

EM

ABHANDLUNGEN
DER NORDRHEIN-WESTFÄLISCHEN AKADEMIE
DER WISSENSCHAFTEN UND DER KÜNSTE

**The Walther Heissig Collection
of Mongolian Oral Literature**

by
Elisabetta Chiodo

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Vorbemerkung

Im Jahre 1993 gründeten die Professoren Walther Heissig, Bonn, und Rüdiger Schott, Münster, das Internationale Tonbandarchiv der Nordrhein-Westfälischen Akademie der Wissenschaften in Düsseldorf. Das Archiv enthält neben vielen anderen Materialien eine umfangreiche Sammlung von Tonkassetten mit Aufnahmen mongolischer Volksliteratur, die von Professor Heissig zusammengetragen worden sind. Ein Teil dieser Aufnahmen wurde in den neunziger Jahren des vergangenen Jahrhunderts von mongolischen Wissenschaftlern aus Peking, den Herren Professor Rinčindorji (Rinčindorji) und Nima, in mongolischer Schrift umschrieben. Das Ergebnis ihrer Arbeit sind neunzig großformatige Hefte mit insgesamt über zehntausend Seiten.

Nach dem Tode von Professor Heissig im Jahre 2005 konnte die italienische Mongolistin und Sinologin Dr. Elisabetta Chiodo dafür gewonnen werden, die von Herrn Heissig begonnene Bearbeitung der Materialien weiterzuführen. Nach zwei Publikationen über Schamanengesänge und Erzählerbiographien legt Frau Dr. Chiodo nunmehr eine Arbeit vor, die für die Sammlung von grundlegender Wichtigkeit ist: den Katalog der neunzig Hefte der Texttranskriptionen. Hierin werden nicht nur die technischen Details der entsprechenden Tonbandaufnahmen beschrieben, sondern diese auch inhaltlich vorgestellt und kommentiert. Hiermit stehen die entsprechenden Texte nunmehr für die internationale mongolistische und literaturwissenschaftliche Forschung zur Verfügung.

Die Erarbeitung des Katalogs wurde ermöglicht durch die finanzielle Hilfe der Alfried Krupp von Bohlen und Halbach-Stiftung, Essen, und der Gesellschaft der Freunde und Förderer der Nordrhein-Westfälischen Akademie der Wissenschaften und Künste, Düsseldorf. Beiden Institutionen sei hierfür herzlich gedankt.

Bonn, 15. Oktober 2010

Klaus Sagaster

Foreword

During his long scientific career, the late Professor Walther Heissig, one of the most outstanding Mongolists of the last century and the founder and director of the former Institute of Linguistics and Cultural Studies of Central Asia of Bonn University, paid special attention to the oral culture of the Mongols of eastern Inner Mongolia. In 1984, 1986, 1991, and 1995, Heissig himself recorded heroic epics and tales performed to the accompaniment of the fiddle (*quyur-un üliger*) from the recitation of eastern Mongol bards. Other recordings were made by one of the leading scholars of the Mongolian epic, Professor Rinčindorji of Bayarin, Chinese Academy of Social Sciences in Beijing, and by Mr. Nima of Jarud, living in Beijing, the noted researcher of Mongolian epic and folk literature. During their frequent stays in Bonn, Rinčindorji and Nima also executed the demanding task of transcribing 110 texts of different length from the tape in 90 large-sized notebooks; some of the remaining texts will be transcribed in the course of the next three years. As a result of many years' joint work, Heissig's collection came into being. It includes 238 tape-recordings and 90 notebooks of Mongolian transcriptions. In June 2006, in accordance with Walther Heissig's wish, the collection was donated to the North-Rhine Westphalian Academy of Sciences in Düsseldorf, where it is currently preserved. The great majority of the texts of the collection still need to be investigated; some few texts have been already studied to varying degrees,¹ while others are at present under investigation.²

¹ With regard to works which have contributed to our knowledge of the texts of the collection, Heissig discussed epic texts from the two Baryu banners and the epic *Marlang-un tuyuji* in *Erzählstoffe rezenter mongolischer Heldendichtung*, vol. I, pp. 127-155, vol. II, pp. 515-527; in *Oralität und Schriftlichkeit mongolischer Spielmanns-Dichtung*, Heissig analysed motifs of the tale *Arban tabuduyar üy-e tang ulus-un üliger* "The Tale of the Fifteenth Generation (of the Emperors) of Tang Dynasty" performed by the bard Dawarinčin, and supplied a German translation of verse passages taken from five *quyur-un üliger*, pp. 44-48, 99-126; in "*Si Liyang*": *Varianten und Motiv-Transformationen eines mongolischen Spielmannsliedes*, Heissig carried out a thorough analysis of two versions of the tale (*quyur-un üliger*) *Barayun liyang ulus-un üliger* "The Story of the Western Liang Dynasty" performed by the bards Qoosbayer and Dorji, including a German translation of verse passages from the tales; Heissig, Veit and Nima edited the texts of the two epics *Bodi Galab qayan* and *Altan Galab qayan* in the book *Altan Galab qayan*, with an intro-

This catalogue is intended as a guide to the texts belonging to the collection which Prof. Rinčindorj and Mr. Nima wrote down from the tape. The catalogue includes the biographies of nine bards (*quyurči*)³, tales performed to the accompaniment of the fiddle (*quyur-un üliger*), heroic epics, short folk tales recited without instrumental accompaniment (*yabayan üliger*), and a rich corpus of shamanic ritual songs. A collection like this one, which offers texts covering a variety of subjects, opens a wide field of study to the researchers; numerous texts of the collection are still unknown to the experts in the field. The value of the collection also lies in the fact that Walther Heissig and his research team recorded tales from the recitation of talented eastern Mongol bards during the 1980th and the 1990th. Since then, the situation has changed, and very few bards like them remain now.⁴

The catalogue furnishes data about the time and circumstances of the recordings and the transcriptions of the texts. It also supplies short summaries of the biographies of the bards, the *quyur-un üliger* ("tales accompanied by the fiddle") and the heroic epics with the purpose of giving the reader a general view of their contents. Needless to say, short summaries inevitably leave out meticulous descriptions of events and characters of the stories, as in the case of the intricate and lengthy texts of the *quyur-un üliger*. The peculiarities of the texts are discussed below, while translations and analysis of the texts will be the task of subsequent publications.

The reader should notice that the texts of the collection are designated by the abbreviation Mo (= Mongolian). For the sake of convenience, the original numbering of the texts is maintained in this catalogue. The tales (*quyur-un üliger*) summarised below contain an enormous number of Chinese personal

duction by Heissig and notes and an afterword by Nima; Heissig, Veit and Nima edited *Arban tabuduyar üy-e tang ulus-un üliger*, with a detailed introduction by Heissig and an afterword by Veit and Nima (vol. 5, pp. 401-470, 471-505 respectively). For the translation and analysis of four shamanic ritual songs, see Chiodo, *Songs of Khorchin Mongol Shamans to Jayagachi, the Protector of Livestock and Property*. Chiodo also provided an English translation with commentaries of the biographies of seven bards in the article "Life Stories and Achievements of Inner Mongol Bards", pp. 185-226.

² I am currently completing the translation into English of the tale *Boyda Geser* "The Holy Geser". For the description of the text, see below.

³ The *quyur* is the four-stringed fiddle, and the word *quyurči* means "the player of the fiddle". It also designates the bard, i.e. the performer of the tales accompanied by the fiddle, i.e. the *quyur-un üliger*.

⁴ In the autumn of 2009 and in the summer of 2010, I conducted extensive field research in various parts of eastern Inner Mongolia, in Mongyoljin Süme (Fuxin, Liaoning province), and in the Autonomous County of South Forlos (Jilin province), where I met 38 bards and recorded their tales. I also observed that only few of them are truly qualified bards.

and place names in Mongolian phonetic transcription. In order to avoid unnecessary confusion, these names are given in *pinyin* transcription.

For the compilation of this work it is my pleasure to acknowledge the financial support I received from the Alfried Krupp von Bohlen und Halbach-Stiftung in Essen, and from the Society of Friends of the North-Rhine Westphalian Academy of Sciences and Arts in Düsseldorf.

Introduction

Beginning with the biographies of the bards belonging to the collection, they are the result of interviews conducted by Prof. Rinčindorji with eastern Mongol bards at different times – mostly during the 1990s – and in different places of Inner Mongolia. The value of this material resides in the fact that the bards tell us how they learned and memorised the tales, who were their teachers, in which circumstances the tales were transmitted, in which cultural milieu they operated, in which places they performed, what were their repertoires, what books they preserved with them, how they responded to the tastes of their audience, how they modified the tales inherited from other bards, how they modified the contents of the tales under the pressure of changing political circumstances, etc.⁵

Before giving some examples of the tales accompanied by the fiddle (*quyur-un üliger*)⁶ belonging to the collection, it might be useful at this point to provide a general account of the peculiarities of the *quyur-un üliger*⁷ in association with the epic poems of the eastern Mongols in which these types of tales have their roots. The *quyur-un üliger* draw upon plots and characters offered by the Chinese novels in the vernacular, and most of these novels developed from the recitals of the storytellers of the Song period (960-1279) and were also the

⁵ For the biographies of the bards Sambal, Nimaodzer, Damrin, Baljinima, Kesigbuyan, Qoosbayar, see Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 185-226.

⁶ Bards call these tales simply *üliger*. The well-established designation *quyur-un üliger* came into use to distinguish these tales from other types of tales (*üliger*) of the eastern Mongols such as *mangyus-un üliger* (or *mangyus-i daruysan üliger* "tales on how the monster was subdued"), *yabayan üliger*, i.e. tales recited without musical accompaniment, etc. The expression *kögjimtü üliger* "musical tales" is used by the bard Loozar of Jarud in his book *Üliger qolboy-a*, p. 521.

⁷ Heissig has discussed the multifarious features of the *bensen üliger* / *quyur-un üliger* in a number of studies, beginning with *Geschichte der mongolischen Literatur*, vol. 2, pp. 793-895 and "New Mongolian Minstrels Poems", pp. 3-70, and the references contained therein. See also the following contributions: Rintchen, *Folklore mongol*, I, pp. ix-xiv; Kara, *Chants d'un barde mongol*; Hasbatar, *Mongolische "Heftgeschichten"*; Even, "Un exemple de bengsen-ü üliger", pp. 7-80; Koppe, *Feuer des Zorns*, especially pp. 148-167. In most recent times, books and articles on the subject have been published in great numbers by Inner Mongol researchers. These studies are widely used throughout my discussion of the tales.

subject of Chinese theatre plays.⁸ As in the Chinese novels and stories these types of Mongolian tales also make use of plots and subplots, start one way and then twist into many other directions, are populated by a vast array of characters, and apparently unconnected stories and characters interact with each other as the story unfolds. They are populated with valiant warriors engaged in endless duels, gallant knights, warrior maidens versed in the art of war, loyal and treacherous dignitaries, bandits and robbers, Daoist immortals with their magic powers, and many other characters.⁹ It should be added that nowadays the *quyur-un üliger* derived from the Chinese novels are considered to be "traditional tales" (*ulamjilaltu üliger*). From the middle of the last century the *quyur-un üliger* entered a new stage. After the advent of the Communist Party of China, and the foundation of the People's Republic of China in 1949, the bards changed the content of their tales to fit revolutionary ideology. In most recent times, bards place emphasis both on the preservation of the tradition and on an innovative approach to the tradition.¹⁰

⁸ For this, see Lu Hsun, *A Brief History of Chinese Fiction*, pp. 193, 397; Irvin, *The Evolution of a Chinese Novel: Shui-hu-chuan*, p. 43; *Three Kingdoms*, vol. 1, p. 5; Liu, *The Chinese Knight-Errant*, pp. 108-116; Eberhard, "Notes on Chinese Story Tellers", pp. 1-31; Riftin, "Die Beschreibung der heldischen Frau", pp. 142-143. The *Shuihu zhuan*, set during the Song period, mentions a performer reciting a ballad based on an episode in the novel *The Romance of the Three Kingdoms*. See *Outlaws of the Marsh*, vol. 4, p. 1910.

⁹ For the contents of Chinese novels and stories translated into Mongolian, see Riftin, "Mongolian Translations of Old Chinese Novels and Stories", pp. 213-262. Zhui Bao deals with the same subject in "Üliger-ün bense-yin töröl anggila-un tuqai", pp. 93-97. See also Cérénsodnom, "Xjatad bičgijn zoxiol mongol gazar ulamžlaar dēlgērsēn ni", pp. 228-236.

¹⁰ The present state of the *quyur-un üliger* in Inner Mongolia will be the subject of subsequent studies. See provisionally Čoytu, "Quyur-un üliger-ün sin-e kögjlte", pp. 1-8, and Bao Jingang, "Quyur-un üliger-ün kögjl-ün teükečilegsen tölōb", pp. 15-16. Turning to the account by Loozar, he tells us how recently individual bards compose their own tales, taking inspiration from a variety of sources such as stories glorifying the deeds of Mongol heroes, novels by Mongol authors, stage plays, films, television series, etc. (*Üliger qolboy-a*, pp. 502, 554). On the varying contents of the tales in more recent times, see the following works: Heissig, *Geschichte der mongolischen Literatur*, II, pp. 844-847; Koppe, *Feuer des Zorns*; Sambalnorbu, *Qorčün dayuriliy uraliy*, pp. 151-161; Čoytu, *Quyur-un üliger-ün sudulul*, p. 189; Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 203, 209. The bard Čoyijgawa wrote the tale *Muquli* dealing with the exploits of the great general of the *Secret History of the Mongols* (i.e. Muqali). For this, see Nima, *Kelen-ü uran darqad*, p. 281. See also the following compositions in verse: *Pajai Muxökin qolboy-a-yin songyomal*; Qoosbayar, *Köke sudur*; Loozar, *Köke sudur-un bitegüü qolboy-a*, and *Tümenöljei* by the same author. Apparently tales in the traditional style continue to be composed. This is the case of the tale *Ding tiyan šan ayula* composed by the bard Ganjuura.

The performance of the tales (*quyur-un üliger*) is theatrical, shifting from recitative with a special intonation resembling a chant to sung rhymed verses¹¹ with the fiddle (*quyur*) accompanying the voice of the bard (*quyurči*). The bard acts out all the characters of the story and brings them alive through vivid portrayals of their physical appearance and their actions.¹² The tales include a large variety of rhymed poems and melodies played on the fiddle.¹³ Narrative themes known as "established phrases of the tales played on the fiddle" (*quyur-un üliger-ün kebsigsen kelege*)¹⁴ constitute the essential feature of the *quyur-un üliger*. They are used to describe the diverse situations of the narrative and to convey the characters' emotions. They are, for instance, "the melody of the audience with the emperor" (*qayan čoo*¹⁵ *quraqu aya*), "the melody of the general wearing armour" (*jangjun quyaqlaqa aya*), "the melody of saddling the horse" (*mori emegellekü aya*), "the melody of the army setting out on a campaign" (*čerig mordaqa aya*), and many others.¹⁶ Bards convey these well established themes in sung poems (*qolboya*)¹⁷ and treat them in their own particular

¹¹ In their performance, the bards make use of diverse forms of Mongolian folk poetry, viz. blessings (*irügel*), praises (*maytayal*), aphorisms (*jür sečen üge*), and wise sayings (*mergen üge*). See Buyankesig and Tegüsbayar, *Mongyol arad-un aman jokiyal*, p. 384.

¹² See Čoytu, *Quyur-un üliger-ün sudulul*, pp. 176-188. See also Loozar, *Üliger qolboy-a*, pp. 557-558.

¹³ The eastern Mongol bards have a vast repertoire of melodies derived from the melodies of the epic poems, shamanic ritual songs, Buddhist ritual dances (*čam*), folk songs, Chinese musical plays, etc. For this, see Čoytu, *Quyur-un üliger-ün sudulul*, pp. 212-216. According to Loozar, the basic singing melodies are more than one hundred (*Üliger qolboy-a*, p. 519). Buyankesig and Tegüsbayar tell us that 200 types of melodies were recorded from the bards of Darqan Banner. See *Mongyol arad-un aman jokiyal*, p. 384. The bard Lubsang employed one hundred and sixty types of melodies in his performance of the tale *Bodi Mergen Xan*, according to Rintchen, *Folklore Mongol*, 1, pp. 121-150. For the melodies used by the bard Öskübuyan of Bayarin, see *Öskübuyan-u jokiyal*, pp. 267-304.

¹⁴ See Rinčindorji and Qubitu, *Quyur-un üliger-ün kebsigsen kelege*. See also *Mongyol jang üile-yin neberkei toli: Oyun-u boti*, p. 1191.

¹⁵ The form *čoo* transcribes the Chinese *chao* "court".

¹⁶ For the melodies used by the bards Qoosbayar and Dorji, see Heissig, "Si Liyang", pp. 10-15. Numerous other examples of the melodies used by the eastern Mongol bards to accompany their singing are provided by Loozar in *Üliger qolboy-a*, pp. 164-498. In this book, Loozar also points out that the bards use melodies which differ from one place to another and that one melody may have many variations (pp. 517-520). See also Čoytu, *Quyur-un üliger-ün sudulul*, pp. 148-149, 197-198.

¹⁷ The *qolboya* poems play the most important role in the performance of the *quyur-un üliger*. They are considered to be an ornament of the tale. These types of poems are characterised by the initial alliteration, the internal rhyme, end-rhyme, tone and rhythm. The singing is accompanied by the music of the fiddle. Mastering the skill of composing and singing the *qolboya* verses is a prerequisite for becoming a bard. Much has been written about the *quyur-un qolboya*. For recent contributions on the subject, see Čoytu, *Quyur-*

fashion, though they may also employ the same formulaic expressions.¹⁸ The performance of the *quyur-un üliger* allows ample room for the bards to exhibit their poetic talent and verbal skills, considering that, in some cases, the part in verse occupies more than half of the whole narrative.¹⁹ The language of the *quyur-un üliger* is extremely rich and varied, ranging from vivid expressions of the everyday colloquial language to an elevated style of language and literary references.²⁰ The inclusion of Chinese idioms side by side with parallel Mongolian sentences also characterises these types of tales. Hybrid words, i.e. the beginning of a word in Chinese and the end in Mongolian, reflecting the state of the language in use by the Mongols of Inner Mongolia, also have found their way into the lexicon of the tales.²¹

The *quyur-un üliger* evolved in the interaction between oral and literary cultural traditions. The Mongolian translations of Chinese novels and stories, which form the basis for the oral performance of the *quyur-un üliger*, are commonly designated as *bensen (benzi) üliger* "book-stories", although the designations *üliger-ün debter* "story-books" or simply *debter* are also used by the eastern Mongol bards.²² Bards also maintain that certain tales exist only in

un üliger-ün sudulul, pp. 258-282; Sambalnorbu, *Qorčin dayuriliy uraliy*, pp. 81-125, 171-230; Bao Jingang, "Quyurci ba quyur-un üliger-ün ay-a-yin irel", pp. 37-42; Bai Qas, "Qolboy-a kiged quyur-un üliger-ün qariçay-a", pp. 64-71; *Mongyol jang üile-yin neberkei toli: Oyun-u boti*, pp. 1187-1193. Finally, see the book *Üliger qolboy-a* by Loozar, which is almost entirely devoted to the *qolboy-a* poems.

¹⁸ This feature is observed by Heissig in his comparative analysis of a short passage in rhymed verses sung by six different bards. See his "Neue Epik: Rückkehr zum Prosimetrum", pp. 190-194. The comparative analysis carried out by Bai Qas shows that the poems in the *quyur-un üliger* may differ from teacher to pupil ("Quyur-un üliger-teki uran düri" pp. 53-54). As Loozar explains, some bards employ words and phrases taken from the recitals of other bards, while others compose their own poetry (*Üliger qolboy-a*, p. 544).

¹⁹ See Čoytu, *Quyur-un üliger-ün sudulul*, p. 261.

²⁰ See Čoytu, *Quyur-un üliger-ün sudulul*, p. 164. See also Bai Qas, "Quyur-un üliger-teki uran düri", p. 56.

²¹ In Loozar's view, the use of such hybrid words in the tales is counterproductive to the evolution of the Mongolian language. Loozar also adds that bards should have a good command of Mongolian, since the *quyur-un üliger* consist of an art form distinctive to the Mongols. See Loozar, *Üliger qolboy-a*, p. 539 and *Jarud quyurciid-un sudulul*, p. 223 by the same author. The bard Čoyijigawa of Jarud, for instance, made little use of Chinese words in his tales. A selection of Čoyijigawa's lyrics is published in Nima, *Kelen-ü uran darqad*, pp. 283-389.

²² It is true that the oral performance and the written texts are closely connected with each other and that the bards regard the book as something belonging to their own oral performing experience, and that they act as mediators between literacy and orality. For the sake of accuracy, however, we should not define the *quyur-un üliger* as *bensen üliger*, as various scholars did in their early studies.

oral transmission and no book is known on which they are based.²³ The identification of the Chinese written text upon which these types of Mongol tales rely may be obvious in some cases and very difficult in others.²⁴ There are cases when the Chinese written source from which a Mongol tale derives is known to the researcher. Yet the comparison of the content of the written and oral versions shows that they differ from each other in such a manner that the Mongol oral tale is virtually a new composition. Chinese written texts are open to elaboration according to the creativity and artistry of the great bards. They may simply provide heroes around whom stories are woven.²⁵ Some bards follow the written texts almost faithfully, while others lay emphasis on supplementing the narrative with new plots and characters.²⁶ To transform a written text into the characteristic artistic features of the *quyur-un üliger* involves modifications of the content in the form of omitting or abbreviating parts to avoid redundancy, expanding on the principal episodes and leading characters, and changing the arrangement of the content.²⁷ Parts in prose in the Chinese written text are converted into poetry.²⁸ The tales are continuously

²³ Such is the case of Damrin's tales described below. See also Zhalgaa, "A Brief Account of Bensen Ülger", p. 265.

²⁴ Referring to the tale *Bodi mergen xan*, Rintchen states that it is impossible to identify the Chinese original of this tale, and the same holds true of other Mongolian tales based on Chinese novels. See his *Folklore Mongol*, 1, p. xiv. As Bao Jingang remarks, the tales (*quyur-un üliger*) are not simply copies of the written texts ("Arad-un aman uraliçi", p. 41).

²⁵ Čoytu and Chen Ganglong tell us how the bard Pajai selected a section of the Chinese historical romance *Shuo Tang* dealing with the adventures of General Cheng Yaojing, and how Pajai created a new artistic composition of his own around this figure (*Pajai-yin sudulul*, p. 325). In their book *Muuökin-ü sudulul*, Čoytu and Chen Ganglong mention the bard Muuökin as composing his own poetry to suit the tastes of the Mongol audience (pp. 31-32). The researcher Sečenyooa was able to identify the Chinese source of the tale (*quyur-un üliger*) entitled *Tarudi yalbingy-a-yin tuyuji* "The Story of Garuđa and Kalavinka" as the Chinese romance *Zaisheng yuan* "The Fate of the Reborn" by Chen Duanshen. The result of the comparison of the content of the two texts reveals that they diverge substantially from each other (*Tarudi yalbingy-a-yin tuyuji*, pp. 1-16). Hasbatar compared passages in the printed edition of *Ku si juwan / Kuxi zhuan* with those in the oral recitation by the bard Temür of Darqan Banner. See his *Mongolische "Heftgeschichten"*, pp. 81-128.

²⁶ See Čoytu, *Quyur-un üliger-ün sudulul*, pp. 188-189. See also Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 204, 206, 209.

