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TANTRIK TEXTS

UNDER GENERAL EDITORSHIP
OF
ARTHUR AVALON

VOL. VII

SHRĪCHAKRASAMBHĀRA TANTRA
A BUDDHIST TANTRA

EDITED BY
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FOREWORD.

It was my intention in starting this Series of Tantrik Texts to include therein specimens from all the various schools of Āgama, Vaishnava, Shaiva, Shākta and Bauddha. For, whatever may be the difference as regards doctrinal and ritual details, there are marked similarities in spirit, general outlook, and method between all the Āgamas; and though, as I have often said, the use of the phrase "the Tantra" is vague and incorrect, an examination of the Tantras of the Āgamas of differing schools do enable us to extract therefrom certain common features which, when found in any work, enables us to describe it as being of a "Tantrik" character. The inclusion therefore of Tantras of varying schools in this Series will establish this point. So a coming volume will contain a Tantrik Prakarana of the Kashmir School called Kāmakalāvīlāsa. The Buddhist Demchog Tantra here printed is the first Buddhist Tantra to be published, and the first to be translated into any European tongue.

As in the case of the Indian Tantra, the Buddhist Tantra has suffered neglect. In both cases one of the reasons has been the great difficulties of the work. Nevertheless, as in the case of the Indian Tantra, a very imperfect knowledge and understanding of the subject has not stood in the way of adverse and absurd judgments. Thus, when speaking of the doctrinal theories of the great saint and poet Milarepa, it has been said,

the italics being mine ("Tibet and the Tibetans" by the Rev. Graham Sandberg, 260): "As is *invariably* the case in Buddhist philosophical statements, were we to quote here (as we do later) these enunciations, they would be found to contain *no* real recondite wisdom, *nor even any scheme of metaphysics and morality* which could be dignified with the title of an ethical system. They are, mostly, *mere pretentious phrases* which have little consistency, and the profundity is only apparent and will not bear analysis. There is *nothing* ennobling to the individual, or calculated to make the world better; or even, in the Buddhist sense, less steeped in misery, in the doctrines of sublime vacuity and indifference to all earthly claims with which Buddhism, whether Indian or Tibetan, occupies itself. It is essentially the religion of *phraseological terms* and *onomato-poetical* positions. Even the universal philanthropy preached becomes *degenerate* when it would condescend to practical individual exercise." Though perhaps this is an extreme statement, many other Western authors expatiate on the "meaningless" "charlatanism" and "degeneracy" of Northern Buddhism. When will they learn, in this as in other cases, not to discredit common humanity by supposing that any large body of men have devoted themselves throughout the ages to "meaningless" doctrines and practices! If they are meaningless to them, it is because they do not know the meaning. And what is yet known of the Buddhist Tantra? Very little indeed. Religious prepossessions will naturally assign to the critic's own religion (if he have one) a superior worth; for if he did not believe it superior to all others, he would not presumably follow it. Racial prejudice often grudges to the Asiatic the possession of any real merit, much less

superiority over Western theories of life. Nevertheless the true spirit of scholarship will endeavour to be just, and if any doctrine or practice is not understood, it is better and safer to admit this ignorance than to allege meaningless and absurdity—a charge which often implies nothing more than irritation in the face of what is not understood. We are, many of us, too disposed to hold that what *we* cannot understand has no meaning at all. That is because we overflatter both our abilities and knowledge. It is surely the acme of absurdity to deny that Northern Buddhism has any scheme of metaphysic, when it has developed some of the most subtle and logically welded themes which the world has ever known ; or to deny that it has an ethical system, seeing that Buddhism as also Brahmanism have produced the most radical analysis of the basis of all morality and have advocated every form of it which any other religion has affirmed to be of worth. It is a commonplace however, which is nevertheless to be remembered, that in all religions there is a mass-religion suitable to the less developed minds of the majority of the community and the religion of the highly educated, the spiritually developed, and the sages. Even present-day Christianity, which prides itself on having no esoteric teaching, shows those differences which we might naturally expect when minds differ in both capacity and knowledge. There is thus a high philosophic Tantricism and that of the crowd with its cruder beliefs. Whilst the adherents of the former are blamed for “ their sublime vacuity and indifference to earthly claims, ” the majority are called to book for making religion a means to secure material gain—as if man all the world over did not seek and pray for earthly benefits. So whilst the mass believe in

the objectivity of the multitudinous Devatās, the initiate is aware that they exist only in the mind, and by means of the mind, which gives them the life which they possess. But though their existence is that of the mind, that is not to say that they are nothing. And so the Brihadāranyaka Upanishad says that those who adore the Devas, thinking that they are different from themselves, such men the Devas make their beast of burden. In the philosophic presentment and its accompanying ritual, the idea of the Void (Shūnyatā) dominates. After the Chela has gained a clear vision of the Devatās occupying the different parts of the Mandala of worship, he arrives at a point in which the Devatās gradually melt the one into the other, and are all absorbed in the principal Devatā which occupies the centre of the Mandala, and this in its turn gradually effaces itself and is absorbed in the Bindu (Thigle) between the eyebrows (Ājnā-chakra) where is the Point of Light which itself disappears in the Void. Similar principles govern the worship of the Indian Shri-chakra. Both are instances of the Tantrik method by which the Sādḥaka is made to *practically* realise that he is one with all that is, and that all is at base Shūnyatā or Paramātmā, as the case may be. It is not enough to theoretically affirm that identity, Proof must be given of it; and the only real proof anywhere is direct (Pratyaksha) experience. So to take another instance: the mass of Buddhistic believers may think that union with the Dākinīs consists in gaining the favour of female-spirits. Esoterically however the adept projects his creative will into the Matrix of the Mother-Energies which are the Mātrīs and Dākinīs and there engenders active forms and powers which are indeed himself as such, since all that is without is within.

And so also the Buddhas project the Bodhisattvas who create in their turn. But beside all this mysticism which, whether rightly founded or not (a matter with which I am not concerned), is, as a system, philosophically profound, there are to be found amongst Buddhist and Indian Tantrikas inferior practitioners given over to an evil magic which is yet by no means always "charlatanism" as most Orientalists aver, and to abuses in connection with what in India is known as the Chakra ritual. The ignorant lay-folk in these and other countries envisage spiritual truths so grossly that they come to be called superstition. All evil and ignorance is so much by its nature on the surface and affords so apt a subject for adverse judgment that it is readily seized upon, and the more so that it is convenient material for religious polemic. Nevertheless I repeat that we must do credit both to our intelligence and sense of justice by endeavouring to understand any religion in its highest and truest aspect. The Tantras, whether Buddhist or Indian, contain both a profound doctrine and a wonderfully conceived praxis. And so it was said of Marpa, the founder of the Kar-gyu-pa sect, that "his Dorje (Vajra) revelled in the profoundest of Tantras."

The translator of this work is a Sikkhimese, Kazi Dawa-samdup (zla-va-bsam-hgrub) who, when I first made his acquaintance, was chief interpreter attached to the staff of H. E. Lonchen Shatra, the Tibetan Plenipotentiary to the Government of India. Before that, he was Translator and Interpreter to the Government of India in Buxa-Duar and Rajshahi, and (as he is now) the head of the State school at Gangtok in Independent Sikkim. He was also attached to the political officer's staff on the visit of His Holiness the Dalai Lama to India. Kazi Dawa-samdup is a

Tibetan scholar, whose version of some portion of Milarepa's Hymns have been adopted by the Government of India as a text-book for the high proficiency examination in Tibetan. He has also got a good knowledge of English and some knowledge of Sanskrit which has been very useful in the discussions we have had as to the rendering to be given to particular passages or words. For it is to be remembered that the Tantrik doctrines were introduced into Tibet from India, and many Tantras which are in Tibetan were formerly in Sanskrit. The Mantras in the text translated are in Sanskrit, though Tibetan script is employed. These Mantras are generally incorrectly written, and it is often difficult to state them correctly. I have not in general attempted to do so. I have kept to the spelling and accents of the texts. As regards some of the longer and more important Mantras, I have suggested a correct reading. As regards this, I acknowledge with thanks the assistance of Mahāmahopādhyāya Satish Chandra Vidyābhūshana, Principal of the Sanskrit College, Calcutta, and himself a Tibetan scholar.

I have not had more than one part of this Text translated for two main reasons. The first Part will give the ordinary English reader an idea of the general character of the ritual work, which is sufficient for my present purposes. In the next place, the translator and myself lost through their death the advantage of the very learned assistance of the Guru of the former and of the Enche Geshe.

The translator not being an initiate in this particular Tantra was unwilling, for the present, to continue the translation of the other Parts without the assistance of its learned votaries. Summaries have therefore been given of the Parts subsequent to the first which has been

fully translated. This will probably serve the purpose of the ordinary English reader. Tibetan scholars have here the text to translate if they can. The translator has given full explanatory notes to the text, and has written a useful Introduction on the Vajrayāna and Mantrayāna, to which this Demchog Tantra belongs, the valuable manuscripts of which, with others, I acquired some five years ago, shortly after which the preparation of this volume was begun.

The term Vajra (rDo-rje) has as one of its meanings "diamond," and so we get the quaint translation by those who do not understand the subject "Diamond Sow" for the Goddess Vajra-vārāhī (rDo-rje-Phagmo); and so also we find Vajrachitta translated as (though in this case more congruously) "Pensée de Diamant," "diamond thought." Vajra also means thunderbolt. Want of knowledge and a predilection for facile and gross meanings leads to absurd results, of which the Orientalist (whose lack of information is alone responsible for them) complains. I have already pointed out in the summary I have elsewhere given ("Origin of the Vajrayāna Devatās") of the fifth Chapter of the Golden Rosary of the history of the Lotus-born (Padma thangyig-serteng), that just as the diamond is hard and practically indestructible and the thunderbolt is powerful and irresistible, so Vajra is used for That which is steady, lasting, indestructible, powerful and irresistible, and is used in connection with its expressions in the phenomenal world. Thus in the Tantrik ritual we find Vajra-bhūmi (Vajra-earth), Vajra-pushpa (Vajra-flower) and so forth. These are not "diamond" earth or flowers, but limited phenomenal expressions of the ultimate Vajra offered in worship to that Vajra. Again,

the chief priest in the Tantrik rites is called Dorje-Lopon. We read of Vajra-jñāna and Vajra-chitta as in the phrase from the Subhāsita Sangraha (II. 59) “Smaranam citta vajrasya sārāt sārātaram param.” Here Vajra indicates firm, steady mind, free from Kalpanā. The spot at Bodhgaya where Buddha attained enlightenment is called Vajrāsana.

Vajradhara (rDo-rje-hChang) embodies in Himself all the five Dhyāni Buddhas and is called the sixth Buddha or Drug-pa-dorji-chang (Drug-pa-rDo-rje hChhang) who is the Dhyāni Buddha of the thirteenth highest Vajra state or Bhūmi in Sambhoga-kāya (bcū-sūm-rDorje-hDzin-pahi-sa). The five Dhyāni Buddhas are Vajra-sattva (East), Ratnasambhava (South), Amitābha (West), Amog-hasiddhi (North), Vairochana (Centre). Over all there is Vajradhara. He is of a blue colour and has two hands, which are crossed on his breast. The right hand holds a rDo-rje (Vajra) and the left a bell. Vajra-sattva (rDo-rje-Sems-dpah) is the Eastern Dhyāni Buddha, of whom Milarepa is believed to have been an incarnation. He is white. The right hand is on the heart and holds a Dorje (Vajra) pointing upwards, and the left on the lower body and holds a bell ; the right and left hands holding a Vajra and Bell. He is invoked for the absolution of sins. Vajrapāni (Phyagna-rDorje) is one of the three Bodhisattvas, or beings near Buddhahood, who are at certain Bhūmis on the way thereto, who represent the three principles of a Buddha ; *viz.*, Jampaḷ-yang, or Manjusri (hJam-dPal-dVyangs), of an orange colour, representing Wisdom, holding in the right hand a sword emblematic of Prajñā (Shes-rabs), and in the left a lotus with a book on it, signifying learning and pure rebirth ; Avalokiteshvara

(Chen-rezi) of a white colour, with four hands (two joined in prayer, the others holding a crystal rosary and eight-petalled lotus), representing the Mercy of a Buddha ; and Vajrapāni, of a blue colour and fierce type (Krodha Bhairava), representing the Might or Power of a Buddha, holding a Vajra in his right hand. His left hand makes a menacing Mudrā. He stands with legs wide apart and is surrounded by flames instead of a rainbow halo.

Vajrayāna, (Dorge-thegpa) or Vajra-vehicle, is so called because of its powerful disciplines and ritual methods for the attainment of that thirteenth state (Bhūmi), which is Vajradhara (rDorje-hChang). Buddha Vajra-sattva (rDo-rje Sems-dpah) is the eastern Dhyāni Buddha. Vajra is thus the primordial pure Vajra Consciousness. Vajra too is all Tathāgatas, that is those who have aforetime become illuminate. The image of Vajra-sattva is represented sitting with the legs crossed, holding the Vajra (rDo-rje) in his right hand and in his left a Bell. The Bell is Shes-rab (Prajnā) or Wisdom, which is Shūnyatā the Void, and the Vajra is Thabs (Upāya) or Method, which is Karunā or Compassion. This indicates that by means of the high and indestructible (Vajra) method, which is Compassion for all sentient beings, one attains the final end (Dharmakāya or Chös-Sku), which is the imperishable unchanging state of the " Two in one " wisdom (Zung-hjug-yeshes), which is the Bhūmi or state called Vajradhara (rDo-rje-hChang).

What then is Shūnyatā (sTongpa-nyid)? The word sTong-pa means empty, and sTongpa-nyid is Emptiness or the Void. This means " nothing " ; but not " nothing " in the sense of what is commonly called Nihilism. It is absurd to suppose that the Buddhist seeks, and is on the way to, this. It is " nothing " in the relative sense—that

is nothing *to us*, because it has none of the qualities of things which we know, such as form, colour, taste, smell, weight, and temperature. These are of the material plane. The state here described is beyond the phenomenal world and cannot be described in the imagery of that world. Of it, as of the Indian Paramātmā, it can be only said "it is not this," "it is not this" (*neti, neti*). In fact, the Indian Tantra also employs the term *Shūnya* to denote the Brahman. (*See, for instance, Tantrik Texts, Vol. II, and "The Serpent Power," which I hope to have ready shortly after the appearance of this.*) The empty space in the Bindu is designated the quiescent Parabrahman, just as the form of the Bindu itself is the creatively active *Īshvara*.

This leads me to say a few words on the Buddhist doctrine of *Anātmā*. Without claiming to have studied the Buddhist doctrines in the same degree that I have done some of those of Brahmanism, what I know of them leads me to the conclusion that the alleged difference between the Advaita Hindus and Buddhists (at any rate of the school here represented) on the subject of *Ātmā* is, to a considerable extent (though there are also differences), a question of words. It has been said by a Western Buddhist scholar that the Hindu belief in *Ātmā* is belief in an immortal, unchanging Ego, a subtle form in the body and not of it, being a separate entity ; whilst a personality or *Pudgala* according to the Buddhists is an aggregate of *Khandhas*, material and immaterial, in the way of body, mind and tendencies, in which there is no abiding *Ātmā*. The states of mind lead to rebirth or liberation. Man is in no sense an abiding entity. At death the general result of the mental workings cause a new consciousness to arise in accordance with the *Vāsanā*

or general tendency, which fresh name and form (Nāmarūpa) is "the same and yet not the same"; a being which is the resultant of the previous one. It is, however, a mistake to suppose that Indian Monism (Advaitavāda) posits an unchanging immortal Ego. It speaks of three bodies—supreme, subtle, and gross. The latter is the physical, the second the psychical body of mind, *viz.*, Buddhi (including Ahangkāra), Manas, the senses (Indriya), the five Prānas, or, according to Sāṅkhya, the five Tanmatrās known as the "17." The third or spiritual body is that of Bliss (Ānanda) which is the eternal, changeless Ātmā. The subtle body is the soul which may be said to be an entity in the gross body. Ahangkāra, which is one of its elements, is the Ego-making function of the mind. This subtle body survives at death and transmigrates. But it is not changeless, nor immortal. On the contrary, it being a product of Prakṛiti, is changing. Nor is it as such immortal, for it ceases to be on liberation when the individual Ego also ceases to be. What is changeless and eternal is the Ātmā. This Ātmā is not a thing, an object, an Ego, or person, but relatively to worldly experience a state of consciousness. Relatively to this experience it is called "Being-Consciousness-Bliss," but in truth nothing can be said as to what It is in Itself. This is only known by being It. For, to truly know a thing is to be that thing. By knowing, that is realizing in oneself Brahman, one becomes Brahman. It is this ultimate State which in the Indian Śākta Tantra is called Shūnya, and by the Vajrayāna Buddhists, Shūnyatā (sTong-pa-nyid). The former call it the Absolute Real, though the Buddhists appear to be satisfied to say no more than it is Shūnyatā. It may be contrasted with appearance (sNang-va-dang) or name and form (Nāmarūpa).

Shūnyatā (Shes-rabs) is associated with Karunā (Thabs). The latter is the Power, Means (Upāya) or Method by which anything is done as compared with Shes-rabs, the wisdom (Prajñā), which guides and utilises it. Shes-rabs (Prajñā) utilises Thabs (Upāya) in order that Nirvāna may be attained. The Mahayāna Buddhist does not seek liberation (or salvation, as the Christian would call it, though the latter term belongs to a different order of ideas) for himself alone. His object is that all beings may share that lot : a truly noble doctrine. In and for purposes of worship, Wisdom is regarded as female and Power or Method as male. They are pictured as being in sexual union, the Male standing and the Female clinging to him with either one or both lower limbs circling his back. This denotes that Wisdom and Method are ever in union.

This also teaches the Sādhaka to avoid the extremes of passive Nirvāna and eternal active Sangsāra or phenomenal universe. The two are one. This doctrine is "Not two knowledge" (gNyismed-yeshes), that is, Monism or Advaitavāda. The Perfect Mind (Byang-chub-sems) is the purified mind of the Buddha. The five aspects of the Buddha Consciousness are exoterically the five Dhyāni Buddhas and esoterically the five Wisdoms (Yeshes or Jñāna) which are described in the notes to pp. 4-5 of the translation. The causal chain leading to the appearance in mind of the phenomenal universe are the Nidānas, according to which, as in Brahmanism, the world springs from the desire generated by the Vāsanā which is the seed of it and of the will to worldly life. Destruction of this desire leads back to Nirvāna which is not annihilation in the sense of nothingness, but a supremely blissful state of Changeless Being. Hence the Devatā here worshipped is called Demchog (bDe-mChog), which

means Great or Highest Bliss (Mahāsukha or Paramānanda). The Buddhist, like all Mankind, seeks as his end unchanging and indestructible happiness. " Annihilation " means annihilation of the world-experience of forms, which, as forms, are bound up with suffering. Liberation is sought from suffering, that is form.

Māyā is in Tibetan Gyūma (sGyūma), which means a magical and illusory show, such as that of a magician or conjurer. So Shangkarāchāryya calls the Lord a Māyāvin or Magician, the world being a show of His Magic Power. Knowledge is also real (Pāramārthika) and empirical (Vyāvahārika).

The similarities between this doctrine and Māyāvāda Vedānta are obvious. This was long ago perceived when the Padma Purāna spoke of Shangkarāchāryya's system called Māyāvāda as " a bad doctrine and a covert form of Buddhism " (Māyāvādam asachchhāstram prachchhanam bauddham). It is however equally obvious that there are also differences between the two doctrines. It was Shangkara's object to refute the Buddhists and Atheists (Nāstika), in the sense in which that term is used in Sanskrit, namely, persons who did not accept the Scriptural authority of Veda. Probably it would be correct to say that Shangkara adjusted his exposition of Vedānta to meet the original Māyāvāda of the Buddhists and so promulgated a new presentment of Māyā without abandoning what he believed to be essential principles of Brahmanism. In fact he was a worshipper of the Supreme Mother or Shakti whose Shri Yantra may be seen in his Maths. The Shākta Tantra is also a form of Advaitavāda presented in a way suitable for its purpose, namely, the practical end of worship. Therein Māyā is a Power (Shakti) of the Supreme Consciousness. . In

Northern Buddhism, as in Brahmanism, the Bodhisattvas and Devatās are accompanied by their energies (nü-ma) in female form, the Deva being called Yab and his Shakti Yum.

On the ritual side also there are many similarities between this form of Buddhist Tantra and the Indian Shākta Tantra, such as the use of images, Mandalas, Bija, Mantra, Mudrā, Upachāra, Abhisheka, Dhyāna, Symbolism, the worship of Āvaranadevatās and so forth. The reader will find some very interesting methods of meditation both in the text of Part I and in the Synopsis of Part VII which describes the concentration on Points of Light by which the sense organs are controlled in the face of distractions and the temptation to lust and other passions caused by objects of enjoyment. The movement of some forms of the Mantra-Shakti is described at pp. 52-53 of Part I. Where ritual details vary, the spirit, purpose and psychological method are similar. To my mind, one of the most distinctive marks of the Tantrik system is its profound application of psychology to worship, and the manner in which it not only formally teaches through symbols, but actually *creates*, through its ritual methods, the *states of mind* which are set forth as the end of its teachings. As the translator and editor of this text acutely observes, the Buddhist Tantra does not so much say, "Here is the answer or theory. Train your mind to believe so"; but "Here are the problem and the means. Work out the answer for yourself." Any ritual which accomplishes this (whatever be its form) has true value. It can, however, only achieve this by profound observation of the workings of the human mind and by the framing of ritual forms which are in conformity therewith. The subject is both deep and extensive, and I cannot deal with it here. The reader may find some explanations, which

may be of use to him on this point in my "Shakti and Shākta." Here, however, I may give an example of my meaning. The Tantra is called Shrī-chakra-sambhāra, and deals with the worship of the Deity (bDe-mchog). It is thus a Demchog Tantra. Shrī is an auspicious prefix. Chakra means here Mandala (hKhorlo), that is a material or mental image of the Deity in His abode with its guardians, and surrounding Devātās, and so forth. The Tantra has been given the Sanskrit name Shrī Chakra Sambhāra. The last word, however, is spelt differently in the Text. Sometimes it is spelt Sambhara, sometimes Sambara, and again Sambāra. Sambhāra, Sambhara and Sambara and Sambhri (root) have in Sanskrit the sense of "collection," that is of the materials, means and requisites for any purpose : and here mean, in this sense, all that is collected together in the Mandala of Worship, the Īshtadevatā, His abode, surrounding or Āvarana Devatās, guardian Spirits, and so forth. The equivalent Tibetan word is sDompa, which means a collection, and added figure or sum, and also a vow in restraint of certain acts. In this latter sense, it is outer, inner, and hidden. The obscuring or defiling passions (Klesha) of Lust, Anger, and Delusion (Moha) are in the outer vow restrained, together with Egoism (Ahangkāra) by Jnāna (Yeshes). By the inner vow, belief in a self and outer material objects are restrained in the Chakra of the Devatās. By the hidden vow the Nādis, Vāyus, and the Sūkshma Bija of the body are restrained in the Chakra of the heart. And, lastly, all consciousness and ideas are restrained in the pure state (gNyüḡ-ma), which is the Void (sTongpa-nyid). The Tibetan word (bDe-mchog) means Highest Bliss (Mahāsukha), which is the state of the Devatā here worshipped, and who is also

thus called Demchog. Vajra-yoginī (rDo-rje rNal-hbyorma) or Vajra-vārāhī (rDo-rje Phagmo), the so-called “Diamond Sow,” is His consort. He is Method (Thabs) or Compassion, and She is the Wisdom (Shes-rabs) which is the Void or Shūnyatā. The same Devatā is addressed by both names. She is called Vajra-yoginī, as consort of Vajradhara, and Vajra-vārāhī when She is the chief Devatā of the Vārāhī Mandala.

On the subject of the Three Bodies of Buddha to which reference is here and in all Tantras made, I would refer to the Opusculé “Les trois corps du Bouddha” which its author M. Masson-Oursel was good enough to send me on its publication the year prior to the war (Extrait du Journal Asiatique, Mai-Juin 1913). The word which we translate as “body,” but which must not be here understood in the gross sense of that term, is in Sanskrit Kāyā, in Tibetan Sku, and in Chinese Chen. The first or Dharmakāya (translated by M. S. Levi as “essential body”) is beyond form (Arūpa), mind and speech, the eternal omnipresent law of all Becoming, holding within itself in undifferentiated mass all particular Dharmas and in creation manifesting as them. This is what is referred to as the Dharmadhātu or Dharmasubstance from which Matrix all the Blessed Ones, the Tathāgatas, issue. This is the body of the Buddha in Nirvāna and the base of the two others which are its (relatively) passing aspects to the dual consciousness of form. The Sambhoga-kāya is the body of bliss or enjoyment with form (rūpa-vān) and therefore visible to the Bodhisattvas in Heaven consisting of the five Skandhas—Rūpa, Vedanā, Samjñā, Samskāra, Vijnāna—and is an intermediate manifestation of the Dharmadhātu. The third or more “material” body of the Buddhas is Nirmāna-kāya or that

which is “made” and incarnate on earth as a human personage. The Dharma-kāya is an indivisible unity beyond all duality. The Sambhoga-kāya without dividing and particularising itself is the Body of Glory manifest only to the Bodhisattvas who more nearly approach the state of a perfect Buddha. In Nirmāna-kāya the essence of Buddha is exteriorised into multiple individual appearances visible to men, such as the forms in which the Buddhas have appeared on earth. We have thus to do here with what in Western language may be described as a doctrine of emanation or transformation or Tul-pa (sPrülpa). Similarly in the Indian Tantrik doctrine of Ābhāsa, the Supreme whilst resting one and the same in Its own true nature (Svarūpa) produces in Its creative aspect a principle (Tattva) from itself which again evolves another and so on, each cause remaining what it was whilst producing an effect.

I append here a short summary of the general principles of Buddhist doctrine as given in the “Path of Good Wishes” of the Buddha Samanta Bhadra called Thogmahi Sans-rGyas Küntu-bZangpo or sMon Lam-stops-po-che translated by Kazi Dawa-samdup. The “Good Wishes” are in italics. The brackets enclose explanations in roman character.

THE GOOD-WISHES.

“ Then the all-good Buddha, Küntu-bZangpo, uttered these good wishes whereby the sentient beings of the Sangsāra cannot but be saved.

I.

Ho [Listen]! All which is visible and invisible (sNang-srid), whether Sangsāra or Nirvāna, is at base (gZhi) one (that is Shūnyatā) with two paths (Avidyā and Vidyā) and two ends [Sangsāra and Nirvāna. This ultimate base is in Advaita Brāhmanism the Parabrahman also called Shūnya. By its Shaktis Vidyā and Avidyā liberation (Moksha) and bondage (World) is attained]. These (paths and ends) are the wondrous play of Ignorance (Avidyā) and Knowledge (Vidyā). By the power of these good wishes of Küntu-bZangpo, may all attain Buddhahood in the Dharma-dhātu [Chös-dVying; that is the ultimate Dharma-kāya in Nirvāna which is Shūnyatā or Void. All have an inherent right and capacity to Enlightenment. But all beings do not attain it simultaneously. Therefore Sangsāra is Eternal].

2.

The Foundation of all [Kün-gZhi. Kün = all ; gZhi = basis or underlying principle, which according to Atiyoga (rDzogs-chhen) is simple or uncompounded. All visible objects are compounds] is uncreated (Rang-byung or

“come out of self”) and independent, uncompounded (hDus ma-byas) and beyond Mind and Speech. Of It neither the word *Nirvāna* nor *Sangsāra* may be said [these are terms of the dualistic world, *Nirvāna* (Myang-hdas) being contrasted with, and having meaning only in reference to, *Sangsāra* (hKhorva). They are both ideas formed by the mind of certain states. But *Shūnyatā*, the Void, is beyond the finite mind with all its imaginings. The state of *Shūnyatā* is free of all defined notions which have no meaning in this absolute state. Similarly whilst in Advaita Brahmanism the Parabrahman is, relative to the *Sangsāra*, Being-Consciousness-Bliss or *Sachchidānanda*, what It is in Itself is unknowable except by and to Itself]. To realise It is to be a Buddha, and not to realise it is to stray into *Sangsāric* being. May all sentient beings in the three Regions (Lokas) realise this indescribable Basis of all.

3.

I Küntu-Zangpo knowing the Basis which is without cause to be self-produced, did not sully it by the thought that It was without or within. It is not obscured by the darkness of unconsciousness. No faulty notion of self darkens it [Rang-s nang. The first word means self and “S nang” is notion or appearance. That is the notion of self. The apparent self is the cause of all error].

For those who are in the state of true knowledge [Rang-rig. Rang = self and “Rig” is knowledge, that is knowledge that the sense of self is unreal and phenomenal only, and that the ultimate is *Shūnyatā*] *there is no fear, were even all the three regions to be destroyed. They are not attached to the objects of sense enjoyment. To the self-subsisting experience beyond ideas* [rTog-med. rTogpa is .in

Sanskrit Kalpanā, and rTog-med means without that or Nirvishesha Jnāna, beyond all limited knowing, for ideas are limitations] *there is no material form* [dNgös-pohigZugs ; that which can do something or fulfil some purpose or Dön-byed-nus-pa-dNgospo. That is, things with form (rūpa). Form is the work of the finitizing principle of Māyā] *or the five poisons* [that is Lust, Anger, Infatuation, Pride, Jealousy, which are sinful attachments to form]. *Then from clear unobstructed mind* [Rigpa or pure Buddhi. Sems, Blo, and Rigpa all mean mind, but the last is, though Sangsāric, purified mind (Sems) and therefore something lower than Prajnā (Shes-rabs) or Yeshe (Jnāna), into which by training it may be and is here exalted. The arts and sciences are also called Rigpa, because they are the proper field of high intellect. By the action of Avidyā and Moha, mind is obstructed. Here Rigpa is that pure state of mind which may be trained into the Yeshe, the embodiments of which are the Dhyāni Buddhas] *come five Wisdoms* (Yeshe, see notes pp. 4-5, *post*) *though they are in essence one, from which are produced the five Buddhas* (Vairochana and the rest which either Küntu-Zangpo or rDorje-hChhang of the Kargyudpas embodies). *From the going forth of the Wisdom of the five Buddhas the forty peaceful Buddhas are produced.* [The term "Buddha" is here used to describe the whole class. These are the five Dhyāni Buddhas and their Spouses, the eight Bodhisattvas called Nyevahi-Sraschen-brGyad, namely, Manjusri, Avalokiteshvara, Vajrapāni, Ākāshagarbha, Kshitigarbha, Maitreya, Samanta Bhadra, and Dib-pa-nam sel, which, with their Consorts, make 16, and the six Buddhas who work on behalf of the beings of the Lokas. These 32 occupy the Heart-chakra. There are ten other Devatās of the Throat-chakra. These

42 peaceful (zhi) and 58 wrathful (khro) make in all an 100 Devatās. Forty are here mentioned and sixty in the next verse in round numbers instead of 42 and 58. Such round numbers are also used to guard the mysteries.]

5.

From the shining forth of the Power (rTsal) of the five Buddhas come the 60 blood-drinking (that is wrathful) Devatās. [60 should be 58, made up as follows, viz., the ten Herukas, aspects of the Buddhas and their Shaktis, Buddha-Heruka, Vajra-Heruka, Ratna-Heruka, Padma-Heruka, Karma-Heruka; four door-keepers; eight Devatās in the eight directions—Keurima (E.), Cheurima (S.), Pramoha (W.), Petali (N.), Puskasi (S. E.), Kasmari (S. W.), Chandika (N. W.), Smeshali (N. E.); the eight animal-headed Devatās called Phramenmas (see Arthur Avalon's "Essay on the Vajrayāna Devatās"); four other door-keepers with heads of Tigress, Sow, Lioness, and Snake; and 24 Yoginīs in four sets of six, each performing peaceful, grand or nourishing, fascinating, and stern or destructive powers. The Blood-drinking Devatās are situate in the Brain Mandala.] In Me there has been no error in straying away from knowledge of the Foundation. As I am the Buddha, may all sentient beings in the three Regions by the power of this My good wish gain the great wisdom (Yeshes chenpo) through the self-produced Mind (Rang-byung-Rigpa).

6.

There will be no end of my Avatāras (sPrülpa), who will appear in inconceivable millions of numbers and shapes, and who will adopt various methods suitable for the control of every kind of being. By the power of My grace

and good wishes, may all sentient beings of the three Regions (Lokas) escape from the six Sangsāric worlds (that is, of Deva, Asura, Men, Preta, Tiryak, and Naraka).

7.

Beings who aforesaid erred, did so because they knew not the Foundation. They were overpowered by the unconscious dark state. This was the cause of ignorance and error. Immersed in ignorance and obscured by delusion [which produces the Māyā of selfness. From the notion of "I" comes that of "other"; then "mine" and "thine" and all errors and sins], the knower (Mind) was afear'd and confused. Then came the idea "I" and "Other" and hatred. As these gained force a continuous chain of Sangsāric evolution was produced. Through that the five poisons of the obscuring passions of lust, anger, covetousness, delusion, jealousy increased, and an endless stream of evil Karma issued forth. Therefore, as the root source of error in sentient beings is unconscious (Dran-med) ignorance, may all by the power of the good wishes of Me, the Buddha, attain the clear pure mind [Rigpa; the undisturbed true level of mind which is that of Dhyāna. When this is had, enlightenment comes] inherent in every being. [Pure mind is inherent in all and may be attained by all. It is said that the essence of the Sugatas or Buddhas pervades all beings, as butter in milk. As milk when churned, yields up butter, so each mind being developed, Nirvāna arises.]

8.

The root-ignorance [Lhan-skyes-Marig or Sahajā Avidyā, the general ignorance of the true state, which is called Kün-brTags-Marig when so intensified as to

produce the notion of "other," "mine" and so forth (Parikalpitā Avidyā)] is the abyssal ground of the knower's unconsciousness (Dran-med Marig). The other ignorance (Kün-brTags-Marig) is that which regards self and others to be different and separate. These two forms of ignorance are the root cause of error in all sentient beings. By the power of these good wishes of Me, the Buddha, may the gloom of unconsciousness (ignorance of the true) which obscures all beings in the Sangsāra, be dispelled. May they be cleared of their error which regards beings as separate from one another, and may their inherent pure mind (Rigpa-rang-ngo-shes-par-shog) be realised. [That is, may Vidyā arise. May it come to know itself. The phenomenal or Vyāvahārika self is admitted, but it is the product of Māyā. This is the doctrine of Anātmā, for it has no independent permanent being (rTag-gcig-rang-dvang-can) for the attainment of the true or essential state shows this.]

9.

The thought which regards beings as separate (gNyiis-hDzin bLo-ni, literally "as two") begets a hesitating doubting state (the-Tshom-za). A subtle feeling of attachment arises which on being allowed to gain force gradually resolves itself into strong attachment and a craving for food, clothing, dwellings, wealth, and friends—the five objects of enjoyment—lovers, wives, and husbands. These are the chief errors of worldly people. There is no end to the action flowing from the ideas of dualism [which regards things as external reality, and the Mind which perceives them as inner reality. If Sangsāra be left to itself, it goes on producing Sangsāra for ever. To attain release therefrom, effort guided by wisdom is necessary. This

release is the Buddhist Shūnyatā and the Brahmanic Moksha]. *The fruit of these cravings is birth as a Preta* (what English Orientalists call “tantalized ghosts”), *who is tormented by pangs of hunger and thirst* [that is, the ordinary normal being gives way to desires and covetousness, the punishment whereof is in Pretal Loka. If the Karmic act be influenced by anger, then Hell (Naraka) is man’s portion. Acts done under the influence of stupidity, such as killing for sport, or “for the fun of it,” in ignorance of the Karmic results, procures for the actor birth in the brute world]. *By these, My good wishes, may all those beings, who suffer from their desires, strive not to studiously avoid them, nor (weakly) to give way to them, but to let the knower* [Shespa = Mind that is Sems, bLo, Rigpa : terms which essentially denote the same thing. Shespa conveys the idea of mind engrossed in perception of external objects subject to feeling and so forth] *take its own course and attain its own (exalted) position.* [Shespa-rang-so-blod-pa-yis, literally “detaching the teeth-hold of the knower,” that is, detaching the knowing mind from its objects, thus letting it attain its own level free of them. This is a profound counsel. Merely to run away will effect no cure. The same temptation will recur. To surrender is to lose the fight for the supreme end. Let the mind take up a position of detachment from the objects which attract, and let it detachedly examine them, and the cause of their power over it, and so attain dominance.] *May it realise the discriminating wisdom* [Kün-rTog-yeshes, that is, is So-sor-rTog-pahi-Yeshes of the Demchog Tantra described in notes pp. 4, 5 of the Text *post*. This is Jnāna (Yeshes)—(whereas Kün-brTags-Marig-pa is Avidyā)—which knows that all ideas (of separate objects) are illusory].

10.

From the idea of something external, there arises a subtle feeling of dread [As Brahmanism says, fear arises from duality. He who becomes Brahman by realising unity is fearless] moves the knower at first faintly. As this feeling gains strength, it resolves itself into a vague sense of enmity, and the thought "it will kill me" arises. When this hatred produces its evil Karma, burning in Hell becomes intense. By the power of the wishes of Me, the Buddha, may all the sentient beings of the six Lokas, when they feel great anger arising in their mind, learn neither to avoid it studiously, nor to give way to it (weakly), but to leave it to itself and let the mind attain its own (exalted) position. [It is not possible at once to totally eradicate an evil passion, or to avoid all acts which might conduce to it.] May it attain the clear wisdom [gSalvahi-Yeshes. That is the mirror-like wisdom Melong-lTabuhi-Yeshes, described in notes to p. 5 of the Text post].

11.

From pride which puffs up the Mind is produced a feeling of contempt for others, together with overweening self-conceit. This leads to disputes and quarrels. When these have Karmic fruit, there is birth in the Deva world. [The state of a Deva though higher than that of a man is not of the highest. The cause of birth in Devaloka is pride combined with good action, which, without pride, would have produced better result, yet with pride confers only the lesser boon of Deva-life. A Deva has a long life of pleasure, but, like human beings, is liable to death and fall when his stock of merit is exhausted. Towards the term of a Deva's life his beauty fades, his gardens wither, his fountains run dry. Upon his wish-granting Kalpataru

a blight falls. His companions and the Devis cannot approach him because of the stench his body commences to emit. Being endowed with Deva eyesight, he sees where he will be reborn in a lower world. He is conscious that his stock of merits is spent, and no fresh stock acquired. He is conscious of the evil result of the life of thoughtless pleasure heaped over against him, leading him to rebirth on a less happy plane. He is weighed down with remorse. He foretastes the miseries of his fate in the comparison he makes of the pleasures of the Deva-life he is leaving behind and the miseries of the life to come. This is the fate and misery (hPho-lTung) which prevails in Devaloka. Pride has taken them there, because the Devas think themselves the highest and best. Pride is their obscuring passion (Klesha). As like seeks like, pride seeks the plane where pride prevails, that is Devaloka.] *From there they fall, suffering Hell after death. By the power of these My good wishes, may all such as are given to pride know how to detach therefrom the knower* [Shes-pa = Sems, bLo, Rigpa, different names of mind; the latter being in its highest state clear and freed of all obscurity. The highest state naked of imaginings and void is called the Great Perfection (rDzogs-pa-chenpo). Here Rigpa is not part of the Skandha, but may be said to be the innermost essence of Vijnāna (rNam-shes)] : *thus letting the feeling alone and the Mind (Rigpa) attain its own (exalted) position. May it realise the truth that all is one, that each is (in essence) alike.* [For all being is pervaded by the Sugata Dhātu or Essence of the Buddhas (bDe-gShegs-sNyingpo); just as in Brahmanism Brahman is the All-pervader. Here the realisation is that of one of the five wisdoms called Nyam-nyid-Yeshes described in notes to p. 5 of the Text *pdst.*]

From the propensity [Bag-chags, that is, predisposition arising from habit. Thus the Bag-chags of dreams at night is what has been done in the day] to regard oneself and others as different arises the desire to praise oneself and depreciate others : an act which leads to suffering. When the wish to vie and fight with others is strengthened, there is birth in the Asuraloka, wherein beings are ever engaged in wounding and killing each other. This hurls them into Hell. By the power of these good wishes of Me, the Buddha, may all such beings cease to look upon each other as enemies. Let the feeling of enmity alone by itself and let the knower attain its own (exalted) position. May it realise the unobstructed power of Divine Service [hPhrin-las pronounced Tinlas. When a Samsāric being (Pudgala) becomes, by virtue of his merits, a Saint, then he devotes himself to the service of sentient beings. Bodhisattvas and Buddhas are ever thus engaged. The acts they perform for the benefit of others are of four kinds, the peaceful (Shānti), the grand or nourishing (Pushti), the fascinating or overpowering (Vashikaranam), and the stern or destructive (Māranam and the like). These are Tinlas—their Mission]. Lack of intelligence and memory (Dran-med, a state of unconsciousness), indifference, distraction, being overpowered by sleep and forgetfulness, swoon, and sloth, are all forms of stupidity leading to birth in the brute world (Tiryakloka). By the power of these good wishes of Me, the Buddha, may the overpowering gloom of stupidity be dispelled and lit up by the rays of clear consciousness. May such attain the pure wisdom [rTog-med-Yeshes, unrestricted by the finite forms of thought]. All sentient beings of the three worlds (Loka) are in their essence alike to Me, the Buddha. Unconsciousness

(want of true knowledge or Avidyā) is the Cause of these errors. At present they are engaged in useless actions (Dön-med-las, that is, such actions as do not tend to self-development and emancipation). The six acts aforesaid (acts done in the six Lokas which lead to rebirth in them) are but dreams and delusions. I am the most ancient Buddha [that is, of the most remote past known to man; not the first in status or time. Both Nirvāna and Sangsāra being eternal there is no first Buddha in point of time] that My incarnations may control the beings of the six Regions. By the power of the good wishes of Me, Samanta Bhadra (Küntu-bZangpo), may all sentient beings, without exception, attain Buddhahood in the Dharma-kāya [Chos-dVying which is the Void (Shūnyatā) and Compassion (Karunā)].

This great subject being for want of exploration one of difficulty, its treatment is not likely to escape all error. But those who are free of wrong notions as to the meaning of Shūnya, of Anātmā (in Buddhism), and of Ātmā (in Advaita Brahmanism), and have some knowledge of the Tantric ritual in both systems, will I think discern essential similarities between the two. To quote the words of a review of a recent work on Buddhism: "With each fresh acquirement of knowledge as to Buddhism, it seems more difficult to separate it from the Hinduism out of which it emerged, and into which it relapsed."

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INTRODUCTION.

THE term Thegpas or Yāna, to give it the Sanskrit equivalent, means Vehicle, and presents the same idea as sect, school, and method. There are broadly two chief Yānas commonly spoken of, namely, Hīnayāna, and Mahāyāna. The Southern Buddhists of Ceylon and Burma belong to the former, and those of Tibet, China, and Japan to the latter. The term Hīnayāna, which is not of a complimentary character, is not given to themselves by the Southern Buddhists but by the Mahāyānists, followers of the Greater Vehicle. The Southern school is called Lesser Vehicle because its followers seek Nirvāna and Arhatship each for himself, whilst the Mahāyānists strive for the enlightenment of the whole universe. What is it to be saved oneself if others are still lost and suffering? Vajrayāna, or Mantrayāna as it is also called, is a development and particular branch of the Mahāyāna. Vajrayāna is a form of Tantrik Northern Buddhism. The Mantrayānic Buddhist doctrine speaks of nine Yānas, each Yāna being divided into four parts, namely, the view (lTa-va ; in Skt. Drishti), the meditation (sGompa ; in Skt. Dhyāna), the practice (sPyodpa ; in Skt. Chārya), and the fruit (lBras-bu ; in Skt. Phala).

The first three Vehicles constitute the original divisions as they existed in the time of the first three convocations which were held after the Pari-nirvāna of Our Lord the Buddha in India. These three Vehicles are (1) Shravakayāna (Nyan-thös-kyi-thegpa) ; (2) Pratyeka-Buddha-yāna (Rang-rgyal-gyi-thegpa) ; (3) Bodhisattva-yāna (Byang-chub sems-dpahi thegpa). Subsequently these three

Vehicles were with the advent of Padma-Sambhava developed in Thibet into nine. He was the founder of the Mantrayāna school in Thibet and of the Great Perfection school (rDzogs-chen).

The development or "fruit" of the first three is the Vajrayāna and Mantrayāna which is divided into six parts or stages: (4) Kriyā-tantra-yāna (Byavahi-rGyud-kyi-thegpa); (5) Chārya or Upāya-tantra-yāna (Spyöd-pahi-rGyud-kyi-thegpa); (6) Yoga-tantra-yāna (rNal-hbyor-rGyud-kyi-thegpa). The latter is again subdivided into three: (7) Mahā-yoga-tantra-yāna (Mahā-yoga or Ma-rgyüd-kyi-thegpa); (8) Anuttara-yoga-tantra-yāna (Anu-yoga or Blamed-rgyüd-kyi-thegpa); and (9) Ati-yoga-tantra-yāna (Ati-yoga hi-thegs-pa).

Ati-yoga is considered the highest of all. This is the pure Advaita-tantra or monistic school in which all is realised as the Eternal Buddha. The Tibetan word here rendered by the Sanskrit term Advaita is gNyis-med = One, that is Shūnyatā. The four accepted schools in Buddhist Philosophy are: (1) Bye-brag-smrava: in Sanskrit Vaibhāshika; (2) mDo-sDe-pa or Sautrāntika; (3) Sems-tSampa—a term which means "only mind"—or Vijnānavāda; (4) dVuma-pa or Mādhyamika. According to the first all things (Dharma), both outer and inner, that is, matter and mind, are real; a position accepted by the second with some modification. In the third school external objects are not real, but the mind alone is so. According to the last school neither external objects nor internal mind are real, in the sense that they appear to be so. But the real, if it can be called such, for reality in a sense is also denied to it, is the Void or Shūnyatā for which there is no word, since it is beyond mind and speech. All schools admit the phenomenal "I" or personality

which clings to a being or aggregate so long as he is not truly enlightened; but they all deny that this "I" which they call Ātmā is real. The Tibetan definition of the Ātmā, which they deny, is something which is one (gCig) independent or free (rang-dvang-can), and permanent and eternal (rtag). Shūnyatā is an inexpressible mystery in and behind the incessant flow of the stream of seeming, which can be described by no term borrowed from the world of appearance, for none of these terms has a meaning except in relation to its opposite. Thus "one" is an idea belonging to the world of numbers; freedom and permanence are only understood with reference to the phenomena of dependence and change. The Advaita Buddhist Tantra is thus the doctrine of Shūnyatā. This means that the universe (hKhorva = Sangsāra), and Nirvāna are not two but one or Shūnyatā, just as the mind and body in any individual are aspects of one unity. So the Prajnā-pāramitā-hridaya-garbha says: "gZugs-sTong-pa-ho, sTong-pa-nyid-gZugs-so": that is Form (Rūpa) or Matter is the Void and the Void is Form. The one is not other than the other. The work here published belongs to Anu-yoga the highest but one division of Anuttara-yoga which is known as the Mother-Tantra (Ma-rgyüd-lung), which, it is said, deals with the three Mandalas (*i.e.*, in ordinary worship the Devatā, His abode His court-followers) known as the Eternal Self-existing Mandala (Ye-ji-bzhin-pahi-dkhyil-hkhor), the Eternal Self-created Mandala (Rang-bzhin-lhun-grub-kyi-dKhyil-hKhor) and the Great Bliss Mandala which is that of the Bodhisattva. The Mahā-yoga-tantra is known as the male or Father Tantra (Phargyüd). The highest or Atiyoga Tantra is the "not two" or non-dual Tantra (gNyes-med-rgyüd). My informant a Khamba

Lama Tshewang-Runchen gave me from a Thibetan Manuscript (which he said he had studied thoroughly), a short summary of these Yānas showing the various views entertained at these several stages regarding Anātmā, Momentary Cognition, Appearance and Reality, the Void (Shūnyatā), and the four dogmatical extremes “ is, is not ; the appearance is true ; the Void (Shūnyatā) is true.” As, however, the definitions given were not approved by the learned Enche Geshe-Chön-mdzad La who has helped me in this work (but who unfortunately died last April), I forbear to give them.

The Sanskrit term Sambhāra is the equivalent of sDampa, that is, “ a collection ” meaning the Mandala of the Devatā and all therein. It has also the meaning “ vow of restraint ” as explained in the foreword of the general Editor. The state of the Devatā embracing, as part of Himself, His Mandala is that of the Highest Bliss (bDe-mChog). bDe-mChog means “ Bliss highest ”; in Sanskrit Paramānanda or Mahāsukha. The present work is a Tantra of both the dKar-rgyud-pa and the Saskya-pa sects. By this is meant that there are several rites of Dem-Chog in which the number of faces, hands of the chief Devatā and surrounding Devatā vary ; as also the text. One sect may therefore follow this Tantra in one form, and another in another. The yellow-hat sects of the state monastery of Tashi-Lhünpo have also got this Tantra, and my late Guru, a highly advanced Lama of the Dukpa-dKargyud sect, wrote to me to say that the Mandala with 62 Devatas (very difficult of practice) exists also in Bhutan. The former has two divisions, the Karma-dKar-gyüd whose chief seat is sTöd-lung-Tshoorphug, about two days' journey to the north of Lhasa. Its Avatāra Hierarch is the highly venerated rGyalva-Karma-pa.

This school has several adherents in Sikkhim and Khams as well as in other parts of Thibet. The second division is the dBrugpa dKargyüd sect, which counts several very rich monasteries in Khams, the Hemis monastery in Ladakh, and is the state religion of the whole of Bhutan. In Thibet itself there are the Ralung, Sangachelling and several other smaller monasteries near the Tsari and the Poba districts. The Saskya Sect still has its centre at Saskya in Thibet over which its Hierarchs ruled shortly before the date of the fifth Dalai Lama.

The line of the bDe-mchog-Tantra Gurus (Saskyan branch), is here given from the Pag-Sam-Jön-zang (History of Buddhism in Thibet) by Sumpa-mKhan-po-Yeshes dPal-hbyor. The Gurupangkti is as follows:—(1) rDo-rje-hChang or Vajradhara a celestial guru of the Akanishta Heaven (Hog-min). (2) Phyag-na-rDo-rje or Vajrapāni another celestial guru. (3) mDah-bShum or Suraha an Indian Saint. (4) Klu-sgrub or Nagarjuna. (5) Shrī Shvavari or dPal-lDom. (6) Looyipa, an Indian Sage. (7) Slob-dpon-rDo-rje-dril-bu-pa. He is also said to be another source of the Demchog Tantra having obtained teaching directly from Shrī Chakra Sambhāra (dPal-hKhorlo-sdompa) Himself and thus was invested with a fresh power. (8) Rüg-stsal-zhabs or Kacchapāda. (9) Jalandhara. (10) Nagpo-sPyodpa or Krishnāchāryapāda. (11) Guhya. (12) rNam-rgyal-Zhabs or Vijayapāda. (13) Tailopa. (14) Naropa. (15) A Newar Phum-mthing the greater (hJigs-meds-grags). (16) Ngag-dVang-Grags-pa or Ngag-dVang-phyüg. (17) Ngag-gi-dVang-phyug. (18) gLag-Skya-Shes-rab-brtregs. (19) The Saskya Hierarch hGro-mGön-hPhagspa-Kün-dGah-sNing-po shortly called hPhagspa or Su-chen (b.circ 1233 A..D.).

to whom reference is later made. The remaining Gurus can only be obtained from Saskya.

