

## THE ORIGIN OF TĀRĀ TANTRA

*The Origin of Tārā Tantra* by Tārānātha, one of the most accomplished scholars of the unorthodox Jo-nan sect, strings together from various fragmentary sources a mine of legends and episodes on the origin and diffusion of Tara's tantra.

Translated by David Templeman, this work is supplemented with voluminous notes, an excellent appendix and a comprehensive bibliography for the serious readers. Similar in style to the author's *bkah. babs. bdun. ldan* (1600), this work heralded Tārānātha's major historic work *History of Buddhism in India* written four years later in 1608.

*The Origin of Tārā Tantra*, though dependent on legends and largely anecdotal, has nevertheless about it a strong feeling of historic time and provides an important and accurate account of the lineages of the Siddhas who worshipped Tārā and passed on her Upadesas, revelations and Tantra besides giving a background to the masters of the Tibetan Siddhas who grew from India's rich tantric soil.

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*The Origin of Tārā Tantra*

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# The Origin of Tārā Tantra



Jo Nang Tārānātha



# *The Origin of Tārā Tantra*

(Tibetan: SGROL MA'I RGYUD KYI BYUNG KHUNG  
GSAL BAR BYED PA'I LO RGYUS GSER GYI  
PHRENG BA ZHES BYA BA)

by

Jo Nang Tāranātha

Translated and edited by  
David Templeman

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## PUBLISHER'S NOTE

We are happy to publish the Origin of Tārā Tantra by Jo Nang Tāranātha as translated and edited by David Templeman.

This is followed by Tāranātha's bKa-babs-bdun-ldan which was done by Mr. Templeman. Tāranātha's biography of his Indian Guru, Buddhaguptanātha and a second biography of Kṛṣṇācārya (the lineal primogenitor of Tāranātha) by Tāranātha's predecessor-but-one, the Mustang scholar, Kun dga' grol mchog.

We hope readers interested in the female deity Tārā and the famed 16th century teacher Tāranātha will find these works useful.

Gyatsho Tshering  
Director

Jan. 1996

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## TRANSLATOR'S INTRODUCTION

The great Tibetan historian Tāranātha (Tib. kn dga' snying po) was born in 1575 AD and studied at the monastery of jo mo nang, seat of the jo nang sect, situated about 40 miles north of the monastery of sa skya in the gtsang district of Tibet. During his time in gtsang (approx. 1575-mid 17th century) Tāranātha rebuilt the temples of dga' ldang phung tshogs gling and the jo mo nang itself,<sup>1</sup> and in the later period of his life he went to Mongolia, where he died. He is believed to have been reborn in the person of the Lama Reincarnate of Urga (Mongolia) known as Jetsun Dampa (Tib. rje btsun dam pa).<sup>2</sup> Prof. Tucci records that according to legend Tāranātha's mortal remains are said to be enshrined at dsing ji (Tib. rdzing phyi) about 65 miles east of Lhasa.<sup>3</sup>

At the time of Tāranātha's life in gtsang the jo nang pa were regarded as a mildly unorthodox sect, and many savants considered them to be an aberrant sub-sect of the bka' brgyud pa. Tāranātha was in fact the last famous person to emerge from the jo nang sect for, soon after his death, the 5th Dalai Lama, ngag dbang blo bzang rgya mtsho (1617-1682), closed all their monasteries and later converted them to dge lugs pa institutions. This intolerance probably stemmed from two main causes, one metaphysical, the other political. The jo nang pas held a view of voidness (Tib. stong pa nyid) which was defensible in debate but largely friendless and tolerated outside the sect itself as an anachronism. The most eminent jo nang pa, dol bu pa śes rab rgyal mtshan (1292-1361), the founder of the sect, held that not only was there an 'ordinary' voidness wherein phenomena were viewed as being empty of any self-nature, but that there was 'another voidness' (Tib. gzhan stong), "...an absolute which is established in reality and is void of all heterogenous relative and phenomenal factors..."<sup>4</sup> The jo nang pas seem to have viewed this 'other voidness' as an absolute in itself and this drew dangerously close to certain of the Tīrthika (heretical) views of India. It would appear that the 5th Dalai Lama was particularly sensitive to such 'heresy' (if indeed the reason for the closure was theological), for the great reformer Tsong kha pa (1357-1419), founder of the dge lugs school, had studied under the renowned jo nang teacher bo dong phyogs las rnam rgyal (1306-

1386), and being well aware of the sect's concept of *gzhan stong* made no specific refutation of it.

The wrath of political reaction is more obvious and hence a more likely cause of closure. The 5th Dalai Lama opposed the *jo nang* support for the ruler of *gtsang* district, *kar ma bstan skyong*, who resisted the *dge lugs pa* conversions in his district and among his allies, the Chogthu Mongols of Kokonor in Tibet's north-east. As the 5th Dalai Lama's alliance with other Mongols (Qoshot, Dzungar, Torgut etc.) was uneasy, *kar ma bstan skyong's* opposition to conversions was a sore point with the ruler. His death at the hands of Guśri Khan, a Qoshot Mongol, in 1642 left the *jo nang* sect without patron/protectors and they could not oppose the closure.

Tāranātha's studies ranged over history, Kālacakra and commentarial works. It can be conjectured from the fragmentary style of this work that Tāranātha is in fact stringing together various episodes heard from other sources, probably the main one being his prime Indian teacher Buddhaguptanātha, who was well travelled and a mine of stories. Whole eras seem to be glossed over with short shrift and yet the thread of the diffusion of Tārā's Tantra remains as the discernible core despite the gaps. Most of the locations mentioned, although often vague in present-day geography, seem to fit in with the picture of the spread of Buddhism that we know already. However, from his charming descriptions of the marvellous world outside Tibet, filled with village-devouring snakes and iron-nosed fish etc, it is clear that Tāranātha never left the land of snows (except for his Mongolian sojourn) and if he had, the refreshing credulousness of his accounts would have suffered. Furthermore, had he gone to India (the perfect land to Tibetans—Tib. 'phags pa'i yul) he would have been disillusioned by the ever-shrinking arc of Buddhism, for in many of his works his descriptions of the constant spread of the doctrine are coloured by pious wish rather than by fact.

From the many Tibetans who actually visited India and subsequently wrote of their experiences, few examples are available of the legends heard and the religious and political climate. Perhaps the most accurate and interesting, certainly the most readable, is that of *chag lo tsā ba* who visited India from 1234-1236.<sup>5</sup> It is of interest to note that some of his legends of holy images and sacred spots are also mentioned by Tāranātha who retains their basic accuracy to a great degree. We cannot of course rule out the biography of *chag lo tsā ba* as one of Tāranātha's prime sources for that period.

Tāranātha's accounts of swift conversions to Buddhism (often coerced), the defeat of heretics and the details of *siddhas'* lives make for interesting reading as a background to India of the 7th to 12th centuries AD for the general reader, but it is in the accuracy of the *siddhas'* lineages and details of the ministry that the work has its prime importance.

The work itself is similar in style to the so-called *bka' babs bdun ldan*<sup>6</sup> of Tāranātha, written in 1600, inasmuch as it is largely anecdotal and deals with the lives of *siddhas*. The major difference, however, is that the *siddhas* in the present work are renowned as Tārā worshippers and passed on her *Upadeśas*, revelations and her Tantra.

Despite Tāranātha's reliance on legend, etc, the work has about it a strong feeling of historic time, and proves to be fairly satisfactory as an aid to the study of Indian religious history in the period, as well as giving a background to the masters of the Tibetan *siddhas* who grew from India's rich tantric soil.

Tāranātha's major historic work, the *rgya gar chos 'byung*<sup>7</sup> (written in 1608), a monument to his scholarship, bears out most of what he wrote four years earlier in this particular text. Tāranātha's optimistic view of the spread of Buddhism, especially in the *rgya gar chos 'byung*, was tinted with religious myopia. Buddhism's decline (nearly 400 years old in 1608) was past history. The optimism of the last few chapters was baseless. But then, as Debiprasad Chattopadhyaya observes in the preface to the Chimpa/Chattopadhyaya translation of the above-mentioned text: "...historiography for the Buddhists had always been an important mode of propagating their creed," (p. VII). It is in this light that we must interpret the present work.

## TRANSLATION

OM SVĀ STI!<sup>1</sup>

Adoration to the Guru!<sup>2</sup>

"The Golden Rosary", being an account which clearly shows the origins of the Tantra<sup>3</sup> of Tārā.

Homage to the Lama!<sup>4</sup>

Homage to all things which from their beginnings are incomprehensively non-diverse!<sup>5</sup>

Homage to the All-pervading Ones, chiefly the Great Compassionate One!<sup>6</sup>

Homage to the complete liberation of all beings!

Homage to Thee, O Tārā, who became the mother of the Victorious One!<sup>7</sup>

Herein at the start of the account of Tārā's Tantra, if one were to tell of its various historical accounts (one would say):

Long ago, in an age before which there was nothing else, the Victorious One, the Tathāgata<sup>8</sup> Dundubhisvara<sup>9</sup> came into existence and was known as Light of Various Worlds. The

- 5 Princess 'Moon of Wisdom'<sup>10</sup> had the highest respect for his teaching, and for 10 million and 100,000 years she made offerings to this Enlightened One, his attendant Śrāvakas<sup>11</sup> and to countless members of the Saṅgha<sup>12</sup> of Bodhisattvas.<sup>13</sup> The offerings she prepared each day were in value comparable to all the precious things which filled a distance of 12 yojanas<sup>14</sup> in each of the 10 directions, leaving no intermediate spaces unfilled. Finally, after all this she awoke to the first concepts of Bodhi-Mind.<sup>15</sup> At that time some monks said to her, "It is as a result of these, your roots of virtuous actions, that you have come into being in this female form. If you pray that your
- 6 deeds accord with the teachings, then indeed on that account you will change your form to that of a man,<sup>16</sup> as is befitting." After much discourse she finally replied, "In this life there is no such distinction as 'male' and 'female', neither of 'self-identity', a 'person' nor any perception (of such), and therefore attachment to ideas of 'male' and 'female' is quite worthless. Weak-minded worldlings are always deluded by



this." And so she vowed, "There are many who wish to gain enlightenment in a man's form, and there are but few who wish to work for the welfare of sentient beings in a female form. Therefore may I, in a female body, work for the welfare of beings right until Samsāra<sup>17</sup> has been emptied."

Then she remained in the palace for 10 million and 100,000 years in a state of meditation, wisely applying her mind to the five sensual pleasures. As a result of this she gained success in the realisation that dharmas are non-originating<sup>18</sup> and also  
7 perfected the meditation known as 'saving all sentient beings', by the power of which, every morning she released 10 million and 100,000 beings from (the bondage of) their worldly minds. As long as all of them were not fully instructed in this steadfast course, she would take no nourishment at all. This same policy was followed each evening when she set a like number of beings on the same path. Then her former name was changed and she became known as the Saviouress.<sup>19</sup> Then the Tathāgatha Duṇḍubhisvara prophesied, "As long as you can possibly continue manifesting such supreme Bodhi, you will be exclusively known as 'Goddess Tārā'."

Then in the aeon of Vibuddha known as 'very vast',<sup>20</sup> she vowed in the presence of the Tathāgata Amoghasiddhi<sup>21</sup> to preserve and defend from all harm all the sentient beings in  
8 the profound vastness of the 10 directions. Seated in the equanimity of the meditation known as 'completely subduing all demons' daily, for 95 aeons, she established the minds of one billion and 10,000 million beings in deep meditation. Each night, too, in her capacity as Mistress of Kāmadeva's Realm<sup>22</sup> she vanquished 10 million and 100,000 demons. Thus she became garlanded with the names of 'Saviouress', 'Mainstay', 'Swift One' and 'Heroine'.<sup>23</sup>

In the aeon known as 'all-pervading', the monk known as 'Radiant Pure Light' was given the higher initiation of the Rays of Great Compassion by all the Tathāgatas of the 10  
9 directions, and he became the Noble Avalokiteśvara.<sup>24</sup> At that time, the Tathāgatas of the Five Families<sup>25</sup> and all the Buddhas and Bodhisattvas also gave the initiation of the Great Rays through which he gained insight into the ultimate nature of divine wisdom. From the father-mother union of the former and latter light rays the Goddess Tārā was created, and after her birth from the heart of Avalokiteśvara she worked, with

satisfied thought of all the Buddhas, to protect sentient beings from the Eight and Sixteen Great Fears.<sup>26</sup>

Then in the aeon known as 'Vastly Good', it is taught that Tārā gave instructions at the stage known as 'Immovable Encouragement'.

10 Then in the aeon called Asangka,<sup>26A</sup> when all the Tathāgatas of the 10 directions<sup>27</sup> had consecrated her, she became the Mother who produces all the Buddhas. All that happened a beginningless time ago.

Then in this very aeon at the Potala Mountain,<sup>28</sup> countless Buddhas, Bodhisattvas, Gods, Nāgas,<sup>29</sup> Yakṣas<sup>30</sup> and others gathered, and there in that limitless centre (axis mundi), Ārya Avalokiteśvara intoned Tārā's Tantra and Mantra<sup>31</sup> 10 million times. In Satyayuga<sup>32</sup> it is said that the same thing was done (in the way described above) for the welfare of the six classes of sentient beings.<sup>33</sup> In Tretāyuga<sup>34</sup> 600,000 (such verses) arose when the Tantra had disappeared. In Dvāparayuga,<sup>35</sup> furthermore, another 12,000 arose when these too had disappeared.

11 Then in Kāliyuga<sup>36</sup> a thousand Tārā verses, all in one convocation, came into being. About that time, my Guru has said, "In Satyayuga and in the other ages there was no book of the Tārā Tantra at all. However, they were extant in the lands of the Gods and Vidyādharas<sup>37</sup> and they are aimed at the increased welfare of all other sentient beings." However, so that there appears to be no contradiction in saying that there might well have been disciples of the mantra path at that time, it is entirely possible that there were books extant at that time too. We should not stick to only one extreme or the other. These tantras were taught by our very own Teacher (Buddha Śākyamuni) since it is taught in the explanatory tantra named 'The Dākini<sup>38</sup> Secret Essence', first uttered at the peak of the Potala Mountain by the Lion of the Śākyas."<sup>39</sup>

12 This then is the essence of the legend itself, I heard from my own Guru. After this very teacher Śākyamuni Buddha taught about the Enlightenment itself to all sentient creatures, and while abiding in the Heart of Bodhi, he filled all the demon haunts with light rays emanating from the space between his eyebrows. At another time when the demon hosts were approaching, Tārā laughed eight times and, tumbling them to the ground, made them unconscious, so it is said. Then, changing himself into Krodhācala,<sup>40</sup> Śākyamuni Bud-

dha fettered all the demons with bonds of meditation and was completely victorious over them. Again, in a state of Bodhi, Tārā saw the Fully Enlightened One and the Tathāgata Akṣobhya<sup>41</sup> become identical, and she paid them homage and he intoned to her the grand Tantras. Accordingly he preached  
 13 about the Maṇḍala<sup>42</sup> of the Six Jina Families to ensure that whatever had been said about the Tantras would not be erased, and wishing to demonstrate this to the six classes of sentient beings, went to the Potala Mountain together with a gathering of Buddhas and Bodhisattvas. There, a countless number of Gods, Nāgas, Yakṣas and Gandharvas etc.<sup>43</sup> were empowered, as well as innumerable sentient beings. Having preached about the Mantrayāna,<sup>44</sup> he also established all of them in states of Siddhi.<sup>45</sup>

Finally the Tantras were handed to Vajrapāṇi<sup>46</sup> who se-  
 creted them in the abodes of Vaiśravaṇa<sup>47</sup> and the Vidyādhara  
 so that (thereafter) they would not disappear from the world  
 of humans. To further ensure this, Vajrapāṇi transformed  
 himself into King Indrabhūti,<sup>48</sup> and having written all the  
 14 Tantras up in book-form, hid them in the so-called 'Dharma  
 Treasury', so it is said. There, various tantric initiates<sup>49</sup> and  
 yoginis then committed them to memory.

In general the Mantrayāna doctrine of the 'Six Encourage-  
 ments' is nowadays spoken of as being Heruka's<sup>50</sup> doctrine.  
 Their order and method of application are made clear in this  
 particular Tantra, however.

How, then, did this unique doctrine of Tārā's Tantra arise  
 in the world? About 300 years after the Jina had died, after the  
 time when the Śrāvakas were holding their Third Council,<sup>51</sup>  
 Gods, Nāgas, Yakṣas, Gandharvas and Rākṣasas<sup>52</sup> were seated  
 at their abodes when the separate volumes of the Mahāyāna  
 15 Sūtra<sup>53</sup> Collection known as the "Avatamsaka"<sup>54</sup> arrived sev-  
 erally from India. The self-arisen volumes spread alone and  
 unaided, and at that time teachers and ascetics attained stead-  
 fastness in the (concept of) dhārmās as uncreated. As well as  
 this, 500 Masters of the Yogācāra<sup>55</sup> and eight Mahātmas,<sup>56</sup>  
 preachers of the doctrine of 'no real existence'<sup>57</sup> and others  
 saw the countenances of Mañjuśrī,<sup>58</sup> Avalokiteśvara, Maitreya<sup>59</sup>  
 etc.

The texts of the three tantra groups of Kriyā, Caryā and  
 Yoga and the Anuttara method,<sup>60</sup> as well as part of the Wis-

dom Tantras, also spread and were taught to those blessed  
 with the good fortune of seeing the visages of Vajrasattva<sup>61</sup>  
 16 and Vajrapāṇi. At that time it is said that of all those who  
 heard the Mantrayāna not even one was unable to attain  
 Siddhi. In the east in Bhaṅgala, the King Haricandra together  
 with 1,000 attendants attained the Bodhi Perfection of  
 Yuganaddha.<sup>62</sup> In the north the King of Oḍiviśa called Muñja  
 attained the state of Vidyādhara together with 1,000 atten-  
 dants. King Bhojadeva of Mālava in the west vanished to-  
 gether with 1,000 courtiers.<sup>63</sup> In the south at Kongkuna, King  
 Haribhadra together with innumerable servants perfected the  
 Siddhi of Making Pills etc,<sup>64</sup> and for between 100 and 200 years  
 (as a result) more than 100,000 beings attained Siddhi. Because  
 of the constant protection accorded to this secret practice, we  
 do not know of other practitioners who were able to gain  
 Siddhi.

17 Now follow, culled from annals and stories, some ac-  
 counts of Noble Ārya Tārā's mercy, perfections and her prom-  
 ises. They will be in the form of a discourse.

She is the Protectress from the Fear of Enemies. A Kṣatriya<sup>65</sup>  
 from the land of Oḍiviśa awakened one day in a grove where  
 he had fallen asleep, and found himself surrounded by a host  
 of 1,000 enemy soldiers, all brandishing their swords at him.  
 He recalled having heard that Tārā was the Protectress against  
 the 16 Fears, and as he had no other (divinity) in which to seek  
 refuge, he thought he would go to the Goddess as his defence.  
 At the same instant in which he called out her name, the Noble  
 Lady herself appeared before him, arriving from the skies.  
 18 From underneath her feet whirlwinds carried the soldiers off  
 in the 10 directions, and so the man was able to arrive safely in  
 his own country.

She is the Protectress from the Fear of Lions. A wood-  
 gatherer went off into the forest and there he came face to face  
 with a ravenous lioness who held him in her jaws and pre-  
 pared to eat him. His hope faded away. Terrified and scared,  
 he begged Tārā to come to his assistance, and she suddenly  
 appeared before him, clothed in leaves. She pulled him from  
 the lioness' jaws and set him down safely in the city market-  
 19 place.

She is the Protectress from the Fear of Elephants. A 12-  
 year-old girl went to the forest one day to gather flowers, and

there she was confronted by a fierce elephant named Kuni, who bound her in his trunk and started to crush her with his tusks. Remembering Tārā's name, the girl earnestly begged her to help and Tārā brought the elephant under control. The creature then put the girl up on a high stone ledge and saluted her with his trunk and, leading her away, took her to the town's market-place. Then he took her to the council chambers, the temple and around the King's palace. The King heard of this girl and her great stock of merits and took her as his Queen.

20 She is the Protectress from the Fear of Fire. A certain householder hated his enemy (neighbour) and one night set fire to his house. The latter started to flee but could not get free—at that instant he called out, "O Tārā, O Mother Tārā!" A beautiful blue cloud arose above the house, and from it fell a continual shower of rain, like a yoke, on the house itself, completely quenching the flames.

21 She is the Protectress from the Fear of Poisonous Snakes. In a certain city there once lived a prostitute who was given a necklace of 500 pearls. She wanted to go to the merchant's house at midnight. Leaving her house, and while on the road there, she happened to grasp an acacia branch around which was coiled a poisonous snake, which seized her around the body. By her mere recollection of Ārya Tārā, the snake was transformed into a flower garland, in which form it remained for seven days. Thereafter it lost its white venom and proceeded into the river, so it is said.

22 She is the Protectress from the Fear of Brigands. A man from a certain part of Gujarat known as Bharukaccha was a very wealthy trader. On the way to the land of Maru<sup>66</sup> with about 1,000 camels and half that number of bulls, all fully laden, he found that his path went through the territory of a bandit gang which was situated in the midst of a veritable wilderness. All the previous traders who had gone there had been slain, and their flesh, blood and bones were scattered in the four directions. A myriad of these traders had been impaled on wooden stakes and the robbers who behaved like devils even ate their flesh. The (chief) trader was absolutely terrified, and as he had no other protector he begged Tārā to help him. She immediately arose in the phantom form of 'Tārā the heroine';<sup>67</sup> holding aloft a sword and accompanied by a

huge army, Tārā banished the bandits to a remote land without slaying any of them and brought the dead back to life. Accordingly, when the robbers had been scattered into isolation the trader happily set off and again arrived at Bharukaccha.

23 She is the Protectress from the Fear of Prison Walls. A leader of a robber band went to the subterranean treasury of the king. There he found a jug of beer which he drank, and being a bit befuddled he went to sleep. However, he was seen and seized by the king's men who flung him into a dungeon, bound up. There he underwent various sufferings. Bereft of any other protector he prayed to Tārā and a five-coloured bird descended from the sky, loosened his bonds and caused the dungeon door to open by itself. Having thus been freed and once again at large,<sup>68</sup> he returned to his own country. (That night) in a dream, a beautiful girl adorned with all types of ornaments arose and said to him, "If you recall my kind deed to you, then you and your followers must relinquish your thieving ways!" And so it happened that the robber and his 500 accomplices gave up their lives of crime and did many virtuous deeds instead.

24 She is the Protectress from the Fear of Ocean Waves. In the southern regions lived 5,000 traders, and they took three large ships and set out for the Land of Precious Things. One vessel was filled with all manner of jewels and, setting off again, the traders finally reached the Land of Yellow Sandalwood where they filled up the second boat. After that they wished to return home, but the 'Treasure Holder' of the ocean was very angry with them and sent down a great windstorm which carried them far away.<sup>69</sup> After crossing oceans of many different colours, they were confronted by huge, raging billows, and the merchants prayed both night and day to Brahmā, Viṣṇu, Śiva, the Moon and Sun, to Kuvera and all the other divinities,<sup>70</sup> but to no avail. The hawsers of the boats snapped and the vessels carrying the jewels and sandalwood were scattered. The large boat of theirs was driven to the point of sinking. Then a Buddhist Upāsaka<sup>71</sup> remembered Tārā and in a mystic and reverend voice recited her 10-letter mantra.<sup>72</sup> Immediately an agreeable wind arose and the boat turned around, arriving back in India one night. The vessels carrying the jewels and the sandalwood all joined together again.

25 She is the Protectress from the Dread of Flesh-eating

Ogres.<sup>73</sup> In the east was a temple which was the sole dwelling place for Śrāvakas of the Sendhapa Sect.<sup>74</sup> At that time it happened that every evening each monk who went outside the temple precincts for his constitutional walk was slain, and consequently the number of those remaining inside the temple dwindled. One evening a certain novice went for his stroll when a cannibal ogre, black, ugly and baring its fangs, leapt out and grabbed him by the head. The novice remembered that Mahāyānists believe Tārā to be the Saviouress from the Eight Great Fears, and he thought that he would go to her as his Protectress. He cried out her name. A black goddess arose, holding a sword aloft, and she menaced the ogre with it. The ogre begged the novice for forgiveness and offered him an iron pot, stuffed full of pearls which it got from underground. Ever since then it has never harmed that temple.

26 She is the Protectress from the Fear of Leprosy. In the land of Kumāraṣetra, by the power of his karma, a powerful ācārya caught leprosy, and as he wandered here and there from one person to another, he infected them. About 500 Brahmins caught that virulent disease from him. Relatives and doctors fled from his presence for he defiled their state of purity. Eventually he was reduced to begging for a living. One day on the road he saw a stone image of Noble Ārya Tārā, and with faith welling up inside him he begged her on behalf of the 500 (infected) Brahmins. A liquid-like medicine trickled in an endless stream from Tārā's hand, and when he had bathed in it (he found that) the leprosy had subsided. It is said that he became as completely beautiful as the gods.

27 She is the Protectress from the Mischief of Indra's Angels. Indra was the protector of the eastern areas and his emissaries were demonic sprites known as Gandharvas who, being quite easy to anger, had become an obstacle to the supreme Dharma. Now, as to the account of the protection: in a forest grove in the land of Mathurā<sup>75</sup> lived 500 Śrāvaka monks and meditators. They abided there, practising the sublime Dharma assiduously. Sometimes the sprite would appear as a Brahmin, sometimes as a young girl, at other times in the bodily image (form) of a monk and even occasionally as a Yakṣa or a fierce lion, elephant or as an eight-legged beast known as Sarabha, fierce with its many faces. Sometimes the sprite used wicked, and at other times more fair methods, to beguile the monks.

29 The result was that some monks lost their memories, others went mad and yet others took on aspects of the minds of others. Thus deranged, they passed the time in singing and dancing. Then a particular monk, realising the hindrance caused by the evil sprite's mischief, recalled that Tārā was renowned as the Protectress from all such terrors, and he thought that she would be of great benefit to them. He wrote the words, "This forest belongs to the Goddess Tārā," and affixed it to the trees in the forest. All those (monks) who had been scared out of their wits became quite calm and all of them paid her homage and abided from then on in the Mahāyāna.

She is the Protectress from the Fear of Poverty. A Brahmin who was extremely poor and suffering considerably as a result, came upon a stone image of Tārā one day in a narrow street, and he poured out an account of how his troubles had arisen. Pointing out a site near the shrine, she said that it would be changed into a treasure trove. Then, exactly as she had indicated, he found many golden vessels filled with pearls and silver vessels filled with various jewels. It is said that down to the seventh generation all the sufferings due to his poverty were resolved. Also, there was once a poor farmer who invoked Noble Tārā and supplicated her. She appeared in the form of a maiden clothed in leaves and prophesied that he should go eastwards. He did just this and, sleeping in the desert one night, he was awakened by the sound of tinkling bells and saw a green horse, ornamented with bells, pawing at the sand. In a flash the horse vanished and the farmer, digging in the furrow made by the horse's hoof, found first of all a silver door, then one made of gold, then one of crystal, one of lapis lazuli, and finally one made up of seven precious gems.<sup>76</sup> In the underground kingdom (to which the doors led) he became king over many Nāgas and Asuras,<sup>77</sup> and experienced many of his dearest wishes. When he re-emerged from the door to the hole in the ground and arrived back in his own country, he found that in the meantime three kings had occupied the throne, so it is said.

30 She is the Protectress from the Fear of Losing Relatives. Once there was a Brahmin who had many kinsmen and a great deal of wealth. One day a contagious disease arose and carried off his children, wife, brother's lineage and his uncles

too. With his mind assailed by grief he arrived at Vārāṇasī<sup>78</sup> He went to the site where some Buddhist Upāsakas were performing a festival for Tārā, and while there he heard of the great qualities of Tārā. On her request, he strew a handful of flowers and on coming back he gained King Jayacandra's<sup>79</sup> daughter as his bride and became a governor. The Brahmin erected 108 Tārā temples and at all of them great Buddhist festivals were observed.

- 33 She is the Protectress from the Fear of Royal Punishment. In the country of Ayodhyā<sup>80</sup> lived a very mighty and wealthy householder. Once, for some reason or other, the king of that country became displeased with the householder, believing rumours about him. The man, in his turn, led many of the king's subjects away to Tirāhut.<sup>81</sup> At another time he went to the Land of Campāraṇa<sup>82</sup> where the King of Ayodhyā sent four strong men after him. The householder was bound up and led by them to Ayodhyā. Recalling Ārya Tārā, the householder begged her for assistance, and by her grace when his foot was merely put on the doorstep it was turned into gold. When he was flung into prison a shower of pearl necklaces fell on to him, and when he was bound to an impaling stake, the stake turned into a mango tree branch, ornamented with both fruit and flowers. The king and all the others were amazed at a person with such a stock of merit, and his punishment was commuted as was proper. He was later made a minister of the king.

- 35 She is the Protectress from the Fear of Vajra Missiles.<sup>83</sup> In the land of Bhaṅgala, a certain Buddhist Upāsaka, after his day's work in the fields, came upon the shrine of a Yakṣa<sup>84</sup> on the road(side). The Upāsaka crushed it underfoot and walked on while the Yakṣas became enraged. That night 21 fiery sky-bolts<sup>85</sup> fell from the sky on to the Upāsaka's home. He merely recalled Noble Tārā and the sky-bolts' tongues of flame were transformed into flowers, injuring neither his children, nor his wife, nor his wealth and property. The sky-bolts, remaining in and around the house, were donated to 500 mantra reciters and it is said that all types of things needed for their attainment of Siddhi appeared as a result.

She is the Protectress from Fear of Ruination of (one's) Aims. A householder went with all his property to another country. (There) he hoped to get land from the king. He en-

- trusted his wealth to a friend and set out in a big ship to cross the oceans in search of more wealth. Although he voyaged for many years to various continents in the ocean, he did not manage to find any riches or special items. One day, by the power of fate, the boat was driven by the winds to the isle of Mallacca. There he found as much coral and yellow sandalwood as he wanted to take, and filling his boat completely he set out to come home. On the way he met Macchi, a (huge) crocodile of the fish family but with an iron nose with which he crushed the ship. By holding on to a plank, the man was driven by the waves back to India where he finally arrived. He tried to find his friend again, but while on the way to his place he learned that a tiger had killed and devoured him. The man was filled with grief and sadness because all his plans were thwarted and fruitless. At the exhortation of a friend he prayed to Tārā and faith arose in him. In a dream she said to him, "Go to the banks of the river Sindhu!<sup>86</sup> (There) all your longed for wishes will be fulfilled." Doing as he had been instructed, (he found that) his former vessel containing all the precious things he had found in the western oceans had come up out of the river, and going to the house of his dead friend he found all the wealth that he had entrusted to him (hidden) in a specified place. Then he went back to his own country and offered a whole trunk of yellow sandalwood to the king, who in turn gave him (custodianship over) five of the very best villages.

- 37 Moreover, previously Tārā urged the Ārya Nāgārjuna<sup>87</sup> on to attain perfection, and on two occasions she protected Candragomin<sup>88</sup> from the Dread of Water. She protected Sarvajñamitra<sup>89</sup> from the Fear of Fire and the Noble Upāsaka Asvabhāva<sup>90</sup> from the Fear of Poisonous Snakes, and gave the Ācārya known as 'Firm Intellect' and his attendants many amazing legends (to tell of).

- 38 There was a Sendhapa Śrāvakā who lived at Vajrāsana<sup>91</sup> and one summer he was going via the Nerañjana river valley (more commonly known by its colloquial name, the river Phalgu) to the holy site of Māyā.<sup>92</sup> The river had recently been in flood and the Śrāvaka could not withstand the current on the ford and was carried off by the river. He thought, "Mahāyānistis have a goddess called Tārā who protects from the fear of water," and so he cried out, "O Tārā!" to her. The wooden image of Tārā<sup>93</sup> kept in an outer courtyard of Vajrāsana

arrived in its bodily form and said, "You never even (usually) remember me—now you call out to me—is that the proper way to behave?" He managed to get out of the water himself and thereafter that particular image became known as 'River Valley Tārā'.<sup>94</sup>

Once, at Vajrāsana, an old lady erected a Tārā temple with the image's face showing outwards. On completion the old lady grieved that the image had its back facing the Mahābodhi Shrine<sup>95</sup> and thought that it was not at all good like that. Then the image itself said, "If you are not happy about it, I will look towards the Mahābodhi site!" So the image itself changed direction so that both it and the temple door faced the Mahābodhi, and (from then on) that particular image became known as 'Tārā of the Turned Face'.<sup>96</sup>

At the time of King Dharmapāla<sup>97</sup> there was a stone statue of Tārā which was situated beside the spring from which the monks of north-eastern Vajrāsana drew their water. At that time the Singhala Śrāvakas known as the Sendhapas burned many tantric scriptures and, finding a large silver image of Heruka, they destroyed that as well.<sup>98</sup> They also did a great deal of damage to the Maṇḍala of Buddhaśrījñāna.<sup>99</sup> The king punished the Singhala Śrāvakas and a certain Sendhapa monk went before the mentioned Tārā image, begging her, "Save me from the fear of the king's punishment!" The Tārā statue replied: "In times of peace you never so much as even remember me—do you recall me now? Get down into the water spout!" Although the spout was very small his whole body was contained within it and the king's men who were searching for him were unable to find him. Then, fleeing at night, he eventually arrived in distant eastern India. At a great festival time at Vajrāsana there was a certain door of an attic which would not open. At the very summoning of the Singhala monk, the closed door opened of its own accord. The king rejoiced at the abundance and variety of things found inside. It was at an earlier time from that of Ācārya Nāgārjuna, when about 5,000 persons gained Siddhi supported by Tārā's Mantra, and in Nāgārjuna's time another 5,000 practitioners arose, so it is said.

Of particular noteworthiness in regard to this Tantra are these legends. In the east, at Bhaṅgala, a Tripiṭaka<sup>100</sup> master who was an ordained monk from the Brahmin caste by the

name of Hayapāla, revered and taught the Mahāyāna above all other doctrines, and as a result of having listened carefully to his Ācāryas became known as a very wise person. Then there was a Brahmin named Guhyaśīla<sup>101</sup> who had seen the countenance of Vajrapāṇi. He obtained the empowerment<sup>102</sup> leading to the arising of Tārā as well as the supplementary instructions on it. At that time in the places where the Mantrayānist<sup>42</sup> lived, due to the teaching of this fragmented oral tradition, the wording of this Tantra was not complete and moreover there was not even a written version of it.

Then the Ācārya Hayapāla, by engaging in one-pointed (concentration) meditation attained the power of working miracles. Having gone to the Vajra-site of Oḍḍiyāna<sup>103</sup> he brought back from the Ḍākinīs there:

1. The Tantra which is the basic explanation of the arising of Tārā;
2. The basic explanations of the *Caṇḍamahāroṣaṇa Tantra*,<sup>104</sup> the fierce, wrathful one;
3. The absolutely secret *Tantra of Vajrapāṇi*; and
4. The Tantra known as '*The Producing*<sup>105</sup> of Heruka from Oneself'.

Having got these, he stayed in the Land of Tripurā, built a temple in a deep forest and taught the abbreviated Prajñāpāramitā<sup>106</sup> discourses to the common folk. Supported by Tārā's Mantra he subjugated the five kings of the eastern region and all of them found faith in the Buddha (the Most Rare One). He brought the Goddess Umā and the king of the gods named Pramudita<sup>107</sup> under her power, and all gifts (to them) were taken over by him.

Supported by the Mantra of Acala, he acquired the power of causing magical illusions. For a distance of 12 yojanas right up to the very horizon appeared (phantoms of) the Precious Wish-Granting Tree, the Mountain Peak of Paradise and the Palace of the Gods, as well as gods and goddesses. Supported by Vajrapāṇi's Mantra, he completely eradicated as many as 500 enemies of the Dharma. Having taught the Prajñāpāramitā doctrine for many years, by the power of Heruka's Mantra he wended his way into the sky. In that very body (human form) he departed for Vaiśravaṇa's Abode-Paradise.

