Zheldam (Personal Advice): a Study and Translation of Short Texts from Jamgon Kongtrul's *Treasury of Extensive Teachings*

Maite Castellano

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Under the supervision of Dr. Julia Stenzel

Center for Buddhist Studies at Rangjung Yeshe Institute
Kathmandu University

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ABSTRACT

This MA thesis presents an analysis and annotated translation of seven texts classified as *zheldam* (*zhal gdams*; personal advice) from the *Treasury of Extensive Teachings* (*rgya chen bka' mdzod*), also known as the Collected Works (*gsung 'bum*), of Jamgon Kongtrul Lodro Thaye (jam mgon kong sprul blo gros mtha' yas, 1813-1900). These personal advice texts, along with much of this treasury, remain largely unstudied and untranslated.

This project addresses the fluid boundaries between *zheldam* and *damngak* genres and provides a clearer understanding of *zheldam* characteristics through multiple analytical approaches: contextualizing *zheldam* texts within Jamgon Kongtrul's *Five Treasuries*, identifying *zheldam* as a distinct editorial category, analyzing genre theory within Tibetan literature, comparing *zheldam* with the literary genre *damngak* (*gdams ngag*; oral instructions), and examining the distinctive features of *zheldam*. The study reveals *zheldam* to be a rich and dynamic genre of oral and written communication that, based on the author's personal experience and insight, conveys essential guidance for meditation, spiritual practice, and daily life, often addressed to a specific audience. *Zheldam* is characterized by four distinctive features: (1) a personal tone intimately connected to the author, (2) an experiential foundation rooted in personal realization, (3) contextual specificity addressing particular circumstances, and (4) transformative power designed to catalyze spiritual insight.

Moreover, by examining how authorial function and textual authority operate within these texts, this study explores how *zheldam* texts, despite being context-specific, are preserved and transmitted as authoritative vehicles for conveying wisdom across cultural and historical boundaries. This research not only expands the corpus of Kongtrul's translated works but also contributes to a more nuanced understanding of *zheldam* as a literary classification in Tibetan literature, highlighting the enduring relevance of these teachings for contemporary practitioners.

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INTRODUCTION

This MA thesis focuses on the translation and analysis of a selection of seven texts by Jamgon Kongtrul Lodro Thaye (’Jam mgon kong sprul blo gros mtha’ yas, 1813-1899), categorized as *zheldam* (*zhal gdams*; personal advice) in the *Treasury of Extensive Teachings* (*rgya chen bka’ mdzod*), also referred to as his Collected Works (*gsung ’bum*). This collection is the least studied among Kongtrul’s *Five Great Treasuries* (*mdzod chen lnga*).[1] This research aims to address this scholarly gap by examining the *zheldam* literary genre within this collection and exploring the complex interplay between genre classification, editorial practice, and authorial function.

Among the texts classified as *zheldam* in the *Treasury of Extensive Teachings*, there is a particularly noteworthy compilation of short instructional teachings entitled *Heart’s Nectar: A Garland of Oral Instructions and Advice, Spoken for Oneself and Others,* hereafter abbreviated as *Heart’s Nectar* (*Rang gzhan la gtan gros gdams ngag gi tshul du brjod pa’i phreng ba snying gi bdud rtsi*).[2] These texts contain simple yet profound teachings that Jamgon Kongtrul either composed for his own reflection or imparted to various students. The size and content of this text varies across editions, ranging from approximately 150 to 250 folio sides, depending on the version and the inclusion or exclusion of certain texts. This editorial variation provides evidence for a key argument of this thesis: that *zheldam* classifications are typically applied according to editorial judgment rather than authorial intent.

[1] In the following section, I will provide a brief overview of the contents, existing research, and translations of the *Treasury of Extensive Teachings* as well as the *Five Great Treasuries* as a whole, situating this project within the broader context of Kongtrul’s works.

[2] Additionally, the *Collected Works* contains several independent texts classified as *zheldam* without specific titles, with their arrangement also varying across the different editions of the collection.

The editorial categorization of *zheldam* within Jamgon Kongtrul's *Treasury of Extensive Teachings* suggests a deliberate recognition of the genre's distinctive features. Through comprehensive analysis of these texts, this study addresses the existing fluidity between *zheldam* and *damngak* (*gdams ngag*; oral instructions). While Tibetan editors have long recognized *zheldam* as a distinct category, considerable ambiguity remains —among both Tibetan scholars and Western academics—regarding its precise relationship to *damngak* and its defining characteristics. This study seeks to identify and articulate the defining features of *zheldam* and proposes a working definition of *zheldam* (personal advice) as a rich and dynamic genre of oral and written communication that, based on the author's personal experience and insight, conveys essential guidance for meditation, spiritual practice, and daily life, often addressed to a specific audience. *Zheldam* is characterized by four distinctive features: (1) a personal tone intimately connected to the author, (2) an experiential foundation rooted in personal realization, (3) contextual specificity addressing particular circumstances, and (4) transformative power designed to catalyze spiritual insight.

Through the translation of seven selected texts from Jamgon Kongtrul's *zheldam* and a comprehensive analysis of this genre, this project seeks to contribute to the existing corpus of translations of Jamgon Kongtrul's works. This endeavor will not only help fill a gap in the available English renditions of his teachings but also provide insights into *The Treasury of Extensive Teachings*, particularly his personal advice to students. This study is especially significant given the limited scholarly attention devoted to *The Treasury of Extensive Teachings*. By carefully examining and translating these *zheldam* texts, the project aims to bring to light this hidden, precious treasury of Jamgon Kongtrul's teachings, highlighting his thought and its relevance to contemporary Buddhist studies and practice.

Methodologically, this project integrates translation studies, genre theory, and literary and comparative analysis. Through careful philological work with multiple Tibetan witnesses—

including a previously unexamined manuscript—I establish critical editions of these texts before translating them. My analysis then examines the existing editorial category of *zheldam*, as well as the fluid boundaries of genre classification in Tibetan literature, particularly how the understanding of *zheldam* texts reveals the fluid boundaries between *zheldam* and *damngak*. This leads me to engage in a comparative analysis between these two terms, specifically within Jamgon Kongtrul's *Treasuries*, and establishing *zheldam* as a distinct subgenre of *damngak*. This approach builds upon the theoretical foundations established by scholars like Cabezón, Jackson, Schwieger, and Schoening while expanding their framework to accommodate the unique characteristics of *zheldam* texts.

The thesis is structured in two main parts. Part I presents a contextual analysis beginning with: (1) a brief overview of Jamgon Kongtrul's works, followed by (2) a genre analysis that locates the different classifications of Tibetan literature, identifies *zheldam's* relationship with *damngak*, and highlights the distinctive features of *zheldam*; and (3) an examination of the pivotal roles of authorship and textual authority in shaping the effectiveness of these texts, especially in translation. The relationship between genre, editorial practice, and authorial function is central to understanding *zheldam* texts. Part II offers an annotated English translation of the seven selected texts, preceded by a methodological introduction, an introduction to the textual witnesses, and followed by a critical edition of the Tibetan text.

By employing standard phonetics rather than Wylie transliteration for names of people, places, and technical terms, I have sought to make this research accessible beyond specialists in Tibetan studies. This accessibility is important not only for academic purposes but also because these texts contain profound spiritual guidance that continues to resonate with contemporary practitioners engaging with the Tibetan Buddhist tradition. As a reference, I have included an appendix at the end of this project that provides all Tibetan phonetic terms used throughout this thesis alongside their corresponding Wylie transliterations.

PART I. CONTEXTUAL ANALYSIS

1. The Author: Jamgon Kongtrul Lodro Thaye

Jamgon Kongtrul Lodro Thaye was an extraordinary teacher whose legacy has drawn significant attention in both traditional and academic contexts. His biography is meticulously presented by Alexander Gardner in *The Life of Jamgon Kongtrul the Great* (2019). Gardner offers a detailed chronological account, from Kongtrul's birth and education to his relationships with teachers and colleagues and concluding with his death. The book also features useful appendices, including Kongtrul's timeline, regional maps, and a glossary of key figures and places from his life. Gardner, as he notes in the preface, bases his work on several sources, most notably Kongtrul's autobiography, *A Gem of Many Colours*, translated by Richard Barron (2003). Gardner describes this autobiography as a "fascinating first-person account of his activities, largely a record of events rather than a crafted personal narrative" (2019, XI). This study relies on these two foundational works to identify the students addressed in Kongtrul's texts and to contextualize their composition in terms of time and place.

Since Jamgon Kongtrul is a widely recognized figure, a biographical overview is unnecessary here. Instead, I will introduce him through the lens of the genre's distinctive features, drawing on several passages from the translated *zheldam* texts included in this project. These selected excerpts illuminate his remarkable qualities, allowing readers to directly encounter the depth and inspiration that has made his teachings so enduring and influential.

1.1 Jamgon Kongtrul's Works: The Five Great Treasuries

In the book *Among Tibetan Texts*, Gene Smith provides a comprehensive overview of Kongtrul's personal life and his literary works. Among the most remarkable legacies of

Jamgon Kongtrul is his compilation of the *Five Great Treasuries* (*mdzod chen lnga*), which comprise approximately one hundred large volumes (2001, 235-270). Presented in chronological order, these renowned compilations include:

1. *The Treasury of Kagyu Mantra* (*bka' brgyud sngags mdzod*).
2. *The Treasury of Precious Termas* (*rin chen gter mdzod chen mo*).
3. *The Treasury of Knowledge* (*shes bya kun khyab mdzod*).
4. *The Treasury of Oral Instructions* (*gdams ngag mdzod*).
5. *The Treasury of Extensive Teachings* (*rgya chen bka' mdzod*), also referred to as his Collected Works (*gsung 'bum*) (Gardner 2019, 20-22).

The diverse range of practices and lineages encompassed within these influential collections reflects Kongtrul's non-sectarian approach. Richard Barron provides a helpful catalog of their contents in the appendices to his translation of *The Autobiography of Jamgön Kongtrul* (2003, 515-531). The *Five Treasuries*—particularly the first four— have been widely studied. The following section offers a general introduction and summary of their composition, publication, translation, and contents.

1. The Treasury of Kagyu Mantra

The *Treasury of Kagyu Mantra* was compiled by Kongtrul between 1853 and 1855, during his forties, though the exact date of its first publication remains unknown (Tsadra Foundation 2014, Timeline). The Pelpung edition consists of three volumes, while the Paro (spa gro) edition comprises eight. This Treasury gathers empowerments and instructions from the Marpa Kagyu lineage. Cécile Ducher has provided valuable insights into this collection through her article, "The Treasury of Kagyü Mantra: A Nineteenth-Century Collection of Marpa's Tantric Teachings" (2019), which offers a summary of its contents. Furthermore, her dissertation includes the table of contents for the Treasury, serving as a key reference (Ducher 2017, 437–43). To date, while some individual texts from this collection may have

been translated, they are not explicitly identified as belonging to this compilation, and no complete translation of this Treasury is currently available.

2. The Treasury of Precious Termas

Kongtrul began compiling *The Treasury of Precious Termas* in 1855, a process that continued for several years. He first transmitted this Treasury in 1868 at Tsadra (Gardner, 354). The carving of its woodblocks at Pelpung began in 1875, and by 1880–81, forty volumes were ready for printing (Kongtrul 2003, 200). The process continued until 1890, ultimately producing a sixty-volume edition (Tsadra Foundation 2014, Timeline), though the exact date of its first publication remains uncertain. This Treasury is extensive, consisting of seventy-two volumes in the Shechen edition and one hundred eleven volumes in the Paro edition. It contains the main *Rediscovered Treasures* (*gter ma*)[3] of Tibetan Buddhism, along with their associated empowerment texts and instructions. Tulku Thondup Rinpoche provides an appendix outlining its contents in *Hidden Teachings of Tibet* (1997, 186-188). Currently, an excellent searchable catalog of the *Rinchen Terdzo* is available on the Tsadra Foundation website.[4] Like *The Treasury of Kagyu Mantra*, this Treasury has not been fully translated, though individual texts from the collection may have been translated unofficially or without explicit identification as part of the compilation.

3. The Treasury of Knowledge

Kongtrul composed the *Treasury of Knowledge* at the age of fifty (1863-64), writing both the root text and commentary (Gardner, 354). It was first printed in 1875 at Pelpung (Gardner, 354). This collection is the only one completely translated into English as of late 2024. Traditionally, it is regarded as the smallest of the *Five Treasuries* (Smith 2001, 236). The

[3] *gter ma*, or "concealed and rediscovered treasures," refers to sacred teachings and objects hidden by Padmasambhava and Yeshe Tsogyal to be rediscovered later by destined individuals at the appropriate time.

[4] https://rtz.tsadra.org/index.php/Main_Page.

Tibetan work consists of three volumes in the Pelpung edition and four in the Shechen edition, while the English translation spans ten volumes. This comprehensive treatise serves as an encyclopedia, systematically presenting the entirety of Tibetan Buddhist learning in relation to the three higher trainings: discipline, meditation, and wisdom.[5] The translation project of this Treasury began in the 1980s, led by Kalu Rinpoche and his International Translation Group, with guidance from Bokar Tulku Rinpoche (’bo dkar sprul sku rin po che, 1940-2004) and Khenpo Lodro Donyo Rinpoche (mkhan po blo gros don yod rin po che, b. 1943) (Shambhala 2024 and Kalu Rinpoche Translation Group 2003, 9-15). Numerous translators and editors have contributed to this decades-long effort, including Sarah Harding, Richard Barron, Ngawang Zangpo, and Elizabeth Callahan. The Tsadra Foundation sponsored the publication, which was released by Shambhala Publications.[6]

4. The Treasury of Oral Instructions

In 1871, Kongtrul proposed the idea of compiling *The Treasury of Oral Instructions* to Jamyang Khyentse, who encouraged him and advised him to write instruction manuals for the Eight Great Practice Lineages (*sgrub brgyud shing rta chen mo brgyad*) (Barron and Kongtrul 2003, 159). Kongtrul continued compiling this Treasury until 1881, when it was first published at Pelpung. He gave the first transmission of it in 1882 (Gardner, 312). The Tibetan editions of this Treasury from Shechen and Paro comprise eighteen volumes, presenting a systematic overview of the Eight Great Lineages.[7] The translation of this *Treasury* is partially available, with the remaining volumes scheduled for publication. Translators of these volumes

[5] As Gardner notes, *The Treasury of Knowledge* can be categorized within the genre of religious history, yet it offers much more (2019, 222-223).

[6] For a more detailed presentation of this Treasury, see: https://www.shambhala.com/treasury-of-knowledge.

[7] The Eight Great Lineages are presented in the eighteen volumes as follows: Nyingma (Volumes 1 & 2); Kadam (Volumes 3 & 4); Sakya Path & Result (Volumes 5 & 6); Marpa Kagyu (Volumes 7-10); Shangpa Kagyu (Volumes 11 & 12); Zhije (Volume 13); Chöd (Volume 14); Kalacakra & Orgyen Nyendrup (Volume 15); Mahasiddha Practice (Volumes 16 & 17); and Jonang (Volume 18) (Barron 2013, xiv-xxvi).

include Sarah Harding, and Elizabeth Callahan, among others. The publication is sponsored by the Tsadra Foundation and is being released under Shambhala Publications.[8]

5. The Treasury of Extensive Teachings

The texts studied and translated in this project are found within this *Treasury*, also known as Kongtrul's Collected Works (*gsung 'bum*). Chronologically, this is the last of Kongtrul's *Five Treasuries*, as he completed it in the final years of his life and gave its transmission for the first time in 1893 (Gardner, 336). It is also the most extensive in terms of its time span, encompassing Kongtrul's miscellaneous writings from across his entire life. For example, one of the short *zheldam* texts translated in this project was composed when he was just twenty-four years old, around 1836, as noted in its colophon. Moreover, this collection is unique among the *Five Treasuries* in that it was not published at Pelpung during Kongtrul's lifetime but only after his passing. As Gene Smith explains, *The Treasury of Extensive Teachings* comprises Kongtrul's collected writings that do not belong to the other *Treasuries*, except for some texts that may also be included in one or more of the other collections (2001, 265). In his autobiography, Kongtrul states:

> For the fifth of the Treasuries, my lord guru, Jamyang Khyentsé Rinpoché, provided a token table of contents. In the seven volumes of this collection are contained my own miscellaneous writings that pertain in some way or another to the Five Treasuries as a whole (Barron and Kongtrul 2003, 274).

As noted in this quote, Kongtrul refers to seven volumes of his own writings, although unfortunately, we do not have access to this original edition of the *Treasury of Extensive Teachings* or the table of contents provided by Jamyang Khyentsé. However, the Pelpung edition comprises twelve volumes, though the exact date of its publication remains uncertain. Subsequent editions expanded the collection, with the Paro edition extending to twenty

[8] For a more detailed presentation, see: https://www.shambhala.com/treasury-of-precious-instructions.

volumes and the Shechen edition comprising thirteen volumes.

When examining the progressive expansion of the texts contained in this *Treasury*, it seems likely that Kongtrul himself did not include his collection of *zheldam* texts within it. Rather, these were probably compiled and added after his passing by the *Treasury*'s editors. This is suggested in the following section, which shows that *zheldam* is a term primarily associated with the editorial process—used as a respectful designation for a teacher's writings, rather than a term that authors typically apply to their own works. However, the specific additions made to the original seven volumes remain unclear.

This Treasury encompasses a diverse range of literary works composed by Kongtrul, including eulogies (*bstod tshogs*), rituals of worship to the teachers (*bla mchod*; Skt. *guru pūjā*), prayers (*gsol 'debs*), practice texts (*sgrub thabs*; Skt. *sādhana*), instructional manuals (*khrid yig*), indices (*dkar chag*), questions and answers (*dris lan*), songs of realization (*nyams mgur*), and personal advice (*zhal gdams*) (Barron 2003, 527-8). The classification of *zheldam* texts appears explicitly in the table of contents (*dkar chag*) of all the different editions of the Pelpung woodblocks, namely Pelpung (2010), Paro (1975) and Shechen (2002). Significantly, while the editors distinguished *zheldam* as a specific category in these catalogs, there is no separate categorization of *damngak* within the *Treasury of Extensive Teachings*.

While some individual texts from *The Treasury of Extensive Teachings* have been translated, they are not explicitly attributed to this collection. For instance, well-known works such as *The Torch of Certainty* (with several translations, including one by Judith Hanson), *The Great Path of Awakening* (translated by Ken McLeod), *Creation and Completion* (translated by Sarah Harding), and *The Autobiography of Jamgon Kongtrul* (translated by Richard Barron) have been published.[9] However, significant portions of the *Treasury of*

[9] Additionally, many liturgical practices and their commentaries—such as the Guru Yoga of Milarepa, various Shangpa Kagyu practices, and commentaries on the *gcod* practice—have been translated within Dharma centers.

Extensive Teachings—particularly the texts classified as *zheldam* within the collection—remain untranslated, with only a few short texts available in unpublished translations.[10]

Among the diverse literary forms found in this Treasury, *zheldam* (personal advice) represents a particularly significant category that merits closer examination. Unlike systematic expositions or formal liturgies, the texts on personal advice offer practical spiritual guidance in direct, accessible language intended for immediate application. This directness makes them especially inspiring for Buddhist practitioners. The untranslated status of many of these texts represents a notable gap in the available corpus of Kongtrul's works in English, as these personal advice texts often distill the heart of his teachings. Through the study and translation of selected texts from the *Treasury of Extensive Teachings*, this project explores the understanding of *zheldam* as a genre and highlights the relevance of Kongtrul's personal advice for contemporary audiences.

[10] We can find some translations in the Lotsawa house website, such as "Advice to Lhawang Tashi," "Mahāmudrā Preliminaries, Main Part & Conclusion," "Mahāmudrā: the Swift Way to Become a Lord of Realization," and "The Kusāli's Instruction on the Nature of Mind" (lotsawahouse.org).

2. Zheldam (*zhal gdams*)

The term *zheldam* (*zhal gdams*), translated here as "personal advice," is often considered synonymous with *damngak* (*gdams ngag*), commonly rendered as "oral instruction." However, this apparent synonymity obscures important distinctions that merit scholarly attention. While *damngak* has been extensively studied in academic research, the precise nature and characteristics of *zheldam* remain insufficiently explored. Based on the findings of this study, I argue that *zheldam* constitutes a distinct subgenre of *damngak* with unique characteristics that warrant its recognition as a distinct category within Tibetan Buddhist literature.

This project aims to provide a more nuanced understanding of the *zheldam* genre through four analytical approaches: first, identifying *zheldam* as an editorial classification in Tibetan literature; second, situating *zheldam* within existing theories of Tibetan literary genre classification while identifying current taxonomic limitations; third, conducting a systematic comparison with *damngak*; and fourth, highlighting its defining features within a diverse corpus of texts. Through this examination, this research seeks to establish *zheldam* as a significant and previously undertheorized category within Tibetan Buddhist literary studies.

2.1 Editorial Classification of *Zheldam*

A systematic survey of Tibetan literary collections reveals that *zheldam* typically appears as specific titles or sections within the collected works (*Gsung 'bum*) of renowned Tibetan masters. Examination of the Buddhist Digital Resource Center (BDRC) database confirms this pattern, with notable examples including the *zheldam* of Karma Chakme

(Karma chags med, 1613–1678),[11] and Gampopa (Sgam po pa bsod nams rin chen, 1079 – 1153).[12] The consistent placement of *zheldam* within collected works, provides compelling evidence that Tibetan editors recognize *zheldam* as a distinct genre within Tibetan literature. The editorial categorization of *zheldam* within Jamgon Kongtrul's *Treasury of Extensive Teachings* suggests a conscious recognition of these texts' distinctive features.

Tracing the Origin of the Terms

Scholars such as Kapstein in his seminal work "gdams ngag: Tibetan Technologies of the Self" (1996, 276) and Jay in her MA Thesis "Gdams Ngag: Oral Instructions" (2017, 71) trace the Sanskrit origin of *damngak* to *upadeśa*.[13] However, both the Indo-Tibetan Lexical Resource[14] and *The Princeton Dictionary of Buddhism* establish a different correspondence, linking *damngak* to the Sanskrit *avavāda*:

> *Avavāda:* (*gdams ngag*) "admonitions" or "instructions;" Oral instructions that provide practical advice to a student. These may include instructions given to a monk or nun, or instructions on how to put into practice a particular doctrine or teaching. The term carries the connotation of advice drawn from experience in contrast to learning derived from books, although a true practitioner is said to be someone who can see all the *sūtras* and *śāstras* as *avavāda*.[15]

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[11] Personal advice to practice in mountain retreat: gNas mdo karma chags med. "Ri chos mtshams kyi zhal gdams." In *gSung 'bum karma chags med* (gnas mdo dpe rnying nyams gso khang), 32:9–744. [Nang chen rdzong]: gNas mdo gsang sngags chos 'phel gling gi dpe rnying nyams gso khang, 2010. Accessed March 16, 2025. http://purl.bdrc.io/resource/MW1KG8321_EA472B. [BDRC bdr:MW1KG8321_EA472B].

[12] sGam po pa bsod nams rin chen. 2013. "bsKyed rdzogs zung 'jug gi zhal gdams." In *sGam po'i gdan rabs rim byon gyi gsung 'bum*, Par gzhi dang po., 3:292–97. 275－293. Pe cin: Krung go'i bod rig pa dpe skrun khang. Accessed March 16, 2025. http://purl.bdrc.io/resource/MW1AC309_45AB41. [BDRC bdr:MW1AC309_45AB41].

[13] Interestingly, Jay also notes that "the Tibetan translation of the term *upadeśa* in the context of the twelvefold classification of the "Words of the Buddha Dharma" (*gsung rab kyi yan lag bcu gnyis*) is not *man ngag* or *gdams ngag*, but *gtan la phab pa'i sde*." She further explains that "The Mahāvyutpatti defines *upadeśa* as "teachings and instructions to gain certainty or reach a definitive conclusion (Jay's translation of *gtan la phab par bstan pa'i ste lung phog pa*)" (2017, 31).

[14] The Indo-Tibetan Lexical Resource (ITLR) is a collaborative scholarly project centered on Sanskrit headwords, involving researchers from multiple international institutions. Each entry includes source references for term attestations. For the term *avavāda*, the ITLR refers to the Tibetan renderings *gdams pa* and *gdams ngag.* See https://www.itlr.net/hwid:19492.

[15] I am grateful to Dr. Maria Vasylieva for suggesting the investigation of this Sanskrit term, which proved instrumental to this important finding.

This description aligns closely with the understanding of *zheldam* established through this study, particularly in light of the four distinctive features discussed later.

Regardless of whether *damngak* derives etymologically from *upadeśa* or *avavāda*, what stands out as particularly significant is that Tibetan linguistic development introduced an honorific distinction absent in Sanskrit, differentiating between the non-honorific *damngak* and the honorific *zheldam*. In Tibetan, *zheldam* (*zhal gdams*) is an abbreviated form of *zhal gyi gdams*. The Tibetan term *zhal* is the honorific form of "mouth" and is used as a prefix to names or verbs to indicate respect. The Tibetan word *gdams* can function as the past tense of the verb *'dom pa*, meaning "to teach" or "to instruct," or as a noun meaning "instructions" or "advice." Hence, all together would literally mean "the instructions or advice of a respected person." This linguistic evolution subsequently led to *zheldam* becoming a more specific term, denoting personalized and experiential instructions from a master in Tibetan linguistic contexts. In other words, while *damngak* can be traced back to Sanskrit, *zheldam* emerged as a distinct development within Tibetan, derived from *damngak* itself. Thus, although these terms share a common etymological foundation, they diverged in their rhetorical functions within Tibetan discourse. This evolution exemplifies scholarly observations that "genre meanings and usage evolve over time,"[16] (Schoening 1988, 425) particularly in cross-cultural transmission contexts. This principle, as explored in the following section, aligns with Schoening's broader framework for understanding Tibetan genre classification challenges.

Hence, since *zheldam* is an honorific term, it is not one that authors typically apply to their own writings. Instead, it is most often used in the editorial process as a respectful designation for a teacher's words, particularly when classifying and compiling personal

[16] Jeffrey D. Schoening's analysis of Tibetan genre classification challenges (Rheingans 2015, 9; Schoening 1988, 425).

advice and instructions into a dedicated section of a collection. As Daniel McNamara aptly noted, "we should distinguish editorial intent from authorial intent" (personal communication, November 2024). In other words, authors generally do not use honorific language for themselves; rather, the term is applied by scribes or editors during the organization of these texts. This appears to be the case in the *Treasury of Extensive Teachings*—Kongtrul did not include his *zheldam* texts in the *Treasury* himself–they were compiled and added later by the editors. This editorial distinction highlights how *zheldam* represents a specific subset characterized by the respectful editorial designation of a master's personal advice.

In the collection of Kongtrul's *zheldam* found in the *Treasury of Extensive Teachings*, we can observe a clear progression in their classification from manuscript to xylographs to modern editions. For instance, the manuscript appears as a loose collection of independent short texts, often without marginal labels, titles, or continuous pagination. In contrast, the xylographs from Pelpung, Paro, and Shechen, arrange these *zheldam* texts differently throughout the volumes of the *Treasury of Extensive Teachings*, though they are presented as collections of short instructional pieces with a clear pagination.[17] Modern edited versions, such as the one published by Rigpe Dorje Publications, present the entire collection of *zheldam* texts together with clear pagination and introduce titles for each instructional text.[18] This cross-recensional analysis illustrates the genre's inherent fluidity and provides insights into the evolution of the classification criteria underlying *zheldam* texts.

[17] In the Paro xylograph edition, the texts classified as *zheldam* are dispersed across volumes nine and ten, whereas in the Pelpung and Shechen editions, all *zheldam* texts are gathered in a single volume.
[18] Additionally, some of the texts included under the single title *Heart's Nectar* in the three witnesses used for this project are presented as separate works from *Heart's Nectar* in Kongtrul's *Collected Works* editions published by Tarthang Tulku and in Lhasa.

2.2 Fluidity of Genre

Genre theory is essential for determining whether *zheldam* constitutes a distinct "class of text." According to the Oxford English Dictionary, genre is defined as: "A particular style or category of works of art; especially a type of literary work characterized by a particular form, style, or purpose" (OED 1989).[19] Identifying genre characteristics plays a crucial role in the classification of texts. However, Mikhail Bakhtin underscores the fluidity of genre, stating: "A genre is always the same and yet not the same, always old and new simultaneously. Genre is reborn and renewed at every stage in the development of literature and in every individual work of a given genre. This constitutes the life of the genre" (Bakhtin, in Jay 2017, 24-25). Similarly, Jeffrey D. Schoening's "combination strategy" for text classification, which merges Tibetan and Western categories (Rheingans 2015, 9), highlights several challenges in classifying Tibetan genres: (1) Genre meanings and usage evolve over time; (2) A text may be labeled as one genre but primarily represent another; (3) Some genre terms have overly broad applications; (4) A work's genre may differ between title and margins (Schoening 1988, 425). These challenges are especially relevant for the ambiguous classification of *zheldam* texts, which constitute a rich and dynamic body of literature that resists straightforward categorization.

In the studies of Tibetan literature, several classification frameworks have been proposed, though *zheldam* is not included among them. For instance, contemporary scholars like José Ignacio Cabezon and Roger R. Jackson, in *Tibetan Literature: Studies in Genre*, assert that the best way to understand how Tibetans organized their indigenous literature is through the

[19] See *Oxford English Dictionary Online*, s.v. "genre," Oxford University Press, accessed March 20, 2025, https://www.oed.com/. See also Tzvetan Todorov, in *The Origin of Genres* (161–164). Todorov states that "genres are classes of texts" (161) and further elaborates that a literary genre "is the historically attested codification of discursive properties" and "exists as an institution that functions as horizons of expectation for readers and models of writing for authors" (162–164).

tables of contents (*dkar chag*) of Collected Works (*gsung 'bum*) by prolific scholars (Cabezon and Jackson 1996, 23). Cabezon and Jackson suggest that organizing *Sungbum* by subject matter and text type provides a solid foundation for identifying recognized literary genres in Tibet (1996, 23-25). In *Tibetan Literary Genres, Texts, and Text Types*, Jim Rheingans further distinguishes Cabezón and Jackson's classification from that of Peter Schwieger, who favors a functional approach. Schwieger emphasizes the pragmatic purpose of texts, categorizing them based on their intended function—such as explicative, declarative, or appellative. Moreover, his classification suggests that traditional genres emerged from specific contexts or realms of communication, such as administration, religion, or folklore (Rheingans 2015, 13).

In Cabezon and Jackson's classification, the genre of *damngak* (oral instructions) falls under "literature on the paths," which does not provide a precise location for *zheldam*. In Schwieger's system, oral instructions belong to the "realm of communication of religion" and serve an "appellative function." Furthermore, when examining oral instructions, Schwieger proposes a meta-category of "instruction texts," which he defines as texts with an "informative function" for religious instruction. Under this meta-category, he includes types such as oral instructions (*gdams ngag*), pith instructions (*man ngag*), meditation instructions (*khrid*), and pieces of advice (*bslab bya*) (Rheingans 2015, 13-18). Among these categorizations, I agree that *zheldam* texts can be classified as "instruction texts" with an "appellative and informative function," situated within the "realm of communication of religion." However, their specific characteristics and classification require further refinement.

We have seen that *zheldam* has been clearly treated as a distinct category within Tibetan Literature. However, Western scholars have largely overlooked this distinction, often equating it with the term *damngak* due to the fluidity of their boundaries. Hence, this study

seeks to highlight the distinctive features of *zheldam*. In order to do that, we must first examine its semantic relationship with *damngak*, along with the contextual nuances of both terms within Tibetan Buddhist discourse. This comparative analysis is essential, as examining the defining features of *zheldam* in isolation would lack the context to properly situate the term within a more nuanced conceptual framework.

2.3 *Zheldam* versus *Damngak*: Their Fluid Boundaries

To gain a clearer understanding of these terms within the Tibetan tradition, I consulted several Tibetan scholars about the distinctions between *zheldam* and *damngak*. Their varied interpretations demonstrate that the boundaries between these two concepts remain somewhat fluid within the tradition itself. Nevertheless, their insights have been instrumental in refining my understanding of the relationship between these two terms. Among the responses from Tibetan scholars, some posit *zheldam* and *damngak* as synonymous, while others describe them as different.

Some Tibetan scholars, such as Drubpon Khenpo Lodro Namgyal (Sgrub dpon mkhan po blo gros rnam rgyal, b. 1960) from Jamgon Kongtrul Labrang, and Khenpo Choying Lhundrub (Mkhan po chos dbyings lhun grub, b. 1964), abbot of Sonada monastery,[20] emphasized the semantic equivalence of *zheldam* and *damngak*, noting that *zheldam* is simply the honorific form of *damngak*. According to their view, all the Buddha's teachings can be considered *damngak* or *zheldam* (personal communication, January and March 2025 respectively). In these responses, the two terms are treated as being synonymous.

Other Tibetan scholars, such as Khenpo Lodro Donyo Rinpoche from Mirik monastery, Khenpo Nyima Gyaltsen (b.1976) from the Drikung Kagyu lineage, and Khenpo Tsultrim

[20] Khenpo Choying Lhundrub is originally from Dzongsar (Rdzong gsar) monastery, but he has served as the abbot of Sonada monastery for the past twenty years.

Nyima from Rumtek monastery, stated that the two terms are slightly different. They agreed that *damngak* encompasses a broader range of texts, whereas *zheldam* denotes a more specific type of instruction—one that emerges from direct, personal interaction between teacher and student and implies a direct experience from the teacher (personal communication, May 2025, March 2025, and October 2024 respectively).[21] In this view, the two terms are not equal, but instead reflect a nested relationship.

Tibetan dictionaries offer limited help in clarifying the relationship between *damngak* and *zheldam*. The Dungkar Dictionary (*dung dkar tshig mdzod chen mo,* 2002) defines *damngak* simply as "advice aimed at eliminating unwholesome states in oneself and others while cultivating positive qualities."[22] Meanwhile, *The Great Tibetan-Chinese Dictionary* (*bod rgya tshig mdzod chen mo*) defines *zheldam* as "instructions or teachings, personal advice. [For example,] I have kept in mind all the advice you gave."[23] These definitions demonstrate a terminological overlap, but ultimately do not provide a clear or consistent distinction between the two terms.

This survey of Tibetan scholarly perspectives and lexicographical sources illustrate the fluid and overlapping nature of these two terms—a complexity that reinforces the need for the more nuanced understanding of *zheldam* that this research seeks to establish.

[21] A similar distinction is found in the *Illuminator Dictionary*, where Tony Duff explains that *zheldam* specifically refers to instructions spoken directly by someone, whereas *damngak* denotes more broadly oral instructions in general (Duff 2016).

[22] Tib. *zhal gdams rang dang gzhan gyi sems rgyud ma rungs pa sel zhing*⏐*yon tan gong 'phel du gtong ba'i bslab bya gnad la khel ba'i rigs la zer*⏐ (*Dung dkar tshig mdzod chen mo* 2002).

[23] Tib. *gdams ngag gam slob ston*⏐ *zheldam bslab bya*⏐ khyed kyis gsungs pa'i zhal gdams rnams sems la bcangs yod (*Bod rgya tshig mdzod chen mo* 1985).

Differentiating *Zheldam* and *Damngak*

Having examined their overlapping and fluid nature, we can now articulate more clearly the relationship between these terms within the context of Kongtrul's works. Based on the Tibetan logic method of comparing two things,[24] I propose that *zheldam* is subsumed under *damngak* in a nested relationship of three possibilities (*mu gsum*).[25] This means that *zheldam* is always *damngak,* but *damngak* is not always *zheldam*.

Texts that are both *zheldam* and *damngak* are exemplified in textual labels. In *The Collected Sayings of the Master*, Marta Sernesi observes that genre labels frequently appear in the titles of multi-text collections, organizing the corpus by grouping discourses with formal and functional similarities (Sernesi 2015, 466). This pattern manifests in our primary text, *Heart's Nectar: A Garland of Oral Instructions* (*damngak*) *and Advice, Spoken for Oneself and Others*. While the title explicitly incorporates the term *damngak* (oral instructions), the label *zheldam* appears in the left margins of the Pelpung xylographs and at the head of the modern edition used in this study (RD). This editorial overlap aligns with Schoening's observation that "a work's genre may differ between title and margins," or that "a text may be labeled as one genre but primarily represent another."

[24] In the debate system of Tibetan Buddhism, there are four established ways of comparing two phenomena: first, mutual inclusion (*don gcig*), where terms are synonymous; second, three possibilities (*mu gsum*), where terms partially overlap; third, four possibilities (*mu bzhi*), allowing for complex relationships; and fourth, being mutual exclusion (*'gal ba*), where terms share no common ground (Perdue 1992, 134-137). The formula for a mutually inclusive relationship (*don gcig*) between two phenomena is: "Whatever is a *p* is necessarily a *q,* and whatever is a *q* is necessarily a *p.*" The formula for three possibilities (*mu gsum*) is: "Whatever is a *p* is necessarily a *q,* but whatever is a *q* is not necessarily a *p*," or "Whatever is a *q* is necessarily a *p,* but whatever is a *p* is not necessarily a *q.*" The formula for four possibilities (*mu bzhi*) is: "Whatever is a *p* is not necessarily a *q* and it is not the case that whatever is a *p* is necessarily not a *q.* Whatever is a *q* is not necessarily a *p* and it is not the case that whatever is a *q* is necessarily not a *p.*" The formula for mutually exclusive (*'gal ba*) is: "Whatever is a *p* is necessarily not a *q,* and whatever is a *q* is necessarily not a *p*" (Perdue 1992, 135).