²⁷ As we learn from Loozar, bards note down the summary of the content of a written text, and they use this as a basis for constructing their tale (*Üliger qolboy-a*, pp. 500-514). There are also bards who memorise the content of the text and recreate it in their minds (p. c. of the bard Čoyju in the summer of 2010).

²⁸ See Heissig, "Si Liyang", p. 107.

subjected to variations by bards in the course of their oral transmission,²⁹ and every time they are performed before an audience.³⁰

It is from the beginning of 19th century to the beginning of the 20th century that Chinese novels and stories were translated into Mongolian³¹ in large numbers and circulated widely in manuscript form throughout the eastern regions of Inner Mongolia.³² The translation work was carried out by Mongol men of letters, but their names have not been handed down.³³ The appearance of the *Tabun juwan*, "Five Stories",³⁴ composed in Mongolian and narrating stories of military campaigns and the exploits of warriors of the Tang dynasty (618-906)³⁵ marks the beginning of the golden age of the *quyur-un üliger*. The composition of the "Five Stories" is attributed to Engketegüs, a bard and monk of Gegen monastery (ᠭᠠᠶᠢᠭᠠᠮᠤᠰᠢᠶ ᠵᠣᠵᠢᠷᠠᠭᠤᠯᠠᠭᠦᠰᠢ ᠰᠤᠮᠡ) in Mongyoljin in Tümed East Banner, who probably lived between 1836 and 1886.³⁶ From this, we

²⁹ Loozar, *Üliger qolboy-a*, pp. 554-557, 580. See also Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 210-211.

³⁰ See Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", p. 201. Nowadays, people are not interested in hearing lengthy tales and bards abridge the narration of the tales, in accordance with the desires of the audience.

³¹ Note that the famous Chinese novel *Xiyou ji* "Journey to the West" was translated into Mongolian by Arana as early as 1721. See *Barayunsi jorčiysan temdeglel*, vol. 1, p. 5. Another famous Chinese novel such as *Sanguo yanyi* "Three Kingdoms" was translated into Manchu in 1650. See *Three Kingdoms*, vol. IV, p. 2302.

³² See Heissig, *Geschichte der mongolischen Literatur*, vol. I, pp. 265-277; Heissig, "Zur Rezeption chinesischer Heldenromane", pp. 215-299; Haenisch, "Der chinesische Roman in mongolischen Schrifttum", pp. 74-92; Rifting, "Mongolian Translations of Old Chinese Novels and Stories", pp. 213-262; Sambalnorbu, *Qorčin dayuriliy uraliy*, p. 5.

³³ See Čayan Qas, "<Tabun juwan>-daki tuuli-yin surbulji", pp. 30-31. See also *Ayungya sandir bayatur*, p. 1.

³⁴ For an extensive description of the "Five Stories", see Heissig, *Geschichte der mongolischen Literatur*, vol. 2, pp. 793-815. See also *Oralität und Schriftlichkeit*, pp. 444-57 and "Si Liyang", pp. 161-183 by the same author. More recently, Sambalnorbu deals with the transmission of the "Five Stories" in his book *Qorčin dayuriliy uraliy*, pp. 162-167. For the cycle of the "Five Stories", see also Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 189-190 and note 19. With regard to the "Five Stories", the modern printed editions have these titles: *Ku si juwan kemekü üliger*, *Šang yoo juwan kemekü üliger*, *Čiwan jia fu kemekü üliger*, *Siye pi juwan kemekü üliger*, and *Čiyan qu juwan kemekü üliger*.

³⁵ For the discussion of the narrative material of the Mongolian *Ku si juwan / Kuxi zhuan*, belonging to the cycle of the "Five Stories", in association with Chinese novels dealing with military campaigns during the Tang period, see Hasbatar, *Mongolische "Heftgeschichten"*, pp. 49-71.

³⁶ These dates and some biographical information about Engketegüs are supplied by Sambalnorbu in *Qorčin dayuriliy uraliy*, pp. 162-164. It should be added that scholars in the field credit Engketegüs with the composition of the "Five Stories", although there is little information about this person's life, and what we know is mainly based on oral

deduce that about the middle of the 19th century Chinese stories dealing with the Tang period were already well known in Mongyoljin areas. Of special notice is the bard Danzan-nima (?1836-1889),³⁷ who was also a resident of the Gegen monastery and an epic singer. He is also credited with the transmission of the "Five Stories" to the renowned bard Čoyibang (1855-1928) during his stay in Jarud.³⁸ Čoyibang had become an epic singer when he was fifteen years old.³⁹ Danzan-nima also transformed Chinese novels into the *quyur-un üliger* and disseminated them orally across Jarud. His repertoire included "Three Kingdoms" (*Sanguo yanyi*), "Journey to the West" (*Xiyou ji*), "The Investiture of the Gods" (*Sakiyulsun ergümjilegsen*), and "Water Margin" (lit. "Marsh Chronicles", *Shuihu zhuan*).⁴⁰ Judging from the available evidence, the *quyur-un üliger* had already taken shape by the second half of the 19th century,⁴¹ during a time when the heroic epics were a living tradition in eastern Mongol regions, especially in Jarud.⁴² This tradition persisted into the lifetime of the great bard Pajai (1902-1962).⁴³ It is, of course, difficult to point out the exact time of the emergence of the *quyur-un üliger*, but the fact remains that the *quyur-un üliger* were already flourishing in the second half of the 19th century and we have, therefore, good reason to assume that these tales must have undergone a gradual process of formation and experimentation of new narrative and musical techniques⁴⁴ before they took shape. In conclusion, they must have begun to form long before the 19th century.⁴⁵

tradition (Bai Yurong, "<Tabun juwan>-daki mongyoljiyu uraliy", p. 37). What seems to be clearer is that the "Five Stories" originated in Mongyoljin Gegen monastery. For this, see Čayan Qas, "<Tabun juwan>-daki tuuli-yin surbulji", pp. 34-35.

³⁷ According to Sambalnorbu and Wang Xin, Danzan-nima was born in 1836 (*Mengguzu shuoshu yiren xiaozhuan*, p. 1), while Čoytu gives the date 1810 in his *Quyur-un üliger-ün sudulul*, p. 72.

³⁸ Čoytu and Chen Ganglong, *Pajai-yin sudulul*, p. 314.

³⁹ Loozar, *Jarud-un quyurčid*, p. 14. On the bard Čoyibang, see Nima, "Ebüge quyurči Čoyibang", pp. 16-25.

⁴⁰ See *Ayungya sandir bayatur*, pp. 1-2. See also Sambalnorbu and Wang Xin, *Mengguzu shuoshu yiren xiaozhuan*, pp. 1-4; Čoytu, *Quyur-un üliger-ün sudulul*, p. 72.

⁴¹ See Sambalnorbu, *Qorčin dayuriliy uraliy*, p. 41. On bards who flourished between the end of the 19th century and the beginning of the 20th century in diverse regions of eastern Inner Mongolia, see Sambalnorbu and Wang Xin, *Mengguzu shuoshu yiren xiaozhuan*, pp. 1-23. Čoytu mentions sixty-nine *quyurči* of Mongyoljin who were born before 1910 (*Quyur-un üliger-ün sudulul*, p. 102).

⁴² See Rinčindorji, *Tuuličid quyurčid-un namtar*, p. 147.

⁴³ Čoytu and Chen Ganglong, *Pajai-yin sudulul*, p. 117.

⁴⁴ In Čoytu's view, this process must have lasted more than one hundred years (*Quyur-un üliger-ün sudulul*, p. 90).

⁴⁵ Scholars in the field have expressed diverse opinions about the period of origin of the tales under discussion. They are summarised by Čoytu in his book *Quyur-un üliger-ün sudulul*,

Before the emergence of the *quyur-un üliger* heroic epic poems already existed in eastern Inner Mongolia,⁴⁶ being known as *mangyus-i daruysan üliger* "tales on how the monster was subdued" or simply *mangyus-un üliger* "tales of the monster". Their central theme is the hero's battles with the monster (*mangyus*) and the monster's daughter. In their heroic plot, the epic poems of the eastern Mongols have features in common with the heroic epics of other Mongolian ethnic groups,⁴⁷ but they also possess their own distinctive local character. Handed down orally for a long period, they became enriched by incorporating archaic epic motifs, shamanic concepts, Indo-Buddhist kalpa myths, showing the influence of the Abhidharma literature, Tantric rituals, and finally elements of the *quyur-un üliger*.⁴⁸ Themes of the Geser epic also occur

pp. 54-60. Čoytu, one of the leading scholars in the field, conducted extensive field research especially in Mongoljin areas (contemporary Fuxin in Liaoning province), and according to his findings the *quyur-un üliger* began to develop between the end of the 17th century and the beginning of the 18th century in Gegen monastery in Mongyoljin. As Čoytu remarks, the Mongols of Mongyoljin had changed their economy from pastoralism to agriculture at an early period, and had assimilated Chinese culture and adopted the Chinese way of life. However, they preserved their native language. We also learn that when the construction of the monastery began in 1669, Chinese craftsmen came to this place from Shangdong and Hebei to help with the construction of the monastery, and there were also storytellers among them. When the Mongol epic singers came into contact with the Chinese storytellers they took inspiration from their narrations and gradually they began to modify their repertoire and to experiment with new performing techniques (ibid. pp. 61-92). Bao Jingang, also an expert in the field, traces back the origin of the *quyur-un üliger* to the Mongolian translations of Chinese novels (*Quyurči ba quyur-un üliger*, pp. 175-177), while in his article "Quyurči-yin kögöl-ün teüken ulbay-a" (p. 41), Bao Jingang states that during the lifetime of Danzan-nima (1810-1889 or 1836-1889) the *quyurči* had already perfected the artistic skills needed to perform the tales. In view of the fact that a long process of experimentation is needed to bring the art to perfection, we must conclude that the tales began to develop before the lifetime of Danzan-nima. We may also assume that before the wide dissemination of Mongolian translations of Chinese novels there were Mongol bards who could read Chinese or Manchu and had direct access to the written texts, or, at least, they could understand spoken Chinese. In brief, the transmission of the tales must have occurred through a variety of vehicles. This subject has attracted the attention of various scholars in the field. See, for instance, Buyankesig and Tegüsbayar, *Mongyol arad-un aman jokiyal*, pp. 375-376; Sinebayar and Buyankesig, "Quyur-un üliger-ün egüsül-ün tuqai", pp. 10-16; Veit and Nima, "Quyurči Dawarinčin kiged bensen üliger", p. 55; Heissig, *Oralität und Schriftlichkeit*, p. 48; Bao Jingang, "Quyur-un üliger-ün soyol-un eki", pp. 44-52 and "Quyurči ba quyur-un üliger-ün ay-a-yin irel", pp. 37-42 by the same author.

⁴⁶ See Bao Jingang, *Quyurči ba quyur-un üliger*, p. 146.

⁴⁷ For this, see Poppe, *The Heroic Epic of the Khalkha Mongols*, p. 86.

⁴⁸ For a detailed investigation of the epic poems of the eastern Mongols, see Heissig, *Erzählstoffe*, vol. 1, pp. 326-474, vol. 2, 475-527. Heissig deals with the same subject in his article "Zur Re-Mythisierung des ostmongolischen Epos", pp. 93-112. The monograph

in the epic poems of the eastern Mongols.⁴⁹ The existing tradition of heroic epic poetry together with a rich heritage of other forms of oral poetry made it possible for the eastern Mongol epic singers (*čuyurči* or *mangyusči*)⁵⁰ to appropriate and gradually transform Chinese stories into the tales accompanied by the fiddle (*quyur-un üliger*).⁵¹ It was they who possessed the artistic abilities needed to accomplish the task of creating a new genre in the Mongolian oral literature, viz. the *quyur-un üliger*, which synthesise a variety of Mongolian and Chinese narrative traditions. The *quyur-un üliger* are unique to the eastern Mongols, and they regard these types of tales as their own cultural heritage.⁵²

The *quyur-un üliger* became the dominant form of oral performance in eastern Inner Mongolia, providing entertainment to all classes of society, and the poems sung by the bards remained with the people who learned them by heart.⁵³ The tales were not only meant for entertaining the common people

Manggusi gushi lun by Chen Ganglong is entirely devoted to the epic poems of the eastern Mongols known as *mangyus-un üliger*. For other contributions on the subject, see Nima, "Über die 'Mangyus-Geschichten' der Ostmongolei", pp. 64-77; Heissig, Veit and Nima, *Altan Galab qayan*, pp. 1-20, 407-420; Sinebayar and Buyankesig, "Quyur-un üliger-ün egüsül-ün tuqai", p. 65. Finally, see the text published by Vacek and Dulam in *A Mongolian Mythological Text*. The text which the narrator Čunrā told in prose to Vacek and Dulam is actually an epic poem in the *mangyus-un üliger* genre which contains mythological themes.

⁴⁹ For this, see Heissig, *Erzählstoffe*, vol. 1, pp. 327, 472. See also Chen Ganglong, *Manggusi gushi lun*, p. 333; Vacek and Dulam, *A Mongolian Mythological Text*, p. 85; *Tsibaltu bayatur*, p. 7.

⁵⁰ The word *čuyurči* means "the player of the *čuyur*". It also designated the performer of the epics. The *čuyur* (two-stringed fiddle) is the traditional instrument accompanying the epic singing. In his article "Über die 'Mangyus-Geschichte' der Ostmongolei", Nima mentions bards who performed the epic without musical accompaniment (p. 68). The bard Sereng recited the epic *Altan galab qayan* without musical accompaniment, as we learn from Heissig, Veit and Nima (*Altan galab qayan*, p. 409).

⁵¹ The epic poems were sung at a slow tempo with a deep voice to the accompaniment of the *čuyur*. They were entirely in verse, few melodies were used and their plot was less intricate than the one of the *quyur-un üliger*. The process whereby the epic singers transformed Chinese novels and stories into the artistic peculiarities of the *quyur-un üliger* is discussed by various scholars. See, for instance, Čoytu, *Quyur-un üliger-ün sudulul*, pp. 77-78, 86-89; Bao Jingang, *Quyurči ba quyur-un üliger*, 136; Chen Ganglong, *Silin jaljayu bayatur*, pp. 182-198, 203-204; Heissig, "Neue Epik: Rückkehr zum Prosimetrum", pp. 183-198.

⁵² One of the major reasons why the *quyur-un üliger* flourished among the eastern Mongols, and not among the Mongols of other parts of Inner Mongolia, who were equally exposed to the cultural influence of the Han Chinese, is because the eastern Mongols possessed a strong epic tradition. This question is discussed in detail by Čoytu in his book *Quyur-un üliger-ün sudulul*, pp. 73-81. The same subject is dealt with by Loozar in *Üliger qolboy-a*, p. 578. See also Veit and Nima, "Quyurči Dawarinčin kiged bensen üliger", p. 55.

⁵³ Loozar discovered that the lyrics of the bard Čoyibang are still memorised by the people of Jarud. See his *Jarud quyurčid-un sudulul*, p. 55.

during the long winter nights. The performance of the tales was believed to be auspicious,⁵⁴ and families used to invite bards to perform on the occasion of important events in their lives like the setting up of a new home or the birth of a child.⁵⁵ Bards also performed in connection with religious festivals in Buddhist monasteries,⁵⁶ during the rituals performed at the *oboo* (*oboɣa*), and when the Mongol traditional games took place.⁵⁷

Among the eastern Mongols, the *quɣur-un üliger* and the epic poems existed side by side, influencing each other for a long period.⁵⁸ In the course of time, some epic singers began to perform the epics to the accompaniment of the *čuyur* (two-stringed fiddle) and the *quɣur-un üliger* to the accompaniment of the *quɣur*.⁵⁹ Some others abandoned the *čuyur* and performed the epics on the *quɣur*, chanted with varying melodies under the influence of the *quɣur-un üliger*.⁶⁰ There were also epic singers who ceased to recite the epics altogether,

⁵⁴ Čoytu, *Quɣur-un üliger sudulul*, p. 315.

⁵⁵ See Sayrajab and Wu Jinbao, *Mongyoljin ɣang ayali*, p. 456. The tradition of inviting a bard to perform when people set up a new home is still preserved in Mongyoljin Gegen Süme. I took part in this event on July 27, 2010.

⁵⁶ See Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", p. 194.

⁵⁷ Personal communication of the bard Ganjuura of Bayan Banner (Qorčın East Wing Middle Banner), whom I met on October 15, 2009. For the places where bards told their tales and on which occasion they did so, see the article by Bao Jingang, "Quɣurči-yin uraliy-un tabčang", pp. 18-24.

⁵⁸ It is in the early decades of the 20th century that the epic poems began to decline in eastern Inner Mongolia (*Ayungya sandir bayatur*, p. 2). According to Heissig, they were still alive in the 1930s (*Erzählstoffe*, vol. 1, p. 430). They continued to exist at least until the 1960s in Jarud. As a matter of fact, Loozar informs us that during these years families used to invite a bard named Odzer, who was at the same time a shaman, to heal sick children. He shamanised while reciting the epic tales (*mangyus-un üliger*) to the accompaniment of the *čuyur* (*Jarud-un quɣurčid-un sudulul*, p. 45). Pertinent to our discussion is the account by Hamayon of the epic performance among the West Buryats, in which we find an interesting expression like to "shamanise the epic" (*üliger böölehe*). Hamayon tells us that performing epics was prescribed before and during the hunting season. The bard used to sing the story of the hero's search for a wife, and he was to "shamanise the epic", singing with a voice typical of the shaman songs in this area ("Good luck's three duties", in press). I wish to thank Prof. Roberte Hamayon for allowing me to see her unpublished paper. Returning to the eastern Mongols, according to Nima, the bards Čilayu (1876-1962) of Jarud, Dambi (1895-1966) of Aru Qorčın, and Baljinima (1900-1966) of Darqan Banner preserved the old tradition of performing the epic poems to the accompaniment of the *čuyur* (Nima, "Über die 'Mangyus-Geschichten' der Ostmongolei", p. 67). Finally, see *Ayungya sandir bayatur*, pp. 1-2.

⁵⁹ For this, see Nima, "Über die 'Mangyus-Geschichten' der Ostmongolei", pp. 67-71.

⁶⁰ See Čoytu, *Quɣur-un üliger-ün sudulul*, p. 257. See also Heissig, Veit and Nima, *Altan yalab qayan*, p. 410. The bard Pajai used fifty-two singing melodies in a version of the Geser epic (*Pajai Geser-ün tuyuɣi*, vol. 1, p. 7).

learned the performing skills of the *quɣur-un üliger* and contributed to the dissemination of these types of tales.⁶¹ The bard Pajai, for instance, performed the Geser epic, the epic poems (*mangyus-un üliger*) and the *quɣur-un üliger* all to the accompaniment of the *quɣur*. The epic poems of the eastern Mongols evolved absorbing narrative motifs, poetry, and formulaic expressions of the *quɣur-un üliger*,⁶² and their style of recitation became similar to that of the *quɣur-un üliger*.⁶³ The number of the epic singers gradually decreased; they lost the support of the community on which their existence depended. They eventually disappeared.⁶⁴ The heroic epic vanished together with a system of beliefs and practices associated with its performance.⁶⁵ In their poems, the epic

⁶¹ See Loozar, *Jayan-a-yin sudulul*, p. 10.

⁶² This fact emerges clearly from the comparative textual study made by Heissig in *Erzählstoffe*, vol. I, pp. 450-472, vol. II, pp. 487-527. Other scholars investigated the subject. See especially Chen Ganglong, *Silin Galjayu bayatur*, pp. 198-204 and *Manggusi gushi lun*, pp. 241-285 by the same author. In his Geser epic, Pajai creatively used verses borrowed from the *quɣur-un üliger* (*Pajai Geser-ün tuyuɣi*, vol. 1, pp. 352, 516). The bard Baljinima was an epic singer who preserved the tradition of singing the epic to the accompaniment of the *čuyur*. However, Baljinima's epic poem *Tusibaltu bayatur* contains verses in praise of the beautiful wife of the hero which are very similar to those in the poems of the *quɣur-un üliger* also extolling the beauty of the young lady, i.e. *xiaojie maytaya* (pp. 17-18). We should, however, notice that the eulogy of the beauty of the hero's wife is a recurrent theme of the Mongolian heroic epic. See Heissig, *Geser-Studien*, p. 344. See also *Jangyar*, vol. 1, pp. 6-7. In their analysis of the Geser epic sung by the bard Čojnhor, Nekljudov and Tömörçeren noticed that the text includes formulaic expressions distinctive of the *quɣur-un üliger* and ultimately of the narratives of the Chinese storytellers. They also observed how Chinese myths, narrative motifs and epithets penetrated into the epic through the medium of the *bensen üliger / quɣur-un üliger* (*Mongolische Erzählungen über Geser*, p. 49). For other contributions on the subject, see the following: Čoytu, *Quɣur-un üliger-ün sudulul*, pp. 251-256; Čoytu and Chen Ganglong, *Pajai-yin sudulul*, pp. 160-164; Urančimeg, "Qorčın tuuli-yin ončaliy", pp. 24-31; Nima, "Über die 'Mangyus-Geschichte' der Ostmongolei", p. 69.

⁶³ On October 14, 2009, during my field research in Bayan Banner (old Tüsiyetü and present-day Qorčın East Wing Middle Banner), I witnessed the performance of the bard Qi Baode, 65, who recited the epic tale *Temür sandir bayatur*. Qi Baode's style of recitation was similar to that of the *quɣur-un üliger* in that he introduced spoken parts into the narrative. He also made use of the melodies of the *quɣur-un üliger*.

⁶⁴ Expressing his regret at the loss of the Mongolian epic tradition, the bard Loozar also states that the prolonged pressure of the prevailing ideology of the Han Chinese has submerged the spiritual culture of the minority nationalities (*Üliger qolboy-a*, p. 579). Efforts to revive the epic to the accompaniment of the *čuyur* are being made by the bard Sayin, a pupil of the bard Loozar. He performed a portion of the Geser epic taken from the book *Pajai Geser-ün tuyuɣi* during my stay in Jarud on October 9, 2009.

⁶⁵ Among the eastern Mongols, the performance of the epic accompanied by the music of the *čuyur* had a ritual significance. It was believed that poetry and music had the capacity to heal diseases and to counteract all kinds of disasters. The performance of the epic was also

singers all evoked a nomadic pastoral society which ceased to exist in eastern Inner Mongolia. Their narrations began to sound formulaic and tedious to the ears of the listeners during a period of dramatic social and cultural changes.⁶⁶ It is a well known fact that, especially in the final years of the Qing dynasty (1644-1911), the Mongols in eastern Inner Mongolia were exposed to the mass migration of Han Chinese farmers into their pastoral areas, thereby forcing the Mongols to give up their pastoral economy and to adopt sedentary agriculture. The Chinese outnumbered the Mongols, who became a minority in their own country.⁶⁷ In eastern Mongolia, talented *quyurči* continued to flourish in great

subjected to strict rules and regulations. On this subject, see Heissig, "Zur Re-Mythisierung des ostmongolischen Epos", pp. 97-112. See also "Schamanen und Geisterbeschwörer", p. 28, by the same author. In Bayarin banners, the singers of the Geser epic were invited to perform when natural calamities occurred or when cattle plague broke out among the livestock (*Bayarin Geser-ün tuyuǰı*, p. 51). Buyankesig tells us that, in the past, in Bayarin, the epic of Geser was only performed during critical periods, while its performance was forbidden in peace time ("Bayarin Geser-ün domoy", p. 91).

