Tibetan Yoga and Mysticism

A Textual Study of the *Yoga*s of Nāropa and *Mahāmudrā* Meditation In the Medieval Tradition of Dags po

Ulrich Timme Kragh

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Correspondence regarding all editorial matters should be sent to the Director of the International Institute for Buddhist Studies in Tokyo.

Dedication

The present volume is dedicated to two pioneers of Tibetan studies, Professor Dr. Hab. Herbert V. **GUENTHER** (1917-2006) and his wife and life-time academic collaborator Dr. Ilse **GUENTHER** (née ROSSRUCKER). Their groundbreaking translations of Sgam po pa Bsod nams rin chen's magnum opus, *The Jewel Ornament of Liberation*, made this foundational text available to non-Tibetan audiences for the first time with Herbert GUENTHER's English translation in 1959, followed by Ilse and Herbert GUENTHER's German translation in 1989. Their precious efforts and trail blazing intellectual work – always in "engagement with what matters" – have thrown open so many opportunities for subsequent generations of gnosis seekers for the study of and direct encounter with the deep cultures of the Far East. The present book, which in some sense began long ago with a *lama*'s advice to read *The Jewel Ornament*, is but one minor ripple effect of their work in the endless sea of wholeness.

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Acknowledgements

The work presented in this book, which has carried on for twenty years, is an in-depth study of the Tibetan master Sgam po pa Bsod nams rin chen and a textual corpus of his medieval *Dags po* tradition.

My original interest in Bsod nams rin chen's meditative instructions was aroused in 1995-1997, when I during four longer periods worked in Hong Kong as a Tibetan-English interpreter for a Tibetan Rinpoche of the *Karma Bka' brgyud* tradition. The subject of his lectures was a complete reading of one of the most systematic Tibetan texts on *Mahāmudrā*, the large treatise entitled "The Moonlight Exposition Elucidating the Stages of *Mahāmudrā* Meditation" (*Phyag chen zla ba'i 'od zer*). The text was composed in the sixteenth century by Sgam po Bkra shis rnam rgyal, who served as the seventeenth abbot of the Tibetan monastery Dags lha sgam po. The monastery originated in the twelfth century as a small hermitage for anchorites founded by Bsod nams rin chen. Sgam po Bkra shis rnam rgyal composed his *Mahāmudrā* treatise some fifty years after the previous abbot, Sgam po Bsod nams lhun grub, in 1520 had published the first-ever printed version of a large collection of texts known as *The Manifold Sayings of Dags po* (*Dags po'i bka' 'bum*). The xylograph print contains forty texts, most of which are associated with Bsod nams rin chen and his main students. In his *Mahāmudrā* treatise, Bkra shis rnam rgyal relied heavily on the works of *The Manifold Sayings* as authoritative sources for his *Mahāmudrā* explanations. Indeed, he might have intended his text primarily as being a thorough exposition of these medieval writings aimed in part at promoting Bsod nams rin chen's meditation doctrine while indirectly intending to bolster the prestigious heritage of his hermitage-monastery. With Bkra shis rnam rgyal's large *Mahāmudrā* treatise, the newly printed works of the *Dags po'i bka' 'bum* gained importance for later Tibetan scholars, *yogī*s, and meditation masters, leading to the popularity of some of these texts in modern Tibetan Buddhism.

Through my Hong Kong translation work and exchange with a living master of the *Bka' brgyud Mahāmudrā* lineage combined with our reading of Sgam po Bkra shis rnam rgyal's Tibetan text, I became fascinated with the *Mahāmudrā* system of meditation and formed a wish to research its place in Tibetan Buddhism. This quickly brought me back to its roots, the teachings of Bsod nams rin chen and the *Dags po'i bka' 'bum* corpus. Discovering how little had actually been written on this Tibetan doctrine, I decided to make it the subject of my magisterial thesis entitled *Culture and Subculture – A Study of the Mahāmudrā Teachings of Sgam po pa*, which was submitted to the University of Copenhagen for a Master's degree in Tibetan studies in 1998. Some smaller parts of the present book constitute the revised publication of the thesis.

For guidance and help in writing the original MA thesis, I express my sincere thanks to my MA advisor at the University of Copenhagen, Cand.Mag. Flemming FABER, and my

degree examiner from the University of Oslo, Prof. Dr. Per KVÆRNE. Being the first broader study of Bsod nams rin chen and his writings, the thesis subsequently aroused some interest in academic circles. Several eminent scholars read the thesis after its submission and gave me valuable feedback, including Hartmut BUESCHER, Franz-Karl EHRHARD, Georges B. DREYFUS, Roger R. JACKSON, Dan MARTIN, John NEWMAN, and E. Gene SMITH. I wish to express my deep appreciation to them. Moreover, I thank Khenpo Chödrak Tenphel, then resident professor at my Indian *alma mater* where I studied over a nine-year period 1990-1999, the *Karmapa International Buddhist Institute* in New Delhi. Further, words of gratitude should be given to my dear friend, the *yogī* Krzysztof LEBRECHT, for his financial support for two research travels to India during the thesis writing.

The present book also incorporates many later materials researched and written during my three-year post-doctoral fellowship at Harvard University, in the Department of Sanskrit and Indian Studies, throughout the period 2004-2007. The stay at Harvard was made possible by three consecutive research grants from the Danish *Carlsberg Foundation* (grant numbers ANS 1365-2004 and 04-007120). During that time, my study was focused on the early hagiographies of Bsod nams rin chen, the textual transmission history of the *Dags po'i bka' 'bum*, and especially on five collections of lectures that Bsod nams rin chen is said to have given orally at his hermitage, namely the so-called "Teachings to the Gathering" texts (*tshogs chos*). My work on the early Sgam po pa hagiographies is now included in Part II of the present book, while my overall study of the *Dags po'i bka' 'bum* is found in the book's Part III. The translation work of the *tshogs chos* texts that I began while at Harvard still awaits publication in a future monograph.

For my Harvard fellowship, I am deeply thankful to Professor Dr. Leonard W.J. VAN DER KUIJP, Chair of the Department of Sanskrit and Indian Studies, who made my stay at the department possible and whose immense erudition in all things Tibetan was and still is a constant source of learning for me. I also wish to express my sincere gratitude to Professor Dr. Janet GYATSO of Harvard Divinity School, who gave me much feedback in my research and whose penetrating analytic skills have been a source of great inspiration. Moreover, Professor Dr. Laura S. NASRALLAH, likewise of Harvard Divinity School, fundamentally transformed my methodological awareness. To these three brilliant minds, I dedicate the book's theoretical preamble.

Further work on the book manuscript was carried out in 2008-2010 while I served as a research professor and head of a newly established team for Tibetan research at the *Geumgang Center for Buddhist Studies* (GCBS) of Geumgang University in South Korea. The work was made possible by the Center's funding from the Korean *National Research Foundation* (MEST, KRF-2007-361-AM0046). I sincerely thank my former colleagues at GCBS for their kindness and warm support. Particular thanks should here be given to Professor Dr. Sungdoo AHN, Professor Dr. Changhwan PARK, and Professor Dr. Sangyeob CHA, who all in various ways supported me in my efforts to produce this book.

Later revisions and additions were made during my stay in 2011-2013 as a research fellow at the *International Institute for Asian Studies* (IIAS) at Leiden University, as well as during my visiting Lectureship in Sanskrit, Buddhist, and Asian Studies in 2014-2015 at the University of Sydney, and during an Endeavour Research fellowship in 2015 at the Australian National University (ANU). I wish to express my sincere gratitude to IIAS Director Dr. Philippe M.F. PEYCAM, IIAS Institute Manager Dr. Willem VOGELSANG, the Chair of the Buddhist Studies program at the University of Sydney, Lecturer Dr. Mark ALLON, and the Head of ANU's South Asia Program, Senior Lecturer Dr. McComas TAYLOR.

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Canberra, Australia, May 2015

Dr. Ulrich Timme KRAGH
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Theoretical Preamble

In the Central Tibetan region of Dakpo stands a mountain known as Mt. Dakla Gampo. Since the twelfth century, the mountain has been home to a hermitage for meditators. The founder of the site and its long lineage of Tibetan mystics was the medieval Buddhist monk Gampopa Sönam Rinchen (1079-1153). Sönam Rinchen took ordination in his early twenties and spent several years learning from some of the leading Buddhist scholar monks and lay *yogī*s of his day. Thereupon, he went into a decade-long solitary meditation retreat, dwelling in rocky caves and self-made meditation huts in uninhabited places. At the age of forty two, he took up residence on Mt. Dakla Gampo to live in a life-long retreat in the wasteland solitude. Soon a small community of fellow *yogī* meditators began to assemble around him in order to train in Tantric *yoga*s and *Mahāmudrā* meditation under his skilled guidance and mentoring. Having taught many trainees for over thirty years, Sönam Rinchen finally passed away on the mountain. The best of his students went on to found the different chapters of the tradition of Tibetan Buddhism that today is known as the *Kagyü* school, name of which means "the transmission of the instruction lineages". A number of his followers wrote down teachings that they had received orally from Sönam Rinchen and gradually these notes, writings, and texts were compiled into a large written corpus called *The Manifold Sayings of Dakpo* (*Dakpö Kabum*). It is from the roots of these medieval texts – originating in the twelfth century – that a massive trunk of meditative instructions, radiating branches of inner *yoga* techniques, and vitalizing leaves of unique mystical terminology grew into a giant tree in the Himalayan wilderness of Tibetan mysticism.

Nevertheless, nowadays, the non-Tibetan audience invariably conceives of Gampopa Sönam Rinchen, commonly called 'Gampopa', as being a rather dry monastic figure associated exclusively with a single literary work, namely a large scholastic treatise on *Mahāyāna* Buddhism in English called *The Jewel Ornament of Liberation* and in Tibetan referred to in shorthand as the *Dakpo Targyen*. The misperception has over the last half-century been reinforced by the repeated Western translations exclusively of this particular text. The replicated image is not only skewed but is fraught with factual and representational problems. In terms of authorship, it is very unlikely that *The Jewel Ornament* was ever composed by Sönam Rinchen, given that it markedly differs in style and contents from the rest of *The Manifold Sayings of Dakpo* and bears all the hallmarks of being a much later work.

More importantly, the notion misrepresents Gampopa and the larger written tradition associated with him as being scholastic rather than experiential in nature. When the focus is repositioned to the other 82% of *The Manifold Sayings of Dakpo*, an earlier textual layer comes into view, revealing traces of a large contemplative community of medieval *yogī* renunciates earnestly devoted to practicing *yoga* and meditating in the mountain wilderness.

In view thereof, the intellectual aims of this book are threefold. The first aim is to effect a contradistinctive fusion of horizons by reenvisioning and reclaiming Gampopa as a mystic and innovator. The second aim is to shift the ontology of the text by severing *The Manifold Sayings* from authorial intentionalism. The third aim is to propose a neostructuralist reading by disassembling the textual corpus into its smallest interpretive units and begin to determine their meaning-producing interrelations. These three aims will be addressed respectively by the three parts of the book.

The historical distance between the reader and the discourse of a text requires a fusion of horizons in the act of reading, constituting what Hans-Georg GADAMER (1992:301-302) has termed "the hermeneutical situation." The reader's standpoint is the horizon of a consciousness that is affected and delimited by history. The text's standpoint is the horizon of its discourse. Meaning is acquired by the fusion of these horizons: the reader as the discursive agent interacts with the signifiers of the text as the discursive object to construe what comes to be signified by the discourse. Signification is thus created anew in each hermeneutical situation.

Given that the reader's interpretive horizon is a historically affected consciousness, the present book's project of examining *The Manifold Sayings of Dakpo* is a hermeneutical situation that always remains prefigured by the historically embedded scholarly, religious, and popular notions of 'Gampopa' as the author and ultimate source of these written works. For a textual reading, it is fundamentally impossible to exit this interpretive circumstance and to acquire a form of consciousness that is wholly objective and uncolored by preexisting notions. Accordingly, the first task at hand when embarking on a new reading of Gampopa Sönam Rinchen and *The Manifold Sayings of Dakpo* is not to refute or deny the existing state of the art by dispelling the prevailing opinions. Rather, it is to transform the situation by introducing contradistinctive notions, which can enlarge the interpretive scope sufficiently to allow for an advanced reading of the text, in turn leading to new signification. The needed displacement of notions is to be achieved in the book's Part I, wherein the author Gampopa shall be reenvisioned and reclaimed as a mystic and innovator.

In the current study, the term 'mysticism' is to be understood in a very specific sense. It denotes a contemplative system that in its core is non-ritualistic and not concerned with form. As such, this sets it apart from meditation techniques involving elaborate outer rituals and extensive inner visualization techniques. Furthermore, it separates it from types of mysticism built on visions, prophecy, ecstasy, spirit possession, and speaking in tongues. With this specific signification in mind, the present narrow use of the term fulfills most but not all of the twelve general characteristics of mystical experience posited by Reinhard MARGREITER (1997). In essence, mysticism is here used narrowly as referring to meditative absorption in non-conceptuality. The Tibetan word employed in *The Manifold Sayings of Dakpo* for such absorption is *Chakgya Chenpo*. The phrase, which literally means "the great seal," is the Tibetan replication of the well-known Indian Sanskrit term *Mahāmudrā*.

Mahāmudrā, viewed as a unique form of Tibetan mysticism, has been chosen as the focal point for the book's first part in order to confront the reader with a representation of Gampopa that differs from the scholastic image of a *Mahāyāna* author. The portrayal

adduced in Chapter One is that of Gampopa as a mystic, namely as a meditation master whose prime occupation was the development of a Tibetan contemplative system. The chapter provides an anthology of *Mahāmudrā* passages in Tibetan and English translation concerned with Gampopa's approach to mysticism in theory and practice as reflected in writings by his closest students. These passages from primary sources are intended to augment the hermeneutical situation by introducing parts of *The Manifold Sayings* other than *The Jewel Ornament*.

Though various forms of Indian and Tibetan *Mahāmudrā* have already received several academic and popular treatments in the past decades, the *Mahāmudrā* segments of *The Manifold Sayings* stand out as being of particular historical importance, because they are the earliest substantive Tibetan *Mahāmudrā* writings. On the one hand, these texts postdate the phase of late Indian Buddhism, given that Gampopa detached *Mahāmudrā* from its traditional Indian Tantric context of ritual, visualization, and sexuality. On the other hand, they predate the later Tibetan phenomenon of the *Mahāyānization* of *Mahāmudrā* in the fifteenth-seventeenth centuries, when Tibetan Buddhist writers apologetically retrofitted Tibetan *Mahāmudrā* mysticism with the classical Indian contemplative categories of tranquility and insight meditation, named *shinä – lhaktong* or *śamatha – vipaśyanā*. Hence, a study of the *Mahāmudrā* passages in *The Manifold Sayings* is essential for discerning originality and innovation in Tibetan mysticism and for setting a hermeneutical beginning from which the Tibetan mystical terminology can be researched through etymology and philology.

Moving now to a slightly deeper theoretical level, it is to be observed that 'originality' and 'innovation', in point of fact, are highly precarious notions in classical and medieval Asian Studies. The truth of the matter is that the historicist approach, which is the implicit constant in virtually all textual, literary, and philological study in the modern humanities, intrinsically necessitates a search for origins. The chief governing principle of the historicist project is the placing of its object of study in historical time, whereby the object's ascribed value becomes secularized. Resultantly, the historicist configuration of time is a verbalization of the object's past until the point of its origin, located either in a concrete historical event or in the initial inception in the history of an idea. It is this construction of the past that renders the humanities' objects of study relevant to the hermeneutical situation of the present, thereby creating what François HARTOG (2003) has called "the regimes of historicity." Through the circular mechanism of placing the past in the present, which has been acutely described by Jörn RÜSEN (2013), the humanities fulfill their academic and social purpose of knowledge production (*Sinnbildung*) of the past within the hermeneutical situation of the formation and education of the modern individual's cultural identity (*Bildung*) within the nation state. The book at hand is no exception to this rule, for it too is a reflection of the commonplace academic search for meaning in the conception of the past as 'origin' and 'history'. Without reservation, the very reason for the selection of *The Manifold Sayings of Dakpo* as the book's object of study lies precisely in the philological value of this corpus for understanding the beginnings of Tibetan mysticism.

Edward W. SAID (1983:127) once remarked that "the theoretical level of investigation is connected historically in the West to a notion of originality." Ergo, the intellectual significance which in the humanities is attributed to originality and innovation (Greek: *kainotēs*) is generally linked to the social value that overall is ascribed to these notions in the predominantly Eurocentric condition of modernity. In this cultural modality, originality and innovation are commonly regarded as the telltale signs of creativity and progress in the arts, industry, and technology. Conversely, cultural and epistemic preservation, transmission, and reproduction are less appraised, being either merely of antiquarian concern for cultural heritage or demoted to outright negative connotations of appropriation, plagiarism, and kitsch.

The inbuilt Eurocentricity of the academic search for originality, which dictates the historicist investigation undertaken also in the present monograph, has to be kept firmly in mind, because the book's object of study hails from a very different *epistēmē* governed by entirely other values. The cultural encounter of this hermeneutical situation demands a very challenging fusion of interpretive horizons between the humanist academic horizon of the reader and the discursive horizon of its object of study that in both place and time lies well outside the Eurocentric vantage point.

Regarding *place*, as has been discussed at length by Elías J. PALTI (2006), ideas become misplaced when the scholarly focus moves away from the traditional dominant places of the humanities and social sciences, namely the cultural-economic core of Europe and North America, and instead becomes engaged with 'non-places' along the culturally-economically dependent periphery. Hence, speaking of 'originality' and 'innovation' in connection with Asian Studies in general and Tibetan Studies in particular proves problematic, because the altered context of the Oriental 'Other' constitutes an entirely different hermeneutical situation, which brings unforeseen meanings and values of the terms into play.

Regarding *time*, the present object of study belongs to the Middle Ages, an epoch with a mindset so entirely different from the interpretive horizon of the modern reader. Accordingly, as argued by Gabrielle M. SPIEGEL (1990), a proper historically informed reading needs to be firmly grounded directly in the social logic of the text. Verily, when the notions of 'originality' and 'innovation' are considered from within the *epistēmē* of twelfth-century Tibet, it comes to fore that these terms were looked upon with great suspicion as *heterodoxy* of grave soteriological consequence. In the classicism of the day, precisely the inverse epistemic values were considered the virtues of highest genius. Exact and unaltered memorization, reproduction, and transmission were not thought of as stagnant and plagiarist, but were deemed essential for preserving the Buddha's teachings in their pure Indian form. Oppositely, any attempt to innovate had to be carefully disguised by couching new creative expressions in traditional frameworks of classical terminology, scriptural quotation, and the authority of an Indian *guru* lineage.

The issues at stake turn up in Chapter Two of the book, when the reception history of Gampopa's *Mahāmudrā* system is investigated. It is revealed how some later Tibetan authors criticized Gampopa's brand of mysticism for not being in line with the orthodox

Indian *Mahāmudrā* tradition. While the critique underscores the originality found in *The Manifold Sayings of Dakpo* and their consequent worth for the humanist study of the beginnings of Tibetan mysticism, it is also a reminder to the reader that the texts at hand need to be read with assiduous attention to their own social logic and epistemic values. In conjunction, the two chapters of the book's Part I bring together a series of inescapable considerations needed when entering into a new reading of *The Manifold Sayings of Dakpo*.

In Part II, the book embarks on accomplishing its second aim: to shift the ontology of the text by severing *The Manifold Sayings* from authorial intentionalism. The ontology of the text denotes the text's mode of being, namely its presence as an object of knowledge. Given that the text only acquires meaning as a text within the hermeneutical situation, its ontology is constituted as an inseverable part of this epistemic event. To highlight how the object of knowledge's ontology is contingent on its appearance and representation to the intentionality of the knowing subject, GADAMER (1992:115) argued that the mode of being of a work is linked with its presentation (*Darstellung*). That is to say, the text's ontology is substantiated and embodied in the presentation of its lay-out and typography, which are matters of textual production.

In an earlier study (KRAGH, 2013c), it has been demonstrated how certain changes in text design, which were introduced when *The Manifold Sayings* were printed for the first time in 1520, created the impression that the entire oeuvre was composed by Gampopa, whereas no such general authorship claim is attested in the older handwritten manuscript recension. The altered presentation ontologizes the text within a new superstructure of authorial unity, easily leading to the fallacy of authorial intentionalism.

From a methodological perspective, the supposition of singular authorship calls for unwarranted comparison, erroneously suggesting that it is possible to assess the author's intention in lesser known parts of the collection by adopting a well-known work, like *The Jewel Ornament*, as a yardstick. This type of thinking inserts the notion of the 'design' or 'intention' of the author into the hermeneutical situation, which – as argued by William K. WIMSATT JR. and Monroe C. BEARDSLEY (1946:468) – "is neither available nor desirable as a standard." Comparison between individual parts of the corpus is only sensible when it is recognized that *The Manifold Sayings* consist of numerous heterogeneous segments composed by a number of anonymous or little known authors from the broader Dakpo community, of whom some were students of Gampopa and others belonged to later generations. Direct evidence of writing by many hands is found throughout the collection and any impression of complete authorial unity is simply a false consciousness spawned by late editorial modifications in the presentation of the corpus.

Yet, even when vigilant scholarly attention is paid to the composite constitution of the corpus as a poly-authored work, the authorial icon of Gampopa remains lightly hovering above the hermeneutical situation. A relatively unwrought figure of Gampopa features in much – albeit not all – of the corpus, because many written passages are ascribed to Gampopa as representing his spoken word. A large number of segments commence with phrases declaring "the teacher says..." or "again the *Dharma* master Gampopa says…," and

long passages are bracketed within Tibetan quotation markers. Moreover, some portions give shape to Gampopa as a concrete character by providing hagiographical accounts of his religious life, which ties *The Manifold Sayings* in with the larger Tibetan tradition of Gampopa narratives found elsewhere in later religious annals, eulogies, and lineage histories of the *Kagyü* school. From within the Tibetan tradition, it is these literary collages of Gampopa that define and delimit the reception-historically affected consciousness of the reader.

Highlighting this issue, Chapter Three presents a study of the hagiographical tradition portraying Gampopa. Special attention is given to the earliest hagiographical records, being the works that exhibit the most divergent and contradictory accounts. The intended outcome is awareness of the fact that the representation of Gampopa on the whole is a narrative construct that has been forged over the course of many centuries. This discernment aims to shift the ontology of the text, perhaps not entirely blotting out the authorial figure of Gampopa as an interpretive element in the reading but at least allowing for an improved hermeneutical situation, wherein the image can be cautiously appraised through understanding its effective history (*Wirkungsgeschichte*).

With the critical hermeneutical perspectives uncovered in the book's Parts I-II in place, the aim of Part III is to establish a new reading strategy for textual corpora (Tibetan: *bka' 'bum*), applicable to *The Manifold Sayings*, building the foundation for what forthwith may be referred to as a *neostructuralist* methodology for discourse analysis. Part III begins with Chapter Four, wherein the reading of the corpus is prepared by first introducing the religious historical context of the early Dakpo community, thus opening to view a social logic of the medieval text. The chapter then surveys all the manuscripts, prints, and editions of the corpus, drawing attention to the presentation (*Darstellung*) of each recension, which is significant for hermeneutically apprehending the ontology of the text through the course of its reception history. Finally, the very substantial Chapter Five embarks on the actual neostructuralist reading of the corpus in its entirety on the basis of the standard edition of the forty works found in the first printed version of *The Manifold Sayings* of 1520.

The proposed neostructualist method is theoretically underpinned by the semiology of Ferdinand de SAUSSURE. In his linguistic examination of meaning-formation, SAUSSURE (1916:166) arrived at a sophisticated view of language as a system of arbitrary signs entailing no intrinsically positive terms, wherein signification exclusively emanates from the structural differences between them. Accordingly, the meaning of a given word or utterance is regarded as not arising from the word or utterance itself but only through its thetical relations to allied words and antithetical differences to opposing expressions in the particular linguistic context.

To adopt these structuralist principles in a reading strategy for an entire discourse, it becomes necessary to operate with larger analytical units than the individual linguistic signs treated by SAUSSURE. One of the most influential attempts at doing so has been the structuralist study of myth advanced by Claude LÉVI-STRAUSS. In the method of LÉVI-STRAUSS (1955:431), a myth would be broken down to a sequence of shortest possible sentences, which could be employed as the constituent units of a structuralist analysis.

Examining the meaning-producing bundles of relations between the derived sentences, LÉVI-STRAUSS especially focused on pairs of binary opposites, such as *the raw* and *the cooked*, in order to arrive at generic conceptual dichotomies in kinship, social relationships, and culture that would be applicable for a general theory of structuralist anthropology.

While the present neostructualist approach shares LÉVI-STRAUSS' objective of applying fundamental semiological principles to a higher level of discourse analysis, the reductionist aspect of his method needs to be avoided, because it involves a degree of generalization that is unsuitable for a close reading of rigorous textual scholarship. Consequently, instead of using individual linguistic signs or simplified sentences as the constituent units of the analysis, the reading presented here will center on unabridged *segments* of discourse, which aggregate to form a textual corpus in its entirety, resulting in a true *bricolage* of meaning-bearing relations.

As with all structuralist analysis, the study of these segments operates along two juxtaposed dimensions of the relations to be examined: the synchronic and the diachronic.

The synchronic dimension denotes relations that can be posited between the constituent textual segments across the corpus within a given recension of the text. These relations can either be in the modality of metaphoric part-part relationships between individual segments or in the modality of synecdochic part-whole relationships between a given segment and the corpus as a text in its totality. In the case of *The Manifold Sayings*, the segments that serve as the constituent units for the analysis are embedded directly in the text. In the standard printed edition, the corpus is arranged into forty works, which in turn are divided into 444 separate passages that in nearly every case is explicitly demarcated by means of special opening and closing markers. Chapter Five clearly defines the exact starting and ending point of each segment, summarizes their contents, and notes a large number of synchronic relations between the segments. These synchronic cross-references of terminology, *yoga* and meditation instructions, mystical doctrines, literary writing styles, citation patterns, and many other issues of textual production combine to create an extensive conceptual lattice that may serve as an intertextual ground for all further investigation of meanings in the corpus.

The diachronic dimension signifies relations that are historically predicated in terms of the text's redaction history. The traditional starting point for diachronic analysis in the humanist traditions of textual scholarship is the earliest possible version of the text, whence a progressive historical explanation can be formulated. That approach, however, entails a deep seated anachronistic fallacy of prefigured historical beginnings, where the existence of a later phenomenon chosen as the object of study – whether it be a nation state, an institution, a religious tradition, or simply a text – is conceived of as having its birth in an earlier era during which the phenomenon as such was not yet found. For example, the early Dakpo religious community may be viewed as the historical beginning of the *Kagyü* school of Tibetan Buddhism, but as a matter of fact the school label *Kagyü* is virtually absent throughout *The Manifold Sayings*, suggesting a time when this sectarian brand was not yet part of the community's self-image.

In consequence, for the neostructuralist method proposed here, the diachronic analysis shall adhere to the principle that history should be written forwards but read backwards. Such a retrogressive approach may be illustrated by the ingenious three-volume history of Indonesia by Denys LOMBARD entitled *Le carrefour javanais: essai d'histoire globale* (1990). LOMBARD has written each volume forwards in time, but as a whole the volumes cover a retrogressive series of topics, with the first tome presenting modern Indonesia's colonial and post-colonial history, the second tome uncovering the preceding Islamic and Chinese civilizational layers of the fifteenth-sixteenth centuries, and the third tome excavating the underlying stratum of Indian-imported Javanese heritage from the fifth till the fourteenth centuries. Using a retrogressive outlook prevents predetermining the writing of a history by setting its point of departure in the inception of a later phenomenon. Instead, the outlook engages in an open-ended investigative search for prior events that need not necessarily be viewed as inaugural. In line with this principle, the reading presented in the present book's Chapter Five is predicated not on the earliest version of *The Manifold Sayings* but on the later standard printed edition of the corpus. By providing exhaustive references to parallel texts of each segment in earlier and later editions, the reading lays a firm ground for further retrogressive study of the corpus in its antecedent writing and compilation history.

What though quickly becomes evident in the book's implementation of its neostructuralist method is that the adoption of entire textual segments as the constituent units for the analysis radically destabilizes meaning. The meaning-forming relations that can be found between long segments of discourse are of such immense complexity that any reductionist abstraction into simple binary opposites, as done by LÉVI-STRAUSS, is altogether inapplicable. All in all, the horizon of the semantic field, which emanates from a system of virtually endless possible relations between its substantial constituent parts, is boundless. Nonetheless, the reading of concrete, stable meanings in the text remains attainable, because a delimited interpretive reflection materializes in the specific hermeneutical situation that is brought about by the fusion of the infinite semantic horizon of the text and the finite interpretive horizon of the reader.

Drawing on Martin HEIDEGGER's *Sein und Zeit*, GADAMER (1992:266-267) reasoned that interpretive reflection operates in a repeated circular mode. When the interpreter looks at "the things themselves" in the text and becomes aware of the subtle interpretive fore-projections originating in him- or herself, new meaning can be penetrated in the text. These meanings hold an ontologically positive significance for refiguring the interpreter's fore-projections, thereby enabling another reading capable of finding new meanings in the text.

The present study of *The Manifold Sayings of Dakpo* intertwines three such hermeneutical circles, each of which exerts an ontologically positive effect of its own. The first circle of reenvisioning and reclaiming Gampopa as a mystic and innovator in Part I clears the semantic field of shallow fore-structures (*Vor-strukturen*) erected in the *courte durée* by restrictive closures in the history of research. This circle repositions *The Manifold Sayings* as an object of knowledge for the study of *yoga* and mysticism. The second circle of severing *The Manifold Sayings* from authorial intentionalism in Part II decenters the

semantic field of deep fore-structures built up in the *longue durée* of the Tibetan hagiographical tradition of a religious founder. This circle reorients the sayings as an object of knowledge for the study of an entire community of religious writers. The third circle of presenting a neostructuralist reading of the corpus in Part III spreads out the semantic field by forming a new fore-structure of both synchronic and diachronic dimensions. This circle reconstitutes *The Manifold Sayings* as an object of knowledge for the study of text. In unison, the turnings of these three hermeneutical circles will lift up the reader's gaze from the scholastic textual production of the medieval Buddhist seminaries seated at the floor of Himalayan valleys up to the discourses spoken in the simple hermitages of Tibetan mystics and *yoga* practitioners nestled high in the mountains.

Part I
Bsod nams rin chen's *Mahāmudrā* And its Early Reception History

Chapter 1
The Essence of *Mahāmudrā*

1. Bsod nams rin chen's Shortcut to Instant Awakening

The special contribution by the Buddhist monk (*dge slong*, *bhikṣu*) Sgam po pa Bsod nams rin chen (1079-1153 CE)[1] to the Tibetan *Bka' brgyud* traditions has in Tibetan works often been characterized as consisting in a special teaching-style that combined doctrinal *Bka' gdams pa* teachings on the stages of the *Mahāyāna* path with a particular meditative system known as **Mahāmudrā* (*phyag rgya chen po*, or in brief *phyag chen*).[2] Thus, Bsod nams rin chen is said to have "merged the two streams of *Bka' gdams pa* and *Mahāmudrā*" (*bka' phyag chu bo gnyis 'dres*). This signature phrase, which is used to captivate the particular style of teaching for which Bsod nams rin chen became so renowned, occurs in several later Tibetan works.[3] In general, the word *Mahāmudrā*, literally meaning "great (*mahā*) seal (*mudrā*)," is a term used in some of the Indian and Tibetan Tantric literature for the most advanced stage of Buddhist Tantric practice, on which the practitioner realizes full and direct Awakening (*byang chub*, *bodhi*). However, in the present context, *Mahāmudrā* takes on a new and special meaning.

In the Tantric teachings, *Mahāmudrā* designates the meditative practices and experiences associated with the final empowerment of the *Unparalleled Yogatantra*, in Sanskrit called **Anuttarayogatantra* or *Yoganiruttaratantra*. Bsod nams rin chen is said to have separated *Mahāmudrā* meditation from its original Tantric setting and to have recontex-

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[1] Sgam po pa Bsod nams rin chen will henceforth be referred to primarily by his personal monastic name, Bsod nams rin chen, leaving out the epithet Sgam po pa. Though the epithet Sgam po pa, meaning "he of [Mt.] Sgam po," is chiefly associated with Bsod nams rin chen, it has also been assigned to several later masters, especially to the line of Sgam po pa *sprul sku*s of Dags lha sgam po monastery. Other popular epithets associated with Bsod nams rin chen include Zla 'od gzhon nu (*Candraprabha kumāra) meaning "young man Moonlight", Dags po lha rje "the doctor from Dags po," and Dags po rin po che "the precious one from Dags po". Dags po (in later sources mostly spelled Dwags po) is the name of a region in central Tibet. The epithet Sgam po pa is in modern Chinese sources rendered as 冈波巴, pronounced *Gāngbōbā*.

[2] For an overview of the existing research and secondary literature on Indian and Tibetan *Mahāmudrā*, see Roger R. JACKSON (2011).

[3] See, e.g., the religious history *The Blue Annals* (*Deb ther sngon po*, TBRC W7494-3818), Tibetan reprint by CHANDRA (1974:400) and the English translation by ROERICH (1949:460). For a translation of the full passage, see below. The sentence is also quoted in the history of Dags lha sgam po monastery entitled *Gdan sa chen po dpal dwags lha sgam po'i ngo mtshar gyi bod pa dad pa'i gter chen*, reprinted in SØRENSEN & DOLMA (2007:198, folio $16b_2$, text G).

tualized it in a frame of Common *Mahāyāna* teachings. The expression "Common *Mahāyāna*" (*theg chen thun mong pa*) is a key term used in this book to signify the teachings of the Indian *Mahāyāna Sūtra*s and *Śāstra*s, which as a doctrinal system and path to buddhahood also are labeled the *Pāramitā Vehicle* (*Pāramitāyāna*, *phar phyin theg pa*). These teachings are common to all followers of *Mahāyāna* Buddhism, as generally found in the various forms of Indian, East Asian, and Tibetan Buddhism. They are doctrinally and pragmatically distinguished from the teachings of the Buddhist *Tantra*s, which theoretically also are subsumed under the *Mahāyāna* system but as Tantric methods are not practiced by all *Mahāyāna* adherents. Consequently, the Tantric methods are sometimes in Tibetan sources referred to as the "Uncommon *Mahāyāna*" (*theg chen thun mong ma yin pa*).[4]

As attested by the extant textual tradition, Bsod nams rin chen in some instances taught *Mahāmudrā* in a broader context of Common *Mahāyāna* teachings and thereby separated these *Mahāmudrā* instructions from their original framework of the *Tantra*s. The consequence was that *Mahāmudrā* no longer was a doctrine reserved for the initiated practitioners of the secret *Tantra*s with their *yoga* and sexual techniques, but *Mahāmudrā* became generally accessible to all followers of the *Mahāyāna*, perhaps especially addressed to monks wishing to practice the *Tantra*s without violating their vows of celibacy. With Bsod nams rin chen's conception of such a novel approach to *Mahāmudrā* practice, a new and distinct tradition evolved within Tibetan Buddhism. This tradition gradually became known as the *Bka' brgyud* school and in the course of the following decades and centuries it developed into several *Bka' brgyud* sub-traditions. Hence, a study of Bsod nams rin chen's *Mahāmudrā* teachings and techniques reaches back to some of the most formative years of Tibetan Buddhism in the eleventh and twelfth centuries when the majority of the schools of Tibetan Buddhism were in the process of being founded.

The collection of texts that contain Bsod nams rin chen's oral teachings, known in Tibetan as the *Dags po'i bka' 'bum* corpus, definitely includes a series of distinct works, whose focus is on the *Mahāyāna* path, *Mahāmudrā* meditation, or a mixture of the two, thereby illustrating the kind of "blending the two streams of *Bka' gdams pa* and *Mahāmudrā*" (*bka' phyag chu bo gnyis 'dres*) that later sources characteristically ascribe to Bsod nams rin chen as the hallmark of his teachings. However, it should be noted that the corpus also includes works that are focused on several other topics, especially on the *yoga* practices known in later literature as the "Six Doctrines of Nāropa" (*nā ro'i chos drug*).[5] Even so, according to hagiographical sources, it appears that Bsod nams rin chen only taught these higher Tantric *yoga* techniques to a small number of advanced students. The majority of his disciples were instead taught contemplative theory drawn from Common *Mahāyāna* doctrines, as exemplified in the texts on *Teachings to the Gathering* (*tshogs chos*) or his well-known doctrinal treatise on the stages of the path (*lam rim*) entitled *The Jewel Ornament of Liberation* (short

[4] The English word "Tantric" is here used adjectivally to characterize a person, teaching, or tradition adhering to the Buddhist *Tantra*s and their techniques. However, for a well-conceived critique and problematization of the use of this term in the Buddhist context, see ONIANS (2003:8-9).

[5] For the Tibetan *nā ro'i chos drug* literature and the *Dags po'i bka' 'bum*, see KRAGH (2011a).

title, *Dags po thar rgyan*). To such doctrinal or theoretical teachings, he then added instruction on practical techniques in the form of *Mahāmudrā* meditations aimed at instant Awakening, being the goal of the *Tantra*s.

Bsod nam rin chen's *Mahāmudrā* method made it possible to leave out the higher stages of the Tantric path, namely the practices of the Six Doctrines of Nāropa as well as the more advanced Tantric sexual techniques known as "the path of means" (*thabs lam*, **upāyamārga*),[6] which according to the Indian Tantric tradition would normally be required in order to reach full Awakening within a single lifetime, i.e., the *Tantra*s' fourth and final stage known as *Mahāmudrā*. Bsod nams rin chen's *Mahāmudrā* approach could thus be explained as a *Mahāyāna*-based shortcut to the highest *Mahāmudrā* level of Tantric practice.

Later Tibetan sources, such as Sgam po Bkra shis rnam rgyal's (1512-1587) *Mahāmudrā Moonlight* (short title, *Phyag chen zla ba'i od zer*), referred to Bsod nams rin chen's approach as *Sūtra Mahāmudrā* (*mdo'i phyag chen*), a term which is, however, not used in the *Dags po'i bka' 'bum* itself. The expression *Sūtra Mahāmudrā* implies that Bsod nam rin chen's *Mahāmudrā* teachings were rooted in the Common *Mahāyāna* doctrines, i.e., the *Sūtra*s, rather than in the yogic techniques of the *Tantra*s with all their sexual symbolism. The opposite of *Sūtra Mahāmudrā* was by later Tibetan authors labeled *Tantra Mahāmudrā* (*rgyud kyi phyag chen*), referring to the traditional Indian form of *Mahāmudrā* practice that is the culmination of the regular Tantric path.[7]

It seems that Bsod nams rin chen's perhaps unique *Sūtra Mahāmudrā* approach was a novelty in Tibetan Buddhism at the time. In his booklength study of the *Bka' brgyud Sūtra Mahāmudrā* approach and the criticism it provoked from the side of more orthodox followers of the Indian *Tantra*s within the Tibetan *Sa skya* tradition, David P. JACKSON (1994:10) has succinctly characterized Bsod nams rin chen's contribution to this development in the following words:

> In the later part of his life, [Sgam po pa Bsod nams rin chen] gave increasing attention to transmitting directly the highest Great Seal [*Mahāmudrā*] insight, perhaps in part also as an outgrowth of his own deepened and intensified spiritual insight. What was somewhat revolutionary about the approach sGam-po-pa adopted was that he sought ways to transmit this insight outside of the traditional Mantrayāna method, which treated it as an ultimate and highly secret "fruit" instruction to be conveyed only after full, formal Tantric initiation and in connection with special yogic practices.

Along the same lines, the fifteenth-century Tibetan religious history *The Blue Annals* (*Deb ther sngon po*) has characterized in slightly more detail the manner in which Bsod nams rin chen is said to have circumvented the traditional Tantric approach:

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[6] Throughout the book, most of the correlated Sanskrit words marked with an asterisk, supplied as possible linguistic correspondences for the pertinent Tibetan word or expression, have been drawn from the Tibetan-Chinese-Sanskrit index of the Indian contemplative treatise Yogācārabhūmi compiled by YOKOYAMA & HIROSAWA (1996).

[7] For the term *Sūtra Mahāmudrā* in later Tibetan traditions, see MATHES (2006:201-207).

> Concerning that [teaching on *Mahāmudrā*], Master Mi la had not given the [Tantric] Path of Means (*thabs lam*) and the *Mahāmudrā* [instructions] separately from one another. Yet [Bsod nams rin chen] taught the instructions on the Path of Means [only] to those who were suitable recipients of the *Mantra* teachings, while he gave instructions on *Mahāmudrā* [also] to those who were suitable recipients [only] of the [Common *Mahāyāna*] Perfection Vehicle (**Pāra-mitāyāna*) teachings, even though [these latter practitioners] had not received Tantric empo-werment. He composed a step-by-step manual of practical instructions called *Sahajayoga* (*lhan cig skyes sbyor*), which generally became known also as "The Realization Teachings from Dags po" (*dags po'i rtogs chos*). He taught that although the scriptures mention many essential qualities of the teacher and the student, a student need not have many qualifications; it suffices if the student just has devotion. He swiftly produced realization of *Mahāmudrā* even in the minds of some unintelligent, poverty-stricken, or negative-minded persons. He moreover composed a literary treatise on the teaching-stages (*bstan rim*) of the *Bka' gdams pa* tradition and also gave much practical advice. He therefore became renowned for having merged the two streams of *Bka' gdams pa* and *Mahāmudrā*.[8]

The Blue Annals further illustrate with another story how openly Bsod nams rin chen is thought to have taught *Mahāmudrā* in comparison to how selectively he is believed to have taught the Tantric methods of the "Path of Means" or the "Method Way" (*thabs lam*):

> In the end, when [Bsod nams rin chen] was passing into *Nirvāṇa* in the water-female-hen year [1153 CE], two monks each holding a sacrificial cake (*gtor ma*, **bali*) in their hands approached, calling out: "We request instruction in the Path of Means, so pray compassionately accept us!" "Don't let them come near," [Bsod nams rin chen] replied. Then one of his attendants advised them: "You should call out saying that you are requesting *Mahāmudrā*!" Accordingly, those two then called out for a long time: "But we are requesting *Mahāmudrā*, sir!" Thereupon, [Bsod nams rin chen] said, "Now send them in," and he let them in and gave them the instructions of *Mahāmudrā*. In this way, he emphasized *Mahāmudrā* in particular from among his teachings.[9]

It is this particular *Mahāmudrā* approach expressed in the oral teachings of Bsod nams rin chen that will be briefly outlined in the present chapter. A detailed presentation and definition of Bsod nams rin chen's *Mahāmudrā* doctrine has so far not been undertaken in Western sources. What is currently available in the form of academic studies are a brief synopsis of Bsod nams rin chen's four stages or *yoga*s of *Mahāmudrā* (*rnal 'byor bzhi*) (MARTIN, 1992:250-252), a short discussion of Bsod nams rin chen's *Mahāmudrā* doctrine emphasizing how his teachings can be classified and compared with other approaches, particularly those of classical *Tantra* and the Common *Mahāyāna* (JACKSON, 1994:9-37),

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[8] *The Blue Annals* (CHANDRA, 1974:400; ROERICH, 1949:459-460). For an alternative translation, see JACKSON (1994:11).

[9] *The Blue Annals* (CHANDRA, 1974:402; ROERICH, 1949:461-462). For an alternative translation, see JACKSON (1994:14).

and an in-depth study of a single text from the *Dags po'i bka' 'bum* dealing partly with *Mahāmudrā* (SHERPA, 2004:129-293).

In order first to identify the kind of contemplative approach involved in Bsod nams rin chen's *Mahāmudrā* system, the following pages will offer a brief outline of its philosophical basis, meditational methods, and the result that these methods are intended to produce in the practitioner. These three are in later Tibetan sources respectively referred to as the basis (*gzhi*), the way (*lam*), and the result (*'bras bu*) of *Mahāmudrā*. To make the treatment as straightforward as possible, the overview will be given in the form of selected quotations of actual passages from the *Dags po'i bka' 'bum*. The reader should keep in mind that the texts in question are not said to have been written directly by Bsod nams rin chen himself, but they are stated to have been composed by his disciples on the basis of records of Bsod nams rin chen's oral sayings.

2. The Basis for Mahāmudrā

The basis for *Mahāmudrā* is a certain 'theory', 'understanding', 'outlook', or 'view' (*lta ba*, **dṛṣṭi*) of the nature of the mind. The texts of *Dags po'i bka' 'bum* employ a particular terminology to describe this nature. Since Bsod nams rin chen's *Mahāmudrā* doctrine has its indirect basis in the Indian *Tantra*s and the *Dohā* songs of realization by Indian *yogī*s,[10] the majority of the terminology seems to have originated from those genres.[11]

One such term is the "innate" or "the co-emergent" (*lhan cig skyes pa*, **sahaja*).[12] In the *Mahāmudrā* context, the word signifies the perfection that is naturally found within every experience or – in other words – *dharmakāya* (*chos sku*) as inherently present within all

[10] *Tantra* (*rgyud*) here refers to the Buddhist Tantric texts, which for the Tibetan tradition specifically are those works found in the *rgyud* sections of the Tibetan *bka' 'gyur* and *bstan 'gyur* canons. *Dohā* (*mgur*) is, in the Buddhist tradition, a song or poem of spiritual realization usually attributed to an Indian Tantric master, a so-called *mahāsiddha* (*grub chen*). For an exposition of the *Dohā* genre, see KVÆRNE (1977). The broader designations *yogī* (*rnal 'byor pa*, **yogin*) and *tāntrika*, literally meaning "*yoga* practitioner" and "follower of *Tantra*" respectively, are here used to denote Tantric practitioners in general. Regarding the spelling of the word *yogī*, it will throughout this book be spelled in its Sanskrit nominative form *yogī*, which is the form of the word that comes closest to the common English usage *yogi*. The proper stem form of the Sanskrit word, however, is *yogin*.

[11] It should be underlined that there still exists no detailed study of *Mahāmudrā* terminology that thoroughly traces the Indian, Chinese, or Tibetan sources for the basic terms. Accordingly, the present terminological remarks given in this book should be regarded as highly preliminary.

[12] The translation 'co-emergent' is just one possible way of capturing the meaning of this term, in the sense that 'co-emergent' here means "innate within every moment of experience." GUENTHER (1969) and KVÆRNE (1977:61-62) have both used the translations 'coemergence' or 'co-emergent' for the term. David P. JACKSON (1994:16) has employed the translation 'innate simultaneously arisen gnosis' for *lhan cig skyes pa'i ye shes* (**sahajajñāna*). The literal meaning of the Sanskrit word is "born/arisen (*ja*) together with (*saha*)," implying something inborn, natural, or inherent which has been present since birth. The literal meaning of the Tibetan term is "born/arisen (*skyes pa*) as [part of] a pair (*lhan cig*)."

perceptions. Bsod nams rin chen often taught the co-emergent as being binary: it is a natural perfection, liberation, or purity to be found both within perception (*snang ba*, **avabhāsa*) as well as within the perceiver, i.e., the mind as such (*sems nyid*, **cittatā*), and these two elements are co-emergent (*lhan cig skyes pa*, **sahaja*). In a collection of notes on Bsod nams rin chen's *Teachings to the Gathering* (*tshogs chos*), his student Sho sgom Byang chub ye shes (dates unknown), who was renowned for his special attainment in meditation,[13] wrote:

> In general, *Mahāmudrā* is without divisions, but solely for the sake of enabling *yogī*s to comprehend the meaning of *Mahāmudrā*, to make them realize what has not yet been realized, a twofold division [is given]: the co-emergent mind as such and the co-emergent perceptions. So it was said [by Bsod nams rin chen].
>
> As for these, the co-emergent mind as such is *dharmakāya*, while the co-emergent perceptions are the radiance of *dharmakāya*.
>
> Now, the co-emergent the mind as such, *dharmakāya*, is devoid of all conceptual entanglement. It is without color or shape, uncontrived in nature. It has no identifiable character, but as an analogy it is like space, since it embraces everything. It is without conceptuality, unchanging, the emptiness of emptiness of a self-existing nature.
>
> The co-emergent perceptions, the radiance of *dharmakāya*, are like a wave of realization that is self-arisen as it has no cause or condition. It is that which involves all the different positive, negative, and unspecified thoughts that pass by.
>
> Are these two identical or different? For those without realization they are perceived as though they are different, but for those who have become realized by means of the instructions of a genuine teacher, they are identical.[14]

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[13] In a list of Bsod nams rin chen's students appended to text Na of the *Dags po'i bka' 'bum* entitled *Answers to the Questions of Yogī Chos 'byung*, Sho sgom Byang chub ye shes appears to be named as one of Bsod nams rin chen's two disciples who had attained special accomplishment (*dngos grub*, **siddhi*): "The two having special accomplishment were Gsal stong Shor sgom and Rnal 'byor Chos g.yung." DK.A.Na.2.4a$_{3\text{-}4}$: *khyad par can gyi grub thob gnyis ni/ gsal stong shor sgom/ rnal 'byor chos g.yung ste/.* It seems that the name Gsal stong Shor sgom here refers to Sho sgom Byang chub ye shes.