[25] These three logical possibilities are: first, something that is both *damngak* and *zheldam*; second, something that is neither *damngak* nor *zheldam*; and third, something which is *damngak* but not *zheldam.* In other words the formula of the relationship between *zheldam* and *damngak* is: "Whatever is a *zheldam* is necessarily a *damngak,* but whatever is a *damngak* is not necessarily a *zhel dam*."

To identify texts that are classified as *damngak* but not as *zheldam* within Kongtrul's collections helps establish the nested relationship between these terms as well as their functional distinction. Comparative content analysis of both collections reveals several instances of this possibility and illuminates the differences between these two genres. The *Treasury of Oral Instructions* contains formal liturgies, standardized empowerment manuals, detailed visualization instructions for deity practices, and systematic doctrinal expositions. These texts maintain the formal, structured, and lineage-oriented approach characteristic of *damngak* while lacking the personal, situational guidance that defines *zheldam*. Sarah Harding explains that the two volumes dedicated to the Shangpa Kagyü lineage in *The Treasury of Oral Instructions* consist primarily of source texts, liturgies, empowerments, and commentaries on various Shangpa practices (2022, 32-35). In contrast, Kongtrul's *zheldam* texts in his Collected Works encompass diverse teachings and advice, notably absent of technical and liturgical content.

Julie Jay's research on oral instructions also illuminates this distinction. She notes that "*Gdams ngag* instructions and lineages were especially important in the formation of a school's tantric identity" (Jay 2017, 90), highlighting the institutional and sectarian functions that distinguish *damngak* from the more personal character of *zheldam*. This institutional dimension becomes particularly evident in the sixteenth century, when Trengpo Terton Sherab Ozer ('Phreng po gter ston shes rab 'od zer, 1518–1584) organized various *damngak* lineages in his model of the Eight Great Practice Lineages (*sgrub brgyud shing rta chen po brgyad*).[26] Kongtrul later compiled the *Treasury of Oral Instructions* as a systematic presentation of these eight lineages (Jay 2017, 87).[27] This institutionalized role represents

[26] The Eight Great Lineages of Attainment are: 1) Nyingma (*rNying ma*); 2) Kadampa (*bKa' gdams pa*); 3) Sakyapa (*Sa skya*); 3) Marpa Kagyü (*Mar pa bka' brgyud*); 4) Shangpa Kagyü (*Shangs pa bka' brgyud*); 5) Shije (*zhi byed*); 6) Jordruk (*sbyor drug*); 7) Dorje Nyendrub (*rdo rje gsum gyi bsnyen sgrub*).

[27] See the section on Jamgon Kongtrul's Five Treasuries for a more detailed description of the *Treasury of Precious Instructions*.

another example of the third case—*damngak* functioning as formalized lineage teachings that establish a lineage identity, a characteristic not typically associated with *zheldam*.

The editorial organization of Kongtrul's *Five Treasuries* provides material evidence for this distinction: *zheldam* texts are compiled exclusively within the *Treasury of Extensive Teachings* rather than integrated into the *Treasury of Oral Instructions*, demonstrating their editorially distinct qualities and confirming the existence of *damngak* texts that are not categorized as *zheldam*.

In sum, the *damngak* not classified as *zheldam* encompasses formal liturgies, standardized practice instructions, institutionalized lineage teachings, and systematic doctrinal commentaries that lack the personal, contextual, and individualized guidance characteristic of *zheldam*. These examples illustrate texts classified as *damngak* but not as *zheldam*, establishing a clear functional distinction between these categories. As we shall see, Jamgon Kongtrul's *zheldam* possesses additional distinctive features.

2.4 Distinctive Features of *Zheldam*

Drawing on the previous analysis, I propose a refined understanding of *zheldam* as a distinct functional category within Tibetan literature. *Zheldam* constitutes a rich and dynamic genre of oral and written communication that, based on the author's personal experience and insight, conveys essential guidance for meditation, spiritual practice, and daily life, often addressed to a specific audience.

Rich and Dynamic Genre with Diverse Textual Categories

Jamgon Kongtrul himself states in *The Treasury of Oral Instructions*, "All expressions of Buddhadharma may be in a certain sense termed *gdams ngag"* (vol. 12, 626-630; Kapstein 1996, 276). Following this observation, Kapstein clarifies that within the genre of *damngak*,

one can include different textual categories, such as mind training (*blo sbyong*), and practice manuals (*khrid yig*) (Kapstein 1996, 276). This inclusive characteristic also applies to texts classified as *zheldam* in Kongtrul's works, which incorporate a wide range of textual forms, such as songs (*mgur*), instructions to the mind (*sems khrid*), and others. This diversity exemplifies Schoening's point that "some genre terms have overly broad applications."

The *Lotsawa House* website[28] further illustrates this diversity, featuring numerous *zheldam* texts from different teachers across multiple categories, thereby substantiating the rich and dynamic nature of this genre. It is worth noting that while each of these textual categories may constitute a genre in itself, with distinct particularities, their classification as *zheldam* imbues them with the specific features analyzed in this study. For instance, as evidenced throughout the translation and analysis of Kongtrul's *zheldam* texts, this collection includes works spanning multiple textual categories, such as mind training (*blo sbyong*), advice (*gtan gros 'debs* or *bslab bya*), instructions to the mind (*sems khrid*), songs of realization (*mgur*), and pith instructions (*man ngag*; Skt. *āmnāya*).[29]

One notable exception within Kongtrul's *zheldam* texts is the textual category of *drilen* (*dris lan*; "reply to a question"), which is classified separately rather than as *zheldam*.[30] Some of these texts do appear interspersed among the *zheldam* in the manuscript; however, they are not fully incorporated into Kongtrul's *zheldam* collection in either the Pelpung xylographs or

[28] In this resource, there are personal advice on "ethical guidelines," "following a teacher," "Mahāmudrā," "Mind Training," and many others. See: https://www.lotsawahouse.org/bo/topics/advice/

[29] Kapstein describes "pith instructions" (*man ngag*; Skt. *āmnāya*) as connoting "a higher degree of esotericism than *gdams ngag*" (1999, 275).

[30] This classification difference is evident in the marginal designations found in the xylographs, where these texts are labeled as *drilen* (*dris lan*), while *zheldam* (*zhal gdams*) texts are marked accordingly.

the modern edition used in this project.[31] As the name suggests, *drilen* texts record a question-and-answer exchange between guru and disciple and thus share the defining features of *zheldam* analyzed here. In my view, their exclusion from the *zheldam* category further highlights the fluid boundaries and ambiguity of *zheldam*, as they could justifiably be incorporated into future editions of the collection.

Oral and Written Transmission

Marta Sernesi describes both *damngak* and *zheldam* as forms of guidance given to disciples, typically focused on specific yogic practices or meditative techniques. She notes that these texts belong to orally transmitted genres, emerging from dynamic interactions between master and disciple, often conveyed through direct speech (Sernesi 2015, 474–475). This perspective is echoed by Khenpo Samdup Rinpoche (Mkhan po bsam sgrub rin po che),[32] who remarked, "Any *zheldam* ceases to be *zheldam* once it is transferred to a written form" (personal communication, October 2024). From this perspective, *zheldam* requires the student's direct oral engagement with a qualified teacher, distinguishing it from written scriptures.

While these perspectives foreground orality as a defining feature, Matthew Kapstein's article "*gDams ngag*: Tibetan Technologies of the Self" (1996) specifies that *damngak* encompasses both spoken and written guidance for practice whether in general life conduct or specific fields. Kapstein describes *damngak* as a fundamentally hermeneutical process through which the disciple is inwardly reoriented toward the teaching's objective (Kapstein

[31] In the Paro edition, some of these texts appear as independent short texts in the next volume (vol. 10), while in the same volume (vol. 9), several titles precede *Heart's Nectar*. The RD edition does not include most of these texts but does incorporate one *drilen* text that appears in the next volume of the Paro edition (v.10). In the manuscript, one of the short *drilen* texts found before *Heart's Nectar* in the Paro edition is interspersed among the texts classified as *zheldam* in the other editions.

[32] Spiritual Director of two Dharma centers under Garchen Rinpoche (Mgar chen rin po che) in Ohio and Virginia (USA).

1996, 276). Complementing this understanding, Drubpon Khenpo clarified that both terms include both spoken and written instructions, as exemplified by Jamgon Kongtrul, who sometimes wrote such texts and sent them to his students (personal communication 2025). This distinction is evident in the colophons of the short texts contained in *Heart's Nectar*, where some are described as having been orally transmitted (*smras pa*), while others are noted as having been written (*'bri pa*) by Kongtrul. Therefore, neither *damngak* nor *zheldam* is exclusively oral in nature, as there are numerous instances of written instructions within both categories.

Four Distinctive Features of Zheldam

Zheldam texts have four distinctive features that originate from the author's personal insights and lived experiences and distinguish them from systematic doctrinal expositions or formal liturgical works. These characteristics appear consistently throughout Kongtrul's *Heart's Nectar* collection:

1. **Personalized Tone**

One of the defining features of *Zheldam* texts is their intimate connection with the author, reflecting direct and personal engagement. For instance:

> These Seven Commitments are [...] meant to mold my stiff and paralyzed mind through the Dharma [...] (*Seven Commitments*, p. 59).
>
> Written by Yonten Gyatso, an individual cast away for poor behaviour, based on my personal assessment (*Pith Instructions*, p. 89).

Such statements reveal the intimate nature of *zheldam* as direct and personal accounts of the author himself, rather than abstract philosophical discourse or ritualistic practice. This direct expression may appear in diverse literary forms—such as songs (*mgur*), and poems—illustrating the richness of the genre.

Moreover, *zheldam* texts often reflect the author's remarkable qualities. For example, Kongtrul's nonsectarian view is clear in statements like:

> Sectarian bias and religious attachment and aversion are due to excessive self-regard (*Seven Commitments*, p. 56).

His profound commitment to the awakening path and to sentient beings is equally evident:

> I will not harbor even an instant of cunning for the sake of my own greatness, deceit driven by desire for personal gain, or hypocrisy to deceive others. Instead, I will dedicate my body, speech, and mind to waking up for the sake of beings (*Seven Commitments*, p. 52).

His poetic sensibility also shines through, as in this evocative metaphor:

> Regardless of the intricate ways in which the mind of an ordinary individual may be entangled in delusion, it remains incapable of ascertaining the real nature—the expanse of reality—just as a butterfly seeking the horizon (*Oral Instructions for Evaluating One's Actual State*, p. 77).

Such passages reveal not only Kongtrul's spiritual insight but also his human warmth that make his teachings enduringly influential. This personalization–central to the *zheldam* genre–stems from the author's own experience.

2. **Experiential Foundation**

Unlike theoretical expositions that present systematized doctrine, *zheldam* texts emerge directly from the author's lived spiritual experience. Kongtrul explicitly grounds his advice in personal realization, as demonstrated in passages like:

> After slight inward examination, with whatever arose in experience, I wove this little song [...] (*Fourfold Parrot's Maṇi mantra*, p. 70).
> This brief utterance conveyed in the form of oral instructions, while evaluating my own actual state [...] (*Oral Instructions for Evaluating One's Actual State*, p. 82).

This experiential foundation ensures that the guidance offered is based in actual practice rather than remaining merely liturgical or conceptual. As a result, these texts often address practical matters with the authority of lived experience. For example:

> Your own mind is the only reliable witness. Thus, practitioners who seek approval from others, fear criticism, worry about not being respected, and dread being at odds with others, regardless of their actions, are akin to a white

> moon tainted with a tinge of darkness (*Oral Instructions for Evaluating One's Actual State*, p. 74).

3. **Contextual Specificity**

Zheldam texts are context-sensitive. They respond to particular circumstances, audiences, or the author's specific reflection at a given moment, rather than presenting universal principles. This allows for nuanced guidance that acknowledges the complexity of individual journeys while maintaining broader applicability. For example, Kongtrul addresses practitioners at different stages of development with appropriately tailored advice:

> You already know from before how to observe the essence of stillness and movement. But even if you have not directly realized or experienced awareness, and no qualities or gains have arisen, you should not doubt that your Dharma practice is working (*Pith instructions*, p.84).

Many texts also explicitly indicate their recipient or the conditions that prompted their composition:

> *To fulfil the request of Guru Bhaiṣajya,*
>
> *This text was composed* […] *by Yonten Gyatso* (*Pith instructions*, p.89).

4. **Transformative Power**

Building upon the previous characteristics, *zheldam* texts function as catalysts for immediate spiritual insight and behavioral change. They serve not as reference materials but as active agents of transformation, intended to "mold" the mind and inspire direct application. This transformative capacity distinguishes them from texts designed primarily for scholarly study or liturgical performance. For example:

> We should recall from the depths of our hearts that the time of death is uncertain and avoid striving for an empty and wasted human life (*Pith instructions*, p. 84).
>
> Know that our own mind is like a childish infant, needing constant care (*The Fourth Short Song*, page 101).

These passages clearly call for the transformation of the reader through their direct, evocative language that compels immediate self-reflection and action.

The combination of these four features —personalized tone, experiential foundation, contextual specificity, and transformative power—is intrinsic to what makes these texts function as *zheldam* and cannot be separated from the author's identity and experience. Therefore, understanding authorship becomes essential to understanding how these texts operate as vehicles of transformation, which we will explore in the next section.

In summary, this analysis underscores the fluid boundaries between *zheldam* and *damngak*, while identifies the key features that justify *zheldam* as a distinct editorial category: rich and diverse textual forms, oral and written transmission modalities, deeply personal and experiential nature, contextual specificity, and transformative power. Taken together, these characteristics establish *zheldam* as a unique category within Tibetan Buddhist literature that is inextricably linked to authorial authority. Having examined how *zheldam* texts are classified and distinguished from *damngak*, we must now explore how the author-text relationship shapes their transformative effectiveness. Understanding these dynamics of authorship and textual authority is therefore essential to comprehending *zheldam* as a genre within Kongtrul's works.

3. Importance of Authorship and Textual Authority in *Zheldam*

The analysis of this section is grounded in a theoretical framework that synthesizes traditional Buddhist perspectives on textual transmission with contemporary literary theory, particularly focused on how *zheldam* texts function as vehicles for conveying wisdom across cultural and historical contexts.

3.1 Traditional Perspectives on Authorship and Textual Authority

Within the Buddhist tradition, sacred texts have long been understood as more than mere repositories of knowledge—they are viewed as embodiments of enlightened wisdom

that transcend the physical absence of their authors. This understanding is encapsulated in several authoritative statements attributed to the Buddha. Most notably, a widely cited quote declares:

> In the final cycle of five hundred years,
> I shall remain in form of written letters.
> Consider them as me, and revere them (Kunzang 2008, 93).[33]

This quote establishes a profound equivalence between the Buddha's physical presence and his oral—and by extension, textual—legacy, suggesting that sacred writings possess a transcendent quality that renders them living extensions of their author's wisdom, capable of guiding practitioners in the absence of the physical teacher.

This perspective proves particularly relevant to *zheldam* texts because the Buddha's own teaching method parallels the approach evident in Kongtrul's *zheldam* works. The Buddha consistently tailored his instructions to specific students based on their needs, capacities, and circumstances—a pedagogical method that exemplifies the personalized nature of *zheldam*. These context-specific teachings were later preserved textually, allowing their wisdom to transcend their original settings and reach future generations. This pattern of individualized instruction becoming universalized through textual transmission reinforces how *zheldam*

[33] The quote, "Tib. *lnga brgya tha mar gyur pa na||nga nyid yi ge'i gzugs su gnas||nga yin snyam du yid byos la//de tshe de la gus par gyis||"* has proven difficult to locate within canonical sūtras. Khenpo Kunpel, in his commentary to the *Bodhicaryāvatāra*, attributes it to a text titled *snyan gyi gong rgyan*, translated as the *Ear-tip Jewel Scripture* by the Padmakara Translation Group. Searching this title in the BDRC database reveals it as part of *'phags pa sangs rgyas kyi chos bsam gyis mi khyab pa bstan pa,* one of the titles of the sūtra section referring to *The Sūtra of the Ornaments of the Buddhas* (*phal po che'i mdo*; Skt. *buddhāvataṃsakasūtra*). According to the 84000 website, this text is divided into chapters differently across various Tibetan versions, with several Kangyur catalogues adding alternative titles such as *snyan gyi gong rgyan* (ornaments for the ears). However, I have not located the quote within this text. After consulting with Khenpo Choying, he suggested it originates from this sūtra, *phal po che'i mdo.* Aditionally, Drubpon Khenpo indicated that the quote appears in instructional material related to Guru yoga practice, specifically referencing a text named *ba tshwa can gyi chu klung gi mdo* (The Salty River Sūtra), which is not found in 84000's contents and is described by the Rangjung Yeshe Dictionary as unidentified. Thus, verification of this quote within these sources remains unsuccessful.

texts can effectively embody the essence of their authors and serve as vehicles for conveying their profound wisdom across time and cultural contexts.

The Concept of the Textual Guru

The traditional understanding of texts as embodiments of enlightened wisdom finds developed expression in the concept of the "textual guru" within the Mahāmudrā tradition, which identifies the guru as the empowering condition that facilitates the awakening journey through the blessings and transmission of lineage.[34] The tradition recognizes four types of gurus: (1) The individual who holds the lineage (the human guru); (2) the words of the Buddha (the textual guru); (3) symbolic appearances (symbolic guru); and (4) the ultimate or absolute guru (the innate guru) (Ponlop 2003, 47-52). This framework expands our understanding of the guru beyond the mere human person to encompass multiple modalities of awakening guidance.

Of these four types, the textual guru—the embodiment of wisdom in the form of written teachings—holds particular significance for understanding the function of *zheldam* texts. Engaging with these enlightened teachings serves a similar purpose as being in the presence of a living guru, offering guidance, wisdom, and compassion. For instance, as Dzogchen Ponlop Rinpoche (Rdzogs chen dpon slob rin po che, b. 1965) explains, engaging with the yogic verses of realized masters such as Milarepa (Mi la ras pa, 1052-1135) establishes a connection with the textual guru, potentially catalyzing transformative insights in the reader (Ponlop 2003, 53).

While this traditional perspective affirms the efficacy of texts as representations of the author's wisdom, it simultaneously acknowledges the indispensability of living transmission.

[34] The empowering condition is one of the four special preliminaries, or four conditions, of the Mahāmudrā tradition: (1) the causal condition; (2) the empowering condition; (3) the object condition; and (4) the immediate condition (Ponlop 2003, 47-52).

In his *Abhidharmakośabhāṣya*, Vasubandhu states that "the Teacher having passed away, the Teaching (Skt. *śāsana*) is without a Guide (Skt. *nāyaka*)" (Scherrer-Schaub 1999, 70). This statement reveals the complementary role between textual authority and direct lineage transmission within Buddhist hermeneutics.

The presence of a living master is particularly emphasized in the context of oral instructions. As the Nālandā Translation Committee explains:

> In Vajrayāna, the guru personally communicates the essence of meditation practice to his students. In this manner, both the literal instructions and their intuitive sense are conveyed to the student. Even if the student came across the instructions in written form, it would still be necessary for him to receive them directly from the mouth of the teacher (Nālandā Translation Committee 1980, 384).

Indeed, the necessity of relying on a qualified teacher to directly receive transmission of specific oral instructions cannot be overstated. The Mahāmudrā tradition thus acknowledges both the transformative potential of textual engagement and its limitations, emphasizing that genuine understanding of the textual guru ultimately requires the guidance of a living master (Ponlop 2003, 53). As Dzogchen Ponlop emphasizes, authentic spiritual realization typically emerges through the direct blessings of a living guru, particularly when receiving pointing-out instructions (2003, 23). This traditional perspective offers a nuanced dialectic: while scriptures are revered as embodiments of the teacher's wisdom, they ideally function in conjunction with, rather than as substitutes for, the living master's direct transmission. This complementary relationship between textual authority and living transmission provides a hermeneutical framework for understanding how *zheldam* texts operate—simultaneously preserving the author's experiential insights while requiring engaged interpretation guided by lineage understanding.

My experience with this project substantiates this complementary relationship. While Kongtrul's texts deeply resonated with me, there were passages where I required the direct

guidance of living masters to clarify nuances that neither my understanding nor reference works could fully illuminate, particularly regarding linguistic subtleties and translation challenges. This experience highlights both the profound power inherent in sacred texts and the critical importance of engaging with them alongside the guidance of living masters who embody the blessings of the lineage. Without such guidance, our interpretations risk being shaped by personal misconceptions and knowledge limitations.

3.2 Academic Perspectives on Authorship and Textual Authority

The traditional Buddhist understanding of texts as embodiments of their authors' wisdom finds interesting parallels and points of dialogue with contemporary literary theory, particularly regarding the concept of authorship. Michel Foucault's influential essay "What is an Author?" introduces the notion of the "author function," which encapsulates the philological inquiry into authorship and textual authority, emphasizing how the author becomes a principle of cohesion within writing (Foucault 1998, 243). For Foucault, the author is not merely the historical individual who produced a text, but "the principle of a certain unity of writing that performs a certain role with regard to narrative discourse, assuring a classificatory function" (Foucault 1998, 243). This conception of authorship as a unifying principle resonates with the role that Kongtrul's authorial presence plays in the editorial classification of *zheldam* texts.

Roland Barthes's assertion in *The Death of the Author* offers a complementary perspective on the interplay between author, text, and reader. Barthes famously declares, "the birth of the reader must be at the cost of the death of the author" (Barthes 1977, 148). Both Foucault and Barthes draw upon Friedrich Nietzsche's provocative statement: "The author ought to shut his mouth when his work starts to speak" (Novetske 2003, 242). This dynamic

tension between birth and death, author and reader, highlights the transformative nature of the text, which serves as a bridge between two worlds—the act of writing and the act of reading.

Contemporary scholarly approaches to Buddhist texts increasingly recognize their transformative potential. Nathalie Gummer argues that Buddhist texts preserve not only the Buddha's wisdom but also a trace of his physical presence. She emphasizes the veneration of the Buddha's teachings across traditions, where scriptures function not merely as vehicles of communication but as catalysts for personal transformation (Gummer 2005, 1261-64). This perspective aligns with the Buddha's reported statement to his followers, "Whatever is conducive to liberation and not to bondage, that is my teaching" (Jan Nattier 1995, 199),[35] reinforcing the philological view that scriptures such as *zheldam* texts possess an inherent transformative power.

Roger Corless elaborates on this idea, asserting: "The center of Buddhism is not the word of the Buddha, nor even the Buddha. It is *bodhi*, the enlightened mind. The text is, in the final analysis, expendable in favor of the practitioner's own *bodhi*" (1989, 213). This perspective reflects the principle underlying the first of the well-known Four Reliances (*rton pa bzhi*)[36] foundational to Tibetan Buddhist hermeneutics: relying on the teaching, not on the person (Wilson 1996, 126).[37] In this hermeneutical approach, what matters ultimately is not the historical author but the wisdom that transcends individual authorship—a wisdom that becomes actualized through the reader's transformative engagement with the text. This aligns with Sara McClintock's concept of "ethical reading" as "the reading that engages texts with

[35] Nattier explains in her notes that this passage occurs in both the *Vinaya* (Cullavagga, X, 4) and the *Aṅguttara Nikāya* (IV, 280-281), where the Buddha offers a few criteria for determining what should and should not be considered his teaching (Nattier 1995, 218).

[36] The Four Reliances are: 1) Rely on the dharma, do not rely on a person; 2) Rely on the meaning, do not rely on the words; 3) Rely on the definitive meaning, do not rely on the provisional meaning; 4) Rely on wisdom, do not rely on consciousness.

[37] In other words, "relying on the truth of the teaching over the teacher."

openness to the possibility that one may be ethically transformed through the encounter" (2017, 90-116). This approach highlights how a reader's interaction with a text can lead to profound insights that shape their character. In this light, the personal advice of past masters, such as Kongtrul, is especially pertinent to ethical reading, as it has the potential to deeply affect and transform our minds and lives.

Within this theoretical framework, Kongtrul's *zheldam* texts, characterized by their four distinctive features, possess immense transformative potential for contemporary readers. Although these pieces of advice were originally directed at specific students or composed as personal reflections, their four distinctive characteristics—personal tone, experiential foundation, contextual specificity, and transformative power—enable them to address universal human experiences and challenges, making them feel personal and relevant to our own lives. Hence, the preservation of these teachings in written form—and their translation into other languages—allows their wisdom to transcend temporal and cultural boundaries, continuing to inspire and benefit countless individuals.

3.3 The Role of Translation in Transmission

The accurate translation of *zheldam* texts plays a crucial role in extending their transformative potential beyond linguistic and cultural boundaries. As Cristina Scherrer-Schaub explains in *Translation, Transmission, Tradition in Ninth Century Tibet, "*To translate means to change, to transform, but also to transmit; to transmit means to pass on, to hand over as well. Tradition is what has been handed down" (1999, 73). This insight captures the dual nature of translation as both transformation and transmission—a process that inevitably alters the original text while simultaneously carrying forward its essential wisdom.

In the specific context of Kongtrul's personal advice, since these texts belong to an operative and expressive text type —intended to induce behavioral responses and convey

aesthetic language—the translation of such texts should likewise seek to engage and persuade the reader, while adopting the author's standpoint (Reiss, in Munday 2008, 72-74).[38] In other words, the translation of Kongtrul's *zheldam* must preserve the persuasive and inspirational quality of liberative insight and practice that defines these teachings, allowing the transformative power of the original text to resonate with readers across cultures.

In this way, the translation of *zheldam* texts represents a continuation of their original purpose—to serve as bridges between the author's wisdom and the reader's transformative engagement. Just as these texts originally functioned as vehicles for transmitting experiential insights from teacher to student, their translations extend this transmission across linguistic and cultural boundaries, allowing Kongtrul's personal advice to continue fulfilling its transformative function for contemporary readers.

4. Conclusion

This MA thesis examines a previously understudied facet of Jamgon Kongtrul's literary legacy by analyzing and translating seven selected *zheldam* (personal advice) texts from his *Treasury of Extensive Teachings*. Through a combination of textual and genre analysis, comparison, theoretical reflection, and translation, this research establishes *zheldam* not merely as a synonym or honorific variant of *damngak* (oral instructions), but as a distinct subgenre characterized by four distinctive features that warrant scholarly recognition.

[38] Reiss asserts that the primary function of the source text determines how the target text should be evaluated. She proposes specific translation methods based on text type:

1. Informative texts: The translation should convey the full conceptual content clearly and concisely.
2. Expressive texts: The translation should preserve the aesthetic and artistic qualities of the original, adopting the author's perspective.
3. Operative texts: The translation should evoke the same response in the target audience, using an adaptive approach.
4. Audio-medial texts: The translation should be supplemented with visual and auditory elements for effective communication (Reiss, in Munday 2008, 73-74).

In Part I, this study demonstrates that *zheldam*, despite its fluid boundaries that resist rigid categorization, constitutes a rich and dynamic genre of oral and written communication that, based on the author's personal experience and insight, conveys essential guidance for meditation, spiritual practice, and daily life, often addressed to a specific audience. The study identifies four distinctive features that distinguish *zheldam* literature: (1) a personal tone intimately connected to the author, (2) an experiential foundation rooted in personal realization, (3) contextual specificity addressing particular circumstances, and (4) transformative power designed to catalyze spiritual insight. Unlike the broader category of *damngak*, which encompasses formal liturgies, systematic doctrinal expositions, and institutionalized lineage teachings, *zheldam* operates through personal encounter rather than institutional transmission. The editorial categorization of *zheldam* within Kongtrul's *Treasury of Extensive Teachings* suggests a deliberate recognition of the genre's distinctive features, supporting this thesis's central argument that *zheldam* deserves scholarly recognition within Tibetan literature.

Moreover, this study's examination of authorship and textual authority in Kongtrul's *zheldam* texts reveals their function as vehicles of transformation. Drawing on both traditional Buddhist perspectives on textual transmission and contemporary literary theory, the research demonstrates how these texts embody a distinctive "author function" that establishes them as living extensions of Kongtrul's wisdom, capable of catalyzing profound spiritual insights in engaged readers.

By establishing *zheldam* as a legitimate category of scholarly inquiry through the identification of its distinctive features, this thesis opens new avenues for understanding how personal advice becomes textually embodied and transmitted across cultural and temporal boundaries. Future research might explore how these same characteristics manifest in

zheldam texts by other authors or investigate how the transformative power of these texts operates in contemporary contexts.

The theoretical framework established in Part I finds practical application in Part II through annotated translations of seven selected *zheldam* texts. These translations serve not merely as linguistic exercises but as bridges between worlds, demonstrating the continued relevance of Kongtrul's wisdom and personal advice for contemporary Buddhist practitioners. By making these texts accessible to English-speaking audiences for the first time —while striving to preserve the inspirational and personal tone that define the genre— this project contributes to the growing corpus of Kongtrul's works available in translation.

By merging academic rigor with deep reverence for the spiritual essence of these teachings, I hope to honor the timeless wisdom embodied in Jamgon Kongtrul's words.

PART II. ANNOTATED ENGLISH TRANSLATION

1. Introduction to the Annotated Translation

This project presents a translation of seven selected texts from *Rang gzhan la gtan gros gdams ngag gi tshul du brjod pa'i phreng ba snying gi bdud rtsi* (*Heart's Nectar: A Garland of Oral Instructions and Advice, Spoken for Oneself and Others*), abbreviated here as *Heart's Nectar* (*snying gi bdud rtsi*), by Jamgon Kongtrul. These texts are classified by the editors as *zheldam* (personal advice) in the *Treasury of Extensive Teachings*, also known as his Collected Works (*gsung 'bum*).

Translation Methodology

The translation of this MA thesis project is based on the original Tibetan texts authored by Jamgon Kongtrul. These works exist solely in Tibetan without other versions in other languages such as Sanskrit. The translation process followed these steps:

First, I established critical editions of all texts selected for this project. Next, I created initial draft translations. For challenging passages, I consulted with Drubpon Khenpo Lodro Namgyal (Sgrub dpon mkhan po blo gros rnam rgyal, b. 1960), Khenpo Sherab Gyaltsen (Mkhan po shes rab rgyal mtshan, b. 1964),[39] Khenpo Choying Lhundrub (Mkhan po chos dbyings lhun grub, b. 1964), abbot of Sonada monastery,[40] or Ringu Tulku Rinpoche (Ri mgul sprul sku rin po che, b.1952), depending on their availability. Their expertise proved indispensable for properly understanding many difficult passages. Finally, Christopher

[39] For a short introduction to Khenpo Sherab Gyaltsen and Drubpon Khenpo Lodro Namgyal, see "Teachers of the Rigpe Dorje Institute," Jamgon Kongtrul Labrang. Accessed March 9, 2024, http://www.jamgonkongtrul.org/section.php?s1=3&s2=4.

[40] Khenpo Choying Lhundrub is originally from Dzongsar (Rdzong gsar) monastery, but he has served as the abbot of Sonada monastery for the past twenty years.

Limburg, a native English speaker, served as editor to refine the translation into more natural and fluent language.

This methodical approach requires time and careful attention. Such thoroughness is essential to produce a good-quality translation that is both semantically accurate and linguistically refined. Nonetheless, I acknowledge that the translation may still contain errors that require further review, for which I assume full responsibility.

Witnesses of Jamgon Kongtrul's Zheldam from his Collected Works

The translation is based on three primary witnesses: a modern revised edition, a xylograph, and a manuscript, each of which are described below.

First, I consulted a modern edited version of this text published by Rigpe Dorje Publications (RDP).[41] RDP is dedicated to preserving and disseminating the teachings of Jamgon Kongtrul and has recently compiled and published several books containing diverse sections from his *Treasury of Extensive Teachings*.[42] Among its notable publications is the edited book *The Heart's Nectar of Personal Advice* (*Zhal dam snying gi bdud rtsi,* Kong sprul 2008). The compilation of this selection of works was overseen by Khenpo Sherab Gyaltsen, the chief editor of RDP, in collaboration with Drubpon Khenpo Lodro Namgyal. As they explained in personal communications, they based their edition on the xylographs from Pelpung (Dpal spungs) monastery, corrected spelling errors from previous editions, and assigned titles to previously unnamed instructional texts, bringing clarity and structural coherence to the work.

[41] As indicated in the bibliography, the reference for this text is as follows: Kong sprul, Jam mgon. 2008. *Rang gzhan la gtan gros gdams ngag gi tshul du brjod pa'i phreng ba snying gi bdud rtsi. Zhal dam Snying gi Bdud rtsi*, 22. Kathmandu: Rigpe Dorje Publications.

[42] Rigpe Dorje Publications belongs to Rigpe Dorje Institute that was founded in 2008 by the Third Jamgon Kongtrul Rinpoche and is located within the compound of Pullahari Monastery in Kathmandu, Nepal. For more information, see Rigpe Dorje Publications: Jamgon Kongtrul Labrang. Accessed September 9, 2024. http://www.jamgonkongtrul.org/section.php?s1=3&s2=7

Other modern editions of the text exist, including one published by Dharma Publishing and edited by Tarthang Tulku (2021)[43] and another from Lhasa: *Bod ljongs bod yig dpe rnying dpe skrun khang* (Tibet Autonomous Region Tibetan Ancient Books Publishing House, 2012).[44] Upon examination, the Dharma Publishing edition appears to be based on the Lhasa text due to their close similarities in structural organization, orthographic conventions, and specific textual details that are not found in the other witnesses. These two versions have not been included in the critical edition, as they represent recent variants, and I was unable to access the full Lhasa edition during the compilation process. However, both have been consulted for reference, particularly in comparing the overall outline or index of the *Treasury of Extensive Teachings* as a whole.

The second primary witness for this translation is the xylograph of the original woodblock-printed edition of *The Treasury of Extensive Teachings* in headed letters script (*dbu can*), carved and published at Pelpung (Dpal spungs) monastery in Eastern Tibet in the early 20th century, although the precise dates remain undetermined.[45] The first xylographs from Pelpung in Tibet were subsequently reproduced in Paro, Bhutan, in 1975, and by Shechen editions in Nepal in 2002.[46] Although these three witnesses (Pelpung, Paro, and Shechen) exist, they are all based on the same set of woodblocks. Therefore, I refer to them

[43] As indicated in the bibliography, the reference for this volume is as follows: Kong sprul, Jam mgon. 2021. *gSung 'bum 'jam mgon kong sprul blo gros mtha' yas,* edited by Tathang Tulku Cazadero, CA: Dharma Publishing. Accessed October 13, 2024. http://purl.bdrc.io/resource/MW3KG53. [BDRC bdr:MW3KG53].

[44] As indicated in the bibliography, the reference for this volume is as follows: Kong sprul, Jam mgon. 2012. *gSung 'bum 'jam mgon kong sprul blo gros mtha' yas*. Lha sa: Bod ljongs bod yig dpe rnying dpe skrun khang. Accessed October 13, 2024. http://purl.bdrc.io/resource/MW1KG16653. [BDRC bdr:MW1KG16653].

[45] A clear outline of the publication chronology for *The Treasury of Extensive Teachings* can be found in "Jamgon Kongtrül's Five Treasuries Timeline" (Tsadra Foundation, 2014). Available at: https://conference.tsadra.org/wp-content/uploads/2016/03/TTC-Kongtrül-Five-Treasuries-Timeline_web_download. Accessed 14 September 2024.

[46] In the preface of the *Treasury of Extensive Teachings* from Shechen Publications, Matthieu Ricard explains that both editions of the *Rgya chen bka' mdzod,* from Paro and Shechen, were reproduced from prints of the xylographs kept at Dpal spungs monastery (Matthieu Ricard 2002).

as a single variant in this translation. Among them, the most legible is the Paro edition, which is the one I have used for this translation.

The third primary witness is a manuscript written in ume (*dbu med,* unheaded letters script) of unidentified origin made available via digital scan at the Buddhist Digital Resource Center (BDRC).[47] This manuscript is an invaluable source, as it appears to be an old text from Derge (*Sde dge*) in Eastern Tibet, likely dating to the early 20th century, though its exact date remains unknown. Upon examination, its numerous spelling variations with respect to the other witnesses indicate that it is neither a copy of the Pelpung xylographs nor the text upon which these xylographs were based. This suggests that the manuscript represents a remnant of a larger collection—specifically, one volume from a copy of an early edition of the *Treasury of Extensive Teachings* (Kongtrul's Collected Works).[48] This constitutes a significant finding, as it provides an unprecedented reference for textual comparison and critical editing of the *Treasury of Extensive Teachings*.[49]

[47] As indicated in the bibliography, the reference for this manuscript is as follows: Kong sprul, Jam mgon. (n.d.) *Gsung thor bu kong sprul yon tan rgya mtsho*. 1 vol. Retrieved from http://purl.bdrc.io/resource/W3CN2800. [BDRC bdr: W3CN2800].