⁶⁶ On this fact, see Bao Jingang, "Mongyol soyol-un jidkülten – quyurči-yin tuqai", p. 24; Bao Jingang, "Quyurči ni čuyurči-yi orolaysan uçır", pp. 264, 276-277.

⁶⁷ During the Manchu Qing dynasty the Mongols of eastern Inner Mongolia came under the increasing influence of Chinese culture, an agricultural economy and way of life. The southeastern Josotu League, located near the Chinese border, has a long history of agriculture and Chinese migration. It is interesting to note that in the preface to his *Köke sudur*, completed in 1871, Injaanasi writes that the Mongols of his native Josoto are versed in the Chinese script and know a great deal of Chinese history, but they know nothing about the history of their own people (pp. 10-11). Although the Qing dynasty did not encourage agriculture in Inner Mongolia and prohibited the Chinese from entering Mongol areas, there had been a flow of Chinese peasants into the pastoral areas of eastern Inner Mongolia since the beginning of the dynasty (Qurča and Cheng Ming, *Qorčın tobčıyan*, p. 373). Between the end of the 19th and the beginning of the 20th century, the policy forbidding migration was relaxed under the pressure of foreign invasion, domestic disorder, and the economic decline of China. It is during this period that the migration of Chinese peasants into eastern Inner Mongolia reached its peak, and the process has continued to the present day. For this account, and the questions of the transition from a pastoral economy to agriculture in eastern Inner Mongolia, the pressure of the Chinese colonists on the Mongols, and the armed rebellions by the Mongols against the Chinese and their own ruling princes, see the following: Lattimore, *The Mongols of Manchuria*, pp. 86-144; Jagchid, "Agricultural Development and Chinese Colonization in Mongolia", pp. 178-185, and "An Interpretation of Mongol Bandits", pp. 186-193 by the same author; Heissig, "Some New Information on Peasant Revolts", pp. 77-99; Ma Rong, *Migrant and Ethnic Integration in Rural Chifeng*, pp. 104, 131-162; Lobsangčoyidan, *Mongyol-un jang ayali-yin oyilaburi*, pp. 231-242; Kürelša, *Qorčın jang üile-yin soyol*, pp. 28-42. More recently, Qurča provided a detailed description of the economy of the Qorčın Mongols at the beginning of the 20th century in his article "Qoriduyar jayun-u ekin-ü qorčıncud-un mal aju aquı", pp. 56-60. On the uprisings against the colonization of Inner Mongolia, see also the recent book by Tayibung, *Qoriduyar jayun-u ekin-ü öbör mongyol-un ulus törö-yin qubisqalta-yin teüke*, pp. 23-30, etc.

numbers,⁶⁸ attracting huge crowds of listeners and winning their admiration by virtue of their vast range of repertoires of singing melodies and adventure stories placed in a Chinese historical milieu. The *quyur-un üliger*, which mainly recount the heroic exploits of Chinese warriors on the battlefield, glorifying their martial virtues and the values they embody, are the result of the cultural influence the Han Chinese exerted upon the Mongols of eastern Inner Mongolia. At the same time, we cannot fail to notice that these tales bear the mark of the creativity and artistic talents of the individual bards, and have acquired their own distinctive Mongol character.⁶⁹ Consequently, these tales can also be seen as an example of how the eastern Mongol bards, through their own artistic resources, responded and resisted to the cultural assimilation of the Han Chinese.

The tales *quyur-un üliger* consist of a new work of art created by the eastern Mongol bards (*quyurči*) and differ from the heroic epics in many respects, but we should not forget that these types of tales evolved from the heroic epics,⁷⁰ and the *quyurči* are the heirs of the epic singers. The legacy of the epic tradition is not entirely lost among the *quyurči*, who employ motifs and singing melodies of the epic poems in the appropriate places of their narratives.⁷¹ This is especially true for the bards of Jarud⁷² and Bayarin⁷³, where the tradition of epic

⁶⁸ In Tüsiyetü (Qorčın East Wing Middle Banner) alone there were more than one hundred *quyurči* in the middle of the 20th century (Heissig, *Erzählstoffe rezenter mongolischer Heldendichtung*, vol. 1, p. 355, note 153). In October 2009 and in August 2010, I conducted field research in Tüsiyetü and I had the opportunity to observe that the Mongols are more numerous than the Han Chinese in this place, and that the *quyur-un üliger* are still held in high esteem by the people.

⁶⁹ This is especially noticeable in the poetry of the talented bards. See, for instance, how the bard Čoyıǰawa of Jarud makes use of the Mongolian language creatively in strikingly beautiful verses (Nima, *Kelen-ü uran darqad*, pp. 283-389).

⁷⁰ See Chen Ganglong, "Hubei qi – hutou xie – xiulong mangpao", p. 152.

⁷¹ Numerous scholars in the field have observed these facts. See the following: Čoytu, *Quyur-un üliger-ün sudulul*, pp. 212-213, 235-251; Riftin, "Die Beschreibung des heldischen Zweikampfes", p. 156; Sinebayer and Buyankesig, "Quyur-un üliger-ün egüsül", pp. 16-20; Bai Jingang, "Quyurči ba quyur-un üliger", p. 38; Čayan Qas, "<Tabun juwan>-daki tuuli-yin surbulji", pp. 30-36; Bai Qas, "Bayaturliıy tuuli bolun quyur-un üliger", pp. 26-35; Bai Yurong, "<Tabun juwan>-daki mongyoljiyu uralıy", pp. 38-39; Even, "Un exemple de bengsen-ü üliger", pp. 79-80; Pegg, "The Epic is Dead, Long-Live the Üliger?", pp. 194-206. See also my discussion below.

⁷² See Loozar, *Üliger qolboy-a*, pp. 301, 594. See also Bai Qas, "Bayaturliıy tuuli bolun quyur-un üliger", p. 35.

⁷³ In Bayarin, the singers of the Geser epic were active until recently. See *Bayarin Geser-ün tuyuǰı*, pp. 1-3, 197-202, 313, 315, etc. For the singers of Geser who were active in Bayarin between the 19th and 20th centuries, see Bao Jingang, *Quyurči ba quyur-un üliger*, pp. 127-128. On September 2009 and on August 2010, I conducted field research in Bayarin West Banner, where the only singers of the Geser epic I was able to meet were Jimbajamso, 78, and Badmarinčin, 49.

singing lasted longer than in other parts of eastern Inner Mongolia. It is also worth observing that bards who perform tales derived from Chinese novels in combination with elements from the Mongolian epic are held in high esteem.⁷⁴ In addition to this, the eastern Mongol bards preserve and transmit customs and ritual practices pertaining to the Mongols in their tales.⁷⁵

Traces of the epic tradition are evident in the tale *U Siyang Boo* (Wu Xiangbao) *ečige-ben erigsen* "How Wu Xiangbao Searched for his Father", recited by the bard Nimaodzer of Bayarin West Banner⁷⁶ and belonging to the collection described in this catalogue (Mo 60-63). The tale is set in a Chinese milieu and the events of the story take place during the reign of the fourth emperor of the Song dynasty, Ren Zong (1023-1063). The tale also contains a series of narrative motifs which are known from the Mongolian heroic epics, for example, that of the hero who was born to an old couple, his dangerous journey in search of his missing father at the age of seven, his battle with a thirteen-headed monster (*mangyus*)⁷⁷, who had abducted the emperor's daughter.⁷⁸ The description of the hero's battle against the monster has the function of emphasising the hero's courage in Nimaodzer's tale. However, a theme like this does not occur in the tales of the genre *quyur-un üliger*, as far as we know. We should remember that the bard Nimaodzer is a native of Bayarin, a place where the epic of Geser narrating the hero's battles against the monster was a living tradition until recently. There is also the fact that the same theme recurs in a body of legends about Geser which are widely distributed throughout Bayarin areas.⁷⁹

One of the finest tales of the collection is entitled *Ögedei mergen qayan-u üliger* "The Story of the Wise Emperor Ögedei", recited by the bard Baljinima of Aru Qorčin (Mo 1). Unfortunately, Mr. Nima could not record the tale in its

⁷⁴ See Chioldo, "Life Stories and Achievements of Eastern Mongol Bards", p. 205.

⁷⁵ The study of this subject is one of the tasks of the research into the *quyur-un üliger*. See the content of the sung poems of the *quyur-un üliger* supplied by Loozar in his book *Üliger qolboy-a*, pp. 350-351, 421-422, 424-427, 450-456, 482-484. See also Heissig, *Oralität und Schriftlichkeit*, pp. 56-57.

⁷⁶ On the biography of Nimaodzer and his repertoire, see below in this catalogue. See especially Chioldo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 194-199. A brief biography of Nimaodzer is included in the book *Bayarin quyurčid*, p. 72.

⁷⁷ A thirteen-headed monster is described as the enemy of Geser in one episode of the epic which the lama Čimedsereng of Bayarin used to recite during the 1960s. See *Bayarin Geser-ün tuyuži*, pp. 419-469.

⁷⁸ Heissig, "Tracing Some Mongolian Oral Motifs in a Chinese Prosimetric Ming Novel of 1478", pp. 233-235.

⁷⁹ See Sodnamrabdan (editor) *Bayarin Geser-ün tuyuži*, pp. 723-743. See also the discussion of "The Holy Geser" below.

entirety. The action of the story is set during the reign of Ögedei (1229-1241), who is presented as the second emperor of the Yuan dynasty, and numerous Mongol characters are involved in the story. The plot of *Ögedei mergen qayan-u üliger* is intense, and its power lies in the juxtaposition of realistic portrayals of the characters and the exploration of the characters' inner thoughts. The tale was handed down orally to Baljinima by the famous bard Buyannemekü of Aru Qorčin (1903-1983), and Baljinima greatly expanded it by introducing into the story the principal heroes and forty new episodes about the history of the Mongols. In so doing, Baljinima created a new artistic composition which developed from his aim of creating a true Mongolian story.⁸⁰

Mongol heroes are also prominent figures in the tales *Altan morin-u namtar* "The Story of the Golden Horse" and *Altan ulus-un šastir* "The Tale of the Golden State", belonging to the repertoire of the bard Damrin of Bayarin West Banner (Mo 14-20, Mo 7-13).⁸¹ They were handed down orally within the Bayarin bards, and Damrin learned them from his teacher. Damrin preserves the two tales as his own property. The rhymed prologue of the tales resembles that of the epic poems. "The Story of the Golden Horse" describes the land of the Da-dan⁸² (Tatars, i.e. the Mongols) as a good place where the five species of domestic animals fill the plains and people live happily under the just King Kökege, until the armies sent from the Tang Emperor throw the country into turmoil. A similar idyllic pastoral environment is described in the rhymed prologue of "The Tale of the Golden State". It depicts the Golden State as a kingdom inhabited by Mongol herdsmen ruled by King Süke and, interestingly, the capital of the kingdom is Zhongdu.⁸³ Historically, Zhongdu was the capital

⁸⁰ On the biography of the bard Baljinima and his repertoire, see below in this catalogue. See also Chioldo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 202-211, especially p. 210. On the discovery of the Chinese books on which both *Ögedei mergen qayan-u tuyuži* and *Tarudi jalbingy-a tuyuži*, set in the time of Qubilai, are based and how they were lost during the Cultural Revolution, see Sečenyoaa, *Tarudi jalbingy-a tuyuži*, pp. 1-16. In his book *Kelen-ü uran darqad*, Nima described how Buyannemekü handed down the two tales to Baljinima, pp. 99-100.

⁸¹ On the biography of the bard Damrin and his repertoire, see below in this catalogue. See especially Chioldo, "Life Stories and Achievements of Eastern Mongol Bards", pp. 199-202. A short biography of Damrin is found in the book *Bayarin quyurčid*, pp. 49-50.

⁸² Da-dan is used in reference to the Mongols in Damrin's tale. The Mongols were designated as Da-dan by the Chinese envoys Zhao Hong, Peng Daya and Xuting (1221 and 1237). See Olbricht and Pinks, *Meng-Ta pei-lu*, pp. 4-5, and the references cited therein. Other tales in the genre have Ta-tan referring to peoples inhabiting the northern borderlands of China. See Heissig, "Si Liyang", pp. 19-20. For Ta-ta (= Mongols), see de Rachewiltz, *The Secret History of the Mongols*, vol. 2, p. 710. The Liao Tatars appear, for instance, in the famous Chinese novel *Shuihu zhuan*. See *Outlaws of the Marsh*, vol. 4, p. 1748.

⁸³ In spite of the capital Zhongdu, the Golden State of Damrin's tale is not the historical Jin State.

of the Jin State (founded in 1115) and overthrown by the Mongol army in 1234. A distinctive feature of Damrin's tales is that the verse passages are more numerous than the recitative parts. From Damrin's tales it also becomes clear that the rhymed verses in the *quyur-un üliger* are not always used to comment in poetry on events previously told in prose, but they also advance the narrative.

The blind bard Dawarinčin of Mongyoljin adopts a different style in his narratives. In the tale *Arban tabuduyar tang ulus-un üliger* (or *Arban tabuduyar üy-e tang ulus-un üliger*) "The Tale of the Fifteenth Generation (of the Emperors) of Tang Dynasty" (Mo 37-39), for instance, the recitative parts are expanded more than those in poetry. Following the tradition of the Chinese historical romance, Dawarinčin starts his narration with the beginning of history and provides an account of the Chinese dynasties in chronological sequence. The tale recounts how the son of Mei Zong, a fictitious 15th emperor of the Tang dynasty, was saved from death and finally enthroned. Aged sixteen, Dawarinčin learned the tale from his teacher, the Qorčin bard Man Liyang (1920-1965), who was also blind.⁸⁴ In his analysis of Dawarinčin's *Arban tabuduyar tang ulus-un üliger*, Heissig noticed similarities in narrative structure and themes between this tale and *Ku si juwan / Kuxi zhuan*, belonging to the cycle of the *Tabun juwan* "Five Stories".⁸⁵ Heissig's observation is, of course, interesting. At the same time, we should remember that *Ku si juwan* formed part of Dawarinčin's repertoire.⁸⁶ In addition to this, *Ku si juwan* is one of the most frequently recited tales by the eastern Mongol bards⁸⁷ and, consequently, its narrative material became widely distributed.⁸⁸

The tale *Boyda Geser* "The Holy Geser"⁸⁹ (Mo 83-83) recited by the *quyurči* Uuyanbayar of Bayarin West Banner displays its own particular local features.⁹⁰

⁸⁴ See Heissig, *Oralität und Schriftlichkeit*, pp. 44-45. See also Veit and Nima, "Quyurči Dawarinčin kiged mongyol bensen üliger", pp. 51-52.

⁸⁵ For the content and analysis of *Ku si juwan*, see the monograph by Hasbatar, *Mongolische Heftgeschichten*.

⁸⁶ See the following: Heissig, *Oralität und Schriftlichkeit*, p. 48; Heissig, *Arban tabuduyar üy-e tang ulus-un üliger*, vol. 5, p. 418; Veit and Nima, "Quyurči Dawarinčin kiged mongyol bensen üliger", p. 52.

⁸⁷ See Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", p. 206.

⁸⁸ On the popularity the *Tabun juwan* enjoyed among the eastern Mongols, see Bai Yurong, "<Tabun juwan>-daki mongyoljiyu uraliy", pp. 37-40.

⁸⁹ There is no mention of Uuyanbayar singing "The Holy Geser" in his biography included in the book *Bayarin quyurčid*, pp. 45-46.

⁹⁰ Uuyanbayar's *Boyda Geser* is a text of its own and it should be distinguished from the Geser epic sung by other bards of Bayarin. The book *Bayarin Geser-ün tuyuži* includes episodes from the Geser epic sung by four Bayarin bards, one of whom is the bard Sambalnorbu (pp. 475-693). For a brief description of the Geser epic recited by the bard Sambalnorbu, forming part of the collection under discussion, see below in this catalogue.

As Uuyanbayar himself explains, his version has incorporated popular oral tales about Geser. He also tells us how people worship Geser in his native Sibartai Sumu in Bayarin West Banner.⁹¹ Memories of Geser's heroic actions and his battles with the monster (*mangyus*) permeate the landscape of Bayarin. Local legends associate Geser with natural features of the landscape, and narrate how Geser split asunder rocks of the mountain by shooting his arrows.⁹² Unlike the printed edition of the Geser epic of 1716, which describes Geser as a son of God Qormusta, who descended from Heaven to bring peace and order on earth,⁹³ in Uuyanbayar's narrative Geser was born in Mongolia into a humble family of nomadic herders, and descriptions of supernatural intervention in Geser's life do not occur. In it, Geser becomes an object of veneration for having killed the monster by relying on his own strength and for having put an end to people's sufferings. The printed edition of the Geser epic and other Mongolian Geser narratives all describe Aju Mergen, one of Geser's wives, as a warrior maiden skilful in archery.⁹⁴ Aju Mergen's military skills are especially emphasised in Uuyanbayar's *Boyda Geser*.⁹⁵ Mongolian epics of Geser also recount how Geser

⁹¹ For Uuyanbayar's account, see below in this catalogue. For early evidence of the cult of Geser in Mongolia, see Chiodo, *The Mongolian Manuscripts on Birch Bark*, Part 1, pp. 148-159. See especially Heissig, "Geser-Khan-Rauchopfer als Datierungshilfen des mongolischen Geser Khan Epos", pp. 89-135, and the references contained therein. See also Rintchen, "En marge du culte de Guesser khan en Mongolie", pp. 3-50. The cult of Geser continues in Sibartai Sumu, now forming part of Čayan-mören Balyasu in Bayarin West Banner. Western scholars have paid little attention to the cult of Geser as a living tradition among the Bayarin Mongols, while Mongol researchers have devoted numerous papers to this subject. See Buyankesig, "Geser-ün domoy - süm-e - tayily-a", pp. 84-91; Amba, "Čayanmören yool kin-ü Geser-i sitükü yoson", pp. 82-87. For recent contributions, see Möngkeyal, "<Bayarin Geser>-ün ölögei nutuy", pp. 3-11; Buyanöljei, "Sayiqan qan ayulan-u oboyan takily-a", pp. 12-19. I had the opportunity to see the ceremonies to Geser during my field research in Bayarin on August 4, 2010.

⁹² For the legends associating Geser with the Bayarin landscape, see the following: Sodnamrabdan (editor), *Bayarin Geser-ün tuyuži*, pp. 723-751; Buyankesig (editor), *Bayarin Geser soyol*, pp. 307-331; Buyankesig, "Bayarin Geser-ün domoy - süm-e - tayily-a", pp. 84-91; Heissig, "Zur Rezeption chinesischer Heldenromane", pp. 259-261. Legends about Geser's heroic exploits are also known in diverse parts of eastern Inner Mongolia (Nima, *Eji čilaym*, pp. 68-77). They are also widespread among the Degedü Mongols of Kökenayur (Qinghai). For this, see Öninulayan (editor), <Geser-ün tuyuži>-yin barayun mongyol qubilburi-nuyud, p. 90.

⁹³ *Arban jüg-ün ejen Geser qayan*, chapter 1.

⁹⁴ *Arban jüg-ün ejen Geser qayan*, chapters 1, 5. See also Heissig, *Geser Studien*, pp. 402-403.

⁹⁵ The representation of Aju Mergen as a valiant warrior and a formidable archer is also stressed in the Geser epic performed by the bard Sulfungya of Bayarin. See Sodnamrabdan (editor), *Bayarin Geser-ün tuyuži*, pp. 41-47, etc. See also Buyankesig, "Mongyol <Geser>-teki Aju Mergen qatun", pp. 240-252. On legends describing the heroic deeds of Aju Mergen, see Nima, *Eji čilaym*, pp. 72-75. Warrior women play an important role both in

killed the monster in the shape of an enormous black striped tiger.⁹⁶ The episode of Geser killing a huge mad tiger also appears in *Boйда Geser*, in which, however, the tiger is described as the master of the mountain worshipped by people. Interestingly, a black striped tiger which is regarded as an object of veneration appears in Baljinima's tale *Ögedei mergen qayan-u üliger* "The Story of the Wise Emperor Ögedei" which was described above. "The Holy Geser" combines rhythmic prose and verse, both sung to the accompaniment of the *quyur* throughout the performance. The narrative is sometimes interrupted by the expression "this is not told" (*egün-i kelekü üger*), which is a distinctive feature of the *bensen üliger* / *quyur-un üliger*, and ultimately of the recitals of the Chinese storytellers and the Chinese chapter romance.⁹⁷ "The Holy Geser" has many features in common with the tales in the genre *quyur-un üliger*. One example is the episode which has Geser setting out for the *mangyus*'s land. Geser has his army arranged in battle formation according to the Chinese symbolism of the five elements,⁹⁸ and he also issues orders to the soldiers before the military campaign. All these events are conveyed in sung poems in numerous tales in the genre *quyur-un üliger*.⁹⁹

the Mongolian heroic epics and in the *quyur-un üliger*, deriving their plots from the Chinese novels. On this theme, see the following works: Riftin, "Die Beschreibung der heldischen Frau im ostmongolischen Epos", pp. 125-161; Banck, "Funktion und Charakteristika der 'Schwertjungfrau' im chinesischen Helden- und Räuberroman", pp. 206-236; Erdeniyoo-a, "Mongyol bayaturliq tuuli-yin emegteiçüd", pp. 61-64; *Ayungya sandir bayatur*, p. 109, etc.

⁹⁶ *Arban jüg-ün ejen Geser qayan*, chapter 2. Heissig discussed this episode both in *Geser-Studien*, pp. 57-69, 392-401 and in "Das Epenmotiv vom Kampf Gesers mit dem Schwarzgefleckten Tiger", pp. 123-135. See also Heissig and Bawden, *Catalogue*, Mong. 122, pp. 27-28. The episode of Geser killing the tiger also occurs in the Geser epic recited by the bard Pajai (*Pajai Geser-ün tuuji*, vol. 1, pp. 325-350). For this episode, see also Kara, *Chants d'un barde mongol*, pp. 120-129.

⁹⁷ See for instance, *Outlaws of the Marsh (Shuihu zhuan)*, vol. 1, p. 75; *Journey to the West (Xiyou ji)*, vol. 4, p. 2332; *Jegün jeü-yin olan ulus-un üliger (Dongzhou Lieguo zhi)*, "The States of Eastern Zhou", vol. 1, pp. 56-57; *Ku si juwan kemekü üliger*, p. 70. Similar expressions are found in the Geser epic sung by the bard Čojnhor, for which see Nekljudov and Tömörçeren, *Mongolische Erzählungen über Geser*, p. 49.

⁹⁸ In the tales (*quyur-un üliger*), this event is conveyed in sung rhymed poems with a specific melody and rhythm. They are termed *čerig jiysayaqu* "arranging the soldiers in battle formation". For this, see Loozar, *Üliger qolboy-a*, pp. 255-259. See also *Öskübnyan-u jokiyal*, pp. 162-172. For the use of the Chinese symbolism of the five elements in the art of war, see Chen Ching-lung, "Chinese Symbolism among the Huns", pp. 63-64.