[14] *Tshogs chos bkra shis phun tshogs*, DK.A.Nga.9.11a-b (critical edition based on manuscripts DK.α and DK.A): *spyir phyag rgya chen po la dbye ba med kyang/ rnal 'byor pa rnams kyis phyag rgya chen po'i don khong du chud par bya ba'i ched du'am/ ma rtogs pa rtogs par bya ba'i ched tsam du/ dbye ba rnam pa gnyis te/ sems nyid lhan cig skyes pa dang/ snang ba lhan cig skyes pa gnyis yin gsung/ de la sems nyid lhan cig skyes pa ni/ chos kyi sku yin/ snang ba lhan cig skyes pa ni chos sku'i 'od yin/ de yang sems nyid lhan cig skyes pa chos kyi sku de spros pa thams cad dang bral ba/ kha dog dang dbyibs dang bral ba/ rang bzhin ma bcos pa'o/ /ngo bo ngos bzung dang bral ba/ dpe' nam mkha' lta bu yin te gang du yang khyab pa/ rnam par rtog pa med pa/ mi 'gyur ba ngo bo nyid kyis stong pa nyid kyis stong pa nyid cig yin/ snang ba lhan cig skyes pa chos kyi sku'i 'od ni/ rgyu rkyen dang bral bas rang byung rtogs pa'i rba rlabs dang 'dra/ blo bur gyi dge ba dang mi dge ba dang/*

Bsod nam rin chen's younger nephew and later lineage holder, Shes rab byang chub (1130-1173), encapsulated the same point as follows:

> Your own co-emergent mind is the actual *dharmakāya*.
> The co-emergent perceptions are the light of *dharmakāya*.
> The co-emergent thoughts are the waves of *dharmakāya*.
> The co-emergent inseparability [of these] is the meaning of *dharmakāya*.[15]

As suggested by the word 'inseparability' (*dbyer med*, **abheda*) in the last line of the poem, the given explanation is not meant to imply any dichotomy between a perceiving subject and a perceived object, or between the mind, perception, and thought, since the co-emergent is said to be characterized by non-duality (*gnyis su med pa*, **advaya*). Thus, Sho sgom Byang chub ye shes further wrote:

> Moreover, the co-emergent perceptions never stop being the co-emergent mind as such. In order to realize this, there are three teachings that generate reali-zation. One must understand that from a source that isn't anything, it emerges as a multiplicity. Although it emerges as a multiplicity, one must understand that it isn't any object at all. And one must understand that when that has been realized, its non-duality cannot be expressed in words.
>
> Concerning this, a source that isn't anything refers to the co-emergent mind as such. That which emerges as a multiplicity refers to the co-emergent percep-tions. That it isn't any object at all although it emerges as a multiplicity should be understood in the way that all the different thoughts are untrue and do not exist as any kind of [real] objects. To understand that when that has been realized, its non-duality cannot be expressed in words means that the realization of the non-duality of perception and realization is beyond the ex-pression of language.[16]

Although *Mahāmudrā* is frequently referred to as a 'theory' or 'view' (*lta ba*, **dṛṣṭi*), the word 'view' does here not imply a belief. A belief is a concept (*rnam rtog*, **vikalpa*) or a conceptual entanglement (*spros pa*, **prapañca*), while the co-emergent is said to be free

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lung ma bstan pa'i rnam rtog du ma dang bcas pa 'di yin/ de gnyis gcig gam tha dad na ma rtogs pa rnams la tha dad pa ltar snang yang bla ma dam pa'i gdam ngag gis rtogs pa rnams la gcig yin te/.

[15] *Chos rje dags po lha rje'i gsung/ snying po don gyi gdams pa phyag rgya chen po'i 'bum tig*, DK.A.'a.4.2b: *rang sems lhan cig skyes pa chos sku dngos/ snang ba lhan cig skyes pa chos sku'i 'od/ rnam rtog lhan cig skyes pa chos sku'i rlabs/ dbyer med lhan cig skyes pa chos sku'i don/.*

[16] *Tshogs chos bkra shis phun tshogs*, DK.A.Nga.9.11b (critical edition based on manuscripts DK.α and DK.A): *snang ba lhan cig skyes pa yang sems nyid lhan cig skyes pa las ma 'das te/ de ltar rtogs par byed pa la rtogs par byed pa'i chos gsum ste/ gzhi ci yang ma yin pa las sna tshogs su shar bar shes par bya ba dang/ sna tshogs su shar yang don ci yang ma yin par shes par bya ba dang/ rtogs pa'i dus na gnyis med smrar mi btub par shes par bya'o/ /de la gzhi ci yang ma yin pa ni sems nyid lhan cig skyes pa'o/ sna tshogs su shar ba ni snang ba lhan cig skyes pa'o/ /sna tshogs su shar yang don ci yang ma yin pa ni/ rnam par rtog pa du ma de don ci yang ma yin pa mi bden par shes par bya'o/ rtogs pa'i dus su gnyis med smrar mi btub par shes par bya ba ni/ snang ba dang rtogs pa gnyis med du rtogs pa de smrar med pa/.*

from conceptual entanglements (*spros bral*, **niṣprapañca*). Being free from conceptual entanglements is also the definition given to emptiness (*stong pa nyid*, **śūnyatā*) by the Indian *Madhyamaka* philosophers, and the co-emergent should therefore be understood as being empty.[17] In other words, spiritual perfection is said to lie within the realization of the emptiness of all thoughts. To emphasize the empty, non-conceptual nature of the co-emergent, it is sometimes described as 'uncontrived' (*ma bcos pa*, **akṛtrima*).[18] Bsod nam rin chen's attendant Bsgom pa Legs mdzes wrote:

> By severing beliefs, reality is established as being free from all conceptual entanglements. Its nature is therefore uncontrived by thought ... As long as one contrives, one does not realize the [true] nature of the observer and the perception ... The nature of reality is impenetrable by thought ... Thus, *dharmakāya* is precisely the uncontrived awareness of freedom from all conceptual entanglements.[19]

Although the co-emergent is described as being the true nature of every perception, feeling, and thought, it is not something 'temporary' or 'passing' (*glo bur ba*, **āgantu*). Hence, it is designated as being 'immanent', 'inborn', or 'continual' (*gnyug ma*, **nija*) in the sense that it is always present.[20] Sho sgom Byang chub yeshe wrote:

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[17] For a definition of emptiness (*śūnyatā*) as "the pacification of all conceptual entanglements" (*aśeṣaprapañcopaśama*), see Candrakīrti's *Madhyamakavṛttiḥ Prasannapadā:* "Thus, since emptiness has been understood as being characterized by peace, namely the pacification of all conceptual entanglements (*aśeṣaprapañcopaśama*), it is free from any entanglement in the net of thoughts. Since it is free from conceptual entanglements, it is the unravelling of conceptuality. Through the unravelling of conceptuality, it is also the unravelling of all actions and afflictive emotions. Through the unravelling of actions and afflictive emotions, it is also the unravelling of rebirth. For that reason, emptiness alone is characterized by the unravelling of all conceptual entanglements and it is therefore called *nirvāṇa*." Sanskrit edition by DE LA VALLÉE POUSSIN (1903-1913:351): *tad evam aśeṣaprapañcopaśamaśivalakṣaṇāṃ śūnyatām āgamya yasmād aśeṣakalpanājālaprapañcavigamo bhavati prapañcavigamāc ca vikalpanivṛttiḥ vikalpanivṛttyā cāśeṣakarmakleśanivṛtti karmakleśanivṛttyā ca janmanivṛttiḥ tasmāc chūnyatāiva sarvaprapañcanivṛttilakṣaṇatvān nirvāṇam ity ucyate//.*

[18] JACKSON (1994:181) has suggested the translation 'unaltered' for *ma bcos pa*. Here the translation 'uncontrived' is preferred, since the English word 'contrived', just like the Tibetan word *bcos pa*, has a negative connotation, whereas the word 'altered' may be more neutral. It also makes a better translation in connection with a verbal stem, e.g., "as long as one contrives", as seen in the following quotation.

[19] *Mgon po zla 'od gzhon nus mdzad pa'i tshogs chos legs mdzes ma*, DK.A.Ca.3.6a: *chos kyi dbyings spros pa'i mtha' thams cad bral ba cig tu sgro 'dogs gcod cing gtan la phebs pa'i gnas lugs kyi don de la blos bcos su med pa yin/ ... bcas bcos byed na dran snang gi gnas lugs ma rtogs pa yin no/ ... chos kyi dbyings kyi gnas lugs bsam gyis mi khyab pa/ ... de ltar yang spros pa'i mtha' thams cad dang bral ba'i ngang de nyid la shes pa ma bcos pa de nyid chos kyi sku yin no/.*

[20] JACKSON (1994:13, 187) here uses the translation 'primordial mind' or 'original mind' for *gnyug ma*. However, as attested in some passages in the *Dags po'i bka' 'bum*, the term's antonym is 'temporary' (*glo bur ba*) and *gnyug ma* thus denotes something that is always present. The

> What does it mean to be immanent? It is to be ungrounded, unobstructed, unfaltering, incessant, undemonstrational, inexpressible. First, to be ungrounded is not to be based in any [particular] state of mind … To be unobstructed is to be free from all hope and fear, from all rejection and conviction. To be unfaltering is not to fall into either extreme of eternalism or nihilism. To be incessant is to be without wishes. To be undemonstrational is to be without any [fixed] identity. To be inexpressible is to be beyond all designations.[21]

To sum up what has been said so far about the *Mahāmudrā* view, it is suitable to quote Bsod nams rin chen's younger nephew Shes rab byang chub, who in one passage made use of another synonym for the co-emergent, namely the term 'natural knowing' or 'the natural mind' (*tha mal gyi shes pa*, **prākṛtajñāna*):[22]

> The co-emergent is the natural mind. It is uncontrived. It is immanent. It is *dharmakāya*. It is *Buddha*. It is what brings knowledge. By remaining in the natural mind as such, one never gets harmed by outer and inner distractions.[23]

In this manner, the nature of the mind is taught to be perfect Awakening (*byang chub*, **bodhi*), but as long as this has not been realized, the meditator remains trapped in *saṃsāra*. Bsod nams rin chen's older nephew and first lineage holder, Dags po bsgom pa[24] Tshul khrims snying po (1116-1169), or in brief Dags po Bsgom tshul, summed up this existential problem in the following words:

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connotation 'continual' is also a regular meaning of the Sanskrit word *nija* in various contexts. The word 'immanent' seems to convey this meaning better than the adjectives 'primordial' or 'original'.

[21] *Tshogs chos yon tan phun tshogs*, DK.A.Cha.2.3b: *gnyug ma zhes bya ba'i don ci la zer na/ rten gang la yang ma bcas pa/ go gar yang ma 'gags pa/ phyogs gar yang ma lhung ba/ phugs gar yang ma btang ba/ dpe gang gis kyang mtshon du med pa/ brjod pa gang gis kyang thog tu mi phebs pa cig la zer ba yin gsung/ de la dang po rten gang la yang mi bca' ba ni/ shes pa ci la yang mi rten pa ste/ … go gar yang ma 'gags pa ni/ re dogs dgag sgrub gang yang med pa yin phyogs gar yang ma lhung ba ni rtag chad kyi mthar ma lhung ba'o/ /phugs gar yang ma gtang ba ni 'dod pa med pa'o/ dpe gang gis kyang mtshon du med pa ni/ ngos bzungs thams cad dang bral ba'o/ brjod pa gang gis kyang thog tu mi phebs pa ni/ brjod pa thams cad las 'das pa yin gsungs so/.*

[22] This term is used to emphasize that *Mahāmudrā* is the innate nature of every 'ordinary' state of mind, a form of knowing that is not to be sought outside or beyond of one's present state. JACKSON (1994:41) uses the translation 'ordinary knowing'.

[23] *Chos rje dags po lha rje'i gsung/ snying po don gyi gdams pa phyag rgya chen po'i 'bum tig*, DK.A.'a.3.2b: *lhan cig skyes pa ni tha mal gyi shes pa yin//de ma bcos pa yin//de gnyug ma yin//de chos sku yin//de sangs rgyas yin//de ngo shes par byed pa yin//tha mal gyi shes pa rang gar bzhag pas//phyi nang gi g.yeng bas mi gnod pa yin no/.*

[24] The title *bsgom pa*, which may be translated with "meditator," is a common *yogī* title used in the *Dags po'i bka' 'bum*. However, the English word 'meditator' does not capture the full nuance of the Tibetan term. In the manuscripts and prints of the *Dags po'i bka' 'bum*, the spelling *bsgom pa* is predominant. The Tibetan word is thus attested with the future verbal stem, which actually humbly suggests "someone who ought to be meditating." Hence, the title *bsgom* seems to be less pretentious than its English counterpart "meditator".

> The three realms [of existence] have always been *Buddha.*
> *Saṃsāra* has always been *nirvāṇa.*
> Sentient beings have always been *Buddha*s.
> Afflictive emotions have always been Awakening.
> But since always unrealized, the three realms are but *saṃsāra.*
> For undoing *saṃsāra,* a genuine teacher's instruction is needed.[25]

3. The Way of Mahāmudrā

Although the co-emergent mind is Awakening itself, it is necessary to discover its Awakened qualities through meditation. Here follows a brief synopsis of how Bsod nams rin chen is said to have taught the meditation of *Mahāmudrā.* His attendant, Bsgom pa Legs mdzes, stated:

> Thus recognize everything as being birthless and in this state let go off all the shortcomings of intellectual ideas, such as 'meditation' and 'no meditation', 'being' and 'not being', etc. You should rest free from conceptual grasping in a non-intellectual state.[26]

Obviously, it is probably rather difficult just to enter such a meditative state by one's own accord. The texts therefore repeatedly underline that the practitioner only becomes able to see the co-emergent by having it pointed out by a teacher who himself is thoroughly familiar therewith. Bsod nams rin chen's younger nephew, Shes rab byang chub, wrote:

> In general, all sentient beings in *saṃsāra* have always appeared as *Buddha*s within, but as long as [the realization] thereof has not been triggered [in them] by the divine potion of the teacher's instruction, it remains impossible to realize this and liberation cannot be gained.[27]

As a preliminary condition, Bsgom pa Legs mdzes explains that the practitioner should rely on a proper teacher, develop openness for teacher's spiritual influence or 'blessing' (*byin brlabs*, **adhiṣṭhāna*), and thereby become introduced to the nature of the mind:

> Since the secret *Mantra* is a way of blessing, it is important first to enter the blessing of the teacher. Having entered the teacher's blessing, the expanse of knowing opens up. This rising realization of co-emergent knowing causes all ties to the

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[25] *Chos rje dags lha rje'i gsung/ phyag rgya chen po gsal byed kyi man ngag*, DK.A.Zha.1.2b: *khams gsum ye nas sangs rgyas yin/ /'khor ba ye nas myang 'das yin/ /sems can ye nas sangs rgyas yin/ /nyon mongs ye nas byang chub yin/ /'on kyang ye nas ma rtogs pas/ /khams gsum pa ni 'khor ba yin/ /'khor ba las ni bzlog pa ni/ /bla ma dam pa'i gdams ngag dgos/.*

[26] *Mgon po zla 'od gzhon nus mdzad pa'i tshogs chos legs mdzes ma*, DK.A.Ca.4.8a: *de ltar chos thams cad skye med du ngos zin pa dang de ka'i ngang la bsgom pa dang mi bsgom pa dang yod pa dang med pa dang la sogs bzung 'dzin blo'i dri ma dang bral bar byas la blo bral gyi ngang du 'dzin med du bzhag go/.*

[27] *Chos rje dags po lha rje'i gsung/ snying po don gyi gdams pa phyag rgya chen po'i 'bum tig*, DK.A.'a.5.3a: *spyir na 'khor ba'i sems can thams cad la/ /sangs rgyas ye nas rang chas su yod kyang/ /mtshon byed bla ma'i man ngag bdud rtsi yis/ /ma mtshon bar du rtogs shing grol mi srid/.*

> perception of outer phenomena to be automatically untied. Thereby, one arrives at a knowing-awareness, where all conceptual beliefs have been cut off from within.[28]

Bsod nams rin chen thus taught his students to give rise to a first glimpse of Awakening by relying on the teacher's spiritual influence or 'blessing'. This point is especially noteworthy, because he thereby led his students to the highest level of *Tantra*, i.e., *Mahāmudrā*, without necessarily giving them Tantric empowerment and without teaching all of them the usual preceding steps of Tantric *yoga*, which normally serve the purpose of providing the first glimpse of the nature of the mind on the Tantric path. Instead, in order to gain the necessary firsthand experience that would enable the student to enter the actual *Mahāmudrā* meditation, Bsod nams rin chen instructed his students to practice the meditation on the teacher called *guru yoga* (*bla ma'i rnal 'byor*). By making strong wishes to a realized teacher, the student is said to be led into the teacher's own realization. In a segment on *Mahāmudrā* in the anonymous text *The Instruction Manual entitled Closely Stringed Pearls,* it is said:

> Concerning the way of guiding oneself or others in the meditation of *Mahāmudrā*, given that this [tradition] of ours is a transmission of blessing, the meaning of *Mahāmudrā* cannot arise in one's mind-stream as long as one has not received the blessing of the teacher. However, there is no difficulty in receiving the teacher's blessing, for one receives it [just] by making wishes with conviction and trust. Those having the best conviction and trust also get the best blessing. Those with mediocre conviction and trust [receive] a mediocre [blessing], while those with little conviction and trust [receive] little blessing. Without ever feeling conviction and trust, it is truly impossible to receive blessing. Consequently, this is the very core of the *Dharma*.[29]

Dags po'i bka' 'bum also contains exact instructions on how to meditate on the teacher, but it would be too elaborate here to translate such an instruction in full.[30] Instead, the actual *Mahāmudrā* meditation practice will now be introduced in the brief words of Sho sgom Byang chub ye shes:

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[28] *Mgon po zla 'od gzhon nus mdzad pa'i tshogs chos legs mdzes ma*, DK.A.Ca.2.2b: *gsang sngags byin brlabs kyi lam pa yin pas/ /dang po bla ma'i byin brlabs zhugs pa cig gal che ba yin/ bla ma'i byin rlabs zhugs nas ye shes kyi mthongs phyed/ de lhan cig skyes pa'i ye shes kyi rtogs pa shar bas/ phyi shes bya'i chos thams cad la sgrog rang grol la song nas/ ye shes kyi rig pa sgro 'dogs nang nas chod pa gcig yong ngo/.*

[29] *Chos rje dags po lha rje'i gsung/ khrid chos mu tig tsar la brgyud pa*, DK.A.Pa.13.12a: *rang ngam gzhan la phyag rgya chen po'i bsgom 'khrid lugs ni 'o skol gyi 'di byin brlabs kyi brgyud pa yin pas/ bla ma'i byin brlabs ma zhugs na phyag rgya chen po'i don rgyud la 'char mi srid pas/ bla ma'i byin brlabs 'jug pa la tshegs med/ mos gus yod pas gsol ba btab pa la rten nas 'jug pa yin/ mos gus rab la byin brlabs yang rab tu 'jug /mos gus 'bring la 'bring/ mos gus mtha' ma la byin brlabs mtha' ma/ mos gus gtan nas med na byin brlabs gtan nas mi 'jug pas chos nyid yin/.*

[30] See, e.g., *Chos rje dags po lha rje'i gsung/ khrid chos mu tig tsar la brgyud pa*, DK.A.Pa.1.3a.

> To bring about realization of co-emergent knowing, the understanding of which is [inexpres-sible] like a dream dreamt by a mute or by a small infant, it is necessary to engage in meditation practice. In this regard, there are three teachings. At the beginning [of the meditation session], relax the body and the mind by letting go of effort. In the middle [of the session], settle into an uncontrived state by letting go of hesitation. At the end [of the session], understand all thoughts about physical sensations as being birthless.[31]

In *The Meditation Stages of the Inconceivable Mahāmudrā,* the practice is explained in the following way:

> There are three inconceivable methods ... Be natural, serene, and at ease. To be natural involves three things: Relax the body and the mind within, leave the speech as it is without controlling the breath, and let the mind be unfounded. To be serene also involves three things: Let the mind be on its own and thus free from attachment; by becoming mentally disengaged from the conceptual objects that appear as identities, know them to be *dharmakāya*; and do not stray from this. To be at ease likewise involves three things: In the three activities of daily life, be without hope and fear; leave the senses and the mind at ease; and do not let the mind become separated from this experience.[32]

An even more detailed description is found in *The Instruction Manual entitled Closely Stringed Pearls*. In the preceding section of the text, the preliminary steps have been explained in detail and in the present passage the actual practice is presented:

> Namo guru! Complete the necessary number of days, months, and years of making wishes to the teacher. When the time has then come for the actual practice, begin the meditation session by engendering determination and so forth as a short preliminary step. Thereafter, sit with the legs in the *vajra*-posture, etc. Do not meditate on *Mahāmudrā*. Do not meditate on the birthless, the lack of a self-existing nature, freedom from conceptual entanglement, what is beyond the intellect, emptiness, selflessness, bliss, presence and non-thought, not being established in any way, or there not being something wanted and someone wanting it. Well, how should one then do it? A thought once passed leaves nothing behind. Future thoughts are not

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[31] *Tshogs chos bkra shis phun tshogs*, DK.A.Nga.9.11b (critical edition based on both manuscripts DK.α and DK.A): *lkugs pa'am bu chung gis rmi lam rmis pa lta bur go ba'i lhan cig skyes pa'i ye shes rtogs par byed pa la nyams su len dgos pas chos gsum ste/ dang po 'bad rtsol dang bral ba'i sgo nas lus sems glod pa dang/ bar du the tsom dang bral ba'i sgo nas ma bcos pa'i ngang la bzhag pa dang/ tha ma byung tshor gyi rnam par rtog pa thams cad skye med du shes par bya'o//.*

[32] *Chos rje dags po lha rje'i gsung/ phyag rgya chen po bsam gyis mi khyab pa'i sgom rim*, DK.A.Za.1.3b: *thabs bsam gyis mi khyab pa la gsum ste ... so ma/ rang thang/ lhug pa'o/ /so ma la gsum ste/ lus sems khong glod pa dang/ ngag rlung mi bcings par rang dgar bzhag pa dang/ shes pa rten mi bca' ba'o/ /rang thang la yang gsum ste/ shes pa rang dgar btang yang zhen pa med pa/ spros pa'i yul mtshan mar snang yang yid la ma byas pas chos kyi skur shes par byas la/ de la ma yengs pa'o/ /lhugs pa la yang gsum ste/ spyod lam gsum la re dogs med pa tshogs drug lhug par bzhag pa/ shes pa nyams dang mi 'bral ba'o/.*

> yet seen. Thus, identify the moment of the present thought. In brief, do not think about earlier or future thoughts, but find out how the thought of this very moment is. By looking nakedly at just this moment of the present thought, the thought is cut off as it is made to pass and one thereby enters an undistracted state free from thoughts. When a distraction or a thought again manifests, search for its source [within]. By looking nakedly, the thought is liberated by itself and, with balance, one enters non-conceptuality. In this way, search for and look directly at any thought that arises. Before the session becomes too long, stop while the experience is still fresh and make many short sessions in this way. By doing this repeatedly, one gradually comes to understand the nature of thought, whereby one reaches an understanding of all the phenomena of *saṃsāra* and *nirvāṇa*. By this alone, one reaches an insight fully knowing the nature of [all] things and thus one will truly transcend the three realms [of *saṃsāra*] completely.[33]

4. The Result of Mahāmudrā

How does such meditation influence the mind? Sho sgom Byang chub ye shes wrote:

> Settle into the state of the uncontrived nature. In the state of mind that ensues [from having meditated], one should recognize the arising of any thought to be like encountering a familiar person and understand that [all] thoughts about physical sensations are birthless.[34]

In the texts of *Dags po'i bka' 'bum*, this kind of meditation practice is often referred to as **yoga* (*rnal 'byor*), which in Tibetan literally means "joined with the real" while the Sanskrit term may literally be taken as meaning "yoking [oneself to a spiritual discipline]."

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[33] *Chos rje dags po lha rje'i gsung/ khrid chos mu tig tsar la brgyud pa*, DK.A.Pa.1.2b: *na mo gu ru//bla ma la gsol ba gdab pa lo zla zhag grangs thems pa dang/ dngos gzhi'i dus su thun mgo la zhe mna' skyal pa la sogs pa sngon 'gro sdus pa cig byas pa'i rjes la/ rkang pa'i rdo rje dkyil dkrungs la sogs pa bcas te/ phyag rgya chen po mi bsgom/ skye ba med pa'am/ rang bzhin med pa'am/ spros pa med pa'am/ blo las 'das pa'am/ stong nyid dam/ bdag med dam/ bde gsal mi rtog gam/ gang du yang ma grub pa la sogs pa'am/ 'dod 'dod po la sogs pa gang du yang mi bsgom/ 'o na ji ltar byed na/ rnam par rtog pa 'das pa'i rjes mi bcad//ma 'ongs pa'i rdun ma bsu/ da ltar gyi rtog pa skad cig ma 'di ngos 'dzin pa zhes bya ba yin te/ mdor na rnam par rtog pa snga ma la mi bsam/ phyi ma la mi bsam par da ltar nyid rnam rtog ci 'dra cig 'gyu yin 'dug/ snyam du da ltar gyi rtog pa skad cig ma 'di nyid la gcer gyis bltas pas/ rtog pa rgyu 'grul rbad kyis chad nas ma yengs par du rtog pa mi 'ong/ nam yengs pa dang rtog pa yer gyis 'ong te/ byung sa'i rtog pa de nyid la 'dod thog byas la/ cer gyis bltas pas rtog pa rang sar grol nas mi rtog par phyam gyis 'gro//de ltar rtog pa gang byung byung la 'dod thog byas shing ce re blta'o//thun yun mi ring tsam gsal 'phrol bcad cing yun thung la grangs mang du bya'o//de ltar yang dang yang du byas pas dus ji zhig tsa na rtog pa'i rang bzhin shes nas 'khor 'das la sogs pa'i chos thams cad kyi rang bzhin shes pa cig 'ong ngo//de tsam na/ shes rab kyis na chos kyi rang bzhin yongs shes nas/ khams gsum ma lus pa las yang dag 'da' bar 'gyur.*

[34] *Tshogs chos bkra shis phun tshogs*, DK.A.Nga.9.11b (critical edition based on manuscripts DK.α and DK.A): *gnas lugs ma bcos pa'i ngang la gzhag/ rjes kyi shes pa la rnam par rtog pa ci skyes thams cad sngar 'dris kyi mi dang 'phrad pa ltar shes par byas la/ byung tshor gyi rnam par rtog pa thams cad skye med du shes par bya'o//.*

Bsod nams rin chen's younger nephew, Shes rab byang chub, defined such *yoga* in the following way:

> Every focus, thought, perception, or feeling is nothing but the *dharmakāya* found within one's own mind. *Yoga* is to settle in this view of whatever occurs within the state of *dharmakāya* of one's mind.[35]

As the experience of the co-emergent is cultivated through *yoga*, the practitioner is said to progress through four stages of *Mahāmudrā* practice called the "four *yoga*s" (*rnal 'byor bzhi*, **caturyoga*). These four are named "single pointedness" (*rtse gcig*, **ekāgra*), "freedom from conceptual entanglement" (*spros bral*, **niṣprapañca*), "one taste" (*ro gcig* or *du ma ro gcig*, **ekarasa*), and "great meditative absorption" (*mnyam bzhag chen po*, **mahāsamāhita*).[36] Shes rab byang chub has given a short description of these:

> First, at the time of learning, exercise a clear and pure awareness; then exercise an undistracted mind; and then exercise being undistracted within the nature of awareness. Once this has been cultivated, it is said that one has developed certainty within oneself. When one no longer loses sight of the nature of the mind, any thought that arises is *dharmakāya*. The clouds or mist that appeared in the sky have dissolved back into the sky again. It is said that if one is still unable to control the arising of thought, one will become able to do so later. Having generated the deity, meditate only on radiance. This is an experience of pure radiance. To be undistracted in that is the abiding. The insight that no longer perceives any kind of [fixed] nature is the [basic] realization. The momentary mind that is unobstructed radiance is "the *yoga* of single pointedness." The realization that the nature of awareness is birthless and beyond 'being' and 'non-being' is "the *yoga* of freedom from conceptual entanglement." The realization that what appears to be a variety is actually of a single nature is "the *yoga* of one taste." The uninterrupted realization of the inseparability of perception and emptiness is the "great meditative absorption." The essence of the mind is like the center of the autumn sky. It is without hope and fear, unchanging and uninterrupted at all times.[37]

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[35] *Chos rje dags po lha rje'i gsung/ snying po don gyi gdams pa phyag rgya chen po'i 'bum tig*, DK.A.'a.4.2b: *dran rtog myong tshor ma lus thams cad kun/ /chos sku sems las ma rtogs gzhan med pas/ /gang ltar song yang rang sems chos sku'i ngang/ /de ltar lta ba thag chod rnal 'byor yin/.*

[36] For a discussion of the four *yoga*s, see GUENTHER (1992).

[37] *Chos rje dags po lha rje'i gsung/ snying po don gyi gdams pa phyag rgya chen po'i 'bum tig*, DK.A.'a.11.6a: *dang po slob pa'i dus rig pa gsal sing nge ba de la bslab/ /de yang shes pa ma yengs pa la bslab/ /de yang/ rig pa'i ngo bo ma yengs pa la bslab/ /de goms tsa na/ rang la nges shes skye ba yin gsungs/ sems nyid kyi ngo bo ma shor bar byas na/ rnam rtog ci byung yang chos sku yin/ nam mkha' la sprin dang/ khug rna la sogs pa ci tsam byung yang/ /nam mkha' rang la dengs nas 'gro ba yin/ /rnam rtog 'phror ma btub na slar thub yin gsungs/ yi dam lhar bskyed nas 'od gsal 'ba' zhig bsgom/ gsal sing nge ba de nyams myong yin/ /de la ma yengs pa de gnas pa yin/ shes rab kyi ci'i ngo bor yang ma mthong ba de rtogs pa yin/ gsal la ma 'gags pa skad cig ma'i shes pa de rtse gcig gi rnal 'byor yin/ /rig pa'i ngo bo skye med/ yod med las 'das par rtogs pa de spros bral gyi rnal 'byor yin/ sna tshogs su snang yang rang bzhin cig tu rtogs pa de du ma ro gcig gis rnal 'byor yin/*

Once the four *yoga*s have been accomplished, the practitioner attains the ultimate goal of *Mahāmudrā*, which Bsod nams rin chen's attendant, Bsgom pa Legs mdzes, described as follows:

> It has been said that "the result is a spontaneously accomplished certainty free from hope and fear." The result is *dharmakāya*. That it is spontaneously accomplished means that one understands that everything one sees and hears has always been birthless, the nature of *dharmakāya*. It is the realization of the inseparability of *saṃsāra* and *nirvāṇa*.[38]

Summing up, Bsgom pa Legs mdzes wrote:

> There are three aspects: the flawless basis, the flawless way, and the flawless result. The first is the naturally pure phenomena as such. The second is to take co-emergent knowing as the path. The third is not to be divorced from the inseparability of space and knowing ... This instruction of taking the penetrating openness as the way is like a [spotless] lotus flower: when one has ascertained the true being to be the flawless basis, one takes it as the path, whereby one attains true being as the flawless result.[39]

Bsod nams rin chen's *Mahāmudrā* teaching thus commences with that the practitioner employs a certain understanding of the nature of the mind. It is said that every state of mind has a co-emergent aspect of Awakening, referred to as *dharmakāya*, the state of ultimate reality. This view is associated with the highest level of *Tantra* called *Mahāmudrā*. To introduce his students to an experience thereof, it seems that Bsod nams rin chen often avoided bestowing Tantric empowerment or teaching the Tantric methods. Instead, he gave a meditation on the teacher, where the student is instructed to make intense wishes for Awakening to the teacher with strong trust. It is promised that the student thereby will receive the teacher's blessing, which enables the practitioner to gain a glimpse of the innate Awakened qualities of the mind. Once this experience has been achieved, the student focuses on the actual *Mahāmudrā* meditation. Such meditation basically consists in letting go of all contrived effort and to dwell in a clear awareness of the Awakened nature of every

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snang stong dbyer med du rgyun chad med par rtogs pa de mnyam bzhag chen po yin no//sems kyi ngo bo ni ston ka'i nam mkha'i dkyil lta bu/ re dogs med pa/ mi 'gyur ba/ dus thams cad du rgyun chad med pa de yin/.

[38] *Mgon po zla 'od gzhon nus mdzad pa'i tshogs chos legs mdzes ma*, DK.A.Ca.1.2a: *'bras bu lhun grub re dogs med pa'i gdeng tshud pa dang bzhi'o//ces pa ni/ 'ong ste de yang 'bras bu ni chos kyi sku yin la/ lhun grub ni snang grags kyi chos thams cad ye nas skye ba med pa chos kyi sku'i rang bzhin du go ste/ 'khor 'das gnyis su med du rtogs pa'o/.*

[39] Ibid., DK.A.Ca.2.3b: *de la gsum/ gzhi dri ma med pa dang/ lam dri ma med pa dang/ 'bras bu dri ma med pa'o/ dang po ni chos nyid rang bzhin gyis rnam par dag pa'o/ gnyis pa ni lhan cig skyes pa'i ye shes lam du 'khyer ba'o/ gsum pa ni dbyings dang ye shes dbyer med pa'i don dang mi 'bral lo . . . zang thal lam du 'khyer bar byed pa'i gdams ngag ni/ gzhi dri ma med pa de nyid gtan la phab nas lam du 'khyer ba la brten nas/ 'bras bu dri ma med pa de nyid thob pa me rtog padma lta bu yin te/.*

perception and thought. Having become acquainted with this realization, every state of mind is said to appear as Awakened. The ensuing result is to be free from all hopes and fears.

Bsod nams rin chen's approach thus first of all emphasized the role of the teacher, which may help to explain the immense importance that devotion to the teacher generally has played in the later contemplative traditions of the *Bka' brgyud* schools of Tibetan Buddhism. Secondly, this devotional practice enabled Bsod nams rin chen to introduce his students to the highest level of *Tantra* without necessarily teaching them the regular preceding steps of Tantric *yoga*. *Mahāmudrā* was thereby changed from being the climax of Tantric practice into being a meditative practice emphasizing instant Awakening. In this regard, it was somewhat similar to other instant approaches in Buddhist contemplative systems, such as Chinese Chán[40] or the Tibetan *Rnying ma* and *Bon* traditions of Great Perfection (*rdzogs chen*).

Was this kind of *Mahāmudrā* approach a novelty purely invented by Bsod nams rin chen or had it been passed down from or otherwise implicitly inherent in the earlier Indian Buddhist traditions? And, if it was a novelty, what then might have motivated Bsod nams rin chen to formulate such a doctrine? These are questions to be briefly considered in the following chapter. As will be shown, some Tibetan defenders of the classical Indian Tantric traditions reacted quite strongly against the meditative teachings of Bsod nams rin chen and his *Bka' brgyud* successors. By looking into this critique, some of the doctrinal forces at play in the Tibetan contemplative traditions of the twelfth and thirteenth centuries begin to emerge, thereby elucidating the Tibetan reception history of Bsod nams rin chen's teachings.

[40] The Chinese word *Chán* (禪), perhaps better known in its Japanese pronunciation *Zen*, literally means 'meditation'. The Chinese and Japanese words are phonetic approximations of the Indian word for meditation, *dhyāna* (Tibetan *bsam gtan*).

Chapter 2
The Critical Reception of Bsod nams rin chen's *Mahāmudrā*

1. A Mahāmudrā Critic

Roughly 79 years after the demise of Bsod nams rin chen in 1153, a strong criticism of his *Mahāmudrā* teachings was penned by the scion of scholarship in the Tibetan Buddhist *Sa skya* tradition, namely Sa skya Paṇḍi ta Kun dga' rgyal mtshan (1182-1253), who also is known in brief as *Sa Paṇ*.

Sa Paṇ belonged to the powerful 'Khon clan, which held the *Sa skya* transmission of the Tantric teachings that had been gathered in India by 'Brog mi Lotsā ba Shākya ye shes (993-1050).[41] In 1216, Sa Paṇ became the religious head of the clan and its monastic center in Sa skya.[42] Until the late twelfth century, the *Sa skya* lineage had predominantly been a Tantric tradition specialized in the Path and Fruition (*lam 'bras*) teachings epitomized in Virūpa's text generally referred to as "The Vajra Verses" (*Rdo rje tshig rkang*),[43] a work having its theoretical basis in the Indian *Hevajratantra* and the associated literature. During the abbacy of Sa Paṇ's uncle, Bsod nams rtse mo (1142-1182), the Sa skya followers began more broadly to incorporate doctrinal *sūtra* and philosophical *śāstra* study of the Indian Common *Mahāyāna* teachings into their curricula, as propagated earlier in Tibet by the translator Rngog Lotsā ba Blo ldan shes rab (1059-1109) and other scholars. This took place, in particular, through the teaching activities of the learned monk Phya pa Chos kyi sengge (1109-1169), who served as a tutor for Bsod nams rtse mo.

With the many writings and religious activities of Sa Paṇ, this scholastic shift in orientation within the *Sa skya* tradition seems to have become much more pronounced. Besides studying the Tantric teachings held by his clan, Sa Paṇ also spent his formative years studying with a number of Tibetan teachers from the tradition of Rngog Lotsā ba.[44] Then in 1205, Sa Paṇ met the Indian scholar Śākyaśrībhadra (1127-1225) who had come to Tibet in 1204 on the invitation of Tibetan Buddhist master and translator Khro phu Lotsā ba Byams pa'i dpal (1172-1225). Sa Paṇ spent several years under the tutelage of Śākyaśrībhadra and his entourage of younger Indian *paṇḍita*s, focusing his learning especially on Indian Buddhist epistemology (*tshad ma*, *pramāṇa*). His study of Indian texts

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[41] See VAN DER KUIJP (1983:97).

[42] See David P. JACKSON (1987:27).

[43] D2284/Q3131, *Lam 'bras bu dang bcas pa'i gdams ngag* (**Mārgaphalāvavāda*).

[44] For these events in the *Sa skya* lineage and Sa Paṇ's life, see VAN DER KUIJP (1983:97-99).

culminated around 1219,[45] when Sa Paṇ composed his epistemological masterpiece, *The Repository of Polemics on Epistemology* (*Tshad ma rigs pa'i gter*), a text which still today is regarded in all traditions of Tibetan Buddhism as one of the foremost Tibetan treatises on *pramāṇa*.

With *The Repository of Polemics on Epistemology*, Sa Paṇ attempted to tidy up all imprecisions that had crept into the interpretations of the Indian *pramāṇa* tradition in the previous writings by his Tibetan predecessors. Some years later, Sa Paṇ wrote another polemical work entitled *A Clear Differentation of the Three Sets of Vows* (*Sdom gsum gyi rab tu dbye ba'i bstan bcos*, or in brief *Sdom gsum rab dbye*).[46] In this text, Sa Paṇ aimed at setting straight the proper principles for Buddhist practice in relation to the three levels of vows and commitments (*sdom gsum*), viz. the *Prātimokṣa* vows of liberation, the *Mahāyāna* vows of the *bodhisattva*, and the special observances of Tantric practice (*dam tshig*, *samaya*). Besides discussing the concrete principles of these vows, Sa Paṇ included a number of critiques of what he regarded as improper practices by his fellow Tibetan Buddhists. Thus, the text's first section on the *Prātimokṣa* vows, which covers 24 folios in Sa Paṇ's autocommentary, includes a short passage criticizing certain contemporary Tibetan interpretations of the *buddha*-nature doctrine (*tathāgatagarbha*).[47] The second section on the *bodhisattva* vows covers only eight folios in the commentary.[48] The major part of the text, however, is its third section, covering 62 folios, which deals with the proper practice of the *Tantra*s, namely the methods of Secret *Mantra* (*guhyamantranāya*). In this part, Sa Paṇ was more concerned with criticizing what he considered improper Tantric practices in the other Tibetan Buddhist traditions than he was with explaining the actual meaning and performance of the Tantric commitments (*samaya*). Thus, it was in this context that he presented an implicit attack on the *Bka' brgyud* tradition of *Mahāmudrā* as initiated by Bsod nams rin chen and the way in which this form of *Mahāmudrā* practice had later been propagated within the "Single Intention" (*dgongs gcig*) teachings of the *'Bri gung Bka' brgyud* tradition and the "White Panacea" (*dkar po gcig thub*) teachings of the *Tshal pa Bka' brgyud* school.[49]

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[45] For the date, see David P. JACKSON (1987:26-28).

[46] The work includes a root text as well as a short auto-commentary entitled *Sdom gsum rang mchan 'khrul med*. The auto-commentary does not explicitly state Sa Paṇ to be its author, but it is generally held by the later Sa skya tradition to have been composed by Sa Paṇ, a view that is also shared by the academic specialist David P. JACKSON (1991:242-249). A later commentary on the text was composed in 1463 by Go rams pa Bsod nams sengge (1429-1489) under the title *Sdom pa gsum gyi rab tu dbye ba'i rnam bshad rgyal ba'i gsung rab kyi dgongs pa gsal ba*.

[47] The passage has been translated by SEYFORT RUEGG (1973:31-32). For a full English translation of the whole *Sdom gsum rab dbye*, see RHOTON (2002).

[48] See TATZ (1982:5ff).

[49] For the *White Panacea* teachings, see MARTIN (1992). Another critique of *Bka' brgyud Mahāmudrā*, which Sa Paṇ refers to as the "later system" (*phyi rabs pa'i lugs*), was given by Sa Paṇ in his text *Thub pa'i dgongs gsal*. The critique given there is in some regards more detailed than that of *Sdom gsum rab dbye*, especially in its summary of Bsod nams rin chen's teachings. Nonetheless, it

A Clear Differentiation was written around 1232,[50] when Sa Paṇ was fifty years old. Just twelve years later in 1244, he traveled to Central Asia to meet the Mongol prince Ködan (1206-1251), a son of the Mongolian ruler Ögedei Khan (1186-1241), who at that point controlled the Tangut region (*Mi nyag*, 西夏 *Xīxià*) northeast of Tibet. Ködan had in 1240 briefly invaded Tibet to pillage and had subsequently invited Sa Paṇ to visit him at his court in Lánzhōu (蘭州). Having arrived there, Sa Paṇ entered into a political settlement with the Mongols in 1249, which, on the one hand, prevented further Mongolian invasions of Tibet and, on the other hand, delegated great secular powers to Sa Paṇ's 'Khon clan by installing the 'Khon family as the Mongolian viceroy for the Tibetan territory.[51]

Sa Paṇ's Central Asian diplomatic mission sheds some light on the political and religious prestige that he possessed already prior to his journey. Sa Paṇ received a summons directly from Prince Ködan in 1244 to attend Ködan's court, suggesting that Ködan must have considered Sa Paṇ to be one of the most important *bla ma*s in Tibet at the time. *A Clear Differentiation* was therefore not an insignificant criticism, since it came from one of the most influential religious persons in Tibet, whose authority must have been felt scholastically as well as secularly. Indeed, Sa Paṇ's criticism may be considered in light of the political climate of the time. As SAMUEL (1993:479) writes:

> Among Gampopa's disciples were several founders of major monastic *gompa*, each of which served as the center for a Kagyüdpa suborder in later days … These *gompa* were to be the Sakyapa order's main rivals in the power struggles of the thirteenth century.

In fact, the main *Bka' brgyud* monasteries of the *'Bri gung*, *Tshal pa*, and *Karma kaṃ tshang* traditions competed with the *Sa skya pa*s for the favor of the Mongols. In the words of STEIN (1972:77), "the Karma-pas were going to be the Sakya-pas rivals at the court of the Emperors of China – first Mongolian (Yüan) and later Chinese (Ming)."[52]

Karma Pakṣi (1206-1283), the head of the *Karma kaṃ tshang Bka' brgyud* branch, was sent for by Kubilai Khan (1215-1294) who met him in A mdo in 1255, although this meeting did not lead to any lasting patronage. Also, the *'Bri gung* Rebellion of 1285-1290 should be noted, during which the *'Bri gung Bka' brgyud* monasteries supported by an army

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more or less repeats the same line of argument as the one found in *Sdom gsum rab dbye*, and it therefore need not be elaborated here for the present discussion. Sa Paṇ's *Mahāmudrā* critiques in both works have been treated in full detail by David P. JACKSON (1994), who has also provided an English annotated translation of the pertinent passage from *Thub pa'i dgongs gsal* (JACKSON, 1994:180-182). For a general study of the *Sdom gsum* genre in Tibetan literature and the involved doctrinal debates, see SOBISCH (2002).

[50] For the date, see David P. JACKSON (1987:28). In another publication, JACKSON (1994:116) suggests the year 1235.

[51] See David P. JACKSON (1987:28-29). For further details of Sa Paṇ's Mongolian mission, see SZERB (1980a), STEIN (1972:75-79), and SEYFORT RUEGG (1966:4-10).

[52] For summaries of this game for Mongolian favor, see STEIN (1972:75-79) and TRINLE (1991:42-53).

of Persian Mongols rose up against the *Sa skya* rule over Tibet. In the end, the rebellion was quelled by the *Sa skya pa*s and the *'Bri gung* monastic center was torched and burned down.[53] Sa Paṇ's critique in *A Clear Differentiation* of the meditation systems practiced in other Tibetan traditions was thus written in a climate wherein a political power struggle between the *Sa skya* and the *Bka' brgyud* traditions was about to evolve.[54]

2. *Sa Paṇ and Indian Tantric Buddhism*

The standpoint on *Mahāmudrā* found in *A Clear Differentiation* accords with the traditional Indian view of the *Unparalleled Yogatantra*s (*Rnal 'byor bla na med pa'i rgyud*, **Anuttarayogatantra* or *Yoganiruttaratantra*). Sa Paṇ admonished that practitioners should strictly follow the Indian *Tantra*s and their associated Indian commentaries. He found that the *Mahāmudrā* doctrine propagated by Bsod nams rin chen and other *Bka' brgyud pa*s went against these *Tantra*s, because Bsod nams rin chen had taught *Mahāmudrā* independently of the Tantric empowerments and the pertinent yogic meditation techniques. In the eyes of Sa Paṇ, *Mahāmudrā* is exclusively linked to the wisdom that is said to appear when practicing these Tantric empowerments. Hence, before Sa Paṇ's critique will be explained in detail below, the traditional role of *Mahāmudrā* in Indian Tantric Buddhism needs to be presented in brief, given that Sa Paṇ was a staunch defender of the Indian tradition.

The Indian term *Mahāmudrā* (*phyag rgya chen po* or in brief *phyag chen*) is a Sanskrit compound consisting of two words: the adjective *mahā* (*chen po*) meaning 'great' or 'big', and the noun *mudrā* (*phyag rgya*) meaning a 'seal', 'stamp', or 'impression'. Used metaphorically, the Sanskrit word *mudrā* denotes a variety of symbols, especially symbolic handgestures employed in Indian dance and religious ritual and iconography. The Indian Buddhist *Tantra*s operate with a large number of *mudrā*s and the term *Mahāmudrā* must therefore be seen in its Tantric context as being a subtype of the broader term *mudrā*.

Several late *Mahāyāna Sūtra*s employ the term *mudrā*[55] and it is likely that the Buddhist *Tantra*s adopted the word from these texts. In these *Sūtra*s, *mudrā* appears in the sense that

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[53] See TRINLE (1991:50-52).

[54] David P. JACKSON (1994:67) has objected to such a political interpretation of Sa Paṇ's motivation in writing his critique. He devotes an entire chapter of his book (1994:91-122) for arguing that Sa Paṇ adhered to pure scholarly principles and that he therefore ought not to be seen as having been motivated by sectarianism. He nevertheless admits (1994:72) that Sa Paṇ by his criticism attempted to counter the continuing influence of the *Tshal pa Bka' brgyud* school founded by Bla ma Zhang (1123-1193), which was a major contender for political power at the time. Sa Paṇ's personal motivation can, of course, never be known, but it seems to make little sense completely to ignore the political tension within which these Buddhist traditions developed.