As for his particular student of the secret mantra teach-

44 ings it was Ācārya Hayaghoṣa.<sup>108</sup> Rather like his own teacher's deeds, he perfected the evocation of the fierce divine King Hayagrīva<sup>109</sup> and departed for the world of the Rākṣasas, leaving no bodily traces at all. He was a contemporary of the Brahmin Saraha.

Ārya Nāgārjuna asked him (Hayaghoṣa) for the fourfold tantras, and he perfected all of them. He explained them to Āryadeva,<sup>110</sup> and he in turn to Rāhulabhadra the Younger.<sup>111</sup> This Ācārya was consecrated from among the lowest caste, and was learned in the five areas of study<sup>112</sup> as well as fully conversant with all the Pitakas of both Mahāyāna and Theravāda. The essential doctrines of Ārya Nāgārjuna were made available as  
45 an integrated path in his work *Asmaḡarbha*. Rāhulabhadra refuted the heretic Cakravarma in disputations and manifested the Enlightened One's doctrine. By defeating many Śrāvakas in disputations he established the Mahāyāna Doctrine amongst them. Supported by his personal Tārā Mantra, it is said that together with a Yakṣi<sup>113</sup> who had become perfected they drew treasures out of her underground residence, with which he was able to provide sustenance for 1,000 monks who inhabited lonely forests. The Ācārya passed away in the borderlands of Dhiṅkoṭa. Furthermore it is evident from commentaries that Rāhulabhadra clearly explained all the later teachings to Nāgārjuna and he to Āryadeva. The so-called Rāhulabhadra is one and the same person but to refer to him as 'The Great Brahmin' (Saraha) is confusing and obscuring.

Up to that time those particular tantras were (contained)  
46 in only one volume and it is said that the lineage has not become divided. Rāhulabhadra taught Jvalaśeṣpa who taught the Kaśmiri Dharmabhadrapāla. He in his turn instructed Nāgamitra.<sup>114</sup> Accounts of them are not mentioned. Nāgamitra instructed Sūryagupta<sup>115</sup> and the rest.

Now, as to Sūryagupta. He was born in Kaśmir and was renowned as a Tārā mystic throughout seven lifetimes. He was intelligent from his youth and was skilled in several areas of learning. Going to Madhyadeśa and being consecrated, and also supported by Nāgārjuna's doctrine, he became fully skilled in the complete Mahāyāna Sūtra collection. He begged Ācārya Nāgamitra for the empowering initiation of Tārā, and later on  
47 became renowned as one fully skilled in the 108 Tantras of Tārā. It is said that this Ācārya composed 13 texts, such as the

Maṅḍala Ritual and sādhana Method of Accomplishment in connection with "The Origin of Tārā Tantra" and so forth. He was a contemporary of Ācārya Sthiramati, or 'Firm Intellect's',<sup>116</sup> pupil Candragomin.<sup>117</sup> Therefore the work known as *The Praises To The Protector From The Eight Great Fears* must have been by another Sūryagupta, certainly not this one. One should know what are and are not the deeds of this Ācārya. Sūryagupta's principal disciple was Sarvajñamitra<sup>118</sup> and moreover innumerable other Ācāryas arose, supported by the Tantra of Tārā.

48 Sarvajñamitra instructed Dhanamitra who taught Tathāgata-mitra who taught Siṃhaladvīpin Dharmamitra who taught Śīlarakṣita who was a contemporary of Lilāvajra or Lalitavajra.<sup>119</sup> So the above unbroken lineage<sup>120</sup> arose, the details being gained from the work entitled *The Accounts of the Succession of Ācāryas of Yore*, so it is said.

The account of the eight Ācāryas being saved from the Eight Fears dates from that period.

In the south of India was the Ācārya Dikavarma, a great practitioner of the Scriptural Collection for Ascetics and, by relying on the Tārā Tantra and Yamāntaka, he became perfected in the application and practice of Mantras. Debating with the heretic Brahmin Ācārya Gapurīla in the southern  
49 land of Vidarbha, the heretic was defeated and as a result all the others were taken under the aegis of the Enlightened One. Then at a time when the Ācārya and the monks were together in the temple and the latter were supplicating him for explanations of the Dharma, the heretic set fire to the temple. The Ācārya beseeched The Noble Lady (Tārā), and arriving from the heavenly spheres she caused a veritable endless river of rain to shower down from the skies, and so the fire was quenched.

Also the Ācārya Amarasimha was a fully ordained monk as well as the king's scribe and could also discourse on the metaphysics of both Mahāyāna and the Theravāda. Supported by the Tārā Tantra, he was able to make the Noble Lady into his personal tutelary divinity.<sup>121</sup> Having made his abode in the land of Mālava in the west,<sup>122</sup> he taught Abhidharma (Metaphysics) to about 500 advanced students for about 24 years  
50 while he stayed there, so it is said. All of those 500 students in attendance on him gained exceedingly pure minds. Once there was the heretic Nāga King known as Lalita in that area and he

suddenly caused a fierce, unbearable rainstorm to fall and the rain formed a fast-running river like the Yamunā. It drew very near to the Ācārya's abode and also to many hamlets. The Ācārya prayed to Ārya Tārā and as a result the water swirled round to the right of the Ācārya's home and the city of Utajayana (Ujjain) many times and finally flowed off into another great river, and only the Nāga's den and a small Turuṣka<sup>123</sup> village were carried away. Tārā prophesied to him  
51 in the following words, "Compose a work explaining key terms!" and he wrote the work known as the Amara-koṣa, which to this very day is extremely widely known in India among Buddhists and non-Buddhists. The king whose scribe he was is said to have been Vikramāditya.

Moreover, the Ācārya Devasiṃha<sup>124</sup> was an Upāsaka. He was particularly skilled in the Sūtra Collections of both Mahāyāna and Theravāda and also their metaphysics, and consequently he became guru to the Kaśmiri King Śrī Harṣadeva.<sup>125</sup> Being a preacher of the Doctrine, he caused the King's householders and the Brahmins in Kaśmir, Lahore and Rajputana to have faith and to erect about 500 Buddhist temples.

In the areas near Kaśmir, such as Ghazni etc., he preached many sermons on the Doctrine, and generally speaking the  
52 religion of the Persian Turuṣkas declined. A certain Persian king flung the Ācārya into prison and told him, "Give up the Three Jewels as your Refuge! If you practise the faith of the Muslims all will be well and good, but if you do not you will be slain!" The Ācārya said, "Even at such a threat to my life I will not give up the Three Jewels, for there is no other Refuge." Bound up in shackles, the Ācārya was hidden in an impregnable dungeon. The Ācārya prayed to his tutelary divinity, Tārā, and the iron fetters were transformed into a chain of flowers, and goddesses showered a great rain of flowers and sandalwood powder into the prison, while a sound of music spread everywhere. The Turuṣka king came to see what it was  
53 all about and saw that there were no longer any iron bonds (on the Ācārya) and that another bond which had been put on had also changed into a flower garland—indeed this happened with seven such fetters. The king was amazed and seized them as objects of veneration. Nevertheless, despite all this,

the holy teachings were never able to prosper in that place, and so the Ācārya with renewed spirits arrived again in Kaśmir.

Once, in a dream, the great Vaibhāṣika<sup>126</sup> preacher Saighamitra saw a green goddess in front of the Buddha and his attendants. The goddess said, "You must study the Mahāyāna well!" (Later) he arrived in Kaśmir where he attended expositions of many Mahāyāna Sūtras and Tantras and also made Ārya Tārā his tutelary divinity. Not finding a  
54 place where he could hear the Perfection of Wisdom teachings, and hearing of the Ācārya Muktasena who lived in the centre of the country and who preached those very teachings, he went there and on the road he was seized by brigands. They had to offer warm blood from a slain man to the goddess Durga,<sup>127</sup> and for that very purpose they departed with him, so it is said. Arriving at the Goddess Durga's abode, which looked like a charnel ground, he prayed to Ārya Tārā and Durga's shrine burst into many fragments of its own accord. At that the robbers fled and thus the Ācārya was freed.

The Ācārya Subhāṣākīrti, the great Vinaya<sup>128</sup> expert, was one who, supported by the Tantra causing Tārā to arise, made  
55 her his tutelary divinity. Once, while going from the centre of the country to look at the western areas, he erected a temple on a border mountain. He preached there and established many centres for monks. There were many Garlog<sup>129</sup> chiefs there who said, "The shaven-headed, red-robed monks<sup>130</sup> will harm us. We must destroy them." And so an army of about 300 elephants arrived there. The Ācārya prayed to Tārā who said, "Hurl water in the oncoming army's path!" When that very thing was done, all the elephants became extremely terrified and were quite beyond the control of any of their mahouts which were carried back to their own dwelling places.

The Ācārya Buddhādāsa<sup>131</sup> was made Abbot of Dhanapuri, and while he was once on a journey, he came upon an almost deserted village in which there were many tiger lairs. The  
56 Ācārya made enquiries and discovered that the tigers would eat many villagers not to mention the other small creatures. Having heard this outcry the Ācārya was moved to great compassion and whilst he was going along the road all the tigers came and confronted him. He prayed to Tārā and, intoning mantras and scattering libations of water, he caused all the tigers to become quite tranquil. Ever since then they did



no more mischievous harm to living beings and stopped eating at all and passed away. A shower of flowers descended as a sign that the creatures had been reborn in the region of the celestial beings.

57 The Ācārya Triratnadāsa<sup>132</sup> became a student of the Ācārya Dignāga.<sup>133</sup> Once when he was staying in the east in Oḍiviśa preaching the Dharma, a huge poisonous snake arose from out of the sea and devoured many men and elephants. As it drew near the town of Utaḱala, fearing that it would harm countless more creatures the Ācārya urgently prayed to Tārā, while simultaneously intoning her mantra and strewing white mustard seeds. He then said to the snake:

Although you might well be the King of the  
Nāgas here on earth,  
These are the words of the One who has (great)  
compassion.  
Get up and leave this place  
And return in peace underground!

Thus the snake returned to the ocean through the Ganges river.

58 The Ācārya Jñānadeva was a student of Śāntideva.<sup>134</sup> He went to the south of India, to Trimala, to preach over a long period of time. Finally he went to the Himālaya mountains to meditate. Having thus arrived in the northern areas he worked for part of the time for the welfare of beings in the Tirāhut district. At that time in a certain part of the country in a small village of the Tharu people,<sup>135</sup> there was much mischief caused by a Rākṣasa of the Brahma-(gods) and as a result all those (whose position was) between village headman and senior field-worker were slain in one blow. On that very day the Ācārya arrived there. A malicious Zombie<sup>136</sup> was cavorting about the place. The Ācārya, intoning Tārā's Mantra and wielding his phurbu<sup>137</sup> at the corpse, caused the Zombie to fall backwards and collapse, with the crown of its head caved in. Arriving back in the village, the Ācārya prayed to Tārā and a  
59 great shower of nectar, able to cure death, rained down, and the great host of dead villagers were revived.

Now follow stories about the eight unaccomplished saints and the accounts of their perfection.

A certain monk who had made Tārā his tutelary divinity

went off to gather alms so that he might build a temple. A Brahmin offered him a full measure of giham<sup>138</sup> which he accepted and made into pills inside a certain Tārā temple. The remainder of the ingredients he put in the sun. The wind took the gold particles and the dust of herbs and other substances of the pills and scattered them. However, when the monk recited some mantras and counted them on his rosary, flames started to shoot from the middle of one pill in particular. The monk grasped hold of it and at one instant saw in his mind's  
60 eye the (celestial) city of the Thirty-Three Gods, visited them and resided there for 12 earthly years.

A farmer named Phu Phu, who had made Tārā his tutelary divinity, was digging in the ground when a subterranean door opened. Having arrived in the abode of the Nāgas and drunk some nectar,<sup>139</sup> it is said that his body was transformed into that of a 'rainbow body'.<sup>140</sup>

A Yoginī who had inhabited a cemetery for 29 nights, during which time many corpses were cremated, recited Tārā's mantra and from the midst of the ash-pile rays of light streamed forth. It covered her eyes and (from then on) she could become invisible even in the midst of her friends.

61 An Upāsaka who had made Tārā his tutelary divinity went with his friends to a charnel ground where a fearful, walking corpse,<sup>141</sup> with flames belching out of its mouth, arose. His friends were absolutely terrified and fled but the Upāsaka, recalling Tārā, leaped up on to the ghouls neck. It then was miraculously transformed so that it had three sets of arms, three sets of legs and three heads. With one set of feet and hands it wandered about the ocean, with another it wandered around the mountains and other areas of the earth, and with the third pair it travelled throughout the heavens, manifesting the miracle. It said from each of its three faces, "O great hero, what should I do now? I can go via the heavens to the Abode of the Gods, via the subterranean paths to the Abode of the Asuras, and via the oceans to the Nāga Lands." Whatever he desired, if he had just so much as mentioned it then it would have happened, but the Sādhaka (worshipper), being foolish,  
62 did not ask for any of those things. Instead he said, "Give me a jewel mine!" Well, the story goes that he was commanded, "Set off for a certain bluish mountain!" He arrived there in an

instant and was shown a huge mine of jewels. As long as he lived he had greater wealth than a king, so it is said.

A Tārā worshipper once intoned her mantra at the foot of a bimpala tree, and at dawn he saw before him a straight, beginningless road. Travelling on it, in a flash he found himself in a beautiful grove, in the middle of which he saw a golden house. In it lived the Yakṣi called 'Blackie' who was  
63 maidservant to the Yakṣa Natakuvāra. Blackie was profusely ornamented and had a multi-coloured body. She said to him, "O worshipper (of Tārā), come here, take this juice and drink it!" She offered him a bowl brimming with juice. After a month had passed he had drunk all of it and was transformed so that he was no longer subject to birth and death.

A faithful Upāsaka who had made Tārā his tutelary divinity found a sword made from magnetic steel one day while going along a road. Continuing along his path and while intoning Tārā's Mantra smoke started to billow forth from the sword. When he finished intoning flames belched out, and he found thereafter that he could go wherever his mind desired. So he went to the various abodes of gods, Nāgas and Asuras and, having received some of their unique kinds of treasures,  
64 he offered them to the order of monks. After some years he departed for the realm of the Vidyādhara.

Over a period of about three years a certain monk constructed a Tārā temple and from the hand of the Tārā image a long-life elixir dripped like a perpetual flow of milk. The monk, having drunk some, relinquished old age and, living for 300 hundred years, looked as if he were a 16-year-old youth.

Once, an Upāsaka stayed in a Tārā temple to pray. One night while doing his prostrations at the feet of the Tārā image, a stone vessel emerged from underneath the statue's feet. Whatever wealth he wished for came out of that vessel in endless quantity and also sustenance for 500 monks for a period of 30 years.

65 From the demise of Nāgārjuna to the ascendancy of King Dharmapāla, there were about 5,000 persons who, supported by Tārā, attained Siddhi. During these particular times it is said that there were many who, supported solely by the arising Tantra of Tārā, gained Siddhi. The above has been a description of how they spread this very Tantra of Tārā.

Now follows an account of how it declined a little in the interim period. Some say it was in the latter half of King Dharmapāla's life, at the behest of some Tripitaka monks (who raised doubts). Yet others say this happened immediately after he commenced his reign.<sup>142</sup> It is quite clear that Buddhajñāna<sup>143</sup> had already died prior to this time.

Under the sun of the whole kingdom, whatever was found, be it books of mystic mantras or discourses, was gathered  
66 together and after minute investigation, the method of getting the various Upadeśas<sup>144</sup> from the tantras became fully known. Because of the peculiarities of the time, the secret tantras were not practised quite as secretly as before. The Mahāyoga Tantras, however, were heard, lectured and meditated over, and being thus revealed they became widely spread throughout the world. It was proclaimed by him to those assembled there, "Spread these sealed Vajra-words far and wide! Do not teach any particularly secret words which contradict these ones." The great Tantra collection comprised in part the Tantras of Śrī Heruka, Mahākāla,<sup>145</sup> the Arising of Tārā, the Caṇḍamahā-roṣaṇa and the Catuḥ-pīṭha-karmāvali,<sup>146</sup> as well as some thousand fragments of the Siddha's Invocations of Divinities, and  
67 some further 500 (such) fragments. All those very many texts were gathered up together and put in due order into eight great gold coffers, which were put into silver vessels which in turn were put into vessels made of the seven precious gems. Finally they were hidden in the so-called 'cool sandalwood charnel ground'.<sup>147</sup> At that time it is said that the instructions and study on each of these tantras was interrupted.

As regards the later spread (of the teachings)...

The Ācārya Tillipa,<sup>148</sup> in a previous time when he had not attained Siddhi and when he was living in a temple in the eastern areas, from time to time saw light arise from underneath the plinth of an image of Buddha Sunendra, and occasionally he heard the sounds of music. Digging in the earth and looking there he saw this very Tantra of Tārā. At that time he was not able to find anywhere for empowerment into that  
68 Tantra. Later, having attained the supernormal Siddhi powers, he went to the western land of Ugyen where there was a certain bluish-green girl who bore all the signs of a Ḍākinī. He showed the signs which had been explained in the tantra and she gave the answering signs back to him. Tillipa prayed to

her and she was transformed into the Goddess Tārā and gave him the blessings and the empowerment of the Tantra. Tillipa taught Ācārya Nāropa<sup>149</sup> who taught Dombhīpa,<sup>150</sup> Kanakaśrī, Kandhapa and Thakkinagnapa.<sup>151</sup> Kusala the Younger begged for the teachings from Dombhīpa and Asitaghana<sup>152</sup> got them from him and the Mahāsiddha Śāntigupta<sup>153</sup> got them from Jñānamitra,<sup>154</sup> and my three Gurus listened to Śāntigupta. Tillipa was begged for instruction by Lilāvajra who was himself requested by Rāhulagupta.<sup>155</sup> Dīpaṅkara Śrījñāna<sup>156</sup> asked Rāhulagupta for instruction and Madhyamasimha<sup>157</sup> asked Dīpaṅkara. He (Madhyamasimha) was requested (for instruction) by Tāraśrimitra; then in due order came Saṅghaśrī,<sup>158</sup> Ratnadvāja, Nāyakaśrī, Dharmasrī, Śākyarakṣita, Sujāta, Buddhaśrībhadrā, Jñānaratna, Jñānasena, and Ratigupta<sup>159</sup> who transmitted them to Śāntigupta. Also the Tantra was ornamented with the following names—Kandhapa, Pṛkka-pa, Dhupirāja, Hairbhañ-japa, and also Asitaghana. Moreover, the Tantra was spoken of by Kanakaśrī to Lokapradā, Dharmākaraśānti<sup>160</sup> and others. Thakkinagnapa communicated the Tantra to Ācārya Mandirapāla and accordingly many lineages have spread in the meantime up to the present day. Later the teachings remained exclusively with the Mahāsiddha Śānti(gupta) and now they spread more widely than ever before.

70 All that can be known from those accounts which are set out elsewhere;<sup>161</sup> those accounts not set out there will now be treated. Kanakaśrī, not the Nepalese Ka(naka) śrī, was born in Magadha, and was consecrated into Kurukullā's<sup>162</sup> entourage. At Vikramaśīla<sup>163</sup> he studied and became well-versed in all the Sūtras, Tantras and auxiliary sciences. Getting the initial empowerment for Guhyasamāja<sup>164</sup> from the Paṇḍit Dharmamitra in Bhaṅgala, he meditated for seven years, performed japa<sup>165</sup> etc. but no auspicious signs whatsoever arose out of it. Discontinuing his meditations, he lived as he pleased.<sup>166</sup> One night in a dream, a maiden prophesied to him, "Go before Śrī Nāropa!" Then he begged Nāropa for the empowerment consecration for Cakrasaṃvara,<sup>167</sup> and good quality meditation was born within him from his own natural powers. Within six months  
71 of meditation he saw the countenance of Cakrasaṃvara and, moreover, staying with Nāropa for a further seven years he heard an immeasurable number of Tantric Collections. He

became renowned for his ability and wisdom in the unique Mahāsukha Cakrasaṃvara, the Catuḥ-piṭha and the Tantra Causing Tārā to Arise. In Magadha, during the reign of King Nayapāla,<sup>168</sup> a follower of the God Śiva named Kasamadeva and he competed in magic. The heretic drew a maṇḍala, which measured one cubit across, high in the sky and placed a vase in it. The Ācārya scattered white mustard seeds and, the maṇḍala being destroyed, (it) tumbled down with the jar. The Ācārya then set up an image of Tārā as tall as a palmyra tree and set it high up in the sky, and even when the Ācārya was not concentrating, the heretic's mantras and fiery arrows etc. and indeed all his methods were unable to overthrow it, and  
72 the Ācārya was victorious. The King invited the Ācārya, a 'holder' of the Mother Tantra, to Vikramaśīla. Seeing Tārā's face and being supported by her Mantra he was able to subdue and join together (disparate forces) both near and far, and it is said that on eight occasions he reconciled both parties in major feuds.

As regards Kandhapa, he was a Buddhist yogin who appeared as if he were very simple. He begged Lord Nāropa for the empowerment consecration and for the blessing for the Arising of Tārā. With this Tantra and by meditating on the Arising of Heruka in his nine forms for a period of 12 years, he saw the faces of Heruka and Tārā. Gaining too the magic powers of Siddhi, he was able to go along a road 100 leagues long in just an instant.<sup>169</sup> At that time a Mongol king resided in Delhi. He had just rebuilt a great palace and the Ācārya was living nearby sewing his worn out clothes. When the new  
73 palace was completed the Ācārya ripped his rags to pieces and at the very same time the foundations of the new palace too were (magically) smashed. That happened on three occasions. When the king heard the news he invited the Ācārya and prostrated himself at his feet. The Ācārya made him undertake four vows. They were:

1. Never to harm any Buddhist temples
2. To renounce killing any palace residents
3. To pay homage to those who had been consecrated as monks
4. To make daily obeisance by calling the Buddha's name.

The word Kandhari means 'worn out clothes' and as a

result of that he was known as the Siddha Kandhapa. He worked for the welfare of sentient beings for a long time and finally, in that very body, he departed for the heavenly regions.

- 74 Now about Thakkinaganapa.<sup>170</sup> Thakki (for that is what he was called) practised various acts of low cunning for the purpose of getting a good living. It is said that he belonged to a low caste in a border (i.e. barbarian) area.<sup>171</sup> The word 'nagana' means 'very powerful'. Thakki was the strongest in his clan's branch and so his name accorded with his body. Thakki became a yogin and begged a disciple of Durjayacandra (mi thub zla ba) for (the initiation of) Hevajra. In the south at the 'Nīla bird mountain' he engaged in one-pointed meditation for 15 years, but no good signs arose out of it. Praying that he might achieve perfection in another birth, he leapt off a great precipice. However, he was not harmed at all. A voice came out of the heavens, saying, "You will become a follower of
- 75 Nāropa." Then, serving at Nāropa's feet, he asked him for the empowerment consecration of Hevajra. Nāropa said to him, "You could not complete the Hevajra initiation. You must meditate on Mahāsukha Saṃvara, and for that you must have the Saṃvara empowerment consecration." Thakki then begged Lord Nāropa for the Saṃvara Maṇḍala which, being much more difficult to perform than other maṇḍalas, needed more than eight times the amount of equipment and ritual objects. At that time Thakki had none of those items and this intelligent but foolish person told Nāropa that he was unable to perform this great new Tantra of which he had just heard, and (instead) was initiated into the Tārā Tantra and its inner meaning. So he was given the empowerment and the Tantra of Tārā as well as all the teachings for the reversed form of Saṃvara. He engaged (again) in one-pointed meditation and attained
- 76 the highest powers of Siddhi. When Thakki, seated at the head of many rows of supplicants at an offering ceremony for Nāropa, came forth to make his prostrations, flames started to shoot forth from his body, the earth quaked and many other miracles were manifested. Finally he became completely invisible.

During that time as he was not working for the welfare of sentient beings, he is not counted as one of the four siddha students of Nāropa.

- Abhayākara's<sup>172</sup> student was Mandirapāla, a very accomplished yogin indeed. Thakki manifested the absolute nature of form for one month and gave him the empowerment consecration for Tārā and the abbreviated explanations of the Tantra. He attained Siddhi powers after six months of strenuous meditation. Finally it is said that he departed for the Abode of the Nāgas. He too had four pupils, and two or three lineages
- 77 evolved from hearing discourses on this Tantra. However, no extended accounts of this have been told to me by my Teachers.

Lalitavajra<sup>173</sup> was from the Kṣatriya caste, and one of his exploits occurred on his way to Magadha. On the road, in front of a tree, was a yogin and on merely seeing him Lalitavajra felt a perfect faith within himself and prostrated at the yogin's feet. Again, at a certain time, he was returning to that country, his mind assailed because of his wife who had been fraternising with other men etc. He was coming to Magadha to practise the teachings, and he met up with that self-same ascetic who had been before the tree previously. That ascetic was the great Tillipa. Right there he gave Lalitavajra the empowerment blessing of the Tantra, the empowerment consecration and preached about its methodology. Finally Lalitavajra attained the state of perfection known as 'unhindered'. Blowing on a flute and acting in a crazy manner, he too was one who worked for the welfare of sentient beings, so it is said. A more copious account of this story has not been taught to me.

- 78 The account of Dīpaṅkara is very well known and can be learned elsewhere.<sup>174</sup>

As for Madhyamasimha, a disciple of Atīśa, he was very skilled in the practices of grammar, logic and Sūtras; he was not at all well-versed as regards (the practice of) mantras and such like things. (However) he became quite learned in the Tārā Tantra specifically. Performing it and evoking (Tārā) he set out for India's eastern river, the Ganges, and it was as if he was walking on the plains for he met with absolutely no hindrances at all. He was able to forbid and repulse venomous snakes, tigers and other such harmful animals.

- 79 As for Tāraśri, he was the chief among the (religious) debaters. In Magadha he was victorious over the heretics in debate, while in a southern land he completely reversed the arguments put up by the Śrāvakas, and in Kāśmir it is said

that he crushed the glorious reputations of all the paṇḍits, both Buddhist and non-Buddhist. He became priest to the King of Kaśmir, and the ruler of the land of Ghazni was brought under the sway of Tārā's Mantra and became a Buddhist.

The accounts from Saṅghaśrī to Dharmasrī have not been taught to me.

80 Sākyarakṣita, born in the Land of Singhala, was first a Śrāvaka of the Sendhapa sect and was very learned in their doctrines. Being assigned to the Land of Rakang<sup>175</sup> for the duration of the monsoon season, there, in the Golden City of Haripuñja, he heard the Perfection of Wisdom teachings and many mantras from the Ācārya Dharmasrī. He became generally quite learned in the four Tantras of the most excellent Hevajra, Cakrasaṃvara, the Arising of Tārā and that of Mahākāla; moreover, he saw the visage of Heruka and, supported by Tārā's Mantra, he was able to subjugate Mahākāla. In the form of the 'black Upāsaka' he was able to summon from 100 leagues away exactly whatever he wished for and in what quantities he desired. The king known as Tsakla Rājā had undertaken to conquer Haripuñja town and the temples there. In order to spare the temples Sākyarakṣita threw the emblem of Mahākāla, the trident, and although it was about a month's journey away the trident miraculously appeared above the king's palace and destroyed it, and accordingly the Ācārya became known for having just that sort of power (which can destroy).

As for Sujāta, he was the Abbot of Daṇḍapuri Temple of Kamboja,<sup>176</sup> and was ordained from the Kṣatriya caste. Buddhaśrībhadrā and Jñānaratna both also came to this land.

81 Jñānasena, born in that country, was ordained by the Abbot Jñānaratna. He understood many tantras in both their inner and outer meanings, and being learned in the unique Tantra of Tārā, he got the power to perform it too. Later in his life, while living in Nepal and performing all the (requisite) deeds of a yogin, he attained Siddhi from his consort who was a lotus holder. He was an amazing person with many special signs, such as being able to make one measure of rice and one jar of beer be quite enough for a feast for 2,000 monks.

82 The Ācārya Ratigupta<sup>177</sup> went to Nepal to seek some of the mantra and tantra collections as well as their empowerments,

especially those of Tārā's Tantra, Mahākāla, the Arising Tantra for the whole troupe of Mahāsukha Saṃvara and an understanding etc of (the Tantra of) Kurukullā. He heard much of the Tantra Collection from Jñānasena, Jivasena, Śrītanupāla and Gittipāla, but it was from the Ācārya Jñānasena that he heard this particular Tantra.

Siddha Pṛkkapa, having received all the empowerment consecrations and abbreviated instructions from the Siddha Kandhapa, practised them for a long time and finally set up his maṇḍala in a grove of pṛkka flowers. While he was practising his evocations not a single flower aged for 12 months and, after that, one night all the flowers were consumed by flames. By his prayers, he (Pṛkkapa) attained the ordinary degree of Siddhi and was able to wander quite unimpeded under the ground.

It is said that Dhupirāja of the washermen's caste also was one who attained Siddhi.

I have not been taught the story of Haribhañjapa.

Lokapradā was a paṇḍit of the Kṣatriya caste and he made Kanakaśrī his root teacher. He studied only the Doctrines of Secret Mantras and the teaching of the Arising of Tārā and this he did very carefully indeed. He made his abode in an empty grove in the Land of Gujarat and for six years he made a lady mantra-reciter his companion in the practices (sādhana). Meditating solely on the production of Tārā (outside oneself) and her final perfection (within oneself), having attained the Dākini's prophecy and been supported by 12 consorts, for six months he performed arduous practices to gain knowledge and found the desired Siddhi. Once while staying in that place, the Garlog king of the country came to the Ācārya's part of his land to sightsee. Having seen the Ācārya's pleasant spot he asked, "Whoever is it that lives in this grove?" The king's attendants replied, "This, O King, is the abode of a Buddhist." 84 Then the king started to plunder the place, and instantly both the interior and exterior of the house were completely engulfed in flames and the king and his attendants were prevented from escaping. At that they knew that the Ācārya had attained Siddhi, and they prayed to him and the flames subsided. After that, the Ācārya said, "Now, King, if you make offerings to Buddhists everything will be alright, but if you do not you will be destroyed this very instant." The king swore

an oath that he and his whole lineage would revere Buddhists and from then right up to the present times, the kings, although of the Garlog people, have made their principal homages to Buddhists.

- In that previously mentioned country there were few, if any, Buddhists but nevertheless that king erected eight temples.
- 85 From that starting point, by gradual stages up to the present time the Buddha's Doctrine has flourished there. At the time when the king was coming to have faith in the Buddha, the Muslim teachers known as Kāji set fire to the Ācārya's abode. However, he transfixed them with a ritual gaze<sup>178</sup> and all of them swooned and were petrified rigid. After three days without any nourishment their relatives prayed (to the Ācārya) for them and they were revived by the tolling of a bell. They were greatly afraid of the king's wrath and fled far away to their country in the west. The Ācārya went to all the Muslim mosques, and by merely scattering white mustard seeds they were all destroyed. In place of each a Buddhist stūpa was erected and 100 Tārā temples were also built. The king was initiated into the encouragement stage maṇḍala of the Lotus
- 86 Lord of Dance (Padma-Narteśvara)<sup>179</sup> and a Secret Mantra temple was also erected. Formerly, because the majority of the king's subjects were Brahmins and heretics, the main priestly officiants were the Garlog Kājis. Those who held the heretical doctrines were about 1,000 in number. Other than the 20 fully-ordained Buddhist monks there were no Buddhists, and yet it is said that within the Ācārya's lifetime all the Muslims were converted and that the king invited many Buddhist Ācāryas.
- 87 Thus the supported (Buddhist) monks increased to about 2,000. Once in that land a great famine arose. The Ācārya, drawing from underground a great store of grain, gave each citizen a hundred measures of grain, and getting pearl garlands from the Nāgas and Yakṣas, he gave one to every poor person. Moreover, for the three years of the famine he gave to each person a tola weight<sup>180</sup> of delicacies. Later, on an island near Drāviḍa, he came upon a child with all the marks of death about its body. He performed the ritual of resurrection<sup>181</sup> upon it, restoring the body to its previous state with his blessings, and in its state of non-putrefaction. He enshrined it in a reliquary which had entrance doors. Also, while he was in Dravida the Ācārya engaged in many kinds of work. He made eight of

- 88 his female students' bodies no longer subject to old age and death, but because they were prone to revere his previous form, he rejoined his previous body for a further 60 years. There, too, for a period of 10 years he did things for the welfare of certain fortunate beings.

Moreover, having performed the rite of Consciousness Transference<sup>182</sup> between bodies on six occasions every three years, the bodies involved became invisible members of his entourage of consorts. Both Tāraśrimitra and Dharmākaraśānti<sup>183</sup> heard this Tantra from the Ācārya himself.

Dharmākaraśānti is renowned as being omniscient in this final Kāli (dark) Age, as was said by Śrīsūrya, but an account of him has not been taught. Saṅghaśrī asked him for instruction but he said that he had had enough.

- 89 The accomplished Ācārya Lokapradā bestowed evocations, abbreviated meanings of tantras, sampannakramas,<sup>184</sup> initiation rituals, and burnt offering sacrifices,<sup>185</sup> and the commentary by Narāditya follows these.

As regards the later, very rare explanations of this Tantra, the Mahāsiddha Śāntipada caused them to spread widely and I myself, having very thoroughly studied both explanations, that is Śāntipada's Incontrovertible Elucidations and my own Guru's exclusive instructions, as well as the eight minor texts, have come to believe that it is as a result of my previous merits in the Land of Snows that I have been fortunate enough to attain them.

- The origin of the profound King of the Mother  
Tantras,  
And the Origin of the Tārā Tantra itself  
Have been written down in accordance with his  
Guru's precepts  
90 By rGyal kham pa Tāranātha who prepared this  
work.

These words were spoken when I was 30 years old<sup>186</sup> at gser mdog can Monastery.<sup>187</sup>

MAY HAPPINESS INCREASE! JOY!

## NOTES

### NOTES FOR INTRODUCTION

(References to the text of this translation are given according to the page numbers of the original text in Tibetan (provided in the left-hand margin) rather than to the page numbers of this book. References to other Footnotes are self-explanatory.)

1. Ferrari, A., *Mk'yen Brtse's Guide to the Holy Places of Central Tibet*, page 135, footnotes 560, 562.
2. Grünwedel, A., *Mythologie du Buddhismisme au Tibet et en Mongolie*, Illustrations, pp. 75-77 and 86.
3. Tucci, G., *To Lhasa and Beyond*, p.131.
4. Ruegg, D., *The Jo nang pas: A School of Buddhist Ontologists According To The grub ntha' śel gyi me long*. J.A.O.S. 83/1, 1963 p.74 (my emphasis).
5. Roerich, G., *Biography of Dharmasvāmin (chag lo tsā ba chos rje dpal), a Tibetan Monk Pilgrim. Chag lo tsā ba chos rje dpal gyi rnam thar* ed. Pan chen 'os sprul.
6. Full title, *bka' babs bdun ldan gyi brgyud pa'i rnam thar ngo mtshar rmad du byung ba rin po che* ed. Das, S.C., translated (into German) by Grünwedel, A.; translated into English (abbreviated) by Datta, B.N.
7. Full title, *Dam pa'i chos rin po che 'phags pa'i yul du ji ltar dar ba'i tshul gsal bar ston pa dgos 'dod kun 'byung*, often called *dgos 'dod kun 'byung*, edition of Mongolian Lama Guru Deva. Editions and translations by Schiefner and Vasilev. Translation by Lama Chimpa and Chattopadhyaya. See Bibliography.