From a note at the end of the MS. it would appear that it was written out at the dictation of a venerable Pandit Lama (Phagspa = Ārya), whose name is not given; but the places and dates are stated where each Chapter or Part was completed. In the "Blue Records" of Thibet (Teb-ther-sNgönpo)—a history of Buddhism and its different schools—one of the Hierarchs of Saskya the abovementioned Guru hGro-mgön-hPhagspa by name, attained great celebrity as a Saint and learned man. He had several eminent disciples. The "Blue Records" say that he became the Guru of the Sechen (Tartar) Emperor of China. The MS. says that the first part was written at Svayambhunath (Shing-kün) in Nepal at the request of a prince called Ji-big-Demur. This may be the name of either a Newar or more probably Tartar Prince, for Demur may be Temur or Taimur which is part of the name Tamerlane to whose line the Sechen Emperor of China belonged. It is possible that the Hierarch who visited both China and Nepal may have been attended by a Prince of the Imperial Chinese Tartar family on a pilgrimage to the holy Buddhist Temples of Nepal—then under the rule of Newar Buddhist Kings, and caused a Thibetan translation to be made from a previously existing text in Sanskrit. In such case the very valuable MSS. which Mr. Avalon, the general Editor, has acquired should be 660 to 665 years old. For this was the Hierarch to whom the Chinese Sechen Emperor made over the whole of Thibet and the date of his accession to the sovereignty over Thibet is given as being some time about 1253 A. D., in Thibetan almanacs.

The original MSS. is in the old "headless" style (dVu-med) of Thibetan writing. It is noteworthy as denoting the importance of the personage on whose behalf the work was written out, that in this volume of ninety leaves of seven different parts, each bears the name of the copyist and the date and place at which they were written. Two or three writers were thus employed, each of them highly trained.

The whole series consisting of some 240 folios all bear upon the same subject,—namely, Demchog, in its different stages and parts. But the other books are not in the same hand, nor of the same age, though they form a very valuable collection. Unfortunately it is not quite complete, though sufficiently so to enable the Sādhanā prescribed to be carried out successfully.

The collection consists of eleven parts, *viz.* :—

- (1) A set of dances according to the bDe-mchog-Tantra called "Dance Book of the Best of Gifts" (Mchog-dbyin-rDo-rjehi gardpe), consisting of four folios.
- (2) Another Vajramālā dance (rDo-rje-hphreng-vahi-Kün-bsKyöd-kyi-gar), three folios.
- (3) The Sādhanā of Sambhāra or Demchog entitled "Method of attaining the highest simultaneously born bliss" (bDe-mchog-lhen-skyes-kyi-bgrub-thabs) of seven folios.
- (3) "The Method of meditation on Demchog" (bDe-mchog-lhan-kye-bGom-thabs) of five folios.
- (4) "The feast or worship of Vajra-yoginī" (zDorje-rNal-hByor-mahi-tsogs-hkhor) of six folios. (173rd folio to front page 178th.)

- (5) Homa of Shri Vajrayoginī (dPal-rDo-rje-rNal-hByor-mahi-sByin-sreg-gi-choga).
Front page of 178th folio—last two lines—to the back page of 181st folio. (4 folios.)
- (6) “ Notes on the method of making the waters of initiation enter oneself ” (dVang-chog-bdag-hjug-la-lTös-pahi-tho-yig). (Of 82 folios from 372nd folio to the 453rd folio.)
- (7) Meditation on the twenty-one Tārās—10 folios = 259th to the 269th folios.
- (8) “ The King of Shri-Sambhāra-chakra Tantra ” named the Ca-ma-Gala-grita—ornament of sepulchral things ” (dPal-hkhor-lo-sdom-pahi - rgyud - kyi - gyalpo - dur - Khröd-Kyirgyan dPal Heruka), in twelve folios. “ Sepulchral things ” has a two-fold signification. Exoterically reference is made to the bone ornaments carried by the Heruka obtained from the skulls and bones in the cemeteries. Esoterically it is denoted that meditation on the Heruka (Demchog) extinguishes existence in the Sangsāra. The end of worldly life is the cemetery or death. But from the cemetery which is Sādhanā is born enlightenment. (This is in a very different hand, and of much older date. It gives the name of the Indian Pandit Gayadhara, and the Thibetan translator—Shag-Yeshes—and contains very finely written footnotes under each line of text.)
- (9) “ The Rosary of worship of Demchog ” (bDemchog-chod-Phreng), in twenty-one folios. (This also is in the same hand as the Part 8

—and the name of the compiler or contributor of this part is given as BLo-grös-rGyal-mtshan—and the place is “Khai-phing-hoo,” ‘the great king’s palace,’ possibly somewhere in China because this is neither a Thibetan nor Nepalese name. Date : Water-Dog year, 25th of the month of rGyal.

10th Part.—The Homa-ritual (burnt offerings) or sacrificial fire, of dPal-hKhor-lo-sdompa, explained at length (mNgön-rtogs) in nine folios. There are four kinds of Homas—the peaceful (Zhiva), the grand (rgyaspa), dVang-va (the overpowering or fascinating—Vashikarana) and the fierce, stern or destructive (Mārana). It is said to be done by one Pandita (sLob-dpön-Rinchen-rDorje).

(11) The work here published “Vajra-yoginī,” Shri Mahāmāyā and Tārā (dPal-hKhor-lo-bDe-mchog, rDo-rJe-rNal-bYor dPal-sGyuma-Chen-mo-sGrolma) in nearly 90 folios. This last is divided into seven parts, all of which have been here printed in the printing character with heads (dVuchen). The first part which closes at the 27th folio I have translated in full so as to give the reader a general idea of the nature of the work and the methods of meditation. Of the other parts a short Synopsis has been given following on the translation of the First Part.

SHRĪ SAMBHĀRA CHAKRA.

Vajra-yoginī, Shrī Mahāmāyā and Tārū.

(dPal-hKhor-lo-bDc-mChog ; rDo-rJe-rNal-hByor. dPal-sGyuma-Chen-mo sGrolma.)

THIS is a clear exposition of the ritual of the Mandala ¹ of Shrī Chakra of Great Bliss.²

Obeisance to the Guru and Shrī Heruka.³ Having bowed with reverence to the Guru, the essence of all the Buddhas and to Shrī Heruka I now expound the Sādhana⁴ of Shrī Chakra Mahāsukha.

He whose mind is firm in Bodhisattva resolve ;⁵ who has obtained the highest initiation,⁶ who understands the Mantras and is foremost among Yogīs will of a surety obtain the highest boons, both temporal and spiritual, if he follows the course prescribed, namely, the imaginative⁷ and meditative⁸ ; if he practises to make his mind tranquil ; if he offers rice cakes⁹ and other food offerings ; and if in short he assiduously applies himself to all the four branches¹⁰ of a Yogī's duty.

(1) dKyil-dKhor. (2) Shrī-Chakra-Mahāsukha ; the Devatā whose state is that of great bliss (Mahāsukha). (3) A Vajrayāna Devatā. (4) Ritual : practice whereby Siddhi (success, here spiritual attainment) may be obtained. (5) That is whose mind is firm in righteousness. (6) Literally "Conferring of power" (dVang). (7) By this is meant the mental process whereby the imagination is exercised to produce certain pictures and ideas. (8) That process whereby the mind ceases to imagine and passes into the tranquil state. In the first the mind projects and in the second withdraws its own projections. (9) gTorma. (10) Namely, pertaining to Samādhi, the Path (or conduct), Offerings (of rice cakes) partaking of food.

The devotee when about to go to sleep should firstly, imagine his body to be that of Buddha Vajra-Sattva and then at length merge into the tranquil state of the Void.¹ Arising from that state he should think that the double drums² are resounding from the midst of the heavens proclaiming the Mantras of the twenty-four Heroes.³ Arising from his sleep in this state of divine

(1) Shūnyatā (sTong-pa-nyid or emptiness) or the ultimate formless (Arūpa) Reality as contrasted with appearance (sNang-va) or form (Rūpa). This is not, as has been ignorantly supposed, absolutely nothing, and therefore the term nihilism is out of place. It is relatively nothing; that is *to us* since it has none of the qualities of the things we know, such as form, colour, taste, smell, weight, temperature. There is nothing to which it can be likened and therefore no words can define it. It is beyond the circle of phenomenal existence and therefore the state is marked by neither Avidyā, Sangskāra, Vijnāna, Nāmarūpa or property of any kind. As the Prajnāpāramitā-hridaya-garbha says of it (like the Paramātmā), it can only be said, "not this," "not this" (neti, neti). Shūnyatā is united with every form of experience as its background. (2) Damaru—small drums of the shape of an hour-glass such as that held by Shiva. (3) dPahvo (Vīra) that is the twenty-four male Devatās of the twenty-four Tirthas. The ordinary use of the term Hero in Thibet as elsewhere refers to the martial hero. But it has an application to Sādhanā also. Here the reference is to certain Divinities. A Yogī who has attained Siddhi through Sādhanā with meat, wine, and women, may be called a Vīra or Heruka; such as the mad Heruka of Kongbu, Kongsmyön Heruka, otherwise called Lhabtsün-nam-mkha-hiigs-med, the pioneer rNyingma Lama Saint, who entered Sikkhim some 300 years ago by the Kangs-chen Pass and whose school is now the Chief of the State Monasteries in Sikkhim, viz., Pemiongchi; and hBrug-sMyon Heruka, otherwise called hBrug-smyön-Kundgah-legs-pa who entered Bhutan at a still earlier date. The Yoginī or Heroine is rNal-hByorma and sometimes dPah-mo. By these terms is generally understood in Thibet the divine Dakinī, Vajra-vārāhī, or some manifestation of Her. In Sikkhim, according to pre-Buddhistic Bon beliefs, still there prevailing, the Seer of the wild men of the highlands is called dPah-vo and Nal-hByorma (pronounced Naljorma), a woman who claims to be a medium for local spirits and those of dead persons plaguing people with their evil influence.

body¹ he should regard all things around him as constituting the Mandala of himself as Vajrasattva.²

If beneficial to his devotions, he may perform the ablutions as he had done while receiving initiation. Then seating himself with ease facing the South let him sanctify his body by tasting the drop of Amrita.³

Then he should begin by repeating the Refuge formula⁴ and the Good Wishes formula.⁵ Then let him meditate on himself as Demchog⁶ and his Consort.⁷ Imagining his own body to be that of the Devatā is the bliss pertaining to the body. Saying "Shrī Heru-ka Aham,"⁸ he should meditate on each syllable of the Mantra as follows:—

"Shrī" is non-dual experience; ⁹ "He" is the cause and the void or Dhātū; ¹⁰ "Ru" is uncompounded; ¹¹ "Ka" is not abiding anywhere.¹² Thinking oneself




(1) Lhahi-Sku, that is Deva-deha. The body is divine in fact, and known to be such when consciously identified with Divinity. (2) He thinks of himself as Buddha Vajrasattva (rDōrje sems-dpah) and of all objectivity as the Mandala (*v. post*) of the latter. (3) Rilbu, The Amrita, is a drop of wine (the extra-ritual use of which is forbidden) taken on the tips of the ring finger. (4) Buddham sharanam gachchhāmi, Dharmam sharanam gachchhāmi, Sangham sharanam gachchhāmi (I take refuge in Buddha, the Law and the Assembly). (5) May all sentient beings have happiness and be endowed with the cause thereof. May all sentient beings be free of pain and its causes. May all sentient beings ever enjoy happiness unalloyed with pain. May they feel supremely equable (*i.e.*, free both of Rāga and Dvesha). (6) Mahāsukha, the state of the Devatā of this Tantra. (7) Vajra-Vārāhī or Yoginī. (8) "I am the revered and glorious Heruka." (9) gNyismed-yeshes; which literally means "not two-knowledge;" monistic or advaita experience; yeshes being Jnāna. (10) Hetu and Shūnyatā, *i.e.*, rgyu-sogs-sTong-pa-nyid. (11) tshogs-dang-bralva, separation from combinations. It is not a compound. It is homogeneous as is pure Kevala, or Shuddha Jnāna. (12) Gang-duhang-mi-gnaspā. It cannot be said to be in any place for it is all-pervading (Sarva-vyāpin) and dependent on nothing (nirālamba).

to be the Self¹ which embodies all these, whatsoever a man says is Mantra.²

Let him imagine in the centre of his own heart the letter "A" evolved from the experience which knows that forms are unreal.³ On it let him think of the clear Lunar disc which symbolises world-experience,⁴ and upon that the Mantra "Hūm," which symbolises mind⁵ devoid of objective content.⁶ Of this "Hūm" the letter "U" stands for the knowledge which accomplishes all works;⁷ the body of the letter "H" for that knowledge which distinguishes;⁸ the top of the letter "H" for the

(1) bDag-nyid. The first word is "I:" the second points at something—the very I or self. He thinks "I am the non-dual experience, single (homogeneous), all-pervading, the Dhātu. (2) That is, his speech is pure and holy as is his whole body. (3) Mi-rtog-pahi-yeshes: literally "thinking-not" knowledge: that is Jñāna which is that Wisdom which knows that all forms have no real existence as such in themselves, that is which knows that the true nature of forms is Shūnyatā. The definition is Mi-rtog-yeshes, bDen-pas-ma-grub-pahi-khyad-par-du-byas-pahi-gzugs-rTogs-pahi or shortly Dehi-ngo-vo-ham-ye-nas-gNas-lugs-shes-pa-la-zer. The mind which regards forms as real things (which they are not) is called hJig-rTen-pahi-yeshes or "Worldly Wisdom." (4) hJig-rtenpahi yeshes; world-knowledge of objects; Vishaya Jñāna. (5) Sems: chitta. (6) Mind (sems) as distinguished from objective contents or thoughts. (7) There are five "wisdoms," "knowledge," or aspects of consciousness (Yeshes = jñāna) which are here defined from the seventeenth century Tibetan work by Bustön Rinpoche, called Bustön-Chös-hbyung. The first here described is Amogha-Siddhi or Bya-ba-grubpahi Yeshes, (pronounced Ja-wa-dub-pai-yeshes,) literally "having done act successfully." Amogha-Siddhi is irresistible power of doing everything; omnipotence. The first is defined by Bustön Rinpoche as "The wisdom which accomplishes all works (Bya-va-grub-pahi-yeshes), is that which fulfils all the needs and interests of sentient beings by manifesting itself in various forms and under varying conditions (sNā-tshogs-su-sprul-nas-sems-can-gyi-dön-bsgrub-pas-bya-grub-yeshes-so). (8) Sosor-rtog-pahi yeshes, (pronounced sosor-togpai-yeshes) literally "different knowing;" that knowledge which is defined by

equalising knowledge ;¹ the crescent (Chandra) for the mirror-like knowledge ;² and the Bindu (Thiglé) above that for the changeless knowledge.³ Meditation on these different parts of the Mantra symbolising the mind is the

Bustön Rinpoche as the " Distinguishing Wisdom " (Sosor-rtog-yeshes) is the knowledge of all objects with their differences : (that is the knowledge which knows all which is abstract or concrete with their different names and so forth). (So-sor-rtog-pahi-yeshes, shes-bya-thams-cad-thogs-med-du so-so kün-rtogs yeshes-so.) (1) mNyam-pa-nyid-kyi-yeshes : (pronounced Nyampa-nyid-kyi yeshes,) literally " equal-intensifying of knowledge." Whereas in the last form of experience there is the recognition of difference ; here is seen the sameness (Sāmya) of all—Samatā Jnāna. This is defined by Bustön Rinpoche as " The equalising wisdom " (mNyampa-nyid-kyi-yeshes) and is the result of meditation on the sameness of the nature of all beings, oneself and others, producing attainment of the highest Nirvāna. (Rgyu-bdag-gzhan-mNyam-par-sGom-pahi-hbras bu, mi-gnas-pahi-Myang-hDas-la-bzhugs pas-na, mNyam-nyid-yeshes-so.) (2) Melong-lta-buhi-yeshes : (pronounced Melong-tabui-yeshes,) literally " mirror-like knowledge," defined by Bustön Rinpoche as " The Dharmadhātu " being perfectly pure and uncognising, like the mirror, is called mirror-like (Chös-kyi-dvyings-rnampar-dag-pa-dang melong-ltar-gsal-la-mi rtog-pas—namelong-lta-buhi-yeshes-so). The mirror is itself pure ; reflects but is not itself affected. (3) Dharmadhātu-Jnāna : or Chhös-kyi-dvyings-kyi-yeshes, pronounced Chö-kyi-ing-kyi yeshes. The explanation of this term (obtained from Geshe-La, the most learned Lama now living in Sikkhim named Kusho Chö-mzad La, of Enche (dVen-bchas Monastery) is, " That which is not liable to change or transition is Dharmadhātu." Dharmadhātu-Jnāna is said to be " The wisdom which knows that the things which are coloured differently and the like are really not so, but they are all of one nature and taste." The Tibetan word, Thiglé or Bindu in Sanskrit. (See Arthur Avalon's " Shakti and Shākta " and " Studies in the Mantra Shāstra ") means a spot or point or drop such as a spot on a leopard's skin, a drop of semen, a cypher and the metaphysical " point " which is the Mantra expression of the Indian Īshvara and the Highest Truth in the Tibetan rNyingma doctrine called the " Great Perfection " (rDzogs-pa-chenpo). So Dharmakāya or Chos-sku is defined as that which is devoid of all natural and accidental impurities. Hūm is in Sanskrit characters  ; is the first knowledge ;  is the second ; — is the third ;  is the fourth ; and

method by which the latter is qualified for pure experience and enjoys the bliss which arises from contemplation on the bliss † of the divine mind.²

From the Mantra “ Hūm ” rays of blue, green, red, and yellow light shoot forth through the four heads of the Devatā³ and gradually fill the whole universe. Then think in the following order:—

“ May all sentient beings enjoy happiness and be endowed with the cause thereof ”—“ May they be freed of all pain and of the causes thereof ”—“ May they never be separated from the highest happiness ”—“ May they be free both of attachment as well as hatred, and may they have all their eight worldly wishes⁴ pruned and levelled.”⁵ Think fully on these wishes in their order the one after the other.

Then snapping the thumb and middle finger of the left hands and pointing the latter in the ten directions⁶ let him think it to be such directions and repeat the Mantra “ Sukhe bhavantu ” (Be happy). By this means he dedicates all the merits that he acquires to the benefit of others. This is the meditation on the four abodes.⁷

Again think that rays of various coloured light beam forth from the Mantra “ Hūm ” filling the whole body and shining thereout in all space, cleansing the sins and ignorance and the propensities born of habit of all sentient beings, changing them all into myriad forms of

○ is the fifth. (1) Gawa-(dgahva). (2) Thugs. (3) That is bDe-mchog. (4) Name, fame, wealth, etc. (5) That is they are not to be extirpated but cut down and levelled, moderated and if possible brought down to their minimum force. (6) The eight points of the compass, Zenith and Nadir. (7) That is the four states of Dhyāna comprising thirteen lokas : four in the first stage and three in each of the others, from Brahmakāyika to Brihatphala.

Khorlo-De-mChog.¹ Then having withdrawn² inwards all the rays of light and absorbed them into one's own self, meditate again as follows:—

Let the worshipper think the Rūpa-skandha³ to be Vairochana; ⁴ his Vedanā-skandha⁵ to be Vajra-sūryya; ⁶ his Samjñā-skandha⁷ to be Padma-nateshvara; ⁸ his Sangskāra-skandha⁹ to be Rāja-Vajra and his Vijnāna-skandha¹⁰ to be Buddha Vajra-sattva.¹¹ Meditate thus upon all the principles constituting the self as having become each a Tathāgata: the whole constituting the revered and glorious Heruka. (Then meditate on the five senses as five male Devatās.)

Heruka's eyes are Vajra-delusion (Moha); ears Vajra-anger; mouth Vajra-greed; nose Vajra-miserliness; body Vajra-jealousy; ¹² and all the senses (Āyatana) Vajra-Īshvara.¹³ (The five constituent elements of the body should then be meditated upon as five female Devatās.) The Earth element ¹⁴ is Tung-bar-byed-ma; ¹⁵ the water element¹⁶ is Sod-par-jed-ma; ¹⁷ the fire element¹⁸ Gug-par-jed-ma; ¹⁹ the air element ²⁰

(1) hKhorlo-bDemchog. Shri-chakra-mahāsukha. (2) This is an instance of the imaginative and meditative method above described. (3) Bodily aggregate. (4) rNampar-sNang-mdzad (5) Aggregate of sensation. (6) rDo-rje-Nyima. (7) Aggregate of feeling. (8) Padma-gargyi-dVang-phyug "Padma Lord of Dances." (9) Aggregate of tendencies. (10) Aggregate of cognition. (11) rDo-r]e-sems-dpah. Just as the five Yeshes are personified as the five Dhyāni Buddhas in the case of Ādi Buddhas, so in this mandala (the whole body being such) there are five Devatās. (12) That is the eyes and so forth are considered to be Vajra delusion, gTimug-dorje; wrath, zhe-sdang-ṛdorje; miserliness (Serna-dorji), covetousness (Dots-chags-dorji), jealousy (Phrag-dag-dorji). (13) Dorji-Wang-chug. (14) Prithivi. (15) "She who causes fall." (16) Apas. (17) gSod-par-byed-ma "She who kills." (18) Agni. (19) hGug-par-byed-ma "She who summons." (20) Vāyu.

Padma gargyi-wang-chug¹ and the ether element² is Padmai-dra-wa-Chan.³ As one desires a precious object by means of which only one can acquire merits the purification and mental transmutation of all the aggregates the elements, and the functions of the various organs of the senses into Devatā furnish such an object.

Again with the beams of light shooting forth from the "Hūm" in the heart, let the worshipper invoke his Vajra-guru⁴ surrounded by the line of Gurus in the upper Heavens before him. Below them is the principal Devatā (Khorlo-Demchog) surrounded by the sixty-two Devatās of the Khorlo-Demchog Mandala (Chakra-sambhāra). Then having imagined that the above Divinities are seated on the fronting Heavens let the worshipper think that he is himself multiplied innumera- bly. Each of his counterparts should repeat salutation to the Gurus (namogurubhyah) and salutation to the Mandala of Shri-chakra-sambhāra (Namah Shri-chakra-sambhāra-mandalebhyah) in honour of the Guru and the Devatās respectively and let each bow down to them.

Then let him offer the offerings in their order. They are Arghya, Pādya, Pushpa, Dhūpa, Āloka, Gandha, Naivedya, and Shabda ;⁵ saying the following Mantra "Om Sarva-Tathāgata-Shri-chakra-Sambhāra-

(1) "Padma-gargyi-dvang-phyug-ma. The Lady of Dances."

(2) Ākāsha. (3) Padmahi-dra-va-can "She who has the net of Lotus." (4) rDo-rje-chös. (5) Water, flowers, incense, lights, perfume, food, music. See A. Avalon's "Principles of Tantra."

Mandala-Chakra-Sarva-Vira-Yoginī.”¹ This should be repeated before each of the offerings which are as follows :—

Arghyam pratishthāyai svāhā ² Pādyam pratishthāyai svāhā ; Vajra-pushpam³ Āh Hūm ; Vajra-Dhūpa⁴ Āh Hūm ; Vajra Āloka Āh Hūm ; Vajra Gandha, Āh Hūm ; Vajra Naivedyam, Āh Hūm ; Vajra Shabda⁵ Āh Hūm.

Then after the last Mantra⁶ having offered music⁷ let the worshipper think of every possible object worthy of offering which is not any one’s private property. Let his mind create for itself every imaginable article of worship and worship with them.

Then making the Mudrā of the heavenly treasury, he should say :—

“ Obeisance by the grace of the Dharma-Dhātu,³ the Buddhas, Bodhisattvas, Mantras and the power of Mudrā ; by the grace of my own faith and Samādhi and by the power of all my good wishes ; let every kind of offering for worship existing in this world, not held in possession by any one, which is as inconceivably grand and magnificent as the cloud of offering that was offered by the Bodhisattva Samanta Bhadra (Kuntu-Zangpo) appear before my Guru and the Buddhas of the Mandala Chakra and let them be on the grandest scale.”

(1) *Quaere* Yoginibhyah. (2) The text has “pratitcha ye,” which is a mistake for “pratishthāyai,” that is that which is truly and firmly established or the Devatā. (3) The flowers and other things are mental offerings. The mind also resolves, “May they be Vajra,” that is the embodiment of the great irresistible enduring Vajra. (4) The text has Pushpe Dhupe, etc., ending with Shabda. The nominative form would appear to be correct. (5) Bells, drums, cymbals, conches, etc. (6) See p. 8, note *ante*.

Having uttered this wish he should snap with his fingers and thumb. Again making the Mudrā on the heart, he should repeat this Mantra :—

Om sarvavid pura pura sūra sūra āvarta āvarta
ho nama samanta buddha nām abhismaraye
spharana immam gagana kham dharmadhātu
akashya samantama sarva tathāgata अपरि
shadhale mandale mama pranite punya jnāna
bālena sarva tathāgata balendha bandhasa
sthāna balena ca le svāhā.¹

“Om, all-knowing one, fulfil (my desire), fulfil (my desire); come forward, come forward; be round, and round (the Mandala); Salutation to Thee; I remember the Samanta Buddha; Let this upper space be clear (of obstacles); Let Dharmadhātu the unchanging be everywhere; May the Tathāgata be in the petalled Mandala which is opposite to, and made by, me. Svāhā to all Tathāgatas who are holy, knowledge and power, who are the fuel of strength (strong as fire issuing from fuel), who are the Power of this Mandala, and who are all mighty.”

Snap the fingers and thumb again, and worship with the above Mantra. Then let the worshipper say :—

(1) I seek absolution for the sins which I have committed, or attempted to commit, or in

(1) The Mantra in the text is in corrupt Sanskrit the meaning of which is not clear. The following is perhaps the correct rendering.

Om sarvavit pura pura sara sara āvartasva āvartasva ho namah samanta-buddhanāma abhismare spharanagagana imam kham (astu) dharmadhātuh akshayah samantatah (astu) sarva-tathāgata apare sadale mandale, mama pranite, punya-jnāna-balāya sarvatathāgata valendhanāya bandhasamsthānabalāya baliyase svāhā.

which I have taken pleasure when committed (by others) by body, speech, mind; proceeding from motives of lust, anger, sloth, stupidity during all the states of my previous existences time without beginning. I seek absolution for each and every sin so committed in the presence of my Guru and the Devatās of this holy Mandala :

- (2) I will not commit them again (and then he should further say):—
- (3) I (naming himself) do hereby seek refuge in the Buddha, Dharma and Sangha from this moment until I attain the glorious state of Shri-Chakra-Mahāsukha (dPal-khorlo-bDe-mChog) :
- (4) I vow to continue in the practice and observance of the rules and conditions imposed by Shri-Chakra-Sambhāra :
- (5) I will feel satisfaction and take delight in the merits acquired by laymen, noble Shrāvākas, Pratyeka Buddhas, Bodhisattvas and by all the highest perfect Buddhas :
- (6) I will free those persons who yet remain unfreed :
- (7) I will give courage to those who are dispirited :
- (8) I will help those who have not attained complete Nirvāna to gain the same :
- (9) I will entreat those Buddhas of the ten directions who do not set the wheel of truth (Chös-kyi-khorlo) in motion to do so :
- (10) I will pray and entreat such of the Tathāgatas who intend passing away into Nirvāna not to pass away into Nirvāna :¹

(1) So that they may remain to aid others who are not yet liberated from suffering.

(11) I will remain sincerely and earnestly in the two-fold path of Shri-chakra-Sambhāra. And by the merits of my practice of these resolutions may I and all sentient beings speedily attain the state of Shri-chakra-Sambhāra.

The worshipper should repeat this clearly and distinctly three times, remembering at each time the deep meaning of the words which he is repeating. Then he should think that the Divine Beings whom he has invoked are addressing him in reply, thus :—

“ Oh, son of noble descent,¹ well have you adopted your abode. If you abide therein of a surety you will attain the highest stage.

Then again worship the Devatās with the brief form of worship already given.

The worshipper should repeat the invocation Mantra Vajra-muh² and say in his mind “ Pray come.” These constitute the thirteen means of acquiring merits. Then from the Bija Mantra Hūm which lies in the heart emanate ten female Devatās (Dākinī) who are the keepers of the doors. There are eight of them in the eight points of the compass and Khanda and Roha are above (zenith) and below (nadir). They are on the east, south, west, north, and then south-east, south-west, north-east, and north-west. Then repeat a syllable (Pada) of the Mantra of the four-faced Devatā and as each Pada is repeated make a snapping noise with the finger and thumb of the left hand. By these means let him think that he has expelled all mischievous Spirits. Then on a

(1) Rigs-kyi-bu. Sanskrit Kula putra. (2) Of the Mandala.

flood of light issuing from the “Hūm” in the heart proceed by stages to make the Vajra-bhūmi (ground); next the wall, ceiling, ceiling curtain with fringes, and net-work of arrows¹ and outside all a fence of divine flames. He should commence this work from within and proceed outward in their order.

Then form the fingers of the left hand into the threatening Mudrā² and point it at the ten directions, making the snapping noise abovementioned, repeating solemnly the following Mantras thrice :

(Foundation) Om medinī-vajra bhava vajra-ban-
dhana hūm hūm phat.³ (Wall) Om Vajra-prākāra
Hūm Vam Hūm.⁴ (Ceiling) Om Vajra-panjara Hūm Yam
Hūm.⁵ (Cloth) Om Vajra vitāna Hūm Kham Hūm.⁶
(Network) Om Vajra-sharajāla Tram Sham Tram.⁷ (Fire-
fence) Om Vajra-jvālānalārka Hūm Ram Hūm.⁸

Having concentrated the mind on the above protective circles, create from the “Hūm” in the heart Vajra-daggers⁹ with Vajra-hilts, and Vajra-clubs.

Placing these in the left and right hands of the innumerable attendants resembling himself let him centre his mind on the innumerable attendants filling the skies who summon the Spirits, including those powerful ones who guard the four directions of the world-system.

(1) There is netting work at the top of the sides of the building in the Mandala. (2) Tarjanī Mudrā : the thumb on the bent middle finger and the index finger raised. (3) Om earth-Vajra worldly Vajra-bondage hum hum Phat (destroy). (4) Om Vajra-fence Hūm Vam Hūm. (5) Om Vajra dome or ceiling Hūm Yam Hūm. (6) Om Vajra ceiling cloth Hūm, Kham, Hūm. (7) Om Vajra net work of arrows Tram (protect), Sham (bliss), Tram. (8) Om vajra fire-fence Hūm Ram Hūm. The word jvālānalārka is not clear but fire-fence is the meaning. (9) The Phurpa.

Those who are white ¹ take the refuge and enter the path of righteousness.² Think of those who are black as being transfixed with a dagger³ through the crown of their head.

Then orally recite :—

Om gha gha ghataya ghataya sarva-dukham (in text dukhtan) Phat ⁴—Kilaya kilaya sarvapāpam hūm phat ⁵—Vajra-kilaya vajra-dhara (in text dharod) adya ⁶ jñāpayati ⁷ (in text adjnāpayati)—Sarva-vijnāna-(in text bhignan)-kāya-vākya (in text vakka) chitta ⁸ (in text citta)-kilaya hūm phat.⁹

At the same time imagine that they are pounded into dust by strokes from the Vajra-Hammer.

Then again repeat the Mantra :—Om vajra-mudgara vajra-kilaya ākotaya hūm phat.¹⁰

Concentrate the mind on the absolution of the sins of the mischievous Spirits and imagine that their Vijnāna-principles have been transferred to the Realm of Buddha Akshobhya. Then the attendants take up their position at the outer fence of Vajras. Imagine that they guard the devotee so long as he does not attain Buddhahood. This is the method by means of which one guards against the possibility of being interrupted whilst seeking to acquire wisdom through meditation on the magical protective

(1) Righteously inclined. (2) Bodhisattvik mind. (3) The Phurpa. (4) Om: may the dispersal of the dense mass of darkness of delusion of Avidyā (gha = ghanapatalāvidyāmohāndhakāravighātakam) be brought about; may all misery be destroyed. (5) Bind bind (Avidyā): may all sin be destroyed. (6) The text has vajra-dharod-ad. (7) Bind firm; hold firm; now proclaims *sed. qu.* (8) Text has bhignan-kaya-vākka-chitta. (9) Bind all consciousness, body, speech and mind: may all (enemies) be dispersed. (10) Om vajra-clubs hold (under you) firmly, break in pieces Hūm Phat.

fences. This is acquiring of causal merits.¹ Then regarding all outward and inward objects to be illusory like dreams say :—

Om svabhāva-shuddha sarva-dharma-svabhāva-shuddho'ham.²

Again, meditating on Māyā (sGyūma, that is the world) as being Shūnyatā (the Void) inconceivable by thought, say—Om : shunyatā-jnāna-vajra-svabhāvātmako'ham.³

This is the acquiring of spiritual merits. The two-fold merit is acquired thus :—

Imagine arising from Shūnyatā the Mantra Yam, from which issues the Mandala of Air of the shape of a bent bow (semi-circular) with banners at each end ; the Mantra Ram, evolving the Mandala of Fire red in colour and triangular in shape with a flaming gem ; the Mantra Vam, from which issues the Mandala of Water round of form and white in colour with a pot ; the Mantra Lam, from which evolves the Mandala of Earth square in shape and yellow in colour, with three pointed Vajra (Dorji) at the four angles. Then from the Mantra Sūm imagine Mount Meru the King of Mountains ; the four fences of which are of crystal on the East, gold in the North, ruby in the West, and emerald on the South. It is quadrangular in shape with three tiers of squares thereon and eight turrets. Imagine all these to be placed, the

(1) Merits are of two kinds either (a) Causal (Dhātu) rgyu-bsod-nams-kyi tshogs ; (b) Resultant (Phala) hbras-bu-ycshes-kyi-tshogs. The first are those which accrue from virtuous acts ; and the second is Jnāna. That is wisdom (Prajñā) acquired with energy (Vīrya) and through meditation. (2) Om, I am the pure which is the true nature of all things. (3) I am of the nature of the Void and Vajra knowledge. Māyā in Tibetan is sGyūma, a term applied to the illusive magical show of magicians and conjurers. The phenomenal world is compared (as Shang-kara does) to such an illusory exhibition.

one above the other in their order, and on the top of all a multi-coloured, four-headed Vajra, blue on the East, green on the North, red on the West, yellow on the South, and in the Centre dark-blue. On this dark blue ground again place the Mantra Pam from which emanates an eight-petalled lotus. In the centre of the lotus again imagine a ring formed by the sixteen Sanskrit vowels, twice repeated, going from right to the left, thus :—

a, ā, i, ī, u, ū, ri, rī, lri, lrī, e, ai, o, au, am, ah.

Consider these thirty-two letters as constituting the essence of the thirty-two signs of physical perfection :¹ and that from meditation thereon there arises the lunar disc² upon which imagine the letters :—




Ka, Kha, Ga, Gha, Nga ; Cha, Chha, Ja, Jha, Nya ; Ta, Tha, Da, Dha, Na (hard) ; Ta, Tha, Da, Dha, Na (soft) ; Pa, Pha, Ba, Bha, Ma ; Ya, Ra, La, Va ; Sa Sha, Sha, (hard), Ha, Ksha ; Ya, Ra, La, Va, Dha, Ha.³

These, when set on the lunar disc going from left to right and duplicated, make the Essence of the eighty exemplary graces⁴ the contemplation of which produces the solar disc symbolising the Equality of Wisdom. Imagine, between these two revolving discs, the Mantra “ Hūm ” white in colour and know it to be the essence of Discriminating Wisdom. On the surface of the solar disc again imagine the Mantras Om, Ā, Hūm the essence of the ordinary physical body, speech, and mind.

(1) As regards hair, eyes, teeth, tongue, voice, skin, shoulders, body, etc. The *membrum virile* should be sunk into the body that is not apparent. (2) Typical of the mirror-like aspect of the divine wisdom. (3) In all 40 letters, which are given in Tibetan characters in the text though they are meant to refer to the Sanskrit alphabet. (4) Bodily symmetries and beauties, graceful walk and so forth.

Above all these, meditate upon a Lotus Disc, the pure emblem of the female organ of the Female Deity,¹ and above that on the Lunar Disc, emblem of the male seed of the Male Deity.¹ Over these again meditate upon the Mantra Hūm as the true emblem of the Clear Light of one's own mind.² Having meditated upon each of these as being placed the one above the other, imagine that each of the Discs, beginning with the lowest, merges into the next one above it, and all at length into the Mantra Hūm. Then imagine that the Mantra Hūm itself gradually disappears, Ukāra into the body of H or Hakāra, the top [of the latter (Mātrā)] into the Nāda, and the latter into the Bindu.³

Then concentrate on the fine, light-red waving flame of the Nāda, thinking of it as emitting a sound,⁴ humming the Mantra of the twenty-four Heroes (Vīras). Think of it as vibrating very quickly and as giving forth sound. Next imagine that this vibrating wave of sound pierce the Solar Disc. Finally the Mantra Hūm merges into, and is mingled with, the Solar Disc.⁵ This is the Consciousness which accomplishes everything

(1) The Deities created by the mind, the Male according to the Tantrik Buddhists being the Symbol of Power and the Female of the mind which guides and uses it. (2) Sems-kyi-rang-bZhin-höd-gSalvahi-ngo-vo. The real clear light which is the nature of the Mind. Its nature is clear light; the clear state of uncognizing super-consciousness undistracted by thoughts which is likened to that of deep sleep. Hūm is the emblem of mind. (3) . First disappears in ; the latter in —; this again in  and the last in O. (4) In the Indian Tantra, Nāda is subtle "sound" (Shakti) which in its more massive form as Māyā produces the universe. (5) The subtle point of this waving current of force, which is Nāda, pierces the Solar Disc. That which waves or bends and quickly moves is the sound (sGra pronounced Da).

(Amogha-Siddhi-Jnāna).¹ All these considered as one, including the objects of worship,² and their receptacles,³ and forming one Mandala is the Consciousness which is Eternal and Immutable (Dharma Dhātu-Jnāna).⁴

Concentrate on the above until it⁵ is vividly present to the mind's eye. Then proceed as follows:—Within the magical protective fences, created as above by Mantras imagine a grand temple (Vihāra), quadrangular, with four entrances, built of various precious metals, on the summit of Mount Meru⁶ on each of the four sides. Imagine the walls to be five-fold⁷ and of five different colours in the following order, black, white, yellow, red, and green. These walls are surmounted by a yellow metal cornice ornamented with moons, to which are suspended bells with half and full loops of jangling metal

(1) Bya-va-grub-pahi-ye-shes (pronounced Jawa-ḍubpai Yeshe) *see ante* p. 4, Note 7. Exoterically it is the Dhyāni Buddha of the North, called Las-rab-mdjes-pahi-zhing khams, meaning the Realm of the most beautiful and best works: and esoterically it is the Almighty Attribute or function of the Perfect Buddha—the Wisdom which succeeds in accomplishing acts. (2) The Mandala and the Devatās which constitute the Mandala. (3) The Devatās are the objects of worship, and the places they occupy are the receptacles. (4) Dhārma-dhātu-jnāna is the Sanskrit rendering of the Tibetan “Chös-kyi-dvyings-kyi-yeshes,” the changeless Jnāna. At core nothing has absolute independent reality or permanence. They have only a relative truth. (5) That is, the “Chös-kyi-dvyings-kyi-Yeshes”—The Dharma-dhātu-jnāna. (6) Because the Mind has to be exercised in imagining the great, the high, and the exalted; Mount Meru, being the highest thing imaginable, is selected as an object of meditation, as the site of the Vihāra of the God-head or Deity the devotee is going to create and worship with his mind. (7) The four side-walls, each being five-fold, e.g., a black wall, built of some precious material like jet for instance, then conch, then gold, then ruby, and emerald: the ceilings are treated separately.

bells waving in the wind. There are domed-roof towers supported by red corbels, ornamented with the figures of Devis bearing offerings for worship. Each of the four entrances have pillared porticos, the pillars being surmounted by four-tiered cornices. These again are topped by the Wheel of Dharma, figures of antelopes,¹ umbrellas, banners, as also yak-tail fans with jewelled handles. Imagine² a beautiful arrangement of flowers, and gems and decorations and bannerets. The corbels supporting the cornice on the inner side are coloured blue on the east, green on the north, red on the west, and yellow on the south. The fourfold central wheel is surmounted by a dome in the form of a Stūpa (Chorten)³ with four tiers at the base. Then imagine that outside the Vihāra there are the eight Great Cremation Grounds of the dead as follows :

On the East Tumdrak;⁴ on the North Tsang-tsing-Khrigspa;⁵ on the West Wur-Wur-Barva;⁶ on the South Jig-su-rungva;⁷ on the South-East Nags-tshalphun sum-tshogs-pa;⁸ on the South-West Mūnpa-mizadpa;⁹ on the North-West Kili-Kili-da-dok-pa;¹⁰ on the North-East Ha-Ha-Gödpa.¹¹

In each of the burning grounds respectively meditate upon the following Devatās :

(1) The ancient Vihāras seem to have borne these symbols of the peaceful character of these edifices. (2) On the top of the gates and of the Vihāra. (3) There are four circles one within the other. Over this supported by columns is a stūpa-shaped roof, that is, dome. (4) gTum-drag, *i.e.*, "gruesome;" "awful." (5) Tsang-tsing-hKhrigspa; "dense thicket or jungle." (6) Wūr-Wūr-hBarva; "burning with the Wur Wur sound." (7) hJigs-surungva; "the terrible." (8) The perfectly endowed forest. (9) "The ever gloomy" or "Interminable gloom." (10) Kili-Kili-sgra-sgrog-pa; "Resounding with the cries Kili Kili," that is the shrill notes of eagles and other birds of prey. (11) Ha-Ha rGödpa; "resounding with the wild laughter Ha Ha."

1. Yellow Indra, mounted on an elephant, holding a thunderbolt. 2. Yellow Yaksha, mounted on a horse and holding a mace. 3. White Varuna, mounted on a Makara¹ and holding a noose. 4. Blue Yama, mounted on a buffalo holding a lance. 5. Red Agni, mounted on a goat, four-handed, whose two right hands make the gesture of giving boons, and hold a three-headed mace, and whose two left hands hold a rosary and a vessel containing drops (rilbu : that is of wine). 6. Black Rākshasa, mounted on a resuscitated dead body, holding a sword and a skull. 7. Green Marut, mounted on a deer, holding a banner. 8. White Vang-Dan,² mounted on a bull, holding a three-pointed thunderbolt.

All these are beautifully garmented and bedecked with jewels. They are each accompanied on their left by their consorts of the same colour as themselves, and all bow towards the Victorious One (Chom-dan-da).³

Again, think of these cemeteries as respectively adorned with the eight kinds of Gigantic Trees, one kind in each as follows :

Shirisa, Ashvattha, Ankola,⁴ Tsuta,⁴ Karanja, Lataparakati,⁴ Partipata, and Bhata.⁵ These are eight great trees which adorn the burning grounds. There are eight

(1) A mythical animal in part like an alligator, the vehicle of Varuna the Water God and of Gangā. (2) dVang-lDan = (Mighty, Powerful) Sanskrit, Nāgarāja. They are of two kinds, viz. :—(a) The ordinary Tiras-chan-Nāga animal-serpent or Snakes ; and (b) The Divya-Nāga = Serpent-Spirits which are represented as being half human and half snake, the portion above the waist being human, and when females much more beautiful than human women. The body of, and the portion below, the waist is said to be that of a snake. And these Nāgarājās (King among Nāgas) are decorated with 3, 5, 7 or 9 hooded heads of serpents which appear as a hood over their human head. (3) bCom-lDan-hDas or the "victorious one," who having conquered the host of Māra has passed away from misery. Here Shri-Chakra-Sambhāra. (4) Qu, (5) Qu. Pārijāta, Vata. Cf. eight Kulavriksha.

Female Devis, headed by Drag-Tum-mo,¹ who as door-keepers guard these places. Then there are the eight Serpent-spirit-kings,² to wit the eight who are Norgyay,³ Jogpo,⁴ Top-kyi-Gyu,⁵ Padma,⁶ Hulunta,⁷ Rigs-Dan,⁸ Dung-Kyong,⁹ and Mahā-padma.¹⁰

Then there are eight Clouds ; namely, Dra-drag-pa,¹¹ Mugs-pa,¹² Mun-pa,¹³ Kuntu-Khyilva,¹⁴ Gang-pa,¹⁵ Babpa,¹⁶ Dragpo,¹⁷ and Khrigspa.¹⁸ These are the eight clouds. Again there are the eight Rivers, the eight Fires, and the large Stūpas, in each of the great cremation grounds. Then there are in each cemetery and according to each sect of (worshippers) Avatāras,¹⁹ Viras, Yoginīs, Siddhas, Vidyādharas, Pretas, Rākshasas, Yakshas,²⁰ Ghouls, Elementals,²¹ the male and female " sky-goers " ²² and Jackals. Thinking that each of the cemeteries is full of these, then imagine that these eight burning grounds enclose the Vihāra.

Next imagine within the latter a circle within which again picture an eight-petalled lotus. Let the worshipper think of himself in the centre of the Lotus as being

(1) Drag-gTum-mo, " The greatly angry " (or The Angry and Haughty One). (2) Nāga (Tibetan = Klu [pronounced Loo]. (3) " Increasing wealth " = Nor-rgyas. (4) " The Carpenter " = hJog-po. (5) " The cause of might " = Stobs-kyi-rgyu. (6) Lotus (Padma-nāgarājā). (7) Hulunta = Huludu = a Nāgarājā. (8) Rigs-ldan = Of noble birth. (9) Dung-sKyong = Shangkha-pāla Nāgarājā. (10) Great Lotus = Mahā Padma. (11) sGra-grag-pa, The noisy (Thunder clouds). (12) rMugs-pa = the misty (Mists). (13) Kuntu-hKhyilva = the dark or gloomy (fogs). (14) The wreathing (clouds). (15) The filling ; those which envelope the whole sky or landscape. (16) hBab-pa = the descending (Rain clouds). (17) The fierce (Fast drifting clouds which move before the storms). (18) hKhrigspa — The enshrouding. (19) That is each of the sects such as Karma-kargyuts, Dugpa-Kargyut, Nying-mapa, etc., have their own Siddhas, etc., and these are in each of the cemeteries. (20) Giving the Sanskrit equivalents for the Tibetan in text. (21) hByung-po. (22) mKhah-hgro-dang-mKhah-hgro-mas.

the Chief Devatā, Khorlo-Demchog (Chakra-Mahāsukha) with four faces symbolising the four Purified Elements,¹ the four Boundless Wishes,² the four Emancipations,³ and the four Acts.⁴

The face in front is blue, that on the left green, that at the back red, and that on the right yellow. To symbolise that he does not change from the Dharmadhātu-jnāna,⁵ the body is of a blue colour. To show that all the three Lokas⁶ are under His vision and that He knows the Three Times⁷ each Face has three eyes. To show that He knows the process of the evolution and involution of the twelve Nidānas⁸ (categories bound together by the chain of mutual dependence,) and that

(1) hByung-va-bzhi (pronounced jung-va), that is, earth (sa); water (choo); fire (mé); air (rlung). (2) Tshad-med-bzhi or dNying-rje (compassion); dGah-va (affection); and Byams-pa (Love) bTang-sNyoms (equal regard or impartiality). (3) rNam-par-tharpa-bzhi. These are: (a) dNgös-po-sTong-pa-nyid (Bhāva-shūnyatā); (b) dNgös-po-med-pa-sTong-pa-nyid (Abhāva-shūnyatā); (c) Dön-dam-sTong-pa-nyid (Paramārtha-shūnyatā); (d) gZhan-gyi-dNgös-pohi-sTong-pa-nyid (the voidness of others that is all objectivity). Emancipation is the realization of these four truths. (4) hPhrin-las-bzhi. That is the peaceful (Zhi-va) the grand upholding (zGyas-pa) the fascinating and producing (dVang-va) and the fierce, stern and destructive (dragpo). (5) See ante, pp. 4, 5. (6) The three Lokas are Kāmaloka or sensual world, Rūpaloka where there is form without sensual craving, and Arūpaloka the formless spiritual world. There are six of the first, viz.:—Deva, Asura, Human, Preta, Tiraschan, Naraka: seventeen of the second or Brahmaloкас, and four of the Arūpalokas. (7) Past, present and future. (8) The twelve Nidānas: the chain of causation, i.e., causes of existence: (1) Avidyā, (2) Samskāra, (3) Vijñāna, (4) Nāmarūpa, (5) The six Āyatanas, (6) Sparsha, (7) Vedanā, (8) Trishnā, (9) Upādāna, (10) Bhava, (11) Jāti, (12) Jarā Marana; that is, (1) Ignorance, (2) Impression, (3) Cognition, (4) Name and form, (5) The six senses, (6) Touch, (7) Sensation, (8) Desire or Attachment or Craving, (9) Enjoyment, (10) Existence (11) Birth, (12) Old Age and Death. The first five are the Avidyā, Sangskāra, Buddhi, Ahangkāra, Manas and five senses of Hindu philosophy.

He knows the twelve Projections¹ thoroughly, He is represented as with twelve hands.