[55] For discussion and examples of various uses of the word *mudrā* in the *Mahāyāna Sūtra*s and *Tantra*s, see the sixteenth-century Tibetan *Mahāmudrā* treatise *Nges don phyag rgya chen po'i sgom rim gsal bar byed pa'i legs bshad zla ba'i 'od zer* composed by Sgam po Bkra shis rnam rgyal (c.1512-1587), TBRC W23447-1898, pp. 163-186 (the section entitled *phyag rgya chen po'i rnam*

emptiness 'stamps', 'marks', or 'characterizes' all phenomena, just like a seal or a stamp (i.e., a *mudrā*) is a symbolic mark that identifies the person who has signed or sent a document.[56] The *Sūtra*s thus say that all phenomena are 'sealed' by emptiness. Further, in the ritual practices of the *Kriyā*-, *Caryā*-, and *Yogatantra*s, the word *mudrā* designates symbolic hand gestures used for 'sealing' ritual actions through their representational intent. The word is also used to express the symbolic meanings of such gestures in iconography and in the visualization of Tantric deities.

In the *Unparalleled Yogatantra*s (**Anuttarayogatantra*), however, the terminological meaning of the word *mudrā* is much more complex, and it is particularly in this context that the word has been given a deeper semantic significance that is relevant for the present discussion. The practice of these *Tantra*s begins with receiving empowerment (*dbang*, *abhiṣeka*) by a master belonging to the lineage of a given *Tantra*. The *Anuttarayoga* empowerment is a ritual act generally consisting of four steps known as "the four empowerments."[57] These empowerments serve to indicate the experience of spiritual realization and its qualities to the practitioner as well as to introduce the yogic techniques leading to this realization. Once the practitioner has received empowerment, he or she must cultivate the understanding that was achieved during the empowerment through the meditation practices associated with each empowerment. In brief, these meditation practices are divided into two overall steps known as the 'Generation Stage' (*bskyed rim*, *utpattikrama*) and the 'Completion Stage' (*rdzogs rim*, *sampannakrama* or *utpannakrama*). Having perfected these techniques involving ritual, visualization, and *yoga*, the practitioner must in the end let go off all contrived, premeditated efforts, since the experience of emptiness involves something that goes beyond the conceptuality embedded in these stages of practice. It is this final, uncontrived stage wherein all contemplative or yogic technique has been abandoned that is referred to as the "Greal Seal" (*Mahāmudrā*).

In this context, the word *mudrā* carries a special meaning in the Tantric practices of the *Anuttarayogatantra*s, wherein orgasm is employed as a special sexual approach for experiencing the meditative unraveling of thought. Such unraveling of thought is called 'emptiness' (*stong pa nyid*, *śūnyatā*) or 'radiance' (*'od gsal*, *prabhāsvara* or *ābhāsvara*) in the Tantric terminology. The basic theory is that an unraveling of thought occurs naturally during orgasm and through yogic control of the sexual experience it may become possible to remain in an intense prolonged experience of an orgasm-like bliss that reaches beyond ordinary concepts and thereby shatters the mind's usual entanglement in conceptuality. The

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nges). English translation by LHALUNGPA (1986:97-105). The following brief survey draws on the examples provided in this Tibetan text.

[56] For a discussion of the seal metaphor in Chinese Buddhist texts, see BARRETT & PALUMBO (2007).

[57] For a short description and analysis of the four empowerments, see Maitrīpa's **Ṣekatānvaya-saṃgraha* (D2243). For further study, see KVÆRNE (1975). For a study of the sexuality involved in these Indian Tantric Buddhist texts and their rituals, see ONIANS (2003).

Tantric practitioner is then supposed to utilize this experience of sexual ecstacy for the spiritual purpose of realizing non-conceptuality (*mi rtog pa*, *nirvikalpa*) or 'emptiness'.

The sexual practices of the *Anuttarayogatantra*s involve a constellation of three or four so-called *mudrās* or 'seals'. These are named the '*Dharma* seal' (*chos kyi phyag rgya*, *dharmamudrā*), the 'knowledge seal' (*ye shes kyi phyag rgya*, *jñānamudrā*), the 'action seal' (*las kyi phyag rgya*, *karmamudrā*), and the 'great seal' (*phyag rgya chen po*, *mahāmudrā*). Basically, all four *mudrā*s are 'representations' or 'symbols' of radiance and emptiness, viz. the object of realization in Buddhist Tantric practice. Emptiness is first expressed in the form of the teacher's oral instruction to the practitioner, which is referred to as the '*Dharma* seal'. Thereupon, to cultivate the slight experience of emptiness that naturally occurs during the height of sexual arousal and orgasm, the Tantric practitioner visualizes him- or herself as a male deity in sexual union with a female deity. Here, the female deity represents emptiness and this imagined sexual partner is called the 'knowledge seal'. Having mastered the visualized technique while practicing alone, very advanced practitioners may go on to engage in sexual union with an actual partner in order to enhance the attained meditative experience, and this physical sexual partner (which generally is considered to be a female partner, since Buddhist Tantric texts almost invariably are written from a male perspective) is called the 'action seal'. Through prolonged sexual union, imagined or real, the practitioner may experience a partial glimpse of Awakening, which is called 'indicatory knowledge' (*dpe'i ye shes*). The indicatory knowledge enables the practitioner to progress to the final stage of the Tantric practice, which is related to the fourth empowerment of the *Anuttarayogatantra*s, during which 'actual knowledge' (*don gyi ye shes*) emerges. It is such actual knowledge of emptiness or radiance that is referred to with the term the 'great seal', i.e., *Mahāmudrā*.[58] *Mahāmudrā* is thus the ultimate symbol that does not point to Awakening but which rather is Awakening itself. *Mahāmudrā* is the final view of the *Anuttarayogatantra*s and it is only taught at the highest level of their various practices. Its view is the final stage, where the practitioner has attained genuine realization of emptiness, has abandoned all contrived efforts and techniques, whether sexual or otherwise, and is fully able to remain absorbed in the understanding that every perception in its true nature is Awakening (*byang chub*, *bodhi*).[59]

As will be explained below, Sa Paṇ maintained that *Mahāmudrā* only should be taught in this type of Tantric context, namely as the outcome of the four empowerments and their associated meditations of the Generation and Completion Stages involving the four *mudrā*s. He therefore strongly disagreed with Bsod nams rin chen's direct way of teaching *Mahāmudrā* without necessarily first bestowing Tantric empowerment on the practitioner and without teaching the yogic and sexual Tantric techniques involving the four *mudrā*s. Sa Paṇ also suggested that Bsod nams rin chen's instant approach to *Mahāmudrā*, in fact, might not

[58] In this connection, GRAY (2007:306) has translated the word *mudrā* simply as 'consort' and has accordingly rendered *Mahāmudrā* as 'the great consort'. Such a translation seems to be quite suitable for the context.

[59] For another brief exposition of the four *mudrā*s, see KVÆRNE (1977:34-35).

have originated with Indian Buddhism but that it instead might have been rooted in Chinese Buddhism, which he – like many other Tibetans of that epoch – looked down upon, regarding it as being a lesser, derived form of Buddhism in comparison to the original Indian Buddhism. In the following section, Sa Paṇ's critique will be presented with a few explanatory comments, whereafter it shall be analyzed to see what his critique might reveal about Bsod nams rin chen's *Mahāmudrā* doctrine.

3. Sa Paṇ's Mahāmudrā Critique

In the first part of the section in *A Clear Differentiation* dealing with the practice of the Tantric commitments,[60] Sa Paṇ criticized the custom of allowing Tantric practice without the *bla ma* having first bestowed a full and proper empowerment on the practitioner. In the later Tibetan commentary on this passage of the text, the *Sa skya* teacher Go rams pa spelled out that Sa Paṇ's criticism on this point was directed at the followers of Bsod nams rin chen (folio $88a_6$), also referring to them as "some followers of *[Mahā]mudrā*" (*phyag rgya ba kha cig*, folio $89a_4$).[61]

Further, Sa Paṇ and Go rams pa also included an extended discussion of a *Bka' brgyud* custom at the time, where students were permitted to practice Inner Heat (*gtum mo*, **cāṇḍālī*) and other advanced Tantric *yoga*s after merely having received a short blessing ritual (*rjes gnang*, **anujñapti*) on the Tantric goddess Vajravārāhī without having been transmitted the full Tantric empowerment (*dbang*, **abhiṣeka*) for the practice. Sa Paṇ's view could here be summed up as follows: if one does not want to follow the *Tantra*s properly, one should rather follow the Common *Mahāyāna* properly; if one wants to follow the *Tantra*s, one should take the four empowerments in full, meditate properly on the two stages, and cultivate *Mahāmudrā*, which is the wisdom that arises therefrom.

This discussion is followed in Sa Paṇ's text by a section dealing specifically with *Mahāmudrā* (folios 25b-31b), of which only the first piece has direct relevance for the *Mahāmudrā* doctrine of Bsod nams rin chen (folios 25b-26b).[62] The pertinent passage will now be translated and analyzed in detail.

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[60] *Sa skya'i bka' 'bum*, Sde dge xylograph printed in 1736, vol. 12 (Na), folios 18aff. or pp. 35ff. *A Clear Differentiation* has also been published as a separate xylographic text by the publishing house Sherig Parkhang in New Delhi (publishing date unknown). The edition, which was edited by Sonam Tsering, appears to be a facsimile off-print of the Sde dge xylograph having the exact same pagination.

[61] Go rams pa's commentary, entitled *Sdom pa gsum gyi rab tu dbye ba'i rnam bshad rgyal ba'i gsung rab kyi dgongs pa gsal ba*, is found in the *Collected Works of Gorampa* (*Kun mkhyen go rab byams pa bsod nams seng ge'i bka' 'bum*), vol. 9 (Ta), folio 1ff., published in 13 volumes in 1995 by Yashodhara Publications, New Delhi, for the Dzongsar Institute in Bir, Himachal Pradesh, India.

[62] Sa Paṇ's critique of *Bka' brgyud Mahāmudrā* in this passage and in other works by Sa Paṇ have previously been discussed in detail by Roger R. JACKSON (1982), VAN DER KUIJP (1986), BROIDO (1987), David P. JACKSON (1990; 1994), and MAYER (1997).

Sa Paṇ begins the passage by giving a general criticism of the *Bka' brgyud Mahāmudrā* doctrine:

> Some meditate on *Mahāmudrā*, but they are just meditating on shutting up thoughts. They do not understand *Mahāmudrā* to be the wisdom that arises from the two stages [of Generation and Completion]. Such fools' *Mahāmudrā* meditation is said mostly to be the cause for being reborn as an animal. If not so, they will be reborn in the Formless Realm or fall into the *śrāvaka*'s cessation of rebirth. Even if they meditate well, this [practice] would not go beyond the *Madhyamaka* meditation [of the Common *Mahāyāna* tradition]. Although *Madhyamaka* meditation is fine, it is very difficult to accomplish. As long as the two gatherings [of beneficence and knowledge] have not been completed, such meditation cannot be perfected, and the perfection of the two gatherings is said to require [three] immeasurable aeons.[63]

Sa Paṇ here argues that if *Mahāmudrā* is not the realization produced by practicing the two stages of the *Anuttarayogatantra*s, namely the Generation Stage and the Completion Stage, it is mistaken, because it would not be realization. He characterizes it as a wrong meditative technique where the meditator merely attempts to block out or shut up (*kha 'tshom*) thoughts (*rtog pa*, **vikalpa*) without realizing their true nature as being emptiness. He then argues that, in most cases, such meditation would simply amount to cultivating one's stupidity, since the meditator is engaged in a mistaken idea that is merely imagined to be *Mahāmudrā*. That, in turn, can only result in rebirth as an animal, which is here implied to be the embodiment of stupidity. Nevertheless, if the meditator by relying on this technique were truly able to enter into a non-conceptual state (*mi rtog pa*, **nirvikalpa*) devoid of the wisdom of proper realization, the practitioner would either end up in his or her future life becoming reborn in the Formless Realm (*gzugs med khams*, **ārūpyadhātu*) within *saṃsāra*, where the meditator generally is said to be absorbed within a dull meditative state devoid of mental activity. Alternatively, if the practitioner nevertheless managed to acquire a certain degree of insight shy of full Awakening, s/he might enter *nirvāṇa* as taught in the inferior *Śrāvakayāna*, which involves the cessation of rebirth in *saṃsāra*. It should here be understood as implicit that none of these states is considered desirable for a *bodhisattva* follower of the *Mahāyāna* path.

Finally, Sa Paṇ reasons, if someone were to claim that such artificial *Mahāmudrā* meditation results in a genuine realization of emptiness as taught in the *Mahāyāna* without

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[63] *A Clear Differentiation*, folio 25b: *phyag rgya chen po bsgom na yang/ /rtog pa kha 'tshom nyid bsgom gyi/ /rim gnyis las byung ye shes la/ /phyag rgya chen por mi shes so/ /blun po phyag rgya che bsgom pa/ /phal cher dud 'gro'i rgyu ru gsungs/ /min na gzugs med khams su skye/ /yang na nyan thos 'gog par ltung/ /gal te de ni bsgom legs kyang/ /dbu ma'i bsgom las lhag pa med/ /dbu ma'i bsgom de bzang mod kyi/ /'on kyang 'grub pa shin tu dka'/ /ji srid tshogs gnyis ma rdzogs pa/ /de srid bsgom de mthar mi phyin/ /'di yi tshogs gnyis rdzogs pa la/ /bskal pa grangs med dgos par gsungs/.* For other English translations of this and the following passages from *A Clear Differentiation*, see David P. JACKSON (1994:161ff.) and RHOTON (2002:117ff.).

leading to the limited cessation of rebirth taught in the *Śrāvakayāna*, given that it is joined with the altruistic motivation of a *bodhisattva*, it would – according to Sa Paṇ – still be nothing but the insight meditation (*lhag mthong*, **vipaśyanā*) expounded by the *Madhyamaka* tradition, which belongs to the Common *Mahāyāna*. Sa Paṇ admits such insight meditation to be an acceptable Buddhist approach, but he goes on pointing out that according to the Common *Mahāyāna* doctrine the attainment of final realization via the contemplative methods of the Common *Mahāyāna* is said to require practice throughout three immeasurable aeons (*bskal pa grangs med*, **asaṃkhyeyakalpa*). An immeasurable aeon is defined in the *Abhidharma* teachings as being 10^{57} years, indeed an extremely long period of time covering countless rebirths. *Mahāyāna* doctrine further explicates that the practice of a *bodhisattva* must be cultivated throughout three such aeons.[64] The reason for the extremely long duration of the *bodhisattva*'s path is that the *bodhisattva* has to perfect the two gatherings of beneficence and knowledge over the course of uncountable rebirths, just like the Buddha did according to the *jātaka* tradition. Without perfecting these gatherings, the *bodhisattva*'s insight meditation cannot be completed. On the basis of these universally accepted dogmas of *Mahāyāna* Buddhism, Sa Paṇ rejects any form of *Mahāmudrā* which is not taught as being the culmination of the methods of the *Tantra*s, given the promise made in the *Tantra*s of providing a very speedy short-cut approach to Buddhahood, where in rare cases of highly talented practitioners the ultimate result of Buddhahood may be reached even within a single lifetime.

Thereupon, Sa Paṇ continues his critique by presenting his own view of *Mahāmudrā*:

> My *Mahāmudrā* is the self-arisen knowing acquired through the wisdom of the empowerments and the meditation of the two stages. Its realization is accomplished within this life, if one has skill in the methods of Secret *Mantra*. The Buddha did not teach a realization of *Mahāmudrā* other than this. Accordingly, if one puts one's trust in *Mahāmudrā*, one should practice it according to the scriptures of Secret *Mantra*.[65]

Here Sa Paṇ points out that only the methods of the *Tantra*s are considered capable of producing realization faster than the three immeasurable aeons mentioned above, namely within a single lifetime, provided that one is skillful in the *Mantra* methods. Having thus rejected any teaching in which *Mahāmudrā* is taught outside the frame of the four Tantric empowerments and their practices, Sa Paṇ puts forth his own view: *Mahāmudrā* is exclusively the final realization produced by the Tantric empowerments and the associated meditations of the Generation and Completion stages. When he says that the Buddha did not teach any other kind of *Mahāmudrā*, he implies that one only finds *Mahāmudrā* taught

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[64] This is, e.g., the view presented in the *Bodhisattvabhūmi*. See KRAGH (2013a: 92-93 fn. 206, 166, 168, 193).

[65] *A Clear Differentiation*, folio 25b: *nged kyi phyag rgya chen po ni/ /dbang las byung ba'i ye shes dang/ /rim pa gnyis kyi ting 'dzin las/ /byung ba'i rang byung ye shes yin/ /'di yi rtogs pa gsang sngags kyi/ /thabs la mkhas na tshe 'dir 'grub/ /de las gzhan du phyag rgya che/ /rtogs pa sangs rgyas kyis ma gsungs/ /des na phyag rgya chen po la/ /mos na gsang sngags gzhung bzhin sgrubs/.*

in the *Tantra*s and nowhere else. Sa Paṇ thus admonishes that one should practice *Mahāmudrā* only by following the teachings of the *Anuttarayogatantra*s.

If *Mahāmudrā* strictly belongs to Tantric practice, what should one then make of the teachings that say anything to the contrary, in particular the *Mahāmudrā* taught by Bsod nams rin chen and his followers? Sa Paṇ provides his answer to this question in the following passage: such teachings are simply a derivative of Chinese Chán (禪), implying that they are an inferior doctrine that does not accord with the Indian orthodox tradition:

> There is, in fact, no difference between the present-day *Mahāmudrā* and the Chinese tradition of Great Perfection. Only the expressions "alighting from above" and "climbing from below" have been changed to "instantaneous" and "gradual."[66]

From the above context, it is clear that with the expression "present-day *Mahāmudrā*" Sa Paṇ refers to the traditions that teach *Mahāmudrā* outside the Tantric context, which at the time only was the *Mahāmudrā* system of Bsod nams rin chen and his *Bka' brgyud* followers.[67] Sa Paṇ thus equaled *Bka' brgyud Mahāmudrā* with what he calls "the Chinese tradition of Great Perfection" (*rgya nag lugs kyi rdzogs chen*). What is meant by this somewhat odd phrase? In the following passage of the text, Sa Paṇ identifies the phrase as referring to a Chinese doctrine of an instantaneous approach to Awakening, which is said to have been refuted in Tibet by the Indian master Kamalaśīla (ca. 740-795). The phrase therefore denotes the teachings of the Chinese Chán master Héshàng Māhēyǎn (和尚摩诃衍, eighth century, Tibetan *hwa shang ma hā yā na*), who arrived in Lha sa from the Tibet-occupied Dūnhuáng region in either 781 or 787 at the invitation of the Tibetan King Khri song lde'u btsan (ca. 742-796).[68]

Sa Paṇ's use of the term "Great Perfection" (*rdzogs chen*) in the present passage is peculiar, since it has the obvious connotation of the *Rdzogs chen* contemplative system taught in the Tibetan *Rnying ma* and *Bon* traditions. Was Sa Paṇ thereby implying that the Tibetan *Rdzogs chen* teachings of his day also were equivalent to Chinese Chán? Neither Sa Paṇ's own commentary on the verse nor Go rams pa's exegesis provides any clue on this point, and Western scholars have presented different opinions about the implication of the phrase.

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[66] *A Clear Differentiation*, folio 25b: *da lta'i phyag rgya chen po dang//rgya nag lugs kyi rdzogs chen la//yas 'bab dang ni mas 'dzegs gnyis//rim gyis pa dang cig char bar//ming 'dogs bsgyur ba ma gtogs pa//don la khyad par dbye ba med/.*

[67] VAN DER KUIJP (1983:102) has given the same interpretation of these lines when he wrote: "The context in which this phrase occurs explicitly indicates that certain Bka'-brgyud-pa Mahāmudrā theories seem to, if not reiterate, then at least unwittingly propagate doctrines, which, according to Sa-skya Paṇḍita, bear close resemblances with the Chinese doctrines current in Tibet especially during the eighth century." Cf. David P. JACKSON (1994:84).

[68] For a description of the influx of Chinese Chán Buddhism in Tibet during the Tibetan Empire, the extant Tibetan sources on Chán, and various traces of Chán doctrines in later Tibetan Buddhism, see, *inter alia*, HOUSTON (1977), UEYAMA (1981; 1983), FABER (1985), HANSON-BARBER (1985), KARMAY (1985; 1988), STEIN (1971), TANAKA & ROBERTSON (1992), and especially MEINERT (2004) with further bibliographical references.

On the one hand, KARMAY (1975:152-153) understood the phrase as implying that Sa Paṇ also saw Tibetan *Rdzogs chen* as being a derivative of Chinese Chán, a reading that has since been adopted by DAVIDSON (1981b:92) as well. VAN DER KUIJP (1983:102), on the other hand, has called this interpretation into question by arguing that the rhetorical context in which the phrase appears clearly deals with associating *Bka' brgyud Mahāmudrā* with Chinese Chán and if the phrase somehow would imply Tibetan *Rdzogs chen* rather than Chinese Chán, then Sa Paṇ would, in fact, merely be arguing here that *Bka' brgyud Mahāmudrā* would be equivalent to Tibetan *Rdzogs chen* and not to Chinese Chán, which is clearly not the point that Sa Paṇ wanted to convey.[69] Judging from the context, it may be concluded that the phrase primarily refers to Chinese Chán, though it cannot be ruled out that it also hints at a secondary connotation of linking Tibetan *Rdzogs chen* with Chinese Chán, given the peculiarity of referring to Chán by the name *Rdzogs chen*, which is highly unusual and was unprecedented in Tibetan writings.

Sa Paṇ goes on to say that the only difference between *Bka' brgyud Mahāmudrā* and the Chinese tradition of Great Perfection, i.e., Chinese Chán, is that the phrases "alighting from above" (*yas 'bab* = **shàngjiàng* 上降) and "climbing from below" (*mas 'dzegs* = **xiàdēng* 下登) have been changed to "instantaneous" (*cig char ba*) and "gradual" (*rim gyis pa*). In another work entitled *Elucidating the Muni's Intention*,[70] Sa Paṇ explicitly attributes the first set of phrases to an answer that the Chinese Chán teacher Héshàng Māhēyǎn is said to have given to the Indian master Kamalaśīla during the *Bsam yas* debate:

> Then the master Kamalaśīla asked his opponent: How is the Chinese *Dharma* tradition? The Chinese master said: Your *Dharma* tradition, starting with the taking of refuge and engendering *bodhicitta*, is an approach of climbing from below (*mas 'dzegs*), just like a monkey climbs up to a treetop. However, one will not awaken by such *Dharma* practices. One will only awaken by realizing the mind through having cultivated non-conceptuality. My *Dharma* tradition is therefore a *Dharma* of alighting from above (*yas 'bab*), just like a phoenix alighting on a treetop from the sky, and in that sense it is a white panacea (*dkar po chig thub*).[71]

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[69] See also David P. JACKSON (1987:47-48), where these interpretations are mentioned as summarized here.

[70] *Thub pa'i dgongs pa rab tu gsal ba*. For the pertinent Tibetan passage in full with English translation, see David P. JACKSON (1994:177-180, 182-184).

[71] *Thub pa'i dgongs pa rab tu gsal ba*, Sa skya bka' 'bum vol. 10 (Tha), Sde dge xylograph, folio 49b$_{1-3}$ (p. 98): *de'i tshe slob dpon ka ma la s'i las/ rgya nag gi chos lugs ji ltar yin zhes phyogs snga dris ba na/ rgya nag na re/ khyed kyi chos lugs skyabs 'gro dang sems bskyed nas bzung nas spre'u shing rtser 'dzeg pa ltar mas 'dzeg yin/ nged kyi chos lugs 'di bya byed kyi chos kyis 'tshang mi rgya bas rnam par mi rtog pa bsgoms nas sems rtogs pa nyid kyis 'tshang rgya ste/ khyung nam mkha' las shing rtser 'bab pa ltar yas 'bab kyi chos yin pas dkar po chig thub yin no zhes zer ro/.* For a discussion of this passage, see VAN DER KUIJP (1984:154, fn. 6). A similar narrative occurs in Go rams pa's commentary on the present passage of *A Clear Differentiation* (folio 109a, p. 217), though the phrase *mas 'dzeg* there occurs as *rim gyis pa* and the word *cig car* is added after *yas 'bab*: "Therefore, your *Dharma* tradition is said to be gradual (*rim gyis pa*), since it is just like a monkey climbing

The *Bsam yas* debate, to which Sa Paṇ here refers, is an encounter between Chinese and Indian Buddhist teachers supposed to have taken place in the late eighth century at the Tibetan court of King Khri song lde'u btsan (regnal years ca. 754-796), after a tension had broken out between Tibetan followers of these two traditions. The Chinese party is said to have been represented by Héshàng Māhēyǎn and the Indian counterpart by Kamalaśīla. According to later Tibetan sources, Kamalaśīla won the debate, the king banned the practice of Chinese Buddhism in Tibet, and Māhēyǎn had to return to China. This is, however, a later Tibetan and quite uncertain reconstruction of the event, and it is not even sure that an actual debate ever took place or that the said debate was explicitly won by the Indian side.[72]

As stated explicitly by Sa Paṇ in his *Letter to Authentic Persons*[73] and as discussed by VAN DER KUIJP (1984:178-179; 1986:150-151), the source that Sa Paṇ relied on for his narration of the *Bsam yas* debate was some version of the historical document called *Dba' bzhed*, i.e., "The Royal Narrative concerning the Bringing of the Buddha's Doctrine to Tibet," which in its earliest extant form is datable to the twelfth century.[74]

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to a treetop. This *Dharma* tradition of mine is said to alight from above and be instantaneous (*yas 'bab dang cig car*), since it is just like a phoenix alighting from the sky on a treetop." Tibetan text: */des na khyed kyi chos lugs ni spre'u shing rtser 'dzegs pa dang 'dra bas rim gyis pa zhes bya/ nged kyi chos lugs 'di khyung nam mkha' nas shing rtser babs pa dang 'dra bas/ yas 'bab dang cig car zhes bya'o/.*

[72] For detailed discussions of the debate, see DEMIÉVILLE (1952), TUCCI (1958), IMAEDA (1975), SNELLGROVE (1987:433-436), SEYFORT RUEGG (1989; 1992), and TANAKA & ROBERTSON (1992:58).

[73] *Skyes bu dam la spring ba'i yi ge*, Sa skya bka' 'bum, Sde dge xylograph vol. 12 (Na), folio 72b$_4$, p. 144: *'di dag gi lo rgyus rnams/ rgyal bzhed/ dba' bzhed/ 'bangs bzhed rnams mthun par snang/.* Translation: "The story of these [events] seems to agree with the *King's Account* (*rgyal bzhed*), *Dba's Account* (*dba' bzhed*), and the *Subjects' Account* (*'bangs bzhed*)."

[74] As mentioned by VAN DER KUIJP (1984:178; 1986:151), this version is now attested by Mgon po rgyal mtshan's 1980 Beijing edition of the *Sba bzhed* (pp. 72-75). That version is tentatively datable to the twelfth century (SØRENSEN, 2000:xiv). Other versions of the *Sba bzhed* chronicle contain diverse summaries of Héshàng Māhēyǎn's position, which do not attest the exact phrases "alighting from above" and "climbing from below," although some reminiscient phrases occur. For example, the Lha sa manuscript edited by WANGDU & DIEMBERGER (2000:85) does not speak of "alighting from above" but compares the gradual approach to climbing a mountain: "For instance, if one climbs a mountain, to pass through [the *bodhisattva* stages] by way of single steps [in order to reach the top] is extremely difficult and there is not [sufficient] power to jump at once [to the top]." Op.cit., folio 23a$_1$: *dper na ri la 'dzeg na gom pa re res bgrod na dka' che ste/ skad cig mchong ba'i mthu med pa dang 'dra bar/.* It should be noted that, predating Sa Paṇ's *Clear Differentiation,* the phrases also occur in Nyang ral Nyi ma 'od zer's (1136-1204) twelfth-century religious history entitled "The Honey Nectar Flower Essence: A History of Religion" (*Chos 'byung me tog snying po'i sbrang rtsi'i bcud*, folio 325b$_4$, MEISEZAHL, 1985: plate 288.1) in his summary of Héshàng Māhēyǎn's position: "For practicing this, there are two [approaches] – alighting from above (*yas babs*) and climbing from below (*mas 'dzegs*), corresponding to the two [approaches], the instantaneous (*1 char ba*) and the gradual approach (*rim gyis pa*). This *Dharma* [of mine] is for those of

To sum up, according to Sa Paṇ, Chinese Chán teachers had used the phrases "alighting from above" (*yas 'bab* = **shàngjiàng* 上降) and "climbing from below" (*mas 'dzegs* = **xiàdēng* 下登) to denote respectively the differences between the contemplative systems of Chinese Chán and Indian Buddhism, and Sa Paṇ claimed that these phrases had in the contemporaneous *Bka' brgyud Mahāmudrā* traditions simply been replaced with the terms "instantaneous" (*cig char ba*) and "gradual" (*rim gyis pa*), and that *Bka' brgyud Mahāmudrā* otherwise was virtually indistinguishable from Chinese Chán as taught by Héshàng Māhēyǎn and refuted by Kamalaśīla.

Sa Paṇ is certainly correct in saying that Māhēyǎn's phrases "alighting from above" and "climbing from below" do not occur in *Bka' brgyud Mahāmudrā* literature, such as the texts of the *Dags po'i bka' 'bum*.[75] He is also correct in claiming that the latter set of terms, "instantaneous" and "gradual," occur frequently in *Bka' brgyud Mahāmudrā* texts. Sa Paṇ's claim implies that teachers of the early *Bka' brgyud Mahāmudrā* tradition changed these Chinese Buddhist terms "alighting from above" and "climbing from below" into Indian Buddhist terms, viz. "instantaneous" and "gradual," which – being Indian terms – would seem more palatable to the broader Tibetan Buddhist tradition, thereby concealing the supposed Chinese origin of *Bka' brgyud Mahāmudrā*, given that Chinese Buddhism, according to Sa Paṇ, had been refuted in the eighth century at the *Bsam yas* debate.

The logic of Sa Paṇ's argument, however, is somewhat odd, because the terms "instantaneous" and "gradual" are, in fact, not purely Indian terms but are also widely used in medieval Chinese Chán texts to denote sudden (*dùn* 頓) and gradual (*jiàn* 漸) approaches to Awakening as represented respectively by the Southern and Northern Chinese traditions of Chán. As attested by several Tibetan Dūnhuáng manuscripts, this Chán distinction was well-known to the Tibetans. In those texts, Tibetan authors spoke of these two Chinese Chán traditions called "the school of sudden Awakening" (*ston mun pa*, *dùnménpài* 頓門派) and "the school of gradual Awakening" (*brtsen mun pa*, *jiànménpài* 漸門派) by using the respective phrases "those [maintaining] an instantaneous approach" (*cig char ba*) and "those [maintaining] a gradual approach" (*rim gyis pa*).[76] Since the terms "instantaneous" and "gradual" were equally used in the Chinese Chán tradition, what reason could Sa Paṇ possibly have had for postulating that the early *Bka' brgyud pa*s employed these (Indian) terms in order to conceal the alleged Chinese origin of their *Mahāmudrā* tradition? The reason seems to be that the terms "instantaneous" (*yugapad*) and "gradual" (*anupūrva* or *krameṇa*) not only occur in Chinese Chán literature, but that they also are well-attested in contexts pertaining to cognition, purification, and realization in purely Indian Buddhist

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the very best capacity. Just like a phoenix alighting from the sky, it is instantaneous." Tibetan text: *de nyaṃsu len pa la/ yas babs dang/ mas 'dzeg 2/ 1 char ba dang/ rim gyis pa'i lugs 2 yod pa la/ chos 'di ni dbang po yang rab kyi don/ khyung naṃkha' la babs dang 'dra ste/ 1 char ba yino/.*

[75] See, however, the below discussion (p. 414) of the related term *thog babs*, which does occurs in *Dags po'i bka' 'bum* (DK.A.Wa and DK.A.Ra.3). On a different note, KARMAY (1988:199) has located several attestations of these phrases in *Rdzogs chen* works of the Tibetan *Bon po* tradition.

[76] See STEIN (1971) and MEINERT (2004:81).

works, such as the *Laṅkāvatārasūtra*,[77] the *Abhisamayālaṃkāra*,[78] the *Prajñāpāramitā-kośatāla*,[79] as well as in much of the Indian Tantric and *Dohā* literature.[80]

Is Sa Paṇ implying that *Bka' brgyud Mahāmudrā* is merely doctrinally similar to Chinese Chán or is he really saying that the teaching of Héshàng Māhēyǎn was the actual origin of Bsod nams rin chen's *Mahāmudrā*? Sa Paṇ's statement in *A Clear Differentiation* quoted above remains only a postulate, since he does not offer any form of proof, and it could therefore seem that he merely meant to say that *Bka' brgyud Mahāmudrā* is doctrinally similar to Chinese Chán. Nevertheless, his statement offers a hint that implies otherwise, because the purport of his use of the word "changed" (*bsgyur ba*) literally suggests that Bsod nams rin chen's teaching, in fact, *is* the teaching of Māhēyǎn in disguise.

In the next piece of *A Clear Differentiation,* Sa Paṇ expressed this thought more explicitly by quoting a prophecy that the Indian master Śāntarakṣita (died ca. 788) is supposed to have given to King Khri song lde'u btsan:

> The rise of this kind of *Dharma* tradition has occurred in accordance with the prediction [given] by *Bodhisattva* Śāntarakṣita to King Khri song lde'u btsan. Now hear my exposition of this prediction. "King, here in your country Tibet, non-Buddhists will not appear, since the master Padmasambhava entrusted the country to the Twelve Guardian Goddesses. However, due to certain circumstances, the *Dharma* tradition will split in two. After I have passed away, a Chinese monk will first appear and teach an instantaneous approach called *The White Panacea* (*dkar po chig thub*). At that time, you should invite from India my student, the great scholar Kamalaśīla. When [Kamalaśīla] has defeated him, you will command: "The faithful should practice in accordance with his *Dharma* tradition.""
>
> Later everything came to pass just as he had said. After the Chinese tradition had been stopped, the gradualist *Dharma* tradition flourished. Later on, the imperial reign ceased and simply on the basis of the [still extant] written tradition of the Chinese abbot, [his tradition reappeared] under the new name *Mahāmudrā*, keeping its original name secret. Thus, present-day *Mahāmudrā* is most probably the Chinese *Dharma* tradition.[81]

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[77] See STEIN (1971:43). See, for example, the passage on D107.120$a_2$ff.

[78] See chapter 7 verses 1-2 (D3786.11a_{4-5}).

[79] See D3806.229b_{4-5}.

[80] It should be added that the terms "instantaneous" and "gradual" also occur in later *Sa skya* literature, such as Go rams pa's own commentary on Sa Paṇ's *Clear Differentiation,* in that Go rams pa (folio 85b_4, p. 172) distinguishes between two kinds of Tantric practitioners, who are labeled "less-gifted gradual [realizers]" (*skal dman rim 'jug pa*) and "gifted instantaneous [realizers]" (*skal ldan cig car ba*).

[81] *A Clear Differentiation*, folios 25b-26a (pp. 50-51): *chos lugs 'di 'dra 'byung ba yang/ /byang chub sems dpa zhi ba 'tshos/ /rgyal po khri srong sde btsan la/ /lungs bstan ji bzhin thog tu bab/ /lung bstan de yang bshad kyis nyon/ /rgyal po khyod kyi bod yul 'dir/ /slob dpon padma 'byung gnas kyis/ /brtan ma bcu gnyis la gtad pas/ /mu stegs 'byung bar mi 'gyur mod/ /'on kyang rten 'brel 'ga' yi rgyus/ /chos lugs gnyis su 'gro bar 'gyur/ /de yang thog mar nga 'das nas/ /rgya nag dge slong byung*

Similar to the passage from *Elucidating the Muni's Intention* quoted above, also here in *A Clear Differentiation* Sa Paṇ refers to his account of the *Bsam yas* debate, probably again basing himself on a version of *Sba bzhed* as previously mentioned. By setting this debate as the supposed historical background, he further maintains that *Bka' brgyud Mahāmudrā* did not originate with Indian Tantric Buddhism but that it was a stealthy revival of the Chinese Chán teaching of Héshàng Māhēyǎn. He also asserts that this revivalism was not initiated by any surviving oral transmission of Māhēyǎn's teaching, or – for that matter – by later contacts with contemporaneous Chinese teachers, but rather that Bsod nams rin chen and his followers revived the Chán teaching under the name *Mahāmudrā* solely by relying on Māhēyǎn's writings.

In an open letter written later in order to substantiate the critique set forth in *A Clear Differentiation,* Sa Paṇ specified five works by Māhēyǎn that he considered might have formed the textual basis for *Bka' brgyud Mahāmudrā*, although it remains uncertain whether these texts indeed were available in twelfth-century Tibet or whether he merely listed titles that he had seen mentioned in Tibetan historical records.[82] With Sa Paṇ's reference to King Khri song lde'u btsan's rejection of Chinese Buddhism in Tibet and that the king ordered his subjects to practice the Buddhist *Dharma* by following the Indian gradualist approach, it finally becomes evident what Sa Paṇ wished to imply by equating Bsod nams rin chen's *Mahāmudrā* doctrine with Chinese Chán. In straightforward terms,

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nas ni/ /dkar po chig thub ces bya ba/ /cig char ba yi lam ston 'gyur/ /de tshe nga yi slob ma ni/ /mkhas pa chen po ka ma la/ /shi la zhes bya rgya gar nas/ /spyan drongs de yis de sun 'byin/ /de nas de yi chos lugs bzhin/ /dad ldan rnams kyis spyod cig gsung/ /de yis ji skad gsungs pa bzhin/ /phyi nas thams cad bden par gyur/ /rgya nag lugs de nub mdzad nas/ /rim gyis pa yi chos lugs spel/ /phyi nas rgyal khrims nub pa dang/ /rgya nag mkhan po'i gzhung lugs kyi/ /yi ge tsam la brten nas kyang/ /de yi ming 'dogs gsang nas ni/ /phyag rgya chen por ming bsgyur nas/ /da lta'i phyag rgya chen po ni/ /phal cher rgya nag chos lugs yin/.

[82] The five texts written by Māhēyǎn and listed by Sa Paṇ in his "Letter to Authentic Persons" (*Skye bu dam pa la spring ba'i yi ge*, Sa skya'i Bka' 'bum, Sde dge xylograph vol. 12 (Na), folio $72b_{1-2}$, p. 144) are: (1) *Bsam gtan nyal ba'i 'khor lo* which gives the basic instruction, (2) *Bsam gtan gyi lon* which teaches the key points of the first text, (3) *Bsam gtan gyi yang lon* which rebuffs criticism against it, (4) *Lta ba'i rgyab sha* which proves the validity of its instructions through logical arguments, and (5) *Mdo sde brgyad cu'i khungs* which proves its validity by providing a scriptural basis of eighty *Sūtra* quotations. For a translation of a longer passage from Sa Paṇ's letter, see David P. JACKSON (1994:169-175). Partial identification of several of these texts with Dūnhuáng fragments has been given by KARMAY (1975:153-154), KIMURA (1981), and VAN DER KUIJP (1984:169-170). The Dūnhuáng manuscripts were walled up in the Mògāo Caves (Mògāokū 莫高窟) near Dūnhuáng in the early eleventh century and were therefore not likely to have been available to Bsod nams rin chen and his followers as a scriptural basis for reviving Chán in Tibet under the name *Mahāmudrā*. It remains uncertain whether actual Chinese-Tibetan Chán texts from the eighth-ninth centuries would have been available to the early proponents of *Bka' brgyud Mahāmudrā*. Some fragments of Māhēyǎn's teachings have been preserved in *Rnying ma Rdzogs chen* literature from the ninth to the fourteenth centuries; see MEINERT (2004).

what he implies to say is: *Bka' brgyud Mahāmudrā* is anathema, an inferior *Dharma* tradition that ought not to be practiced in Tibet.

It must further be noted that Sa Paṇ's reference to Māhēyǎn's Chán tradition under the name "The White Panacea" (*dkar po chig thub*, Chinese **āqiétuó* *阿伽陀 ≈ Sanskrit **agada*) carries yet another implication. It is not evident that this name was ever a common epithet for Māhēyǎn's doctrine in Tibet during the eighth-ninth centuries but, as argued by DEMIÉVILLE (1952:122) and SEYFORT RUEGG (1989:89), there is evidence to suggest that Māhēyǎn at least made use of some sort of medical metaphor based on the Indian *Mahāparinirvāṇasūtra*. Nevertheless, the phrase is attested as a name for Māhēyǎn's Chán doctrine in two Tibetan twelfth-century sources, viz. in Nyang ral Nyi ma 'od zer's history of the Buddhist religion as well as in a version of the *Sba bzhed* chronicle (VAN DER KUIJP, 1984:178-179; 1986:149,151). While this expression may thus have been known as a name for Māhēyǎn's Chán doctrine in the thirteenth century when Sa Paṇ was writing his text, it was at that time also a term that was at least to some extent associated with certain contemporary *Bka' brgyud Mahāmudra* doctrines, because the expression is attested in a couple of works in the *Dags po'i bka' 'bum* and is especially associated with the *Tshal pa Bka' brgyud* writings by Bla ma Zhang.[83]

Sa Paṇ's claim obviously contradicted the *Bka' brgyud pa*'s own view that their *Mahāmudrā* doctrine had originated with the Indian *siddha*s, in particular with the Indian teachers of Marpa, viz. Nāropa and Maitrīpa. In the next piece of *A Clear Differentiation*, Sa Paṇ consequently set out to argue that these Indian masters exclusively taught the Tantric *Mahāmudrā* doctrine accepted by Sapaṇ:

> Nāropa and Maitrīpa only taught *Mahāmudrā* as it is expressed in the *Tantra*s of Secret *Mantra*, namely as *karmamudrā*, *dharmamudrā*, *samayamudrā*, and *Mahāmudrā*. Further, even the noble Nāgārjuna said in his treatise on the four *mudrā*s (*Caturmudrā[niścaya]*): "If those unfamiliar with *karmamudrā* also do not know the *dharmamudrā*, it is impossible for them to realize even the mere name of *Mahāmudrā*." Other texts on the kings of *Tantra* and a number of great treatises also reject any *Mahāmudrā* that is not related to the Tantric empowerments. It is first when one has realized the wisdom of *Mahāmudrā* that arises from the Tantric empowerments that one should stop relying on all identifiable efforts.[84]

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[83] See VAN DER KUIJP (1984:150), BROIDO (1987), and JACKSON (1994:149-158). For a study and translation of Bla ma Zhang's main *Mahāmudrā* work, see MARTIN (1992). It may be remarked that Bla ma Zhang founded the *Tshal pa Bka' brgyud* sect, which became a major rival for Sa Paṇ in terms of obtaining political alliances with the powerful Mongols (see STEIN, 1972:76-78).

[84] *A Clear Differentiation*, folios 26ab (pp. 51-52): *n'a ro dang ni me tri pa'i/ /phyag rgya chen po gang yin pa/ /de ni las dang chos dang ni/ /dam tshig dang ni phyag rgya che/ /gsang sngags rgyud nas ji skad du/ /gsungs pa de nyid khong bzhed do/ /'phags pa klu sgrub nyid kyis kyang/ /phyag rgya bzhi par 'di skad gsung/ /las kyi phyag rgya mi shes pas/ /chos kyi phyag rgya'ang mi shes na/ /phyag rgya chen po'i ming tsam yang/ /rtogs pa nyid ni mi srid gsung/ /rgyud kyi rgyal po gzhan dang ni/ /bstan bcos chen po gzhan las kyang/ /dbang bskur dag dang ma 'brel ba/ /de la*

Sa Paṇ here makes reference to the exact same Indian masters whom Bsod nams rin chen and his followers considered the source for their *Mahāmudrā* teaching, namely Nāropa and Maitrīpa. To add weight to his argument, Sa Paṇ further quotes the Tantric author Nāgārjuna, whom all Tibetan traditions consider supreme and whom the *Bka' brgyud pa*s consider to be a member of their Indian *Mahāmudrā* lineage, namely as a student of the Indian *Mahāmudrā* founder Saraha.[85] Sa Paṇ further states that many other Indian Tantric texts likewise do not admit any *Mahāmudrā* teaching that is not related to the Tantric empowerments. Finally, he rejects the *Bka' brgyud Mahāmudrā* contemplative principle of abandoning all contrivance in order to realize the nature of the mind by saying that one should not stop relying on identifiable efforts until one has fully accomplished the wisdom of *Mahāmudrā* by practicing the four Tantric empowerments. 'Contrivance' (*spros pa*, **prapañca*) or 'identifiable effort' (*mtshan bcas*, **salakṣaṇa*) refers in the Tantric context to making use of visualization, *mantra*s, and *yoga*, including the Tantric sexual practices.

To sum up Sa Paṇ's critique, three points can be drawn out: (1) Bsod nams rin chen's *Mahāmudrā* approach is at best equivalent to the *Madhyamaka* meditation of the Common *Mahāyāna*, which requires extremely long time to accomplish; (2) it is a disguised revival of the Chinese Chán tradition of Héshàng Māhēyǎn; and (3) it does not accord with the authentic Indian tradition, where *Mahāmudrā* exclusively was taught in a Tantric context.[86]

4. A Possible Contemporaneous Indian Instantaneous Approach

Sa Paṇ thus criticized the *Bka' brgyud pa*s for propagating and practicing a *Mahāmudrā* doctrine that did not adhere to the orthodox Indian Tantric tradition taught by such Indian masters as Nāgārjuna, Nāropa, and Maitrīpa, and therefore regarded it as an entirely non-Indian system. If Sa Paṇ's critique has historical validity, it establishes a contrast between Bsod nams rin chen's *Mahāmudrā* teaching and the Indian Tantric tradition, which consequently raises the questions of what the background and novelty of Bsod nams rin chen's teaching might have been as well as what motive he may have felt in formulating his new approach to *Mahāmudrā*.

Sa Paṇ's critique seems to have been right in at least some regards. It is true that there are several elements in the early *Bka' brgyud Mahāmudrā* doctrines that are similar to Chán

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phyag rgya chen po bkag/ /dbang bskur ba las byung ba yi/ /ye shes phyag rgya che rtogs na/ /da gzod mtshan ma dang bcas pa'i/ /'bad rtsol kun la mi ltos so/.

[85] For the identification of Sa Paṇ's quote from Nāgārjunagarbha's *Caturmudrāniścaya,* see RHOTON (2002:119, fn. 36). For a later *Bka' brgyud Mahāmudrā* text asserting Nāgārjuna as a student of Saraha, see, e.g., Sgam po Bkra shis rnam rgyal's large *Mahāmudrā* treatise written in 1565 or 1577 (Ox year), entitled *Nges don phyag rgya chen po'i sgom rim gsal bar byed pa'i legs bshad zla ba'i 'od zer*, TBRC W23447-1898, folio 105b, p. 210; English translation by LHALUNGPA (1986:117).

[86] Sa Paṇ's *Clear Differentiation* continues at this point with a longer criticism of using devotional practices for realizing *Mahāmudrā* in the manner this was first taught by Bsod nams rin chen. This critique shall not be discussed here. For an English translation thereof, see RHOTON (2002: 119-120), verses 181-120.

concepts of meditation practice and its notion of Awakening, although these similarities are not to be found in the very rigid doctrinal sense in which later Tibetans viewed and rejected the Chán teaching of Héshàng Māhēyǎn. Rather, it seems possible that some *Bka' brgyud Mahāmudrā* terms and tropes may have roots in Chinese Chán, perhaps introduced to Bsod nams rin chen's teachings via the early traditions of Tibetan *Rdzogs chen*.[87]

Nevertheless, it would be highly oversimplified to think that Indian Buddhists only taught the gradual approach to Awakening, whereas the instantaneous approaches exclusively were taught by Chinese Buddhists. To demonstrate the complexity and even hybridity of Buddhist doctrines in Tibet at the time when Sa Paṇ wrote his critique, a short contemplative text attributed to the Indian master Śākyaśrībhadra will be considered next.