[48] The index at the beginning of the volume reads: "The third volume of the *Khabum*, in the *Huṃ* (volume label)" (*bka' 'bum pod gsum pa | huṃ nang*). The other texts included in this 1,580-page volume are also from the *Treasury of Extensive Teachings*, but they are organized differently than in other editions. For instance, some texts that appear in this manuscript are found in the 5th volume of the Pelpung and Shechen editions, or in the 8th and 9th volumes of the Paro edition. The precise origin of this volume remains uncertain. While it appears to be a single volume from an early copy of the *Treasury of Extensive Teachings*, further details about its provenance seem difficult to determine.

[49] Upon discovering this manuscript, I sent it to Khenpo Sherab (from Jamgon Kongtrul Labrang), who was delighted and mentioned that they would henceforth incorporate it into the review process for future editions of texts from the *Treasure of Extensive Teachings* published by RD Editions.

Additionally, the manuscript contains marginal notes that reflect the scribal process,[50] ruling out the possibility to be in the handwriting of Jamgon Kongtrul himself.[51] The complete manuscript file is a collection of mixed texts from *The Treasury of Extensive Teachings* without sequential pagination, and consists of 1,580 pages, from which I have extracted the 284 pages containing the *Heart's Nectar*. Moreover, since the original order of the short instructional texts in this volume appeared random, with no clear correspondence to other witnesses, I have rearranged them to align it with the structure found in those sources. The manuscript itself does not classify these texts as *zheldam*—they appear as independent texts compiled together without systematic organization—illustrating the genre's fluid

[50] Most scribal notes simply add missing words or correct spelling errors. However, some notes—while not offering significant insights into the text—suggest that the manuscript represents an alternative version of the *Sungbum*. The most notable examples are:

1. In *The Fourfold Parrot Maṇi Mantra* [M 15], between the second and third lines, red dots indicate a scribal note after the word *rang byung* (meaning "natural"). The note, written in red letters, reads: *mos gus snying rje sems ngo sogs* ("devotion, compassion, the essence of the mind, and so forth"). In the xylograph [P 415], however, this comment appears in small letters one line below *gang byung* (*rang byung* in the manuscript), between *mi lto zhen* and *chags 'dzin*.

2. In [M 115], a note written in red letters with a red dot indicating its reference to the second line states: *'dir 'don phran su chad pa yin snyam*, which roughly translates to, "I think there is some recitation missing here."

3. In [M 114], there is a short text that does not appear in any other witness. This text has been incorporated as one of the seven translated texts into this translation project.

4. The index of this manuscript refers to a volume *hum* and differs entirely from the indexes found in the other witnesses. In the margin, a note reads: *len tshan+3 bsngags nas yar ri khrod nang khur yong*, which could be translated as, "After praising (perhaps a misspelling of *mngag,* "ordering" or "requesting") the third section, [this volume] was brought to the hermitage." This note is particularly intriguing—what was the context behind it? Which hermitage does it refer to? Does it refer to the hermitage of Tsadra Rinchen Drak where Jamgon Kongtrul lived? While the precise historical context remains to be illuminated, Khenpo Tsulnam Rinpoche, a native of Kham who spent time in retreat at Tsadra in his youth, kindly assisted in interpreting this note, suggesting that the hermitage most likely refers to Tsadra Rinchen Drak and that the text was brought from Pelpung (personal communication, July 2025).

[51] When I sent this manuscript to Khenpo Sherab, he initially suggested it might be Jamgon Kongtrul's handwriting. However, after careful examination and consultation with Ringu Tulku, he noted that while the handwriting style is characteristic of the Derge region, it could not be definitively attributed to Jamgon Kongtrul. I subsequently sent an image to Drubpon Yargye, the retreat master at Tsadra Rinchen Drak in Tibet, who confirmed it was not Jamgon Kongtrul's handwriting. Drubpon Yargye further explained that while many manuscripts are securely kept at Tsadra and are not accessible to the general public, original texts in Jamgon Kongtrul's own hand are rare. This observation raises questions about the whereabouts of Kongtrul's original writings—a question I have posed to Drubpon Yargye. However, due to the difficulty of communication with people in Tibet, I have yet to receive a response. I have also consulted with Khenpo Tsulnam Rinpoche, who confirmed that the presence of marginal notes indicates that the text cannot be in Kongtrul's own handwriting (personal communication, July 2025).

boundaries and the role of later editorial processes in establishing generic categories. Consequently, the pages numbers of the manuscript referenced in this translation correspond to the extracted and rearranged file from BDRC.

Based on these three complementary witnesses—the modern edition, the xylograph, and the manuscript—the following translation encompasses seven texts from the collection, each incorporating the titles added in the Rigpe Dorje version. The pagination of all three witnesses is indicated in brackets within the corresponding sections of the translation and is also provided in the critical edition. Since an exact correspondence between the Tibetan and English is not always possible, the placement of page numbers in the translation is approximate. Additionally, to maintain the flow of the text, page numbers are inserted before or after punctuation rather than in the middle of sentences when necessary. The sigla used in both the critical edition and the translation are as follows:

M: *Ume* manuscript from BDRC.

P: Paro edition (corresponding to the Pelpung edition).

RD: Rigpe Dorje Publications.

Brief Summary of the Seven *Zheldam* Texts

1. Seven Commitments

This text resembles a "mind training" (*blo sbyong*) composition. Jamgon Kongtrul wrote it as an expression of his personal commitments to the Dharma, without addressing a specific audience or location. He begins and concludes with an invocation for blessings from his root guru, the Ninth Tai Situpa (ta'i si tu pa 09, 1774-1853), consistent with his typical approach to composition. Throughout the text, Kongtrul's genuine devotion and complete surrender to the Dharma path are evident.

2. The Fourfold Dharmas of the Parrot's Maṇi Mantra

This text presents a formatting challenge, as it appears without clear distinction or punctuation separating it from *The Seven Commitments* in both the manuscript and xylograph witnesses, creating ambiguity about whether it should be considered a separate work or a continuation. The opening line ("Now! Please embrace me in compassion") seems to continue directly from the previous section, further suggesting textual continuity. While *The Seven Commitments* contains what appears to be a colophon, it does not follow the typical colophon format (with small letters), raising questions about its status as a formal conclusion. If these texts represent a continuation rather than separate works, the colophon of *The Fourfold Dharmas*, stating that Kongtrul composed this text at the age of twenty-four at Pelpung Retreat Center, may apply to both texts as a single compositional unit. However, due to the stylistic differences between the two, the RD witness treats them as separate works, and this translation follows that distinction. The text consists of thirty sets of four-fold teachings, which are framed as personal reminders of essential practices rather than formal instructions aimed at others. Each verse contains four interrelated points, offering guidance on cultivating genuine motivation, practice, and conduct.

3. Oral Instructions for Evaluating One's Actual State

Written at Pelpung, this text offers profound instructions and guidance addressed to Tsultrim Gyamtso, whom Jamgon Kongtrul describes as possessing both scriptural knowledge and realization. Kongtrul's autobiography mentions a Tsultrim Gyamtso from Dzongsar Monastery in 1880, referring to him as an elderly attendant of Jamyang Khyentse Wangpo (Kongtrul, 197). While this individual could potentially be the intended recipient of the text, this remains a speculative hypothesis. Among its many key points, the text critiques superficial practice, underscores the importance of balancing study and meditation, and highlights the Dakpo Kagyu tradition's emphasis on devotion to the guru and the practice of

Mahāmudrā. The breadth of topics covered—from Mahāmudrā to Vajra Yoga from the Kālacakra—suggests that the recipient was well-versed in these practices.

4. Pith Instructions to Cultivate the Essence of the Mind

According to the colophon, this text was composed at Pelpung at the request of Guru Bhaiṣajya. While this student remains unidentified, Kongtrul's mention of being "cast away" in the colophon, suggests that the text may have been written during his later retreat around 1884, following his exile from Pelpung, as described in his biography (Gardner, 297–320). This text presents essential teachings, particularly from the Kagyu lineage, with a focus on the cultivation of mind. Ultimately, it highlights the simplicity of realizing one's own mind as equivalent to mastering all practices.

5. Short Text from Manuscript

This brief text appears exclusively in the manuscript and is not found in any of the other witnesses. It contains rare Mahāmudrā instructions on resting in the nature of mind, addressed to a retreatant at Kyabche (skyabs che) Monastery.

6. Instantaneous Liberation

This text is very concise yet profoundly insightful. It lacks a colophon or any indication of a specific audience or location, leaving its intended recipients unknown. Nevertheless, it presents succinct instructions on the practice of śamatha, vipaśyanā, and Mahāmudrā meditation, guiding the practitioner toward the instantaneous liberation of thoughts.

7. Four Songs of Realization

This text comprises four instructional songs rooted in the Kagyu tradition. According to the colophon, these songs were composed spontaneously for students from various places. Each song offers concise yet profound guidance on key aspects of the path:

- **The First Short Song**: Essential Points of View, Meditation, and Conduct
- **The Second Short Song**: Accomplishing Benefits through View and Conduct

- **The Third Short Song**: Instructions on Looking at the Mind's Essence
- **The Fourth Short Song**: Eleven Dharmas for Upholding the Kagyu Lineage.

Concluding Remarks on the Seven *Zheldam* Texts

Overall, these seven *zheldam* texts distill many of Jamgon Kongtrul's qualities, including his poetic nature, unwavering devotion to the Dharma, and non-sectarian perspective. Each text exemplifies a different type of *zheldam*. Some are addressed to specific audiences in particular contexts, while others are personal writings in which Jamgon Kongtrul shares his reflections and insights. In both cases, regardless of their original intended audience, these instructions remain universally applicable.

2. Annotated Translation

1. Seven Commitments[52]

[M 2; P 402; RD 19]

Protector of the maṇḍala,[53] incomparably kind Vajradhāra, Lord of the Dharma,
King of the Dharma, Omniscient Pema Nyinje Wangpo,[54]
please look upon me with compassion.

[*First Commitment*]

Oh! I have obtained a human body, entered the door of the Buddha's teachings, found the unmistaken path,[55] and met a qualified teacher. At this moment, I have found what is difficult to find and I have my freedom.[56] I shall avoid fooling myself—even for an instant—with illusory, dream-like worldly activities. They are endless and futile. I shall henceforth—on the long road of subsequent lives—engage in beneficial actions and intentions according to Dharma. If I do not draw myself out of this mire of samsara by my

[52] This title is taken from the revised edition of the text by Rigpe Dorje Publications (RDP), where titles have been added to the short texts to differentiate the individual units within the larger collection of instructions. As such, this title does not appear in any other witnesses of the text.

[53] 'khor lo'i mgon po] Skt. *Chakranātha*, translated as "Protector of the maṇḍala." This term refers to the principal figure of a sacred circle.

[54] Referring to the Ninth Tai Situpa, Pema Nyindje Wangpo (ta'i si tu pa 09 padma nyin byed dbang po, 1774-1853), the root lama of Jamgon Kongtrul Lodro Thaye.

[55] lam phyin ci ma log pa] Skt. *Aviparīta mārga*, translated as "unmistaken path," refers to the correct or authentic path of the Dharma.

[56] rnyed dka 'ba] Referring to *rnyed dka 'dal 'byor mi lus rin po che*, "the precious human body with (eight) freedoms and (ten) acquisitions, which is difficult to obtain," signifying the favorable conditions for practicing the Dharma. The eight freedoms refer to being free from the following conditions: 1) Birth in the hell realms; 2) Birth as a preta (hungry ghost); 3) Birth as an animal; 4) Birth as a long-life god; 5) Being born human but in a border region where the Dharma is inaccessible; 6) Having imperfect faculties (such as severe physical or mental impairments); 7) Holding wrong views; 8) Living in a time or place where a tathāgata has not appeared. The ten acquisitions are divided into two categories: The five personal acquisitions: 1) Being human; 2) Being born in a central land where the Dharma is accessible; 3) Having complete faculties (physical and mental); 4) Not having engaged in wrong livelihoods; 5) Having faith in the Three Jewels. The five external acquisitions are: 6) A buddha has appeared in this world; 7) That buddha has taught the Dharma; 8) The teachings of the Dharma still remain; 9) There are followers who uphold and practice the teachings; 10) One receives love and compassion from others (facilitating access to the Dharma).

own effort this time,[57] who will come to help me? When else will I have the opportunity to free myself from the endless cycle of samsara? [P 403] When will I again find such excellent conditions for practicing the Dharma?

Moreover, Buddhas are rare, and renunciation is rare.[58] Such fortune encountering the profound methods of ripening and liberation seems almost impossible to find. Therefore, from now until I become inseparable[59] from the awakened body, speech, and mind of the venerable Pema Nyindje Wangpo, I will not allow any negative thoughts or actions that are contrary to the sublime Dharma—-even in dreams—. [RD 20] Whatever I do – walking, sitting, eating or sleeping – I will examine my own mind-stream. I will clear away my own faults. With each recitation of "Om Maṇi Padme Hum," I shall have the chance to watch the quality of my mind's impulses. With each mouthful, I will fully and thoroughly observe my mind.[60] After completely abandoning harmful and non-virtuous thoughts and actions, [P 404] I will dedicate my body, speech, and mind entirely to the precious bodhicitta. This is my first commitment:

1) At every opportunity, I will lean towards bodhicitta.

I will recognize happiness as blessings and suffering as karma.

In all joy and sorrow, I will meditate on giving and taking.

I will keep my mind pure and not disappoint [61] the Three Jewels.

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[57] rang mgo 'don pa] Literally, "to watch one's own head." As explained in the *Illuminator* dictionary, it means "standing up and doing something for oneself," in contrast to "retracting and not fending for oneself."

[58] rab tu byung ba] Skt. *pravrajita*, literally means "to become homeless." It usually refers to the highest form of renunciation, leaving the householder's life to become a renunciant and taking the ultimate step of full ordination.

[59] ro gcig] The literal meaning is "one taste with," meaning completely indivisible.

[60] blo'i skor rdzogs] This expression is challenging to translate into English. It refers to an assessment of the current state of the conceptual mind—an awareness practice that emphasizes close attention to one's thoughts. The pattern conveyed here involves a single moment of focused attention on a specific mental act. This translation aligns with Drubpon Khenpo's explanation, where he describes the term as a comprehensive analysis or observation of the mind's state to discern what needs to be abandoned or adopted. Similarly, Ringu Tulku Rinpoche has explained the expression as conducting a full and thorough reflection upon one's mind.

[61] khrel] It refers to a sense of shame, particularly in the context of not feeling ashamed of one's own state of mind. It implies the absence of self-consciousness regarding one's conduct.

[*Second Commitment*]

The precious lama's kindness surpasses even that of all the buddhas, for the lama, in manifest presence, teaches unfortunate beings like me and bestows blessings that both ripen and liberate. Without concern for my own body or life, I will only accomplish what pleases the lama, not displeasing the lama even for a moment.

Resolving the lama as the Dharmakāya-Vajradhāra,[62] I will generate strong devotion for the lama's boundless kindness. When contemplating, I will contemplate the lama's life story. When speaking, I will make supplications. In meditation, I will merge my mind with the lama's. In post-meditation, I will train in pure perception.

In all ways, I will cultivate devotion, understanding everything the lama does as the display of wisdom and everything that happens as blessings and siddhis. [M 4] In that way, I will view all appearances and becomings as the mandala of the Lama-Dharmakaya.

I will banish self-grasping—perceiving as existent what is non-existent—which is the root of unbearable sufferings experienced in the realms of cyclic existence. I will lay bare[63] ignorance and uproot[64] the destructive force[65] of craving for both grandeur and pleasure.

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[62] chos sku rdo rje 'chang] Dharmakāya-Vajradhāra is an apposition of two names that correspond to one another. As noted by Khenpo Choying, this pairing is typically part of the trilogy: Dharmakāya-Vajradhāra, Sambhogakāya-Avalokiteśvara, and Nirmāṇakāya-Guru Rinpoche. These three figures represent the manifestations of the three kāyas of the Buddha.

[63] ther 'don] "to expose," "to lay bare." Confirmed by Ringu Tulku Rinpoche.

[64] rtsad nas dbyung] This term is synonymous with *rtsad nas gcod pa*, meaning "to extirpate," "to cut out or pull out at the root," or "to uproot completely." It conveys the sense of annihilating or putting an end to something entirely.

[65] 'gong po] Gongpo spirits. A type of evil spirit symbolizing ego-clinging, sometimes counted among the eight classes of gods and demons (RY dictionary). It refers to an obstacle maker, even though it does not look like it. It comes as if it is helping you, but it's an obstacle

[RD 21] I will completely annihilate negative thoughts of the eight worldly concerns, [P 405] even those arising in dreams, which have triggered destruction and loss from time immemorial unto now. I will conclude that all my undesired experiences come from self-grasping.[66] To summarize, everything I do I will transform it into Dharma, and I will let the Dharma be the antidote to self-grasping. This is my second commitment:

> **2)** When practicing, I will practice pleasing the glorious lama.
> When taming, I will tame only self-grasping, the source of ruin.
> When abandoning, I will abandon the unwholesome eight worldly concerns.[67]
> Whatever I do, I will do it so that it becomes Dharma practice.

[*Third Commitment*]

There is not a single sentient being touched by the breath of life who has not certainly been my kind parent. They have cared for me with kindness again and again [across lifetimes]. Now mothers do not recognize their children and children do not recognize their mothers. With some I have become enemies. With some, friends. With some, neither friend nor enemy.

How can I be content with my own physical pleasures and mental happiness while my past mothers are threatened by suffering in the prison of freedomless samsara? I am happy to bear

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[66] spungs] literally means "to pile up;" however, as explained by Ringu Tulku Rinpoche, in this context, it refers to the understanding that all suffering arises from self-grasping.

[67] chos brgyad] Abbreviation of *'jig rten gyi chos brgyad*, Skt. *aṣhṭau lokikadharmāḥ*, "The eight worldly dharmas or concerns," which are a set of four pairs of opposites that represent what beings strive to obtain and avoid:

1. Gain (*rnyed pa*; Skt. *lābha*) and loss (*mi rnyed pa*; Skt.*alābha*).
2. Pleasure (*bde ba*; Skt. *sukham*) and pain (*mi bde ba*; Skt. *duḥkham*).
3. Praise (*bstod pa*; Skt. *praśaṁsa*) and blame (*smad pa*; Skt. *nindā*).
4. Fame (*snyan pa*; Skt. *yaśa*) and infamy (*mi snyan pa*; Skt. *ayaśa*).

suffering—even to be weak, poor, and subordinate—if my kind mothers have happiness. [M 5]

In ignorance, my mothers look at me as an enemy, hold grudges, slander me, threaten me with malevolence, defeat me, beat me, and hurt me and more! How can I blame them? How sad that my past mothers accumulate negative karma because of me!

Therefore, [P 406] I will not give rise to non-virtuous thoughts motivated by attachment, anger, or ignorance toward sentient beings; [RD 22] for a single moment of such negativity can destroy the virtuous results accumulated over countless eons.

I will not harbor even an instant of cunning[68] for the sake of my own greatness, deceit driven by desire for personal gain, or hypocrisy to deceive others. Instead, I will dedicate my body, speech, and mind to waking up[69] for the sake of beings. I will continuously exert myself as much as possible in the six perfections, such as giving both material aid and dharma teachings without self-importance or pretense. This is my third commitment:

3) I will not anger in response to anger.
I will not retaliate when struck with complaints and accusation.
I will not engage in wrong livelihood even if I would die.
I will benefit beings without deceit or guile.

[68] kha thabs] Meaning "ability" or "capability." As Ringu Tulku Rinpoche explains, this term conveys a sense of being competent and capable.

[69] byang chub sgrub pa] Lit. To accomplish awakening.

[*Fourth Commitment*]

[M 6] If my kind mothers—limitless samsaric sentient beings—have not attained awakening, what good are my own goals when I don't benefit them even a bit? There is nothing more important to me than sentient beings, each one of them my parent. Although I cannot remember how they have benefited me over many lifetimes, there is nothing that they have not done for my sake. Therefore, since they are endlessly circling in samsara, even if I give up my body and life this time, I cannot repay their kindness. Thus, what else is there for me to do but solely pursue Buddhahood for the sake of sentient beings?

[P 407] [The practice of bodhicitta][70] was taught by the Buddhas and Bodhisattvas as the method for achieving liberation. It is by no means a trivial practice,[71] nor something one may choose to follow or disregard.[72] Therefore, I will strive to complete its practice to the best of my ability [RD 23]. If I become fickle[73] or lack stability, doubts will delay my accomplishments.[74]

I shall never accumulate the negative karma of abandoning the Dharma. Like an oaken stake planted in a meadow, I shall remain steadfast, walking the path without regression and bringing my efforts to completion.

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[70] [The practice of bodhicitta] does not appear explicitly in the Tibetan text but has been added for clarity, following the explanations of Khenpo Choying and Ringu Tulku.

[71] As clarified by Khenpo Choying, this sentence means that the practice of benefiting others should not be considered as a trivial practice.

[72] Literally, "there is no selection of good or bad to make." As clarified by Ringu Tulku, this paragraph refers to the profound practice of bodhicitta, which we should practice in all circumstances and not be picky about it.

[73] gsar 'grogs] This term literally means "new friend," but it is an expression referring to the inconsistency and lose of interest after a short period of time befriending someone.

[74] dngos grub] skt. *siddhis*, translated as "accomplishments" or "attainment." This term refers to the results of Dharma practice. It commonly denotes the supreme accomplishment (*mchog gi dngos grub*), which is full awakening, as well as ordinary accomplishments (*thun mong gi dngos grub*), such as clairvoyance and other supernatural abilities.

I shall never attempt to explain what I have neither experienced nor heard taught. I shall not yearn for signs of accomplishment without having spent even a single day in meditation severing the chains of worldly thoughts. [M 7] I shall never cling to my experiences or dreams as outstanding. This is my fourth commitment:

4) I shall forego expectation and apprehension on the path to the goal.
I shall forego hope for reward from beneficial acts.
I shall forego doubt in the Dharma in every respect.
I shall remain steadfast, free from fickle and restless thoughts.[75]

[*Fifth Commitment*]

I wear these saffron robes; I am a follower of Śākyamuni Buddha. As such, I have no responsibility other than doing what he taught. In particular, since my mind has not mastered appearances,[76] I must refrain from accumulating worldly thoughts and actions driven by attachment and aversion. Moreover, I shall not amass countless negativities related to my own food and clothing under the guise of practicing the Dharma. [P 408]

If the Buddha had no friends or enemies, as his follower, why would I entertain or talk about such concepts as "friend" or "enemy?" If I have no need to support a wife and children—and

[75] The meaning of this sentence was kindly clarified by Ringu Tulku Rinpoche, who explained that it refers to being free from fickleness and an unsettled mind.

[76] snang ba] Skt. *avabhāsa*, "appearance," refers to all phenomena that are objects of the six consciousnesses. The phrase *sems kyis snang ba dbang du ma 'dus pas* is rendered literally as "my mind has not mastered appearances." While this translation may sound unusual in English, it is a technical expression. It essentially means: "I have not realized the emptiness of phenomena and, therefore, have not overcome the dualistic grasping of subject and object." In simpler terms, it indicates that, due to the untamed nature of one's mind, one remains an ordinary sentient being subject to the power of karma and, thus, vulnerable to both external and internal appearances.

I have never heard of a genuine practitioner of sacred Dharma dying of starvation—why should I yearn for harvests, business profits, or other such pursuits?

[RD 24] Therefore, it is unacceptable for me to have the activities and thoughts of a householder in my mind while my body rests in the form of a renunciate. [M 8] Hence, from now on, I will turn away from worldly matters and embrace the divine Dharma. I will look up to and emulate the exemplary conduct of the great accomplished masters of the past. This is my fifth commitment:

> **5)** As a renunciant, I shall not have worldly responsibilities.
>
> I will uphold the Buddha's core teachings, our father's legacy.
>
> As my harvest, I will gather the Seven Noble Riches, faith and so on.[77]
>
> As for subduing enemies and protecting friends, I shall do it with my mind.[78]

[*Sixth Commitment*]

In particular, it is said that speech is the door to all faults, and idle talk and prattling[79] are like frost[80] on the crops of virtue. Hence, I will not engage in much conversation other than

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[77] 'phags pa'i nor bdun] The seven riches of the noble ones are:

1. The richness of faith (dad pa'i nor).
2. The richness of discipline (tshul khrims kyi nor).
3. The richness of hearing (thos pa'i nor).
4. The richness of giving (gtong ba'i nor).
5. The richness of shame from oneself (ngo tsha shes pa'i nor).
6. The richness of shame for others (khrel yod pa'i nor).
7. The richness of prajñā (shes rab kyi nor).

[78] As clarified by Ringu Tulku, and in line with earlier points made in the text, this statement suggests that friends and enemies are mental concepts. They should not be seen as external to oneself, but rather as aspects that must be addressed within our own minds.

[79] ldab ldib] An abbreviation of *ldab bi ldib bi*, described in the *Tshig mdzod chen mo* as "muddled and unclear speech (*skad cha gsang po med pa'am gsal po med pa*).

[80] sad du] "Frostbite" refers to the damage caused to fruits, grains, and harvests that are near ripeness when unexpectedly exposed to very cold weather (Illuminator). Metaphorically, it signifies the destruction of the seeds of virtue. The meaning of this sentence was kindly clarified by Ringu Tulku Rinpoche.

Dharma talk. In fact,[81] in these degenerate times, only those with bad karma[82] gather together.[83] So, I will follow the life example of this heroic teacher, the Lama-Buddha, who has kindly accepted me. Other than that, what purpose is there in burning my own mind-stream by carelessly forsaking the precepts following bad examples?[84] [P 409]

Sectarian bias and religious attachment and aversion are due to excessive self-regard. They ruin a person with pride and arrogance. Jealousy and criticism towards others disturb the minds of others. I will not speak of thoughts and actions in praise of self nor in criticism of others, that in the end, only propel both to the lower realms.

[M 9] Pretending to have visionary experiences, clairvoyance, prophetic dreams, auspicious signs, or qualities of learning, contemplation, and meditation that one does not possess is falsely proclaiming oneself as a guru.[85] I will never uproot my vows by casually[86] engaging in such lies. This is my sixth commitment: [RD 25]

6) I will not let my body, speech or mind fall into an ordinary careless state.
I will cultivate faith in myself and inspire faith in others.

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[81] dngos bstan] Meaning "in fact," as clarified by Ringu Tulku Rinpoche.

[82] ngan 'gro'i las can] Literally, "those with the karma to be reborn in the lower realms." Translated here as "bad karma" for the sake of simplicity.

[83] dus kyi dbang gis] Literally "due to the force of time," referring to the degeneration characteristic of the present age.

[84] All this paragraph has been kindly clarified by Ringu Tulku Rinpoche.

[85] mi chos bla ma'i rdzun] falsely proclaiming oneself as a guru. One of the four defeats (pham pa bzhi):

1. Engaging in sexual misconduct (mi tshangs par spyod pa).
2. Taking what was not given (ma byin par len pa).
3. Killing (srog gcod pa).
4. Telling a lie (rdzun du smra ba).

[86] zhar dang zhor du] synonymous with *zhor la*, meaning "casually" or "incidentally."

I will refrain from self-praise, disparaging others, pride, and jealousy,

And I will not deceive others with pretenses.

[*Seventh Commitment*]

In short, whatever happiness or suffering, good or bad, may come to me, I will entrust my mind to the lama and the Three Jewels.[87] I will practice Dharma whether I live or die. I will practice Dharma without being too leisurely or hurried in my conduct. I will practice Dharma without fluctuation or inconsistency.

The central point of my meditative practice will be cultivating devotion and bodhicitta. The central point of my behavioral practice will be guarding my own mind. The central point of benefiting beings will be making dedication and aspiration prayers. I will employ the critical points of immediate practice in this life, the bardo, and the next life. [P 410] By maintaining mindfulness and introspective alertness, I will make of this human life a life I won't regret. This is my seventh commitment:

7) Even for my parents' sake, I will not engage in negativity.

Even for the sake of my life, I will not forsake the Three Jewels.

Even if beaten by killers,[88] I will not forsake the glow of mindfulness.

I will incorporate in one practice this life, the bardo, and the next.[89]

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[87] bla ma dkon mchog] As clarified by Khenpo Choying, from a straightforward perspective, this phrase refers to both the Lama (*bla ma*) and the Three Jewels (*dkon mchog*) as distinct elements to which one entrusts oneself. However, from a Vajrayana perspective, the Lama can be understood as inseparable from the Three Jewels. Accordingly, this phrase could also be translated as: "I entrust my mind to the Lama, who is indivisible from the Three Jewels." The present translation adopts the simpler interpretation for the benefit of a general audience.

[88] gshed ma] Skt. *ghātaka. "*Executioner, killer, murderer, or hangman;" a general term for someone responsible for carrying out executions or killing by legal mandate.

[89] 'di phyi bar gsum chig dril nyams len bya] Drubpon Khenpo has kindly explained this line as follows: "The meaning of this line is that one should unify the pursuit of well-being for this life, the intermediate state, and the future lives into a single goal and engage in practice as the means to achieve it. In other words, one practice should suffice to accomplish all three purposes." (tshe 'di dang bar do phyi ma gsum ka'i bde don bsgrub bya gcig pur dril nas de'i sgrub byed kyi rgyur nyams len bya dgos pa'i don red yang na nyams gcig gis dgos don gsum ka bsgrub thub pa dgos zhes pa'i don red).

[*Colophon*]

[M 10] These Seven Commitments are not mere words spoken lightly, born of naivety, an attempt to display scholarly distinction, nor false humility. Neither are they random musings arising from laxity and craving.[90] Rather, these are meant to mold[91] my stiff and paralyzed mind through the Dharma.

Hence, Lord of the maṇḍala of the infinite Victorious ones, [RD 26] Buddha Pema Nyinje Wangpo, endowed with great compassion and power, please bless me to practice all my intentions without obstacles, right here on this very seat.

I have no hope but you. You alone know what is best. You are my sole protector. As the object of your compassion, I beg you—please do not let me fall into samsara and the three lower realms. Hold me in your thoughts, I pray!

[90] bag yangs snang shas] Drubpon Khenpo explained this expression as follows: "When one does not rely on mindfulness and there is great craving and attachment to sensory appearances" (*dran shes mi rten par [bag yangs] yul snang la sred zhen che ba* [snang shas]).

[91] 'jur mig] Described in the *Tshig mdzod chen mo* as a blacksmith's tool used for making wire and other items.

2.[92] **The Fourfold Dharmas of the Parrot's Maṇi Mantra.**[93]

[M 10; P 410; RD 26]

Now! Please embrace me in compassion![94]

Furthermore,[95] in the practice of the many roots

And branches on the path to awakening

There are some concise and main points that are indispensable.

I shall express them to stoke my recall of their details.

1) First, my activities are distilled into four aspects:

I cut through all elaborations by understanding what I hear. [P 411]

I assimilate the fulfilled experiences[96] of contemplation into my mindstream.

I bring dualistic appearances to an end[97] through the realization gained from meditation.

No matter the situation, I ensure that I do not backslide into the ordinary.[98]

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[92] This brief text appears after the *Seven Commitments* in all witnesses, but only in RD does it appear as a separate text, indicated by a title derived from the colophon. In both the manuscript and the xylograph, however, it follows directly after the text of the *Seven Commitments* without any special punctuation or separation, suggesting a possible continuation. While it remains unclear whether this section is part of the preceding text, I have chosen to present it separately here due to its distinct stylistic features. Furthermore, the text of the *Seven Commitments* concludes with a section that resembles a colophon, despite being written in large letters instead of the smaller script typically characteristic of colophons in Tibetan. My impression is that, while this is a distinct text, it may have been composed at the same time as the *Seven Commitments*. However, this remains speculative.

[93] The phrase *Parrot's Padme* is a Tibetan expression referring to a parrot that has learned to recite the mantra *Om Maṇi Padmé Hum* without understanding its meaning. Here, Jamgon Kongtrul humorously likens himself to such a parrot. I am grateful to Ringu Tulku Rinpoche for kindly clarifying the meaning of this expression.

[94] If this text is a continuation of the previous section on the *Seven Commitments*, this line likely addresses his root guru, the Ninth Tai Situpa (*padma nyin byed dbang po,* 1774-1853).

[95] If this text was composed at the same time as the *Seven Commitments*, it likely serves as a complementary work to them. This would explain the use of the adverb "furthermore" at the beginning of the text.

[96] nyams myong mthil phyin] Same as nyams myong mthar phyin pa, referring to the conclusive or complete experience.

[97] zad sar skyol ba] to bring to extinction.

[98] Although the verbs in the first lines are in the past tense, they are interpreted here as referring to the present or present continuous, given the ending of the last line (*bya*), which clearly indicates an intention or resolve to act ("I should").

2) [M 11] There are four approaches that truly benefit the mind-stream:

When hearing, I shall be free from bias.

When reflecting, I shall resolve my doubts.

When meditating, I shall attain realization.

Whatever I do, I shall do it so I have no regret.

3) In this regard, four key points should be noted:

When hearing, the key is to gather one's attention one-pointedly.

When reflecting, the key is to develop vast intelligence.

When meditating, the key is to sever the conceptualizing intellect directly.

At all times, the key is to consistently focus on one step at a time.[99]

4) There are four alignments that distill what is truly important:

Alignment with the discipline of individual liberation on the outside.

Alignment with the highest vehicles of Mahāmudrā and Dzogchen in practice.

Alignment with bodhicitta in thought and action. [RD 27]

Alignment with the sacred Dharma in body, speech, and mind.

5) There are four aims that lead to accomplishing the desired goal:

Concentrate on one single point, rather than letting the mind scatter in many directions.

Bring one thing to completion, rather than doubting the practice.

Strive with diligence, rather than growing weary and indifferent.

[99] thag bstung ba] As explained by Ringu Tulku Rinpoche, this expression refers to focusing on short spans of time without thinking or planning far into the future.

Relax where you are, rather than jumping at hope and fear.

6) There are four joys to be cultivated:

The joy of [embracing] one's own suffering when it brings benefit to others.

[P 412] The joy of enduring even the greatest hardship for the sake of the Dharma.

The joy of [accepting] one's own death rather than betraying the Three Jewels.

The joy of seeing the diminished value of a life not lived in accordance with the Dharma.[100]

7) [M 12] The four musts from the legacy of the wise:

One must be rich[101] in instructions when following a teacher.

One must be resolute when standing on one's own.

One must be free from attachment when qualities arise.

One must turn to essential teachings when adversity strikes.[102]

8) There are four excellent qualities in all the traditions:

When amongst people, speaking less is excellent.

When one is alone, maintaining self-discipline is excellent.

Refraining from grand ambitions about what exceeds our ability is excellent.[103]

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[100] This line was clarified by Ringu Tulku Rinpoche, who explained that it refers to the joy that arises from valuing one's life only when it accords with the Dharma, and not cherishing it when it deviates from the Dharma.

[101] phyug pa] Literally meaning "to be rich," this term emphasizes the importance of receiving abundant teachings from a teacher in order to become well-versed in the Dharma. Thus, it could also be translated as "well-versed" to highlight the understanding and expertise rather than mere quantity. Alternatively, it may be rendered as "to receive a wealth of instructions."

[102] *gnad du 'gro ba*] As explained by Ringu Tulku Rinpoche, this expression signifies the importance of extracting the essence of adverse conditions. It emphasizes understanding how to transform such challenges into opportunities for practice, ultimately cultivating and enhancing bodhicitta.

[103] *Khur thang med pa'i blo rgya bskyung ba mchog*] As kindly clarified by Khenpo Choying, *khur thang med pa* means "responsibility," but it also conveys a sense of personal ability (*nus pa*). Meanwhile, *blo rgya* refers to having exaggerated or grandiose plans.

Examining whatever you do before acting is excellent.

9) There are four paths one should not travel:

The path of recalcitrance that obstructs the dharma:[104] holding onto merely rhetorical views.

The path to misfortune and self-destruction: teaching the dharma to the unripened.

The path of meaningless hardship: engaging in many tasks for which one lacks the skill.

The path that benefits neither oneself nor others:[105] helping others at inappropriate times.

10) There are four things that seem insignificant, but bring short and long-term happiness:

Don't speak with sophists — it raises attachment and aversion.

Don't speak with fools— it raises remorse.

Ask for good explanations even if they come from the immature.

Abandon what contradicts the Dharma, even if they are the words of your superiors.

11) There are four things to discard once one has gained some knowledge:

Looking at pointless or confusing texts; they stir up many thoughts.

Taking on too many tasks; they cause one to lose the main focus.

Following bad role models; this leads to a careless mind.

[P 413] Talking excessively; [M 13] it revives the poison[106] of emotions.

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[104] dred po chos rdugs] As clarified by Ringu Tulku, this expression refers to someone who clings to the view as mere words and, believing they already know everything, becomes unreceptive to the Dharma.

[105] gnyis med seng ge] This expression literally translates as "the lion without both." Its meaning is somewhat challenging to interpret clearly. Drubpon Khenpo explained that it may refer to the figure of a dead lion's skin, which has been dried and stuffed to appear lifelike, as was customary in Tibet. In this sense, the lion effigy possesses no power whatsoever. The translation provided here reflects the explanation given by Ringu Tulku and Drubpon Khenpo.

[106] dug ro bslang] In the *tshig mdzod chen mo*, *dug ro slong ba* is defined as "reviving the latent effects of the poison" (*dug gi nad ro slong ba*).