### NOTES FOR TRANSLATION

1. OM SVĀ STI! An opening, benedictory mantra (see Note 31).
2. *Tib. bla ma Skt. Guru*. The spiritual guide or teacher. By paying homage to him, the supplicant 'enters' the text with the Guru's blessing and tacitly acknowledges the author to

- be, in fact, the Guru himself. The reader of the text also acknowledges that without his own Guru there could be no understanding of it all (see also Note 4).
3. *Tib. rgyud Skt. Tantra.* A class of religious texts which became most fully developed by the 8th to 11th centuries AD. The practice of tantra utilises recitation of mystic phrases (*Skt. jāpa*), construction of cosmic representations (*Skt. maṇḍala*), secret gestures (*Skt. mudrā*) and envisagement of divinity (*Skt. sādhana*). The philosophic basis for tantra may be seen in Guenther, H.V. *Yuganaddha—The Tantric View of Life*; Lessing, F.D. and Wayman, A. *Mkhas grub rje's Fundamentals of the Buddhist Tantras*; Wayman, A. *The Buddhist Tantras*. In tantric practice the conventional status of physical and mental phenomena are totally disregarded, hence the dim view of tantra held by many scholars.
  4. (see Note 2) This homage and the subsequent four cover the main philosophic and divine 'roots' of the text.
  5. *Tib. spros dang bral Skt. Niṣprapañca.* Literally 'separated from diversity'. See Guenther, H.V. *The Life and Teaching of Nāropa*, p.4 Note 3, for a succinct, clear discussion of this term. As Guenther points out, the separation from diversity is inclusive of all tendencies rather than being their exclusion. Niṣprapañca as a state is "beyond imaginative activity" (*Tib. bsam gyis mi khyab pa*) or as Ruegg puts it simply "inexpressible". (*The Life Of Bu Ston Rin Po Che* p.172.)
  6. *Tib. thugs rje chen po Skt. Mahākaruṇā.* The divinity of Great Compassion. He is usually personified as the two-armed form of (*Tib.*) *spyān ras gzigs* or as he is more commonly known (*Skt.*) Avalokiteśvara. This two-armed form is known as (*Tib.*) *phyag na pad mo* or (*Skt.*) Padmapāṇi. For common iconographic confusions between Padmapāṇi and forms of (*Tib.*) *byams pa* or (*Skt.*) Maitreya see Grünwedel, A. *Mythologie du Buddhismisme au Tibet et en Mongolie*, pp 126-127.
  7. *Tib. rgyal ba Skt. Jina.* Literally, 'The Victorious (One)'. An epithet of the Buddha.
  8. *Tib. de bzhin gshegs pa Skt. Tathāgata.* Literally, 'He who has thus gone,' or 'He who has thus come'. An epithet of the Buddha. See Snellgrove, D.L. *Buddhist Himālaya*, pp. 9-10.
  9. *Tib. rnga sgra Skt. Dundubhisvara.* Literally, 'Drum sound'. Edgerton, F. in his *Buddhist Hybrid Sanskrit Dictionary* refers

- to this as simply "the name of a former Buddha" (p.266, col.1). Das, S.C., in his *Tibetan-English Dictionary* interprets this as an alternative name for the previous Buddha Amoghasiddhi (p.367, col.1).
10. *Tib. ye shes zla ba Skt. Jñānacandrā.*
  11. *Tib. nyan thos Skt. Śrāvaka.* Literally, 'Hearer'. This term refers to a follower of the Theravāda, the so-called 'early' form of Buddhism. Most often in Tantric texts it appears as a mildly pejorative term or as a purely descriptive term for the attendants of the Buddha (see Snellgrove, D.L. *The Hevajra Tantra*, Vol. II, iii verse 53, also p.56, N.1). See the present account on pp.27 (end) to 29 for an account of Tārā's conversion of some Śrāvakas to the Mahāyāna.
  12. *Tib. dge 'dun Skt. Saṅgha.* The order of Buddhist monks. In Mahāyāna literature, 'saṅgha' extends its meaning to include those who practise in the heavenly regions as well as minor gods, etc. In the more modern interpretation, it includes both those who have taken holy orders and those who practise as laymen.
  13. *Tib. byang chub sems dpa' Skt. Bodhisattva.* Literally, 'Hero of the Thought of Enlightenment'. This is a translation of the Tibetan. The Sanskrit dispenses with the appellation 'Hero' and reduces the concept to 'being the Thought of Enlightenment'. The activity suggested by the term 'hero' implies one whose total creative energy is aimed at securing release from the sufferings of existence for all sentient creatures, without exception. Such altruistic activity is the main 'mark' of these beings. See Dayal, H. *The Bodhisattva Doctrine in Sanskrit Literature*.
  14. *Tib. dpag tshad Skt. Yojana.* A distance measure of approximately one mile. See Monier-Williams, M. *Sanskrit-English Dictionary*, p.858, col.1.
  15. *Tib. byang chub tu sems bskyed Skt. Bodhicittotpāda.* Literally, 'the arising of the concept of enlightenment'. The (*Tib.*) *byang chub kyi sems (Skt.) Bodhicitta* must be thoroughly aroused before the path to enlightenment may be trodden. This stage of arousal is formalised by the taking of the Bodhisattva Vow. See Matics, M. *Entering the Path of Enlightenment*, Chap.3, or a good Tibetan/Sanskrit text such as that edited by V. Bhattacharya in the Bibliotheca Indica



Series (see Bibliography). For the training in self-perfection necessary on the spiritual path, Śāntideva's work translated by Matrics is probably the best example of a combination of Madhyamika dialectic with Buddhist poetics.

16. According to more orthodox (monastic) views, it is only in the form of a man that one can become a Buddha. This view is most commonly held in Theravāda countries (Burma, Ceylon, Thailand, etc.) and is implicit in the 'monastic' Mahāyāna sects which, although not openly discouraging female monasticism, nevertheless give to it a sense of basic futility. This extends to Tibet as well as to Japan where the 'serious' practice has traditionally been a male province. The monks in this passage are exhorting the princess to follow the traditional norm.
17. *Tib. 'khor ba Skt. Saṃsāra*. The cycle of death and rebirth containing within itself the great suffering of bondage to impermanence, release from which is the aim of all Buddhist practice.
18. *Tib. mi skye ba Skt. Anutpāda*. Literally, 'non-originating'. To see that dharmas are non-originating one has reached the highest levels of meditation and has, at this 10th level (*Skt. Bhūmi*), seen the real nature of mental and phenomenal states as uncreated, without beginning, having no defining boundaries, etc. See Ramanan, V. *Nāgārjuna's Philosophy as presented in the Mahā-Prajñāpāramitā-Śāstra*, p.263.
19. *Tib. sgrol ma Skt. Tārā*. Literally, 'she who saves'.
20. Vibuddha as a qualifying term is defined by Edgerton in his *Buddhist Hybrid Sanskrit Dictionary* as one who is 'thoroughly enlightened', (p.494, col.1). In the present context the Vibuddha 'very vast' is the name of a previous Buddha.
21. See Note 25 where Amoghasiddhi appears as the hero of one of the five families of Buddhas.
22. *Tib. 'dod lha Skt. Kāmadeva*. Literally, 'the god of desire'. In this particular text Kāmadeva is referred to by one of his other epithets, namely (*Tib.*) gzhan 'phrul bdag po. Kāmadeva is considered to be the husband of the Goddess Kurukullā. See Note 162.
23. Some of these names are given to various of the 21 forms of Tārā as epithets in the "Homages of the Twenty-One Tārās" prayer, (*Tib.*) rje btsun, sgrol ma'i phyag 'tshal nyi shu rtsa gcig

contained in *Hymns to Tārā* ed. Prof. Dr. L. Chandra. An interesting translation of this prayer is found in Beyer, S. *The Cult of Tārā*, pp.211-214. My own translation is found in Appendix I.

24. *Tib. spyan ras gzigs Skt. Avalokiteśvara*. The name of the Bodhisattva who represents Great Compassion (see Note 6). Both Avalokiteśvara and Tārā have a very special position of affection in Tibet, for it is said that the former, in the form of a monkey, and the latter, in the form of a rock-demoness (*Tib. brag srin mo*), mated and created the very first Tibetans.
25. The five families of Buddhas represent various aspects of the human psyche and had attributed to each major grouping a family head, i.e. one of the so-called five Dhyāni Buddhas. (It should be noted that this term is given no currency in Bud-

<i>Buddha</i>	<i>Family</i>	<i>Type of Wisdom</i>	<i>Mandala Position</i>
Vairocana	Tathāgata	Absolute	Centre
Akśobhya	Vajra	Mirror-like	East
Ratnasambhav	Jewel	Sameness	South
Amitābha	Lotus	Discriminatio	West
Amoghasiddhi	Karma	All Perfecting	North
<i>Colour</i>	<i>Symbolic Gesture</i>	<i>Type of Evil</i>	<i>Aspect of Personality</i>
White	Teaching	Delusion	Form
Blue/Black	Earth-Touch	Wrath	Consciousness
Yellow	Bestowing	Malignity	Sensation
Red	Meditation	Desire	Perception
Green	Fearlessness	Envy	Impulses

- dhist circles and seems to be a Western invention.) Candidates for tantric initiation are assigned to one of these families at the discretion and divination of the master, according to the predominant mental characteristics of the candidate.
26. See text/translation (pp.48-58) for the Eight Great Fears, and pp.17-35 for the Sixteen Great Fears. The Sixteen Great Fears, displaying as they do a preoccupation with folk-legend and avoidance of natural-phenomenal explanations seem unsophisticated these days, but it should be remembered that these are still the very basic crises of life in much of the world and are of greater relevance there than the fears of pollution and street crime largely of our own manufacture. The Sixteen Fears are those of: 1. enemies; 2. lions; 3. elephants; 4. fire; 5. poisonous snakes; 6. brigands; 7. prison; 8. ocean waves; 9. flesh-eating ogres; 10. leprosy; 11. Indra's angels; 12. poverty; 13. loss of relatives; 14. royal punishment; 15. vajra missiles, and 16. ruination. The Eight Great Fears substantially cover the above fears. They are: 1. fire; 2. flood; 3. imprisonment/apostasy; 4. brigands/ritual sacrifice; 5. attack; 6. tigers; 7. poisonous snakes, and 8. demons. A beautiful hymn to Tārā as Protectress from the Eight Fears, composed by Candragomin, may be found in Beyer op.cit. pp.229-230.
- 26A. Could this be the so-called 'vast world age' (10 to the power of 59 Great Ages (*Skt.*) Mahākālpas) known as Asaṃkhyeya? See Edgerton op.cit. p.82, col.2.
27. The 10 directions are the four cardinal points, the four intermediate points, the nadia and the zenith.
28. Potala Mountain. A peak in south India and the traditional abode of Avalokiteśvara. The succession of Dalai Lamas who bear within them the 'compassion-essence' of Avalokiteśvara lived until 1959 at the Lhasa palace also known as Potala. Because of its perfect position in the world and its divine resident, the south Indian Potala was regarded as one of the axes on which the world rested.
29. *Tib. klu Skt. Nāga*. A class of serpent divinity whose abode is always underground. They possess fabulous wealth and if treated with due veneration may bestow some of it on men. Often, in texts such as this, we find gods and sages have had to subdue the Nāga's more disruptive activities and 'bind' them to the faith. When pacified their abodes are

sometimes used as repositories for holy objects, etc. Nāgas have as their responsibility, care and maintenance of water supply, both above and under ground level. Sullyng water brings swift retribution from them. An interesting article on the Nāga is by Bloss, L.W. *The Buddha and the Nāga: a study in Buddhist folk religiosity*, in *History of Religions*, Vol.13, No.1, Aug. 1973, pp.36-53.

30. *Tib. gnod sbyin Skt. Yakṣa*. Literally, 'bringer of harm'. Yakṣas figure quite prominently in Tibetan and Sanskrit religious literature. They are a class of vindictive aerial sprites who delight in mischief-making. They, like the Nāga (see above note), may be pacified and 'bound' and subsequently become excellent guardians of the Doctrine. Much of the popular prayer in Tibet is aimed directly at the placation of Yakṣas and Nāgas, especially in their omnipresent household forms such as god of the hearth (*Tib. thab lha*) and god of the beam (*Tib. gdung lha*). Although not strictly speaking Yakṣas, these latter groups are classified as such by Tibetans. Offence to them can cause smallpox, migraines, shifts in the foundation of the house, etc. (See also Note 84.)
31. *Tib. sngags Skt. Mantra*. A phrase containing within its sound structure the quintessence of a set of teachings or the magical properties of the divinity whom it represents. Continual and exact repetition is the correct mode of intoning mantras, often up to 100,000 times before a divinity can be coerced to impart its powers to the aspirant.

32.

Tibetan	Sanskrit	
1. rdzogs ldan dus	Satyayuga	In which beings are wholly good
2. gsum ldan dus	Tretāyuga	in which beings are 3/4 good
3. gnyis ldan dus	Dvāparayuga	in which beings are 1/2 good
4. rtstod ldan dus	Kāliyuga	the age of conflict. The dark age

The Four Ages listed above are common to both Buddhist and Hindu world concepts. Kaliyuga in which we are now is

often referred to as the 'Dharma-ending Age'. All four yugas (ages) make up one Great Age (*Skt.* Mahayuga).

33. The six classes of sentient beings are: 1. gods 2. titans 3. humans 4. animals 5. pretas 6. hell beings. All classes are considered unsatisfactory and to be avoided, because they are subject to the passions of greed, hate and delusion and are therefore lacking in any stability.
34. See Note 32.
35. Ditto.
36. Ditto.
37. *Tib. rig 'dzin Skt.* Vidyādhara. Literally, 'knowledge holder'. A title for those with supernormal wisdom. The term is more specifically used in tantric circles where a Vidyādhara refers to a 'holder of the spell', 'spell' in this context meaning a mantra or mystic consort. The powers of such beings are generally those of future vision, form transference, ability to travel in all media, etc.
38. *Tib. mkha' 'gro ma Skt.* Dākinī. Literally, 'female sky-traveler'. A type of celestial being. In tantric literature the word 'dākinī' can have meanings as varied as the literal translation, 'divine consort', 'bestower of mystic powers' or 'personification of the tantric mystery'. Dākinīs can assist in ritual, empower tantrikas and impart wisdom to them. An interesting biography of a most famous dākinī, and an assistant to Padma Sambhava, the 8th-century teacher of north-west India, may be found in *Gnas gsum mkha' 'gro'i gtso mo rgyal yum ye shes mtsho rgyal gyi rnam thar thes pa den ldan*. A biography of this type treads a fine line between being a mystic dream and a historical account.
39. *Tib. shākya seng ge Skt.* Śākya Sinha. An epithet of the Buddha.
40. *Tib. khro bo mi gyo ba Skt.* Krodhācala. A fierce six-armed, three-faced guardian divinity of the north-eastern direction. See Bhattacharyya, B. *The Indian Buddhist Iconography*, p.255.
41. See Note 25.
42. *Tib. dkyil 'khor Skt.* Maṇḍala. A symbolic representation of a mental state to be obtained. The maṇḍala can be painted on to scrolls, walls, made of coloured powders or constructed of precious metals or woods. Many Tibetan temples are set out as architectonic maṇḍalas. One of the highest offerings a

tantric student can make to his Teacher or tutelary divinity is the symbolic proffering of the whole universe in the form of a maṇḍala. See Tucci, G. *The Theory and Practice of the Maṇḍala*.

43. *Tib. dri za Skt.* Gandharva. Literally, 'eater of odours'. A type of heavenly being, generally harmless (see Notes 29 and 30) whose sustenance consists of all types of odours. Their welfare is courted by the Tibetans who believe that by propitiating them, one's household will be protected from all airborne pests, including minor diseases.
44. *Tib. sngags kyi theg pa Skt.* Mantrayāna. Literally, 'the path of mantra'. See Note 31.
45. *Tib. dngos grub Skt.* Siddhi. The attainment and experience of supernormal states of mind as a result of meditation and magic practice is known as Siddhi. One who attains them is known as a Siddha.
46. *Tib. phyag na rdo rje Skt.* Vajrapāṇi. Literally, 'holder of the powerbolt'. A Bodhisattva who has both fierce and tranquil aspects and who expresses symbolically the powers of the adamant spirit. He is one of the patron saints of yogins and is also considered as Lord Protector of Secret Texts, homage being paid to him at the beginning of such works. In this latter form he is known as (*Tib.*) gsang ba'i bdag po.
47. *Tib. nam thos sras Skt.* Vaiśravaṇa. Best known as the God of Wealth and the Protector of the Northern Regions. His abode is known as (*Tib.*) lchang lo can or ('Place of) Willows'.
48. The name of an Indian king famous for his tantric practice who lived in the Land of Ugyen (Oḍḍiyāna) in north-west India in the second half of the 8th century AD. His sister Lakṣmīkarā was equally renowned for her commentarial works on the tantras. The text here is discussing a mythical time and we can assume that what is referred to as Vajrapāṇi's transformation into King Indrabhūti actually infers a transformation into a 'pre-birth' of that monarch. The King Indrabhūti who adopted the young Padma Sambhava is often confused with the siddha of that name. (See Tucci, G. *Tibetan Painted Scrolls*, Vol.1, p.232, and Snellgrove, D.L. *The Hevajra Tantra*, Vol.1, pp.12-14 for this problem.) Tucci on pp.212-3 of the above-mentioned work says, "Other traditions, which reached Tibet from the Indian initiatic schools, considered Uḍḍiyana as the centre from which the tantras

had originated. Buston relates (*rgyud de'i zab don sgo 'byed rin chen gces pa'i sde mig*, Vol.NA, p.15) that according to some tantric schools, Vajrapāni collected in Uḍḍiyana endless revelations of the Vajrayāna, made by the Buddha, and gave them to Indrabhūti." It is possible that Tāranātha heard of this tradition too and has attributed it to Tārā's Tantra on Buston's authority, for in this context it seems historically out of place.

49. *Tib. dpa' bo Skt. Vira*. Literally, 'hero'. In the present context the word 'hero' would have little meaning, and so I have used the term 'tantric initiate'. In common usage a *dpa' bo* refers to any tantrika who has undertaken a particularly rigorous discipline (e.g. immured isolation, protracted prostrations, etc.) and whose renown has spread to surrounding laymen who generally refer to him as a (*Tib.*) *rnal 'byor dpa' bo chen po*, literally, 'great yogin hero'. The term also refers to those tantrikas who frequent the circle of practitioners (*Tib. tshogs Skt. Gaṇa*, literally, 'gathering') in their feasts, etc.
50. Heruka. A class of fierce divinity met with in meditations or change of form and consciousness. Hence they are most frequently seen in the hiatus between death and rebirth (*Tib. bar do*). Heruka is generally classified as one of the wisdom-holding divinities.
51. The Third Buddhist Council held during the reign of the Emperor Aśoka in the 3rd century BC was initiated so that the heretical and corrupt practices which defaced Buddhism might be expunged and the definitive scriptures made standard. It was after this Council that initiatives were taken to send Buddhist missionaries overseas, especially to Ceylon and South-East Asia. See *2,500 Years of Buddhism*, A.V. Bapat (ed.), pp.39-42.
52. *Tib. srin po Skt. Rākṣasa*. A class of demons who are extremely fierce, cannibalistic and inimical to the Buddhist teachings. However, such demons may be subdued and 'oath-bound' to defend the faith as so-called 'protectors of the dharma'. (*Tib. chos skyong Skt. Dharmapāla*). In such a form they are still subject to periodic oath-renewal, especially if they are female Rākṣasa who are regarded as the most horrendous.

53. *Tib. mdo Skt. Sūtra*. Discourses attributed to the Buddha himself.
54. *Tib. sangs rgyas phal po che/phal che ba Skt. Buddhavataṃsaka*. Classed as a sūtra (see previous note) of the 'intermediate promulgation' of the law of the Mahāyāna, in which the perfection of wisdom texts were taught. See Lessing, F. and Wayman, A. *Mkhas grub rje's Fundamentals*, pp.47-49.
55. *Tib. rnal 'byor spyod pa Skt. Yogācāra*. A philosophical stance which posits the absolute as consciousness, all-pervasive and attainable by yoga praxis. It is also known as the 'consciousness only' philosophy (*Tib. sems tsam Skt. Vijñāp-timātra*). Debates between Nāgārjuna's Madhyamika view of two truths (that is, the really true—*Tib. don dam pa Skt. Paramārtha*, and the expediently true—*Tib. kun rdzob Skt. Saṃvṛti*) and the unreality of all things and the Yogācāra view provide lively theological wrangles to this day.
56. *Tib. bdag nyid chen po Skt. Mahātma*. Literally, 'great being'. A general honorific name applicable to virtuous beings as well as to past Buddhas, although this latter usage is less common. These 'great beings' work on earth for the welfare of sentient creatures in much the same way as Bodhisattvas—indeed, the names contain greater variances than their functions.
57. *Tib. ngo bo nyid med smra ba Skt. Niḥsvabhāvavādin*.
58. *Tib. 'jam dpal Skt. Mañjuśrī*. The Bodhisattva who embodies the nature of wisdom.
59. *Tib. byams pa Skt. Maitreya*. Literally, 'love'. A Buddha, at present residing in the Tuṣita (celestial) Realms and said to become the next earthly Buddha.
60. The division of tantras into four groups depends at heart on their structure and internal methodology. These structures

Tibetan	Sanskrit
1. bya ba'i rgyud	Kriyā Tantra
2. spyod pa'i rgyud	Caryā Tantra
3. rnal 'byor rgyud	Yoga Tantra
4. rnal 'byor bla med rgyud	Anuttara Yoga Tantra

differ due to the ability and depth of realisation of the aspirant, and his entry into one of the practices depends largely on his guru's discretion, at least initially. The four groups are:

Atiśa, in a commentary on his famous Bodhipathapradīpa, divides the tantras into seven groups. For a note on this, and a masterly exposition of the *raison d'être* for the four-fold grouping, see Lessing, F. and Wayman, A. *Mkhas grub rje's Fundamentals*, p.100, Footnote 1, and chapters 3-7.

61. *Tib. rdo rje sems dpa' Skt. Vajrasattva*. Literally, 'He of the nature of immutability'. Vajrasattva symbolises the perfection wherein realisation of non-duality assumes the nature of the adamant. In the practice of the four classes of Tantra, Vajrasattva assumes primacy of the adamant group of Buddhas who are responsible for administering the vajra oath-seals and the other samayas (vows).
62. *Tib. zun 'jug Skt. Yuganaddha*. This term refers to the very core-concept of tantric philosophy in which the perfect realisation of the non-duality of apparent polarities is seen as a perfect fusion. All tantric practice aims at this end of realising the "two-in-one" as Snellgrove calls it. (*Hevajra Tantra*, Vol.1, p.22ff.)

The text of Tāranātha's *dam pa'i chos rin po che 'phags pa'i yul du ji ltar dar ba'i tshul gsal bar ston pa dgos 'dod kun 'byung* often referred to as the *dgos 'dod kun 'byung*, but hereafter as the *rgya gar chos 'byung*, says on page 67 of the Sārnāth edition (lines 14-15): "de'i tshe shar phyogs kyi yul bhang lar rgyal po ha ri tsandra zes bya ba tsandra'i rigs kyi thog ma de byung ste sngags lam la brten nas dngos grub thob pa"— "At that time in the eastern land of Bhaṅgala (Bengal), the King Haricandra, the first of the Candra lineage, supported by the mantra path, attained Siddhi..."

63. Tāranātha's *rgya gar chos 'byung* says, on p.70, lines 3-6: "'di dag dang dus mtshungs par ao di bi śa'i yul du rgyal po mu nya 'khor stong dang bcas pa rig pa 'dzin pa'i lus grub pa dang/nub phyogs ma la wa'i phyogs gcig do dha ha ri zes bya bar rgyal po bho dzi de ba 'khor stong dang bcas pa mi snang bar gyur ba"— "At this time in the land of Oḍiviśa, the King Muñja with a thousand attendants attained the Vidyādhara Body (see Note 37) and in Dodhahari, a certain

area of the western land of Mālava, the King Bhojideva (sic.) together with a thousand attendants vanished..."

64. *Tib. ril bu'i dngos grub Skt. Guṭikā or Guḍikā Siddhi*. Literally, 'the magic power of "pills"'. *Tib. ril bu*. Literally, 'pill'. In his *rgya gar chos 'byung*, Tāranātha in describing the same event uses the abbreviated form *ril lu* (p.77, line 15, Sārnāth text). The type of pills referred to here are the kind specially compounded and given by lamas to their disciples and certain laymen as a sacrament to be eaten at specially chosen crisis times, for which specific details are given. Such pills are usually taken in times of extreme danger, life-force weakness, after certain dreams, etc. They can be compounded out of various substances such as metals, herbs, saint's urine, etc., but the benediction given them is the 'activating agent'. Most common sizes vary from pinhead to pea size. See Beyer, S. *The Cult of Tārā*, pp.252-3 and 283-4.
65. *Tib. rgyal rigs Skt. Kṣatriya*. The warrior caste, second highest caste in Hindu society. It was from this group that Śākyamuni Buddha came and it is noticeable that many of his early converts and patrons came from a Kṣatriya background.
66. A land in the west of India.
67. *Tib. rab tu dpa' mo'i sgröl ma*. Literally, 'very heroic Tārā'. This is the name given to the first of the 21 Tārās. The present text refers to Tārā as (*Tib.*) *dpa' bo*, 'hero'.
68. *Tib. ci bde 'at large', 'ad libitum'*. Also the name of a tantric college at Vikramaśīla (see Note 166).
69. For an example of the attitude of another such ocean deity towards intruders in his realm, see the fifth story in the *mdo mdzangs blun (gsung rab gces btus* edition, pp.36-40) entitled "The Questions of the Ocean-God". In this text the divinity is described as "having magically changed himself into a demon, with a very ugly blue body, with fangs pointing upwards and flames billowing about his head..." (text pp.36-7) and other phantom forms, with the intention of confusing the merchants. As in the present story, a Buddhist saves the ships and crew.
70. The divinities mentioned here are all from the Hindu pantheon.
71. *Tib. dge bsnyen Skt. Upāsaka*. A Buddhist layman who while living a secular life has nevertheless undertaken to abide by

- the eight precepts, namely to abstain from killing, stealing, sexual misconduct, harmful speech, use of intoxicants, untimely food, objects of sensuality, and luxurious surroundings.
72. Tārā's 10-letter mantra is "Om̐ Tā Re Tuttāre Tu Re Svā Hā". The mantra is specifically for the form of Tārā known as Green Tārā (*Tib.* sgrol ljang). This mantra is extremely widely known, rivalling even the mantra of Avalokiteśvara (*Tib.* spyan ras gzigs), "Om̐ Ma Ni Pad Me Hūm". Both the Tārā mantra and the prayer to her 21 forms (see Note 23) are an immensely popular prophylactic charm, forming almost a separate cult in Kham and Amdo.
73. *Tib.* sha za *Skt.* Piśāca. A class of malicious ogres who belong to the class of (*Tib.*) srin po (*Skt.*) Rākṣasa (see Note 52).
74. There are numerous references to the Sendhapa/Saindhava sect in histories of the period, eyewitness accounts etc. Tāranātha, later in this text, relates an account of the Śrāvaka Sendhapas of Singhala running berserk at Bodhgayā, smashing images and burning holy Mahāyāna scriptures, in the time of King Dharmapāla of Bhaṅgala (770-810 AD) (see pp.39-41). The Tibetan monk pilgrim chag lo tsā ba chos rje dpal (known as Dharmasvāmin) comments on the sacristanship of the holy site of Vajrāsana (see Note 91) by them in 1234-1236 AD (see *Biography of Dharmasvāmin, a Tibetan Monk Pilgrim*, trans. Dr. G. Roerich, pp.73-4). He tells how he was denied access to the holy shrine until he had removed a copy of the Aṣṭasāhasrikā-Prajñāpāramitā he was carrying on his back and had listened to a lengthy diatribe against Nāgārjuna, the Madhyamika philosopher. We can see that their tenure of the holy spots of central-north India, however variable it may have been, extended over at least 500 years, and the above-mentioned incidents show that they were a force majeure in the land. Whether the Sendhapas (also known as Saindhavas or Sindhavas) were from Ceylon as Dharmasvāmin states (Roerich op.cit., p.73, or text—Vārāṇasī edition, p.44) or partially from Sindh as Nalinaksha Dutt suggests in *The Age of Imperial Kanauj*, ed. R.C. Majumdar (p.273) is research yet to be undertaken. Their undoubted influence on this period certainly merits deep attention. (See Note 94.)
75. *Tib.* bcom brlag *Skt.* Mathurā. A city near present-day Agra,

- and of considerable importance during the Buddha's time, as an intellectual centre and trade centre.
76. *Tib.* rin po che sna bdun. In the present context, I think that simply 'seven precious gems' are referred to here. However, the Tibetan term rin po che sna bdun or, alternatively, nor bu chab bdun may also refer to the seven most precious attributes of a world-emperor (*Skt.* Cakravartin). These seven are: 1. the Wheel of the Doctrine, representing righteousness; 2. the Wish-granting Jewel (Truth); 3. the Ideal Wife (love); 4. the Ideal Minister (wisdom and justice); 5. the Ideal General (courage and loyalty); 6. the Ideal Elephant (strength and stability); 7. the Ideal Horse (freedom). These seven ideals are often shown in miniature statues or woven carpet designs as auspicious symbols much as the eight lucky signs are (*Tib.* bkra śis rtags brgyad). See also Govinda, Lama A. rgyal srid rin chen sna bdun in *Bulletin of Tibetology*, Vol.VI, No.3.
77. *Tib.* lha ma yin *Skt.* Asura. Literally, 'not gods'. A class of titans who, although gifted with power and wealth, are not yet free from the cycle of death and rebirth (see Note 17).
78. Vārāṇasī—the 'new' name for the ancient city of Kaśī. Under British rule it was referred to as Benares. Indians have called it Vārāṇasī for many centuries, and its re-use was an assertion of independence after 1947.
79. According to Tāranātha's *rgya gar chos 'byung*, a King Jayacandra was a great-nephew to the afore-mentioned King Haricandra of Bhaṅgala. King Haricandra is said to have attained the state of 'rainbow body' (see Note 140). (Sārnāth text, p.77, lines 11-12). Whether or not this is the same Jayacandra referred to in the text is not known. The period referred to is approximately the 5th-6th century AD.
80. Ayodhyā. A city prominent in Buddhism until after the 6th century AD. It is approximately 200 miles north-west of Vārāṇasī.
81. Tirhut: Tirāhut—the old city of Videha. About 175 miles north-west of Vārāṇasī.
82. *Tib.* tsam pār ṇa *Skt.* Campāraṇa. Classed as a 'border land' (*Tib.* mtha' ru) by Tāranātha in the *rgya gar chos 'byung* (Sārnāth text, p.25, line 17). "mtha' ru" may also refer to the Tharu tribe now inhabiting the jungle and terai valleys on the southern borders of West Nepal and India. It is said that

- the Emperor Aśoka came from this tribe (see Note 135). Campāraṇa is probably the Champaran District of North Bihar.
83. *Tib.* rdo rje lhung ba. The term 'rdo rje' has two meanings. One is uniquely philosophic and can be taken to mean that which is unchangeable, an absolute. This adamant nature has given its name to the so-called path of tantric Buddhism, the Vajrayāna. (See Prof. G. Tucci, *Tibetan Painted Scrolls*, Vol.1, pp.209-263, "The Religious Ideas. Vajrayāna" for a masterly explanation of the Vajra path.) However, in Tāranātha's text (*Skt.*) Vajra has a much simpler meaning. According to hoary Indian myths, (*Tib.*) rdo rje or (*Skt.*) Vajra is the term used for thunder, hence the misnomer 'thunderbolt path' for Vajrayāna which was common in early interpretations. Here we are told of a phenomenon allied to that of thunder—that of flaming metal which Tibetans believe is hurled earthwards by the power of thunder and lightning. Tibetans believe that such heavenly metal (*Tib.*) gnam lcags, literally, 'sky metal' or thog rde'u, literally 'heavenly pebble', is thrust into the earth and re-emerges in various shapes depending on whether the subterranean Nāgas have made it rise to the soil-level. Often such lumps are dug up and bear a stunning resemblance to divinities of the Tibetan pantheon. Such images are considered to be of very great value. See Prof. G. Tucci, *The Ancient Civilisation of Transhimalaya*, pp.33-9.
84. *Tib.* gnod sbyin *Skt.* Yakṣa. Literally, 'harm giver'. A class of malevolent spirits who are accorded frequent worship by Tibetans. They were often represented on the temple precincts and on door posts where they acted as protectors. According to Das, S.C. (*Tibetan-English Dictionary*, p.754) they also frequent mountain passes where, unless propitiated by travellers, they suffocate the latter with poisonous vapours. (See Note 30.)
85. *Tib.* gnam lcags. See Note 83.
86. The river Sindhu appears to be the ancient name for what is now known as the river Indus.
87. *Tib.* klu sgrub *Skt.* Nāgārjuna. A great Mahāsiddha (great, perfected yogin) who was taught by Saraha (also known as Rāhula). Nāgārjuna is frequently confused with the Mādhyamika teacher of the same name who lived about the

- late 1st-mid 2nd century AD. The tantric Siddha Nāgārjuna possibly comes from the period of early-mid 6th century AD.
88. These two legends may be found in Chattopadhyaya, A. *Tāranātha's History of Buddhism in India* (a translation of the *rgya gar chos 'byung*), pp.201-2 and 208, or in the text (*Sārnāth ed.*), pp.142-3 and 148.
89. This legend may be found in Chattopadhyaya, A., pp.212-222, or in the text, pp.158-9 (see Note 88).
90. This legend may be found in Chattopadhyaya, A. op.cit., p.253, or in the text, p.186 (see Note 88).
91. *Tib.* rdo rje gdan *Skt.* Vajrāsana. Literally, 'the adamant seat'. The site where the Buddha gained his Enlightenment, situated at the present-day town of Gayā.
92. Possibly the site of present-day Ruṃmindei (Lumbinī) near to the ancient site of Kapilavāstu, just inside the Nepalese border. It was on this site that Queen Māyā-Devi gave birth to the Buddha from her side. At the time it is possible that the grove at Lumbinī was a place of pilgrimage for women with child, and that a visit to the grove of the goddess there was considered efficacious for them. See Kosambi, D.D. *Myth and Reality, Studies in the Formation of Indian Culture*, pp.100-102. This could also refer to the area known these days as Hardwar, or in previous times as Māyāpurī.
93. Chapter 5 of Roerich, G. *Biography of Dharmasvāmin*, states that this image was made of stone (p.75). Text (*Vārāṇasī ed.*), p.47, line 3.
94. This and many subsequent accounts are so close in style and language to those in the *Biography of Dharmasvāmin* that one cannot rule out this text as one of Tāranātha's sources. This incident may be found in the *Biography* on p.75 and in the text (*Vārāṇasī ed.*) on p.46, line 12 to p.47, line 6.
95. The Mahābodhi Shrine is the temple built over the site of Buddha's Enlightenment (see Note 91). At the time of Dharmasvāmin's visit (1234-1236 AD) it was in the charge of Hinayānist sacristans (see Note 74).
96. This temple was known as Mari Vihāra (Das, S.C. *Tibetan-English Dictionary*, p.1068) and the legend of the image is recorded in Roerich, G. *Biography of Dharmasvāmin*, p.75 (*Vārāṇasī text*, p.46, lines 1-12).
97. One of the Pāla Dynasty Kings of Bhaṅgala, Dharmapāla lived from 770 to 810 AD.