Śākyaśrībhadra (died ca. 1225) was a Buddhist scholar-monk from Kaśmīr, who came to Tibet with a group of Indian monks in 1204 at the invitation of the *Bka' brgyud* teacher Khro Phu Lotsā ba Byams pa'i dpal (1172-1236). In 1205, Sa Paṇ went to study with Śākyaśrībhadra, in particular to learn the Indian treatises on logic and epistemology (*tshad ma*, *pramāṇa*). Sa Paṇ studied with him and his monks for several years and in 1208 Sa Paṇ received full monastic ordination from this Indian master (VAN DER KUIJP, 1994:612). In 1214, Śākyaśrībhadra returned to Kaśmīr accompanied by Khro phu Lotsā ba. Śākyaśrībhadra is thus an example of a Kaśmīrian teacher, considered Indian and therefore orthodox in Tibetan eyes, who taught in Tibet in a number of different sectarian contexts, including those of the *Bka' gdams*, *Bka' brgyud*, and *Sa skya* traditions.

From the point of view of Sa Paṇ's criticism that non-Tantric instantaneous approaches are purely Chinese in their origin, it would be expected that Śākyaśrībhadra's teachings were wholly gradualist. Nevertheless, the *Bka' brgyud pa*s have transmitted a text attributed to Śākyaśrībhadra, which – although not a *Mahāmudrā* text *per se* – seems to be instantaneous in its meditative approach.

The text in question is entitled "Nine Jewel Pebbles of Instruction" (*Gdam ngag rin chen 'bru dgu*).[88] According to its colophon, the text was composed by Śākyaśrībhadra.[89] After presenting some preliminaries, the text instructs that the practitioner should go to a remote place free from distractions and relax the body and mind. Then the meditator should pray to the *guru* and to the meditational deity (*yi dam*) in order to form a strong resolve for attaining Awakening. The meditator should contemplate death, *karman*, and suffering to produce a sense of renunciation. Thereafter, the main meditation is explained in the following words:

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[87] See David P. JACKSON (1992) for an article that has initiated such a course of investigation.

[88] The text is found in *Nges don phyag rgya chen po'i khrid mdzod*, edited by Zhwa dmar pa Mi pham chos kyi blo gros, New Delhi 1997, TBRC W23447, vol. 2 (*Āḥ*), folios 44b-48b (pp. 88-96).

[89] The colophon mentions no date, place, or circumstance for its composition. It only says: "*The Nine Jewel Pebbles of Instruction* composed by the great scholar of Kaśmīr Śākyaśrībhadra is finished." Folio $48b_5$: */gdam ngag rin chen 'bru dgu zhe bya ba kha che'i paṇḍi ta chen po shākya shrī bha dras mdzad pa rdzogs so//.*

> When letting whatever is perceived just be, accomplishment happens spontaneously without acting. When perceiving the essence of all that arises, awareness becomes liberated by itself. When cutting off the trace of movement, thinking subsides in space. Since these three are the nature of the mind, cultivate them as the main meditation.[90]

These verses explain what appears to be an instantaneous approach to Awakening. This becomes especially clear when the explanatory prose section, which follows in the text, is taken into consideration. One of the given prose explanations states that "the uncontrived awareness itself is *buddha*" (*ma bcos pa'i rig pa nyid sangs rgyas yiṇ*) and it is said that the meditator should practice compassion and insight instantaneously (*cig car du*) in unison, like the two wings of a bird. It is also instructed that emptiness and compassion are to be perfected as being of one taste (*ro gcig*, **ekarasa*):

> The uncontrived awareness itself is *buddha*. [The meditator] should never become distracted from [this] object [of meditation]. When he focuses attentively on the instruction of recognizing awareness in this manner, then – as [the meditator] gains familiarity therewith – any form of awareness that appears will become liberated in and of itself. … In spite of having meditated on emptiness combined with engendering compassion toward those without reali-zation thereof, most practitioners do not know how to make [this experience] continuous. Lacking a strong continuity in the practice with [proper] understanding of the method [for proceeding] in this [manner], it is [quite] difficult to complete the *Mahāyāna* path. … As long as these two aspects [of compassion and insight] have not been cultivated, the less competent meditator should cultivate these in unison by alternating [between them]. Thereafter, letting the meditation become relaxed, he should practice them instantaneously in unison, like the [two] wings of a bird. In general, a crucial key point [of the practice] is to mix emptiness and compassion as much as possible until they become perfected as being of a single taste and then rest in a meditative absorption therein.[91]

Several key terms in the passage, including "uncontrived awareness" (*ma bcos pa'i rig pa*, **akṛtrimavidyā*), "instantaneously" (*cig car du*, **yugapad*), and "one taste" (*ro gcig*, **eka-*

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[90] *Gdam ngag rin chen 'bru dgu*, folio 46a (p. 91): *cir snang rang sar gzhag na bya bral lhun gyis grub/ /gang shar ngo bo gzung na rig pa rang sar grol/ /'gyu ba'i rtsad rjes chod na dran rtog dbyings su yal/ /'di gsum rang sems gnas lugs yin pas dngos gzhir bsgom/.*

[91] Op.cit: 46b-47b (pp. 92-94): *ma bcos pa'i rig pa nyid sangs rgyas yin/ yul dus nam yang de las ma g.yos so/ /des na rig pa ngos 'dzin gyi man ngag dran pas bzung la/ de bsgoms pas gang shar gyi rig pa thams cad rang gis rang nyid la rang grol du 'gyur ro/ / … /sgrub pa po phal cher gyis stong pa nyid bsgom pa'i zhor la de ma rtogs pa'i yul la snying rje skyes kyang/ de don du mi gnyer bas rgyun mthud mi shes/ der thabs shes kyi nyam len shed ma mthud pas theg pa chen po'i lam mthar thon par dka' ba yin/ … goms pa zhan pa rnams kyis de gnyis ma goms pa ltar re mos kyis zung 'jug dang/ goms pa klod du gyur pas bya'i gshog pa ltar cig car du zung 'jug tu nyams su blang/ spyir stong nyid snying rje ro gcig tu mthar phyin par 'gyur ba ci nus kyis bsre zhing mnyam par 'jog pa'i gnad gal che/.*

rasa), are highly reminiscent of corresponding *Bka' brgyud Mahāmudrā* formulations. Even though the text never actually employs the word *Mahāmudrā*, it may be observed that it teaches a meditative approach that is quite similar to the system introduced by Bsod nams rin chen and his successors.

The text's similarity to *Bka' brgyud Mahāmudrā* obviously raises the question whether it at all was composed by Śākyaśrībhadra, as its colophon suggests, or whether it is an apocryphal pseudepigraph wrongly attributed to him.[92] The text was never accepted widely enough for it to gain canonical status by being included in the *Bstan 'gyur*, unlike so many other works by Śākyaśrībhadra now found in the Tibetan canon.[93] The *Bka' brgyud pa*s, however, seem to have considered it an authentic work, because the seventh Karma pa Chos grags rgya mtsho (1454-1506) included it along with three other short texts ascribed to Śākyaśrībhadra in his three-volume compilation entitled "The Indian *Mahāmudrā* Treatises" (*Phyag rgya chen po'i rgya gzhung*).[94] The other three texts by Śākyaśrībhadra found in Chos grags rgya mtsho's compilation are of less consequence to the present analysis and need not be considered here.[95]

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[92] It may, for example, be noted that David P. JACKSON (1994:68-70) in a different context has suggested that Śākyaśrībhadra held a negative opinion about *Bka' brgyud Mahāmudrā*, but JACKSON has not offered any textual proof for this claim.

[93] The Beijing and Sde dge *Bstan 'gyur*s contain at least fifteen works authored by him.

[94] On the seventh Karma pa Chos grags rgya mtsho being the editor of this compilation, see folio $3a_{2\text{-}4}$ of the compilation's *dkar chags* entitled *Gnas lugs phyag rgya chen po'i rgya gzhung glegs bam gsum yi ge'i 'byung gnas su ji ltar bkod pa'i dkar chags bzhugs byang mdor bsdus pa sgrub brgyud grub pa'i rna rgyan*. According to its colophon (folio 42a, p. 83), the *dkar chags* was written by Karma Bkra shis chos 'phel (b. nineteenth century) in the vicinity of Dpal spungs monastery in Sde dge. Karma Bkra shis chos 'phel's *dkar chags* is a redaction of an earlier work first written in the eighteenth century. It was possibly produced in connection with the Dpal spungs printing of the seventh Karma pa's compilation, a print which the *dkar chags* mentions was made at the occasion of a teaching and recitation-transmission (*bklags lung*) performed at Dpal spungs monastery by 'Jam mgon Kong sprul Blo gros mtha' yas (1813-1899). Meanwhile, the Dpal spungs print of the seventh Karma pa's compilation has recently been incorporated as a facsimile into a larger compilation of both Indian and Tibetan *Mahāmudrā* works entitled *Nges don phyag rgya chen po'i khrid mdzod* (TBRC W23447, see fn. 88 above) edited and published by the fourteenth Zhwa dmar pa Mi pham chos kyi blo gros (1952-2014). The Indian treatises (*rgya gzhung*) make up the first three volumes of this new compilation bearing the sub-title *Phyag rgya chen po'i rgya gzhung*. As a digression, it may further be remarked that Karma Bkra shis chos 'phel's *dkar chags* does not include Śākyaśrībhadra's text in his listing of the contents of the second volume (*Āḷi*) on folio $23a_6$ (p. 45), but on folio $26b_1$ (p. 52) he instead enumerates all four of Śākyaśrībhadra's works when listing the contents of the compilation's third and last volume (*Hūṁ*), including the above-cited work. It is therefore conceivable that it was Bkra shis chos 'phel's intention that all the four works by Śākyaśrībhadra found in this compilation ought to have been kept together in the third volume, instead of being scattered across the second and third volume as is now the case.

[95] These works are: (1-2) two short non-canonical sets of verses supposed to have appeared miraculously out of the sky during Śākyaśrībhadra's funeral entitled "Verses that Appeared in the Sky"

Further, there seems to have existed another text attributed to Śākyaśrībhadra, which contained explanations on an instantaneous approach. This is a text referred to in other sources under the title "The Nine Golden Syllables" (*Gser gyi yi ge 'bru dgu pa*). It has not been possible to locate this work anywhere, but the seventh Karma pa gave the following reference to it in one of his own works entitled "A *Mahāmudrā* Instruction given by the Seventh Rgyal ba [Karmapa]" (*Rgyal ba bdun pas stsal ba'i phyag rgya chen po zhal gdams*):

> There are very many authentic treatises [that praise non-analytical meditation as the highest] ... such as [the writings by] the great scholar Śākyaśrī[bhadra], who in "The Nine Golden Syllables" said that analytical meditation relying on various forms of reasoning, such as [the *Madhyamaka* argument of] neither being one nor many, is a practice [intended] for those of mediocre capacity, whereas uncontrived meditation, wherein whatever arises is left uncon-trived, is a practice for those of the highest capacity.[96]

This reference likewise indicates a *Bka' brgyud* interpretation or transmission of an instantaneous approach taught by Śākyaśrībhadra.

Given the limited circulation and non-canonical status of these texts attributed to Śākyaśrībhadra as well as the extant text's use of what appears to be *Bka' brgyud Mahā-mudrā* terminology, the works may be suspected of being pseudepigraphs that were not actually taught by the widely respected Indian master Śākyaśrībhadra. In fact, there is currently no philological evidence for their authenticity other than the above-cited colophon found in "The Nine Jewel Pebbles of Instruction." Nevertheless, there are two arguments that should be considered as weighing in favor of the authenticity of the two cited texts. First, if these texts were forged by some *Bka' brgyud pa* writers in order to lend support to the notion that a highly acclaimed Indian master, Śākyaśrībhadra, taught an instantaneous approach, it would be expected that the texts would be sufficiently explicit on this point to warrant such support. Nevertheless, "The Nine Jewel Pebbles" never uses the actual word *Mahāmudrā*, which weakens its support for claiming any Indian origin for the *Bka' brgyud*

(*Nam mkha' la byon pa'i tshigs su bcad pa*) and "[A Poem] with Seven Branches that Appeared from a Rumbling Cloud" (*Chu 'dzin gyi nga ro las byung ba'i yan lag bdun pa*) found in *Nges don phyag rgya chen po'i khrid mdzod*, vol. 2 (*Āḥ*), folios 48b-50a, pp. 96-99; and (3) two verses explaining the inseparability of emptiness and compassion entitled "Instruction in the Pure View and Conduct" (*Lta spyod rnam dag gi man ngag*, **Viśuddhadarśanacaryopadeśa*) found in vol. 3 (*Hūṅ*), folios 193b-194a, pp. 470-471) said to have been translated by Khro phu lotsā ba at Khro phu monastery in the presence of Śākyaśrībhadra himself. The latter short text was included in the Tibetan *Bstan 'gyur* (Q3292, D2464) and thus enjoys canonical status.

[96] *Rgyal ba bdun pas stsal ba'i phyag rgya chen po zhal gdams*, contained in *Nges don phyag rgya chen po'i khrid mdzod*, vol. 11 (Nya), folio 7b-8a, pp. 408-409: *...paṇ chen shākya shrīs/ gser gyi yi ge 'bru dgu par/ gcig du bral sogs rigs pa'i rnam grangs du mas dpyad nas bsgom pa/ blo 'bring gi nyams len/ mi bcos par gang shar bcos med du nyams su len pa ni/ blo rab kyi nyams len du gsungs pa'i gzhung tshad ldan shin tu mang ngo//.*

Mahāmudrā doctrines. Secondly, if the texts were forged in order to support an Indian origin for *Bka' brgyud Mahāmudrā*, it would be expected that the texts would have been cited in the extensive doctrinal defenses of *Bka' brgyud Mahāmudrā* that are found in several apologetic passages in sixteenth-century *Mahāmudrā* works, such as those written by Kun mkhyen Padma dkar po (1527-1592) or Sgam po Bkra shis rnam rgyal (1513-1587).[97] While it may be tempting simply to write off Śākyaśrībhadra's texts as being inauthentic pseudepigrapha given that they fit so poorly into the simple exegetical schematics presented by Sa Paṇ, it is, in fact, not entirely inconceivable that Śākyaśrībhadra may have taught different approaches in different sectarian contexts and could have been inclined to teach an instantaneous approach to someone like his personal translator Khro phu lotsā ba. After all, Khro phu lotsā ba was a *Bka' brgyud Mahāmudrā* practitioner in his own right and he was Śākyaśrībhadra's main host and translator in Tibet.

If it is accepted that the Indian master Śākyaśrībhadra taught a non-Tantric instantaneous approach resembling *Bka' brgyud Mahāmudrā* – and, granted, this may be a very big if – these teachings suggest a much more complex situation than that depicted by Sa Paṇ. Indian teachers, who visited Tibet and who were thereby themselves exposed to Tibetan doctrines on instantaneous approaches to Awakening, may have felt inclined to give their own non-Tantric teachings on instantaneous meditation. Examples of such teachers might include Śākyaśrībhadra and, somewhat earlier, Pha dam pa Sangs rgyas (eleventh-twelfth centuries) who likewise is known to have taught *Mahāmudrā* in Tibet. While such Indian attestations do not exempt Bsod nams rin chen's teachings from all the points raised in Sa Paṇ's critique claiming that his teaching was a novelty which had not been taught within the orthodox Indian Tantric traditions, they at least indicate that the doctrinal situation in thirteenth-century Tibet when Sa Paṇ wrote his criticism was far from a simple and clear-cut dichotomy between Indian authenticity versus less-authentic Chinese derivation. Rather, it seems that a number of instantaneous contemplative approaches had developed independently in different Buddhist contexts and localities in India, China, and Tibet from the eighth and ninth centuries onwards.

While it is possible to discuss the origin or sources of inspiration for Bsod nams rin chen's *Mahāmudrā* in terms of the complexity and hybridity of the religious trends in twelfth-century Tibet, it must at the same time be kept in mind that the *Bka' brgyud* tradition perceived itself as being of wholly Indian origin, including its *Mahāmudrā*

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[97] Padma dkar po defended the Indian origin of *Bka' rgyud Mahāmudrā* especially in his "Repository of *Mahāmudrā*" (*Phyag chen gan mdzod*); see BROIDO (1987). Sgam po Bkra shis rnam rgyal did so in "*Mahāmudrā* Moonlight" (*Phyag chen zla zer*); see the English translation by LHALUNGPA (1986, especially pp. 105-109). For information on the author Sgam po Bkra shis rnam rgyal, see KAPSTEIN (1990) and David P. JACKSON (2008). The author's year of death in 1587 is based on information provided in the abbatial history of Dags lha sgam po (*Gangs can 'dir ston pa'i rgyal tshab dpal sgam po pa'i khri gdung 'dzin pa'i dam pa rnams kyi gtam bai ḍūrya'i phreng ba*, folio 83b$_2$, SØRENSEN & DOLMA, 2007:229) stating that Bkra shis rnam rgyal passed away at the age of 75. I am here not following JACKSON's (op.cit.:201) suggestion that he may have died in 1596.

transmission. *Bka' brgyud* masters of the twelfth-thirteenth centuries claimed their tradition to have been derived from the some of the most respected masters of Indian *Tantra*, especially from Mar pa's Indian teachers Nāropa and Maitrīpa. Hence, to comprehend the continuity or novelty of Bsod nams rin chen's *Mahāmudrā* teachings, it is next necessary to turn to these Indian teachers in order to consider whether they, as claimed by the *Bka' brgyud pa*s, ever taught a non-Tantric form of *Mahāmudrā*, or whether they, as claimed by Sa Paṇ, only taught *Mahāmudrā* within a strictly Tantric context. If they did teach a non-Tantric form of *Mahāmudrā*, it is, moreover, necessary to consider whether their Indian teachings were of direct relevance to the *Mahāmudrā* doctrine of Bsod nams rin chen.

5. Maitrīpa – A Possible Point of Departure

When did *Mahāmudrā* begin to break away from Tantrism and come to be practiced independently in a doctrinal context that may be viewed as being more in line with the Common *Mahāyāna* teachings? The answer to this question pertains to a larger movement in Indian Buddhism towards synthesizing the Tantric and the Common *Mahāyāna* teachings, which was underway in the eleventh century when the second wave (*phyi dar*) of Buddhism was being introduced in Tibet. This has, e.g., been noted by HOOKHAM (1991: 171):

> Fortunately for Buddhism, the time of these synthesizing developments coincided with the second wave of Tibetan translators and scholars who were reintroducing Buddhism to Tibet in the eleventh century. Thus, the Tibetans were able to preserve not only the work of synthesis already begun but also to build on that work.

SAMUEL (1993:412) has characterized the nature of this synthesis in terms of how the counter-cultural practices of the *Anuttarayogatantra*s were gradually absorbed into the Indian Buddhist monastic centers during this time:

> The Kriyā and Caryā [*Tantra*s] ... probably grew up as an extension of ritual, yogic, and devotional tendencies already present within the Mahāyāna. They would certainly have been the forms that could most easily be absorbed into the ritual life and practice of established monastic communities. If [the archaeologist Nancy] Hock's interpretation is correct, they were an important part of the ritual life and practice of some of these communities by the eighth and the ninth centuries. The Anuttarayoga *tantra* practices, by contrast, seem to have remained outside the monastic context until very late. They remained the preserve of siddha-style practitioners..., who seem ... to have formed small cult-groups of wandering yogins and yoginis. It seems that it was only at the end of the period we are considering, in the tenth and eleventh centuries, that these practices were taken up openly within the monasteries and the large monastic universities that had by then grown up.

Buddhist Tantrism or *Vajrayāna* surfaced as a religious subculture in India between the fourth to the sixth centuries CE[98] and appears from its earliest days to have consisted of two parallel developments. On the one hand, there was a ritualistic development of invoking various *buddha*s and *bodhisattva*s, which possibly evolved as an extension of *Mahāyāna Sūtra* practices performed within the Buddhist monasteries. On the other hand, a Tantric subculture emerged outside the monastic establishment, practiced by ascetics and laity called *yogin*s, *tāntrika*s, or *siddha*s, who attempted to attain Awakening through a number of unconventional techniques that often involved sexuality, the drinking of alcohol, and other behaviors prohibited within the monasteries. In the twelfth century, Tibetan scholars systematized and thereby historicized these two developments into a system of four *Tantra* classes (*rgyud sde bzhi*).[99] The first ritualistic trend was represented in the two lower *Tantra* classes called 'Ritual Tantra' (*kriyātantra*, *bya rgyud*) and 'Conduct Tantra' (*caryātantra*, *spyod rgyud*), while the second more unconventional trend was contained in the two higher *Tantra* classes respectively called 'Practice Tantra' or 'Union Tantra' (*yogatantra*, *rnal 'byor rgyud*) and 'Unparalleled Practice Tantra' or 'Unparalleled Union Tantra' (**anuttarayoga-tantra* or *niruttarayogatantra*, *bla med rgyud*). SAMUEL (1993:413) explains:

> We can therefore suppose that Buddhist Tantra developed in two parallel contexts. In the monastic context, and perhaps also that of settled urban and village lay communities of religious practitioners, ritual and yogic practices based on the external visualization of deities became more and more important, perhaps from the fourth and fifth centuries onwards ... This corresponds to Hock's 'Mantrayāna' and to the Kriyā and Caryā Tantras of the later Tibetan tradition. In the other context, small cult-groups of wandering ascetics whose practices involved identification with deities and the *nāḍi-prāṇa* (Tibetan *tsa-lung*) techniques developed around the same time ... This pattern drew in part on the already-established practices of tribal and folk shamans. It corresponds to the Yoga and Anuttarayoga Tantras and to Hock's 'Vajrayāna'.

During the tenth and eleventh centuries, the subculture of the *Tāntrika*s gradually merged with the more widely acknowledged culture of Common *Mahāyāna* that was studied and practiced within the curriculum of the monastic establishment. In the process of this merger, the subculture had to conform to the culture, which meant that less emphasis came to be put on the more unconventional antinomian aspects of the *Anuttarayogatantra*s, such as their sexual practices. Instead, a stronger emphasis came to be laid on *Mahāmudrā*, which as the highest and final level of the *Anuttarayogatantra*s was an instantaneous approach that did not involve any ritual or controversial activity whatsoever. Still, in the *Anuttarayogatantra*s the instantaneous approach of *Mahāmudrā* was only taught as the culmination of the

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[98] On dating the beginning of Buddhist *Tantra* in India, see, *inter alia*, HUNTINGTON (1987), SAMUEL (1993:411-412), and DAVIDSON (2002:25ff.). For an attestation of the use of *mantra* in the fourth-century Buddhist text *Yogācārabhūmi*, see KRAGH (2013a: 184, 196, and 235).

[99] On the Tibetan history of the four *Tantra* classes and various earlier classificatory schemes, see DALTON (2005).

Tantric *yoga*s, which required the use of a *karmamudrā*, i.e., a Tantric sexual partner. Thus, prior to this merger, *Mahāmudrā* was strictly taught in the context of the four *mudrā*s, as it was indeed maintained by Sa Paṇ in his criticism discussed above.[100]

Since Tantric sexual practices were irreconcilable with the monastic regulations of celibacy, Tantric practice had to change. Its taboo-breaking aspects became enmeshed in ritual, whereafter the offensive parts came to be expressed only symbolically. At the same time, the instantaneous approach of *Mahāmudrā* gradually became separated from its Tantric context, which permitted celibate monk-practitioners to meditate on the essence of the *Tantra*s without having to perform the preceding stages of Tantric sexual *yoga*. Both these new developments first became really pronounced in the Tibetan forms of *Vajrayāna* Buddhism. As for the ritual development, SAMUEL (1993:413) writes:

> A gradual synthesis between the Mantrayāna [i.e., the *Kriyā-* and *Caryātantra*s] and Vajrayāna [i.e., the *Yoga-* and *Anuttarayogatantra*s] trends developed..., and was widely represented by the tenth and eleventh centuries. The differences between the two bodies of material were already lessening at this time, and were to become still weaker in Tibet, where identification with the deity would become common even within the *Kriyā* and *Caryā Tantra*s, and the elaborate ritual of *Kriyā* and *Caryā* would be adapted to the *Yoga* and *Anuttarayoga Tantra*.

The other development of separating *Mahāmudrā* from its Tantric context is exactly what is found in the case of Bsod nams rin chen's *Mahāmudrā* doctrine. Is it therefore possible that Sa Paṇ's more orthodox *Mahāmudrā* view was derived from a stage of Indian Tantrism that was earlier than Bsod nams rin chen's more liberal view? A pertinent watershed in the history of Tantric Buddhism is the north-Indian *Mahāmudrā* teacher Maitrīpa (ca. 1010-1087).[101]

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[100] The sixteenth-century Tibetan author Sgam po Bkra shis rnam rgyal has argued in his *Nges don phyag rgya chen po'i sgom rim gsal bar byed pa'i legs bshad zla ba'i 'od zer* (folio $90b_{2ff.}$, p. 180; LHALUNGPA, 1986:101-102) that the Indian *Kālacakratantra* is an exception to the rule that *Mahāmudrā* only was taught in the Indian *Tantra*s within the framework of the four *mudrā*s, because the *Kālacakratantra* teaches bliss (*dga' ba*, *ānanda*) to be an innate quality of the mind and not just something that is artificially produced by the Tantric methods of sexual union with the *karmamudrā*. The consequence of this subtle point seems to be that the *Kālacakratantra* implies an instantaneous approach to innate bliss that – theoretically speaking – might be equalled with a view of *Mahāmudrā* where *Mahāmudrā* is not simply the culmination of the four *mudrā* framework. Yet, if Bkra shis rnam rgyal is correct in this assertion, the difference he points out between the *Kālacakratantra* and the other *Anuttarayogatantra*s only supports the historical point that a stronger emphasis came to be laid on instantaneous approaches during the eleventh-century epoch of synthesizing the Tantric subculture with the monastic culture of the Common *Mahāyāna*, because the *Kālacakratantra* is generally considered to be the latest among the *Anuttarayogatantra*s in that it possibly first appeared in the early eleventh century. For the dating of the *Kālacakratantra*, see NEWMAN (1998:342-343) and KRAGH (2010:200).

[101] These dates are given by ROERICH (1949:841-842) in *The Blue Annals*. The Tibetan text (CHANDRA, 1974:745) merely gives Maitrīpa's birth-year as a sheep year (*lug lo*) or a dog year (*khyi*

Maitrīpa was one of the key figures in the eleventh-century process of merging the *Tāntrika* subculture with the culture of the Common *Mahāyāna*.[102] The Tibetan tradition maintains that he, to begin with, was a Buddhist scholar at the Vikramalaśīla monastery in northern India, but that he was expelled from the monastery when he got caught red-handed performing Tantric practices involving sex and alcohol. He is said later to have rediscovered the important but hitherto lost Buddhist treatise *Ratnagotravibhāga* (a.k.a. the **Mahāyānottaratantraśāstra, Rgyud bla ma*) in a *stūpa*. He is then said to have propagated this text widely, for example teaching it to the Kaśmīrian scholar Sajjana (fl. eleventh century) and possibly also to Atiśa, who both were involved in the transmission of this text to Tibet.[103] The *Ratnagotravibhāga* is a major treatise on the notion of *buddha*-nature, which represents an important doctrinal bridge between the philosophy of the Common *Mahāyāna* and the *Anuttarayogatantra*s. The text is also said to have been important for Bsod nams rin chen's formulation of *Mahāmudrā*, since Bsod nams rin chen is reported to have said to his student Phag mo gru pa Rdo rje rgyal po that "the basic text of our *Mahāmudrā* doctrine is the **Mahāyānottaratantraśāstra* composed by Bhagavān Maitreya."[104] Given that Maitrīpa was particularly concerned with bridging the teachings of the Common *Mahāyāna* and the *Tantra*s and given this text's importance as a link between these two systems of doctrine and practice, it is certainly quite an astonishing coincidence that it was exactly Maitrīpa who accidentally rediscovered this lost text and brought its teachings back to life.

Maitrīpa is also said to have revived the Buddhist *Apabhraṃśa* tradition of the mystical songs (*Dohā*) by the two *siddha*s Saraha and Śabari after he had obtained their transmission in a vision.[105] Subsequently, Maitrīpa composed several Tantric works, including some commentaries on the Buddhist *Dohā*s as well as twenty-six short texts, which the Tibetans later compiled into a corpus called "The Teaching Cycle on Non-Cognition" (*Yid la mi byed pa'i chos skor*, or alternatively, *a ma na si kā ra'i chos skor*).[106]

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lo), and the identification of Maitrīpa's dates is questionable (see TATZ, 1987:697-698). For a more recent discussion, see KRAGH (2010:221-222).

[102] For a detailed account of Maitrīpa, see TATZ (1987).

[103] See HOOKHAM (1991:145-146, 171-172).

[104] See *The Blue Annals* (CHANDRA, 1974:632; ROERICH, 1949:724): *de yang dags po rin po ches dpal phag mo gru pa la/ 'o skol gyi phyag rgya chen po 'di' gzhung ni bcom ldan 'das byams pas mdzad pa'i theg pa chen po rgyud bla ma'i bstan bcos 'di yin zhes gsungs shing/.*

[105] For the story of Maitrīpa's revival of the *Dohā* tradition, see *The Blue Annals* (CHANDRA, 1974:745-746; ROERICH, 1949:841-842). For an introduction to the Indian Buddhist *Dohā* literature, see TEMPLEMAN (1994) and BRAITSTEIN (2011 and 2013). For the *Dohā* literature in Tibet, see SCHAEFFER (2005:59-122).

[106] The majority of the 26 texts of the *Yid la mi byed pa'i chos skor* is composed by Maitrīpa. They shall be listed here in the order in which they are arranged in the *bstan 'gyur* catalog written by Bu ston Rin chen grub (W1934-0759, folios $47b_1$-$48b_1$, pp. 498-500), although their arrangement may differ in other sources. In the following survey, original Sanskrit titles are provided according to the extant Sanskrit manuscripts wherever available, as found in the editions by the MIKKYŌ SEITEN

KENKYŪKAI study group (1988:230-229) (reconstructed Sanskrit titles, on the other hand, are marked by *): **(1)** ***Kudṛṣṭinirghātana*** (*Lta ba ngan pa sel ba*, Q3073, D2229), Tibetan translation by Vajrapāṇi and Mtshur ston Ye shes 'byung gnas; **(2)** ***Madhya[ma]kaṣaṭka*** (*Dbu ma drug pa*, Q3074, D2230) translated by Vajrapāṇi and Nag 'tsho Tshul khrim rgyal ba; **(3)** ***Kudṛṣṭinirghātādivākyaṭippinikā*** (*Lta ba ngan sel ba'i dran pa*, Q3075, D2231) translated by Vajrapāṇi and Mtshur ston; **(4)** ****Sahajaṣaṭka*** (*Lhan cig skyes pa drug pa*, Q3076, D2232) translated by Vajrapāṇi and Mtshur ston; **(5)** ***Svapnanirukti*** (*Rmi lam nges par bstan pa*, Q3077, D2233) translated by Vajrapāṇi and Tshul khrims rgyal ba; **(6)** ***Māyānirukti*** (*Sgyu ma nges par bstan pa*, Q3078, D2234) translated by Vajrapāṇi and Tshul khrim rgyal ba; **(7)** ***Apratiṣṭhānaprakāśa*** (*Rab tu mi gnas pa gsal bar bstan pa*, Q3079, D2235) translated by Vajrapāṇi and Tshul khrims rgyal ba; **(8)** ***Tattvadaśaka*** (*De kho na nyid bcu pa*, Q3080, D2236) translated by Vajrapāṇi and Mtshur ston, revised by Tshul khrims rgyal ba; **(9)** ***Yuganaddhaprakāśa*** (*Zung du 'jug pa rab tu gsal bar bstan pa*, Q3081, D2237) translated by Vajrapāṇi and Tshul khrims rgyal ba; **(10)** ****Prīṇapañcaka*** (*Dga' gcugs lnga pa*, Q3082, D2237a) translated by Vajrapāṇi and Mtshur ston; **(11)** ***Nirbhedapañcaka*** (*Mi phyed pa lnga pa*, Q3083, D2238) translated by Vajrapāṇi and Rma ban Chos 'bar: **(12)** ***Mahāsukhaprakāśa*** (*Bde ba chen po gsal ba*, Q3084, D2239) translated by Vajrapāṇi and Rma ban Chos 'bar; **(13)** ***Tattvaratnāvalī*** (*De kho na nyid rin po che'i phreng ba*, Q3085, D2240) translated by Tshul khrims rgyal ba; **(14)** ***Tattvaprakāśa*** (*De kho na nyid rab tu bstan pa*, Q3086, D2241) translated by Vajrapāṇi and Rma ban Chos 'bar; **(15)** ***Pañcatathāgatamudrāvivaraṇa*** (*De bzhin gshegs pa lnga'i phyag rgya rnam par bshad pa*, Q3087, D2242) translated by Vajrapāṇi and Rma ban Chos 'bar: **(16)** ***Ṣekatānvayasaṃgraha*** (*Dbang gi dgongs pa mdor bsdus pa*, Q3088, D2243) translated by Vajrapāṇi and Mtshur ston; **(17)** ****Saṃkṣiptasekaprakriyā*** (*Dbang gi mdor bsdus pa*, Q3089, D2244) translated by Vajrapāṇi and Mtshur ston; **(18)** ***Pañcākāra*** (*Rang bzhin lnga pa*, Q3090, D2245) translated by Vajrapāṇi and Mtshur ston, revised by Amṛtadeva; **(19)** ****Dohānidhi-nāma-tattvopadeśa*** (*Do ha ni dhi zhes bya ba de kho na nyid kyi man ngag*, Q3092, D2247) translated by Dhiriśrījñāna; **(20)** ***Mahāyānaviṃśikā*** (*Theg pa chen po nyi shu pa*, Q3093, D2248) translated by Devākaracandra and Shākya Brtson 'grus; **(21)** ***Amanasikārādhāra*** (*Yid la mi byed pa ston pa*, Q3094, D2249) translated by Vajrapāṇi and Rma ban Chos 'bar, revised by Gnyan chung; **(22)** ***Tattvaviṃśikā*** (*De kho na nyid theg pa chen po nyi shu pa*, Q3095, D2250) translated by Dhiriśrījñāna and 'Bro Seng dkar Shākya 'od; **(23)** ***Sekanirṇaya*** (*Dbang nges par bstan pa*, Q3097, D2252) translated by Kṛṣṇapaṇḍita and Tshul khrims rgyal ba; **(24)** ****Sekanirṇayapañjikā*** (*Dbang bskur ba nges par bstan pa'i dka' 'grel*, Q3098, D2253) composed by Rāmapāla and translated by Samantabhadra and Tshul khrims rgyal ba; **(25)** ****Tattvadaśakaṭīkā*** (*De kho na nyid bcu pa'i rgya cher 'grel pa*, Q3099, D2254) composed by Sahajavajra (a.k.a. Naṭegara; see TATZ, 1987:710), translated by Kalyāṇavarman and Mtshur ston; and **(26)** ****Vajrapāda*** (*Rdo rje'i tshig*) composed by Vajrapāṇi and translated by Vajrapāṇi and Mtshur ston. In the above list, texts 1-23 are all composed by Maitrīpa (a.k.a. Avadhūtipa or Advayavajra). Bu ston (ibid., folio $48a_{1\text{-}2}$ and $48a_4$) mentions two further texts by Maitrīpa that are not counted among the 26 works of the *Yid la mi byed pa'i chos skor*. These are: *Prajñopāyapremapañcaka* (*Thabs dang shes rab brtse pa lnga pa*, Q3091, D2246) translated by Vajrapāṇi and Mtshur ston; and **Upadeśaparama* (*Gsang ba dam pa*, Q3096, D2251). Texts 24-26 are commentaries composed by Maitrīpa's students Rāmapāla (eleventh century), Sahajavajra (eleventh century), and Vajrapāṇi (1017-c.1080). Sanskrit editions and Japanese translations of several of the texts have been published

Much of the material in this textual cycle was aimed at synthesizing Tantrism with Common *Mahāyāna* philosophy and the texts are therefore significant for understanding the process by which the Tantric subculture became integrated into the culture of the monastic establishment.

The first 18 texts of the cycle explain a number of *Anuttarayogatantra* concepts in terms of Common *Mahāyāna* doctrine, particularly the *Madhyamaka* philosophy of emptiness (*śūnyatā*, *stong pa nyid*). The explanations employ several doctrinal terms that later reappear in Tibetan *Mahāmudrā* instructions, including a key concept discussed extensively by Maitrīpa called "non-cognition" (*amanasikāra*, *yid la mi byed pa*). The term here refers to a meditative state wherein the mind abstains from engaging in dualistic thought processes or 'cognitions' (*manaskāra* or *manasikāra*, *yid la byed pa*).[107] The cycle also contains explanations (e.g., the text "Five Verses on No Separation," *Nirbhedapañcaka*) that incorporate the notion of *buddha*-nature, as well as teachings (e.g., "The Jewel Rosary on Reality," *Tattvaratnāvalī*) that come close in meaning to the later Tibetan doctrine of extrinsic emptiness (*gzhan stong*).

The most well-known text of the cycle is probably "Ten Verses on Reality" (*Tattvadaśaka*, *De kho na nyid bcu pa*), wherein Maitrīpa explains Tantric concepts, such as 'radiance' (*prabhāsvara*, *'od gsal*), through the *Madhyamaka* philosophy of emptiness. It should, however, be noted that Maitrīpa never actually employs the word *Mahāmudrā* in the first 18 texts of the cycle, though he several times explains various terms that are echoed in later *Bka' brgyud Mahāmudrā* doctrines. This is, for example, the case in "Elucidating Reality" (*Tattvaprakāśa*, *De kho na nyid rab tu bstan pa*), where Maitrīpa lays out an instantaneous approach to Awakening while pointing out how it accords with the *Madhyamaka* view of Nāgārjuna, albeit without referring to this approach as *Mahāmudrā*.

In the last eight texts of the cycle, Maitrīpa explains the instructions of the *Anuttarayogatantra*s, particularly the phases of Tantric empowerment. There the word *Mahāmudrā* occurs, but only in the context of the four *mudrā*s. Hence, it does not seem that Maitrīpa explicitly taught *Mahāmudrā* independently of the *Tantra*s, although he certainly partook in a broader trend of synthesizing what later became *Mahāmudrā* terminology with Common *Mahāyāna* philosophy, and he also seems to have taught instantaneous approaches to Awakening without referring to these as *Mahāmudrā*.

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by the MIKKYŌ SEITEN KENKYŪKAI study group under the general title *Advayavajrasaṃgraha* (**1988**: texts (1), (3) and (15); **1989**: texts (18), (21) and (4); **1990**: texts (6), (9), (12), (22), and (20); and **1991**: texts (23), (5), (14), (7), (11), (2), and (8)).

[107] Generally speaking, *manaskāra* (*yid la byed pa*, 作意 *zuòyì*) occurs in Buddhist *Abhidharma* literature as a term denoting the mental factor (*caitta*, *sems byung*) of directing the intellect towards an object perceived by the senses and labeling it with a name. It is variously translated as 'attention', 'mental orientation', or 'mindfulness'. The *Abhidharma* definition of the term is "exertion with the mind" (*cetasa ābhogaḥ*); see KRAMER (2013:1014). For the doctrinally-related twelfth-century *Śrī Amanaska* text attributed to Indian Buddhist-Hindu *yoga* master Gorakṣanātha, see BIRCH (2006).

The above reading of Maitrīpa's tradition is, however, not shared by Tibetologist Klaus-Dieter MATHES. In two articles (2006, 2007), MATHES has argued that the Tibetan doctrine of "*Sūtra Mahāmudrā*," which is a label used in later Tibetan sources for the non-Tantric *Mahāmudrā* approach, was already present in the writings by Maitrīpa and his direct students. That is a view that is generally upheld by the Tibetan *Bka' brgyud* traditions. MATHES (2006:225) concluded that "it should no longer be maintained that not-specifically-Tantric *mahāmudrā* is a later Tibetan invention." There are, though, some points in MATHES' argument that need to be revisited.

As mentioned above, while Maitrīpa's works clearly belong to a trend of synthesizing Tantric philosophical doctrines and terminology with teachings of the Common *Mahāyāna*, Maitrīpa did not apply the word *Mahāmudrā* to this amalgam but only referred to *Mahāmudrā* in its Tantric context of the four *mudrā*s. It is also important to note that while Maitrīpa did indeed speak of a non-Tantric direct approach to Awakening which was not specified as '*Mahāmudrā*', he did not present this approach along the broad lines seen in the later well-known Tibetan *Mahāmudrā* divisions of practice, such as the four *yoga*s, etc., or by using other major characteristic features of the Tibetan *Sūtra Mahāmudrā* systems. It might therefore be somewhat overstated to say that a direct equivalent to Tibetan *Sūtra Mahāmudrā* is found in Maitrīpa's writings, even if some terminological and doctrinal precursors definitely occur.

In his study, MATHES discusses several of Maitrīpa's texts, but the sources he cites either do not employ the word *Mahāmudrā* (e.g., Maitrīpa's *Tattvadaśaka*) or only use the word in its Tantric sense where reliance on sexual practice with a *karmamudrā* in order to realize *Mahāmudrā* is presupposed (e.g., Maitrīpa's **Sekanirdeśa*).[108]

As rightly noted by MATHES (2007:553-555) in his second article, the **Sekanirdeśa* is a strictly Tantric work. Nevertheless, when discussing the text MATHES concludes that Indian masters taught a form of *Mahāmudrā* that may be cultivated without relying on the Tantric practice of the four *mudrā*s. He does not arrive at this interpretation on the basis of the text itself or any related Indian source, but instead refers to the opinion of a modern Tibetan informant (MATHES, 2007:fn. 47). Such an approach to reading medieval Indian texts runs the risk of anachronistically superimposing later Tibetan outlooks on the Indian sources, yet it seems that it is this opinion which comes to serve as the basic premise in the overall argument of MATHES' article.

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[108] The **Sekanirdeśa* is another name for the *Sekanirṇaya* listed among Maitrīpa's works in fn. 106. MATHES adduces two passages that employ the label *Mahāmudrā* from the *Tattvadaśakaṭīkā* composed by Maitrīpa's student Sahajavajra. However, the first passage (MATHES, 2006:219) only contains the word *Mahāmudrā* in a quotation from Maitrīpa's **Sekanirdeśa*, which as mentioned is a purely Tantric work. In the second passage (MATHES, 2006:221 bottom), the word *Mahāmudrā* occurs in a verse quoted in the *Tattvadaśakaṭīkā* from an unidentified source, and since it is thus unknown whether the provenance of the verse is Tantric or non-Tantric, it is presently not possible fully to assess in what sense and in which original context the word is used in the quotation.

In the course of his detailed analysis, which – it should be noted – gives due consideration to many pertinent sources, MATHES locates two passages in works not authored by Maitrīpa that indeed speak of non-Tantric meditative approaches that are explicitly labeled '*Mahāmudrā*'. Although the two short passages in question do not provide sufficient detail to permit a broader comparison to Bsod nams rin chen's *Mahāmudrā* doctrine, they definitely establish that it was not unheard of in Indian circles to use the label *Mahāmudrā* when speaking of non-Tantric practices.

The earliest such passage cited by MATHES (2006:223-224) comes from Jñānakīrti's *Tattvāvatāra*,[109] where an advanced non-Tantric form of *Pāramitāyāna* practice is referred to as *Mahāmudrā*.

The second passage (MATHES, 2006:220-221) stems from the *Tattvadaśakaṭīkā* composed by Maitrīpa's student Sahajavajra.[110] The passage speaks of an approach that neither belongs to the Tantric *Mantra* tradition nor to the *Pāramitāyāna*, and Sahajavajra ends the passage by saying: "Some call this *Mahāmudrā*, the wisdom of reality" (*'di nyid la de kho na nyid kyi ye shes phyag rgya chen po zhes kha cig brjod*). In Indian and Tibetan sources, the use of the pronoun 'some' (*kha cig*, *ke cid* or *kaś cid*) often marks a rhetorical statement, in which the author distances himself from what is said by attributing it to someone else. Hence, it could seem that Sahajavajra here speaks of an Indian non-Tantric usage of *Mahāmudrā* which he reports to have existed but which is not wholly identical to his own contemplative tradition.[111]

MATHES' analysis has thus established that there were rare, isolated Indian cases of using the otherwise Tantric word *Mahāmudrā* in its contemplative sense as referring to advanced non-Tantric stages of meditation.

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[109] D3709, Q4532 translated into Tibetan probably in the early eleventh century by Rin chen bzang po (958-1055) in collaboration with the Kashmirian scholar Padmākaravarman. The passage was previously cited as evidence for an Indian non-Tantric *Mahāmudrā* teaching by the fifteenth-century Tibetan scholar 'Gos lotsā ba Gzhon nu dpal (1392-1481) (MATHES, 2007:545).

[110] The text is only extant in its Tibetan translation (D2254, Q3099). It should be noted that the work spuriously quotes a passage from the *Bhāvanākrama* (see MATHES, 2006:217), a text which was composed in Tibet in the late eighth century by the Indian master Kamalaśīla, who never returned to India after having arrived to Tibet. While the *Bhāvanākrama* certainly is extant in a Sanskrit manuscript from Tibet as well as in a partial Chinese translation, no Sanskrit manuscript of the work has ever been found outside Tibet. Hence, it is rather questionable whether the text was known and quoted by later authors living in India who did not visit Tibet, such as Sahajavajra. There may consequently be reason to look closer at the authenticity of Sahajavajra's commentary and consider the possibility that certain passages, perhaps also the text's reference to a non-Tantric form of *Mahāmudrā*, could be later Tibetan interpolations.

[111] Given the above-mentioned reservation about the authenticity of the full text of Sahajavajra's commentary, it is equally possible that the sentence is a later Tibetan interpolation, in which case the word 'some' would refer to "some Tibetans", i.e., the *Bka' brgyud pas*. As noted by MATHES (2006:223), Sahajavajra does not mention such a "third path" of *Mahāmudrā* in his other extant writing, the *Sthitisamuccaya*.

There is, however, a more fundamental difficulty in MATHES' line of argument when it comes to establishing a connection between the Indian sources and the beginnings of "*Sūtra Mahāmudrā*" in Tibet, i.e., the teachings by Bsod nams rin chen and his immediate followers. The problem is that the texts stemming from the Indian circle of Maitrīpa and his students are hardly ever referred to in the *Dags po'i bka' 'bum*, let alone commented upon or quoted from. The only references to these texts that occur in the *Dags po'i bka' 'bum* are a few general remarks mentioning that the works of Maitrīpa are examples of the (Indian) scriptural basis for (Tibetan) *Mahāmudrā*. For example, in the text "*Answers to the Questions of Master Phag mo Grub pa*," Bsod nams rin chen is reported to have said to Rdo rje rgyal po:

> These [Indian] works teaching *Mahāmudrā*, such as the *Dohā*s and the three cycles of the new [*Tantra*s], ...[112]

The phrase "the three cycles of the new [*Tantra*s]" (*gsar ma skor gsum*) is a standard term referring to three key cycles of Indian texts dealing with the essential meaning of the *Anuttarayogatantra*s and their practices. The three cycles in question are "The Seven (or eight) *Siddhi* Texts" (*Grub pa sde bdun* or *Grub pa sde brgyad*),[113] "The Cycle of Six Heart

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[112] *Rje phag mo grub pa'i zhus lan* (DK.A.Da.7.10a$_2$), DK.A.Da.13b: *do ha dang/ gsar ma skor gsum la sogs pa'i phyag rgya chen po'i gzhung 'di tsho/.*

[113] The seven *Siddhi* texts (*Grub pa sde bdun*, **Saptasiddhi*) constitute an important group of Indian Tantric works. The term *Grub pa sde bdun* occurs several times in *Dags po'i bka' 'bum*, although the concrete contents of the list are not provided there. Bu ston Rin chen grub (1290-1364) used the related term "the eight *Siddhi* texts" (*Grub pa sde brgyad*, **Aṣṭasiddhi*) in his *bstan 'gyur* catalog, where the list of texts includes: (1) Padmavajra's *Guhyasiddhi* (Q3061, D2217); (2) Anaṅgavajra's *Prajñopāyaviniścayasiddhi* (Q3062, D2218); (3) Indrabhūti's *Jñānasiddhi* (Q3063, D2219); (4) Lakṣmī's *Advayasiddhi* (Q3064, D2220); (5) Līlāvajra's **Vyaktabhāvasiddhi*; (6) Dārika's *Mahāguhyatattvopadeśa* (Q3065, D2221); (7) Sahajayoginī Cintā's *Vyaktabhāvānugatatattvasiddhi* (Q3066, D2222); and Ḍoṃbhi Heruka's *Sahajasiddhi* (Q3067, D2223). See Bu ston Rin chen grub, *Bstan 'gyur gyi dkar chag yid bzhin nor bu dbang gi rgyal po'i phreng ba* written in 1334, found in *Bu ston rin chen grub kyi gsung 'bum*, the Lha sa zhol edition, vol. 26 (La), folios 46b$_5$-47a$_3$, pp. 496-497, TBRC W1934-0759. Bu ston thinks that these texts ought to be studied in the particular progression in which he lists them and he also presents their authors as standing in successive teacher-student relationships. The fifth text in Bu ston's list, i.e., the **Vyaktabhāvasiddhi* (*Dngos po gsal ba grub pa*) by Līlāvajra (Sgeg pa'i rdo rje), does not seem to be contained in the Q or D redactions of the *bstan 'gyur*. A modern compilation with Sanskrit editions of **Aṣṭasiddhi* texts has been published by SAMDHONG & DWIVEDI (1987). Their list of eight works includes: (1) Padmavajra's *Guhyasiddhi*, (2) Anaṅgavajra's *Prajñopāyaviniścayasiddhi*, (3) Indrabhūti's *Jñāna-siddhi*, (4) Lakṣmī's *Advayasiddhi*, (5) Yoginī Cintā's *Vyaktabhāvānugatatattvasiddhi*, (6) Ḍoṃbhi Heruka's *Sahajasiddhi*, (7) Kuddālapāda's *Acintyādvayakramopadeśa*, and (8) Padmavajra's *Advayavivaraṇa-prajñopāyaviniścayasiddhi*. The seventh text by Kuddālapāda corresponds to Q3072 and D2228; Bu ston includes this text in the *Snying po'i skor drug* cycle of works (see below). The eighth text by Padmavajra does not exist in a Tibetan translation, but has been preserved in Nepalese Sanskrit manuscripts. The exact works included in the cycles *Grub pa sde bdun* or *Grub pa sde brgyad* thus

Texts" (*Snying po skor drug*),[114] and Maitrīpa's above-mentioned "Cycle of Teachings on Non-Cognition" (*Yid la mi byed pa'i chos skor*).[115] Both the latter text cycles are partly associated with Maitrīpa, since he is said to have recovered Saraha's *Dohā*s found in "The Cycle of Six Heart Texts" based on his vision of Śabari and since he authored most of the works in "The Cycle of Teachings on Non-Cognition." It may be added that the first cycle, viz. "The Seven *Siddhi* Texts," was disseminated in Tibet already prior to the propagation of Maitrīpa's own works in Tibet.