12) There are four satisfying Dharmas —temporary and ultimate:

[RD 28] The satisfaction of guarding even a single vow when done without deceit.

The satisfaction of finding certainty, even without much education.

The satisfaction of avoiding malevolence, even if there's no benefit done.

The satisfaction of keeping one's lineage,[107] even if one is non-sectarian.[108]

13) There are four kinds of happiness independently available:

The happiness of aligned mind no matter what happens.

The happiness of a clean mind, whether in death or life.

The happiness of freedom from attachment or aversion, no matter who is around.

The happiness of freedom from hope, even when feeling hopeless.

14) There are four sufficiencies to entrust the depths of one's mind:

It is sufficient to be free of deceit, even if others are displeased.

It is sufficient to be aligned with the Dharma, even without signs of attainment.

It is sufficient to restrain negative emotions, even if one's understanding is shallow.

It is sufficient to practice continuously, even if one's diligence is weak.

15) There are four resolutions of important points:

Resolving with conviction that the lama is the actual buddha.

Resolving with conviction that one's own uncontrived mind is the Dharmakaya.

[107] rang rkang bzung] A more literal translation of this expression would be "to stand on your own feet" or "to maintain one's own position." However, it has been rendered here with its metaphorical meaning for clarity.

[108] This line reflects Jamgon Kongtrül's concern for sectarism, while simultaneously distinguishing non-sectarianism from being scattered or directionless, lacking a true path.

Resolving with conviction not to grasp at appearances.

Resolving with conviction to entrust one's deepest mind to the Dharma.[109]

16) There are four ways of acting[110] that are continually necessary:

I should have faith in myself when I look at myself.

I should delight others when they look at me.

[M 14] I should not embarrass the triple gem-lama when they look at me.

[P 414] I should not be deceitful to either Buddhas or sentient beings.

17) There are four absences to accept:

There is no greater blessing than Chenrezig.

There is no deeper mantra than the six syllables.

There is no more joyous pure perception than the three integrations.[111]

There is no higher benefit for beings than the excellence of generating bodhichitta.

18) There are four great kindnesses to acknowledge:

The kindness of the guru who introduces [the nature of mind] to me.

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[109] blo phugs chos la gtad] The first of the "Four Aims" (gtad pa bzhi):

1. Aim your mind at the Dharma (blo phugs chos la gtad),
2. Aim your Dharma practice at simple living (chos phugs sprang la gtad),
3. Aim at simple living for your entire life (sprang phugs shi la gtad),
4. Aim your death at solitude (shi phugs brag la gtad) (Rangjung Yeshe Dictionary).

These "Four Aims" constitute the first four of the ten innermost jewels of the Kadampa tradition (Bka' gdams phugs nor bcu).

[110] spyod lam rnam bzhi] This phrase could also be rendered as "the four kinds of conduct," but it has been translated here as "way of acting" to better reflect its meaning. In any case, this enumeration is distinct from the four types of conduct referenced elsewhere in this translation.

[111] khyer so gsum] "The Three-Fold Integrations" refers to a practice within the development stage of yidam deity practice. In this practice, one intentionally shifts the usual perception of appearances as deities and pure lands, sounds as mantra and thoughts as wisdom.

The kindness of Guru Rinpoche to Tibet.

The kindness of the hell realms that inspire effort towards liberation.

The kindness of adverse conditions that enable the attainment of siddhis.

19) There are four ways of being that require thorough examination:

The way of being a faulty practitioner: entertaining strong sectarian bias.

The way of being that summons the demons: holding many conceptualizations.

The way of being deeply entrenched in samsara: a mind driven by selfishness.

[RD 29] The way of being mistaken: under-educated and clinging to partiality.

20) There are four things that humble and gentle people resemble:[112]

They are like a mind that remains tamed in any context.

They are like someone who knows how to practice, whether focused or relaxed.

They are like someone who knows how to bring practice to the path, in joy or sorrow.

They are like someone who can truly apply whatever dharma they practiced.

21) There are four key points to habituate:

As the heart of virtue, habituate devotion to the guru.

As the heart of practice, habituate love and compassion.

As the heart of elaboration, [M 15] habituate tonglen and vajra recitation.

As the heart of non-elaboration, habituate the union of Mahāmudrā and Dzogchen.

[112] ma nus jo bzang] "Humble and gentle people." The term *ma nus* refers to someone without power, authority, or particular abilities, while *jo bzang* describes a kind-hearted person. As Ringu Tulku Rinpoche explains, this expression refers to individuals who, despite lacking certain abilities, possess a good heart and a gentle nature. Here, it is translated as "humble" rather than "incapable" or "powerless" to better convey the intended nuance of the original Tibetan.

22) [P 415] There are four utterly essential and profound dharmas:

The profundity of direct experience, even through a simple method.[113]

The profundity of bringing any practice to completion once begun.

The profundity of maintaining decorum via constant mindfulness and awareness.

The profundity of initial contrivance, even when naturalness is the goal.[114]

23) There are four indispensable regardlessnesses:[115]

Regardless of having small capabilities, cultivate the essence [of your mind].

Regardless of being unable to perform liturgy, tame your mind.

Regardless of possessing wealth, sever ties of fixation and clinging.

Regardless of possessing nothing, recall the uncertainty of deathtime.

24) There are four paths that we have no choice but to traverse:

Maintain devotion, even if your ordinary mind is merged with the enlightened mind.

Be wary of cause and effect, even if you understand that everything is emptiness.

Generate compassion, even if you realize self and others as inseparable.

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[113] *rdo rus gtugs pa*] This expression literally means "the stone hitting the bone." In the *tshig mdzod chen mo*, it is explained as follows: "When breaking bones, the stone must meet the bone. Likewise, this means that one must practice earnestly" (*rkang gcog tshe rdo dang rus pa gtug dgos pa ltar lag len nan tan byed dgos pa'i don*). As clarified by Ringu Tulku Rinpoche, this expression refers to bringing a practice into direct experience, akin to *rdo rus 'phrod pa*, which has been translated as "becoming effective."

[114] rang byung dgos kyang dang po bcos pa zab] This line could also be translated as: "The profundity of initial artificiality, even if it eventually needs to be natural." It conveys a meaning somewhat akin to the English expression "fake it till you make it." The manuscript includes a marginal note here that reads, *mos gus snying rje sems ngo sogs*, which can be translated as "devotion, compassion, the essence of the mind, and so forth." This may serve as a commentary on how these qualities, while ideally natural, can initially be cultivated in an artificial manner before they become fully genuine.

[115] All witnesses contain a spelling mistake, reading *lto* (M, P, RD), which literally means "food." This has been emended to *sto (ba)*, meaning "to be a problem" or "to matter." In its negative form, as it appears in the text, it conveys the sense of "regardless" or "it does not matter."

Follow the Dakpo lineage, even if there are many traditions.[116]

25) There are four precious ways for beginners to preserve practice:[117]

It is precious to preserve practice without giving up, even when doubts arise.

It is precious to preserve direct practice without favoring stillness or movement.

It is precious to preserve practice without damming up a variety of experiences.

It is precious to preserve practice by being focused when encountering the object-condition.

26) There are four things that are difficult to distinguish, whether to take up or abandon:

[M 16] Dispel understanding that remains as a mental object,[118] no matter how profound.

Let go of experiences that can be felt,[119] no matter how excellent.

Seek realization that naturally dissolves mental conceptions.[120]

Do not overestimate yourself; instead, examine yourself from the perspective of others.

27) [P 416] There are four ways of being that shape the cultivation of practice:

[RD 30] One is bound when grasping tightly.

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[116] This line is particularly interesting given that Jamgon Kongtrul was widely known as a proponent of the non-sectarian movement. However, in my view, he is here referring to his personal practice. This sentiment is somewhat echoed in the fifth line of the stanza 12: "The satisfaction of keeping one's lineage, even if one is non-sectarian."

[117] skyong ba] In the context of this text, this term refers to "sems kyi ngo bo skyong ba," "cultivating the essence of mind."

[118] *yid yul*] An abbreviated form of *yid kyi yul*, referring to the "phenomena" (*chos*) that are the objects of mental consciousness. This stands in contrast to experiential (*myong ba*) understanding (*go ba*), which transcends mere conceptual comprehension.

[119] myang byar yod pa'i nyams] This expression refers to experiences that are accompanied by pleasant feelings, which can lead the practitioner to become attached to them.

[120] *yid dpyod*] refers to "mental assumption," the fifth type of mental cognition categorized within the seven ways of cognition of the mind (*blo rig bdun*). It denotes a mental state in which a person believes something to be true without having direct experience or sound reasoning to support it, merely deciding or assuming it to be true for some reason. The seven types of cognition of the mind are: 1) direct valid cognition; 2) inferential valid cognition; 3) decisive cognition; 4) non-ascertainer of appearance; 5) mental assumption; 6) doubt; and 7) wrong cognition.

One is aimless[121] when allowing things to wander randomly.

One is sparklingly lucid when releasing through relaxation.

One is in continual letting go, maintaining only simple mindfulness.

28) Four ways[122] of resting which are extremely precious:[123]

Resting in freshness with whatever arises, untouched by the conceptual mind.

Resting within simple mindfulness, unbound by entanglement.

Resting naturally in the ordinary state,[124] allowing whatever occurs to be.

Resting openly in self-liberation, within the expanse of self-clarity.[125]

29) Four ways of letting be, which are the heart of the dharma:

Without accepting or rejecting appearances, let them swirl.[126]

Without modifying whatever arises, let them level.

Without rejecting or accepting pleasure or pain, let them loose.

Without preference of good and bad,[127] let them be.

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[121] 'dir 'gro med pa] Literally "Being without going anywhere."

[122] *bzhag thabs*] "Method or means of resting," referring to the methods of resting the mind in Mahāmudrā practice.

[123] *bye ba ring bsrel*] As explained by Ringu Tulku Rinpoche, this Tibetan expression literally means "million times relics," referring to the "quintessence of the essence," something extremely precious and valuable.

[124] *tha mal*] "Ordinary state," in the context of Mahāmudrā, this term refers to "that which is common" in the sense of a shared, innate nature. It frequently appears in the phrase *tha mal gyi shes pa*, which denotes the essence of mind and is typically translated as "ordinary mind" or "common mind." While in other Buddhist texts *tha mal* can carry a pejorative connotation, this is not the case here, as this text is closely related to Mahāmudrā instructions.

[125] rang gsal] Defined in the *dungdkar tshigmdzod chenmo* as "One's mind essence is clear and knowing, like a crystal, untainted by impurities" (rang sems kyi ngo gsal zhing rig pa shel lta bu dri mas ma gos pa).

[126] In these four verses, the verb is preceded by the following expressions, respectively: *bun long*, *phya ler*, *shigs ser*, and *khro ler*. As Ringu Tulku Rinpoche explained, these are not fully lexicalized words and thus resist direct translation. These expressions suggest qualities of being relaxed, smooth, loose, free, and easy, each in its own nuanced way.

[127] *gdam ka* em.] 'dams ka M; gdam pa P, RD. Refers to the noun meaning "choice or selection," or similar terms, indicating what is selected in the process of making a choice.

30) There are four combinations that are certainly important:

Practice shall be combined with devotion and compassion.

View and meditation shall be combined with simple mindfulness and contentment.

The path of conduct shall be combined into the space of dharmata.

All phenomena shall be combined into the taming of one's mind.

[M 17] Though this is not a *doha* bloomed from meditation,

Having glimpsed the profound sutras and tantras,

And after slight inward examination, with whatever arose in experience,

I wove this little song, bundled into thirty sets of four.

Though I myself do not possess these qualities,

While I do not hope to benefit others' minds,

[P 417] Wishing to remind myself of this until I die,

I believe I am free from the fault of being a non-dharmic guru.[128]

Therefore, may those who recite this, along with all connected to it,

Never be led astray by obstacles or deviations.

May we merge our minds as one with the Lord Pema Nyinje Wangpo,

And realize the single taste of awakening.

[128] *mi chos bla ma'i nyes pa*] Translated literally as "the fault of being a non-dharmic guru," referring to the fault of being a false guru and falsely claiming one's attainment. See also note *49? in the text of *Seven Commitments* for additional context.

This "Parrot's Maṇi Mantra," a spontaneous expression of whatever came to mind, was written at the age of twenty-four, while staying at the Pelpung Retreat Center.[129]

Sarva Mangalam.

May all be auspicious!

[129] In his biography, we learn that Kongtrul moved to Pelpung in 1833 at the age of twenty and entered the main retreat center there in 1835, where he completed the four preliminary practices of the Mahāmudrā tradition. Later, in 1836, he undertook retreats on *Cakrasamvara* and Padmasambhava (Gardner 2019, 60–64; Kongtrul 2003, 28). Since Tibetans traditionally count age from the time of conception, his 24th year would correspond to 1836. Therefore, it is plausible that he composed this short text while in retreat at Pelpung in 1836.

3. Oral Instructions for Evaluating One's Actual State

[M 24; P 425; RD 36]

Embodiment of all Buddhas, my root lama Pema Nyinje,[130]

I bow my crown to your lotus feet.

[M 25] [Tsultrim Gyatso,] I will offer you some brief instructions:[131]

We have obtained a human body, which is like a dream realm. To encounter the Buddha's teachings is more delightful and valuable than a precious gem discovered by someone destitute. Being guided by a virtuous friend is more fulfilling than an orphan reuniting with their parents. When one finds such an opportunity, it is truly special. If one fails to practice the sacred Dharma from the depth of one's heart and bones, you will be carried away by the winds of distractions,[132] and your short life will quickly exhaust itself, becoming empty like a winter sun.

In that case, you will be turning your back on the higher realms and on liberation, closing the door to lasting happiness. You would be blind, though possessing eyes; [RD 37] deaf, though able to hear; mute, though capable to speak; truly mad, despite appearing sane. [P 426] Recognizing your own actual state is like waking suddenly from the apparitions of a dream.

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[130] Referring to the Ninth Situ Rinpoche, Pema Nyinje Wangpo, who was the root lama of Jamgon Kongtrul. Here the name appears in its extensive form as *padma nyin mor byed pa*, which literally translates as: Lotus Sun.

[131] *gsol ba*] An honorific term meaning "to offer" or "to provide with." As mentioned in the colophon, this text was written by Jamgon Kongtrul at the request of Tsultrim Gyamtso, whom he describes as "rich in the qualities of scriptural knowledge and realization." Therefore, Tsultrim Gyamtso was likely a high lama or khenpo, and Kongtrul was using respectful language accordingly.

[132] *rnam g.yeng rlung khyer gyi 'khor lo bskor nas*] This expression literally means "turning the wheel carried by the wind of distractions." However, it has been simplified in translation for clarity. As Khenpo Choying explains, *'khor lo bskor ba* is a common idiom used to convey the idea of being carried away by something—whether an activity, a tendency, or another influence—rather than having a strictly literal meaning.

By cultivating trust in yourself and examining your own faults, you resolve—from this very moment and place—to evaluate the weight of your virtuous actions of body, speech, and mind. You commit not to slip even momentarily into neutrality or indifference, let alone negative actions and intentions. [M 26] This resolve is a precious treasure in every way, like donning the armor of commitment, both for those in whom the Dharma has already arisen, and for those in whom it has not yet arisen. Without such armor, your mind becomes like the intricate eight-pronged antlers of a deer, ceaselessly finding important things in this world, one after another. You will never break free from the cocoon of never-ending activities that are like ripples in water. In Dharma practice, the most crucial factor at the outset is decisiveness. Without that, you may never sever your attachment to the eight worldly concerns, a bite of food, your clothes, or your body—leading to overwhelming craving and recurring attachment.[133]

Many spiritual teachers[134] are satisfied with possessing only a few genuine Dharma qualities—such as study, receiving initiations and reading transmissions, gaining theoretical understanding, teaching and propagating, fostering faith, devotion, compassion, pure perception, experience, and so on. But without actual training, they hold and propagate misguided views[135]—across both their own and other traditions— and confidently profess their pure conduct even as it disperses like autumn clouds. [P 427]

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[133] *kam kem byas*] persistently, or again and again, is an abbreviation of *kam me kom me,* a colloquial expression referring to the blinking of the eyes. In this case, it denotes the continuous movement and arising of something. This is an example of how Jamgon Kongtrul's writings abound with idiomatic expressions in his oral instructions. In particular, as clarified by Khenpo Choying in a personal communication, these are old expressions (*brda rnying),* characteristic of the dialect spoken in Eastern Tibet (*khams skad*).

[134] *dge bshes*] An abbreviation of *dge ba'i bshes gnyen*, the Tibetan translation of the Sanskrit term *kalyāṇamitra*. In Sanskrit literature, this term signifies a "spiritual" or "good friend," while in Tibetan, it conveys the sense of a "virtuous friend." In this context, it is understood in its broader meaning as a spiritual teacher. Additionally, *dge bshes* is a scholarly title awarded to individuals who have completed rigorous academic study and successfully passed the requisite examinations.

[135] *spyan ltos log pa*] This phrase has been translated as "misguided views" for clarity. The term actually refers to a "wrong model" or "incorrect example to follow" (honorific of *mig dpe lta sa log pa*). It indicates following improper examples or models in one's practice and understanding of the dharma.

As foretold, such people who only pretend[136] to be virtuous practitioners[137] are now appearing, posing a threat to the longevity of the teachings. Rather than mimicking them, [M 27] train your mind in every virtuous endeavour and greatly cherish even the shortest text of oral instructions. Acting against the Buddha's teachings is a fault of utter foolishness. The most trustworthy source is the word of the Buddha.[138]

[RD 38] Your own mind is the only reliable witness. Thus, practitioners who seek others' approval, fear criticism, worry about not being respected, and dread being at odds with others, regardless of their actions, are like a white moon tainted with a tinge of darkness. Therefore, give up self-satisfaction completely, and follow without hesitation whichever tradition you have faith in—whether Sutra or Mantra—aligning your view and conduct with the Buddha's teachings. In doing so, your mind-stream will become suffused with the Dharma.

Lacking understanding of how to achieve accomplishment, you might harbor hope for a good reputation such as being a *siddha*[139], a *togden*[140] or the like, and disdain study and reflection like dog shit. Alternatively, you might spend your entire life reading stacks of

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[136] ltar bcos pa] Skt. *pratirūpaka*. Literally, "to pretend to be," or even "counterfeit" or "fake." An example of this expression appears in the *Bodhisattvabhūmi*: "It is an imitation of a bodhisattva, not a genuine bodhisattva" (*de ni byang chub sems dpa' ltar bcos pa yin kyi yang dag pa'i byang chub sems dpa' ma yin no*; Skt. *sa bodhisattvapratirūpakaś ca bhavati na tu bhūto bodhisattvaḥ*) (*BoBhū* 85Kha/109).

[137] *dge sbyong*] (Skt. *śramaṇa*)—A practitioner of virtue, sometimes translated as "ascetic." The Sanskrit term *śramaṇa* broadly refers to ascetics or religious practitioners in the Buddhist tradition. The Tibetan rendering of the term literally means "those who exert themselves (*sbyong*) toward virtue (*dge*)." Generally, this term refers to monastics or the *saṅgha*.

The 84000 glossary lists four types of *śramaṇa*: (1) one who is so only in outward appearance (*varṇa rūpa liṅga saṃsthāna śramaṇa*), (2) one who is hypocritical and conceals their true conduct (*ācāra gupti kuhaka śramaṇa*), (3) one who acts for the sake of fame (*kīrti śabda śloka śramaṇa*), and (4) one who practices genuinely (*bhūta pratipatti śramaṇa*). The term as used in this text does not appear to correspond precisely to any of these four technical sanskrit definitions.

[138] rgyal ba'i bka'] Skt. *buddhavacana*, literally "the words" or "teachings of the Buddha." The term also refers to all the teachings of the Buddha as recorded in the canonical scriptures.

[139] *siddha* is the Sanskrit of the Tibetan *grub thob,* which can be translated as "someone who has attained accomplishment." I have chosen to retain the Sanskrit form of this term because of its widespread use in Buddhist contexts.

[140] *rtogs ldan*] lit. Having realization, referring to practitioners devoted to yogic practices.

books with the ambition of being a renowned scholar, relegating practice to a mere wish. Neither approach is suitable. Taking up meditation as the priority, without limiting yourself to study and reflection, open wide the eye of the Dharma.

[P 428] If you revere the Buddha, you will cherish his teachings. [M 28] This arises from nothing other than hearing about the Buddha's lifetimes.[141] When you develop heartfelt conviction in the Victorious One's qualities, you will aspire to attain inconceivable qualities yourself. You will yearn to gather boundless merit, having developed the authentic resolve of the Great Vehicle—one that never tires, even while wandering through cyclic existence for many eons for the sake of all sentient beings that pervade space.

In general,[142] when genuine contemplation of impermanence and the certainty of future lives arises in you, you will practice genuine Dharma from the depths of your heart, with no concern for this life's food and clothing. At that point, elaborate explanations become superfluous. Maintain continuous intention to remember[143] the uncertainty of the time of death and the certainty of karma ripening in the next life.

To internalize the Dharma, you must discipline your own mind. [RD 39] But failing to do Dharma practices such as approach and accomplishment[144] while engaging in

[141] skyes rabs] Skt. *jātaka*; literally, "succession of births." This term typically refers to narratives of the Buddha's past lives. Among the twelve sections of the Buddha's teachings (*gsung rab kyi yan lag bcu gnyis*), one is called "The Section of Life Stories" or "The Jātaka Section" (*skyes rabs kyi sde*), which contains collected accounts of the various previous lifetimes he recounted, illustrating his journey along the path to awakening.

[142] lar] In the *dag yig gsar bsgrigs* Tibetan dictionary, this term is defined as "an archaic term for 'generally.'" For example: "In the end, birth ends in death" (*spyir gyi brda rnying ste | lar skye ba'i tha ma 'chi ba yin lta bu*).

[143] *du re ba*] This expression signifies continuity. In the *dag yig gsar bsgrigs* dictionary, it is found in conjunction with *dran 'dun*, precisely as it appears in the current text. Regarding the term *dran 'dun*], while it could be translated as two distinct elements, namely remembrance and intention, I have opted to represent it as a single concept—the intention of remembering—in this particular context.

[144] bsnyen sgrub] "Approach and accomplishment." A translation of the Sanskrit sevāsādhana, referring to two aspects of sādhana practice, particularly the stages of mantra recitation in Tantra practices. The term literally means to approach or become familiar with, and to actualize oneself as a personal deity (yidam).

excessive, aimless elaborations[145] can stultify your mind. You will have no desire to develop verbal powers or genuine mental stillness, let alone the qualities indicative of progress on the path. [M 29] Instead, you will be accomplishing the "supreme yoga" of the eight worldly concerns.

Your eyes of the pure view regarding all things and people[146] will be clouded, and you will become arrogant and self-important. [P 429] Thus, guard your mind at all times and cast off even the worry of paucity of food and clothing. When you make the effort to tame afflictions[147] and self-grasping[148] in a consistent non-conformity with worldly people, even if you cannot follow the fixed schedule of the yoga of four sessions, you will endure.

However, you could succeed in establishing a structured sequence of sessions and breaks without taming your mind-stream on the dharma path. In that case, a mind intensively accustomed to bad habits from beginningless time will easily be swayed by this life's seductions, like a spoiled child. Thus, meditation does not depend on how many visualizations you do or how many explanations you receive. The best way to attain a direct experience[149] is within a meditation session.

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[145] spros spros] This phrase is a doubled form of the Tibetan term *spros pa* (Skt. *prapañca*), used for emphasis. *Spros pa* is commonly translated as "elaboration" and refers to the proliferation of conceptual constructs. It conveys the idea of mental complexity, in contrast to the phrase *spros pa med pa* (Skt. *niṣprapañca*), which literally means "without elaboration" and denotes simplicity or freedom from conceptual proliferation.

[146] *chos dang gang zag*] "Phenomena (or things) and persons." This expression refers to the two types of self: (1) "the self of phenomena" (*chos kyi bdag*), which is the perception of an inherent self in all phenomena, and (2) "the self of persons" (*gang zag gi bdag*), which is the apprehension of a self in persons. Both are rooted in ignorance. In contrast, there are the "two selflessnesses" (*bdag med gnyis*, Skt. *dvividhaḥ nairātmya*), which are aspects of wisdom that eradicate this ignorance: (1) the selflessness of persons (*gang zag gi bdag med*, Skt. *pudgala-nairātmyaṃ*) and (2) the selflessness of phenomena (*chos kyi bdag med*, Skt. *dharma-nairātmyaṃ*).

[147] nyon mongs] Skt. kleśa; "Affliction." This term refers to mental agitation, manifesting as emotions such as passion, aggression, and ignorance.

[148] bdag 'dzin] Skt. ātmagraha; an abbreviation of *bdag tu 'dzin pa*, translated as "grasping at a self" or "self-grasping."

[149] *rdo rus 'phrod pa*] Literally, "the stone hitting the bone." This expression appears multiple times in Jamgon Kongtrul's writings. As the metaphor suggests, it refers to a direct and unmediated experience.

Each tenet system[150] has its own diverse explanations, and all of them are correct paths. But the experiences and realizations gained from reading and dry understanding are like dew on grass—briefly convincing, but unreliable and fleeting. [M 30] This is why the Dakpo Kagyu tradition emphasizes the devotion to the *dharmakāya* guru as the path to blending Dharma with mind. There is nothing to do but turn inward and protect your own mind. Without turning the mind away from desire, you will never integrate the Dharma into your being. [P 430] Therefore, vigorously severing attachment is the most profound method to accomplish *Mahāmudrā*. [RD 40] If you can cut through each thought in the expanse of luminosity, leaving no trace, all the accomplishments of the two stages[151] will be condensed there.

When your mind-stream holds the unmistaken view and meditation, verified through scripture, reasoning, and the pith instructions, remaining uninterrupted in experience and realization, you will not transgress the higher training, regardless of appearances. In this state, a single good quality can counter a hundred faults. But if you fail to eliminate the conceptual[152] view that clings to emptiness, contradicting scripture, you will lack the warmth of experience. Then, no matter how excellent your conduct may be, you will still be subject to the causes and results of the three realms. Thus, a single fault can undermine hundreds of good qualities.

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[150] *grub mtha'*] (Skt. *siddhānta*), translated as "tenet system." Etymologically, *grub* (*siddhī*) can mean "accomplishment" or "establishment," while *mtha'* (*anta*) can mean "limit" or "boundary." Together, *grub mtha'* literally means "established limit" or "final conclusion." In *The Illuminator Dictionary*, Tony Duff explains two usages of this term: one related to philosophical schools and another to tantric practice. In the first usage, the final conclusion is reached through reasoning and logic; in the second, it is reached through direct experience and accomplishment in practice. Since, in this context, Jamgon Kongtrul emphasizes the importance of direct experience, *grub mtha'* is understood here in its second sense, referring to different systems of practice rather than philosophical schools.

[151] rim gnyis] "two stages". It refers to the two stages of the mantrayana: 1. development stage (bskyed rim; Skt. utpattikrama) and 2. completion stage (rdzogs rim; Skt. saṃpanna krama).

[152] Even though the text reads *rtogs* (realization), Khenpo Sherab confirmed that the second suffix is probably a spelling mistake, and it should actually read *rtog* (conceptualization). Thus, I have translated it as the latter.

[M 31] Regardless of the intricate ways in which the mind of an ordinary individual may be entangled in delusion, it remains incapable of ascertaining the real nature—the expanse of reality—like a butterfly seeking the horizon. Certainty arises from the gradual blessings derived from the empowerments' primordial wisdom combined with the great bliss of the method of *Mahāmudrā*'s clear light meditation, adorned with the lama's pith instructions. If you apply their essential points without succumbing to laziness or doubts for even an instant, you will directly ascertain[153] the inconceivable natural state with little difficulty. [P 431]

In a similar manner, among all the profound and less profound completion-stage practices widely known in this land of Tibet, none surpasses the six branches of Vajra Yoga of the *Kālacakra*, the king of tantras.[154] This teaching is supreme in its quintessential method and stands out compared to other teachings, like the pinnacle of a victory banner. [RD 41] It is distinguished by four unique features: serving as the source of tantric scriptures; providing a commentary on the ten bhūmis; possessing exceptional depth as instructions; and yielding potency as blessings. Even if you searched the thousandfold universe,[155] you would not find an instruction on meditation superior to this one. [M 32]

There is no need to make up new elegant visualizations based on ordinary beings' concepts. Doing so is willingly undergoing the black dharma of deceiving sentient beings and falling into the root downfalls of violating the Sugata's teachings. At the very least, train in

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[153] *gtan la dbab pa*] Translated as "ascertain," this verb refers to reaching a definitive or stable conclusion or understanding of something. More literally, it could also be rendered as "settle as stable."

[154] This refers to the practice of the Six Branches of Union from the tradition of *Anupamarakshita*, a revered practice by Jamgon Kongtrul (Barron 2003, 273)

[155] *stong gsum*] Literally, "Third-order chiliocosm" or "third-order thousandfold." Translated here as "thousandfold" for clarity. This term refers to a vast cosmological structure composed of progressively larger groupings of world systems. The Buddha described how individual world systems combine to form increasingly greater cosmological units. Specifically, one thousand basic world systems together constitute a larger unit, one thousand of those form a second-order cosmological unit, and one thousand of those again create an even vaster, third-order cosmological unit (Illuminator Dictionary).

the three isolations [of body, speech, and mind][156] and the *pratyahara*.[157] Then your attainment of a human body becomes meaningful and your connection to Vajrayana becomes fruitful.

Some pretend to study the incredibly vast sutras and tantras while undervaluing their profundity. Such efforts to gather accumulations through worldly and ordinary discourse have little value for yogins, though they are certainly better than total disregard for virtue. [P 432] You may find a place of solitude, seal your outer boundaries and divide your time into four sessions, yet be unable to isolate your body and mind, carried away by the distractions of necessities. That may be a good practice—but not the true goal—as genuine virtuous practice may never arise in your being. Isolating the mind from deluded thoughts is the supreme isolation.

[M 33] When reified dualistic fixation continuously arises, it will be self-liberated if recognized mindfully. In the self-arisen, innate nature, there are no binding knots of acceptance and rejection, or of hope and fear. If, in the state of unchanging awareness, you leave your mind without fabrication, letting go of whatever arises without a reference point, then whatever appears will be liberated in its true nature. This is pure meditative equipoise, except when distraction and confusion arise from weak habituation to meditation. Hence, for

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[156] The Three Isolations is another method for theorizing the Kālacakra Completion Stage (based on, or at least in conversation with, the Five Stages of the Guhyasamāja Cycle).

[157] *sor sdud*] This corresponds with the first of the *dus 'khor gyi rdzogs rim sbyor ba yan lag drug* (The six branches of yoga in the completion stage of Kālachakra), mentioned above. These six branches are

1) withdrawal (Skt. *pratyāhāra*, Tib. *so sor sdud pa*);

2) meditative absorption (Skt. *dhyāna*, Tib. *bsam gtan*);

3) breath control (Skt. *prāṇāyāma*, Tib. *srog rtsol*);

4) retention (Skt. *dhāraṇā*, Tib. *'dzin pa*);

5) recollection (Skt. *anusmṛti*, Tib. *rjes dran*), and

6) meditative concentration (Skt. *samādhi*, Tib. *ting nge 'dzin*).

(https://read.84000.co/translation/UT22084-077-002.html?#UT22084-077-002-47)

those who turn toward their minds,[158] the meaning of all the instructions lies solely in mindfulness and awareness.

[RD 42] For this reason, the actual practice for those followers of the long and undeceiving Dakpo[159] and Nyingma[160] traditions is to establish their foundations by taking impermanence to heart, developing genuine renunciation, watching out for cause and effect as if it were one's own life, opening wide the eyes of pure perception, and planting the heart-stake of devotion. Regardless of the length or number of sessions, do not take as the primary focus the quantity of visualizations, the analysis of scripture and reasoning, or the counting of recitations and so on.

[P 433] Beginners, while applying the simple effort of mental concentration[161] to the physical posture and the gaze, should also aim at being relaxed by completely letting go, with few purposes and activities. [M 34] They should remain undistracted by delusions and with an unwavering unfabricated awareness. This approach will lead to increasing experience of luminosity.

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[158] sems phyogs pa] This expression has been interpreted in its literal and general sense as referring to someone who has turned their attention toward their mind. An alternative interpretation is that it denotes a practitioner of *sems kyi sde*, the Mind Section, which is one of the three divisions of the Great Completion (*rdzogs pa chen po sde gsum*): the Mind Section (*sems kyi sde*; Skt. *chittavarga*), the Space Section (*klong gi sde*; Skt. *dhatuvarga*), and the Instruction Section (*man ngag gi sde*; Skt. *upadeshavarga*). However, it remains uncertain whether this is the intended reference in this context.

[159] dvags] Referring to the Dakpo Kagyu lineage (Dvags po bka' brgyud) which traces its origins to Gampopa (Dvags po pa; meaning "the man from Dvags po").

[160] rnying] Referring to the Nyingma lineage, meaning "the Old School." The Nyingma tradition traces its origins to Padmasaṃbhava, and his transmission of the tantras to Tibet during the 8th century.

[161] sems 'dzin] "Holding the mind." Generally, this term refers to specific exercises in Mahāmudrā and Great Completion (Dzogchen) that cultivate the practitioner's ability to sustain focused awareness.

In this way, you should bring the practice of meditative equipoise[162] into the post-meditation,[163] and extend it into sleep and the intermediate state.[164] Since this is[165] the main emphasis of practice,[166] what need is there to say more? The practice of the tradition of this teaching depends on you; there is no need to rely on gathering external conditions.

However, until stability in practice is achieved, the greatest obstacle to internalize the Dharma is to be distracted by all elaborations of the three doors. Therefore, if you settle in a place where your mind is clear, where virtuous practice flourishes, and where the environment nurtures your devotion and non-distraction, there is no doubt that you will see results day after day and month after month, just like a plant shoot grows when planted in a fertile soil with moisture and warmth.[167]

If you comply with those who do not remember death, you will not notice your non-dharmic thoughts and actions while being powerlessly swept away by worldly distractions. Instead of running after other people's opinions, you should determine your own course of action and be able to put the mind to your service.

Even if no Buddhist can refute the truth of the Buddha's teachings, [RD 43] [M 35] [P 434] if you lack conviction in the Buddha's words and your teacher's instructions, your doubts will obstruct most of the profound view and conduct. Consequently, you may forfeit the opportunity to engage in practice—or even if you feign to practice, you are unlikely to

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[162] mnyam bzhag] Skt. *samāhita*; "Meditative Equipoise." In Buddhist meditation instructions, this term is commonly used to refer to the practice of stabilizing the mind on its object for the duration of a meditation session.

[163] rjes thob] Skt. praṣhthalabdha; literally "post-attainment," is translated here as "post-meditation." It refers to the period following formal meditation. This term is traditionally paired with *mnyam bzhag* (meditative equipoise), representing the integration of meditative realization into daily life.

[164] bar do] Skt. antarabhava, translated as "intermediate state." This term refers to any transitional state. In this context, it specifically denotes the state between death and the next rebirth.

[165] gda'] This expression is from the Kham dialect and is equivalent to the verb to be.

[166] gtsor bton pa] (bton pa as the past tense of the verb 'don pa, meaning "to bring forth"); synonymous with gtsor 'don byed, which refers to emphasizing or prioritizing something as the main focus.

[167] All this paragraph has been kindly clarified by Ringu Tulku Rinpoche.

achieve its result. This is not a shortcoming of the Dharma's efficacy; rather, it stems from the individual's own shortcomings.

Therefore, once you practice with a confidence free of doubts regarding the Dharma and the oral instructions, it is like realizing suchness with the digging pickaxe of a focused mind.[168] To free your mind, the number of words matters little; what matters is a decisive certainty in the profound path.

This brief utterance in the form of oral instructions, composed while evaluating my own state, was written merely to not refuse the request of Tsultrim Gyamtso,[169] who is rich in scriptural knowledge and realization. I, Karma Ngawang Yönten Gyamtso,[170] *wrote this at the seat of Pelpung.[171] May it help others to align their minds with the teachings of Dharma.*

[168] *sems 'dzin*] This is a term from the Dzogchen tradition that translates to "focusing of the mind." It encompasses a set of meditation exercises aimed at cultivating mindfulness and concentration.

[169] In the autobiography of Jamgon Kongtrul, there is mention of a Tsultrim Gyamtso, identified as the former attendant of Jamyang Khyentse Wangpo (1820 - 1892) from Dzongsar Monastery. While it is uncertain that this refers to the same individual, it remains a plausible possibility (Kong sprul, 197).

[170] Karma Ngawang Yonten Gyamtso is the ordination name given by the Ninth Tai Situ Pema Nyinje Wangpo to Jamgon Kongtrul (https://treasuryoflives.org/biographies/view/Jamgon-Kongtrul-Lodro-Taye/4358).

[171] Pelpung is a major Karma Kagyu monastery in Derge, Kham, established in 1727 by Situ Chökyi Jungné (1700-1774). It was the seat of Jamgon Kongtrul and remains the seat of the Situ incarnations (https://treasuryoflives.org/institution/Pelpung).