98. This incident is given a little further explanation in Tāranātha's *rgya gar chos 'byung* where (in the Sārnāth text, p.204, line 18 to p.205, line 2) it is said that the Sendhapas destroyed these scriptures and the image because as they said, "'di dag ni bdug kyis byas pa'o", which I translate as, "these things were made by Māra (the tempter)". Furthermore, Tāranātha states (loc.cit.): "sku gzugs de yang dum bur bgos nas rnyed pa byas so"—"the image (i.e. the silver Heruka) was broken into pieces and became booty". This substantially agrees with the version given by B.N. Datta in *Mystic Tales of Lama Tāranātha, a Religio-Sociological History of Mahāyāna Buddhism*. (A 're-translation' and condensation of Grünwedel's *Edelsteinmüne*, itself a translation into German of Tāranātha's text, *bka' babs bdun ldan gyi brgyud pa'i rnam thar ngö mtshar rmad byung rin po che* and published in Petrograd, 1914), Datta's work says (p.53), "in Vajrasana (sic.) many Saindhava and Singhala-Bhikṣus destroyed the silver-moulded image of Heruka (sic.) and made profit out of it. And for that reason the king killed many of the Singhala Bhikṣus...". The translator notes that the king referred to was probably Dharmapāla (see Note 74).
99. Buddhaśrījñāna is the same person as the Buddhajñāna referred to in p.65 of this translation. I use 'maṇḍala' here as an imperfect translation for the Tibetan chos 'khor, which strictly translated should be 'Dharma wheel', implying the decorative wheel emblem held iconographically in representations of the lineage of Dalai Lamas.
100. *Tib. sde snod gsum Skt. Tripiṭaka*. Literally, 'three bundles'. This term denotes the triple classification of the Buddhist canon into its most basic groupings: 1. *Tib. 'dul ba Skt. Vinaya* (Monastic Discipline). 2. *Tib. mdo sde Skt. Sūtra* (Religious Discourses). 3. *Tib. mngon chos Skt. Abhidharma* (Metaphysics).
101. Prof. G. Tucci in his *Tibetan Painted Scrolls* (vol.1, p.391) says, "Indian tradition attributed Tārā's initiatic revelation to Guhyaśīla and to Hayaghoṣa." This translation refers to them in p.43.
102. *Tib. dban bskur Skt. Abhiṣeka*. The blessing and granting of power to a supplicant, enabling him to practise with the guru's infusion of power and ability in the text given him. For a discussion of this term and its close companion (*Tib.*)

- byin rlabs (*Skt.*) Adīṣṭhāna, literally, 'power wave' or 'gift wave', see Snellgrove, D.L. *The Hevajra Tantra*, Vol.1, pp.131-3.
103. *Oddiyāna; Uḍḍiyana; Ugyen*. The last of these names is the Tibetan equivalent of the former (*Tib.*) o rgyan. It is considered that Oddiyāna was situated in or near the present-day Swat Valley in north-west India. It was renowned for the number and quality of its tantrikas, its mystic pīthas (tantric convocation sites) and its Ḍākinīs par excellence. (See Notes 38 and 48.)
104. *Tib. gtum po khro bo Skt. Caṇḍamahāroṣaṇa*. One of the class of fierce protectors of the Doctrine. (*Tib. chos skyong Skt. Dharma-pāla*.)
105. *Tib. bskyed pa Skt. Utpattikrama* (or Utpannakrama). This refers to the meditational vision (or creation) of a divinity, exterior to oneself. This is the stage of 'creation of the maṇḍala'. These emanations are subsequently reabsorbed or recreated within the meditator and the stage of final perfection is said to have arisen. This latter state is known as the stage of (*Tib.*) rdzogs pa or (*Skt.*) Sampannakrama. These stages (*Tib.*) rim pa of production and perfection, or more accurately generation and realisation, are of prime importance for the understanding of tantric meditation and practice. See Guenther, H.V. *Treasures on the Tibetan Middle Way*, pp.64-73. For a discussion of (*Tib.*) bdag bskyed (transforming self into deity) see Lessing, F. and Wayman, A. *Mkhas grub rje's Fundamentals...*, pp.163-173.
106. *Tib. shes rab kyī pha rol tu phyin pa Skt. Prajñāpāramitā*. A class of Mahāyāna texts of which the basic premises form the foundations of tantric philosophy but at several removes. This type of work relies on 'conventional' values such as 'perfections' etc. and is considered markedly inferior to the tantric path by tantrikas. The texts on which the Mahāyānist bases his philosophy and his actions are however often simply reinterpreted by the tantrikas and still play a major part in their commentarial literature on the tantras themselves.
107. *Tib. rab tu dga' ba Skt. Pramoda/Pramudita*.
108. Hayaghoṣa together with Guhyaśīla are prime sources for the revelation of Tārā's Tantra (see Note 101). The tantric Siddha Nāgārjuna is said to have heard the Tārā Tantra from Hayaghoṣa.



109. *Tib. rta mgrin Skt. Hayagrīva*. Literally, 'The Horse Necked One'. A protector of the Doctrine and protector of the Lotus Family (see Note 25) of which he is a patron. For an illustration and a description of Hayagrīva, see Grünwedel, A. *Mythologie du Buddhism au Tibet et en Mongolie*, pp.165-6.
110. The student of Nāgārjuna, and with the younger Rāhulabhadra, Nāgārjuna's most illustrious spiritual successor. See bu ston's chos 'byung (transl. Obermiller, *History of Buddhism*, Part 2, pp.130-2).
111. *Tib. sgra gcan 'dzin bzang po Skt. Rāhulabhadra. Tāranātha's rgya gar chos 'byung* says further of him (Sārnāth ed. p.90, lines 12-14), "slob dpon sgra gcan 'dzin bzang po ni rigs dmangs rigs yin kyang gzugs dan longs spyod dbang phyug phun sum tshogs pa zhig..."—"The Acārya Rāhulabhadra, although from the lowest caste, was fully blessed with a fine body and wealth."
112. In Tibetan monasticism there are five minor and five major areas of knowledge:  
**The five minor areas:**  
 1. snyan ngag — poetry  
 2. mngon brjod — lexicography/rhetoric  
 3. (skar) rtsis — astrology/mathematics  
 4. zlos gar — drama  
 5. sdeb sbyor — composition/prosody  
**The five major areas:**  
 1. gtan tshig (tshad ma) — logic  
 2. nang rig — self-awareness  
 3. sgra — grammar  
 4. bzo — craft, painting, imagery, etc.  
 5. gso — medicine  
 Prof. Tucci in his *Tibetan Painted Scrolls* (vol.1, p.94) omits sdeb sbyor and nang rig, substituting 'dul ba (monastic rules). Lamas I have consulted favour the above divisions, although there are variances between individuals. In general they say 'dul ba is to be understood as pervading all such activities and is not considered a separate skill.
113. A female Yakṣa.
114. According to Tāranātha's *rgya gar chos 'byung* (Sārnāth edition, text p.101, lines 3-4). Nāgamitra instructed dge 'dun srung ba (*Skt. Saṅgharakṣita*).
115. See Chattopadhyaya, A. *History of Buddhism in India*, p.196,

- Footnote 3 for a discussion of the name nyi ma sbas. I follow her translation of it as Sūryagupta rather than the alternative of Ravigupta. Pages 197-8 of the above work contain a small account of Sūryagupta's main deeds and Tāranātha specifically mentions that he was a Tārā siddha. The work Prajñā (see Bibliography) in its subject section on eminent Indian paṇḍits' and siddhas' names gives Ravigupta as equivalent for the Tibetan nyi ma sbas pa.
116. *Tib. blo brtan Skt. Sthiramati*.
117. See Chattopadhyaya, A. op.cit., pp.199-209 for a full account of the life of Candragomin. See Note 88 for text reference for Candragomin's protection from the Fear of Water.
118. *Tib. thams cad mkhyen pa'i bshes gnyen*. See Chattopadhyaya, A. op.cit., pp.220-2 for a full account of the life of Sarvajñamitra of Kāśmir.
119. *Tib. sgeg pa'i rdo rje*. See Chattopadhyaya, A. op.cit., pp.271-2 for a fuller account of the life of Līlāvajra of Ugyen (Oḍḍiyāna).
120. See Prof. G. Tucci, *Tibetan Painted Scrolls*, Vol.1, p.391, where the above lineage is confirmed by extract from klong rdol bla ma's works.
121. *Tib. thugs dam/yi dam Skt. Iṣṭadevatā*. One's own tutelary divinity to whom first reverence and then offering is made.
122. A kingdom lying just to the north of the Vindhya hills in present-day Mādhyā Pradesh.
123. Turuṣka is the general Sanskrit name given to the Turkish invaders of India. In Tāranātha's works it is distinguished from the Garlok (Quarluq) who are a specific group of Turks. The Tibetans, however, frequently use the word 'Garlog' as their translation of 'Turuṣka'. For example, tshe brtan zabs drung in his dictionary *dag yig thon mi'i dgongs rgyan* (p.54) says they are the Turuṣka from thu aer chi who inhabited the north-west of India (see Note 129).
124. *Tib. lha'i seng ge*.
125. King Śrī Harṣadeva of Kāśmir acceded to the throne in 1089 AD and died in 1101 AD. See an account of him in Paṇḍit, R.S. *Kalhaṇa's Rājataranginī* in the Seventh Taranga.
126. *Tib. bye brag tu smra ba Skt. Vaibhāṣika*.
127. Durga, the consort of Śiva, the Hindu divinity of creation and of destruction. Also known as Kālī, she must be propitiated with fresh blood, and consequently vast animal sacri-

- lices are still publicly undertaken in her name in Bengal, Nepal and Assam in particular.
128. See Note 100.
129. *Tib. gar log*. The Turkish Quarluq tribe (see Note 123). An article I am unfortunately unable to have access to but which promises to be of prime importance is Hoffmann, H. *Die Quarluq in der Tibetischen Literatur* (Oriens, 3).
130. In B. Datta's *Mystic Tales of Lama Tāranātha* (see Note 98) a similar description is given by a Turuška of monks. He says, "In my country such shaven-heads with red coats had not been before..." (p.95).
131. *Tib. sangs rgya 'bangs Skt.* Buddhādāsa. Chattopadhyaya, A. op.cit., p.150 Footnote 10 says: "Yuan-Chuang mentions one Buddhādāsa as the author of the Mahāvibhāsā; but Watters comments, 'As this work is a book of the Sarvāstivādin School of the Hīnayāna, its author cannot have been the Buddhādāsa who was a contemporary of Vasubandhu and a disciple of his brother Asaṅga. Very little seems to be known about any Sāstra writer with the name Buddhādāsa and there is no author with this name in the catalogues of Buddhist books known in China and Japan...Neither is any work attributed to him in Tg (bstan hgyur)'." However, referring to the latter part of Buddha-dāsa's life, Tāranātha says, "...and in the west, Buddhādāsa, the disciple of Ārya Asaṅga, worked for the welfare of the living beings in the latter part of his life." (Chattopadhyaya, p.177.)
132. *Tib. dkon mchog gsum gyi 'bangs*. For a fuller account of Triratnadāsa, see Chattopadhyaya op.cit., pp.190-1.
133. *Tib. phyogs kyi glang po Skt.* Dignāga or Dingnāga. A philosopher and teacher of the Vijñānavāda School. He lived in the 5th century AD. He was a fearsome debater and defeated the leading dialecticians of his day. Dignāga in particular investigated the fallacies of two areas hitherto taken as valid sources of knowledge, namely perception and inference. Many of his works are available today in the Tibetan translations. See *rgyan drug mchog gnyis*, pp.35-6 for a succinct account of his life. Also see Chattopadhyaya op.cit., pp.181-5 for a brief bibliography of him. See Stcherbatsky, *Buddhist Logic*, Vol.2, Appendix IV for a contrast of Dignāga's views on content of knowledge, co-ordination of perceptions with their objects etc. with the view of his teachers

- Vasubandhu, Vinītadeva, Vācaspati Mīśra, Udayana-Ācārya and Jinendrabuddhi.
134. *Tib. zhi ba lha Skt.* Śāntideva. A renowned Prāsaṅgika scholar of the 7th century AD. His works have proved most popular because, like Tibet's beloved poet-saint Mi la ras pa, Śāntideva drew similes and examples from everyday experience and his works are emotional yet well within the Madhyamika philosophical fold of no affirmation-no negation. Śāntideva's most readily attainable works in translation are: *Bodhicaryāvatāra*, translated by Matics, M. as *Entering the Path of Enlightenment*; Barnett, L.D. (in part only) as *Path of Light*; Stephen Batchelor as *A Guide to the Bodhisattva's Way of Life*, and his *Śikṣāsamuccaya* translated by Bendall and Rouse. A useful bi-lingual edition of the *Bodhicaryāvatāra* in Sanskrit and Tibetan is that edited by V. Bhattacharya.
135. Possibly referring to the tribe known as the Tharu (*Tib. mtha' ru*, literally, 'utmost limit', 'border place'), at present inhabitants of the lowland Terai and Siwalik Hills of western Nepal. Dor Bahadur Bista in his *People of Nepal* (p.108) quoting Shrivastava, *The Tharus, A Study in Culture Dynamics*, says, "The Tharus are a Mongoloid people or predominantly so, who have successfully assimilated non-Mongoloid physical features as well." Thereafter follows an interesting discussion of Tharu accounts of their own origins. My own observations in this part of Nepal may be of relevance here. The predominant impression is that the vast majority of ancient steles found from Jumla to Dullu, and from Jajarkot to Thibru, have Tibetan Buddhist graffiti on them, although many steles come from a very much earlier age than the Tibetan frequentation of the areas. It appears that the steles date to approx. 9th century AD and the graffiti to approx. 14th-15th century AD. However, these Buddhist traces (frequent and on the trade routes) all stop at the range north of the Siwaliks, the Mahabharat Lekh. Dailekh on the north side was the last town on the Jumla-Surkhet track where I noted Tibetan inscriptions, despite the fact that south in Surkhet Valley lay the ruins of a large and most imposing Buddhist vihāra (temple) seemingly built in approx. 10th century AD and possibly ruined in the frequent land subsidences in the Surkhet Valley. This valley, a Tharu tribal area (as well as the Dang Valley 35 miles east of it)

- seemed epigraphically a (Tib.) mtha' ru (border area) indeed. Prof. G. Tucci's *Preliminary Report on Two Scientific Expeditions in Nepal* is most interesting in this regard.
136. *Tib. ro langs Skt. Vetāla*. The ro langs is a corpse which has been revived by a malicious spirit. Of all the demons which stalk the Tibetan mind, although the most gruesome outwardly, the ro langs is often the easiest to deal with as its limitations of movement etc. make it fairly easy to evade. The origins, limitations and legends about them are discussed in an article by Turrell Wylie, *ro langs—The Tibetan Zombie in History of Religions*, Vol.4, No.1 Summer 1964. An interesting collection of stories attributed to King Vikramāditya (for a debate on his dating see R.C. Majumdar (ed.) *The Age of Imperial Unity*, Chap.X), known as the *Vetālapañcaviṃśatikā* (The Twenty Five Corpse Stories) and the same stories Buddhicised by the Tibetans, where they are known by the short title *ro sgrung*, or *ro dngos grub*, are mentioned in the Bibliography.
137. The phurbu is a ritual dagger with a three-edged blade, used as a weapon against demons which have been coerced forth by the officiating lama. There are several legends about phurbus which contain magic powers. See for example A. David-Neel, *My Journey to Lhasa*, pp.305-8.
138. *Tib. gi ham/gi wang/gi hang/'gi wam/'gi'u wang/ghi wam*. A yellowish hard stone found in the intestines and livers of ruminant animals, known in English as bezoar stones. Das, S.C. in his *Tibetan-English Dictionary* says that for medicinal purposes the elephant's stone is of best quality and that of the ox of second quality (p.215). Tseten Zhabdrung (*Tib. tshe brtan zhabs drung*) in his *dag yig thon mi'i dgongs rgyan* (p.55) mentions it only as an elephant derivative and gives as its 'secret' usage the aphrodisiacal powers it contains. This latter use is borne out by R. von Nebesky-Wojkowitz (in his *Where the Gods are Mountains*, p.247) who tells of an old lama doctor at Lhasa who used traces of this potion in his female patients' medicines to his own advantage. See also Ven. Rechung Rinpoche, *Tibetan Medicine*, especially pp.69, 74-6.
139. *Tib. bdud rtsi Skt. Amṛta*. Literally, 'nectar'. A potion or, more rarely, a pill given by lamas to certain supplicants as a kind of blessing. The efficacy of the nectar lies not so much in the precious substances contained in it (rare herbs, metals,

- distillation of lamas' urine etc.) as in the elaborate empowerments given to it. Although the compounding may be performed by novices, the benedictions etc. are always performed by learned lamas.
140. *Tib. 'ja' lus*. Literally, 'rainbow body'. It is said that certain saints attain the rainbow body within their lifetime and that a coloured aura is perpetually about them, together with a sweet odour, as a sign of their inner attainments. Philosophically, the rainbow body is attained when existence as an enlightened being is harmonised with the 'in the world' existence.
141. See Note 136.
142. Tāranātha in his *rgya gar chos 'byung* translated by Chattopadhyaya, A. as *Tāranātha's History of Buddhism in India* says (p.314), "Already after the death of King Dharmapāla, the number of tīrthikas and mleccas gradually increased in the Kingdom of Bhaṅgala, in Ayodhyā etc., on the north of the Ganges and in all the regions of the east and west of the Yamunā..." There was another awkward hiatus in which Buddhism lacked the usual support from royalty, from 908 AD (the death of Nārāyaṇapāla), the end of the first Pāla dynasty, to 988 AD, the revival of the second Pāla dynasty by Mahīpāla I. Atīśa (Dīpaṅkara Śrījñāna) was one of the first to reverse the trend of defeat by tīrthikas of Buddhists in debate. This series of defeats was probably due to the dwindling numbers inside the monasteries when royal largesse was lacking. An 80 to 95 year gap in debating practice and authoritative adjudication gave the tīrthikas an advantage over Buddhists which Atīśa's arrival is said to have reversed. See Chattopadhyaya, A. *Atīśa and Tibet*, p.406.
143. Buddhajñāna is the same person as the Buddhaśrījñāna whose maṅḍala was damaged by the Sendhapas at Vajrāsana (see pp.39-40 and Notes 98 and 99).
144. *Tib. man ngag Skt. Upadeśa*. An explanation of a text in a detailed but highly abbreviated form.
145. *Tib. nag po chen po Skt. Mahākāla*. Literally, 'Great Black One'. One of the class of terrifying protective divinities, Mahākāla is said to be a Buddhicised form of the Hindu god Śiva.
146. *Tib. gdan bzhi las kyi phreng ba*.
147. *Tib. dur khrod bsil ba tshal Skt. Śītavana*. A renowned cem-

- etery (*Skt.* Śmaśāna) north-west of Nālandā University and very popular among yogins because of its fearsome aspect. The Śitavana was "one of the eight cemeteries of ancient India, in all of which one after another the Lotus-Born One (Padma Sambhava) practised the yoga of Sasānika ('frequenting of cemeteries')." (Evans-Wentz, W.Y. (ed.) *The Tibetan Book of the Great Liberation*, p.118.) The act of meditating in graveyards was (and still is) one of the requirements for a yogin to fulfil his training in fearlessness. The 'blood-drinking yogi' (*Tib.* khrag 'thung rgyal po—alias gtsang smyon Heruka) calls himself "the cemetery wandering yogi" (*Tib.* dur khrod nyul ba'i rnal 'byor) in the colophon to *The Biography of Marpa the Translator*—the *sgra bsgyur mar pa lo tsā'i rnam par thar pa mthong ba don yod* (p.252, line 11). When Dharmasvāmin visited Śitavana (Roerich, G. op.cit., p.85) he found it quite horrifying with "...numerous venomous snakes with spotted bodies and black heads, of the size of a man's thigh. The tops of thickets (in the forest) used to shake and emit a cracking noise when these snakes moved about."
148. Tillipa (or Tilopa), who lived from 988 to 1069 AD, was the main teacher of Nāropa. He is considered by Tibetans to have received his own instruction directly from (*Tib.*) rdo rje 'chang (*Skt.*) Vajradhara, the personification of the wisdom/method combination. See Datta, B. op.cit., pp.41-2 for a brief account of Tillipa.
149. Nāropa (1016-1100 AD) was the most renowned disciple of Tillipa (see above note). The transmission lineage went from Nāropa to the Tibetan, Marpa of lho brag (1012-1096 AD), from whom it spread inside Tibet into the sect known as (*Tib.*) bka' brgyud. See *The Life and Teaching of Nāropa* by H.V. Guenther and the *Biography of Marpa* also exists in a French translation by Bacot, J. *La Vie de Marpa le Traducteur*.
150. Ḍombhīpa, also known as Śrī Ḍombī. A brief account of him may be found in Datta, B. op.cit., p.45.
151. See an account of Thakkinagnapa on page 74 of the present work. He occurs as 19th in the list of 84 Siddhas given by Prof. G. Tucci in *Tibetan Painted Scrolls*, Vol.1, p.228. According to the *pag sam jon zang by sumpa khan po yece paljor* (*Tib.* dpag bsam ljon bzang by ye shes dpal 'byor) ed. by Das, S.C., an alternative epithet for tha ga na is (*Tib.*) spyang ki pa or 'wolf-man' (p.125, line 20). A. Chattopadhyaya in *Tāranātha's*

- History of Buddhism in India* has an interesting note on Thagana-pa on p.290, footnote 8. According to this he was a teacher of Śāntipa—this assumes, of course, that our Thakkinagnapa is identical to Thaganapa.
152. Asitaghana is said to have lived for more than 200 years (Datta, B. op.cit., p.49).
153. *Tib.* Zhi ba sbas pa *Skt.* Śāntigupta. For a brief account see Datta, B. op.cit., p.82ff.
154. A full account of Jñānamitra and his transmittal to Śāntigupta may be found in Datta, op.cit., pp.85-90.
155. Rāhulagupta was one of the teachers of Dīpaṅkara Śrījñāna (Atīśa). See Chattopadhyaya, A. *Atīśa and Tibet*, p.67.
156. See above note. The book referred to is an excellent compilation, giving a clear account not only of Dīpaṅkara Śrījñāna, but also of Buddhist society at the time (see Note 174).
157. The name 'Madhyamasimha' is transliterated throughout the text (see p.78 for his life). In his *rgya gar chos 'byung Tāranātha* uses the Tibetan form of the name—*dbu ma'i seng ge* (text p.228, line 17).
158. Saṅghaśrī was a Nepalese disciple of Śākyaśrībhadrā, the 'Great Kāśmīri Paṇḍit' (*Tib.* kha che paṅ chen) who lived from 1145 to 1225. Saṅghaśrī was particularly learned in Sanskrit grammar and Abhidharma philosophy. Together with Dānaśīla and the above-mentioned Śākyaśrībhadrā he was one of the instructors to the young Sa skya Paṇḍita (*Tib.* kun dga' rgyal mtshan) who lived from 1182 to 1251 AD (see p.88 of this translation).
159. It is said that Ratigupta was instructed by Asitaghana and the Siddha Oṅkarnātha. See Datta, op.cit., pp.81-2.
160. *Tib.* chos 'byung zhi ba *Skt.* Dharmākaraśānti.
161. For example in Tāranātha's *rgya gar chos 'byung; bka' babs bdun ldan*, etc.
162. *Tib.* ku ru ku le *Skt.* Kurukullā. A demonic goddess whose main function it is to subjugate the evil tendencies in the mind of the practising yogin and control outer inimical forces. See Beyer, S. *The Cult of Tārā*, pp.301-310. In her four-armed, red-coloured form, she dances on a corpse. While one pair of arms holds a bow made of flowers and an arrow of red lotuses (the arrow of (*Skt.*) rāga—lust), the other pair holds a hook of desire and a noose of desire. In this form she is the consort of Kāmadeva, the God of Desire (see Note 22). Her

sādhana, "by means of which all beings are brought into subjection" may be found in Snellgrove, D.L. *The Hevajra Tantra*, Vol.1 xi, verses 12-15. See also Bhattacharyya, B. *The Indian Buddhist Iconography*, pp.147-152.

163. *Tib. rnam gnon tshul/rnam gnon nang tshul Skt. Vikramaśīla.* The renowned Buddhist monastery-cum-university of Magadha, which was founded by King Dharmapāla (770-810 AD). Its site was completely obliterated by the Turuṣkas, to the extent that Dharmasvāmin could not even find a trace of it in 1234-1236 AD. However, in the time of the Elder Dharmasvāmin (*Tib.*) chag dgra bcom (1153-1216 AD) Vikramaśīla still existed and one can judge the ferocity the Turuṣkas unleashed on it when even the foundations were thrown in the Ganges river (see Roerich, G., op.cit., p.522). It was a great centre for tantric study, and among its most renowned incumbents were Nāropa, Dīpaṅkara Śrījñāna (Atiśa), Abhayākaragupta and Ratnākaraśānti. See references to Vikramaśīla in Chattopadhyaya, A. *Atiśa and Tibet.*
164. *Tib. gsang 'dus Skt. Guhyasamāja.* One of the patron deities of tantric texts, particularly for the (*Tib.*) dge lugs sect of Tibetan Buddhism. The other two protectors are Hevajra (*Tib. dgyes pa rdo rje*) and Cakrasaṃvara (*Tib. 'khor lo sdom pa/bde mchog*). See Beyer, op.cit., pp.47-54.
165. *Tib. bzlas brjod Skt. Jāpa.* Literally, 'muttering'. This refers to the repetition of mantras in private ritual, often up to many thousands of times. For the 'four members of muttering', their preliminary obeisances, exhibition of Dhāraṇis and mudrās etc., see Lessing, F. and Wayman, A. *Mkhas grub rje's Fundamentals...*, pp.159-195 (especially pp.187-195).
166. I am unclear as to whether the phrase (*Tib.*) ci bde(r) here refers to 'ad libitum' or to the tantric college at Vikramaśīla which went by the same name. It is possible that Kanakaśrī lived as he pleased, for although the text is unclear, it appears that he left Vikramaśīla to undertake his seven years of meditation which, having failed, gave him a free period before the arising of his dream advising him to go to Nāropa (see Note 68).
167. See Note 164.
168. King Neyapāla/Nayapāla reigned in Bhaṅgala from 1038 to 1055 AD.
169. This particular Siddhi (power) is known in Tibetan as rlung

- gom, literally 'wind walking', although to cover distances in an instant is more in the realm of magic than of body/mind control. In rlung gom as it is generally understood, distances of one month's travel are reduced to a few days' duration. Various reports differ in the degree of trance entered into by the workers. Mme. A. David-Neel in her *With Mystics and Magicians in Tibet* describes three meetings with such persons (pp.183-198), and R. von Nebesky-Wojkowitz in his *Where the Gods are Mountains* (pp.229-233) gives an account of the 'great caller' whose rhythmic steps take them from Nag mtho skyid phug Monastery in Gtsang District to Lhasa, Samye Monastery, Lhoka and back to Gtsang in two weeks. A circuit of this nature takes a "fast-moving caravan many weeks" (p.232). This Siddhi can also be known as (*Tib.*) rkang mgyogs—'fleet foot'.
170. See Note 151.
171. Linking the idea of a 'border area' with barbarianism is common in Tibetan literature, where the Tibetans say of themselves that their great distance from India (*Tib.* 'phags yul, literally 'the perfect country') is a measure of their great ignorance. (This has noticeably ceased as a sentiment since their 1959 flight from Tibet.) In Roerich's *Biography of Dharmasvāmin* (p.65) the Tibetan monk, being saluted by a Rāja (king) says, "Such a great Indian Rāja saluting a religious mendicant! Tibetans are like cattle and do not understand it!" Prior to this incident Dharmasvāmin had said (p.63), "The 'middle' as explained in the Doctrine is that 'where there is study, reflection and meditation!' A border region is characterised by the absence of study, etc." The word used by Dharmasvāmin for 'border area' is the same as that used by Tāranātha in the present text (*Tib. mtha' 'khob—Vārāṇasī* text of *Biography of Dharmasvāmin*, p.27, line 16).
172. *Tib. 'jigs med 'byung gnas (sba pa) Skt. Abhayākara (gupta).* This paṇḍit lived in the late 11th to early 12th century AD and was one of the leading thinkers of Vikramaśīla Monastery in that period. While there he acted as (*Skt.*) Upādhyāya (professor, *Tib. mkhan po*) for some time, if not of the whole edifice then of one of the many colleges (*Tib. grva tshang*). For another of Tāranātha's accounts of him see A. Chattopadhyaya, *Tāranātha's History of Buddhism in India*,

pp.313-6, Datta, B. op.cit., pp.64-7 and Bhattacharyya, B. *Niṣpanna yogāvalī of Mahāpaṇḍita Abhayākara Gupta*.

173. I have put the particle 'ta' in the name given in the text (p.77, line 1) because it appears from context to be a mis-spelling for 'Lalitavajra'. This particular Lalitavajra is of the early 11th century AD, for Tāranātha says in his *bka' babs bdun ldan* (see Datta, B. op.cit., pp.42-3) that he was a disciple of Tillipa (988-1069 AD) and this is confirmed by the present anecdote. It is unlikely that he is the same Lalitavajra to whom Tāranātha refers in his *rgya gar chos 'byung* (Sārnāth text p.176, line 13ff), for this person is said to have engaged in a 'Siddhi competition' with King Indrabhūti, in which the latter was defeated by him (Sārnāth text p.175, line 18—p.179, line 8. Also Chattopadhyaya, op.cit., pp.244-5). This places that particular Lalitavajra in the latter half of the 8th century AD and the first half of the 9th century.

That there are indeed two Lalitavajras is further suggested by Tāranātha who says that Kambalapā (identical with Lvā va pa (see Chattopadhyaya, op.cit., p.152 Note 20) gave abhiṣekha to King Indrabhūti (see Datta, op.cit., p.26). Kambalapā is also known as being one of the main gurus of Lakṣmīnkarā, the sister of King Indrabhūti. This then puts Kambalapā/Lvā va pa in the period approx. 750-850 AD. In Tāranātha's *rgya gar chos 'byung* (Sārnāth text p.179, lines 8-13) and Chattopadhyaya (op.cit., p.245), both Lvā va pa and Lalitavajra go from Uryen (Odḍiyāna— see Note 103) back to the east after the 'Siddhi competition' with King Indrabhūti, and this confirms the 'early' Lalitavajra as being from the same period as Lvā va pa. Even assuming a later descendent of King Indrabhūti, with the same name as his forebear, it would be unwise to put him as late as the 'later' Lalitavajra, pupil of Tillipa (988-1069 AD).

174. For a list of important Tibetan sources for a biography of Atīśa see the introduction to section 6 (p.397) of *Atīśa and Tibet* by Chattopadhyaya, A. In this section Nagwang Nima (*Tib. nag dbang nyi ma*) has compiled a new biography of Atīśa from various sources, including the *jo bo rje'i rnam thar rgyas pa by 'brom ston pa* and also the *jo bo rje'i rnam thar by ye shes rgya mtsho*. See also Atīśa's biographic material in Das, S.C. *Indian Pandits in the Land of Snow* especially pp.51-83. See also the *jo bo rje ldan mar me mdzad ye šes kyi rnam thar*

*rgyas pa by nag tsho tshul khriṃs rgyal ba* and also the account of his proselytisations in India and his journey (for study) to the land of gold (*Skt. Suvarṇadvīpa*)— *jo bo rje lha gcig dpal ldan a ti śas rgya gar du bstan pa ji ltar spel ba dan gser gling la phebs pa sogs kyi rnam thar*.

175. From Tāranātha's description of this land in his *History of Buddhism in India* transl. by A. Chattopadhyaya (p.330) it appears to have been in the region of what is present-day Upper Burma.
176. Tāranātha *History of...* (p.330) says that Kamboja (Kampoja) is to the east of Assam. The Daṇḍapuri temple referred to here cannot be the one to which he refers on p.186 which was in south India. The far east of India and the Archipelagos of Indonesia were at this time thriving Buddhist centres.
177. See Datta, B. op.cit., pp.81-2 for a short account of the Ācārya Ratigupta.
178. For the ritual instructions for performing the four gazes of overthrowing, subduing, conjuring and petrifying, see Snellgrove, D.L. *The Hevajra Tantra*, Vol.1 part 1, chap. XI, verses 1-7.
179. *Tib. Pad ma gar Skt. Padma-Narteśvara*. Literally, 'Lotus (Lord) of Dance'. Also known as (*Tib.*) bde gshegs kun 'dus, the 'unity of all the blessed'—see Snellgrove, D.L. *Buddhist Himālaya*, p.235. Originally a form of the Hindu divinity Śiva, whose cosmic dance shakes the earth's foundations, Padma-Narteśvara was accepted by Buddhists as a form of Lokeśvara of the Lotus Family (see Note 25). He is one of the main tutelary divinities of the so-called 'Red Hat Sect' of Tibetan Buddhism, the (*Tib.*) rnying ma pas. For representations of Padma-Narteśvara see Clark, W.E. *Two Lamaistic Pantheons*, Vol.2, pp.193, 240, 265-6. Tārā is one of his attendants.
180. A tola is an Indian weight of approx. 210 grains or .57 oz.
181. For this ritual known as grong 'jug in Tibetan, and the related ritual of consciousness transference (*Tib.* 'pho ba) see the translations by Lama Kazi Dawa-Samdup of the twofold 'pho ba text in Evans-Wentz, W.Y. (ed.) *Tibetan Yoga and Secret Doctrines* (pp.253-274).
182. See the above note.
183. *Tib. chos 'byung zhi ba Skt. Dharmākaraśānti*.
184. See Note 105.

185. *Tib. sbyin sreg Skt. Homa*. An ancient Indian Vedic concept of sacrifice in which clarified butter and various grains are ritually consigned to purified fire. This ceremony was adopted by Buddhists in India who, most probably like the Nepalese Buddhists of today, see little difference in the two paths. Tibetans, both Buddhist and Bon, utilise this ceremony, as do many other Mahāyāna sects in Asia, for example the Shingon sect of Japan. See Snellgrove, D.L. *The Nine Ways of Bon*, plate 1, for a superb photograph of two rnying ma pa lamas performing this rite in the wild mountains of Dolpo (north-west Nepal). Note the 'seed' (*Skt. Bija*) syllable, "Ram", the 'essence' of fire, inscribed on rocks around the flames.
186. That is, four years before he wrote his monumental work, the *rgya gar chos 'byung*.
187. Literally, 'the golden monastery', situated about five miles east of Shigatse town, on the southern bank of the Tsang-po (*Tib. gtsang po*) river. See Ferrari, A. *Mkyen (mkhyen) brtse's Guide to the Holy Places of Central Tibet*, pp.70 and 162.

## APPENDIX

## HOMAGE TO THE 21 FORMS OF TĀRĀ

OM! (I pay) Homage to You, Noble and Holy Tārā!  
Homage to You Tārā, O swift and courageous One,  
Whose very eyes flicker like lightning, Thou  
Born from the open flower of the lotus-face  
Of the protector of the triple world.

Homage to You whose face is filled  
With a hundred autumn moons,  
O Thou who glows with the delicate light  
Of a thousand assembled stars.

Homage to You, adorned with gold and blue lotuses  
Held in your hand,  
O Thou whose activities are generosity, perseverance,  
Austerity, tranquillity, equanimity and meditation.

Homage to You, O crest-jewel of the Tathāgata,  
Who has attained limitless victory.  
You are supported even by the Jīnas' sons, the Bodhisattvas,  
Who have gone beyond ordinary states.

Homage to You who, with the sounds "tuttara" and "hūṃ",  
Fill the sensual worlds as well as space; and you are always  
Pressing the sevenfold world beneath thy feet  
And summoning all beings before you.

Homage to You, before whom Indra, Fire-gods, Brahma,  
Wind-gods and Śiva all pay homage.  
Thou art also praised by spirits, zombies, Yakṣas,  
As well as by Gandharva sprites.

Homage to You who, with the syllables "traḥ" and "phaḥ",  
Completely destroy the distant magic implements (of enemies);  
With your right leg folded and left leg outstretched  
You trample them underfoot with a terrifying blaze.

Homage to You, O great horrific One, Tūre:  
Thou who destroys Māra's forces

And slays all opponents  
With merely a frown of your lotus face.

Homage to You, adorned with the mūdra of the three jewels,  
With your fingers held up before your breast;  
Adorned everywhere with maṇḍalas  
And thy own blazing-fierce light, O horrific One.

Homage to You, whose tiara radiates a garland  
Of joyous and splendrous lights.  
By your constant, joyous calling of "tuttāre"  
You are mistress over Māra and the phenomenal world.

Homage to You, who can summon forth  
All the protectors of the earth (and its foundations).  
Thou, by frowning and sounding "hūṃ" with a tremor,  
Can completely protect all beings from misery.

Homage to You who wear the horned moon as a head ornament,  
And who art bedecked with fiery baubles.  
From the Buddha Amitābha who is in your chignon of hair  
You are constantly bathed in light.

Homage to You who burn like fire at the end of an aeon;  
Thou, seated in the midst of a wreath of flames,  
Joyously, with right leg outstretched and left leg folded,  
You totally destroy the enemy forces.

Homage to You, who strike the earth with your hand  
And trample it with your feet.  
With a flash from your eyes, a frown from your brow,  
And the sound of "hūṃ", the seven-fold world is smashed.

Homage to You, happy, virtuous and tranquil—  
Whose activity is Nirvaṇa's sphere of calm.  
Thou who art at one with the syllables "svāhā" and "oṃ",  
Destroy all great sins.