To show that the Perfect Mind² is both the Void³ and Compassion⁴ he holds in the upper hands a Dorje and a Bell.⁵ To show that Power⁶ and Wisdom⁷

(1) Phowa or projections. This is a very secret science, known to adepts in the Demchog-Tantra, in itself one of the most advanced doctrines. Such adepts, it is said, may be found in the Monastery of Punakha and in Tsari and Khams in Thibet. One form of it is taught publicly to those who desire to practice it. It enables a person to project his Consciousness (Vijnāna-skandha) just before his death into some other form. (2) Byang-chub-kyi-sems. The mind is the source of both good and evil thoughts, so the Text says not merely mind (sems) but well-trained or perfected mind (Byang-chub-sems). This is Bodhi or the purified mind. Hence the term Byang-chub-sems dPah for a Bodhisattva or one aspiring and next to Buddhahood. (3) sTong-pa-nyid or Shūnyatā. See p. 2, Note (1), *ante*. (4) sNying-rje—Karunā. The goal of the Mahāyāna Buddhist is expressed in the wish “May I attain Buddhahood in Dharmakāya and for the good of others may I empty the very last pits of Sangsāra (worldly existence) by the acquisition of indestructible compassion.” Again it is said “Not erring in existence (Sangsāra) nor remaining inactive in the tranquil state (zhiva = the passive state of Nirvāna); May I be able to emancipate sentient beings as infinite as the Heavens.” The Mahāyāna Buddhist seeks not mere tranquillity, but working for the benefit of all so as to attain the state which is both Void (Shūnyatā) and Compassion (Karunā). (5) That is, these are symbols of Shūnyatā (for Vajra is ultimately this) and Karunā. (6) Thabs; the Power to do and the Means (Upāya) or method by which anything is done as compared with Shes-rab the wisdom (Prajñā) which guides and utilises it. According to Tantrik Buddhism the first is a male and the second a female principle. This is mere symbolism for worship. Such and other statements are not mere Dogmas but a means of training the mind to reach Shūnyatā which in its essence is Compassion or Love for all. The Buddhist Tantra does not so much say “Here is the answer or theory, train your mind to believe so,” but “Here are the problem and the means, work out the answer for yourself.” (7) Shes-rab = Prajñā. She utilises the former in order that Nirvāna may be obtained. Thabs is associated as phenomenal objects, (sNangva = Rūpa) bliss

are ever in union the first or uppermost two hands embrace His Spouse.¹ The next two hands hold the raw elephant-hide, emblem of ignorance, over the upper part of the body.² The third (right) hand holds a drum (Damaru), to signify that He proclaims the most joyous tidings. The fourth (right) hand brandishes a battle-axe, to signify that he cuts off births and deaths, root and trunk. The fifth (right) hand holds a dagger³ to show that He cuts off pride and the six sins.⁴ The sixth (right) hand holds a trident, to signify that He destroys the sins pertaining to the three Lokas.⁵

To show that Perfect Mind⁶ is endowed with supreme bliss, the third left hand holds a staff (surmounted by a Dorji). To signify that He does away with all ideas which regard things as material or immaterial,⁷ the fourth left hand holds a skull filled with blood. To

(bDeva), clearness (gSalva), pure intellect (Rigpa), Shūnyatā. The two are inseparable. The above are systematic stages of progress. The essence of this Buddhistic doctrine is Thabs or the great Compassion and [Shunyatā are ever associated with it as the supremely Pure Experience which is beyond all worlds. (1) The hands embrace the spouse to show that Thabs and Shes-rabs are ever in union. See Notes, ante. (2) In the Tibetan Tantras, the Īshtadevatā (Yidam) is the Ideal at which the worshipper aims. His form, colour, hands, implements, etc., are particular means of attainment. The key to these symbols is provided in the explanation given. As He tears the elephant of ignorance asunder, He holds the raw elephant-hide aloft with His two next hands to clothe the upper part of his body. (3) Gri-gūg, a knife, dagger and scraper combined. (4) (a) Pride = Nga-rgyal. (b) Dis-belief = Ma-dad. (c) Want of serious devotion = Dön-du-gNyer-va-med-nyid. (d) Distraction = rNam-gYengs. (e) Inattention = Nang-sdud. (f) Boredom = skyo-vas-nyan-pa. (5) That is the root sins, Anger, Sloth and Lust. (6) Byang-chub-kyi-sems-bde-va-chenpo-dang-ldan-pa, that is, Bodhi-chit. (7) dNgös-po-dang-dNgös-po-med-pahi-rnam-par-rtog-pa-bcad-pa = As He destroys the notion of substance and no-substance. By contemplation on the Heruka, Samyag-jnāna is attained.

show that knowledge holds the nature of sentient beings, the fifth left hand holds a Vajra-noose. To show that He has shaken off all Samsaric delusions,¹ the sixth left hand holds the head of the four-faced Brahmā. To signify that out of His great Compassion He still lives in the world of sentient beings, He treads with the outstretched right leg the prostrate body of an emaciated red figure of time² holding a curved dagger and skull, who represents the extreme of Nirvāna, being a state of utter passing away.³

To show that to His great Consciousness there is neither subject nor object,⁴ His bent left leg treads the form of a Black Destroyer⁵ lying stretched (face downwards) holding in His two right hands a drum (Damaru) and curved dagger, and in His two left hands a staff (Khatvanga) and a skull symbolising the extreme of eternal Sangsāra.⁶ To signify that merits have been acquired in the fullest measure, He (the Heruka) ties His hair in a knot on the crown of His head, which is adorned with a gem which grants all desires.⁷ To denote that the Bodhisattvik mind attains higher and higher degree, the left side of His knotted hair is surmounted by the

(1) gTimug (Stupidity) ; Moha—Skt. (2) Düs-mtshan-ma ; literally having the sign of time, a Devī representing time. She lives and is therefore coloured red ; she is emaciated, for she does not produce. The posture and the figures symbolise the extremes of various doctrines. Here the Devī is the type of belief in the extreme of passive Nirvāna, and the Black Destroyer the type of belief in an eternal action Sangsāra. (3) That is of all phenomenality, or the belief that Nirvāna is the sole eternal reality—a belief to be also, as an extreme, avoided. (4) To show that to His great wisdom (Shes-rab-chenpo=Mahā-Prajñā) there is no Pudgala (gang-zag) and Dharma (chös) subject and object, or enjoyer and enjoyment. (5) hJig-byed, translated by Csoma de Koros as Vidhvangsaka. (6) See Note 2, *ante*. (7) Yid-bZhin-norbu, *i.e.*, Chintāmani denoting that He grants all wishes of those who ask Him.

first-day phase of the moon.¹ To show that His various acts serve the purpose of all sentient beings, the top of His head is adorned with a multi-coloured Vajra (Dorji) having four points.² To signify that the five kinds of wisdom are in Him perfectly developed, each of the heads is adorned with a crown of five dry skulls.³ To denote that the fifty letters have been purified, He wears a garland of fifty freshly severed heads.⁴ To signify that Māra and all heresy are overcome, His faces frown and His teeth are set. His earrings stand for fortitude, necklace for charity, bracelets for chastity, girdle for energy, and the wheel of bone on the crown of His head for Dhyāna.

Ashes from the cremation ground (rubbed on His body) and worshipping objects borne outside⁵ denote Wisdom.⁶ Thus He is adorned with the six bone ornaments symbolising the six Pāramitās.⁷

Being heroic in His destruction of Māra and having cast aside all belief in the reality of matter and mind,⁸ He wears round His middle a Tiger's skin loosened,⁹

(1) The first day after new moon. (2) These point to East, South, West and North which are coloured white, yellow, red, and green respectively. (3) The bones of the head, with the skin taken off, quite clean and dry. (4) The letters of the Sanskrit alphabet are fifty in number and the heads stand as the gross manifestations of them. See Arthur Avalon's "Shakti and Shākta": Chapters on Origin of Mantra and Varnamālā. (5) The text reads Thal-chengyi-rgya-dang-mchod-ph yir-thogs-shes-rabs-ste. The seal of the Cremation ground Ashes, and worshipping objects borne outside (represent) Prajnā (Shes-rab). (6) Prajnā=Shes-rab. (7) Charity, Chastity, Fortitude, Energy, Tranquillity, Wisdom. (8) gZung-hDzin is put aside. gZung-hDzin-spangs-pas = to denote that He has forsaken the holding of certain things to be permanent and such notions or beliefs. (9) The tiger skin denotes gZung-hDzin and His wearing it loose denotes casting off. gZung=outward object. hDzin = inner perceiving subject.

showing that the virtue of His three principles¹ are fully developed and that He graciously follows after and saves erring beings overpowered and maddened by obscuring passions. His body has symmetry and grace, His visage is heroic, stern and severe, He is full of energy and awe-inspiring, and yet He is compassionate and His features of a peaceful cast.² These are the nine different aspects or grades of His splendour and magnificence.

He embraces Vajra Vārāhī who clings to Him³ and who is red⁴ of colour⁵ because She is devoted to the service of all sentient beings. She has only one face to denote that all things have but one taste⁶ in the "That."⁷ To signify that She comprehends both Truths, apparent

(1) Skū = Body = (Kāyā). gSungs = Speech (Vāk). Thugs = Mind=(Chitta). (2) This Devatā (Demchog) is depicted as being of a semi-wrathful type: neither terrible like the Krodha-Bhairavas nor yet wholly peaceful. He is serious, energetic and stern. (3) He is standing. She is in sexual union clinging to Him with the legs passed round the Devatā's back, as represented in the Tangkas. (4) She is red because red is the colour of love. She loves all beings in the Sangsāra and would save them. Therefore She is coloured red and clings to the Male who is emblematic of the Method (Thabs) to save, e.g., Sāadhanā and Dhyāna. (5) She is represented Red—the colour of Love—to show that She is Love and actuated by Love to the service of all sentient beings. (6) Ro = rasa. That is, all are at base one considered as the "That" the bliss of which has been compared by Kāmalasīla to the virgin's bliss in love. (7) Chös-thams-cad-de-bzhin-nyid-du-ro-gcig-pas zhal-gcig-pas. In the "That" everything. The "That" (De-bzhin-nyid or De-Khona-nyid, or Ji-bzin-nyid) is thus explained. The ether or Ākāsha (nam-mKhah) is that which offers no resistance to motion and therefore induces no feeling of touch. So that which can only be described by saying "not that" "not that" when every picture of everything is presented to the mind and is yet Itself indescribable is called the "That." Has it form, touch, smell or any other thing? No; and so on with the rest. Then there is nothing? No. There is something which to us is nothing since it cannot be named. It is the ultimate Mysterious "That."

and real,¹ She has two hands. With the left holding a human skull full of blood, She embraces the Male, denoting that She confers Supreme Bliss. The right hand holds a curved dagger with a Vajra hilt symbolising that Wisdom-Consciousness which cuts away every thought² and destroys all sinful obscuring passions and Māras, She thrusts this dagger menacingly in all the ten directions. To show that She has untied the knot which holds all things as they appear, Her hair is loose and flowing. To denote Her freedom from the obscuring veil of evil passion She is naked. She is three-eyed, garlanded with fifty, and crowned with five dried skulls. She wears five bone ornaments.³ To show that She is inseparable from Method,⁴ She encircles the body of the Bhagavān with Her limbs and embraces Him. Appearance,⁵ Method⁶ and Great Compassion⁷ are the Male Deity whilst the Void,⁸ Prajnā,⁹ Tranquillity¹⁰ and Great Bliss¹¹ are the Female Deity.¹²

(1) bDen-pa-gNyis—the two truths. They are Drang-don apparent or vyavahārika truth and Nges-don or real or pāramārthika truth. The first is the world-experience of the phenomenal world. The second is noumenal truth or Shūnyatā, the wisdom which knows in actual experience that all things exist only in the mind but have no independent reality either as mental or external objects. (2) rTog-pa-thams-cad-bCad-pahi-yeshes, the Jnāna which cuts away all rTog-pa that is Kalpanā, Vitarka. In Dhyāna (or Meditation on the Supreme) the simplest notions “yes” or “no,” “is” or “is not” not to speak of such qualifications as “is good,” “is bad,” etc., are obstructions to and interceptions of the Dhyāna. All such thoughts are rTogpa, that is Kalpanā, something by which the mind is arrested and prevented from flowing on. Her Sādhaka is freed from all these. (3) She has not the ashes which are the Sixth. (4) *Vide ante*, p. 23, Note 6. (5) Snang-va—that is, the phenomenal universe. (6) Thabs. See *ante*, p. 23. (7) sNying-rje-chenpo = (Mahā-Karunā) Lhag-mthong = A super conscious state in Dhyāna. (8) Shūnyatā = sTongpa. (9) Shes-rab = Prajnā. (10) Tranquillity = Zhi-gnas. (11) bDeva = Bliss. (12) She thus represents Shūnyatā or the Great Void.

To show that these two must be in union,¹ They are depicted as in sexual union touching at all points of contact. To denote that the fire of Supreme Wisdom² burns up all obstacles and (the influence of) malignant Spirits within or without (the two Devatās) should be meditated upon as in union in the midst of a halo of flames emitted by the Supreme Wisdom.³

Passing to the four petals of the Lotus, blue Khandoma⁴ is on the Eastern petal, green Lāma⁵ on the Northern petal, red Khanda-Rohe⁶ on the Western petal, yellow Zugs-chen-ma⁷ on the Southern petal.

Each of these has one head but four hands.

The two right hands of each hold a drum (Damaru) and a curved dagger. The two left hands of each hold a skull filled with blood and a staff. They are quite naked with their right legs outstretched. On the four intervening points (of the compass) that is, South-East, North-East, North-West, and South-West are four urns made of precious metals and filled with the water of wisdom.⁸ On the top of these there are the five nectars in skull-bowls, thus making

(1) In the XVIIth Chapter on Prajnā-pāramitā of the Dvags-po-thar-rgyan by Dvags-Lha-sGampo rJe-btsün, Mila's foremost disciple it is said that Prajnā separated from Method binds to Nirvāna and method without Prajnā to Sangsāra. (2) Yeshe-Chenpohi-mes. (3) Yeshe-kyi-me. The aura which is surrounding these energising Deities manifests as flames. She clings to Him with the left hand which holds the Cup of Blood. (4) That is, mKhah-hGro-ma (Dākinī). "She who moves through the sky." (5) Not a Tibetan priest but a female Devatā so named. (6) This is as in text: probably the corruption of some Sanskrit name. (7) gZugs-chen-ma meaning "she having body" = Rūpinī. (8) Yeshe-kyi-chu: literally, "water of wisdom" but it is generally meant to signify the wine which is the nectar of wisdom, *i.e.*, Jnānamrita. In the Indian Tantra Wine is known as Causal Water (Kāranavāri).

the Chakra of great bliss. Outside these are fences, pillars, beams, rafters, and ceilings, made up of curved daggers each having the half of a Dorje as their hilt. Outside these is the blue Mandala of the Mind¹ with eight points.²

In the eastern point thereof lies Pulira-Malaya³ where abide Khanda-Kapāli and Rab-Tummo.⁴ In the northern point thereof lies Jalandhara where abide Mahākāmakala and Tumpahi-miḡ-chen-ma.⁵ In the western point thereof lies Ugyen where abide Kāmakalā and Wod-dan-ma.⁶ In the southern point thereof lies Arputa where abide Chewa-nampar-tseḡma⁷ and Na-chen-ma.⁸ In the south-east point thereof lies Godavari where dwell Sura-vairi and Tanpai-lo-chen-ma.⁹ In the south-west point thereof lies Ramesvari where abide O-pa-me¹⁰ and Mihū-thūng-ma.¹¹ In the north-western point thereof lies Devikota where abide Dorje-wöt¹² and Lankai-Wang-Chūgma.¹³ In the north-eastern point thereof lies Malaya where abide Dorje-yi-ku¹⁴ and Shing-dib-ma.¹⁵ The blue Mandala of Mind¹⁶ is in the sky and enjoying there. They (the Devatās of the Mandala) purify the spaces above the surface of the

(1) Thugs—Sanskrit = Chitta. (2) rTsibs: literally, ribs or spokes. (3) Puliramalaya—These are twenty-four Tirtha-Sthānas. (4) Rab-gTummo: meaning “The furious or very angry.” (5) gTumpahi-miḡ-can-ma—She with fierce eyes. (6) Höd-lDan-ma: meaning “The effulgent” = Prabhāvati. (7) mCheva-rNampar-bTseḡma: meaning “She who has her teeth ever set on end.” (8) sNa-chen-ma: meaning “She with a large nose.” (9) bTan-pahi-blo-can-ma—“She with the firm mind.” (10) Höd-dPag-med = “Boundless light.” (11) That is, the “Dwarfish lady.” (12) rDo-rje-up Höd—Vajra-prabhā; vajra light or brilliance. (13) Lan-Kahi-dVang-Phyūg-ma=Lankeshvari. (14) rDorje-hi-sKu=Vajrakāya. (15) Shing-grib-ma = “Shadow of the trees.” (16) Thugs-kyi-khor.

Earth.¹ This Mandala is surrounded by a fence of Vajras and pillars, beams, rafters and ceiling made of Vajras. This constitutes the very self of the incomprehensible secret of the Mind.²

Outside the above there is the red Mandala of Speech with eight points. At the eastern point is Kāmarūpa where abide Angūri and Airāvati. At the northern point lies Otre where abide Dorje-Ralpachen³ and the Great Destructress.⁴ In the western apex lies Trisha-kun⁵ where abide Pa-wo-chenpo⁶ and Lungi-shug-chen-ma.⁷ At the southern point lies Kosala where abide Dorje-hung-zad⁸ and Chang-thung-ma.⁹ In the south-east lies Kalinga where abide Rabtu-zangpo¹⁰ and Shamadevi.¹¹ In the south-west lies Lampaka where abide Dorje-zangpo¹² and Shintu-zangmo.¹³ In the north-east lies Kantsi where live Jig-jed-chenpo¹⁴ and Ta-na-ma.¹⁵ In the north-east lies Himalaya where abide Mig-mi-Zang¹⁶ and Khagana.

(1) Probably the Mind is trained to think of the Devatās as being in the sky because the sky being unobstructed by other objects offers no impediment to the forming of a complete mental picture. By being in the sky they purify it. (2) The Vihāra, its occupants and surroundings denote the mysterious forces which are the Devatā and Chitta. The Sādhaka begins by endowing the mind principle of the Devatā with virtues and functions so that he does not meditate upon an un-thinking form alone. (3) He who has the Vajra—matted hair = Vajra-jātā. (4) hJigs-byed-chen-mo—Destructress. (5) Trishakune (one of the twenty-four Tīrthasthānas or places of pilgrimage). (6) dPah-vo-chenpo: Mahāvīra: great hero. (7) rLung-gi-shugs-can-ma—“She of the force of the Wind.” (8) Vajra-hūng-kāra. (9) Chhang-hThung-ma—“She who drinks wine.” (10) Rabtu-bZangpo—Sūbhadrā. (11) Qu. Shyāma-Devi. (12) rDorje-bZangpo—Vajrabhadra. (13) Shintu-bZangmo—“She who is very good.” (14) hJig-Jed-Chenpo—“The great Destroyer.” (15) rTa-rNa-ma—“She with the horse’s ears.” (16) Mig-mi-bZang (Virupaksha):—the slanting eye attributed to the Shivamūrti.

These which constitute the red wheel of speech dwell upon the surface of the Earth and purify it. It is surrounded by a fence of Lotuses, and by pillars, beams, rafters and ceiling of Lotuses. It is the very Self¹ of the incomprehensible secrets of Speech.²

Outside the Mandala there lies again the white eight-petalled Mandala of the body (Kāyā). At the eastern point Pretapuri dwell Top-po-che³ and Khorlohi-shugs-chenma.⁴ At the northern point Grihadeva dwell Rinchendorji⁵ and Khanda Roha, at the western point Sourakhta dwell Tamdin⁶ and Shondini. At the southern point Suvarna-dvīpa⁷ dwell Namkhai-Nyingpo⁸ and Khorloi-go-chama.⁹

At the south-eastern point Nagara dwell Shri Heruka¹⁰ and Shintu-pah-mo.¹¹ At the south-western point Sindhu dwell Padma-gargyi-wangchuk¹² and Tops-chen-ma.¹³ At the north-western point Maro dwell

(1) Ngo-vo—that is, the true self. (2) Vāk (gSūng) ; having thus dealt with the Mandalas of Mind (Chitta) and Speech (Vāk) the text proceeds to the description of the Mandala of the Body (Kāyā). (3) sTobs-po-che—Mahābala ; the mighty. There are twenty-four Tīrthasthānas (gnas-yül) in Jambudvīpa which are sacred to the Hindus and Tantrik, Bauddhas. As regards the latter, see Arthur Avalon's "Origin of the Vajrayāna Devatās." (4) hKhorlohi-shugs-chenma—"She who has the force of the Chakra. (5) Rinchen-rDorje—Ratnavajra=gem-vajra. (6) rTamGrin—Hayagrīva ; horse's neck. Though the paintings denote him with a horse's head, yet the name refers to the neck denoting connection with "Vāk" (speech). (7) In text Suvarna. (8) Nam-Khahi-sNyingpo—Ākāsha-garbha. (9) hKhorlohi-go-chama—She who has the armour of Chakra. (10) dPal-Heruka. (11) Shintu-dPah-mo—She who is very heroic or the great heroine. (12) Padma-gargyi-dVang-phyug—Padma Nateshvara ; Padma Lord of dances. (13) sTops-chen-ma=Mahābali ; She of great might.

Nampar-nang-dzad¹ and Khorlo-gyurma². At the north-eastern point Kūlūta dwell Dorje-Sempah³ and Tsöndü-chen-mo⁴.

This Mandala is white in colour. These enjoy beneath the earth and purify the nether-world. This Mandala is surrounded by a fence of Chakras⁵. It is the very self of the incomprehensible mystery of the Body⁶. All the male Heroes⁷ have each one head and four hands. The right and left upper hands hold a Dorje and a bell respectively and hold their Spouses in embrace⁸. The lower right hand holds a drum (Damaru) and the left hand a staff surmounted by a Dorje (Khatvanga)⁹. Some Lamas say that this hand holds a skull-bowl whilst the staff is held in the inner bend of the elbow.

In dress, ornaments and posture they resemble Dorje Phagmo¹⁰. Outward of this is the circle or conclave of the

(1) rNampar-sNang-mDzad—Vairochana. (2) hKhorlo-sGyurma—The wielder of the Chakra. (3) sDorje-sems-dPah=Vajrasattva. (4) brTsön-hGrus-chen-mo=Mahāviryā: She of great energy. (5) Discus: hKhorlo. The offensive weapon used by the Sikhs in battle and the ancient Mahābhārata heroes. (6) Sku-higSangva-bSamgyis-Mikhyabs-pahi-ngo-vo-ho. This is the real incomprehensible mystery of the Body of the Bhagavān or Shri Heruka made up of an aggregate of other Devatās or the purified and deified constituent principles which have been enumerated. (7) dPah-bo=Viras. (8) Kha-sByor-chenpohi-tshül-gyi-bzhugs-pa-ho; that is, they are in the condition of the great coupling, *i.e.*, coitus. (9) Shiva's Khatvanga is, according to Indian iconography, surmounted by a skull. Here the Khatvanga is surmounted by a trident. The Khatvanga is variously surmounted by a trident (Dorje) skull or gem according to the Devatā—Thus the Dākinī Vārāhī has a Khatvanga surmounted by a Dorje on a triple head; the lowest being a fresh bleeding head, the next one in decay and the topmost a dry skull; the Dākinī Singhamukhī's Khatvanga bears a trident (Trisūla) and so does that of Guru Padma-sambhava. (10) rDorje-Phagmo=Vajravārāhī. They are each in contact at all points—that is, in the act of coition.

sacred devotion¹. The northern entrance is guarded by the crow-headed guardian², the southern by the owl-headed guardian³, the eastern by the sow-headed guardian⁴, and the western by the dog-headed guardian⁵. In the southern entrance dwells Shinje-tanma⁶ the right half of whose body is blue and the left half yellow. In the south-west dwells Shin-je-pho-nya-ma⁷ the right half of whose body is yellow and the left red, in the north-west Shin-je-cheva-ma⁸ is on guard. The right side of her body is red and the left green. The guardian on the north-east is Shin-je-jom-ma⁹ whose body is green on the right and blue on the left. All these resemble the Chief Devatā Vajra-yoginī as regards the number of faces and hands and the different implements which they hold. All the Virās and Yoginīs¹⁰ have features of the wrathful type. They are themselves filled with great bliss. Their brows are crowned with a garland of Dorje¹¹ from which shoot forth miraculous rays. In particular the guardians of

(1) The Deities created by the Mind are of two classes, *viz.* :—Jnānī (Yeshes-pa) and Bhakta (Damtshig-pa). The latter are those first imagined and they invite the Jnānī-devatās, wait upon, serve, and worship Them. At length the Jnānīs are absorbed in the Bhaktas; the latter in the Mantras; these into the Bija and finally all disappear in Shūnyatā. It is the conclave of the Bhakta Devatās which is here meant. (2) Kha-gDong=Kāka-mukhī; Kakāsyē, etc., is the Mantra of this door-keeper and so with the rest. (3) Hug-gDong=Ulūka-mukhī; Ulūkāsyē etc. (4) Phag-gDong=Varāha-mukhī; Shūkarā-syē, etc. (5) Khyi-gDong=Kukkura-mukhī; Shvanāsyē, etc., (6) gShin-rje-brTanma=She who is the Pillar of Yama. (7) gSin-rje-pho-ña-ma=Female messenger of Yamarāja (skt=Yamadūtī). (8) gSin-rje-mchevama. (9) gSin-rje-hJoms-ma. The mantras are set out in another fascicule of the Tantra. (10) rNal-hByor-ma. (11) Vajra-mālā: rDo-rje-Phrengva. Not fierce but terrible on account of the awful glory and beauty so that men can scarcely look upon them.

the doors are seated on Pretas¹ and are very fierce and blazing of mien. Thus meditate upon them. Various drugs, rich and nutritious aliments and nectar fill the angles and corners in the space between the Devatās. There are also eight urns of gems the necks of which are adorned with knots and bows of celestial silk and surmounted by wish-granting trees² laden with flowers and fruit. There are pillars, beams, rafters and ceilings ornamented with vari-coloured, four-pointed Vajras. The worshipper should meditate upon all this Mandala consisting of the dwellings and their inmates quite clearly and distinctly and without any vagueness and dimness. They should be meditated upon as being the Dual-Unity which is, as appearance, form and in itself the formless Void or Shūnyatā³.

With a view to avoid differences in the regard with which mind-created and self-existing Devatās are held one should think thus⁴. These

(1) Pretas: unhappy spirits or ghosts. Each Deity has one Preta. (2) dPag-bsam-shing: Kalpataru. (3) Literally appearances (sNang-va-dang) and Shūnyatā (sTongpa) united of (zungdu-hjugpahi) the selfness (bdag-nyid)—having—in—do, meditate (can-du-bSgom-par-byaho.) That is:—meditate (upon it) as being the very self of the united being of Āloka (appearance) and Shūnyatā. That is Form (Rūpa) and the formless Void (Shūnyatā) united in One: what in other schemes is called the phenomenal and the real or spiritual. Shangkarāchāryya if (as western critics allege) he lived after the development of Buddhist philosophy may have borrowed from it substituting Ātmā for Shūnyatā which it resembles but asserting that this Ātmā was eternal substance. (4) The meaning of this is:—We are generally in the habit of underrating the products of our own mind as being not divine, which however ought not to be so. One should regard these products of one's own mind—the sixty-two Devatās who constitute the Mandalas—as being the very Devatās, incarnated for the benefit of the Jambu-dvīpa. Or, in other words, as an artist regards the

Beings¹ which are made to appear by means of Mantras which constitute the Mandala of one's mind are in truth the Devatās who inhabit the twenty-four sacred places in Jambu-dvīpa. And these same Devatās are the (Nirmāna-kāya²) manifest forms of the perfect Sambhogakāya² Beings who inhabit the pure Wogmin³. And these again are in no wise different from the Dharmakāya². In this way one should dispel the notion that they are in any way inferior on account of their being mind-evolved images which may be regarded with indifference ; and one should know that these sixty-two Mandala Devatās, which appear in one's mind, to be none other than the manifest (Nirmāna-kāya) Devatās existent in Jambu-dvīpa who in turn are no other than the Sambhoga-kāya Devatās existing in Wogmin who again are not

product of his mind and brush or pencil with adoration and fondness, so should the Sādhaka adore the Devatās produced by his mind and regard them as the real manifestation of the Deities of the Jambu-dvīpa. And these again as not only wielding influence in the Jambu-dvīpa, but throughout the whole universe, being the concentrated rays or manifestations of the Sambhogakāya and who reside in the Akanishta Heavens. This Sambhoga-kāya in its turn is not any other thing than the Dharmakāya. Ordinary people regard the Devatās as objectively existing and venerate them because of this supposed objectivity. Here the Sādhaka is led to guard himself against such notions. They are of the mind and as such one with the Devatās of the Wogmin. (1) Pho-nyas = Messengers. (2) Chos-kyi-sku. The bodies here referred to are as follows :—(a) Dharmakāya (The body of Dharma or ultimate reality). That which is free from inherent obscuration and accidental obscuration is said to be Dharmakāya. (b) The embodiment of all that is wise, merciful and loving in the Dharmakāya—as clouds on the surface of the heavens or a rainbow on the surface of clouds—is said to be Sambhogakāya = Longs-sku. (c) The still more concentrated ray from the Sambhoga-kāya which is shot forth to affect any particular person, place or time is the Nirmānakāya (Sprül-sku). (3) A state (Akanishta Loka) from which there is no falling back into Saṅsāra.

separate from the Dharmakāya¹. In this way one should dispel the notion that they are in any respect inferior to mind-evolved images upon which one looks with indifference ; and should know these sixty-two Mandala Devatās which appear in one's mind to be none other than the Manifest (Nirmānakāya) Divinities existent in Jambu-dvīpa who in turn are no other than the Sambhogakāya Devatās existing in Wogmin² who again are not separate from the Dharmakāya. So should one accustom the mind to regard the Divinities as superior beings³. This entire Mandala⁴ is subject of meditation by a highly developed mind. Each

(1) Chos-kyi-sku. (2) v. *ante* p. 36 n³, Hog-min—Akanishta Heavens. (3) When we create images of Devatā with our mind we are apt to regard them with indifference because they are mind-evolved. But this is not right. They are equal in all respects to the actually existing images Devatās in Hogmin. If we merely think to ourselves " I am creating with my mind " no more advancement is made than by solving any merely intellectual problem. But the Sādhaka's occupation is not merely mental. He should train his mind to regard these exercises with exalted regard, veneration and devotion looking upon the Devatās as real, holy and divine. They are none the less so because mind-produced, for the mind ultimately is That and its ideas forms of That. (4) The Mandala may be drawn as follows:— Draw a circle within which is the Principal Devatā Shri-chakra-Sambhāra. Give it eight petals in the N, E, S and W, which are Lama, mKhah-hGro-ma, Rūpini, Khanda-Rohe. Outside these eight petals draw eight other larger ones. This is the inner Mandala of Chitta in which are Maha Kamkala and others. Outside this, draw again eight larger petals to form the red middle Mandala fenced with lotuses called Vāk Mandala, containing in each petal Otre, Sthāna, and Devatās rDorje-Ralpachan and other Sthānas and Devatās. Outside this again draw eight larger petals which is the Kāya Mandala fenced by Chakras containing Gṛiha Deva, Rinchen—rDorje and others. Outside this last is the fourth circle (Phag-gDongma, called the Damtshig-hKhorlo) containing in its eight divisions the gate-keeper and warders who guard the good faith and worshipping female Devatās Hug-gDong-ma and others. Then draw the outermost circle of flames enclosing and guarding all.

Mandala and its petal with its particular Devatā must be meditated upon with special veneration and faith. In the Mūla-Tantra¹ it is said that The three classes of Devatās when well known confer boons on the devotee. This is the mode of acquiring practical knowledge. Then with a view to dispel doubts about the Devatās and the Path² identify the thirty-seven Devatās created by, and meditated upon by, the mind with the thirty-seven branches of the Dharma³ which leads to Buddhahood and these again must be thought of as being within the worshipper himself in the form of the thirty-seven Devatās. This practice is for men of the highest intellect. Men of middling and lower intelligence should identify the recollection of the body to be Khando-ma⁴; the recollection of the

(1) rTs-a-vahi-rGyud—The fourteenth of the fifteen parts of the last volume of the Tantra section of the Kal-gyur. (2) The Sādhaka may doubt whether the Devatās are real and efficacious for the purpose invoked: whether they exist independently of the Sādhaka's belief, in which case what about non-ego or Shūnyatā? So with a view to dispel such doubts the Sādhaka is enjoined to identify the Devatās with the saving Dharma; so that he may realise the truth that enlightenment and liberation are to be obtained from himself and by himself through his own effort and not from any external help or favour. The thirty-seven Devatās are previously enumerated, the chief being dPal Heruka (Shrī Chakra-Sambhāra). The two principal Devatās are Sambhāra and Vārāhī; the attendants Khanda Rohe, etc., are four: the Deities of the Sthānas are twenty-four, each couple being taken as one: the door-keepers are four; and four others are Shinje Tanma, Shinje-phonyama, Shinje Chewamo, Shinje-jom-ma. (3) The thirty-seven branches of the Dharma in Pali are:—(a) Cattaro Satipatthang 4; (b) Cattaro Sammappadhana 4; (c) Cattaro Iddhipada 4; (d) Panca Indrayani 5; (e) Panca Balani 5; (f) Satta-Bhojanga 7; (g) Atthanga-Magga 8=37. (4) Khah-hGro-ma: Dākinī, *i.e.*, to be represented by the Devatā. To recollect that one's body (Kāyasmṛiti upasthāna) is made up of several elements, ingredients, parts, functions, etc. This recollection regarding the body is to be identified with mKhah-hGro-ma.

nature of things¹ to be Khanda-rohe; the recollection of the mind to be Zūchen-ma²; the miraculous feet of good and strong motive to be Khanda-Kapāli³ and Rab-tum-ma⁴, the miraculous feet of energy to be Maha-Kam-kala and Tum-pai-Mig-chen-ma⁵; the miraculous feet of investigation⁶ to be Kam-kala and Wö-dan-ma⁷; the miraculous feet of the mind to be Cheva-nampar-tsigpa⁸ and Na-chen-ma⁹; the faculty of faith to be Suravairi and Tanpai-lo-chen-ma¹⁰; the organ of endeavour to be Wö-pa-me¹¹ and Mihu-thung-ma¹²; the organ of memory to be Dorje-Wöd¹³ and Lankayi-wang-chugma¹⁴; the faculty of deep meditation to be Dorjehi-sKu¹⁵; the faculty of wisdom to be Anguri and Eravati; the power of faith to be Dorje Ralpachan¹⁶ and the Great Destructress; the power of strength and endeavour to be Pawo-chenpo¹⁷ and Lungi-Shu-chan-ma¹⁸; the strength of memory to be Dorje-Hung-zad¹⁹ and Chang-thungma; strength of deep meditation to be Rab-tu-Zangpo²⁰ and Shyāmā Devi²¹; and the strength of wisdom to be Dorji-zangmo²².

(1) Chös—Dharma. (2) gZugs-canma (Rūpini or—Rūpavati.) (3) Khanda-kapāli—The “miracle” which can be accomplished by good motive and perseverance by the mind as a whole. (4) Rab-gTum-ma. (5) gTumpai-mig-canma v *ante*. (6) dPyöd-pa-Vichāra. (7) Höd-lDan-ma. (8) mCheva-rNampar-gTsigpa. (9) “He who shows his teeth fiercely”. sNa-chen-ma—big nosed. (10) bTan-pahi-bLo-canma—She of firm intellect. (11) Amitābha. (12) The dwarfish lady. (13) rDorjihi-Höd—Light of Dorje or Vajra. (14) Langka-hi-dVang-phyugma=Lankeshvari. (15) rDorjehi-sku-Vajrakāya. (16) rDorje-ralpachan—having mane of Dorje. (17) dPahvo-chenpo—Mahāvīryya. (18) rLungi-sugs-can-ma—She who has the might of the wind. (19) rDorje-hum-mdZad=Vajra-hūng-kāra. (20) Rab-tu-bZangpo-(Subhadra). (21) In text—Shyama Devi. (22) rDorje-bZangmo—the good Dorje and the very good Lady.

The seven Bodhyangas are (the aspects of the Perfect Experience), namely, Pure Wisdom as Ecstasy¹ represented by Jig-jed-chenpo² and Ta-na ma³, Pure Wisdom as Energy⁴ represented by Migmi-zang⁵ and Khagana,⁶ Pure Wisdom as Love⁷ represented by Tob-po-che⁸ and Khor-loi-shug chen-ma⁹, Pure Wisdom as Action¹⁰ represented by Rinchen-Dorje¹¹ and Khanda-Roha⁶, Pure Wisdom as Dharma¹² represented by Tamdin¹³ and Shondini,¹⁴ Pure Wisdom as Clear Memory¹⁵ represented by Nam-khayi-Nyning-po¹⁶ and Khorlohi-gochama¹⁷, Pure Wisdom as Detachment¹⁸ represented by Heruka and Shintu-Pahmo¹⁹.

The eight branches of the Noble Path are: Right-view²⁰ represented by Padma-gargyi-Wang-chug²¹ and Tob chen-ma²²; Rightmindedness or Right resolve²³ by Nampar-Nang-zad²⁴ and-Khorlo-Gyurma²⁵; Right speech²⁶ represented by Dorje-Sem-pa²⁷ and Tson-du-chenmo²⁸; Right Action²⁹ represented by Khva-dong-

(1) Ting-nge-hdzin-yang-dag-byang-chub-kyi yan-lag = Samādhi—Sambodhyanga. (2) hJigs-byed-chenpo. (3) rTa-snama. (4) brTsön-Grüsyang-dag-byang-chub-kyi-yanlag = Viryya-Sambodhyanga. (5) Virupaksha. (6) In Text-Khanda-Roha. (7) dGah-va-yang-dag-byang-chub-kyi-yanlag. = Priti-sambodhyanga. (8) sTobs-po-che. (9) hKorlohi-sugs-can-ma. (10) Sintu-sbyangspa-yang-dag-byang chub-kyi-yanlag—Prasabdhi-sambodhyanga. (11) Rinchen-rDorje. (12) Dharma, Chös-rab-tu-rnam-par-hbyed-pa-yang-dag-byang - chub-kyi-yanlag = Dharma-pravichaya-Sambodhyanga. (13) Hayagriva : rTamgrin. (14) In Text. (15) Dran-pa-yang-dag-pa-byang-chub-kyi-yanlag—Smriti-sambodhyanga. (16) Nam-mKhahi-snyingpo. (17) hKhorlohi-gochama. (18) bTang-snyoms-yang-dag-byang chub-kyi-yan-lag = Upeksha-Sambodhyanga. (19) Shintü-dpah-mo. (20) Samyag-drishti or Right belief = Yang-dag-pahi-lTa-va. (21) Padma-gargyi-dVang-phyug. (22) sTob-chen-ma. (23) Samyak-samkalpa or Right aim. = Yang-dag-pahi-rTog-pa. (24) rNampar-sNang-mZad. (25) hKhorlös-sGyurma. (26) Samyag—vāk; Yang-dag-pahi-ngag. (27) rDorje-sems-dpah. (28) brTsön-hGrüs-chen-mo. (29) Samyak-Karmanta = Yang-dag-pahi-läs-kyi-mthah.

ma¹; Right Living² represented by Wug-dong-ma³; Right Endeavour⁴ represented by Khyi-dong-ma⁵; Right Mindfulness⁶ represented by Phag-dong-ma⁷; and Right Meditation⁸ represented by Pal-Heruka⁹ and Dorje Phagmo¹⁰.

The production of unborn meritorious acts is represented by Yamadhadi. The careful guarding of meritorious principles, when produced, is represented by Shin-jehi-Pho-nya-mo¹¹; avoidance of irreligious principles which have been produced is represented by Shin-jehi-cheva-ma¹²; prevention of the birth of unborn religious acts is represented by Shin-je-Jom-ma¹³.

Having uttered these let the Sādhaka remember all these Devatās are but symbols representing the various things which occur on the Path such as the helpful impulses and the stages attained by their means.

Should doubts arise as to the divinity of these Devatās, one should say “ the Dākinī is only the recollection of the body ” and remember that the Deities constitute the Path. One should meditate on the pure and sacred outer Mandala of the Nirmāna-kāya¹⁴ as the first step on the Path. Thus

(1) Khva-gDong-maī : her mantra Kākāsyē, etc. (2) Samyag-jivanam; including right means of livelihood : Yang-dag-pahi-hTsho-va. (3) Hug-gDong-ma ; her mantra Hūluka-syē. (4) Samyag-vyāpāra or cheshtā=Yang-dag pahi-rTsol-va. (5) Khyi-gDong-ma ; her mantra Shvanāsye or Shvānamukkhī. (6) Samyak-smṛiti=Yangdag-pahidranpa. (7) Phag-gDong ma ; her manṭra Shūkarāsyc. (8) Samyag-dhyānam: Yang-dag-pahi-Ting-Nge-hdzin. (9) dPal-Heruka. (10) rDorje-Phagmo or Vajravārāhī. (11) gShin-rJehipho-nya-mo. (12) gShin-rJehi-mCheva-ma. (13) gShin—Je-hJoms-ma. (14) Sprul-pahi-sku=One of the three bodies of Buddha namely, Dharma-kāya the essential formless Bodhi which is true experience free of all error ! Sambhoga-kāya the reflected body of glory of the same ;

all who reside in such Mandala must be clearly brought before the mind. This mental movement, together with the lower and upper Vāyu ¹ in motion, cause the Ham ² sound at the crown of the head to hum, and the A-shaped ³ vital principle ⁴ to pass through the Sūkshma-nādi ⁵ where both the Vāyus meet in the heart and unite in one.

From the gradual combination of residence and residents ⁶ into one, vividly impressed upon the mind, there evolves the many-coloured Vajra ⁷ at the crown of the head. Meditate upon the heels as the Vajra foundation, the ribs as Vajra-fence, the skin as dome, ceiling cloth and curtains of Vajra and on the downy hair in the body as a net-work ⁸ of arrows. Think of the hair of the head and on the nails as a fence of divine magical fire protecting the whole. Think of the heels as being air, the trijunction ⁹ as fire, the stomach as water, the heart as earth, and the vertebral column as Mount Meru ¹⁰. Think upon the head as being the upper portion (of Mount Meru). Imagine the body, one fathom in length and the same in breadth, to be the square-shaped Vihāra ¹¹ of which the four doors are the four airs of the four elements issuing from the heart ; the eyes to be the ornaments of the Vihāra ; the legs its pillars.

Nirmāna-kāya the transformed body of the human Buddhas. The first is the essential, the second the reflected, and the third the practical aspects of the one Wisdom. See Foreword. (I) The Apāna Vāyu the seat of which is below the abdomen and the Prāna Vāyu which is above it in the region of the chest and throat. (2) The Mantra (3) The Akāra. (4) lTe-vahi-A-tshul. (5) dVūma. (6) rTen-dang-rTenpahi-dKyil—hKhor=the Mandala. (7) Sna-Tshogs-rdo-rje. (8) Mdah-hi-dra-va. (9) Possibly the junction (gsum-mdo) of Idā, Pinggalā and Sushumnī below the navel centre or the Mūlādhāra. (10) In Sanskrit the spine is called Meruḍanda, *i.e.*, Meru axis. (11) Temple-gZhal-yas-khang. The Text gives the head as the upper part of Meru.

Meditate upon the whole Mandala consisting of the residence and the "Hūm" which dwells in the heart as the Divine Heruka and His Consort as above explained.

Meditate upon His twelve hands as follows¹:—The uppermost right hand—Mam, Khah-gro-ma.² The next uppermost right hand—Lam, Lama. The uppermost left hand—Pam, Khanda-rohe. The next uppermost left hand—Tam, Zug-chan-ma.³

The other eight hands as eight long Hūms.

Of these, the four right hands are the crow-faced, the owl-faced, the dog-faced and the sow-faced Dākinīs. The four left hands are (the female Devatās) Shin-je-Tan-ma⁴ Pho-nyama⁵, Cheva-ma⁶, Jom-ma⁷; and in the twenty-four sacred places, including the crown of the head imagine the twenty-four letters, Pu, Jā, Ū, Ā, Go, Ra, De, Ma, Ka, Ō, Trī, Ko, Kā, Lā, Ka, He, Pre, Grī, Sō, Sū, Na, Si, Ma, Kū,⁸ to be the twenty-four Viras⁹ and Yoginīs¹⁰.

(1) Here the true signification of the Shrī Heruka's twelve hands is explained. (2) Khah-hgro-ma = Dākinī. (3) gZugs-chan-ma = Rūpinī. (4) gShin-r Je-brTan-ma, meaning the anvil or firm post of Yama. (5) Meaning messenger of Yama (Yamadūti). (6) mCheva-ma meaning fangs of Yama (Yama-danta). (7) hJoms-ma meaning Destructress. (8) These stand for the names of the twenty-four Sthānas given later. (9) dPah-vo. (The Heroes.) (10) rNal-hjormas. Viras and Yoginīs are exalted Mahā-Siddhas worthy of special veneration. They have attained Siddhi through the four Vajra-sādhana. The body is purified of gross material substance. Language is purified of all useless utterances and becomes efficacious Mantra. The thought is purged of the notions begotten of the contact of the internal senses and external objects displayed as likes and dislikes. Mind is tranquillised and filled with exalted clearness and wisdom. Thus is obtained the undecaying body, speech, mind and knowledge, Vajra-kāya, Vajra-vāk, Vajra-chitta, Vajra-jnāna (sku-rDorje, gSungs-rDorje, Thugs-rDorje, Yeshes-rDorje.) These are the four Vajras of the four Chakras. The Chakras are the beings and the Vajras are the results of the Siddhi obtained by them.

Thus (1) in Puliramalaya¹ (the crown of the head) reside Khanda-Kapali and Rabtu-Tummo². (2) In Jālandhara, the centre of the crown—reside Mahākamkala³ and Tumpahi-mig-chan-ma⁴. (3) in Udyāna, the right ear, reside Kamkala⁵ and Wöd-Danma⁶. (4) In Arputa, the nape of the neck, reside Cheva-Nampar-tsig-pa⁷ and Na-chen-ma⁸. These are the sacred places⁹. (5) In Godāvāri, the left ear, reside Suravairi and Tan-pahi-lochan-ma¹⁰. (6) In Rameshvari, the spot between the eye-brows¹¹, reside Wöd-pag-me¹² and Miwa-Thūng-ma¹³. (7) In Devikota, the two eyes reside Dorje-yi-wöd¹⁴ and Lang-kai-Wang-chugma¹⁵. (8). In Malava, the two shoulders reside Dorji-yi-sku¹⁶ and Shing-dib-ma¹⁷. These are the secondary¹⁸ sacred places. These belong to the blue Mandala of the mind which occupies the Heaven.

(9) In Kamarupa, the two arm-pits, reside Amkuri and Erapati. (10) In Otre, the two breasts, reside Dorje-Ralpachen¹⁹ and Jigjed-chen-mo²⁰. These four are the Realms²¹.

(1) (In the Text) on the head=Spyivo—the crown of the head. (2) Rabtu-gTum-mo. (3) Sic: Kam-kala. (4) gTumpahi-mig-chan-ma. Her Mantra seems to be Om-Tsanda-akshi-ye-Hūm-Hūm Phat. (5) Sic: Kam-kala. (6) Hod-IDanma = Prabhāvati. (7) mCheva-rNampar-gtsigs-spa = Grinning fangs. The Mantra seems to be: Om-Tra-sa-ya Tra-sa-ya Hūm-hūm-phat. (8) sNa-chen-ma = Big-nosed or She with big nose. Her Mantra: Om-Ksho-bha-ya, Ksho-bha-ya, Hūm hūm phat. (9) Sthānas = gnas. (10) brTtan pahi-bLo chan-ma = Vira-mati. (11) What the Hindus call the Ājnā Chakra. (12) Hod-dpag-med whose Mantra is Om-Rhous Rhous, etc. (13) The dwarfish lady = Om kharba-ri-ye, etc. (14) rDorje-hi-höd = Vajra-Prabhā. The Mantra: Om-Rha, Rha Hūm Hūm, Phat. (15) Lang-kahi-dVang-chug-ma = Lankeshvari. The Mantra in Text is: Om-Lankeshvari ye, etc. (16) rDorje-hi-sku. Mantra: Om Phem, Phem, etc. (17) Shing-grib-ma. Mantra: Om Druma-Tshaye Hūm- Hūm-Phat. (18) Nye-vahi-gnas = Literally, "nearer." (19) rDorje-Ralpachan: Having mane of Vajra. The Mantra of this Devatā is: Om-da-ha-da-ha-hūm-hūm-phat. (20) hJigs-byed-chen-mo = The great Destructress. Mantra: Om Maha-Bhai-ra-vi-ye Hūm-Hūm-Phat. (21) Zhing = field = realm.

(11) In Trisha-kune, the naval, reside Pah-ho-chenpo¹ and Lungi-shug-chan-ma². (12) In Kosala, the nose-tip, reside Dorje-hum-zad³ and Chang-thung-ma⁴. These form the nearer realms of sacred places, second in importance. (13) In Kalinga, the mouth, reside Rabtu-Zangpo⁵ and Shyama Devī. (14) In Lampaka, the neck, reside Dorje-Zangpo⁶ and Shintu-Zangmo⁷. These are the warm regions⁸. (15) In Kantsi, the heart, reside Jig-Jed-chen-po⁹ and Ta-na-ma¹⁰. (16) In Himalaya, the private abdominal regions which form the warm regions of the second grade, dwell Mig-mi-zang¹¹ and Khagana.

These belong to the red Mandala of speech.

(17) In Pretapuri, the sexual organs, dwell Tob-po-che¹² and Khorlohi-shug-chan-ma¹³. (18) In Grihadēva, the

(1) dPah-ho - chen-po = Mahā - vira (Great hero). His Mantra : Om-Patsa-Patsa, etc. (2) rLungi-shugs-chan-ma. = " She who has the strength of the wind " whose Mantra is : Vāyu-bege-hūm, etc. (3) rDorje-Hūm -mdZad = Vajra-hūm-kāra. His Mantra : Om-Baksha-Baksha-basaru-dira-āntra-māla-balambi-ni-ye-hūm-hūm-phat. (4) Chang-hThung-ma = She who drinks wine. Om-sūra-bakshi-ye-Hūm-Hūm-Phat. (5) Rabtu-bZangpo = Very-good. His Mantra : Om-grihana-grihana-sapta-pātāla-gatāma-bhujanga sarvam-va-tapjāya-tapjāya. (6) rDorje-bZangpo = Vajra-Bhadra : The righteous or good Vajra. The Mantra is : Om-Ā-Katdya-Katdya. (7) Shintu-bZangmo. Whose mantra is = Om-sū-bhadre. (8) The body is likened to Jambudvīpa wherein are warm and cold places. Here the neck is said to be a warm region. (9) hJigs-byed-chenpo = The great Destroyer. Mantra is = Om-Rhini-Rhini-Hūm-Hūm-Phat. (10) rTa-sNa-ma = The horse-nosed lady. The Mantra Om-Jnyōm-Jnyom-Hūm-Hūm-Phat. (11) Migmi-bZang = Virupāksha. (12) sTobs-po-che = Very mighty (Mahābala). His Mantra seems to be : Om-Kshmām Hūm-phat. (13) hKhorlohi-shugs-chan-ma = She having the force of the wheel.

anus, dwell Rinchen-dorje¹ and Khanda Rohe. These are the junctions². (19) In Suvarnadvīpa, the two calves of the legs, dwell Nam-khahi-Nyingpo³ and Khorlohi Gochama⁴. These are the nearer (or secondary) junctions⁵. (20) In Sourakhta, the two thighs, dwell Tam-dim⁶ and Shondini. These are the junctions⁷. (21) In Nagara, the sixteen fingers⁸, reside Heruka and Shintu-Pah-mo⁹. (22) In Sindhu, the ankles, dwell Padma-gargyi-Wang-chug¹⁰, and Tob-chen-ma¹¹. These are the cremation grounds¹². (23) In Maro, the four thumbs¹³, dwell Vairochana¹⁴ and Korlohi-gyurma¹⁵. (24) In Kuluta, the two knees, dwell Vajra-Sattva¹⁶ and Tson-Dubs-chen-mo¹⁷. These are the nearer cremation grounds of the second order. These occupy the whole Mandala of the body beneath the surface of the earth. The nature of these Devatās have been above described.