4. Pith Instructions to Cultivate the Essence of the Mind

[M 89; P 478; RD 77]

At the foot of Venerable Pema,[172] holder of the Kagyu lineage.

I supplicate you! Please guide us on the path of liberation!

We all know we are going to die.

Yet the uncertainty of when death will come has not taken root within us.

As a result, whatever we do drives us toward the causes of saṃsāra's lower realms.[173]

We strive[174] to remain alive while our hair turns white.

We procrastinate even as our teeth fall from our mouths.

[P 479] We do not recognize the boundaries of our own vows and *samayas*[175].

Unsatisfied[176] with offerings[177] made to us, we ruin the spirit of liberation.

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[172] Venerable Pema refers to the Ninth Tai Situpa, Pema Nyindje Wangpo (*padma nyin byed dbang po,* 1774-1853), the root lama of Jamgon Kongtrul Lodro Thaye.

[173] The lower realms (*ngan song*; Skt. *durgati*) refers to the three unfavourable existences:

1. Hell beings (*dmyal ba*; Skt. *naraka*)
2. Hungry ghosts (*yi dwags*; Skt. *preta*)
3. Animals (*dud 'gro*; Skt. *tiryak*).

[174] tshis] synonymous of *thab,* as indicated in the Great Tibetan-Chinese Dictionary (*tshig mdzod chen mo)* "Means, method," referring to trying to remain, or finding the means of subsistence.

[175] *Samaya* (*dam tshig*, Skt. lit. "coming together" or "binding;" Tib. "a word that binds or tightens") refers to the sacred bond established with the master, deity, and mantra, arising from the pledges made during a tantric empowerment. It is commonly translated into English as "commitment."

[176] chog shes] Skt. *saṃtuṣṭi, "*contentment" refers to complete satisfaction or contentment with what one has.

[177] dkor] "Specifically referring to things that have been offered to the monastic community out of faith and which are the property of the monastic saṅgha. It has a strong connotation of something that has been offered by the faithful and hence which has strong karmic effects attached to its theft or misuse" (Tony Duff, in *Illuminator Dictionary*).

We have grown too familiar with attachment and aversion, with misery and woe,[178]

So, our lives are wasted in pointlessly deluded thinking.

Getting older and older, nobody gets to remain. [RD 78]

We should recall from the depths of our hearts that the time of death is uncertain,

And avoid pursuing an empty and wasted human existence.

Having done a great deal of this-and-that is useless,[179]

But remembering death is half of all Dharma practice.

The Dharmas of the *Kama* and *Terma*[180] are limitless,

If they were practiced, their benefits would be equally immense.

The root of all practices is to cultivate the essence of one's own mind!

It is easy to accomplish, meaningful, and represents the ultimate Dharma.[181]

You already know from before how to observe the essence of stillness and movement.[182]

But even if you have not directly realized or experienced awareness,[183]

And no qualities or attainments have arisen,

[178] byur (ngan)] "This term was revised during the language revisions and meant, when written in new signs, *mya ngan* "misery and woe" (Tony Duff, in *Illuminator Dictionary*).

[179] *kha na med*] "Useless" (*Ranjung Yeshe Dictionary*).

[180] *Kama* (Wyl. *bka' ma*): orally transmitted teachings, and *Terma* (Wyl. *gter ma*): revealed treasure teachings (*Ranjung Yeshe Dictionary*).

[181] *chos kyi mthar thug lags*] An alternative, freer translation of this phrase could be rendered as: "it fulfills the ultimate purpose of all these Dharmas."

[182] *ngo lta tsam*] Lit. "Mere looking at the essence." This refers to a Mahāmudrā practice. The interpretation of this line was kindly clarified by Drubpon Khenpo.

[183] *rdo rus 'phrod pa*] The literal meaning of this Tibetan expression is "the stone meeting the bone." It is a metaphor for a stone striking a bone directly, without scattering its force ineffectively. In this context, it refers to the mind directly realizing its own nature.

You should not doubt that your Dharma practice is effective.[184]

[M 90]

Do not become distracted outwardly; look at the essence of the one who is distracted.

Do not meditate inwardly; analyze the one who meditates.

When you think that you are meditating, do not add another thought.

Do not invite in that little thief, conceptual confidence.[185]

To summarize: without any mental engagement,[186]

Ordinary awareness recognizes itself.

Within this state, when one knows to sustain it

Without alteration, rejection, or affirmation,

One will gradually meet one's true face, the *dharmakāya*.

[184] As Drubpon Khenpo explained, in this line, Jamgon Kongtrul addresses his student, Guru Bhaiṣajya, advising him not to doubt his practice, even if he perceives no visible progress.

[185] As clarified by Khenpo Choying and Drubpon Khenpo, conceptual confidence in the nature of mind is needed temporarily. However, we cannot remain in this conceptual confidence during meditation, as it becomes an obstacle to meditative absorption.

[186] *yid la mi byed pa*] Skt. *amanasikāra*, lit. "non-attention" or "not engaging the mind." This is a key concept frequently used in the Mahāmudrā context, referring to a state in which the habitual activities of the samsaric mind and its associated mental events cease to operate.

All the realizations of the five paths[187] and the ten bhūmis[188]

Are said to be traversed solely through devotion to the lama.

Toward the root lama, this singularly indispensable figure,[189]

[P 480] One should display seamless devotion in all four types of conduct.[190]

Having received empowerments, transmissions, and instructions from many lamas,

Our faith toward them remains superficial, biased, and self-serving.

We have not experienced the introduction to the naked perception of our own essence.

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[187] The Five paths (*lam lnga;* Skt. *pañcamārga,*) are:

1. The path of accumulation (*tshogs lam*; Skt. *sambhāramārga*).
2. The path of joining (*prayogamārga*; Skt. *sbyor lam*).
3. The path of seeing (*mthong lam*; Skt. *darśanamārga*).
4. The path of meditation (*sgom lam*; Skt. *bhāvanāmārga*).
5. The path of no-more-learning (*mi slob pa'i lam*; Skt. *aśaikṣamārga*).

[188] The ten grounds (*sa bcu*; Skt. *daśabhūmi*) are:

1. Perfect joy *(rab tu dga' ba*; Skt. *pramuditā*).
2. Immaculate (*dri ma med pa*; Skt. *vimalā*).
3. Illuminating (Tib.*'od byed pa;* Skt. *prabhākarī*).
4. Radiant *(*Tib.*'od 'phro ba can*; Skt. *arciṣmatī).*
5. Hard to conquer *(shin tu sbyangs dka' ba*; Skt. *sudurjayā).*
6. Clearly manifest (*mngon du gyur ba*; Skt. *abhimukhī).*
7. Far progressed *(ring du song ba*; Skt. *dūraṃgamaḥ).*
8. Immovable (*mi g.yo ba*; Skt. *acalā*).
9. Perfect Intellect *(legs pa'i blo gros*; Skt. *sādhumatī,).*
10. Cloud of Dharma (Tib. *chos kyi sprin*; Skt. *dharmameghā)*

[189] *gcig chog rgyal po*] Lit. "All-Sufficient King." The translation conveys the meaning rather than a literal rendering of the words. As clarified by Khenpo Choying and Drubpon Khenpo, this expression indicates that the lama is the sole indispensable presence in one's practice. In other words, the lama alone is sufficient, and nothing else is needed. This is because the lama is the root of everything, inseparable from the Three Jewels and the Three Roots—lama, yidam, and protector. Thus, by realizing the lama, all the realizations of the practices are encompassed.

[190] *spyod lam rnam pa bzhi*] The four types of conduct, as given in the Tibetan Dunkar dictionary, refers to: 1) *'greng ba*, walking; 2) *'chag pa*, moving about; 3) *nyal ba*, lying down; and 4) *'dug pa*, sitting.

In such cases, when one has not identified[191] the root lama,

One should regard the peerless Dakpo[192] as the root lama and

Meditate on all the lamas with whom one has a connection as inseparable from him.[193]

Gampopa was foretold by the Buddha as the master of Mahāmudrā,

And Gampopa himself declared that if future lineage aspirants

Supplicate him, realization will arise.

This should be remembered constantly and never forgotten throughout the four types of conduct.

Pray with sincere devotion from the depths of your heart.

[M 91] Mix the lama's mind with your own,

And sustain the uncontrived essence of mind.

Though the ways of taming sentient beings vary,

All Buddhas are indistinguishable in the *dharmakāya*.

[RD 79] Therefore, by accomplishing one deity, all deities are accomplished.

Practicing with a mindset of dualistic grasping, accepting and rejecting—

Thinking that one deity is superior to others—will result in accomplishing not even one. Therefore, meditate steadily upon a single deity.

We have received numerous empowerments and reading transmissions.

[191] *'tshal ba*] "To know" (Tony Duff, in *Illuminator Dictionary*).

[192] dwags po] Referring to Gampopa Sonam Rinchen (Sgam po pa bsod nam rin chen, 1079 - 1153).

[193] The last two lines have been rearranged from their original order in Tibetan to enhance clarity and fluency in English. The full meaning and nuances of these lines were kindly clarified and verified by Khenpo Choying and Drubpon Khenpo.

We have formed connections with many mandalas through mantra recitation.[194]

We chant various shorter and longer texts, thinking, "this is also good."

And yet we lack any certainty about what a deity is.

When this is the case, the karmic deity of Tibet is the noble Avalokiteśvara.[195]

The karmic dharma is the secret six-syllable mantra.

A dharma more beneficial than this deity and this mantra

[P 481] Has not been taught by the buddhas of the three times.

If we Tibetans practice both, accomplishment is close at hand.

Scattering our attention across many practices breeds fatigue.

Thus, focus earnestly on this single deity and mantra.

Give away happiness and accept suffering,[196]

And accompany this with the uncontrived vajra recitation.

Refuge and Bodhicitta are the preliminaries of Dharma.

Devotion and compassion are the heart of the Dharma.

[M 92] The union of generation and completion[197] is the vitality of all Dharmas.

Dedication and aspirations conclude a Dharma practice.

[194] *grangs bsnyen*] Lit. "counting" (grangs) and "approaching" (bsnyen). The term *bsnyen* is commonly used to refer to the general practice of mantra recitation as part of engaging with a personal deity's practice. In this context, it specifically denotes the accumulation and recitation of mantras associated with the mandalas.

[195] Spyan ras gzigs] Skt. *Avalokiteśvara*. The name translates as "The Lord who watches upon the world," referring to a deity who gazes upon all realms with compassionate care. Avalokiteśvara is revered as the embodiment of the Buddha's boundless love and compassion.

[196] This refers to the practice of "giving and taking" (*gtong len*) by which one cultivates bodhicitta practice through giving one's own happiness to others and taking their suffering upon oneself.

[197] Referring to the generation stage (*bskyed rim*; Skt. *utpannakrama*) and the completion stage (*rdzogs rim*; Skt. *sampannakrama*) of tantric deity practice.

Just as the conceptualizations of beings extend endlessly,

So too does the variety of Dharma practices extend without limit.

Yet there is no way to apply all such practices.

One comes to know them all by realizing the essence of one's mind.[198]

Therefore, strive to know the one practice

Through which full liberation will occur!

To fulfill the request of Guru Bhaiṣajya,[199]

This text was composed at the upper retreat in Pelpung.

Written by Yonten Gyatso,[200] *an individual cast aside for poor conduct,*[201]

Based upon my personal evaluation.

By this virtue, may we conquer the kingdom of the siddhas! May it be virtuous!

[198] gcig rtogs] Tib. gcig tu rtogs pa, Skt. *ekapratyavamarśa,* "a single contemplation or realization."

[199] Bhaiṣajya means "The practice of medicine or medical treatment," and Bhaiṣajyaguru is generally translated as "Medicine Guru, King of Lapis Lazuli Light". I have not been able to locate this name in Kongtrul's biography, so his identity remains unclear.

[200] Yonten Gyatso (Y*on tan rgya mtsho*) is a variant name of Jamgon Kongtrul. It is part of the ordination name given to him in his fully monastic (*dge slong*) ordination ceremony, Karma Ngagwang Yonten Gyatso Trinle Kunkhyab Pelzangpo (*Kar ma ngag dbang yon tan rgya mtsho phrin las kun khyab dpal bzang po*).

[201] This description suggests that the text may have been composed after Jamgon Kongtrul's exile from Pelpung in 1874 and his return to Tsadra in 1885 (Gardner, 297–320), when he was in his seventies. However, this remains purely hypothetical.

5. Short Text from the Manuscript [202]

[M 114]

Homage to the Guru!

One's own mind is primordially the Dharmakāya, Mahāmudrā.

Recognize the mind as such—self-settled,

Without altering its fundamental nature.

With the guard of unwavering mindfulness at all times,

Free from conceptualization, without thinking of anything whatsoever.

If you perfect resting evenly, day and night,

You will reach the bhūmi of a buddha[203] in a single lifetime.

Composed by Guna in response to Samye,[204] the retreatant from Kyabche.[205]

[202] This short text is found only in the manuscript, appearing immediately after the text that concludes on page [RD 95] and [P 502]. However, it does not appear in either of the witnesses at this location, nor have I yet identified it in any other part of the text.

[203] sangs rgyas kyi sa] Skt. "buddhabhūmi," "the ground or *bhūmi* of a buddha." The Great Vehicle teachings describe the levels of the bodhisattva path and the resulting stage of buddhahood in various ways. Generally, a buddha is said to have a single *bhūmi* within the framework of "the eleven *bhūmis*," but within the framework of "the thirteen *bhūmis*," a buddha is said to have three distinct *bhūmis*.

[204] bsam ye] As explained by Drubpon Khenpo, the name "Samye" may be an abbreviation of two names, a practice commonly observed in the Kham region. In this instance, it could derive from a combination such as *Samdrub Yeshe* or a similar pairing. However, the individual associated with this name has not been identified in Kongtrul's biography.

[205] skyabs che] As confirmed by Drubpon Yargye, the current retreat master at Tsadra Rinchen Drak in Tibet, "Kyabche" (Skyabs Che) refers to a Karma Kagyu monastery located in Jomda County ('Jo mda' rdzong), Chamdo Prefecture (Chab mdo), near Pelpung Monastery. This may correspond to "Skyabs Che Go Stod," a location mentioned in Kongtrul's biography, where Kongtrul and Jamyang Khyentse accompanied Chokgyur Lingpa after May 1867 (Gardner 2019, 261). This provides an estimated date for the composition of this short text, although I have not been able to identify a place definitively called "Skyabs Che Go Stod."

6. Instantaneous Liberation

[M 139; P 524; RD 112]

Homage to the Guru.

Śamatha [206] holds the mind to a single point.

For beginners, this is a treasure.

[P 525] Yet, once habituated,[207] it becomes insufficient

Without the vipaśyanā [208] that recognizes its own essence.

In any case, for an experienced and dedicated meditator,

There is no point in hoping or fearing, accepting or rejecting,

Whether the mind is still or not, or in motion, or not.[209]

Whatever arises, let it rest in its natural state.[210]

Nurture the unfabricated essence of one's mind.

Recognize thoughts as the dharmakāya

And they will be instantaneously[211] liberated whence they came.[212]

Mangalam.

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[206] *zhi gnas*] Skt. śamatha, commonly translated as "calm-abiding," refers to the practice of stabilizing the mind, allowing it to rest in a focused and undistracted state. While essential for countering distraction and cultivating mental tranquility, *śamatha* alone is insufficient for liberation. It does not uproot the fundamental ignorance that sustains cyclic existence. For that, insight (*lhag mthong*, Skt. *vipaśyanā*) is indispensable.

[207] *goms*] This is a form of the intransitive verb *goms pa*, which denotes habituation or familiarization with something, such as meditation on calm abiding.

[208] *lhag mthong*] Skt. vipaśyanā, commonly translated as "insight," is composed of *lhag* ("special") and *mthong* ("seeing"), meaning "special seeing." It refers to direct insight into the nature of the mind. This practice must be rooted in "calm abiding" (*zhi gnas*; Skt. *śamatha*).

[209] *gnas 'gyu*] As is typical in Mahāmudrā instructions, the stillness or movement of the mind refers to the presence or absence of thoughts.

[210] *rang bab*] This term is frequently used in Mahāmudrā instructions and is closely associated with the idea of resting beyond all contrivance.

[211] skad cig] Skt. *kṣaṇa;* Meaning "instant" or "moment."

[212] rang sar grol ba] As Drubpon Khenpo explained, this line refers to thoughts and how they are liberated in the very "place" from which they arise—emptiness. In other words, upon recognizing thoughts as the dharmakāya, they are instantly liberated in the same emptiness from which they originate.

[7. Four Songs of Realization]

7.1. The First Short Song:

Essential Points Cherishing View, Meditation, and Conduct Ripening Those Connected to You

[M 279; P 645; RD 199]

I make offerings to Padmasambhava[213] and the lama, inseparable,

[Dwelling] in the bindu[214] of pure essence[215] in the center of my heart.

If you wish to cultivate the view of fundamental nature,[216]

You must be established[217] in freedom without elaboration.

Thus, cherish growing wisdom through listening and reflection.

If you wish to strive toward self-settled meditation,[218]

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[213] *pad 'byung*] Abbreviation of *padma 'byung gnas*, Skt. Padmasaṃbhava, "The Lotus Born," also known as Guru Rinpoche.

[214] *thig le*] Skt. Bindu. One of the three main components of the subtle body, known as "channels, winds, and drops" (*rtsa rlung thig le*). It refers to a spherical shape or droplet, often described as an "essential drop" of concentrated energy within the subtle body's channels, carrying the vital essence. As explained by Khenpo Choying, in this context, *dwangs ma'i thig le* refers specifically to *mi shigs pa'i thig le*, translated as "the indestructible drop," which resides at the subtle heart center. This term is defined in the *tshig mdzod chen mo* as "The perpetually indestructible subtle mind of wind, and the white and red drops at the heart until the end of life" (dus rtag tu mi shigs pa'i thig le shin tu phra ba'i rlung sems dang│ji srid 'tsho'i bar du mi shigs pa'i thig le snying ga'i khams dkar dmar).

[215] *dvangs ma*] "Pure part." This term refers to the pure aspect of something, in contrast to its impure aspect (*snyigs ma*). In tantric texts, particularly in discussions of the subtle body, it is used to denote the pure portion of the channels, winds, and drops.

[216] *gnas lugs*] Skt. *tathātva.* Lit. "The way things are," referring to the fundamental nature of reality. The tshig mdzod chen mo gives the definition: The essence of all phenomena or the nature of all things (*chos thams cad kyi ngo bo'am dngos po yongs rdzogs kyi rang bzhin*).

[217] *gtan la phebs*] This is the intransitive form of *gtan la 'bebs pa*, which means "to determine," "to ascertain," "to establish," "to settle," or "to conclude something definitively." In its intransitive usage, it is understood as "to be established."

[218] *rang bab bsgom*] This is interpreted as an abbreviation of *rang babs su bsgom pa*, where *bsgom pa* is the verb meaning "to meditate" and *rang babs* refers to the natural state, the object of the action. It has been translated here as "self-settled meditation," with "self-settled" conveying the sense of remaining in the natural state or allowing it to be as it is (*rang babs*), the act of meditation (*bsgom pa*).

It must arise through the power of devotion,

Thus, cherish maintaining continuous mindfulness, alertness[219] and devotion.

If you wish to abide in uncontrived behavior,

You must be free from the mind that either denies or affirms.

[P 646] Thus, cherish severing hope and fear directly.

If you wish to join[220] the ranks of yogis,

You must uphold the life stories[221] of the practice lineage.[222]

Thus, please do not fall under the sway of bad habits.[223]

All essential points of instruction are encompassed here.

[M 280] Though more could be said, it would merely be words.

Through this virtue, may you and all beings

connected to you ripen and be liberated.

Mangalam.

[219] dran shes] Abbreviation of the terms "dran pa" and "shes bzhin," typically translated as the pair of mindfulness and vigilance, though this abbreviation is sometimes rendered simply as "mindfulness."

[220] bsnyegs] Past tense of "*snyeg pa,*" same as "rjes su 'brang ba," "to follow," "to go along with," "to join in."

[221] rnam thar] Abbreviation of "*rnam par thar pa*," literally meaning "complete liberation;" it refers to the hagiographies of great masters who attained profound realizations.

[222] sgrub brgyud] The lineage of teachings and masters that emphasizes personal experience and realization of the teachings, as opposed to the scholastic tradition of scriptural exposition (bshad brgyud).

[223] lang shor gtong] Same as "ngan lang du gtong ba," meaning "to fall into or indulge in a bad habit."

7.2. The Second Short Song:

Spontaneously Accomplishing the Two Benefits through View and Conduct.

[M 280; P 646; RD 199]

Homage to the Guru!

Assembly of Kagyu siddhas and my lord lama,

Bestow upon all beings the simultaneous accomplishment of realization and liberation.

Though Mahāmudrā is renown as the universal panacea,[224]

Merely recognizing the essence of whatever arises—whether movement or stillness—

Without the essential pith instructions,

Will not lead you through the paths and bhūmis but will only reinforce confused thoughts.

Therefore, first generate freedom from need through strong renunciation

Towards the pleasures and wealth of the three existences.[225]

[RD 200] With the uncertainty of the death time piercing your heart,

Soothe[226] the wild thoughts of the eight worldly concerns from within.[227]

Taking refuge and generating bodhicitta are the foundation of the Mahāyāna Dharma.

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[224] dkar po chig thub] Lit. "self-sufficient white [remedy]," or "the one good thing for all," referring to Mahāmudrā meditation as being self-sufficient for bringing about awakening (The Princeton Dictionary of Buddhism).

[225] srid gsum] Abbreviation of srid pa gsum, Skt. Tribhava, Three worlds or realms of existence, it refers to:

1. The world of gods (lhai srid pa; Skt. *devabhava*)
2. The world of nagas (klu'i srid pa; Skt. *nāgabhava*)
3. The world of humans (mi'i srid pa; Skt. *manuṣyabhava***)**.

[226] khug] Understood here as "to calm down."

[227] chos brgyad] Abbreviation of *'jig rten gyi chos brgyad*, Skt. *aṣhṭau lokadharmaḥ*, "The eight worldly dharmas" or "The Eight Worldly Concerns." For a full enumeration, see note in *Seven Commitments*.

Do not regard them as less important; instead, make heartfelt effort to practice them.

When obscurations are purified and the two accumulations are fulfilled,[228]

It is taught that the wisdom of realization will dawn naturally.

To completely purify obscurations, earnestly practice Vajrasattva[229] meditation and recitation.

As the heart of merit accumulation, earnestly practice maṇḍala offerings.

Just as a poor person cannot acquire precious jewels,

[M 281; P 647] One who lacks the wealth of devotion

Cannot attain the priceless jewel of realizing abiding nature.

Thus, on the great path trodden by accomplished Kagyu masters,

Cultivate intense, encompassing devotion as well as heartfelt supplications.

The two stages of Generation and Completion[230] are the essence of Secret Mantra teachings.

Having received empowerment and maintaining pure samaya,[231]

Perceive all appearances and sounds as the maṇḍala of deities and mantras.

The mind within a state of unified emptiness and compassion,

Practice virtue and abandon negativity as if they were mere illusions.

---

[228] tshogs gnyis] Skt. saṃbharo dvividhaḥ, "The two accumulations." These refer to two categories of qualities that must be fully accumulated to attain awakening: 1) the accumulation of merit (*bsod nams kyi tshogs*) and 2) the accumulation of wisdom (*ye shes kyi tshogs*).

[229] rdor sems] Abbreviation of rdo rje sems dpa', Skt. *vajrasatva*, a deity symbolizing the purity of mind. It is commonly invoked in purification practices, particularly those aimed at cleansing the mind and body of obstacles, impurities, and negative karma.

[230] bskyed rdzogs] An abbreviation of *bskyed rim* (Skt. *utpattikrama*), "Generation Stage," and *rdzogs rim* (Skt. *sampannakrama*), "Completion Stage," which refer to the two stages of deity practice in the tantric system.

[231] dam tshig] (Skt. samaya) It refers to a "sacred commitment."

Through diligent practice in accordance with Dharma,

the two accomplishments—supreme and common—[232]

Will certainly be achieved in this and future lives.

Since undeceiving valid cognition is the teaching of the Buddha,

By keeping it in mind, through proper view and conduct,

May the auspicious splendor of the two benefits[233] be spontaneously accomplished.

[232] *mchog thun dngos grub*] Abbreviation of *mchog dang thun mong gi dngos grub*, translated as "Supreme and common siddhis or accomplishments." The supreme siddhi refers to the attainment of awakening, while the common siddhi refers to the acquisition of ordinary spiritual powers, such as clairvoyance. See also note 38 in *Seven Commitments*.

[233] *don gnyis*] The two benefits refer to, 1) One's own benefit (*rang don*) and 2) The benefit of others (*gzhan don*).

7.3. The Third Short Song:

Pith Instructions to Look at the Essence of the Mind

[M 281; P 647; RD 200]

I bow to the kind root guru.

If you wish to practice diligently at the root of awareness,[234]

Since outward-directed consciousness will not bring liberation,

I urge you to turn inward and meet the natural face of the knower.

A practitioner who lacks mindfulness and alertness,[235]

Even if knowing what is important, is like a king who wanders as a commoner.[236]

After coming face to face with the essence well and without flaw,[237]

[RD 201] This profound instruction is to nurture this [awareness] constantly. [M 282]

Whether practices are elaborate or simple,

They should all be rolled into one's practice.

[P 648] As such, it is inappropriate to disparage[238] any other practice.

Therefore, please engage in the practice that best suits your mind.

---

[234] rig thog tu] at the root of awareness. *Rigpa* is a precise term that has been translated in various ways, including "knowledge," "intelligence," "cognition," and "awareness." Here, it is understood as "the state of awareness devoid of ignorance and dualistic fixation," as defined in the Rangjung Yeshe Dictionary.

[235] dran shes bzhin] dran pa (Skt. smṛtiḥ) "mindfulness," and shes bzhin (Skt. saṃprajanyam) "Vigilance" or "alertness."

[236] rgyal po dmangs 'khyams 'dra] Literally, "like a king wandering among the common people." This is an outdated class-based metaphor, referring to a king who has forgotten his royal status and wanders as an ordinary person among the masses. It implies a loss of one's true potential or position.

[237] *ngo 'phrod*] "Meeting the essence," referring to the recognition of the mind's essence (sems kyis ngo bo), which occurs after the student has received an introduction to it (*ngo sprod*) by the lama.

[238] khyad du gsod pa] To downplay, disrespect, disregard another's situation.

This widely renowned Mahāmudrā meditation,

Though it is nothing other than ordinary knowing,[239]

It is so profound that one fails to recognize its essence;

It is so close that one cannot believe it. These are faults.[240]

Those who possess the confidence of a definitive[241] realization are rare,

While those who pay mere lip service to the view of emptiness[242] are everywhere.

Failing to liberate their own minds, they bring disgrace[243] to the Dharma;

Their mind is captive to the eight worldly concerns.

Instead of rushing greedily toward advanced meditation,

Refine your practice[244] through mindfulness of impermanence.

Without discriminating between greater or lesser dharma practices,

Apply them to your own mind-stream and you will achieve uppermost direct results.

---

[239] tha mal gyi shes pa] "Ordinary awareness" is a term for the essence of mind in the Mahāmudrā tradition.

[240] This description of Mahāmudrā closely resembles a key teaching from Niguma's Golden Doctrines—the Four Faults of Mahāmudrā. As a holder of the Shangpa Kagyü lineage, Jamgon Kongtrul was undoubtedly well acquainted with these teachings. While this stanza presents only half of the original verse with slight modifications, it remains, in essence, the same reference. Niguma's Golden Doctrine of Mahāmudrā states:

> "It is so close that one does not recognize it.
> It is so profound that one fails to grasp it.
> It is so easy that one does not believe it.
> It is so good that the mind cannot conceive it—avoid these four faults."

(*nye drags rang ngo mi shes | zab drags pas ngos ma zin cing sla drags yid ma ches | bzang drags blor mi shong ba'i skyon bzhi spangs |* (Kong sprul, Jam mgon. 1979–1981. *dPal ldan shangs pa'i gser chos lnga'i rtsa tshig 'khrul med rdo rje'i rgya mdud*. *gDams ngag mdzod*, vol. 11: ff. 6a; pp. 55. Paro: Lama Ngodrup and Sherab Drimey. Accessed March 7, 2025. http://purl.bdrc.io/resource/MW20877_6946A3. [BDRC bdr:MW20877_6946A3]).

[241] *gnad khel*] Lit. "that reaches the goal."

[242] *kha stong lta mkhan*] Abbreviation of the expression *kha yis stong nyid kyi lta ba yod mkhan*, referring to those who speak and explain emptiness without a genuine understanding of its meaning, as elucidated by Khenpo Choying.

[243] *rkang 'dren pa*] "To bring embarrassment or shame upon (a group)."

[244] *zhun thar bcad*] Khenpo Choying explains it to be a synonym of "brdar sha gcod pa," meaning to investigate and come to a conclusion about something, by refining gradually the understanding.

Mangalam.

7.4. The Fourth Short Song:

The Eleven Dharmas and Similarities for Holding the State of Victory[245] of the Kagyu Lineage

[M 282; P 648; RD 201]

I bow at the feet of the glorious Lama.

With my limited training in study and meditation,

I lack the confidence to expound extensively on the profound meaning.

Yet, to fulfill your wishes, I will share a few essential points of the profound [teachings].

1. Know that samsara's pleasures and wealth are like a rainbow, without a core.

2. Know that this precious human life[246] is impermanent like a water bubble, quickly dissolving.

3. Know that actions and their results[247] are like spring-planted seeds, [M 283] they will inevitably and surely ripen.

4. Know that spiritual teachers[248] are like guides for the blind. Without them, there is no way to go.

[245] rgyal sa] Abbreviation of rgyal ba'i sa. This term is difficult to translate directly into English. Literally, it means "the place or state of victory" and is also used to refer to a "capital city" or "royal seat." In this context, however, it signifies the attainment of full realization of Mahāmudrā, or the state of realization associated with the Kagyu realized masters.

[246] dal 'byor] This term translates literally as "freedoms and advantages," referring to the *dal ba brgyad* (the eight freedoms) and '*byor pa bcu* (the ten advantages). See the previous note (number) for reference. Since it denotes the precious human life endowed with these qualities, it is translated here as "precious human life."

[247] *las 'bras*] Skt. *karmaphala*, "the fruit of actions," refers to the effects of actions, such as pain, pleasure, and other experiences, which result from previous virtuous or non-virtuous deeds.

[248] *dge ba'i bshes gnyen*] Skt. *kalyāṇamitra*, Lit. "A friend of virtue."

5. Know that Dharma, when confined to words,[249] is like a superficial coating:[250] useless in times of real need. [P 649]

6. Know that the two aspects of bodhicitta[251] are like gold, completely unchanging.

7. Know that our own mind is like a childish infant, needing constant care. [RD 202]

8. Know that Dharmakāya is like a treasure buried underground, present within oneself.

9. Know that thoughts and afflictions are like a knot of snakes, liberated when loosened.

10. Know that self-awareness[252] is like a clear crystal ball, uncorrupted by appearances.

11. Know that the convergence of view and conduct is like a soaring garuḍa,[253] unhindered in all ways.

By not confining these points to mere knowledge,
But by merging one's mind-stream with the Dharma,
May the glorious auspiciousness of excellent virtue
Which conquers the state of victory of the Kagyu lineage, blaze forth.

These four sections of short songs of instructions were written down as they came to mind, in response to the individual requests of various people from different places.[254]

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[249] kha chos] Lit. "Mouth Dharma." As described in the *tshig mdzod chen mo*, this term refers to "Dharma talk that is merely spoken but not put into practice" (khas bshad pa tsam las don du lag len mi byed pa'i chos gtam).

[250] As clarified by Drubpon Khenpo, this refers to anything applied only superficially, lacking the capacity to bring about genuine and meaningful transformation. For instance, it is like a statue with only its face painted in gold, as opposed to one made entirely of gold. Similarly, when practice remains superficial and external, it does not provide the needed support when emotions arise, which is when authentic practice is essential.

[251] byang chub sems gnyis] An abbreviation of *byang chub kyi sems gnyis*, "the two types of bodhicitta:" (1) *kun rdzob byang chub kyi sems*, relative bodhicitta, and (2) *don dam byang chub kyi sems*, ultimate bodhicitta.

[252] rang rig] Skt. *svasaṃvedana*. An abbreviation of *rang gis rang la rig pa*, translates as "reflexive awareness" or "self-knowing awareness." In the context of Mahāmudrā, it refers to the direct recognition of the mind's essence, which is inseparable from appearances.

[253] mkha' lding] Skt. "garuḍa," meaning "sky-soarer," refers to a mythical bird regarded as the master of the skies.

[254] Since this colophon does not mention any names or places, it is not possible to estimate a date for this text.

3. Tibetan Text Critical Edition

Introduction

This critical edition of the seven Tibetan texts translated in this project is based on a digital file of the Rigpe Dorje (RD) edition, kindly provided by Khenpo Sherab, although the page references to RD witness correspond to the printed book.[255] The RD edition has been meticulously compared with both the *ume* manuscript[256] and the Paro edition,[257] incorporating all final editorial decisions made for the translation.

The critical apparatus documents variations among the different witnesses. Overall, the Rigpe Dorje version has proven to be the most reliable source. In most cases, differences among the three witnesses are minor and do not significantly affect the meaning. However, in a few instances where semantic variation is notable, the differences have been indicated in the critical apparatus. Additionally, some necessary emendations have been made and are duly recorded in the apparatus. Marginal notes from the *ume* manuscript are also included in the critical apparatus though they are of limited significance, as they generally do not contribute anything of particular importance to the meaning of the text.

Each of the seven texts in this project include the titles taken from the RD edition. The corresponding pagination of all three witnesses is provided in brackets in the relevant sections of the text. The sigla matches the one used in the translation.

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[255] Kong sprul, Jam mgon. 2008. *Rang gzhan la gtan gros gdams ngag gi tshul du brjod pa'i phreng ba snying gi bdud rtsi. Zhal dam Snying gi Bdud rtsi*, 22. Kathmandu: Rigpe Dorje Publications.

[256] Kong sprul, Jam mgon. (n.d.) *Gsung thor bu kong sprul yon tan rgya mtsho*. 1 vol. Accessed October 19, 2024. http://purl.bdrc.io/resource/W3CN2800. [BDRC bdr: W3CN2800]

[257] Kong sprul, Jam mgon. 1975. *Rang gzhan la gtan gros gdams ngag gi tshul du brjod pa'i phreng ba snying gi bdud rtsi. Rgya chen bka' mdzod*, vol. 9. Paro: Ngodup.

Editorial Signs:

text] lemma (the portion of the text to which the note applies)

ø lacuna: missing word(s)

Sigla:

M: *Ume* manuscript from BDRC

P: Paro edition (corresponding to the Pelpung edition)

RD: Rigpe Dorje Publications

Critical Edition

1. དམ་བཅའ་བདུན་མ།[258]

[M 2; P 402; RD 19]

འཕོར་ཡིའི་མཁོན་ཡོ་བཀའ་དྲིན་མཚུངས་མེད་རྗེ་རྗེ་འཚང་ཆོས་ཀྱི་རྗེ།
ཆོས་ཀྱི་རྒྱལ་པོ། ཀུན་མཁྱེན་པདྨ་ཉིད་ཟེར་བྱང་དབང་པོས་[259]ཐུགས་རྗེས་གཟིགས་ཤིག །

ཀྱི་མ། བདག་མིའི་ལུས་ནི་ཐོག བསྟན་པའི་སྒོར་ནི་ཞུགས། ལམ་ཕྱིན་ཅི་མ་ལོག་པ་ནི་རྟེད། མཚན་ཐུན་ཀྱི་བྱ་མ་ནི་མཇལ།
རྟེད་དཀའ་བ་དག་རྟེད་ཅིང་རང་དབང་རང་ལ་ཡོད་པའི་དུས་འདིར།
ཟེན་དུས་མེད་ཅིང་སྐྱིང་པོས་དབེན་པའི་ཚེ་འདིའི་བྱ་ཐ་རྨི་ལམ་སྐྱེ་མ་ཉུ་བུ་ཡུད་ཙམ་པས་བློ་མི་འཕྱིད་པར།
བཤུལ་ཐག་རིང་པོ་ཚེ་ཕྱི་མ་ཐན་ཚད་ལ་ཐན་པའི་བསམ་སྒྲོར་ཆོས་མཐུན་སྣ་རེ་ཡིན་ཀྱང་ཅི་ནས་བྱ། ག་རེ་ དུ་རེས་རང་མཁོ་རང་གིས་མ་བཏོན་ན།
འདོན་རོགས་བྱེད་མཁན་སུ་ཡོང་། འཕོར་བ་མཐའ་མེད་ནས་ཐར་དུས་ [P 403] ནམ་ཡོད། ཆོས་ཐུན་ཀྱི་རྐེན་བཟང་པོ་ནམ་ཐོས།

སངས་རྒྱས་འཕྲུང་བའང་དགོན་ལ་རབ་ཏུ་བྱུང་བའང་དགོན་ན།
སྨིན་ཐོལ་གྱི་ཆོས་ཚུལ་ཟབ་མོ་དང་འཕྲད་པའི་སྐལ་པ་འདི་ཐུབ་ནི་རྟེད་མེ་སྟིང་པའི་ཚོད་དུ་གདའ།
དེས་ན་དེང་ནམ་བཟུང་སྟེ་[260]རྗེ་བསྟོན་པདྨ་ཉིད་ཟེད་དབང་པོའི་སྐུ་གསུང་ཐུགས་དང་རོ་གཅིག་མ་ཐུབ་ཀྱི་བར་དུ་དམ་པའི་ཆོས་དང་མེ་མཐུན་པའི་སྐྱོ་ངན
སྤོང་ངན་ཐ་ན་རྣི་ལམ་དུའང་མེ་འབྱུང་བར་བྱ། [RD 20] འགྲོ་འདུག་ [M 3]
ཟ་ཉལ་ཅི་བྱས་ཀྱང་རྩང་སྟེ་རྒྱུད་རང་གིས་བརྟག །རང་སྐྱོན་རང་གིས་བསལ།
མ་ཉེ་རྩོག་གཅིག་བཏོན་པ་ལ་སེམས་ཀྱི་འཛེན་པ་བཟང་ངན་གཅིག་བཤུལ། ཟས་ཁམ་གཅིག་ཟ་བ་ལ་སྐོའི་སྐོར་རྩོགས་ལན་གཅིག་བྱེད།
གནོད་པ་དང་མི་དགེ་བའི་ [P 404] བསམ་སྤྱོར་རྣམ་པ་ཀུན་ཏུ་དོར་ནས་ལུས་ངག་ཡིད་གསུམ་བྱང་ཆུབ་ཀྱི་སེམས་རིན་པོ་ཆེ་ལ་ཉིལ་དྲིལ་བ་ནི་
དམ་ཏུ་བཅའ་བ་དང་པོ་སྟེ།

1) རྣམ་ཀུན་བྱང་ཆུབ་སེམས་ཀྱི་འཛེན་པ་གཏུང་། །
བདེ་ན་བྱིན་ཆབས་སྤྲུག་ན་ལས་སུ་ཤེས། །
བདེ་སྤྲུག་ཀུན་ལ་གཏོང་[261]ལེན་དམིགས་པ་བསྒོམ། །
རང་སེམས་དཀར་ཞིང་དཀོན་མཆོག་མི་ཟློལ་བྱ། །

[258] This title is taken from the revised edition of the text by Rigpe Dorje Publications (RDP), where titles have been added to the short texts to differentiate the individual units within the larger collection of instructions. As such, this title does not appear in any other witnesses of the text.