In spite of the noticeable absence of more numerous references to Maitrīpa's writings in the *Dags po'i bka' 'bum*, it is clear that the later Tibetan tradition considered these textual cycles to be central for the Tibetan *Mahāmudrā* transmission. For example, *The Blue Annals* refer to Maitrīpa's tradition when defending the *Mahāmudrā* doctrine of Bsod nams rin chen, in that it references Sahajavajra's commentary on Maitrīpa's *Tattvadaśaka*:

> Now, during the time of Mar pa and Mi la ras pa, the understanding of *Mahāmudrā* was ascribed to the [Tantric] Completion Stage (*sampannakrama*), in that an understanding derived from [the *yoga* of] Inner Heat (*gtum mo*) was produced first and based thereon an understanding of *Mahāmudrā* was subsequently brought about [in the student]. Dags po'i rin po che (i.e., Bsod nams rin chen) caused an understanding of *Mahāmudrā* to arise even in beginners who had not received [Tantric] empowerment. This is called the *Pāramitā* method (i.e., the Common *Mahāyāna*) … With regard to this, though the *Dharma* Master Sa skya pa (i.e., Sa Paṇ) stated that the *Pāramitā* method ought not to be called *Mahāmudrā*, since the awareness of *Mahāmudrā* arises solely from Tantric empowerment, [he was mistaken]. [In fact,] the [Indian] Ācārya Jñānakīrti states in his *Tattvāvatāra* that even at the level of an ordinary person, someone who possesses a sharp intellect may attain an irreversible understanding, since he can understand *Mahāmudrā* properly and with certainty [merely] by relying on the [Common *Mahāyāna*] practices of *śamatha* and *vipaśyanā* in accordance with the *Pāramitā* approach. Moreover, in Sahajavajra's commentary on the *Tattvadaśaka*, we find: "The essence is the *pāramitā*s, [whereas] *mantra* is a later adjustment. This is called *Mahāmudrā* and it is clearly explained as an awareness that understands Suchness having three specific features (i.e., bliss, presence, and non-thought)." Accordingly,

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varies slightly in different sources, and since the *Dags po'i bka' 'bum* nowhere specifies which texts the authors of this corpus considered to be included in the cycle of *Grub pa sde bdun*, it remains uncertain how the precise list looked for the authors of the *Dags po'i bka' 'bum.*

[114] "The Cycle of Six Heart Texts" (*Snying po skor*, also called *Snying po'i skor* or *Snying po'i skor drug*) are defined in Bu ston Rin chen grub's *bstan 'gyur* catalog as: (1) Saraha's *Dohākoṣa* (Q3068, D2224); (2) Nāgārjunagarbha's *Caturmudrāniścaya* (Q3069, D2225); (3) Devacandra's *Prajñājñānaprakāśa* (Q3070, D2226); (4) Sahajavajra's *Sthitisamuccaya* (Q3071, D2227); (5) Kuddālī's *Acintyakramopadeśa* (Q3072, D2228); and (6) Āryadeva's *Cittāvaraṇaviśodhana-nāmaprakaraṇa* (Q2669, D1804). See Bu ston Rin chen grub, *Bstan 'gyur gyi dkar chag yid bzhin nor bu dbang gi rgyal po'i phreng ba* in *Bu ston rin chen grub kyi gsung 'bum,* vol. 26 (La), folios $47a_3$-$47b_1$, pp. 497-498, TBRC W1934-0759.

[115] See fn. 106.

> Rgod tshang pa [MGon po rdo rje] has explained that Sgam po pa's *pāramitā* method is precisely what had [formerly] been taught by Maitrīpa. However, it is [also] certain that Sgam po pa [additionally] taught his own personal pupils a [form of] *Mahāmudrā* whose path is *mantra*.[116]

According to this later Tibetan view dating from the fifteenth century, Bsod nams rin chen's *Mahāmudrā* doctrine continued a trend first initiated by Maitrīpa and his peers of attempting to synthesize the terminology and practices of the *Anuttarayogatantra*s with the doctrines of the Common *Mahāyāna*.

Yet, how might this trend relate to Sa Paṇ's negative view of *Bka' brgyud Mahāmudrā*? Sa Paṇ's own Tantric tradition had been handed down within his *Sa skya* clan. The core of this tradition are Tantric teachings that had been gathered in India by the great translator 'Brog mi Lotsā ba Shākya Ye shes (992-1074),[117] a little over two hundred years prior to Sa Paṇ. *The Blue Annals* state that 'Brog mi was sent to India by the Tibetan master Rin chen bzang po (958-1055), when the latter was nearing the age of fifty.[118] This means that 'Brog mi went to India around 1008. 'Brog mi stayed in India for thirteen years studying with Śāntibhadra, Śāntipa, and Prajñendraruci, and thereupon returned to Tibet around 1021. This fits well with another statement found in *The Blue Annals* saying that Mar pa Chos kyi blo gros (1009/1021-1097) went to learn Sanskrit from 'Brog mi in Tibet when Mar pa was fifteen years old, which would correspond to 1026 if the birth year of Mar pa is taken to be 1009.[119] In Tibet, 'Brog mi taught several students, one of whom was 'Khon Dkon mchog rgyal po (1034-1102), Sa Paṇ's forefather who founded the monastery of Sa skya in 1073.

Comparing the dates of 'Brog mi's visit to India (ca. 1008-1021) with the dates of Maitrīpa (ca. 1010-1087), it would seem that 'Brog mi may have visited India before the new trend of synthesizing the teachings and practices of the *Anuttarayogatantra*s with the Common *Mahāyāna* had come to fore, since one of the major figures in this movement was Maitrīpa who flourished in the middle of the eleventh century. It is therefore conceivable that Sa Paṇ's more orthodox view of *Mahāmudrā* as only belonging within the frame of the four empowerments and the four *mudrā*s was derived from a slightly earlier stage in Indian Tantrism that existed prior to the time when the monastic establishment had truly begun to emphasize *Mahāmudrā* meditation as a non-Tantric possibility. In extension thereof, Bsod

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[116] *The Blue Annals* (CHANDRA, 1974:632-633; ROERICH, 1949:724-725). The English translation is partly based on BROIDO (1985:12-13).

[117] The dates are according to STEIN (1972:73) and ZHANG (1993:3217). SNELLGROVE (1987:137) gives 'Brog mi's dates as 992-1072 without mentioning his source.

[118] *The Blue Annals* (CHANDRA, 1974:184-189; ROERICH, 1949:205-210).

[119] *The Blue Annals* (CHANDRA, 1974:352; ROERICH, 1949:399). The dates of Mar pa remain problematic. For a discussion, see DAVIDSON (2005:142-148). His birth year is variously believed to be 1009 or 1021. Regarding the year of Mar pa's death, another Tibetan source ought to be added to the previous discussion in the form of the recently published biography by Rngog Zhe sdang rdo rje (1078-1154), wherein the year of Mar pa's death is given as "the wood ox year" (*shing glang*), i.e., 1085 CE. See *Rngog chos skor phyogs bsgrigs*, vol. 1 (Beijing: Dpal brtsegs bod yig dpe rnying zhib 'jug khang, 2007), 19.

nams rin chen's more liberal view of *Mahāmudrā* could be seen as a further development in the merger of the Tantric subculture with the culture of the Common *Mahāyāna*, which had initially been promoted by Maitrīpa.

Still, as noted above, Maitrīpa never spoke explicitly of *Mahāmudrā* as a practice to be used outside the Tantric context of the four empowerments and the four *mudrā*s. Instead, he only attempted to explain certain key Tantric terms by equaling them with well-known philosophical concepts of the Common *Mahāyāna*, in particular with the *Madhyamaka* philosophy. Maitrīpa, therefore, does not seem to have severed *Mahāmudrā* from its Tantric context, as it was later made explicit in Bsod nams rin chen's contemplative approach. Moreover, the two cases of non-Tantric forms of *Mahāmudrā* attested in Jñānakīrti's *Tattvāvatāra* and Sahajavajra's *Tattvadaśakaṭīkā* cited by MATHES cannot be said to constitute full equivalents of Bsod nams rin chen's much more extensive *Mahāmudrā* system.

Although much of the Tibetan *Mahāmudrā* terminology consists of Tantric terms that also appear in the writings of Maitrīpa and other authors belonging to his circle, the texts of *Dags po'i bka' 'bum* do not directly and explicitly rely on these Indian treatises, either by quoting or explaining them.[120] While the authors of Bsod nams rin chen's contemplative community may have had general knowledge of the existence of Maitrīpa's textual corpora, it does not seem that they ever studied these sources closely. Hence, it appears rather difficult outright to conclude that Bsod nams rin chen's *Mahāmudrā* doctrine was directly derived from Maitrīpa. Perhaps it was merely the case that Maitrīpa's synthesis of *Tantra* and Common *Mahāyāna* served as an indirect inspiration for Bsod nams rin chen and other early Tibetan *Mahāmudrā* teachers and authors. Conversely, Sa Paṇ had a certain case in point with his critique, given that *Mahāmudrā* in the multivalent senses of this term traditionally did belong firmly to the context of the four empowerments and the four *mudrā*s of the *Anuttarayogatantra*s, and it was only in very exceptional cases separated from this context in Indian sources. Consequently, it would seem pertinent to conclude that Bsod nams rin chen's *Mahāmudrā* approach in large part was a novelty, an innovative approach to Buddhist meditation practice which carefully attempted to fuse the existing Indian-Tibetan traditions of Tantric and Common *Mahāyāna* practices in a new way considered more suitable for the needs of Tibetan meditators living in communities of ascetic wilderness retreat in the twelfth century.

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[120] It should be noted that an exception in this regard is the Indian Tantric treatise *Acintyādvaya-kramopadeśa* composed by Kuddālapāda, which is commented upon in text *Za* of the *Dags po'i bka' 'bum* (DK.A.Za). Kuddālapāda's work is not included in Bu ston Rin chen grub's list of the eight *Siddhi* texts, but it is found among the eight *Siddhi* texts edited and published by SAM-DHONG & DWIVEDI (1987). See fn. 113 above. The form of *Mahāmudrā* taught in this work by Kuddālapāda is, however, clearly framed in the Tantric context of the four empowerments and the four *mudrā*s.

Part II

The Narrative Construct of a Founder

Chapter 3
The Hagiographical Tradition Surrounding Sgam po pa

1. The Making of an Icon

Tibetan Buddhism abounds with astounding narratives of ascetic *yogī*s, deep meditators, and extraordinary teachers, and Sgam po pa Bsod nams rin chen – being one of the main founders of the Tibetan *Mahāmudrā* tradition – is certainly no exception to this.

A key Tibetan genre of such stories is the *rnam thar* (or in the longer form of the word *rnam par thar pa*, **vimokṣa*) denoting religious 'biographies' or 'hagiographies', i.e., stories of saints. The literal meaning of the Tibetan term is 'liberation', which carries the sense of attaining freedom from *saṃsāric* existence. The word suggests that the narratives contained in such texts primarily are meant to serve as role models for spiritual striving. Aside from inspiring faith, the stories have the additional function of creating religious histories of the given tradition to which the Buddhist masters in question belonged, thereby furnishing the contemporary practitioner with a sense of legacy and lineage.[121]

The Tibetan term for hagiography, *rnam thar*, was probably derived from the Indian *Mahāyāna* text *Gaṇḍavyūhasūtra*, wherein the protagonist of the story, named Sudhana, visits fifty male and female spiritual teachers in order to listen to their individual stories of spiritual liberation. The stories they tell are in the work referred to as "liberation [stories]" (*vimokṣa*, *rnam par thar pa*).[122] The word's emphasis on spiritual salvation thus makes it fairly equivalent to the Christian term 'hagiography', meaning "writing (*graphia*) about [the life-story] of a holy (*hagios*) person."

In the *Bka' brgyud* school of Tibetan Buddhism, the hagiographies of the tradition's two earliest Tibetan founders – namely the layman Mar pa Chos kyi blo gros (1009/1021-1097) and the *yogī* Mi la ras pa (ca. 1028-1111/1123)[123] – have become well-known in the West with the popular English translations by the NALANDA Translation Committee (1986) and LHALUNGPA (1977). For the English-reading audience, however, the vita of the *Bka' brgyud* school's third Tibetan founder, the monk Sgam po pa Bsod nams rin chen (1079-1153), has remained far less known, perhaps because the story – in spite of Bsod nams rin chen's importance for the monastic institutionalization of the *Bka' brgyud* lineage – is less colorful than those of his lay and *yogī* predecessors Mar pa and Mi la ras pa.

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[121] For general discussions of the *rnam thar* as a genre and its overall meanings, see WILLIS (1985; 1995:3-29), ROBINSON (1996), and SCHAEFFER (2010). On autobiography in Tibetan literature, see GYATSO (1998:101-123).

[122] For further details, see VETTER (2004:64) and QUINTMAN (2006:9).

[123] For discussion of the date of Mi la ras pa's death, see SHERPA (2004:70-75).

While there exists quite a large number of Tibetan hagiographies devoted to Bsod nams rin chen, some of which are very extensive, none of the texts has so far been translated into a European language. Consequently, for the Western audience the life story of Bsod nams rin chen is generally only known from the short summaries of the story provided in the English translations of larger Tibetan religious histories (*chos byung*) or from the translations of brief episodic stories found within Tibetan works devoted to other topics. In particular, an English translation of such an abbreviated version of Bsod nams rin chen's life is found in the fifteenth-century religious history *The Blue Annals* translated by ROERICH (1949:451-462).[124] A more extensive modern summary of Bsod nams rin chen's vita has been produced by the contemporary Tibetan *Bka' brgyud* scholar Khenpo Lodrö Dönyö (Mkhan po Blo gros don yod),[125] published as an appendix to a new English translation of Bsod nams rin chen's major work on *Mahāyāna* doctrine, *The Jewel Ornament of Liberation*, brought out by GYALTSEN & CHÖDRON (1998:305-332).[126] Shorter episodic stories, especially the story of Bsod nams rin chen's meeting with and

[124] For the Tibetan text, see *The Blue Annals, completed in A.D. 1478 by ḥgos-lotsawa Gzhon-nu dpal*, Śata-piṭaka Series vol. 212, edited by Lokesh CHANDRA (New Delhi: International Academy of Indian Culture, 1974), Tibetan pp. 393-402. The Tibetan title of the text is *Bod kyi yul du chos dang chos smra ba ji ltar byung ba'i rim pa deb ther sngon po*, or in brief *Deb ther sngon po* (a.k.a. *Deb gter sngon po*). On its authorship, see VAN DER KUIJP (2006). The text's biography of Bsod nam rin chen was based on the largest Tibetan Sgam po pa hagiography composed in the fourteenth century by the second Zhwa dmar pa Mkha' spyod dbang po (1350-1405). Other Tibetan religious histories, which hitherto have not been translated into any Western language, likewise contain summaries of Bsod nams rin chen's life. One among many is *Dam pa'i chos kyi 'khor lo bsgyur ba rnams kyi byung ba gsal bar byed pa mkhas pa'i dga' ston* written in 1564 by Dpa' bo gtsug lag 'phreng ba (1504-1566) (Beijing: Mi rigs dpe skrun khang, 1985), 789-800; also printed in Śata Piṭaka Series vol. 9 (2), edited by Lokesh CHANDRA, pp. 380_{23}-388_{18}. Another is *Chos 'byung bstan pa'i padma rgyas pa'i nyin byed* composed by Kun mkhyen Padma dkar po (1527-1592) printed in Śata Piṭaka series vol. 75 edited by Lokesh CHANDRA, folios 256a-269a. An important early *Chos byung* text to mention the *Bka' brgyud* teachers and students of the twelfth century is the *Chos 'byung me tog snying po sbrang rtsi'i bcud* composed by Nyang ral nyi ma 'od zer (1136-1204) (edition by Chab spel Tshe brtan phun tshogs *et al.*, Beijing: Bod yig dpe rnying dpe skrun khang, 1988, pp. 492-493).

[125] Dönyö's summary is likewise based on the Tibetan *rnam thar* composed by Mkha' spyod dbang po along with the *rnam thar* written by Sgam po Bsod nams lhun grub (1488-1552). The summary was originally written as part of Khenpo Dönyö's Tibetan commentary on *The Jewel Ornament of Liberation* entitled *Dam chos yid bzhin nor bu thar pa rin po che'i rgyan gyi gab pa mngon du phyung ba baidūrya yi pra tshom*. See DÖNYÖ (2003).

[126] In the secondary literature, short Western summaries of Bsod nams rin chen's life can, moreover, be found in GUENTHER (1959; 1989), STEIN (1972:74), TUCCI (1980:36), SNELLGROVE (1987:492-497), SAMUEL (1993:478-480), HOLMES (1995:i-ii), POWERS (1995:349-352), LHÜNDRUB (1996), KARTHAR (1996:7-8), RINGU (2003:xv-xvii), and DAVIDSON (2005:282-290). With the exception of DAVIDSON, all the cited authors seem to have based themselves exclusively on the English translation of *The Blue Annals*. DAVIDSON's account is based directly on the Tibetan hagiography composed by Sgam po Bsod nams lhun grub.

training under the *yogī* Mi la ras pa, also exist in English translation. Such stories are found in *The Hundred Thousand Songs of Milarepa*[127] and in *The Rain of Wisdom*.[128] These materials available in English were subsequently collected and paraphrased by Jampa MACKENZIE STEWART (1995) and published in the non-academic, populist *Dharma* book *The Life of Gampopa*, which has since been reprinted in a second edition (2004). An academic and more detailed study of Bsod nams rin chen's life based on comparison of the various Tibetan hagiographies, especially on the later more elaborate versions, has since been made by Trungram Gyaltrul Rinpoche SHERPA (2004:18-76) in his doctoral dissertation from Harvard University.

In contrast to the relative dearth of materials on Bsod nams rin chen available in English and other Western languages, the Tibetan tradition has a plethora of biographical materials on the master. The Tibetan literary form of biography or hagiography (*rnam thar*) is a multivalent genre. Portraying a historical individual, it narrates a past and thereby attempts to set the past in a certain relationship to the present. Yet, as with any story, the figure that the hyper-text represents is constructed through the modes of the narrative, resulting in what may be called a *narrative construct*.

In the case of Sgam po pa Bsod nams rin chen, the narrative construct produced by a long series of Tibetan hagiographies on his life has created a religious icon that evolved over time with the growth of the literature.[129] In the earliest literary phase constituted by works written during or very shortly after Bsod nams rin chen's life, a number of textual

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[127] See CHANG (1977). The Tibetan title is *Rnal 'byor gyi dbang phyug chen po mi las ras pa'i rnam mgur*, compiled, edited and first published in Tibetan in 1488-1495 by Gtsang smyon He ru ka Sangs rgyas rgyal mtshan (1452-1507). On the author and the text, see SMITH (2001:59-80).

[128] NALANDA Translation Committee (1980:217-242 and 275-282). The Tibetan title is *Mchog gi dngos grub mngon du byed pa'i myur lam bka' brgyud bla ma rnams kyi rdo rje'i mgur dbyangs ye shes char 'bebs rang grol lhun grub bde chen rab 'bar don rgya mtsho'i snying po* or in short *Bka' brgyud mgur mtsho*, block-print published in 1972 by Rumtek Monastery (TBRC W21962), folios 101a-116b and 134a-138b. The Tibetan compilation was originally made around 1542 by the eighth Karma pa Mi bskyod rdo rje (1507-1554) and was since expanded several times by subsequent Tibetan compilers. The second episode narrated in the text entitled "Master Gampopa's Song of Response to the Three Men from Kham: Shomo! Come Back up!" (*Rje sgam po pa dang khams pa mi gsum gyi zhu lan sho mo yar shog gi mgur*) is not told in any of the early sources and seems to be fictitious, since Dus gsum mkhyen pa had lived at Bsod nams rin chen's hermitage since 1139 and was already a senior resident when Phag mo gru pa joined the group in 1151, and it is therefore improbable that they were both expelled from the hermitage together as the story claims.

[129] The question of how a series of Tibetan biographies gradually create the religious image of a given Tibetan Buddhist master has previously been treated in detail by TISO (1988), QUINTMAN (2006), ROBERTS (2007), ARY (2007), and DUCHER (2011). TISO's and QUINTMAN's studies both deal with the hagiographical corpus on Mi la ras pa, ROBERTS' work was based on the Ras chung pa hagiographies, ARY's research has been on hagiographies belonging to the *Dge lugs* tradition, while DUCHER's study was on the hagiographies of Mar pa. In the Indian tradition, a similar approach has previously been used by GRANOFF (1989a, 1989b, 1990) in her studies of a series of religious biographies of the Jain monks Haribhadra and Siddhasena Divākara.

fragments tell incomplete stories of a Buddhist master who lived a life firmly devoted to meditation in the solitude of the mountains, who often went against the typical life patterns followed by his monastic peers, and who sometimes had to undergo hardships and doubts to carry on in his renunciant endeavors. Thereupon, a string of early hagiographies composed from the late twelfth till the early fourteenth centuries gave rise to the first complete versions of Bsod nams rin chen's life story from his birth to his death. Coinciding with the growing political and economic influence in Tibet and abroad of *bla ma*s from Bsod nams rin chen's *Bka' brgyud* tradition, the early hagiographies were then replaced by the first truly expansive hagiography, the so-called *Large Hagiography* (*rnam thar chen mo*) written by the second Zhwa dmar pa Mkha' spyod dbang po (1350-1405). Therein, Bsod nams rin chen was firmly declared to be a Buddhist saint, not simply in the form of the historical person Bsod nams rin chen but additionally as being the reincarnation of several earlier Buddhist saints from very distant non-historical pasts, whose spiritual lives have previously been recounted in a number of Indian *Mahāyāna Sūtra*s. Finally, in the course of the subsequent centuries which saw the political rise, fall, and peripheral persistence of the *Bka' brgyud* tradition, there was a literary phase of additional large hagiographies that built upon and embellished the narrative construct of Bsod nams rin chen formerly created by Mkha' spyod dbang po.

This latter period was, moreover, the epoch during which the religious icon of Sgam po pa proliferated through a variety of other literary and religious modes. Textually and doctrinally, the iconic proliferation took form through the publication in 1520 of a large collection (*bka' 'bum*) of written works from Bsod nams rin chen's hermitage, many of which were attributed to Bsod nams rin chen as constituting the written form of his oral teachings. Religiously, the iconic proliferation was embedded in empowerment rituals whose transmissions were traced back to Bsod nams rin chen and earlier masters of the lineage, as well as in *guru yoga* meditation practices and devotional prayers focused on the early founders of the lineage.[130] In unison, this iconic proliferation created a coherent central history for the *Bka' brgyud* lineage that had a centrifugal power of anchoring the lineage in the lives and activities of a few select lineage holders of the past. Yet, the process equally involved a more implicit centripetal force that dispersed and put into oblivion the countless smaller contributions to the history of the lineage stemming from lesser known past individuals and the community at large. In short, the iconic proliferation created by the narrative constructs of the hyper-texts of the hagiographical genre created the unity needed for developing and maintaining the sectarian identity of a given religious lineage of Tibetan Buddhism.

2. A Survey of Hagiographies on Bsod nams rin chen

If the literary phases of the hagiographical works on Bsod nams rin chen should be laid out in schematic form, the following stages and texts may be discerned:

[130] For the textual, ritual, and meditional development of the religious icon of Sgam po pa Bsod nams rin chen, see the discussion in KRAGH (2013c:392-400).

The Phase of Hagiographical Fragments (ca. 1130-1176)

1. Two untitled 'autobiographical' passages along with a brief account of Bsod nams rin chen's death by anonymous authors found in *Dags po'i bka' 'bum* within the text *Answers to the Questions of Dus gsum mkhyen pa* (*Dus gsum mkhyen pa'i zhus lan*), mid-twelfth century.[131]
2. A eulogy entitled *A Prayer of Grief at Time of Sgam po pa's Passing Away* (*Sgam po pa gshegs dus smre sngags kyi gsol ba*) composed by his student Phag mo gru pa Rdo rje rgyal po (1110-1170), probably in 1153.[132]
3. A eulogy referred to as *What Should be Known* (*Shes bya ma*) attributed to Rdo rje rgyal po and perhaps composed some time between 1153 and 1170.[133]
4. A short hagiographical segment on Bsod nams rin chen in a history of the later lineage of the Indian Tantric master Nāropa composed by Rdo rje rgyal po some time between 1153 and 1170.[134]
5. An incomplete life story entitled *Hagiography of the Venerable Uncle and Nephew* (*Rje khu dbon gyi rnam thar*) composed some time in the period between 1145 and 1176 by Rgyal ba khyung tshang pa Ye shes bla ma (1115-1176), who was a *Bka' gdams pa* monk and a student of the *yogī* Ras chung pa. The hagiography forms part of one of the earliest *Bka' brgyud* lineage histories covering the stories of Ti lo pa, Nā ro pa, Mar pa, Mi la ras pa, and Sgam po pa.[135]

The Phase of Short Complete Hagiographies (ca. 1160-1380)

6. A life story entitled *Hagiography of the Dharmarāja Dags po rin po che* (*Chos rgyal dags po rin po che'i rnam par thar pa*) composed by Bsod nams rin chen's student *Bla*

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[131] DK A.Tha.3.10b_4-13b_5, α.Kha.132b_5-136b_6. For an English translation, see below. Cf. SHERPA (2004:22 G/Abio).

[132] *Phag mo gru pa'i bka' 'bum*, vol. Ka, folios 302a_2-303a_1 (SCHILLER, 2002:216 entry 52). The eulogy is also found in *Phag gru'i gsung* (TBRC W1CZ688-I1CZ858, folios 97a-99b). For a modern edition, see *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rgyal po mchog gi gsung 'bum rin po che*, vol. 1, pp. 525-528 (TBRC W23891-3165). For an English translation, see below.

[133] The eulogy is found in *Dags po'i bka' 'bum* (DK.A.*Ji). For an English translation, see below.

[134] *Bla ma nā ro pa'i chos drug gi bla ma brgyud pa'i rim pa dang gdams ngag gnad kyi dbye ba mdor bsdus pa*, found in *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rgyal po mchog gi gsung 'bum rin po che*, vol. 8, pp. 462-483 (TBRC W23891-3172). For an English translation, see below.

[135] The hagiography of Sgam po pa Bsod nams rin chen is found in ms α of *Dags po'i bka' 'bum* (DK.α.Ka.12b_3-14a_4). It is omitted in ms A (DK.A), having been replaced by a different Sgam po pa hagiography. For an English translation and discussion, see below. The part of the text providing the hagiography of Mar pa Lotsā ba has been reprinted from ms DK.A in the text *Bka' brgyud yid bzhin nor bu yi 'phreng ba: A Precious Rosary of Lives of Eminent Masters of the 'Bri-gung-pa Dkar-brgyud-pa Tradition by Grub-thob O-rgyan-pa Rin-chen-dpal*, Smanrtsis Shesrig Spendzod vol. 38, Leh: S.W. Tashigangpa, 1972 (TBRC W23181), pp. 718-729.

ma 'Ba' rom pa Dar ma dbang phyug (1127-1199) in the second half of the twelfth century.[136]

7. A hagiography entitled *Hagiography of Bla ma Dwags po Lha rje* (*Bla ma dwags po lha rje'i rnam thar*) forming part of a longer *Bka' brgyud* lineage history composed by *Bla ma* Zhang G.yu brag pa Btson 'grus grags pa (1122-1193), a student of Bsod nams rin chen's nephew and lineage holder Bsgom pa Tshul khrims snying po (1116-1169).[137]
8. A short eulogy composed by Skyob pa 'Jig rten mgon po (1143-1217) entitled *Eulogy for the Eminent Sgam po pa, the Precious Dharmarāja* (*Chos kyi rgyal po rin po che dpal ldan sgam po pa la bstod pa*).[138]
9. A life story entitled *The Wish-Fulfilling Medicinal Milk: A Hagiography of the Master Dwags po Lha rje* (*Rje btsun dwags po lha rje'i rnam thar sman gyi 'dod 'jo*) by an anonymous author. In 1508, the text was redacted by the 'Bri gung teacher Kun dga' rin chen (1475-1527) and thereupon included in his miscellaneous works (*gsung thor bu*).[139]
10. A life story entitled *Hagiography of Dags po rin po che* (*Dags po rin po che'i rnam par thar pa*) composed by Rgyal thang pa Bde chen rdo rje (12^{th}-13^{th} centuries), probably in

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[136] The hagiography has been published at least thrice. A manuscript (13 folios) in *dbu can* script is found in *Bka' brgyud yid bzhin nor bu yi 'phreng ba: A Precious Rosary of Lives of Eminent Masters of the 'Brig-gun-pa dkar-brgyud-pa Tradition*, Smanrtsis shesrig spendzod vol. 38, edited by Sonam W. Tashigangpa, Leh, 1972 (TBRC W23181), pp. 245-270. The *Bka' brgyud gser 'phreng* corpus in question was originally compiled by Grub thob O rgyan pa Rin chen dpal (1229/1230-1309) some time in the period 1295-1304. Secondly, a manuscript (34 folios) in *dbu med* script is found in *Dkar brgyud gser 'phreng: A Golden Rosary of Lives of Eminent Gurus compiled by mon-rtse-pa kun-dga'-dpal-ldan and edited by Kun-dga'-'brug-dpal,* Smanrtsis shesrig spendzod vol. 3, ed. Sonam W. Tashigangpa, Leh, 1970, folios 188-221 (TBRC W30123). This *Bka' brgyud gser 'phreng* corpus was originally compiled by Mon rtse pa Kun dga' dpal ldan (1408-1475). The latter manuscript seems to have better readings. A third version in *dbu can* script has been published under the title *Rgyal sras zla 'od gzhon nu'i rnam thar* in the collected works of the third Karma pa, Rang byung rdo rje (1284-1339), as part of a history of the *Karma kaṃ tshang* lineage (*bka' brgyud gser 'phreng*). See *Karma pa rang byung rdo rje'i gsung 'bum*, edited by Mtshur phu mkhan po Lo yag bkra shis, Zi ling 2006, vol. *Nga* (4), pp. 128-157 (15 folios). For some remarks on the narrative, see SHERPA (2004:26-27 G/'BriO). For an additional manuscript of the hagiography, see also fn. 859 below.

[137] The hagiography is found in *Bla ma zhang brtson 'grus grags pa'i gsung 'bum dang bka' rgya ma skor*, vol. *Ka* (TBRC W13994-3025), folios $32a_1$-$35a_5$ (pp. 71-77). For a detailed study of *Bla ma* Zhang, his life, and his writings, see YAMAMOTO (2012).

[138] Found in *Khams gsum chos kyi rgyal po thub dbang ratna shrī'i phyi yi bka' 'bum nor bu'i bang mdzod*, Delhi: Drikung Kagyu Ratna Shri Sungrab Nyamso Khang, 2001, vol. 3 (TBRC W23743-2567), p. 166, as well as in vol. 4 (TBRC W23743-2568), p. 182. For a study of 'Jig rten mgon po, see LIU (2002).

[139] See *Miscellaneous Writings (bka' 'bum thor bu) of 'bri-gung chos-rje kun-dga'-rin-chen: Reproduced from the rare manuscript from the library of Tokden Rimpoche of Gangon,* Smanrtsis sherig spendzod vol. 27, edited by S.W. Tashigangpa (Leh, 1972) (TBRC W21993), pp. 51-59.

the thirteenth century at the request of one Slob dpon 'Gro mgon.[140] The text forms part of a history of the *'Brug pa bka' brgyud* lineage.

11. A life story entitled *An Abbreviated Hagiography of the Dharmarāja Dags po rin po che* (*Chos rgyal dags po lha rje'i rnam par thar pa bsdus pa*) by an anonymous author.[141] The text forms part of a history of the *'Ba' ra bka' brgyud* lineage. The text consists of two parts. The first part (pp. 274-319) contains the actual hagiography of Bsod nams rin chen, ending with a colophon pertaining to the above-mentioned hagiography composed by 'Ba' rom pa Dar ma dbang phyug (see number 6 above). The text is thus an abbreviated version of that work. The second part (pp. 319-334) contains a song (*mgur*) and a meditation instruction (*zhal gdam*) about Sgam po pa, which the author of the text received in a dream.

The Phase of Extensive Hagiographies (ca. 1370-1520)

12. A copious life story entitled *The Banner of Pervasive Renown: A Hagiography of the Dharma-Master, the Eminent and Great Sgam po pa* (*Chos kyi rje dpal ldan sgam po pa chen po'i rnam par thar pa kun khyab snyan pa'i ba dan*, 57 folios) composed by the second Zhwa dmar pa Mkha' spyod pa dri med dpal ye shes (known in short as Mkha' spyod dbang po, 1350-1405) in the late fourteenth century as part of a larger history of the *Karma kaṃ tshang* lineage. The work is often cited in other sources simply as *The Large Hagiography* (*Rnam thar chen mo*).[142] The work became the prototype for all later Bsod nams rin chen hagiographies.

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[140] Found in *Dkar brgyud gser 'phreṅ: A Thirteenth Century Collection of Verse Hagiographies of the Succession of Eminent Masters of the 'Brug-pa dkar-brgyud-pa Tradition*, Sungrab Nyamso Gyunphel Parkhang, Tashijong, Palampur (HP): Tibetan Craft Community, 1973 (TBRC W23436), pp. 284-346, in *dbu med* script. For a brief discussion of the *rnam thar*, see SHERPA (2004: 24-27 G/Rgyal).

[141] Published in *Bka' brgyud gser phreng chen mo: Biographies of Eminent Gurus in the Transmission Lineage of Teachings of the 'Ba'-ra Dkar-brgyud-pa Sect,* Dehra Dun: Ngawang Gyaltsen and Ngawang Lungtok, 1970, vol. 1, pp. 274-334 (TBRC W19231-1743). For some brief remarks, see SHERPA (2004:23-24 G/'Ba'SPH).

[142] An incomplete version is found in *The Collected Writings (gsuṅ 'bum) of the Second Źwa-dmar mKha'-spyod-dbaṅ-po, reproduced from an incomplete manuscript preserved in the Rumtek Monastery* (Gangtok: Gonpo Tseten, 1978), vol. 1, 319-433 (folios 228a-283a) (TBRC W23928-3568). A complete version is found in *Bka' brgyud gser 'phreng: A Golden Rosary of Lives of Eminent Bka' brgyud Masters, reproduced by Topden Tshering from a ms. from Gemur Monastery* (Delhi: Topden Tshering, 1975), vol. 1, pp. 279-377 (TBRW W23564) (the publication's list of contents mistakes it for a different Bsod nams rin chen hagiography by Sgam po Bsod nams lhun grub). Another complete version is found in the Sde dge edition of *Dags po'i bka' 'bum* (DK.D), vol. E, text *Ga*, pp. 29-142 (TBRC W22393-IO1JW305). For some additional remarks on the hagiography, see SHERPA (2004:27-28).

13. A life story entitled *Hagiography of Master Sgam po pa* (*Svāmī gaṃbhīratshasya vimokṣa: Rje sgam po pa'i rnam thar*).[143] The text's colophon (p. 301) states that it was compiled on the basis of four earlier hagiographies, including *The Large Hagiography* (*Rnam thar chen mo*) by Mkha' spyod dbang po and one unidentified text referred to as *The Secret Hagiography* (*Rnam thar gsang zhus ma*), thereby placing the date of the text after Mkha' spyod dbang po's composition in the second half of the fourteenth century. The publishers of the 1975 edition (p. iv) suggest that the hagiography may originally have been put together by the *'Brug pa bka' brgyud* master ['Bras mo rje btsun] Sangs rgyas 'bum (12th century), though they cite no particular reason for the claim.[144]
14. A copious life story entitled *The Best of Jewel Ornaments of Liberation Adorning the Banner of Pervasive Renown: A Precious Wish-fulfilling Jewel in the Form of a Hagiography of the Dharma Master, the Eminent and Great Sgam po pa* (*Chos kyi rje dpal ldan sgam po pa chen po'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog*, 62 folios).[145] The work is an

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[143] Published in *Rwa luṅ dkar brgyud gser 'phreṅ: Brief lives of the successive masters in the transmission lineage of the Bar 'Brug pa Dkar-brgyud-pa of Rwa-luṅ, reproduced from a set of prints from the 1771-1772 Spuṅs-thaṅ xylographic blocks*, Palampur: Sungrab Nyamso Gyunphel Parkhang, Tibetan Craft Community, 1975, vol. *Ka* (1) (TBRC W19222), text *Nya* (8), pp. 225-301 (39 folios). Also published in *Dkar brgyud gser gyi 'phreng ba: A Collection of Biographical Materials on the Lives of the Masters of the Rwa-lung tradition of the 'Brug-pa dkar-brgyud-pa Tradition in Tibet and Bhutan, reproduced from a rare manuscript set preserved at Rta-mgo Monastery in Bhutan*, Thimphu: Tango Monastic Community, 1982, vol. 1 (TBRC W23861), text *Nya*, pp. 221-291 (36 folios).

[144] A prayer from the same epoch entitled *Prayer to the Stages of the Path of the Two Charioteers whose Teachings were transmitted to the Master Candraprabha Kumāra* [i.e. Bsod nams rin chen] (*Rje zla 'od gzhonu la bka' babs pa'i shing rta gnyis kyi laṃ rim gsol 'debs*) composed by the seventh Karma pa Chos grags rgya mtsho (1454-1506) has not been included in the present list of hagiographical sources. The reason is that although the prayer lists various teachers of Bsod nams rin chen, the text does not provide any form of biographical detail. The prayer was included in the 1572 Mang yul gung thang xylograph of *Dags po'i bka' 'bum* (DK.B.Āḥ).

[145] The original version is found in the Dags lha sgam po xylograph print of *Dags po'i bka' 'bum*, DK.A.GA, produced in 1520. It was reprinted in the Mang yul gung thang xylograph of *Dags po'i bka' 'bum* (DK.B.Ga), but in the later Sde dge xylograph of the same corpus (DK.D) it was replaced by Mkha' spyod dbang po's *Large Hagiography* (see fn. 142). Copies are also found the modern reprints of *Dags po'i bka' 'bum*, including the 1974 Dolanji publication (DK.P, TBRC W23346, text *Ga*, pp. 31-172), the 1975 Delhi publication (DK.Q, TBRC W23444, vol. 1, text *Ga*, pp. 26-150), the 1982 Darjeeling publication (DK.R, TBRC W23566, vol. 1, text *Ga*, pp. 43-303), and the 2001 Kathmandu publication (DK.S, TBRC W23439, vol. 1, text *Ga*, pp. 47-288). Another copy is found in *Bka'-brgyud-pa Hagiographies: A Collection of rnam-thar of eminent masters of Tibetan Buddhism compiled and edited by khams-sprul Don brgyud-nyi-ma,* vol. II, Tashijong, Palampur: The Sungrab Nyamso Gyunphel Parkhang, Tibetan Craft Community, 1972 (TBRC W20499), pp. 1-234. A copy is also found in *Bka' brgyud gser 'phreṅ rgyas pa: A reproduction of an incomplete*

enlarged adaptation of Mkha' spyod dbang po's *Great Hagiography*, compiled by Sgam po Bsod nams lhun grub (1488-1552) in 1520 at the occasion of the first printing of the *Dags po'i bka' 'bum* (DK.A). It does not add new information to the *Great Hagiography* but embellishes the language of the text by adding words and explanatory phrases.

15. A short eulogy to Bsod nams rin chen and his two nephews entitled *A Bouquet of Fresh Blue Lotuses: A Eulogy to the Three Masters, the Uncle and His [Two] Nephews* (*Rje khu dbon rnam gsum la bstod pa utpala gzhon nu'i chun po*, 3 folios) composed by Sgam po pa Maṅgala, i.e., Sgam po Bkra shis rnam rgyal (1512/1513-1587),[146] possibly written in 1519 or 1520 at the occasion of the first printing of the *Dags po'i bka' 'bum* (DK.A).[147]

The Phase of Later Hagiographies (1520-1959)

16. An extended life story entitled *The Wish-Fulfilling Gem, the Best of Jewel Ornaments of Liberation: A Hagiography of the Great Sgam po pa, the Incomparable Dharmarāja* (*Chos kyi rgyal po mnyam med sgam po pa chen po'i rnam thar yid bzhin gyi nor bu thar pa rin po che'i rgyan gyi mchog*) composed in 1608 (*sa sprel gyi lo rang lo nyi shu pa*) by Sgam po Zhabs drung 'Dzam gling nor bu rgyan pa (a.k.a., Mi pham chos kyi dbang phyug 'phrin las rnam rgyal dpal bzang po, 1589-1633).[148]
17. A copious life story entitled *Meaningful to Hear: An Ornament Beautifying the Teachings of the Practice Lineage: A Hagiography of the Incomparable Doctor from Dwags po* (*Mnyam med dwags po lha rje'i rnam thar sgrub brgyud bstan pa'i mdzes rgyan thos*

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manuscript of a collection of the lives of the successive masters of the 'Brug-pa Dkar-brgyud-pa tradition reflecting the tradition of Rdzoṅ-khul in Zaṅs-dkar established by Grub-dbaṅ Ṅag-dbaṅ-tsheriṅ, reproduced from a manuscript preserved in Zaṅs-dkar, Darjeling: Kargyud Sungrab Nyamso Khang, 1982, vol. II, pp. 1-141 (TBRC W1KG2230). Yet another print of the text is found in volume *Pha* of the corpus *'Bri gung bka' brgyud chos mdzod chen mo* (TBRC W00JW501203-I1CZ2565), pp. 317-497. Further, an undated xylographic reprint of the text (DK.A.Ga) along with the preceding hagiographies in the *Dags po'i bka' 'bum* of Vajradhara, Vajrapāni, Tilopa, Nāropa, Mar pa, and Mi la ras pa (texts DK.A.Ka and DK.A.Kha) exists found in the Tibetan collection of the Royal Library in Denmark (call no. PP 2); see the catalog by BUESCHER & TULKU (2000:167-168, CN386). The line-drawings and final colophon of this xylograph differ from the different xylograph prints of *Dags po'i bka' 'bum* (DK.A, DK.B, and DK.C) that contain Sgam po Bsod nams lhun grub's Sgam po pa hagiography (DK.A.Ga). For additional remarks on the hagiography, see SHERPA (2004:32-33).

[146] The identification of the *nom de plume* "Sgam po pa'i ming can" with Sgam po Bkra shis rnam rgyal is attested in several other well-known works by the same author, e.g., in the colophon of his *Mahāmudrā* work *Phyag rgya chen po'i khrid yig chen mo gnyug ma'i de nyid gsal ba* (TBRC W23179, pp. 116-117).

[147] The original version is found in the 1520 Dags lha sgam po print of *Dags po'i bka' 'bum*, DK.A.*Nya (unlabeled text segment). A Later copy is found in the Mang yul gung thang xylograph (DK.B.Oṁ).

[148] Information on the text can be found in *Bka' brgyud pa'i rnam thar dang lo rgyus sna tshogs kyi zin tho – Bka' brgyud pa Miscellena* (TBRC W1KG9258), E. Gene Smith's Green Books, vol. 1, pp. 5-6.

pa don ldan, 79 folios) composed by Maṇi ba Karma Nges don bstan rgyas (a.k.a. Sman sdong mtshams pa, ca. 1849-1942) in 1888 at the author's hermitage in Sman sdong.[149]

3. The Earliest Accounts of Bsod nams rin chen's Vita

The hagiographical image of Bsod nam rin chen – or, in other words, the 'narrative construct' of Sgam po pa as a religious figure and founder – developed over the centuries via the above-listed works. In the existing Western literature on his life, the focus has naturally been on the later texts with their fully developed account of Bsod nams rin chen's religious vita. Thus, the various shorter summaries of his life story given in most of the secondary literature is based on the Tibetan account found in *The Blue Annals*, being a religious history whose account of Bsod nams rin chen, in turn, relies on the *Large Hagiography* by Mkha' spyod dbang po (no. 12 in the above list). Similarly, the short summary provided by DAVIDSON (2005:282-290) draws on the hagiography composed by Sgam po Bsod nams lhun grub (no. 14), while the larger hagiographical study by SHERPA (2004:18-76) combines several of the above sources but retains its focus on the later, more developed narratives.

The present study shall instead concentrate on the earliest texts belonging to the phase of hagiographical fragments (ca. 1130-1176), since these sources have received little attention in the existing Western literature and since it is in those texts that the foundational elements of the narrative construct of Bsod nams rin chen were initially formed.

3.1.a. The First 'Autobiographical' Narrative

Among the forty works found in the first xylographic print of *Dags po'i bka' 'bum* (DK.A), only a single text contains two short autobiographical passages that depict Bsod nams rin chen's life in a first person narrative recounting the major events of his religious life. The two passages are interspersed by a brief account of his death. The work in question is entitled *Answers to the Questions of Dus gsum mkhyen pa* (*Dus gsum mkhyen pa'i zhus lan*, DK.A.Tha). The overall treatise is not a unitary work written by a single author but is rather a compilation of miscellaneous materials sharing a question-answer format. This becomes

[149] A xylograph of the text in *dbu can* script has been microfilmed by NGMPP (reel no. B656/2, 79 folios). A modern reproduction of a manuscript in *dbu med* script can be found in *Mñam med dwags po rnam thar sgrub brgyud mdzes rgyan, Reproduced from a rare manuscript from the library of 'Bo-dkar Sprul-sku*, Delhi: Choten, 1985, 119 pp. (TBRC W24063). The hagiography is not contained in the Collected Works of this author, i.e., *The Collected Works of Sman-sdon mtshams-pa Rin-po-che Karma-ñes-don-bstan-rgyas, reproduced from tracings from the collected blockprints impressed from the xylographs preserved at Sman dgon Thub-chen-bde-chen-glin*, Bir: D. Tsondu Senge, 1975, vols. 1-3 (TBRC W10982). The text's colophon specifies the year of composition as the mouse year of Viṣṇu (*byi ba gos ser can gyi lo*), 810 years after Bsod nams rin chen's birth in the earth-sheep year (1079), which computes to 1888 CE.

evident when considering the text's several internal colophons that are placed at the end of its individual segments.[150] The colophon of the text's first internal segment (DK.A.Tha.1) states that this segment contains Bsod nams rin chen's replies to questions by his student Dus gsum mkhyen pa and it seems that it is on the basis of this colophon that text has been given its general title. The remaining 39 segments are not related to Dus gsum mkhyen pa in any explicit way.