Homage to You who, encircled by unalloyed joy,  
Smash the bodies of the enemy;  
Thou, O Tārā, who arise from the sound "hūṃ",  
Art also in the mantra decorated with 10 syllables.

Homage to You who stamps her feet with the sound "tūre",  
Thou whose essence is in the seed-syllable "hūṃ".

You can pierce Mount Meru with the mandarāva tree  
And cause the three-fold world to quake.

Homage to You who hold the moon  
Just like a veritable ocean of gods.  
By saying "Tārā" twice and "phaṭ" once  
You completely purify all poisons.

Homage to You, monarch over all the assembled gods,  
Who art upheld by gods and spirits.  
With your brilliant and joyous armour  
You resolve all troubles and nightmares.

Homage to You, with eyes huge and filled with the clear light  
Of the sun and the moon;  
By saying "hara" twice and "tuttāre" once  
You clear up all malevolent epidemics.

Homage to You, with the three truths displayed,  
O Thou with the strength which comes from within.  
Thou, most perfect One, destroyest at will  
Malignant spirits, zombies and demons.

This praise and the accompanying root mantra are the homages to  
Tārā's 21 forms.





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(References to the text of the translation are given according to the page numbers of the original text in Tibetan (provided in the left-hand margin), rather than to the pages of this book. Numbers preceded by the capital letter 'N' refer to the respective Footnote. This Index is arranged in sections in accordance with the Sanskrit, Tibetan and English alphabets respectively.)

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3\* ལྷོ་ལ་མའི་རྒྱུད་གྱི་བྱུང་ཁུངས་གསལ་བར་བྱེད་པའི་ལོ་  
རྒྱུས་གསེར་གྱི་ཕྱིང་བཞེས་བྱ་བ་བཞུགས་སོ།།

4 ལྷོ་ལ་མའི་རྒྱུད་གྱི་བྱུང་ཁུངས་གསལ་  
བར་བྱེད་པའི་ལོ་རྒྱུས་གསེར་གྱི་ཕྱིང་བཞེས་བྱ་བ། ལྷ་མ་ལ་ཕྱག་འཚལ་  
ལོ། ཚོས་ཀུན་གདོད་ནས་སྦྱོས་དང་བྲེལ་ལ་ཕྱག་འཚལ་ལོ། །ཐུགས་རྗེ་  
ཚེན་པོས་དངོས་ཀུན་ཁུབ་ལ་ཕྱག་འཚལ་ལོ། །མཐའ་དག་འགྲོ་བ་མཚོག་  
དུ་སྦྱོལ་ལ་ཕྱག་འཚལ་ལོ། །རྒྱལ་བའི་ཡུམ་གྱུར་སྦྱོལ་མ་བྱིད་ལ་ཕྱག་འཚལ་  
ལོ། །འདིར་སྦྱོལ་མའི་རྒྱུད་གསུང་བའི་ཚོག་མར་ལོ་རྒྱུས་གསུང་བ་དག་  
བསྟན་ན། རྗེན་ཚོག་མ་མེད་པའི་དུས་ཤིག་ན། །འཇིག་རྟེན་གྱི་ཁམས་  
སྣ་ཚོགས་པའི་འོད་ཅེས་བྱ་བར། བཅོམ་ལྷན་འདས་དེ་བཞིན་གཤེགས་  
པ་རྩ་ལྷེས་བྱ་བ་བྱུང་སྟེ། །དེའི་བསྟན་པ་ལ་མཚོག་དུ་གུས་པའི་རྒྱལ་

5 པོའི་བྱ་མེ་ལེ་ཤེས་ལྷ་བཞེས་བྱ་བ་ཞིག་ཡིད་དེ། དེས་སངས་རྒྱུས་དེ་འཁོར་  
ཉན་ཐོས་དང་བྱང་ཚུབ་སེམས་དཔའི་དགོ་འདུན་གྲངས་མེད་པ་དང་བཅས་  
པ་ལ་ལོ་བྱ་བ་བརྒྱ་སྟོང་གི་བར་དུ་མཚོན་པར་བྱས་ཏེ། ཉི་མ་རེ་རེ་བཞིན་  
དུ་སྦྱོགས་བརྒྱུར་དཔག་ཚད་བརྒྱ་གཉིས་ཐམས་ཅད་རིན་པོ་ཆེས་གོ་མཚམས་  
མེད་པར་བཀའ་བའི་རིན་ཐང་གི་ཚད་དང་མཉམ་པའི་མཚོན་རྫས་དག་  
བཞུགས་སོ། །དེའི་མཐར་བྱུང་ཚུབ་དུ་སེམས་བསྐྱེད་དེ་སེམས་དང་པོ་  
བསྐྱེད་པ་ཡིན་ནོ། །དེའི་ཚོད་གོ་སྟོང་རྣམས་ཀྱིས་བྱེད་དགོ་བའི་ཚུ་བ་འདི་  
ཉིད་ཀྱིས་ལུས་འདི་ཉིད་ལ་སྦྱེས་པར་གྱུར་ཏེ། བསྟན་པ་ལ་བྱ་བ་བྱེད་པར་  
སྦྱོན་ལམ་བཏབ་ན་དེ་བཞིན་དུ་འགྱུར་བའི་སྤྱིར་དེ་ལྟར་རིགས་སོ་ཞེས་བརྒྱུ་

6 བ་ལས། དྲི་ལན་མང་དུ་ཡིད་སྐྱོད་པ་ལ། མཐར་རྒྱལ་པོའི་བྱ་མོས་སྦྱས་

\* Original Tibetan text folio number on which the english translation is based.

པ། འདིན་སྐྱེས་པ་མེད་ཅིང་བྱ་མེད་མེད། །བདག་མེད་གང་ཟག་མེད་  
 ཅིང་རྣམ་རིག་མེད། །སོ་སོར་བཏགས་པ་འདི་ནི་ཡ་མ་བསྐྱེད་འཇིག་རྟེན་  
 རྫོང་ན་རྣམ་པར་འབྱུང་པར་གྱུར། །ཅིས་བྱ་བ་ལ་སོགས་པ་བརྗོད་དེ། རྐྱེས་  
 པའི་རྟེན་ལ་བྱུང་ཆུབ་འདོད་པ་ནི་མང་གི། བྱུང་མེད་ཀྱི་ལྷུས་ཀྱི་འགྲོ་བའི་  
 རོན་སྐྱོད་པ་ནི་འགའ་ཡང་མེད་དོ། །དེ་བས་ན་འཁོར་བ་མ་རྫོངས་ཀྱི་བར་  
 ཏུ་བྱུང་མེད་ཀྱི་གཟུགས་ཀྱིས་འགྲོ་བའི་རོན་བྱའོ་ཞེས་དམ་བཅས་སོ། །དེ་  
 རྣམ་པོ་བྱེ་བ་བརྒྱ་རྫོང་གི་བར་ཏུ། དེ་རྒྱལ་པོའི་སྤོ་བྱང་ཏུ་གནས་ཤིང་།  
 འདོད་པའི་ཡོན་ཏན་ལ་ཐབས་མཁས་པས་སྐྱོད་པ་ཞིན་ཏུ་ཉིང་འཇོན་  
 7 བསྐྱེད་པས། མི་སྐྱེ་བའི་ཚོས་ལ་བཟོད་པ་ཐོབ་ཅིང་། འགྲོ་བ་ཐམས་  
 ཅད་སྐྱོལ་བ་ཞེས་བྱ་བའི་ཉིང་འཇོན་བརྒྱུ་བས་སོ། །ཉིང་འཇོན་གྱུ་བ་  
 པ་དེའི་རྣམ་པས། དེ་རྣམ་ཏིན་རེ་བཞིན་ཏུ་སྤོ་བྱང་ཏུ་སྤོ་བྱེ་བའི་སོ་སོས་  
 ཅན་བྱེ་བ་བརྒྱ་རྫོང་རེ་འཇིག་རྟེན་པའི་སོ་སོས་ལས་བསྐྱེད་པ་  
 ལ་མ་བཞོན་ཀྱི་བར་ཏུ་ཟས་ཟ་བར་མི་བྱེད་དོ། །ཉི་མ་སྤྱི་པོའི་ཚེ་ཡང་དེ་  
 ཅམ་རེ་འགོད་པར་བྱེད་དོ། །དེ་རྣམ་སྤར་ཀྱི་མིང་དེ་འགྱུར་ནས། རྫོལ་  
 མ་ཞེས་བྱ་བར་གྱུར་དོ། །དེ་རྣམ་དེ་བཞིན་གཤེགས་པར་སྐྱེས་གྱུར། །རྗེ་  
 མིང་ཐུན་མེད་པའི་བྱང་ཆུབ་མངོན་ཏུ་བྱས་པ་དེ་མིང་ཏུ། མིང་རྣམ་མོ་རྫོལ་  
 མས་མཚན་པ་འབའ་ཞིག་ཏུ་འགྱུར་བར་ལྷང་བརྟན་དོ། །

དེ་རྣམ་བསྐྱེད་པའི་བྱུ་རྣམ་པར་རྒྱས་པ་ཞེས་བྱ་བ་ལ། དེ་བཞིན་  
 གཤེགས་པ་དོན་ཡོད་གྱུ་བ་པའི་ཏུང་ཏུ། རྫོགས་བཅུའི་ཞིང་རབ་འབྱུངས་  
 8 ཐམས་ཅད་ཀྱི་སོ་སོས་ཅན་རྣམས་ལ་ཉེ་བར་འཚོ་བ་ཐམས་ཅད་བསྐྱུང་ཞིང་  
 རྫོལ་བར་དམ་བཅས། བདུན་ཐམས་ཅད་རྣམ་པར་འཇོམས་པའི་ཉིང་འཇོན་  
 འཇོན་ལ་རྫོམས་པར་བཞུགས་པས་བསྐྱེད་པ་དགྲུ་བཅུའི་རྩ་རྒྱའི་བར་ཏུ་ཉིན་  
 རེ་བཞིན་ཏུ་འགྲོ་བའི་གཙོ་བོ་བྱེ་བ་བརྒྱ་རྫོང་འབྲུམ་ལྷག་རེ་བསམ་གཏན་

ལ་ཡང་དག་པར་བཞོན། རྒྱལ་རེ་བཞིན་གཞན་འབྱུང་བདག་པོ་རྟེ་བདུན་  
 བྱེ་བ་བརྒྱ་རྫོང་རེ་བདུལ་བས་སྐྱོལ་མ། གཏུང་མ། ལྷུང་མ། དཔའ་མོ།  
 ཞེས་མཚན་ཏུ་བཏགས་སོ། །

དེ་རྣམ་བསྐྱེད་པ་ཐོགས་པ་མེད་པ་ཞེས་བྱ་བ་ལ། དག་སྐྱོང་བྱི་  
 མ་མེད་པའི་འོད་ཀྱི་རྫོང་བ་ཞེས་བྱ་བ་རྫོགས་བཅུའི་དེ་བཞིན་གཤེགས་པ་  
 ཐམས་ཅད་ཀྱིས་རྫོང་རྗེ་ཚེན་པོའི་འོད་ཟེར་གྱིས་མངོན་པར་དབང་བསྐྱུར་  
 9 བས། དེ་ཉིད་འཕགས་པ་སྐྱེན་རས་གཟིགས་སུ་གྱུར་ལ། དེའི་ཚོད་བཞིན་  
 གཤེགས་པ་རིགས་རྣམས་ལ་སངས་རྒྱས་དང་བྱུང་ཆུབ་སོམས་དཔའ་  
 ཐམས་ཅད་ཀྱིས། རྫོང་ཡང་མཚུན་པའི་ལོ་ཤེས་ཀྱི་རོ་བོར་གྱུར་པ་འོད་  
 ཟེར་ཚེན་པོའི་དབང་བསྐྱུར་བས། འོད་ཟེར་རྣམས་ཀྱིས་ཡབ་ཡུམ་ཏུ་གྱུར་  
 པ་འདྲེས་པ་ལས་རྣམས་སྐྱོལ་མར་གྱུར་དེ། ལྷུན་རས་གཟིགས་ཀྱི་ཐུགས་  
 ཀུན་སྐྱུང་ནས་སངས་རྒྱས་ཐམས་ཅད་ཀྱི་དགོངས་པ་བསྐྱེད་པ་དང་།  
 སོམས་ཅན་རྣམས་འཇིགས་པ་ཚེན་པོ་བརྒྱད་དང་། བཅུ་དྲུག་ལས་སྐྱོལ་  
 པར་མང་དེདོ། །

དེ་རྣམ་བསྐྱེད་པ་བཟང་པོ་ཚེན་པོ་ཞེས་བྱ་བ་ལ་མི་གཡོ་དུགས་  
 དུང་གི་སྐབས་ནས་འབྱུང་བ་རྣམ་བཞུན་ལོ། །

དེ་རྣམ་བསྐྱེད་པ་ཨ་སར་ཞེས་པ་ལ། རྫོགས་བཅུ་དེ་བཞིན་  
 10 གཤེགས་པ་ཐམས་ཅད་ཀྱིས་དབང་བསྐྱུར་བས་སངས་རྒྱས་ཐམས་ཅད་  
 བསྐྱེད་པའི་ཡུམ་ཏུ་གྱུར་དོ། །དེ་དག་ནི་སྐོན་ཐོག་མ་མེད་པའི་དུས་སོ། །དེ་  
 རྣམ་བསྐྱེད་པ་འདི་ཉིད་ལ། རི་པོ་ཏུ་ལར་སངས་རྒྱས་བྱང་ཆུབ་སོམས་  
 དཔའ་རྣམས་གཙོ་བོ་རྫོན་ལ་སོགས་པ་གྲངས་མེད་ཅིང་། ཚད་མེད་པའི་དབྱས་  
 ལུ་འཕགས་པ་སྐྱེན་རས་གཟིགས་ཀྱིས་སྐྱོལ་མའི་སྐབས་རྒྱུད་འབྱུངས་སྐབས་  
 བརྒྱ་གསུངས་སོ། །རྗོགས་རྣམས་ཀྱི་དུས་སུ་རིགས་དྲུག་གི་སོམས་ཅན་གྱི་

དོན་དེ་གསུམ་གྱི་སྐད། གསུམ་ལྷན་གྱི་ཚེ་དེ་རྒྱལ་ནས་འབྲུམ་སྲག་དྲུག་པ་  
 བྱུང་ངོ་། གཉིས་ལྷན་གྱི་དུས་ན་དེ་ཡང་རྒྱལ་ནས་སློང་སྲག་བཙུ་གཉིས་  
 པ་བྱུང་ངོ་། དེ་ནས་ཚེ་དེ་ལྷན་གྱི་དུས་ན་སློང་མ་འདུས་བཤོ་ལོ་ཀ་སློང་  
 ཡོད་པ་འདི་བྱུང་ངོ་། འདིར་སློང་མའི་ཞལ་ནས། རྫོགས་ལྷན་ལ་སོགས་  
 11 པ་དེ་ནམས་སྲུ་རྒྱུད་ཀྱི་སློགས་བམ་མི་ཡོད་པ་མ་ཡིན་མོད། ལྷ་དང་རིག་  
 འཛིན་ནམས་ཀྱི་སར་ཀྱི་ཚེར་སློང་པས་འགྲོ་བ་གཞན་ཐམས་ཅད་ཀྱི་ཡང་  
 དོན་ཚེན་པོར་གྱུར་པ་ལ་དགོངས་པ་ཡིན་མོ། ཅེས་གསུང་། འོན་ཀྱང་  
 རྣམས་ཀྱི་གདུལ་བྱ་དུས་དེ་དག་ཏུ་ཡང་འབྱུང་བ་མི་འགལ་བའི་སྲིད་།  
 རློགས་བམ་ཡང་འབྱུང་དུ་རླུང་ལ། མཐའ་གཅིག་ཏུ་དེ་འདྲའི་ངེས་གཟུང་  
 མི་དགོས་པར་མངོན་མོ། རྒྱུད་པར་རྒྱུད་འདི་ནམས་སྲུར་ཡང་འོ་སློང་  
 ཀྱི་སློན་པས་བརྗོད་ཏེ་གསུངས་པའང་ཡིན་ཏེ། འདི་ཉིད་ཀྱི་བཤད་པའི་  
 རྒྱུད་མཐའ་འགྲོ་མགས་པའི་ཐིག་ལེ་ལས། བྱུ་འཛིན་རི་ཡི་ཚེ་མོར་ནི། །ལྟུ་  
 སེང་གེས་གསུངས་པའི་རྒྱུད། ཅེས་གསུངས་པས་སོ། འདིའི་གཏམ་  
 12 རྒྱུད་ཞལ་སྲུ་ནས་འབྱུང་བའི་འདི་ཡིན་ཏེ། དེ་ཡང་སློན་པ་འདི་ཉིད་སངས་  
 རྒྱུས་པའི་མངོན་པ་སེམས་ཅན་ལ་སློན་པར་བཞེད་ནས། བྱང་ཚུབ་ཀྱི་སློང་  
 པོ་ལ་ཞུགས་ཏེ། རྫོགས་མཚམས་ཀྱི་འོད་ཟེར་གྱིས་བདུད་ཀྱི་གནས་ཐམས་  
 ཅད་ཀྱང་པར་མངོན་པ་ན། བདུད་ཀྱི་དམག་ནམས་སློགས་པའི་ཚོ། སློང་  
 མས་བཞད་པ་བརྒྱུད་ཀྱིས་བཞད་པས་དེ་ཐམས་ཅད་ས་ལ་འབྱེད་ཞིང་  
 བརྒྱལ་བར་གྱུར་སྐད། དེ་ནས་སློན་པ་ཉིད་སློང་པའི་གཞི་གཞུང་གི་བར་གྱུར་ཏེ། བདུད་  
 ཐམས་ཅད་མ་ཐག་པར་བྱེད་པའི་ཉིད་དེ་འཛིན་གྱིས་བདུད་བཅོམ་སྟེ། རྫོགས་  
 ཡང་བྱང་ཚུབ་ཀྱི་སློང་པོ་ལ་མངོན་པར་རྫོགས་པར་སངས་རྒྱས་ནས། དེ་  
 བཞིན་གཤེགས་པ་མི་བསྐྱོད་པ་དང་གཉིས་སྲུ་མེད་པར་གྱུར་པ་ལ། ལྷ་མོ་  
 སློང་མས་མཚོན་པར་བྱས་ཏེ། དེའི་རྣམས་རྒྱུད་རྒྱས་པར་གསུངས་སོ།

13 དེ་བཞིན་དུ་རྒྱལ་བ་རིགས་དྲུག་གི་དཀྱིལ་འཁོར་རྒྱས་པར་བརྟན་ནས། རི་  
 རྒྱུད་དུ་བཤད་པའི་རྒྱུད་ནམས་མི་རྒྱལ་བར་བྱ་བའི་སྲིད། འགྲོ་བ་རིགས་  
 དྲུག་གི་སེམས་ཅན་ལ་སློན་པར་བཞེད་དེ། སངས་རྒྱས་བྱང་ཚུབ་སེམས་  
 དཔའི་ཚོགས་དང་བཅས་ནས་རི་བོ་ཏུ་ལར་གཤེགས་ཏེ། ལྷ་སྲུ་གཞོན་རྒྱུན་  
 དེ་ཟ་ལ་སོགས་པ་བྱངས་མེད་ཅིང་ཚོད་མེད་པའི་འགྲོ་བ་ལ་དབང་བསྐྱུར་  
 ཏེ། རྣམས་ཀྱི་ཐེག་པ་བཤད་ནས་དངོས་གྲུབ་ལ་བཀོད་དོ། མཐའ་སྲུག་  
 བཏོན་ཏེ་ལ་རྒྱུད་ནམས་གཏད་དེ། རྒྱུང་ལོ་ཅན་ལ་སོགས་པའི་རིག་པ་འཛིན་  
 པའི་གནས་ནམས་སྲུ་སློང་ཅིང་། མའི་འཛིན་ཏེན་དུ་རྒྱུད་ཐམས་ཅད་མི་  
 རྒྱལ་བར་བྱ་བའི་སྲིད། ལག་ན་དོ་རྗེ་རྒྱལ་པོ་ཡི་རྒྱ་རྒྱ་ཏི་ཞེས་བྱ་བར་གྱུར་  
 14 ཏེ། རྒྱུད་མཐའ་དག་སློགས་བམ་ལ་བྱིས་ནས་ཚོས་ཀྱི་མངོན་ཅེས་བྱ་བར་  
 རྣམས་ནས། དཔའ་ལོ་དང་རྣལ་འབྱོར་མ་རྣམས་ཀྱིས་ཉམས་སྲུ་ལེན་པ་ཡིན་  
 རྒྱུད། རྒྱུར་སྲུགས་ཀྱི་ཐེག་པ་དཔུགས་དཔུང་དུག་གི་བརྟན་པ་ལ། ད་  
 ལྷ་ཏེ་རུ་ཀའི་བརྟན་པ་ཡིན་པར་གསུངས་སོ། དཔུགས་དཔུང་དུག་གི་  
 རྣམ་གཞག་རྒྱུད་ཉིད་ན་གསལ་སོ།  
 རྒྱུད་པར་བརྟན་པ་འདི་ཉིད་ལ་འཛོམ་བྱ་སྲིད་དུ་སློང་མའི་རྒྱུད་  
 རི་རྣམ་བྱུང་བའི་རྒྱལ་ནི། རྒྱལ་བ་སྲུང་ན་ལས་འདས་ནས། ལོ་སྲུ་མ་  
 བརྒྱ་རྣམ་པ་ཅམ་ཉན་ཐོས་ནམས་ཀྱིས་བཀའ་བསྐྱུ་བ་གསུམ་པ་ཟེན་པའི་  
 དུས་གཞན་ཞིག་ན། ལྷ་དང་སྲུ་དང་གཞོན་རྒྱུན་དང་དེ་ཟ་དང་སྲིན་པོ་རྣམས་  
 ཀྱི་གནས་ན་བཞུགས་པའི་ཐེག་པ་ཚེན་པོའི་མངོ་སྲུ་ཐལ་ཚེ་བ་ཡང་རྒྱ་གར་  
 15 ཀྱི་ཡུལ་ཐ་དད་པ་རྣམས་སྲུ་ཕྱོན། །རང་བྱུང་གི་སློགས་བམ་རྣམས་ཀྱང་  
 བྱུང་ཞིང་གཅིག་ཅུར་དར་བར་གྱུར་ལ། དེ་དག་སློན་པ་པོ་སློང་བཅོམ་  
 ཚོས་སྲུ་བ། མི་སྲུ་བའི་ཚོས་ལ་བཟོན་པ་ཐོབ་ཅིང་། འཛམ་དབལ་དང་།  
 རྒྱན་རས་གཟིགས་དང་། བུམས་པ་ལ་སོགས་པའི་ཞལ་མཚོན་བ་རྣལ་

འགྲོར་སྤྱོད་པའི་སློབ་དཔོན་ལྟ་བུ་དང་། རོ་ཤོ་ཉིད་མེད་སྐྱོ་བའི་བདག་  
 ཉིད་ཆེན་པོ་བརྒྱན་ལ་སོགས་པ་བྱུང་ངོ་། །དེ་དག་དང་དུས་མཉམ་པར་  
 བྱ་སྤྱོད་ན་ལ་འགྲོར་རྒྱུད་གསུམ་དང་། ཐེག་པ་སྐྱོན་མེད་པའི་ཐབས་དང་།  
 བེས་རབ་ཀྱི་རྒྱུད་ཅི་རིགས་པ་དང་བཅས་པ་ཡང་དར་ཞིང་། རྗེ་རྗེ་སེམས་  
 དཔའ་དང་། གསང་བའི་བདག་པོ་ཞལ་མཐོང་བ་རྣམས་ཀྱིས་སྐལ་བ་དང་  
 16 ལྡན་པ་རྣམས་ལ་བརྟན་པས། དུས་དེའི་ཆེ་སྐགས་ཀྱི་ཐེག་པ་ཐོས་པ་ཐམས་  
 ཅད་དངོས་གྲུབ་མ་ཐོབ་པ་གཅིག་ཀྱང་མེད་སྐྱད་དེ་གར་སྤོགས་ལྷ་ག་ལར།  
 རྒྱལ་པོ་ཉ་རི་ཙཱ་འཁོར་སྟོང་དང་བཅས་པ་བྱུང་འདུག་གི་སྐྱེ་འགྲུབ་པ་དང་།  
 ཨོ་ཏེ་བི་གར་རྒྱལ་པོ་སྐྱེ་ཞེས་བྱ་བ་འཁོར་སྟོང་དང་བཅས་པ་རིག་པ་འཛིན་  
 པའི་གནས་ཐོབ་པ་དང་། རུབ་སྤོགས་མ་ལ་མར། རྒྱལ་པོ་སྟོང་དེ་མ་  
 ཞེས་བྱ་བ་འཁོར་སྟོང་དང་བཅས་པ་མི་སྣང་བར་གྱུར་པ་དང་། རྗེ་སྤོགས་  
 ཀོ་རྒྱ་ནར། རྒྱལ་པོ་ཉ་རི་ལྷ་བྱ་འཁོར་དཔག་ཏུ་མེད་པ་དང་བཅས་ཏེ། རིལ་  
 བུའི་དངོས་གྲུབ་གྲུབ་པ་སོགས་ལོ་བརྒྱའམ་ཉིས་བརྒྱ་ཙམ་གྱི་བར་དུ་སྐྱེ་བོ་  
 འབྱུང་མཁུག་ལྷག་གཅིག་གིས་དངོས་གྲུབ་ཐོབ། འོན་ཀྱང་རྟག་ཏུ་གསང་  
 བ་བསྐྱང་བའི་ཕྱིར་དངོས་གྲུབ་མ་ཐོབ་བར་དུ་གཞན་སྐྱུས་ཀྱང་སྐགས་ཀྱི་  
 17 རྒྱུད་པ་སྤྱོད་པ་ཡིན་པར་མི་ཤེས་སྐད། དེ་དག་གི་ཆོ། རྗེ་བཙུན་མ་འཕགས་  
 མ་སྐྱོལ་མ་ཉིད་ཀྱི་ཐུགས་རྗེས་མ་བསྐྱབས་པར་ཡང་ཞལ་བརྟན་ཅིང་། རྗེས་  
 སུ་གཟུང་བའི་ལོ་རྒྱུས་གསུང་བཤེས་ལས་འབྱུང་བ་མདོ་ཙམ་ཞིག་བསྟན་  
 བ།

དགྲའི་འཇིགས་པ་ལས་སྐྱབས་པ་ནི། ཨོ་ཏེ་བི་གར་རྒྱལ་པོ་རིགས་  
 ཞིག་སྤྱོད་མོས་ཆོལ་དུ་གཉིད་ཀྱིས་ལོག་པ་ན། དགྲའི་དམག་ཚོགས་གོ་  
 མཚོན་ཐོགས་པ་སྟོང་ཙམ་གྱིས་བསྐོར་བས། སྐྱབས་གཞན་མེད་དེ། རྗེས་  
 མ་ཞེས་བྱ་བ་འཇིགས་པ་བརྒྱུད་ལས་སྐྱོབ་པ་ཞིག་ཡོད་ཅེས་ཐོས་ཏེ། དེ་

ཁོ་ན་ལ་སྐྱབས་སུ་འགྲོའི་བསམ་པས། རྗེས་མའི་མཚན་ནས་བོས་གིང་།  
 རྣང་སྤུང་བས་རྣང་ཅིག་དེ་ཉིད་ལ་རྗེ་བཙུན་མ་མདུན་གྱི་ནམ་མཁམ་ཕོན་  
 18 ཏེ། ཞབས་ཀྱི་ལོག་ནས་རྒྱུང་དུག་པོ་གཡོས་པས་དམག་རྣམས་སྤོགས་བརྒྱུར་  
 རྒྱུར་ནས་རང་གི་ཡུལ་དུ་སྐྱེབ་སྐད།

སེང་གའི་འཇིགས་པ་ལས་སྐྱབས་པ་ནི། སིང་འབྲུན་ཞིག་ནགས་  
 ཆོལ་དུ་སོང་བ་ལས། སེང་གེ་མོ་བཀྲེས་པ་དང་འཕྲད་ནས་ཟ་བར་བརྟམས་  
 ཏེ།ཁར་ཐོགས་ནས་རང་གི་ཆོང་དང་ཉེ་བར་སོང་། དེར་འཇིགས་གིང་སྐྱག་  
 པས་སྐྱོལ་མ་ལ་གསོལ་བ་བཏབ་པས། མདུན་དུ་བྱུང་མེད་གིང་ལོའི་ལོས་  
 ཅན་ཞིག་བྱུང་ནས་སེང་གེ་མོའི་ཁ་ནས་དེ་བྱངས་ཏེ། བྱོད་ཁྱེར་གྱི་ཚོང་  
 འདུས་སུ་བཞག་གོ།

གྲང་པོའི་འཇིགས་པ་ལས་སྐྱབས་པ་ནི། ཡུལ་གྱི་བུ་མོ་ལོ་བརྒྱ་  
 19 གཉིས་ལོན་པ་ཞིག་མེ་ཏོག་འབྲུ་བར་ནགས་སེབ་ཏུ་སོང་བ་ན། ལུ་མི་ཞེས་  
 བྱ་བ་གྲང་པོ་ཆེ་གཏུམ་པོ་དང་འཕྲད་དེ། དེས་སྐྱ་གལ་གྱིས་བཅིངས། མཆེ་  
 བ་བརྒྱན་པར་བརྟམས་པ་ན། རྗེས་མའི་མཚན་དུན་པར་བྱས་གིང་། རྗེང་  
 ཐག་པ་ནས་གསོལ་བ་བཏབ་པས་གྲང་པོ་ཆེ་དབང་དུ་གྱུར་ཏེ། རྗེའི་སྤོགས་  
 མཐོན་པོ་ལ་བཞག་སྟེ། རྗེ་གལ་གྱིས་ཕྱག་བྱས་གིང་། ཡང་གྲངས་ནས་  
 བྱོད་ཁྱེར་གྱི་ཚོང་འདུས་ཀྱིས་གནས་སུ་ཡང་དེ་བཞིན་དུ་བྱས་སོ། དེ་ནས་  
 འདུན་ཁང་དང་། ལྷ་ཁང་དང་། རྒྱལ་པོའི་ལོ་བྱང་གི་སྐོར་ཡང་དེ་ལྟར་  
 དུ་བྱས་པས། བུ་མོ་འདི་ནི་བསོད་ནམས་དང་ལྡན་པ་ཞིག་གོ་ཞེས་རྒྱལ་  
 པོའི་བཙུན་མོར་གྱུར་ཏོ།

མེའི་འཇིགས་པ་ལས་སྐྱབས་པ་ནི། ག་འཁོན་ཆགས་པའི་བྱིམ་  
 20 ཚོང་གཅིག། རུབ་མོ་ཁང་པ་ལ་དགྲ་ཡིས་མེ་བཏང་བས། འབྲོས་པར་

བཅས་པ་ལས་མ་ཐར་པའི་ཚེ། གྱུ་སྒྲོལ་མ་གྱི་མ་དོ་སྒྲོལ་མ་ལེས་མཚན་  
ནས་བརྗོད་པས། བྱིས་ཀྱི་སྤོང་དུ་སྤྱིན་ཤིང་དུ་སྤོང་མཛེས་པ་ཞིག་ལུང་  
སྟེ། ཚར་གྱི་རྒྱན་གཉེན་གྱིང་ཅོམ་བྱིས་ཁོ་ན་ལ་བབས་པས་མེ་ལོ་ལོ།

དུག་སྐྱུལ་གྱི་འཇིགས་པ་ལས་བསྐྱབས་པ་ནི། སྤོང་བྱིས་ཀྱི་སྤོང་  
འཚོང་མ་ཞིག། དུས་ལན་གཅིག་ལུ་ཉིག་གི་དོ་གཤམ་ལྟ་སྤྱིན་པའི་ཚོང་  
དཔོན་ཞིག་སྟེ་དེ། ཚམས་སྤོང་གྱི་དུས་ན་ཚོང་དཔོན་གྱི་བྱིས་དུ་འགྲོ་བར་  
འདོད་པས། རང་གིས་བྱིས་ནས་སོང་སྟེ། ལམ་དུ་གིང་གི་རི་གཤིལ་ལ་  
ག་ཞིག་ལ་འཇུག་པ་ན། གིང་ལ་འབྲེལ་བའི་སྐྱུལ་གདུག་པས་ལུས་ལ་འབྲེལ་  
གིང་ཟེན་པའི་ཚེ། རྗེ་བཙུན་མ་སྒྲོལ་མ་དུན་པར་བྱས་པ་ཅོམ་གྱིས་དུག་  
21 སྐྱུལ་དེ་ཉིད་མེ་ཉོག་གི་འབྲེང་བར་གྱུར་ནས། ཞག་བདུན་གྱི་བར་དུ་ལུས་  
ལ་གནས་པར་གྱུར་ཏེ། དེ་ནས་སྐྱུལ་དེ་ཉིད་དཀར་པོ་དུག་དང་བལ་བར་  
གྱུར་ནས་ཚུ་པོར་ཞུགས་སོ་ཞུགས་ལྷགས་སོ།

ཚོམ་རྒྱན་གྱི་འཇིགས་པ་ལས་བསྐྱབས་པ་ནི། སྤྱི་རིམ་ཐའི་ལུལ་  
གྱི་ནང་ཚན་རྩ་རྒྱ་ལེས་བྱ་བར། ཚོང་དཔོན་གིན་དུ་སོང་སྤོང་ཚེ་  
བཞིག་ཡོད་པ། མ་རུའི་ལུལ་དུ་རྗོང་སྟོང་ཅོམ་དང་། ལྷ་མཚོག་ལྟ་  
བརྒྱ་ཅོམ་གྱིས་ཁལ་བཀལ་ཏེ་སོང་བ་ལས། ལམ་ཁར་ཚོམ་རྒྱན་སྟོང་ཅོམ་  
གནས་པའི་འགྲོག་དཀོན་པར་སྤྱིན་པས། སྤོང་དུ་སོང་བའི་ཚོང་བ་ཐམས་  
ཅད་བསད་པའི་གཞུག་རུས་པས་སྤྱིགས་ཐམས་ཅད་ཞུབ། ཚོང་བ་བརྒྱ་  
སྟོང་ནི་གསལ་གིང་ལ་བཙུགས། ཚོམ་རྒྱན་དེ་རྣམས་མའི་གཡང་ཟ་བ་  
22 སྤོང་པོ་ལྟ་བུ་ཡོད་པས། ཚོང་དཔོན་དེ་གིན་དུ་འཇིགས་ནས། མགོན་སྐྱབས་  
གཞན་མེད་པས་སྒྲོལ་མ་ལ་གསོལ་བ་བཏབ་པ་ན། སྒྲོལ་མའི་སྐྱུལ་པ་དཔའ་  
བོ་གོ་མཚོན་ཐོགས་པའི་དམག་དཔག་དུ་མེད་པ་བྱུང་སྟེ། ཚོམ་རྒྱན་དེ་རྣམས་

རྒྱང་རིང་དུ་བསྐྱད་ཅིང་གི་བསད་ནི་མེད་ཏེ། དེ་རྣམས་ཚོམ་རྒྱན་རྣམས་སྤོང་  
བའི་བྱུལ་དུ་ཚོང་པ་དེ་ཉིད་བདེ་བར་སྤྱིན་ནས་སྤོང་ཡང་མ་རུ་རྒྱར་སྟེ་བ་ལོ།