⁹⁹ The tales (*quyur-un üliger*) include rhymed poems known as *čayaja jarlaqu* "proclaiming the law" which are sung with a specific melody and rhythm. These poems describe how the general issues orders (*jarliq*) to the soldiers before setting out on a campaign. The orders have the force of the law (*čayaja*). See the passage in prose in *Ku si juwan kemekü üliger* which has General Xue Song proclaiming the military law to the troops (pp. 280-

Included in this catalogue are also sixty ritual songs of Qorčın shamans which were in the possession of Professor Heissig. Unfortunately, this material lacks important information. It does not mention either the circumstances of the recording of the songs or the names of the Mongol collectors who recorded and transcribed the songs included in Mo 87. The date of the recording of the songs is also missing in this material. The only dated text in Mo 87 is a fire prayer written down by the scholar T. Mansang of Darqan Banner on March 20, 1982. Since internal evidence points to 1982 or 1983 at least for the recording of one song,¹⁰⁰ we may assume that the other songs were recorded at the same time. We are likewise ignorant of the persons who, on February 8, 1987, recorded on tape the songs included in Mo 88. They were written down by Mr. Nima in the spring of 2007. The songs were recorded from thirteen shamans of Darqan Banner and Kuriye Banner, whose names are given. They were all born in the first decades of the last century. The youngest of this group of shamans was Gombojab of Darqan Banner.¹⁰¹ Of the sixty songs four have already been translated, analysed, and published.¹⁰²

The Qorčın Mongol shamans possess a rich song tradition with varying melodies,¹⁰³ and the wealth of this tradition is demonstrated both by the sixty songs described in this catalogue and the 170 songs which were collected by Qorčın Mongol researchers during the 1980s and made available to us together with a body of legends and new information about the ritual practices and beliefs of the Qorčın shamans.¹⁰⁴

282). See also how Činggis qayan issues an order (*jarliq*) and proclaims it as law (*jasay*) in *The Secret History* (de Rachewiltz, *The Secret History of the Mongols*, vol. 2, p. 697). For the discussion of the poems "proclaiming the law" in the *quyur-un üliger*, see Heissig, *Oralität und Schriftlichkeit*, pp. 93-96 and "Si Liyang", pp. 44-46 by the same author. See also the text published in Nima, *Kelen-ü uran darqad*, pp. 205-206, 377-389 and in Loozar, *Üliger qolboy-a*, pp. 266-269.

¹⁰⁰ This is explained in the section of the shamanic songs below in this catalogue.

¹⁰¹ See Nima, *Sünesü-ongyod-sitülge*, p. 211.

¹⁰² Four songs addressed by the Qorčın shamans to Jayagachi (Jayayači) are published in Chiodo, *Songs of Khorchin Shamans to Jayagachi, the Protector of Livestock and Property*. This work also investigates other shamanic songs taken from the book by Kürelša et al. *Qorčın böge mörgöl-ün sudulul*. A Qorčın shamanic song to Jayagachi was translated into French and supplied with commentaries by Even in *Chants de chamanes mongols*, pp. 287-295. See also Sambalnorbu, "Qorčın mongyolçud-un <jayayači> takiqu", pp. 17-31. Heissig was the first to investigate the songs of the Qorčın shamans. See his "Schamanen und Geisterbeschwörer im Kuriye-Banner", pp. 1-48 and "Invocation of a Female Shaman", p. 51-60.

¹⁰³ From 1978 to 1982, Mansang recorded more than one hundred melodies used by the Qorčın shamans in their ritual songs. See his *Mongyol böge mörgöl*, p. 248.

¹⁰⁴ I am referring to the book by Kürelša et al., *Qorčın böge mörgöl-ün sudulul*. Excerpts from songs of Qorčın shamans and descriptions of their ritual performances are found

The Qorčın shamanic songs developed in dynamic interaction with cults of different origin, preserving their own distinctive cultural identity.¹⁰⁵ The dissemination of Buddhism throughout the eastern regions of Inner Mongolia in the first part of the 17th century did not take place without conflicts between the Buddhists and the shamans¹⁰⁶, and the Qorčın shamans evoke this event in songs.¹⁰⁷ There are also songs revealing how Buddhism influenced the practices of the Qorčın shamans. These songs appeal to Buddhist deities and extol the sacred places of the Buddhists and the power of their religious books. We have other songs which provide evidence of how Chinese shamanic practices and gods of the Chinese popular religion entered the cult practices of the Qorčın shamans.¹⁰⁸

throughout the book by Mansang, *Mongyol böge mörgöl*. Nima recorded songs from the shamans Serinčin and Gombojab of Darqan Banner and published them in *Sünesü-ongyod-sitülge*, pp. 168-219. On works also dealing with Qorčın shamanic traditions, see the following: Sačur-a, "Qorčın böge-yin jang üile ba irayu nayiray", pp. 70-93; Sayin, "Mongyol böge mörgöl-ün jarim jang üile-yin tuqai", pp. 288-316; *Mongyol jang üile-yin nebterkei toli: Oyun boti*, pp. 723-757; Buyanbatu, *Mongyol böge-yin sašin-u ucir*. Buyanbatu's early book has been superseded by more recent publications.

¹⁰⁵ My monograph *Songs of Khorchin Shamans to Jayagachi, the Protector of Livestock and Property* is devoted to the worship of Jayagachi (Jayayači) among the Qorčın Mongols and to the songs addressed to his spirit by the shamans. This work also shows how the Qorčın shamans preserved the memory of their history and how they evoke in songs the myth of the origin of their ancestors, who are imagined as having emerged from a rock or from within a mountain. It also throws light on how the songs of the Qorčın shamans continue to transmit the belief that the burial sites of the ancestors are secret and inaccessible (see Chiodo, especially pp. 79-100).

¹⁰⁶ On the missionary methods used by the Buddhist monk Neyiči Toyin (1557-1653) to convert the people of eastern Inner Mongolia, see Heissig, "A Mongolian Source to the Lamaist Suppression of Shamanism", pp. 61-135. For the Buddhist monasteries which existed in the former Jirim League, see Kürelša, *Jirim-ün süm-e keyid*.

¹⁰⁷ See Chiodo, *Songs of Khorchin Shamans to Jayagachi*, pp. 89-91, 98

¹⁰⁸ In their songs, the eastern Mongol shamans appeal to the *tümen ongyod* (ten thousand shamanic auxiliary spirits) for assistance and protection. According to Qorčın and Forlos shamanic legends, the *ongyod* originated from the souls of ten thousand soldiers who drowned in the River Liao during the eastern campaign of the Tang Emperor Li Shimin, which began in 645. For the legends, see Kürelša et al., *Qorčın böge mörgöl-ün sudulul*, pp. 117-122. See also Heissig, "Schamanenlegenden und ihr historischer Hintergrund", pp. 182-185. In his article "Rauch und Schall: Schamanische Gesänge aus Räucherwerk-Opferzeremonien von Bannerleuten der Han-Armeen", Nentwig deals with shamanic songs of the Bannermen of the Han armies invoking the souls of the Tang soldiers who drowned in the River Liao, pp. 339-376. The Chinese god Er Lang, the controller of floods, also appears among the deities invoked by the Qorčın shamans. The god Er Lang also plays a role in the Chinese romance *Xiyon ji* "Journey to the West", which was translated into Mongolian in 1721 and became one of the most popular tales disseminated

orally by the eastern Mongol bards (*quyurči*). The eastern Mongols reserve a special veneration for the celestial fertility goddess Wang Mu Niang Niang "Queen Mother Wang", who is believed to give children to any woman who prays to her. Qorčın shamans also address the goddess in their songs. In Qorčın shamanic legends, Wang Mu Niang Niang came to be described as the spouse of Qormusta Tngri and associated with the *saylayar modo* "a lone many-branched leafy tree" - a tree to which the Mongols have attributed numinous powers throughout their history. For the legends, see Sačur-a, "Qorčın böge-yin jang üile ba irayu nayiray", pp. 70-93; Kürelša et al., *Qorčın böge mörgöl-ün sudulul*, p. 187-188. See also the following: Mansang, *Mongyol böge mörgöl*, p. 72; Chabros, "An East Mongolian Ritual for Children", pp. 59-63; Chiodo, *Songs of Khorchin Shamans to Jayagachi*, note 181, pp. 64-65, and the references contained therein. According to Irwin, some Daoist traditions associate Wang Mu Niang Niang with Xi Wangmu "Queen Mother of the West", a goddess who was responsible for rain and agriculture. The goddess enjoyed great popularity, especially in northeast China, and was regarded as a threat to the masculine hierarchic authorities ("Divinity and Salvation", pp. 56-59).

Biographies of Bards

Mo 44

Biography of the bard Kesigbuyan. On July 18-19, 1994, Rinčindorji recorded the interview he conducted with the bard Kesigbuyan (1947-2008). Rinčindorji's transcription of the text is undated.

Summary: Kesigbuyan was born in 1947 in Suyu-yin Engger village of Jiryal-un Jam district of Bayarin West Banner. He belongs to a family of seven generation bards. Kesigbuyan still preserves Mongolian and Manchu manuscripts in his home. Among the numerous tales he recited there are *Šüwei Ren Gui jegün liyoo-yi tübsidkegsen* "How Xue Rengui Pacified the Eastern Liao", *Čayan göregesün-ü namtar* "The Story of the Enlightened White Deer", *Doysin čin ulus* "The Fierce Qin Dynasty".

Mo 64

Biography of the bard Qoosbayar, pp. 1-3. The date of the recording is not given. It is likely that, in 1991, Walther Heissig recorded the text on the occasion of the recording of *Barayun liyang ulus-un üliger* "The Story of the Western Liang Dynasty" recited by Qoosbayar.¹⁰⁹ Rinčindorji's transcription of the text is undated.

Summary: Qoosbayar was born in 1955 in Modo Ayil in Darqan Banner. Qoosbayar is renowned for transforming the historical romance *Köke sudur* "The Blue Chronicle" by Injaanasi into a *quyur-un üliger*. Qoosbayar also performed tales glorifying the deeds of the Mongol heroes Senggerinčin (1811-1865) and Toytaqu (1863-1922).

¹⁰⁹ See Heissig, "Si Liyang", pp. 2, 4-5.

Mo 85

Biography of the bard Sambal, pp. 1-23. On July 11, 1975, Rinčindorji recorded the interview he conducted with the bard Sambal (1918-1999). On November 11, 1997, Rinčindorji wrote down the text.

Summary: Sambal was born in 1918 in Jarud East Banner and was active in Bayarin. He was a disciple of the famous bard Sinin-nigen (1890-1945), who was a Buddhist monk. Sambal recounts how he performed tales in Buddhist monasteries. Sambal's repertoire included, among others, three parts of the *Dörben juwan* "Four Tales", *Da döng liyoo / Da Dong Liao* "The Great Eastern Liao".

Biography of the bard Lobsang, pp. 24-46. On June 6, 1995, Rinčindorji recorded the interview he conducted with the bard Lobsang. On November 11, 1996, Rinčindorji wrote down the text.

Summary: Lobsang was born in 1944 in the Middle Banner of Čaqar West Wing in Ulayančab League, as the son of a singer of the Geser epic. Lobsang was a resident of Sira Mören Monastery, where he learned to sing the epic *Qor (Hor) Geser* from a treasurer of the monastery who was known as Black Mama (Lama). Lobsang provides valuable information about Eastern Mongol bards who performed tales in his native place. Lobsang's biography does not mention his performance of the epics *Arban naiman nasutai Degebür qan* "Eighteen Years Old Golden Roof Khan", and *Dayutu Mergen qan-u Dnyui Čayan bayatur* "Silent White Hero (the Son) of Wisdom-Voiced Khan", which are included in this catalogue.

Biography of the bard Baljinima, pp. 47-76. On June 6, 1995, Rinčindorji conducted an interview with the bard Baljinima (1941-2002). Rinčindorji's transcription of the text is undated.

Summary: Baljinima was born in 1941 in Jile-yin Süme, what is now known as Ulayan Balyasun of Sayiqan Tala district in Aru Qorčin. His father, Gombo, was a bard. Baljinima was famous for his performance of two rare tales set during the Yuan dynasty. They are entitled *Ögedei mergen qayan-u üliger* "The Story of the Wise Emperor Ögedei" or *Qubilay odod-un šastir* "The Story of the Incarnated Stars", and *Qubilay sečen qayan-u üliger* "The Story of the Sage Emperor Qubilay" or *Farudi yalbingy-a-yin tuyuži* "The Story of Garuda Kalavinka". The two tales were handed down orally to him by the renowned bard Buyannemekü (1903-1983). Baljinima also composed his own tales.

Mo 86

Biography of the bard Nimaodzer, pp. 1-15. On August 11, 1995, Rinčindorji conducted an interview with the bard Nimaodzer (1933-1998). On December 5, 1996, Rinčindorji wrote down the text.

Summary: Nimaodzer was born in 1933 in Dalantai village, the present-day Yeke Nayur Sumu in Bayarin West Banner. Nimaodzer's mother was a famous singer, and she also performed tales accompanied by the fiddle. During his childhood, Nimaodzer lived in the home of the famous bard Öskübuyan (1914-1979). Nimaodzer preserves many books of tales, of which he cites the titles. He performed, among many others, *U Siyang Boo ecige-ben erigsen* "How Wu Xiangbao Searched for His Father", *Ši noyan-u kereg sigügsen* "Court Cases of Lord Shi", *Fen juwang leü / Fenzhuang lou* "Tale of a Boudoir", and the cycle of stories centred on the heroes of the Chinese novel *Xi youji* "Journey to the West".

Biography of the bard Damrin, pp. 16-30. On July 10, 1995, Rinčindorji conducted an interview with the bard Damrin (1939-2001) and he also wrote down the text. This is an addition to the interview which took place in 1992. (See Mo 20, pp. 41-46.)

Summary: Damrin was born in 1939 in Bayan Erdeni village of Bayarin West Banner. His father Sečendelger was a poor herdsman. Damrin inherited a large number of books from his uncle, but he burned them during the Cultural Revolution. Damrin studied under the guidance of the great bard Muuökin (1906-1979). The majority of the tales which Damrin recited were handed down orally to him by the elder bards of his homeland. The two tales entitled *Altan ulus-un šastir* "The Story of the Golden State" and *Altan morin-u namtar* "The Story of the Golden Horse" were handed down orally to him by a person whose family name was Wang.

For a full English translation of the biographies of the bards summarised above, see Elisabetta Chiodo, "Life Stories and Achievements of Eastern Mongol Bards", *Ural-Altaische Jahrbücher* NF 22, 2008, pp. 185-226.

The Mongolian texts of the biographies of the bards, on which the English translation is based, are published in Rinčindorji, *Tuuličid quyurčid-un namtar böge mörgöl-ün irayu nayiray*, Beijing 2010, pp. 157-177, 195-214.

Mo 83

Account of the bard Uuyanbayar, pp. 157-165. On July 6, 1996, Rinčindorji recorded the interview he conducted with the bard Uuyanbayar (1930-2004). Rinčindorji's transcription of the text is undated. Uuyanbayar told Rinčindorji how he learned one episode of the epic *Boyda Geser* "The Holy Geser".

Summary: Uuyanbayar was born and grew up in Sibartai Sumu of Bayarin West Banner. In 1953, he learned to recite one episode of "The Holy Geser" from a herdsman nicknamed Old Quluyar while they were tending their cattle. At that time, Old Quluyar was in his sixties. He knew many tales, and Uuyanbayar enjoyed hearing them. Uuyanbayar admits that he did not frequently perform the episode of the Geser tale he had learned from Old Quluyar and that it might contain mistakes. He adds that orally transmitted folk tales also found their way into the epic. Uuyanbayar also recounts legends associated with Geser, which are still a living tradition in his native Sibartai Sumu. He relates how the local people built a temple dedicated to Geser and how they make offerings there every year on the 24th day of the 6th lunar month. In his account, Uuyanbayar does not mention that he performed the tale *Tabun ökin ariyun sayurin-i bayiyluysan šastir* "The Story of how Five Maidens Established a Noble Seat", which is included in this catalogue.

Mo 89

Account of the bard Gawa (Dorjigawa), pp. 1-43. The material is dated August 28, 1984. Although not specified, we may guess that Walther Heissig recorded it on the occasion of the recording of Gawa's tales, which took place in Kökeqota. The bard Gawa is a native of Qorčin West Wing South Banner, living in Alašan. In the spring of 2007, Nima wrote down the text.

Summary: Gawa talks about the three national heroes of the Mongols: Geser, Jangyar, and Činggis qayan. Then he recounts how, as a child, he became fond of the tales recited to the accompaniment of the fiddle (*quyur-un üliger*). Gawa likewise recalls how, in 1962, the great bard Paĵai came to Alašan and how he had the opportunity to meet him on that occasion. Gawa's repertoire includes *Küiten ayula-yin üliger* "The Tale of the Cold Mountain", *Yeke süi ulus-un üliger* "The Tale of the Great Sui Dynasty", *Yeke tang ulus* "The Great Tang

Dynasty", and *Barayun liyang ulus* "The Great Western Liang Dynasty". Tales on new subjects also form part of Gawa's repertoire. The material includes a small portion of the Geser epic recited by Gawa. It describes the hero Asar Qayıčang's battle with the twelve-headed monster (*mangyus*). In addition, Gawa recites verses in praise of the deeds of the hero Jangyar.

Tales Accompanied by the Fiddle (*Quyur-un üliger*)

Mo 1

Title: *Ögedei mergen qayan-u üliger*, "The Story of the Wise Emperor Ögedei", 199 pp. It is also known by the title *Qubilyan odod-un šastir*, "The Story of the Incarnated Stars". In 1980, Nima recorded a portion of the entire text from the recitation of the bard Baljinima of Aru Qorčin. Nima's transcription is undated.

Summary: The events of the story take place during the reign of Emperor Ögedei (1229-1241), who is described as the second emperor of the Yuan dynasty established by his father Činggis qayan. On the occasion of the New Year, Ögedei received the civil and military officials at court in Daidu, the capital of the empire. When all had assembled in the imperial palace, the Prime Minister Yelu Chucai stepped forward from the ranks and reported four affairs of state to Ögedei. One involved the information about a strange light of five colours which people saw shining from Golden Spring (Jinquan) Mountain in Yanzhou prefecture in Shandong province. The official Hua Dingyun, a native of Shandong, volunteered to go to Golden Spring Mountain to investigate the site and to discover the source of the light. Hua Dingyun was a traitor and he had long plotted together with his son, Hua Zilong, to overthrow the Yuan dynasty and to restore the Jin dynasty. In the meantime, the senior military official, Su Huiting, stationed in Yanzhou prefecture, was on his way to Daidu to ask the emperor's permission to retire and return home. Escorted by six soldiers, Huiting reached Golden Spring Mountain. When they saw a dense forest, one of the soldiers, a native of the area, warned the others to be careful because inside the forest there was a mad black striped tiger which was regarded as a guardian deity. Huiting ignored the warning and led the soldiers inside the forest. A tiger approached and Huiting shot an arrow, which killed the beast. Then they noticed a spring flowing down from a rock to form a lake and lotus flowers floating on the water and shining in a light of many colours. When they noticed something resembling a box under the stems of the flowers, Huiting walked across the lake and took out a stone from the water. He broke it open

and a jade seal appeared, emitting a light of five colours. Full of devotion, Huiting thought that this precious object possessed the decree of Heaven of the good fortune of Emperor Ögedei and that he would present this to him. They resumed their journey, and came to the village of Song Shuwen, where Huiting's son and daughter lived. While Huiting was in his home, the visit of a strange-looking Chinese Buddhist monk was announced. The monk told Huiting that the seal which fell into his hands revealed the changing decree of Heaven and the succession of emperors. Afterwards, the monk went to the home of Hua Dingyun and his son Hua Zilong and told them that the jade seal had come into possession of Su Huiting. Hua Zilong had already recruited a large army and had joined forces with valiant warriors with the purpose of overthrowing the Yuan dynasty. Huiting resumed his journey to Daidu, and along the way he stopped for the night at a post-station, not knowing that Hua Zilong had sent his men to this place to murder him and to steal the jade seal. They gave him poison to drink and killed him. Having gained possession of the jade seal, Hua Dingyun and his son Hua Zilong made a great celebration in the city of Lingnan. In the meantime rumours were circulating, according to which before he died Emperor Ai Zong of the Jin dynasty had conferred on Hua Dingyun the title of Gaiwang. Thus, Hua Dinyun thought that he should use this opportunity to attain his goal. He wrote a false decree in the name of Emperor Ai Zong announcing that Hua Dingyun was appointed as Gaiwang with the task of overthrowing the Yuan dynasty and restoring the Jin dynasty. After this, Hua Dingyun assembled his generals and set out his plans to rebel against the Yuan dynasty. In the south of the city of Jinan, a force of three thousand soldiers was stationed under the command of the Mongol general Ariyun, and since there was no war in Shandong, he had left the military camp behind and was staying in Jinan to study the classics with a scholar named Xi Meng, who was loyal to the Yuan dynasty. The general Zhang Kui, who had offered Hua Dingyun to get rid of the general Ariyun, infiltrated Ariyun's military camp. Ariyun was brutally murdered, and soldiers were sent to his house to eliminate his wife and son. They managed to flee the city and sought refuge in Xi Men's house.

In the foreword, Nima writes that there are two tales entitled *Ögedei mergen qayan-u üliger* and *Qubilai sečen qayan-u üliger*, "The Story of the Sage Emperor Qubilai", set in the Yuan dynasty. They were only known to the bard Buyannemekü of Aru Qorčin. He handed them down orally to Baljinima. Nima also explains why he was unable to record the entire text.

Mo 79-81

Title: *Tabun ökin ariyun sayurin-i bayiyluysan šastir*, "The Story of how Five Maidens Established a Noble Seat", 271 pp. In July 1996, Rinčindorj recorded the text from the recitation of the bard Uuyanbaya in Sibartai Sumu in Bayarin West Banner. Rinčindorj also wrote down the text.

Summary: The events of the story are set during the reign of Ren Zong, the fourth emperor of the Song dynasty (1023-1063). It is narrated how the Imperial Teacher, Shan Yuting, resigned from his office and returned to his native Shandong. Against his wife's wish, Shan Yuting had decided to marry his son Shan Wenqing to Gong Shujin, the daughter of the corrupt Gong Sunlong, who was the governor of Luwang prefecture in Luoyang. After Shan Yuting died, an impoverished Shan Wenqing set off for Luoyang to present himself to Gong Sunlong and to show him the marriage contract. There was in this place the wicked general Hei Long, who had always longed to marry Gong Shujin. He became jealous of Shan Wenqing and accused him of being an impostor. Wenqing was thrown into prison and tortured. After this, he experienced all kinds of hardships. As the story develops, Wenqing married five maidens, and they are all eventually reunited in Bianliang, the eastern capital of the Song. Here they had an audience with Emperor Ren Zong and accused the general Hei Long of his evil deeds and the governor Gong Sunlong of bribery. Troops were sent against Luoyang, and the five maidens joined in the military campaign.

At the end of the text, Rinčindorji writes that his transcription follows faithfully the bard's recitation and that he did not emend the text which does contain mistakes and narrative inconsistencies.

Mo 14-20

Title: *Altan morin-u namtar*, "The Story of the Golden Horse", 399 pp. In 1992 and 1993, Rinčindorji recorded the text from the recitation of the bard Damrin of Bayarin West Banner. On January 20, 1995, Rinčindorj finished writing down the text. He also added notes to it. Walther Heissig also attended Damrin's performance, as can be seen from the final verses dedicated to him.