Having thus vividly brought the outer and inner Deities before the mind, repeat the Mantra *Om* and think that the outer and inner Chakras, the Nirmānakāyas, the Sambhogakāyas, which make the four Chakras, and those (mentioned hereunder) are vividly present and inseparably

(1) Rinchen-rDorje = Ratna-vajra, Precious Vajra. (2) hDu-va. (3) Nam-mKhahi-sNingpo = Akāsha-garbha. (4) hKhorlohi-gochama = She wearing the armour of the wheel. Om-cakra varminī-ye-Hūm-Hūm-Phat. (5) Nyevalhi hDu-va. (6) rTamgrin = Hayagrīva. (7) hDu-va. (8) Sormo-bcu-drug. That is, fingers and toes excluding thumbs and big toes. (9) Shintu-dPah-mo. The great heroine. (10) Padma-gargyi-dVang-phyug = Padma Natakeshvara, Lord of Dancers. (11) sTob-chen-ma = Mahābalā or Lady of great strength. Her Mantra is: Om Mahābale Hūm Hūm Phat. (12) Dur-khröd. (13) That is, two thumbs and big toes. (14) rNampar-sNang-mdZad = Vairochana. (15) hKorlohi-sGyurma = She who turns the wheel or rules. (Om-cakra Vartinī ye-Hūm-Hūm-Phat.) (16) The heroic Vajra mind = rDor-rje-semsdPah. (Om-Dhili Dhi-li-ye.) (17) bTson-hGrus-chen-mo = She of great perseverance. The Mantra is: Om-Mahā-vīrye-Hūm-Hūm-Phat.

one. Similarly when repeating the Mantra “ A ” one should meditate upon the four-fold Mandala of speech (Vāk) ; and when repeating Hūm one should think of the four-fold Mandala of the mind (Chitta).

Then repeating Sarva-vīra-yoginī one should think of the twenty-five heroes (Vīra) and of the thirty-seven Yoginīs. Repeat “ Kāya ” (Body) thinking of the Body of all. Repeat “ Vāk ” (Speech) thinking of the Speech of all. Repeat “ Chitta ” (Mind) thinking of the Mind of all, and that these are inseparable the one from the other. After thus meditating well say—“ Om-vajra-svabhāva ātmako-ham¹,” thinking at the same time that all the above are of the nature of Vajra². Then repeat—Om vajra-shuddha-sarva-dharma-vajra shuddhoham³—and think “every thing is of the nature of the pure, indestructible (Vajra-like) Shūnyatā and that is Myself⁴.” Repeat this three times (with thought clearly fixed).

This is the first branch⁵, when one meditates on the sacred word⁶, by which one obtains the Sambhoga-kāya through the physical body owing to its development by the grace and power of the Mantra⁷. Lord Naropa has said that the imagined Devatā and Mandala should be absorbed into the Devotee’s self, that one may thus clearly understand their true nature. But ⁸ in the Tantras it is

(1) “ I am of the true nature of Vajra.” (2) That is Body, Speech and Mind are manifestations of Vajra. (3) I am pure Vajra ; that pure Vajra which all things are. (4) Thams-cad-kyang sTong-pa-nyid-rdo-rje-hi-Rang-bZhin-du-rNam-par-Dag-pahi-Ngovo-bDag-yin sNyampalan-gSūm-dū-Bya-ho. Everything is in the nature of the Pure Void which is the real nature of the Sādhaka himself. (5) That is the first process in the course of this devotional exercise. (6) By the Japa of which the body is divinised. (7) At first one is only aware of the physical body. This by Sādhanā is transformed into Sambhogakāya. (8) Indicating some difference of technical detail.

said " Having mastered the two armours¹ think particularly of the Divine Chakra. Having mastered the combination of Mantras and symbols, quickly enter into the Chakra of devotion². Thus it is said and in the Guru Lohipa's works also the same is said. By that it is meant that in those portions called Sthānas³, meditation is made on lunar thrones⁴ upon which the white letters "Om-Ha⁵ " are placed.

On the head is the Mantra " Nama-hi⁶ " the letters of which are yellow and represent Vairochana. On the crown of the head are the red letters " Sa Ha Hu " representing Padma-Gargyi-Wang-chuk⁷. On the two shoulders are the black letters Pou-khat-he⁸ representing the black Heruka. In the two eyes are the orange letters Hum, Hum, Ho which represent Dorje-Nyima. In all the limbs are the green letters Phat-Ham which represent the green Hayagrīva.

The above constitute the armour of the Vīra the male Deity.

(1) The clear vivid mental pictures of the various letters in the various parts of the body, representing the male and female Devatās, are the armours which render the Sādhaka unassailable. (2) Damtshig-hKorlo: Bhakti-chakra which is essentially the Sādhaka's own personality meditated upon as Devatā as contrasted with the Yeshe-hKhorlo, the Chakra of knowledge meditated upon as being without. The Devotee imagines his own body to be the Mandala included in the chief Devatā. This is the Bhakti-chakra. Next he imagines a Jnāna-chakra without himself of Devatās who are worshipped with obeisance and offerings by the Bhakti-chakra and finally the former is absorbed into the latter. (3) The sacred places which are the heart, etc. (4) The white basis on which the Devatā or Mantra rests. The colour of the seat of the Devatā indicates whether it is solar or lunar, the former being an orange-coloured disk. (5) = Vajrasattva. (6) In Text Nama-hi. *quere.* namah (7) Padma-gargyi-dVang-phyug. (8) Bija Mantras.

In the navel are the red letters Om-Vam which represent Vajra-Vārāhi.¹ In the heart are the blue letters Ham-Yom which stand for Shin-je-ma.² In the mouth are the white Hrim-Mom representing Mong-jed-ma.³ In the head are the yellow Hrim Hrim standing for Kyöd-jed-ma.⁴ On the crown of the head are the green "Hūm Hūm" standing for Tag-jed-ma.⁵ In all the limbs are the smoky coloured "Phat Phat" standing for Chandikā.

Then think that the Male and the Female are inseparably one and not two, and know that meditation on the letters of the Mantras as different Devatās is merely for the sake of clearly defining the armour⁶ which consists of different Devatās. This is the second branch (of the process of meditation). Then making with the hands on the forehead the sign of the flaming gem⁷ and turning the hands round⁸ say "Phem"⁹, imagining that the Hūm in the heart emits rays whereby worship¹⁰ is done of the whole self-existing conclave of Devatās consisting of the Buddhas surrounded by the Bodhisattvas who

(1) rDorje-Phagmo. Here the armour of the female Devatā commences. (2) gShin-rJe-ma = Yamī. (3) rMongs-byed-ma = The stupefier. (4) bsKyod-byed-ma = She who causes movements. (5) Skrag-byed-ma = She who frightens. (6) It is called Armour because meditation on the Bijas of the Devatās on the different parts of the body protects it from the attacks of Māra. The feeling of exaltation with which it is endowed by such exercise fortifies it against the temptation to abuse the body or to employ it in wicked and unworthy actions. (7) That is the jewel Chintāmani mentioned in the Tantras. (8) This is called the Mani Mudrā (Norbuhi-phag-rgya). Put the thumbs and first two fingers together and turn them in a circle going left to right over the head. (9) A Bija mantra. (10) The Sādhaka imagines the "Hūm" in the heart. The Hūm emits Rays. These are the objects with which worship is done. These rays are Rays of adoration. They vibrate and cause answering vibrations of compassion and love to vibrate back to the Sādhaka from the Jñāna-chakra Devatās.

are brought to mind as being in the Heavens which are in front of the worshipper.

Then say " Ja, Hum, Bam,¹ Ho " and think that all the Devatās are absorbed into oneself. Repeat Om yoga-shuddha-sarva-dharma-yoga-shuddhoham. (I am pure through that Yoga which purifies all things.)

In saying this mantra the worshipper should think that the Devatās and himself are inseparably (indivisibly) one and not two. This is the third Branch (of the meditative process).

Again after invoking the sixty-two Devatās constituting the Mandala surrounded by Buddhas, Bodhisattvas, Krodha-devas and Krodha-devīs,² all surrounded by hosts of countless worshipping Devīs, worship them as before and pray that all the Tathāgatas³ may grant you power.

Imagine then that the Devatās utter this verse :—

" Just as the Buddha was born
All the Devatās bathed him with holy water."
So with holy celestial water
Do I also confer Power on thee.

Think then that the Devatā says the mantra " Om sarva-tathāgata abishekha-samaye⁴ Shri Hūm." (Om let there be all auspiciousness at the time of the sprinkling given by all Tathāgatas, Hūm.)

(1) Come, be present, stay, Ho (interjection). (2) Terrific male and female Devatās (Khrovo-dang-Khromo). (3) Those who had " gone before." That is the Buddhas of which varying numbers are given and who preceded the Buddha Sakya Muni. He who has gone the same way, *e.g.*, as the previous Buddhas have gone, and future Buddhas will go. (4) In text it runs. Om-sarva-Tatha-gata-abhikshe-kaṭa-samaya-Shri-Hūm.

Repeating the above let him think that the Tathāgatas have conferred the power, amidst auspicious songs and hymns. Imagine that worship is offered and all evil Spirits are exorcised. Then think that the holy and divine water fills the whole body and cleanses it of all impurities and that then the remainder of the water surges up to the crown of the head, where it becomes the five chief blissful Devatās¹ of the five orders; ² and then that all the divinities of devotion are embodied in Buddha Vajrasattva; in the Mandala of the mind Akshobhya; in the Mandala of speech Amitābha; in the Mandala of the body Vairochana.² This is the fourth Branch (of the process) wherein the seals of the chiefs of the orders are set impressively.³

This is how the meditation is done in detail. Having clearly defined the above Devatās in detail the Devotee should repeat the refuge formula and the good-wishes formula.⁴ Having meditated upon the three joys⁵ and the full conclave of the protecting Mandala let him think that his Guru, or at least his two hands, are held over his head and that the Guru embodies

(1) That is Vajra (Vajra sattva: rDorje-Sems-dPah), Ratna (Ratnasambhava: Rinchen-hByun-gNas), Padma (Amitābha: sNang-va-mThah-yas), Karma: Dön-yöd-Grub-pa (Amogha-siddhi), Dharma (Vairochana; rNampar-sNang-mdZad.) (2) These five Dhyāni Buddhas personify each one of the Yeshes (Jnāna) of a Perfect Buddha—thus Vajra, the mirror-like wisdom: Ratna, the equalising wisdom: Padma, the distinguishing wisdom: Karma, the wisdom which accomplishes all works: and Dharma, the Dharmadhātu. (3) That is where the Chiefs are clearly defined in imagination. (4) I take refuge in the Buddha-Dharma and the Sangha (the best of all assemblies) until I obtain trained perfection. May all the good that I do enable me to obtain Buddhahood for the benefit of sentient beings. (5) Meditation on the ordinary body as the spiritual body of the Devatā; on the speech as Mantra; on the mind as the compassionate mind of the Devatā.

in himself all the virtues of the three gems (Triratna).¹ Then exerting to his utmost his faith let him think that the Guru's body has been absorbed in his own whereby the person of the devotee becomes the same as that of the Guru. This is the middle course of meditation (neither too brief nor too detailed).

The shortest method is that in which the worshipper without meditating on the protective Chakra at once sets to meditate upon the inner Mandala only; and, without binding himself with the armour above described, recites the Mantras which confer blessings upon the Mandalas.

This is the method wherein one meditates upon oneself as Buddha.² Then worship the Buddha with the prescribed Mantras, external ritual, nectar,³ pleasures⁴ and mental products⁵ and, chanting the two verses of eight feet,⁶ fix the mind on the apparent yet unsubstantial⁷ forms of the Devatās of the Mandala and put oneself into the quiescent state.

Then, according to the four kinds of effects desired⁸, one imagines that the Mantras assume the under

(1) Buddha, his word, and the assembly. (2) Worship the self as Buddha. (3) Wine which is offered is nectar. (4) All that pleases and gratifies the senses, etc., scents for the nose, form for the eye, praise for the mind, etc. (5) Meru, the four continents, and eight continents. All which is mentioned, amounting to thirty-seven, is imagined as offerings to the self as Buddha. (6) Given in another book the bDe-mchog mChod-hPhreng. (7) dKyil-hKhor-gyi-sKu-snang-la-rang bzhin med-pa-la-yid-gtad-de-sems-mayeng-par gzha-ggo. The bodies of the Devatās of the Mandala, though visible, have no reality (or natural existence = rang-bzhins) in themselves. Fix the mind on that fact and put the mind in the quiescent state. (8) That is, Peaceful (Zhiva. Shānti = Health, long life and good fortune), Grand (rgyaspa = Pushti = followers, name, fame and wealth), Fascinating (dvangva = vashi-karana = love and influence), and Destructive (dragpo = mārana = power to destroy or hurt).

mentioned colours and shapes as they issue from the seed-mantra (Bija) in the hearts of the Devatās. (1) For peaceful results the Mantras issue in a dazzling white string shooting forth with the speed of arrows.¹ (2) For grand results the Mantras, assuming a bright yellow-colour and the shape of bunches of feathers, go forth and along with a whirling motion.² (3) For fascinating effects the Mantras appear in colour to be red and in shape linked together like a chain.³ (4) For destructive effects the Mantras are black in colour and in a line like a spinning thread darting with a quick motion.⁴

In each case the colours must be like that of the Devatās themselves and bright and glorious.

The rosary of Mantra-letters⁵ is produced from the seed-mantras (Bija) of the male and female Deities issuing from their mouths and re-entering the male and female organs of the male and female Devatās, thus passing up in a circle to the Bijas in their hearts.

(1) In the first imagine oneself to be the Devatā with the Bija-Mantra vividly seen in the heart. This is not seen flat like a written letter but upright like a flame. The Bija gradually shines brighter and shoots out rays of white Mantras in a fine line so swiftly as to be like an arrow. These also are each separate upright figures. The rays shot forth from the Sādhaka's Mantra-chakra, excite the Jñāna Devatā's Mantra-chakra which also throws back similar white rays which, shining on the Sādhaka, purify him and being thus freed of evil Karmic results endow him with health, life and good fortune. (2) Similar observations apply here, only the rays are yellow, form bunches and produce a different result. (3) In Vashī-karana the rays are red and in links like a chain. For in Vashī-karana one imagines oneself as binding up the beings whom one wishes to fascinate and overpower. (4) The rays are black and shoot with a spinning motion. In all the cases the colours are not the ordinary ones but as the text says celestial, that is, something extraordinarily bright and luminous. (5) That is, the Mantras previously described.

The Mantras are :—

(1) Om Shri-vajra-He-He-Rū-Rū-Kam-Hūm-Hūm-Phat. (2) Dākinī-Jala-Sambhāra¹ Svāhā. (3) Om Vajra-Vairocāni-Ye-Hūm-Hūm-Phat Svāhā. (4) Om Hri-Ha-Ha-Hūm-Hūm-Phat. (5) Om Sarva-Buddha-Dākinī-Ye ; Vajra-Varnani-Ye-Hūm-Hūm-Phat-Svāhā.

These are the chief Mantras of the male and female Devatās and their secondary Mantras. Thirty thousand essential Mantras of both the chief male and female Devatās, five thousand five hundred for each of the twelve Yoginīs, and twenty thousand for each of the Devatās of the three Chakras should be recited.

This renders one competent and capable to engage in the various duties² of this Mandala. This is the productive³ stage wherein Mantras are recited (and the mind is engaged in meditation on certain objects).

Should one then wish to meditate in the advanced stage let him contemplate as follows :—

Imagine in one's navel a white eight-petalled lotus. In the centre of this white lotus is a lunar disc. Upon this disc there are the forms of Vajra-sattva⁴ and His Spouse⁵ in close embrace,⁶ the Mantra Hūm being in their hearts.

(1) *Quaere*. In text Sam-Vara. (2) The general meaning is that the Sādhaka may henceforth without the assistance of his Guru perform the rites, periodical Pūjās, and perhaps confer the initiation to others or receive Chelas. (3) bsKyed-rim or bskyed-pahi-rimpa ; the stage where the mind produces pictures of Devatās, Mantras and actions, and concentrates itself upon these. 'Productive' refers to the producing of the pictures, etc., etc., which are the "objects." This term is used relatively to the other and final process of meditation, which is called rDzogs-rim (dJog-rim), perfecting or completing stage, which consists in resolving all the mental pictures of objects into Shūnyatā (the void). (4) rDorje-Sempah. (5) rDorje-sNyems-ma. (6) To indicate—

Then imagine that rays of light issue from the "Hūm" in all directions, vividly defining in the mind both the chief Devatā and the surrounding space as the vessel, and the other Devatās and Beings occupying it as the vessel's content. Fix the attention on this mental picture. Then imagine that the rays of light emitted from the "Hūm" excite all these into activity. The process is like that of a magnet exciting movement of particles of iron dust (filings). Then as the rays are gradually drawn back imagine that all the external space and its contents are drawn inwards and absorbed into the form of the principal external Deity (Heruka and His consort). This process is likened to the absorption of mercury by cow-dung. Next of the two principal Devatās the female is absorbed in the male and the two into one face and two hands. This process is likened to that of a tortoise contracting its limbs.¹

Then the consort of the external Heruka is absorbed in the male and this into Vajra-sattva in the navel. The consort of this Deity, too, sinks into the male. Then gradually the male figure itself sinks back into the "Hūm" in the heart and the "Hūm" gradually resolves itself into the Bindu.² This process is likened to that of meteoric lights dissolving into each other. Then finally even the Bindu itself gradually becomes fainter and fainter until it fades away and disappears altogether; a process which is likened to salt dissolving in water. Such are the five principal processes of meditation illustrated by what are called the five radical similies.

their inseparable union. (1) A well known Indian simile applied to Mūlaprakṛiti and the extension of its Vikṛiti. (2) Thigle: the point such as the Anusvāra breathing.

In the uncurtailed or unabridged process the mental pictures¹ are like dresses, light rays, waves of water ; but in themselves and according to their own true nature they are like dancers, the sun and ocean.² The final process of absorption and absence of all thoughts is likened to that of a bubble sinking back into water, or a rainbow melting away into the skies.

So the process is illustrated in various manners by various similies.

Finally the keeping of the mind in a state of tranquillity devoid of objects is called the process of concentration on Vajra-sattva.³

Again⁴ imagine a four-petalled lotus in the navel, the petals of which, going leftward from the East, are earth and air ; on the North water and air ; on the West fire and air and on the South air and air ; represented by the yellow La, white Va, red Ra, and green Ya⁵ respectively. In the centre think of a blue-point as standing for the ether.⁶ Having visualised⁷ these clearly, next imagine that when you are breathing outward a ray of light as thick as a medium-sized thread issues outwards from La through the left nostril going to a distance of sixteen finger

(1) sNang-va = that which appears = that which is visible. (2) That is, the dancers put on and off the dress. The sun emits and withdraws its rays of light. The ocean throws up waves which again sink into it. (3) Dorje-Sems-dPah. De-ltar-mi-rtog-pahi-ngang-lamnyam par-bzhag pa-ni-rDorje-Semspdah-bsDu-vaho. The putting of the mind in quiescence is the concentration or contraction on Vajra-sattva because the mental image of Vajra-sattva is made to dissolve into Shūnyatā or the Void. (4) Here follows concentration on Mantras and the Bindu (the shape of which is a point). (5) Here are the Bija Mantras of earth, water, fire and air. (6) Literally "air of the skies." (7) Literally "having brought these clearly and vividly before the mind's eye."

breadths¹, and again when re-entering sinking into the La thus making a pair of breaths.² Then with constant meditation the imagined ray of Light assumes a misty appearance.³ When this happens sink the La into the Va.⁴ Then imagine that a white ray issues from the Va, and proceed as aforementioned until one sees the image or reflection.⁵ When this happens sink the Va into the Ra and meditate as abovementioned changing the colour of the ray from white to red which issues and re-enters Ra until the ray is seen as a firefly.⁶ When this happens sink the Ra into the Ya. Then follow the same process with a green ray of light until one sees a burning altar lamp.⁷ When this is seen sink the Ya into the blue point in the centre. Then drop meditation on the rays, their issue and re-entrance, and concentrate the mind on the blue point itself and meditate upon these two-fold airs until the sign of a cloudless sky is seen. This is the wisdom of the path of vision.⁸ This is concentration on letters (Mantras). Thinking that all these letters are really the point (Bindu) and meditating as aforementioned is called concentration on the Point. It is necessary to concentrate the mind on

(1) Anguli ; sormo. (2) Literally "airs." (3) Assumes a misty appearance or "sees the sign of smoke" is the literal meaning of the text. The imagined line of yellow light begins to appear smoky or misty ; (4) That is earth into water, the Bhūta next above it. (5) sMig-rGyu is the Tibetan word meaning an optical illusion, visionary mirage, also reflection. The reflection must be of the white ray of light issuing from Va. The reflection or mirage-like appearance of a bright white ring would be a sign of having reached a certain point in the meditation where one has to change. (6) Literally "sees the sign of firefly." (7) Literally "until one sees the sign of a burning ghee-lamp," that is such a lamp as is used for an altar lamp. (8) mThong-vahi-lam = Drishti-mārga.

Dorjesempa at the conclusion of every mental exercise of the productive meditation.¹

The two latter processes may be practised according to one's own faith.² Thus it has been said. This is called the final or perfect stage where the Yogī practises the putting of the mind into the quiescent state.

Then meditate on one's self as embodying the united Deities Shri Heruka and His consort suddenly issuing from the midst of the Void (Shūnyatâ). In Their heart is the "Hūm" from which rays of light issue and resolve themselves into the Deities of the outer and inner Mandalas. Having fixed these vividly in your mind then imagine that your own teeth and nails are Khanda-Kapali, that the hairs of the head and the body are Mahakamkala;³ that the skin and the sweat thereon is Kamkala; that the flesh is Cheva-Nampar-tsigspa;⁴ that the arteries and tendons are Sura-vaeri;⁵ that the bones are Wöd-pa-me;⁶ that the kidneys are Dorje-yi-wöd;⁷ that the heart is Dorje-yi-sku;⁸ that the eyes are Amkuri; that the bile is Dorje-yi-ralpachen;⁹ that the lungs are Pawo-chempo;¹⁰ that the intestines are Dorje-hum-zad;¹¹ that the great gut is Dorje-zangpo;¹² that

(1) Productive meditation or the "Creative Stage" (bsKyed-rims) literally.— It means the state in which the mind produces or creates pictures of the Devatās, etc., etc. (2) 'According to one's faith' or 'as one believes.' This is ambiguous. It may mean, 'as earnestly as possible,' or it may mean, 'according to the special teaching inculcated by one's special line of Gurus'; probably the former. (3) In text Maha-Kamkala and Kam-Kala. (4) mCheva-rNampar-gTsigspa (He who shows his fangs with a terrible grin). (5) Sic. (6) Höd-dPag-Med; Amitābha. (7) rDorje-hi-Hod; "lustre of Vajra." (8) rDorje-hi-sku—"body of Vajra." (9) rDorje-hi-Ralpachen "Having Vajra-mane." (10) dPah-vo-Chenpo. "The great Hero" Mahāvira. (11) rDorje-Hum-mdZad.—Vajra Hūngkāra. (12) rDorje-bZangpo—Vajrabhadra.

the bladders are Jig-jed-chenpo;¹ that the secret parts between the thighs are Mig-mi-zang;² that the phlegm is Tob-po-che;³ that the mucus is Vajraratna;⁴ that the blood is Hayagriva;⁵ that the perspiration is Dorje-rinchen;⁶ that the fat is Vajra Heruka;⁷ that the liver is Padma-gargyi-Wang-chyug;⁸ that the spittle is Vairochana;⁹ that the rheum¹⁰ is Vajra-sattva.¹¹ Having so imagined then proceed as follows.¹²

Meditate on the teeth and nails as being adorned with the Mantra " Om Kara-Kara Hūm Hūm Phat " whereby all which compose them¹³ become identified with the Vīras and the dependents thereon are the twenty-four Yoginīs. The Mūla-mantra of the Male Deity becomes on repetition, the Heruka adorned with the six bone ornaments which are symbols for the six Kulas.¹⁴ On repeating Om Ha and so forth they become the six ornaments including the wheel and so forth. These are for the six Vīras.¹⁵ The Mūla-mantra of the Yoginīs¹⁶ becomes the necklace adorned Vajra-Varāhī.¹⁷ The principal mantras¹⁸ of the

(1) hJigs-byed-chenpo " the great Destroyer." (2) Mig-mi-bZang—Virupaksha (slanting eyed). (3) sTob-po-che=Mahābala. (4) Rinchen-rDo-rje=Vajra-Ratna. (5) rTa-mGrin Tamdin. (6) (Akāshagarbha—Nam-mKhah-hi sNyingpo). (7) rDorje Heruka. (8) Padma-Gargyi-dVang-phyug=Padma-nateshvara. (9) rNampar-sNang-mdZad. (10) Nasal excretion. (Snabs—the running humour from the nose.) (11) rDorje-Sems-dPah. (12) Here follow Mantras for different parts of the body. (13) That is those above enumerated which constitute the person's personality. (14) Here Lokas—(Rigs-drug=six kinds of beings, meaning here the six lokas of the universe or the five Dhyāni Buddhas with Vajradhara as the sixth.) (15) That is Heroes (dPah-vo). (16) Heroines (dPahmo also called rNalhyorma.) (17) rDorje-Phagmo. (18) Mantras are of four kinds, namely, Sabön or Bija; sTsa-sNgags or Mūla-mantras; Snyingpo or Hridaya; that is seed, root and (primary) principal. There are also secondary principal (Nye-sNying). Of these the first are generally single syllables or letters; the second long; the third conveniently short and

māle Deity form the garland of human heads ; and the secondary mantras¹ form the ear ornaments. The heart mantras¹ of the female Deity form the Elephant and Tiger skins. From the Mantras “ Om Vam ” and so forth, springs a waist girdle formed by the six Yoginīs. The Mūla-mantra of the chief female Deity and of the thirty Heroines form the weapons and other emblems and the four skulls² in the four intervening directions (S-E, S-W, N-E, N-W). Let the female Deity’s secondary mantra³ form the tiara for Her head, and let it be thought of as being in fact the (surrounding) Deities. The long vajra-mounted staff is the body⁴ of the Deity. The sound of the drum (Damaru) is His wisdom.⁵ During the day it is Bhagavān Vajra-dhara⁶ and at night it is the Yoginī.⁷ Call these clearly to mind and then repeat the armours of the Viras and Yoginīs as well as their mantras of worship. Then imagine that the Devatās sink each into His or Her own respective place. By this protection is gained for oneself.

Having so done then repeat the Sumbhani⁸ Mantra above given and make secure all the directions. Then

used in Japa in the Sādhana of a Devatā whose Mantra it is. The fourth is generally short and is the Mantra of the surrounding (āvarana) Devatās which are around the chief Devatā. (1) See *ante*, p. 59, note, 18. (2) or Kapāla. (3) The secondary essential Mantras of the female Devatā form the tiara of skulls for Her head. They are the surrounding Devatās (female) and the Mantras themselves personified. (4) Lhahi-sku, that is the person of the Divinity. (5) Prajnā (in text Shes-rab). (6) lCom-lDan-rDorje-hchhang. (7) The Sādhaka should imagine himself to be the male Devatā by day and as the female Devatā by night. It may also mean that the competent Guru may expound male Devatā texts by day and female Devatā texts by night. (8) The Mantra is “ Om Sumbhani Sumbha Hūm Hūm Phat.” From this the Eastern and zenith door-keepers are produced, namely, Kaka-sye and Khanda Rohe; from “ Om-grihana grihana Hūm Hūm Phat ”

meditate on oneself and every visible object as constituting the Deity and His Mandala and on every audible sound to be Mantra and lastly upon every thought of the mind as a miraculous display of the great Divine Wisdom.¹ Then repeat “ Hūm ” and the eight-syllabled Mantra of the Male Devatā. Then having said “ Hūm ” and sanctified all with Mantra, every object of enjoyment² should be enjoyed without either undue relish and attachment or disgust. Every visible object is to be regarded as a Deity whose real nature is Shūnyatā. Then both are always united. And in recollection of the union³ one should preach, read, recite, and listen to religious discourses and books; and make water-ablutions,⁴ Stupas, Chaityas, ceremonies for the consecration of such, and Hōmas.

In short every one should be incessantly engaged in doing what is of spiritual benefit for oneself and others, and which will of a surety help one in the path. This is the

comes Ulluka-sye keeper of the northern gate ; from “ Om Grihana-paya-grihana-paya Hūm Hūm Phat ” issues the western door-keeper Shvana-sye and the guardian of the Nadir Khanda-rohe. From “ Om anaya-ho-Bhagavān-Vajra-rajā-Hūm-Hūm Phat ” issues the warden of the southern gate—Sukara-sye ; and so on for all the ten directions. (1) Sems-Kyi-rTog-pahi-hDu-hPhro-thams-cad-yeshes-chenpo--hi-cho-hPhrül-du-bsGoms-nas. The divine wisdom (yeshes-chenpo) is embodied in the chief Devatā invoked here and is the Dharmakāya wisdom. (2) Probably the food and other offerings on the altar. (3) Thams-cad-du-sNang-va-Lhahi-rNampa - dang-Rang- bZhin - sTong-pa - dang, gNyiis-Ka hang-zung-hJug-tu-shes-pahi-Ngang-las ; that is whilst conscious of the union of forms and Shūnyatā the Sādhaka should, etc. (4) Every pious Lama makes a gift of water to the ghosts (Pretas) every morning as these suffer from hunger and thirst, particularly the latter. A Lama pronouncing mantra on the water so given makes it available for, and enjoyable to, them. Otherwise the water which seems to us pure would appear to them as dirty, muddy, with blood, pus, and rotting organisms in it and therefore they could not use it.

Yoga of the conduct Path.¹ Then having recited the Sumbhani Mantra on the offerings ² which have been laid on the altar and censed them with spiritual incense³ and having transformed them into the Void (Shūnyatā) by the Svabhāva Mantra, imagine that from the midst of the Void springs forth the Mantra “ Yam ” from which comes air ;⁴ and “ Ram ” from which comes fire ; and upon these is a skull as extensive as the firmament springing from the letter “ A ”.⁵ Inside this skull again imagine another A from which issues a lunar disc. Upon this latter (disc) place (working from left to right) the letters Go for beef in the centre, Ku in the East for dog-flesh, Da in the South for horse-flesh, Ha in the West for Elephant-flesh, and Na in the North for human-flesh.⁶ On these again imagine the letters Bi, Mu, Shu, Ma, Ra (placed in the same order as above beginning with “ Bi ” in the centre), which stand for excreta, urine, semen and human-flesh and blood respectively.⁷ Then upon these imagine the Mantras “ Hūm, Bhrūm Am, Dzrim Kham ” which respectively represent the Dharmadhātu⁸

(1) Yoga of the Chārya Path = Spyod-lam-gyi-rNal-hByor : Spyodlam = Chārya-mārga or Path of conduct or practice or enjoyment : rNal-hByor = Yoga = or finding of resting place or Finding Rest or Peace. (2) Such as rice, cakes, fruit, wine and meat. (3) By means of the Mantras. “ Om Sumbhani ” is recited whilst the real fumigation is being done with incense (Dhūpa) and the Svabhāva Mantra transforms the material offerings into Shūnyatā. (4) “ Yam ” is the Bija of air (Vāyu). (5) The rounded sphere of universal space appears and is filled with the first sound A which stands for speech which manifests knowledge. (6) These are the five uneatable meats ; “ essence of human flesh ” (sha-chen-gyi-dangs-ma) the best essence of great flesh (Mahā-māngsa) that is human flesh. (7) These stand for the Sanskrit words for excreta, etc. (8) Chos-kyi-dVyinga.

Mirror-like¹, Equalising², Distinguishing³ and All-powerful⁴ aspects of the Divine Wisdom.⁵

Then on the top of these imagine a dazzling white " Om " in an inverted position and upon that again another " A " from which comes a Lunar Disc. On this there is a " Hūm " which transforms into a four-headed Vajra of four different colours bearing in the centre a Hūm. This Hūm emits rays downwards which excite and set the air in motion which causes fire to blaze up, thus making the above ingredients melt and boil. The steam from this rises upward causing the " Om " and the Lunar Disc and the vari-coloured Vajra to drip nectar and emit rays of light. These rays and steam fill the ten directions with glorious rays of light which attract the Tathāgatas and cause them to send down from their hearts, skulls⁶ filled with the nectar of knowledge. These skulls along with the varied-coloured Vajra the " Om " and the Lunar Disc are absorbed in the rice-cake which then assumes a glorious colour, emits a delicious fragrance and is of a delicious taste besides possessing other untold virtues. It then becomes an immense ocean of nectar. Having imagined all these, repeat the Mantra " Om, A, Hūm, Ha, Ho, Hri " several times and bless the offerings with them. Then bring vividly to view in the heavens fronting you all the sixty-two Devatās⁷ with their mansions of residence as afore-described ; and imagine that the Chief Devatā emits rays from the Hūm in His heart which fall upon (and thus light up) the eight cemeteries.

(1) Melong-lta-bu. (2) mNyam-pa-nyid. (3) Sosor-rTog-pa. (4) Bya-va-Grub-pahi Yeshes. (5) See *ante*, pp. 4,5, notes. (6) Tantrik offerings (particularly wine) are made in skulls which denote and remind one of the transiency of forms and symbolise the Dharma-kāya which, like the skull, is the basis on which the rest (flesh, skin, hair, etc. are and from which they proceed. (7) They are the 25 Viras, and the 37 Dākinīs or Yoginīs.

These eight then resolve themselves into eight perfect Mandalas consisting of mansions and their residents. Then all the Devatās become the same as the Chief Devatā.¹

They emit rays of light from their mouths and drink of the nectar through the tubes of these rays. Having imagined all this, join the hands with open palms and repeat the following Mantras :—“ Om Vajra, Araliho Dza, Hūm Vam, Ho, Om, A, Hūm, Ho, Vajra-Dākini Samaya-stvam Drikshya.²

These must be repeated as many times as there are Devatās (*i.e.*, 62 times) or according to the number of Chakras (eight). Also make offerings, reciting the Mantras of the twenty-four Viras, and worship with every imaginable object created by the mind whether external or internal. Then praise the Devatās by repeating twice over the verses of eight feet³ and pray for whatever you wish. Finally repeat the Mantras of a hundred letters and pray for forgiveness of all errors and sins. Then say Vajra-Mū and entreat the worshipped Devatās⁴ to go, and then absorb the worshipping Devatās into your own self.⁵ Give offerings to the Laukika Devatās⁶ by repeating the general

(1) This means that all the Devatās become one in nature—they are Wisdom Yeshes-pa. (2) *Sic* in text. (3) This shloka of praise is not in this text, but is given in another. (4) The Devatās invoked for worship (Yeshes-pa). (5) The Devatā whom the worshipper has imagined himself to be is the Bhakta or Dam-tschig-pa. The Sādhaka imagines his own body to be a conclave of Devatās called Bhakta Devatās who keep and guard the rules and faith; in short the faith of the Sādhaka personified as Devatā. From their heads, fore-heads and throats they emit rays which create similar Devatās in the heavens fronting them. These are the worshipped Devatās (Jñāna or Yeshes Devatā). These are entreated to pass away into the region of External Shūnyāta; whilst the former are drawn into the Inner Shūnyāta of the mind. (6) hJig-rtenpa: that is of the world such as Brahmā, Lokapālas and all others who have not attained the Akanishta Realms. But such Devatās as Vajra-Vārāhi and His Consort, Tarā, etc., are Lokottara= beyond Sangsāra, and in the Akanishta Heavens.

Mantra of the Dākini. This is the Yoga relating to the rice-cake offerings.¹

Then again bless the foods. In the same way, as already done in the case of the rice-cake, imagine the self to be the Heruka in whose navel burns the fire of vital heat. This fire fills the whole body. In the midst of this fire set all the Deities of the Mandala around the Guru as the Presiding Deity. Imagine that there are in the stomach the Deities who reside in the great cremation grounds and all the sentient beings of the three worlds. Then having worshipped the Deity of the hands by manual worship² imagine that the two hands are the Homa spoon, the mouth the triangular fire-hearth for Homa, and the food to be the ingredients of the Homa sacrifice; and then partake of the food with notice of the taste and flavour but without undue relish. Then the remains should be given to the Spirits³ with the mantra "Om-u-tsik-ta-ba-lim-ta-bakshyasi svāhā. This is the Yoga pertaining to the partaking of food.

The conclave of Devatās invoked in the Cariyamārga⁴ in which they⁵ are produced from the Mantras and the Realms; those constituting the Bhakta-chakra;⁶ and those in the outer Mandala; the apparent truth

(1) gTorma. (2) Sprinkling holy water and wine. (3) hByung-po=Half-mischievous, half-helpful beings, that exist in the Air, and who have command over the elements to some extent. These can be coaxed to help, or excited to injure. (The word hByungva means—'becoming,' as well as 'elements'—as we say hByungva-bzhi—the four elements—and so the four Bhūtas. * Thus hByungpo means Bhūtas or spirits.

4) Path of conduct or practice above described. (5) Literally "Messengers" (Pho-nya) or Angels. The Sanskrit term Devatā has been employed. (6) Dam-tshig-hKhorlo: See *ante*, p. 64, note 5.

aspect (world of objects); the physical body with its gestures—all these constitute the Nirmānakāya.¹

The conclave of Devatās produced by the mind during the productive (or creative) stage; ² the Deities ³ who exist along with oneself; the three Chakras; the body transformed into a conclave of Devatās; and the united aspect (of form and Shūnyatā in union); along with the mantras—all these constitute the Sambhogakāya.

Then in the final or perfecting stage, the real truth as to the three kinds of Devatās; the Chakra of great Bliss; the wisdom; ⁴ the void; ⁵ the mind together with ecstasy; ⁶ all these constitute the Dharmakāya.

As these produce realization of the Dharmakāya, this process of summarising the various elements of devotion under the three headings of the three Kāyas is regarded as the process of utilising the three bodies (Kāya) on the Path.⁷ By this method and constant application to the four Yogas ⁸ with their branches given above, one may attain (perfection) in the three Kāyas.

One gradually attains the power of successfully carrying out the four kinds of acts⁹ as also the eight great Siddhis.¹⁰

(1) Manifest incarnate body : See *ante*, Introduction. (2) bsKyed-rims: See *ante*, p. 58, note 1. (3) ᳚literally " Messengers " (Pho-nya) or Angels. The Sanskrit term Devatā has been employed. (4) bDe chen-Gyihkhorlo and Yeshes. (5) Shūnyatā. (6) Samādhi. (7) Where at length all preceding mental exercises merge into the state of tranquillity. (8) The four Yogas :—(a) Equalising or tranquillising the Mind; (b) The Yoga of the Path of Conduct; (c) gTorma; and (d) Of Food. (9) That is the peaceful (zhiva), the grand (rGyas-pa), the fascinating (dVang), and the stern (Dragpo). (10) Animā, Mahimā, etc.

From the two-fold stages of Meditation¹ are produced two kinds of Samādhi²—that which is produced by mental effort, and that which is devoid of mental effort. Then by constant practice in the last, one becomes firmly established therein and gains that knowledge which transcends all worldly knowledge.³ By practising Sādhana⁴ of Samanta-Bhadra⁴ for the sake of others one gradually advances and attains twelve degrees in the stages of Bodhisattva. These secondary causes assist towards attainment of the Divine body and the forms of knowledge⁵ (in their entirety) which enables one to fulfil every act beneficial to oneself and others. One becomes endowed with great Compassion and acquires every form of miraculous power. Finally one attains the divine state of Vajradhara⁶ who exists as long as the Sangsāra⁷ endures.

The state of vividly impressing the Mandala (on one's mind) consists in (picturing) the residence or mansions and the occupants thereof.⁸ That being so I have first described the Mandala of the residence and the Devatās who reside therein.

(1) Creative or speculative (bsKyed-rim-dang-rdZogs-rim) and perfect or final (rDzogs-rim). In the first the Sādhaka creates mental pictures of the Mandala and the Devatās and in the second they are absorbed. (2) Ecstasy (Ting-nge-hDzin or Samādhi). The two kinds here spoken of are—artificial (sprös-bcas), and natural (sprös-med). (3) Alaukika Jñāna or Lokottara-Jñāna (mJig-rten-las-hdas-pahi-ye-shes). (4) Kuntu-bzangpo; by mastering His doctrine and putting it into practice. (5) Yeshes or Jñāna. (6) Dorje-chang (rDorje-hChang or Vajradhara). (7) The transmigrating world of births and deaths (Sangsāra) which had no beginning and will have no end (hkhorva-la-thog-mthah-med). Therefore He is eternal. If it ever came to an end then there would be no need of rDorje-hChang as such. All would be one and the same. (8) Sthāna and Devatā.

With a view however to make quite clear the real meaning of the objects (here Devatās) meditated upon—and to render oneself familiar with the steps of meditation one ought to refer to every work bearing on the subject written by the Precious Lord.¹

The book has been completed by the venerable one² at the oft repeated request of Ji-big-Demur³ who is blest by the possession of the right and best knowledge which truly enlightens ; who is further endowed with the beauty of the desire to obtain the highest aim.⁴ May the merit of my contribution tend to enable every sentient being speedily to attain the highest state of the Divine Teacher⁵ beyond whom higher there is none.

PART II.

This contains the prescribed form of Sādhanā of the Demchog Mandala, and is the same (except for a few particulars) and a repetition of Part I, extending from the 28th to the 45th folio.

(1) rJe-bTsün-Rinpoche. This must be the Famous Sakya Panchen rJe-bTsun-Rinpoche born 1233 A.D. (2) hPhagspa means Noble or Venerable or Reverend. The author of this work may possibly be Sakya hGro-mGon-hPags-pa, a great Hierarch of Sakya during whose time the whole of Thibet was given to him by the Chinese Emperor in 1251 A.D. (3) hJi-big-Demur ; evidently a Newar Prince (or a Tartar Prince) as seen from the book. The Newars were Buddhists, earlier than the Tibetans. But the name is not a Tibetan one but foreign. But probably Ji-big-Demur is a Newar Prince from the fact that the work is written at Svayambhu Nath in Nepal, called by the Sikkhimese hPagspa-Shingkün. (4) That of obtaining Buddhahood for the benefit of the world. (5) rDorje-hChang or Vajradhara.

PART III.

Contains only two folios under the Title "Looyipa's prayer in seven branches passed down through Naropa (Naropa-las rgyüd-pahi-Looyipahi-Yan-Lag-bDünpa)."

In the first verse obeisance is made to the Guru, in the second to Dharmadhātu Mahājñāna (Yesheschenpo), to Vārāhī, to the Viras and Yoginīs, to the Lords of the Sangsāra and to Nirvāna. In the third offerings are made of every imaginable object, infinite as the expanse of the heavens ; in the fourth absolution is sought of sins committed by body, speech or mind. The fifth verse contains the Refuge Formula and refuge is sought in the Ishtadevatā. In the sixth resolution is made to observe the Yidam laws of the Mandala. The seventh speaks of the joy felt in the acquirement of merit and of the emulation of the wishes and the acts of the noblest amongst men and Devatās, Bodhisattvas and Buddhas. It ends with the prayer that Siddhi may be attained and happiness found.

At the close it is written that this is the truth. Mother above whom there is none. The Tantra of Chakra-Sambhāra (hKhorlo-sDompā), as practised according to Looyipa handed down through Naropa. The prayer was reduced to metrical form by bLo-grös-rGyal-mTshan-dPal-bzangpo (pronounced—Lodoigyaltsan Pal-zangpo), a disciple of the great Sakya Pandit. The composer or compiler is a Sramanera (dGetsül), and Vajradhara (rDorje-hdZinpa), who presides at the rites. This bears the date—"Water Mouse, 1st month—8th day" ; and

the place is called Limju-tsi on the Northern route. The writer does not give his name, but the hand appears the same as that of the writer whose name is elsewhere given as Achara.

PART IV.

Contains the high praise of the Mandala of Shri Chakra Sambhāra (dPal-hKhorlo-bDe-mchoggi dkyil-hkhor-gyi-bstöd-pahi-rabtu-byedpa-zhes-bya-va).

Obeisance to the feet of the Sacred Gurus evolved from the glorious two-fold merit Shūnyatā and Karunā (compassion) inseparably embodied in the Great Bliss of incomprehensible mystery. Obeisance to the Heruka !

This part consists of 48 verses or stanzas in metrical praise of the Deities. It extends from the front page of the 48th folio to the second line of the back page of the 52nd folio. The first thirty-five verses are addressed to the Deities thus:—In a number of stanzas (each of four lines), the first is addressed to Heruka, the second to Phagmo (Vārāhī) and Demchog, the third to Phagmo or Vārāhī, the fourth to mKhah-hGroma, the fifth to Lāma, the sixth to Dūm-skyes-ma or Kapāli, the seventh to gZugs-chan-ma (Skt. Rupinī), the eighth to bDemchog-hKhorlo (Mahā-Sukha-Chakra), and so on. During Sādhanā the Sādhaka has to repeat this and bow down by which means he identifies different parts of his own body with different Devatās, certain functions of his body with other Devatās and so forth.

The note at the end of this part says that the author (hPhags-pa) composed this at the request of one

sTönpa Shesrab in the Iron Sheep year (full 20 years after the previous part in the Nag-pa month = 3rd Tib. month = April or Mây, and the day is given as the 24th midday). The place is given as the Great Palace of Chengto (possibly Chengtu in China?). The writer is Achara.

PART V.

Begins :—Om-Svasti-Siddham.

This part deals with the dVang rites (Abhisheka), which means the rites of conferring power on the Sādhaka to undertake the Sādhanā. This only proceeds for two folios, *viz.*, 53rd and 54th folios, and describes in brief metre the rite. This MS. does not give any date or place but only the author's name which is hPhags-pa.

PART VI.

bDe-mChog-Lüs-dKyil, Mahā Sukkha-Kāya Mandala. The title of this part runs in the text :—dPal-hKhorlo-bDemchog-gi-lüskyi-dkyil hkhordu-bDag-nyid-hjug-Cing-dVang bLang-Vahi-Choga-Zhes-bya-va : that is, " This is called the rite of taking Abhisheka, (dVang or power), by entering into the Mandala of Srī-Chakra-Sambhāra (or Mahāsukha)."

This part extends from the 56th folio, back page, to the 77th folio, back page—twenty-two folios in all. It begins :—" Obeisance to the Guru, and to Shri Heruka. To gain the fruits by the power of the initiation to acquire which the highest of initiation has been granted by the best of Gurus, to whom having bowed down the method of making (use of) initiation as the path is herein explained."

Having obtained initiation into the Bodily Mandala of the Highest Bliss (Chakra Mahāsukha), and accustomed oneself to meditation thereon till one has attained firmness of mind, one should set about to acquire Bodhi Chit by means of Samādhi. In a quiet place, set up the object of worship (either a picture or an image), the outer and inner offerings used in worship, and three rice-cakes, two holy water pots, a bell and a rDorje. Having got together these objects necessary for the rite, then seek a friend or assistant who has been accustomed to putting himself into the quiescent state of Yoga and then proceed.

First give to the local spirits and elementals who may be gathered there, the Torma (rice-cakes), with the general Mantras used in offering to the Dākinīs, so that they may be appeased. Exorcise those spirits who are not authorised to be present during the mystic rites, entreat those who are so authorised to be present to befriend the performance and to remain in the state of communion (Yoga = rNal-hByor). Then repeat the mantra of the hundred letters (syllables) to cleanse one's own nature. Meditate, repeat the mantras and imagine one's self to be the Devatā and worship one's self. Then fumigate the (objects of) offering by repeating the Sumbhani mantra and purify them by the Sva-bhava mantra ; then from the midst of these, imagine an A from which issues a skull, from inside of which there come the seven objects of offerings in worship such as Arghya, Pādyā, Pushpa. These are offered with the appropriate mantras, imagining them to be of the best and purest imaginable (ingredients) and on the

grandest scale of profusion (literally, as illimitable as the expanse of the heavens). Then imagine, in the space fronting the Sādhaka, Mount Meru, on the top of which, within the charmed circle, there are the eight great cemeteries and in the centre a Vihāra (grand hall), four-sided with four entrances, adorned and embellished with every kind of ornament. The inside of this Vihāra is divided into five concentric circles (one within the other), the innermost of which is occupied by hKhorlo-bDe-mChog inseparably united with Vajra-Vārāhī surrounded by the Devatās, numbering sixty-two in all, who constitute the Mandala. The next outer circle is the Mahāsukha (great Bliss circle—bDechen), the third that of the mind, then that of speech (Vāk), and lastly that of the body (Kāya-Chakra). The outer lower storey or foundation is occupied by the door-keepers. Then seal the whole by the members of the various kūlas (classes), as was done when imagining one's own self to be the Devatā. Worship again as before with outer and inner offerings. Then the two holy water jars (which should be in perfect accord with the prescribed forms) should next be fumigated and sanctified as above. One is in the inner circle of the altar, and the other on the outer and lower platform of the altar for use during the rite. The inner pot is called rNam-rGyal Būm-pa (the Vijaya jar). The outer one for use is called the Las-thāms-cad-pahi-bumpa—the holy water jar for all purposes (Sarvakarma). The Vijaya jar is to be thought of as containing the entire Mandala of Devatās, and the Las-boom (the Karma pot) to contain only the Deities of the Mahāsukha-Chakra.

Both are imagined to contain the vowels and consonants. The Vijaya (rNam-rGyal = Namgyal bumpa) contains the 62 Devatās. Having imagined these vividly, let the Sādhaka worship these as before till he comes to the hymn of praise (stotra). Recite mantras, imagine threads of moving light to be issuing from the heart and attached to the Vijaya jar exciting the Devatās, from whom in turn issue streams of Amrita. (The mantras are the same as those given before.) Then having poured the water into the conch vessel, imagine that all the Devatās are merged therein.

(3rd.—Folio 58th).—This is the rite pertaining to the holy water jars. Then imagine one's self to be absorbed into the outer Heruka. With two hands take the dVang (Power-abhisheka) from the Guru who is the same with the Supreme (Devatā). Think that you perform those functions which the Guru has to perform. The assistant's functions are to be performed by a two-handed Heruka produced from the heart. The Chela's (disciple's) functions are to be performed by one's self. Then the Chela offers the flowers and other offerings and joins his palms together, and the Guru says—"All objects (Dharma) are like reflections in a mirror. They are clear, pure and not confused. They cannot be seized and cannot be expressed. They are born purely from the cause (Hetu), and Karma. Thus is the 'That' (De-nyid) actually produced. May all you Chelas see the Mandala of That Truth in the vivid and clear forms without any obscurations." This is repeated thrice, then the mantra "A kham-bhira hūm" is repeated and the veil is tied.

over the face of the Chela and a flower is put into his hands sprinkled with water from the Las-boom (the outer Karma jar), and a drop of Amrita (wine) is put on his tongue—blessed with the mantra “Om-A-Hūm.” He is asked “O Son! what do you delight in?” In answer he says—“O, you of Noble Destiny (Skal-bZang), I desire Great Bliss.” “What would that do to you?” to which he replies: “It is the Sacred Word of the highest Buddhas.” Then the Guru places the rDorje on the head of the Chela with certain mantras and says: “All the Tathāgatas confer their blessings on you henceforth. This holy secret of the Tathāgatas you must not divulge to those who have not entered the Mandala of the Tathāgatas, nor to those who are unbelievers.”