བཙོན་རིམ་ལས་བསྐྱབས་པ་ནི། རྒྱན་པོའི་དཔོན་ཞིག་གིས་རྒྱལ་  
པོའི་བང་མཛོད་ཀྱི་བྱིས་སྐྱུལ་སྟེ་སོང་བ་ན། ཚང་གི་བྱུལ་པ་ཞིག་སྟེ་དེ།  
དེ་འབྱུངས་པས་དེ་ཉིད་དུ་སྤོང་གིན་དུ་སོང་བ། རྒྱལ་པོའི་མི་རྣམས་  
ཀྱིས་རིག་སྟེ་བཟུང་ནས། བཙོན་དོང་དུ་བཙུག་ཞགས་པས་བཅིངས་སྐྱུག་  
23 བཟུལ་སྐྱ་ཚོགས་པ་སྤོང་བ་ན། གཞན་མགོན་སྐྱབས་མེད་ཏེ། སྒྲོལ་མ་  
ལ་གསོལ་བ་བཏབ་པས་འདབ་ཆགས་ཁ་དོག་རྩ་ལྟ་པ་ཞིག་ནམ་མཁའ་ནས་  
བབས་ཏེ་བྱུང་ནས་ཞགས་པ་རྣམས་ཀྱང་བཞོལ། བཙོན་ཁང་གི་སྒོ་ཡང་  
རང་བྱེ་བར་གྱུར་ཏེ། ཅི་བདེར་ཐར་ནས་རང་ལུལ་དུ་སྤྱིན་པ་ན། མི་ལམ་  
དུ་བྱུང་མེད་རྒྱན་ཐམས་ཅད་ཀྱིས་བརྒྱན་པ་ཞིག་བྱུང་སྟེ། གལ་ཏེ་བྱིང་  
རའི་དེན་དུན་མ་བྱིང་ཅག་འཁོར་དང་བཅས་པ་རྒྱན་པོའི་ལས་སྤོངས་ཤིག།  
ཅས་བྱུང་བས་རྒྱན་པོ་དེ་ཉིད་འཁོར་ལྟ་བུ་དང་བཅས་ཚོམ་རྒྱན་གྱི་ལས་  
སྤོངས་ནས་དགེ་བ་རྒྱ་ཚེན་པོ་བྱེད་པ་བྱུང་ངོ་།

རྒྱ་མཚོའི་སྐྱབས་ཀྱི་འཇིགས་པ་ལས་བསྐྱབས་པ་ནི། རྒྱ་སྤྱིགས་  
24 ཀྱི་ལམ་དུ་ཞུགས་པའི་ཚོང་བ་ལྟ་སྟོང་ཅོམ་ཞིག་གྱུ་པོ་ཆེ་གསུམ་བཟུང་སྟེ་  
གཟིངས་ཆེན་པོར་ཞུགས་ནས། རིན་པོ་ཆེའི་སྤོང་དུ་སྤྱིན་ཏེ། བྱ་གཅིག་  
ནི་རིན་པོ་ཆེས་ཁངས་པར་བྱས་སོ། ཡང་དེ་ནས་སོང་བ་ན། ཅན་དན་  
ས་མཚོག་གི་སྤོང་དང་འབྲུད་ཏེ། བྱ་གཉིས་པ་ཅན་དན་ས་མཚོག་གིས་གང་  
བར་བྱས་སོ། དེ་ནས་ལུལ་དུ་འོང་བར་འདོད་པ་ལ། རྒྱ་མཚོའི་རོར་  
བདག་རྣམས་ཁྲིས་ཏེ་རྒྱང་ཆེན་པོ་བཏང་བས་ཐག་རིང་དུ་བྱིས་ཏེ། རྒྱ་མཚོ་  
ཁ་དོག་མི་གཅིག་པ་མང་པོ་བཞུལ་བའི་མཐར། ཐ་སྤོང་དག་དུ་འབྲུགས་  
པ་ཞིག་དུ་སྟེབ། དེ་གོང་དུ་ཚོང་པ་རྣམས་ཀྱིས། ཚོངས་བ། ཞུབ་འཇུག



དབང་ལྷན་ལྷ་བཤམ་ ཉི་མཉམ་ ཀྱའི་ར་ལ་སོགས་པ་ནམས་ལ་ཉིན་མཚན་  
 ཏུ་གསོལ་བ་འདེབས་ཀྱང་མ་ཕན། ལ། དེར་གྱུའི་ཐག་པ་ཆད་དེ། རིན་  
 25 པོ་ཆེ་དང་ཚན་དན་གྱི་གྲུ་ཡང་སྟོར། གྲུ་པོ་ཆེ་ཡང་རྒྱལ་ལ་ཁད་པ་ན། དེ་  
 བ་སངས་རྒྱལ་པའི་དགོ་བསྟེན་གཅིག་ཡོད་པས། སྟོལ་མ་ཏུན་པས་ཡི་གེ་  
 བཅུ་པའི་རྣམས་སྐད་གསངས་མཐོན་པོས་བརྒྱས་པས། དེ་མ་ཐག་ཏུ་མཐུན་  
 པའི་རྒྱུད་ཀྱང་སྟེ། གྲུ་ཚུར་ལོག་ནས་རྒྱལ་གཅིག་ལ་འཇོམ་གྱུའི་སྒྲིབ་ཏུ་  
 སྟེབ་པ་ན། རིན་པོ་ཆེ་དང་ཚན་དན་གྱི་གྲུ་ཡང་རྒྱུད་གིས་ཚུར་བདས་ཏེ།  
 མཉམ་ཏུ་འཇོམ་སྟོ།

ག་ཟེའི་འཇིགས་པ་ལས་བརྒྱབས་པ་ནི། བར་ཕྱོགས་ཀྱི་གཙུག་  
 ལག་ཁང་ཞིག་ཏུ། ཉན་ཐོས་སེར་ལ་ཁོ་ན་གནས་པ་ཞིག་ཡིན་པ་ལས། དེར་  
 ཏུས་ལན་ཅིག་རྒྱལ་མོ་རེས་ཀྱི་གཙུག་ལག་ཁང་གི་ཕྱི་རོལ་ས་ལ་འཆག་ཏུ་  
 སྟོང་བའི་དགོ་སྟོང་རེ་རེ་གི་ནས། གཙུག་ལག་ཁང་དེ་ཉིད་ཀྱི་ཚོགས་པ་  
 26 འགྲིབ་པར་གྱུར་བ་ལས། རྒྱལ་ཅིག་དགོ་སྟོང་ཞིག་འཆག་སར་སྟོང་བས།  
 བ་ཟེའི་དག་ངམ་ནག་ཅིང་མི་རྣམས་པ་མཆེ་བ་གཅིགས་པ་གཅིག་ཀྱང་ནས་  
 མགོ་པོ་ནས་བཟུང་བ་ན། ཐེག་ཆེན་པ་ནམས་ལ་སྟོལ་མ་ཞེས་བྱ་བ་འཇིགས་  
 པ་བརྒྱད་ལས་སྟོབ་པ་ཅིག་ཡོད་ཅེས་ཟེར་གྱི། དེ་ལ་སྐྱབས་སུ་འགྲོའི་རྣམ་  
 བས། སྟོལ་མ་ཞེས་མཚན་ནས་པོས་སྟོ། དེར་རྣམ་ཐོན་གསོལ་ལ་གྱི་ཐོགས་  
 པ་ཞིག་ཀྱང་ནས་བ་ཟེའི་ལ་སྟོགས་པ་ན། བ་ཟེའི་དེས་དགོ་སྟོང་ལ་བཟོད་  
 པར་གསོལ་ཏེ། ས་འོག་ནས་རྣམས་ཀྱི་བྱམ་པ་སྲུ་ཏིག་གིས་གང་བ་ཞིག་  
 རྒྱུད་ནས་ཕྱིན་ནོ། དེ་སྟེན་ཆད་གཙུག་ལག་ཁང་དེར་གཞོད་པ་དེ་རྒྱན་ཆད་  
 ཏོ།

མཛེ་ནད་ཀྱི་འཇིགས་པ་ལས་བརྒྱབས་པ་ནི། དུལ་ཀུ་མ་ར་སྟེ་  
 27 ཏུར་ལས་ཀྱི་དབང་གིས་བྲམ་ཟེའི་སྟོབ་དཔོན་ཞིག་ལ་མཛེ་ནད་ཀྱིས་ཐེབས་

ནས། དེར་མན་ཚུན་གཅིག་ལ་གཅིག་འགོས་ཏེ། བྲམ་ཟེའི་ལྷ་བརྒྱ་མཛེ་  
 བད་དུག་པོས་ཟིན་པར་གྱུར། ཉེ་དུ་དང་སྐྱེན་པ་ནམས་ཀྱིས་ཀྱང་པོར་ཞིང་།  
 བྲམ་ཟེའི་གཙང་སྒྲིབ་ཚོས་ལས་ཉམས་ཏེ་རྣམས་ལས་འཚོ་ཞིང་། སྟོང་མོ་  
 ལ་སྟོད་པ་ལས། ལམ་གར་རྗེ་བཅུན་མ་འཕགས་མ་སྟོལ་མའི་དོ་སྤྱོད་གཅིག་  
 མཐོང་བས་དད་པ་སྟེས་ཏེ། བྲམ་ཟེའི་ལྷ་བརྒྱ་པོ་ནམས་ཀྱིས་གསོལ་བ་བཏབ་  
 པས། སྟོལ་མའི་ཕུག་ནས་ཚེ་སྐྱེན་གྱི་རྒྱན་བྱུང་བ་ལ་བྱས་བྱས་པ་ཚམ་གྱིས་  
 མཛེ་ནད་དེ་ཉིད་དུ་ཞི། རྣའི་ལུས་རྣམ་མཚོག་ཏུ་མཛེས་པའི་ལུས་སྲུ་གྱུར་  
 སྟོ།

དབང་པོའི་ཐོ་ཉ་པའི་འཚོ་བ་ལས་བརྒྱབས་པ་ནི། དེ་ལ་དབང་  
 28 པོ་ནི་བར་ཕྱོགས་ཀྱི་ཕྱོགས་སྟོང་ཡིན་ལ། དེའི་ཐོ་ཉ་བཞི་དྲི་ཟེའི་གདོན་  
 ཡིན། བེན་ཏུ་རྒྱལ་ཅིང་རྒྱག་སྒྲ་བཚོས་ལ་བར་དུ་གཙོད་པ་ཆེ་བ་ཞིག་ཡིན་  
 ནོ།

དེ་ལས་བརྒྱབས་པའི་གཏམ་ནི། དུལ་བཙོམ་བརྒྱག་གི་ནགས་  
 ཚོལ་ཞིག་ན། ཉན་ཐོས་ཀྱི་དགོ་སྟོང་བསམ་གཏན་པ་ལྷ་བརྒྱ་ཡོད་དེ། དེ་  
 བསམ་དགོ་པའི་ཚོས་ལ་བཙོན་པར་གནས་པ་ལས། ཏུས་ནམ་ཞིག་ན་དབང་  
 པོའི་ཐོ་ཉ་བ་བྱུང་སྟེ། ཁ་ཅིག་ནི་བྲམ་ཟེ། ཁ་ཅིག་ནི་བྱུང་མེད། ཁ་ཅིག་  
 ཞི་དགོ་སྟོང་གི་གཟུགས་བརྒྱན་ཅན་དང་། རེས་འགའ་གཞོད་སྟེན་གྱི་རྣམ་  
 པ་དུག་པོ་སོང་གི་དང་སྟངས་པོ་དང་། བར་རྣམ་ལ་སོགས་པ་འཇིགས་སུ་རྒྱུང་  
 པའི་གདོང་ཅན་མང་པོ་བྱུང་སྟེ། རེས་འགའ་ནི་སྟོགས་པ་དང་། རེས་

29 འགའ་ནི་བརྟོད་པ་ལ་སོགས་པས་འབྲིད་པར་བྱེད་པ་ན། དགོ་སྟོང་ཁ་ཅིག་  
 ཞི་དུན་མེད་དུ་སྟོང་། ཁ་ཅིག་ནི་སྟོ། ཁ་ཅིག་ནི་ཡིད་གཞན་དུ་འགྱུར་  
 ཏེ། རྒྱ་དང་གར་ཁོ་ནས་ཏུས་འདེབས་བྱས་སོ། །དེར་དགོ་སྟོང་ཞིག་

གིས་འབྲུང་པོའི་བར་ཆད་ཀྱིས་གཅོས་པར་ཤེས་ནས། ལྷ་མོ་སྐྱོལ་མ་ཞེས་  
བྱ་བ་འདིགས་པ་ཐམས་ཅད་ལས་སྐྱོབ་པོ་ཞེས་གྲགས་པས། འདི་ལ་མན་  
པར་འགྱུར་རོ་སྐྱམ་སྟེ། ཉགས་ཚལ་འདི་ནི་ལྷ་མོ་སྐྱོལ་མའི་ཡིན་ནོ་ཞེས་  
བྱིས་ནས་གིང་ལ་བཏགས་སོ། །དེ་ཙམ་གྱིས་འདིགས་པ་དེ་ཉིད་རང་ཞི་  
བར་གྱུར་ཏེ། དེ་ཐམས་ཅད་ལྷ་མོ་སྐྱོལ་མ་ལ་མོས་པས་ཐེག་པ་ཆེན་པོ་  
ལ་ཞུགས་སོ། །

དབུལ་བའི་འདིགས་པ་ལས་བསྐྱབས་པ་ནི། བམ་ཟེ་ཤིན་ཏུ་དབུལ་  
30 བ་ཞིག་ཉམས་ཐག་པས། ལམ་སྲང་ཞིག་ན་སྐྱོལ་མའི་དོ་སྐྱེ་ཞིག་འདུག་  
པ་ལ། རང་གི་སྐྱུག་བསྐྱེལ་བྱུང་རྒྱུ་གི་གཏམ་ནམས་ཞུས་པས། མཚོན་  
དེན་ཞིག་དང་ཉེ་བའི་ས་ཕྱོགས་ཞིག་བསྟན་ཏེ། འདི་སྐོས་ལ་གཏེར་སྟེད་  
པར་འགྱུར་རོ་ཞེས་གསུང་ལ། དེས་ཀྱང་བསྐོས་པས་གསེར་གྱི་བུམ་པ་  
ལུ་ཏིག་གིས་གང་བ་དང་། དབུལ་གྱི་བུམ་པ་རིན་པོ་ཆེ་སྐྱ་ཚོགས་ཀྱིས་གང་  
བ་ལ་སོགས་པ་མང་དུ་སྟེད་ནས། བདུན་བརྒྱད་ཀྱི་བར་དུ་དབུལ་བའི་སྐྱུག་  
བསྐྱེལ་བསལ་སྐྱད། ཡང་ཞིང་པ་དབུལ་པོ་ཞིག་གིས། རྗེ་བཙུན་མ་སྐྱོལ་  
མའི་མཚན་ནས་བརྗོད་ཅིང་གསོལ་བ་བཏབ་པས། བྱད་མེད་གིང་མོའི་  
གོས་ཅན་བྱུང་ནས། ཤར་ཕྱོགས་སུ་སོང་གིག་ཅེས་ཡུང་བསྟན། དེས་  
ཀྱང་ཤར་ཕྱོགས་སུ་སོང་སྟེ། བྱེ་མའི་སྟེང་ཞིག་ཏུ་ཉལ་བ་ན། དེ་ལ་བུའི་  
31 མྱ་གྲགས་པས་གཉིད་སང། དེར་ན་ལྷང་སུ་དེ་ལ་བུའི་རྒྱན་ཅན་ཞིག་རྗིག་  
པས་བྱེ་མ་རྟོ་ཞིང་འདུག་སོ། དེ་ནས་ན་དེ་ཡུད་ཙམ་གྱིས་གཞན་ཞིག་ཏུ་  
སོང་བས། ཉའི་རྗིག་པའི་བུལ་དེས་བསྐོས་པས་དང་པོར་དབུལ་གྱི་སྐོ། དེ་  
ནས་གསེར་དང་། ཤེལ་དང་། ལྷུ་ལ་སོགས་པ་རིན་པོ་ཆེ་སྐྱ་བདུན་  
གྱི་སྐོ་ནམས་བྱུང་བ་རིམ་པས་བྱེ་སྟེ། ས་འོག་གི་ཡུལ་ཞིག་ཏུ་སྐྱུང་དང་སྐྱ་  
མ་ཡིན་མང་པོའི་གཅོ་བོར་གྱུར་ནས་འདོད་ཡོན་གྱི་དགའ་བ་དུ་མ་ཉམས་

སུ་སྐོང་སྟེ། ལན་ཅིག་སའི་བྱ་གའི་སྐོ་ནས་རང་གི་ཡུལ་དུ་འོངས་པས། དེ་  
བར་དུ་རྒྱལ་པོ་རབས་གསུམ་འདས་འདུག་ཟེར་རོ། །

གཉེན་དང་བུལ་བའི་འདིགས་པ་ལས་བསྐྱབས་པ་ནི། བམ་ཟེ་  
32 ཞིག་གཉེན་མང་ཞིང་ནོར་ཆེ་བར་ཡོད་པ་ལས། ཉམ་ཞིག་ན་མི་ངས་ཆེན་  
པོ་བྱུང་བས་བྱ་དང་རྒྱུང་མ་དང་། སྐྱན་ཆེ་སྐྱད་པོ་ཞང་པོ་སོགས་ཐམས་  
ཅད་གི་སྟེ། ཡིད་ལྷུང་ན་གྱིས་ལོན་ནས་ཤར་ཆ་སེར་འོངས་སོ། ། དེ་ན་  
སངས་རྒྱས་པའི་དགེ་བསྟེན་ནམས་སྐྱོལ་མའི་དུས་སྟོན་ཆེན་པོ་བྱེད་པའི་  
སར་ཕྱིན་པས་སྐྱོལ་མའི་ཆེ་བ་ཐོས་པས། མེ་ཏོག་སྟེམ་པ་གང་གཏོར་ཏེ་  
གསོལ་བ་བཏབ། ཕྱིར་འོངས་པ་ན། རྒྱལ་པོ་ཇ་ཡ་ཅན་འདི་བུམ་བག་མར་  
ཐོབ་སྟེ་སའི་དབང་ཡུག་ཏུ་གྱུར། དེས་སྐྱོལ་མའི་སྐྱ་ཁང་བརྒྱ་ཅ་བརྒྱད་  
བཞེངས་གིང་། ཐམས་ཅད་དུ་སངས་རྒྱས་པའི་དུས་སྟོན་ཆེན་པོ་རེ་ཡང་  
བཙུགས་སོ། །

རྒྱལ་པོའི་ཆད་པའི་འདིགས་པ་ལས་བསྐྱབས་པ་ནི། ཡུལ་ཨ་ཡོ་རྒྱ་  
33 ཅེས་པར། བྱིམ་བདག་དབང་ཐང་དང་ལོངས་སྤྱོད་ཆེ་བ་ཞིག་ཡོད་པ། དུས་  
ལན་ཅིག་རྒྱུན་འགའ་ཞིག་གིས། ཡུལ་གྱི་རྒྱལ་པོ་དེས་བྱིམ་བདག་དེ་ལ་  
མི་དགའ་བར་གྱུར་ཏེ། བསྟན་འཚོལ་བ་ལ་ཞུགས་པ་ན། དེས་ཀྱང་རྒྱལ་  
པོའི་མི་མང་པོ་བྱིད་ནས་བྱིད་དེ་ཏི་རྩ་དུ་ཏིར་སོང་རོ། །དུས་གཞན་ཞིག་  
ན། དེས་ཡུལ་ཙམ་སྐྱེ་དུ་སྤྱིན་པས། ཨ་ཡོ་རྒྱ་གྱི་རྒྱལ་པོས་གུད་མི་བཞི་  
བཏང་སྟེ། བྱིམ་བདག་དེ་བཅེངས་ནས། ཨ་ཡོ་རྒྱ་དུ་བྱིད་དོ། །དེས་རྗེ་  
བཙུན་མ་སྐྱོལ་མ་དུན་བཞིན་དུ་གསོལ་བ་བཏབ་པས། ལྷའི་བྱིན་རྒྱལ་  
ཀྱིས་བྱིམ་བདག་དེའི་རྐང་པ་སྐོ་ཐེམ་ལ་བཞག་པས་གསེར་དུ་གྱུར་པ་དང་།  
བཙོན་ཁང་དུ་བཙུག་པས་དེར་ལུ་ཏིག་གི་དོ་ཤལ་གྱི་ཆར་བབས་པ་དང་།

གསལ་གྱིང་ལ་བསྐྱོན་པར་བཟས་པ་ན། གསལ་གྱིང་དེ་ཨ་མའི་གྱིང་རྫོང་  
 34 མེ་ཉོག་དང་འབྲས་བུས་བརྒྱན་པར་སོང་བས། རྒྱལ་པོ་ལ་སོགས་པ་ཐམས་  
 ཅད་ཡ་མཚན་སྦྱེས་ཏེ། འདི་ནི་ཆེས་བསོད་ནམས་དང་ལྡན་པ་ཞིག་ན།  
 ཆད་པས་བཅད་པར་ག་ལ་འོས་ཞེས་བྱས་ནས། རྒྱལ་པོའི་སྐོན་པོའི་ས་ལ་  
 བཞག་གོ། །

དེ་རྗེ་སྤང་བའི་འདིགས་པ་ལས་བསྐྱབས་པ་ནི། ལྷ་མ་ག་ལའི་ཡུལ་  
 ན་དགེ་བསྟེན་ཞིག། ཞིང་ལས་ཀྱི་མཐའ་ལ་བལྟ་ཞིང་སོང་བ་ལས་ལམ་  
 ཁ་ན་གཞོན་སྡེ་གྱི་སྟེན་ཞིག་ཡོད་པ་ལ། དགེ་བསྟེན་གྱིས་འགོ་མས་ནས་  
 སྡེ་བུ་ལས་གཞོན་སྡེ་དེ་བྱིས་པར་གྱུར་ནས། རུབ་མོ་དགེ་བསྟེན་དེ་རང་  
 གི་བྱིས་ཏེ་གནས་པ་ན། ལྷ་མ་ཁའ་ནས་གནས་ལྷགས་འབར་བ་ཉི་ཤུ་རྩ་  
 གཅིག་སྤང་སྟེ། དེར་འཕགས་མ་སྐོལ་མ་བྲན་པ་ཙམ་གྱིས་གནས་ལྷགས་  
 ཀྱི་མེ་ལྗེ་ཐམས་ཅད་མེ་ཉོག་དུ་གྱུར། དགེ་བསྟེན་རང་ཉིད། བྱ་དང་རྒྱུང་

35 མ། རྩོམ་རྩལ་སོགས་གང་ལ་ཡང་གཞོན་པ་མེད། གནས་ལྷགས་ནམས་  
 གྱང་བྱིས་དུ་ལུས་ཏེ། དེ་ཐམས་ཅད་རིག་སྤྲེལ་འཆང་བ་ལྟ་བུ་ཙམ་  
 ལ་བྱིན་པས། དེ་ནམས་ཀྱི་གྲུབ་པའི་རྩལ་ལ་ཉེ་བར་མཁོ་བར་བྱུང་སྟེ།

དོན་ཉམས་པའི་འདིགས་པ་ལས་བསྐྱབས་པ་ནི། བྱིས་བདག་ཞིག་  
 རྫོང་ཐོགས་ཏེ་ཡུལ་གཞན་དུ་སོང་། རྒྱལ་པོ་ལས་ས་གཞི་སྤང་བར་འདོད་  
 དེ། རང་གི་རྩོམ་རྩལ་སོགས་ལ་བཙུག་པར་རྟོག་རྒྱུ་ལྟར་གྱུ་བོ་ཆེར་  
 རྟུགས་སོ། །ལོ་མང་པོར་རྒྱ་མཚོའི་སྤོང་ནམས་སུ་བྱིན་པ་ལ། མོངས་  
 སྤོང་གྱི་བྱུང་བར་གང་ཡང་མ་འགྲུ་ཅིང་། ལན་ཅིག་སྟེས་དབང་གིས་གྱུ་  
 རྒྱང་གིས་བདས་ཏེ། མ་ལ་ཁ་ཞེས་བྱ་བའི་སྤོང་དེར་སྤོང་བོ། སྤོང་དེ་  
 ན་བྱུ་རུ་དང་། ཙན་དན་ས་མཚོག་ཅི་བདེར་སྤང་དུ་ཡོད་པས་མང་དུ་སྤངས་  
 བྱ་གང་བར་བྱས་ནས་འོངས་སོ། །ལམ་དུ་མ་གང་མ་སྦྱི་ཞེས་བྱ་བའི་རྒྱ་

སྟེན་ཉེ་རིགས་ཅན་གྱིས་སྤོང་ལྷག་བརྒྱན་པས་གྱུ་ཞིག་ །དེར་གྱིང་ལེབ་  
 36 ལ་འདུས་པས་རྒྱབས་གྱིས་བདས་ཏེ་འཛམ་བུ་སྤོང་དུ་སྤོང་བོ། །སྤོང་རང་  
 གི་གྲོགས་པོ་ཅུང་བཅད་པ་ན། དེ་ཡང་ལམ་དུ་སོང་བ་སྟེ་གིས་ཐོས་ནས་  
 སྤོང་བར་མེས། དེར་དོན་གང་ཡང་མ་གྲུབ་པས་ངལ་བས་སྤྲུག་བསྐྱུ་ཅིང་  
 ཡིད་མི་བདེ་བའི་ཚོ། གྲོགས་ཞིག་གིས་བསྐྱུལ་ནས། སྤོང་མ་ལ་དད་པ་  
 བསྐྱེད་དེ་གསོལ་བ་བཏབ་པ་ལས། མི་ལམ་དུ་བྱོད་རྒྱུ་ལོ་སྤྱི་ལྷན་འགྲུལ་དུ་  
 སོང་ཞིག། འདོད་པའི་དོན་ནམས་འགྲུབ་པར་འགྱུར་རོ། །ཞེས་བྱུང་བས་  
 དེ་བཞིན་དུ་བྱས་པས། རྒྱ་བོ་སྤྱི་ལྷན་འགྲུལ་ནས་སྤོང་གི་རྩོམ་རྩལ་  
 རྒྱ་མཚོར་རུབ་པ་ཐམས་ཅད་སྟེད། དེ་ནས་གྲོགས་པོ་གི་བའི་སར་བྱིན་  
 ལས་ས་ཞིག་བསྐྱོས་པ་ལས། རང་གི་རྩོམ་རྩལ་བཙུག་པ་ནམས་ཐོན། དེ་  
 ལས་རང་ཡུལ་དུ་བྱིན་ཏེ། ཙན་དན་ས་མཚོག་གི་རྫོང་དུ་མ་ཞིག་རྒྱལ་པོ་  
 37 ལ་སྦྱེས་སུ་སྤུལ་བས། རྒྱལ་པོས་གྱང་གོང་བྱིས་ཀྱི་མཚོག་ལྟ་བུ་ལོ་ནོ། །

གཞན་ཡང་དུས་སྤྱིས་སྤོང་དཔོན་སྤྱི་སྤྱུབ་པ་ལ་བསྐྱུལ་བ་དང་།  
 ཙན་པོ་མི་རྒྱའི་འདིགས་པ་ལས་ལན་གཉིས་སུ་བསྐྱབས་པ་དང་། ཐམས་  
 ཅད་མཁྱེན་པའི་བཤེས་གཉེན་མའི་འདིགས་པ་ལས་བསྐྱབས་པ་དང་། དགེ་  
 བསྟེན་བཙུན་པ་རོ་བོ་ཉིད་མེད་པ་དུག་སྤྱུལ་གྱི་འདིགས་པ་ལས་བསྐྱབས་  
 པ་དང་། སྤོང་དཔོན་སྤོང་གིས་བཏན་པ་ལ་ཞལ་བཏན་པ་སོགས་ལ་མཚན་  
 ཅན་གྱི་གཏམ་རྒྱུད་ལོན་དུ་མང་ངོ་། །

ཡང་དེ་རྗེ་འགན་དུ་གནས་པའི་ཉམ་ཐོས་སེལ་བ་གཅིག། དཔུར་  
 དུས་སྤྱི་ལྷན་འགྲུལ་ལ་བྱིན་པས་རྒྱ་སྤོང་ནེ་རྒྱུ་ལམ། ལམ་སྤོང་དུ་ལལ་གྱུ་  
 38 ཞེས་ཡོངས་སུ་གྲགས་པ། དེ་གསར་དུ་འགྲུབ་པ་ལ་བཞུགས་པས་རབ་མ་  
 རྒྱུགས་པར་རྒྱས་བྱེད་རོ། དེར་ཐོག་ཆེན་པ་ནམས་ལ་སྐོལ་མ་ཞེས་བྱ་བ་  
 རྒྱའི་འདིགས་པ་ལས་སྤོང་པ་ཡོད་ཅེས་གྲགས་སོ་སྟེ་མ་ནས། སྤོང་མ་ཞེས་



ཅད་དཀོན་མཆོག་ལ་དད་པར་བྱས། ལྷ་མོ་ལྷ་མ་དང་། ལྷ་འོ་རྒྱལ་པོ་  
 43 རབ་དྲུ་དགའ་བཞེས་བྱ་བ་དབང་དྲུ་བརྟུས་ཏེ། ཡིན་ཐམས་ཅད་དེས་རྫོང་  
 བར་བྱེད་དོ། །མི་གཡོ་བའི་རིག་སྐྱེས་ལ་བརྟེན་ནས་སྐྱེ་འབྱུང་འབྱུང་  
 རྟེ། དཔག་ཚད་བརྟུ་གཉིས་ཁོར་ཡུག་དྲུ་རིན་པོ་ཆེའི་རྫོན་ཤིང་དང་། རུ་  
 བ་དང་། ཁང་བཟང་དང་། ལྷ་དང་། ལྷ་མོ་ལ་སོགས་པ་རྣམས། ལྷ་གན་  
 རྗེའི་རིགས་སྐྱེས་ལ་བརྟེན་ནས། བརྟེན་པ་ལ་སྤང་བ་སྤྱོད་ཅམ་ཚར་  
 བཅད། ལོ་མང་པོར་པ་རོལ་དུ་སྦྱིན་པའི་ཚོས་བརྟེན་ནས། ཉེ་དུ་གའི་  
 རིགས་སྐྱེས་ཀྱི་མཐུ་ལས་ནམ་མཁའ་ལ་གྲུ་གྲུར་གཤེགས་ཏེ། ལྷ་དང་ལོ་  
 ཅན་དུ་ལྷས་དེ་ཉིད་ཀྱིས་བཞུད་དོ། །

དེས་གསང་སྐྱེས་བརྟེན་པའི་སློབ་མ་ནི། སློབ་དཔོན་ཉེ་ལ་རྫོང་  
 ར་གཅིག་ལུ་ཡིན་ཏེ། འདི་ཡང་སློབ་དཔོན་སྤྲུམ་དང་མངོད་པ་འབྲུ་བ་ལས།  
 44 འདིས་ནི་ཁོ་པོའི་རྒྱལ་པོ་རྟ་མགོན་གྲུབ་སྟེ། མིན་པོའི་འཛིག་ཉེན་དུ་ལྷས་  
 མ་སྤངས་པར་བཞུད་དོ། །སློབ་དཔོན་དེ་གཉིས་ནི་བཅའ་ཟེ་ས་ར་ཉ་དང་  
 དུས་མཉམ་པ་ཅམ་ཡིན་ནོ། །སློབ་དཔོན་དེ་ལ་རྒྱད་བཞི་པོ་དེ་རྣམས་འཕགས་  
 པ་སྐྱེས་ཀྱིས་ལྷས་ཏེ། སློབ་དཔོན་འདིས་ནི་རིག་སྐྱེས་དེ་ཐམས་ཅད་  
 གྲུབ་པ་ཡིན་ནོ། །དེས་ལྷ་ལྷ་དེ་མ་ལ་བཞད། དེས་སྐྱ་གཅན་འཛིན་བཟང་  
 པོ་རྒྱུང་བ་ལ་གདམས་ཏེ། སློབ་དཔོན་འདི་ནི་དམངས་རིགས་ལས་རབ་  
 དྲུ་བྱུང་བ། རིག་པའི་གནས་སྤུ་ལ་བྱུང་ཞིང་། ཐོག་པ་ཆེ་རྒྱུད་གི་རྗེ་རྫོང་  
 ཐམས་ཅད་མཁྱེན་པ་ཞིག་ཡིན་ལ། འདིས་འཕགས་པ་སྐྱེས་ཀྱི་གཞུང་  
 རྣམས་ལས་ཀྱི་ལྷས་གཅིག་དྲུ་བརྒྱུ་ལ་བརྟེན་པའི་བརྟེན་བཅོས་ཨ་སྐ་  
 གརྐ་ཞེས་བྱ་བ་བརྟེན་གསུང་། འདིས་རྫོང་པའི་སློབ་སྐྱེས་སྐྱེས་ཅན་

45 ཐམ་ཞེས་བྱ་བ་སྐྱེད་སྤུང་སྟེ། སངས་རྒྱས་ཀྱི་བརྟེན་པ་ལ་བཀོད། ཉན་  
 ཐོས་མང་པོ་རྫོང་པས་ཐམ་པར་བྱས་ཏེ་ཐོག་ཆེན་ལ་བརྟུག། རང་ཉིད་ཀྱི་

སློབ་མའི་རིག་སྐྱེས་ལ་བརྟེན་ཏེ། གཞོད་རྫོན་མོ་གྲུབ་ནས་སའི་ག་གི་  
 གཏེར་སྤུང་ཞིང་། རྣམས་ནང་སློང་པ་རྣམས་སྤུ་ཡང་དག་སློང་སློང་སྤྱུག་  
 རེའི་འཚོ་བ་རྫོང་རྣམས་སྤྱད། མཐར་ཡུལ་རྫོང་གོ་ཁར་སྐྱེ་འདས་སོ། །དེ་  
 ཡང་འབྲེལ་བ་ཆོག་གསལ་ལས། ལྷ་སྐྱེས་སྐྱེ་གཅན་འཛིན་བཟང་པོའི་ཞལ་  
 སྤྲུམ་དང་བཅས་འཕགས་པ་རྣམས་ཀྱང་རྗེས་སྤུ་བརྟེན་པ་དང་། ཞེས་གསུང་  
 བའི་སྐྱ་གཅན་འཛིན་བཟང་པོ་དེ་ཡང་འདི་ཁོ་ན་ཡིན་པས། བཅའ་ཟེ་ཆེན་  
 པོར་འདོད་པ་ནི་སྦྱོན་སྤྱུལ་སོ། །དེ་ཡན་ཚད་རྒྱུད་དེ་རྣམས་སྐྱེས་པམ་  
 46 ཡང་གཅིག་ལུ་ཁོ་ན་ཡིན་ལ། བརྒྱད་པ་རང་གཉིས་སྤུ་ལྷས་པ་མེད་གསུང་  
 དོ། །དེས་སློབ་དཔོན་རྩ་ལ་ཤེས་ལ་གདམས། དེས་ཁ་ཆེ་རྣམས་རྩ་དུ་སྤུ་  
 ལ་ལ་གདམས། དེས་རྣུ་གཅི་ཏུ་ལ་གདམས། དེ་རྣམས་ཀྱི་ལོ་རྒྱུས་མི་  
 གསུང་། དེས་ཉི་མ་སྐྱས་པ་སོགས་ལ་གདམས།

དེ་ལ་ཉི་མ་སྐྱས་པ་ནི། ཁ་ཆེའི་ཡུལ་དུ་སྐྱེ་འབྱུངས་སྐྱེ་བ་བདུན་  
 དུ་སློབ་མའི་སྐྱེས་པ་པོ་ཡིན་པར་གྲགས་ལ། སྐྱེ་བ་དེ་ཉིད་ལ་རྫོང་ཞིང་རྒྱུང་  
 དུ་ནས་རིག་པའི་གནས་མཐའ་དག་ལ་མཁའ་པ་ཞིག་ཡོད་པ་ཡུལ་དུས་  
 སྤུ་སློང་སྟེ། རབ་དྲུ་བྱུང་བས་སྐྱེས་ཀྱི་རིམ་ལྷགས་ལ་བརྟེན་ནས། ཐོག་  
 པ་ཆེན་པོའི་མདོ་རྗེ་མཐའ་དག་ལ་མཁའ་པར་བྱས་སོ། །སློབ་དཔོན་རྣུ་ག་  
 མི་ཏུ་ལ་སློབ་མའི་དབང་བསྐྱར་བ་ལྷས་ཏེ། ལྷུང་སློབ་མའི་རྒྱུད་བརྒྱ་ཅ་