Summary: The rhymed prologue describes the land of the Da-dan (Tatars, i.e. the Mongols) as a good place where people lived peacefully under the rule of King Kōkōge. The capital of the kingdom was Saramandal. One day, a light was seen shining from Panshi Rock. When the news of the light reached Kōkōge, he went to inspect the place with his ministers, Odon and Ayar. Upon reaching Panshi Rock, a golden horse came out from it. An immortal master who practised meditation in a rock cave threw a red silken rope and caught the horse, which was brought to Princess Tolitoγos, Kōkege's daughter. When the Tang Emperor Song He heard that a golden horse had appeared in the country of the Mongols, he sent a large army north to steal the horse. While Kōkōge, his daughter and the military commanders were all feasting to celebrate the discovery of the golden horse, the Tang troops captured seven frontier fortresses of the Mongols. After this, General Ayungya of the Mongols assumed command of the army to fight against the Tang. Princess Tolitoγos, who was versed in military arts, also took part in the battle, riding on the golden horse. She fought a duel with Shi Jintang, the commander of the Tang troops, but a strange-looking Daoist priest rushed forward and cut off her spear. When the Daoist priest tried to steal the golden horse, Tolitoγos took out the *yin yang* mirror which her master had given to her, but the Daoist priest threw a flaming ball and the mirror broke in pieces. When Tolitoγos' master felt that Tolitoγos was in danger, he had his sixteen-year-old disciple, named Jūlangerel, descend to the world to help Tolitoγos and to assist the Mongols. With a deer as mount, she came down through the sky. The Daoist priest built a fortress full of impure things protected by the Tang soldiers. Tolitoγos and Jūlangerel set out to destroy the fortress and fought hard against the Daoist priest. The latter rose up into the air and Tolitoγos made the horse leap up into the air in pursuit of him. Jūlangerel followed astride the deer. When Jūlangerel took out her *yin yang* mirror, which reflected the image of demons, the clouds pressed against the Daoist priest. Unable to move, the Daoist priest pleaded with the warrior maidens for mercy. They pardoned him, on condition that he went to the mountains and lived as a recluse there. After countless battles, victories and defeats on both sides, the Tang Emperor and Kōkōge of the Tatars decided to come to terms.

Mo 7-13

Title: *Altan ulus-un šastir*, "The Story of the Golden State", 546 pp. In December 1993, Rinčindorj recorded the text from the recitation of the bard

Damrin of Bayarin West Banner. On March 1995, Rinčindorj finished writing down the text. He also added notes to it.

Summary: According to the rhymed prologue, the Golden State was a prosperous land, where people lived happily and the five species of domestic animals filled the plains. The Golden State was ruled by King Sūke and its capital was Zhongdu. King Sūke had two young daughters named Altanquwar and Mönggöquwar. They each possessed a magic ball, which was to be used to select their predestined husbands. When the time came for the two girls to marry, announcements were circulated throughout the country, summoning people to the city. It was announced that the men whom the two balls struck would marry the two princesses. Crowds of people came from all directions. There was at the court of King Sūke a minister named Qadai, who had long desired to marry the two princesses. When Altanquwar and Mönggöquwar recited spells, each holding the magic ball, the two balls flew up in the sky and missed the minister Qadai. The general Batučayan set off with his troops to retrieve the two balls. They reached Panlong Mountain, where the two brothers, Kūrelböke and Kūderbilig, lived by hunting. It so happened that the two balls fell on their shoulders. Seeing this, General Batučayan knew that the two brothers were the predestined husbands of the two princesses. After the marriage was celebrated, the minister, Qudai, became jealous and decided to take revenge. He secretly set off for Western Liang. Originally, Qudai belonged to the Wei family. He was the son of Wei Shuan, who as a punishment for his crimes had been banished from the Tang. He had come to the Golden State where he learned Mongolian and adopted Mongolian customs. Qadai sought refuge in Western Liang because his father's sister was the second wife of Meng De, the king of Western Liang. Qadai and Meng De discussed with each other plans for attacking the Golden State. Meng De of Western Liang sent a letter to Sūke of the Golden State, in which he accused him of being corrupt and oppressive and unworthy of ruling his kingdom. He also threatened to attack Sūke's kingdom if he did not hand over his kingdom to him. Having read the letter, the Prime Minister Jayayatai advised Sūke that they should join forces with the Tang against Western Liang. Thus a letter was sent to the Tang emperor, who agreed to form an alliance with the Golden State. He sent his Tiger Generals with a force of one hundred thousand warriors. These events set the stage for endless battles.

Mo 21-27

Title: *Tabun luu emünedü-yi tübsidkegsen*, "How Five Dragons Pacified the South", 600 pp. On July 7-8, 1995, Rinčindorji recorded the text from the recitation of the bard Damrin, in Damrin's home located in Bayan Erdeni Sumu in Bayarin West Banner. Rinčindorji finished writing down the text on December 26, 1998.

Summary: The story opens in the time when Wen Di of the Sui dynasty was on the throne and the empire was at peace. One day, the Imperial Teacher, named Yan Feigu, summoned his three sons and told them that the emperor was old and corrupt and had no heirs. Under these circumstances, he added, they should consider raising troops and usurping the throne, although General Li Xian could be an obstacle to their plans. Since they were unsure whether or not Li Xian had any sons, they investigated the matter. As it turned out, Li Xian had a son aged seventeen, who was also a valiant youth. His name was Li Jinlong. Then a contest between the sons of the officials of two Ministries was announced by Emperor Wen Di. One day, while wandering about the street, Jinlong caught sight of four young men on horseback dressed in armour. They all went to a wine shop to drink, and the four young men told Jinlong that they had come from different regions to assist him in the contest. The five of them swore an oath of brotherhood, and they became known as the Five Dragons. Jinlong won the contest, and the emperor named him Crown Prince. Afterwards, a letter was presented to Emperor Wen Di, in which King Liu Jiahsong of Ri Nan, in the south, wrote to the Emperor that he possessed two treasures: a jade horse and a jade boat with magic powers. He also wrote that if the Emperor was able to destroy his city and take the two treasures, he would submit to him, but if he could not do this, the Sui emperor would become his subject. Having read the letter, the Emperor became alarmed, and the Imperial Teacher Yan Feigu told him that nobody else was better suited for the task of taking the two treasures than Li Jinlong and his four sworn brothers, the Five Dragons. Before setting off for Ri Nan, Jinlong bade his mother farewell. On this occasion, she gave him three letters, telling him that he had to read two letters in the event that he got into difficulties, while the third letter contained instructions that he should follow. The Five Dragons set off for Ri Nan, leading a military unit of a hundred thousand men. They reached the city of Ding Yang, which was governed by Shi Wenzong. The latter had a seventeen-year-old daughter, whose name was Shi Jiniang. She had just returned from the mountain, where his master lived, and where she had learned the art of magic. After a series of duels between the warriors of the Sui and those of the city of

Ding Yang, the girl Shi Jiniang came out to fight a duel with Jinlong. She recited spells, causing Jinlong's horse to remain rooted to the ground, unable to move. Then she asked Jinlong to read the second letter her mother had given to him. In the letter, her mother wrote that Shi Wenzong was her elder brother, and only if he married Shi Jiniang could he reach Ri Nan. After their marriage, Jinlong and his wife prepared to set out. Shi Jiniang produced a green cloth and recited spells which transformed the green cloth into a cloud. They mounted the cloud and rode upon it. They arrived in Ri Nan, entered the city and got hold of the two treasures. Jinlong set off for Chang'an, leaving his wife behind. Delighted at Jinlong's return with the two treasures, the Emperor Wen Di announced that he would hand over the empire to him. Hearing this news, the Imperial Teacher and his sons flew into rage, and they also began suspecting that the two treasures that Li Jinlong brought back might not be the genuine ones. They were able to demonstrate that the two treasures were false. An enraged emperor bestowed on Yan Long, the son of Imperial Teacher, the rank of general and ordered him to seize Li Jinlong, his parents and his four sworn brothers and take them to the place of execution. These facts led to many other incidents and battles in this lengthy tale full of twists and turns, which is confusing in many points.

At the end of the text, Rinčindorji remarks that he wrote down the text from tape as it was recited by Damrin, but the text contains mistakes and narrative inconsistencies which he did not find the time to emend.

Mo 60-63

Title: *U Siyang Boo ečige-ben erigsen*, "How Wu Xiangbao Searched for His Father", 339 pp. On August 13-15, 1995, Rinčindorji recorded the text from the recitation of the bard Nimaodzer of Bayarin West Banner. Rinčindorji also wrote down the text.

Summary: The events of the story take place during the reign of Ren Zong, the fourth emperor of the Song dynasty. On the first day of the eighth lunar month, Emperor Ren Zong received his officials at court in the eastern capital, Banliang. On this occasion, Ren Zong told the assembled officials that he had had a dream of a light shining over the gate of the Three Ministers. Ren Zong asked who could interpret his dream. At this request, a Buddhist holy master explained that a shining pearl, which was not yet in Emperor's treasury, was about to be brought to him. Then the story turns to the prefecture of Nanyang. There was

in this place the seven-year-old Wu Xiangbao, born to an aged couple who had long been childless. His father, Wu Lu, was extremely rich, and he also owned a magic pearl which had power over the weather. One day, his wife suggested that he bring the pearl to Emperor Ren Zong, in the hope that one day the Emperor would bestow a high rank on their son. Wu Lu saddled his horse, put on armour and set out on his journey. In the meantime, in Banliang, the Imperial Teacher was making secret plans with his two sons, Zhang Long and Zhang Biao, to steal the pearl. On his way, Wu Lu came upon the two brothers, who lured him to their residence. They poisoned Wu Lu and threw his body into a well. Since Xiangbao and his mother never heard again from Wu Lu, they became alarmed. Wu Lu's soul returned home, and when Xiangbao and his mother saw a vapour floating in the air, they knew that Wu Lu was dead. The seven-year-old son Xiangbao decided to set out to find his father's corpse and to take revenge upon the murders. Along the way, Xiangbao experienced a series of dangerous adventures. He succeeded in killing a thirteen-headed monster (*mangyus*) who had abducted the daughter of Emperor Ren Zong. Wu Xiangbao also made a journey into the realm of the Dragon King, where he obtained a magic gourd. While staying at an inn, Xiangbao was given poisoned wine to drink and died. Because Xiangbao was an incarnation of the White Tiger Star, a Daoist immortal came down through the air onto the place where Xiangbao lay dead. He called back Xiangbao's soul, mixed the immortality pill with spring water and poured this into his mouth. Xiangbao came back to life. It is by means of the immortality pill given to him by the Daoist immortal that Xiangbao will eventually revive his dead father.

Finally, Nimaodzer explains how he learned the tale from the bard Yondon of West Ongniyud when he was 34 or 35 years old. He also states that he memorised the tale after hearing it twice.

At the end of the text, Rinčindorjī remarks that he transcribed the text from tape without emending it, but he noticed that the text contains mistakes and narrative inconsistencies.

Mo 28-36

Title: *Arban altan rilu*, "The Ten Golden Pills", 890 pp. In the autumn of 1986 in Tongliao, Walther Heissig recorded the text recited by the bard Dawarinčin of Mongyoljin. On December 16, 1992 Nima finished writing down the text. Nima also added notes to the text.

Summary: The events are set in the twelfth year of reign of Ying Zong, the fifth emperor of the Song dynasty (1064-1068). The story narrates how Gao Tingzhan, the son of the deceased general Gao Zhanbao, distinguished himself in the war against the Southern Tang and how at the age of eighteen Gao Tingzhan and his mother were sent by the Emperor to the frontier pass of Yun Men, in the north, to suppress the rebellion of the northern people governed by King Liu Tong. Gao Tingzhan had established a friendly relationship with King Liu Tong, and after three years he had returned to Bianliang, the capital of the Song. The emperor appointed Gao Tingzhan grand military commander and prince of state, and bestowed on his mother the title of "mother protector of the state". Afterwards, Tingzhan married a girl of the Yang family, whose name was Yang Ruiniang. When Tingzhan's mother fell ill, religious books were read and a golden pill was fed to her, but she died. Tingzhan took her coffin to their native place in Shandong and set up a shrine for her. Since after three years of marriage Tingzhan's wife had not yet given birth to a child, she advised her husband to take another wife. Tingzhan married a girl named Li Shuniang, but after three years of marriage she was still childless. The three of them went to the temple to request the protector of the Yang family to have children. At the temple, they met the Minister of State Kou, who was also childless. Months went by and on the same day Yang Ruiniang gave birth to a girl, while a boy was born to the Kou family. Tingzhan and the Minister of State Kou pledged to marry their son and daughter to each other. One day, the wife of the official Liu Meng spotted Tingzhan's little daughter, Gao Menglan, playing in the courtyard. Since she was impressed by the girl's beauty, she told her husband about her desire to give the girl to their son in marriage. Liu Meng sent his nephew to Tingzhan's house to propose an agreement to marry his daughter to Liu Meng's son. Since the girl was only three years old, and since Liu Meng's nephew insisted on signing a marriage agreement, the mother of the girl drove him away. On hearing this fact, Liu Meng thought that the girl was not given to them because of his inferior status. Thus, he vowed to take revenge on Tingzhan. In the meantime, one of the four imperial advisers had died, and a new one had to be selected. Liu Meng, whose ambition was to become imperial adviser, made contact with the palace eunuch, named Ning, and bribed him in order to attain his goal. As a result, Liu Meng became imperial adviser. Every day, Liu Meng and the eunuch Ning discussed strategies for usurping the throne. Then the time came for Liu Meng and the eunuch Ning to do away with Gao Tingzhan and his father-in-law Yang Qiansui, who were the members of two influential families at court. Liu Meng and the eunuch forged a letter announcing that King Liu Tong, in the north, has raised a large force and rebelled against the Song. They had two soldiers to present the false letter to the

emperor. Then, Liu Meng intervened and advised the emperor that Gao Tingzhan should be sent north to suppress the rebellion. Tingzhan set off at the head of his troops, but as soon as he arrived at the northern frontier he found that there was nothing like a rebellion there. It became clear to him that he had fallen prey to cunning plans. Later on, Tingzhan was also charged with plotting treason with the northern people. By the same ruse, Yang Qiansui and his mother were sent to Western Liang to suppress an uprising. The fate of Gao Tingzhan is closely linked with that of the numerous characters of this well-constructed tale, which ends with the execution of the traitors Liu Meng and the eunuch Ning.

Mo 37-39

Title: *Arban tabuduyar tang ulus* or *Arban tabuduyar üy-e tang ulus-un üliger* "The Story of the Fifteenth Generation (of the Emperors) of the Tang Dynasty", 425 pp. In the autumn of 1986 in Tongliao, Walther Heissig recorded the text from the recitation of the bard Dawarinčin of Mongyoljin. On November 24, 1988, Nima finished writing down the text.

Summary: The prologue mentions the earliest Chinese dynasties in chronological succession. Then the story recounts how the 15th Tang Emperor Mei Zong convened a great assembly at court attended by the civil and military officials. Addressing the assembly, the Emperor told them that he had had a dream about a golden dragon descending from on high. One of the officials came forward and explained that the dream presaged the birth of the Emperor's heir. Hearing this news, the Imperial Teacher, Yang Wenfeng, became alarmed, since he was plotting to rebel against the Emperor and usurp his throne. Late at night, Yang Wenfeng visited his daughter, Yang Jinding, who was one of the many consorts of the Emperor. He asked her to find out whether or not a child was going to be born to the emperor. Yang Jinding performed divinations by means of coins, which revealed that the birth was expected in the 9th month of the next year. She promised to find a way of eliminating the emperor's heir. In the meantime, the Minister of State Sui Jingye had left the capital, Chang'an, and had returned to his native Shanxi. When he heard that Yang Wenfeng was plotting against the Emperor, he gazed at the stars and noticed that an aura enveloped the Polar Star. Since this was a sign heralding revolt, he began to fear that Yang Wengeng and his family were doing harm to the emperor's heir. He sent letters to the heads of the leading families of the realm, who were loyal to

the Tang ruling house. A letter reached Luo Xiong, who sent his seventeen-year-old son Luo Jinfeng to Lady Jiang Ronghua, the wife of Prince Xue Jinglong in Jiang'an, to find a way of protecting the heir to the throne. They also received Sui Jingye's letter, and when Luo Jinfeng arrived, the latter escorted Jiang Ronghua to Chang'an. Having arrived in Chang'an, Ronghua went to the Empress's palace, since she was about to give birth. Ronghua was also pregnant and she gave birth to a girl while she was looking after the Empress. When the Emperor was informed that the Empress needed assistance in delivery, Yang Jinding volunteered to help, while her father, Yang Wenfeng, advised the Emperor that he should send soldiers to guard the Empress's palace. The Emperor agreed to this, and Yang Wenfeng took a large army, which surrounded the palace. When Ronghua heard that Yang Jinding was coming to the Empress's room, she put her baby girl to the Empress's bosom. As soon as Yang Jinding saw the baby, she seized it and threw it from a window. After the Empress gave birth to a boy, Ronghua took him away and fled the capital. The Emperor's son was named Li Zhenglong. The Yang family, deceiving him, told the Emperor that Jiang Ronghua had killed his son. Hearing this, the Emperor appointed Yang Wenfeng and his two sons generals of a force of a hundred thousand men and ordered them to capture Jiang Ronghua. Carrying the Emperor's son, she returned home to Jiang'an, while the government troops were approaching. These events are the origin of endless battles, also involving the heroic actions of women warriors and the intervention of Daoist masters with their magic practices. As it turned out, Ronghua's daughter had escaped death. She had been rescued by a Daoist master, who had taken her to his mountain abode. The girl had lived in this place until she was fifteen. It is at this age that her master let her descend from the mountain to meet her mother, Ronghua. In order to recognise the girl as her lost daughter, Ronghua asked of her to suck her dried breast. After a mouthful of milk came out from Ronghua's breast, mother and daughter were reunited again. The story is brought to a conclusion with the victory of the loyal supporters of the Tang over the traitor Yang Wenfeng. After this, Emperor Mei Zong passed away and his son Li Zhenglong ascended the throne as the 16th Emperor Ming Di.

The text is published in the book *Arban tabuduyar üy-e tang ulus-un üliger*, 5 vols., edited by Walther Heissig, Veronika Veit and Nima, Kökeqota 2001.

Mo 40

Title: *Da Siyan Guan / Da Xianguan*, 66 pp. In the autumn of 1986 in Tongliao, Walther Heissig recorded the text from the recitation of the bard Bai Suo (1937-1992) of Jarud. Nima wrote down the text.

Summary: The story is set during the time of Yong Chang, the fourth emperor of the Zhou dynasty. One day, Yong Chang's young children, a girl and a boy, fell ill, and Yong Chang swore an oath that if his children recovered he would send them to the Southern Sea, where Mount Potala stands, to bow before the Bodhisattva Guan Yin. The children recovered. Five or six years later, the Emperor received his officials at court and told them about his oath. Then he asked which of his officials would escort the two children on their long journey to the south. An official named Hou Yanzhao stepped forward and said that he would accompany the Emperor's children and that he would assume command of an army to protect them. Hou Yanzhao wore armour and saddled his horse, and the troops arrayed themselves according to the "five elements". After the Emperor's children were seated in a carriage, they all set out on their journey. While camping at Da Xian Guan, in the south, two men penetrated the military camp. They were seized and brought before Hou Yanzhao. The two men confessed that they had come to abduct the Emperor's children and to cut off Hou Yanzhao's head. They pleaded for mercy and offered to serve Hou Yanzhao.

Title: *Ku si juwan / Kuxi zhuan*, 29 pp. In the autumn of 1986 in Tongliao, Walther Heissig recorded the text from the recitation of the bard Bai Suo of Jarud. Nima wrote down the text.

Summary: The story narrates how the fourteen-year old Yuchi Xiande searched for General Ma Linxian lost in the confusion of battle with the Tang armies. Having come to a majestic mountain with dense forests, Xiande heard a noise as of an army approaching. Brigands appeared and demanded that he pay his passage with coins. Xiande did not pay attention to the brigands' words, telling them instead that they should go to the king of the mountain to announce his arrival. As it turned out, the brigands were ruled over by a seventeen-year old girl named Hua Songlian. When she heard of the boy's bold behaviour, she put on armour, took weapons and set off escorted by soldiers. The boy Xiande and Hua Songlian fought fiercely, and when the girl understood that Xiande was a valiant warrior, she calmed down and inquired about his family. Xiande told her how his father, the nobleman Songxun, had been the victim of treacherous

dignitaries at the Tang court and how he had been killed. In order to save his life, Ma Linxian took him to Shaohua Mountain where they lived for ten years until the Tang troops came to capture them. Having killed eleven warriors in battle, he managed to escape. Then he lost trace of Ma Linxian. On hearing this moving story, Hua Songlian dismounted and paid homage to him. Then she told Xiande how her family had lived in the mountains for three generations, and offered him hospitality. She sent a servant girl to wait on Xiande, who acted as go-between in the marriage of Xiande with Huan Songlian. After the marriage, Xiande remained in the mountains.

The text is an episode in the *Ku si juwan / Kuxi zhuan*. It occupies only three pages in the printed edition *Ku si juwan kemekü üliger*, Kökeqota 1979, ch. 21, pp. 146-149. The oral version by the bard Baisuo expands on this episode and it also contains long passages in poetry which are not found in the printed edition.

Mo 44-49

Title: *Liyang ulus-un üliger: Joo Šan / Zhao Shan jirum-un čerig bayiyuluysan ni* "Tale of the Liang Dynasty: How Zhao Shan Recruited an Army of Volunteers", 557 pp. On 18-19 July 1994, Rinčindorji recorded the text from the recitation of the bard Kesigbuyan of Bayarin West Banner. On March 12, 1995, Rinčindorji finished writing down the text.

Summary: The story opens in Linsuo, the capital of the Liang dynasty, with the Emperor Wen Di receiving the civil and military officials at his morning court. At the assembly, the senior general Zhao Shan came forward and asked the Emperor's permission to resign from his office and return to his native Shandong. On hearing this, the Imperial Teacher, Jin Fei, told the Emperor that he agreed with Zhao Shan's decision to retire. Jin Fei was a traitor and Zhao Shan's departure offered him the opportunity to give rein to his ambition to usurp the throne. Jin Fei's daughter, Jin Meirong, was the Emperor's second wife and she resided in the western palace. Before setting out, the general Zhao Shan recommended two loyal young men to the Emperor, the brothers Yu Baolin and Yu Baomu, who would protect the state from danger after he had gone. Thus, Emperor Wen Di conferred a general's rank on Yu Baolin, and he made Yu Baomu deputy minister of state. At this moment, Jin Fei began to fear that he could not fulfil his ambition to sit on the throne. One day, the visit of a

diviner was announced to the brothers Yu Baolin and Yu Baomu. He was in fact the Daoist priest Zao Mu, disguised as a diviner. The two brothers received the diviner, and the latter predicted that they would die within one hundred days. Alarmed at the prediction, the two brothers begged for a remedy, and the diviner put three pills into two cups, asking them to take them. After this, the diviner disappeared from sight. As a result of taking the pills, the two brothers' behaviour changed. They began to make common cause with the traitor Jin Fei and offered their service to him. While the morning court was taking place, Jin Fei, Yu Baolin and Yu Baomu rushed into the audience hall. Yu Baolin, brandishing a sword, laid hands on the Emperor's shoulders, stripped off his royal garments and got Jin Fei to wear them. The Emperor's mind blurred, he fell upon the jade steps, hit his head and died. Jin Fei ascended the throne and proclaimed himself Emperor Wen Li. The dynasty's title was changed to Wei dynasty. After these events, Jin Meirong, Jin Fei's daughter, and Sui Chaoyun, the principal wife of the late emperor, consulted each other and decided to take the imperial seal and flee the capital together. After the two ladies had escaped, Yu Baolin and Yu Baomu ordered a large army to pursue them. On their way, a strong wind blew and Jin Meirong, who kept the seal in her bosom, was carried away by the wind and vanished. Empress Sui Chaoyun was captured by the soldiers and brought before Jin Fei, who condemned her to death. It was ordered to make a horse of brass, to place burning coal inside it and to sit Sui Chaoyun astride it. She was rescued by one of his sons, named Du Baoshan, and they managed to escape from the capital. They had not gone far when Yu Baolin and Yu Baomu approached with five hundred soldiers. Sui Chaoyun was pregnant and gave birth to a boy, while Du Baoshan fought a duel with General Yu Baolin. Du Baoshan could not overcome Yu Baolin and was killed in combat. Then a clamour was heard and a warrior maiden appeared. She waved a flag three times reciting incantations, causing the soldiers to fall asleep. The warrior maiden told Sui Chaoyun that she was staying in the Jin Ling Cave and that she had come to rescue Sui Chaoyun and the boy, following her master's instructions. She took Empress Sui Chaoyun and the boy to Mao Family Village, leaving them under the protection of the Mao family. After returning to the capital, Yu Baomu told Jin Fei, now Emperor Wen Li, that the two ladies had not been found. He proposed to circulate warrants with a sketch of the two missing ladies' faces, which announced that whoever captured them would be given ranks and gold. The warrant reached Sui Shenjian, who was Empress Sui Chaoyun's father. Upon learning that Jin Fei had overthrown the Liang dynasty and brought disgrace on his daughter, he raised a force of a hundred thousand soldiers and set out to vanquish Jin Fei and his followers and to restore the Liang dynasty. The warrant also reached General Zhao Shan, who had returned

to his native Shandong. Having read it, he ordered announcements to be circulated to recruit men into an army of volunteers. Zhao Shan was able to raise an army of seventy thousand soldiers and set off for the capital. Zhao Shan joined forces with Sui Shenjian, and the fight against the traitors began. The story ends with the Liang dynasty being restored and the traitors brought to justice.