60th folio begins.—Then the recipient must imagine that he is being led out of the circle by the door-keepers (the Female Devatās). This is the outer form of entering. Then come the prayers and the injunctions by the Guru and the vows of the Chela which are twenty in number.

62nd folio.—Then the Guru repeats the exorcism mantra, burning incense and scattering mustard seeds. Then follows the washing of sins with water from the Las-boom with appropriate mantras.

63rd folio.—Folio 64th of the Original MS.

The Abhisheka (or initiation) rites extend to the 77th folio of the Original MS. It ends with the injunction not to confer the Abhisheka rites on those who are not ripe enough for it. It is said to be the highest and most glorious (possession) of the venerable line of the Sakya Hierarchs. It is compiled by hPhags-Pa (Skt.—Ārya) at the repeated request of Du-Khal-

Dur-Mis. It is the teachings of the Indian Guru rDorje-Drilbupa. (he who held the rDorje and the Bell). It is dated Water-Fowl Year, 4th month, 27th day, and at Shingkün. The writer is again Achara.

PART VII.

78th folio of Original Text, 86th page of Printed Text, contains dPal-hKhorlo-sDom-pahi-rimpa-lNga-hi-manngag-ces-bya-va :

This is called the five stages of the practical teachings of the Shrī Sambhāra-Chakra. Obeisance to dPal-rDorje-mKhah-hGro Shrī-Vajra-Dākinī. Having bowed down to the feet of the Guru, by whose gracious kindness one obtains the Advaita-jñāna (gNyi-med-yeshes), I proceed to describe here the different stages or gradual processes (rim-pa) thereof. A properly accomplished Guru having initiated the disciple into the mysteries of the outer and inner circles of hKhorlo-sDempa (Chakra Sambhāra), and having caused him to be thoroughly developed by means of the blessings of this Mandala, the latter should set himself to the meditation on forms, wherein he must attain steadfastness to some extent ; then should he wish to enter upon the final meditation—the rDzogs-rim—the stage of Perfection by meditating on the formless, he must seat himself in an easy posture cross-legged, and begin by meditating on forms as prescribed herein. Imagine the Hūm in one's heart to be emitting rays and to gather all external objects into one's own body. Even the Female (the Mother) is to be gathered into one's

heart (the Male Devatās) through the nostrils. During this worship the Male Devatā is the form with only two hands. Think of one's own Guru as being seated on the crown of one's head. Exert faith and humility as much as possible and pray that the best and purest kind of Samādhi may be produced in one's mind.

Having bowed down to the feet of the Guru by whose mercy is gained the light of the Advaita (non-dual or literally "not-two") Yesheś (Jnāna) speedily, the author explains the process of meditation (gNyis-med sGompa-hi-rimpa).

Having been duly initiated into the outer and inner Mandalas, which constitute the very self of Chakra Sambhāra by a competent (perfect) Guru, and having been further developed by its (the Mandala's) own grace or blessing, one speedily sets forth to obtain the special teachings, and to learn their practical results. Assuming that he has attained to the stage of firm concentration of the mind and that he wishes to proceed further in the perfect or final stage (meditation on the formless) he should proceed thus :—Either in the morning (or any other time) let him take an easy position, cross-legged, and go through as a preliminary step the previously described stage of meditation on Forms (bsKyed-rims). Let him imagine that the Hūm inside his heart sheds out rays of light on all outer space and the objects therein. They are all gathered within the body. The Female Devatā, too, is drawn in through the nostrils into one's own heart. Having thought of oneself as the two-handed (Heruka), imagine the Guru on one's head. Put forth intense faith in him, and pray

“ I beseech thee, cause pure Samādhi to grow in my mind.” Then imagine on the letter “ A ” a lunar disc, red and white, about the size of the half of a pea inside one’s heart. Upon the lunar disc imagine a light-point (a zero or Bindu) about the size of a mustard seed which is the concentrated form of one’s Mind. Fix the mind on that and regulate the breath gently (literally, “ make it a gentle pair”). When one is well practised, the mind is held and does not run astray but remains fixed. Then one attains the blissful and clear (bDe-gSal) Samādhi. When one attains stability or firmness in that (Samādhi), then transfer the imagination to another of the sense organs (Tib. dVangpo = Skt. Indriyas). Go through the preliminary steps described above. For the actual method : imagine within the two pupils of the Eyes, that there are two very fine bright white points, one in each eye. Close the eyes and imagine in your mind that the points are there. When the mind gets accustomed to that, then look on various objects. Whilst all the while keeping the points before the mind, let it stray upon other objects. On being well practised the point is constantly and vividly present to the mind’s eye. No matter on whatever object the eye may fall, Samādhi is produced. Having attained stability in that, draw in the Point within the heart, and imagine that the latter gains greater brilliancy and clearness, and keep the mind tranquil (literally at a level : mNyambzhag) ; this will produce Samādhi of the most excellent kind, or the state of Tranquillity. (That is when the mind concentrates upon an object of sight and endeavours to understand what that

object is, it discovers the empty character of such apparition. The dawning of this truth fills the Sādhaka with a feeling of certainty and of inexpressible joy and peace. It is realised that all visible objects are the Void (Shūnyatā). One gets more and more used to regarding things from the true standpoint, and this true experience is not impeded or disturbed by thought of fresh objects. The deeper the insight into the unreality of things as mere expressions of the Void behind and in them the more profound is the peace which ripens into full Samādhi.)

After this transfer the imagination to the Ears. The preliminary steps are as described before. For the actual meditation :—Imagine two blue Points or Dots upon two lunar discs the size of a half-pea inside each ear and meditate upon them, in a place free from noise. When you have succeeded in fixing the mind upon them, listen to sounds, at the same time keeping the mind fixed upon the two Points and not letting it stray away from them. On being practised in that, one attains vividness of the mind-picture and Samādhi follows on hearing sound. When one has gained stability in this, withdraw the Points inside the heart and imagine that the Points have gained blazing brilliancy and vividness. From this the excellent Samādhi or Tranquillity (state of mental level) is produced. (When the mind is deeply concentrated on sound and its nature as the Void (Shūnyatā) is realised the same thing happens as in the exercise of the sense of sight upon objects. One discovers the empty nature of sound. When that is seen sweetness, harshness, melody, harmony, discord, all lose

their meaning. For what is all this but Shūnyatā, the full apprehension of which fills the Sādhaka with rapture. This is Samādhi produced by means of the gates of hearing.) Then transfer the imagination to the Nose. The preliminaries same as above :—Imagine a yellow Point on a lunar disc in the cavity of each nostril in a place free from any odour, and concentrate your mind on that. When the mind is fixed, smell various odours, keeping the mind fixed on the yellow Points, not letting the mind stray away. When one gets used to that, on perception of odours there is produced Samādhi. (The same process as regards the sense of smell and the object of it or odour which are analysed into and realised as Shūnyatā. Samādhi is thus produced by means of the gate of the sense of smell.) When firmness is gained in this, draw the Points in to the heart. By this, brilliancy and vividness of the Point is produced, and practice in this produces Samādhi. Next transfer the imagination to the Tongue. Preliminaries the same as above :—Imagine a red Point on a lunar disc at the root of the tongue, and meditate on it without tasting any flavour. Concentrate your mind on it, do not let it stray. Then, when the mind is fixed on the Point, taste various flavours, keeping your mind concentrated on the Point. Then draw it inside the heart. When the Point attains brilliancy and vividness, Samādhi is produced through the sense of taste. Then transfer your imagination to the Body. Preliminaries the same as above. Either at the root of the secret parts (that is, the junction of the penis and the scrotum), or on your forehead, imagine

a green Point on a lunar disc, and fix your mind on it without touching anything. When your mind has attained some degree of fixity on that spot (Bija), try concentration, touching various things and keeping the mind from straying. When vividness of the Point is obtained, practise until it is quite firm, then draw the Point in the place of touch into the Point within the heart, and meditate upon that, until great brilliance and vividness is obtained, which will produce Tranquillity or excellent Samādhī. Then after that, transfer the imagination to the Mind, which moves everywhere. Preliminaries same as above. Actual process:—Imagine a very small pink Point on the top of that already imagined as being within the heart. Try the meditation in a very quiet place at first. When you have succeeded in concentrating your mind, try the meditation in company where you are sure that some evil passions will be excited, such as lust or the like. Then imagine that the chief passion—Moha (infatuation)—which accompanies all other evil passions is concentrated in it. Think that it is absorbed into a blue Point. Fix the mind on that. On getting accustomed in that (practice), passions will not arise; or should they do so, they are controlled by the mind. When one has attained firmness in that, sink the blue Point into the pink Point, and that into the white and red Point below it. Then the last sinks into the moon-disc; which in its turn is dissolved or disappears in the sky like a cloud (which has disappeared). Then there remains only Emptiness (Shūnyatā or sTongpa), in which the mind is to be kept at a level. This will produce the

profound tranquil state Samādhi called Zhi-gNas (literally, Resting-in-peace). Then rising from the state of Tranquillity (Samādhi), again imagine the lunar discs and the Points to be present or springing-forth simultaneously : and that one's ownself, too, is at once transformed into the Heruka. Regard external objects as being only visible and apparently true, but having no independent and absolute reality in themselves. Meditating thus till each stage has shown its sign of perfection or proficiency, one at last attains proficiency or perfection in the whole, as a result of which one obtains profound Tranquillity (Zhi-gNas), which is realisation of the Shūnyatā, which is bliss and clarity. Continuation in these practices produces the knowledge of the path (mThong-Lam), from which is produced Buddha-hood. This is the stage of conferring grace and blessing (bdag-byin-brlabs-pahi) on oneself, accompanied by Bija (Sabön) (that is by means of meditation on the various sense organs).

This extends to the end of the 89th folio. In the 90th folio the composer says " These five stages of meditation " are very clearly defined.

" Though done by the venerable Guru, being found too brief, being requested by one who wishes to have it more clearly explained, I have contributed this, in which (if there be any shortcomings) forgive."

" Let the merit of this work tend to confer the blessings which comes of practising these for myself and for all sentient beings. Let all avoid the extremes of worldly existence and selfish quiescence attaining

success in the two ends. Let all become the Heruka Himself.”

“ Being desired by Prince hJi-big-Demur and at the special request of Dügal Durmis (Tugal Turmi ?) (I) Sharamana Mantradhara named Ārya (hPhags-pa) have done this at the noble Monastery of Shākya on the 25th of the 1st Summer month of the Earth-Tiger year.”

The writer's name is given as Yeshes-Senge, a priest of gNas-rNying.

K. D.

sMon-lam-sTobs-po-che.
“The Powerful Good Wish.”

། མེན་ལམ་སྟོབས་པོ་ཆེ་བལྟགས་སྟོ།

EDITED BY
D'AWASAMDUP KAZI.

༡༡། ཅི་རྩ་ལྷོ་ཏེ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་

གུན་ཏུ་བཟང་པོས་འཁོར་བའི་སེམས་ཅན་ནམས་འཛང་གི་རྒྱ་བའི་དབང
མིང་པའི་སྐོན་ལམ་བྱང་པར་ཅན་འདི་གསུངས་སོ།།



༡༢། རྩ་ཏུ་མིང་འཁོར་འདས་ཐམས་ཅད་གུན། གཞི་གཅིག་ལམ་གཉིས་འབྲས་བུ་
གཉིས། རིག་དང་མ་རིག་ཚོ་འབྲུག་ཏེ། གུན་ཏུ་བཟང་པོའི་སྐོན་ལམ་གྱིས། ཐམས་
ཅད་ཚོས་དབྱིངས་ལོ་བྱང་དུ། མཛེན་པར་རྒྱགས་པར་སངས་རྒྱས་ཤོག། གུན་གྱི་གཞི་ནི་
འདུས་མ་བྱས། རང་བྱུང་བོ་ཡངས་བརྗོད་དུ་མིང། འཁོར་འདས་གཉིས་ཀྱི་མིང་མིང་དེ་
དེ་ཉིད་རིག་ན་སངས་རྒྱས་ཏེ། མ་རིག་སེམས་ཅན་འཁོར་བར་འབྱུངས། ཞམས་གསུམ་
སེམས་ཅན་ཐམས་ཅད་གྱིས། བརྗོད་མིང་གཞི་དོན་རིག་པར་ཤོག། གུན་ཏུ་བཟང་པོ་
ང་ཡིས་ཀྱང། རྩ་རྒྱན་མིང་པ་གཞི་ལོ་དོན། དེ་ཉིད་གཞི་ལ་རང་བྱུང་རིག། ལྷི་ནང་
རྩོ་རྩུང་རྩོན་མ་རྒྱག། དུན་མིང་ལྷན་པའི་དྲི་མ་མིང། དེ་ལྟར་རང་རྩུང་རྩོན་མ་གོས།
རང་རིག་ས་ལ་གནས་པ་ལ། མིང་གསུམ་འཇིགས་ཀྱང་དངངས་སྐྱབ་མིང། འདོད་
ཡོན་ལྷ་ལ་ཆགས་པ་མིང། རྒྱག་མིང་གསུམ་པ་རང་བྱུང་ལ། རས་པོ་དེ་གཟུགས་དང་
དུག་ལྷ་མིང། རིག་པའི་གསལ་ཆ་མ་འགགས་པའི། ར་པོ་གཅིག་ལ་ཡི་གསལ་ལྷ་
ཡི་གསལ་ལྷ་པོ་རྩོན་པ་ལ། ཐོག་མའི་སངས་རྒྱས་རིགས་ལྷ་བྱང་། དེ་ལ་ཡི་གསལ་མཐར་
རྒྱས་པའི། སངས་རྒྱས་བཞི་བརྒྱ་ཅོ་གཉིས་བྱང་། ཡི་གསལ་ལྷ་ཡི་ཅེས་ཤར་བས།
འག་འབྱུང་དུག་ཅུ་ཐམ་པ་བྱང་། དེ་ལྟར་གཞི་རིག་འབྲུག་མ་ལྟོ་ང། ཐོག་མའི་སངས་
རྒྱས་ང་ཡིན་པས། ང་ཡི་སྐོན་ལམ་བྱང་པ་ཡི། ཞམས་གསུམ་འཁོར་བའི་སེམས་ཅན་གྱིས།
རང་བྱུང་རིག་པ་ལོ་གསལ་ནས། ཡི་གསལ་ཚོན་པོ་མཐར་རྒྱས་ཤོག། ང་ཡི་རྣལ་པ་རྒྱན་

མྱོན་ལམ་རྩོམ་པོ་ ཚེ།

མི་ཅང་། བྱེ་བ་ལྷན་པ་རྒྱ་བསྐྱེད་ལམ་འགྲུང་། གང་ལ་གང་འདུལ་རྩོམ་གསལ་ལྟོ།

ང་ལི་ལྷན་པ་རྩོམ་པོ་ལྱིས།

ཁམས་གསལ་ལོངས་པའི་སེམས་ཅན་ཀུན་

སྐྱེས་ཏུག་གནས་ནས་མཐར་ཐུང་ཤོག།

དང་པོ་སེམས་ཅན་འཁྲུལ་བ་ནམས།

གཞི་ལ་སྐྱེ་བ་མ་གཤམ་བས།

ཅི་ཡང་དྲན་མེད་ཐིབས་སེ་བ།

དེ་མཁའ་སྐྱེ་བ་འཁྲུལ་པའི་རྒྱ།

དེ་ལ་དང་གྱི་བརྒྱལ་བ་ལས།

དངངས་སྐྱེ་བ་ཤེས་པ་ཟེ་གྱིར་འགྲུས།

དེ་ལ་བདག་གཞན་དག་འདྲོད་སྐྱིས།

བག་ཆགས་སྐྱེ་བ་ལྱིས་བལྟས་པ་ལས།

འཁོར་བ་ལྷན་པ་ལྷན་པ་བྱུང་།

དེ་ལ་ཉེན་མོངས་དུག་ལྷ་རྒྱས།

དུག་ལྷའི་ལས་ལ་རྒྱུན་ཆད་མེད།

དེ་ལྟར་སེམས་ཅན་འཁྲུལ་པའི་གཞི།

དྲན་མེད་མ་སྐྱེ་བ་ལོན་པའི་ལྟེར།

སངས་རྒྱས་ང་ལི་མྱོན་ལམ་ལྱིས།

ཀུན་གྱིས་སྐྱེ་བ་རང་ཤེས་ཤོག།

ལྷན་ཅིག་སྐྱེས་པའི་མ་སྐྱེ་བ།

ཤེས་པ་དྲན་མེད་གཡང་ས་ལོན།

ཀུན་རྒྱ་བརྒྱལ་བས་མ་སྐྱེ་བ།

བདག་གཞན་གཉིས་སུ་འདྲོད་པ་ལོན།

ལྷན་ཅིག་ཀུན་བརྒྱལ་བ་སྐྱེ་བ་གཉིས།

སེམས་ཅན་ཀུན་གྱི་འཁྲུལ་གཞི་ལོན།

སངས་རྒྱས་ང་ལི་མྱོན་ལམ་ལྱིས།

འཁོར་པའི་སེམས་ཅན་ཐམས་ཅད་ཀྱིས

དྲན་མེད་ཐིམ་པའི་ལྷན་པ་སངས།

གཉིས་སུ་འདྲོད་པའི་ཤེས་པ་དངས།

སྐྱེ་བ་པའི་རང་རང་ཤེས་པར་ཤོག།

གཉིས་འདྲོད་མྱ་རྣེ་ཆོམ་ཟེ།

ལྷན་པ་ལྷན་པ་སྐྱེས་པའི་ཚ།

བག་ཆགས་འཁྲུལ་པོ་སྐྱེ་བ་བརྒྱས།

ཟམ་མོར་ཤོས་དང་གནས་དང་ལྷོགས།

འདྲོད་ལོན་ལྷ་དང་དུམས་པའི་གཉེན།

ལིད་པོང་འདྲོད་པའི་ཆགས་པ་བྱུང་།

དེ་དག་འཁྲུལ་རྒྱུ་འཁྲུལ་པ་རྟེ།

མོན་ལམ་རྟོགས་པ་ཙུང་།

འབྲས་བུ་དབྱེ་བ་འདི་བཞུགས་སུ་ལྷུང་།

སངས་རྒྱལ་ང་ལི་མོན་ལམ་གྱིས།

འགྲུག་སྐོམ་ས་འཐབ་ཚོད་རྒྱུ་མ་པ་ནམས།

དག་འཛོལ་མི་བྱ་རང་མོ་སྐོད

ཤེས་པ་རང་མོ་རྒྱན་གྱུར་ནས།

འཇིགས་ལས་ཐོགས་མེད་ལེ་ཤེས་ཐོག

དུན་མེད་བཏང་རྩོམས་གཡིངས་པ་དང་།

འཐིབ་དང་རྒྱུགས་དང་བཟློད་པ་དང་།

བརྒྱལ་དང་ལེ་མོ་གཏི་ལྷག་ཡིན།

འབྲས་བུ་རྒྱབས་མེད་ཀྱི་ལོ་འབྲུམས།

སངས་རྒྱལ་ང་ལི་མོན་ལམ་གྱིས།

གཏི་ལྷག་གྱིང་བའི་ལྷན་པ་ལ།

དག་པ་གསལ་བའི་མདངས་གར་ནས།

རྟོག་མེད་ལེ་ཤེས་ཐོབ་པར་སོག།

ཁམས་གསུམ་སྐོམ་ས་ཅན་ཐམས་ཅད་ཀྱུན།

ཀྱུན་གཞི་སངས་རྒྱལ་ང་དང་མཉམ།

དུན་མེད་འབྲུལ་བའི་གཞི་རྩ་མོང་།

ད་ལྟ་དོན་མེད་ལས་ལ་སྐྱོད།

ལས་རྒྱལ་མི་ལམ་འབྲུལ་པ་འདྲ།

ང་ནི་སངས་རྒྱལ་ཐོག་མ་ཡིན།

འཕྱོ་རྒྱལ་རྒྱལ་པ་འདྲུལ་བའི་ཕྱིར།

ཀྱུན་རྩ་བཟང་པོ་འདི་སྐོན་ལམ་གྱིས།

སྐོམ་ས་ཅན་ཐམས་ཅད་མ་ལུས་པ།

ཚོས་ཀྱི་དབྱིངས་སུ་སངས་རྒྱལ་སོག།

མོན་ལམ་རྟོགས་པ་ཙུང་།

ཕྱིན་ཅད་རྣམ་འཕྱུར་རྟོགས་ཚེན་གྱིས།

འབྲུལ་མེད་རིག་པ་རང་གསལ་ནས།

སྐོན་ལམ་རྟོགས་ཚེན་འདི་བཏང་བས།

འདི་ཐོས་སྐོམ་ས་ཅན་ཐམས་ཅད་ཀྱུན།

རྒྱུ་བ་གསུམ་ནས་མདོན་འཚོང་རྒྱ།

ཉི་ལྷ་གཟུང་ལེས་རྒྱན་པ་འམ།

རྒྱ་དང་ས་གཡོས་བྱང་བཞུགས་ལོ་ཤོས་དུས།

རང་ཉིད་ཀྱུན་རྩ་བཟང་པོར་བསྐྱེད།

ཉི་མ་ལྷོག་འགྱུར།

ཀྱུན་གྱིས་སོས་མར་འདི་བཟློད་ན།

ཁམས་གསུམ་སྐོམ་ས་ཅན་ཐམས་ཅད་ཀྱུན།

ཀལ་རྟུར་ང་ཡི་སྒྲོན་ལམ་གྱིས།

ཀལ་རྟུར་ང་ཡི་སྒྲོན་ལམ་གྱིས།

རྒྱལ་བཟའ་རིམ་གྱིས་གྲོལ་ནས་ཀྱང་།

མཐར་ཐུག་སངས་ལྷན་ཐོབ་པར་གྲག།

ཅམ་སྒྲོན་ལམ་རྟོགས་པོ་མེ་རྒྱགས་སོ།།

རྣམ་ཐྱིང་གཞུང་གི་པར་ཁང་དུ་པར་དུ་བསྐྱུན་པའོ།།

སའ་མཚན་ལམ།

ལོད་ལྷགས་ས་མོ་རྩ་མོ་དང་།

ཡི་བྱའི་རངས་མོ་— ༡༩༡༩ ལོ་ཁྲམས

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ARTHUR AVALON.

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༄༅། དབའ་འཁོར་ལོ་བདེ་མཚོགས། རྡོ་རྗེ་ལྷ་འབྲུང་མ།
དབའ་སྐྱུ་མ་ཚེན་མོ། ལྷོ་ལ་མ་རྣམ་བཞུག་ལྷོ།

dPal-hKhorlo-bDe-mChog (Pal Khorlo-Dem-Chog); rDo-rJe-rNal-
hByor-ma (Dorje-Naljorma); dPal-sGyuma-Chen-mo
(Pal-Gyuma-Chemo); sGrol-ma (Dolma).

Shri-Chakra-Sambhara

Vajra-Yogini, Shri Maha-Maya and Tara.

EDITED BY

KAZI DAUSAMDUP.

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DARJEELING BRANCH PRESS.

1918.

༄༅། དཔལ་འཁོར་བའི་མཚོག་རྩི་རྣམ་འགྲུར་མ།

དཔལ་སྐྱེ་མ་ཚེན་མོ་སྐྱོལ་མ་རྣམས་བལྟའ་སོ།།



༄༅། དཔལ་འཁོར་མོ་བའི་མཚོག་གི་དགྲིལ་འཁོར་གྱི་འཁོར་མའི་སྐྱབ་པའི་
ཐབས་རིམ་པ་གསལ་བ་ཞེས་བྱ་བ། ལྷ་མ་དང་དཔལ་ཉི་རུ་ཀ་པ་ལྷག་འཕྲལ་མོ།།
སངས་ལྷས་ཀུན་དངོས་ལྷ་མདང་། ཉི་རུ་ཀ་དཔལ་ལ་བརྟུང་ནས། འཁོར་མོ་བའི་
མཚོག་བསྐྱབ་པ་ཡི། རིམ་པ་གསལ་བར་བགད་པར་བྱ། བྱང་ཚུབ་སེམས་བརྟན་དབང་
རབ་ཐོབ། རྣམས་རིག་རྣལ་འགྲུར་དབང་ལྷག་གིས། བསྐྱེད་དང་རྫོགས་པའི་རིམ་
པ་ལ། མཉམ་པར་བཞག་དང་རྫོལ་ལམ་དང་། གཏོར་མ་དང་ནི་ཁ་ཟས་ཀྱི། རྣལ་
འགྲུར་བཞེ་དང་རྫོལ་པ་ལ། སེན་དུ་བརྩོན་པས་ལུན་མོང་དང་། །མཚོག་གི་དངོས་གྲུབ་
ཐོབ་པར་འགྱུར། དེ་ལ་རྣམ་མོ་ཉལ་བའི་ཚེ་རྩི་སེམས་དཔལ་འཁོར་རྫོགས་པའི་རིམ་
པའི་རྣལ་ལྷན་རྫོང་པ་ཉིད་ཀྱི་ངང་ལ་ཉལ། ལྷང་བའི་ཚེ་ནམ་མཁའི་དབྱིངས་ནས་ཏ་མ་རུའི་
སྐྱེ་དཔལ་འོ་ཉི་ལུ་ཚེ་བཞིའི་རྣམས་སྐྱུ་ལྷགས་པས་གཉིད་བསྐྱང་ནས། ལཱའི་སྐྱར་ལངས་ལ་
རྣང་བ་ཐམས་ཅད་རྟེན་དང་རྟེན་པར་བཅས་པའི་དགྲིལ་འཁོར་དུ་སྐད་ཅིག་གིས་བལྟོའོ།།
རྣལ་འགྲུར་གྱི་གྲོགས་སྐྱེ་འགྱུར་ན། དབང་གི་སྐབས་ལྟར་ལྷུས་བྱས་ནས། རྟན་བའི་
བ་ལ་ཁ་ལྷོ་ལྷགས་སྐྱེ་བལྟས་ཉེ། ཅི་བའི་བར་འདུག་ལ། བདུད་ཅི་རིལ་བྱ་སྐྱངས་བས་
ལུས་བྱིན་གྱིས་བརྒྱབས་ནས། ལྷུབས་སྐྱེ་འགྲོ་བ་དང་། སེམས་བསྐྱེད་པ་ལྷོན་དུ་འགྲོ་བས་
སྐར་རང་ཉིད་བའི་མཚོག་ལཔ་ལྷུམ་གསལ་བར་དམིགས་པ་རི། ལུས་ལྟར་བསྐྱེད་པ་
སྐྱེའི་དགའ་བའོ།། དག་ཏུ་སྐྱེ་ཉི་རུ་ཀ་ལ་ཉི་ལོ་བརྗོད་ནས།

ཞི་མཚོགས་རྒྱ་ལྷན་ཏེ། འོད་ལེར་ཉམས་སྦྱར་འདུལ་ཉམས་རང་ལ་མེམ་པ་མེམ་རང་གི་
གཟུགས་ཀྱི་སྤང་པོ་ཉམས་པར་སྤང་མཛད། ཚོར་བ་རྗེ་རྗེ་ཉི་མ། འདུ་ལེས་པར་མ་གར་གི་
དབང་ལྷག། འདུ་བྱེད་རྗེ་རྗེ་ལོ། ཉམས་པར་ལེས་པ་རྗེ་རྗེ་མེམས་དབང་འི་བཞིན་
གཤེགས་པ་ཐམས་ཅད་ཉིད་དུ་ལྷན་བ་ནི་དཔལ་ཉི་དུ་ཀ། མིག་གཏི་ལྷག་རྗེ་རྗེ། ཉ་
བ་ལེ་སྤང་རྗེ་རྗེ། ལྷ་མེར་ལྷ་རྗེ་རྗེ། ཁ་འདོད་ཆགས་རྗེ་རྗེ། ལུས་སྤྲུལ་རྗེ་ག་རྗེ་རྗེ།
སྐྱེ་མཚེད་ཐམས་ཅད་དབང་ལྷག་རྗེ་རྗེ། སའི་ཁམས་རྒྱུང་བར་བྱེད་ལ། རྒྱུ་ཁམས་
གསོད་པར་བྱེད་ལ། མའི་ཁམས་འགྲུགས་པར་བྱེད་ལ། རྒྱུང་གི་ཁམས་གར་གྱི་དབང་
ལྷག། ཉམས་ཁའི་ཁམས་པར་མའི་དུ་བ་ཅན་དུ་ལྷན་པར་བསམ་པ་ནི་ཚོགས་མོག་པ་ལ་
རྟོན་ཁྱད་པར་ཅན་ཞིག་དགོས་པ་སེ། ལྷང་པོ་ཁམས་དང་སྐྱེ་མཚེད་གཞི་སྤང་ཞིང་བརྒྱུར་
བའོ། ལང་མེད་ཁའི་རྩི་ལས་འོད་འཕྲོས་པས་མདུན་གྱི་ཉམས་མཁའི་སྤེང་གི་ཆ་ལ། རང་
གི་བྱ་མ་རྗེ་རྗེ་ཚོས་ཀྱི་ཉམས་པ་ལ། བྱ་མ་བརྒྱུད་པ་ཐམས་ཅད་ཀྱིས་བཞོར་བ་དང་། འོག་
གི་ཆ་ལ་འཁོར་ལོ་བའི་མཚོགས་ལྷ་དུག་བཅུ་ཅ་གཉིས་ཀྱི་དཀྱིལ་འཁོར་ལ་སངས་ཀུས་དང་
བྱང་ཆུབ་སེམས་དཔའ་ཐམས་ཅད་ཀྱིས་བཞོར་བ་བྱུན་དངས་ལ། རང་གི་ལུས་དཔག་རྩ་
མེད་པར་སྤུལ་ནས། ཉ་མོ་གྲུ་རུ་རྒྱས་བྲམ་དང་། ཉ་མ། སྤྱི་ཅོག་མི་བ་ར་མཐུལ་
རྒྱས་དཀྱིལ་འཁོར་ལ་ལྷག་བྱེད། ད་ནས་མཚོད་པ་ཉམས་ཀྱིས་ཤིམ་པས་མཚོད་པར་
བསམ་ཞིང་། མའི་སའ་ཏ་ལྷ་ག་ཏ་སྤྱི་ཅོག་སའ་ལྷ་ར་ཅོག་སའ་ལྷི་ར་པོ་གི་ནི་ལེས་ཀྱུན་
ལ་རྒྱར་ལ། ཡལྱི་བྱ་ཏི་རྩ་ལེ་སྤྲུ་ལིས་མཚོད་ཡོན། བྱ་དུ་བྱ་ཏི་རྩ་ལེ་སྤྲུ་ལིས་
ཞུས་པ་མེམ་ལ། བདེ་བྱ་པ་ལེ་སྤྲུ་ རྩི་གིས་མེ་ཏོག། བདེ་རྩ་ལེ་ཡེ་ རྩི་གིས་བདུག་
ཚོས། བདེ་ཡེ་མོ་ལེ་སྤྲུ་ རྩི་གིས་མར་མེ། བདེ་བརྩ་སྤྲུ་ རྩི་གིས་རྩི་མེ། བདེ་

མོ་བཞགས་ཤིང་ཡང་མི་བཞིན་དེ། ཅམ་པ་དང་། བདག་མིང་འདྲི་ཞེས་བཞུ།
 བས་དུས་འདི་ནས་བརྒྱུད་ནས། ཇི་མིན་དཔལ་འཁོར་ལོ་བའི་མཚོགས་གི་གོ་འཕང་
 མ་ཚོབ་ཀྱི་བར་དུ། སངས་རྒྱལ་ལ་རྒྱབས་སུ་མཆིའོ། ཚམ་ལ་རྒྱབས་སུ་མཆིའོ།
 དགོ་འདུན་ལ་རྒྱབས་སུ་མཆིའོ། ཞེས་པ་དང་། བདེ་མཚོགས་གིས་དཔལ་འཁོར་ལོ་
 བདེ་མཚོགས་གི་དམ་ཚེག་དང་། རྣམ་པ་ལེ་ཚོགས་གྲང་ཞིང་བརྒྱུད་བར་བཞུའོ། ཞེས་
 པ་དང་། སོ་སོ་འདྲི་སྐྱེ་ལོ་དང་། རམགས་པ་ཉན་ཚོས་དང་། རང་སངས་རྒྱལ་དང་།
 བྱང་ཆུལ་སེམས་དཔལ་དང་། ལྷ་ཉ་མེད་པ་ཡང་དག་པར་ཇོགས་པའི་སངས་རྒྱལ་
 ཐམས་ཅད་ཀྱི་དགོ་བདེ་ཙུ་བ་ཐམས་ཅད་ལ་དག་པ་ཞིང་རྣམ་སུ་ཡིད་རང་པར་བཞུའོ་ཞེས་
 པ་དང་། བདག་གིས་སེམས་ཅན་མ་བཟུལ་བ་རྣམས་བཟུལ་བར་བཞུའོ། མཚོལ་
 བ་རྣམས་དཔོལ་བར་བཞུའོ། དབུགས་མ་ལུང་བ་རྣམས་དབུགས་དལུང་བར་བཞུའོ།
 ཡོངས་སུ་སྐྱེ་ངན་ལས་མ་འདས་པ་རྣམས་ཡོངས་སུ་སྐྱེ་ངན་ལས་ལྷ་བར་བཞུའོ་ཞེས་
 པ་དང་ཕྱོགས་བཅུ་དེ་བཞེན་གཤེགས་པ་ཚོས་ཀྱི་འཁོར་ལོ་བཟོར་བར་མི་མཆོད་པ་དེ་
 དག་ཐམས་ཅད་ལ་ཚོས་ཀྱི་འཁོར་ལོ་བཟོར་བའེ་ལྷུང་བརྒྱལ་བར་བཞུའོ། ཞེས་པ་
 དང་། དེ་བཞེན་གཤེགས་པ་ཡོངས་སུ་སྐྱེ་ངན་ལས་འདའ་བར་བཞེད་པ་དེ་དག་ཐམས་
 ཅད་ལ་སྐྱེ་ངན་ལས་མི་འདའ་བར་གསོལ་བ་འདེབས་སོ། ཞེས་པ་དང་། བདག་གིས་
 དཔལ་འཁོར་ལོ་བའི་ཚོགས་གི་ལམ་རིམ་པ་ག་ཞེས་ལ་ཡང་དག་པར་གནས་པར་བཞུའོ།
 ཞེས་པ་དང་། བདག་གིས་དེ་རྣམ་བཞུས་པའེ་དགོ་བདེ་ཙུ་བ་དེ་དག་གིས་བདག་དང་
 སེམས་ཅན་ཐམས་ཅད་ཀྱིས་འཁོར་ལོ་བའི་མཚོགས་གི་གོ་འཕང་སྐྱུར་དུ་ཐོབ་པར་གྱུར་ཅིག།
 ཅམ་པ་རྣམས་རྟོན་དུ་ཉ་བཞེན་པས་ལན་གསུམ་དུ་བཟོད་པར་བྱའོ། དེ་ནས་ཚོགས་ཀྱི་

མི ཡར་རིམ་པ་བཞིན། མུ་གི་བར་དུ་ཐིམ་ལིང་། མུ་གི་འང་ཞབས་ཀྱི། འོག་པ།
 མགོ་པོ། ལྷ་ཚས། ཐིག་ལེ་ནམས་རིམ་གྱིས་ན་ད་ལ་ཐིམ་ནས། ན་ད་དམར་སྒྱ།
 ལིན་དུ་སྤྲ་ལེང་ལྷེད་པ། དཔལ་པོ་ཉི་ཤུ་ཚུ་ལཱའི་རྣམས་ཀྱི་སྒྲོ་སྒྲོགས་བཞིན་པ། འཕྲོག་
 ཅིང་སྐྱར་དུ་བབས་པ་ནི་སྒྲ་ཡིན་ལ། དམ་ཉི་མའི་དགྱིལ་འཁོར་རུག་ནས། མུ་གི་
 ཡི་གེ་རྒྱལ་པ་ཐིམ་ནས་ཐམས་ཅད་གཅིག་ཏུ་འདྲེས་པ་བྱ་བ་གྲུབ་པའི་ཡི་གེས་སྤྲ་བསྐོས་ས་
 ལ། དེ་ཡོངས་སྤྲ་གྱུར་པ་ལས་རྟོན་དང་རྟོན་པར་བཅས་པའི་དགྱིལ་འཁོར་གྱི་འཁོར་ལོར་
 གཅིག་ཚར་གྱུར་པ་ནི། ཚས་ཀྱི་དབྱིངས་ཀྱི་ཡི་གེས་ཀྱི་དཔོན་པོ། དེ་ཉིད་ཀྱི་རིམ་གྱིས་
 གསལ་གདབ་པར་བྱ་ཉེ། རི་རབ་ཀྱི་སྤྲིང་བསྐྱང་བའི་འཁོར་ལོའི་ནང་དུ་རིན་པོ་ཆེ་སྐྱ་
 ཚོགས་ལས་གྲུབ་པའི་གཞལ་ལས་ཁང་གུ་བཞེ་སྐོ་བཞེ་པ། ཉང་ནས་ནག་པོ། དཀར་པོ།
 སེར་པོ། དམར་པོ། ལྷང་ལྷའི་རྩིག་པ་རིམ་པ་ལྷ་དང་རྣམ་པ། དེའི་སྤྲིང་དུ་རིན་པོ་ཆེའི་
 ས་གུ་སེར་པོ་འཁྲུང་དང་། དེའི་སྤྲིང་དུ་མདའ་ལབ་ལ་ལྷ་བ་རྒྱང་གིས་བསྐྱོད་པ་དང་
 དྲིལ་བྱ་གཉེར་ཁ་དང་བཅས་པའི་དྲ་བ་དང་དྲ་བ་ཕྱིད་པ་འགྱུར་བ། མདའ་ལབ་ཀྱི་སྤྲིང་
 དུ་རིན་པོ་ཆེའི་དྲ་བ་སང་མའི་བྱ་བུས་བཞུར་བ། ལྷི་རོ་ལ་འདྲོད་ཡོན་གྱི་སྐྱམ་བུ་དམར་
 པོ་འུང་དུ་ཕྱོགས་རེར་རབ་ཏུ་མཛེས་ལིང་ཡིད་དུ་འོང་བའི་སྐྱ་མོ་བཞེས་མཚོད་རྩམ་དཔག་
 ཏུ་མེད་པ་ཐོགས་ནས་མ་ཚོད་པ་བྱུད་པ་བྱིས་པ་ལྟར་སྒོ་བྱུར་དུ་གྱུར་བའི་སྐོ་བཞེའི་སྤྲིང་གི་
 ཐད་ལོར་ཀ་བ་བཞེ་བཞེས་བའིག་པའི་ཉ་བབས་བང་རིམ་བཞེ་བའི་སྤྲིང་དུ། ཚས་ཀྱི་
 འཁོར་ལོ་དང་། རི་དྲུགས་དང་། གཏུགས་དང་རྣམ་པ། གཞན་མང་ཇ་ལབ་ལོར་
 ལུའི་ལྷ་བ་ཅན་དང་། རིན་པོ་ཆེ་དང་། མི་རྟོག་གི་སྤྲིང་བ་དང་། གོས་དང་འཕན་
 ལ་རྩོགས་པའི་རྒྱན་རྣམས་ཀྱིས་མཛེས་པར་བྱས་པའོ། ། ཉང་གི་ལྷ་སྐྱམ་ཤར་ལྷོ། ལུང་

ཞི འབབ་པ། དཀའ་ལོ། འབྲིགས་པ་ལྟེ་སྒྲིན་ཚེན་པོ་བརྒྱད་དང་། གཞན་ཡང་ཚུ་པོ་
 ཚེན་པོ་བརྒྱད། མི་ཚེན་པོ་བརྒྱད། མཚོད་རྟོན་ཚེན་པོ་བརྒྱད་གནས་སྟེང་། ལྷུ་ལ་པ་
 དང་། རང་རྒྱུད་པའི་དཔལ་པོ་དང་། རྣལ་འབྱོར་མ་དང་། ལྷུ་ལ་པ་དང་། རིག་
 པ་འཛོལ་པ་དང་། མཁའ་འགྲོ་དང་མཁའ་འགྲོ་མ་དང་། འདྲི་དང་། སྲིན་པོ་དང་།
 བཞོན་ལྷན་དང་། བ་ཟ་དང་། འབྲུང་པོ་དང་། ལྷེ་སྦྱང་ལ་ཚོགས་པས་ཡོངས་སུ་
 ཞལ་བའི་དུར་ཁྲོད་ཀྱིས་བཞེར་བའོ། གཞལ་ཡས་ཁང་གི་ནང་དུ་འཁོར་ལོའི་དངུལ་སྤུ་

པད་མ་འདབ་མ་བརྒྱད་པའི་ལྷེ་བར་ཉི་མའི་དཀྱིལ་འཁོར་གྱི་སྟེང་དུ་རང་ཉིད་འཁོར་ལོ་
 བའི་མཚོགས། འབྲུང་བ་བཞི་དག་ཅིང་། ཚོད་མེད་པ་བཞི་དང་། རྣམ་པར་གསུམ་པ་བཞི་དང་།
 འཇིག་པས་བཞིའི་ངོ་པོ་ལྷལ་བཞི་ཡ། ཚོ་བའི་ལྷལ་ཚོ། བཤོམ་ལུང་། ལྷུ་ལ་དམར་།
 བཤམ་མེར་ཡ། ཚོས་ཀྱིས་དཀྱིངས་ལས་མི་འཕྱར་དམ་སྐྱེ་མཛོད་ལ་ཚོན་པོ། ཁམས་
 གསུམ་ལ་གཟིགས་སྟེང་དུ་ས་གསུམ་གྱི་དངོས་པོ་མཁའ་པས་ལྷལ་རེ་རེ་ཞིང་སྒྲིན་
 གསུམ་གསུམ་ཡ། རྟོན་ཅིང་འབྲེལ་བར་འབྲུང་བ་བཅུ་གཉིས་ལུགས་འབྲུང་དང་ལུགས་
 ལས་འཕྲོག་པ་སྤུགས་སུ་རྒྱུད་ཅིང་། འཕོ་བ་བཅུ་གཉིས་རྣམ་པར་དག་པས་སྤུག་བཅུ་གཉིས་
 ཡ། བྱང་རྒྱལ་གྱི་སེམས་སྟངས་དང་རྟིང་རྟེན་མཚོན་པས། རྟེན་དང་དྲིལ་བུ་འཛོལ་པའི་སྤུག་
 དང་པོ་གཉིས་ཀྱིས་གབས་དང་གཤམ་རབ་རྒྱུད་དུ་འཇུག་པའི་དྲིལ་བུ་ལྷལ་པོ་ལྷལ་པོ་
 པའི་རྒྱང་པོ་དྲུལ་བས་དེའི་པོག་མ་གཉིས་རྒྱང་པོ་ཚེའི་རྟོག་པོས་སྤུ་རྟེན་ཡ། མཚོགས་ཏུ་
 དཀའ་བའི་རྒྱ་རྒྱགས་པས་གསུམ་པ་ན་ཏེ་མར། ལྷེ་གི་ཚོ་བ་ནས་གཙོད་པས་བཞི་པས་
 དཀའ་སྟེ། ར་རྒྱལ་ལ་མོགས་པའི་སྒྲོན་རྒྱག་གཙོད་པས་ལྷ་པས་གྱི་གྲུག། མིད་པ་གསུམ་
 གྱི་ཉེས་པ་འཛོལས་པས་སྤུག་པས་མདུང་ཚེ་གསུམ་ཡ། བྱང་རྒྱལ་གྱི་སེམས་བའི་བཞེན་

མི ལྷུང་བྱང་ཀུན་ཙམ་འཇིགས་བྱུང་ཆེན་པོ་དང་། རྩ་ན་མ། བྱང་གར་ཉི་མ་ལ་ཡར་
 མིག་མི་བཟང་དང་། ཁ་ག་ན་ཉེ་གཟུང་གི་འཁོར་ལོ་ཁ་རྒྱུ་དམར་པོ་ས་ལ་སྦྱོང་པའི་རྒྱལ་
 གྱིས་བཟུགས་ཞིང་ས་རྩེང་སྦྱོང་བ་པར་མའི་ར་བ་དང་། ཀ་བ་དང་། ག་དུང་དང་། མོག་
 ལྷུངས་དང་བཅས་པ། གཟུང་གི་གསང་བ་བསམ་གྱིས་མི་བྱུང་པའི་འོ་བོ་འོ། དེའི་བྱི་
 རོམ་སྐྱའི་འཁོར་ལོ་ཁ་རྒྱུ་དམར་པོ་ཉེ་བས་བརྟུང་པའི་གར་ཕྱོགས་བྱེ་ཏུ་ཕྱིར་སྦྱོངས་པོ་
 ཆ་དང་འཁོར་ལོ་འི་གྲགས་ཅན་མ། བྱང་ཕྱོགས་གྱི་ཉ་དེ་བར་རིན་ཆེན་རྩི་རྩི་དང་། ཁལ་རོ་གྱི།
 ལྷུང་ཕྱོགས་སོའུ་རྩེ་རྩེ་རྩེ་ལྟོ་དང་། མོན་ཏུ་ནི། ལྷོ་ཕྱོགས་སུ་སྤར་རྒྱ་དྲི་པར་ནམ་
 མཁའི་རྩེང་པོ་དང་། འཁོར་ལོ་འི་གོ་ཆ་མ། གར་ལྷོ་ན་ག་རར། དཔལ་ཉི་རུ་ཀ་དང་།
 སེན་དུ་དཔལ་འོ། ལྷོ་ལྷུང་སེན་རྩེ་ར་པར་མ་གར་གྱི་དབང་ལྷག་དང་། ལྷོ་བས་ཆེན་མ།
 ལྷུང་བྱང་མ་རོར་ནམ་པར་སྤང་མཛེད་དང་། འཁོར་ལོ་སྐྱར་མ། བྱང་གར་ཀུ་ལུ་ཏར་རྩི་
 རྩི་སེམས་དཔལ་དང་། བརྩོན་གྲུས་ཆེན་མོ་ཉེ་སྐྱའི་འཁོར་ལོ་སྐྱར་མ་རྒྱུ་དམར་པོ་ས་
 འོག་ན་སྦྱོང་པའི་རྒྱལ་གྱིས་བཟུགས་ཞིང་ས་འོག་སྦྱང་བ། འཁོར་ལོ་འི་ར་བ་དང་། ཀ་
 བ་དང་། ག་དུང་དང་། མོག་ལྷུངས་དང་བཅས་པ་སྐྱའི་གསང་བ་བསམ་གྱིས་མི་བྱུང་
 པའི་འོ་བོ་འོ། དཔལ་འོ་ནམས་ལལ་ཅིག་ཕྱག་བཞི་པ། དང་པོ་གཉིས་གྱིས་རྩི་རྩི་
 དང་འིལ་བུ་འཛོན་པས་ཡུམ་ལ་འཁྱུང་བ། གཡས་གྱིས་གཉིས་པས་རྒྱ་མ་རུ་དང་། གཡོན་
 གྱི་གཉིས་པས་ཁ་རྩི་ག་འཛོན་པའོ། ཡང་ན་གུ་མོ་ན་ཁ་རྩི་ཀ་དང་། གཡོན་གྱི་
 གཉིས་པར་ཀ་པ་ལ་ཞེས་སྐྱ་མ་འགའ་ཞིག་གཟུང་ངོ་། ལྷན་དང་ཆ་ལུགས་དང་བཟུགས་
 ལྷུང་རྩི་རྩི་མག་མོ་དང་འདྲ་བ། ཁ་སྦྱོར་ཆེན་པོ་འི་རྒྱལ་གྱིས་བཟུགས་པའོ། དེའི་བྱི་རོམ་
 དམ་ཚོག་གི་འཁོར་ལོ་ལྷ་སྐྱའི་གཞིའི་གར་སྐོར། ཁ་གརྩིང་མ་ཚོན་མོ། བྱང་སྐོར་

ཞི དེ་ཉིད་ཚོས་ཀྱིས་སྐྱེས་ལས་གཞན་མ་ཡིན་ཅོ་ཞེས་ཡུལ་པ་ཡུལ་གྱི་ཞེན་པ་དང་། བདག་གི་
 རྩོམ་སྐྱེད་བའི་རྟོན་པ་ལྟ་བུ་བཅུ་ཙུ་གཉིས་པོ་འདི་ཉིད་འཇོམ་བུའི་གྲིང་ན་བཅུགས་པའི་སྐུལ་
 པའི་སྐྱེད་ལས་ལས་གཞན་མ་ཡིན་ཞིང་། དེ་ཉིད་དོག་མིན་གྱི་ལོངས་སྤྱོད་རྣམས་པའི་སྐྱེད་ལས་
 གཞན་མ་ཡིན་ལ། དེ་ཉིད་ཚོས་ཀྱིས་སྐྱེས་ལས་གཞན་མ་ཡིན་ཅོ་ཞེས་ལྟ་བུ་ལྟའི་ཞེན་པ་བྱུང་།
 འདི་ནི་སྐྱེད་མཚོགས་གི་དབང་དུ་བྱས་པ་ཡིན་ལ། འཁོར་ལོ་རེ་རེ་དང་ཕྱི་ལས་རེ་རེ་ནས་བསྐྱེད་
 བའང་སྐྱེད་པོ་ལས་པའི་བྱེད་བྱུག་དང་རྒྱར་ནས་བསྐྱེད་པར་བྱ་གྱེ། ཅོ་བའི་རྒྱུད་ལས། ལོ་ཉ་
 ལས་གསུམ་ལེགས་འདྲིས་ནས། སྐུལ་པ་པོ་ལ་དངོས་གྲུབ་ལྟར། ཞེས་གསུངས་པའི་ཉམས་སྐྱེད་
 རྒྱང་བའི་རྒྱལ་ཡིན་ཅོ། །དེ་ནས་ལྟ་དང་ལམ་ལ་སོམ་ཉི་ལྔ་ལས་པའི་ཕྱིར་བདག་གི་སྐྱོ་ལ་
 དམིགས་པའི་ལྟ་སྐྱེད་བཅུ་སོ་བདུན་པོ་འདི་ཉིད་བྱང་ཚུབ་ཀྱི་ཕྱོགས་ཀྱི་ཚོས་སྐྱེད་བཅུ་སོ་བདུན་
 གྱི་རོ་བོ་ཉིད་ཡིན་ལ། བྱང་ཚུབ་ཀྱི་ཕྱོགས་ཀྱི་ཚོས་སྐྱེད་བཅུ་སོ་བདུན་ཡང་ལྟ་སྐྱེད་
 བཅུ་སོ་བདུན་གྱི་ལས་པར་གནས་པའོ་ཞེས་པ་ནི། རྩོམ་མཚོགས་གི་དབང་དུ་བྱས་པ་ཡིན་ལ།
 རྩོམ་འབྲེལ་དང་གམ་ནི་ལམ་ལ་སོམ་ཉི་ལྔ་ལས་པའི་ཕྱིར་ལུས་རྣམས་སྐྱེད་པ་ནི་མཁའ་འགྲོ་
 ལ། ཚོར་བ་རྣམས་སྐྱེད་པ་ལ་ལ། ཚོས་རྣམས་སྐྱེད་པ་ལ་ལ། རྣམས་སྐྱེད་པ་ལ་ལ། ལོ་ལྔ་
 རྣམས་སྐྱེད་པ་གཟུགས་ཅན་ལ། འདུན་པའི་རྒྱ་འབྲུལ་གྱི་རྣང་པ་ནི་ལྟ་ཀ་ལ་ལི་དང་
 རབ་རྒྱ་གཉེན་ལོ། །བརྗོན་འབྲུས་ཀྱི་རྒྱ་འབྲུལ་གྱི་རྣང་པ་ནི་མ་རྩ་ཀྱི་ཀ་ལ་དང་གཟུམ་
 པའི་མིག་ཅན་ལ། དཔྱོད་པའི་རྒྱ་འབྲུལ་གྱི་རྣང་པ་ནི་ཀྱི་ཀ་ལ་དང་འོད་ལྡན་ལ།
 ལོ་ལྔ་ཀྱི་རྒྱ་འབྲུལ་གྱི་རྣང་པ་ནི་མཚེ་བ་ནས་པར་གཏོགས་པ་དང་། ལྟ་ཚེན་ལ། དང་
 པའི་དབང་པོ་ནི་སྐྱེད་ལྟེ་རི་དང་། བཅུན་པའི་སྐྱོ་ཅན་ལ། །བརྗོན་འབྲུས་ཀྱི་དབང་པོ་
 ལྟེ་འོད་དཔག་མེད་དང་མིུ་ལྷུང་ལ། །བྱུན་པའི་དབང་ནི་རྩོ་རྩོ་འོད་དང་། །ལང་ཀའི་