47 བརྒྱད་མཁྱེན་པར་གྲགས། སློབ་དཔོན་འདིས་སློབ་མ་འབྲུང་བའི་རྒྱུད་  
 ལ་བརྟེན་པའི་སྐྱེས་ཐབས་དང་། དཀྱིལ་འཁོར་གྱི་ཚོག་ལ་སོགས་པ་གཞུང་  
 བརྟུ་གསུམ་ཅམ་མངོད་ཅེས་ཟེར་དོ། །སློབ་དཔོན་འདི་ནི་སློབ་དཔོན་སློབ་  
 བརྟེན་གྱི་སློབ་མ་ཅན་གོ་མི་དང་དུས་མཚུངས་པ་ཅམ་ཡིན་ནོ། །དེས་ན་  
 ད་ལྟར་འཛིགས་པ་བརྒྱད་སློབ་ཀྱི་བརྟེན་པ་བྱིན་སྐབས་ཅན་དུ་གྲགས་པ་  
 འདི་ཡང་ཉི་མ་སྐྱས་པ་གཞན་ཞིག་གིས་ནི་ཡིན་དུ་རྒྱུང་མོད། སློབ་དཔོན་

འདིས་མཛད་པ་མ་ཡིན་པར་གཤམ་པར་བྱའོ། ། འདི་ཡི་སློབ་མའི་གཙོ་བོ་  
 རི་ཐམས་ཅད་མཁྱེན་པའི་བཤེས་གཉེན་ཡིན་ཏེ། གཞན་ཡང་སློབ་མའི་  
 རིག་སྒྲགས་གྲུབ་པའི་སློབ་དཔོན་དཔག་ཏུ་མེད་པ་བྱུང་ངོ་། ཐམས་ཅད་  
 མཁྱེན་པའི་བཤེས་གཉེན་གྱིས་རྣམ་མི་ཏུ་ལ་གདམས། དེས་ཏ་བྱ་ག་ཏ་མི་  
 48 ཏུ་ལ་གདམས། དེས་སློང་ལ་སློང་པ་རྣམས་མི་ཏུ་ལ་གདམས། དེས་སྤྱི་ལ་  
 ར་སྤྱི་ཏུ་ལ་གདམས་ཏེ། འདི་མི་སློབ་པའི་རྗེ་དང་དུས་མཚུངས་པ་སྟེ།  
 དེ་ཡན་ཚད་དུ་བརྒྱན་པ་མ་ཚད་པར་བྱུང་ཅེས་སྟོན་གྱི་སློབ་དཔོན་རྣམས་  
 གྱི་རབས་དང་། གཏམ་གྱི་ཚིག་བཅད་ལས་འབྱུང་ཅེས་གསུང་ངོ་། །

དེ་དག་གི་སྐབས་སུ། སློབ་དཔོན་བརྒྱན་ལ་འཛིགས་པ་བརྒྱན་  
 ལས་བསྐྱབས་པའི་ལོ་རྒྱུས་ནི། རྒྱ་གར་སློབ་སྦྱོངས་སུ་སློབ་དཔོན་དི་ཀ་ཙམ་  
 ཞེས་བྱ་བ་སློམ་བཙུན་སྟེ་སློབ་འཛིན་པ་ཆེན་པོ། གཤམ་རྗེ་གཤེད་དང་།  
 སློབ་མ་འབྱུང་བའི་རྒྱད་འདི་ཉིད་ལ་བརྟེན་པའི་རིག་སྒྲགས་གྲུབ་པ་ཞིག་  
 ཞེ། དེས་སློབ་སྦྱོངས་པའི་དུས་ལུ་ལུ་སྟེགས་ཀྱི་བམ་ཟེའི་སློབ་དཔོན་  
 49 ག་ལུ་རྗེ་ལ་ཞེས་པ་དང་ཚོད་པ་བྱས་ཏེ། ལུ་སྟེགས་པམ་པས། དེའི་སློབ་  
 ལུ་ཐམས་ཅད་སངས་རྒྱས་པས་སྐྱངས་སོ། ། དེ་ནས་སློབ་དཔོན་དེ་གཙུག་  
 ལག་ཁང་དུ་དགེ་སློང་རྣམས་དང་རྣམ་ཅིག་ཚོས་སྟོན་གསོལ་བའི་ཆེ། ལུ་  
 སྟེགས་རྣམས་ཀྱིས་གཙུག་ལག་ཁང་ལ་མེ་བཏང་བ་ན། སློབ་དཔོན་གྱིས་  
 རྗེ་བཙུན་མ་ལ་གསོལ་བ་བཏབ་པས། རྗེ་བཙུན་མ་ནམ་མཁའི་དབྱིངས་  
 ལུ་བྱོན་ཏེ། རྣམ་མཁའ་ལས་རྒྱ་བོའི་རྒྱན་དངོས་སུ་བབས་ནས་མེ་ཞི་བར་  
 ལྷུར་ཏོ། ། ཡང་སློབ་དཔོན་ལ་མ་ར་སིང་ཏ་བྱ་བ། རྒྱལ་པོའི་ཡིག་མཁན་  
 རབ་ཏུ་བྱུང་བ། ཐེག་པ་ཆེ་རྒྱུད་གི་མངོན་པ་སྤྱོད་པ་ཞིག། སློབ་མ་འབྱུང་  
 བའི་རྒྱད་ལ་བརྟེན་ཏེ། འཕགས་མ་སློབ་མ་ལ་ལུགས་དམ་དུ་མཛད་པ་ཞིག་

ཡིན་མོ། དེས་རྒྱ་སྟེགས་མ་ལ་མའི་ལུ་ལུ་གནས་གཞི་བྱས་ནས་བཞུགས་  
 ཏེ། མངོན་པ་སློབ་པ་ལྟ་བུ་ཅམ་ལ་ཚོས་མངོན་པ་སྟོན་ཅིང་། ལོ་ཉི་  
 50 ལུ་ཚ་བཞིའི་བར་དུ་གནས་དེ་ཉིད་དུ་བཞུགས་སྐད། དེ་དག་ཐམས་ཅད་  
 དུ་མངོན་པ་ལ་སློབ་སྦྱོང་བ་ལྟ་བུ་ཅམ་གྱི་འཁོར་གྱིས་བསྐྱོར་ནས་ཡོད་པ་  
 ལས། དུས་ལན་ཅིག་སྟེགས་དེ་ན་ནག་སྟེགས་ཀྱི་སྤྱི་རྒྱལ་པོ་ལ་ལི་ཏེ་ཞེས་  
 བྱ་བ་ཡོད་ཏེ། དེས་སློབ་ཏུ་ཆར་བྱག་པོ་མི་བཟད་པ་པོ་སྟེ། ཆར་རྒྱ་  
 ལས་རྒྱ་བོའི་རྒྱན་རྒྱ་སྐྱུང་ལ་ལུ་ན་ཅམ་བྱུང་སྟེ། སློབ་དཔོན་གྱི་གནས་གཞི་  
 དང་། སྤོང་ཁྱེར་མང་པོ་ཁྱེར་ལ་ཁད་པ་ན། སློབ་དཔོན་གྱིས་རྗེ་བཙུན་  
 མ་སློབ་མ་ལ་གསོལ་བ་བཏབ་པས། གནས་གཞི་སྤོང་ཁྱེར་ལུ་ཏ་ང་ལ་ན་  
 དང་བཅས་པ་ལ་རྒྱ་དེ་ཉིད་གཡས་སྐྱོར་དུ་བསྐྱོར་མང་དུ་བྱས་ནས། མཐར་  
 རྒྱ་བོ་ཆེན་པོ་གཞན་ཞིག་ལ་བབས་པ་ན། ལུ་དེ་ཉིད་རང་གི་གནས་དང་།  
 ཏུ་རྒྱ་འདི་སྤོང་ཁྱེར་རྒྱུད་དུ་ཞིག་ཁྱེར་ངོ། ། སློབ་དཔོན་དེ་ལ་སློབ་མས་  
 51 མངོན་བརྗོད་ཀྱི་བརྒྱན་བཙུན་གྱིས་ཤིག་ཅེས་ལུང་བརྒྱན་པས་འཆི་མེད་  
 མཛོད་བརྟམས། འདི་ད་ལུ་འདི་བར་དུ་ཡང་རྒྱ་གར་ན་སྤྱི་ནང་གཉིས་ཀ་ལ་  
 བེན་ཏུ་དར་བར་ཡོད་ངོ། ། འདི་རྒྱལ་པོའི་ཡིག་མཁན་ཡིན་ཅེས་པའི་རྒྱལ་  
 པོ་ནི་བོ་བྱི་ཀམ་དེ་ཏུ་ཡིན་པར་གྲགས། ཡང་སློབ་དཔོན་ལུ་མེད་གེ་ཞེས་  
 བྱ་བ་རྟེན་དགེ་བརྟེན་དུ་བཞུགས་པ། ཐེག་པ་ཆེ་རྒྱུད་གི་མངོན་སྟེ་དང་། མངོན་  
 པ་ལ་ཆེར་མཁས་པ། ཁ་ཆེའི་ལུ་ལུ་རྒྱལ་པོ་ཉི་དམ་དེ་བཞེས་བྱ་བའི་  
 རྣམ་ལུ་ལུ་བ། ཆོས་སྤྱོད་པ་ཞིག་ཡིན་ཏེ། དེ་ཁ་ཆེ། ལ་ཏོར། མ་རུ་  
 རྣམས་སུ་རྒྱལ་པོ་དང་། ཁྱིམ་བདག་དང་། བམ་ཟེ་སྤྱོད་གསལ་དང་པར་  
 བྱས་ནས། སངས་རྒྱས་པའི་སྤྱོད་ལྟ་བུ་ཅམ་བཞེད་སོ། ། ཁ་ཆེ་  
 དང་ཉེ་བའི་ལུ་ལུ་ག་རྗེ་མི་ལ་སོགས་པར་ཆོས་མང་དུ་བཤད་པས། ཏུ་རྒྱ་སྐྱ་  
 52 རྣམ་གཞིག་གི་ལུགས་པམ་ཆེར་རུབ། རྣམ་གཞིག་གི་རྒྱལ་པོ་ཞིག་གིས།

སློབ་དཔོན་བཙུག་ཏུ་བཟུང་སྟེ། རྒྱུད་དཀོན་མཚོག་ལ་སྐྱབས་སུ་འགྲོ་བ་  
 བཏང་སྟེ། རྩ་སློབ་ལུགས་བྱེད་ན་ལེགས། མི་བྱེད་ན་གསེད་དོན་ལེགས་པ་  
 ལས། སློབ་དཔོན་གྱིས་སློབ་ལ་བབ་ཀྱང་དཀོན་མཚོག་ལས་གཞན་དུ་སྐྱབས་  
 གནས་མེད་དོན་ལེགས་བརྗོད་པས། རྩལ་སློབ་བཅུག་སྟེ་བཙུག་དོང་མི་བཟང་  
 བར་བོར་བས། སློབ་དཔོན་གྱིས་རང་གི་ལུགས་དམ་གྱི་རྩ་སློབ་མ་ལ་གསོལ་  
 བ་བཏབ་པས་རྩལ་སློབ་དེ་མེ་ཏོག་གི་ལུག་བཟུང་དུ་སོང་། རྩ་སློབ་མས་  
 གྱིས་བཙུག་ཁང་དུ་མེ་ཏོག་དང་། ཅན་དན་གྱི་ཕྱེ་མའི་ཆར་ཆེན་པོ་ཕབ།  
 རོལ་མོའི་རྩ་ཆེན་པོ་བསྐྱབས་པས། ཏུ་རུ་སློབ་རྒྱལ་པོས་རྩ་རུ་འོངས་པ་  
 53 ག་རྩལ་སློབ་མེད་པར་མཐོང་སྟེ། ཡང་རྩལ་སློབ་གཞན་ཞིག་བཅུག་  
 པས་དེ་ཡང་མེ་ཏོག་གི་སྟེང་བར་གྱུར། དེ་རྩལ་སློབ་སློབ་བཟུང་མེ་ཏོག་  
 གི་སྟེང་བར་སོང་བས། རྒྱལ་པོ་ཡ་མཚན་རྩལ་ཏེ་མཚོན་གནས་སུ་བཟུང་  
 རོ། འོན་ཀྱང་དེར་དམ་བའི་ཚོས་དར་པ་མ་རྣམས་པས། ལུགས་འབྱུང་  
 གས་ཁ་ཆེར་བྱོན་ནོ། ཡང་སརྩ་མི་བྱ་ཞེས་བྱ་བ་བྱེ་བལ་དུ་སློབ་པའི་སློབ་  
 དཔོན་ཆེན་པོ་ཞིག་ལ་མནལ་ལམ་དུ། ལུབ་པ་ཆེན་པོ་འཁོར་བཅས་ཀྱི་དུང་  
 ག་རྩ་སློབ་སློབ་མོ་ཞིག་འདུག་སྟེ། དེ་ན་རེ་འབྲིང་ཐེག་པ་ཆེན་པོ་ལ་ལེགས་  
 པར་སློབས་ཤིག་གསུང་། དེས་ཁ་ཆེར་བྱོན་ཏེ། ཐེག་ཆེན་མདོ་རྣལ་ས་  
 ཀྱི་ཚོས་ལུགས་མང་དུ་ཉན། རྩ་བཅུན་མ་སློབ་མ་ལ་ཡི་དམ་དུ་མཛད་པས།  
 ཤེས་རབ་ཀྱི་པ་རོལ་དུ་སླིན་པ་ཉན་པའི་ཡུལ་མི་རྟེན་ནས། ཡུལ་དུས་  
 54 ག་སློབ་དཔོན་གྲོལ་སྟེ་ཞེས་བྱ་བ་ཤེས་རབ་ཀྱི་པ་རོལ་དུ་སླིན་པ་འཆད་པ་  
 ཡོད་ཅིས་ཐོས་ཏེ། ཡུལ་དུས་སུ་ཆས་པ་ལས་ལམ་དུ་ཆོམ་རྒྱུན་གྱིས་བཟུང་  
 སྟེ། རྩ་སློབ་དུན་ལ་མི་བསད་པའི་ཐུག་དོན་མོས་མཚོན་དགོས་པས། དེའི་  
 རྩལ་བཟུང་དོན་ལེགས་ཟེར་རོ། དེར་རྩ་སློབ་དུན་ལ་གནས་དུར་འབྲིང་རྩ་སློབ་དེར་  
 སློབ་པ་ན། རྩ་བཅུན་མ་སློབ་མ་ལ་གསོལ་བ་བཏབ་པས་རྩ་སློབ་པའི་རྟེན་དེ་

དུམ་བུ་མང་པོར་རང་གས་སོ། དེར་ཚོམ་རྒྱན་རྣམས་ཀྱང་སྐྱབས་ཅིང་བྱོས།  
 སློབ་དཔོན་ཐར་རོ།།

ཡང་སློབ་དཔོན་སུ་རྩ་ཤེས་བྱ་བ། འདུལ་བ་འཛིན་པ་ཆེན་  
 པོ། གང་དུ་སློབ་མ་འབྱུང་བའི་རྒྱུད་ལ་བརྟེན་ཏེ་ལུགས་དམ་དུ་མཛད་པ་  
 ཞིག་ཡིན་པ། ལན་ཅིག་ཡུལ་དུས་ནས་རྣམས་སློབ་ཀྱི་རྒྱུད་རྩལ་སོང་  
 55 བ་ལས། མཐར་འཇུག་ཞིག་དུ་གཞུག་ལག་ཁང་བྱས་ཏེ། ཚོས་བསྟན་  
 པས་དགེ་སློང་གི་སྟེ་ཡང་མང་དུ་རྒྱུགས། ཏེ། དེ་ན་གར་ལོག་གི་དཔོན་  
 མང་དུ་ཡོད་པས་མགོ་བྱེད་གོས་དམར་ཅན་དེ་རྣམས་ཀྱིས་བདག་ཅག་ལ་  
 གནོད་པར་འོང་གི། འདི་ཐམས་ཅད་བཟུག་པར་བྱའོ། ཞེས་སྐང་པོ་ཆེ་  
 སུམ་བུ་ཅོམ་གྱི་དམག་འོངས་སོ། དེར་སློབ་མ་ལ་གསོལ་བ་བཏབ་པས།  
 དམག་འོང་བའི་སློབ་སུ་རྩ་གཏོར་ཅིག་གསུང་། དེ་རྩལ་བྱས་པས་སྐང་  
 པོ་ཆེ་ཐམས་ཅད་ཤིན་དུ་འཛིགས་ཤིང་སྐྱབས་པས་སུས་ཀྱང་ཁ་ལོ་མ་རྣམས་  
 པར་རང་གནས་སུ་ཁྱེར་རོ།།

ཡང་སློབ་དཔོན་བཟུང་དུ་སློབ་ཞེས་བྱ་བ་རྩ་རུ་འོངས་པོ་མཛད་  
 པ་ཞིག་ཡོད་པ། རྩ་བཟུལ་ཞིག་ལ་བྱོན་པས་སྐང་རྩལ་ཞིག་ན་རྩལ་གི་ཆང་  
 56 མང་དུ་ཡོད་དེ། སློབ་དཔོན་གྱིས་གཏམ་བྱིས་པ་ན། རྩལ་རྣམས་ཀྱིས་  
 ཉིན་རེ་བཞིན་སྐང་ཁྱེར་གྱི་མི་མང་པོ་ཡང་ཟ་བར་བྱེད་ན། སློབ་ཆགས་  
 བ་མོ་གཞན་རྩ་ཅོས་ཞེས་ཞེས་ཐོས་པས། རྩལ་རྩལ་པོ་སློབ་ཏེ། ལམ་  
 དུ་སོང་བ་ལས་རྩལ་རྣམས་ཐམས་ཅད་སློབ་དཔོན་གྱི་ཐོག་དུ་བྱུང་བ། སློབ་  
 མ་ལ་གསོལ་བ་བཏབ་ནས། རྩལ་སློབ་པའི་རྒྱུ་གཏོར་བས་རྩལ་དེ་རྣམས་  
 ཞེ་བའི་སེམས་དང་རྩལ་པར་གྱུར་ཏེ། རྩལ་ཆད་སློབ་ཆགས་ལ་གནོད་པ་  
 མི་བྱེད་པར་ཁ་ཟས་བཅད་དེ་དུས་ལས་འདས་པས་རྩལ་སློབ་པའི་རྟེན་གས་  
 སུ་མེ་ཏོག་གི་ཆར་ཆེན་པོ་བབས་སོ།།





གནས་སུ་འགོ་བར་བཞུགས། ས་འོག་གི་ལམ་ནས་རྩ་མིན་གྱི་གནས་སུ་འགོ་  
 བར་བཞུགས། རྒྱ་མཚོའི་ལམ་ནས་ལྷུང་གནས་སུ་འགོ་བར་བཞུགས། ཞེས་  
 ཟེར་བ་ལ། དེ་དག་ལས་གང་འདོད་པ་ཞིག་སྐྱེས་ན་འགྲུབ་པར་འགྱུར་བ་  
 62 ལས། ལྷུབ་པ་པོ་སློབ་ཏུ་ལྟེ། དེ་དག་མི་འཚེས་གྱིས། བདག་ལ་རིན་པོ་  
 ཚེའི་གཏེར་གྱིན་ཅིག་བྱས་པས། དེ་ན་མེ། འོ་ན་རི་པོ་སློབ་པོར་གཤེགས་  
 འཚེས་ཟེར་ནས་རྒྱད་ཅིག་གིས་དེར་སློབ་སྟེ། རིན་པོ་ཚེའི་གཏེར་ཚེན་པོ་  
 བརྟན་ཅོ། དེ་ཇི་སྲིད་འཚོའི་བར་དུ་རྒྱལ་པོ་ཚེན་པོ་ལས་ཀྱང་ཡོངས་སྤྱོད་  
 ཚེ་བར་གྱུར་རྒྱན།

ཡང་སློབ་མའི་རྒྱབ་པ་པོ་ཞིག། སིང་བེམ་པ་ལའི་ཙ་བ་ཞིག་ཏུ་  
 རྟགས་བརྒྱའིང་འདུག་ལ། ལན་ཅིག་ཐོ་རངས་ཀྱི་དུས་ན། རང་གི་མདུན་  
 དུ་སློབ་མེད་པའི་ལམ་སྲང་ཞིག་མཐོང་ངོ། དེར་ཞུགས་ཏེ་ཕྱིན་པ་ལས།  
 བཅའ་ཞིག་ན་ནགས་ཚེས་ཡིད་དུ་འོང་བའི་དབུས་སུ། གསེར་གྱི་ཁང་པ་ཞིག་  
 མཐོང་། དེར་ཞུགས་པས་གནོད་སྐྱོན་ན་ཇ་ཀུ་བ་རའི་གཡོག་མོ་གནོད་

63 སྐྱོན་མོ་ནག་མོ་ཞེས་བྱ་བ། རྒྱན་ཐམས་ཅད་ཀྱིས་བརྒྱན་པ། ལུས་ཁ་དོག་  
 མ་རེས་པ་ཞིག་འདུག་སྟེ། དེ་ན་མེ། ལྷུབ་པ་པོ་རྒྱུར་ཕྱོན་བརྒྱུད་ལེན་འདི་  
 གསོལ་ཞིག་ཞེས་བྱས་པ་བརྒྱད་ཀྱིས་གང་བ་ཞིག་ཕྱིན་ཅོ། ལྷ་བ་གཅིག་  
 ཏུ་དེ་འཇུངས་བས་སྐྱེ་འཚེ་མེད་པའི་ལུས་སུ་གྱུར་ཏེ།

ཡང་དགེ་བསྟེན་དད་པ་ཅན། སློབ་མ་ལ་ཡིད་མ་དུ་བྱེད་པ་ཞིག་  
 ལམ་དུ་ཕྱིན་པས་ཁབ་ལེན་གྱི་རལ་གྱི་ཞིག་རྟོན་དེ། སློབ་མའི་རྟགས་བརྒྱ་  
 བཞིན་དུ་ཕྱིན་པས་རལ་གྱི་ལས་དུ་བ་འབྱུལ་ལོ། ཡང་བརྒྱས་པས་མེ་འབར་  
 རོ། དེ་ནས་དེ་ཡིད་ལ་རི་རྩུར་འདོད་པའི་གནས་སུ་འགོ་རྩུས་པར་གྱུར་  
 ཏེ། ཉིན་མེ་བཞིན་དུ་རྩུ་སྐྱ་མི་མ་ཡིན་ཐ་དད་པའི་གནས་སུ་སོང་སྟེ། དེ་  
 དག་གི་ཡོངས་སྤྱོད་ཀྱི་ཁྱད་པར་སྣ་མེ་རྒྱངས་ནས་དགེ་འདུན་ལ་འབྲུལ་བ་

64 ཞིག་ཡོད་ལ། ལོ་མང་པོ་ཞིག་ན་དེ་ཉིད་ཀྱང་རིག་པ་འདོན་པའི་གནས་  
 སུ་སོང་ངོ། ཡང་དགེ་སློང་ཞིག་གིས་སློབ་མའི་རྩུ་ཁང་ཅིག་ལ་ལོ་གསུམ་  
 བསྐོར་བ་བྱས་པས། རྩུག་གི་མཚོག་སྐྱོན་ལས་བརྒྱད་ལེན་འོ་མའི་རྒྱན་  
 རྩུ་བུ་བབས་སོ། དེ་འཇུངས་པས་ནས་པ་མེད་པར་གྱུར་ཏེ། ལོ་སུམ་  
 བརྒྱའི་བར་དུ་འཚོ་ཞིང་ལོ་བརྒྱ་དུག་ཙམ་གྱི་ན་ཚོན་ལ་གནས་རྒྱན། ཡང་  
 དགེ་བསྟེན་ཞིག་གིས། སློབ་མའི་རྩུ་ཁང་ཞིག་ཏུ་གསོལ་བ་འདེབས་ཀྱིན་  
 བརྒྱད་པས། རང་གཅིག་སློབ་མའི་སྐྱབ་རྟན་གྱི་ཞབས་ལ་རྩུག་བཙལ་བས་  
 ཞབས་འོག་ནས་དོའི་བུམ་པ་ཞིག་བྱུང་ངོ། བུམ་པ་དེའི་ནང་ནས་རི་རྩུར་  
 འདོད་པའི་ཡོངས་སྤྱོད་ཟད་མེད་དུ་བྱུང་ནས། དགེ་སློང་རྩུ་བརྒྱུ་མེད་འཚོ་

65 བསྐོར་བ་ལོ་སུམ་ཚུའི་བར་དུ་བྱས་སོ། འཇགས་པ་སྐྱེ་སྐྱུ་འདས་ནས།  
 རྒྱལ་པོ་རྩུ་པུ་ལྷུང་གི་བར་དུ་ཡང་སློབ་མ་ལ་བརྟེན་ཏེ་དངོས་བྱུབ་ཐོབ་  
 པ་རྩུ་སློང་ཙམ་བྱུང་སྟེ། འདི་སྐབས་ཀྱི་རྩུ་མས་སློབ་མ་འབྱུང་བའི་རྒྱད་  
 ལ་བརྟེན་ཏེ། ལྷུབ་པ་ཐོབ་པ་མོན་མང་གསུང་ངོ། དེ་དག་སློབ་མའི་རྒྱད་  
 འདི་སློབ་རི་རྩུར་དར་བའི་རྒྱལ་ལོ།

བར་སྐབས་སུ་རུང་ཟླ་བ་པའི་རྒྱལ་མོ། རྒྱལ་པོ་རྩུ་མ་པ་ལའི་  
 རྒྱ་ཚོའི་སྲད། དགེ་སློང་སྟེ་སློང་འདོན་འགའ་ཞིག་གིས་བསྐྱུལ་ནས་ཡིན་  
 ཡང་ཟེར། རྒྱལ་སར་འཁོད་མ་ཐག་པའི་སྐབས་ཡིན་ཡང་ཟེར་ཏེ། སངས་  
 རྒྱལ་ལོ་ཤེས་སྐྱེ་འདས་ནས་ཡིན་པར་གསལ་བས་སྐྱེ་མ་དག་གོ། གང་རྩུར་  
 ཡང་ཉི་འོག་གི་རྒྱལ་ཁམས་ན་གསང་རྟགས་ཀྱི་སྐྱེགས་བམ་དང་། ཉན་

66 བཤད་ཡོད་པའི་ས་ཐམས་ཅད་དུ་ཕྱོན་ཏེ། སིན་ཏུ་ཞིབ་མོར་དབྱེད་ནས་  
 རྒྱུད་ནས་མན་རག་སོ་སོའི་བཞུགས་རྒྱུ་ཐམས་ཅད་མཁྱེན་པ་ན། དུས་  
 ཀྱི་ཁྱད་པར་གྱིས་སློབ་བཞིན་དུ་གསང་རྟགས་གསང་སྟེ་སྤོད་པ་མི་འབྱུང་  
 ཞིང་། རྩུ་འཕྲོར་ཚེན་པོའི་རྒྱུད་རྩུ་མས་ཉན་བཤད་སློབ་གསུམ་འདིག་

རྟོན་གྱི་མངོན་དུ་མེན་ཏུ་དར་བར་གྱུར་པས། འདུས་པ་ལ་སོགས་པ་དོ་  
 རྟོན་ཚོགས་གིས་རྒྱས་བཏབ་པ་འདི་རྣམས་རྒྱ་ཆེར་མོད་ལ། མེན་ཏུ་གསང་  
 བ་འགལ་བའི་ཚོགས་ཡོད་པ་འདི་རྣམས་ལྷན་ཆད་མ་མོད་ཅིག་ཅེས་དེ་ལ་  
 བསྐྱུགས་ཏེ། དཔལ་ཉེ་རུ་ཀའི་རྒྱུད་འགའ་གསལ་དང་། རྟོན་པོ་ཆེན་པོ་  
 དང་། རྫོང་ལ་འབྱུང་བ་དང་། གཏུམ་པོ་བྲི་བོ་དང་། གདན་བཞི་ལས་  
 གྱི་སྤོང་བ་ལ་སོགས་པ་རྒྱུད་སྤེ་ཆེན་པོ་འགའ་གསལ་དང་། ལྷ་བ་ཚོ་བ་རྣམས་  
 གྱིས་སྐྱེན་དངས་པའི་རྒྱུད་གྱི་དུམ་བུ་རྒྱུད་ཏུ་ལྷ་བ་རྒྱ་ཚམ་མམ་ཡང་ཟེར།  
 67 རྫོང་ཚམ་མམ་ཡང་ཟེར་ཏེ། མེན་ཏུ་མང་པོ་ཡོད་པ་དེ་ཐམས་ཅད་གྱི་དཔེ་  
 རྣམས་བསྐྱུས་ནས་གསེར་གྱི་རྫོང་ཆེན་པོ་བརྒྱུད་དུ་བརྟུག། དེ་རྣམས་དུལ་  
 གྱི་རྫོང་དུ་བརྟུག་པ་སོགས་རིན་པོ་ཆེ་སྣ་བུ་ན་གྱི་རྫོང་དུ་བརྟུག་སྟེ། ཏུར་  
 བྲོད་བསེལ་བ་ཆོལ་དུ་སྐྱས་སོ། ། དེའི་ཆེ་རེ་ཞིག་རྒྱུད་འདིའི་ཉམ་བཤད་  
 གྲང་རྒྱན་ཆད་སྐད། སྤྱིས་དར་བའི་ཚུལ་ནི་སྤོང་དཔོན་ཉི་ལྔ་པ་གྲུབ་པ་མ་  
 རྟོན་པའི་རྫོང་རོལ་ཞིག་ན། ཤར་སྤྱོད་ཀྱི་གཙུག་ལག་ཁང་ཞིག་ཏུ་བཞུགས་  
 པའི་ཆེ། ལྷ་བ་པའི་དབང་པོའི་སྐུ་བརྒྱན་ཞིག་ཡོད་པའི་བྲིའི་འོག་ནས་ཡང་  
 དང་ཡང་དུ་འོད་འབྱུང་ཞིང་། དུས་དུས་སུ་རོལ་མོའི་སྐུ་འབྱུང་བ་གསལ་  
 མོ། ། དེས་ས་དུས་ཉེ་གཟིགས་པས་རྫོང་མའི་རྒྱུད་འདི་བྱུང་ནས། དུས་  
 68 དེའི་ཆེ་ལྷ་པའི་ཡུལ་མ་རྟེན་དོ། ། སྤྱིས་དངོས་གྲུབ་བརྟེན་ནས་ལུབ་སྤྱོད་ས་  
 ཚོ་རྒྱན་གྱི་ཡུལ་དུ་གཤེགས་པ་ན། བྱུད་མེད་སྤོང་ལས་མཁའ་འཕྲོའི་རྟགས་  
 དང་ལྷན་པ་ཞིག་འདུག་པ་ལ། རྒྱུད་ནས་བཤད་པའི་བརྟེན་བརྒྱན་ཉེ་དེས་  
 གྲང་བརྟེན་ལན་བྱས་སོ། ། དེར་གསེལ་བ་བཏབ་པས། དེ་ཉིད་རྫོང་མོ་སྤོང་  
 མར་གྱུར་ཏེ་རྒྱུད་བྱིན་གྱིས་བརྒྱབས་ཤིང་དབང་བསྐྱར་པོ། ། དེས་ནི་སྤོང་  
 དཔོན་ན་རོལ་ལ་བཤད། དེས་འོ་སྤོང་པ་དང་། ཀམ་ཀའི་བྱི་དང་། ཀམ་བ་  
 དང་། ཐམ་ཐམ་པ་རྣམས་ལ་བཤད། འོ་སྤོང་པ་ལ་ཀུ་ལ་མ་མུང་བས་ལུས།

དེ་ལ་ཨ་མི་ཏ་རྩ་ནས་ལུས། དེ་ལ་རྩ་ན་མི་ཏུས་གསལ། དེ་ལ་གྲུབ་ཆེན་  
 ཞི་བ་སྐས་པས་གསལ། དེ་ལ་བདག་གི་མ་མ་གསུམ་གྱིས་གསལ་མོ། ། ཡང་  
 ཉི་ལྔ་པ་ལ། སྤོང་པ་ལུས་ལུས། དེ་ལ་ར་དུ་ལ་གྲུ་རྩས་ལུས། དེ་ལ་དྲི་བ་  
 69 ཀུར་རྩི་རྩི་ནས་ལུས། དེ་ལ་མ་རྩི་མ་སི་རྩས་ལུས། དེ་ལ་དུ་ར་རྩི་མི་ཏུས་  
 ལུས། དེ་ནས་རིམ་པས་སྐྱོ་གྱི། ར་རྩ་རྩ་ད། ལ་ལ་ཀའི་གྱི། རྩ་རྩི།  
 སྤྱུ་རྩི་ཏ། སྤྱུ་རྩི་ཏ། སྤྱུ་རྩི་རྩ་ཏ། རྩ་རྩི་རྩ་ཏ། རྩ་རྩི་ཏ། རྩ་རྩི་  
 གྲུ་གྲུ། དེས་སྤོང་དཔོན་ཆེན་པོ་ཞི་བ་སྐས་པ་འདོ། ། ཡང་ཀམ་ཀའི་བྱི་ཀ་  
 བ། རྩ་པོ་རྩ་ད། ཏེ་རི་རྩ་རྩ་པ། ཨ་མི་ཏ་རྩ་ན་རྣམས་ལས་རྒྱུད་གྲང་ཆོག།  
 ཡང་ཀའ་ཀའི་བྱི། མོ་ཀའ་བརྒྱ། ཆོས་འབྱུང་ཞི་བ་སོགས་ནས་རྒྱུད་པའང་  
 ཡོད་གསུང་། བསྐྱེན་སྐྱེན་པས། རྫོང་དཔོན་མཆི་ར་ཡུལ་བཤད། དེ་རྩར་  
 ར་བར་སྐབས་བརྒྱུད་པ་ཐ་དད་པ་མང་པོར་དར་ལ། སྤྱིས་ནི་གྲུབ་ཆེན་  
 ཞི་བ་འོ་ན་ལ་བཞུགས་པས་ད་ལྟ་དེ་ལས་རྒྱ་ཆེར་འཕེལ་བའོ། །  
 དེ་དག་གི་ནང་ནས་ལོ་རྒྱུས་གཞན་དུ་བཤོད་ཟིན་པ་རྣམས་དེ་དང་  
 70 དེ་དག་ཏུ་ཤེས་པར་བྱས་ལ། དེར་མ་འཁོད་པ་དག་བཤད་ན། ཀའ་ཀའི་  
 འདི་ནི་བལ་པོ་ཀའི་སྤྱི་མིན་མ་ག་རྩི་དུ་སྐུ་འབྱུངས་ཤིང་། ཀུ་རུ་ཀུ་ལེའི་  
 རྫོང་ལས་རབ་དུ་བྱུང་བ། རྣམ་གཞན་ཚུལ་གྱི་དཔོན་པར་མདོ་སྐྱེས་  
 རིག་གནས་ཐམས་ཅད་ལ་མཁས་པར་སྐྱུངས་ཏེ། རྣམ་ག་ལར་པ་རྩི་རྩ་  
 མི་ཏུ་ཞེས་བྱ་བ་ཞིག་ལ་གསང་བ་འདུས་པའི་དབང་མོས་ཉེ་ལོ་བུ་རྒྱུ་སྤོང་  
 བརྒྱས་བྱས་ཀྱང་མཚན་མ་བཟང་བ་ཚམ་ཡང་མ་བྱུང་སྟེ། རྫོང་འཕྲོ་བཙུང་  
 རས་ཅི་བདེར་བཞུགས་པས། ལུབ་གཅིག་རྩི་ལམ་དུ་བྱུད་མེད་ཅིག་གིས་  
 དཔལ་ན་རོལ་ལ་བཤད། དེ་ནས་ན་རོལ་ལ་འཁོར་  
 ལོ་སྤོང་པའི་དབང་བསྐྱར་ལུས་པ་ཚམ་གྱིས་ཉིང་ལེ་འཛིན་བཟང་པོ་རང་  
 71 ལུགས་སུ་སྤྱོས། རྫོང་པ་དུག་ཏུ་བརྫོམས་པས་འཁོར་ལོ་སྤོང་པའི་ལལ་