[259] dbang pos P, RD] dbang po'i M.

[260] deng nas bzung ste P, RD] deng nas bzung M.

[261] gtong P, RD] gtang M, P.

བདག་ཉ་བྱའི་སྐལ་དམན་ལ་ཞལ་དངོས་སུ་སྟོན་ཅིང་[262]སྨིན་གྲོལ་གྱི་བྱིན་རླབས་སྟོལ་བ།
སངས་རྒྱས་ཀུན་ལས་བཀའ་དྲིན་ཆེ་བའི་ཐུབ་མ་རིན་པོ་ཆེར་ལུས་དང་སྲོག་ལ་མི་བཉ་བར་མཉེས་པ་ཁོ་ན་བསྒྲུབ་ཅིང་མི་མཉེས་པ་སྐད་ཅིག་ཀྱང་མི་བྱ།

ཚོས་སྐུ་རྗེ་རྗེ་འཚང་ངུ་ཐག་བཅད། བཀའ་དྲིན་འཁོར་མཐའ་མེད་པར་གངུང་ཤུགས་བསྐྱེད།
བསམ་ན་རྣམ་ཐར་བསམ། སྨྲ་ན་གསོལ་འདེབས་བྱེད། མཉམ་བཞག་ཏུ་ཐུགས་ཡིད་བཟེ།
རྗེས་ཐོབ་ཏུ་དག་སྣང་སྤྱངས། རྣམ་པ་ཀུན་ཏུ་མོས་གུས་བསྐོམས་ནས་ཅི་མཛད་ཡེ་ཤེས་ཀྱི་རོལ་པ།
ཅི་སྤྱང་བྱིན་ཆབས་དང་དངོས་གྲུབ་ [M 4] ཏུ་ཤེས་པས་སྣང་སྲིད་ཞི་མ་ཚོས་སྐྱེའི་འཁོར་ལོར་བཤུ་བ་དང་།
མེད་བཞིན་ཏུ་ཡོད་པར་འདུ་ཤེས་ནས་འཁོར་བ་རྣམས་སུ་སྐྱག་བསྡུལ་མི་བཟད་པ་སྣ་ཚོགས་ཉམས་སུ་སྐྱོང་བའི་རྟ་བདག་ཏུ་འཛིན་པ་ཡུལ་འདོན།
མ་རིག་པ་མེར་ལ་འདོན[263]། རང་ཆེ་འདོད་དང་སྐྱིད་འདོད་ཀྱི་འགོང་པོ་རྩད་ནས་དབྱུང་[264]།
ཐོག་མེད་ནས་ད་ལྟའི་བར་དུ་ཕུང་ཕུང་ [RD 21] བརླག་བརླག་གི་བྱུར་འདྲེ་ཚོས་བརྒྱད་ཀྱི་ཏྲོག་ངན་མི་ལམ་དུ་སྐྱེས་ [P 405] ཀྱང་ཚར་བཅད།
མི་འདོད་པ་ཐམས་ཅད་དར་འཛིན་གྱི་སྟེང་དུ་སྐྱངས། མདོར་ན་ཅི་བྱས་ཚོས་ལུ་འགྲོ་བར་བྱ་[265]ཞིང་། ཚོས་བདག་འཛིན་གྱི་གཉེན་ཡོར་འགྲོ་བ་ཞིག་བྱ་བའི་དམ་བཅའ་གཉེས་པ་སྟེ།

2) སྐྱབ་ན་དཔལ་ལྡན་བླ་མར་མཉེས་པ་བསྒྲུབ། །
འདུལ་ན་ཕུང་རྩ་བདག་འཛིན་ཁོ་ན་གདུལ། །
སྐང་ན་ཚོས་བརྒྱད་བློ་ངན་འདི་ཀ་སྐང་། །
ཅི་བྱས་ཚོས་ལུ་འགྲོ་བའི་ལས་ཤེག་བྱ། །

སྒོག་དབུགས་ཀྱིས་བསྡུས་པའི་སེམས་ཅན་ལ་ཞ་མ་དྲིན་ཅན་ཤ་སྟག་ཏུ་མ་གྱུར་པ་ནི་གཅིག་ཀྱང་མེད།
དེ་ཡང་ཡང་ནས་ཡང་དུ་དྲིན་གྱིས་བསྐྱངས[266]་པ་ཡིན་ཀྱང་ད་ལྟ་མས་བྱ་ངོ་མ་ཤེས། ཁྱས་མ་ངོ་མ་ཤེས་པར་ལ་ལ་ནི་དགྲ། ལ་ལ་ནི་གཉེན།
ལ་ལ་ནི་བཏང་སྙོམས་པར་གྱུར།
མ་རྟག་རྣམས་ཐར་མེད་འགོར་བའི་བཙོན་དོང་ན་སྡུག་བསྔལ་དུ་མས་གཅོས་པ་འདི་ལྟར་ལ་བདག་ཁོ་ན་ལུས་སེམས་བདེ་བས་གཡ་ལ་ཚོག།
དྲིན་ཅན་ཁོང་རྣམས་བདེ་བ་དང་ལྡན་ན་ [M 5]
བདག་ཁས་དམན་ཉམ་ཆུང་དབུལ་ཕོངས་སུ་ཤྱར་ཀྱང་ཤེན་ཏུ་དགའ་སྟེ་ཁོང་རྣམས་ཀྱི་སྡུག་བསྔལ་གྱི་ཞུར་ཡིན།

[262] cing P, RD] zhing M.

[263] 'don P, RD] bton M. (bton pa past/' don pa/pres. gdon pa/ fut. thon)

[264] dbyung RD] phyung M, P. (phyung ba imperative & past of 'byin pa; dbyung future)

[265] chos su 'gro bar bya zhing P, RD] chos su byar zhing M.

[266] Marginal correction of the prefix *ba* in the manuscript.

ཁོང་རྣམས་མ་རེག་པའི་དབང་གིས་བདག་ལ་དགྲར་ཤ་བ་དང་། འཁོན་དུ་འཛིན་པ་དང་། སྐུར་པ་འདེབས་པ་དང་། འབར་ཤ་བསྒོགས་ར་བྱེད་པ་དང་། བྱབ་ཅ་གཏོང་[267]་བ་དང་། བསྡུན་བརྡེག་བྱེད་པ་སོགས་ལ་[268]ལག་ཅི་སྟེ་ཡོད། སྐར་ཡང་བདག་ལ་བརྐེན་ནས་མ་རྟན་རྣམས་ཀྱིས་[269] སྐྱེག་གསོག[270]པའི་རྒྱུ་དེ་འདྲ་སྟིང་རེ་རེ་ཙམ།

དེས་ན་བདག་གིས་སེམས་ཅན་རྣམས་ [P 406] ལ་འདོད་ཆགས་ནམ། ཞེ་སྡང་ངམ། གཏི་མུག་གིས་ཀུན་ནས་ [RD 22] བསླངས་པའི་མི་དགེ་བའི་སེམས་སྐད་ཅིག་མས་བསྣལ་པ་དུ་མའི་དགེ་[271]འཕྲས་འཇོམས་པ་དེ་རྒྱ་ཏུ་དང་། ཚེ་འདོད་ཀྱི་ཞ་ཐབས། ཟ་འདོད་ཀྱི་མགོ་བསྐོར། བསླུ་འདོད་ཀྱི་གཡོ་རྒྱུ་སྐད་ཅིག་ཀྱང་སྐྱེད་པར་མི་བྱ་ཞིང་། ལུས་ངག་ཡིད་གསུམ་སེམས་ཅན་ཀྱི་དོན་དུ་བྱང་ཆུབ་སྒྲུབ་པ་དང་། ཚོས་དང་ཟང་ཟིང་གི་སྦྱིན་པ་རང་འགྲས[272]་གང་ཡོད་ཟོལ་ཟོག་མི་བྱ་བ་སོགས་ཕར་ཕྱིན་དྲུག་ལ་འབད་འབྱང་ཅི་ནུས་སུ་བཏོན་པ་ནི་དམ་དུ་བཅའ་བ་གསུམ་པ་སྟེ།

3) ཁྲོ་བའི་ལན་དུ་སྐར་ཡང་མི་ཁྲོ་ཞིང་། །
གཉེ་དང་མཚོང་བྱ་བརྗེག་ལ་ལན་མི་སྟེར། །
ཤི་ཡང[273]་ཟོག་པའི་འཚོ་བར་མི་སྨྱོད་ཅིང་། །
འགྲོ་ཕན་གཡོ་སྒྱུ་མེད་པར་བསྒྲུབ་པར་བྱ། །

འགོར་ [M 6] མཐའ་མེད་པའི་དྲིན་ལྡན་མ་རྟན་རྣམས་བྱང་ཆུབ་མ་ཐོབ་ན་ཕན་ཐོགས་ཤེ་བཏགས་ཀྱང་མི་ཕྱིན་པས་ བདག་གི་དོན་མ་འགྲུབ་ཀྱང་ཅི་ཞོག་བདག་ལ་ཕ་མ་སེམས་ཅན་ལས་གནད་ཆེ་བ་ས་སྟེང་དུ་གར་ཡོད། ཁོང་རྣམས་ཀྱིས་ཆོ་རབས་མང་ཐོར་ཕན་བཏགས་ལུགས་མ་ཤེས་པ་མ་གཏོགས་བདག་གི་དོན་དུ་འདི་མ་བྱས་པ་མེད་པ[274]་དེའི་ཕྱིར་ཁོང་རྣམས་འགོར་བ་ན་མཐའ་མེད་དུ་འགོར་བ་ཡིན་པས། བདག་གིས་ད་ རེས་ལུས་སྟོག་འདོར་ཡང་དྲིན་ལན་གསོབ[275]་ནུས་མིན་པས་སེམས་ཅན་ཀྱི་ཚེད་དུ་སངས་རྒྱས་ཁོ་ན་དོན་དུ་གཉེར་བ་ལས་བདག་ལ་བྱ་རྒྱུ་གཞན་ཅི་ཡང་མི་ཟིན། དེ་ཡང་ཐར་པ་སྒྲུབ་པའི་ [P 407] ཐབས་སུ་སངས་རྒྱས་བྱང་ཆུབ་སེམས་ཀྱིས་གསུངས་པ་ཡིན་ཕྱིན་འདི་མི་ཟབ་བྱ་བ་ཡེ་མེད་ཅིང་། བཟང་ངན་འདེམས་ཀ་[276]བྱར་མེད་པས། རང་གི་དབང་ཡོ་དང་མཐུན་པ་ཞིག་ལ་ཉམས་ལེན་མཐར་འདོན་པ་ཡིན་ཀྱང་། [RD 23] གཏད་སོ་གཅིག་ཀྱང་མེད་པའི་གསར་འགོག་བྱས་ནས། ཅེ་ཚོམ་གྱིས་དངོས་སྨྲབ་འགྲངས།

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267 gtong RD] btang M, P.

268 la RD] ø M, P.

269 kyis RD] ø M, P.

270 gsog RD] sogs M; sog P.

271 dge M, RD] dag P.

272’ khos P, RD] mkhos M.

273 yang (in Uchen), note at the margin, in manuscript.

274 ma byas pa med pa P, RD] ma byas bya ba med pa M.

275 drin lan gsob *em.*] drin lon sod M; drin lan sod P; drin lan gsab RD.

276’ dems ka M, RD] ’dam ka P.

ཆོས་སྣང་གི་ལས་ངན་བསགས་པ་[277]དེ་ནས་ཡང་མི་བྱ་བར། སྣང་ལ་བེ་ཕུར་[278]བཏབ་པ་ཉར་ཐོ་བརྟན་ཞིང་འགྱུར་ཚོགས་མེད་པས་བྱས་པ་ལམ་དུ་འགྲོ་
འབད་པ་[279]མཐར་ཕྱིན་པ་ཞིག་བྱ།

རང་གིས་ཉམས་སུ་མ་སྐྱོང་བར་ཐོས་ཚོང་མེད་པར་བཤད་འདོད་དང་། འཇིག་རྟེན་རྣམ་རྟོག་ལྷ་གྱུ་རྒྱུད་བཅད་ནས་ཞག་གཅིག་བསྒོམས་མ་སྐྱོང་ [M 7]
བར་ཐུབ་རྟགས་འདོད་པ་དང་། ཉམས་ཚེས་ལ་མཆོག་[280] འཇིན་གྱི་ཞེན་པ་སོགས་ནམ་ཡང་མི་བྱ་བ་ནི་དམ་བཞི་པར་བཅས་པ་སྟེ།

4) བསྒྲུབ་བྱར་ཡིན་ཀྱང་ལམ་ལ་རེ་དོགས་སྐང་། །
ཟན་འདོགས་ཡིན་ཀྱང་ལན་ལ་རེ་བ་སྐང་། །
རྣམ་པ་ཀུན་ཏུ་ཆོས་ལ་ཞེ་ཆོམ་སྐང་། །
ཚབ་ཚུབ་བློ་སྣ་མི་མང་བརྟན་པར་བྱ། །

བདག་སེར་གོས་འདི་ཀྱོན་ཕྱིན་ཚད་[281]ཤྲཱཀྱ་ཐུབ་པའི་རྗེས་འཇུག་ཡིན་པས་ཁོང་གིས་ཅི་གསུངས་བྱ་བ་ལས་གཞན་གྱི་ཁུར་ཐང་མ་མཆིས།
ཁྱད་པར་སེམས་ཀྱིས་སྣང་བ་དབང་དུ་མ་འདུས་པས་ཆོས་ལ་ཁག་བཞག་[282]ནས་ འཇིག་རྟེན་ཚགས་སྡང་གི་བསམ་སྦྱོར་དང་།
རང་གི་ཁ་རྒྱབ་ལ་བརྟེན་པའི་ཐྲིག་པ་ [P 408] ཐུངས་མེད་པ་འདི་མི་བསགཔ །

སངས་རྒྱས་ལ་དགྱ་གཉེན་མ་མཆིས་ན་བདག་དེའི་རྗེས་སུ་འཇུག་པ་ལ་དགྱ་གཉེན་གྱི་འཛོན་སྐྱངས་དང་། དེའི་སྒེང་བསྐང་ཚམ་ཡང་བྱེད་དོན་ཅི་ཡོད།

བྱ་དང་ཚུང་མ་སོགས་མི་གསོ་ཀ་མེད་ནི་མེད་ལ[283] དམ་པའི་ཆོས་གཤའ་མ་སྐྱབ་པ་དེ་ཐུ་གེས་འཆི་ཟེར་བའང་མ་ཐོས་ན།
སོ་ནམ་དང་ཚོང་ཁེ་སོགས་ལ་ཡིད་འཕྲེང་[284]ནས་ཅི་ཞིག་བྱ།

དེས་ན་བདག་ལུས་རབ་བྱུང་དུ་འདུག་ནས་མེམས་ལ་ཟྱིམ་པའི་བྱ་གཞག་ [RD 24] དང་རྣམ་རྟོག་བཀོད་པ་འདི་མི་འཐད་པས་ [M 8]
དེང་ནས་མི་ཚོས་ཆུབ་ཏུ་བསྒྲུབ། ཕྱ་ཚོས་དང་དུ་ལེན། གྲུབ་ཐོབ་གོང་མ་རྣམས་ཀྱི་མཛད་སྤྱོད་ལ་མིག་ཁྱོས་ཡར་ཕྱན་བྱེད་པ་ནི་དམ་བཅའ་ཕྱ་པ་སྟེ།
5) རབ་བྱུང་ཡིན་པས་འཇིག་རྟེན་ཁྱད་མེད། །
ཐ་ཚོས་[285]སངས་ཆུས་བསྟན་པའི་གཞུང་ཤིང་གཟུང་། །

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277 las ngan bsags pa P, RD] las ngan bsang M.

278 be phur M] pe phur P; be’u phur RD.

279’ bad pa M] byas pa P, RD.

280 rmis la mchog M, RD] rmis lam chog P.

281 chad M, RD] chod P.

282 khag bzhag M, RD] khag pa bzhag P.

283 med la M] med pas P, RD.

284 yid ’phreng M] yid phreng P; yid ’khreng RD.

285 *chos* em.] chus M, P, RD. As noted by Ringu Tulku Rinpoche, this is a scribal error present in all the extant witnesses and thus warrants an emendation.

སོ་ནམ་དང་སོགས་འཕགས་པའི་ནོར་བདུན་བསགས[286]།།
དགྲ་འདུལ་གཉེན་སྐྱོང་རང་གི་སེམས་ལ་བྱ།།

ཁྱད་པར་ཅ་ཉེས་པ་ཀུན་གྱི་སྒོ་ཡིན་པར[287]་མ་ཟད། ལོང་གཏམ་ཤུབ་ཕྲེད་དགེ་སྦྱོར་གྱི་སད་ཏུ་གསུངས་པས་ཚོས་ཤུན་གྱི་གཏམ་ལས་སྐྱ་བ་མང་པོ་མི་བྱ།
དུས་ཀྱི་དབང་གིས་ངན་འགྲོའི་ལས་ཅན་ཁོ་ན་སྣན་ཅིག་ཏུ་འཚོགས་པ་[288]དངོས་བསྟན་འདི་ཤར་ལ།
བདག་བྱ་མ་སངས་རྒྱས་ཀྱིས་རྗེས་སུ་བཟུང་བའི་ཪོ་རྟོད་བྱ་མའི་རྣམ་ཐར་སྐྱོང་བ་ལས།
ཁོང་རྣམས་ཀྱི་མིག་སྟོས་ངན་པས་བསླབ་བྱ་བགུ་ཡངས་སུ་འདོར་ནས་རང་རྒྱུད་རང་གིས་ [P 409] བསྲེག་དོན་ཅི་སྟེ་ཡོད།

ཕྱོགས་རིས་ཀྱི་ཁ་འཛོན། ཚོས་ཀྱི་ཚགས་ཐང་། རྣམ་པ་ཀུན་ཏུ་རང་རྟེས་ཆེ་བས་རང་ལ་ང་རྒྱལ་དང་རྟོམ་སེམས་ཀྱིས་རང་ཕུང་ཁྲིང་།
གཞན་ལ་ཐག་དོགཔ་དང་ཟུར་ཟས་གཞན་རྒྱུད་དབྱུགས་ཏེ།
མཐར་གཉེས་ཀ་ངན་སོང་དུ་འཕེན་པའི་བདག་བསྟོད་གཞན་སྨོད་ཀྱི་བསམ་སྦྱོར་ཚོག་ཏུ་སྨྲ་བར་[289]ཡང་མི་བྱ།
ཞལ་གཟེགས། [M 9] མངོན་ཤེས། མོ་རྩིས། མཚན་རྟགས།
ཐོས་བསམ་སྒོམ་གསུམ་གྱི་ཡོན་ཏན་མེད་པར་[290]ཡོད་པར་བརྗུས་ནས་མི་ཚོས་སྐ་མའི་རྗུན་ཞར་དང་ཁོར་དུ་འཚང་དེ་[291]སྟོམ་པ་རྣད་ནས་བཟློག་པ་འདི་ནམ་ཡང་མི་བྱ་བའི་དམ་བྱེག་པར་བཅས་པ་སྟེ། [RD 25]

6) སྒོ་གསུམ་ཐ་མལ་བགེ་ཡངས་མི་བཏང་བར།།
རང་ཉིད་ཡིད་ཆེས་གཞན་ལ[292]་དང་བ་འདྲེན།།
བདག་བསྟོད་གཞན་སྨོད་ང་རྒྱལ་ཕྲག་དོག་དང་།།
ཚུལ་ཤུར་འཆོས་པས་གཞན་དག་བསྐུ་མི་བྱ།།

མདོར་ན་བདག[293]སྐྱིད་སྡུག་ལེགས་ཉེས་ཇི་ཤུར་བྱང་ཡང་སྐོ་བ་དགོན་མཆོག་ལ་བཀལ། ཤི་མ་ཤི་མེད་པར་ཆོས་བྱ།
སྐྱོད་ལམ་དལ་བྱེལ་མེད་པར་ཆོས་བྱ། རེས་བྱ་རེས་འཇོག་མེད་པར་ཆོས་བྱ།

[286] Note in Manuscript adding the prefix *ba*.

[287] yin par P, RD] yin pa M.

[288] tshogs pa M] tshog P, RD.

[289] smra bar P, RD] smra ba M.

[290] med par P, RD] med pa la M.

[291] 'chad de P, RD] 'chad nas M.

[292] gzhan la P, RD] gzhan dag M.

[293] In the manuscript the syllable *bdag* in uchen script is added in the margin as a correction.

ཉམས་ལེན་གྱི་མཐིལ་མོས་གུས་བྱང་སེམས་སྐོམ། དགེ་སྦྱོར་གྱི་མཐིལ་རང་སེམས་སྤུང་། འགྲོ་དོན་གྱི་མཐིལ་བསྟོ་བ་དང་སྨོན་ལམ་འདེབས།
སྐད་ཅིག་མའི་ཉམས་ལེན་ལ་འདི་ཕྱི་བར་དོ་གསུམ་གྱི་གནད་གོ་ཚོད་པར་ཟིན་དེ། [P 410]
དྲན་པ་དང་ཤེས་བཞིན་གྱི་ངང་ནས་མི་ཚེ་འགྲོད་མེད་ཅིག་བསྒྲུབ་པར་དམ་བཅའ་བདུན་པ་སྟེ།

7) ཪ་མའི་ངོར་ཡང་སྡིག་པའི་ལས་མི་བྱེད། །
སོག་གི་ཕྱིར་ཡང་དགོན་མཆོག་གསུམ་མི་སྤང་། །
གཤེད་མས་བརྡུང་ཡང་དྲན་པའི་མདངས་མི་བསྐྱུར། །
འདི་ཕྱི་བར་གསུམ་ཆིག་དྲིལ་ཉམས་ལེན་བྱ། །

[M 10] ཞེས་དམ་བཅའ་བྱ་བདུན་མ་འདི་ཁ་མང་བས་མ་ཡིན། ཙོལ་ཆུང་བས་མ་ཡིན། མཁས་ཁྱད་འདོན་པར་མ་ཡིན། མ་ནུས་རྩ་བརྩུ་མ་ཡིན།
བག་ཡངས་སྡང་ཤས་ཀྱིས་གང་དྲན་ཟློག་ཙོར་[294]མ་ཡིན་པར། རང་རྒྱུད་སྡ་རེངས་ཆོས་ཀྱི་འཇུར་མིག་ནས་དྲངས་ཕྱིར་ཡིན་ལགས་ན།
རྒྱལ་བ་རབ་འཁྲམས་ཀྱི་འགོར་ལོའི་བདག་པོ་སངས་ [RD 26]
རྒྱས་པར་ཉེན་བྱེད་དབང་པོ་ཐུགས་རྗེ་དང་མཐུ་ཆེན་པོར་ཕུན་པ་ཁྱེད་ཀྱིས་བསམ་དོན་མཐའ་དག་བར་ཚད་མེད་པར་
སྐུན་ཐོག་འདི་ཉིད་དུ་ཉམས་སུ་ལོན་པར་བྱིན་གྱིས་རློབས་ཤིག །

རེ་ས་གཞན་ན་མེད་དོ། | ཅི་མཛོད་ཁྱེད་རང་མཁྱེན། རྒྱུབ་པ་ནི་ཁྱེད་ཀོ་ན་ལགས་ལ།
སྙིང་རྗེའི་ཡུལ་ནི་བདག་ཡིན་ན་འགོར་བ་དང་ངན་སོང་གསུམ་དུ་ཅེ་གཏང་ཁྱེད་རང་མཁྱེན་ནོ།

[294] klag cor M, P] bklag cor RD.

2. ཚོས་བཞི་ནེ་ཙོའི་བརྩི།[295]

ཅ །དང་ནི་ཐུགས་རྗེས་ཟུངས་ཤིག་ལགས།།

སྣར་ཡང་བྱང་ཆུབ་ལམ་གྱི་རྩ་བ་དང་།།

ཡན་ལག་མང་ཡང་ཉམས་སུ་ལེན་པ་ལ།།

མེད་ཐབས་མེད་པའི་གནད་འགག་མདོར་བསྡུས་འགའ།།

རྣམ་ཀུན་རང་དྲན་གསོ་ཕྱིར་བརྩོད་པར་བྱ།།

1) དང་ཡོ་བདག་གི[296]་བྱ་ཚ་འདི་བཞིན་བསྡུ།།

ཐོས་པའི་གོ་བས་སྒོས་ [P 411] པ་ཕྱི་ནས་བཅད། །

བསམ་པའི་ཉམས་རྟོང་མཐེལ་ཕྱིན་རྒྱུད་ལ་བཀལ།།

སྒོམ་པའི་རྟོགས་པས་གཉིས་སྣང་ཟད་ནར་བསྐྱལ། །

གནས་སྐབས་ཀུན་ཏུ་ཐ་མལ་མ་ཤོར་བྱ།།

2) དེ་ཡང་རྒྱུད་ [M 11] ལ་ཕན་ངེས་བྱ་ཚུལ་བཞི། །

ཐོས་པའི་དུས་སུ་སྒོགས་རིས་མེད་པར་བྱ།།

བསམ་པའི་དུས་སུ་ཇེ་ཚོམ་ཆོད་པར་བྱ། །

སྒོམ་པའི་དུས་སུ་རྟོགས་པ་ཐོབ་པར་བྱ།།

བྱ་བ་ཅི་བྱས་འགྲོད་པ་མེད་པར་བྱ། །

3) དེ་ལ་གལ་གནད་ཆེ་བ་རྣམ་བཞི་ནི།།

ཐོས་དུས་བློ་སྟ་རྩེ་གཅིག་བསྡུ་བ་གནད། །

སེམས[297]་དུས་བློ་གོས་རྒྱ་ཡངས་བསྒྲིད་པ་གནད།།

སྒོམ་དུས་བློ་རྟོག་ཞད་ཀར་གཅོད་པ[298]་གནད། །

དུས་ཀུན་བློ་ཐག་ཡང་ཡང་བསྡུད་བ་གནད།།

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[295] This brief text appears after the *Seven Commitments* in all witnesses, but only in RD does it appear as a separate text, indicated by a title derived from the colophon. In both the manuscript and the xylograph, however, it follows directly after the text of the *Seven Commitments* without any special punctuation or separation, suggesting a possible continuation. While it remains unclear whether this section is part of the preceding text, I have chosen to present it separately here due to its distinct stylistic features. Furthermore, the text of the *Seven Commitments* concludes with a section that resembles a colophon, despite being written in large letters instead of the smaller script typically characteristic of colophons in Tibetan. My impression is that, while this is a distinct text, it may have been composed at the same time as the *Seven Commitments*. However, this remains speculative.

[296] gi P, RD] gis M.

[297] sems P, RD] bsam M.

[298] gcod pa P, RD] gcod par M.

4) མདོ་དོན་དྲིལ་བའི་བསྡུན་པ་རྣམ་བཞི་ནི། །
ཕྱི་ཚུལ་ཙོ་ཙོར་ཐར་པའི་ཁིམས་དང་བསྡུན།།
ཉམས་ལེན་ཞེག་རྩེ་ཕྱག་རྗོགས་གཉིས་དང་བསྡུན། །
བསམ་སྦྱོར་ཐམས་ཅད་བྱང་ཆུབ་ [RD 27] སེམས་དང་བསྡུན།།
སྒོ་གསུམ་ཅི་བྱས་དམ་པའི་ཚོས་དང་བསྡུན། །

5) དགོས་དོན་འགྲུབ་པའི་གཏད་པ་རྣམ་བཞི་ནི།།
སྔོ་སྦ་འཕྱུར་ཚྭག་མི་མང་གཅིག་ལ་དྲིལ།།
ཉམས་ལེན་ཅེ་ཚོམ་མི་བྱ་གཅིག་མཐར་འདོན།།
སྐྱོ་ངལ་བཏང་སྙོམས་མི་བྱ་འབད་པས་བརྩོན། །
རེ་དོགས་ཚབ་ཆུབ་མི་བྱ་དེ་གར་སློད།།

6) བསྒོམ་པར་བྱ་བའི་དགའ་བ་རྣམ་བཞི་ནི། །
གཞན་ཁན་སྐྱར་ན་བདག་ཉིད་སྨུག་པས་དགའ།།
ཚོས་ཕྱིར་ [P 412] དཀའ་བ་ཇི་ལྟར་ཆེ་ཡང་དགའ། །
དགོན་མཆོག་སྤྲེལ་ལས་རང་ཉིད་ཤེ་བ་དགའ།།
ཚོས་དང་མ་མཐུན་མི་ [M 12] རྙེས་ཆུང་ན་དགའ། །

7) དགོས་པ་རྣམ་བཞི་མཁས་པའི་ཁ་ཟོག་ནི།།
བླ་མ་བསྟེན་ཚེ་གདམས་ངག་ཕྱུག་པ་དགོས། །
རང་ཀུ་བཟང་ཚེ་སྒོ་ཐག་ཆོད་པ་དགོས།།
ཡོན་ཏན་སྐྱེ་ཚེ་ཞེན་པ་མེད་པ་དགོས། །
ཅུན་ངན་བྱང་ཚེ་གནད་དུ་འཛོ་བ་དགོས།།

8) ཚོས་ལུགས་ཀུན་ལ་མཁོ་བའི་མཚོག་བཞི་ནི། །
མི་མང་ངོད་དུ་སྨ་[299]བརྗོད་ཉུང་བ་མཚོག།
གཅིག་ཏུར་འདུག་དུས་བསྡོན་ཚུགས་བཟང་བ་མཚོག།
ཁུར་[300]ཐང་མེད་པའི་སྒོ་ཀུ་བསྐྱང་བ་མཚོག །
བྱ་བ་ཅི་ཡང་[301]བརྟགས་ཤིང་བྱེད་པ་མཚོག །

[299] smra M, RD] sgra P.

[300] khur M, RD] sbyar P.

[301] ci yang P, RD] ci byas M.

9) བསྒོད་པར་མི་བྱའི་[302]འགྲོ་ས་རྣམ་བཞི་ནི།།
ཤ་བ་ཁ་ཐྱེར་དྲེད་པོ་ཆོས་རྟགས་འགྲོ།།
ཚ་སྨིན་ཆོས་བཤད་རང་ཕུང་བྱུར་དུ་འགྲོ།།
མི་མཁས་བྱེད་མང་དཀའ་བ་དོན་མེད་འགྲོ།།
དུས་མིན་འགྲོ་དོན་་གཉིས་མེད་སེང་གེར་འགྲོ།།

10) དོན་ཆུང་འདུ་ཡང་འཕལ་ཕུགས་[303]བདེ་བཞི་ནི། །
རྟོག་གེ་པ་དང་མི་སྨྲ་ཚགས་སྡང་བསྟང་[304]།།
བྱུན་པོ་རྣམས་དང་མི་སྨྲ་ཡི་ཕུག་རྒྱུ། །
ལེགས་བཤད་བྱིས་པའི་ཁ་ན་འདུག་ཀྱང་འདྲི།།
ཆོས་མིན་བཤད་ན་གོང་མའི་གསུང་ཡང་ཏོར། །

11) ཤེས་ནས་བོར་བར་བྱ་བ་རྣམ་བཞི་ནི།།
དོན་མེད་དཔེ་ཉོག་བཤུས་ན་དྲན་མང་ལངས། །
བྱེད་རྒྱུ་ཉ་ཅང་མང་ན་མདོ་རྣ་ཞོར།།
མེག་སྤྲོས་ངན་པས་རང་རྒྱུད་བག་ཡངས་འགྲོ། །
ལབ་སྟེང་ [P 413] མང་ན་ཉོན་ [M 13] མོངས་དུག་རོ་བསྟང་།།

12) འཕལ་ཕུགས་གཉེས་ཀར་འཆོང་བའི་ཆོས་བཞི་ནི། །
སྟེ་གཅིག་བསྡུང་[305]ཡང་ངོ་སྤྲོག་ [RD 28] མེད་ན་འཆོང་།།
མང་མི་ཤེས་ཀྱང་ངེས་པ་རྣེད་ན་འཆོང་།།
ཁན་མ་ཐོགས་ཀྱང་གཅོད་སེམས་མེད་ན་འཆོང་།།
ཕྱོགས་རིས་མེད་ཀྱང་རང་ཤར་བཟང་ན་འཆོང་། །

13) ཇི་ཕྱར་བྱས་ཀྱང་བདེ་བ་རྣམ་བཞི་ནི།།
སྒོ་ཐག་ཆོད་ན་ཇི་ཕྱར་བྱས་ཀྱང་བདེ། །
རང་སེམས་དཀར་ན་ཤིའམ་གསོན་ཀྱང་བདེ།།
ཚགས་སྡང་མེད་ན་སུ་དང་འགྲོགས་ཀྱང་བདེ། །
ཉམ་ཐག་བྱུང་ཡང་རེ་བ་མེད་ན་བདེ།།

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[302] bya’i P, RD] bya M.

[303] phugs P, RD] phug M.

[304] bslang P, RD] bslangs M.

[305] bsrung P, RD] srung M.

14) ཆོག་པ་རྣམ་བཞིར་སྦྱོ་ཕྱགས་བཀལ་བ་ནི། །
གཞན་མ་མཐུ་ཡང་གཡོ་སྒྱུ་མེད་པས་ཆོག །
གྲུབ་ཏུགས་མེད་ཀྱང་ཆོས་དང་མཚུན་པས་ཆོག །
ཏེ་གས་པ་དམན་ཡང་ཉོན་མོངས་གནོན་པས་ཆོག །
བརྩོན་འགྲུས་ཞན་ཡང་རེས་འཛོག་མེད་པས་ཆོག །

15) གལ་གནད་ཆེ་བའི་ཕག་ཚོད་རྣམ་བཞི་ནི།།
བླ་མ་སངས་རྒྱས་དངོས་སུ་ཁོ་ཕག་བཅད།།
རང་སེམས་མ་བཙོས་ཆོས་སྐུར་ཁོ་ཕག་བཅད།།
འདིར་སྣང་ཞེན་འཛོད་མི་བྱ་ཁོ་ཕག་བཅད།།
སྦྱོ་ཕྱགས་ཆོས་ལ་གཏད་པར་ཁོ་ཕག་བཅད།།

16) རྒྱུན་དུ་དགོས་པའི་སྤྱོད་ལམ་རྣམ་བཞི་ནི། །
རང་གིས་བཤགས་ན་རང་ཡིད་ཆེས་པར་བྱ། །
གཞན་ཀྱིས་བཤགས་ན་གཞན་དག་མཐུ་བར་བྱ། །
དགོན་མཆོག་བླ་མས་གཟིགས་ [M 14] ན་མི་སྡེལ་བྱ། །
སངས་རྒྱས་སེམས་ཅན་གཉིས་ཀ་[306] [P 414] མི་བསྲུ་བྱ། །

17) མེད་པ་རྣམ་བཞིར་མགོ་གཏད་བྱ་བ་ནི། །
ཀྱེན་རླབས་སྤྱན་རས་གཟིགས་ལས་ཆེ་བ་མེད། །
རིག་པུགས་ཡི་གེ་དྲུག་ལས་ཟབ་པ་མེད། །
དག་སྣང་ལྷིར་མོ་གསུམ་ལས་དགའ་བ་མེད། །
འགྲོ་དོན་སེམས་བསྒྲུབ་བཟང་ལས་ལྷག་པ་མེད། །

18) དང་དུ་ལེན་པའི་དྲིན་ཆེན་རྣམ་བཞི་ནི། །
རང་ལ་ངོ་སྤྲོད་བླ་མ་བཀའ་དྲིན་ཆེ། །
བོད་ལ་ཕོ་རྒྱན་ཆེན་པོ་བཀའ་དྲིན་ཆེ། །
ཐར་པ་བསྒྲུབ་ལ་དམྱལ་བ་བཀའ་དྲིན་ཆེ། །
དངོས་གྲུབ་ཐོབ་ལ་ཆུབ་ངན་བཀའ་དྲིན་ཆེ། །

[306] gnyis ka M, RD] gnyis P.