Mo 51-56

Title: *Čečeg-ün küriyeleng-tü gūngjū-lüge uruylaysan* "How (Long Jigang) Married a Princess in the Flower Garden", 557 pp. On July 19-27, 1996, Rinčindorji recorded the text from the recitation of the bard Kesigbuyan of Bayarin West Banner. On October 2, 1998, Rinčindorji finished writing the text.

Summary: When the story begins the emperor of the Zhou dynasty resided in Luoyang, and the country was at peace. At this time, in the city of Cheng Tang, in Eastern Liao, there lived King Long Xiangkun, who had two sons named Long Jichang and Long Jigang. One night, Long Jigang saw a rainbow-like light of nine colours shining from the south. Wondering whether this was the sign of a good or a bad omen, he put on armour, saddled his horse and set off towards the south, escorted by soldiers. When they noticed a deep hole in the ground, Jigang penetrated into it and found himself transferred into an enchanted landscape. Jigang saw a temple from which a light radiated, and in this temple he met with the goddess of the Ninth Heaven. The goddess told Jigang to return to Cheng Tang, to take one hundred thousand soldiers and to set out on a journey to the west, where a happy event would occur to him. He would marry a princess in a flower garden. The goddess gave him armour, helmet, a magic arrow, a divinatory book, the immortality pill, and a double-bladed sword which was only found in Sudarasun, the city of Qormusta Tngri. After this, the two brothers, Long Jichang and Long Jigang, assumed command of an army of one hundred thousand soldiers and set out on their journey to the west. They reached Sanhe Pass, which was guarded by General Nan Ping. Suspecting that the troops of Eastern Liao were marching to Luoyang to usurp the throne, Nan Ping sent a letter to the Emperor, informing him that a large army was approaching the capital. The Emperor ordered decrees to be circulated, urging the generals of all the provinces to come to the capital. When the imperial decree reached King Han Sun of Western Liang, he decided to send troops to Luoyang to protect the emperor. In Western Liang, there was the Minister of State Liang Xiong, who was a traitor. He advised King Han Sun that he should send his

daughter Xiu Ying along with the troops and marry her to the Emperor's son. King Han Sun also had two sons named Han Ming and Han Liang. They were both wicked and corrupt. They also strongly desired to rule the state of Zhou. Liang Xiong assumed command of the troops and set off for Luoyang, taking along the girl Xiu Ying. Han Ming and Han Liang also went on the journey. In Luoyang, Xiu Ying married the Emperor's son, whose name was Ji Long. While feasting with the Emperor, Liang Xiong gave him poisoned wine to drink and the Emperor died. Han Ming and Han Liang called their sister Xiu Ying and told her about their treacherous plan to eliminate her bridegroom Ji Long. On hearing this, Xiu Ying was moved to rage at having been deceived. When her brothers were about to kill her, a strong wind sprung up and Xiu Ying soared into the air and vanished. Ji Long jumped from a window of the tower, landed on soft ground and survived. Thinking that Ji Long was dead, Han Ming ascended the throne, while his brother Han Liang took charge of the military officials. The flag of the Liang dynasty was raised on the wall of Luoyang. As for Xiu Ying, who had vanished, she found herself in a country inhabited by Mongol herdsmen, where she was cared for by a girl named Čolmončėčėg and her family, while Ji Long was taken to Han Ching Mountains and protected by Old Ma and young warriors. In the meantime, the wicked Yao Tianlong, who was the lord of the Gansu province, heard that Han Ming and Han Liang had usurped the throne. He assembled a large army and set off to take Luoyang and to sit on the throne. When Yao Tianlong learned that Ji Long was staying in Han Ching Mountains, he marched in that direction to abduct him, but Ji Long was taken to a safe place. Then the story turns to Mount Sūmbūr, where the Daoist master Lao Zu dwelled. One of his disciples was a girl named Ji Zaiyun. She was the daughter of the Zhou emperor and she had been taken to the mountain at the age of two. Now, aged eighteen, the master ordered her to descend from the mountain and to go to Luoyang. Riding on a deer across the sky, Ji Zaiyun reached Sanhe Pass, where the troops of Eastern Liao were stationed. When Ji Zaiyun appeared in the military camp, not knowing who she was, Long Jigang of Eastern Liao fought a duel with her. Then Ji Zaiyun discovered a letter in the sheath of her sword, in which her master wrote that Long Jigang was her predestined husband. Having read the letter, Ji Zaiyun identified herself as the daughter of the Zhou emperor, and at this moment Jigang knew that she was the princess that he was fated to marry in the flower garden. Then Long Jichang took command of a large army and marched towards Luoyang. They reached He Long Kou Pass, ruled over by Wang Hai, who told them that he had allied himself with Han Ming and Han Liang, who had overthrown the Zhou dynasty. A fierce battle ensued, and after Ji Zaiyun destroyed a magic fortress built by Wang Hai, the troops who were loyal to the

House of Zhou reached Luoyang. The story ends with the Zhou dynasty restored, Han Ming executed, and Han Liang exiled to Tibet.

At the end of the text (Mo 56), the bard Kesigbuyan relates that he learned the tale *Čėčėg-ün kėriyeleng-tū gūngjū-lüge uruylaysan* from the bard Bėbė of Bayarin while he was performing tales in the House of Culture of Bayarin West Banner. The bard Bėbė recited the tale for Kesigbuyan without musical accompaniment, and Kesigbuyan wrote down the text. Kesigbuyan recited this tale many times both in the "House of the Tales" (*ūliger-ün ger*) of the banner town and in the countryside. Kesigbuyan also adds that the bard Bėbė had many books of tales, one of which was *Altan luu-yin namtar* "The Story of the Golden Dragon". He also owned books on the history of the Mongols. Kesigbuyan likewise recounts how the bard Bėbė used to tell him that, since he was the youngest bard in the Banner, he had the opportunity to make the artistic skills of the Mongols flourish, and all hopes for the future rested on him. As we learn from Kesigbuyan, the bard Bėbė wished to transfer his property to him, but Kesigbuyan did not meet him again. Finally, Kesigbuyan tells us that the bard Bėbė recited tales by heart which he had learned from books.

Mo 64-65

Title: *Barayun liyang ulus-un ūliger* "The Story of the Western Liang Dynasty", 307 pp. In 1991 in Kėkeqota, Walther Heissig recorded the text from the recitation of the bard Qoosbayar of Darqan Banner. On March 5, 1992, Rinčindorji finished writing down the text.

Summary: When the story begins, Emperor Li Shimin of the Tang dynasty and General Xue Rengui had fought against Eastern Liao for thirteen years. Having subdued Eastern Liao, the Emperor bestowed on Xue Rengui high ranks and titles, and he returned to his native Luo Meng in Shanxi. Xue Rengui had barely returned home when the emperor urged him to go back to Chang'an, the capital of the empire. Upon reaching the capital at night, Xue Rengui noticed eight men carrying a sedan chair on which the Emperor's uncle, Li Douzong, was seated. Li Douzong was a wicked man and the most hated person in the country. His second wife was the daughter of General Zhong Shigui. The latter had attempted to usurp the throne before Emperor Li Shimin returned to Chang'an from Eastern Liao, but Xue Rengui had chased him and killed him. Now, Li Douzong wanted to avenge his father-in-law. He had used the Emperor's name

to call Xue Rengui back to the capital. Li Douzong invited Xue Rengui to his palace and gave him wine mixed with a drug to drink. Then Li Douzong carried Xue Rengui to his daughter's apartments and left him lying intoxicated in this place. The next day, Li Douzong went to the Emperor and accused Xue Rengui of having disgraced his daughter and ruined his own reputation. The Emperor ordered Xue Rengui to be arrested and condemned to death. At this moment, General Cheng Yaojing thought that the only man who could save Xue Rengui was the smith Yuchi Jingde, who had also been a great military commander. After the victory over Eastern Liao, the Emperor got him to supervise the construction of a great monastery and the carving of a golden statue of the Buddha. Cheng Yaojing sent a letter to Jingde, telling him that the Emperor had sentenced Xue Rengui to death. At this bad news, Jingde could not control his anger and cursed the Emperor. Jingde rode to Chang'an, and while he was entering the city his beloved black horse came to a standstill and died. Seeing this, Jingde started to lament for his horse's death. The next day, Jingde came to the assembly of the court. He approached the jade dais and began to beg the Emperor Li Shimin for Xue Rengui's life in recognition of his merits. Jingde held in his hand a whip of steel with thirteen joints, although officials were not permitted to hold weapons in the emperor's palace. The story has it that Li Shimin's father, Wang Liyun, had given Jingde the whip together with a document which gave him the authority to use it to beat with it any emperor who proved incompetent. Since Li Shimin would not listen to Jingde's repeated appeals to release Xue Rengui, Jingde came near to him with his whip lifted to strike. Li Shimin ran away, and when he came to his private palace he ordered the soldiers to shut the door. When they did this, the hem of Li Shimin's garment got caught in the door, and he could not move. Jingde reached Li Shimin and begged him to spare Xue Rengui, without success. Moved to anger, Jingde struck the door with his whip, and the whip broke into pieces. At this moment, he remembered his master predicting that his life would end when his horse died and his whip broke. Thus Jingde stepped back, ran forward and hit his head on the door. This is how he died. When the news of Jingde's death reached his two wives and three sons, they decided to avenge him. They made ready for battle, took an army, and rushed towards Li Shimin's palace. Hearing that the city was in turmoil, Li Shimin consulted with Cheng Yaojing and he went out to persuade Jingde's wives to give up the fight. Jingde's wives replied that they would do so on condition that Jingde's ranks were bestowed on his elder son and that the Emperor himself buried Jingde's body. Above all, they demanded that Xue Rengui should be set free, because Jingde had died to save his life. Li Shimin promised to consider releasing Xue Rengui after one hundred days of mourning. On the third day of mourning, eight dukes, Xue Rengui's

wife and daughter followed by their troops surrounded Chang'an. Xue Rengui's wife, Liu Yinhua, came before the military advisor Sui Maogong, who was like a brother to Xue Rengui, and implored him to find a way of saving her husband. Finally, it was decided that Xue Rengui was not guilty and he was set free.

Mo 41-42

Title: *Barayun liyang ulus-un üliger* "The Story of the Western Liang Dynasty", 269 pp. In 1991 in Silingota, Walther Heissig recorded the text from the recitation of the bard B. Dorji of Küriye Banner. On March 25, 1992, Rinčindorji finished writing down the text.

Summary: The story deals with Xue Rengui's second wife, Fan Jinding, and her son, Xue Fanxiao. Mother and son were living in the Fan Yuwai village in Eastern Liao. Fan Jinding was the daughter of a rich man named Fan Daigong. In A.D. 637, while Xue Rengui was fighting against the stone men in the east, the handle of his spear broke and he came to Fan Daigong's house. Fan Daigong made a new handle for Xue Rengui and married his daughter to him. Having spent three days with his wife, Xue Rengui left and he was never seen again. Fan Jinding gave birth to a son, Xue Fanxiao, who was now seventeen. One day, Fanxiao was walking in the street and saw people beating an old man because he was saying that Fanxiao had no father. Fanxiao questioned the man about what he was saying, and the man replied that what he meant to say was that his father was Xue Rengui, the general who had conquered the East. The old man also said that Xue Rengui was a great man, but he had neglected his wife and he had not kept his promise to come back to her. In the meantime, Fan Jinding was at home thinking to herself that, according to rumours, Xue Rengui had been wounded during the war against the state of Western Liang. In the event that Xue Rengui had died, her son would never meet his father. She also thought to herself that there was news of Xue Rengui shooting an arrow, which accidentally killed his son Dingshan. If this was true, her son would be Xue Rengui's only heir. When Fanxiao returned home, he told his mother all he had heard about his father. Then Fanxiao decided to set off to Western Liang, where the Emperor and his father Xue Rengui were engaged in battle. This would give him the opportunity to bring aid to the Emperor and to meet his father. Having raised an army of several thousand soldiers, Fanxiao and his mother set out on their journey towards Western Liang. The troops came to a high mountain and set up camp. In this place, there lived the Hou family. The head of the family

was Old Man Hou and his nineteen-year-old daughter, Hou Xiaolan, was skillful in martial arts. She would only marry a man who matched her skills in combat. Having heard of the troops camping nearby, Old Man Hou sent two men to investigate. When he was told that the troops from Eastern Liao did not come to create a disturbance, Old Hou asked Fanxiao and his mother to a banquet in his home. While feasting together, Fanxiao's mother, Old Man Hou and his wife began to speak about marrying their children to each other. The girl Hou Xiaolan would agree to marry Fanxiao on condition that he showed his martial skills. Hou Xiaolan and Fanxiao fought a duel, but neither could prevail. Having understood that Fanxiao was a valiant warrior, Hou Xiaolan agreed to marry him. She took leave of her parents and joined her husband and the troops on the expedition. Having filled one hundred carts with provisions, they set off for Western Liang. Then the news spread that the city of Suoyang, in Western Liang, was under siege, and the Tang troops inside the city had run out of grain and fodder. There was also news of an army led by Xue Rengui's first son, Dingshan (who had obviously not died), coming from the capital. Having arrived at Guo Tang Mountain, Fanxiao left his mother in this place and rode to the city of Suoyang. Here the military advisor was telling Emperor Li Shimin that he made divinations prognosticating that a general was on his way to bring help to them. Fanxiao arrived in Suoyang and told Emperor Li Shimin who he was and that he had come to assist him and to meet his father Xue Rengui. Xue Rengui, however, denied that the young general was his son, and he also suspected that he came from the enemy camp, using his name to infiltrate the Tang army. Xue Rengui also affirmed that his only son was Dingshan and that he never married Fan Jinding. He suggested that it would be better killing the young general. Hearing these words, the Emperor asked Fanxiao to fetch his mother, and he rode back to Guo Tang Mountain. When mother and son returned to Suoyang, Xue Rengui insisted on saying that the two of them were deceiving him. Evidence was produced which showed that Xue Rengui was wrong. It was a letter written by Fan Jinding's father, Fan Daigong, who had placed it inside Xue Rengui's spear as a memento. In the letter, Fan Daigong explained how Xue Rengui came to his home, how he made the handle of his spear and how he gave his daughter to him in marriage. Hence it became clear that Fanxiao was Xue Rengui's second son. After this, Fan Jinding told her son that his wish to meet his father was fulfilled and her task was accomplished. After these words, overcome by grief, she killed herself. When Xue Rengui saw the young Fanxiao mourning her mother, he took pity on him and recognised him as his son.

For the the circumstances of the recording, the analysis of the two tales, and the photo reproduction of Rinčindorji's transcription, see Walther Heissig, "*Si Liyang*": *Varianten und Motiv-Transformationen eines mongolischen Spielmannliedes. Mit Text-Transkripten von J. Rinčindorji*, Wiesbaden 1996.

Mo 84

Title: *Barayun liyang ulus-un bičig* "The Book of the Western Liang Dynasty", vol. 4. It is a photocopy of the manuscript preserved in Ulaanbaatar National Library. It was used by Heissig in his book "*Si Liyang*".

Mo 90

Title: *Lüwe Töng / Luo Tong-un üliger* "The Story of Luo Tong", pp. 1-9. On August 27, 1984 in Kökeqota, Walther Heissig recorded the text from the recitation of the bard Gawa (Dorjigawa) of Qorčin West Wing South Banner, living in Alašan. In the spring of 2007, Nima wrote down a small portion of the entire text.

Summary: The story is set during the reign of Emperor Zhen Guan of the Tang dynasty, whose capital was Chang'an. When the Northern Liao rebelled, Emperor Zhen Guan assumed command of an army and set off for the city of Muiyang of the northern Mongols. The city was under siege, and the Tang soldiers inside the city had run out of grain and fodder. The general Cheng Yaojing succeeded in passing through the enemy army and rode at full speed to Chang'an to look for help. The two valiant generals, the brothers Luo Tong and Luo Ren, set out for the city of Muiyang at the head of a force of one hundred thousand men to bring help to the Emperor. When Luo Ren was killed by Princess Tuo Li of the Northern Liao, Luo Tong cut off her head to avenge his brother's death. Hearing this, the Emperor flew into rage, because he intended to give Princess Tuo Li to Luo Tong in marriage. As a result, the Emperor punished Luo Tong by prohibiting him from taking a wife. After that, Luo Tong returned to his home country and told his mother that Luo Ren had been killed and that the Emperor had punished him.

Title: *Činggis-ün üliger* "The Story of Činggis", pp. 1-8. In the spring of 2007, Nima wrote down the text recited by the bard Gawa.

Summary: It is a short story in verse recounting how Ögelei (Ögelen) gave birth to Činggis in the open steppe while her husband Yisügei was away engaged in battle. When Ögelei washed the baby in the water of River Onon, a clear white mist arose from the earth which was seen everywhere for three days. People in foreign countries understood that it was a heavenly sign. Then, a disk emerged from the clouds which illuminated the world and announced that a star had fallen onto the land of the Mongols. These ominous signs made the people in Shangdong run in panic in all directions. From the day he was born, Činggis caused the enemy armies to tremble with fear.

Heroic Epics of Eastern Inner Mongolia

Mo 82-83

Title: *Geser Boyda* "The Holy Geser", 156 pp. On July 6, 1996 in Sibartai Sumu, Rinčindorj recorded the text from the recitation of the bard Uyanbayar of Bayarin West Banner. On November 27, 1997, Rinčindorj finished writing Mo 82.

Summary: The text opens with verses in praise of the hero Geser, and describes Geser as a native of Mongolia. It narrates that on the southern slopes of Altan Qangyai Mountains there lived a rich man named Darujai, whose daughter was Aju Mergen. When Aju Mergen was seven or eight years old, a Tibetan wandering monk came to Darujai's house and offered to teach the girl book knowledge. At this time, Sabar Gereltü Khan ruled over China. One day, the news reached him that there was an enemy in Panlong Mountain. It was a twelve-headed monster (*mangyus*), who was causing all kinds of suffering to the local people. The monster produced torrential rain and hail, killed people, and abducted beautiful women. Thus, Sabar Gereltü sent a written order to King Altan Gereltü, who resided in the city of Muiyang (Modon qota), in the eastern part of China, urging him to send troops to subdue the monster, but there were no troops capable of vanquishing the monster. On the southern slopes of the Altan Qangyai Mountains, there was an old couple who looked after the cattle of the rich man Darujai, and their only son was Geser. One day, Geser penetrated into a dense forest and saw an enormous mad tiger. Thinking that the beast would harm people and domestic animals, Geser killed the beast with his club. Since the tiger was believed to be the master of the mountain, and the local people worshipped it, Geser's parents feared that their son would be punished for having killed the beast. Darujai did not punish Geser. He was instead impressed by Geser's strength and courage and he offered him his daughter Aju Mergen in marriage. When Altan Gereltü heard that Darujai's son-in-law had the qualities of a hero, he sent a messenger to him asking that he let Geser lead an army to subdue the monster. To this Geser agreed, and he too set off for the city of Muiyang. Upon meeting with Altan Gereltü, Geser

asked the latter to be provided with armour, helmet, weapons and mount. Altan Gereltü's daughter, Roymo Үооа, mentioned to her father how they preserved and venerated his father's armour, helmet and weapons in a temple, and suggested that all these should be given to Geser. The Magic Chestnut horse was offered to Geser as mount. Before Geser set out for the land of the monster, Altan Gereltü promised his daughter Roymo Үооа to Geser. One night, a strong wind swept through the city of Muiyang, and when it abated people found that Roymo Үооа had disappeared. She had been carried away by the monster, who took her to Panlong Mountain. Geser fought many times with the monster, but the monster proved invincible. Once, while Geser was en route to Panlong Mountain, he met an old man with a white beard. He was a diviner who foretold to Geser that he alone could not defeat the monster and he should take with him a skilful person from his household. As it turned out, the skilful person was none other than his wife Aju Mergen. Thus, Aju Mergen set off with Geser to kill the monster. Geser and Aju Mergen fought hard with the monster, but they could not overcome him. They happened to meet a man named Zhao, who was in the service of the monster, bringing provisions for the women who had been abducted by the monster. Geser and Aju Mergen used him to deliver a letter to Roymo Үооа, who had been imprisoned in the cave of the monster. Then Zhao led Geser and Aju Mergen to the cave of the monster. They met Roymo Үооа, who told them how they could kill the monster. She told them that the monster was sleeping and they should pierce his mouth with the spear and chop his head in the centre. Geser and Aju Mergen entered the cave and did as they were told by Roymo Үооа. As a result, the twelve heads of the monster all fell to the ground and he died. Having subdued the monster, Geser returned home together with his two wives. Peace was restored, and people began to worship Geser as the hero who freed people from their sufferings.

Mo 67-75

Title: *Geser-ün tuyuǰi* "Epic Narrative of Geser", recited by the *geserči* Sampilnorbu, best known as Sambalnorbu (1925-1991), a native of Suburya Sumu in Bayarin West Banner. The text was written by a certain Baljinima, who copied it from an existing manuscript. The text in Mo 71-72 was copied by hand, while the text in the other notebooks was photocopied. Sambalnorbu's *Geser-ün tuyuǰi* is a voluminous epic in poetry, including 103 cantos. Ten stanzas are missing in canto 73. Canto 102 is missing and the text of *Geser-ün suryal*

"Teachings of Geser" is inserted between cantos 101 and 103. Canto 103 ends in the middle of the narration.