ཞི་ལྷོ་ལོ་ཉེ་མ། །མི་དགོ་པའི་ཚོས་སྐྱེ་ས་པ་རྣམས་ལང་དག་པར་ཚོང་བ་ནི་གཤིན་ལྷོ་མཚོ་
 པ་མ། །མི་དགོ་པའི་ཚོས་མ་སྐྱེ་ས་པ་རྣམས་མི་སྐྱེ་བ་ནི་གཤིན་ལྷོ་འཛོམས་མའོ། །ཞེས་བརྗོད་
 ཅིང་། ལམ་གྱི་ཚོས་རྣམ་ལྷའི་རྣམ་པར་དྲན་པར་བྱའོ། །ལྷ་ལ་སོམ་ཉི་ལྗོང་ཅ། མཁའ་འགྲོ་མ་ནི་
 ལུས་ལྷོ་སྐྱ་དྲན་པའོ་ཞེས་པ་ལ་སོགས་པའི་རྒྱལ་གྱིས་བརྗོད་ཅིང་ལྷ་རྣམས་ལམ་གྱི་ངོ་པོར་དྲན་
 པར་བྱའོ། །རྒྱལ་པའི་སྐྱ་ལམ་དུ་བྱེད་པ་ལྟའི་དགྱིལ་འཁོར་དག་པ་དང་བཅས་པ་བརྗོད་
 པའོ། ད་ལྟར་ལྟའི་རྟོན་དང་རྟོན་པའི་དགྱིལ་འཁོར་གསལ་པར་དམིགས་པའི་མཐུ་དང་ངོག་རྒྱང་
 དང་། ལྷག་པའི་རྒྱང་གཡོས་པས་སྐྱི་གཙུག་གི་ཉི་མེད་དང་། ལྷ་བའི་ལ་རྒྱལ་ཚ་དབུ་
 མའི་ལམ་རྣམ་རྗེས་ཁར་འདྲེས་པས་རྟོན་བྱས་ནས་ལུས་ཀྱི་དགྱིལ་འཁོར་རྟོན་དང་རྟོན་པར་
 ཅིག་ཚར་གུར་ནས་རིམས་ཀྱིས་གསལ་གདབ་པར་བྱ་ཞེ། ལྷོ་པོ་རྩ་ཚོགས་རྩོ་ལ། ཀུང་
 མཐིལ་རྩོ་ལྷོ་ལ་གཞི། རྩེ་བ་ལྷག་རྩོ་ལྷོ་ལ་བ། ལྷགས་པ་རྩོ་ལྷོ་ལྷར་དང་སྐྱ་བོ།
 པ་སྐྱ་མདའི་དུབ། སྐྱ་སེན་ལོ་ཞེས་ཀྱི་མེ་འབར་པའི་བསྐྱེད་འཁོར་དང་། ཀུང་མཐིལ་
 ལྷང་། ལུམ་མདོ་མ། ལྷོ་བ་ལྷ། རྗེས་ཁར་ས། ལུ་འཛོགས་ལི་རབ། མགོ་པོ་
 རི་རབ་ཀྱི་རྩྭ་དྲུག་ཀྱི་མ། །ལུས་འདོམ་གང་གུ་བཞི་གཞལ་ལས་ཁང་གུ་བཞི། །རྗེས་ཁ་
 ལས་འབྱུང་བ་བཞིའི་རྒྱང་གུ་བརྗོད་བཞི། །མིག་པ་སོགས་པ་གཞལ་ལས་ཁང་གི་རྒྱན།
 ཀུང་རྣམས་ཀྱི་བའི་ཚོགས་ཏེ། རྟོན་གྱི་དགྱིལ་འཁོར་དང་རྗེས་ལོ་ཀུང་གི་རྩྭ་ཉིད་དཔལ་ཉེ་
 དུ་ཀྱི་ལུམ་དང་བཅས་པར་ལྔར་བགད་པ་བཞིན་གསལ་གདབ་པོ། དེའི་ལུག་བཙུག་ཉིས་ཀྱི་
 གཡས་ཀྱི་དང་པོར་མི་མཁའ་འགྲོ་མ། གཉིས་པར་ལོ་ལ་མ། གཡོན་གྱི་དང་པོར་པོ་
 ཁྲོ་རོ་ན། གཉིས་པར་རྩྭ་གཟུགས་ཅན་མ། ལུག་ལྷག་མ་བརྒྱད་པ། ལྷོ་རིང་པོ་བརྒྱད་
 ཀྱི་གཡས་ཀྱི་བཞི་ཁྲ་གརྩོང་། ལུག་གརྩོང་། ལྷོ་གརྩོང་མ། ལུག་གརྩོང་མ་དང་། གཡོན་

ཞི འདུ་བ། །བཟ་གཉིས་སོའུ་རྟུ་རྟུ་མ་ལྷོ་དང་། མོ་རྟུ་རྟུ། །བྱིན་པ་གཉིས་
 ལུ་མཚོ་དྲི་པར། །ནམ་མཁའ་རྩིང་པོ་དང་། འཁོར་ལོ་ལོ་མ་མ་རྩེ་ཉེ་བའི་
 འདུ་བ། །སོར་ལོ་བཅུ་ལྷག་ན་ག་རར་དཔལ་ཉེ་དུ་ཀ་དང་། ལྷོ་དུ་དཔལ་ལོ། །འོལ་
 ལོང་སྐྱ་རྟུ་པ་དང་མ་གར་གྱི་དབང་ལྷག་དང་རྟོ་བས་ཆེན་མ་རྩེ་དུར་ཤོང་། །མཐོ་ཤོང་བའི་
 མ་རོར་ནམ་པར་རྩུང་མཛོང་དང་། འཁོར་ལོས་རྒྱུར་མ། །འུས་ལོ་གཉིས་ཀུ་ལུ་
 དར་རྩེ་རྩེ་སྐྱམས་དཔལ་དང་། བརྟོན་འགྲུལ་ཆེན་ལོ་རྩེ་ཉེ་བའི་དུར་ཤོང་ནམས་རྒྱུའི་
 འཁོར་ལོ་ཁ་རྩེ་ག་དཀར་པོ་ས་འོག་ན་རྩོད་པོ། །ལྷ་རོ་ནམས་ཀྱི་རྩུལ་ནི་གོང་དུ་
 བཤད་པ་བཞིན་མོ། །དེ་རྩུར་ལྷི་ནང་གི་རྩེ་ཐམས་ཅད་གསལ་བར་དམིགས་ནས། ལྷོ་
 ཞེས་བརྗོད་པས། བདག་གིས་བརྗོད་པའི་ལྷི་ནང་གི་རྩུའི་འཁོར་ལོ་གཉིས་དང་། ལྷོ་
 པའི་རྩུ་དང་ལོངས་རྩོད་རྩོགས་པའི་རྩུ་རྩེ་རྩུའི་འཁོར་ལོ་བའི་དང་། དེ་བཞིན་དུ་ལྷོ་
 ཞེས་བརྗོད་པས་གསུང་གི་འཁོར་ལོ་བའི་དང་། ལྷོ་ཞེས་བརྗོད་པས་ལྷགས་ཀྱི་འཁོར་
 ལོ་བའི་དང་། །མཚུ་རྩེར་ལོ་གི་ནི་ཞེས་པས་དཔལ་ལོ་ཉེ་གྱུ་ཙུ་ལྷ་དང་། །ནམ་
 འཁོར་མ་རྩུམ་བཅུ་ལོ་བའུ་ན་དེ་པར་བྱ། །ལུ་ལ་ཞེས་བརྗོད་པས་ཐམས་ཅད་ཀྱི་རྩུ་
 དང་། ལྷག་གིས་གསུང་དང་། ཅུ་ ལོས་ལྷགས་ནམས་དབྱེར་མི་རྩེད་པར་བསམས་
 ལས། ལྷོ་བརྗོད་ལྷོ་རྩེ་ལྷོ་ལོ་ལྷོ་ ཞེས་བརྗོད་པས་ཐམས་ཅད་ཀྱི་རོ་ལོ་རྩེ་རྩེ་དང་
 བཞིན་བདག་ལོན་རྩུམ་དུ་བརྗོད་ནས། ལྷོ་བརྗོད་ལྷོ་རྩེ་སྐྱེ་རྩུམ་བརྗོད་ལྷོ་རྩེ་རྩེ་ ཞེས་
 བརྗོད་པས། ཐམས་ཅད་ཀྱང་རྩོད་པ་ཉིད་རྩེ་རྩེ་དང་བཞིན་དུ་ནམ་པར་དག་པའི་རོ་
 ལོ་བའུ་ལོན་རྩུམ་པ་ལན་གསུམ་དུ་བྱའོ། །ལོངས་རྩོད་རྩོགས་པའི་རྩུ་ལམ་དུ་བྱེད་པ་
 ལུས་ཀྱི་དཀྱིལ་འཁོར་ལྷགས་ཀྱིས་བྱེད་ཀྱིས་བསྐྱེད་པ་དང་བཅས་པ་རྩེ་དམ་ཚོགས་གི་དཀྱིལ་

ཞི ཨོ་ལོ་ག་གུང་རྩེ་མཚོ་རྩེ་ལོ་ག་གུང་རྩེ་རྩེ། ཞེས་བཤེས་པས་གཞིས་སུ་མེད་པར་

གྱུར་པར་བསམ་པ་ནི་ལེ་གེས་ཀྱི་འཁོར་མོ་གཞུག་པ་སྟེ་ཡན་ལག་འཇུག་པའོ།། །ཡང་

དབང་གི་ལྷ་དུག་བཅུ་ཚོ་གཞིས་ཀྱི་དཀྱིལ་འཁོར་ལ་སངས་རྒྱལ་དང་བྱང་ཆུབ་སེམས་དཔའ་དང་།

ཁོ་ལོ་དང་ཁོ་མོ་དང་། མཚོན་པའི་ལྷ་མོའི་ཚོགས་དཔག་ཏུ་མེད་པ་དང་བཅས་པ་རྒྱན་དངས་

པ་ལ་ཤར་བཞིན་མཚོན་ནས། །དེ་བཞིན་གསེས་པ་ཐམས་ཅད་ཀྱིས་བདག་ལ་རྩོད་པར་

དབང་བསྐྱར་དུ་གསོལ་ཞེས་གསོལ་བ་བཏབ་པས། །ལྷ་རྣམས་ཀྱིས། །ཇི་ལྟར་

བལྟས་པ་ཅོམ་གྱིས་ནི། ལྷ་རྣམས་ཀྱིས་ནི་ཁྲུས་གསོལ་ལྟར། ལཱའི་རྒྱ་ནི་དག་པ་ཡིས།

དེ་བཞིན་བདག་གིས་དབང་བསྐྱར་རོ།། ཨོ་མཚོ་ཏ་བུ་ག་ཏ་མ་ལྷི་ཤི་ཀ་ཏ་ས་སྐ་ཡ་སྐྱི་ལྷི།

ཞེས་གསུང་བེད་དབང་བསྐྱར་ནས། བཀྲ་ཤིས་ཀྱི་སྐུ་དང་། བཞེགས་བསྐྱོད་པ་དང་།

མཚོན་པ་མཛད་པས་ལེ་གེས་ཀྱི་རུས་ལུས་ཐམས་ཅད་བད་། རྩི་མ་ཐམས་ཅད་དག། རྒྱའི་

ལྷ་མ་སྐྱི་ཤོར་ལྷུང་པས་རིགས་ཀྱི་བདག་ཤོར་གྱུར་བ་ནི་བདེ་བཞེན་པའི་ལྷ་ལྟ་དང་། དམ་

ཚོག་གི་ལྷ་རྣམས་ལ་རྩི་ཆོ་སེམས་དཔའ། ལུགས་ཀྱི་འཁོར་མོ་ལ་མི་བསྐྱོད་པ། གསུང་གི་

འཁོར་མོ་ལ་འོད་དཔག་མེད། སྐུ་འཁོར་མོ་ལ་རྣམ་པར་རྒྱང་མཛད་ཀྱིས་དབུ་བརྒྱན་པར་

བསམ་པ་ནི་དབང་བསྐྱར་ནས་རིགས་ཀྱི་བདག་ཤོས་རྣམས་གདབ་པ་སྟེ་ཡན་ལག་བཞི་པའོ།།

རྒྱལ་པར་བརྗོལ་བའི་རྒྱལ་ལོ། རྒྱུབས་སུ་འཕྲོ་བ་དང་། སེམས་སྐྱེད་པ་དང་། དགའ་བགས་ལ་

ཚོན་དུ་མོང་ནས་བསྐྱང་བའི་འཁོར་མོ་རྩོགས་པར་བརྗོལ་ནས། ལྷི་ཤོར་ལྷ་མའི་ལུག་གཞིས་

སམ་ལྷ་མ་དངོས་དཀོན་མཚོགས་ཀྱི་རང་བཞིན་དུ་བརྗོལ་བ་ལ་མོས་པ་དུག་ཤོ་བུས་པས་

ལུས་ལ་ཐེམ་པའི་རྒྱུ་གྱིས་ནང་གི་རྣམ་རྒྱུལ་འདྲེས་པས་ལུས་ཀྱི་དཀྱིལ་འཁོར་གསལ་བར་བུས་

པ་མན་ཅད་ཤ་མ་རྣམ་བཞེས་པ་ནི་འབྲེང་གི་རྒྱལ་ལོ། །ཚོན་དུ་བསྐྱང་བའི་འཁོར་མོ་ཡང་

མི་མི་སྐྱོན་ཞིང་། །མང་གི་དགྱིལ་འཁོར་པ་སྐྱོན་པ་འབའ་ཞིག་ལས་དུ་བྱེད་པ་ལྟེ་ལྟེར། མོ་
 མ་པའི་བ་མན་མད་ཀྱང་མི་བྱེད་པར་ལྷ་མའི་རྒྱལ་གྱིས་ལྷ་ས་ཀྱི་དགྱིལ་འཁོར་གསལ་བཏབ་ནས།
 ལྷ་གས་ཀྱིས་བྱིན་གྱིས་བཏབས་ལ་ལ་འེད་ལ་ཡིད་མཉམ་པར་འཇོག་པ་ནི་བསུས་པའི་རྒྱལ་ཉེ་
 བདག་ཉིད་སངས་རྒྱས་ལྷ་བསྐྱེད་པ་ལོ། །དེ་ལ་ལྷ་གས་དང་། ལྷི་དང་། བདུད་ཅི་དང་། མཉམ་
 པ་དང་། ཡིད་ལས་བྱུང་བས་མཚོན་ནས། མང་པ་བརྒྱད་པ་གཉིས་ཀྱིས་བསྐྱོད་ལ་དགྱིལ་
 འཁོར་གྱི་སྐྱེ་རྣམས་ལ་རང་བཞིན་མེད་པ་ལ་ཡིད་བཏང་དེ་སྐྱེས་མཉམ་པར་བཞག་གོ། །དེ་ནས་
 ལྷ་མཉམས་ཀྱི་སྤྱུགས་ཁའེ་ས་པོན་ལས་ལྷ་གས་ཞིབ་ལ་དགས་པོ་སྤོང་དུ་དངར་ཞིང་མངའི་སྤྱུགས་
 ཀྱིས་རབ་རྩ་འགྲོ་བ་དང་། ལྷ་ས་པ་ལ་སེར་པོ་གཟི་བཞིན་འབར་བ་སྐྱོའི་རྒྱུ་པོ་རྩུ་འགྲོ་བ་
 དང་། དབང་ལ་དམར་པོ་མཐུད་པ་ལྷགས་སྤྲོག་རྩ་བུ་དང་། དག་པོ་ལ་ནག་པོ་སྐྱུར་དུ་འགྲོ་
 བ་མཛད་བུ་རྩ་བུ་དང་། མདོག་ལ་ལྷའི་མདོག་རྩ་བུའེ་སྤོང་བ་ལྟ་བུ་ཀྱི་ལམ་དང་། ལྷ་ས་གྱི་ལྷ་ས་
 ལྷགས་ཁའེ་ས་པོན། ལྷ་ག་དོ་ལ། །ལྷགས་ཁའེ་ས་པོན་ནམས་ནས་འཁོར་བ་ལ་དམིགས་ཉེ་
 ཡོ་སྐྱོ་བའི་ཉེ་རྩ་བུ་གི་རྩ་བུ་ལ་སེར་པོ་སྤོང་། ཡོ་བའི་པོ་རོ་ཅ་ཉི་
 ཡོ་སྐྱོ་སྤོ་སྤོ་སྤོ་སྤོ། ཡོ་ཉི་ ཉེ་རྩ་བུ་སྤོ་སྤོ་སྤོ། ཡོ་སའི་ལྷ་རྩ་བུ་གི་ཉི་ཡོ། བའི་སྐྱེ་ཉི་
 ཡོ་སྐྱོ་སྤོ་སྤོ་སྤོ། ། ཞེས་ལའ་ལུས་ཀྱི་རྩིང་པོ་དང་། ཉེ་རྩིང་ལ་སོགས་པ་བསྐྱེད།
 གཚོ་པོ་ལའ་ལུས་ཀྱི་རྩིང་པོ་ལ་བྱི་སྐྱུག་གསུམ་དང་། ལམ་འགྱུར་མ་བཅུ་གཉིས་ལ་ལ་
 རྩིང་དང་། ལ་བརྒྱ་པ་འེད་དང་། འཁོར་མོ་གསུམ་གྱི་རྩིང་ལ་སོགས་པ་བྱི་སྐྱུག་གཉིས་
 བརྒྱས་པ་ལ་དགྱིལ་འཁོར་གྱི་ལས་ལ་སོགས་པ་ལ་བྱུར་དུ་དོ། ། ལྷགས་ཀྱི་བསྐྱེད་པས་བསྐྱེད་
 བ་ཉེ་བསྐྱེད་པའེ་ལེས་པ་ལོ།

མི་སྐྱོན་པའེ་ལེས་པ་བསྐྱོན་པར་འདོད་པས། །མང་གི་རྩིང་པོ་དང་མ་འདྲམ་

མྱེང་པའ་ལའོར་ལོ་བའི་མཚོགས། ལྷ་མ་ནི་རྩ་རྩུ་མའོར། ལཱེ་མ་ནི་རྩ་རྩུ་བཟང་པོ། ལྷང་པ་ནི་འཇིགས་བྱེད་
ཚོན་པོ། འཇོམས་པར་ནི་མིག་མི་བཟང་། བད་ཀན་ནི་རྣམས་པོ་ཆེ། ལྷ་མ་ནི་རིན་
ཚོན་རྩུ། ལྷག་ནི་རྩ་མཚོན། རུལ་ནི་ལྷ་མ་ལའོར་རྩུང་པོ། ཚེལ་ནི་རྩུ་རྩུ་རུ་ཀ།
མཚི་མ་ནི་པད་མ་ལར་གྱི་དབང་ལུགས། མཚིལ་མ་ནི་ལྷ་མ་པར་རྣང་མའོར། ལྷ་བས་ནི་
རྩུ་རྩུ་མེམས་དཔའོ་ལེས་པ་དང་། །མོ་དང་མེན་ལོ། ལྷ་ཀ་ར་ཀ་ར་རྩུ་རྩུ་པའ། ཅམ་
པ་ལ་མོགས་པས་ལམས་ལྷ་མས་དཔའ་པོ་དང་། དེ་དག་གི་རྣམ་ལྷ་མས་ལྷ་མ་འབྱུང་མ་རྩུ་
ཚོ་བཞིར་དྲན་པར་བྱའོ། །ལབ་གྱི་ཚོ་ལྷགས་གྱིས་རུས་པའི་ལྷན་རྒྱལ་རིགས་རྒྱལ་གྱི་རོ་
པོ་དཔལ་རྩུ་རུ་ཀ་དང་། ལྷོ་ཉ་ ལ་རྩོགས་པས་ལའོར་ལོ་བའི་མཚོགས་པའི་རྒྱན་རྒྱལ།
དཔའ་པོ་རྒྱལ་དང་། ལུམ་གྱི་ཚོ་ལྷགས་གྱིས་མཚོན་པའི་ལྷང་བ་རྩུ་རྩུ་མ་ལོ་དང་།
ལབ་གྱི་རྩུང་པོས་མི་མཚོའི་རྩུ་ལལ་དང་། རྩུ་རྩུང་གིས་ལྷ་རྒྱན་དང་། ལུམ་གྱི་རྩུང་
པོས་ལྷང་པོ་དང་རྒྱལ་གྱི་ལྷགས་པ་དང་། ལྷོ་པོ ལ་མོགས་པས་རྣམ་པར་དཔའ་པོ་
རྒྱལ་དང་། ལཱེ་མོའི་རྩུང་པོ་ལ་མོགས་པ་དཔའ་པོ་ལུམ་པུ་ཚོ་བདུན་གྱི་ལྷགས་གྱིས་
ལྷག་མཚན་དང་། མཚོམས་བཞིའི་མོད་པ་དང་། ལུམ་གྱི་རྩུ་རྩུང་གིས་མཚོའི་དབུ་རྒྱན་
ལྷ་མས་ལྷགས་དང་ལྷ་དེ་དག་གི་རོ་དོར་དྲན་པར་བྱ་གིང་། །ཁ་རྩུ་ཀ་ནི་ལྷའི་རྒྱ་གེས་རབ་
རྩུ་མ་རུ་འི་རྒྱ། རྩུ་མོ་བཅོམ་རྣམ་རྩུ་རྩུ་ལོ། ལྷ་མ་འབྱུང་མ་ནི་མཚན་མོར་ངག་དང་།
ཅམ་དག་པ་རྩུ་ལྷ་དྲན་པར་བྱའོ། །དེ་ནས་དཔའ་པོ་དང་དཔའ་པོ་དང་། ལུའོ་
ལ་མོགས་པའི་གོ་ཆ་ཚོན་པོ་ལྷ་མས་བཞོད་ཅིང་། ལྷ་ལྷ་མས་པོ་མོའི་གནས་ལྷ་གིས་པས་
བདག་རྩུང་བསྐྱེད་ལས་ལས། ལོང་བཞིན་རྒྱལ་རྒྱ་བའི་ལྷགས་གྱིས། ལྷགས་མཚོམས་ལྷ་མ་པར་
བཅིངས་ལ། བདག་དང་རྣང་བ་མམས་ཅད་ལྷའི་དགྱིལ་འཁོར་དང་། བཞོད་པ་

མི ཏུ་། ལྷགས་པའི་རྒྱ་ཐམས་ཅད་རྟོགས་དང་། སེམས་ཀྱི་རྟོག་པའི་འདུ་འབྲེ་
 ཐམས་ཅད་ཤི་ཤེས་ཚེན་པོ་དེ་ཚོ་འཇུག་པ་དུ་བཞུགས་ནས་རིམ་བཞིན་རྒྱ་དང་། ལཔ་ཀྱི་རྒྱང་
 པ་བརྒྱད་པ་དང་། རྒྱ་ཞེས་བརྗོད་པས་བྱིན་གྱིས་བརྒྱབས་ཏེ། ལྷལ་ནམས་ལ་ཚགས་
 པ་དང་། ལྷང་བ་མེད་པར་ལོངས་སྤངས་རྟོ།། །ཐམས་ཅད་དུ་རྣང་བ་ལྷའི་ནམ་པ་དང་།
 རང་བཞིན་རྣང་པ་དང་། ལཱ་ལྷིས་ཀྱི་རང་རྒྱང་འདུག་ཏུ་ཤེས་པའི་རང་ལས་ཚོས་བཤད་པ་
 དང་། ཉན་པ་དང་། རྫོགས་པ་དང་། ལ་ལོན་དང་། རྒྱ་ལྷན་དང་མཚོད་རྟོན་
 བརྒྱབས་ལ་རབ་གནས་དང་། ལྷན་སྤྲེལ་དང་། རང་དང་གཞན་གྱི་རོན་སྐབ་པ་ལྷེ་ཀུན་
 དུ་རྫོད་པ་ཐམས་ཅད་ལམ་དུ་འཇུག་པར་བྱ་བ་ནི་རྫོད་ལམ་གྱི་ནམ་འབྲུར་རོ།། །དེ་
 ནས་མཛོན་པར་བཤམས་པའི་གཏོར་མ་ལུང་རྟ་བམ་བསང་། ལྷ་རྣམས་རྣང་པར་སྦྱངས་
 པའི་དང་རང་ལས་ལོ་ལས་རྣུང་དང་། རི་ལས་མེད་ལྷེད་དུ་ལ་ལས་ལོན་པ་ལངས་པར་
 ལ་ལས་ལྷ་བའི་ལྷེད་དུ། །ཤར་ནས་གཡས་ཤོར་དང་། དབྱས་སྤྲུ། ལོ་ཀུ་ད་ཉ་ན། ལས་བ་
 ལྷང་། ལྷི། ལྷ། ལྷང་པོ་ཚ། མེད་ཤ་དང་། དེའི་ལྷེད་དུ། བྱ། ལྷ། ལྷ། ལ། ར་ལས་ཤི་
 ཚེན་དེ་རྒྱ་བྱང་རྒྱབ་ཀྱི་སེམས། ཤ་ཚེན་གྱི་དངས་ལ། རྟ།། །དེའི་ལྷེད་དུ། ལྷོ་རྒྱ་
ལྷོ་རྒྱ་ལོ་ལོ་ ནམས་ཚོས་ཀྱི་དབྱིངས། མི་ལོང་རྣ་བུ། མཉམ་པ་ཉིད། མོ་མོར་རྟོག་ལ།
 བྱ་བ་བྱུབ་པའི་ཤི་ཤེས་སྤྲུ་བསམ་པའི་ལྷེད་དུ་ལོ་དཀར་པོ་མགོ་སྤར་དུ་ལྷ་བ། དེའི་ལྷེད་
 དུ། ལ་ལས་ལྷ་བའི་ལྷེད་དུ་རྒྱ་ལས་རྣ་ཚོགས་རྗེ་རྗེ་རྒྱུ་ལོས་མཚན་པ་ལས་འོད་རྩར་འོག་
 ཏུ་འཇོན་པས་རྣུང་གཤེས་ཤིང་མི་རྣམས་པས། རྣ་ནམས་བརྒྱ་ཞིང་བཞེ་ལའི་རྣངས་པ་
 ལྷན་ལ་ལོང་བས་བརྒྱལ་ནས་ལོ་དང་། ལྷ་བ་དང་། རྣ་ཚོགས་རྗེ་རྗེ་ལས་ཀྱང་བདུད་རྩི་
 བཟས་ཤིང་འོད་རྩར་རྣངས་པ་དང་བཅས་པ་ཕྱོགས་བཅུར་འཇོན་པས་དེ་བཞིན་གཤེགས་

ཞི པ་ཐམས་ཅད་ཀྱི་ཐུགས་ཁ་ནས་ལེ་ཤེས་ཀྱི་བདུན་ཉེས་གང་བའི་ཐོད་པ་དཔག་ཏུ་མེད་
 པ་ལྷན་དྲངས་པ་དང་། ལྷ་ཚོགས་རྗེ་རྗེ་དང་། ལྷ་བ་དང་། ལྷ་དང་བཅས་པ་རྣམས་གཏོར་
 མ་ལ་ཐིམ་པས། ཁ་རོག་དང་། སྲི་དང་། རྩ་དང་། ལུས་པ་རྒྱན་སྤྲུམ་ཚོགས་པའི་བདུན་
 ཉེས་ཀྱི་མཚོ་ཚེན་པོར་བསམས་ལ། ཨོྃ་ཨྃྃ་ ཨྃྃྃ་ཨྃྃྃ་ཨྃྃྃྃ་ ཞེས་ཡང་ཡང་བརྗོད་པས་
 ཕྱིན་གྱིས་བརྟུན་པོ། དེ་ནས་མདུན་གྱི་ནམ་མཁར་རྒྱ་ཅིག་གིས་རྟོན་དང་རྟོན་པར་བཅས་
 པའི་ལྷ་རྒྱལ་བཅུ་ཚོ་གཉིས་ཀྱི་དགྱིལ་འཕོར་དམིགས་ལ་གཙོ་བོ་འི་ཐུགས་ཁའི་རྩྭ་ལས་འོད་འདྲོས་
 པས་དུར་ཁྲོད་བརྒྱད་ལ་ཕྱོག་པོས་དགྱིལ་འཕོར་ཡོངས་སྤྲོད་གསུང་གསུང་དུ་གྱུར་ཏེ། ལེ་ཤེས་
 པ་དང་རོ་གཅིག་ཏུ་བྱས་པའི་ལྷ་རྣམས་ཀྱི་ལལ་ནས་བྱུང་བའི་འོད་ཀྱི་སྤུ་གྲུའི་ལམ་ནས་གསོལ་
 བར་བསམ་ཞིང་། རྗེ་རྗེ་ཐལ་མོ་ཁ་ཕྱེ་ལ། ཨོྃ་བརྗོད་ཨ་ར་ལེ་རྩྭ་རྗོད་ ཨྃྃ་བོ་རྩྭ་ བརྗོད་
རྒྱ་གཞི་ལོ་ས་སྤྲུལ་ལྷ་སྲི་གཙོ་ ཨོྃ་ཨྃྃྃ་ ཞེས་ལྷ་འམ་འཕོར་ལོ་འི་གྲངས་དང་མཉམ་པ་
 དང་། དཔལ་བོ་ཉི་ཤུ་ཚོ་བཞིའི་སྤོང་རྣམས་ཀྱིས་ཀྱང་རྒྱལ་ནས། ཕྱི་ནང་ཡིད་ལས་བྱུང་
 བས་མཚོན་ནས། རྒྱ་བ་བརྒྱད་པ་གཉིས་ཀྱིས་བརྟུན་དེ། འདོད་པའི་རོན་གསོལ་
 བ་བཏབ་ལ། ལེ་གོ་བརྒྱ་པ་བརྗོད་ཅིང་མོངས་པ་བཟོད་པར་གསོལ་ནས། བརྗོད་ལེ་ཤེས་
 པ་གཤེགས་སྤུ་གསོལ་ལ་དམ་ཚིག་པ་བདག་ལ་བསྟུན། འཇིག་རྟོན་པ་ལ་ནི་མཁའ་འགྲོ་ལྷའི་
 གཏོར་མས་འབུལ་ལོ། གཏོར་མའི་རྣལ་འབྱོར་རོ། ཁ་ཐམས་གཏོར་མ་ལྟར་ཕྱིན་གྱིས་
 བརྟུན་ནས་དང་ཉེ་དུ་ཀར་དམིགས་པའི་ལྷེ་བར་གཏུ་མོའི་མེ་འབར་བས་ལུས་ཡོངས་སྤུ་གང་
 བའི་ཁྲོད་ན། དགྱིལ་འཕོར་གྱི་ལྷ་ཚོགས་དང་། རང་གི་ཚོ་བོ་ལ་སྤྲུལ་རིགས་བདག་གི་
 རྩྭ་དུ་བཞུགས་སེང་། ལྷོ་བར་དུར་ཁྲོད་ན་གནས་པའི་ལྷ་རྣམས་དང་། ཁམས་གཞུང་གི་
 རྣམས་ཅན་ཐམས་ཅད་གནས་པར་བསམས་ལ། ལག་པའི་པའི་མཚོན་པས་ལག་པའི་

ཞི ལྷན་པོ། ། བཞེས་བྱའི་རྟོན་དང་། བཞེས་པའི་གོ་རིམ་ལ། ལྷོ་ལྷོ་སྟེང་སྟེང་པར་བྱ་
 པའི་ལྷོར། ཇི་བཅུན་རིན་པོ་ཆའི་ཆལ་ལྷ་ནས་མཛོད་པའི་མངོན་པར་རྟོགས་པའི་གཞུང་ཅི་
 ཉམས་ཀྱང་བཟུ་བེད། འདྲིས་པར་བྱའོ། ། འདི་ལ་འདུན་པའི་འདུན་པ་ནམ་དག་ནམ་པར་
 མཇེས་པའི་སྐྱ་མངའ་བེད། རྒྱལ་བཞིན་མཁྱེན་པའི་མཁྱེན་པ་རབ་གསལ་རབ་ཏུ་འགྱུར་
 པའི་དཔལ་འགྱུར་ཅན། འཇི་ལྷོ་དེ་ལྷོ་དེ་ལྷོ་བསྐྱལ་ནས་བསྐྱལ་བའི་ལལ་འོར་འཕགས་
 པས་ལྷོར། དགོ་བས་འགྲོ་ཀུན་འགྲོ་བའི་བླ་མ་བླ་མེད་གོ་འཕང་མོབ་པར་གོག། ། །

ཞི ལྷོ་དཔོན་ནལ་འགྱུར་གྱི་དབང་ལུག་གོ་ལི་པས་མཛོད་པའི་གཞུང་ཉམས་སྐྱ་བྱང་
 པའི་རྒྱལ། དཔལ་འཁོར་ལོ་བའི་མཚོགས་གི་བསྐྱབ་པའི་ཐབས། ལྷོ་སྟེང་གསལ་བ་ལྷོ་སྟེང་
 ལྱ་བ། དགོ་སྟོང་འཕགས་པས། ལྷོ་སྟེང་གོ་ལྷོ་གོ་ལོ། ། ལྷོ་སྟེང་གི་བླ་བའི་ཆས་
 བཅུ་ལ། ལིང་ཀུན་མཁར་དུ་ལྷོར་བའི་ལི་གོ་བ་ཉི་མ་ཅ་རའོ། །

ལྷོ་དང་པོ་རྟོགས་ལོ།

DEM-CHOG TANTRA.

Fascicule II.

༡༡། དཔལ་ལམ་ལོ་ལོ་བའི་མཚོ་བ། རྗེ་རྣལ་འབྱོར་མ།

དཔལ་སྐྱུ་མ་ཚེན་སོ། རྗེ་མ་རྣམ་བཞུག་སོ།

གཉིས་པ།

མི འཕོར་མཉམ་པ་ཉིད་གྱི་ལོ་ལེས་ལྷ་བསམ་པའི་བར་དུ་སོ་སོར་རྟོག་པའི་ལོ་ལེས་གྱི་འོ་བོ་
ལྷོ་དཀར་པོ་བསྐོས། ཉི་མའི་རྩེད་དུ་ལུས་ངག་ཡིད་གསུམ་དང་ལྷུ་མ་གྱི་མཁའ་དང་། ལལ་
གྱི་བྱང་རྒྱལ་གྱི་སེམས་དང་། སེམས་གྱི་རང་བཞིན་འོད་གསལ་པའི་འོ་བོ། ཨོྲོ་ལྷོ་ལྷོ། དང་ཅ
པད་མ་དང་། ལྷ་བ་དང་། ལྷོ་ནམས་བརྟེན་གསལ་བ་བསྐོས་ལ། ཨོྲོ་ནས་བརྟེན་མས་ཉེ་མས་
ཡར་རིམ་གྱིས་ལྷོ་བྱི་བར་དུ་སེམ་ཞིང་། ལྷོ་ཡང་ན་དེའི་བར་དུ་སེམ་ནས་ན་ད་དམར་རྒྱ་རིན་
དུ་སྤྲིད་ཞེུད་པ། དཔལ་པོ་ཉི་ལུ་ཚུ་བཞིའི་རྣམས་སྐོག་སྐོག་བཞིན་པ། རྟོག་གཅིང་རྒྱར་དུ་བཏམ་
པ་ནི་སྤྲི་ཡིན་ལ། དེས་ཉི་མ་རྣམས་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་
བྱ་བ་གྲུབ་པའི་ལོ་ལེས། དེ་ལས་རྟོན་དང་རྟོན་པའི་དགྱིལ་འཕོར་དུ་གཅིག་ཚར་གྱུར་པ་ནི་
ཚོས་གྱི་དབྱིངས་གྱི་ལོ་ལེས་སོ། དེ་རིམ་གྱིས་གསལ་གདབ་ཞེ། རི་རབ་གྱི་རྩེད་དུ་སྤྲིད་
པའི་འཕོར་ལོ་ལེ་ནང་དུ་རིན་པོ་ཆེ་རྣམས་ལས་གྲུབ་པའི་གཞལ་ལས་ཁང་གྲུ་ཞི། མོ་བཞི།
ནང་ནས་ནག་པོ། དཀར་པོ། སེར་པོ། དམར་པོ། ལྷང་ཁུའི་རྟིག་པ་རིམ་པ་ལྷ་པའི་
རྩེད་དུ་རིན་པོ་ཆེ་འི་ལྷ་སེར་པོའི་ཁ་ཁྲིར་དང་། དེའི་རྩེད་དུ་མདའ་ལབ་ལྷ་བྱང་རྒྱང་
གིས་བསྐོད་པ་དང་། འྲིལ་བུ་གཤམ་ཁ་དང་བཅས་པའི་དུ་བ་དང་འབ་ཕྱེད་པ་འཕྱང་བ།
མདའ་ལབ་གྱི་རྩེད་དུ་རིན་པོ་ཆེ་འི་དུ་བ་སང་མའི་ལྷ་གྲུ་མ་བཞེར་བ། ལྷོ་འོ་ལྷོ་ལྷོ་ལྷོ་
གྱི་རྣམ་བུ་དམར་པོ་ལ་མཚོང་རྗེས་དུ་མ་ཐོགས་པའི་ལྷོ་ལོ་བརྒྱ་རྣམས་པ། བྱིས་པ་རྣམ་
ལྷོ་འབྱར་དུ་གྱུར་པའི་རྣོ་བཞི་འི་རྩེད་གི་མད་སོར་ཀ་བ་བཞི་བཞིས་བཏེག་པའི་རྟ་བཏམ་བང་
རིམ་བཞི་པའི་རྩེད་དུ་ཕྲུ་ལ་གཞས་པའི་ཚོས་གྱི་འཕོར་ལོ་དང་། རི་དགས་དང་། གུགས་
དང་རྩན་པ། གཞན་ཡང་ང་ཡབ་ཞོར་བུའི་ལྷ་བ་ཅན་དང་། རིན་པོ་ཆེ་དང་། མི་
རྟོག་གི་སྤྲིང་བ་དང་། ལོས་དང་འཕན་ལ་སོགས་པའི་རྣམས་ལྱིས་རྣམ་པར་འཕྲིན་པར་བྱས་པའི་

མི་ཅན་ལ། ལྷོ་ཀོ་ས་ལར་རྗེ་རྗེ་མཛོད་དང་། ཚང་འབྲུང་ལ། བར་ལྷོ་ཀ་ལིང་ཀར་
 རབ་ཏུ་བཟང་པོ་དང་། བུ་མ་དེ་རྗེ། ལྷོ་རྒྱལ་ལམ་པ་ཀར་རྗེ་རྗེ་བཟང་པོ་དང་། རིན་
 དུ་བཟང་ལོ། ལྷུ་བྱང་ཀན་ཙཱ་འཇིགས་བྱེད་ཚེན་པོ་དང་། ཉ་ན་མ། བྱང་ཤར་ཉི་མ་
 ལ་ཡར་མིག་མི་བཟང་དང་། ཁ་གན་རྗེ། གསུང་གི་འཁོར་ལོ་དམར་པོ་ས་ལ་རྗེ་དཔེ་
 རྒྱལ་བྱེས་བཞུགས་ཤིང་། ས་རྗེ་རྗེ་བ། པད་མའི་ར་བ་དང་། ཀ་བ་དང་། གདུང་
 དང་། ཐོག་ལྷུགས་དང་བཅས་པའོ། དེ་ལྟེ་རོ་ལ་དུ་རྒྱུ་འཁོར་ལོ་དཀར་པོ་ཉི་མ་བཞུད་
 པའི་ཤར་ཉི་མ་བྱེད་ཏུ་ལྷོ་རྗེ་བས་པོ་ཆེ་དང་། འཁོར་ལོ་འཇིགས་ཅན་ལ། བྱང་གི་ཉ་
 དེ་མར། རིན་ཚེན་རྗེ་རྗེ་དང་། ར་རྗེ་རོ་ལ། ལྷུ་ལྷོ་ར་རྗེ་དང་། ཉ་མ་རྗེ་དང་ཐོན་ཏི་ནི།
 ལྷོ་རྒྱ་བའ་དུ་པར། ཉམ་མཁའི་རྗེ་བོ་དང་། འཁོར་ལོ་ལོ་ལོ་ཆ་ལ། བར་ལྷོ་ན་
 གར་ར་དཔལ་ཉེ་རུ་ཀ་དང་། རིན་དུ་དཔལ་ལོ། ལྷོ་རྒྱལ་མིན་རྒྱུར་པད་མ་གར་བྱི་དབང་
 ལྷུག་དང་། རྗེ་བས་ཚེན་ལ། ལྷུ་བྱང་མ་ རོར་རྣམས་པར་རྗེ་མཛོད་དང་། འཁོར་ལོ་
 ལྷུར་ལ། བྱང་ཤར་ཀུ་ལུ་རྗེ་རྗེ་མཚས་དཔལ་དང་། བཙོན་འབྲུལ་ཚེན་ལོ་ལྷ། ལྷུ་འི་
 འཁོར་ལོ་དཀར་པོ། ས་འོག་ན་རྗེ་དཔེ་རྗེ་བྱེད་པའི་རྗེ་བྱེད་ལྷུགས་བཞུགས་ཤིང་། ས་འོག་རྗེ་བོ་བ་
 འཁོར་ལོ་འཇིགས་པ་དང་། ཀ་བ་དང་། གདུང་དང་། ཐོག་ལྷུགས་དང་བཅས་པའོ།
 དཔལ་པོ་རྣམས་ཞལ་ཅིག་ཕུག་པའི་པ། དང་པོ་གཉིས་ཀྱིས་རྗེ་རྗེ་དང་རྗེ་བྱེད་འཇོན་པས་
 ལྷུག་ལ་འབྱུང་ཅང་། གཡས་ཀྱི་གཉིས་པས་ཏ་མ་རུ་དང་། གཡོན་བྱི་གཉིས་པས་ཏ་ལྷོ་ཀ་
 འཇོན་པའོ། ལྷུ་ལོར་ཏ་ལྷོ་ཀ་དང་། གཡོན་བྱི་གཉིས་པར་ཀ་ལྷོ་ལ་འཇོན་པ་ཞེས་བྲུ་མ་འགའ་
 ཞིག་གསུང་པོ། ལྷུ་དང་ཆ་ལྷུགས་ཉེ་རུ་ཀ་དང་མཚུངས་པའོ། ཉམ་འབྱོར་མ་རྣམས་ཞལ་
 གཉིས་ཕུག་གཉིས་པ། ལྷུག་མཚན་དང་། ཆ་ལྷུགས་རྗེ་རྗེ་ལག་ལོ་དང་མཚུངས་ཤིང་། གཉིས་

ཞི་གཅིག་མཚན་བརྒྱུན་ཞུས། རི་མ་གྱི་སྟེང་གསལ་ལ་གདུབ་སྟེ། སྒྲིབ་པ་རྣམས་པོ་དེ། ཀྱང་མཐིམ་
རྟེན་ཅི་སྟེ་གཞི། ཅི་པ་མོ་གསལ་རྟེན་ཅི་རྩེ་བ། ལུགས་པ་རྟེན་ཅི་རྩེ་བུར་དང་ལྟོ། བ་རྩེ་
མའའི་དྲ་བ། སྒྲིབ་པ་ལི་ལེས་གྱི་མེ་འབར་བའི་བརྒྱུན་འཁོར་དང་། ཀྱང་མཐིམ་རྒྱུང་།
སྲུང་མའོ་མེ། ལྷོ་བ་རྩེ་རྩེང་ཁ་སྤ། མཉམ་ཚོགས་ཤི་རབ། མཚོ་པོ་ཤི་རབ་གྱི་རྒྱུད་གྱི་མ།
ལུས་འདྲོ་མ་གཏང་གུ་བཞི་བཞུལ་ཡས་ཁང་གུ་བཞི། རྩིང་ཁ་ནས་འབྲུང་བ་བཞིའི་རྒྱུད་རྒྱུ་བ་
རྩོ་བཞི། མིག་ལ་མོ་གསལ་བ་གཞུལ་ཡས་ཁང་གི་རྒྱུ། ཀྱང་ནམས་ཀ་པའི་ཚོགས་ཉེ་རྟེན་གྱི་
དགྱིལ་འཁོར་དང་། རྩིང་གི་ནང་གི་རྩོ་ཉིད་དཔལ་ཉེ་རྩེ་གསུམ་སང་བཅས་པར་རྩེར་བཞེན་གསལ་
གདུབ་པོ། ཉེ་རྩེ་ཀ་ཤི་ལུག་བརྒྱ་གཉེས་གྱི་གཞུལ་གྱི་དང་པོ་ལ་མི་མཁའ་འཕྲོ་མ། གཉེས་པར་
ལམ་ལ་མ། གཞུལ་གྱི་དང་པོར་པོ་ཁུ་རོ་ཉེ། གཉེས་པར་ཉེ་གཞུགས་ཅན་མ། ཕུག་
ལྷག་མ་བརྒྱུར་ལ་རྩོ་རིང་པོ་བརྒྱུད་གྱི་གཞུལ་གྱི་བཞི། ཁུ་གདོང་། ལུག་གདོང་། ལྷི་
གདོང་། བལ་གདོང་མ་དང་། གཞུལ་གྱི་བཞི་བཞེན་ཅི་བརྟན་མ། བོ་ཉེ་མ། མཚེ་བ་མ།
འཛོ་མས་མ་རྣམས་དང་། སྒྲིབ་པ་མོ་གསལ་པའི་གནས་ཉེ་རྩེ་རྩེ་བཞིར། དུ། ཇི། ལུ། ལ།
གོ། ར། ད། མ། ཀ། མོ། ཉེ། ཀ། ཀ། ལ། ཀ། ཉེ། མེ། མེ། མོ།
ལ། ཀ། མེ། མ། ཀ། ཁམས་དང་བཅས་པ་རྣམས་དཔའ་པོ་དང་དཔའ་པོ་རྣམས་སྲུ་
གྱུར་བ་ཉེ་སྒྲིབ་པ་ལི་ར་མ་ལ་ཡར་ཁུ་ཀ་པ་ལི་དང་། རབ་རྩེ་གཉུམ་མོ། སྒྲིབ་པ་རྣམས་ཇོ་ལེན་
རྩེ་ར་མ་རྩེ་གམ་གམ་དང་། གཉུམ་པའི་མིག་ཅན་མ། ར་བ་གཞུལ་པ་ལུ་རྒྱུན་དུ་གམ་ག་
ལ་དང་། འོར་རྒྱུན་མ། ལུག་པ་ལམར་བུ་ཉར་མཚེ་བ་རྣམ་པར་གཞི་གསལ་པ་དང་། ལྷ་ཚེན་
མ་རྩེ་གནས། ར་བ་གཞུལ་པ་ལོ་ཉེ་ལམ་ཤིར་སྲུ་ར་བྱི་ཤི་དང་། བརྟན་པའི་ལོ་ལེན་མ། ལྷིན་
མའི་དབུས་ར་མི་བྱ་ཤིར། འོར་དཔལ་མེད་དང་། མིཏུ་ལྟུང་མ། མིག་གཉེས་པའི་ལོ་ལེན་པར་