The first 'autobiographical' passage makes up the text's third segment.[151] The segment bears no individual title and has no internal colophon, and it is therefore neither clear who the author was nor exactly when it was written. It records Bsod nams rin chen's answer to a general question about his religious life story and given the text's oral character it seems clear that it was not written by Bsod nams rin chen's own hand, since Bsod nams rin chen features as the text's speaker.

His reply to the question, which takes up the major part of the segment, is initiated with the phrase "from the mouth of the matchless master" (*rje mnyam pa med pa'i zhal nas*). The end of his long reply is marked by the verb "says" (*gsung ngo*), indicating the end of the author's quotation of Bsod nams rin chen's direct speech. In other words, the reply is embedded in a typical Tibetan literary structure, which means "the matchless master says..."[152]

Although not written directly by Bsod nams rin chen, the first-person narrative, the plain character of its contents, along with the self-irony with which Bsod nams rin chen occasionally speaks of himself all make it seem possible that the text, at least to some extent, may reflect an actual autobiographical oral account. If that is so, the passage would constitute one of the most direct literary witnesses of his life. However, given the serious discrepancies between this 'autobiographical' passage and the next 'autobiographical' passage that follows shortly after in the text, there is also good reason to think that both narratives were strongly colored by their subsequent writers. Here follows a translation of the first 'autobiographical' passage in its entirety:[153]

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[150] For an overview of the texts and its internal segments, see the summary of *Dags po'i bka' 'bum* given below in part III of the present book, text DK.A.Tha.

[151] Segment DK.A.Tha.3.10b$_4$-13b$_5$, corresponding to DK.α.Kha.132b$_5$-136b$_6$. For further correlated passages, see the summary of segment DK.A.Tha.3 in the latter part of this book.

[152] In English, the past tense verb "said" would seem more suitable, but the numerous oral sayings contained in the *Dags po'i bka' 'bum* are invariably framed by the present tense verb 'says' (*gsung*). The reason for this is probably the strong perfect tense nuance of the Tibetan past tense verbal stem, which means "having said" rather than "said". Hence, the use of the present tense verb may here simply be equivalent in meaning to the English form "said." Yet, present tense verb usage also gives an additional shade of meaning, suggesting that the words somehow are still ongoing, perhaps in the sense of being living words that are being passed down through the oral and written transmission of the saying.

[153] The translation is based on a comparative reading of the two primary Tibetan manuscripts DK.α.Kha and DK.A, occasionally supported by readings from later manuscripts derived from A. The additional correlated passage in DK.α.Nga was not taken into consideration in the readings, as it

Homage to the true teachers!

The precious master was asked: "How did you first listen to the *Dharma*? How did you accomplish it in the time that followed? How was the *Dharma* born in your mind-stream in the end? What special meditative experiences have you had till now? What is your special realization? How do you regard the external physical world? Please tell it all without holding anything back."

Having been requested thus, the matchless master[154] said: "Usually, such things are said to be private. To talk about stable meditative experiences causes obstacles. However, once the innermost nature has arisen, what it is proper to say may be improper and what is an impediment may be harmless. Since I have hoped to do you good, I previously did not hide these things but told about them in the [teaching] gathering. Hence, if I should now talk about these things again:

First I studied medicine. Then I learnt many *mantra*s with Mnga' ris pa.[155] At that time, my friend named 'Gong ston[156] told [me], "The Ācārya Byang chub sems dpa'[157] has instructions from *Bla ma* Mid la,[158] and Mid la is said to be an accomplished practitioner;[159] let us request teachings from this master. Let's ask for any instruction he can give us or ask for what others have requested [previously] – then other teachings might follow." After we had received teachings from him, a fine state of meditative absorption (*ting nge 'dzin*, **samādhi*) arose in me lasting for seven days. When I inquired about it, the teacher [Byang chub sems dpa'] said, "This should be cultivated." The Ācārya and the two of us then meditated together. 'Gong ston said to me, "Tell me if something similar happens to you [again]." I re-

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first came to light at a later stage of research. The present volume does not include critical Tibetan editions of this and the other hagiographical passages. For a different English translation, see DUFF (2011).

[154] "The matchless master" (*rje mnyam pa med pa*), although not a common epithet in these sources, is clearly intended as referring to Bsod nams rin chen given the overall contents of the text and its first-person narrative.

[155] Mnga' ris pa (dates unknown). Given that Bsod nams rin chen's birth-place was the Se ba valley (*se ba lung*) in the Gnyal region, located south of Dags po, and that no travel has been mentioned in the story so far, it would seem that Mnga' ris pa was a local *bla ma* residing in or near Se ba valley. Ms A (DK.A.Tha.3.10b$_6$) calls him *Mnga' ris pa*, meaning "the One from Mnga' ris", being the name of a region in the Western-most part of Tibet. Ms α (DK.α.Kha.133a$_3$), however, calls him *Lnga rig pa*, meaning "the One learned in the Five [Sciences]." Later on, ms α (DK.α.kha.133a$_6$) also refers to the same (or another?) person as *Mnga' ris pa*, at which point ms A also gives the name as *Mnga' ris pa*.

[156] 'Gong ston (dates unknown). This is the spelling of ms α (Dk.α.kha.133a$_3$); ms A (DK.A.Tha.3.10b$_7$) spells his name 'Gongs ston. The name is probably an epithet meaning "the teacher (*ston*) from 'Gong," with 'Gong being an unspecified toponym.

[157] Ācārya (*slob dpon*) Byang chub sems dpa' (i.e., *Bodhisattva, dates unknown). The title Ācārya refers to a highly educated monk teacher. Like Mnga' ris pa, Ācārya Byang chub sems dpa' seems to have resided somewhere in Dags po, near Bsod nams rin chen's home in Se ba valley, since their meeting is prior to Bsod nams rin chen's departure for Central Tibet (Dbu ru, see below).

[158] *Bla ma* Mid la, i.e., Mi la ras pa (ca. 1028-1111/1123).

[159] "Accomplished practitioner" (*grub thob*), i.e., a *siddha*.

plied, "I have already given rise to a meditative state again." He said, "As for me, I occasionally manage to give rise to a meditative state, but at other times I feel nothing sitting here, except for numbness." Yet, with more practice, the state of meditative absorption also developed in him, and on his seat he one day wrote, "Today was the end of *saṃsāra* for 'Gong ston." After that, I requested Mnga' ris pa to preside as ordination preceptor,[160] and at the age of twenty-six I thus became a fully ordained Buddhist monk.[161]

At the age of twenty-eight,[162] 'Gong ston and I went together to Central Tibet.[163] We asked for the *Bka' gdams* instructions[164] from *Dge bshes*[165] Snyug rum pa[166] and also requested the [ceremony for] engendering the resolve for Awakening (*bodhicitta*). From that point onwards, I felt I never lost the relative *bodhicitta.*

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[160] 'Preceptor' (*mkhan po*), i.e., the *upādhyāya* who administers monastic ordination.

[161] Given the Tibetan manner of counting the birth-year as one, this would correspond to the age of twenty-five in the Western style of age-calculation. Having been born in 1079, Bsod nams rin chen's ordination would therefore have taken place in 1104.

[162] "Age of twenty-eight," i.e., in 1106.

[163] Central Tibet (Dbu ru), literally meaning the 'Central Horn' or the 'Central Division'. The Central Division was a medieval region in Central Tibet (Dbus), being one of the four divisions (*ru bzhi*) of Dbus and Gtsang. According to the Tibetan dictionary *Tshig mdzod chen mo* (ZHANG, 1984:1942), the center of Dbu ru was the Ra mo che temple in Lha sa; in the east, it was demarcated by the mountain range called the Seven Cypress Brothers (*shug pa spun bdun*) in 'Ol kha, in the south by the place *Rma la la rgyud* (in Gtsang), in the west by *Gzhu snye mo*, and in the north by *Brags kyi glang ma gur phub.* In other words, Bsod nams rin chen and 'Gong ston traveled from Se ba valley to the vicinity of Lha sa in Central Tibet.

[164] The *Bka' gdams* instructions" (*bka' gdams kyi gdams ngag*) literally means "the instructions (*gdams ngag*) of the [tradition] of instructions (*gdams*) on the [Buddha's direct] words (*bka'*)." As will become evident below, the name *Bka' gdams* holds a central place in Bsod nams rin chen's concept of his own religious heritage. Aside from *Bla ma* Mi la, all Bsod nams rin chen's teachers mentioned in this narrative seem to have belonged to the *Bka' gdams* tradition. The tradition had started in Tibet with Atiśa Dīpaṃkaraśrījñāna (ca. 982-1054), an Indian monk who visited Western and Central Tibet in the period 1042-1054.

[165] The title *Dge bshes* is here left untranslated, but will in some instances below be translated with "spiritual teacher." It is short for *dge ba'i bshes gnyen* (*kalyāṇamitra*), which literally means "good friend," "virtuous friend," or "friend for [promoting] goodness." It has often been translated with "spiritual friend". In the *Bka' gdams* literature, a *Dge bshes* signifies a *Bla ma* (*guru*) or teacher of the *Mahāyāna* tradition, and a number of texts, including several passages in the *Dags po'i bka' 'bum*, define the qualifications that a *Dge bshes* must possess to be authentic, one of which is a general qualification of knowing the Buddhist teachings. In the later *Dge lugs* tradition, *Dge bshes* became a title given only to highly educated monks who have gone through a higher education in *Mahāyāna* Buddhist doctrine and philosophy, somewhat equivalent to a doctorate in theology. For the later *Dge lugs Dge bshes* education, see TARAB (2000) and DREYFUS (2003).

[166] *Dge bshes* Snyug rum pa, i.e., *Dge bshes* Snyug rum pa Brtson 'grus rgyal mtshan (dates unknown). His name literally means the *Dge bshes* from Snyug rum, with Snyug rum being a toponym. The spelling of his name is here according to ms DK.A. Ms DK.α spells his name Gnyug rum pa.

Since we in this place had to stay together with many other people, my former meditative state was spoiled, which made me unhappy.

We heard that Rgya Yon bdag[167] was a good meditator, so we went to his place and since there were fewer people there, the state of meditative absorption reappeared. We meditated on impermanence, action and its result (*karma-phala*), and the shortcomings of *saṃsāra* in accordance with the instructions on the Stages of the Path (*lam rim*).[168] Due to this, my former meditative experience changed. Whereas I earlier had an experience of bliss and emptiness, I now became short-tempered and a feeling of weariness took over. 'Gong ston asked me what was happening to me. I told him how I felt and he said that he felt the same and added that these *Bka' gdams pa* instructions seem to work the same for everyone.

Having stayed there for three years,[169] I thought to myself, "That *Bla ma* Mid la really seems to be an accomplished practitioner.[170] If I do not turn to him even for a moment while he is still alive, I shall regret it later." When 'Gong ston and I asked Rgya Yon bdag for permission to leave, he said, "While you stayed here, you have traveled on the Path of Means;[171] if you [now] depart, I wish that there may arise an opportunity for you to stay with me again!" We then left, but when we reached 'Gur mo,[172] 'Gong ston fell ill. I nursed him [for some time] and then found someone else to look after him a little and went on my way.

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[167] *Dge bshes* Rgya Yon bdag (dates unknown). The name Rgya Yon bdags is an epithet literally meaning "the Benefactor of/from the RGya clan." See SHERPA (2004:64). For background information on the clan, see VITALI (2004).

[168] The Stages of the Path teachings (*lam rim*) is a *Bka' gdams* set of teachings that are particularly associated with Atiśa's seminal text "A Lamp for the Path to Awakening" (*Bodhipātha-pradīpa*, *Byang chub lam gyi sgron me*), which he wrote in Western Tibet in 1042 at the behest of the king of Mnga' ris, Lha bla ma Byang chub 'Od.

[169] If the three years are to be counted from the time when Bsod nams rin chen first traveled to Central Tibet in 1106, it would mean that he left Central Tibet to meet Mi la ras pa in or shortly after 1109. This estimate agrees with the later hagiographical tradition, which likewise gives 1109 as the year when Bsod nams rin chen met *Bla ma* Mi la.

[170] I.e., a *siddha* (*grub thob*).

[171] It is somewhat unclear what "the Path of Means" (*thabs lam*, **upāyamārga*) would refer to here. The phrase may refer to the *Mantra* method (*Mantranaya*) in general, but in later *Bka' brgyud* literature the expression usually denotes the Six Doctrines of Nāropa (*Nā ro'i chos drug*) along with the sexual *yoga*s of the second and third Tantric empowerments. For a similar use of the term in *Rnying ma* literature, see DEWITT GARSON (2004:124). Unless Rgya Yon bdag taught advanced Tantric *yoga*s to Bsod nams rin chen and 'Gong ston without this being mentioned in the narrative, the latter specialized meaning of the Path of Means does not seem to be the right connotation in the present context. This is particularly the case, since Bsod nams rin chen first later in the narrative receives the Inner Heat (*gtum mo*) instruction, being the foremost among the Six Doctrines of Nāropa, from *Bla ma* Mid la. Instead, the Path of Means may here refer to the Common *Mahāyāna* practice of cultivating kindness and *bodhicitta*, which is how the phrase has been used in another work within the *Dags po'i bka' 'bum*, namely text Ca (*Tshogs chos legs mdzes ma*, DK.A.Ca.9.18a$_{3\text{-}5}$).

[172] 'Gur mo is a toponym. Ms DK.α spells it 'Gur mo, while ms DK.A gives it as Mgur mo.

In the morning of the day I was going to meet the *Bla ma*,[173] the *Bla ma* had said [to his students]: "Today a teacher from Central Tibet will come to me; he is someone who will bring benefit to sentient beings." When I arrived, a warm welcome had [therefore] been prepared with some dark beer. Whereas I was physically and mentally fatigued from having traveled so far, the *Bla ma* said, "I am feeling very good." I asked him how come, yet as soon as the *Bla ma* had spoken those words, my former tiredness disappeared completely.

Then I stayed there and the *Bla ma*'s attendant,[174] Se ban Ston chung,[175] came by to see me. He said, "I will help you make a request for higher teachings. Now let's go to see the *Bla ma*!" We went there,[176] and having made prostrations very properly, I said to the *Bla ma*, "As I have traveled four months to come here, please consider me with kindness." However, the *Bla ma* responded, "In the course of your four months, one could have come to my place all the way from India." I answered, "Yes, but two of us set out to come here and then one of us became sick and had to remain behind." Then the *Bla ma* said, "It seems you that do not have a karmic connection with me." I responded, "Although many *Bka' gdams pa Dge bshes* cared greatly for me, this did not hold me back in the least. My coming here was therefore like an arrow being released from the bow. So if we have a karmic connection, it would seem to be a strong one."

When I requested instructions from him, I received several good[177] instructions that *Bla ma* Byang chub sems dpa' had not obtained. I presented my former manner of meditation to the *Bla ma* and he responded that it was good and just right.

At one time, there was a fine teaching I had requested, which I could not meditate on properly due to intense lethargy. Then the *Bla ma* said, "You should practice breathing exercises."[178]

Another time, when Se ban Ston chung and the *Bla ma* got distracted from the teaching topic, I reminded Se ban Ston chung and [the *Bla ma* then] said to me,

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[173] Although not mentioned by name, the *Bla ma* in question is clearly *Bla ma* Mid la, as becomes evident from the stories told about him in the following piece.

[174] An 'attendant' (*nye gnas*, **antevāsin*) is a personal assistant to a *bla ma*. See fn. 418.

[175] Se ban ston chung (dates unknown), literally meaning "junior teacher Se ban." Additionally, the name Se ban perhaps means "the monk (*ban de*) from Se." Se ban Ston chung may be identical with Se ban Ras pa (dates unknown), who appears in story fifteen of *The Manifold Songs of Mi la* (*Mi la mgur 'bum*) entitled "The Story at the Inn" (*Gtsang g.yas ru byang gi sgar kha che'i mgron khang du se ban ras pa dang mjal ba'i skor*); for an English translation, see CHANG (1977:150-156).

[176] Ms DK.A adds an interlinear note at this point, not attested by ms DK.α, saying, "at the age of thirty-one," presumably referring to Bsod nams rin chen. If this is so, Bsod nams rin chen's meeting with *Bla ma* Mid la would have taken place in 1109. Mi la ras pa (ca. 1028-1111/1123) would in that year have been 80 or 81 years old.

[177] In both manuscripts DK.α and DK.A, the spelling of the word 'good' is *yags pa*, which is not found in the Tibetan dictionaries. It is probably equivalent to *yag pa*, meaning 'good', although that remains a conjecture. The modern edition DK.S spells it *yag pa* in this instance, but also spells it *yags pa* together with manuscripts DK.α and DK.A in the sentence that follows.

[178] "Breathing exercises" (*srog rtsol*), i.e., *prāṇāyāma*.

"Indeed, you speak of the meditation I am explaining in the right terms. Now I want to meditate like you – please give me a teaching!" [Horrified], I thought to myself, "I cannot teach meditation to the *Bla ma*!" Since I was [always] so smart in asking for [new] explanations, the *Bla ma* [one day] said to me [jokingly], "Hey stupid, there haven't been many questions from you [lately]!"

Towards the end of the winter, the *Bla ma* told me, "You have stamina in your practice. You are suitable for becoming a *Ras pa*.[179] Having donned the [white] cotton robe, I felt improvement in my meditation and when I woke up after sleeping, my body felt like it was boiling, although [the sensation of Inner Heat] did not last.

As I continued to practice [the *yoga* of Inner Heat] over the summer, the bodily heat that one is taught [to generate gradually] arose in me. I then moved down to a lower place [on the mountain], where there was a cold [and windy] juncture of three valleys.[180] I only wore the tattered cotton garment. While I stayed there, the *Bla ma* came to see me and asked, "Do you feel warm now?" and I answered, "The heat is still there." I asked him whether the heat would also be there during winter and he replied, "Then it becomes even warmer. By now, you are already better than me."

At the age of thirty-two,[181] I traveled down from the mountain after having stayed just thirteen months [with the *Bla ma*] high up on the mountain pass.[182] The *Bla ma* had told me to watch out for obstacles when I came down and since I was sometimes disturbed by ghosts, I did a lot of recitations. [I'm sure] the *Bla ma* knew [of this].

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[179] The Tibetan word *Ras pa* means a "cotton-clad [practitioner]." It is the title used to designate the *yogī*s of Mi la Ras pa's tradition, who were characterized by only wearing a white cotton robe all year round. The thin robe was a sign of their accomplishment of the *yoga* of Inner Heat (*cāṇḍālī*, *gtum mo*), which has the side-effect of elevating the body temperature. The white color of the robe denotes their status of being semi-lay practitioners, as opposed to the maroon robes of a monk. The precise expression used here in the text, however, is not the common word *Ras pa* but rather *Ras thub*, which literally means "someone capable (*thub*) of [wearing only] a cotton [garment] (*ras*)" and/or a "cotton-clad (*ras*) *Muni* (*thub*)." The Indian word *Muni* is an old title of respect for a religious ascetic or sage, as for example seen in the Buddha's title Śākyamuni, meaning "the *Muni* of the Śākya clan." Presumably, the expression *Ras thub* is a slightly elaborate form of the title *Ras pa*, denoting the same kind of practitioner.

[180] The *cāṇḍālī* instructions generally say that strong outer wind (*vāyu, rlung*) disturbs the inner breath (also called *vāyu*, *rlung*), which the practitioner attempts to control and manipulate in this *yoga*. It is therefore considered extremely difficult and even dangerous to practice *cāṇḍālī* in a very windy place. Moreover, the chill factor of the location that Bsod nams rin chen chose must also have been an additional hardship, which he thus employed to challenge himself in his practice.

[181] Bsod nams rin chen's Tibetan age of thirty-two corresponds to the year 1110.

[182] The sentence thus implies that *Bla ma* Mi la lived with his students high up in the mountain wilderness.

I then traveled back to the residence of Rgya Yon bdag.[183] [Having arrived there], I thought to myself, "I have only made some progress [in my practice] and so I should [still] stay in the presence of the *Bla ma*."[184]

However, my vitality was at its end and we had not acquired any barley [for new provisions]. [What little I had left], I provided [as food for both Rgya Yon bdag and myself]. Moreover, having practiced so intensively I had become ill and [in order to obtain medicine] to cure it I had to pay 1½ *khal* measures[185] of barley. As there were two of us [in Rgya Yon bdag's retreat place], we did not have [sufficient] provisions.

So I left and went to 'Ol kha,[186] but again I did not receive any barley [as alms]. I continued [east] to Dags po[187] and began having fearful thoughts. My feeling of Inner Heat[188] was quite unstable, sometimes good, sometimes bad, and my former meditative experience faded away, since I was again living amidst many people in the *Bka' gdams pa* monasteries. That is indeed why one needs to dwell in solitude. Since I had lived ascetically, my body was dried up and my meditative absorption was lost. The *Bla ma* had once said to me, "Oil does not come from sand, but comes from mustard seeds. Similarly, meditative absorption does not arise in a body without vitality."[189] He had also said, "Don't put aside this Inner Heat (*gtum mo*) of mine." Remembering these words, I kept practicing. I finally obtained plenty of food in [my home valley] of Se ba[190] and the meditative absorption reemerged. Hence, for practicing one needs a proper quantity of food.

Three years after leaving the presence of the *Bla ma*,[191] the Inner Heat turned into a [steady] flow. That summer, even when I did not practice so much, the heat was still there.

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[183] Thus, having traveled for four months to southern Tibet and trained for thirteen months under *Bla ma* Mi la, Bsod nams rin chen returned after one year and five months to his former *Bka' gdams* meditation teacher Rgya Yon bdag in Central Tibet, with whom he had lived for three years prior to visiting *Bla ma* Mi la.

[184] Evidently, the *Bla ma* here refers to Bsod nams rin chen's main *Bka' gdams* teacher Rgya Yon bdag.

[185] A *khal* is a Tibetan measure of roughly thirty pounds.

[186] As mentioned above, the 'Ol kha region is the eastern-most part of the Central Division (*Dbu ru*). It is located approximately 150 kilometers south-east of Lha sa.

[187] Dags po (in later sources often spelled Dwags po) is the region immediately east of 'Ol kha and west of Kong po. It is the province where Bsod nams rin chen later settled in the second half of his life and founded the Dags lha sgam po hermitage.

[188] Inner Heat (*gtum mo*, **cāṇḍālī*), i.e., the yogic breathing and visualization practice of Inner Heat that Bsod nams rin chen learned from Mi la ras pa.

[189] Vitality (*bcud*, **rasa*).

[190] Se ba valley (*se ba lung*) is located in the Gnyal region, south of Dags po, a little east of the town Lhun rtse.

[191] Since the author used the title *Bla ma* to refer to both Mi la ras pa and Rgya Yon bdag, it is unclear which *Bla ma* is meant here. If Mi la ras pa is implied, the year would be 1113, as Bsod nams rin chen left Mi la ras pa in 1110. If Rgya Yon bdag is meant, it would be a little later.

While I stayed at Na mo Ridge,[192] no matter how much I applied myself to the meditative absorption, my mind continued to wander.[193] While not sleeping one early morning, [the absorption suddenly] became a continuous stream. When I later checked how long this had lasted, I discovered that it had gone on uninterruptedly for thirteen days. At that point, the state faded out, like a stream drying up. All afflictive emotions (*nyon mongs*, **kleśa*) had been tamed and I never felt them again. As my mind had been ravished by the bliss of meditative absorption, desire for the five sensory pleasures[194] no longer stirred my mind.

Sbrang ston[195] asked, "How did that happen to you? In me, such desire is always so powerful." [Bsod nams rin chen replied,] "Since I no longer feel any desire for the five sensory pleasures, how could new [desire] arise?"

[Sbrang ston continued,] "[For example,] when I think of the pleasure found with a woman, lust arises." [Bsod nams rin chen said,] "In the process of thinking like that, you fail to recognize the stirring occurring in your mind."

Dge bshes Sgre pa[196] asked, "You spoke of a good meditative absorption (*ting nge 'dzin*, **samādhi*). How does one bring that about?" [Bsod nams rin chen replied,] "To give rise to meditative absorption is no different from strolling around on a pleasant meadow and then stopping for a break. You should sit cross-legged, facing straight ahead. Place your hands in the meditation posture[197] and let the

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However, given that the context is the practice of Inner Heat, which Bsod nams rin chen had receive from Mi la ras pa, it seems likely that Mi la ras pa is the intended person.

[192] "Na mo Ridge" (*Na mo shong*) according to ms DK.α, or "lower Na mo" (*Na mo shod*) according to ms DK.A and its apographs.

[193] Ms DK.α.Kha.135a$_{4-5}$): *ting nge 'dzin la ci tsam btang btings yongs ba 'byung/*. Ms DK.A.Tha.3.12b$_1$ instead reads: *ting nge 'dzin la ji tsam btang btang 'ong ba byung/*, meaning: "however much I applied myself to the meditative absorption, it arose." Ms DK.A also adds an interlinear note saying, *rlung sems nang du bzung ba tsam gyis 'ong ba yin/*, "It arose simply due to holding the breath and the mind inwardly."

[194] I.e., desire for experiencing pleasurable sights, sounds, smells, tastes, and physical sensations. The expression also implies desires for food, sex, entertainment, and so forth.

[195] Sbrang ston (dates unknown), an epithet meaning "the teacher from Sbrang." The interlocutor Sbrang ston interrupts the flow of the story with his question, whereby the setting of the narration changes to the teaching situation, in which Bsod nams rin chen at the beginning of the segment was requested to talk about his life story.

[196] *Dge bshes* Sgre pa (dates unknown). The second 'autobiographical' passage (DK.A.Tha.5) mentions one *Dge bshes* Sgre pa as a *Bka' gdams pa* teacher with whom Bsod nams rin chen studied shortly after his stay with *Bla ma* Mi la. See also SHERPA (2004:64), who mentions that "Las chen states he was a student of the first Spyan snga ba". In the present context, Sgre pa is portrayed as asking a question, implying that he is a member of the audience during Bsod nams rin chen's teaching. Since the narrative of the present segment continues well beyond the period shortly after Bsod nams rin chen's stay with Mi la ras pa, it is uncertain whether the *Dge bshes Sgre pa* of both the passages is the same person.

[197] "Hands in the meditation posture" (*mnyam bzhag gi phyag rgya*, **samāhitāmudrā* or perhaps better **dhyānamudra*), i.e., with both hands in the lap, the right hand resting with the palm up on top of the left upward-facing palm, and the thumbs touching lightly.

breath be soft. By holding the breath inwardly, bliss (*bde ba*, **sukha*) and non-thought (*mi rtog pa*, **nirvikalpa*) arise naturally without difficulty."

Seven years after I had left the presence of the *Bla ma*, while I was staying in Se ba valley,[198] I saw the nature of the mind [for the first time] a little bit. It was quite difficult for me to bring this about, whereas it seems to happen to you without difficulty. In my case, it started with a good dream. I dreamt that I obtained a tub full of gold that had been dug up and I then thought that I should [use the gold to] write [a copy of] the *Aṣṭasahasrikā*.[199] Shortly after having this dream, an inner certainty arose in me, ascertaining [the nature of] the mind. Apart from the *Yoga* of the Co-Emergent (*lhan cig skyes sbyor*, **sahajayoga*), my practice had only been to meditate on Inner Heat (*gtum mo*, **cāṇḍālī*).[200]

An understanding emerged powerfully within me in that I reflected: Everything exists [merely] as thought,[201] all thoughts are passing,[202] and all that exists [only] as mind.[203] In that moment, the nature of cognition[204] appeared, like meeting a person I knew from before. I very clearly saw the self-nature of knowledge.[205]

Unlike anything I had meditated on so far, a presence [now] emerged, which was lucid, nothing but lucid. The teachings [I had] earlier [received] and the *Bla ma*'s songs were all vividly resolved in my mind. For some time, perceptions[206] emerged plainly as illusion-like, while at other times they would instead appear as freely flowing.

Suddenly, everything turned into only the self-nature of cognition. Having entered the meditation on that alone, in that state there was nothing to meditate on, no

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[198] I.e., in 1117. The sentence implies that Bsod nams rin chen had by then stayed several years in his home region of Se ba valley. According to the present narrative, after leaving *Bla ma* Mi la, he first went to stay with his former teacher Rgya Yon bdag. When they ran out of provisions, he went briefly to 'Ol kha and Dags po, whereupon he walked home to Se ba valley. The narrative did not mention that he ever left the valley in the intervening period and it therefore seems that he simply stayed there during the years of ca. 1111-1117.

[199] The *Aṣṭasahasrikā*, i.e., the *Prajñāpāramitāsūtra* in eight thousand (*aṣṭasahasra*) verses. In Tibet, this *sūtra* was often copied in gold ink on black paper as a religious beneficient practice. The *Prajñāpāramitā* scriptures are often viewed as embodiments of the Buddha's wisdom, which it may symbolize in Bsod nams rin chen's dream.

[200] It is uncertain precisely what "the *Yoga* of the Co-Emergent" (*lhan cig skyes sbyor*, **sahajayoga*) signifies here, but in the later *Bka' brgyud* traditions the expression is a common name for Bsod nams rin chen's own meditational system of *Mahāmudrā*. If that is also its meaning here, it connotes that Bsod nams rin chen during his years of solitary retreat only engaged in two kinds of meditation practice: *Mahāmudrā* meditation (*lhan cig skyes sbyor*, **sahajayoga*) and Inner Heat (*gtum mo*, **cāṇḍālī*).

[201] 'Thought' (*rtog pa*, **vikalpa*) or 'ideas'.

[202] 'Passing' (*glo bur ba*, **āgantuka*) or 'adventitious'.

[203] 'Mind' (*sems*, **citta*).

[204] "The nature of cognition" (*shes pa'i ngo bo*, **jnānarūpa*).

[205] "The self-nature of knowledge" (*rig pa rang gi ngo bo*, **vidyāsvabhāva*).

[206] "Perceptions" (*snang ba*, **avabhāsa*) or 'appearances', referring to the experience of the outer world as well as inner states.

meditation, and no meditator. All phenomena from before became an outer shell, the nature of knowledge became without [the] support [of an object] and there was no longer any need for being concerned with perceptions. Sometimes these would emerge as empty, other times as illusion-like. It was unnecessary to attempt to apply the realization and the practice toward these perceptions.

At some point, I felt that the meditation experience became very distant and I had the feeling that this was experience itself. The realization had become stable and could not be enhanced any further.

Later [while practicing] at upper Brtan mkhar in the area of upper Rong, [further] progress arose in [my] realization. How? Earlier, whenever thoughts of various things would arise hazily, I felt it would be nice if these thoughts were not there. Now, however, all thoughts turned into a pure radiance.[207] I sensed that in this [state] there could not be any hurt from thoughts and indeed in that moment I felt assured that there could be no hurt from anything whatsoever.

From then on, there was only radiance, which has remained continuous with me ever since. It has been uninterrupted day and night and I have seen that for a *yogī* there is neither death, non-death, nor any in-between (*bar do*, **antarābhava*). Ever since, I have felt completely happy.[208]

Formerly, even though I did a lot of recitations, I was [often] harmed by ghosts. Nowadays even the thought of reciting does not occur to me and no ghost is able to do me any harm. Before, whenever I met *dge bshe*s learned in the teachings, I would feel nervous. Now I would not have the slightest worry, even if the Buddha himself were to come by. No matter how I converse with learned people, I am carefree, since the door of insight has opened within me.

[Recently], I had a dream where I dreamt that I received a small leather box, whereupon Meditator Bkra shis g.yung[209] said to me, "Please teach me!" In the dream, I answered him, "I am not going to teach [you]. Instead, this box contains the relics of the Venerable Master [Atiśa][210] and the *Bka' gdams* instructions." I dreamt that given his great perseverance, he was able to open the box.

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[207] 'Radiance' (*'od gsal*, **ābhāsvara*) is a light-metaphor that is often used in Buddhist texts for the manner in which the cognizance of the mind shines forth. Just like things are visible due to the radiant quality of light, outer and inner phenomena are experienced due to the mind's inherent power of cognizance which, so to speak, radiates and makes things cognizable.

[208] This last sentence is not attested by ms DK.α, but only by ms DK.A and its derivatives.

[209] "Meditator Bkra shis g.yung" (*bsgom pa bkra shis g.yung*). Perhaps this person is identical with Bsod nams rin chen's student *Yogī* Chos g.yung (*rnal 'byor chos g.yung*, also spelled *rnal 'byor chos 'byung*). *Dags po'i bka' 'bum* includes a short text said to contain Bsod nams rin chen's replies to questions by *Yogī* Chos g.yung (DK.A.Na). At the end of this text is appended a list of Bsod nams rin chen's major students (DK.A.Na.2.4a$_{3-4}$), where *Yogī* Chos g.yung is counted among the two especially distinguished practitioners possessing accomplishment (*khyad par can gyi grub thob gnyis*).

[210] "The Venerable Master [Atiśa]" (*Jo bo rje*). The epithet *jo bo rje* is in these texts and elsewhere the common way of referring to Atiśa. For Atiśa, see fn. 164.

Whatever benefit has arisen for people nowadays is the fruit of the *Bka' gdams* tradition.[211] Although I have given explanations on the instructions of Nāropa, they can only bring little benefit if they are not linked with the *Bka' gdams* [teachings].[212]

One night, I dreamt that I gave a horn made of copper to two persons. When they blew in it, it became as small as a conch shell. Then [a voice] said, "Since this is now the only horn in all the kingdoms of Central Tibet and the Gtsang province, people are going to come." This is what I dreamt and it has happened just so.

One night while I stayed in a small cave in the 'Ol kha mountains, I dreamt that I killed a black man. I had the feeling that from then on I could no longer be harmed by obstacles of negative influences and the like.[213] Indeed, that is how it has been ever since.

Another night I dreamt that I cut off the head of a child. I thought to myself, "In this world, nothing special comes from having children. Shouldn't I become unattached even to such things?" And this is indeed how it has been. Ever since I awoke from this dream, I have never dreamt again.

The *Bka' gdams pa*s all say, "When one has realized emptiness, one turns away from action and result (*karma-phala*)." I have ascertained in my meditation experience that there are [indeed] no such things. I therefore have a *Dharma*-transmission for the *Bka' gdams pa*s."

So spoke [Bsod nams rin chen].

The above translation of the first 'autobiographical' narrative consists of seven overall parts.

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[211] It may be added that the label *Bka' brgyud*, which in later times became the common name for the tradition started by Mar pa, Mi la ras pa, and Sgam po pa Bsod nams rin chen, is quite rare in the texts of the *Dags po'i bka' 'bum*. Consequently, in the present sentence, when Bsod nams rin chen mentions the *Bka' gdams* tradition as being the source of all benefit, it is not certain that this is to be read (anachronistically) as denoting a tradition that is quite different from and partly opposed to the *Bka' brgyud* tradition. As also suggested by the following sentence, it is possible that Bsod nams rin chen here understands his own transmission (being a monk from the *Bka' gdams* school) as belonging to the *Bka' gdams* tradition and that he has simply incorporated certain meditative and yogic teachings from Mi la ras pa into this transmission. Such an entirely positive view of the *Bka' gdams* tradition is, however, not espoused by all texts within the *Dags po'i bka' 'bum*. What appears here is probably an issue connected with the long span of time during which the texts of the *Dags po'i bka' 'bum* were composed, redacted, and compiled into a corpus, as well as differing attitudes towards the *Bka' gdams* tradition among the different authors who wrote down the texts of the corpus.

[212] These sentences seem to imply that Bsod nams rin chen's method of teaching was to combine explanations on the *Bka' gdams* instructions of the Common *Mahāyāna* with teachings on the *yoga* techniques of the Six Doctrines of Nāropa. The statement not only indicates the strong emphasis Bsod nams rin chen seems to have placed on the *Bka' gdams* instructions in general, but it is also notable that it makes no reference to his *Mahāmudrā* teachings as a separate meditational system.

[213] "Negative influences" (*bdud*, **māra*) or "deadly forces" imply both inner and outer obstacles, either in the form of negative mental states or spirits.

The introductory part contains the opening questions put to Bsod nams rin chen and his initial reaction.

The second part presents his youth in Se ba valley, explaining that he first studied medicine and then learnt some Buddhist teachings and meditation instructions from a *bla ma* called Mnga' ris pa as well as from the *Ācārya* Byang chub sems dpa'. It is notable that Byang chub sems dpa' is said to have possessed instructions from Mi la ras pa, which in general suggests that other *Bka' gdams pa* monks, besides Bsod nams rin chen, also received and practiced higher Tantric teachings. At the age of 25 in 1104, Bsod nams rin chen received monastic ordination from Mnga' ris pa.

The third part details his travel together with his companion 'Gong ston to Central Tibet in the region of Lha sa. The two young monks spent three years there, first studying with the renowned *Bka' gdams pa Dge bshes* Snyug rum pa and later spending much time with the hermit *Dge bshes* Rgya Yon bdag, receiving his instructions in the foundational *Bka' gdams* system of contemplation.

Wishing to learn from the famous *yogī* Mi la ras pa, they set out in the fourth part of the narrative to meet him, but 'Gong ston fell ill and had to abandon the journey. Continuing on his own, Bsod nams rin chen met *Bla ma* Mi la in 1109 at the age of thirty. He stayed with him for thirteen months to learn yogic practices, particularly the practice of Inner Heat.

The fifth part describes Bsod nams rin chen's years of practice in solitude during the period from 1110 until at least 1117. First, he returned shortly to his teacher *Dge bshes* Rgya Yon bdag in Central Tibet and then continued his homebound journey south-east, to 'Ol kha and Dags po, and finally back to Se ba valley. He describes how his *gtum mo* practice gradually evolved and also answers two short questions put to him by his audience regarding certain details of his story.

In the sixth part, he describes at length his inner experience of realization, which began in 1117. In this context, he mentions that his personal meditation practice consisted only of *gtum mo yoga* and the *yoga* of the inborn (*lhan cig skyes sbyor*), the latter possibly referring to some sort of *Mahāmudrā* practice. The first experiences of realization took place while he resided in Se ba valley and these experiences continued to occur when he subsequently took up residence in a place called upper *Brtan mkhar* in the area of upper Rong.

The seventh and last part of the narrative recounts a number of special dreams Bsod nams rin chen had, which he took as indications of various prophecies of success for his teaching activity. The mention of prophetic and auspicious dreams is significant, as it within the narrative serves to confirm the validity and authenticity of the speaker's spiritual achievements. The present 'autobiographical' narrative is though notable for its complete lack of references to miracles, which occur frequently in later Sgam po pa hagiographies. The mention of dreams to corroborate Bsod nams rin chen's meditational achievements is a narrative device that is similar to tropes found in many Indian hagiographies. For example, Indian literature often contains stories of philosophical debates between rival schools where

the human outcome of the debate needs to be corroborated by divine tests, in which the debaters display miracles or undergo trials of superhuman abilities and knowledge.[214]

This first 'autobiographical' narrative is significant in several ways. It appears to be a very frank account, wherein the speaker at times mocks himself and speaks directly of various difficulties he had in his meditation practice and daily life. This tone differs considerably from the later hagiographies, which tend to speak only very highly of their subject. Further, the narrative lays an unusual emphasis on the speaker's ties to the *Bka' gdams* tradition. According to the present story, Mi la ras pa begins his teacher-disciple relationship with Bsod nams rin chen by confirming the success and validity of Bsod nams rin chen's former *Bka' gdams* style of meditation practice. This too disagrees with the later hagiographical tradition as well as with the second 'autobiographical' narrative below, which has Mi la ras pa reject and belittle Bsod nams rin chen's *Bka' gdams* practice.

3.1.b. A Brief Account of Bsod nams rin chen's Death

The "Brief Account of Bsod nams rin chen's Death" follows immediately after the first 'autobiographical' passage within the same text in *Dags po'i bka' 'bum*, i.e., *Answers to the Questions of Dus gsum mkhyen pa* (*Dus gsum mkhyen pa'i zhus lan*).[215] This is a short segment containing a little poem in just three verses by an anonymous author. The following is a complete translation of the segment:[216]

> *Nāmo guru*![217] In the last autumn month of the bird year, in the night of the fourteenth day, [Bsod nams rin chen] fell a bit ill.[218] "Now I shall not take medicine," he said.

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[214] For some examples from the Indian *Vedānta* literature, see GRANOFF (1985:466).

[215] DK.A.Tha.4.13b_6-13b_7, corresponding to DK.α.Kha.136b_6-137a_2.

[216] For a different English translation, see DUFF (2011).

[217] This homage, meaning "praise to the *guru*," is lacking in ms DK.α and has been inserted only in ms DK.A and its derivatives.

[218] Since the poem describes Bsod nams rin chen's death, the bird year (*bya'i lo*) in question is undoubtedly the water-bird year (*chu bya*) of the third *rab byung* cycle, viz. 1153 CE. The "last autumn month" (*ston zla tha chung*) is a reading found only in ms DK.α. Since there are two different ways of converting seasonal months into the regular Tibetan calendar months (*hor zla*), the "last autumn month" may correspond either to the seventh calendar month (*hor zla bdun pa*) or the ninth calendar month (*hor zla dgu pa*) of the Tibetan lunar calendar (see ZHANG, 1984:1118). According to this passage, Bsod nams rin chen thus died on night of the fourteenth day (or perhaps in the morning of the fifteen day) of either of those months, which in all the major Tibetan calendrical systems respectively correspond to Wednesday August 5, 1153 CE or Saturday October 3, 1153 CE in the Gregorian calendar (see the calendrical calculation table in SCHUH, 1973:*34*, 7. Jahr). In ms DK.A and its apographs, however, the month appears as "the middle summer month" (*dbyar zla 'bring po*), which signifies either the third (*hor zla gsum pa*) or the fifth Tibetan lunar calendar month (*hor zla lnga pa*). In all the major calendrical systems, these dates correspond respectively to Thursday April 9, 1153 CE or Saturday June 7, 1153 CE in the Gregorian calendar (ibid.). It may be added that other primary sources give several other months for Bsod nams rin

Drawing on what little ease he had left,[219] He smiled warmly again and again.
When the sun had passed its zenith on the fifteenth day, offerings were made to [his] corpse in the large temple.

When the corpse was cremated in the morning of the sixteenth,[220]
A mass of light was seen at the peak of Gung thang.[221]
Someone in Gnyal saw a spike of rainbow light.[222]
Multiple rainbows appeared many times.
The fact that his heart did not burn [in the funeral pyre] gave rise to marvel.
Iṭhi.[223]

This short passage describes the events that took place when Bsod nams rin chen passed away in 1153.

There is, however, an element in the poem which could suggest that it was not written right after his death, but considerably later. In the poem's second verse it is stated that the corpse was placed inside the large temple (*mchod khang chen mo*). The reference to a large temple may be anachronistic, since the building generally known as the "large temple" in the Dags lha sgam po hermitage[224] first was constructed in the 1180s by the hermitage's fourth abbot Dags po 'Dul 'dzin (1134-1218), some thirty years after Bsod nams rin chen's death.[225] If the reference is to this building, the poem must have been written after its

chen's death. Thus, while all sources agree on the year of his death, there is disagreement on the concrete month.

[219] The translation is here according to ms DK.α. In ms DK.A and its apographs, the sentence literally reads "based on a bit of conditions," which hardly makes sense.

[220] Ms DK.α gives the date as the sixteenth, whereas ms DK.A and its derivatives give the date as the eighteenth.

[221] Gung thang (here spelled according to ms DK.A and its derivatives) is the locality in Southern Tibet, where Bsod nams rin chen went to study with Mi la ras pa. Ms DK.α spells the name *Gung tang*, but that is probably an orthographic error.

[222] Gnyal is Bsod nams rin chen's place of birth.

[223] Ms DK.α ends the segment with this auspicious syllable, which is not attested by ms DK.A and its derivatives. The syllable occurs frequently in DK.α at the end of segments.

[224] Dags lha sgam po is the name of the small hermitage constructed by Bsod nams rin chen and his students at the place on Mt. Sgam po where Bsod nams rin chen had been living in solitary meditation retreat for many years in the latter half of his life. Mount Sgam po is located in Central Tibet, in the Dags po region, near the present-day town of Rgya tsha, just north of the Yar klungs gtsang po river, in the modern district of Lho kha. It is south-west of Kong po, east of 'Ol kha, and north-west of Mt. Tsa ri. To find Dags lha sgam po in *Google Earth*, enter the following string in the "search" field: 29 07'27.77"N, 92 48'36.84"E

[225] For the construction of Dags po 'Dul 'dzin's temple having forty pillars, see *Gdan sa chen po dpal dwags lha sgam po'i ngo mtshar gyi bod pa dad pa'i gter chen* (text G) in SØRENSEN & DOLMA (2007:206, folios $32a_3$-$33a_3$).

construction, and it should therefore not be counted among the earliest hagiographical sources.

In general, there does not seem to have been any large buildings at Dags lha sgam po during the life time of Bsod nams rin chen. The only building project during his lifespan that is mentioned in the available sources is a small, primitive *stūpa* that he asked his students to construct for the purpose of practicing circumambulation.[226] When a large gathering was held at the hermitage in 1145 at the occasion when Bsod nams rin chen officially appointed his nephew Dags po Bsgom tshul to be his *Dharma* successor, a camp of yak hair tents (*ru ba*) had to be set up to house the gathering.[227]

Nevertheless, according to a seventeenth-century local history of Dags lha sgam po, there was an "old temple" (*chos khang rnying ma*) which existed prior to Bsod nams rin chen's death. It is told that after his cremation, a *maṇḍala* of deities was invited to come from the old temple into a new large *stūpa* that was being built by Phag mo gru pa to house the ashes and relics from Bsod nams rin chen's cremation.[228] Hence, it is vaguely possible that the author had this small, old temple in mind when he spoke in the poem of "the large temple." It must though be underlined that the cited source in question is rather late (seventeenth century) in terms of serving as reliable evidence.

3.1.c. The Second 'Autobiographical' Narrative

The same text, which contains the first 'autobiographical' narrative and the short account of Bsod nams rin chen's death, continues with a second 'autobiographical' narrative. The following is a full translation of that segment:[229]

> Homage to the master, the heart of radiance!
> The precious *Bla ma* said: "To begin with, when I reached the age of sixteen,[230] I repeatedly[231] learned *yoga* and the *Tantra*s, such as *Cakrasamvara* and so forth, from *Dge bshes* Zangs dkar.[232] At the age of twenty-six,[233] I was ordained at Rong

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[226] Op.cit. (SØRENSEN & DOLMA, 2007:199-200, folio $18b_6$-$19a_3$).

[227] Op.cit. (SØRENSEN & DOLMA, 2007:199, folio $18b_2$; 202, folios $23a_3$-$23b_1$).

[228] Op.cit. (SØRENSEN & DOLMA, 2007:200, folio $19b_6$; 206, folio $32b_3$).

[229] DK A.Tha.4.$13b_7$-$15a_4$, corresponding to DK.α.Kha.$137a_2$-$138b_4$. For a different English translation, see DUFF (2011).

[230] Ms DK.A and its derivatives here add the interlinear note "born in the sheep year" (*lug lo la 'khrungs*), denoting the earth-sheep year (*sa lug*) of 1079, which is the generally accepted year for Bsod nams rin chen's birth. The age of sixteen (i.e., fifteen in Western age calculation) would correspond to the wood-dog year (*shing khyi*) of 1094.

[231] Instead of ms DK.α's "repeatedly" (*phyi nas phyi nas*), ms DK.A and its derivatives have a different reading (*drung du phyin nas*) in which case the sentence would have to be translated, "...I went to (*Dge bshes* Zangs dkar and learned) ..." Further, ms DK.A and its derivatives add the interlinear note "in the dog year" (*khyi lo la*), i.e., the wood-dog year (*shing khyi*) of 1094.

[232] *Dge bshes* Zangs dkar (dates unknown), possibly *Dge bshes* Zangs dkar Lotsā ba 'Phags pa shes rab (SHERPA, 2004:63).

ka,[234] receiving full ordination at once. Having requested many Secret *Mantra* empowerments from *Bla ma* Mar yul ba[235] and Byang chub sems dpa', I practiced meditation and a good experience of tranquility[236] arose. A flickering vision[237] emerged like a rainbow. A state of non-thought[238] appeared, wherein [the difference between] day and night was not recognized. When I checked for how long it had gone on, [I saw that] it had continued uninterruptedly for thirteen days. Since then, I have [always] been good when it came to meditation.