A brief biography of Sambalnorbu, excerpts taken from his *Geser-ün tuyuǰi*, and the text of *Geser-ün suryal* are published in the book *Bayarin Geser-ün tuyuǰi*, edited by Sodnamrabdan, Ulaanqada 2000, pp. 471-693. As we learn from this book, at the age of sixteen Sambalnorbu learned *Geser-ün tuyuǰi* and *Geser-ün suryal* from his teacher Toytaqu. Unfortunately, the text of Sambalnorbu's *Geser-ün tuyuǰi* edited in the book *Bayarin Geser-ün tuyuǰi* has been subjected to modifications, affecting both the lexicon and grammatical forms. Lines were also dropped from the text. This fact emerges from the comparison between the text at our disposal (Mo 67-75) and the one published in *Bayarin Geser-ün tuyuǰi*.

Mo 66

Title: *Orčilang-un Sayiqan Mingyan auya kücütü Kürmün qan-i amidu-bar bariju iregsen bölög* "The Chapter on how Orčilang-un Sayiqan Mingyan (or Mingyan) Took Alive and Brought Back the Powerful Kürmün Khan", 129 pp. On September 9, 1991 in Silingota, Walther Heissig and Rinčindorǰi recorded the text from the recitation of the bard Rinčin of Bayarin West Banner. On December 5, 1992, Rinčindorǰi finished writing down the text.

Summary: The lengthy prologue places the birth of the hero Jangyar in a primeval time, and it also narrates the hero's deeds from his second to seventh year of age. The description of the hero's palace is also included in the prologue. Then the bard tells us that he is going to recite a very old story which generations of Mongols have enjoyed hearing. It is the tenth chapter of Jangyar epic, "The Orphan of the Epoch" (*üy-e-yin önöčin*). One day, Jangyar, the ruler of Northern Bumba, assembled his heroes, dignitaries and subjects in his palace, and while they were feasting together, he began to weep. The reason for Jangyar's affliction was that Kürmün Khan was threatening the peace of the land of Bumba. After Orčilang-un Sayiqan Mingyan, the cup-bearer of Jangyar, was entrusted with the task of capturing Kürmün, he got ready to set out on his mission. He saddled his horse, put on armour, took his weapons and set out. On the shore of the Bumba Sea, Altan Čegeji, the fortune-teller, approached Sayiqan Mingyan and gave him the instructions for his journey, also warning him of the demons he was going to encounter en route before reaching Kürmün's palace. Having eliminated the demons he encountered on his way,

Sayıqan Mingyan reached Kürmün's palace in the middle of a fortified city. A girl came out and offered to help Sayıqan Mingyan. She gave him instructions on how to get inside the palace and to capture Kürmün. Sayıqan Mingyan succeeded in his enterprise, caught Kürmün and stuffed him into a leather bag. He returned home together with the girl. Kürmün was brought before Jangyar, and the latter decided to leave aside the enmity of the past and to make peace with him.

As the bard Rinčin states in the prologue, he is reciting the tenth chapter of the Jangyar epic. Rinčin must refer to the tenth chapter in *Jingyar* which narrates the deeds of Orčilang-un Sayıqan Mingyan. This version was published in Kökeqota in 1958 (see pp. 173-187). What we know about the transmission of the text is that, aged eleven, Rinčin learned *Jangyar* from his uncle Lama Čoyıray, who had travelled widely in Amdo and Xinjiang. Rinčin performed the tale as it was recited by his uncle. Rinčin's performance is in verses with some few prose parts. The main events and the characters of the story are preserved, but Rinčin also enlarges upon and embellishes almost every element of his narrative. Rinčin's version also draws on other parts of the Jangyar epic and introduces events of magic taken from a variety of other sources. Rinčin also makes use of motifs of the *quyur-un üliger*.

For the biography of Rinčin, born in 1932, see Rinčindorji, *Tuuličid quyurčid-un namtar böge mörgöl-ün irayı nayıray*, Beijing 2010, pp. 177-178.

The episode entitled *Orčilang-yin Sayıqan Mingyan küčü yeketei Kürmün qayan-i amidu-bar kele bariju iregsen* is also included in *Jangyar*, edited by Gereltü and T. Namjıl, Kökeqota 1988, vol. 1, pp. 391-412.

Mo 76-78

Titles: *Bodi Galab qayan* "Enlightened Era Khan" and *Altan Galab qayan* "Golden Era Khan", 894 pp. In September 1986 in Tongliao, Walther Heissig, Veronika Veit and Nima recorded the texts from the recitation of the bard Sereng of Moroyin Süme (Tongliao). Nima's transcription of the texts is undated.

Bodi Galab qayan

Summary: The epic relates that at the time when the world became dark, Qormusta Tngri gave a magic vase to Vajrapāni and ordered him to stir the

bottom of the Southern Ocean with it three times. Vajrapāni did as he was told and a precious light, a supernatural light, and the elixir of eternal life came into being. Disobeying Qormusta Tngri's order, Vajrapāni also stirred the bottom of the northern ocean with the vase and, as result, a black mist arose from which the monster (*mangyus*) originated. Since there was no ruler in the world, Bodi Galab, a son of Qormusta Tngri, manifested himself, and he constructed his palace on the southern slopes of Sumeru Mount. The twelve-headed monster constructed his palace in the north-east. One day the monster told his daughter, Gilbang Sira, that he would marry her to the offspring of a king on condition that she abducted Emüne Gerel, Bodi Galab's wife. Gilbang Sira went to the cave monastery, where an old hermit lama worshipped by the monsters dwelled and told him that she was about to set out to abduct Bodi Galab's wife. Having casted his dice, the hermit lama divined that Gilbang Sira's mission was going to be successful. After this, Gilbang Sira proceeded towards the southern continent. She entered the palace while Bodi Galab's wife and her four-year old son Altan Galab were sleeping. Seeing Altan Galab, Gilbang Sira thought that he was the royal husband destined to her. She put Emüne Gerel into a sack and her son into a gourd, recited evil spells and rose up into the air. When Bodi Galab knew that the monster's daughter had taken away his wife and son, he sent people at full speed in search of heroes who would join him in his battle against the monster and would help to rescue his wife and son. It was the ten-year old Faljayu Bayatur, the son of the aged hero Arslan, who offered his help to Bodi Galab. In the meantime, Gilbang Sira had reached the cave monastery and had given Emüne Gerel and her son, Altan Galab, to the wicked hermit lama. When the hermit lama divined that two heroes were approaching, Gilbang Sira set off to meet them. Upon meeting them, she addressed Bodi Galab and told him that Emüne Gerel was given to her father as wife and his son was awarded to her. Hearing this, the two heroes flew into a rage, and Gilbang Sira caused a poisonous rain to come down, making them lose consciousness. Since the heroes' horses no longer recognized their owners, Gilbang Sira took them away and brought them to the hermit lama. When, in Heaven, Eserua saw Gilbang Sira riding on Faljayu Bayatur's horse and the hermit lama riding on Bodi Galab's horse, he caused a whirlwind to come down to purify the two horses from poison. The two horses ran away, but Gilbang Sira and the hermit lama caught them. They pushed the two horses into a huge rock and transported the rock to Öndör Sira Mountain. Then the hermit lama summoned the demons of the land of the monsters and caused them to make the land inaccessible to the two heroes. At this point, the White Old Man came to bring aid to the two heroes. He fought a battle with the demons of the land of the monsters and eliminated the obstacles on the heroes' path. The spirit masters of the southern

continent also intervened. They lifted up Öndör Sira Mountain and let out the two horses. After Bodi Galab and Galjaju Bayatur came to their senses, they began walking, and eventually their horses found them on their way. Gilbang Sira set out once more to encounter the two heroes, but she was fatally pierced by twelve arrows shot by Galjaju Bayatur. The two heroes set fire to wood and grass and burned Gilbang Sira's body in the fire, so that she would never return. Then the monster set off to fight the two heroes. He fought a duel with Galjaju Bayatur which lasted twenty-one days. Since the monster had not eaten for twenty-one days, his chest was full of air. Unable to bear this, he fell to the ground and died. The two heroes pressed a huge stone against the monster's body. Then the evil hermit lama sent a horde of demons to eliminate the two heroes. A frightened Bodi Galab addressed prayers to Qormusta Tngri, and Qormusta Tngri had his daughter Sigsigür descend to earth to succour the two heroes in danger. The heavenly girl came down riding on the clouds and caused a conflagration which burned to ashes the land of the monsters. Having eliminated the monsters, Bodi Galab recovered his wife and son, and they went back to their home land.

Altan Galab qayan

Summary: En route for his land, Bodi Galab Khan stopped at Saran Duyulya's palace, and they arranged the marriage between Saran Duyulya's daughter, Saran Gerel, and Altan Galab. As it turned out, the wicked hermit lama had survived. He recited magic spells and created three male monsters and three female monsters. The monster named Včir Temür constructed his palace and he became the ruler of the land of the monsters. One day, he called his minister Arai Quurai and told him about his desire to find a wife. Ara Quurai suggested that he ask for Saran Gerel's hand. Ara Quurai took the gifts for the future bride's family and set out on his journey to the southern continent. When he reached Saran Duyulya's palace, he told the people on guard that he had been sent with the task of arranging a marriage between his ruler Včir Temür and Saran Duyulya's daughter. Saran Duyulya's ministers told him that their lord was not in the palace, but he had gone to Mount Potala with his wife and daughter. The monster asked them to take the gifts sent by his ruler and went back. The ministers rushed to Saran Duyulya and told him about what had happened. Saran Duyulya panicked and had people burn the monster's gifts. Then Saran Duyulya reached a huge sandal tree on which a parrot had its nest. He called down the parrot and urged it to fly to Bodi Galab's palace to inform him about the impending danger. When Altan Galab knew that the monster intended to

harm Saran Gerel, he told his father that he was prepared to set out for the land of the monsters. Altan Galab went up to the mountain, performed an incense offering and summoned his horse. Having harnessed his horse, Altan Galab set off to subdue the monsters. Ara Quurai, who had returned to his place, told his ruler Včir Temür that he did not succeed in meeting Saran Duyulya. Včir Temür became angry and ordered him to go back and abduct Saran Duyulya, his wife and daughter. Hearing that the monster was on his way, Saran Duyulya, his ministers and subjects sought safety in the mountains, leaving Saran Gerel behind. When Altan Galab reached Saran Duyulya's palace, the monster had already arrived. Altan Galab chopped the monster's body to bits and threw these into the fire. Having eliminated the monster, Altan Galab resumed his journey. When Saran Duyulya heard that Altan Galab had departed alone to subdue the monsters, he asked his ministers to look for heroes who would bring aid to Altan Galab. The ten-year-old hero Qatan Quurai Teneg, the son of the aged hero Qayičang, accepted the challenge and rode to Saran Duyulya's palace. From here he set out in search of Altan Galab. When the monster Včir Temür heard that Altan Galab had killed his minister Ara Quurai, he sent the monster Temür Mečin to kidnap Altan Galab's mother. The female monster Temür Gilbang joined the expedition. They entered the palace and took away Altan Galab's father, mother and his younger brother, Erke Sira. On their way back, the two monsters encountered Altan Galab and Qatan Quurai Teneg. Altan Galab shot twenty-one arrows, which killed Temür Gilbang. The heroes chopped her body to pieces and threw these into the fire together with the arrows. Then Altan Galab pierced Temür Mečin's body with his spear and burned his body in the fire. After this, Altan Galab freed his parents and brother, who had been put into a sack. The two heroes proceeded towards the land of the monsters. Since Temür Mečin and Temür Gilbang had not come back, the monster Včir Temür turned to the hermit lama for help, and he sent the two female monsters, Ara Gilbang and Včir Gilbang, to poison Altan Galab. When the two monsters saw Altan Galab approaching, they opened a gourd and let out nine poisonous wasps. After being poisoned by the wasps, Altan Galab fell from his horse and died. Altan Galab's horse seized him by the belt with his teeth and brought Altan Galab to the cave monastery, where the great master Samba (Padmasabhava) lama dwelled. Samba lama read ritual books for three days and brought Altan Galab back to life. Unable to catch Altan Galab's horse, Qatan Quurai Teneg had returned to Saran Duyulya's palace, bringing word of Altan Galab's death. As soon as Altan Galab reappeared, the two heroes set out again to subdue the monsters. In the meantime, the wicked hermit lama was telling Včir Temür how Samba lama had restored Altan Galab to life. Then the two female monsters were sent again to get rid of Altan Galab. When the two

heroes saw the monsters coming near, Altan Galab shot twelve arrows, which killed them. Their bodies were thrown into the fire. At this point, Erke Sira, aged seven, asked his father Bodi Galab to let him join his brother in the battle with the monsters. His father ascended the mountain and summoned his horse, and Qormusta Tngri had a broom descend to earth leading a light bay horse with a bird of prey on the saddle and followed by a dog. These were given to Erke Sira, who immediately set out in search of his brother Altan Galab. Having found his brother and Qatan Quurai Teneg, the three heroes headed for the land of the monsters. As they were approaching, the evil hermit lama made an image of metal to be used as a magic weapon against Altan Galab and he read ritual books for twenty-one days. After Altan Galab and his younger brother succeeded in killing the ruler of the monsters, Včir Temür, they threw his body and his mount into the fire. When the hermit lama was about to aim his magic weapon at Altan Galab, Samba lama arrived and threw his fire image, which burned the one made of metal. The heroes killed the wicked hermit lama, while a conflagration burned to ashes the land of the monsters. Having subdued the monsters, the three heroes returned home.

The text of the two epics is published in the book *Altan Galab qayan*, edited by Walther Heissig, Veronika Veit and Nima, Qayilar 1988. The text of the epic *Bodi Galab qayan* is published in the book *Bodi Galab qayan*, edited by Čoyiġigawa, Sambalnorbu and Čimbai, Beijing 1990, pp. 11-347.

Mo 43

Title: *Marlang-un tuyuġi* "The Epic Narrative of Marlang", recited by the bard Dorġi of Ĵarud. Dorġi composed the epic on the basis of oral tales circulating among the people. The manuscript bears the date October 30, 1978, and consists of a rough written version with many words crossed out. The printed edition: Dorġi, *Marlang-un tuyuġi*, Kōkeqota 1984, was used by Heissig in his discussion of the narrative motifs of the epic in *Erzählstoffe rezenter mongolischer Helden-dichtung*, Wiesbaden 1988, II, pp. 515-527.

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Mo 58

Title: *Arban naiman nasutai Altan Degebür qan* "Eighteen-Year-Old Golden Roof Khan". In 1995, Rinčidorġi recorded the text from the recitation of the bard Lobsang of Ulayančab. Rinčidorġi's transcription of the text is unfinished.

Summary: The epic opens with a lengthy description in praise of the prosperous land of Altan Degebür Khan and his marvellous palace. While Altan Degebür was away from his kingdom to perform the funeral rites for his parents, his wife Subud-un Gerel was troubled by a bad dream. The senior men of the kingdom performed divinations by means of dice, which presaged disaster. Then, a foul-smelling red dust covered the sky, trees fell to the ground and rocks broke asunder as a many-headed monster (*mangyus*) with an army of demons approached the kingdom of Altan Degebür. They burned to ashes Altan Degebür's palace, took away his livestock and abducted his wife. In the meantime, Altan Degebür had a premonition of disaster and cast his divinatory dice. A ritual yellow scarf came down through the wind bearing words on it which urged Altan Degebür Khan to return home. He saddled his horse, girded on his armour, put on his weapons and rode home at full speed, only to find that his kingdom had turned into a deserted land. Then Altan Degebür set off for the land of the monster. He ascended a hill, and his horse, who spoke human language, told him that the hill was the land of the monster and they should move to a mountain in the north. Having climbed onto the top of the mountain, Altan Degebür took a rest and lit the pipe he had inherited from his father. The hero let out a puff of smoke, which formed clouds on which five dragons manifested themselves. When he inspected his kindling steel, he noticed that it showed a wheel of brass inscribed with the syllable *būm* on it. Upon murmuring the syllable, Qongsim Bodhisattva (Avalokiteśvara) descended from the sky and told Altan Degebür that it was time for him to encounter the monster and to meet his wife, but before doing this he had to extinguish the 24 souls of the monster.

Mo 59

Title: *Dayutu mergen qan-u Duyui čayan bayatur* "Silent White Hero, (the Son) of the Wisdom-Voiced Khan". In 1995, Rinčindorji recorded the text from the recitation of the bard Lobsang of Ulayančab. The transcription of the text is undated.

Summary: The epic narrates how, during the good time, Dayutu Mergen Khan ruled over the Middle Continent and Bars Čolatai Khan ruled over the western continent. They had conquered all the people and dominated the world. They had also arranged the marriage of their unborn children. When Duyui Čayan, Dayutu Mergen's son, reached the age to take a wife, he asked his father about the place where his future wife lived. Having remembered how he had arranged the marriage of their unborn children with Bars Čolatai, Duyutu Mergen told his son that if he rode at a full speed, he could reach Bars Čolatai's home country in twelve years. Duyui Čayan had his armour and helmet prepared. Then he went up to a high mountain on the north of Mount Sumeru and summoned his horse. After his brown horse came to him, Duyui Čayan set out on his journey. When Duyui Čayan arrived at Bars Čolatai's palace, he reminded him of the marriage agreement he had made with his father. In order for Duyui Čayan to obtain the hand of his betrothed, Bars Čolatai tested Duyui Čayan's expertise in the three games, viz. horse racing, archery, and wrestling. Duyui Čayan turned out to be the winner and, therefore, he was qualified to marry Bars Čolatai's daughter, Balborma. The wedding was celebrated, and Duyui Čayan took his bride to his home country.

On page one, Rinčindorji writes that Lobsang heard the epic when he was a child, then forgot the text. He revived the text by reading other epics published in books. In view of the fact that Lobsang inserted many parts he created into the text, in Rinčindorji's opinion, it is unnecessary to publish the epic. There is also a large lacuna in the text.

Heroic Epics of Baryu Banners, Inner Mongolia

Mo 04

Title: *Ajil medekü ügei arban tabun ayil* "The Fifteen Households Who Do Not Know Work", pp. 1-11 (abbreviated version). On July 28, 1962, Rinčindorji recorded the text from the recitation of the bard Čandama of New Baryu West Banner. Rinčindorji's transcription of the text is undated.

Summary: On the southern slopes of Altan Qangyai Mountain there lived an elderly childless couple. One day, a khan was born to them. When the khan became thirteen, two heroes descended from Heaven and told him that it was time for him to marry. They set out for the north-west continent to take the daughter of Čayan Lobsang Khan. On their way, the heroes fought against the monster (*mangyus*).

Title: *Bayan Bolod ebügen-ü [yurban] küü*, "[The Three] Sons of Old Bayan Bolod", pp. 12-38. On July 5, 1962, Rinčindorji recorded the text from the recitation of the bard Dorjijodba of Old Baryu Banner. The title *Bayan Bolod ebügen-ü yurban küü* is found in Rinčindorji (editor), *Mongyol bayaturliy tuuliyin čiyulyan*, I, pp. 390-403.

Summary: One day, a marvellous foal was born in the herd of Old Buyan Bolod, but he had no son to ride the horse. Buyan Bolod went to consult Čayan Bayši, who foretold that he would have three sons. The eldest son became khan, while Silin Galjaju and Ajij Teneg became the khan's ministers. When the time came for the khan to marry, the three brothers set out for the western continent to take the daughter of Bars Temür Khan. The heroes' battle with the monster ensued.

Title: *Ajil medekü ügei arban tabun qota* "The Fifteen Households Who Do Not Know Work", pp. 39-97 (expanded version). The text was recorded from the recitation of Old Suyarjab and Old Ayusi of New Baryu East Banner. It was recorded by Toytaqu and Lasoyma. The recording and the transcription of the text are undated.

Summary: One day, a marvellous foal was born in the herd of Old Buyan Baldan, who was childless. Buyan Baldan went to consult a hermit lama, who divined the birth of a son named Buyanjiryal. When Buyanjiryal became thirteen, Silin Galjau and Ajiy Teneg descended from Heaven and became his ministers. They set out for the north-west continent to take the daughter of Qasar Basar Khan.

Title: *Buyantu qan-u albatu Bayan Bolod ebügen* "Old Bayan Bolod, the Subject of Buyantu Khan", pp. 98-101 (version I). On June 27, 1962, Rinčindorji recorded the text from the recitation of the bard Buni of Old Baryu Banner. Rinčindorji's transcription of the text is undated and the text remains unfinished.

Title: *Buyantu qan-u albatu Bayan Bolod ebügen* "Old Bayan Bolod, the Subject of Buyantu Khan", pp. 102-122 (version II). On July 27, 1962, Rinčindorji recorded the text from the recitation of the bard Buni of Old Baryu Banner. Rinčindorji's transcription of the text is undated.

Summary: On the bank of Gangyu River, on the southern slopes of Ganju Mountain, lived Old Buyan Bolod. One day, a marvellous foal was born in his herd. Since Bayan Bolod was childless, he went to consult Sayibang Čayan Baysi to find out whether he would have a son to ride the horse. Sayibang Čayan Baysi foretold that he would have three sons. The three sons were Silin Galjau, who was born to be a warrior, Onju Erdeni, who was born to be the governor general in the city of Bai Li, and Ajiy Teneg, who was born to look after his father's herds.

Title: *Buyan sergüleg* "Buyan the Intelligent", pp. 123-154. On July 17, 1962, Rinčindorji recorded the text from the recitation of the bard Töbötei of New Baryu West Banner. Rinčindorji's transcription of the text is undated.

Summary: On the bank of Gangyu River, on the southern slopes of Ganju Mountain, lived the childless Old Buyan Sergüleg. One day, a marvellous foal was born in Buyan Sergüleg's herd, and he went to Sayibung Čayan Baysi, who performed divinations and foretold that he would have three sons. The elder son became a ruler, Silin Galjau became a warrior, and Ajiy Teneg remained at home to look after his father's herds. When their parents died, Silin Galjau and Ajiy Teneg laid their bodies to rest on the southern slopes of Ganju Mountain. It is also narrated how bandits of the mountain stole the horses from Ajiy Teneg's herds and how Silin Galjau recovered them.

Title: *Bayan Bolod ebügen* "Old Bayan Bolod", pp. 155-189. On June 12, 1962, Rinčindorji recorded the text from the recitation of the bard Damdinsüring of Baryu Old Banner. Rinčindorji's transcription of the text is undated.

Summary: On the bank of Gangyu River, on the southern slopes of Ganju Mountain lived the childless Old Bayan Bolod. One day, a marvellous foal was born in Buyan Bolod's herd and he turned to Sayibang Čayan Baysi, who foretold that he would have three sons. The eldest son, Oyunbilig, became a governor general. Silin Galjau became a warrior. Ajiy Teneg remained at home to look after his father's livestock. Silin Galjau fought with the monster, Andalai Sira, and when the monster was about to escape, the hero seized him. The monster pleaded to be rescued, promising to perform menial work for the hero and to become his slave. The hero chopped the monster's body to pieces and put these into a leather bag. A lama who had been practicing meditation for one thousand years reduced the monster's carcass to powder and scattered it into the wind. The lama entrusted the three souls of the monster to the king of Hell and to Lord Buddha.

Title: *Ayui Ulayan qan-u küü Altan Galayu qan* "Golden Goose Khan, the Son of Red Great Khan", 40 pp. On June 24 1962, Rinčindorji recorded the text from the recitation of the bard Buni of Baryu Old Banner. On May 1, 1991, Rinčindorji wrote down the text.