ཞི བུག་ལ་ པའི་ རྩལ་སྐྱུ། འོག་མིན་ན་ བུག་ལ་ པའི་ རོང་ལ་སྐྱུ་ རྣམས་དབྱེར་མེད་པར་གྱུར་
 རྣམ་གཤིས་སྐྱུ་མེད་པ་རྩོམ་འཛིན་རང་བཞིན་བདག་ཡིན་རྣམས་དུ་རྒན་པ་ལམ་བུ་སྐྱུ་ལུ་ལ།
ཨོྲོ་བའོ་འུར་རྩ་སམ་རྩམ་བའོ་འུར་རྩ་རྩོ་ ཞེས་བའོ་དེ་པས་སྐྱུ་གསུང་བུག་ལ་རྩོམ་འཛིན་རང་
 བཞིན་རྣམ་པར་དག་པ་བདག་ཡིན་རྣམས་དུ་བསམ་པོ། དེ་རྣམ་གཞས་རྣམས་སྐྱུ་ལྷ་བའི་
 ལདན་ལ། རྩོམ་ཁར། ཨོྲོ་རྩ། རྩོམ་སེམས་དཔལ་དཀར་པོ། མགོ་པོར་ རྣམ་རྩ།
 རྣམ་པར་རྩུང་མཛེད་སེར་པོ། སྐྱུ་གཙུག་ག་རྩ་ས་ཉ་རྩུ་པར་མ་གར་གྱི་དབང་བུག་དམར་པོ།
 སྐྱུ་ལ་གཤིས་སྐྱུ་བོ་འུར་རྩ། དཔལ་རྩོ་རུ་ཀ་ཉག་པོ། མིག་གཤིས་སྐྱུ་ རྩོ་རྩོ་རྩ། རྩོ་
 རྩོ་རྩོ་མ་དམར་སེར། ཡན་ལག་ཐམས་ཅད་ལ། སུར་རྩ། རྩོ་མཚོགས་ལྷུང་ཁུ་རྩོ་དཔལ་བོད་ལོ་
 ཚ་དང། ལྷོ་བར་ཨོྲོ་བམ་རྩོམ་སེམས་པོ་དམར་པོ། རྩོམ་ཁར་ རྩོ་ལོ་ ལ་ལིན་རྩོ་མ་རྩོ་ལོ།
 ཁར་ རྩོ་མོ་ རྩོ་མ་འུར་མ་དཀར་པོ། མགོ་ལ་ རྩོ་རྩོ་ བའོ་དབྱེད་མ་སེར་པོ། སྐྱུ་གཙུག་
 རྩ། རྩོ་རྩོ། སྐྱུ་གྱེད་མ་ལྷུང་ཁུ། ཡན་ལག་རྣམས་ལ། སུར་སུར། ཅན་ཤི་ཀ་དུང་ཁ་རྩོ་དཔལ་
 མེད་ལོ་ཚ་བའོ་དལ། ཡབ་ཀྱི་གཞས་སྐྱུ་ཡུམ་དང། ཡུམ་གྱི་གཞས་སྐྱུ་ཡབ་གཤིས་སྐྱུ་
 མེད་པར་བསམས་རྩ། ལི་གཤེ་རྣམ་པ་རྩོད་ལྷེད་རོ་བོར་བཞོམ་པ་ནི་གོ་ཚ་དགོད་པའོ།
 དེ་རྣམ་ལཔར་བའི་བུག་གྱུ་དབུལ་བའི་དབྱེས་སྐྱུ་བཞོར་ཞིང། མ་ཞེས་བའོ་དེ་རྣམ་རྩོམ་ཁར་
 རྩོ། ལས་འོད་བཞོམ་པས་རང་བཞིན་གྱིས་གྲུབ་པའི་དགྱིལ་འཁོར་སངས་རྒྱས་དང་བྱང་ཆུབ་
 སེམས་དཔལ་ཐམས་ཅད་གྱིས་བཞོར་བ་མདུན་དུ་སྐྱུ་རྒྱ་དངས་པ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་ལ་
 རྩོ་རྩོ་བོ་རྩ། ཞེས་བའོ་དེ་པས་རང་ལ་བཞེས་རྣམས། ལོ་ག་འུར་རྩ་སམ་རྩམ་ལོ་ག་
འུར་རྩ་རྩོ་ ཞེས་བའོ་དེ་པས་གཤིས་སྐྱུ་མེད་པར་གྱུར་བར་བསམ་པ་ ཉི་ལོ་ལེས་པ་
 ལུག་པའོ། ཡང་དབང་གི་ལྷ་རྩུག་རྩོ་ལོ་གཤིས་ཀྱི་དགྱིལ་འཁོར་ལ་སངས་རྒྱས་དང་

ཞི་དཔལ་འཁོར་ལོ་བདེ་མཚོགས།

ཞི་བྱང་རྩལ་སེམས་དཔལ་དང་། ཁྲོ་པོ་དང་། ཁྲོ་མོ་དང་། མཚོད་པའི་ལྷ་ལོའི་ཚོགས་
དཔལ་དུ་མེད་པས་པདྨོ་ར་བ་ལྷན་དྲངས་པ་ལ་རྩ་མ་བཞེན་མཚོད་ནས། དེ་བཞེན་གཤེགས་
པ་ཐམས་ཅད་ཀྱིས་བདག་ལ་མཛོད་པར་དབང་བསྐྱར་དུ་གསོལ་ཞེས་གསོལ་བ་བྱབ་པས། ལྷ་
ནམས་ཀྱིས། ཇི་ལྟར་བལྟམ་བ་ཅོམ་གྱིས་ནི། ལྷ་ནམས་ཀྱིས་ནི་བྱུངས་གསོལ་ལྟར། ལྷའི་
ཚུ་ནི་དག་པ་ཡིས། དེ་བཞེན་བདག་གིས་དབང་བསྐྱར་རོ།། ཨོ་སང་ཏ་ལྷ་ག་ཏ་ཨམ་

ཞི་ཁྲི་ཀ་ཏ་ས་མ་ལ་སྤྱི་ལྷོ། ཞེས་གསུང་ཞིང་དབང་བསྐྱར་ནས། བཀྲ་ཤིས་ཀྱི་སྐུ་དང་།

བགྱིགས་རྫོང་པ་དང་། མཚོད་པ་མཛོད་པས་ཡི་གེས་ཀྱི་རྩལ་ལུས་ཐམས་ཅད་གང་།

དྲི་མ་ཐམས་ཅད་དག། ཚུའི་ལྷག་མ་ལྷི་ཤོར་ལུང་པས། བདེ་བ་ཆེན་པོའི་ལྷ་ལྷ་དང་།

དམ་ཚོགས་གི་ལྷ་ནམས་ལ་རྩ་རྩེ་སེམས་དཔལ། ཐུགས་ཀྱི་འཁོར་ལོ་ལ་མི་རྫོང་པ། གསུང་

གི་འཁོར་ལོ་ལ་འོད་དཔག་མེད། ལྷའི་འཁོར་ལོ་ལ་ནམ་པར་རྣང་མཛོད་དུ་གྱུར་བར་བསམ་

པ་ནི་དུགས་བདག་གིས་རྒྱུས་གདབ་པ་རྩེ། རྒྱུས་པར་བསྐྱོམ་པའི་རྩལ་ལོ།། ལྷཔས་

སྐུ་འགོ་བ་དང་། སེམས་བརྒྱུད་པ་དང་། དགའ་བ་གསུ་ཐོན་དུ་མོང་ནས་བསྐྱང་པའི་

འཁོར་ལོ་རྩེགས་པར་བསྐྱོམས་ལ། ལྷི་ཤོར་ལྷ་མའི་འཇུག་གཤིས་སམ། ལྷ་མ་དངོས་དཀོན་

མཚོགས་སྐྱམ་གྱི་རང་བཞེན་དུ་བསྐྱོམ་པ་ལ། མོས་བ་དྲག་པོ་བྱས་པས། ལུས་ལ་ཐིམ་པའི་

རྩལ་གྱིས། བད་གི་སྐུ་རྩལ་འདྲེས་པས། ལུས་ཀྱི་དཀྱིལ་འཁོར་གསལ་བར་བྱས་པ་མན་

ཆད་རྩ་མ་ལྟར་བསྐྱོམ་པ་ནི་འབྲིང་གི་རྩལ་ལོ།། ཐོན་དུ་བསྐྱང་བའི་འཁོར་ལོ་ཡང་མི་

བསྐོམ་ཞིང་ནང་གི་དཀྱིལ་འཁོར་བསྐྱོམ་པ་འབར་ཞིག་ལས་དུ་བྱུང་བའི་ལྷིར། ལོ་ཆ་

བཅིང་བ་མན་ཆད་ཀྱང་མི་བྱུང་པར་ལུས་ཀྱི་དཀྱིལ་འཁོར་གསལ་བྱབ་ནས། ཐུགས་ཀྱིས་

ཕྱིན་གྱིས་བསྐྱབས་ལ། དེ་རྩིད་ལ་ཡིད་མཉམ་པར་འཛོག་པ་ནི་བསྐྱུས་པའི་རྩལ་ཏེ། བདག་

ཞི ཀང་པ་བཟུང་པ་གཉིས་ཀྱིས་བཟོད་དེ། འདྲོད་པའི་དོན་གཞིལ་བ་བཟབ་ལ། ལོག་བཟུ་
 པ་བཟོད་ཅིང་། མོངས་པ་བཟོད་པར་གསོལ་ནས་བཟོ་སྒྲུབ་ཤེ་གསུམ་པ་གསེད་ས་ལུ་གསོལ་ལ།
 དམ་ཚོག་པ་བཟོད་ལ་བཟུའོ།། འཇིག་རྟེན་པ་ལ་ནི་མཁའ་མོ་སྒྲིལ་ལོ་གཏོར་མས་རང་དབུལ་
 ལོ།། གཏོར་མའི་ནལ་འགྱུར་རོ།། ལ་ཟས་གཏོར་མ་ལྟར་ཕྱིན་ཀྱིས་ལྷུག་ས་ནས། རང་ཉེ་
 སུ་ཀར་དམིགས་པ་འཇིག་བར་གཟུམ་མའི་མེ་འབར་བའི་ལུས་ལོངས་ལུ་གང་བའི་ཁྲོད་ན་
 མྱིང་ཁར་དཀྱིལ་འདྲོད་ཀྱི་ལྷ་ཚོགས་དང་། ནང་གི་ལཱོ་པོའི་འཇིགས་པ་དག་ཏུ་བླ་མ་བཟུགས་ཤིང་།
 མོ་བར་འུར་ཁྲོད་པ་ལྷམས་དང་། ལམས་གསུམ་ཀྱི་སྐོས་ས་ཅན་ཐམས་ཅད་འཇམ་པར་པམམས་
 ལ། ལག་པ་འཇིག་པམ། ལག་པ་འཇིག་པམ། ལག་པ་གཉིས་དགའ་ལྷུག་ས། ལ་
 ཉམ་ཁུང་། ལ་ཟས་བཟུག་ལྷུ་ལྷུ་དམིགས་ཏེ། སྐྱོན་འུ་ལྷོན་པར་མི་བྱ་ཅིང་། རོ་ཕྱིན་
 པར་ཐོས་ནས། ལྷག་ས། ལོ་ལུ་ཅེ་ལྷོ་བ་ལེན་ཏེ་བཟུ་སི་སྐྱོན་ས། ལྷག་མ་ལ་དབང་
 པའི་འུར་པོ་ལ་སྒྲིལ་ནོ། ལ་ཟས་ཀྱི་ནལ་འགྱུར་རོ།།

ཞི དེ་ལྟར་ནས་འགྱུར་བཞེ་ཡན་ལག་དང་བཅས་པ་གོམས་པ་ལས་བྱུང་བའི་རྟིང་པོ་
 འདྲོད་མེས་འཇམ་དང་། མེས་མེད་དང་། སྐྱོན་འུ་ལྷོན་མེད་ཀྱིས་བཟོན་པར་བྱས་པས།
 འཇིག་རྟེན་ལས་འདས་པའི་ཤེ་གསུམ་སྒྲིལ་པ་དང་། གཞན་ཕྱི་དོན་འུ། ཀུན་འུ་བཟང་པོ་འུ་
 ཁྲོད་པ་བཟུང་པས། བྱང་ལྷུག་སྐོས་ས་དཔེ་ས་བཟུ་ཉིས་བཟོད་དེ། ཉེ་བའི་རྒྱས་མཚོམས་
 ལྷུར་ནས། རང་དང་གཞན་ཕྱི་དོན་ལྷོན་ཀྱིས་བྱུང་བའི་རྩ་ལྷོ་འཇམ་མེན་པོའི་ལོ་འཇམ་
 མོང་པར་འུར་རོ།། གཞན་སྐབས་ཀྱི་འཇམ་སྐབས་ལྷོ་ལྷོ་ལ་འུར་བའི་ལྷོ་ལྷོ་དོ། འུ་
 ཡང་རང་གི་སྐོས་ས་མཚོག་ ལྷོ་ལྷོ་འུར་ཀྱིས་སྐྱུལ་ནས། འཇམ་ས་པས་བྱུར་བའི་དགོ་བ་

ਜਿੰ ਘੋਸ਼ਾ ਦੁਖੇ ਗੁਰੁ-ਭੇ-ਨੁ-ਗਣ-ਪੂਰੁ ਭੋਯਾ॥ ਕੁੰਦ-ਦਖੋਕੁ ਲੁਣੀ-ਪਦੀ-ਕੁੰਦ-ਕੁੰਦ-ਦੁਖੁ-ਪਦੀ॥ ਦੁਖਾ-
 ਲਖਣ-ਘੋ-ਮਦ-ਕਠਿਯਾ-ਬੀ-ਦੁਖੀ-ਲਖਣ-ਉ-ਕੁੰਦ-ਪਦੀ-ਬਦਠ-ਪਦੀ-ਕੀ॥ ਦੁਖਾ-ਪਦ-ਪਦ-ਪਦ-ਪਦ-
 ਖੋ-ਲੁਯਾ-ਬੀ-ਘੋ-ਕੁੰਦ-ਦੁਖਾ-ਬੀ-ਕੁੰਦ-ਪਦੀ-ਕਠਿਯਾ-ਭੇ-ਉ-ਕੁੰਦ-ਪਦੀ-ਪਦ॥ ਜਿੰ-ਗੁਰੁ-ਉ-ਕੁੰਦ-ਪਦੁ॥ ਭੁੰਦ-
 ਕੇ-ਦ-ਪਦ-ਪਦ-ਪਦੀ-ਕਠਿਯਾ-ਕਠਿਯਾ-ਪਦ-ਕੁੰਦ-ਪਦੀ-ਘੋ-ਕੁੰਦ-ਪਦੀ-ਕਠਿਯਾ-ਕਠਿਯਾ-ਪਦੁ॥ ਦੁਖੇ-ਪਦੁ॥

ਪਿੰਦੁ-ਕਾ-ਭੇ-ਪ-ਕੁੰਦ-ਪਦ-ਕੇ॥

DEM-CHOG TANTRA.

Fascicule III.

༡༡། དབཔ་འཛོམ་ལོ་བདེ་མཚོགས། རྫོག་ལྷ་འགྲོལ་མ།

དབཔ་སྐྱུ་མ་ཚེན་ལོ། སྐྱེ་མ་རྣམས་བལྟལ་སྟོ།

གསུམ་པ།

༡༡། དཔལ་འཁོར་བདེ་མཚོགས། རྩ་རྩེ་ནལ་འཕྱོར་མ།

ལྷ་རྩེ་པ་ལ་གྲུང་པའི་ལུ་ཡི་པའི་ཡན་ལག་གལ་བདུན་པ།



༡༡། ཉ་མོ་གུ་རུ་ལྷ་རྩེ་ར་ལྷ་ལ་ ཉ་མ། ལྷ་རྩེ་གྲ་པོ་འ་ར་མ་རྩེ་པ་རྩེ། དུས་
 གཟུམ་འདྲེ་འར་གཤེགས་པའི་ཡི་ལེས་སྐྱུ། ལུགས་རྩེ་རྩེན་པོས་ཐངས་རྩུལ་རྩེ་རྩེ་གས་ཀྱིས།
 གཤུལ་བྱ་ཀུན་མཁྱེན་ས་ལ་འགོད་མཛེད་པ། ལྷ་མེད་ལྷ་མའི་ནལས་ལ་ཕྱག་འཚལ་ལོ། ཚོས་
 དབྱིངས་རང་བཞིན་ཡིས་ཤེ་རྩེན་པོ་འི་སྐྱུ། ལྷུལ་པའི་འོད་འཕྲོ་ལེས་རབ་མག་མོས་འཕྱུང།
 བྱང་རྩལ་ཕྱོགས་ཚོས་དཔའ་པོ་དཔའ་པོ་འི་ཚོགས། མྱིད་ཞིའི་དབང་ལུག་ཀུན་ལ་ཕྱག་འཚལ་
 ལོ། ཉེ་འར་བཞོད་དང་བདག་པོས་མ་བཟུང་དང། གསང་བའི་རྩེས་དང་ཟག་མེད་
 བདེ་རྩེན་དང། ཀུན་རུ་བཟང་པོ་འི་མཚོད་སྤྱིན་རྩེན་པོ་རྩི། ཉ་མ་མཁའ་དག་དང་མཉམ་
 པས་རྟག་རྟུ་མཚོད། མག་མེད་དུས་ཉ་མ་ཉོན་མོངས་དབང་རྒྱུར་བས། ལུས་ངག་ཡིད་ཀྱིས་རྩེ་ག་
 པ་ཅེ་བཀྱིས་དང། བཀྱིད་རུ་རྩེ་ལ་དང་འེ་ལ་ཡིད་རང་བའི། ཉམ་པའི་ཚོགས་རྣམས་མགོན་
 པོ་འི་སྤྱན་རླུང་བཤགས། དང་ནས་བྱང་རྩལ་རྩེད་པོར་མཚིས་ཀྱི་བ། ལུགས་རྩེ་འི་བདག་
 རྩེད་ལྷ་མ་དམ་པ་དང། ཡོན་རྟན་ཐའ་ཡས་རྒྱལ་དང་དམ་པའི་ཚོས། གནས་གཟུ་མཁའ་
 འཕྲོ་འི་ཚོགས་ལ་བདག་སྐྱབས་མཚེ། གསང་བ་ལྷ་མེད་འཁོར་མ་རྩེ་པ་ཡི། ལུན་མོང་བ་
 དང་བྱང་པར་མད་ཚོག་ཀུན། བདག་གིས་ཡོངས་སུ་གཟུང་ཞིང་བྱང་རྩལ་བར། ལུས་ངག་
 ཡིད་ཀྱིས་འབད་འི་བསྐྱེད་བར་བཀྱི། དུས་གཟུམ་ཕྱོགས་བཅུ་འི་འཇིག་རྟན་ཐམས་ཅད་ན། ལུལ་
 དང་རྒྱལ་སྤོས་རང་རྒྱལ་དག་བཅོམ་དང། མོ་མོ་འི་སྐྱེ་བའི་དག་བ་ཅི་མཚིས་པ། མ་ལུས་
 པ་ལ་རྩེས་སུ་ཡིད་རང་ངོ་། ཕྱོགས་བཅུ་འི་བདེ་གཤེགས་སྤོས་དང་བཅས་རྣམས་ཀྱི། འཕྲོ་

མི པེ་རྫོན་དུ་བྱང་ཚུབ་ཕྱགས་བརྒྱུད་རྩེ། བདག་གིས་ཀྱང་ནི་བྱང་ཚུབ་སེམས་ང་སྦྱིད་
 ཅིང་། བྱང་ཚུབ་སྦྱོར་པ་ལྷ་མེད་སྦྱང་པར་བཀྱི། མ་ལུས་ཕྱོགས་བརྒྱུད་མེད་ཅེ་བ་བརྒྱགས་
 ལྷར་པེ། ལྷུ་བ་བ་ཀྱན་གྱི་དུང་དུ་བདག་མཚེས་ཏེ། མཐའ་ལས་སེམས་ཅན་ཚོགས་ནམས་
 བརྒྱལ་བའི་ཕྱིར། ལྷ་མེད་ཚོས་གྱི་འཁོར་མོ་བཞེས་ངར་བརྒྱལ། འཕྲོ་ཀྱན་ཀྱན་མཆོར་
 ལོ་འཕང་ལ་གནས་བར། ལམ་མཁའི་མཐར་ཕྱག་ལྷར་པེ་སངས་རྒྱས་ནམས། ལྷ་ངན་
 མི་འདའ་བརྒྱགས་ནས་གདུལ་བྱ་ཡི། རྫོན་ཀྱན་མཛེད་པར་བདག་གི་གཙོལ་བ་འདེབས།
 བདག་གིས་སེམས་ཅན་ཀྱན་གྱི་རྫོན་སྦྱང་དུ། ཉེ་དུ་ཀ་དཔལ་གོ་འཕང་བརྒྱལ་པའི་ཕྱིར། ཟབ་
 མོ་འཁོར་མོ་ལྷོས་པའི་ལམ་གྱི་མཚོག། ལིམ་པ་གཉིས་ལ་ཡང་དག་གནས་པར་བཀྱི། དེ་
 ལས་བྱུང་བའི་དགོ་བའི་ཚ་བ་མཚོག། དྲི་མེད་རབ་ཏུ་དཀར་བ་གང་ཡོད་དེས། ལྷ་གསུམ་
 བདག་ཉིད་ཉེ་དུ་ཀར་ལྷར་ནས། འཁོར་འདས་མ་ལུས་ཡོངས་སུ་འདྲོན་པར་ཤོག། རྩ་རྩ་
 འདྲོན་པ་ཁྱོད་གྱིས་ལེགས་བརྒྱབས་པའི། གནས་པ་འདི་ནི་ལེགས་པར་གནས་པ་ལྟ། ལས་
 མཚོག་འདི་ཡིས་འིང་པོར་མི་ཤོགས་པར། རང་གཞན་རྫོན་རྩོགས་ཉེ་དུ་ཀར་འལྷར་རོ།།
 ལྷ་མ་མཚོག་དང་ཀྱན་བཟང་ཉེ་དུ་ཀར། བཀའ་དྲིན་ཚེན་པོས་བདག་ཀྱང་ལེགས་བརྒྱབས་
 ལས། དངོས་གྲུབ་ཚེན་པོས་བདག་ཡིད་ཚོམ་མཛོད་ལ། སངས་རྒྱས་ལྷུ་ལ་དུག་ལེགས་ནས་
 སྦྱར་ཡང་ལྱོན། ལྷུ་འདི་ནི་མའི་མ་གསང་བ་སྤྲོད་མེད་པ་འཁོར་མོ་ལྷོས་པའི་རྒྱུད་གྱི་རྩམ་
 ལྷ་འབྲངས་ནས། ལམ་འཁྱོར་གྱི་དབང་སྤྲུག་ཚེན་པོ་ལྷ་ཡི་པའི་དགོངས་པ། དཔལ་ན་
 རོ་ཏ་པ་ལས་བརྒྱུད་དེ་འདས་པའོ།། །། མི་ཚོགས་བཅད་པར་གང་གིས་བཞེབས་ཞེ་ན།
 དཔལ་ལྷན་སྤྲོ་མ་ཚོས་གྱི་རྩེ་མཁྱེན་རབས་གྱི་དབང་སྤྲུག་སྤྲོ་པ་ལྷ་ཏ་ཚེན་པོ་དེ་ལེགས་དུལ་
 ལྷ་པོས་ལེན་ཅིང་། དེ་ཉིད་གྱིས་རྩེས་སུ་བཟུང་བའི་དགོ་རྒྱལ་རྩེ་རྩེ་ལ། ལོ་གྲོས་རྒྱལ་

མི བཅོམ་མ་དང་། ལྷགས་པ་དྲི་མའི་ཁམས་སྤོང་བ། མི་ག་ལ་དང་འོད་ལྡན་ན་མ།
 ཀུན་ཏུ་སྤོང་ལ་ཕྱག་འཕྲིན་ལོ། ལྷོ་ཕྱོགས་ཨར་བུར་བའོན་མ་དང་། འདི་ཁམས་ནི་ཡོངས་
 སྤོང་བ། མཚེ་བ་ནམ་རྩིགས་རྣ་ཚེན་མ། ཡང་དག་སྤོང་ལ་ཕྱག་འཕྲིན་ལོ། །ཤར་སྤོང་གོ་ད་མ་
 རི་དུ་ལུང་ཅུ་ཚ་རྒྱལ་ཁམས་སྤོང་བ། ལུ་ར་མེ་རི་བརྟན་ལོ་མ། ཤའི་མ་མེད་བརྒྱལ་ལ་ཕྱག་འཕྲིན་
 ལོ། ལྷོ་རྒྱལ་ར་མེད་དུ་སྤྲུལ་སྤྲུལ། རུས་པ་དྲི་མའི་ཁམས་སྤོང་བ། འོད་དཔག་མེད་དང་
 ཁམས་ཤི། ཀུན་ནས་སྤོང་ལ་ཕྱག་འཕྲིན་ལོ། ལུབ་བྱང་དེ་ལྷོ་ཀོ་འར་ནི། ལྷོ་མ་དང་མཚན་
 བའི་ཁམས་སྤོང་བ། རྗེ་རྗེ་འོད་དང་ཡང་གའི་དབང་། ལྷོ་མས་པར་ལྷགས་ལ་ཕྱག་འཕྲིན་ལོ།
 བྱང་ཤར་མ་ལར་དབང་མ་དང་། ལྷོང་གི་ཁམས་ནི་ཡོངས་སྤོང་བ། རྗེ་རྗེ་སྤྱོད་དང་ལྷོང་ལྷོང་མ།
 ཁ་སྤོང་མཚོན་ལ་ཕྱག་འཕྲིན་ལོ། ཀུན་ཀྱང་ལྷགས་ཀྱི་རོ་ལོ་ལྷ། སེམས་དང་ཤེ་སྤང་ནམ་པར་
 སྤོང་། མཁའ་ལ་སྤྱད་པའི་རྒྱལ་འཕྲིན་ལོ། ལྷགས་ཀྱི་འཁོར་ལོར་ཕྱག་འཕྲིན་ལོ། །ཤར་
 རྩི་བས་ཀུམ་རུར་སྤོང་མ་དང་། མིག་གི་ཁམས་ནི་ཡོངས་སྤོང་བ། ལྷ་གུ་ཅན་དང་སྤྱད་མ་
 མ། ལམ་པར་རྗེ་ལ་ཕྱག་འཕྲིན་ལོ། །བྱང་ཕྱོགས་ཨོ་རྒྱུ་འཕྲིན་ལོ། མཁྲིས་པའི་ཁམས་
 ལི་ནས་སྤོང་བ། རྗེ་རྗེ་རལ་པ་འཕྲིན་ལོ། དག་འཕྲིན་སྤོང་ལ་ཕྱག་འཕྲིན་ལོ། ལུབ་
 ཕྱོགས་ཏུ་ག་ཀུ་རེ་དུ། མ་མོ་སྤོང་བའི་ཁམས་སྤོང་བ། དཔག་ཤོ་ཚེན་ཤོ་རྒྱུང་གྲགས་མས།
 རྩི་བར་འཕྲིན་ལ་ཕྱག་འཕྲིན་ལོ། ལྷོ་ཕྱོགས་རྩི་བས་ཀྱི་ཀོ་ས་ལར། མཚན་མོ་རྒྱ་མའི་ཁམས་སྤོང་
 བ། རྗེ་རྗེ་རྗེ། མཚན་ཚང་འབྱུང་མ། བའི་བས་སྤོང་ལ་ཕྱག་འཕྲིན་ལོ། །ཤར་སྤོང་འཕྲིན་ལོ།
 ཀུ་མེད་ཀར། བཞིལ་སྤོང་རྒྱལ་པའི་ཁམས་སྤོང་། རབ་རྒྱ་བཟང་དང་ལྷང་ལོ། རྩི་ལིང་
 རོལ་ལ་ཕྱག་འཕྲིན་ལོ། །ལྷོ་རྒྱལ་ལམ་པར་ཚ་བ་དང་། ལྷོ་བའི་ཁམས་ནི་ཡོངས་སྤོང་བ།
 རྗེ་རྗེ་བཟང་ལོ་བཟང་ལོ་ལོ་སྤྱ། ལམ་པར་མཚན་ལ་ཕྱག་འཕྲིན་ལོ། ལུབ་བྱང་ཀན་རྩི་ར་

མི གཞོན་མ་དང་། བཤང་པའི་ཁམས་ནི་སྣོད་མཛེད་པ། འཇིགས་བྱེད་ཆེ་དང་རྟ་རྟ་མ།
 བའི་བས་དགུས་ལ་ཕྱག་འཕྲིན་ལོ། བྱང་ཤར་ཉི་མ་ལ་མ་རུ། རངས་མ་རྒྱས་པའི་དངས་མ་
 སྣོད་། མིག་མི་བཟང་དང་ཁ་གཏེན། རྣམ་པར་རྩོལ་ལ་ཕྱག་འཕྲིན་ལོ། །ཀུན་ཀྱང་གསུང་གི་འོ་
 སོ་ལྟ། དག་དང་འདོད་ཆགས་རྣམ་པར་སྣོད་། ས་ལ་སྣོད་པའི་རྒྱལ་འཛིན་པ། གསུང་གི་
 འཁོར་ལོར་ལ་ཕྱག་འཕྲིན་ལོ། །ཤར་རྩོལ་ལྟེ་ཉར་གཞུགས་ཅན་དང་། བད་ཀན་ཁམས་
 ཉི་རྣམས་སྣོད་པ། རྩོད་མ་ཆེན་འཁོར་ལོ་འཇིགས་ཅན་མ། གཉིས་མེད་རོལ་ལ་ཕྱག་འཕྲིན་ལོ་
 བྱང་རྩོལ་ལྟེ་ཉར་སྣོད་མ་དང་། རྣམ་གྱི་ཁམས་ནི་ཡོངས་སྣོད་པ། རིན་ཆེན་རྩོལ་ལྟེ་
 སྣོད་མ་མས། ཀུན་རྣམས་མཚོད་ལ་ཕྱག་འཕྲིན་ལོ། རྩོད་གྱི་རྩོལ་གྱི་སྤྲུལ་པར་ལྟེ་རུ། ལྷ་སྣོད་མ་
 དང་བྲག་སྣོད་མ། རྩོད་ལྟེ་ཉར་དེ་ལྟེ་ཉི་རྩི། ཀུན་དུ་རོལ་ལ་ཕྱག་འཕྲིན་ལོ། ལྟོ་ལྟོས་
 ལྷ་མར་ཆེ་དྲི་པར། ལྟོད་བྲལ་དུ་ལྟེ་ཁམས་སྣོད་པ། མཁའ་རྩོད་འཁོར་ལོ་ལྟེ་ཆེ་མས། ཉེ་
 བར་བཞེན་ལ་ཕྱག་འཕྲིན་ལོ། ཤར་སྣོད་མཚོན་གྱི་ཉག་རར། ལྷ་གྱུ་མ་དང་ཆེ་འཕྲོད་མ། ཉེ་དུ་
 ཀ་དཔལ་དཔལ་ལོ་དང་། ལྷ་དུ་འཕྲུག་ལ་ཕྱག་འཕྲིན་ལོ། །ལྟོ་རྩོད་མེན་རྩོད་གྱུ་བ་མ་དང་
 མཚི་མའི་ཁམས་ནི་ཡོངས་སྣོད་པ། པར་པ་གར་དབང་རྩོད་མཚོན་མས། ཡོངས་མཚོད་
 ལ་ཕྱག་འཕྲིན་ལོ། །རྩོད་བྱང་མ་རོར་འཚོད་མ་དང་། མཚི་མའི་ཁམས་ནི་རབ་སྣོད་པ་
 རྣམས་དང་འཁོར་ལོ་རྩོད་མ་ལོ། བའི་བས་དགུས་ལ་ཕྲིན་ལོ། བྱང་ཤར་རྩོལ་གྱི་ཀུ་ལུ་ཉར།
 ཡིད་བཟངས་མ་དང་རྩོད་མ་སྣོད་པ། རྩོད་ལྟེ་ཉར་སྣོད་མཚོན་ཆེན་མས། རྣམ་པར་མཚོད་
 ལ་ཕྱག་འཕྲིན་ལོ། ཀུན་ཀྱང་རྩོད་ལྟེ་ཉར། ལྷས་དང་རྩོལ་གྱི་རྣམ་པར་སྣོད་། ས་འོག་སྣོད་
 པའི་རྩོད་ལྟེ་ཉར། ལྷའི་འཁོར་ལོར་ལ་ཕྱག་འཕྲིན་ལོ། དཀྱིལ་འཁོར་དར་བྱེད་ལྟེ་ཉར་གནས་
 ལོང་། ཞི་དང་དགུག་པའི་ལས་མཛེད་པ། བྱེད་ལོ་རྩོད་ལྟེ་ཉར། བསྐྱེད་ལྟེ་ཉར། བསྐྱེད་ལྟེ་ཉར།

མི མ་ལ་ཕྱག་འཁོར་ལོ། །དཀྱིལ་འཁོར་བྱང་གི་སྐོར་གནས་ཤིང་། །འབྲེལ་ས་དང་དྲག་པོ་འཁོར་ལས་མཛོད་པ། ལྷག་པའི་གཞོན་ཅན་ལྷག་པ་ལྟར། རྣམ་བཞུངས་མ་ལ་ཕྱག་འཁོར་ལོ། །དཀྱིལ་འཁོར་རྒྱལ་གྱི་སྐོར་གནས་ཤིང་། བཅིང་དང་དབང་གི་ལས་མཛོད་པ། བྱིའི་གཞོན་ཅན་འཁོར་སྤངས་ལྟར། གཉེལ་མེད་མ་ལ་ཕྱག་འཁོར་ལོ། །དཀྱིལ་འཁོར་སྣོ་འཁོར་གནས་ཤིང་། གཞུག་དང་རྒྱལ་པའི་ལས་མཛོད་པ། བླ་གི་གཞོན་ཅན་ལག་བཞིན་དུ། རྣམ་མེད་མ་ལ་ཕྱག་འཁོར་ལོ། །ཤར་སྣོ་འཁོར་གྱི་ལེགས་བཞུགས་ནས། བརྟན་པའི་དུག་དང་དབུ་སེལ་ཞིང་། རྒྱལ་བ་ལ་མ་ལུས་མཉེས་བྱེད་པ། ག་ཤིན་ཇི་བརྟན་མར་ལ་བྱག་འཁོར་ལོ། །སྣོ་རྒྱལ་གྱི་ལེགས་བཞུགས་ནས། འཛི་བདག་ཉེས་སྣོ་དཀྱིལ་སེལ་ཞིང་། དཀྱིལ་འཁོར་པ་ཀུན་མཛོད་བྱེད་མ། ག་ཤིན་ཇི་ལོ་ནར་ཕྱག་འཁོར་ལོ། །རྒྱལ་བྱང་གྱི་ལེགས་བཞུགས་ནས། གཉེ་བའི་དུག་དང་སྐོ་འཛོམས་ཤིང་། དབྱངས་མཚོག་ཀུན་གྱི་དབྱངས་ལྡན་མ། ག་ཤིན་ཇི་མཚེ་བ་མར་ཕྱག་འཁོར་ལོ། བྱང་ཤར་གྱི་ལེགས་བཞུགས་ནས། བཞུགས་དང་གཉེལ་བ་རྣམས་སེལ་ཅིང་། རྣམ་དང་ཕྱག་ཞབས་ཀུན་བསྐྱོད་མ། ག་ཤིན་ཇི་འཛོམས་མར་ལ་ཕྱག་འཁོར་ལོ། ཀུན་ཀྱང་འཕྲིན་ལས་འོ་ལོ། ལས་འཁྲུ་ལོ་རྣམ་པར་སྣོད་ཀུན་དུ་སྣོད་པའི་རྣམ་འཛོན་པ། དམ་ཚོག་འཁོར་ལོ་ཕྱག་འཁོར་ལོ། ལེ་ཤེས་རིན་ཆེན་ལས་ཀྱི་ལོ་ཅིང་། རྒྱན་རྣམས་ཀུན་གྱིས་རྣམ་པར་མཛོད་ལ། ལུས་དང་ཞིང་ཀུན་ལོང་སྣོད་པ། གཞལ་ལས་ཁང་ལ་ཕྱག་འཁོར་ལོ། ལྷི་རོལ་ཁོར་ཕྱག་ལེགས་བཞུགས་ནས། དཀྱིལ་འཁོར་པ་ཀུན་མཚོད་བྱེད་ཅིང་། རྒྱལ་བ་ལོ་ལ་མཚོག་སྣོད་པ། དུར་སྐོར་གནས་པ་རྣམས་ལ་འདུད། རྣོང་ཉིད་ལེ་ཤེས་རྗེ་ཇི་དངོས་བསྐྱེད་དབྱང་པམ་པར་འཛོམས་བྱེད་ཅིང་། མི་ལྟེད་རྣམ་ལྟར་པའི་དཔལ་བསྐྱང་བའི་འཁོར་ལོར་ཕྱག་འཁོར་ལོ། རྣམས་དང་ཉིང་འཛོན་བརྟོན་ཞིང་། ལྷི་ནང་གསང་བ་དེ་ལོ་ནི། མཚོད་པ་

ཞི་ཉམས་པ་བཞི་བཟང་དེ། ཚུའི་དབང་སོགས་དབྱེ་བ་ཡིས། བཞི་པོ་དེ་ནི་བརྒྱ་བཞི་པོ།
 དེ་ཡང་ལྷ་སྟེ། དབང་སྐྱར་གྱི་ཚོན་དུ་དགྱིལ་འཁོར་འགྲོ་བའི་འཐད་པ། ལང་དུ་འཇུག་པའི་
 ལུལ་དགྱིལ་འཁོར་གྱི་རབ་རྩ་དབྱེ་བ། བཅོས་མ་གཉིས་སྤངས་ཏེ་རང་བཞིན་གྱིས་གྲུབ་པའི་
 དགྱིལ་འཁོར་ལ་བརྟེན་པའི་རྒྱལ། རོན་དམ་པར་སྦྱོས་པ་ལས་སྐོལ་ཡང་། ཀུན་རྫོག་རྩ་དབང་
 སྐྱར་བ་དགོས་པའི་འཐད་པ། དབང་གི་ཉམས་གཞག་སྦྱིར་བརྟེན་པ་པོ། བརྟེན་པ་ཚོན་དུ་སོང་
 བ་ཡིས། དང་པོ་བདག་གི་ཉམས་འགྱུར་བཟོ་མ། རྣམས་ཚོ་གས་གྱིས་མཚོང་གཏོར་མ་སྦྱིན། ལུམ་
 པའི་ཚོ་ག་ལོགས་བྱས་ལ། དཔའ་པོ་ཉམས་འགྱུར་མ་ཉམས་མཚོང་། སྦྱི་ལི་ཉམས་གཞག་ཚོན་
 འགྲོ་བས། མཐུལ་ཐུལ་ལ་བའེན་པ་བཟོ་ད། ལཱོང་གཤོག་ག་ཕའི་ལ་མེ་ཏོག་གཏང་། བསྐྱང་
 ཞིང་བྱིན་བརྒྱུལ་འདོད་པ་དྲི། བྱང་སམ་བསྐྱེད་དེ་གསང་བར་གདམས། ཉང་དུ་
 བརྟུག་ལ་གསོལ་བ་གདབ། དམ་ཚོག་བརྒྱགས་པ་སྐྱེན་མོང་དང་། ལྷན་པར་གྱི་ནི་སོམ་པ་སྦྱིན།
 ལོགས་སྤངས་དངོས་གཞིའི་ཚོ་ག་བྱང། དམ་ལ་གཞག་ཅིང་ཕེ་ལེས་དབབ། མེ་ཏོག་རྫོང་ལ་
 དགྱིལ་འཁོར་བརྟེན། འཇུག་པ་ལི་ནི་ཚོ་གའོ། དབང་གི་རོན་དུ་གསོལ་བ་གདབ། དབང་
 བསྐྱར་ཉམས་པ་བརྒྱ་བཞི་ཡིས། དེ་ཉམས་དབང་ནི་བསྐྱར་བར་བྱ། རྣམས་དང་ཚུ་དང་ཚོང་
 པན་དང་། རྩ་རྩེ་ལྷོ་བུ་མིང་གི་དབང་། བརྟུལ་ཇུགས་གཉིས་དང་ལྷང་བརྟེན་དང་།
 སྦྱོབ་དཔོན་དབང་དང་རྩམ་གནང་དང་། ལསང་བ་ལེས་རབ་ལེ་ལེས་དང་། བཞི་པ་ཡང་
 ཉི་དེ་བཞིན་ཚོ། སྦྱོབ་དཔོན་ལ་སོགས་བཞི་པོ་ཡང་། རྩོན་འགྲོ་དམ་གཞི་མཇུག་གི་དམ།
 ལཱོལ་གསུམ་གྱིས་ནི་ཡང་དག་བསྐྱུས། ལཱོན་རོན་བྱ་བའི་རིམ་པ་པོ། རང་གི་དམ་ཚོག་གསོ་
 འདོད་ན། མཐུན་དུ་དགྱིལ་འཁོར་བསྐྱུལ་མཚོང་ནས། སྦྱོབ་དཔོན་གྱི་ནི་ཚོ་ག་ཉམས།
 དགྱིལ་འཁོར་གཚོ་པོས་མཚོང་པར་བསམ། ཚོ་གའི་པོ་དེམས་ལྷར་དང་མཚུངས། རྩམ་

श्रीभक्तिसुखादिप्रदोऽयम् । भक्त्या भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ।
 भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ॥
 भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ।
 भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ।
 भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ।
 भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ।
 भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च । भक्त्या च भक्त्या च भक्त्या च ॥
 भक्त्या च ॥

DEM-CHOG TANTRA.

། དབཔ་འཁོར་ལ་བདེ་མཚོགས། རྗེ་ཀུན་འགྲུང་མ།

དབཔ་རྒྱ་མ་ཚེད་མོ། རྗེ་མ་ཚེས་བཟུགས་སྟོ།

། བདེ་མཚོགས་ལུས་དགྱིལ།

མ་ བདེ་མཚོག་ལུས་དགྲིལ།

༄༅། དཔལ་འཁོར་ལོ་བདེ་མཚོག་གི་ལུས་ཀྱི་དགྲིལ་འཁོར་

དུ་བདག་ཉིད་འཇུག་ཅིང་དབང་གྲང་པའི་ཚོག་ཞེས་བྱ་བ། ལྷ་མ་དང་

དཔལ་ཉེ་རུ་ཀ་ལ་ལྷུག་འཚལ་ལོ། དབང་གི་དབང་གིས་དབང་བྱའི་འབྲས་

བསྐྱབ་ཕྱིར་དབང་རབ་སྐྱར་མཛད་པའི། ལྷ་མ་མཚོག་ལ་ལུག་འཚལ་ནས།

དབང་ཉིད་ལམ་དུ་བྱ་བ་བཤད། དེ་ལ་འཁོར་ལོ་བདེ་མཚོག་གི་ལུས་ཀྱི་

དགྲིལ་འཁོར་དུ་དབང་བསྐྱར་བ་ཐོབ་ཅིང། འདྲིའི་རྣམ་འགྲུར་ལ་ཡིད་

བརྟན་པས། རང་གིས་ཉིང་ཇི་འདྲིམ་གྱི་དགྲིལ་འཁོར་ལ་དབང་གྲངས་

པས་བྱང་ཚུབ་བསྐྱབ་པའི་ཕྱིར། དཔེན་པའི་གནས་སུ་རྟོན་དང་། ཕྱི་

ནང་གི་མཚོང་བ་དང་། གཏོར་མ་གསུམ་དང་། བུམ་པ་གཉེས་དང་།

རྩ་རྩུ་རྩུལ་བྱ་ལ་སོགས་པ་འདྲིར་དགོས་པའི་རྩ་ས་དང་། མཚོང་པའི་

ཡོ་བྱང་རྣམས་ལྷ་གོན་དུ་བྱས་ལ། རྣམ་འགྲུར་ལ་མཉམ་པར་འཛོག་རུས་

པའི་སྐྱོགས་དང་བཅས་ཏེ་འཁོར་ནས། མཁའ་འགྲོ་སྤྱི་གཏོར་ལྟར་རྩོན་

འགྲོ་འི་གཏོར་མས་དེར་འདུས་པའི་འབྲུང་པའི་ཚོགས་ཚོམ་པར་བྱས་

ལ། གསང་སྤོང་ལྷ་བར་མི་དབང་ལ་བསྐྱད་ནས། དབང་བ་རྣམས་ལ་

སྐྱོགས་བཅོལ་ཏེ། གཏོར་མ་དོར་ལ། རྣམ་འགྲུར་ལ་གནས་

ཞུ་དཔལ་འཁོར་ལོ་བའི་མཚོན་གྲུ་

ཞུ་པར་གསོལ་བ་བཏབ་ནས། ལི་གོ་བརྒྱ་པམ་རྒྱུད་རྒྱུངས་ཏེ། རྣམ་འཁྱར་
 བརྩོམ་པ་དང་། བརྒྱུ་པ་དང་། བདག་བཟུང་བ་མཚོན་པའི་བར་བྱའོ། ། དེ་རྣམ་
 མཚོན་རྣམས་རྒྱུ་པ་བསང་། ལཱ་ལྷ་མས་རྒྱུངས་པའི་ངང་ལས་ཨ་ལས་མོད་པ་རྣམས་
 གྱི་ནང་དུ། མཚོན་ཡོན། ལའམ་པསིལ། མེ་རྟོག། རྩོམ། མར་མ། དྲི།
 ལལ་ཟས། གཞན་ཡང་འདོད་པའི་ཡོན་ཏན་ལཱ་ལ་མོགས་པ་མཚོན་པའི་ཡོ་རླུང་དཔག་རྒྱ་
 མེད་པས། ས་དང། རྣམ་མཁའ་དང་། བར་རྣང་གང་བར་བརྟེན་རྣམས་མོ་མའི་རྣམས་
 གྱིས་བྱིན་བྱེས་བཏབ་པར་བྱའོ། ། དེ་རྣམས་མཛུགས་ཏེ་དམིགས་པའི་རྟོན་ཡོད་དམ། མེད་
 གྲང་རུང་ཉི། མཛད་ཚིག་གིས་ཤིར་བ་གྱི་རྟེན། བསྐྱུང་བའོར་གྱི་ནང་དུར་ཁོད་བརྒྱུད་
 གྱིས་བཞོར་བའི་དབུས་སྤུ། གཞལ་ཡས་ཁང་ལྷ་བཞི། རྩོ་བཞི། ལྷན་ཐམས་ཅད་གྱིས་
 བརྒྱན་པའི་ནང་འཁོར་ལོ་ཤིམ་པ་ལྗེ་འུ་བར་རང་གི་བྱ་མ་འཁོར་ལོ་བའི་མཚོན་རྣམས་རྒྱ་ལ་
 ལྷ་རྒྱལ་བཅའ་ཚེ་གཉིས་དང་ལྷན་པ་ལྷུ་མ་རྩེ་རྩེ་སྤུ་མེད་དང་གཉིས་རྩེ་མེད་པ་དང་། རྒྱལ་ས་བཞིར་
 རྩོང་པོའི་རྣམ་འཁྱར་མ་བཞི། མཚོམས་བཞིར་མོད་པ་བཏུད་ཅིས་གང་བ་བཞི་ཉི། བའི་ཚེན་གྱི་
 བཞོར་ལོ་དང་དེའི་སྤྱི་རོལ་དུ་རྒྱལ་ས་དང་། གསུང་དང་། ལྷའི་འཁོར་ལོ་དང་། དེའི་སྤྱི་
 རོལ་འོག་གི་གཞི་ལ་མེདས་པར་རྩོ་མཚོམས་མ་རྣམས་རང་གིས་བཞོ་རྣམས་ལྷ་ལའི་རྣམ་པ་ཅན་
 དམིགས་རྣམས། ཤིགས་པར་གསོལ་རྒྱས་གསུང་པའི་བར་བཏག་བརྒྱུད་རྣམས་བཞོ་རྣམས་པ་ལ།
 རྩི་དང་། རང་དང་། མཉེས་པ་དང་། ཡིད་ལས་བྱུང་བ་དང་། བརྟེན་པའི་བར་གྱིས་
 མཚོན་རྣམས། གཏོར་མ་གཉེན་གྱི་དང་པོ་འཁོར་ལོ་བའི་མཚོན་གྲུ་གཉིས་པ་ཚོས་རྩོད། གསུང་
 པ་མཁའ་འཁྱོལ་ལྷུ་རྩེ་གཏོར་མའི་ཚོགས་དབུལ་ལོ། ། དེ་རྣམས་མཛོན་ཏེ་དང་ལྷན་པའི་བུམ་
 པ་གཉིས་བཏམས་པ་བསངས་ཤིང་རྒྱུངས་པའི་ངང་ལས་པ་དང་མ་དང་རྒྱ་བའི་རྟེན་དུ་རྒྱ་ལས་

ଏକମାସ ଦୀର୍ଘ ଚନ୍ଦ୍ର ମାସ

ଏକ ଚନ୍ଦ୍ର ମାସ ପରା ୩୦ ଦିନ ୧୧ ଘଣ୍ଟା ୫୯ ମିନିଟ୍ ୧୬ ସେକେଣ୍ଡ ପର୍ଯ୍ୟନ୍ତ ହୁଏ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ ହେବାର କାରଣ ହେଉଛି ଚନ୍ଦ୍ରର ଗତି । ଚନ୍ଦ୍ରର ଗତି ଯେତେବେଳେ ସୂର୍ଯ୍ୟ ଓ ଧର୍ମର ମଧ୍ୟରେ ହୁଏ ତେବେ ଏହା ଏକମାସ ହୁଏ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ ହେବାର କାରଣ ହେଉଛି ଚନ୍ଦ୍ରର ଗତି ।

ଏକମାସ ଦୀର୍ଘ ଚନ୍ଦ୍ର ମାସ ପରା ୩୦ ଦିନ ୧୧ ଘଣ୍ଟା ୫୯ ମିନିଟ୍ ୧୬ ସେକେଣ୍ଡ ପର୍ଯ୍ୟନ୍ତ ହୁଏ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ ହେବାର କାରଣ ହେଉଛି ଚନ୍ଦ୍ରର ଗତି । ଚନ୍ଦ୍ରର ଗତି ଯେତେବେଳେ ସୂର୍ଯ୍ୟ ଓ ଧର୍ମର ମଧ୍ୟରେ ହୁଏ ତେବେ ଏହା ଏକମାସ ହୁଏ ।

ଏକମାସ ଦୀର୍ଘ ଚନ୍ଦ୍ର ମାସ ପରା ୩୦ ଦିନ ୧୧ ଘଣ୍ଟା ୫୯ ମିନିଟ୍ ୧୬ ସେକେଣ୍ଡ ପର୍ଯ୍ୟନ୍ତ ହୁଏ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ । ଏହା ମାସର ସର୍ବନିମ୍ନ ସମୟ ହେବାର କାରଣ ହେଉଛି ଚନ୍ଦ୍ରର ଗତି । ଚନ୍ଦ୍ରର ଗତି ଯେତେବେଳେ ସୂର୍ଯ୍ୟ ଓ ଧର୍ମର ମଧ୍ୟରେ ହୁଏ ତେବେ ଏହା ଏକମାସ ହୁଏ ।