19) འདུག་ཚུལ་འདི་བཞི་སེམས་ལ་སྐོར་རྫོགས་བྱ། །

ཕྱོགས་རེས་ཆེ་བ་ཆོས་བའི་མཚོང་དུ་འདུག །

རྣམ་རྟོག་མང་བ་བདུད་ཀྱི་གཡབ་མོར་འདུག །

ང་རྒྱལ་རྩོམས་སེམས་འགོར་བའི་གཏིང་རྡོར་འདུག །

ཕྱོགས་རེར་ཞེན་ [RD 29] པ་ཐོས་ཚུང་སྐྱོན་དུ་འདུག །

20) མ་ནུས་ངོ་བཟང་འདུ་བ་རྣམ་བཞི་ནི། །

སེམས་རྒྱུད་ཟུལ་ན་འདུག་ས་གར་ཡང་འདུ། །

སྐྱོང་ལུགས་ཤེས་ན་སྤྲིམ་[307]སྐྱོད་གང་བྱས་འདུ། །

ལམ་ཁྱེར་ཤེས་ན་སྐྱིད་སྡུག་གང་བྱུང་འདུ།།

ཉམས་ལེན་ནུས་ན་དམ་ཆོས་གང་བསྒྲུབ་འདུ། །

21) བསྒོམ་པར་བྱ་བའི་མདོ་འགག་རྣམ་བཞི་ནི། །

དགེ་སྦྱོང་སྟིང་པོ་བྱ་མའི་མོས་གུས་བསྒོམ། །

ཉམས་ལེན་སྟིང་པོ་བྱམས་དང་སྟིང་རྗེ་བསྒོམ། །

སྤྲོས་བཅས་སྟིང་པོ་ [M 15] གཏོང་ལེན་རྡོར་བརྒྱས་བསྒོམ། །

སྤྲོས་མེད་སྟིང་པོ་ཕྱག་རྫོགས་རྒྱང་འདྲུག་བསྒོམ། །

22) གཅིག་ཏུ་གལ་ཆེ་ཟབ་པའི་ཆོས་ [P 415] བཞི་ནི།།

བྱ་ཐབས་སྣ་ཡང་ཏོ་ཊུས་གཏུགས་པ་ཟབ། །

དང་པོར་ཉམས་ལེན་གང་བྱས་མཐར་འདོན་ཟབ། །

རྟག་ཏུ་དྲན་ཤེས་རང་ཚུགས་མ་ཤོར་ཟབ།།

རང་བྱུང་[308]དགོས་ཀྱང་དང་པོ་བཙོས་པ་ཟབ།།

23) དུས་རྒྱུན་དགོས་པའི་མི་སྣོ་[309]རྣམ་བཞི་ནི། །

ས་ཆོད་ཚུང་ཡང་མི་སྣོ་[310]ངོ་ཙོ་སྐྱོང་། །

ཆོས་སྦྱོང་མ་ནུས་མི་སྣོ་[311]རང་རྒྱུད་འདུལ། །

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[307] sgrim P, RD] bsgrim M.

[308] rang byung M] gang byung P, RD. In the manuscript there is a marginal note adding, “mos gus snying rje sems ngo sogs” (“devotion, compassion, the essence of the mind, and so forth”). This same note appears in a line below in the xylograph (P).

[309] sto em.] lto M, P, RD.

[310] sto em.] lto M, P, RD.

[311] sto em.] lto M, P, RD.

ཡོད་ཀྱང་མི་སྟེ་[312]ཞེན་ཚགས་འཛོོག་འཁྲི་[313]བཅད། །
མེད་ཀྱང་མི་སྟེ་[314]ནམ་འཆི་ཆ་མེད་བསམ། །

24) མ་བྱས་ཐབས་མེད་བསྒོད་གཅིག་བཞི་པ་ནི། །
ཐུགས་ཡིད་གཅིག་ཏུ་འདྲེས་ཀྱང་མོས་གུས་བྱ། །
ཐམས་ཅད་སྟོང་པར་གོ་ཡང་ལས་འབྲས་འཛོོམ[315]།།
བདག་གཞན་དབྱེར་མེད་རྟོགས་ཀྱང་སྙིང་རྗེ་བསྒོམ།།
ཚོས་ལྷགས་མང་ཡང་དྲགས་ཏེའི་རྗེས་སུ་ཞུགས།།

25) ལས་དང་ཏོ་ཡི་སྐྱོང་ལྷགས་གཅེས་པ་བཞི། །
ཅེ་ཚོམ་བྱུང་ཡང་མི་བསྐྱར་སྐྱོང་བ་གཅེས། །
གནས་འགྱུ་མི་གདམ་ཐད་ཀར་སྐྱོང་བ་གཅེས། །
ཉམས་ཀྱི་སྣ་ཁ་མི་བསྐྱེལ་སྐྱོང་བ་གཅེས། །
ཡུལ་རྒྱབ་འཕྲོད་[316]ཚོ་བསྐྱེམས་ནས་སྐྱོང་བ་གཅེས། །

26) འབྲེད་པར་དཀའ་བའི་སྡང་ཟྭང་རྣམ་བཞི་ནི། । [M 16]
ཟབ་ཀྱང་ཡིད་ཡུལ་འདུག་པའི་གོ་བ་བསལ། །
བཟང་ཡང་རྒྱང་བྱར་ཡོད་པའི་ཉམས་དང་ཐུལ། །
ཡིད་དབྱེད་རང་ཞིག་སོང་བའི་རྟོགས་པ་ཚོལ། །
རང་རྟེས་མ་ཆེ་གཞན་ལས་[317]ཞུན་ཐར་གཅད། །

[P 416] 27) ཡིན་པ་བཞི་ཡིས་ཉམས་ལེན་སྐྱོང་བ་ནི།།
རྩེར་ཟིན་བྱས་ན་ [RD 30] རང་ཉིད་འཆེང་བ་ཡིན།།
གར་འགྲོར་བཏང་ན་འདིར་འགྲོ་མེད་པ་ཡིན།།
སྟོང་ཀྱིས་སྣོད་ན་ས་ལེར་འཆར་བ་ཡིན།།
དྲན་ཙམ་མ་གཏོགས་ཚམ་ཀྱིས་བསྐྱར་བ་ཡིན།།

[312] In the xylograph (P), after “yod yang mi lto,” comes “mos gus snying rje sems ngo sogs.”

[313] ’khri RD] ’khris M, P.

[314] sto em.] lto M, P, RD.

[315] ’dzems M, RD] ’dzem P.

[316] ’phrod P, RD] ’phrad M.

[317] las P, RD] la M.

28) བཞག་ཐབས་རྣམ་བཞི་བྱེ་བ་རིང་བསྡེལ་ནི།།
གང་ཤར་སོ་མ་བློ་ཡིས་མ་རེག་བཞག །
འཇུར་བུས་མི་བཙིང་དྲན་ཙམ་ངང་དུ་བཞག །
གང་བྱུང་དེས་ཚོག་ཐ་མལ་སྐྱེག་པར་བཞག །
རང་གསལ་ཀློང་དུ་རང་གྲོལ་ཡན་པར་བཞག །

29) བཏང་རྒྱལ་རྣམ་བཞི་ཚོས་ཀྱི་སྐྱིང་པོ་ནི། །
སྣང་བ་དགག་སྒྲུབ་མེད་པར་བུན་ལོང་བཏང་།།
གང་ཤར་བཙོས་བསྒྲུར་མེད་པར་ཕྱ་ལེར་[318]བཏང་།།
བདེ་སྡུག་སྣང་ལེན་མེད་པར་ཤེགས་སེར་བཏང་།།
བཟང་ངན་གདམ་ཀ་[319]མེད་པར་ཁྲོ་ལེར་བཏང་།།

30) གལ་མདོ་དེས་པའི་འདུས་སོ་རྣམ་བཞི་ནི།།
ཉམས་ལེན་མོས་གུས་སྐྱིང་རྗེར་འདུས་པར་བྱ། །
ཕྱ་སྒོམ་དྲན་ཙམ་ཚོག་ལ་འདུས་པར་བྱ། །
སྤྲོད་ལམ་ཚོས་ཉིད་ངང་དུ་འདུས་པར་བྱ། །
རང་རྒྱུད་འདུལ་ལ་ཚོས་རྣམས་འདུས་པར་བྱ།།

སྒོམ་བྱུང་བརྗོལ་ [M 17] བའི་དོ་ཤ་མ་ལགས་ཀྱང་།།
མདོ་རྒྱུད་ཟབ་མོ་མཐོང་ཞིང་ནང་དུ་ཡང་།།
ཆུང་ཟད་བརྟགས་ནས་ཉམས་ལ་གང་ཤར་དུ།།
བཞི་ཚན་སུམ་ཆུར་དྲིལ་བའི་གླུ་ཆུང་ལེན།།

ཡོན་ཏན་འདི་དག་བདག་ལ་མ་མཆིས་པས།།
གཞན་ཀྱི་རྒྱུད་ལ་ཡན་པའི་ཤ་[P 417] མེད་ཀྱང་།།
མ་ཤིའི་བར་དུ་རང་དྲན་གསོ་སྐྱམ་པས།།
མི་ཚོས་བླ་མའི་ཉེས་པ་མེད་སྐྱམ་བཀྱིད།།

དེ་ཕྱིར་འདི་སྐྱེས་འདི་ལ་འཇིལ་ཐོགས་བཅས། །
གེགས་དང་གོལ་སས་ནམ་ཡང་མི་བསྒུ་བར། །

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[318] phya ler M] phya le P, RD.

[319] *gdam ka* em.] 'dams ka M; gdam pa P, RD.

ཁྱབ་བདག་པཎ་ཉིན་ཟེད་དབང་པོ་དང་།།
ཐུགས་ཡིད་གཅིག་འདྲེས་བྱང་ཆུབ་རོ་གཅིག་ཤོག །

ཅེས་གང་དྲན་ཐོལ་ལྷུང་བརྩོད་པའི་ཚེ་ཙོའི་པཎ་ཝའི་ཞེར་བཞི་པར་དཔལ་སྒྲུངས་སྒྲུབ་ཁང་དུ་སྩོད་སྐབས་བྱིས་པར་གདའོ། །སརྦ་མངྒ་ལཾ།[320]

[320] sarva mangalaṃ P] mangalaṃ M; Ø RD.

3. རང་རྒྱལ་དཔགས་པའི་གདམས་ངག །

[M 24; P 425; RD 36]

༈ སངས་རྒྱས་ཀུན་ཀུན་དངོས་རྫ་བའི་ཐ་མ་པཎ་ཉིན་མོར་ཆེད་པའི་ཞབས་ཀྱི་པངྐོར་སྤྱི་བོས་ཕྱག་བྱས་ནས་

[M 25] གདམས་པའི་རྒྱལ་ཆུང་ཟད་གསོལ་ན།

རང་རེ་རྣམས་མེའི་ལུས་རྣི་ལམ་གྱི་རྒྱལ་སྲིད་ཤུ་བུ་ཞིག་ཐོབ།

སངས་རྒྱས་ཀྱི་བསྟན་པ་དང་མཐལ་བ་ནི་དབུལ་ཡོས་ནོར་བུ་རྣེད་པ་ལས་ཀྱང་སྐུག་ཅིང་ཕངས[321]།

དེ་ལས་ཀྱང་དགེ་བའི་བཤེས་གཉེན་གྱིས་ཟིན་པ་དུ་ཕྱག་ཚ་མ་དང་འཕྲད་པ་ལས་ཀྱང་ འཆོངས་ཆེ་བ་འདི་འདྲའི་ཐུན་སུམ་ཚོགས་པ་རྣེད་དུས།

དམ་པའི་ཆོས་སྐྱིང་ཁུང་རྟག་པའི་གཏིང་ནས་མི་བསྐྱབ་པར་རྣམ་གཡེང་རླུང་གྱི་འགོར་ལོ་བསྐོར་ནས་

ཚེ་ཐུང་དགྱུན་འབའི་ཉི་མ་དང་འདྲ་བ་འདི་ཡུད་ཙམ་ལ་སྟོང་པར་ཟད་དེ།

མཐོ་རིས་དང་ཐར་པ་ལ་[322]ཕྱིར་ཕྱོགས་ཤིང་གཏན་གྱི་བདེ་བའི་འཇུག་ངོགས་རང་ཉིད་ཀྱིས་ཐུལ་བ་ནི་མེག་ཡོད་ཀྱང་ ལོང་བ། [RD 37]

རྣ་བས་ཉན[323]ཀྱང་འོན་པ། སྐྱ་ཤེས་ཀྱང་ཤུགས་པ། དྲན་པ་རྣལ་དུ་གནས་ཀྱང་སྐྱོན་པ་ཟང་མར་སོང་འདུག་པའི་རང་ཚུལ་རང་གིས་ཤེས་པ་ [P 426]

གཉིད་ལོག་པའི་འཁྲུལ་སྣང་སྤྲོ་བྱར་དུ་སངས་པ་ཤུར།

རང་ཡིད་རང་ལ་ཆེས་ཤིང་རང་མཚང་རང་གིས་བྱས་ཏེ། དུས་དུ་ཤ།

སྐན་ཐོག་འདི་ཉིད་ནས་བཟུང་སྐོ་གསུམ་དགེ་བའི་སྐང་ལ་གཞལ་ཏེ་ཐྲིག་པ་མི་དགེ་བའི་བསམ་སྦྱོར་ཤ་ཅི་སྐོས།

བཏང་སྙོམས་ལུང་མ་བསྟན་དུའང་སྐད་ཅིག་ [M 26] མ་ཤོར་བར་བྱ་སྐམ་པ་འདི་ཆོས་རྒྱུད་ལ་སྐྱེས་མ་སྐྱེས་ཐམས་ཅད་ལ་རྣམ་པ་ཀུན་ཏུ་གཅེས་ནོར་གྱི་དབྱིག་དམ་བཅའི་གོ་ཆ་སྐེ།

འདི་མེད་ན་སྐོ་ཤ་བ་བརྒྱད་པའི་རྣ་བཞིན་འཇིག་རྟེན་འདིར་སྐོས་ཀྱི་གལ་ཆེ་གཅིག་སོང་གཅིག་མཐུད་ཆུ་གཉེར་ཤ་བྱའི་བྱ་བ་ཟིན་མེད་ཀྱི་སྨྲས་ནས་ཐར་པའི་དུས་མི་འོང་བར་འདུག་པས[324]།

ཆོས་ཉམས་སུ་ལེན་ན་ཐོག་མར་སྐོ་ཐག་རང་གིས་གཙོད་པ་ཁོ་ན་གལ་ཆེ། འཇིག་རྟེན་ཆོས་བརྒྱད་དང་། ཐ་ན་ཟས་ཁམ་གང་དང་།

གོས་ལུས་གང་ལའང་འཁྲི་བ་མ་ཆོད་པར་ཞེན་པ་དུངས་དུངས། ཚགས་པ་ཀམ་ཀེམ་བྱས།

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321 phangs P, RD] phongs M.

322 la P, RD] las M.

323 nyan M, RD] nyon P.

324 mi ’ong bar ’dug pas P, RD] ’ong bar mi ’dug pas M.

བསྒབ་གཉེར། དབང་ལྡང་། གོ་རྟོགས། འཚང་སྟེལ། དད་གུས། སྙིང་རྗེ། དག་སྣང་། ཉམས་རྟོང་སོགས་ཚོས་ཀྱི་ཡོན་ཏན་ལ་ཉུང་ངུས་ཆོག་ཤེས་པའི་དགེ་བཤེས་མང་པོས་རང་གཞན་གྱུབ་པའི་སྒྲུབ་ཚུལ་ལ་ཁྱབ་པའི་ཐུགས་ཡོགས་པ་དེ་མ་བསྒབ་པར་ཤེས་ཤིང་ལགས་ཏུ་ཞེའམ།

ཡང་དག་པའི་སྟོང་པ་སྟོན་ཀའི་སྒིན་ཐུར་དེངས་པ་ལ་སྒོ་ཐག་ཆོད་པ་སྐད་བྱེད་པ་མང་ཡང་། དེ་ནི་བསྟན་པ་ཡུན་རིང་ངུ་ [P 427]
མི་གནས་པར་བྱེད་པའི་དགེ་སྟོང་ཐུར་བཅོས་པ་དེང་ནང་འཛུང་བར་ལུང་གིས་བསྟན་པས་ན།

དེའི་ལང་མོ་མི་བྱ་བར་རྒྱུད་དགེ་བའི་ཡོགས་མཐའ་ [M 27] དག་ལ་བསྒྲུ། གདམས་ངག་བེའུ་བུམ་ཆང་ཆུང[325]་ལ་གཅེས་སྤྲས་ཆེ་བྱགས།

རྒྱལ་བའི་བཀའ་དང་རྒྱབ་འགལ་བུ་སོང་བ་དེ་བླུན་བྱགས་པའི་སྐྱོན་ཡིན། རྣམ་པ་ཀུན་ཏུ་ཡིད་རྟོན་ཐེར་བ་ནི་རྒྱལ་བའི་བཀའ་ཡིན།

དཔང་པོ་[326] [RD 38] རང་གི་སེམས་ཀོ་ན་བཟང་བས་གཞན་དག་གིས་བསྟོད་པར་རེ། སྨད་པར་དོགས། གཞན་ཀྱིས་མ་བཀུར་དོགས། གཞན་དང་མ་མཐུན་དོགས་པའི་ཚོས་པ་དེ། ཇི་ཤུར་བྱས་ཀྱང་རྨ་བ་དཀར་ཡང་སྐུན་པའི་ཤན་ཞིག་ཡོད་པས་

རང་འདོད་ཀྱི་སེམས་ཁལ་རྩ་བ་ནས་སྤངས་ཏེ། མདོ་ལུགས་སྒྲུབ་མཐའ་རང་ཉིད་གང་ལ་དད་པ་དེ་ལ་[327]ཞེ་ཚོམ་མེད་པར་འཇུག་ཅིང་ཤུ་སྟོང་བཀའ་དང་མཐུན་ན་སེམས་རྒྱུད་ཆོས་དང་འདྲེས་བྱ་བ་ལགས།

སྒྲུབ་པ་ཅི་ཤུར་བྱས་ན་ཐོབ་མ་ཤེས་པར་སྒྲུབ་ཐོབ་དང་རྟོགས་ལྡན་སོགས་མེད་སྐན་པོ་ཞིག་ལ་རེ་བ་བཅས་ནས་ཐོས་བསམ་ཁྱི་ལུད་ཤུར་དོར་བ་དང་།

མཁས་པའི་ཐུགས་པས་ཁྱད་ཐོན་དུ་རེ་བས་[328]མི་ཚེར་དེའེ་རྒྱལ་སྤྲོག་པའི་གཡེང་བས་ཉམས་ལེན་ཡིད་སྐྱོན་དུ་ལུས་པ་གཉིས་ཀ་འངང་ཚུལ་དང་མཐུན་པ་མ་ཡིན་པས་སྐོམ་པ་གཙོར་བཏོན་ཅིང་ཐོས་བསམ་སྒོགས་རེར་མ་སོང་བས་ཆོས་ཀྱི་སྒྲུབ་ཡངས་པར་བྱ།

སྟོན་པ་ལ་ཐུགས་ [P 428] པ་རྣེད་ན་བསྟན་པ་ལ་གཅེས་སྤྲས་འཁྱུང་ [M 28] བ་ཡིན། དེའི་རྒྱུ་སངས་རྒྱས་ཀྱི་སྐྱེས་རབས་ཙམ་རེ་མ་ཐོས་ཐབས་མེད། རྒྱལ་བའི་ཡོན་ཏན་ལ་སྙིང་ཐག་པ་ནས་ཡིད་ཆེས་སྐྱེས་ན་ཡོན་ཏན་བསམ་ཀྱིས་མི་ཁྱབ་པ་ཐོབ་འདོད་དང་། ཆོགས་མཐའ་ཡས་པ་བསགས་འདོད་དང་། མཁའ་ཁྱབ་སེམས་ཅན་རྣམས་ཀྱི་དོན་དུ་བསྐལ་པ་མང་ཡོར་འགོར་བར་འཁྱམས་ཀྱང་མྱོ་བྱལ་མེད་པའི་ཐེག་པ་ཆེན་ཡོའི་སེམས་རྣལ་མ་དེ་རྒྱུད་ལ་སྐྱེ་བ་ཡིན
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ལར་མི་རྟག་པ་གཤའ་མ་ཞིག་སྐྱེས་ནས་ཆོ་ཕྱི་མ་ཡོད་པར་ཡིད་ངེས་པར་ཆེས་ན།
ཆོ་འདིའི་འཕྲལ་སྡང་གི་སྡོ་གོས་ལའང་མེ་སྡོས་པར་ཆོས་གཤའ་མ་སྙིང་ནས་བསྒྲུབ་ནུས་པ་ཞིག་ འོང་བར་གདའ་བས་བཤད་པ་མང་ཡོའི་ཁ་ན་མེད། ནམ་འཆི་ཚ་མེད་དང་འཇིག་རྟེན་ཐ་རོལ་ཏུ་ལས་རྒྱུ་འབྲས་རང་ཐོག་ཏུ་ སྨིན་ངེས་པའི་དབང་གིས་ཐོག་མེད་ནས་ཀྱི་ལས་ངན་ཚོགས་ཤིན་ཏུ་ཤེ་བ་དང་མ་འབྲལ་བར་མཇོད།

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[325] be’u bum chang chung RD] be bum chang chung M; be grum char chung P.

[326] dpang po M, RD] dbang po P.

[327] Marginal correction in the manuscript adding *la.*

[328] bas P, RD] nas M.

ཆོས་རྒྱུད་ལ་སྦྱོར་བར་བྱེད་པ་ལ་རང་སེམས་རང་གིས་འདུལ་ནུས་དགོས་ཀྱང་། ཆོས་སྦྱོད་བསྟེན་སྐྱབ་ཏུ་ [RD 39]
བཏགས་པ་སོགས་འདི་མི་བྱེད་བྱ་བ་མེད་པའི་སྒོས་སྒོས་མང་པོས་རང་སེམས་གཞན་རེངས་སུ་བཏང་ནས་ལམ་རྟགས་ཀྱི་ཡོན་ཏན་ཤུ་ཚོག
ངག་ནུས་ཙམ་མམ། སེམས་གནས་གཤའ་མ་ཞིག་ཀྱང་སྐྱེས་མ་འདོད་ [M 29] པར་ཆོས་བརྒྱུད་ཀྱི་རྣལ་འབྱོར་མཆོག་ཅིག་ཐྲུབ་ནས།

ཆོས་དང་གང་ཟག་ཀུན་ལ་དག་སྣང་གི་མིག་འཕྱིབ་སྟེ་རང་ཆེ་ང་རྒྱལ་ཀྱི་ཁོང་འཚང་ [P 429] ཅན་ཞིག་འོང་བར་འདུག་པས།
རྣམ་པ་ཀུན་ཏུ་རང་གི་སེམས་ལ་ཟོན་བསྡུག་ནས་ཤོ་རྒྱུ་མ་ཕྱིད་དོགས་པའི་སེམས་ཁལ་ཙམ་སྐང་ངེས་ཏེ།

འཇིག་རྟེན་སུ་དང་ཡང་ངོ་མི་བསྟན་པར་ཉོན་མོངས་དང་བདག་འཛིན་ཅི་ཟུལ་ལ་[329]འབད་པ་ཞིག་བྱུང་ཚེ་ཟུན་བཞིའི་རྣལ་འབྱོར་ཀྱི་བཅད་ཁྲིགས་སོགས་
མ་བྱུང་ཡང་བཟོད།

འོན་ཀྱང་ཟུན་དང་ཟུན་མཚམས་ཁྲིགས་[330]ཁ་ཚད་ལ་ཞེབས་པས་རང་རྒྱུད་ཆོས་ཀྱི་སྣང་དུ་མ་གནུན་ན།
ཐོག་མེད་དན་གོམས་ཀྱི་བག་ཆགས་དང་འདྲིས་དྲགས་པའི་སྐྱོ་འདི།
ཁྱིས་པ་ལངས་ཤོར་ཤུར་ཆེ་འདིའི་བསྟུ་ཁ་ཁོ་ནར་འཆོར་བས་སྒོམ་བྱེད་པ་ལ་དམིགས་ཤད་མང་ཉུང་དང་བཤད་རྒྱ་ཆེ་ཆུང་སོགས་ལ་རག་མ་ལས་པར་ཟུན་
གཅིག་གི་ཁོང་ནས་རྫོ་རྩྭ་འཕྲོད་པ་ཞིག་མ་བྱུང་ཐབས་མེད།

སྐྱབ་མཐའ་སོ་སོས་བཤད་ཚུལ་མི་འདྲ་བ་མང་ཞིང་ཐམས་ཅད་ཀྱང་ཡང་དག་པའི་ལམ་དུ་འདུ་ཡང་།
དེའེ་བཤྱས་དང་གོ་བ་སྐམ་པོའི་ཉམས་རྟོགས་དེ་རྟ་ཁའི་ཟེལ་པ་དང་མཚུངས་པར་རེ་ཞིག་བདེན་བདེན་ཤུར་སྣང་ཡང་སྐྱལ་མི་ཟུབ་ [M 30]
པར་སྐྱུར་དུ་ཡལ་བ་ཡིན་པས།

དཀྲས་པོ་བཀའ་བརྒྱུད་པའི་ཡུགས་ཀྱིས་ཆོས་དང་སེམས་སུ་བསྒེ་བ་ལ་བློ་མ་ཆོས་སྐྱའི་མོས་གུས་ལམ་དུ་ཟེད་དེ།
ཁ་ནང་དུ་ལོག་ནས་རང་སེམས་རང་གིས་བསྒྲང་བ་མ་གཏོགས་བྱ་རྒྱུ་གཞན་མེད་པ་ཡིན། འདོད་པ་ལ་བློ་མ་ལོག་ན་ཆོས་རྒྱུད་ལ་འབྱོར་བའི་དུས་མི་ [P
430] འོང་བས་འཁྲི་བ་བཙན་ཐབས་སུ་བཅད་པ་འདི་ཕྱག་རྒྱ་ཆེན་ཡོའི་སྐྱབ་ཐབས་ཆེས་ཟབ་པ་ཡིན་པས།
རྣམ་པར་རྟོག་པ་རེ་རེ་བཞིན་ཡང་འོད་གསལ་བའི་ [RD 40]
དབྱིངས་སུ་བྱ་ལམ་རྗེས་མེད་དུ་གཙོད་ནུས་ན་རིམ་གཉིས་ཀྱི་ཐུབ་འཐས་ཐམས་ཅད་དེའི་ནང་དུ་ དོན་ཀྱིས་འདུ་བ་ལགས།

ལུང་རིགས་མན་ངག་གསུམ་ཀྱིས་ཚད་མར་ཐུབ་ཅིང་ཉམས་རྟོགས་རྒྱུན་མ་ཆད་པའི་ཕྱ་སྒོམ་ཐྱིན་ཅི་མ་འོག་པ་ཞིག་རྒྱུད་ལ་ཡོད་ན།
སྣང་ཚུལ་རི་ཕྱར་རུང་ཕྱག་པའི་བསྒབ་པ་ལས་འདའ་བར་མི་འཕྱུར་བས་སྐྱོན་བརྒྱ་ཡོན་ཏན་གཅིག་གིས་ ཟེལ་ཀྱིས་གནོན་པ་དང་།
ལུང་དང་མི་མཐུན་ཅིང་སྟོང་ཉིད་ལ་མངོན་པར་ཞེན་པའི་ཕྱ་བ་རྟོག[331]པ་དང་མ་འབྲལ་ལ།

[329] Marginal correction in the manuscript adding *la* (in uchen).

[330] khrigs P, RD] khrig M.

[331] rtog em.] rtogs M, P, RD. As confirmed by Khenpo Sherab, the second suffix in *rtogs* (realization) is a spelling mistake; the correct form should be *rtog* (conceptualization).

ཞམས་རྒྱང་གི་དྲོད་དང་བཀལ་བར་གྱུར་ན་རླུང་པ་ཇི་ཕྱེ་ལེགས་ཀྱང་ཁམས་གསུམ་པའི་རྒྱུ་འབྲས་ཅན་ཡིན་པས་ཡོན་ཏན་བརྒྱ་རྩེའི་གཞི་འོག་ཏུ་ཆུད་པ་སྟེ།

དེས་ན་སོ་སྐྱེའི་བློའི་འཁྲུལ་ [M 31]
འགོར་ཇི་ཙམ་བསྐོར་ཡང་ཉེ་མ་ལེབ་ཀྱིས་ནམ་མཁའི་མཐའ་འཚོལ་བ་བཞིན་དུ་ཆོས་ཀྱི་དབྱིངས་དེ་ཁོ་ན་ཉིད་གཏན་ལ་དབབ་པར་མི་རྟུས་པས།
ཐྱིན་རླབས་ཀྱི་རིམ་པ་ལས་འོང་ཞིང་དཔང་གི་ཡེ་ཤེས་བདེ་བ་ཆེན་པོ་དང་
རྗེས་སུ་འཛེལ་བའི་འོད་གསལ་ཕྱག་རྒྱ་ཆེན་པོ་སྒོམ་པའི་ཐབས་བློ་མའི་མན་ངག་གིས་བརྒྱན་པ་ལ།

ལེ་ལོ་དང་ཞེ་ཚོམ་སྐད་ཅིག་ཀྱང་མ་ཤོར་བར་གནད་དུ་བསྡུན་ན་བསམ་གྱིས་མི་ཁྱབ་པའི་གནས་ལུགས་ཚོགས་ཆུང་ངུས་མངོན་སུམ་ [P 431]
དུ་གཏན་ལ་དབབ་པར་འགྱུར་རོ། །

དེ་ཕྱི་བྱའི་ཚུལ་ཡང་བོད་ཡུལ་འདིར་ཡོངས་སུ་ཀུགས་པའི་མི་ཟད་པ་དང་ཟད་པའི་རྫོགས་རིམ་ཇི་སྙེད་ཅིག་མཆིས་པ་ལས་རྒྱུད་ཀྱི་རྒྱལ་པོ་དུས་ཀྱི་འགོར་ལོ་དང་འཛེལ་བའི་རྗེ་རྗེ་རྣལ་འབྱོར་ཡན་ལག་བྱུག་པ་ནི་ དེའི་ཚོང་ན་གཞན་མ་མཆིས་པའི་ཆོས་ཏེ།

བསྟན་པ་འདིའི་ཆོས་ཚུལ་ཐམས་ཅད་ལས་ཁྱད་དུ་འཕགས་ཤིང་པོའི་བསྟུད་དུ་ཀྱར་པ་རྒྱལ་མཚན་གྱི་ཏོག་ཙེ་བུ། རྒྱུད་ཀྱི་ལུང་ཁྲངས།
ས་བསྡུ་བའི་འཕེལ་བ། མན་ངག་གི་ཟབ་ཁྱད། ཐྱིན་རླབས་ཀྱི་ཚན་ཁ་བཅས་ [RD 41]
བཞིས་ཁྱད་པར་དུ་ལྡས་པས་བསྐོམ་ཐྱིའི་གདམས་ངག་འདི་ལས་ལྷག་པ་སྟོང་གསུམ་དུ་བཙལ་ཡང་ [M 32] རྟེད་པར་མི་འཐུང་བས།
སོ་སོའི་སྐྱེ་བོའི་རྣམ་རྟོག་གིས་གསར་དུ་བཅོས་པའི་དམིགས་ཤད་ས་བཅད་ཅེས་ཟེ་ཡང་ཡང་སུ་བསྒིགས་ཀྱང་ ལེམས་ཅན་བསྐུ་བའི་ནག་པོའི་ཆོས་དང་།
བདེ་གཤེགས་བཀའ་འདས་ཀྱི་རྫ་ལྷང་ཚབས་ཅིག་པར[332]་དང་དུ་ཟློང་བ་ཙམ་ལས་དགོས་པ་གང་ཡང་མ་མཆིས་པས།
ཐ་ནའང་དེའི་གསུམ་དང་སོར་སྦུད་ཙམ་རེ་འབྱང་བར་མཛད་ཚེ་མི་ལུས་ཐོབ་པ་དོན་དང་ལྡན་ཞིང་རྗེ་རྗེ་ཞེག་པ་དང་མཐལ་བ་འབྲས་བུ་ཅན་དུ་ཐྱས་པ་ལགས།

མདོ་སྡེགས་རྒྱ་གང་ཚེ་ལ་འཇུག་པའི་ཁྲལ་ཐྱིད་ཀྱང་མདོ་སྡེགས་ཀྱི་ཟབ་དོན་རང་དེ་གཡས་ཆུང་དུ་བཞག་ནས་འཇིག་རྟེན་པ་དང་ཟྲུན་མོང་དུ་གསུངས་པའི་
ཚོགས་གསོག་གི་སྟོར་འབབ་པ་ནི། སྐྱིར་དགེ་བ་མི་དྲན་པ་ལ་སྐྱོས་ན་ངོ་མཚར་ཆེ་མོད་ཀྱི་རྣལ་འབྱོར་པ་ལ་འགངས་ཆེ་རྒྱུ་ [P 432] མེད།

དབེན་ས་བསྟེན། ཕྱི་མཚམས་བསྡམས། ཟུན་བཞིར་བཅད་ཀྱང་ལུས་སེམས་དབེན་ཏུ་མ་བཏུབ་པར།
དགོས་དགོས་ཀྱི་གཡེང་བས་ཁྱེར་བ་དེ་མི་སྟོན་ཙོ་བཟང་ཙམ་ལས་དགེ་སྐྱོར་རྣལ་མ་རྒྱུད་ལ་སྐྱེ་བའི་དུས་མི་འོང་བར་འདུག
སེམས་འཁྲུལ་རྟོག་གིས་དབེན་ན་དབེན་པའི་མཚོག་ཡིན།

[332] chabs cig par RD] chab cig par M; khyab cig par P.