Thinking I should read about the conduct of *bodhisattva*s with the [various] *Bka' dgams pa Dge bshes*-s in Central Tibet[239] in the north, I listened to [teachings on] the stages of the path[240] of perfection[241] from *Dge bshes* Snyug rum pa and Rgya Yon bdag.[242]

Since [this is how Bsod nams rin chen][243] learned about the [*bodhisattva*] perfections and internalized them, he [often] said that the fact that he had [culti-

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[233] Ms DK.A and its derivatives add the interlinear note, "in the monkey year" (*spre'u lo la*), i.e., the wood-monkey year (*sprel lo*) of 1104. The Western age 25 agrees with Bsod nams rin chen's birth in 1079. The same age for Bsod nams rin chen's monasteric ordination was given in the first 'autobiographical' narrative.

[234] In ms DK.α, the toponym is given as *rong ka*. In ms DK.A, it is spelled *Dbrong ka*.

[235] *Bla ma* Mar yul ba, i.e., Mar yul Blo ldan shes rab (dates unknown). The spelling is according to ms DK.A; ms DK.α gives his name as *Bla ma* Mang yul ba.

[236] 'Tranquility' (*zhi gnas*, **śamatha*).

[237] "A flickering vision" (*snang ba ban bun*). The word 'vision' could also be interpreted to mean 'perceptions' or 'appearances' in general, i.e., "flickering perceptions emerged like rainbows."

[238] 'Non-thought' (*mi rtog pa*, **nirvikalpa*).

[239] Central Tibet (Dbu ru).

[240] "Stages of the path" (*lam rims* or *lam rim*).

[241] The "path of perfection" (*pha rol tu phyin pa'i lam*, **pāramitāmārga*). Judging from Bsod nams rin chen's manner of classifying the Buddhist teachings in other works in the *Dags po'i bka' 'bum*, it is evident that he uses the expression "the path of perfection" to signify the Common *Mahāyāna* teachings in general while distinguishing these from the teachings of the "Secret *Mantra* Vehicle" (*gsang sngags kyi theg pa*, **guhyamantrayāna*).

[242] Literally, "...in the presence of *Dge bshes* Snyug rum pa and Rgya Yon bdag" (*dge bshes snyug rum pa dang/ rgya yon bdag gnyis kyi spyan sngar/*). For these two *Dge bshes*-s, see footnotes 166 and 167.

[243] Tibetan language usually omits personal pronouns and the subject of sentences, leaving these implicit, unless they are needed for clarifying the meaning. The subject is often implied merely by the form of the verb, where there is a choice between regular and honorific forms, and honorific forms cannot be used with reference to oneself. In the present segment, the personal pronoun "I" (*nga*) was explicit in the first sentence, "To begin with, when I reached the age of sixteen..." The first person pronoun (*nga rang*) occurred again in the sentence, "Since then, I have [always] been good when it came to meditation." In all other sentences, the subject "I" was implicit in Tibetan, though justified to insert into the English translation given the overall flow of the narrative and the author's choice of verbal forms. However, in the present sentence which has no explicit subject, the narrative breaks away from this flow, because it uses an honorific verb and other honorific words to speak about Bsod nams rin chen. It also quotes a statement that seems to have been spoken by Bsod

vated] the resolve for Awakening (*bodhicitta*) was [due to] the kindness of these two [teachers].

Later [I] heard the name *Bla ma* Mi la and felt faith [in him].[244] I requested the *Dge bshes*'s permission [to leave] and then traveled for forty days to reach [my destination in] Gtsang province.[245]

At the age of thirty one,[246] I met *Bla ma* Mid la.[247] When I presented him with my former meditation experience, he said, "That [experience] of yours is meditation, but it is not the path of the Buddhists."[248]

[Later on], there was a period when I could not meditate properly due to intense lethargy, and he said, "You should practice breathing exercises."[249] When I had practiced breathing exercises for a year, all the qualities of the winds[250] arose perfectly, and he said to me, "I think from now on there will be no difficulty for you to bring about bliss-heat and meditative concentration."

When I had stayed thirteen months with the *Bla ma*,[251] I went down.[252] At that time, [*Bla ma* Mi la] placed a large *gtor ma*[253] on my head and gave me an em-

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nams rin chen himself, which does not appear to be a quotation from one of his teachers. Thereby, the author, who is not Bsod nams rin chen, reveals himself, stepping away from the 'autobiographical' character of the narrative.

[244] Ms DK.A strengthens the sentence by saying "[my] mind became exceedingly faithful."

[245] The duration of his travel from Central Tibet to Gtsang in the present story is much shorter than the four months the journey was said to have taken in the first 'autobiographical' narrative, where Bsod nams rin chen was delayed by the illness of his companion 'Gong ston. It is in general notable that 'Gong ston, who figured prominently in the first narrative, is entirely absent in the present story.

[246] Ms DK.A and its derivatives add the interlinear note, "the ox year" (*glang lo*), i.e., the earth-ox year (*sa glang*) corresponding to 1109 CE. This year agrees with Bsod nams rin chen's birth-year of 1079 and his Western age of 30.

[247] Ms DK.α uses the spelling *Mi la* in the preceding sentence and *Mid la* in the present sentence. Ms DK.A and its derivatives consistently use *Mi la*.

[248] Ms DK.A changes the sentence to: "...but it is not the path for becoming a *buddha*."

[249] Cf. fn. 178. The second 'autobiographical' narrative here echoes the wording of the first narrative, or vice versa.

[250] 'Winds' (*rlung*, **vāyu*) refer to the inner breath or energies of Tibetan *yoga*, which are said to circulate in an internal bodily system of psychic channels (*rtsa*, **nadī*).

[251] Literally, "...in the presence of the *Bla ma*." The number of thirteen months that Bsod nams rin chen is said to have stayed with Mi la ras pa agrees with the thirteen months mentioned in the first narrative.

[252] That is to say, he went down from the mountain pass where Mi la lived. Ms DK.A and its derivatives add the interlinear note, "in the tiger year" (*stag lo la*)," i.e., the iron-tiger year (*lcags stag*) corresponding to 1110 CE.

[253] A *gtor ma* (**bali*) is a ritual figure usually made out of dough, which is used for making ritual offerings to deities, protectors, and various mundane spirits, or it is used as a symbolic ritualistic representation of a Tantric deity. The latter seems to be the case here, since the *gtor ma* is used for bestowing a Tantric empowerment.

powerment to the *ḍākinī*s and *Dharma* protectors.[254] At the end of it, he said, "It seems you will bring much benefit to sentient beings." When I asked him how that might be, he said: "When you first arrived here, there appeared a special sign indicating that there would be [much] benefit for sentient beings. I dreamt that while you were staying here, you and I competed in a foot race. Since you came in first, it seems to indicate that you will bring about bigger benefit for sentient beings than I will. Also, once I dreamt that I threw a boulder larger than a tent to another land, but when you struck it with both your hands it turned into a pile of dust. [The dream] shows that since your bodily strength is better than mine, there will be no difficulty for your abilities and you will have no fear of outer things."

After going down, I studied the instructions of Dīpaṃkaraśrījñāna[255] in great detail with *Dge bshes* Sgre pa,[256] *Dge bshes* Lcags ri ba,[257] and *Dge bshes* Bya yul ba."[258]

The monks then asked, "Please tell us[259] the way in which [realization] was born in your mind."

[Bsod nams rin chen said], "The meditative experience of resting [inwardly] would occur whenever I meditated on bliss, presence, and non-thought,[260] but it would not be there when I did not meditate. The experience[261] of one-pointedness[262] also arose, although it differed during the four types of daily activities.[263] A lucid state of being fully present[264] would appear whenever the meditative focus was applied. I was able to lead my meditation into a state, where I would think, "This is it!"

Sometimes when cognition was without moisture,[265] I would have to ask myself whether there actually ever was anything to be developed.[266] Sometimes [the

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[254] *Ḍākinī*s (*mkha' 'gro*) and *Dharma* protectors (*chos skyong*, **dharmapāla*) are female and male guardian deities of the Buddhist Tantric teachings.

[255] I.e., the *Bka' gdams* teachings from Atiśa.

[256] *Dge bshes* Sgre pa (dates unknown). Cf. fn. 196. See SHERPA (2004:64).

[257] *Dge bshes* Lcags ri ba (dates unknown). SHERPA (ibid.) suggests his full name to be Lcags ri gong kha ba Byang chub dpal.

[258] *Dge bshes* Bya yul ba Gzhon nu 'od (1075-1138) (SHERPA, 2004:64).

[259] When the text here mentions "the monks" (*gra pa rnams*), the sentence is quite similar to the parallel passage in the first narrative, where *Dge bshes* Sgre pa poses a question to Bsod nams rin chen before he begins to tell about his inner experiences. Notably, *Dge bshes* Sgre pa was just mentioned in the present narrative, not as posing a question but as being one of the *dge bshes*-s with whom Bsod nams rin chen studied after having stayed with Mi la ras pa.

[260] 'Bliss' (*bde ba*, **sukha*), 'presence' (*gsal ba*, **vyakta*), and 'non-thought' (*mi rtog pa*, **nirvikalpa*). The terms will be clarified in further detail below in the book's third part.

[261] 'Experience', i.e., 'meditative experience' (*nyams*, **anubhāva*).

[262] 'One-pointedness' (*rtse gcig*, **ekāgratā*).

[263] "The four types of daily activities" (*spyod lam*, **īryāpatha*). These are traditionally listed as moving, walking, sitting, and lying down (*Yogācārabhūmi*, *Śrāvakabhūmi* D4036.131a6f.).

[264] "A lucid state of being fully present" (*gsal sing ba*).

[265] The expression "cognition without moisture" (*shes pa rlan dang bral nas*) may be difficult to understand and is, to be sure, not frequent in Buddhist literature. Yet, generally speaking, metaphors

feeling] also arose that nothing had been developed [to begin with].[267] Sometimes no [feeling] arose of anything having been developed.[268] Since reali-zation had not [yet] been achieved, I had only a trifling sense of inner certainty.

Since the root is the mind, it is like the moon on the first day of the lunar month.[269] Being the beginning of knowledge,[270] the first step of the path had been discerned. Later, knowledge emerged truly.

In my case, I had a good dream and not long thereafter the self-nature of knowledge was seen vividly, like meeting a person I knew from before. When cognition itself turned into the meditation, there was no object of meditation and no one meditating. The mind, being without support, emerged as both present and empty.[271] I felt from the very beginning of this, that there was a moment of recognition. All phenomena turned into an outer shell. Yet, as soon as thoughts[272] arose, I felt unpleasant, and I felt it would be better if such conceptuality[273] were not there. When there was no conceptuality, the presence and emptiness became uninterrupted and I felt, "That's it!" These [experiences] appeared in Se ba valley in Gnyal.[274]

Having moved to upper Bag rong,[275] realization was born [in me]. Before I felt bad whenever thoughts arose and good when thoughts did not arise. At upper Bag rong, thoughts themselves emerged as presence.[276] Hence, whenever thoughts arose, it was like light shining into light.

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of moisture are well-known in mystical literature of all world religions and seem to relate to common nuances of mystical experience.

[266] "Anything to be developed" (*bsgom*, **bhāvayitavya*), or "anything to be meditated upon," or "anything to be cultivated."

[267] "Nothing had been developed" (*ma bsgoms*, **abhāvanā* or **abhāvita*), or "nothing had been meditated upon," or "nothing had been cultivated."

[268] "Anything having been developed" (*bsgoms*, **bhāvanā* or **bhāvita*), or "anything having been meditated upon," or "anything having been cultivated."

[269] Or, "like the new moon." The meaning is that while these these unstable meditative experiences are not full Awakening, they equally pertain to the nature of the mind, just like the new moon is also the moon even though it does not yet shines as brightly as the full moon.

[270] "Knowledge" (*ye shes*, **jñāna*), or "wisdom."

[271] 'Present' (*gsal*, **vyakta*) and 'empty' (*stong*, **śūnya*).

[272] 'Thoughts' (*rnam rtog*, **vikalpa*).

[273] 'Conceptuality' (*rtog pa*, **vikalpa*).

[274] I.e., in Bsod nams rin chen's home valley, where he went to perform meditation retreats after his journeys to central and southern Tibet.

[275] Upper Bag rong (*bag rong phu*). The spelling of the toponym is according to ms DK.α. Ms DK.A and its derivatives give the toponym as *Dbrong phu*. The syllable *rong* in *Bag rong* means "a ravine or narrow gorge."

[276] 'Presence' (*gsal ba*, **vyakta*), sometimes translated into English as 'clarity', 'lucidity', or 'vividness'. While the Tibetan term *gsal ba* literally means 'clear' or 'clarity', the Sanskrit term *vyakta* literally means 'before the eyes', i.e., to be lucidly present and exceedingly mindful of everything. The translation 'presence' or 'present' is an attempt to capture that sense. The term is often contrasted with the semi-opposite, 'empty' (*stong pa*, **śūnya*), i.e., 'present' yet 'empty'.

I had the thought that neither death nor non-death exists for *yogī*s of the Secret *Mantra* [tradition] and that the visions of the interim also do not arise.[277] The venerable *Bla ma*[278] has said: "One [who] rests in the stream of presence will not see the city of the interim." I think this [is what] happened to me. When one is not hurt by thoughts and remains in presence, one is not vulnerable to anything. When the stream of presence is stable, it arises in presence and emptiness [inseparable] like the flow of a river.

Later when I had moved to Byar rkog,[279] [my experience] was free from any perceiver of presence and there was not the slightest need for performing any mental operation. The mind as such became *dharmakāya*. Thereafter I moved to Zangs lung[280] and in the year that passed[281] I recognized the manner in which the three *kāya*s emerge."

So spoke [Bsod nams rin chen]. *Iṭhi*.

The second 'autobiographical' narrative begins by telling about Bsod nams rin chen's early Buddhist education in his home region of Gnyal, differing slightly from the first narrative with regard to the names of the teachers listed and the teachings received. It also leaves out any mention of Bsod nams rin chen's companion 'Gong ston, who figured so prominently in the first narrative.

Providing fewer details, it then recounts Bsod nams rin chen's study with the *Bka' gdams* teachers Snyug rum pa and Rgya Yon bdag in Central Tibet.

In its third part, it describes his apprenticeship under the *yogī* Mi la ras pa. *Bla ma* Mi la's reaction to Bsod nams rin chen's former meditation practice differs considerably from the first narrative, since Mi la here rejects his *Bka' gdams* practice, saying it was unsuccessful. In general, the present narrative does not emphasize Bsod nams rin chen's *Bka' gdams* ties in the same positive vein as seen in the first narrative.

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[277] "The visions of the interim" (*bar do'i snang ba*), i.e., the experiences that a normal person is said to encounter in the afterlife between death and rebirth (*bar do*, **antarābhava*).

[278] "The venerable *Bla ma*" (*bla ma rje btsun*) is not identified in the text but the phrase here seems to refer to one of Bsod nams rin chen's teachers, probably Mi la ras pa who is often referred to as "venerable" (*rje btsun*).

[279] The toponym's spelling is according to ms DK.α. Ms DK.A spells it Byar lkog.

[280] The spelling is according to ms DK.α. Ms DK.A and its derivatives spell this toponym Zang lung. *Zangs lung*, meaning "Copper valley," is located near Mt. Dags lha sgam po and is mentioned in later descriptions or guides to this hermitage as a retreat place found near the hermitage.

[281] From the Tibetan text (*'da' ba'i lo la*), it is not clear whether one or more years are meant. SHERPA (2004:74) has suggested that the phrase *'da' ba'i lo la*, "in the year that passed," alternatively could be taken as meaning "in the year of [the *Bla ma*'s] passing", thereby becoming an argument for accepting 1123 as the year in which Mi la ras pa passed away. DUFF (2011:95) interprets the same phrase as meaning "in his year of passage", taking it as referring to 1153 when Bsod nams rin chen died. Neither of these interpretations has been adopted here.

Having completed his studies under Mi la ras pa, Bsod nams rin chen is said to have returned to Central Tibet and to have studied with three *Bka' gdams* teachers, who were not mentioned in the first narrative.

Finally, the monks in the audience request Bsod nams rin chen to tell about his meditative experiences, and accordingly the remainder of the segment describes the inner experiences of realization that he achieved in Se ba valley and other places.

When comparing the two 'autobiographical' narratives, their general structures are similar, though there is little consensus regarding the details. Instead of seeing these segments as inconsistent autobiographical accounts, their differing emphases may be viewed as indicating varying preferences on part of the two authors who wrote them.

3.2. Phag mo gru pa Rdo rje rgyal po's "A Prayer of Grief at the Time of Sgam po pa's Passing Away"

The narrative construct of Bsod nams rin chen was not only crafted by means of the type of first-person narrative seen above in the *Answers to Questions* texts (*zhus lan*). Another literature that yielded significant influence thereon was the genre of eulogies (*bstod pa*). While such eulogies do not provide much of a coherent story, they bring to fore Bsod nams rin chen's import by extolling his religious qualities, thereby revealing certain tendencies of religious interpretation.

Among Bsod nams rin chen's students, it was in particular Phag mo gru pa Rdo rje rgyal po who took up this genre, composing several poems about his teacher, two of which shall be presented here.[282] Rdo rje rgyal po came to the Dags lha sgam po hermitage in 1151 in order to study meditation practice with Bsod nams rin chen and stayed there till 1154, one year after Bsod nams rin chen's death in 1153.[283]

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[282] Besides the two eulogies translated here, there are at least two other Sgam po pa eulogies ascribed to Rdo rje rgyal po. One is the *Bde gshegs chen po sgam po pa'i bstod pa* found in the earliest *Phag mo gru pa'i bka' 'bum*, edited in 1507 by 'Bri gung pa Kun dga' rin chen (1475-1527), vol. Ka, folios 297a_6-298a_2 (see SCHILLER, 2002:216 entry 47). I wish heartily to thank Dr. Alexander SCHILLER for providing me with a photocopy of the Sgam po pa eulogies from the 1507 *bka' 'bum* along with a copy of his thesis on Rdo rje rgyal po. Another eulogy is known in later editions as *Rje sgam po pa la bstod pa gsol 'debs ma badzra rādzās mdzad pa*, which is found untitled in the *Phag gru'i gsung*, an early *dbu med* manuscript of Rdo rje rgyal po's collected works (TBRC W1CZ688-I1CZ858, folios 97a-99b). For modern editions of both eulogies, see *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rgyal po mchog gi gsung 'bum rin po che*, edited by Khenpo Shedrub Tenzin and Lama Thinley Namgyal, Kathmandu: Shri Gautam Buddha Vihar, 2003, vol. 1, (TBRC W23891-3165), pp. 482-501. SCHILLER (2002:134) has, moreover, identified the block-print of yet another eulogy entitled *Dags po rin po che'i bstod pa phag mo gru pas mdzad pa.* Since these additional eulogies do not contain any biographical information, they have not be translated here.

[283] See SCHILLER (2002:74-76). As SCHILLER notes (ibid.), Rdo rje rgyal po also spent some time in Gtsang after having completed his studies with Bsod nams rin chen, but returned to Dags lha sgam po in 1153 shortly before the latter's death.

The first of Rdo rje rgyal po's eulogies is entitled "*A Prayer of Grief at the Time of Sgam po pa's Passing Away*" (*Rje sgam po pa sku gshegs dus gdung dbyangs su gsungs pa* or *Sgam po pa gshegs dus smre sngags kyi gsol ba*). The text is now found in the *Manifold Sayings* (*bka' 'bum*) of Phag mo gru pa.[284]

The eulogy seems to have been composed in 1153 shortly after Bsod nams rin chen's death. For the funeral, Rdo rje rgyal po was responsible for constructing the crematory *stūpa*, which was later used to house the personal clothes, ashes, and relics of the master.[285] It is likely that the eulogy was written some time after the funeral, given that it mentions events taking place one month after the cremation.

This is indeed how the eulogy has been contextualized in the later hagiographical tradition starting with the large Sgam po pa hagiography (*rnam thar chen mo*) composed in the late fourteenth century by the second Zhwa dmar pa Mkha' spyod dbang po (1350-1405). In Mkha' spyod dbang po's depiction of the event, the "*Dge bshes* from Eastern Tibet" (*dge bshes khams pa*), i.e., Rdo rje rgyal po, announced at the funeral that he would remain in Dags lha sgam po for the remainder of the year in order to support Bsod nams rin chen's nephew Dags po Bsgom tshul, who a few years prior, at the young age of thirty, had been installed as Bsod nams rin chen's spiritual successor. Rdo rje rgyal po is said to have sung the present eulogy in response to a request (*dri rmed*) made by a group of *yogīs*, who arrived at the hermitage shortly after Bsod nams rin chen's death but who came too late for attending the funeral ceremony.[286] Rdo rje rgyal po then sang to them as follows, describing what had happened during the funeral:

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[284] See 'Bri gung pa Kun dga' rin chen's *Phag mo gru pa'i bka' 'bum*, vol. Ka, folios $302a_2$-$303a_1$ (SCHILLER, 2002:216 entry 52). The eulogy is also found in *Phag gru'i gsung* (TBRC W1CZ688-I1CZ858, folios 97a-99b). For a modern edition, see *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rgyal po mchog gi gsung 'bum rin po che*, vol. 1, pp. 525-528 (TBRC W23891-3165).

[285] See *Gdan sa chen po dpal dwags lha sgam po'i ngo mtshar gyi bod pa dad pa'i gter chen* (SØRENSEN & DOLMA, 2007:202, folio $23b_{3-4}$). See also SCHILLER (2002:75-76).

[286] See *Chos kyi rje dpal ldan sgam po pa'i rnam par thar pa kun khyab snyan pa'i ba dan*, in *The Collected Writings (gsuṅ 'bum) of the Second Źwa-dmar Mkha'-spyod-dbaṅ-po*, Gangtok: Gonpo Tseten, 1978 (TBRC W23928-3568), p. 419, folio $266a_{3-5}$. The eulogy itself follows immeditately after this introductory passage in the *rnam thar*, pp. 419_5-421_5 (folios 266a-267a). Cf. SCHILLER's (2002: 76 fn. 225) different interpretation of the *rnam thar* passage: "Allerdings wird die Verfasserschaft hier nicht *Phag-mo-gru-pa*, sondern den bei den Bestattungszeremonien anwesenden Asketen zugesprochen."

A Prayer of Grief
At the Time of Sgam po pa's Passing Away[287]

Oṃ svasti!
When the yearly cycle had reached the bird year,
In the morning of the fifteenth day of the mid-autumn month,[288]
The sun, the great being, the lion of men,
[Like] a *Buddha*-sun, set, with its luster [fading away] for those to be trained.

When the *Alpha Pegasi* constellation had appeared in the sky,[289]
The fruits of plants and forests ripened,
And a cluster of rainbows appeared [in the shape of] a *stūpa*
Seen by many people near and far.

The billowing smoke [from the cremation pyre] turned into a mass of light,
Multitudes of *ḍākinī*s gathered in the form of cloud clusters;
The cloud masses parted and the sun emitted powerful rays,
Whereupon an offering-like rain fell.

Although engulfed by the flames of primordial wisdom, [Bsod nams rin chen's]
Heart remained untouched and fell into the hands of the *Dharma* master.[290]
This was taken to portend that the students and followers would
Forever be held by the iron-hooked noose of [Bsod nams rin chen's] compassion.

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[287] The eulogy's title is not attested at the beginning of the passage in the earliest textual witnesses, viz. 'Bri gung pa Kun dga' rin chen's *Phag mo gru pa'i bka' 'bum* and the *dbu med* manuscript called *Phag gru'i gsung*.

[288] Given the two different systems of calculating the seasonal months into the Tibetan lunar months (see ZHANG, 1984:1118), the mid-autumn month (*ston zla 'bring po*) corresponds either to the sixth or to the eighth Tibetan lunar month (*hor zla*). The subsequent mention of the *Alpha Pegasi* constellation (*khrums stod*) clarifies that it is the eighth lunar month that is meant here, thus corresponding to September 4, 1153 CE, in the Gregorian calendar. In the xylograph of Zhwa dmar Mkha' spyod dbang po's Sgam po pa hagiography, an unnamed hand has added an enthusiastic interlinear note to this line stating, "This is [the same as] the tradition that I calculated." (*'di bdag brtsis pa'i lugs yin*).

[289] The *Alpha Pegasi* constellation (*khrums stod*, **pūrvabhadrapadā*) is the 25th lunar mansion associated with the eighth month of the Tibetan lunar year.

[290] Rdo rje rgyal po does not clarify whom it is that he here refers to with the epithet "*Dharma* master" (*chos rje*), i.e., the person who received Bsod nams rin chen's unburned heart from the funeral pyre. In Mkha' spyod dbang po's Sgam po pa hagiography (p. 417_6), it is "Slob dpon Sgom pa" (**ācārya* Sgom pa) who addresses the crowd after Bsod nams rin chen's heart has been discovered unburned in the crematory hearth. Slob dpon Sgom pa is the hagiography's shorthand for Bsod nams rin chen's elder nephew and lineage-holder, Slob dpon Bsgom pa (or, Sgom pa) Tshul khrims snying po, i.e., Dags po Bsgom tshul.

For a whole month, offerings were made to the remains.
When the remains were placed in [the] *stūpa*,
Dignitaries surrounded [the relics] on all sides
[Standing] on beautiful chariots with raised victory banners, well-shielding parasols, and the sound of music.[291]

The three-thousand-fold universe[292] was filled with the smoke of incense,
And the whole sky appeared to be covered with rainbows,
While the *saṅgha* members wiped tears from their faces.

The host of *ḍākinī*s went to their natural abodes;
All the great meditators departed for their individual places [of retreat];
The *Dharma* protectors too followed behind those with realization;
And the solitary, delightful hermitage was emptied.

The continuous *gtor ma* offerings to the hungry ghosts have been interrupted;
The sun for sentient beings has set on Mt. Sgam po;
The precious wish-fulfilling victory banner of the *Dharma* realm (*Dharmadhātu*) has been lost;
The lamp of insight has been extinguished by the wind of time.

The luster of this holy place has faded; the city of liberation has fallen;
Alas, what misery – the wish-granting ocean has dried up!
When the Muni's teaching has ceased on Mt. Sgam po,
Where can a genuine spiritual teacher be found?

When the sun of radiance has set,
Who will dispel the darkness of wrong views?
When the tree of great bliss has tumbled,
Who will shade us against the heat of *saṃsāra*?

When the royal ship has sunk,
Who will rescue us from the four currents?[293]
When the mountain of great, primordial wisdom has eroded,
Whence will the sun of insight arise?

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[291] Considering that the funeral took place at Dags lha sgam po hermitage high up on a mountain pass and that Tibet had no or few roads and therefore no chariots, the reference to chariots is somewhat hard to imagine as being wholly realistic. Perhaps it is meant symbolically or perhaps the chariots were simply props constructed especially for the occasion.

[292] On the technical meaning of the expression "the three-thousand-fold universe" or "a great trichiliocosm" (*stong gsum gyi stong chen po*, **trisāhasramahāsāhasra*), see KRAGH (2013a:168).

[293] "The four currents" refer to birth, old age, sickness, and death, i.e., the characteristics of *saṃsāric* existence.

When the rain of the [four] bases for gathering [disciples] has stopped,[294]
What will moisten us little sprouts, us weaklings?

What misery! Whither has the supreme refuge for beings gone?
Whither has the light of the world gone?
Whither has the precious jewel gone?
Whither has the lion of men gone?

[Like] Supuṣpacandra in a former age
And Candraprabha Kumārabhūta in the presence of [Śākya]muni,
May [we] sentient beings who have heard and seen
[Such] a truly great person [now] during [this] 500 year [end-period of the *Dharma*]

– By the blessing of your mind, oh [great] being –
Meet you [once again] in the [perfect] *Buddha*-fields
So that an end can be put to all negativities and we may [finally] reach complete realization.

This [eulogy] was spoken by the precious master Phag mo gru pa[295] after the precious *Bla ma* Sgam po pa had passed away.

Rdo rje rgyal po's lamenting eulogy offers a rich account of the events that surrounded Bsod nams rin chen's death and cremation, which is more detailed than the brief account of his death given in the *Answers to the Questions of Dus gsum Mkhyen pa* translated above. He relates the various auspicious signs that appeared and explains how these signs were interpreted by the religious community.

It is also in his poem that the story is told for the first time that Bsod nams rin chen's heart was not fully cremated in the pyre and that it was found by Bsod nams rin chen's older nephew and religious successor Dags po Bsgom tshul when the ashes were examined for relics. This find was assigned particular significance for the future of Bsod nams rin chen's tradition.[296] The author also gives voice to the somber mood of loss that was felt by Bsod nams rin chen's disciples at the death of their beloved teacher.

A highly momentous feature is the poem's reference to two *bodhisattva*s by the names Supuṣpacandra (*me tog zla mdzes*) and Candraprabha Kumāra (*zla 'od gzhon nu*) in the

[294] 'The [four] bases for gathering [disciples]' (*bsdu dngos bzhi*, **catuḥsaṃgrahavastu*) refer to four sympathetic activities used by a *Dharma* teacher to care for his community, viz. generosity, affectionate speech, helpful activity, and equality with regard to the common good. For further explanation and scriptural references, see KRAGH (2006:206-208; 2013a:186-188).

[295] Instead of the regular spelling of the epithet *Phag mo gru pa* (meaning "the one from Phag mo gru"), the *dbu med* manuscript here spells it *Phag mo grub pa*, meaning "the *Siddha* of Phag mo." Further, the eulogy's colophon is omitted in the version cited within Mkha' spyod dbang po's Sgam po pa hagiography.

[296] For a general discussion of such relics in Tibetan Buddhism and the religious-political controversy to which claims of relics occassionally have led, see MARTIN (1992b).

eulogy's penultimate verse: "[Like] Supuṣpacandra in a former age and Candraprabha Kumārabhūta in the presence of [Śākya]muni..."[297] Among all the many texts concerned with building up the narrative construct of Bsod nams rin chen, this verse is the earliest reference to the two *bodhisattva*s and it seems that Rdo rje rgyal po's mention of them here came to have tremendous influence on the subsequent religious icon of Sgam po pa.

The *bodhisattva*s in question appear in the Indian *Samādhirājasūtra*, a very large *Mahāyāna* scripture that in its earliest version is datable to the second century CE.[298] The *Sūtra* commences with a scene where a young man (*kumāra*, *gzhon nu*) named Candraprabha (*Zla 'od*, meaning "moonlight") asks Buddha Śākyamuni how one might realize the true nature of things. The Buddha replies that this is to be done by practicing a meditation (*samādhi*, *ting nge 'dzin*) wherein one realizes the equanimity of everything. Candraprabha is thus the main recipient of the Buddha's teaching of this *Sūtra* and there are several passages in the scripture where Candraprabha declares and promises that he is going to promulgate and uphold the teaching of the *Sūtra* in the future dark age when the Buddha's *Dharma* will be nearing its end in this world.[299]

In the course of explaining the meditation to Candraprabha, the Buddha illustrates his teaching with several stories about past *buddha*s and *bodhisattva*s and also tells a few stories about his own former lives. Thus, in chapter 35 of the *Sūtra*,[300] the Buddha narrates the tragedy of the *bodhisattva* Supuṣpacandra (*Me tog zla mdzes*, 師華月嚴 Shīhuá Yuèyán, literally meaning "pretty flower moon") to illustrate the many hardships that a *bodhisattva* may have to undergo in order to preserve and teach the *Dharma*. Supuṣpacandra is said to

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[297] Op.cit. (folios 302b$_5$): *sngon gyi dus kyi me tog zla mdzes la/ /thub pa'i spyan sngar zla 'od gzhon nur gyur/.*

[298] For a discussion of the four Indian recensions of the text and their dating, see SKILTON (1999a; 1999b). For a general summary of the *Sūtra*, see POTTER (1998:185-192).

[299] For such passages in the text, see the Sanskrit edition by VAIDYA (1961:18$_{1\text{-}16}$; Tibetan translation D127.12a$_{4\text{-}7}$), a passage in the Tibetan recension (D127.51a$_7$-51b$_1$), and VAIDYA (1961: 130$_{15}$-131$_2$; D127.66a$_7$-66b$_5$). It should be added that one or more Bodhisattvic figures named Candraprabha (月光 Yuèguāng) appear in several other *Mahāyāna Sūtra*s and these figures have in some East Asian Buddhist traditions been historically associated with popular millennialist movements espousing belief in prophecies of a future revival, political revolution, and a golden age of Buddhism in China sparked by a reincarnation of Candraprabha. For a few short remarks on this topic, see ZÜRCHER (1959:315). The association between Bsod nams rin chen and Candraprabha to be discussed below is, however, explicitly only with reference to the *Samādhirājasūtra* and consequently seems to be unrelated to the broader narratives of the various Candraprabha figure(s) in Indian *Mahāyāna* traditions and the special significance these have had in Chinese Buddhism. Additionally, it may be noted that the various stories concerning the *Bodhisattva* Candraprabha found in Mahāyāna scriptures differ from the *Jātaka* story entitled the *Candraprabhāvadāna* of King Candraprabha who sacrificed his own head to a Brahmin. On the various versions of the *Jātaka* story found in the *Divyāvadāna* and elsewhere along with notes on the text, see HARTMANN (1980).

[300] It is chapter 35 in the Sanskrit edition, viz. the chapter entitled *Supuṣpacandraparivarta* (VAIDYA, 1961:232-253). In the Tibetan translation (D127.125a$_7$-141b$_2$), however, it is chapter 36, *Me tog zla mdzes kyi le'u.*

have lived in a very distant age when the teachings of a certain *Buddha* had almost fully disappeared. He was one of the last remaining individuals who held the teachings. He therefore set out to restore the *Dharma* and went to a nearby kingdom to teach the people there. While the courtiers delighted in hearing his teachings, the local king was hostile to the newcomer and had him executed. Special omens in the form of lights appeared at the *bodhisattva*'s corpse, whereupon the king realized his wrongdoing and converted to the Buddha's *Dharma*. At the end of the story, Śākyamuni tells that he was that king in a former life, while Candraprabha, the young man in the audience who had requested the teaching, was the reincarnation of the age-old *bodhisattva* Supuṣpacandra.[301]

When Rdo rje Rgyal po in the present eulogy refers to Supuṣpacandra and Candraprabha, he does so in the context of describing the auspicious signs surrounding Bsod nams rin chen's cremation. Hence, it would seem that the general context of the reference is to create a comparison between the miracles and special omens surrounding Bsod nams rin chen's funeral and the scriptural story describing a similar event, wherein the corpse of an important *bodhisattva* was perceived by the king as being effulgent with lights. When the king of the distant past saw the good omens at Supuṣpacandra's death, he was converted to the *Dharma*, which in turn led him to become Buddha Śākyamuni in the future, at which occasion the auspicious event arose in which the Buddha taught the *Samādhirājasūtra* to Supuṣpacandra's reincarnation as Candraprabha. Analogously, Rdo rje rgyal po expresses the solemn wish in the eulogy's final verse that by the blessing of having now met such a noble individual as Bsod nams rin chen, may he and the other followers come to be reborn in a *Buddha* land and there encounter Bsod nams rin chen again in order to reach Buddhahood.

When the lines of the poem are read in this way, they do not seem to suggest that Rdo rje rgyal po designed them as an explicit declaration intended to express that Bsod nams rin chen was a specific reincarnation of these ancient *bodhisattva*s. Rather, he seems just to have meant the reference as a scriptural comparison between Bsod nams rin chen's funeral and the omens surrounding the death of Supuṣpacandra.

Nonetheless, the ensuing tradition – including numerous later hagiographies and even another poem composed by or attributed to Rdo rje rgyal po – did not read the lines in this way. Instead of reading the phrase *gzhon nur gyur [pa]* as being the usual Tibetan rendering of the Sanskrit expression *kumārabhūta*, simply meaning "a young man," the final

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[301] See VAIDYA (1961:252$_{15}$): *padmottaro 'yam āsi supuṣpacandro* (D127.141a$_7$: *me tog zla mdzes padma bla ma yin*). Translation: "You are Supuṣpacandra, the finest of lotus flowers." For a longer English paraphrase of the story, see THRANGU (1994:127-130). For a detailed comparison of the story with earlier Buddhist versions of the story of the teacher of forbearance (Kṣāntivādin) along with a summary, see SKILTON (2002). Regarding the verb *āsi* ("you are") in the cited sentence, this is a Buddhist Hybrid Sanskrit form of the regular Sanskrit second person singular indicative present tense verb *asi* (see EDGERTON, 1953.I:134). The lengthening of the vowel *a* to *ā* may simply be due to metrical reasons, and it is clear that it here does not carry any subjunctive or imperative sense, as also attested by the Tibetan translation (*yin*); for discussion of these possible senses of the lengthened form *āsi*, see EDGERTON (ibid.).

syllable *gyur* instead was taken as being a finite verb, "[you] were", thereby leading to the reading: "[You] were Supuṣpacandra in a distant age and Candraprabha Kumāra in the presence of Buddha [Śākya]muni."[302] With such a reading, Rdo rje rgyal po's poem turned into a strong declaration regarding the sanctity of Bsod nams rin chen's former lives. His religious activities in Dags lha sgam po thereby came to be interpreted as being the result of Candraprabha's ancient promise to the *Buddha* to uphold and spread the meditation teachings of the *Samādhirājasūtra*, and Bsod nams rin chen thus came to be viewed as an age-old *bodhisattva* who had long ago been prophesied by the Buddha himself, thereby raising him to a virtually divine status.[303]

In spite of the fact that there have been some modern attempts to link the *Sūtra Mahāmudrā* doctrine of Bsod nams rin chen with the teachings of the *Samādhirājasūtra*,[304] there is, in fact, no evident linkage between the meditation (*samādhi*, *ting nge 'dzin*) spoken of in the *Samādhirājasūtra* and Bsod nams rin chen's contemplative instructions. The *Sūtra* does not seem to play any particular role in the texts associated with him and, aside from three quotations of general nature from the *Sūtra* among the many other *Sūtra* quotations found in the *Jewel Ornament of Liberation*, there are no references to this scripture in the forty texts of the *Dags po'i bka' 'bum*.[305] Conversely, the *Samādhirājasūtra* does not contain any concrete meditation teaching that is reminiscent of Bsod nams rin chen's *Mahāmudrā*

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[302] Op.cit. (folios 302b$_5$): *sngon gyi dus kyi me tog zla mdzes la/ /thub pa'i pyan sngar zla 'od gzhon nur gyur/.*

[303] For a list of some of the Sgam po pa hagiographies that include references to the *Samādhirājasūtra* in order to present Bsod nams rin chen as being the reincarnation of these *bodhisattva*s, see SHERPA (2004:299). To his list needs to be added the early hagiography composed by Bla ma Zhang G.yu Brag pa Brtson 'grus grags (1123-1193) (TBRC W13994-3025, folio 32a$_4$). An early reference to the belief is also found in a saying by Chos rje Lo ras pa Dbang phyug brtson 'grus (1187-1250) (TBRC W23440-1755, p. 578$_{4-5}$) as well as in another poem attributed to Phag mo gru pa Rdo rje rgyal po's authorship, namely the eulogy entitled *What Should be Known* (*Shes bya ma*) to be translated and discussed below (see section 3.3 of the present chapter).

[304] For such an attempt by a contemporary *bla ma* of the *Karma Kaṃ tshang* tradition, see THRANGU (1994). A recent book on the life of the tenth Karma pa Chos dbying rdo rje (1604-1674) also mentions that such linkage between the *Samādhirājasūtra* and *Mahāmudrā* teachings was promoted in the seventeenth century: "Karmapa also explained in great detail the meaning of the *Samadhiraja Sutra*. He explained how the advanced *Mahamudra* teachings of Kagyupa matched all the points and meanings expounded in that sutra. He showed that there was no difference between the two" (SHAMAR, 2012:211). The book cites an 18th-century Tibetan *rnam thar* source for this information, but the stated folio reference is evidently incorrect and it has not been possible to locate such a passage elsewhere in the text. Hence, it is uncertain whether the book's statement on this matter should be seen as yet another modern attempt to create such linkage or whether the passage verily is hidden in the pages of the 18th-century text.

[305] For the three quotations from the *Sūtra* in the *Jewel Ornament*, see GUENTHER (1959:2, 219, 269). For the problem of the authenticity of the authorship of the *Jewel Ornament*, in particular with regard to its scriptural quotations, many of which seem to be later interpolations, see KRAGH (2013c:388-391).

doctrine. Hence, from a doctrinal point of view, there is little reason to believe that Bsod nams rin chen during his own lifetime was thought to be associated with the *Samādhirājasūtra* and that he already at that time was considered to be a reincarnation of Candraprabha.[306]

It is also notable that the sixteen passages in the *Dags po'i bka' 'bum* that mention the name Candraprabha Kumāra (excluding Sgam po Bsod nams lhun grub's sixteenth-century Sgam po pa hagiography) all seem to be late layers of the corpus that most likely postdate Bsod nams rin chen by one or more generations. Moreover, there are several early hagiographies that make no mention of Bsod nams rin chen's canonical *bodhisattva* status, which would be curious if such a significant belief were widespread during his lifetime.

The tendency to interpret Rdo rje rgyal po's poem as a declaration of Bsod nams rin chen's *bodhisattva* status may not only have been caused by religious fervor. There might also have been more pressing reasons, namely a need to justify the authenticity of Bsod nams rin chen's novel style of meditational practice and thereby ease eventual tensions felt between the traditional *Bka' gdams* tradition and Bsod nams rin chen's novel movement, which consisted of *Bka' gdams pa* monks practicing Tantric *yoga*s and *Mahāmudrā*. While such tensions only surface far and between in the earliest sources, they become more apparent in the slightly later literature. An example is seen in the second 'autobiographical' passage translated above, when Mi la ras pa is depicted as having entirely rejected Bsod nams rin chen's former *Bka' gdams pa* style of meditation practice during their first meeting. In contrast thereto, the first 'autobiographical' passage has Mi la ras pa warmly approve of Bsod nams rin chen's former practice at the same occasion.

According to the fifteenth-century religious history *The Blue Annals*, a renowned *Bka' gdams pa* teacher of the eleventh century named Po to ba Rin chen gsal (1027/1031-1105) used to underline his strict adherence to the Common *Mahāyāna* teachings (as opposed to Tantric practices) by saying:

> "What is called *Mahāmudrā* agrees in meaning with the *Samādhirājasūtra* and we should neither criticize it nor practice it." Saying so, Po to ba held in high esteem only the teachings of Atiśa.[307]

When considering the dates of Po to ba, it is clear that his use of the word *Mahāmudrā* – if the saying is authentic – could not have referred to the *Mahāmudrā* doctrine of Bsod nams rin chen, since Po to ba died in 1105, sixteen years before Bsod nams rin chen began to

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[306] There is a single rather late source that places the association between Candraprabha and Bsod nams rin chen in Bsod nams rin chen's own mouth, namely the narrative entitled "Master Gampopa's Song of Response to the Three Men from Kham: Shomo! Come Back up!" (*Rje sgam po pa dang khams pa mi gsum gyi zhu lan sho mo yar shog gi mgur*) found in the sixteenth-century compilation *Bka' brgyud mgur mtsho* (English title, *Rain of Wisdom*). As discussed above (fn. 128), the story, however, contains other elements that call for rejecting it as being an authentic historical source.

[307] *The Blue Annals* (CHANDRA, 1974:240$_{2-3}$; ROERICH, 1949:268-269): *phyag rgya chen po skad pa 'di mdo ting nge 'dzin gyi rgyal po'i don yin/ 'o skol ni de la smod par yang mi bya la 'jug par yang mi bya gsung nas/ jo bo rje'i chos 'ba' zhig gtso bor 'dzin/.*

teach in 1121. Instead, Po to ba must have been referring to an earlier form of *Mahāmudrā*, which could be *Mahāmudrā* in general as signifying the highest stage of the *Anuttara-yogatantra*s, or it could be the (Tantric) *Mahāmudrā* doctrine of Maitrīpa that had been spread in Tibet by the Indian master Vajrapāṇi in the 1070s, or it could eventually be the *Mahāmudrā* teachings of the Indian *siddha* teacher Pha dam pa Sangs rgyas (b. eleventh century), who had been active in the area of Ding ri in southern Tibet.

When Po to ba compared "what is called *Mahāmudrā*" (*phyag rgya chen po skad pa*) to the meditation teachings of the *Samādhirājasūtra,* it seems that he did so in order not to deny the Indian origin and authenticity of these *Mahāmudrā* teachings. Saying so, he admonished his *Bka' gdams pa* monks neither to speak ill of (*smod pa*) *Mahāmudrā* nor to practice it (*'jug pa*), but simply to stick to the teachings of Atiśa (*jo bo rje'i chos*).

If Po to ba's saying is authentic, though the fifteenth-century source containing it is admittedly a very late witness, then it is conceivable that the students of Bsod nams rin chen or perhaps even Bsod nams rin chen himself may have used Po to ba's statement to their own advantage. It must though be underlined that there seem to be no references to Po to ba's saying neither in the *Bka' brgyud* texts voicing critiques of the *Bka' gdams pa* tradition nor in *Bka' brgyud* apologetic *Mahāmudrā* writings, for which reason the possible significance of Po to ba's saying in terms of declaring Bsod nams rin chen to be a reincarnation of Supuṣpacandra and Candraprabha from the *Samādhirājasūtra* proposed here should presently just be regarded as speculative and hypothetical.[308]

By declaring Bsod nams rin chen to be the *bodhisattva* Candraprabha who was prophesied in the *Sūtra* to be the one to spread the *Sūtra*'s meditational teachings in the future, Bsod nams rin chen obtained an unquestionable canonical authority, a teaching license issued by Buddha Śākyamuni himself, which would have to be respected by anyone familiar with Po to ba's supposed statement. Having gained such status, it would be difficult to criticize Bsod nams rin chen's doctrine, since the highly esteemed *Bka' gdams pa* master and lineage-holder Po to ba had spoken approvingly of *Mahāmudrā* and its association with a recognized *Mahāyāna Sūtra*, even if the *Bka' gdams pa* monks who practiced *Mahāmudrā* teachings might, in turn, be criticized for going against Po to ba's admonition not to practice such a path. In that scenario, the *Bka' brgyud* references to Candraprabha Kumāra might have been a way for the monks of Bsod nams rin chen's community, who mostly hailed from the *Bka' gdams pa* tradition, to defend their doctrines and novel meditation styles against any critique from the institutionally already well-established *Bka' gdams pa* movement. If so, that would indicate that there existed a certain pressure on *Bka' brgyud* monks to justify themselves and their practices in front of their more orthodox brethren.

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[308] While no references to this or any other saying by Po to ba regarding *Mahāmudrā* are attested in the *Dags po'i bka' 'bum*, it is evident that the authors of the corpus, generally speaking, were aware of Po to ba's teachings and opinions, because other references are given in four passages to Po to ba's views on meditation practice. See the below summaries of segments DK.A.Cha.1, DK.A.Tha.13, DK.A.Tha.29, and DK.A.La.2.

In any case, whether or not the Candraprabha reference and Po to ba's supposed saying are pieces in the historical puzzle of such sectarian tensions, it is evident that Bsod nams rin chen's *Mahāmudrā* approach and its differences to the earlier *Bka' gdams pa* system of practice were doctrinally significant for the newly formed *Bka' brgyud* tradition to develop into a distinct monastic institution. In contrast thereto, Bsod nams rin chen's Tantric teacher Mi la ras pa had remained the center of a group of carefree lay or *yogī* ascetics, who practiced Tantric *yoga*s in the wilderness without feeling any need for founding fixed hermitages or larger religious institutions, such as monasteries. Since the *Bka' brgyud* tradition with Bsod nams rin chen and his students became institutionally more established with new hermitages and monasteries serving as a socio-economic base for the sect, the consequence was that the former non-celibate *Tāntrika* style of practice gradually became more and more peripheral and minimal within the tradition.[309] In other words, soon most *Bka' brgyud* followers were monks, whose monastic lineage had been derived from the *Bka' gdams* transmission.

Bsod nams rin chen was himself a *Bka' gdams pa* monk, as were most of his students. Yet, the original *Bka' gdams pa* tradition did not subside with the onset of Bsod nams rin chen's new doctrine, but continued to exist side by side with the new *Bka' brgyud* traditions. It remains a question, which is in need of further research, how the traditional *Bka' gdams pa* monks reacted to the divergent monks, who had turned to the newly emerging *Bka' brgyud* traditions, and how the earliest *Bka' brgyud* monks integrated or separated their teachings from the surrounding *Bka' gdams* tradition. Later sources allude to some *Bka' gdams pa* criticisms of the *Bka' brgyud* school,[310] and the *Dags po'i bka' 'bum* contains numerous passages that discuss similarities and differences between the *Bka' gdams* doctrines, Mi la ras pa's teachings, and Bsod nams rin chen's style of practice.[311]

3.3. Phag mo gru pa's Eulogy "What Should be Known"

Another eulogy attributed to Rdo rje rgyal po is a laudation entitled "*What Should be Known*" (*Shes bya ma*). The title is derived from the opening words of its first Tibetan verse (*shes bya'i mkha' la...*).