མེད་ཉིད་མི། ལྷན་པར་དུ་ཡང་སློབ་དཔོན་ལ། ཉལ་པར་བདག་ཉི་རྒྱུམ་སྤྱི་མཚེ།
 ཉི་དུ་ཀ་དཔལ་ཚོགས་དཔལ་ལོ། །ཉལ་འབྱུང་མ་དང་སྐང་མཚོང་ཚོགས། །ལྷན་
 རྒྱལ་སེམས་དཔལ་དཔལ་མིང་པ། བམས་ཅད་བདག་ལ་དཔོངས་སྤྱི་དཔོན་ལ། བདག་
 ཉི་དུས་འདི་ནས་བཟུང་ཞེ། ཇི་སྲིད་གཉིས་མིང་ལ་བཞུགས་དང། དེའི་ཚོངས་
 ཚོད་གཉིས་མིང་པ། ཉི་དུ་ཚོ་གཉིས་ལེགས་པར་བཟུང་། །ཞེས་ལན་བཟུམ་བཞེད་
 པས་དམ་ཚོགས་ཐུང་དོ། དེ་ནས་ཐོ་མས། ཨོ་སམ་ཡིག་ཅན། ཉ་མ་ཅེས་ཏ་ཐུ་
 ག་ཉི་རྩོམ་ཅེས་པ་གཟུ་ཁེ་རྩོམ་སམ་ཐུ་ཁྱི་ལྷན་ག་ཉི། ཐུ་ར་ཁ་ཨོ་ལ་ག་ཁ་ཁྱི་
 ཐུ་རྩོ་དེ་བ་ལོན་ཉི་སྤ་ཞེ། ཞེས་པས་བཞེགས་ནམས་ལ་གཉོར་མ་གསུམ་ཕྱིན་ཅས།
 ལྷན་ལྷའི་སྤགས་དང་བཅས་པའི་ཉིང་ལོ་དང། ཚང་བུ་ལན་གསུམ་ཕྱིན་པས་ཀྱང་
 བཟུང་ལ། ལྷ་ལྷལ་གྱི་དུང་པས་བདུག་ཅིང། ལྷངས་དཀར་གྱིས་བཟུ། ལྷ་རྩི་
 རྣམས་གྱི་མཐར་བཞེགས་གང་དག་མི་འགྲོ་བ་དེ་དག་གི་མགོ་འཕེལ་པ་བཟུར་འགས་
 པར་འབྱུང་དོ། ཞེས་གསུང་པས་བཞེགས་རྒྱངས་ཅས། རང་གི་སྤོག་པ་ཀྱི་གི་ལྷ་
 པར་སྤྱི་བུག་ནས་འཕོན་ཉི་ཉིལ་ལ་ཐེམ་པ་གཡས་སྤྱི་ལེ་ལས་གྱི་མེ་དང། བཞོན་
 དུ་རྒྱ་མཚོར་དོར་བར་བསམ་ཞིང། ཨོ་འཇོ་རྒྱ་ཀ་ཀ་ཀ་ཀ་ཉི་ཀ་ཉི་སམ་ཐུ་འོང་ཉི་
 ཉ་བཟུ་མི་ཀྱ་དུ་ལེ་སྤ་ཞེ། ཞེས་ཡང་ཡང་བཞེད་པས་སྤོག་པ་རྒྱངས་ཅས། ལས་
 བམས་ཅད་པའི་རྣམ་པས་བཀྱ་ཞིང། ཇི་ལྟར་བཟུ་མ་པ་ལ་སོགས་པའི་རྣམས་དང།
 ཚོགས་སྤྱི་བཅད་པ་བཞེད་པས་དེ་མ་རྒྱང་དོ། དེ་ནས་སྤྱི་ལྷ་ལྷའི་རྣམས་གྱིས་རང་
 ཉིད་སྐྱོང་པར་རྒྱངས་པའི་ངང་ལས་སྐྱོང་ཅིག་གིས་སྤྱི་ལྷའི་ཉི་དུ་ཀ་ལྷག་བཟུ་གཉིས་པ་
 ལྷན་དང་བཅས་ཉིང་ལྷས་གྱི་དཀྱིལ་འཕོར་གྱི་ལྷ་ཚོང་བཞོ་མགཉིས་དང་བཅས་པ་དམིགས་

སྐྱོན་པར་བསམ་མོ། སྐྱོན་ལང་རྣམས་པའི་ངང་ལས། རང་གི་སེམས་དང་། སྤྱི་ལ་བྱ། སྤྱི་ལས་
 དཔལ་གྱི་སྤྱི་གིས་མཚོན་པ་ལས། རྣོན་ལོད་རྒྱུབ་པ་ལྡང་བ། དཔལ་གྱི་དང་། སྤྱི་ལ་བྱ་འཕྲོན་
 པས་ལྷུང་དམ་ཚོགས་སྡོལ་མ་དང་སྡོམ་པར་དམིགས་ནས་གནས་གསུམ་བྱིན་གྱིས་བརྒྱབ་པ་ལ།
 དབང་གི་རྩ་ཚམས་ལ་གསོལ་བ་བཏབ་པས། ལྷ་དེ་ཚམས་གྱིས། འདི་ནི་ཚལ་འཕྱོར་མ་གྱུ་ན་
 གྱི། ལྷ་ས་རབ་དབྱེངས་གྱི་རྗེས་འཕྱོར་བཤད། རྒྱུད་གྱིས་ཀྱང་ནི་རྣལ་ཏུ་རྒྱུད། བྱང་
 རྒྱུབ་མཚོགས་ཏུ་རྒྱལ་བས་བཞེད། བརྒྱ་བརྒྱ་ལས་ཞེས་པས། དབང་རྗེས་གྱི་རྣོན་ལོད་རྒྱུབ་
 པ་རྒྱུ་བ་ལས་བྱུང་བའི་སྤྱི་ལ་བྱ་ལག་པ་གཡོན་པར་གཏང་བ་དཔེ་ལ་བ་ལ། རྒྱ་ལ་སོགས་
 པས་དབང་བསྐྱར། ལུས་ཐམས་ཅད་གང་། སྤི་མ་ཐམས་ཅད་དག། རྣོན་ལོད་རྒྱུབ་
 པས་དབྱུ་བསྐྱར་བ་ཕྱེད་དབང་དོ། ། འཚོགས་མའི་སྤྱི་ལས་འདྲ་འཕྲོས་པས་སངས་རྒྱས་
 ཐམས་ཅད་རྣོན་ལོད་རྒྱུབ་པའི་ཚམས་ལས་སྤུན་དྲངས་པ། འཚོགས་མ་ནས་ལུས་ལ་སྤྱི་ལ་པས།
 རང་གི་དེ་རྣོན་ལོད་རྒྱུབ་པའི་རོ་དང་གྱུར་པ་ལ་མཚོན་ནས། སྤྱི་ལ་བྱའི་དབང་ཐོབ། ཐུག་
 རྣོག་དག། འདྲུ་བྱེད་གནས་གྱུར། བྱ་བ་རྒྱུབ་པ་དང་། རྣོན་ལོད་རྒྱུབ་པའི་དཔེ་སྤུབ་
 ཐོབ་པར་བསམ་མོ། སྐྱོན་ལང་རྣམས་པའི་ངང་ལས། རང་གི་སེམས་རྩུ་ལས་འཕྲོར་ལ་རྩུ་གིས་
 མ་ཚོན་པ་ལས་ཚམས་པར་རྣམས་མཚོན་དཀར་པོ་འཕྲོར་ལ་དང་སྤྱི་ལ་བྱ་འཕྲོན་པ། ལྷུང་སངས་
 རྒྱས་སྤུན་མ་དང་སྡོམ་པར་དམིགས་ནས་གནས་གསུམ་བྱིན་གྱིས་བརྒྱབ་པ་ལ། དབང་གི་རྩ་
 ཚམས་ལ་གསོལ་བ་བཏབ་པས། ལྷ་དེ་ཚམས་གྱིས། ཨོྲོ་སྤྱི་ཏེ་རུ་ཀ་ལ་རྩི་པ་ཏི་རྩི། ལ་རྩི་
 རི་རྩི་མི། སྤྱི་ཏེ་རུ་ཀ་རྩི་མ། ལ་རྩི་ཏི་ཀ་ཏེ། གྱི་དཔལ་ཚལ་མོ་རྣོན་ཞེས་བྱ་བའི་དེ་
 བཞིན་གསེགས་པའི་ཞེས་དབང་བསྐྱར་ཏེ། འདི་ལ་དབང་རྗེས་མེད་རོ། ། ལང་རྒྱ་ལ་སོགས་
 པས་དབང་བསྐྱར། ལུས་ཐམས་ཅད་གང་། སྤི་མ་ཐམས་ཅད་དག། ཚམས་པར་རྣམས་པར་

སྐ བཞེན་བརྒྱུད་ལྷན་པའི་རྣམ་པར་རྟོག་པ་འགགས་ནས་གསུང་རྣམ་པར་དག་པ་འོད་དཔག་
 མེད་དུ་བོ་མས་ལ། ཨ་ཉོ་མ་ཐུ་ཤིང་། ཞེས་ལན་གསུམ་བརྗོད། དེ་ནས་ཨོ་ལྷོ་ལྷོ་གིས་
 གདོད་གཏོགས་ལྟེ་ལ། རྒྱུད་ལྷན་གྱི་སྐུ་ལྷན་གྱི་དཀྱིལ་འཁོར་དུ་གསང་བའི་དབང་མོལ། ལག་
 བྱི་འོ་མ་དག། མུ་ལི་བོ་མོ་པ་ལ་དབང་། མོངས་སྡོད་རྣམས་པའི་སྐྱེ་ལྷན་འབྲེལ་མཛོད་
 དུ་བུས་པར་བསམ་མོ། གསང་བའི་དབང་ལོ། སྐ ། དེ་ནས་ལེས་རབ་ལོ་ལས་གྱི་དབང་གི་
 དོན་དུ་མཐུལ་ལུལ་ནས། སྐ་མ་བཞེན་གསོལ་བ་བཏབ་ལ། གདོད་གཏོགས་ཉེ་འབྲེལ་
 གསུམ་བརྗོད་ཅིང་ཕྱིན་ཀྱིས་བརྒྱུད་ནས། རང་སྐད་ཅིག་གིས་བའི་མཚོག་ཕྱག་བུ་གཞིས་
 དཔར་དམིགས་པ་ལ། ལྷ་མས་རིག་མ་འོངས་སུ་དག་པ་རྣེ་རྣེ་མག་མོར་ཕྱིན་གྱིས་བརྒྱུད་
 པ་བཟུང་། ། ལྷ་མོ་འདྲི་ལྷན་གྱི་མི། མཐའ་ལས་བའི་བཞིན་པ་མོ། བས་པ་ཀུན་དུ་
 ཕྱག་གྱུ་མོངས། ལྷ་ལིས་ལྷ་མེད་མཚོད་པར་གྱིས། ཅིས་གསུང་ནས་གནང་བ་དང་། དེ་
 བས་རིག་མ་དེས། དཔའ་པོ་བྱུང་ལྷན་ལེས་མ་ལེས། རྣམ་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་
 ཚོན་ལྷན་ཚོན་ལྷན་དང་ལྷན། ཚོན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་
 བཟང་། ལྷ་ལྷན་དགའ་བ་ལྷན་ལྷན། ཅིས་གསུངས་པའི་ལན་དུ། ལྷ་ལྷན་གསུངས་པའི་
 དམ་ཚིག་ལྷན། ། ལྷ་མོ་བཏག་གི་ཅིས་མི་སྡོ། ། རྒྱུད་མེད་རྣམ་གྱིས་ཅིས་མི་བྱ། བད་
 མ་མཚོད་པར་ཅིས་མི་བཟུང། ། ཞེས་ལན་བཏབ་པས། ལྷ་མོ་དེ་དཀྱིས་ནས། བད་མ་
 ལྷ་མོ་ལྷ་ལྷན་ཞིང་། ཚོ་མཚོག་ཏུ་གྱུར་པའི་ལྷ་མོ་བཞེན་ནས། དེ་པར་དུ་ཕྱོད་པ་
 རྣེ་རྣེ་མག་མོར་གསལ་བར་དམིགས་ཏེ། ལྷ་གསུང་ཕྱགས་དང་། གནས་ལྷ་དང་། མཐའ་
 དང་གསང་བ་ཕྱིན་གྱིས་བརྒྱུད་ནས། ལྷ་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་
 ལྷ་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་ལྷན་

མི པའི་དགའ་བོ་རྣམས་སྐྱེས་ཏེ། པའི་སྣང་ལྗང་འཇུག་གི་ཉིང་ངེ་འདོན་ལ་མཉམ་པར་
 པའག་གོ། །ལྗོ་ལོ་དེས། དང་ནས་བཟུང་སྡེ་བུ་ཚོའི་གྱིས། རི་མིང་བྱང་ཚུལ་སྡེང་པོ་འི་བར།
 རྗེ་འདྲར་སེམས་ཅན་ཐམས་ཅད་གྱི། རོན་ནི་བདག་ཉིད་ཀུན་གྱིས་གྱིས། ཞེས་རྗེས་སྤྱོད་
 བཀའ་ནས། བཀྲོང་བའོལ་གསུམ་བྱེ་ལ། ལྗོ་གའི་དགྱིལ་འཕྲོད་དུ། ཞེས་རབ་ལོ་ཞེས་གྱི་
 དབང་ཐོབ། ཡིད་གྱི་དྲི་མ་དག། མོ་ཉེ་ལམ་བཟོས་པ་ལ་དབང། ཚོས་གྱི་སྐྱེ་རྟེན་
 འབྲེལ་མཛོད་དུ་བྱས་པར་བསམ་མོ། ཞེས་རབ་ལོ་ཞེས་གྱི་དབང་ཐོབ། མི་རི་ནས་དབང་
 པའི་པའི་རོན་དུ་མཉམ་ཏུལ་ནས། རྗོང་ཞབས་པདྨ་པའི་བཀའ་དྲིན་གྱིས། བཙོ་པོ་
 དབང་བསྐྱར་ནས་གསུམ་ཐོབ། རི་མིང་རིན་ཆེན་པའི་པ་ལང་། བདག་ལ་བཀའ་དྲིན་
 པའུལ་དུ་གསོས། ཞེས་མན་གསུམ་གསོལ་བ་བཏབ་ནས། བཀྲོང་བའོལ་གསུམ་ལ་འབྲེལ་གསུམ་
 པའོང་ཅིང་བྱིན་གྱིས་བསྐྱབས་ཏེ། ལུས་དགྱིལ་ཀྱང་ལག་པ་མཉམ་བཞག་གི་ཕྱག་སྐྱོ་བར་ས་
 པ་ལ་བྲམས། འདི་ནི་རང་ཉིད་མཛོས་པ་ལྟེ། ལྷོ་རོལ་ལུལ་ནི་སྤངས་པ་པོ། རིགས་
 འདི་པོར་ནས་དེ་ལས་ནི། བཞན་པའི་ཐབས་གྱི་སངས་སྐྱེས་མེད། རིག་མའི་བརྟུལ་ལྷགས་
 རྗོང་ཚིག་བྲ། བརྟུལ་ལྷགས་རྣམས་གྱི་བྲམ་མའི་བྲ། ཞེས་གསུངས་པའི་རོན་མཐར་སྐུག་དེ་
 བོན་ཉིད་གྱི་རྗོ་རྗོ་ལོ་ནི་རང་གི་སེམས་ཉིད་སྣོས་པ་ཐམས་ཅད་དང་བྲལ་བ་ཡིན་
 ལ། དེ་ཉིད་ཞེས་རབ་གྱི་པ་རོལ་དུ་བྱིན་མའང་ཡིན་ཚེ་སྐྱེས་དུ་བསམས་ནས་མི་རྟོག་པའི་
 ངང་ལ་ཡིད་ལཞག་གོ། རི་ནས་བཀྲོང་བའོལ་གསུམ་བྱེ་ལ། རོན་དམ་པ་བྱང་ཚུལ་སེམས་
 གྱི་དགྱིལ་འཕྲོད་དུ་དབང་པའི་པ་ཐོབ། པག་ཅལས་དང་བཅས་པའི་སྐྱིབ་པ་ཐམས་ཅད་
 རྗོངས། བསམ་གྱིས་མི་ཁྱབ་པའི་ལམ་བཟོས་པ་ལ་དབང། རོ་པོ་ཉིད་གྱི་སྐྱེ་རྟེན་འབྲེལ་
 མཛོད་དུ་བྱས་པར་བསམ་མོ། དབང་པའི་པ་པོ། མི་རི་ནས་སྐྱེས་དང་མོངས་རྗོང་ཐམས་

ਜੀ ਤਦ ਘੋਕੰ ਦੁਕੁਘੰ ਕਥਾ ਵੰ ਕਥਾ ਪਠਿਕਸ਼ੰ ਚੇ ਪਦਥਾ ਸੁਠੰ ਦੁ। ਚਿੰਦੰ ਪਦਥਾ ਕੀ ਕੁਠੁਘੰ
 ਘਥਾ ਕਾ। ਚਿੰਦੰ ਗ੍ਰਿਥੰ ਸ਼ਿਵੰ ਸਰੰ ਸਾ ਸੁਠੰ ਪੰ ਦੰ। ਠੰ ਘਿਥੰ ਗੁਠੰ ਕੀ ਸੁਠੰ ਦੁ ਘਠਿਘੰ ਥਿਥੰ
 ਪਥੰ ਸਾ ਸੁਠੰ ਸਥੰ ਦੁ ਘੰ ਥਿੰ॥ ਚਿੰ ਕਥਾ ਥ੍ਰਿੰ ਕੰ ਘੋ ਥ੍ਰਿੰ ਕਥਾ ਸਠਿੰਦੰ ਪਦਿੰ ਥ੍ਰਿੰ। ਠੰ ਘਥਾ ਥ੍ਰਿੰ ਚਿੰਦੰ
 ਥੰ। ਚਿੰ ਘੰ ਸੁਠੰ ਦੰ। ਪਗੁੰ ਥਿਥੰ ਦੰ ਪਠਿਥੰ ਪਦਿੰ ਸਰੰ ਠੰ ਘੰ ਘਥੰ ਸੁਠੰ ਦੰ ਸੁਠੰ ਪੁੰ ਥ੍ਰਿੰ। ਸਠੁਠੰ
 ਪਠਿੰਦੰ ਪੰ ਸਠਿੰਦੰ ਠਿੰ ਪਠਿੰਦੰ ਕਥਾ। ਸੰ ਚਿੰਦੰ ਪੰ ਦੰ ਚਿੰ ਸਥੰ ਪੰ ਦੰ। ਸਾ ਘੰਦੰ ਪਦਥਾ ਸੁਠੰ ਸੰ
 ਠੰ ਘਿਥੰ ਕੀ। ਪਗੁੰ ਥੰ ਪੰ ਦੰ ਕੀ ਪਗੁੰ ਸੁਠੰ ਪੰ। ਚਿੰ ਗੁਠੰ ਸਠਿੰ ਕੀ ਪੰ ਸੰ ਪਠਿੰਦੰ ਪੰ ਸਠਿੰਦੰ ਥਿਥੰ
 ਠਿੰਦੰ ਪੰ ਪਠਿੰਦੰ ਪੰ ਸਠਿੰਦੰ ਕਥਾ। ਚਿੰ ਚਿੰ ਠਿੰ ਠਿੰ ਦੰ ਚਿੰ ਠਿੰ ਠਿੰ ਠਿੰ ਪੰ ਸਠਿੰਦੰ ਪੰ ਸੁਠੰ ਪੰ ਸੰ
 ਜੀ ਚੁਥੰ ਪੰ ਠੁਠੰ ਦੁ ਚਿੰਦੰ ਥਿਥੰ ਚਿੰਦੰ ਪੰ ਪਠਿੰਦੰ ਪੰ ਸਥਿਥੰ ਠਠੰ ਚਿੰਦੰ ਪੰ ਸੁਠੰ ਪੰ ਸੁਠੰ ਪੰ
 ਸਥਿਥੰ ਠਠੰ ਚਿੰਦੰ ਠਿੰਦੰ ਸੁਠੰ ਠਿੰਦੰ ਪੰ। ਸਾ ਚਿੰ ਠਿੰ ਪੰ ਸੁਠੰ ਪੰ ਸੁਠੰ ਪੰ ਸੁਠੰ ਪੰ। ਠਿੰ ਠਿੰ ਸੰ
 ਕੁਥੰ ਠਿੰਦੰ ਸੁਠੰ ਠਿੰ। ਠਿੰ ਦੰ ਠਿੰ ਪਦਿੰ ਠੁੰ ਪੰ ਪਠਿੰਦੰ ਕਥਾ। ਠਿੰ ਗ੍ਰਿਥੰ ਠਿੰਦੰ ਪੰ ਸੰ ਪਠਿੰਦੰ ਪੰ ਸੁਠੰ
 ਠਿੰ ਦੰ। ਸਾ ਠਿੰਦੰ ਸੁਠੰ ਠਿੰ ਕਥਾ। ਠਿੰ ਠਿੰ ਠਿੰ ਗ੍ਰਿਥੰ ਸਥਿਥੰ ਠਠੰ ਠਿੰ ਗੁਠੰ ਸਠਿੰਦੰ।
 ਠਿੰ ਸੁਠੰ ਸੁਠੰ ਪਦਿੰ ਦੰ ਸੁਠੰ ਪੰ ਸੁਠੰ ਠਿੰਦੰ। ਸਾ ਸੰ ਕੁਥੰ ਪੁਠੰ ਦੁ ਪਠਿੰਦੰ ਕਥਾ ਗੁਠੰ। ਠਿੰ
 ਪੰ ਠਿੰ ਪੰ ਪੰ ਸਠਿੰਦੰ ਦੁ ਠਿੰਦੰ। ਠਿੰ ਪਠਿੰ ਠਿੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ ਠਿੰਦੰ ਕਥਾ। ਸਥਿੰ ਗ੍ਰਿਥੰ ਠਿੰ ਗ੍ਰਿਥੰ
 ਪਠਿੰਦੰ ਪੰ ਪਠਿੰਦੰ ਪੰ ਕੀ। ਸੰ ਦੁ ਗੁਠੰ ਪੰ ਸੁਠੰ ਗੁਠੰ ਦੁ ਠਿੰਦੰ ਠਿੰਦੰ ਪਠਿੰਦੰ ਪੰ ਪਠਿੰਦੰ
 ਸੁਠੰ ਠਿੰਦੰ ਠਿੰ॥ ਠਿੰ ਠਿੰ ਕੰ ਠਿੰ ਠਿੰ ਸੁਠੰ ਪੰ ਪਠਿੰਦੰ ਸੁਠੰ ਠਿੰਦੰ ਪੰ ਦੰ ਠਿੰਦੰ ਪੰ ਪਠਿੰਦੰ
 ਠਿੰ ਕਥਾ ਪਦਥਾ ਠਿੰ ਠਿੰ ਕੰ ਸੁਠੰ ਗ੍ਰਿਥੰ ਪਠਿੰਦੰ ਪੰ। ਸਥੰ ਗ੍ਰਿਥੰ ਠਿੰ ਸੁਠੰ ਕਥਾ। ਸੁਠੰ ਸੁਠੰ
 ਸੰ ਸੁਠੰ ਸੁਠੰ ਪਦਿੰ ਪਦਿੰ ਕਥਾ ਠਿੰਦੰ ਗ੍ਰਿਥੰ ਸੁਠੰ ਪੰ ਸੁਠੰ। ਠਿੰਦੰ ਪਠਿੰਦੰ ਸੁਠੰ ਪੰ ਸਥੰ
 ਪਠਿੰ। ਸੰ ਠਿੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ ਕਠਿੰ ਸੁਠੰ ਪੰ। ਸੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ ਠਿੰਦੰ। ਠਿੰਦੰ
 ਠਿੰ ਪਠਿੰਦੰ ਦੁ ਠਿੰਦੰ ਪਗੁੰ ਦੁ ਠਿੰ। ਠਿੰਦੰ ਠਿੰਦੰ ਗ੍ਰਿਥੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ ਸੁਠੰ। ਠਿੰ ਸੁਠੰ ਪਠਿੰਦੰ

ཞི་རུང་མོད་གྱི། འོན་ཀྱང་མ་སློན་པ་ལ་མིན། ལང་ཕྱིར་མཚན་གྱི་ལས་ལོན་ཕྱིར། ལུ་བ་
 པའི་གཙོ་ཤོས་ལྷན་པའི་གཞུང་། རམ་པ་ཁོ་ན་ལས་བལྟར་པ། རྒྱལ་འདི་དཔལ་རྣམས་
 ལྷའི། །ཀྱང་པར་འཕགས་པའི་དཔལ་འབྱོར་ལོན། །དུ་འལ་དུར་མིས་གྱིས་བསྐྱལ་ཞིང་།
 དའི་ཐབས་ཀྱང་འདུན་པའི་རྟོང་། །འཕགས་པས་བཀོད་པའི་དགོ་བ་ལོས། །བདག་གཞན་
 ཉི་རུ་ཀར་གྱུར་ཅིག། ཞི། །སློབ་དཔོན་རྣའི་རྒྱུ་བུ་པའི་གཞུང་གི་རྣམས་སུ་འབྲང་བ། །འཁོར་
 ལོ་བའི་མཚན་གྱི་དཀྱིལ་འཁོར་དུ་བདག་ཉིད་འཇུག་ཅིང་དབང་བྲལ་པའི་ཚོ་ག་འདི་ནི།
 འཕགས་པས་རྩོམ་བུའི་ལོ། ས་གའི་རྒྱ་བའི་ཚམ་ཉི་ལུ་བདུན་ལ་རིང་གུན་དུ་ལྷན་པའི་
 ལོ་གོ་པ་ནི་ཨ་ཅར་འོ།།

དགེ་འོ།།

༢༡། དཔལ་འཁོར་ལོ་རྣམ་པའི་རིམ་པ་ལྗེ་མན་དག་ཅེས་བྱ་བ།

ཤི དཔལ་རྗེ་རྗེ་མཁར་འགྲོ་ལ་ཕྱག་འཚལ་ལ། །ཤང་གི་རྒྱ་གྱིས་རྣང་ཅིག་ལ། །གཉིས་
མིང་མེ་གེས་ཉེར་འཚར་བ། །ལྷ་མའི་འབས་ལ་ཕྱག་འཚལ་ཞུས་པའི་རིམ་པ་འདིར་
བཤད་བྱ། །དེ་ལ་ཡང་དག་པའི་བྲག་མས་ཕྱེ་དང་ཀང་གི་བཤད་ཉིད་གྱི་འཁོར་ལོ་རྣམ་པའི་
དགྲིལ་འཁོར་དུ་དབང་བརྒྱུར་བ་དང་། །འདི་ཉིད་གྱི་བྱིན་གྱིས་བརྒྱབས་གྱིས་ཡོང་ལྷུ་རྒྱུན་
པར་བྱས་ཤིང་། །གང་མས་པ་དང་། །རྗེས་ལུ་བརྟན་པ་ཉེ་བར་ཚོད་པ་བརྒྱུད་པའི་རིམ་པ་ལ་
དམིགས་པ་ཅུང་ཟད་བརྟན་པ་རྣམས་པའི་རིམ་པ་བརྒྱུ་པར་འདོད་པའི་གང་ཟག་གིས་སོ་
རངས་ལ་སོགས་པའི་དུས་སུ་རྟོན་བདེ་བ་ལ་དགྲིལ་ལོ་སྤྲོདས་གྱིས་འདུག་ལ། །འདི་ཉིད་གྱི་བརྒྱུད་
པའི་རིམ་པ་བརྗོལ་བ་ཚུན་དུ་སོང་ནས། །རང་གི་མྱེང་ཁའི་རྩ་ལས་འོད་འབྲོས་བས་ཕྱིར་
རྫོད་བཅུད་ཅམས་ཅད་རང་གི་ལུས་ལ་བཟུ། །ལུས་ཡང་རྣམ་མོད་ཅེས་རང་གི་སྤྱད་ས་ཁར་བཟུ།
རང་ཉིད་ཕྱག་གཉིས་པར་བསྟེན་པའི་སྦྱེ་ལོར་བྲག་པ་བརྗོལས་ལ། །མོས་གུས་དྲག་ཏུ་བརྗོལ་ཞིང་
བཤད་གི་རྒྱུ་ལ་ཡང་དག་པའི་ཉིང་ངོ་འཛོན་བརྒྱུད་དུ་གསོལ་ཤེས་གསོལ་བ་བདབ། །དེ་ནས་
མྱེང་གི་ཀང་དུ་ཡོ་ལྷ་པའི་དགྲིལ་འཁོར་སྣོན་མ་ཏུད་འོད་ཚོམ་གྱིས་རྗེང་དུ་རང་གི་གེས་པ་
ཐིག་ལེ་དཀར་དམར་ལྷུངས་དཀར་ཚོམ་གཅིག་ཏུ་བསམས་ལ། །དེ་ལ་སེམས་གཞུང་རིམ་
གྱིས་རྒྱང་ཡང་ཁ་རྒྱར་འཇམ་པོ་བྱ། །སོམས་ཞུས་སེམས་ཟིན་པ་དང་ཡིད་བརྟན་དུ་མི་འབྲོ་
ཞིང་རྩ་གཅིག་དུ་གཞས་པ་དང་། །བདེགསཔ་གྱི་ཉིང་ངོ་འཛོན་རྒྱུའི། །དེ་ལ་བརྟན་པ་དང་
དབང་པོ་གཞན་ལ་ཡང་རྫོལ་ལྷ། །རྩོན་འགྲོ་རྩ་མ་ལྱར་བྱས་ལ། །དངོས་བཞིའི་ཚ་ཐིག་གི་
འབྲས་བུ་གཉིས་གྱི་ནང་དུ། །ལྷ་པ་ལ་གཞས་པའི་ཐིག་ལེ་དཀར་པོ་དེན་ཏུ་བྲབ་པའི་
བརྗོལས་ལ། །ཐིག་གཞུངས་ལ་ཡིད་གཞུང་། །ཅུང་ཟད་ཟིན་པ་དང་གཞུགས་རྣམས་ལ་བཟུ་

མེད་ཞིང་། ཐིག་ལེ་ལ་ཡིད་གཏང་དེ་གཞན་ལ་སེམས་འདྲོད་མི་གཏུག། དེ་གོམས་པ་ས་
 ཐིག་ལེ་དེ་མེད་ལ་གསལ་ཞིང་། གཏུགས་གང་མཐོང་པའི་ལྷོང་དུ་ཉིང་དེ་འདྲོད་སྐྱེད། དེ་
 ལ་བརྟན་པ་ཅུང་ཟད་མོལ་པ་དང་། ཐིག་ལེ་དེ་ལྷིང་ཁར་བཞུས་ལ། ལྷིང་ཁའི་ཐིག་ལེ་དེ་
 སར་བས་ཀྱང་གསལ་ཞིང་འབར་བར་བརྒྱུ་མས་ནས་མཉམ་པར་བཞག་པའི་ཉིང་དེ་འདྲོད་མཚོགས་
 ཞུར། དེའི་རྗེས་ལ་མ་པར་སྐྱོ་སྐྱོ། རྩོད་འགྲོ་ལྷར་ལྷར་བརྒྱུ་མས་ལ། དངས་གཞི་ལ་
 མ་བ་གཉིས་ཀྱི་ནང་དུ་སྐྱེ་བ་ལ་གནས་པའི་ཐིག་ལེ་ལྷོ་ལོ་གཉིས་བརྒྱུ་མས་ལ་སྐྱ་མེད་པའི་ས་
 ཏུགས་ལྷ་ཡིད་གཏུང་། ཅུང་ཟད་ཐིན་པ་དང་། སྐྱ་སྐྱ་ཚོགས་མཉམ་ཞིང་ཐིག་ལེ་ལ་ཡིད་
 གཏང་དེ། གཞན་དུ་སེམས་འདྲོད་མི་གཏུག། དེ་གོམས་པ་ས་ཐིག་ལེ་དེ་དམིགས་པ་གསལ་
 ཞིང་། སྐྱ་གང་དུ་མས་པའི་ལྷོང་དུ་ཉིང་དེ་འདྲོད་སྐྱེད། །དེ་ལ་བརྟན་པ་ཅུང་ཟད་མོལ་པ་
 དང་། ཐིག་ལེ་དེ་ལྷིང་ཁའི་ཐིག་ལེ་ལ་བཞུས་པས་ཐིག་ལེ་དེ་སར་བས་ཀྱང་གསལ་ཞིང་
 འབར་བར་བརྒྱུ་མས་ལ། མཉམ་པར་བཞག་པའི་ཉིང་དེ་འདྲོད་མཚོགས་སྐྱེད། །དེའི་རྗེས་ལ་
 ལྷར་སྐྱོ་སྐྱོ་ལྷོ་ལྷོ་ལྷར་ལྷར་བརྒྱུ་མས་ལ། དངས་གཞི་ལ་སྐྱ་ཏུགས་སོ་སོ་འཇལ་བུ་གའི་
 འདྲོ་མ་སོ་དེ་ནང་དུ་སྐྱེ་བའི་ལྷོང་དུ་ཐིག་ལེ་སེར་པོ་བརྒྱུ་མས་ལ། དྲི་མི་བྱོ་བའི་སར་ཡིད་
 གཏུང་། །ཅུང་ཟད་ཐིན་པ་དང་། དྲི་སྐྱ་ཚོགས་བརྒྱུ་མས་ཞིང་ཐིག་ལེ་ལ་ཡིད་གཏང་
 དེ། གཞན་དུ་སེམས་འདྲོད་མི་གཏུག། དེ་ལ་གོམས་པ་ས་ཐིག་ལེ་དེ་དམིགས་པ་གསལ་
 ཞིང་། དྲི་གང་ཚོར་པའི་ལྷོང་དུ་ཉིང་དེ་འདྲོད་སྐྱེད། དེ་ལ་བརྟན་པ་ཅུང་ཟད་མོལ་པ་དང་།
 ཐིག་ལེ་དེ་ལྷིང་ཁའི་ཐིག་ལེ་ལ་བཞུས་པས་ཐིག་ལེ་དེ་སར་བས་ཀྱང་གསལ་ཞིང་། འབར་
 བར་བརྒྱུ་མས་ལ་མཉམ་པར་བཞག་པའི་ཉིང་དེ་འདྲོད་མཚོགས་སྐྱེད། དེའི་རྗེས་ལ། ལྷར་སྐྱོ་
 ལྷོ། རྩོད་འགྲོ་ལྷར་ལྷར་བརྒྱུ་མས་ལ་དངས་གཞི་ལ་སྐྱ་ཏུ་མེད་པའི་ལྷོང་དུ་ཐིག་ལེ་

ཕྱི་པ་མི་སྡེ་བ་ལ་ལུང་ཟེད་སྡེ་ས་གུང་རང་ལུལ་དུ་འཕྱར་རོ།། །དེ་ལ་ལུང་ཟེད་བརྟན་པ་
 མོབ་པ་དང་། མིག་ལེ་དེ་ལོག་གི་མིག་ལེ་དམར་སྐྱེ་ལ་མིལ། དེའང་ལོག་གི་མིག་ལེ་དཀར་
 དམར་ལ་མིལ། །དེའང་བླ་བ་ལ་མིམ་བླ་བ་འང་ནམ་མཁའ་ལ་ལྷིན་ཡལ་བ་ལྟར་ཡལ་ནས་
 ལྟོང་བ་ལ་མཉམ་པར་བཞག་པ་མ་ཞི་གནས་མཚོགས་སྡེ་རོ།། །མཐར་མཉམ་གཞག་ལས་ལྡང་བའི་
 ཚེ་མང་ཅིག་གིས་བླ་བ་དང་། མིག་ལེ་ནམས་ལྷིན་གྱིས་བྱུང་བར་བལྟ་བུ་དང་། རང་ཉིད་
 ཉེ་དུ་ཀ་དང་། ལྷིའེ་ཚོས་ནམས་གུང་སྐང་བཞིན་དུ་རང་བཞིན་མེད་པར་བལྟས་པ་ལྡང་རོ།
 དེ་ལྟར་སོ་སོ་དེ་རྟགས་མ་བྱུང་གི་བར་དུ་བརྒྱེམས་དེད། མཐར་སྡིམ་པ་ན་སྟོང་པ་ཞི་
 གནས་དང་། བདེ་གསལ་ལྷག་མཐོང་གི་ཉིང་ངེ་འཛོལ་སྡེས་ནས། ཉིང་ངེ་འཛོལ་གྱི་བྱུ་
 དམ་མཐོང་ལམ་གྱེ་ལེ་ལེས་སྡེས་ནས། མངས་རྒྱས་ཉིད་འབྱུང་བར་གུར་རོ་ཞེས་གསུངས་
 སོ། ས་ལོན་དང་བཅས་པའི་བདག་གྱིན་གྱིས་བབྱབ་པའི་རིམ་པ་རོ།། ཞི་གཞན་ཡང་འདི་ཉིད་
 གྱི་བརྗོལ་པའི་རྩལ་གཉིས་པ་ནི་བསྐྱེད་པའི་རིམ་པ་ནས། ལྷ་མ་ལ་གོལ་བ་གདབ་པའི་བར་
 ར་མ་ལྟར་བཞོམས་པ། ཅུལ་བ་མེད་པར་སྡེ་ཚོ་ནས་རྒྱང་བཞི་བའི་རྩལ་གྱིས་རྒྱར་གཏུག་
 ལོ། དེ་ནས་རྒྱང་སྤེར་གྱི་བའི་ཚ་རྟོག་བཅས་གྱི་ཡིད་འོང་ཁ་རྟོག་དམར་སྐྱེ་གི་རྩལ་དུ་
 རྟིང་ཁ་ནས་འགྲོགས་ཏེ། རྒྱང་གང་ནས་རྒྱ་བའི་རྩ་བུག་གི་རྗོ་ནས་སྤེར་མི་འབྱུང་པར། འིལ་
 དེ་འགྲེལ་བར་བསམ། བར་དུ་འདུག་པའི་རྩ་རྒྱང་དང་འགྲོགས་ནས་རྟིང་གི་བར་དུ་མིལ།
 གནས་པའི་ཚོ། རྒྱིང་གི་ནང་དུ་མིམ་ནས་མི་གཤོ་བར་བསམ། དེ་ལྟར་གྲངས་མི་གཞུང་བཞིང་
 མེས་སུ་ནམ་པར་མི་གཤིང་བར་རྒྱུན་དུ་བརྗོལས་པས། རྒྱང་ནང་དུ་འདུག་པ་དང་གནས་པའི་
 བས་ཚེ་བར་འཕྱར་བཞིང་། དེའི་ཚེ་མི་རྟོག་པའི་ཉིང་ངེ་འཛོལ་ཡང་སྡེ་བར་འཕྱར་རོ།
 དེ་ལ་བརྟེན་ནས་དབང་པོ་ནས་ལ་ལྷོ་བར་བྱ་བེ། ཅུལ་དེ་ཉིད་གྱིས་རྩ་ཚོ་ནས་རྒྱང་ལུའི་

ཕྱི རྣམ་ལུ་འཁོར་ལོ་བའི་མཚོན་པ། །ལལ་ཏེ་སེམས་གཤེད་མ་ཉ་ཐིག་ལེ་ལས་འོང་
 རྩེར་དཀར་དམར་འོག་ཏུ་འབྲོས་པ་ས། །ལྷོ་གཙུག་ཚངས་པའི་བུ་ག་ནས་མར་ལྷགས་ཤིང་།
 རིམ་གྱིས་ལྷས་ཐམས་ཅད་འོང་རྩེར་དཀར་དམར་གྱིས་གང་བའི་ལྷས་བའི་བ་དང་། སེམས་
 མི་རྟོག་པར་གྱུར་བར་བསམ་ཞིང་། རྩེར་ཁ་རྩུར་ཡང་ཡང་བཞུགས་པས་སེམས་མི་གཤེད་
 བར་འགྱུར་རྟོ།། བརྟན་ཞིང་གོམས་པས་བའི་བ་དང་། མི་རྟོག་པའི་ཉིང་ཏེ་འཛོལ་
 ལྷན་མི་ཆད་པ་དང་། མཉམ་པར་འཛོག་པ་དང་། ལྷང་བའང་འདོད་པ་ཅོམ་ལ་རག་
 ལས་པར་འགྱུར་རྟོ།། དེ་ནས་གཞན་ལ་སྡོལ་བ་ནི། རྩོན་འགྲོ་ལྷར་བཞིན་བཞུགས་ལ།
 ལྷོ་བོ་རྣམ་ཚལ་སྟོན་པ། ཚོས་འབྱུང་རྩི་རྩེ་དང་བཅས་པ་མིག་གི་འབྲས་བུ་གཉིས་ཀྱི་
 ཉང་དུ་བཞོམ་ཞིང་། རྩེར་གི་རྣམ་འགྱུར་དང་། སེམས་གཤེད་མ་ཉ་ལྷས་ཀྱི་ཉང་ཉ་མར་
 སྡོལ་བ་ལ་མ་ལྷར་བཞོམས་པས། གཞུགས་ཀྱིས་མི་གཤེད་ཞིང་གཞུགས་ཀྱི་རྩེང་དུ་ཉིང་ཏེ་
 འཛོལ་སྡོལ་བ་དང་། ལྷའི་མིག་གི་མཛོན་པར་གཤམ་པ་འཆར་བར་འགྱུར་རྟོ།། དེ་ལ་
 བརྟན་པ་དང་། རྣམ་པ་གཉིས་ཀྱིས་ཉང་དུ་དམིགས་ནས། ལྷས་མི་གཤེད་ཞིང་། ལྷ་ལི་
 རྩེང་དུ་ཉིང་ཏེ་འཛོལ་སྡོལ་བ་དང་། ལྷའི་རྣམ་པའི་མཛོན་པར་གཤམ་པ་སྡོལ་བ་དང་། ལྷའི་
 མོ། དེ་ལ་བརྟན་པ་དང་། ལྷའི་བུ་ག་གཉིས་སུ་དམིགས་ནས། དྲིམ་མི་གཤེད་ཞིང་།
 དྲིམ་རྩེང་དུ་ཉིང་ཏེ་འཛོལ་སྡོལ་བ་དང་། ལྷའི་མཛོན་པར་གཤམ་པ་སྡོལ་བ་དང་། ལྷའི་
 དེ་ལ་བརྟན་པ་དང་། ལྷའི་དགྱིལ་དུ་དམིགས་ནས། རྩིས་མི་གཤེད་ཞིང་། རྩི་ལྷེང་
 དུ་ཉིང་ཏེ་འཛོལ་སྡོལ་བ་དང་། ལྷའི་མཛོན་པར་གཤམ་པའི་བར་དུ་བཞོམ་མོ། དེ་
 ལ་བརྟན་པ་དང་རྩི་རྩེ་ལོ་དང་། མིན་མཚོམས་གཉིས་ཀྱི་བར་དུ་རིག་འཛོག་དུ་དམིགས་
 ཉང་། རིག་བུས་མི་གཤེད་ཞིང་རིག་བུའི་རྩེང་དུ་ཉིང་ཏེ་འཛོལ་སྡོལ་བ་དང་། ལྷས་ཀྱི་མཛོན་

མི རྒྱལ་ཕྱི་ལ་ཕྱིར་འཕྲིད་པའི་ཚེ་མཚོན་རྒྱུ་ཉི་མའི་དགྱིལ་འཕྲིད་མེད་མོ་པ་བཟོ་སྲིད་
 པ་ཚམས་གཅིག་བཟོ་མཁུ་པ་ལ་རྒྱུང་ནམས་ཐིམ་པར་བསམ། ཡང་ཕྱིར་ཕྱིར་ཕྱིར་མའི་ཉེང་
 ི་ལྷ་པའི་དགྱིལ་འཕྲིད་ཉི་མའི་ཚད་དང་མཉམ་པ་གཅིག་བསམས་པ་ལ་རྒྱུང་བཞིན། ཡང་
 གཞུ་པ་རྒྱུ་བའི་ཚེ་ལྷ་པའི་ཉེང་དུ་མཉམ་པ་ལྷ་པའི་ཐིག་ལེ་ལྷ་པའི་མཉམ་པར་བྱ་ཞེ། དབུས་སྲིད་
 རྒྱུ་ལོ་གར་དགར་ལོ་ཚོ་མཉམ་པ། ལུའ་དམར། ལུང་ལུང་པར་དམིགས་པ་ལ་རྒྱུང་བཞིན།
 གལ་ཏེ་སྲིད་ལྷ་པའི་གཞི་མཉམ་པ་རྒྱུ་ལ། ཐིག་མཉམ་པ་བཟོ་མཁུ་ཞིང་། དེའི་ཉེང་དུ་ཉི་མ་བཟོ་མཁུ་
 ལ། གཞན་ལྷ་པའི་དང་འདྲ། དེ་ལྷ་པའི་རྒྱུང་ཕྱིར་ཕྱིར་ཕྱིར་མའི་ཚེ་ཉི་ལྷ་པའི་ཐིག་ལེ་དང་བཅས་པ་ལ་
 ལྷ་པའི་བཞིན། འཇུག་པ་དང་གནས་པའི་ཚེ་གང་ཡང་ལོད་ལ་མི་བྱ། ལྷ་པའི་དུས་ལྷ་པའི་
 རིང་དུ་བཟོ་མཁུ་པས་ཉི་ལྷ་པའི་ཐིག་ལེ་དང་བཅས་པ་མཚོན་གསུམ་དུ་མཚོང་བ་ལྷ་པའི་གསལ་པར་
 ལྷ་པའི་ཚེ། མཐའ་མའི་ཐིག་ལེ་བཞི་དབུས་ཀྱི་ཐིག་ལེ་ལྷ་པའི་ལོ་ལ་ཐིམ། དབུས་ཀྱི་ཐིག་
 ལེ་དེང་ཉི་ལྷ་པའི་མ་ལ་ཐིམ། དེང་ལོག་མ་ལ་ཐིམ། དེང་ཉམ་མཉམ་ལ་ལྷ་པའི་
 ལལ་པ་ལྷ་པའི་དམིགས་པར་ལྷ་པའི་བཟོ་མཁུ་ཞིང་། དེའི་ཚེ་ལྷ་པའི་གི་ཚམས་ཐམས་ཅད་
 ཀྱང་མི་དམིགས་པའི་ངང་ལ་མཉམ་པར་བཞག་པས། མི་རྟོག་པའི་ལེ་ལེས་སྲིད་པར་འཇུར་རོ།
 དེ་ཉིད་ཐབས་ཀྱི་ཚེ་དང་ལྷ་པའི་བཟོ་མཁུ་པས། མཚོང་བའི་ལམ་གྱི་ལེ་ལེས་སྲིད་པར་འཇུར་རོ།
 མ་ཚོན་ལོད་པའི་སྲིད་ཚོགས་རྒྱ་རྒྱ་རིམ་པ་ལྟེ། སྲིད་ཚོགས་རྒྱ་རྒྱ་རིམ་པ་གཉིས་པའོ།
 མི དེ་ནས་འདྲིའི་རིམ་པ་གསུམ་པ་བཟོ་མཁུ་པའི་རྒྱལ་ཉི། །བཞུད་པའི་རིམ་པ་བཟོ་མཁུ་པ་
 ཉམས། ལྷ་པའི་གསོལ་བ་འདྲའི་པའི་པར་ལྷ་པའི་བཞིན་བྱས་ནས། །དཔོན་གཞི་ལ་དཔོན་དང་།
 ལེ་ལེས་ཀྱི་རིག་མ་ལ་རྟོན་པ་གཉིས་ལོད་པ་ལས། །འདྲིའི་ལེ་ལེས་ཀྱི་རིག་མ་ལ་རྟོན་པའི་
 ལྷ་པའི་བཟོ་མཁུ་པར་བྱོལ། །འདྲིའི་རང་ཉིད་ཉི་ལྷ་པའི་ཀྱི་ལྷ་པའི་བཟོ་མཁུ་པའི་མཚུས་དུ་བཟོ་

ཕྱི མིག་སྤྲིང་དུ་དགྲའ་པ་དང་། མིན་པོའི་ཞལ་གྲུང་ཅིང་། །ཚུའི་དུག་ལ་འིང་བ་ཉི་
 ལུ་ཚེ་ཅིག་ཙམ་བརྗོད་པས་བརྗོད་ལོ། རི་རྩུར་ལྷུན་རིང་དུ་གོམས་པས་ལྷན་ཅིག་སྤྲིས་
 པའི་མེ་ཤེས་སྤྲེ་ཞིང་། །རྗེས་ཐོབ་པ་འང་དུན་པའི་ནལ་འཕྱར་རྒྱན་མ་ཚང་པར་བྱའོ། །ལག་
 པས་མཚོན་པའི་ལྷག་རྒྱའི་ཚོལ་ཤས་བསྐྱབ་པ་དང་། །དངོས་ཀྱི་ལྷག་རྒྱ་ལ་རྟོན་པའི་དབང་
 གསུམ་པས་ལེ་ཤེས་རྗེས་དུན་པའི་ཚོལ་ཤས་ཉིང་ང་འཛོན་བརྒྱུད་པར་གསུངས་པའི་བསྐོམ་པའི་
 རྒྱལ་གཞན་ཡིན་ཏེ། །འདྲིར་ལ་མ་ཉིད་ཀྱིས་ཚོག་པར་བསམས་སོ། །དེ་ལས་དོན་གྱི་ལེ་
 ཤེས་སྤྲེ་པ་བརྗོད་པ་ནི་ནོར་བུ་འགོངས་པའི་རིམ་པ་བཞི་པ་ཡིན་ཏེ། །བསྐོམ་པའི་ནལ་
 འཕྱར་གཞན་ལེད་པ་ཉིད་དོ། །འོར་བུ་འགོངས་པའི་རིམ་པ་གསུམ་པའོ། །ཕྱི །།དོ་
 གས་འདྲིའི་རིམ་པ་བཞི་བསྐོམ་པའི་རྒྱལ་ནི་བརྒྱུད་པའི་རིམ་པ་བསྐོམ་ནས་ལྷན་གྱི་ལྷ་ལྷམས་
 རང་རང་གི་གནས་སུ་ཐིམ། །ལུམ་ལང་དོད་ཀྱི་རྒྱལ་གྱིས་རྩ་བུལ་གཤོན་གྱི་ལམ་ལས་སྤྲིང་
 །ཁར་ཐིམ། །ལྷེ་བ་མན་ཚད་ཀྱི་འདོམས་སུ་གསུམ་གྱི་ནང་དུ། །ཚོས་འབྱུང་དམར་སུ་
 གའངས་ཀ་གྱི་ན་དུ་ལྷུགས་པའི་དགྱིལ་དུ་ལེ་ཤེ་ལེ་དོ་པོ། དཔུས་སུ་ཐིག་ལེ་དཀར་
 པོ། ཤར་དུ་ཕོན་པོ། །ལྷོར་ལེར་པོ། ལུབ་རུ་དམར་པོ། ལྷང་དུ་ལྷང་ལྷང་བསྐོམས་
 ལ་སྤྲིང་དོག་གི་རྒྱང་ནང་དུ་དྲངས་ནས་། དཔུས་ཀྱི་ཐིག་ལེ་ལ་ཐིམ་པས་ཐིག་ལེ་ནམས་
 ཤིན་དུ་གསལ་བར་གྱུར་བ་ལ་དམིགས་ཤིང་རྒྱང་ཁ་རྒྱར་བསྐོམ་པར་བྱའོ། །ལྷན་རིང་དུ་
 གོམས་པས་ལྷེ་བའི་གནས་སུ་དོད་འབར་བར་འགྱུར་བའི་ཚོལ་ཤེ་ལེ་ལས་མེ་ཁ་ རོག་
 ལེ་གྱིན་དུ་འབར་བ། རོལ་འདི་ནང་ནས་སོང་བ་རྩ་བུལ་གཤོན་ནས་འཕོན་ཏེ། ལྷུགས་
 བརྒྱའི་དེ་བཞིན་འཤེགས་པ་ཐམས་ཅད་ཀྱིས་ཤངས་བུག་གཡམ་ནས་ལྷུགས་ནས། གཏུམ་
 མོའི་མེ་དང་འདྲེས་ཏེ་གྱིན་དུ་སོང་བས་ དེ་བཞིན་གཤེགས་པ་ནམས་ཀྱི་སྤྱི་པོ་ནས་བྱང་
 རྒྱལ་གྱི་སེམས་ཀྱི་རྒྱན་བབས་པ་ཤངས་བུག་གཤོན་ གས་དྲངས་བ། ། བདག་གི་སྤྱི་