Summary: In a primeval time, there was Altan Galayu Khan, the son of Ayui Ulayan Khan. He possessed myriads of herds of horses, and a bay mare with a white mouth which belonged to his wife Alima Shuijing. The latter had a frightening dream for three nights and told her husband about it. Altan Galayu bowed to the temple of the Golden Buddha built by his father and to the temple of the Jewel Buddha built by his mother. He climbed the passageway connecting the two temples and saw that a monster riding on a spotted bay mule was coming from the north-east. Altan Galayu called his black horse, saddled it and set off. He ascended the top of Boro Toloyai, where he encountered the monster. The latter asked him about his homeland, where he was going, and for what reason. When Altan Galayu asked the monster the same questions, the monster replied that he had come to kill him and to destroy his palace. Altan Galayu hit the monster's head with his whip and killed him. While Altan Galayu was sitting and smoking, his horse told him that during his absence a black monster had taken away his subjects, parents and wife. Altan Galayu returned home only to find that the temples his parents had erected were razed to the ground. He became enraged, kicked a sandal tree and broke it open. A letter appeared, in which his

wife wrote that he should not search for his parents and his herds, instead he should find the horse-herder Old Asaqaltai. Altan Galayu found Asaqaltai, and they returned home. After this, Altan Galayu proceeded to recover his parents, wife and herds. On his way, Altan Galayu came across a child in an iron cradle. As it turned out, the child was his son, who had been abducted by the monster and abandoned in this place. The child had survived thanks to three heavenly maidens who nourished him. While approaching the monster's land, Altan Galayu discovered that his subjects had entered the service of the monster; his parents were doing menial work for him, and his wife was living in the monster's cave. Altan Galayu, following his father's advice, rode to the hermit in the north and asked him to tell him in which places the souls of the monster resided. The hermit said that the monster had four souls, of which the principal soul resided in a helmet standing at the top of the monster's cave. The hermit gave him the elixir of life that he had to drink whenever he was in a state of panic during his mission. Altan Galayu destroyed the four souls of the monster. On his way home together with his parents, wife and herds, his wife, Alima Shuijing, told Altan Galayu that he still had to eliminate the monster's wife. Altan Galayu cut off the woman's belly and a boy came out. While Altan Galayu was fighting with him, his son arrived saying that he had come to kill the monster's son. While the monster's son was dying, he lamented for not having had the benefit of seeing his father's face and sucking at his mother's breast. Upon returning to his home country, Altan Galayu asked the horse-herder Asaqaltai to name his son.

Title: *Ayui Ulayan qan-u küü Altan Galayu qan*, 3 pp. (incomplete). On June 23, 1962, Rinčindorji recorded the text from the recitation of the bard Kōkōle of Baryu Old Banner. Rinčindorji's transcription of the text is undated.

Title: *Altan Galayu noyan* "Prince Golden Goose", 11 pp. On June 21, 1962, Rinčindorji recorded the text from the recitation of the bard Örgenbilig of Baryu Old Banner. Rinčindorji's transcription of the text is undated.

Title: *Altan Galayu qan* "Golden Goose Khan", 12 pp. On June 23, 1962, Rinčindorji recorded the text from the recitation of the bard Bargiyaboo. Rinčindorji's transcription of the text is undated.

Title: *Ayui Ulayan qan* "Red Great Khan", 12 pp. On June 22, 1991, Rinčindorji recorded the text from the recitation of the bard Damdinsürüng of Baryu Old Banner. Rinčindorji's transcription of the text is undated. At the end of the text Rinčindorji writes that the last part of the text is recited in condensed form because the bard was in a hurry.

Title: *Arban yurban nasutai Aburaltu Boyda qan* "Thirteen Years Old Protector Holy Khan", 15 pp. On June 24, 1962, Rinčindorji recorded the text from the recitation of the Čimed-ün eji Pumplun of Baryu Old Banner. Rinčindorji's transcription of the text is undated.

Title: *Usun Jalib qan*, 33 pp. On July 16, 1962, Rinčindorji recorded the text from the recitation of the bard Töbötei of Baryu New Banner. Rinčindorji's transcription of the text is undated.

Title: *Silin Galjaju bayatur* "Raging Mad Hero", 8 pp. On June 24, 1962, Rinčindorji recorded the text from the recitation of Čimed-ün Eji Pumplun. Rinčindorji's transcription of the text is undated. At the end of the text Rinčindorji writes that Pumplun, after reciting the epic *Arban yurban nasutai Aburaltu Boyda qan* in poetry, was in a hurry and condensed the content of the text, turning the verse parts into prose. In Rinčindorji's view, it is possible that either she did not learn the epic well or she was not willing to recite it.

Baryu epic poems are published in Rinčindorji (editor), *Mongyol bayaturliy tuuli-yin čiyulyan*, 1, Beijing 2007, pp. 3-223, 390-437.

Heroic Epics of Khovd Ajmag, North-West Mongolia

M 05-06

Titles: *Ĵula aldar qayan*, pp. 1-68, and *Uyan mönggön yadasu*, pp. 1-108. In 1957, Pürėvijn Khorloo recorded the two texts from the recitation of the bard Ö. Bujan, 63, of Bulgan Sum in Khovd Ajmag. In 1957 and 1987, Khorloo wrote down the text. Khorloo's handwriting is difficult to read in M 05.

See Klaus Koppe and Pürėvijn Chorloo, *Mongolische Epen XII. Ĵula aldar Qayan und Uyan mönggün qadayasun*. Aufnahme von Pürėvjin Chorloo, übersetzt und bearbeitet von Klaus Koppe, Wiesbaden 1992.

Folk Tales of Bayarin

Mo 86

Rinčindorji copied five short tales from a book without mentioning its title. Rinčindorji gave the titles to the tales according to their contents.

Titles

Šayai nökögči-yin üliger "The Story of the Shoe Repairer", pp. 32-36 (continuation?).

Sirege mergen qayan "Wise-Throne Khan", pp. 37-41. The text is in prose and verse.

Üjeskülengtü qayan "The Handsome Khan", pp. 42-56.

Sayin-i erigči. Mayu erigči qoyar "The Seeker of Good and the Seeker of Bad", pp. 57-60.

Dalai-yin qoyiy-un tutury-a "The Rice of the Peninsula in the Sea", pp. 61-64.

Ritual Songs of Qorčin Mongol Shamans

As was mentioned in the Introduction, we do not know the exact date of the recording of the shamanic songs in Mo 87. The song *Ye küi ne ne* sung by the shaman Mendübayar furnishes a clue to the date of the recording. At the end of the text, it says that Mendübayar was seventy-three years old when the song was recorded. Since Mendübayar was born in 1910¹¹⁰, the recording must have taken place in 1982 or 1983.

Mo 87

Title: *Mongyol böge-yin dayudaly-a* "Songs of Mongol Shamans"

The drawing shows the shaman Serenčin of Tala-yin Ayil of the Qorčin Darqan Banner in his ritual costume, p. 2.

Title: *Tngri takiqu* "Worshipping Tngri", recorded from the shaman Buyankesig of Darqan Banner, pp. 3-9.

General Title: *Jayayači takiqu dayudaly-a* "Song for Worshipping Jayayači" (the title is misplaced), p. 10.

Rituals to the Tngris

Title: *Ariki serji[mne]kü*, "Golden Libation of Alcoholic Drink", recorded from the shaman Tasa, 70 years old, of Ayula Commune of Bayan Boda Ayil in Qorčin North-East Banner, pp. 11-23. Nima added notes to the text.

Title: *Sigüsü jiyaqu* "Showing the Ceremonial Meat", recorded from the shaman Gombojab of Darqan Banner, pp. 24-25. Nima added notes to the text.

¹¹⁰ See Kürelša et al., *Qorčin böge mörgöl-ün sudulul*, p. 214.

Worshipping the Shaman Master

General Title: *Baysi-ban takiqu dayudaly-a* "Songs for Worshipping One's Own Master", p. 98.

Title: *Baysi-ban takiqu* "Worshipping One's Own Master", recorded from the shaman Serenčin of Darqan Banner, pp. 99-100. Nima added notes to the text.

Title: *Baysi-dayan dayadqaqu* "Appealing to One's Own Master", recorded from the shaman Mendübayar of Kūriye Banner, pp. 101-102. Nima added notes to the text.

Songs for Crossing the Pass

General Title: *Dabayan-u ejed-i takiqu dayudaly-a* "Songs for Worshipping the Master Spirits of the Pass",¹¹⁵ p. 103.

Title: *Dabayan-u ejen* "[Song] to the Master Spirit of the Pass". No name is given of the shaman who sang this song, pp. 104-106. Notes are added to the text by the unknown person who wrote it.

Title: *Dabay-a dabaqu* "Crossing the Pass", p. 107.

Title: *Dabay-a dabaqu* "Crossing the Pass", recorded from the shaman Mendübayar of Kūriye Banner, pp. 108-110. Nima added notes to the text.

General Title: *Ebedčin emjig jasaqu dayudaly-a* "Song for Curing Illness", p. 111.

Title: *Ye küi ne ne* [the title is given according to the rhythmical refrain], pp. 112-115. It is a song to invite the protective spirits, sung by the shaman Mendübayar of Kūriye Banner, 73 years old. Nima added notes to the text.

¹¹⁵ Among the Qorčin shamans the expression *dabaya dabaqu* "crossing the pass" refers to the rites of consecration of the shaman, consisting of tests, usually nine, which the shaman has to undergo to prove his shaman's ability and powers. For instance, he walks barefoot on burning pointed implements reciting secret spells handed down to him by his teacher. Having "crossed the pass" successfully, the new shaman wears the ritual costume made by the women of the community. See Kürelša et al., *Qorčin böge mörgöl-ün sudulul*, pp. 240-244, 441-446.

Songs to the Protecting Spirits

General Title: *Sitügen-dü dayadqaqu* "Appealing to the Protective Spirits",¹¹⁶ p. 116.

Title: *Sitügen-dü dayadqaqu* "Appealing to the Protecting Spirits", recorded from the shaman Gombojab of Darqan Banner, pp. 117-121. Nima added notes to the text.

Title: *Sitügen uriqu* "Inviting the Protecting Spirits", recorded from the shaman Gombojab of Darqan Banner, pp. 122-126. Nima added notes to the text.

Title: *Sitügen-dü jalbariqu* "Praying to the Protecting Spirits", recorded from the shaman Gombojab of Darqan Banner, pp. 127-133. Nima added notes to the text.

Title: *Sitügen jalaqu* "Inviting the Protecting Spirits", recorded from the shaman Möngkejayaya of Darqan Banner, pp. 134-140. An unknown person wrote the notes to the text.

Title: *Sitügen-dü dayadqaqu* "Appealing to the Protecting Spirits", recorded from the shaman Janabayatur of Darqan Banner, pp. 141-146. Nima added notes to the text.

Sending Away the Protecting Spirits

General Title: *Sitügen üdejü mordayulqu*, "Sending Away the Protecting Spirits", p. 147.

Title: *Sitügen mordayulqu* "Sending Away the Protecting Spirits", recorded from the shaman Buyankesig of Darqan Banner, pp. 148-151. Nima added notes to the text.

Title: *Sitügen kürgekü* "Seeing off the Protecting Spirits", recorded from the shaman Gombojab of Darqan Banner, pp. 152-157.

¹¹⁶ The term *sitügen* means "spirit-support", i.e. the *ongyod*, who are the spirit-supports of the shaman. They are also invoked as *sakiyusu* "protective spirits". See Nima, *Sünesü-ongyod-sitülge*, p. 184.

Calling the Soul

General Title: *Sünesü dayudaqu dayudaly-a* "Songs for Calling the Soul", p. 158.

Title: *Sünesü dayudaqu* "Calling the Soul", recorded from the shaman Janabayatur of Darqan Banner, pp. 159-161.

Ye nayiyur nayiyur [the title is given according to the rhythmical refrain], recorded from the shaman Mendübayar of Kuriye Banner, pp. 162-164.

Ransom Rituals

General Title: *Joliy amilaqu. Joliy yaryaqu dayudaly-a* "Songs for Animating the *joliy* Figurine and for Setting it Out", p. 165.

Title: *Joliy amilaqu* "Animating the *joliy* Figurine", recorded from the shaman Serinčin of Darqan Banner, pp. 166-167.

Title: *Joliy joliqu* "Exchanging the *joliy* Figurine", recorded from the shaman Bökejayaya of Darqan Banner, pp. 168-170.

Title: *Gürim tusiyaqu* "Ritual to Repel Obstacles and Sufferings" [according to the content of the text], recorded from the shaman Mendübayar of Kuriye Banner, pp. 171-172.

Songs to the Ongyod Spirits

General Title: *Ongyod-un takily-a-yin dayudaly-a*, "Songs for Worshipping the *Ongyod* Spirits", p. 173.

Title: *Ongyod jalaqu* "Summoning the *Ongyod* Spirits", recorded from the shaman Bökejayaya of Darqan Banner, pp. 174-181. Nima added notes to the text.

Title: *Ongyod jalaqu* "Summoning the *Ongyod* Spirits", recorded from the shaman Janabayar of Darqan Banner, pp. 182-184. Nima added notes to the text.

Title: *Ongyod-tu jalbariqu* "Praying to the *Ongyod* Spirits", recorded from the shaman Gombojab of Darqan Banner, 185-190. Nima added notes to the text.

Title: *Ongyod mordayulqu* "Sending Away the *Ongyod* Spirits", recorded from the shaman Buyankesig of Darqan Banner, pp. 191-198. Nima added notes to the text.

Varia

General Title: *Boyda emege ba burqan sitügen-ü dayudaly-a* "Songs of the Holy Grandmother and Buddhist Protectors", p. 199.

Title: *Nanai boyda* "[Song] of the Holy Nainai", recorded from the shaman Serinčin of Darqan Banner, pp. 200-202.

Title: *Furban erdeni* "[Song] of the Three Jewels", recorded from the shaman Li Sing of Darqan Banner, pp. 203-205.

Title: *Ye qai ya* [rhythmical refrain]. The song appeals to the spirits of the six ancestor shaman masters, also called *jiryuyan ijayur* "six ancestors".¹¹⁷ It was recorded from the shaman Mendübayar, 73 years old, of Kuriye Banner, pp. 206-207.

Divination

General Title: *Üjelge tölge üjekü dayudaly-a*, "Song for Examining the Divination", p. 208.

Title: *Tölge üjekü* "Examining the Divination", recorded from the shaman Mendübayar of Kuriye Banner, pp. 209-211. Nima added notes to the text.

General Title: *Böge-ner-i irügsen irügel* "Blessing the Shamans", p. 212.

Title: *Böge kümün-ü irügel* "Blessings of the Shaman", recorded from Arayajab, 58, of the Ganjuya Commune of Qatayu Tala Ayil in Qorčin North-East Banner,

¹¹⁷ Of the "six ancestors" the shaman Qoboytu is the most powerful one. See Kürelša et al., *Qorčin böge mörgöl-ün sudulul*, pp. 102-103.

pp. 213-216. An unknown person wrote the notes to the text. There is no mention of Aryaḡab being a shaman.

Fire Worship

Title: *Gal-un irügel* "Fire Prayer". Mansang recorded the text from the recitation of Tai Bayar, 75, of Manjunar Ayil of Yandawagdu (?) Sumu in Darqan Banner, pp. 217-218. This text does not belong to the shamanic songs.

Mo 88

Listed below are the songs which were recorded on February 8, 1987. Nima wrote down the texts in the spring of 2007. Nima also added notes to the texts.

Songs to the Protecting Spirits

Title: *Sitügen-dü dayadqaqu* "Entreating the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 1-3.

Title: *Sitügen jalaqu* "Summoning the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 4-6.

Title: *Sitügen jalaqu* "Summoning the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 6-8.

Title: *Sigüsü ḡiyaqu* "Showing the Ceremonial Meat", sung by the shaman Tas of Darqan Banner, 9-13.

Title: *Ebedčün ḡasaqu dayudaly-a* "Song for Curing Diseases", sung by the shaman Tas of Darqan Banner, pp. 14-16.

Title: *Sitügen jalaqu* "Summoning the Protective Spirits", sung by the shaman Tas of Darqan Banner, pp. 17-20.

Title: *Sigüsü ḡiyaqu* "Showing the Ceremonial Meat", sung by the shaman Tas of Darqan Banner, pp. 21-29.

Title: *Sitügen mordayulqu* "Sending Away the Protecting Spirits", sung by the shaman Tas of Darqan Banner, pp. 30-32.

Title: *Sitügen jalaqu* "Summoning the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 33-35.

Title: *Baysi-dayan ḡalbariqu* "Praying to One's Own Master", sung by the shaman Gomboḡab of Darqan Banner, pp. 36-38.

Title: *Sitügen jalaqu* "Summoning the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 38-40.

Title: *Sigüsü talbiqu* "Presenting the Ceremonial Meat", sung by the shaman Gomboḡab of Darqan Banner, pp. 40-46.

Title: *Bayumal takiqu* "Worshipping the *Buumal* Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 46-50.

Title: *Sitügen-dü dayadqaqu* "Entreating the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 50-52.

Title: *Sergügekü*, "Seeing off the Protecting Spirits", sung by the shaman Gomboḡab of Darqan Banner, pp. 53-55.

Title: *ḡayaḡaci uriqu* "Summoning ḡayaḡaci", sung by the shaman Tas of Darqan Banner, pp. 57-58.

Title: *Sitügen jalaqu* "Summoning the Protecting Spirits", sung by the shaman Tas of Darqan Banner, pp. 58-59.

Title: *Sigüsü ḡiyaqu* "Showing the Ceremonial Meat", sung by the shaman Tas of Darqan Banner, pp. 60-64.

Title: *Sergügekü* "Seeing off the Protective Spirits", sung by the shaman Tas of Darqan Banner, p. 65.

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List of Untranscribed Texts of the Collection¹¹⁸

Eastern Inner Mongolia

Biography of the bard Bai Suo

Biography of the bard Badma

Lüwe Töng (Luo Tong), recited by the bard Bai Suo

Döng Liyoo (Dong Liao), recited by the bard Baisuo

Ku Si juwan (Kuxi zhuan), recited by the bard Temür

Temüre, recited by the bard Baljinima

Bodi nutuy-i joriysad, recited by the bard Baljinima

Marlang-un tuyuji, recited by the bard Dorji

Tang ulus-un üliger, recited by the bard Dorji

Yüwan (Yuan) ulus-un üliger, recited by the bard Dorji

Sine qolboya and *Doyzin qara*, recited by the bard Sambal

Dooradu jeü (zhou) ulus-un üliger, recited by the bard Sambal

Söng (Song) ulus-un dörbedüger qayan-u üliger, recited by the bard Sambal

Geser, recited by the bard Sambalnorbu

Geser, recited by the bard Lobsang

¹¹⁸ The texts (on cassettes) will be numbered and described in a future publication.

Lüwe Čeng (Luo Cheng), recited by the bard Gawa or Dorjigawa (a portion of it has been transcribed)

Modon qota, recited by the bard Nimaodzer (in the process of transcription)

Tangseng lama, recited by the bard Rinčin (in the process of transcription)

Mongolia

Naran qayan-u tuyuġi, recited by the bard Avirmed

Kökekenayur (Qinghai)

Altan Galab, recited by the bards Odzer and Süke (?)

Xinjiang

Keredei mergen baatar, recited by the bard Yarimpil

Dalan saba qongyor erdeni mori, recited by the bard Yarimpil (?)

Geser (variants), recited by the bards Otkā (?), Basta, Dorġi and Loyirob

Ĵangyar, recited by the bard Rampil

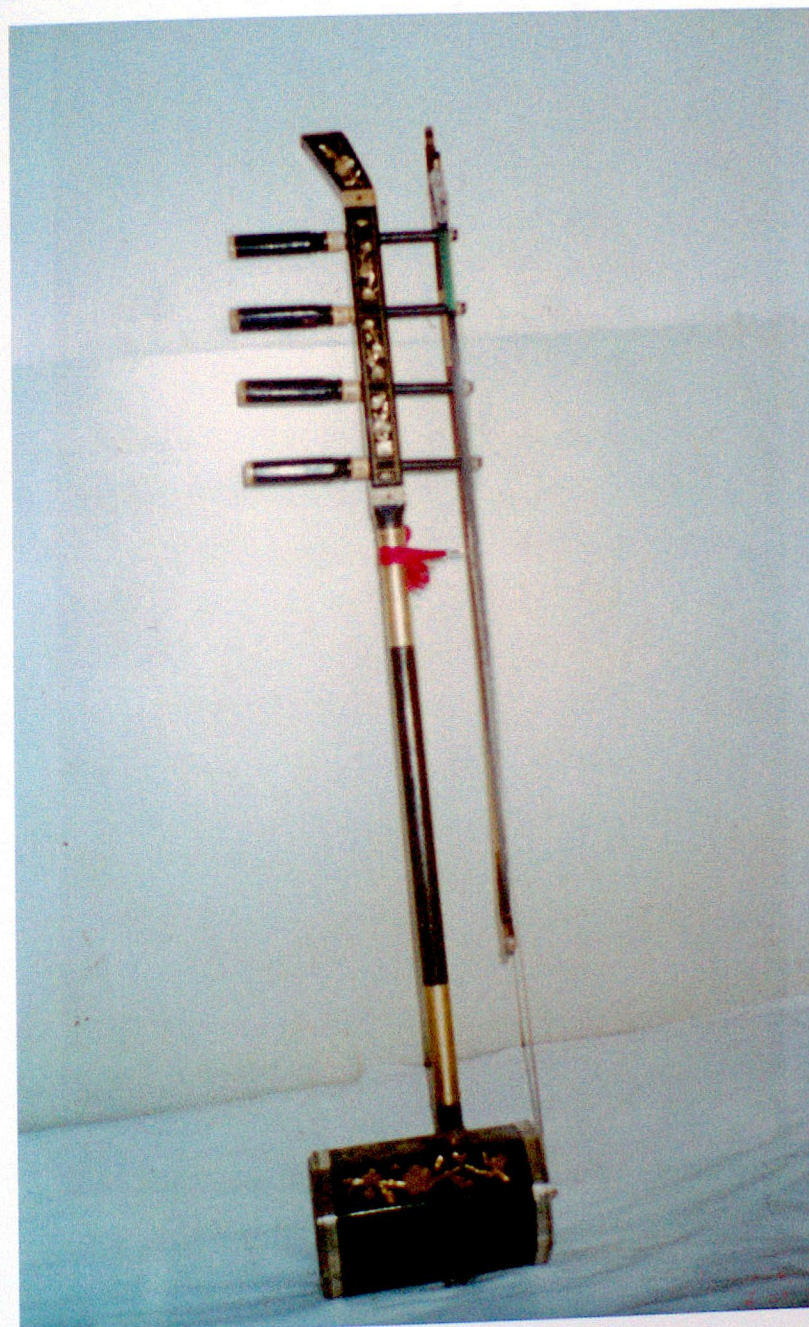
Ĵangyar, recited by the bard Pürewĵaw

Ĵangyar (prologue), recited by the bard Badam

The collection also includes recordings of the singing melodies used in the tales of the bards Baisuo, Rinčin, Dorġi, and Qoosbayar.

Photos

The photos were taken by Prof. Ĵ. Rinčindorġi in 1995 and 1996 and donated to Prof. Walther Heissig. They are preserved at the North-Rhine Westphalian Academy of Sciences and Arts in Düsseldorf.



1. The *qygyr* of the bard Lobsang of Ulaanab



2. The bard Nimaodzer of Bayarin



3. The bard Baljinima of Aru Qorčin



4. The bard Lobsang



5. The bard Sambal of Jarud with his audience



6. The bard Sambal



7. The bard B. Dorji of Kūriye Banner



8. Walther Heissig with the bard B. Dorji (centre)

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