གཟུང་འཛིན་ལ་ཤ་འཐས་བརྒྱུད་མར་སྐྱེ་བ་འདི་ དྲན་ཤེས་ཀྱིས་ [M 33] ནམ་ཟེན་ན་རང་ཐོལ་དུ་འགྲོ་བས།
རང་བྱུང་གཤེགས་མའི་གཤེགས་ལ་དགག་སྒྲུབ་རེ་དོགས་ཀྱི་མདུད་པས་མི་བཅིང་བར་རིག་པ་འཁྱར་མེད་ཀྱི་ངང་དུ་རང་སེམས་བཟོ་མེད་དུ་བསྒྲུར་ནས་གང་ཤར་གཏད་མེད་དུ་བཏང་ན་ཅི་སྣང་ཚོས་ཉིད་དུ་ཐོལ་བས།

གོམས་འདྲིས་ཀྱི་ཤུགས་ཆུང་བའི་ལན་གྱིས་ཡེངས་འཁྲུལ་དུ་སོང་བའི་སྐབས་མ་གཏོགས་མཉམ་བཞག་འབའ་ཞིག་ཡིན་པས་སེམས་ཚུགས་པ་རྣམས་ཀྱིས་ཁྱིད་ ་ཐམས་ཅད་ཀྱི་དོན་དུན་ཤེས་ཁོ་ན་ལ་བསྟུ་བ་ཡིན།

[RD 42] དེས་ན་དཀྱགས་རྟིང་བའི་རིང་ལུགས་འཁྲུལ་མེད་རྣམས་ཀྱིས་ཉམས་ལེན་ལགས་ཏུ་ཟློང་བ་དངོས་དེ། མེ་རྐག་པ་སྟིང་ལ་གཟེར།
ངེས་འབྱུང་གཤཞ་མ་སྐྱེས། ལས་རྒྱུ་འཕྲས་སྡོག་ཤུར་བཙའ། དག་སྣང་གི་མིག་ཡངས། མོས་གུས་ལ་སྟིང་ཕུར་བསྡུགས་པ་གཞིར་བཞག་ནས།

ཐུན་མང་ཉང་རིང་ཐུང་གང་ཤུར་བྱས་ཀྱང་དམིགས་རྟང་མང་ཉང་། ལུང་རིགས་ཀྱི་དཔྱད་པ། འདོན་བཟློས་ཀྱི་ཐུངས་ཀ་སོགས་ལ་གཙོ་བོར་མི་བྱེད་པར། ལས་དང་པོ་པས་ལུས་གནད་ཤུ་སྤངས་སེམས་འཇོག་གི་རྩོལ་བ། [P 433] ཚམ་མ་གཏོགས་པ་ཆམས་ཀྱིས་བཞག་རྟོད་ཀློད་ལ། དོན་ཉང་། བྱ་བ་ཉང་། འཁྲུལ་པས་མི་གཡེང་། བཟོ་མེད་ཀྱི་རིག་ [M 34] པ་ལ་འཕོ་འཐུར་མེད། འོད་གསལ་གྱི་འཆར་སྒོ་གོང་དུ་འཕེལ།

མཉམ་བཞག་གི་ཉམས་ལེན་རྗེས་ཐོབ་ཏུ་ཕྱིར་ཟུས་ཤིང་།
དེ་གཉིད་དང་བར་དོ་ལ་སྣེབ་ཐུབ་པ་ཞིག་ལ་གཙོར་བཏོན་པར་གདའ་བས་མང་དུ་སྣས་པས་ཅི་ཞིག་བྱ།
ཚོས་འདིའི་ལུགས་ཀྱི་ཉམས་ལེན་དེ་རང་ལ་རག་ལས་པ་ཡིན། གཞན་གྱི་མཐུན་རྐྱེན་འཇོམ་མ་འཇོམ་སོགས་ལ་སྟོས་མི་དགོས།

འོན་ཀྱང་ཉམས་ལེན་ལ་བརྟན་པ་ཞིག་མ་ཐོབ་བར་དུ་སྒོ་གསུམ་སྤྱོས་པ་སྟ་ཚོགས་ཀྱིས་གཡེང་བ་འདི་ཚོས་རྒྱུད་ལ་མི་འབྱོར་བའི་གེགས་ཆེ་ཐོས་ཡིན་པས། ངེག་པ་དྲངས་ཤིང་དགེ་སྤྱོར་འཕེལ་བའི་གནས་གཅིག་ཏུ་མོས་གུས་དང་།
ཡེངས་མེད་ཁོར་ཡུག་ལ་ས་རྡེའུ་བསྡུགས་ན་ཆན་དོད་འཇོམ་པའི་རྒྱ་གུ་བཞིན་དུ་ཞག་སྐྱེད་ཟླ་སྐྱེད་ཐོབ་པ་ལ་ཅེ་ཚོམ་མེ་བདོག

འཆི་བ་མ་དྲན་པའི་མི་དང་བླ་བསྡུན་ན་འཇིག་རྟེན་ཀྱི་གཡེང་བས་དབང་མེད་དུ་གཡེངས་ཤིང་ཚོས་མིན་ཀྱི་བསམ་སྤྱོར་མ་ཚོར་བར་འབྱུང་བས། གཞན་ཀྱི་ཁ་ལ་མི་རྒྱག་པར་རང་གི་ལུ་བ་རང་ཉིད་ཀྱིས་ཐག་བཅད་ནས་རང་བླ་རང་གིས་བགོ་ལ་བཏུབ་པ་ཞིག་དགོས།

སངས་རྒྱས་ཀྱི་གསུང་མི་བདེན་ཟེར་མཁན་ནང་པ་ལ་མེད་ཀྱང་རྒྱལ་བའི་བཀའ་དང་བླ་མའི་གདམས་ངག་ལ་ [RD 43] ཡིད་ཆེས་ [M 35]
མ་སྐྱེས་པའི་ཐོག་ [P 434] ཤ་སྟྱོང་ཟད་མི་[333]ལ་ཅེ་ཚོམ་ཀྱིས་བར་དུ་བཅད་ནས་ཉམས་སུ་ལེན་པའི་སྐལ་པ་ཆད་ཅིང་།
བླང་བའི་ཁུལ་བཀྱིས་པ་ལའང་འཕྲས་བུ་འགྲུབ་པའི་དུས་མི་འོང་བ་ཞིག་སྣང་བ་འདི་ཚོས་ཀྱིས་གོ་མ་ཚོད་པའི་སྐྱོན་མེན། གང་ཟག་གི་སྐྱོན་ཡིན་པས་ཚོས་དང་གདམས་ངག་ལ་ཅེ་ཚོམ་མེད་པའི་ཡིད་ཆེས་ཀྱིས་ཉམས་ལེན་ཞིག་ཟུས་ཕྱིན་ཚད།
ཏོག་ཅོ་བ་ཏོག་ཅོའི་སེམས་འཇོག་ཀྱིས་དེ་ཁོ་ན་ཉིད་མངོན་དུ་གྱུར་པ་བཞིན་རྒྱུད་ཐོལ་བ་ལ་ཚོག་མང་ཉང་ཁྱད་པར་མེད་པས་ཟབས་མོའི་ལམ་ལ་ངེས་ཤེས་ཐ་ཚོད་པ་ཞིག་གལ་ཆེ་བ་ལགས།

[333] phal cher] Added in a marginal note in the manuscript.

ཞེས་རང་ཚུལ་ལ་དཔགས་ཏེ་གདམས་ངག་གི་རྣམ་པ་སྣང་ཟད་བརྗོད་པ་འདིའང་ཡུང་རྟོགས་ཡོན་ཏན་གྱིས་ཕྱུག་པ་ཚུལ་ཁྲིམས་རྒྱ་མཚོས་གསུང་བསྐུལ་མ་ཇོག་ཙམ་དུ་ཀན་ངག་དབང་ཡོན་ཏན་རྒྱ་མཚོས་དཔལ་སྦྱངས་[334]གདན་སར་ཟིས་པ་གཞན་རྒྱད་ཆོས་དང་མཐུན་པའི་ཀུན་དུ་སྐྱར་ཅིག། མངྒ་ལཾ[335]།།

[334] dpal spungs P, RD] dpal spungs kyi M.

[335] mangalaṃ M] sarva mangalaṃ P; Ø RD.

4. སེམས་ངོ་སྤྲོང་ཐབས་ཀྱི་མན་ངག །

[M 89; P 478; RD 77]

༄༅ བཀའ་བརྒྱད་གདུང་འཚོབ་རྗེ་བསྟོན་པbecomeའི་ཞལྲིའི་ཞབས། །གསོལ་བ་འདེབས་སོ་ཐར་པའི་ལམ་སྣང་དོངས། །

འཆི་རྒྱུ་ཡིན་པར་ཀུན་ཀྱིས་ཤེས་ན་ཡང་། །ནམ་འཆི་ཚ་མེད་གནད་དུ་མ་ཕོག་པས། །
ཅི་བྱས་འགོར་བ་ངན་སོང་རྒྱུ་རྣོ་སོང་། །མགོ་ལ་སྐུ་དཀར་ཟུག་ཀྱང་འདུག་ཚོས་སྐྱེད། །
ཁ་ནས་སོ་ཐུལ་ཞིག་ཀྱང་བློ་སྣ་རེང་། །

སྔོན་པ་དམ་ཚེག་ [P 479] བསྡུང་མཚམས་ངོ་མི་ཤེས། །ཐར་པའི་སྲོག་གཅོད་དགོར་ལ་ཆོག་ཤེས་མེད། །
བྱུར་ངན་ཚགས་སྔང་འདི་དང་འདྲིས་དྲགས་པས། །ངོན་མེད་འཁྱལ་རྩོག་ངང་དུ་མི་ཚེ་ཟད། །

ཏམས་ཅན་སྔོད་ལོང་སྤ་ཡང་མི་འདུག་[336]པས། །མི་ཚེ་སྐོང་ཟད་ཚོས་ལ་མི་ [RD 78] འབད་པར། །
ནམ་འཆི་ཚ་མེད་སྙིང་ནས་དྲན་པར་མཛོད། །འདི་བཤིས་འདི་བྱས་མང་ཡོའི་ཁ་ན་མེད། །
འཆི་བ་དྲན་ན་ཆོས་ཕྱེད་[337]ཚར་བ་ལགས། །

བཀའ་གཏེར་ཆོས་ལ་ཟད་པའི་མཐའ་མེད་ཅིང་། །ཉམས་སུ་ལྡང་ན་ཕན་ཡོན་ཆེ་མཉམ་ཡང་། །
ཀུན་ཀྱི་རྩ་བ་རང་སེམས་ངོ་བོ་སྤྲོངས། །བྱ་སྤ་དོན་ཆེ་ཆོས་ཀྱི་མཐར་ཕྱག་ལགས། །

གནས་འགྲུའི་ངོ་ཕྱ་ཙམ་ནི་སྔར་ནས་ཤེས། །རིག་ཐོག་རྩོ་རྩས་འཕྲོད་པའི་ཉམས་རྟོགས་མེད། །
བོགས་དང་ཡོན་ཏན་གོང་ཏུ་མ་འཕེལ་བས། །ཆོས་གོ་ཆོད་མེན་ཅེ་ཆོམ་ཟ་མི་དགོས། །

ཕྱི་རྩ་[M 90]མ་ཡིངས་ཡིངས་མཁན་ངོ་བོ་སྟོས། །ཤང་ཏུ་མ་སྒོམས་[338]སྒོམ་མཁན་རྩད་བརྟར་ཆོད། །
སྒོམ་སྟམ་ཤེས་པ་ཕྱི་མས[339]་ཕྱན་མ་གདབ། །ཡིད་ཆེས་རྟོག་པའི་ཀུན་བྱ་ནང་མ་གཞུག །

མདོར་ན་གང་ཡང་ཡིད་ལ་མི་བྱེད་པར། །ཐ་མལ་ཤེས་པ་རང་ངོ་ཤེས་ཙམ་ངང་། །
དགག་སྒྲུབ་བཟོ་བཙོས་མེད་པར་སྐྱོང་ཤེས་ན། །ཆོས་སྐུའི་རང་ཞལ་རིམ་གྱིས་མཐལ་བར་འགྱུར། །

ལམ་ཐ་ས་བཅུའི་མངོན་རྟོགས་མ་ལུས་པ། །བྲ་མའི་མོས་གུས་ཁོ་ནས་བགོངས་གསུངས་ཕྱིར། །
གཅིག་ཆོག་རྒྱལ་པོ་རྩ་བའི་བྲ་མ་ལ། །སྨོན་ལམ་རྣམ་བཞིར་མོས་ [P 480] གུས་འབྲལ་མེད་བྱ། །

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336 *′dug pas* P, RD] snang bas M.

337 *phyed* P, RD] *byed* M.

338 ma sgoms P, RD] ma sgom M.

339 Marginal note in the manuscript, adding the suffix *sa*.

དབང་ལྡང་གདམས་ཐུན་རེ་ཙམ་ཀུན་ནས་ཐོབ།། ཕྱར་སྣང་དང་ཞེན་རང་ཤུགས་ཀུན་ལ་ཡོད།།
གཅེར་མཐོང་རང་ངོ་སྤུས་ཀྱང་སྟོང་མ་སྐྱོང་།།

རྩ་བའི་བླ་མ་སྤྱི་ཡིན་མི་འཚལ་ན། །རྒྱལ་བས་ཕྱག་ཆེན་བདག་ཏོར་ལྡང་བསྟན་ཅིང་། །
མ་འོངས་བརྒྱུད་འཛིན་གསོལ་བ་འདེབས་ནུས་ན།། རྟོགས་པ་སྐྱེ་བར་ཉིད་ཀྱིས་ཞལ་བཞེས་ལ། །
མཉམ་མེད་དཔགས་པོ་རྩ་བའི་བླ་མར་ཟུངས། །འཇིལ་ཐོགས་བླ་མ་རྣམས་དང་དབྱེར་མེད་སྒོམས།།

སྟོང་ལམ་རྣམ་བཞིར་མི་བརྗེད་དྲན་བཏུན་ཀྱིས། །མོས་གུས་གསོལ་བ་སྙིང་གི་དཀྱིལ་ནས་ཐོབ། །
ཐུགས [M 91] ཀྱིད་བསྲེས་ལ་རང་ངོ་བཅོས་མེད་སྐྱོངས། །

གདུལ་བྱ་གང་ལ་གང་འདུལ་མ་གཏོགས་པ། །སངས་རྒྱས་ཐམས་ཅད་ཆོས་སྐུར་ [RD 79] དབྱེ་བ་མེད། །
དེ་ཕྱིར་ཕྱ་གཅིག་བསྒྲུབས་པས་ཐམས་ཅད་འགྲུབ། །གཅིག་ལས་གཅིག་ལེགས་གཉེས་འཛིན་སྒང་བློས། །
ཐམས་ཅད་བསྒྲུབས་པས་གཅིག་ཀྱང་མི་འགྲུབ་རྒྱུ། །དེ་ཕྱིར་ཡི་དམ་ཕྱ་གཅིག་ཕུར་ཚུགས་སྐོམས། །

དབང་ལྡང་རྣམ་གྲངས་ཤིན་ཏུ་མང་པོ་ཐོབ། །གྲངས་བསྟེན་འཕེལ་པ་ཐོགས་པའི་དཀྱིལ་འཁོར་མང་། །
འདི་ཡང་ལེགས་སྐྱམ་སྤྱོ་བསྡུ་[340]སྣ་ཚོགས་འདོན། །ཡི་དམ་གང་ཡིན་དེས་ཉེགཅ་མེད་པ་ན། །

བོད་ཀྱི་ཕྱ་སྐལ་འཕགས་པ་སྤྱན་རས་གཟིགས། །ཆོས་སྐལ་གསང་སྔགས་ཡི་གེ་བྱུག་མ་སྟེ། །
ཕྱ་ཐུགས་འདི་ལས་ཟན་ཡོན་ཆེ་བའི་ཆོས། །དུས་གསུམ་སངས་རྒྱས་ཀུན་ཀྱིས་ [P 481] མ་གསུངས་ཤིང་། །
རང་རེ་བོད་ཀྱིས་བསྒྲུབ་ན་འགྲུབ་ཐག་ཉེ། །སྤྲོ་སྣ་མང་ཡང་ཚ་ཐང་ཆད་པའི་རྒྱུ། །
ཕྱ་གཅིག་ཐུགས་གཅིག་འདི་ལ་ནན་ཏན་མཛོད།།

བདེ་བ་གཏང་ཞིང་ཐུག་བཐུལ་ལེན་པ་དང་། །སྐྱེ་མེད་ངོར་བཟློས་དེ་ཡི་ཐོགས་སུ་ཞེུར། །
སྐྱབས་འགྲོ་སེམས་བསྐྱེད་ཆོས་ཀྱི་སྟོན་འགྲོ་ཡིན། །མོས་གུས་སྙིང་རྗེ་ཆོས་ཀྱི་སྙིང་[M 92]ཪོ་ཡིན། །
བསྐྱེད་རྫོགས་ཟུང་འཇུག་ཆོས་རྣམས་ཀུན་ཀྱི་ཐོག །བསྟོ་བ་སྨོན་ལམ་ཆོས་ཀྱི་རྗེས་བསྟུ་ཡིན། །

སེམས་ཅན་བློ་ཡི་རྣམ་རྟོག་མ་ཟད་པས། །དེ་སྐིད་ཆོས་ཀྱི་ཤ་མཐའ་ཟད་པ་མེད། །
དེ་ཀུན་ལག་ཏུ་ལེན་པའི་ཐབས་མེད་པས། །རང་སེམས་གཅིག་རྟོགས་དེ་ཀུན་མཚན་ཉིད་ཤེས། །
དེ་བས་གཅིག་ཤེས་ཀུན་གྱིལ་འབད་པར་འཚལ། །

[340] spro bsdu RD] spu sdu M; spu bsdu P.

འདི་ཡང་གཏ་རྨིད་ཙི། །བཞེད་པ་རྣོང་སྣང་[341]དབལ་སྒྲབས་ཡང་ཁྲད་དུ། །

འཐོས་མེད་[342]བྱ་བས་ཚུར་ལ་བཏང་བའི་མི། །ཡོན་ཏན་རྒྱ་མཚོས་རང་ལ་དབགས་ནས་ཐེས། །

དགེ་བས་གྲུབ་པའི་རྒྱལ་ས་ཟིན་པར་ཤོག། དགེའོ།། ||

[341] slad P, RD] bslad M.

[342] ‘khos med P, RD] mkhos med M.

5.Short Text from the Manuscript[343]

[M 114]

ན་མོ་གུ་རུ།

རང་སེམས་གངོ་ད་ནས་ཚོས་སྐུ་ཕྱག་རྒྱ་ཆེ།།

ཡིན་ལ་ཡིན་པར་ཤེས་པས་རང་བབས་ཀྱི།།

གཤེས་ལུགས་ཉིད་ལ་བཟོ་བཅོས་མི་བྱ་བར།།

མ་ཡེངས་དྲན་པའི་བྱ་རས་གང་དུ་ཡང་།།

རྣམ་པར་མི་རྟོག་ཅིར་ཡང་མི་སེམས་པར།།

ཁོར་ཡུག་མཉམ་པར་བཞག་པ་མཐར་ཕྱིན་ན།།

ཚོ་གཅིག་སངས་རྒྱས་ས་ལ་འགྲོལ་བར་འགྱུར།།

སྐྱབས་ཚེའི་སྐྱབ་པ་བསམ་ཡེའི་ངོར་གུ་ནས་སོ།།

[343] This short text is found only in the manuscript, appearing immediately after the text that concludes on page [RD 95] and [P 502]. However, it does not appear in either of the witnesses at this location, nor have I yet identified it in any other part of the text.

6.སྐད་ཅིག་རང་གྲོལ།

[M 139; P 524; RD 112]

ཕྱོ། །ན་མོ་གུ་རུ།
ཞི་གནས་རྩེ་གཅིག་སེམས་འཇོོག་ནི།།
ལས་དང་པོ་པ་[344]ལ་གཅེས་པ་ཡིན།།
[P 525] གོམས་ནས་རང་ངོ་ཤེས་པ་ཡི།།
སྣག་མཐོང་མེད་ན་གོ་མི་ཆོད།།

ཅིས་ཀྱང་སྒོམ་ཆེན་ཐབས་པོ་ཡིས།།
གནས་དང་མི་གནས་འགྲུ་མི་འགྲུའི།།
དགག་སྒྲུབ་རེ་དོགས་བྱེད་དོན་མེད།།

གང་ཤར་རང་བབ་ངང་དུ་ཞོག།
བཟོ་བཅོས་མེད་པའི་རང་ངོ་སྐྱོང་།།
རྣམ་རྟོག་ཆོས་སྐུར་ཤེས་པར་མངོོད།།
སྣང་ཅིག་རང་སར་གྲོལ་བ་ཡིན།།

མཇུག་ཏུ།

[344] dang po pa M, P] dang po RD.

7.1. ཤུ་སྒོམ་སྟོང་པའི་གཅིག་གནད་འཛིལ་ཐོགས་སྨིན་བྱིད་མགུར་ཆུང་དང་པོ།

[M 279; P 645; RD 199]

ཾ །ཡང་འཚྱང་བ་མ་དབྱེར་མེད་པ། །སྙིང་དབུས་དཔྲལ་མའི་ཐིག་ལེར་མཆོད། །
གནས་ལྷགས་ཤུ་བ་སྐྱོང་འདོད་ན། །སྒོམ་བྱལ་གཏན་ལ་ཕེབས་དགོས་པས། །
ཐོས་བསམ་ཤེས་རབ་[345]བསྒྲེད་པར་གཅེས།།

རང་བབ་བསྒོམ་[346]ལ་བརྩོན་འདོད་ན། །ཚོས་གྲས་སྟོབས་ཀྱིས་འཚར་དགོས་པས། །
ངན་ཤེས་མོས་གྲུས་འབྱལ་མེད་གཅེས། །

བཅོས་མིན་སྟོང་ལ་གནས་འདོད་ན། །ངགག་སྒྲུབ་བློ་དང་བྲལ་[347]དགོས་པས། །
རེ་དོགས་ཐད་[348] [P 646] ཀར་གཅོད་པར་གཅེས། །

རྣལ་འབྱོར་གྲལ་དུ་བསྟེགས་འདོད་ན། །སྒྲུབ་བརྩུད་རྣམ་ཐར་བསྒྲུང་དགོས་པས།།
ལང་ཤོར་དབང་དུ་མི་བཏང་འཚལ།།

གདམས་པའི་གནད་འགག་འདི་ལ་ཚང་། [M 280] མང་དུ་སྨོས་ཀྱང་ཆོག་ཏུ་ཟད། །
དགེ་བས་ཞྭེད་ལ་སོགས་པ་ཡི། །འཇིལ་ཐོགས་འགྲོ་ཀུན་སྨིན་གྲོལ་ཤོག །

མངྒལཾ།[349]

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[345] shes rab M, RD] shes pa P.

[346] sgom M, P] bsgom RD.

[347] bral M, P] ‘bral RD.

[348] thad M, RD] zad P.

[349] mang+galam M, P] Ø RD.

7.2. ཕྱ་སྒོང་དོན་གཉིས་ཕྱུན་གྲུབ་མཐུར་ཆུང་གཉིས་པ།

[M 280; P 646; RD 199]

༈ །ཏ་མོ་གུ་ཅ།

བཀའ་བརྒྱད་གྲུབ་པའི་ཚོགས་དང་ཟླ་མ་རྣེས། །འཕྲོ་ཀུན་རྟོགས་ཐོལ་དུས་མཉམ་དངོས་གྲུབ་སྟོལ།།

ཕྱག་རྒྱ་ཅིན་པོ་དཀར་པོ་གཅིག[350]ཕྱབ་ཏུ། །གྲགས་ཀྱང་གནད་ཀྱི་མན་ངག་མི་ཕན་པར།།
གནས་འགྱུ་གང་ཤར་རང་ངོ་ཤེས་ཙམ་གྱིས། །ས་ལམ་བགྲོད་མིན་འཁྲུལ་རྟོག་ཏ་བསྣོན[351]ཉིད། །

དེས་ན་ཐོག་མར་སྙིང་གསུམ་བདེ་འབྱོར་ལ། །དེས་འཁྱུང་དྲག་པོས་དགོས[352]མེད་སྐྱེ་བར་མཚོད། །
ནམ་འཆི་ [RD 200] ཚ་མེད་སྟིང་ལ་གཟེར་བ་ཡིས། །ཆོས་བརྒྱད་རྣམ་རྟོག་ཡན་པ་ནང་དུ་ཞུག །

སྐྱབས་འགྲོ་སེམས་བསྐྱེད་ཅེག་ཆེན་ཆོས་ཀྱི་རྣངས[353]།། གཅལ་ཆུང་མེ་བྱ་ཉམས་ལེན་སྟིང་པོར་བརྟོན། །
སྒྲིབ་པ་བྱང་ཞིང་ཚོགས་གཉིས་རྫོགས་པ་ན། །རྟོགས་པའི་ཡེ་ཤེས་རང་བཞིན་འཆར་བར་གསུངས། །

སྒྲིབ་སྒོང་མཐར་ཐུག་རྡོར་སེམས་བསྒོམ་བརྩམས་དང་། །ཚོགས་བསགས་སྟིང་པོ་མཆོག་ཉིད་ལ་འབྱངས། །
དབྱལ་པོའི་ལགས་ཏུ་རིན་ཆེན་མི་ཐོབ་ལྟར། །མོས་གུས [P 647] ་ནོར་ [M 281] ཀྱིས་ཐོངས་པའི་གང་ཟག་གིས། །
གནས་[354]ལུགས་རྟོགས་པའི་རིན་ཆེན་མི་ཐོབ་པས། །བཀའ་བརྒྱད་གྲུབ་བརྙེས་གཤེགས་པའི་ལམ་པོ་ཆེ། །
མོས་གུས་གསོལ་འདེབས་གདུང་ཤུགས་ཁོར་ཡུག་བསྐྱེད། །

གསང་སྔགས་བསྒྲུབ་པའི་སྟིང་པོ་བསྐྱེད་རྫོགས་གཉིས།།དབང་བསྐུར་ཐོག་མ་ཉམས་པས། །
སྣང་ཤུགས་ལྟ་དང་སྒོམ་ཀྱི་འཁོར་ལོར་བཤུ། །

ཡིད་ནི་སྟོང་ཉིད་སྟིང་རྗེ་རྩང་འཇུག་ངང་། །སྣུམ་མ་ཙམ་དུ་དགེ་སྦྱས་སྡིག་སྒོང་[355]སོགས། །

ཆོས་བཞིན་འབད་པས་མཆོག་ཐུན་དངོས་གྲུབ་གཉིས། །སྐྱེ་བ་འདི་དང་ཕྱི་མར་ངེས་ཐོབ་པ། །
བསྒྲུབ་མེད་ཚད་མ་རྒྱལ་བའི་བཀའ་ཡིན་པས།། ཐུགས་ལ་བཞག་ནས་ཚུལ་ལྟན་ལྟ་སྒོང་འདིས། །

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[350] gcig P, RD] chig M.

[351] bsnon M, P] snon RD.

[352] dgos M, RD] gos P.

[353] rmangs M, P] rmang RD.

[354] gnas M, RD] gnub P.

[355] spong P, RD] spang M.

དོན་གཉིས་སྒྲུབ་བཟུ་ཤིས་དཔལ་བར་ཞོག

7.3. སེམས་ངོ་སྤྲོ་བའི་མན་ངག་མཐུར་ཆུང་གསུམ་པ།

[M 281; P 647; RD 200]

༥ །རྩེ་དྲིན་ལྡན་[356]གྱི་རྣ་བའི་ཐྲ་མར་འདུག། །ཕྱིང་རིག་ཐོག་ཏུ་ཉམས་ལེན་བརྩོན་འདོད་ན། །
ཁ་ཕྱིར་བལྟས་ཀྱི་ཤེས་པས་མི་གོལ་བས། །ཤང་རིག་མཁན་གྱི་རང་ཞལ་མཇལ་བར་ཞུ། །

དྲན་ཤེས་བཞིན་མི་ལྡན་ཉམས་ལེན་མཁན། །གནད་ཤེས་ཀྱང་རྒྱལ་ཁོ་དམངས་འཁྱམས་[357]འདུ། །
ངོ་འཚུག་མེད་ལེགས་པར་འཛོད་ཕྱིན་ནས། །
[RD 201] དུས་རྟག་ཏུ་སྒོང་བ་གདམས་[M 282] ངག་ཟབ། །

སྒོམ་བཅས་དང་སྒོམ་མེད་ལ་སོགས་པ། །ཀུན་དྲིལ་ནས་ཉམས་སུ་ལེན་པ་ལས།།
[P 648] གཞན་ཁྱད་དུ་གསོད་པ་མི་རུང་བས། །སྒོམ་གང་སྟོགས་ལགས་ཏུ་ལེན་པར་འཚལ། །

སྣོམ་ཕྱག་ཆེན་ཟེར་བའི་གཡེར་ཁོ་ཆེ། །ཐ་མལ་གྱི་ཤེས་པ་ལས་གཞན་མེད་ཀྱང་། །
ཟབ་དྲགས་པས་[358]རང་ངོ་མ་ཤེས་ཤིང་[359]། །ཉེ་[360]དྲགས་[361]པས་རང་ཡིད་མ་ཆེས་སྐྱེན།།

གནད་ལེལ་གྱི་རྩོགས་པའི་གདིང་ཤུན་[362]དགོན། །ཁ་སྟོང་ཤ་མཉན་གྱིས་ཐོགས་ཀུན་ཕྱབ། །
རྒྱུད་མི་གོལ་ཆོས་ཀྱི་ཤུང་འདྲེན་པ། །སྒོ་ཆོས་བརྒྱད་དབང་དུ་ཤོར་བས་ལེན།།

སྣོམ་མཐོན་ཡོ་ལ་ཉད་ཤ་མ་ཆེ་བར། །ཤེམས་མི་རྟག་དྲན་པས་ཞུན་ཐར་བཅད། །
ཆོས་ཆེ་ཆུང་མེད་པར་[363]རང་རྒྱུད་ལ། །སྒྲོར་མཚོད་དང་མཆོག་དངོས་འབྲས་ཐོབ་འགྱུར། །

མཇུག་ལོ།

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356 drin ldan M, RD] drin lda P.

357 ‘khyams M, RD] ‘khums P.

358 drags pas P, RD] drag pas M.

359 rang ngo ma shes shing M, P] rang ngo ma shes pas RD.

360 nye M, P] nyes RD.

361 drags pas P, RD] drag pas M.

362 gding ldan M, P] gdeng ldan RD.

363 med par RD] med pa M, P.

7.4. བཀའ་བརྒྱད་རྒྱལ་ས་འཛིན་ཐབས་འདྲ་ཚོས་བཅུ་གཅིག་མཐུར་ཆུང་བཤེ་པ།

[M 282; P 648; RD 201]

ཅཱ །དེ་ལ་ལྷན་བྷ་མའི་ཞལ་ལ་འདུག །ཁོ་ངོ་ཐོས་དང་སྐོམ་པ་ཡི། །
སྒྲངས་པ་ཆུང་བས་ཟབ་མོའི་དོན། །རྒྱ་ཆེར་སྨྲ་བར་[364]མི་སྲིབས་ཀྱང་། །
ཉིད་ཀྱི་བཞེད་པ་སྐོང་བའི་སྣད། །ཟབ་མོའི་གནད་འགག་ཤུང་དུ་གསོལ། །

འཞོར་བའི་བདེ་འབྱོར་འཇའ་ཚོན་འདྲ། །སྙིང་ངོ་མེད་པ་མཉེན་པར་མཛོད། །
དལ་འབྱོར་མི་རྟག་ཆུ་ཏུར་འདྲ། །སྐྱར་དུ་ཡལ་བ་མཉེན་པར་མཛོད། །
ལས་འབྲས་དཔྱིད་བཏབ་ས་ཥོན་ [M 283] འདྲ། །བསླུ་མེད་སྨིན་དེས་མཉེན་པར་མཛོད། །
དགེ་བའི་བཤེས་གཉེན་ལོང་ཐྲིད་འདྲ། །མེད་ཐབས་མེད་པ་མཉེན་པར་མཛོད། །

ཁ་ཚོས་ཕྱི་ནས་སྐྱག་པ་འདྲ། །དགོས་དུས་ཐ་ན་ [P 649] མེད་མཉེན་པར་མཛོད། །
བྱང་ཆུབ་སེམས་གཉིས་གསེར་དང་འདྲ། །ཁེས་ཀྱང་འཕྱར་མེད་མཉེན་པར་མཛོད། །
རང་སེམས་ཅལ་ཆུང་ཉིས་པ་འདྲ། །རྣམ་ཀུན་འཚོ་དགོས་ [RD 202] མཉེན་པར་མཛོད། །
ཚོས་སྐུ་ས་འོག་གཉེར་དང་འདྲ། །རང་ལ་ཡོད་པ་མཉེན་པར་མཛོད། །

རྣམ་རྟོག་ཉོན་མོངས་སྤྲུལ་མདུད་འདྲ། ཐོང་ན་ཐོལ་བ་མཉེན་པར་མཛོད། །
རང་རིག་ཤེལ་གོང་དྲངས་པ་འདྲ། །སྣང་ལ་མ་འདྲེས་མཉེན་པར་མཛོད། །
ཕྱ་སྤྱོད་འཛོམས་པ་མཐའ་ཕྲིང་འདྲ། །གང་ལའང་ཐོགས་མེད་མཉེན་པར་མཛོད། །
མཉེན་པ་ཙམ་དུ་མི་འཛོག་པར། རང་རྒྱུད་ཚོས་དང་འདྲེས་ཐྲུར་ནས། །
བཀའ་བརྒྱད་རྒྱལ་ས་ཟེན་པ་ཡི། །དགེ་ལེགས་བཀྲ་ཤིས་དཔལ་འབར་ཤོག །

གདམས་པའི་མཐུར་ཆུང་ལེ་ཚན་བཞི་པོ་སྡུགས་ཐ་དད་ནས་བསྡུལ་བ་ཡོ་སོ་སོའི་བཞེད་ངོར་གང་དྲན་འཕྲལ་དུ་བྱིས་པའོ།

[364] smra bar P, RD] smra ba M.

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APPENDIX: TIBETAN PHONETIC NAMES AND WYLIE TRANSLITERATIONS

Phonetics	Wylie	Additional Information
Personal Names		
Bokar Tulku Rinpoche	*'bo dkar sprul sku rin po che*	(1940-2004)
Drubpon Khenpo Lodro Namgyal	*sgrub dpon mkhan po blo gros rnam rgyal*	From Jamgon Kongrtul's Labrang (b. 1960)
Drubpon Yargye	*sgrub dpon yar rgyas*	Current retreat master at Tsadra Rinchen Drak (b. 1964)
Dzogchen Ponlop Rinpoche	*rdzogs chen dpon slob rin po che*	(1965-)
Gampopa	*sgam po pa bsod nams rin chen*	(1079–1153)
Gyurme Thutob Namgyal	*'gyur med mthu stobs rnam rgyal*	From the monastery of Shechen (1787-1854)
Jamgon Kongtrul Lodro Thaye	*jam mgon kong sprul blo gros mtha' yas*	(1813–1899)
Jamyang Khyentse Wangpo	*'jam dbyangs mkhyen brtse dbang po*	(1820–1892)
Kalu Rinpoche (Karma Rangjung Kunkhyab)	*kar lu rin po che* *(karma rang byung kun khyab)*	(1905 –1989)
Karma Chakme	*karma chags med*	(1613-1678)
Karma Ngawang Yönten Gyamtso	*karma ngag dbang yon tan rgya mtsho*	Jamgon Kongtrul's ordination name
Khenpo Choying Lhundrub	*mkhan po chos dbyings lhun grub*	From Dzongsar and Sonada monastery (b. 1964)

Khenpo Lodro Donyo Rinpoche	*mkhan po blo gros don yod rin po che*	From Bokar monastery (b. 1943)
Khenpo Nyima Gyaltsen	*mkhan po nyi ma rgyal mtshan*	From Drikung Kagyu tradition (b. 1976)
Khenpo Samdup Rinpoche	*mkhan po bsam sgrub rin po che*	From Drikung Kagyu tradition
Khenpo Sherab Gyaltsen	*mkhan po shes rab rgyal mtshan*	From Jamgon Kongrtul's Labrang (b. 1964)
Khenpo Tsulnam Rinpoche	*mkhan po tshul (khrims) rnam (dag) rin po che*	Principal of the Higher Buddhist Monastic Institute at Palpung Sherabling.
Khenpo Tsultrim Nyima	*mkhan po tshul khrims nyi ma*	From Rumtek monastery (b. 1965)
Milarepa	*mi la ras pa*	Tibetan yogi, student of Marpa (1052- 1135)
Pema Nyinje Wangpo	*padma nyin byed dbang po*	Ninth Tai Situ Rinpoche (1774-1853)
Ringu Tulku Rinpoche	*ri mgul sprul sku rin po che*	(1952-)
Tai Situ Rinpoche	*ta'i si tu rin po che*	Headmaster of Palpung monastery, from Karma Kagyu tradition. Referring in this project to the Ninth Tai Situpa, Pema Nyinje Wangpo (1774-1853)
Tarthang Tulku Rinpoche	*dar thang Sprul sku rin po che*	(1935-)
Trengpo Terton Sherab Ozer	*'phreng po gter ston shes rab 'od zer*	(1518–1584)

Tsultrim Gyamtso	*tshul khrims rgya mtsho*	Recipient of the text "Oral Instructions for Evaluating One's Actual State."
Tulku Thondup Rinpoche	*sprul sku don grub rin po che*	(1939-2023)
Place Names		
Derge	*sde dge*	Province of Eastern Tibet
Dzongsar	*rdzong gsar*	Monastery
Jamgon Kongtrul Labrang	*jam mgon kong sprul bla brang*	Monastic complex of Jamgon Kongtrul
Kham	*khams*	Eastern Tibet
Kyabche	*skyabs che*	Monastery
Paro	*spa gro*	Province of Bhutan
Pelpung	*dpal spungs*	Monastery
Rumtek	*rum theg*	Monastery
Samye	*bsam yas*	Monastery
Shechen	*zhe chen*	Monastery
Tsadra Rinchen Drak	*Tsa' 'dra rin chen brag*	Jamgon Kongtrul's hermitage and retreat center
Lineage/School Names		
Dakpo Kagyu	*dwags po bka' brgyud*	
Drikung Kagyu	*'bri gung bka' brgyud*	
Marpa Kagyu	*mar pa bka' brgyud*	
Nyingma	*rnying ma*	
Shangpa Kagyu	*shangs pa bka' brgyud*	
Technical Terms		
Chenrezig	*spyan ras gzigs*	Deity, Avalokiteśvara
damngak	*gdams ngag*	Oral instructions

Dungkar	*dung dkar tshig mdzod chen mo*	Dictionary
Drilen	*dris lan*	Literary genre, "Reply to a question"
Dzogchen	*rdzogs chen*	The Great Perfection, tradition
Kama	*bk'a ma*	Orally transmitted teachings
Lotsawa	*lo tsa ba*	Translator
Rinchen Terdzo	*rin chen gter mdzod*	*Treasury of Precious Termas*
Sungbum	*gsung 'bum*	Collected Works of a master
Termas	*gter ma*	Revealed treasure teachings
Togden	*rtogs ldan*	Yogic practitioners
Ume	*dbu med*	Unheaded letters script
zheldam	*zhal gdams*	Personal advice