གཟིགས། སྐར་ཡང་ན་རོ་བ་ཆེན་པོ་ལོ་བདུན་གྱི་བར་དུ་བརྟེན་ཏེ། རྒྱུད་  
 རྩོད་པལ་ཏུ་མེད་པ་གསལ། རྒྱུད་པར་འཁོར་ལོ་བདེ་མཚོག་དང་། གདན་  
 བཞི་དང་། སློལ་མ་འབྲུང་བའི་རྒྱུད་རྣམས་ལ་མཁའ་པར་གྲགས། མ་  
 ག་རྣམ་རྒྱལ་པོ་ཞི་ཡ་པུ་ལའི་སྐབས་དབང་རྒྱལ་གི་རྗེས་སུ་འབྲང་བ། ཁ་  
 ས་མ་དེ་བ་ཞེས་པ་དང་རྣམ་པ་འགྲུག་པས་མུ་སྟེགས་ཀྱིས་འདོམ་གང་ཙམ་  
 གྱི་ནམ་མཁའ་ལ་དཀྱིལ་འཁོར་བྱིས་ཤིང་བུམ་པ་བཞག་པ་ལ། སློབ་དཔོན་  
 གྱིས་ཡུངས་ཀར་གཏོར་བས་དཀྱིལ་འཁོར་ཞིག་ཅིང་བུམ་པ་རྒྱུང་། སློབ་  
 དཔོན་གྱིས། སློལ་མའི་སྐྱེ་ཞིག་ཏེ་ལ་གཅིག་ཙམ་གྱི་ནམ་མཁའ་ལ་བཞག་  
 པ། སློབ་དཔོན་ཉིད་ཀྱིས་མ་བརྩམས་བར་དུ་མུ་སྟེགས་རྣམས་ཀྱི་རྣམས་དང་  
 མེ་མདའ་ལ་སོགས་པ་ཐབས་གང་གིས་ཀྱང་རྒྱུང་བར་མ་རྣམས་པས། སློབ་  
 72 དཔོན་རྒྱལ། རྒྱལ་པོས་བེ་ཀ་མ་ལ་བྱི་ལར་མ་རྒྱུད་འཆང་བ་པོའི་སློབ་དཔོན་  
 དུ་སྟུན་དངས་སོ། །འདིས་སློལ་མའི་ཞལ་གཟིགས་ཤིང་། སློལ་མའི་རིག་  
 རྣམས་ལ་བརྟེན་ནས་པན་ཚུན་དབང་དུ་བརྩུ་བའི་ལས་སློར་མང་དེ།  
 འབྲུག་པ་ཆེན་པོ་ལན་བརྒྱད་སྟུང་སྟུང་། ཀུལ་པོ། སངས་རྒྱས་པའི་  
 རྣལ་འབྱོར་པ་སློ་ཞིན་ཏུ་རུལ་བ་རྣམས་སྤང་བ་ཞིག། རོ་བོ་ན་རོ་པ་ལ། སློལ་  
 མ་འབྲུང་བའི་དབང་དང་བྱིན་རླབས་རྣམས་ཞུས། རྒྱུད་འདི་ལས་འབྲུང་  
 བའི་ཉེ་རུ་ཀར་རྩོད་ཀྱི་བསྟོམ་ཞིང་ལོ་བརྒྱ་གཉིས་བརྒྱབས་པས། ཉེ་རུ་ཀ་  
 དང་། སློལ་མ་ཞལ་མཐོང་། དངོས་གྲུབ་ཐོབ་སྟེ། དཔག་ཚད་བརྒྱའི་  
 ལམ་ཡང་ཡུད་ཙམ་གྱིས་ཚོད་པར་བྱེད། དེ་སྐབས་ཐོང་ཁྲིང་འི་ལེར་སོག་  
 པོའི་རྒྱལ་པོ་ཞིག་ཡིད་པ་དེས་སོ་བྱང་ཆེན་པོ་གསར་དུ་བཅོས་པ་ན། སློབ་  
 73 དཔོན་དེས་ཀྱང་བེམ་པོ་ཞིག་འཚོམ་གྱིན་དེ་དང་ཉེ་བར་བཞུགས་སོ། །སོ་  
 བྱང་ཟིན་པ་ན། བེམ་པོ་དེ་དུམ་བུར་དལ་ཞིང་གསལས་པ་ན། སོ་བྱང་  
 དེ་ཡང་མངས་ནས་ཞིག་སོ། དེ་རྣམས་ལན་གསུམ་སོང་བས། རྒྱལ་པོ་དེས་

ཀྱང་གཏམ་དེ་ཐོས་ཏེ། སློབ་དཔོན་སྟུན་དངས། ཞབས་ལ་སྟུག་བཅལ།  
 སློབ་དཔོན་གྱི་གསུང་ལས། བྱང་བའི་དམ་བཅའ་བཞི་བྱེད་པར་བྱས་ལ།  
 བཞི་ནི། སངས་རྒྱས་པའི་རྣ་ཁང་ལ་གཞོན་པ་མི་བྱེད་པ་དང་། སོ་བྱང་  
 རང་ན་གནས་པ་རྣམས་ཀྱིས་སྟོག་གཅོད་སྤོང་བ་དང་། རབ་ཏུ་བྱུང་བ་རྣམས་  
 ལ་མཚོད་པ་བྱེད་པ་དང་། ཉིན་རེ་བཞིན་དུ་སངས་རྒྱས་ཀྱི་མཚན་ནས་  
 བརྗོད་ཅིང་སྟུག་འཚལ་བ་རྣམས་ཡིན་སྟེ། ཀུལ་རི་བེམ་པོའི་མིང་སྟེ། དེ་  
 སྟེན་ཆད་གྲུབ་ཐོབ་ཀུལ་བར་གྲགས། ཡུན་རིང་དུ་འགྲོ་དོན་མང་དེ། མཐར་  
 74 རྒྱ་ལུས་དེ་ཉིད་ཀྱིས་མཁའ་སློབ་དུ་གཤེགས་སོ། །ཡང་ཐལ་གི་ན་ག་ན་  
 པ་ནི། ཐལ་གི་ཞེས་པ་གཡོ་སྟུའི་བྱ་བ་སྤྱོད་ཀྱིས་པས་འཚོ་བ་སྦྱབ་པའི་དོན་  
 ཏེ། མཐའ་འཁོབ་ཀྱི་རིགས་ངན་གཅིག་ཡིན་གསུང་། རལ་ན་ནི་ཆོན་  
 ཆེ་པ་འཇམ། སྟོབས་ཆེ་བའི་དོན་ནོ། །ཐལ་གའི་རིགས་སུ་ལུས་སྟོབས་ཤིན་  
 ཏུ་ཆེ་བས་མཚན་ཡང་དེ་བཞིན་དུ་ཐོགས་པ་ཡིན་ནོ། །འདི་ཡང་རྣལ་འབྱོར་  
 པ་བྱས་ཏེ། མི་བྱུང་ལྔ་བའི་སློབ་མ་ཞིག་ལ་དབྱེས་དོར་ཞུས་ནས། སློ་  
 སྟོགས་རྣེ་ལ་བྱ་བའི་རི་ལ་ལོ་བཅོ་ལྔའི་བར་དུ་ཅེ་གཅིག་དུ་བསྟོམས་ཀྱང་  
 ཉགས་གང་ཡང་མ་བྱུང་བས། སློབ་གཞན་དུ་འགྲུབ་པར་སློན་ལམ་བཏབ་  
 སྟེ། གཡང་ས་ཆེན་པོ་ཞིག་ལ་མཚོངས་སོ། །དེར་ལུས་ཀྱང་མ་སྟུང་། རམ་  
 མཁའ་ལས་ཀྱང་སྦྱ་བྱུང་སྟེ། བྱོད་ན་རོ་པས་རྗེས་སུ་འཛིན་པར་འགྱུར་  
 75 རོ། །ཞེས་སོ། དེ་རྣམས་ན་རོ་པས་ཞབས་བརྟེན་ཏེ། དབྱེས་པ་དོ་རྗེའི་  
 དབང་བསྐྱར་བར་གསོལ་བ་བཏབ་པས། བྱོད་ཀྱིས་དབྱེས་པ་དོ་རྗེའི་འགྲུབ།  
 བདེ་མཚོག་འཁོར་ལོ་སྟོམ་དགོས་པས་བདེ་མཚོག་གི་དབང་བསྐྱར་དགོས་  
 གསུང་། རོ་བོ་ན་རོ་པ་ལ་ནི། བདེ་མཚོག་འཁོར་ལོ་ཞུ་བ་ནི་ཞིན་ཏུ་དཀའ་  
 སྟེ། དཀྱིལ་འཁོར་གཞན་རྣམས་ལས་བརྒྱད་འགྱུར་གྱི་རྣམས་པའི་ལོ་བྱེད་  
 དགོས་པས། དེ་སྐབས་བདག་ལ་ལོ་བྱེད་ཀྱང་མེད་ཅིང་། སློ་སྟོམ་རྒྱལ་

བས་རྒྱུད་རྒྱ་ཆེན་པོ་གསུང་དུ་ཉན་པའི་རྣམ་པ་མེད་ལུས་པས། རྫོལ་མའི་  
 དབང་བསྐྱར་ཁིང་རྒྱུད་ཀྱང་གནད་ལ། བདེ་མཚོག་ཡབ་ཡུམ་གོ་སྒྲིག་གི་  
 གདམས་ངག་ཐམས་ཅད་རྫོགས་པར་གནང་བ་ཅེ་གཅིག་དུ་བསྐྱོམས་པས་  
 མཚོག་གི་དངོས་བྱུང་ཐོབ་སྟེ། ཉ་རོ་པ་ཚོགས་ཀྱི་མཚོན་པ་རྒྱ་ཆེན་པོའི་  
 76 གུལ་དབུ་ལ་བཞུགས་པའི་དུང་དུ། སྤྱག་འཚལ་དུ་འོངས་ཏེ། ལུས་ལས་  
 མེ་འབར་བ་དང་། ས་གཡོ་བ་ལ་སོགས་པའི་ཚོ་འཕྲུལ་དུ་མ་བརྟན་ཏེ་མི་  
 རྣང་བར་གྱུར་ཏེ། དེ་སྐབས་འགྲོ་དོན་མཚན་པ་མ་བྱུང་བས། ཉ་རོ་  
 པའི་སློབ་མ་གྲུབ་ཐོབ་བཞིའི་གངས་སུ་མ་བགངས་ལ། སྤྱིས་ཨ་རྩ་ཡུ་ཀ་  
 འི་སློབ་མ་མཚོ་ར་ལུ་ལ་ཞེས་བྱ་བ་ནལ་འཁྲོར་པ་ལིན་དུ་བཟང་བཞིག་  
 ཡོད་པ་ལ། རྒྱ་གཅིག་ཅེས་དུ་སྐྱེ་དངོས་སུ་བརྟན་ནས། རྫོལ་མའི་དབང་  
 བསྐྱར་བ་དང་། རྒྱུད་བཟང་མན་ངག་ནམས་ཀྱང་གནང་ནས། དེས་ཀྱང་  
 བརྩོན་པར་བསྐྱོམས་པས་རྫོབ་དུག་ན་དངོས་བྱུང་ཐོབ་སྟེ་མཐར་ལྷུང་གནས་  
 སུ་སོང་སྟེ། དེ་ལ་ཡང་སློབ་མ་བཞི་ཅེས་ཡོད་ཅིང་། བརྒྱུད་པའང་གཉིས་  
 གསུམ་དུ་རྒྱུད་འདི་ཉན་བཟང་སོགས་བྱུང་འདུག་ཀྱང་། ལོ་རྒྱུས་རྒྱུས་པར་  
 77 མ་ཐོས་གསུང་དོ། ལ་ལི་བརྗོན་ཅི་རྒྱལ་རིགས་ཞིག་ཡིན་ལ། བྱ་བཞིག་  
 ལ་མ་ག་རྣམ་སྤྱིན་ནས། ལམ་དུ་ཤིང་དུང་ཞིག་ན་ནལ་འཁྲོར་པ་ཞིག་འདུག་  
 པ་མཐོང་བས་མཚོག་དུ་དད་དེ། ཞབས་ལ་ཕྱག་བྱས་སོ། །སྐར་ཡང་  
 ཡུལ་དུ་རྫོགས་པའི་ཚོ། འང་གི་བྱུང་མེད་དེ་མི་གཞན་དང་འདྲེ་བ་སོགས་  
 ཀྱིས་སེམས་ལ་གཞོན་པར་གྱུར་ནས་ཡང་མ་ག་རྣམ་ཚོས་ལ་འོངས་པས།  
 ཤིང་དུང་དེར་སྐར་གྱི་བྱུང་ཐོབ་དེ་ཉིད་དང་མཚལ་བ། བྱུང་ཐོབ་དེ་ཞི་དེ་སྤྱི་  
 པ་ཆེན་པོའོ། དེར་དེ་སྤྱི་པས་རྒྱུད་བྱིན་བྱིས་བརྒྱབས་ནས་དབང་བསྐྱར་  
 ཞིང་གདམས་ངག་བརྟན་པས་རིང་པོར་མི་སོགས་པར་བྱུང་བ་བརྟེས་ཏེ།  
 རྫོང་བྱ་འབྲུད་ཅིང་རྫོལ་པའི་སྤྱིད་པས་སེམས་ཅན་གྱི་དོན་བྱེད་པ་ཞིག་ཡོད་

78 སྟེ། འདིའི་ལོ་རྒྱུས་རྒྱུས་པ་མི་གསུང་དོ། །དེ་ལྟར་རའི་ལོ་རྒྱུས་ཞི་གསུང་  
 ཆེ་བས་གཞན་དུ་ཤེས་སོ། །མ་རྒྱུ་མ་སི་རྟ་ཞི། རོ་བོ་རྗེའི་སློབ་མ་ཞིག་སྟེ།  
 རྒྱ་ཚོད་དང་མདོའི་ལུགས་ལ་མཁས། འདིས་གསང་སྤགས་གཞན་མི་མཁྱེན།  
 རྫོལ་མའི་རྒྱུད་འདི་ཁོ་ན་ལ་མཁས། རྣམ་པ་འང་ཐོན་ཏེ། རྒྱ་གར་གར་  
 སྤྱིགས་ཀྱི་རྩ་པོ་གར་ལ་གསེགས་ཀྱང་ཐང་ལ་འགྲོ་བ་བཞིན་སོགས་པ་མེད་  
 པ། དུག་སྐུལ་དང་སྟག་ལ་སོགས་པ་ལ་བཀའ་བསྐྱོ་བར་རྣམ་པ་ཞིག་གོ།  
 དུ་ར་སྤྱི་ཞི། ཚོད་པ་སྐྱུ་བའི་ལུ་མཚོག་སྟེ། མ་ག་རྣམ་སུ་སྟེགས་ཀྱི་ཚོད་  
 པ་ལས་ལན་གསུམ་དུ་རྒྱལ། རྫོ་སྤྱིགས་ཀྱི་ཡུལ་དུ་ཉན་ཐོས་རྣམས་ཀྱི་ཚོད་  
 པ་བརྫོག་པ་དང་། ཁ་ཆེའི་ཡུལ་དུ་སྤྱི་ནང་གི་བརྗིད་ཐམས་ཅད་ཚོད་པས་  
 ཟིལ་གྱིས་མནན་སྟེ། ཁ་ཆེའི་རྒྱལ་པོའི་བླ་མར་གྱུར། ཡུལ་ག་ར་ཞིའི་  
 79 རྒྱལ་པོ་རྫོལ་མའི་རིག་སྤགས་ཀྱིས་དབང་དུ་བསྐྱུས་ཏེ། སངས་རྒྱུས་པ་  
 ལ་བརྟུག་གོ། སརྒྱ་སྤྱི་ནས། རྣམ་སྤྱིའི་བར་གྱི་ལོ་རྒྱུས་མི་གསུང་། བྱ་ཀྱ་  
 ར་སྤྱི་ཏེ་ཞི། སང་ག་ལའི་ཡུལ་དུ་འབྱུངས་ཤིང་། དང་པོ་ཉན་ཐོས་སེརྒྱ་  
 པ་ཡིན་ཅིང་། དེའི་རིང་ལུགས་ལ་ཤིན་དུ་མཁས་པ་ཞིག་སྟེ། ར་ཁང་  
 གི་ཡུལ་གྱི་ཆར་གཏོགས་པ་དེ་རི་ལུ་རྒྱ་གསེར་གྱི་ཤོང་སྟེ་དེར་སློབ་དཔོན་  
 རྣམ་སྤྱི་ལ། ཤེས་རབ་ཀྱི་པ་རོལ་དུ་སྤྱིན་པ་དང་། སྤགས་ཀྱི་ཚོས་མང་  
 དུ་གསན། རྒྱད་པར་དུ་དབྱེས་པ་དོན་མེད། བདེ་མཚོག་འཁོར་ལོ། རྫོལ་  
 མ་འབྱུང་བ། ཉག་པོ་ཆེན་པོའི་རྒྱུད་དེ། བཞི་པོ་དེ་དག་པལ་ཆེར་ལ་མཁས་  
 པ། དེ་རྒྱ་ཀའི་ཞལ་གཟིགས་ཤིང་། རྫོལ་མའི་རིག་སྤགས་ལ་བརྟེན་ནས་  
 ཉག་པོ་ཆེན་པོ་དབང་དུ་བསྐྱུས་ཏེ། དག་བརྟེན་ནག་པོའི་གཟུགས་ཀྱིས་  
 80 རི་རྣམ་བཞེད་པའི་དངོས་པོ་རྣམས་དཔག་ཚད་བརྒྱའི་པ་རོལ་ནས་འགྲུགས་  
 པ་ཞིག་ཡོད་སྟེ། ཚོག་ལ་རྒྱ་ཞེས་བྱ་བ་རྒྱལ་པོ་ཞིག་གིས་དེ་རི་བརྒྱར་

ལྟོག་ལ་མེ་འབར་རོ། དེ་གསེལ་བ་ཙམ་གྱིས་ཐུན་མོང་གི་དངོས་གྲུབ་ཐོབ་  
 རྟེན། ས་འོག་ལ་ཐོགས་མེད་དུ་བསྐོད་པ་ཞིག་གོ། ལྷ་ལི་ར་ཇོ་ནི། ལྷས་  
 མཁའ་གྱི་རིགས་ལས་གྲུབ་པ་ཐོབ་པ་ཞིག་ཡིན་གསུང་། དེ་རི་རྩ་རྩ་པོའི་  
 ལོ་རྒྱུས་མི་གསུང་། ལོ་ལྟ་པ་དུ་པ་ནི། ལྷ་རིགས་ཀྱི་པ་རྩེད་ཞིག་རྟེ། ཀ་  
 ཅ་ཀ་མི་ལ་ཙམ་པོའི་རྩམ་མར་མཛད། གསང་སྤགས་ཀྱི་ཚོས་ནི་རྩོལ་མ་འབྱུང་  
 83 པའི་ཚོས་རྩོར་ཁོ་ན་ལ་ལེགས་པར་སྦྱངས་པ་ཞིག་ཡིན་ལ། ཡུལ་གྱི་རི་  
 ར་ཐར་སྐྱེད་ཚལ་རྩོང་པ་ཞིག་དུ་གནས་གཞི་བྱས་ནས། ལོ་དུག་ཙམ་དུ་  
 སྤགས་འཆང་མོ་ཞིག་གིས་སྦྱུབ་ཐོགས་བྱས་ཏེ། རྩོལ་མའི་བསྐྱེད་རྩོགས་  
 ཁོ་ན་བསྐྱེམས་པས། མཁའ་འགྲོ་མས་ཡུང་བ་རྣམ་པ་ཐོབ་ནས། རིག་  
 མ་བརྩུ་གཉིས་ལ་བརྟེན་ནས་རིག་པའི་བརྩུ་ལ་ལུགས་ཟླ་བ་དུག་བྱས་པས་  
 འདོད་པའི་དངོས་གྲུབ་བརྟེན་ཏེ། གནས་དེ་ཉིད་དུ་བཞུགས་པ་ལས། ལན་  
 ཙམ་ཡུལ་དེའི་ལྷ་ལ་པོ་གར་ལོག་གིས་རང་གི་ཡུལ་རྩོང་ས་བརྩར་འོངས་པའི་  
 ཚོ། རྩོབ་དཔོན་གྱི་གནས་དེ་ཉམས་དགའ་བར་མཐོང་ནས། འདི་ན་སུ་  
 ཞིག་གནས་ཞེས་དྲིས་པ་ན། འདི་ན་སངས་རྒྱུས་པའི་བྱིམ་བརྩུན་ཞིག་ཡོད་  
 84 དེ་ཞེས་ལྷ་ལ་པོའི་གཡོག་རྣམས་ཀྱིས་སྦྱས་སོ། དེ་ནས་ལྷ་ལ་པོས་གནས་  
 དེ་འཕྲོག་པར་བརྩམས་པ་ན། ལྷ་དེ་ཅིག་ལ་དེའི་སྤྱི་ནང་ཐམས་ཅད་མེར་  
 འབར་ཏེ། ལྷ་ལ་པོ་འཁོར་བཅས་ཀྱི་ཚོགས་ལ་ཁད་པར་སོང་རོ། དེར་  
 རྩོབ་དཔོན་གྲུབ་པ་ཐོབ་པར་ཤེས་ནས། གསེལ་བ་བཏབ་པས་མེ་ཞིའོ། དེ་  
 ཅས་རྩོབ་དཔོན་ན་རེ། ལྷ་ལ་པོ་འཁོར་གྱིས་སངས་རྒྱུས་པ་མཚོང་པར་བྱེད་  
 ཅ་ལེགས། མི་བྱེད་ན་ད་ལྟ་ཉིད་དུ་བརྒྱལ་པར་བྱའོགསུང་། རིགས་བརྒྱད་  
 དང་བཅས་པའི་སངས་རྒྱུས་པ་མཚོང་པར་མཚའ་བོར་རོ། དེ་སྤྱི་ན་ནས་  
 ད་རྩོའི་བར་དུ་ཡང་ཡུལ་འདིའི་ལྷ་ལ་པོ་ནི་རུས་གར་ལོག་ཡིན་ཡང་། སངས་  
 ལྷ་ལ་པོ་གཙོ་བོར་མཚོང་པར་བྱེད་པ་ཡིན་ཏོ། དེ་གོང་ཡུལ་དེ་ན་སངས་

ལྟོག་ལ་མེ་འབར་རོ། དེ་གསེལ་བ་ཙམ་གྱིས་ཐུན་མོང་གི་དངོས་གྲུབ་ཐོབ་  
 རྟེན། ས་འོག་ལ་ཐོགས་མེད་དུ་བསྐོད་པ་ཞིག་གོ། ལྷ་ལི་ར་ཇོ་ནི། ལྷས་  
 མཁའ་གྱི་རིགས་ལས་གྲུབ་པ་ཐོབ་པ་ཞིག་ཡིན་གསུང་། དེ་རི་རྩ་རྩ་པོའི་  
 ལོ་རྒྱུས་མི་གསུང་། ལོ་ལྟ་པ་དུ་པ་ནི། ལྷ་རིགས་ཀྱི་པ་རྩེད་ཞིག་རྟེ། ཀ་  
 ཅ་ཀ་མི་ལ་ཙམ་པོའི་རྩམ་མར་མཛད། གསང་སྤགས་ཀྱི་ཚོས་ནི་རྩོལ་མ་འབྱུང་  
 83 པའི་ཚོས་རྩོར་ཁོ་ན་ལ་ལེགས་པར་སྦྱངས་པ་ཞིག་ཡིན་ལ། ཡུལ་གྱི་རི་  
 ར་ཐར་སྐྱེད་ཚལ་རྩོང་པ་ཞིག་དུ་གནས་གཞི་བྱས་ནས། ལོ་དུག་ཙམ་དུ་  
 སྤགས་འཆང་མོ་ཞིག་གིས་སྦྱུབ་ཐོགས་བྱས་ཏེ། རྩོལ་མའི་བསྐྱེད་རྩོགས་  
 ཁོ་ན་བསྐྱེམས་པས། མཁའ་འགྲོ་མས་ཡུང་བ་རྣམ་པ་ཐོབ་ནས། རིག་  
 མ་བརྩུ་གཉིས་ལ་བརྟེན་ནས་རིག་པའི་བརྩུ་ལ་ལུགས་ཟླ་བ་དུག་བྱས་པས་  
 འདོད་པའི་དངོས་གྲུབ་བརྟེན་ཏེ། གནས་དེ་ཉིད་དུ་བཞུགས་པ་ལས། ལན་  
 ཙམ་ཡུལ་དེའི་ལྷ་ལ་པོ་གར་ལོག་གིས་རང་གི་ཡུལ་རྩོང་ས་བརྩར་འོངས་པའི་  
 ཚོ། རྩོབ་དཔོན་གྱི་གནས་དེ་ཉམས་དགའ་བར་མཐོང་ནས། འདི་ན་སུ་  
 ཞིག་གནས་ཞེས་དྲིས་པ་ན། འདི་ན་སངས་རྒྱུས་པའི་བྱིམ་བརྩུན་ཞིག་ཡོད་  
 84 དེ་ཞེས་ལྷ་ལ་པོའི་གཡོག་རྣམས་ཀྱིས་སྦྱས་སོ། དེ་ནས་ལྷ་ལ་པོས་གནས་  
 དེ་འཕྲོག་པར་བརྩམས་པ་ན། ལྷ་དེ་ཅིག་ལ་དེའི་སྤྱི་ནང་ཐམས་ཅད་མེར་  
 འབར་ཏེ། ལྷ་ལ་པོ་འཁོར་བཅས་ཀྱི་ཚོགས་ལ་ཁད་པར་སོང་རོ། དེར་  
 རྩོབ་དཔོན་གྲུབ་པ་ཐོབ་པར་ཤེས་ནས། གསེལ་བ་བཏབ་པས་མེ་ཞིའོ། དེ་  
 ཅས་རྩོབ་དཔོན་ན་རེ། ལྷ་ལ་པོ་འཁོར་གྱིས་སངས་རྒྱུས་པ་མཚོང་པར་བྱེད་  
 ཅ་ལེགས། མི་བྱེད་ན་ད་ལྟ་ཉིད་དུ་བརྒྱལ་པར་བྱའོགསུང་། རིགས་བརྒྱད་  
 དང་བཅས་པའི་སངས་རྒྱུས་པ་མཚོང་པར་མཚའ་བོར་རོ། དེ་སྤྱི་ན་ནས་  
 ད་རྩོའི་བར་དུ་ཡང་ཡུལ་འདིའི་ལྷ་ལ་པོ་ནི་རུས་གར་ལོག་ཡིན་ཡང་། སངས་  
 ལྷ་ལ་པོ་གཙོ་བོར་མཚོང་པར་བྱེད་པ་ཡིན་ཏོ། དེ་གོང་ཡུལ་དེ་ན་སངས་

རྒྱལ་པ་ཉུང་དུ་ལས་མེད་པ་ལ། རྒྱལ་པོ་དེ་ཉིད་ཀྱིས་ཀྱང་གཙུག་ལག་ཁང་  
 85 བརྒྱད་བཞེངས་སོ།། དེ་ནས་བརྗེས་ཏེ་རིམ་བཤམ་ད་ལྟའི་བར་དུ་ཡང་  
 སངས་རྒྱལ་གྱི་བརྟན་པ་དར་བར་ཡོད་དོ།། དེར་རྒྱལ་པོ་དེས་སངས་རྒྱལ་  
 ལ་དད་པར་གྱུར་པའི་ཚེ། ལྷ་སྐྱོའི་སྟོན་པ་ཀུ་ཇོ་རྣམས་ཀྱིས་སློབ་དཔོན་  
 གྱི་གནས་ལ་མེ་བཏང་བས། སློབ་དཔོན་གྱིས་ཀྱང་དེ་རྣམས་ཉིད་ལ་ལྟ་སྟངས་  
 མཛད་པས་ཐམས་ཅད་རེངས་ཤིང་བྱམ་མེད་དུ་གྱུར། ཞག་གསུམ་གྱི་བར་  
 དུ་མ་གསོས་པ་ལས། དེ་རྣམས་ཀྱི་ཉི་དུས་གསོལ་བ་བཏབ་པ་ལས། དེ་ལ་  
 བུ་འཁྲོལ་བའི་སྐྱུ་སྐྱར་གསོས། དེ་རྣམས་རྒྱལ་པོའི་ཆད་པས་འཛིགས་  
 པས་རང་གི་ཡུལ་རྒྱལ་སྤྱོད་ཐག་རིང་པོར་བྱོས་ཏེ། སོང་དོ།། ལྷ་སྐྱོའི་  
 གནས་གཞི་མ་སི་ཏ་ཐམས་ཅད་སློབ་དཔོན་གྱིས་ཡུངས་ཀར་གཏོར་བའོ་  
 86 ཅས་ཞིག་སྟེ། དེ་དག་གི་བུལ་དུ་ཡང་སངས་རྒྱལ་གྱི་མཚོན་རྟེན་རེ་བཞེངས།  
 སློབ་མའི་སྐྱེ་ཁང་བརྒྱ་ཅ་བཞེངས་སོ།། རྒྱལ་པོ་ལ་བརྒྱ་གར་དབང་དབུགས་  
 དཔུང་བའི་དཀྱིལ་འཁོར་དུ་དབང་བརྒྱར་ཏེ། གསང་སྟུགས་ཀྱི་སྐྱེ་ཁང་  
 ཞིག་ཀྱང་བཞེངས། སྟོན་རྒྱལ་པོ་དེ་ལི་མདའ་འོག་ན་བུ་མེ་དང་མུ་སྟེགས་  
 མང་ཞིང་རྒྱལ་པོའི་མཚོན་གནས་ཀྱི་གཙོ་བོ་གར་ལོག་ཀུ་ཇོ་རྣམས་ཀྱི་བྱེད་  
 པས་ལྷ་སྐྱོའི་བུལ་མཐའ་འཛིན་པ་སྟོང་ཅམ་ཡོད། སངས་རྒྱལ་པོའི་རབ་  
 དུ་བྱུང་བའི་བྱ་ཅམ་ལས་མེད་པ་ལ་སློབ་དཔོན་དེ་ཉིད་ཀྱི་སྐྱེ་རིང་ཉིད་ལ་  
 ལྷ་སྐྱོ་ཐམས་ཅད་རྣམས་ཅིང་རྒྱལ་པོས་སངས་རྒྱལ་པོའི་སློབ་དཔོན་མང་པོ་  
 རྒྱན་དངས་པ་ལ་བརྟེན་ནས་དགེ་སྟོང་རང་ཡང་སྟོང་སྟུག་གཉིས་ཅམ་འཕེལ་  
 87 སྟེ། ལན་ཅིག་ཡུལ་དེར་མུ་གེ་ཆེན་པོ་བྱུང་བ་ལ་སློབ་དཔོན་གྱིས་ས་འོག་  
 ཅས་འབྱུའི་གཏོར་ཆེན་པོ་སྦྱང་ནས། ཡུལ་གྱི་མི་ཐམས་ཅད་ལ་འབྲུ་ཁལ་  
 བརྒྱ་བརྒྱ་བྱིན་ཅིང་། ལྷ་དང་གཞོན་སྐྱེན་རྣམས་ལས་སྦངས་ཏེ་དབུལ་  
 འཕོངས་ཐམས་ཅད་ལ་མུ་ཉིག་གི་དོ་གལ་རེ་རེ་དང་། ཉིན་རེ་བཞེན་དུ་

ཏོ་ལ་རེའི་རིན་ཐང་གི་ཁ་ཟས་སྐྱེན་པ་ལོ་གསུམ་གྱི་བར་དུ་མཛད། མཐར་  
 འགྲོ་ཞིང་དང་ཉེ་བའི་སྤིང་ཞིག་ན། བྱིའུ་ལི་བའི་ལུས་མཚོན་དང་ལྷན་པ་  
 ཞིག་ཡོད་པས་དེ་ལ་གྲོང་འདུག་མཛད་དེ། ལྷ་ལུས་སྐྱ་མ་དེ་བྱིན་གྱིས་  
 བརྒྱབས་ནས་མི་དུལ་བར་མཚོན་རྟེན་སྟོ་ཅན་ཅིག་གི་ནང་དུ་བཞུགས་སོ།།  
 འགྲོ་ཞིང་དུ་ཡང་སྟོས་བཅས་ཀྱི་སྦྱོད་པ་མཛད་པ་ཞིག་བྱུང་ལ། སློབ་མ་  
 བྱུང་མེད་བརྒྱད་ཀ་ལི་མེད་པའི་ལུས་སྐྱ་གྱུར་ཏེ། ལྷ་ལུས་སྐྱ་མ་དེ་ལ་མཚོན་  
 88 པ་བྱེད་ཅིང་ཡོད་པ་ལས། ལོ་དུག་ཅུ་ནས་དེ་ཉིད་སྐར་ཡང་སྐྱ་ལུས་སྐྱ་མ་  
 ཉིད་ལ་ཞུགས་ཏེ། དེར་ཡང་ལོ་བཅུ་ཅམ་དུ་སྐལ་ལྷན་གྱི་སེམས་ཅན་འགའ་  
 ཞིག་གི་དོན་མཛད་དོ།། །སྐར་ཡང་མི་ལོ་གསུམ་གསུམ་དུ་སྐྱ་ལུས་པན་  
 ཚུན་དུ་འཕོ་བ་ལན་དུག་ཅམ་མཛད་ནས། ལྷ་ལུས་གཉིས་རིག་མའི་འཁོར་  
 ཚོགས་དང་བཅས་པ་མི་སྦང་བར་གྱུར་ཏེ། སློབ་དཔོན་འདི་ལ་དུ་ར་གྱི་  
 མི་ཏུ་དང་། ཚོས་འབྱུད་ཞི་བ་གཉིས་ཀྱིས་རྒྱུད་འདི་གསན།  
 ཚོས་འབྱུད་ཞི་བའི། ཚོད་དུས་ཀྱི་ཐམས་ཅད་མཐུན་པར་གྲགས་  
 ཞེས་ཉི་མ་དཔལ་གྱིས་བཤད་ཀྱང་། ལོ་རྒྱུས་མི་གསུང་། དེ་ལ་སྐྱེ་བྱིས་  
 ཞུས་པར་བྱས་ཀྱང་ཚོག་གསུང་།  
 བུལ་པའི་སློབ་དཔོན་ལོ་ག་པརྒྱས་སྐྱུ་བ་ཐབས་དང་། རྒྱུད་ཀྱི་བརྟུས་  
 89 པའི་དོན་དང་། རྟོགས་རིམ་དང་། དབང་གི་ཚོག་དང་། རྐྱེན་བསྐྱེག་  
 རྣམས་མཛད་ཅིང་། མིའི་ཉི་མའི་འགྲེལ་པ་ཡང་འདིའི་རྗེས་འབྱུང་དོ།།  
 རྗེས་རྒྱུད་འདིའི་ཉན་བཤད་ཤིན་ཏུ་དཀོན་པ་ལ། བུལ་ཆེན་ཞི་  
 བའི་ཞབས་ཀྱིས་རྒྱ་ཆེར་དར་བར་མཛད་དེ། ཁོ་བོས་ཀྱང་། ཞི་བའི་ཞབས་  
 ཀྱི་མན་ངག་བྱིན་ཅི་མ་ལོག་པ་སྐྱེ་མའི་ཞབས་ཀྱི་གདམས་པ་ཁོ་ནར་གྱུར་པ་  
 དང་། འགྲེལ་པ་གཉིས་གཞུང་སྐྱེན་བརྒྱད་དང་བཅས་ལོགས་པར་མཚོས་

པས། ཁ་བ་ཅན་གྱི་ཕྱོགས་འདིར་སྡོན་ཆད་བདག་ཁོ་ནའི་བསོད་ནམས་  
གྱི་སྐལ་བར་ཐོབ་པོ།

མ་རྒྱུད་རྒྱལ་པོ་ཟབ་མོའི་མཐར་ཐུག་པ། རྒྱལ་མ་འབྱུང་བའི་  
རྒྱུད་གྱི་བྱུང་ཁུངས་ནམས། རྒྱ་མའི་གསུང་བཞིན་བཀོད་འདི་རྒྱལ་ཁམས་  
90 པ། །དུ་ར་རྒྱ་ཐ་ཞེས་བྱས་སྐྱུར་བ་ཡིན།

ཅས་པ་རང་ལོ་སྐུམ་རྒྱུ་པ་ལ་ཚོས་གྲ་གསེར་མདོག་ཅན་དུ་སྐྱས་  
པའོ། དག་ལེགས་འཕེལ། བཟ་ཤིས། ལྷས་དག། །