The text's colophon states that it was put together by Phag mo gru pa. The name Phag mo gru pa simply means "the one from Phag mo gru," the latter being a toponym, and could in principle refer to any person from this place. As an epithet, the expression is though closely associated with Rdo rje rgyal po and it therefore suggests him to be the composer.

The authorship is, however, not entirely certain, since the work was never included in the *Manifold Sayings* (*bka' 'bum*) of Rdo rje rgyal po. A copy of the text was included in the

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[309] To this should be added that a revival of Mi la ras pa's *yogī* tradition took place in the late fifteenth and early sixteenth centuries, initiated by the *Ras pa* Gtsang smyon He ru ka Sangs rgyas rgyal mtshan (1452-1507).

[310] See David P. JACKSON (1994:56-58).

[311] One such text (DK.A.La) has been translated into English by SHERPA (2004:186-293).

1520 xylograph edition of *Dags po'i bka' 'bum*,[312] but it is found neither in the earlier handwritten manuscript of this corpus nor in the extant versions of later Tibetan xylographs of the corpus.[313]

A few disconnected verse lines of the eulogy echo lines found in another eulogy said to have been composed by Rdo rje rgyal po as praise to the lineage.[314] The parallels may either suggest that Rdo rje rgyal po recycled lines in different compositions or that the present eulogy to some extent is a later rehash of poetic material that was part of a larger devotional cult devoted to the founders of the lineage.

The *Shes bya ma* eulogy mentions Bsod nams rin chen's death and must therefore have been written after 1153. If its authorship is authentic, it must have been composed prior to Rdo rje rgyal po's own death in 1170. If the author is a different person, then it could have been written any time between 1153 and 1519 when it was finally printed in Dags lha sgam po.

The eulogy's first verse makes a reference to the *Bka' brgyud* lineage, which seems to suggest that it is a work postdating Rdo rje rgyal po, since this label for Bsod nams rin chen's tradition was rare although not completely unknown in the mid-twelfth century and

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[312] DK.A.*Ji, 3 folios, being an undesignated addendum placed after text DK.A.Chi.

[313] As has been argued elsewhere, the eulogy was perhaps not part of the original version of the 1520 edition, but may have been included at a later stage into the print (KRAGH, 2013c:373). The eulogy's original publication colophon states that it was printed at Dags lha sgam po (*lha ri sgam po*) sponsored by the descendant of Sgam po pa (*sgam po pa'i dbon po*), the kinsman Rgya mtsho (*a bo rgya mtsho*) when he was seven years old. (DK.A.*Ji.3b$_{4-5}$: *'di'i sbyin bdag rje sgam po pa'i dbon po a bo rgya mtshos gung lo bdun pa'i dus su/ lha ri sgam por par du sgrubs pa'o// chos dang bkra shis 'phel bar mdzad du gsol//*). The kinsman Rgya mtsho is probably referring to Don yod rgya mtsho (1513-1587), the first Sgam po pa *sprul sku*, who later became known under the monastic name Sgam po Bkra shis rnam rgyal. Don yod rgya mtsho was the nephew (*dbon po*) of Sgam po Bsod nams lhun grub (1488-1552), the abbot of Dags lha sgam po who was in charge of producing the first printed edition of *Dags po'i bka' 'bum* in 1520. Don yod rgya mtsho arrived at Dags lha sgam po at the age of seven, i.e., in 1519, to begin his studies. Phag mo gru pa's eulogy may thus have been printed at that occasion, paid for by Don yod rgya mtsho, and might only some time later have been included in the 1520 edition of the *Dags po'i bka' 'bum*. For the details of Don yod rgya mtsho, see the lineage history of Dags lha sgam po entitled *Gangs can 'dir ston pa'i rgyal tshab dpal sgam po pa'i khri gdung 'dzin pa dam pa rnams kyi gtam bai ḍūrya'i phreng ba* (SØRENSEN & DOLMA, 2007: 225, folio 75a$_1$). Another print of Phag mo gru pa's *Shes bya ma* eulogy is found in *'Brug lugs kyi mchod brjod rab gsal* under the sub-title *Rje sgam po par bstod pa*. That text is contained in the corpus *'Don cha nyer mkho phan bde'i bum bzang: Collection of Liturgical Texts of the Drugpa Kargyu Tradition*, Darjeeling: 'Brug sgar dpe mdzod khang (2001), (TBRC W23685), vol. 1 (*Ka*), pp. 201-209 (folios 26a-30a). I heartily wish to thank Dan MARTIN for kindly making a transcript of that version available to me. SCHAEFFER (2011:471) has reported that a xylograph was printed of the *Shes bya ma* eulogy by Rgod tshang ras pa (1482-1559) at Ras chung phug (NGMPP microfilm L621/6, text 2).

[314] See *Dpal phag mo gru pas mdzad pa'i gsol 'debs sogs chos bzhi* (TBRC W23891-3165, pp. 501-516).

may first have come into widespread use in a subsequent period, when the followers of Bsod nams rin chen felt a need to distinguish themselves as a tradition that stood apart from the *Bka' gdams* school. The following is a translation of the eulogy:

What Should be Known

In the sky of what should be known, the thousand rays
Produced by the full orb[315] of foremost knowledge
Strikes the land of those to be taught,
Completely illuminating the Jina's teaching;[316]
I pay homage to the precious *Bka' brgyud* lineage.

Having obtained the endowed and leisurely life [of a human] emancipated from the eight unfree states,[317]
[You], foremost among mendicants, gained the supreme accomplishment.[318]
The Muni's[319] ambassador, crest ornament of the Land of Snow,
Incomparable Sgam po pa, I pay homage to you.

Precious *Bla ma*, possessing the signs [of authenticity], guardian of beings,
For the sake of those to be taught, you went to Mt. Śānti,[320]
And benefited others with the *Dharma* of scripture and realization.
Victory standard of the teachings, I pay homage to you.

I shall narrate in brief the boundless wondrous events
Which began in the female earth sheep year[321] when you were born,
And lasted until you went back to the place whence you emanated.[322]
Listen with devotion!

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[315] "The full orb" (*dkyil 'khor rgyas*), i.e., the sun or the full moon.

[316] "The Jina's teaching" (*rgyal ba'i bstan pa*), i.e., the Buddha's *Dharma*.

[317] This line refers to the rebirth as a human being capable of practicing the Buddha's teaching, often referred to as a "precious human body" (*mi lus rin chen*). Such a rebirth is said to have leisure by being without eight unfree states and to be endowed with ten abilities.

[318] "The supreme accomplishment" (*grub pa'i mchog*), the highest *siddhi*, i.e., full Awakening (*bodhi*).

[319] "The Muni" (*thub pa*), i.e., Buddha Śākyamuni. This is also the meaning of the expression"the lord of Munis" (*thub dbang*, **Munendra*), which appears later in the poem.

[320] "Mt. Śānti" (*ri bo shānti*), which using the Sanskrit word *śānti* means "Mount Peace" or "Mount Pacific," is a common name in the later Tibetan literature for Mt. Dags lha sgam po, where Bsod nams rin chen built his hermitage and where his students assembled to receive his instructions (see SØRENSEN & DOLMA, 2007:51).

[321] "The female earth-sheep year" (*sa mo lug lo*), viz. 1079 CE.

[322] "Went back to the place whence you emanated" (*sprul pa'i gnas su gshegs*), i.e., died.

Supuṣpacandra, the finest of lotus flowers,[323]
[And] Candraprabha Kumārabhūta in the presence of [Śākya]muni;
You were prophesied by the Jina [to be reborn]
As the physician monk [here] in the land of the snow-capped mountains.[324]
I pay homage to you.

In accordance with your aspiration prayers, you were born in the region of Gnyal.
Creating the best of secular life, you took a noble lady as your bride.
In order to benefit others, you completed your study of healing.
To you, whose mind is full of kindness for [us] reborn sentient beings,
I pay homage.

Seeing *saṃsāric* actions as meaningless,
You left the state of a householder, became ordained in the teachings,
And guarded the three trainings[325] flawlessly, as if protecting your own eyes.
Physician monk, I pay homage to you.

Having received the dust from [many] genuine teachers' feet on top of your head,[326]
Listening to a great many teachings ranging from *Vinaya* to *Mantra*,
With dreams of having achieved the *bhūmi*s, your *samādhi* flourished manifold.
Bsod nams rin chen, I pay homage to you.

Having [engendered] pure *bodhicitta* of aspiration, you heard the *Bla ma*'s name.
Your hair stood on end and you felt supreme joy.
Examining your dreams, good signs arose.
Worthy great being, I pay homage to you.

When you came before the venerable Mi la,
He announced that you are a treasure for all sentient beings
And considered you a heart-son and a holder of his lineage.
Teacher from Central Tibet,[327] I pay homage to you.

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[323] The line (*me tog zla mdzes padma'i bla ma ni*) echoes the *Samādhirājasūtra* (VAIDYA, 1961:252$_{15}$): *padmottaro 'yam āsi supuṣpacandro* (D127.141a$_7$: *me tog zla mdzes padma bla ma yin*). Given the parallel, it is clear that the expression *padma'i bla ma* (*padmottaraḥ*) should here not be understood as a proper noun giving the name of a person of that name.

[324] "The land of snow-capped mountains" (*gangs ri'i khrod*) is a poetic name for Tibet.

[325] "The three trainings" (*bslab gsum*) refer to the trainings in discipline, meditation, and insight, being a traditional way of describing a complete practice of Buddhism.

[326] "Having received the dust...," i.e., having sat respectfully at their feet and studied with them.

[327] The expression "teacher from Central Tibet" (*dbus pa ston pa*) is significant in this context, since that is how Mi la ras pa referred to Bsod nams rin chen in the story where he announced Bsod nams rin chen's imminent arrival at his hermitage. See, e.g., the episode in the first 'autobiographical' narrative above.

Having given you the instructions of the supremely profound path of means,
You persevered in your practice without distraction.
Through the kindness of the *Bla ma*, realization was born in your mind.
Great being in this age of strife, I pay homage to you.

Having entered the path of the supreme unparalleled Secret *Mantra*,
You perfected the ten signs and the eight qualities,
And fine-tuned the workings of the channels, winds, and drops.
Lord of *Yogī*s, I pay homage to you.

When practicing the *yoga*s of the two stages during the four [daily meditation] sessions,[328]
You visited the pure enjoyment-realms of the seven *Bhaiṣajyaguru* brothers
And met a thousand *buddha*s, such as Munendra and so forth.
Summit-like lord of men, I pay homage to you.

Praise is due to this venerable one.
[You] have realized the three *kāya*s and achieved the two kinds of accomplishments.
You are renowned as the *vajra*-holder monk, the glory of the world.
I pay homage to your feet.

When the empowerments and teachings had been given [to you] in their entirety without [anything] having been held back,
You abandoned negative companions and relied on solitude.
Then you were told to protect the gathering [of students] through accomplishing benefit for others.
Great being, I pay homage to you.

While residing in 'Ol kha, you realized phenomena to be dream-like and without reality.
You actualized [the state] free from mental constructs,
And then announced, "This is my last rebirth."
Lord of the ten *bhūmi*s, I pay homage to you.

When you came to the place of Dags lha sgam po,
In accordance with [your] *Bla ma*'s words, you kept the practice in mind.
The *ḍākinī*s spoke a prophecy, saying "Act for the benefit of others!"
Dharma master Sgam po pa, I pay homage to you.

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[328] The four sessions (*thun bzhi*) refer to the four daily practice-periods during which a *yogī* typically meditates while in a meditation retreat. The two stages (*rim gnyis*) denote the Generation Stage (*bskyed rim*, *utpattikrama*) and the Completion Stage (*rdzogs rim*, *saṃpannakrama* or *utpannakrama*) in the practice systems of the *Anuttarayogatantra*s.

Many fortunate [students], who were suitable vessels, gathered,
And you taught the profound instructions of [your] *Bla ma.*
Countless [highly] developed and liberated persons appeared.
Matchless *Bla ma*, I pay homage to you.

One time you displayed the four kinds of bodily emanation.[329]
You consecrated [religious objects] and taught the *Dharma* to others.
You flew in the sky and kept the disciplinary rules pure.
Commander of sensory perceptions, I pay homage to you.

When practicing the profound meditative concentration of training the mind,[330]
You emanated an all-pervading brilliance,
And emanated as the lord of the world with flawless body.
Highest being of emanation, I pay homage to you.

When staying amidst those who are learned and accomplished,
You outshone others with your confidence in the *Dharma*,
Saying, "I am a master of the teachings."
Lion of men, I pay homage to you.

When you practiced meditative concentration like a display of magic,
You emanated the *Mahābodhi*[331] filling up the sky
And displayed physical miracles beyond comprehension;
Inseparability of perception and emptiness, I pay homage to you.

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[329] "The four kinds of bodily emanation" (*sku yi sprul pa rnam bzhi*) are four forms of bodily emanation (*kāyanirmāṇa*, *lus sprul pa*) that include the supernatural ability to manifest one or more physical bodies that either resemble the *bodhisattva* himself, do not resemble himself, resemble someone else, or do not resemble someone else (*Bodhisattvabhūmi*, Sanskrit text in WOGIHARA, 1930-1936:63-64; D4037.35ab).

[330] "Training the mind" (*sems sbyong*) might refer to the meditative system usually called "Mind Training" (*blo sbyong*), being a contemplative system of the *Bka' gdams* tradition used in order to engender kindness, compassion, and the resolve for Awakening (*bodhicitta*).

[331] "The *Mahābodhi*" (*byang chub chen po*), meaning either "great awakening" or "the one possessing great awakening," is perhaps referring to an image of Buddha Śākyamuni or it could refer to the famous *Mahābodhi* temple and *stūpa* in Bodh Gayā. On the *Mahābodhi* temple and its religious significance and reproduction at non-Indian Buddhist sites, e.g., in Rgyal rtse and Beijing, see MCKEOWN (2010:49-172).

Those with faith perceived [you] as *Cakrasamvara*.
When performing a consecration, you turned into *Mahābodhi*,
And the wisdom-beings[332] actually dissolved into the statue.
Finder of highest accomplishment, I pay homage to you.

Anyone with faith
Who saw, heard, or simply thought of you,
Was freed from suffering and embarked on the path to liberation.
King of Medicine, I pay homage to you.

When making the *mudrā* of Circling Nectar,[333]
As a sign of having unified body, perception, and mind,
You instantly projected countless bodily emanations;
King of supreme recollection, I pay homage to you.

When the thought of passing away for the benefit of others came to your mind,
On the fifteenth day of the sixth month of the female water bird year,[334]

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[332] "The wisdom-beings" (*ye shes sems dpa'*, **jñānasattva*) refer to the actual *buddha*s or other deities invoked during a Tantric ritual, who are requested to merge with the forms visualized during the meditation or with a statue or other religious object that becomes blessed during a consecration ritual (*rab gnas*).

[333] "The *mudrā* of Circling Nectar" (*bdud rtsi thal sbyor phyag rgya*). Both the *Dags po'i bka' 'bum* print (DK.A.*Ji.3a$_1$) as well as the modern reprint of the eulogy in the *'Brug lugs kyi mchod brjod rab gsal* (TBRC W23685, p. 206$_5$; for the full bibliographical reference, see fn. 313) attest the reading *bdud rtsi thal sbyor* (**amṛtāñjali*), meaning something like "nectar-greeting." However, it seems that *thal sbyor* (**añjali*) in this expression is a common orthographical mistake for *thab sbyor* (**kuṇḍalī*), "circle, swirl," and that the phrase accordingly should be emended to *bdud rtsi thab sbyor*. The phrase *Bdud rtsi thab sbyor* (*Amṛtakuṇḍalī*) is the name of a wrathful Tantric deity, whose *mantra* often is recited in various kinds of Tibetan ritual liturgy for the purpose of dispelling obstacles and purification, e.g., when preparing a ritual offering. For an example with both *mantra* and ritual context, see BEYER (1978:348), where the name *Amṛtakuṇḍalī* is referred to in English as "swirling nectar." The hand gesture (*mudrā*) associated with the recitation of the *mantra* of *Amṛtakuṇḍalī* involves placing the palms flat together in the traditional Indian gesture of greeting (*thal sbyor*, **añjali*) above the head and then moving the hands downwards from over the head to the front of the chest while making a sideways waving or circling motion with the palms held together. It would seem that it is the use of the *thal sbyor* (**añjali*) gesture in the ritual *mudrā* associated with *Amṛtakuṇḍalī* that may have been the reason for mistaking *thab sbyor* with *thal sbyor* in the name of the deity.

[334] "The fifteenth day of the sixth month of the female water bird year," i.e., Tuesday July 7, 1153 CE in the Gregorian calendar (SCHUH, 1973:*34*, 7. Jahr). The date given for Bsod nams rin chen's death here differs with regard to both the lunar month and the day from the two dates given in the manuscripts of the short account of Bsod nams rin chen's death (cf. fn. 218 above). The date given in the present text does also not agree with the date that appears in Rdo rje rgyal po's other eulogy translated above (cf. fn. 288).

You – the Great Being – passed into the sphere of reality, displaying the [manner of] passing into *nirvāṇa*.
I pay homage to you.

Multiple rainbow lights [in the shape of] parasols, victory banners, and so forth appeared.
A shower of flowers fell and the sound of [ritual] music was heard.
The earth shook and birds cried out.
Marvelous wonder, I pay homage to you.

Numerous persons of faith gathered
And made gifts consisting of the most exquisite, matchless offerings.
A *stūpa*[335] was erected containing [your] heart, tongue, and relics.
You who think of others [first], I pay homage to you.

Dharmakāya [is] the presence, whose nature is free from conceptual constructs.
Saṃbhogakāya [is] great bliss. *Nirmāṇakāya* [is] spontaneously accomplished perception.
In front of those who develop and liberate sentient beings through these *kāya*s,
The *bla ma*, the highest guide, along with [his] transmission lineage,

I make offerings as vast as the sky filled with the offering-clouds of Samantabhadra.
I confess negative actions performed with body, speech, or mind.
I rejoice in the positive actions of everyone, myself and others;
I pray that you set the wheel of the teachings in motion and always remain [with us].

Protector, when you demonstrate the manner of [achieving] great Awakening,
Look at [us] transmigratory beings with eyes of compassion!
I pray, never abandon [your] students, such as myself and others,
But satisfy us with the nectar of the supreme vehicle.

In every existence, may we always serve at the feet of the *bla ma*,
And make offerings to him in the form of our progress, service, and practice.
May we never be separated from the teacher's spirit,
And not be stained by erroneous thoughts.

Just as in the example set by the *bla ma*,
May we always make offerings of wonder and conviction,
And forever hold the resolve to benefit [others]
Without considering any action as being the fault of others.

[335] '*Stūpa*' (*rten*), literally "a receptacle or basis [for worship]."

May I too, like yourself, gain complete Awakening,
And thereupon – for the sake of sentient beings who are students in numbers as vast as the sky –
Offer the feast of *Dharma* with [perfect] memory and confidence,
Giving voice to the *Dharma* of the Great Vehicle.

May whatever slight beneficence accumulated here
By paying homage, offering, confessing,
Rejoicing, encouraging, and praying,
Lead to that I, without remaining in either extreme of existence or non-existence,
Quickly attain unparalleled, complete Awakening,
Which has the nature of the four *kāya*s and the five wisdoms.

This [eulogy] along with a seven-branched prayer dedicated to the hagiography of the *Dharma* Master, the glorious Sgam po pa, was respectfully put together by Phag mo gru pa.

The printing of this text was produced at the divine Mt. Sgam po by the sponsor kinsman Rgya mtsho, a descendant of the venerable Sgam po pa, when he was seven years old. May it increase the *Dharma* and auspiciousness! May it be good!

Unlike the first eulogy concerned with the special signs that appeared during Bsod nams rin chen's cremation, the present eulogy mainly describes various facets and miracles pertaining to Bsod nams rin chen's life. These include visions, manifestations of bodily emanations, and special experiences that his students had during empowerments or consecration rituals. It also includes a short outline of his religious vita.

The eulogy's fifth verse makes another reference to Supuṣpacandra and Candraprabha Kumāra, which is here done in a manner that clearly intends to proclaim Bsod nams rin chen as being a reincarnation of these *bodhisattva*s. If Rdo rje rgyal po indeed is the author of the text, it would evince that he in this poem clearly initiated the tradition of regarding Bsod nams rin chen as being such a reincarnation.[336] However, if the present eulogy is a pseudigraph written by a later writer, the author would simply be following the ensuing hagiographical tradition that evolved over the centuries following Bsod nams rin chen's life.

[336] A reference to Bsod nams rin chen as being an emanation (*sprul sku*) of Candraprabha Kumāra is additionally found in a religious song ascribed to Rdo rje rgyal po entitled "A Meditative Experiential Song about when the Glorious Phag mo Gru pa met the Master Sgam po pa" (*Dpal phag mo gru pa rje sgam po dang mjal ba'i nyams mgur*). The song is found in *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rgyal po mchog gi gsung 'bum rin po che*, edited by Khenpo Shedrub Tenzin and Lama Thinley Namgyal, Kathmandu: Shri Gautam Buddha Vihar, 2003, vol. Nga, pp. $519_{1\text{-}2}$ (TBRC W23891-3172). The song does not seem to be included in 'Bri gung pa Kun dga' rin chen's original edition of *Phag mo gru pa'i gsung 'bum* compiled in 1507 (see the list of contents in SCHILLER, 2002:215-224) and the ascribed authorship of the song is rather questionable.

The fifth verse also contains another significant scriptural reference, namely the phrase "physician monk" (*dge slong 'tsho byed*). The same expression occurs at the end of verse seven. The phrase is a well-known reference to a passage from the *Mahākaruṇāpuṇḍarīka Sūtra*, which in the hagiographical tradition as well as in the present verse was regarded as a prophecy given by the Buddha to announce the future Bsod nams rin chen.[337]

In the sixth chapter of the *Sūtra*, the Buddha gives a series of predictions to his disciple Ānanda about various persons who will promote his teachings in the future. One of these is a monk named *Jīvaka (*'Tsho byed*, *Qípójiā* 祁婆迦), meaning "physician," of whom it is said that he will teach the *Mahāyāna Dharma* bringing benefit to many.[338] Since Bsod nams rin chen studied medicine (*gso ba rig pa*) and worked as a physician (*lha rje*) prior to becoming a monk, there were some who in the second half of the twelfth century began to interpret the *Sūtra* prediction as referring to him. This is probably also partly why Bsod nams rin chen in later sources often was referred to by epithet "the doctor from Dags po" (*Dags po lha rje*).

It should though be noted that the same *Sūtra* passage continues by saying that the monk *Jīvaka will undertake an extensive renovation of a *stūpa* containing the Buddha's relics. That part of the passage, however, was somewhat ignored by the Tibetan writers who adapted the *Sūtra*'s prophecy as a reference to Bsod nams rin chen, since this feature of the *Sūtra* passage did not fit to him.[339]

3.4. Phag mo gru pa's Verses on Nāropa's Lineage

Eulogies extol the *bla ma*'s qualities to instill faith in the devotee and in the course thereof reveal religious interpretations of omens, visions, and other signs of spiritual accomplishment. Still, a different facet of the narrative construct of Sgam po pa emerges in yet another

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[337] The earliest texts that refer to the *Sūtra* passage are the Sgam po pa hagiographies by 'Ba' rom pa Dar ma dbang phyug (SHERPA, 2004:299) and *Bla ma* Zhang Brtson 'grus grags pa (TBRC W13994-3025, folio $32a_4$).

[338] See the *Mahākaruṇāpuṇḍarīka Sūtra* (D111.$84b_{2-3}$; Chinese version in T380.$955b_{9-10}$).

[339] Unless, of course, the primitive, small stone *stūpa* that Bsod nams rin chen had his disciples construct at the hermitage in order to practice circumambulation (see page 106) is to be regarded as being worthy of a prediction by the Buddha. It may be added that some hagiographers or text editors seem to have been aware of this problem, because in the 1520 xylograph print of Sgam po Bsod nams lhun grub's Sgam po pa hagiography, a quotation of the *Sūtra* passage is interrupted with an inserted note written in smaller script briefly mentioning the repairs of key temples (*gtsug lag khang*) (perhaps also including some *stūpa*s, it would seem) in Lha sa which Bsod nams rin chen's older nephew and lineage-holder, Slob dpon Bsgom pa (i.e., Tshul khrims snying po), undertook some years after Bsod nams rin chen had passed away (DK.A.Ga.2.$61a_{3-4}$). The purpose of the interlinear note seems to be to make up for the apparent lack of correlation between the *Sūtra*'s prediction of *Jīvaka and Bsod nams rin chen's life story on this point. Cf., however, the remarks on these repairs by WARNER (2008:199, 209), who cites a sixteenth-century and a modern source that have Bsod nams rin chen attend the repairs in person (or perhaps in a vision?) in order to give advice to his nephew.

Tibetan literary genre, namely in manuals containing *yoga* or meditation instructions (*khrid yig*). Such texts occasionally provide short histories of their transmission lineages that may include some hagiographical details of the individual masters.

An early example of that genre is a short work likewise said to have been composed by Phag mo gru pa Rdo rje rgyal po. This is a manual on the Six Doctrines of Nāropa (*nā ro'i chos drug*) entitled "*The Succession in the Guru Lineage of the Six Doctrines of Guru Nāropa and a Brief Division of the Essential Points of the Instructions*" (*Bla ma nā ro pa'i chos drug gi bla ma brgyud pa'i rim pa dang gdams ngag gnad kyi dbye ba mdor bsdus pa*). The work is not included in the earliest version of Rdo rje rgyal po's *Manifold Sayings*[340] but is found in a modern edition of his collected works.[341]

As a lineage history, the text narrates the transmission of a given teaching over several generations of teachers and disciples. In the case of the Six Doctrines of Nāropa, the transmission begins with the Indian *gurus* Tilopa and Nāropa, then carries on with the Tibetan master Mar pa Lotsā ba Chos kyi blo gros and his students Rngog Chos sku rdo rje (1022/1036-1102) and Mi la ras pa, and finally ends with Bsod nams rin chen, who was the author's own teacher. The literary act of placing earlier teachers in the context of such transmissions is of utmost importance for much instructional and liturgical Tibetan literature, since it clarifies the lineages that authenticate the teaching activities of all the subsequent Tibetan *bla mas* who inherited these instructions. By singling out the few central figures of the early religious communities who were in charge of teaching and giving instructions, the genre also foregrounds the founding fathers while causing other less central members of the early Buddhist communities in Tibet to more or less disappear out of the historical picture. Understanding the purpose of such lineage texts is therefore crucial for inferring the nature of Tibetan biographical and historiographical literatures and the inherent limitations of these genres as historical sources.

In the present lineage history of Nāropa's Six Doctrines, the author begins by telling the stories of the above-mentioned preceding *gurus*. These stories are not translated here. The following is a translation of the passage concerned with Bsod nams rin chen, who is referred to as "the venerable *Bla ma* from Gnyal" (*gnyal gyi rje btsun bla ma*):[342]

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[340] I.e., the *gsung 'bum* compiled by 'Bri gung pa Kun dga' rin chen in 1507 (see the table of contents in SCHILLER, 2002:215-225).

[341] See *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rgyal po mchog gi gsung 'bum rin po che*, vol. 8, pp. 462-483 (TBRC W23891-3172). It is there part of an anthology entitled "Nine Teachings on the Instructions on the Quintessential Meaning" (*Snying po don gyi gdams pa sogs kyi skor la chos tshan dgu*). The colophon reads (TBRC W23891-3172, pp. 482_5-483_1): "The Succession in the *Guru* Lineage of the Six Doctrines of *Guru* Nāropa and a Brief Division of the Essential Points of the Instructions was written by Phag mo gru pa, the Guardian of Beings" (*nā ro pa'i chos drug gi bla ma brgyud pa'i rim pa dang/ gdams ngag gnad kyi dbye ba mdor bstan pa zhe[s] bya ba 'gro ba' mgon po phag mo gru pas mdzad pa'o//*).

[342] The passage is found in TBRC W23891-3172, pp. 469_3-471_1.

...
Among those blessed by him (i.e., by Mi la ras pa),

The venerable *Bla ma* from Gnyal,
With [his] steadfast *axis mundi*[343] of faith,
At the age of twenty six[344]
Perfected the training in higher discipline.[345]

Having requested the instructions
For engendering the resolve for Awakening,
[He] meditated and at the age of thirty[346]
Perfected the training of meditative concentration.

From among the transmissions [stemming] from the venerable master,[347]
He studied all the instructions
And accepting [these] with dignity, [their meaning] was born in his mind.
Thereupon, he heard the story

Of the venerable Mi la and faith was born in him.
Setting out in search of Mi la,
He met the venerable master at the mouth of Brin,
And the venerable master spoke a prophecy about what was to come.

For thirteen months he relied on him,
While [Mi la] taught him the precepts [of Nāropa] in the form of both the *Instruction Texts*.[348]
He gained accomplishment[349] by cultivating the path of means[350]
And thus perfected the training of higher insight.

Thereafter, in the three regions of 'Ol kha, Dags po, and Myang,
He stabilized the result of his meditation.
Having raised the rainbow umbrella[351] on [Mt.] Sgam po,

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[343] "*Axis mundi*" (*ri rgyal*), literally "the king of mountains," signifying Mt. Meru at the center of the cosmos.

[344] The Tibetan text reads twenty six, which would correspond to the Western age of twenty five.

[345] That is to say, he received full monastic ordination and became a monk.

[346] The Tibetan text reads thirty, corresponding to the Western age of twenty nine.

[347] "The venerable master" (*jo bo rje*), i.e., Atiśa Dīpaṃkaraśrījñāna.

[348] "Both the *Instruction Texts*" (*ka dpe gnyis ka*) refers to a series of verses on the yogic practices, especially *gtum mo*, prevalent in the early *Bka' brgyud* tradition; see KRAGH (2011a) and fn. 1160 below.

[349] "Accomplishment" (*grub pa*, **siddhi*).

[350] "The path of means" (*thabs lam*, **upāyamārga*), i.e., the Six Doctrines of Nāropa.

[351] This is a metaphor indicating that he took up residence on Mt. Sgam po, since the umbrella is a traditional Asian insignia of a noble person.

Without sinking, he walked on the water of the Gtsang po [river] as far as Myang rong.
In 'Phar tshang, he hung his *Dharma* robe on a [sun] beam.
In the hermitage of Gro mo cave,
He resided without going anywhere.

In the pure experience of wisdom,
Endowed with the six kinds of clairvoyance,[352]
His hands and feet adorned with wheels,[353]
He liberated many fortunate [students].

At his feet, I too requested his kindness.
If I should sum up
The instructions [I] thus [received] from this accomplished [master],
...[354]

According to this account, Bsod nams rin chen received monastic ordination at the age of twenty five, which in the poem is referred to as "perfecting the training in higher discipline." Having accomplished his meditation practice under his *Bka' gdams pa* teachers at the age of twenty nine, he heard about Mi la ras pa and spent thirteen months training with him at a place called "the mouth of Brin" (*brin gyi kha*). These dates agree with the above 'autobiographical' narrations, though the toponym did not occur in those sources. The present text is also the first source to mention the miracle stories of how Bsod nams rin chen walked on the water of the Gtsang po river and hung his *Dharma* robe on a sunbeam, which are stories that are well known in the later hagiographical tradition.

3.5. Ye shes Bla ma's Hagiography of the Venerable Uncle and Nephew

Short lineage histories found in meditation manuals, as here exemplified by Rdo rje rgyal po's verses on Nāropa's *yoga* instructions, later developed into their own full-fledged literary form. The account of each master's vita became expanded into a full story standing on its own, whereby a series of separate accounts came to form a biographical cycle of texts, often tracing the history of a given lineage. In Tibetan literature, this genre generally became known as the 'hagiography' (*rnam par thar pa* or in short *rnam thar*) and cycles of such hagiographies telling the life stories of the successive generations of teachers of a given lineage came in the *Bka' brgyud* traditions to be known as "The Golden Rosary of the *Bka' brgyud* Lineage" (*bka' brgyud gser 'phreng*).

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[352] For the six kinds of clairvoyance (*mngon shes*, **abhijñā*), see KRAGH (2013a:162).

[353] The wheel adornment in the lines of the palms and soles of the feet is one of the thirty-two signs of great person (*mahāpuruṣalakṣaṇa*, *skyes bu chen po'i mtshan*). For a list, see KRAGH (2013a: 213-214).

[354] At this point, the text continues with discussing the concrete instructions on the Doctrines of Nāropa, which are not relevant here.

In India, the hagiographical genre was traditionally reserved for narrating the lives of the major religious founders, such as Buddha Śākyamuni in the case of Buddhism. Full epics of the Buddha's life date back to around the second century CE with Aśvaghoṣa's *Buddhacarita*, literally meaning "The Wanderings of the Buddha," and the slightly later anonymous *Lalitavistara Sūtra*, "The Discourse on the Vast Display." Aside from such narratives of the Buddha's life, Indian Buddhist life stories were mainly concerned with non-historical figures, such as accounts (*avadāna*, *rtogs brjod*) of the lives of various ahistorical *bodhisattva*s who were central to the sermons of major *Mahāyāna* scriptures.[355] For this reason, Indian literature contains virtually no biographies even of the most renowned historical *Mahāyāna* masters, such as Nāgārjuna, Āryadeva, Asaṅga, or Vasubandhu. The Indian predilection for avoiding historical subjects differed completely from the inclinations of Chinese Buddhist literature, where accounts of celebrated historical monks and nuns became a popular and highly beloved genre already during the Tang Dynasty, particularly in the form of the "memoirs of eminent monks or nuns" (高僧傳 *Gāosēng Zhuàn*).

In the tenth century, however, Buddhist and Jain authors in India also began to compose religious vitae of near-contemporary historical teachers. An early Buddhist example of such historical hagiography is the *Guide to the Accomplishment of the Inborn* (*Sahajasiddhipaddhati*) written by the female Tantric master Lakṣmī (ca. tenth century). Within the larger philosophical commentary of her composition, the authoress described the religious lives of a series of twelve earlier *guru*s, who had previously handed down her teaching on the inborn nature (*lhan cig skyes pa*, **sahaja*) in the Swat valley of Uḍḍiyāna in northwestern Pakistan.[356] Slightly later examples include the Nepalese Sham Sher Manuscript (eleventh-twelfth centuries) containing the vita of Maitrīpada (see TATZ, 1987) as well as the Bengali author Abhayadattaśrī's *Stories of the 84 Siddhas*.[357] The Indian hagiographies became known under such titles as "prominent [lives]" (*prabhāvaka*), "wanderings" (*carita* or *caritra*), or "the unfolding [of a life-story]" (*tshul*, **vṛtta*).

Shortly thereafter, probably in the first half of the twelfth century, the hagiographical genre (*rnam thar*) took roots in Tibetan literature as well. Some of the earliest examples of the genre are Gro lung pa Blo gros 'byung gnas's (ca. 1060-1130) hagiography of Rngog Lotsā ba Blo ldan shes rab (1059-1109) entitled "The Hagiography of Blo ldan shes rab, the Sole Eyes of the World" (*'Jig rten mig gcig blo ldan shes rab gyi rnam thar*)[358] and partial life stories of Mar pa and Mi la ras pa composed by Mi la ras pa's student Ngam rdzong pa Byang chub rgyal po (ca. 1070-1130). Byang chub rgyal po's Mar pa hagiography is

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[355] A rare exception to this trend was the life story of the Indian King Aśoka, whose religious vita is narrated in the *Aśokāvadāna*.

[356] For two studies of this text and its hagiographies, see KRAGH (2010 and 2011c).

[357] **Caturaśītisiddhapravṛtti* (*Grub thob brgyad cu rtsa bzhii lo rgyus*, Q5091). For this and other hagiographies of Indian *Mahāsiddha*s, see ROBINSON (1996). For the emergence of historical biographies in Jain literature, see KRAGH (2011b).

[358] See David P. JACKSON (1994b) and Ralf KRAMER (2007).

entitled "A Hagiography of the Translator Mar pa Lotsa" (*Sgra bsgyur mar pa lo tstsha'i rnam par thar pa*),[359] while his Mi la ras pa hagiography generally is referred to as "The Great Hagiography and Manifold Sayings of the Great Venerable Mi la ras pa Compiled by the Twelve Accomplished *Ras pa*s" (*Rje btsun mi la ras chen gyi rnam thar bka' 'bum chen mo grub thob ras pa bcu gnyis kyis bsgrigs pa*).[360]

The above-mentioned examples of early Tibetan hagiographies are narratives that take as their subject the life story of just a single person. Yet, similar to the lineage history seen in Rdo rje rgyal po's verses on Nāropa's transmission, hagiographies were also written as longer works or small cycles of texts whose topic was the life stories of a whole series of *guru*s belonging to a particular teaching transmission. One of the earliest texts of such scope is an untitled lineage history of the tradition stemming from the Indian *guru*s Tilopa and Nāropa composed by the Tibetan monk Ye shes Bla ma (1115-1176).

Ye shes Bla ma was known under the epithet Rgyal ba Khyung tshang pa, meaning "the Jina from the *Garuḍa* Nest." Though Ye shes Bla ma was thirty-six years junior to Bsod nams rin chen, his religious career resembles that of Bsod nams rin chen in several regards. Like Bsod nams rin chen, Ye shes Bla ma was a *Bka' gdams pa* monk who began his monastic life with studying scriptures under several well-known monastic lecturers. Having completed his studies, he then went to learn Tantric practices from a *yogī*. Just as Bsod nams rin chen had learned from Mi la ras pa, Ye shes Bla ma practiced *yoga*s under the guidance of Mi la ras pa's main student Ras chung pa Rdo rje grags (1084-1161) and Ye shes Bla ma subsequently became a major holder of Ras chung pa's contemplative instructions known as "the Hearing Lineage" (*snyan brgyud*). Similar to Bsod nams rin chen and his mainly monastic hermitage on Mt. Sgam po, Ye shes Bla ma later in life cared for a small circle of Tantric monks, a gathering which thus differed fundamentally from the non-monastic *yogī* or *ras pa* communities that existed first around Mi la ras pa and later surrounding Ras chung pa.[361]

Given the fact that Ye shes Bla ma's composition includes a detailed hagiography of Bsod nams rin chen, it would seem that Ye shes Bla ma had met Bsod nams rin chen and

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[359] For a study, edition, and translation of the text, see DUCHER (2011:39-44, 161-187).

[360] For a study and translation of the text, see QUINTMAN (2006:144-160, 292-374). See also the remarks in ROBERTS (2007:65-66). It may be noted that a hagiography of Atiśa entitled *Jo bo rje'i rnam thar lam yig chos kyi 'byung gnas* ascribed to his eleventh-century student 'Brom ston Rgyal ba'i 'byung gnas (1004/1005-1064) must be dated to the thirteenth century and is not of 'Brom ston's authorship (EIMER, 1982:41-42). Hence, it is not to be counted among the earliest Tibetan hagiographies.

[361] See *Lho rong chos 'byung*, Gangs can rigs mdzod vol. 26, Bod ljongs bod yig dpe rnying dpe skrun khang, 1994, pp. 115-119, there referred to as *Dge bshes* Khyung tshang ba. On the significance of the religious history *Lho rong chos 'byung* completed in 1447, see VAN DER KUIJP (2001). For a more extensive biography of Rgyal ba Khyung tshang ba, see *Bde mchog snyan brgyud Biographies: Reproduction of a collection of rare manuscripts from the Stag-sna monastery in Ladakh*, Darjeeling: Kargyud Sungrab Nyamso Khang, 1983 (TBRC W21145-0838), text *Cha*, pp. 245-284, *Dpaldan* (sic.) *khyung tshang pa'i rnaṃ par thar*. See also ROBERTS (2007:228-229).

perhaps studied with him for some time. Ye shes Bla ma's own biography[362] makes no mention of such an encounter, but the later hagiographical tradition of Bsod nams rin chen lists Ye shes Bla ma as one of the earliest students of Bsod nams rin chen, namely as someone who came to study at Dags lha sgam po already in the 1120s.[363] Such an early date of their meeting, however, seems somewhat unlikely, given that Ye shes Bla ma was born in 1115, first became ordained in his teenage years, and spent several years studying with *Bka' gdams pa* scholar monks before his interest in meditation began in earnest. Still, chronologically seen, it is not impossible that Ye shes Bla ma encountered Bsod nams rin chen later in life.

The lineage history composed by Ye shes Bla ma covers the vitae of Vajradhara,[364] Vajrapāṇi,[365] Telopa,[366] Nāropa,[367] Mar pa Lotsā ba,[368] Bla ma Rngog Chos sku rdo rje,[369] *Bla ma* Mi la ras pa,[370] and Bsod nams rin chen.[371]

The cycle of stories is today preserved in the *Dags po'i bka' 'bum*, but slightly differently in the two recensions of this corpus. In the handwritten ms DK.α, which is the earliest extant version, the cycle is generally untitled, but the segment on the life story of Mi la ras pa ends with a caption saying "A brief presentation of how *Bla ma* Mid la practiced and [attained] the qualities of realization" (*bla ma mid las ji ltar rtogs pa'i yon tan dang mdzad spyod zur tsam rnam par bzhag pa'o*). Further, the segment on the vita of Bsod nams rin

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[362] Op.cit. (*Dpaldan khyung tshang pa'i rnaṃ par thar*).

[363] This information apparently starts with the Sgam po pa hagiography by Zhwa dmar Mkha' spyod dbang po, wherein Ye shes Bla ma is referred to as *Dge bshes* Khyung tshang can. See *Chos kyi rje dpal ldan sgam po pa chen po'i rnam par thar pa kun khyab snyan pa'i ba dan*, in *The Collected Writings (gsuṅ 'bum) of the second Źwa-dmar Mkha'-spyod-dbaṅ-po, reproduced from an incomplete manuscript preserved in the Rumtek Monastery*, Gangtok, 1978, vol. 1, p. 388_3 (folio 261b) (TBRC W23928-3568).

[364] DK.α.Ka.$1b_1$-$2b_4$, DK.A.Ka.1.$1b_1$-$2a_5$. For a short structural study of Vajradhara hagiographies in *Bka' brgyud gser 'phreng* texts, see TISO (1994).

[365] DK.α.Ka.$2b_{4-5}$, DK.A.Ka.1.$2a_{5-6}$.

[366] Dk.α.Ka.$2b_5$-$3a_4$, Dk.A.Ka.1.$2a_6$-$2b_4$.

[367] DK.α.Ka.$3a_4$-$7a_4$, DK.A.Ka.1.$2b_4$-$7a_6$. For a slightly later set of hagiographies of the Indian masters Tilopa and Nāropa, see the *Te lo pa'i rnam thar* and *na ro pa'i rnam thar* composed in the thirteenth century by the seventh abbot of the *Bka' gdams pa* Snar thang monastery, Mchims Nam mkha' grags (1210-1289), found in the so-called *Mchims chen mo* manuscript.

[368] DK.α.Ka.$7a_4$-$8b_2$, DK.A.Kha.1.$1b_1$-$3a_1$. For a study and translation of this part of the text, see DUCHER (2011:44-47, 158-160).

[369] DK.α.Ka.$8b_{2-4}$, Dk.A.Kha.1.$3a_{1-3}$. Rngog Chos sku rdo rje is referred to in the text as "*Bla ma* Rngog from Gzhung" (*bla ma rngog gzhung pa*), given that he lived on a hillside called "the monkey field" in Gzhung valley (*gzhung spre'u zhing*), where the Rngog family later constructed a temple; see SMITH (2001:41), EHRHARD (2010:141 fn. 22), and TBRC (G4202).

[370] DK.α.Ka.$8b_4$-$12b_3$, DK.A.Kha.1.$3a_3$-$6b_7$. For a study and translation of this segment, see QUINTMAN (2006:63-73, 280-291). See also the remarks in ROBERTS (2007:66-71).

[371] DK.α.Ka.$12b_3$-$14a_4$, omitted in DK.A. Bsod nams rin chen is referred to at the beginning of the segment by the epithet "the precious *Bla ma* physician" (*bla ma rin po che lha rje*).

chen ends with the title "The Hagiography of the Venerable Uncle and Nephew" (*Rje khu dbon gyi rnam thar*). The final part of the text also adds the information in a colophon that it was "composed by Rgyal ba Khyung tshang ba" (*rgyal ba khyung tshang bas mdzad pa'o*). In all likelihood, Ye shes Bla ma's Sgam po pa hagiography is, in fact, the earliest actual hagiography on Bsod nams rin chen's life.

In the first printed edition of the *Dags po'i bka' 'bum* (ms DK.A) produced at Dags lha sgam po in 1520, Ye shes Bla ma's text was broken up into two separate works (texts DK.A.Ka and DK.A.Kha) containing the hagiographies starting with Vajradhara until Mi la ras pa. The printer gave the first work (DK.A.Ka) a new title: "The Hagiographies of Tailo and Nāro composed by Master Sgam po pa" (*Rje sgam po pas mdzad pa'i tai lo nā ro'i rnam thar*). To the second work (DK.A.Kha), he gave the title: "The Hagiographies of Master Mar pa and the Venerable Mi la" (*Rje mar pa dang rje btsun mi la'i rnam thar*). The last part of Ye shes Bla ma's composition containing the vita of Bsod nams rin chen, however, was entirely omitted from the xylograph publication (DK.A) and was replaced with a much longer Sgam po pa hagiography (DK.A.Ga) composed by Sgam po Bsod nams lhun grub himself, i.e., the publisher of the 1520 xylograph, being an embellished version of Zhwa dmar pa Mkha' spyod dbang po's large Sgam po pa hagiography (*rnam thar chen mo*). As a consequence, the final colophon of the cycles of Ye shes Bla ma's texts, wherein the name of the author was explicitly stated to be Ye shes Bla ma, was not included in the xylograph (DK.A) and for this reason the authorship of the printed hagiographies of Telopa to Mi la ras pa became unclear. Moreover, the new title given to the first text (DK.A.Ka) in the 1520 print suggested instead that the two cycles of hagiographies from Vajradhara to Mi la ras pa (DK.A.Ka and DK.A.Kha) had been composed by Bsod nams rin chen, which obviously is not the case. This misinformation have in several instances misled modern scholarship to believe that the hagiographies of the earlier masters were works by Bsod nams rin chen, as is stated explicitly in some of the existing Western scholarship (no need for names to be mentioned).

Ye shes Bla ma's hagiographical cycle of texts seems to have been composed some time between 1153 and 1176. First of all, he refers to Bsod nams rin chen's eldest nephew Dags po Bsgom tshul as "the precious meditator" (*rin po che sgom pa*). The title "precious" (*rin po che*) seems to suggest that the text was written after 1145, when Bsod nams rin chen installed Dags po Bsgom tshul as his official spiritual successor and the abbot of the Dag lha sgam po hermitage, thereby deserving him to merit the title *rin po che*. Hence, 1145 most probably constitutes a first *terminus post quem* for the writing of the text. Ye shes Bla ma's own death in 1176 serves as the *terminus ante quem* for the composition.

Furthermore, Ye shes Bla ma states that Bsod nams rin chen's youngest brother, Slob dpon (*Ācārya) Jo sras pa (dates unknown), whose lay name was Grags pa seng ge, was still alive at the time of writing the text. This information must implicitly be understood as being contrasted with Bsod nams rin chen, who thus presumably was no longer alive when the sentence was written. For this reason, the text seems to have been composed after Bsod nams rin chen's death in 1153, constituting a second *terminus post quem*, even though the latter part of Bsod nams rin chen's life and his death are not mentioned anywhere in the

narrative. It is possible that Ye shes Bla ma only spent time at Dags lha sgam po prior to Bsod nams rin chen's death and chose to make earlier events the topic of his hagiography of the master. Although Tibetan hagiographies generally follow a very genre-specific format which usually includes descriptions of the *guru*'s death and the special signs occurring at that occassion, Ye shes Bla ma's text may not be adhering to this format, since it was written at a very early stage of the newly developing Tibetan genre. It is here notable that Ngam rdzong pa's hagiographical narrative of Mi la ras pa's life also does not describe Mi la ras pa's death.

The following is a full translation of Ye shes Bla ma's Sgam po pa hagiography without inclusion of the preceding hagiographies of the earlier *Bka' brgyud gurus* listed above:

> His student[372] was the precious *Bla ma* Lha rje.[373] His place of birth was Dmyal,[374] and he was of the *Gnyi* clan. [Bsod nams rin chen] told that his father was from a major ancestral lineage. His three forefathers were Brgya 'bar, Rdo rje 'bar, and Rdo rje. Brgya 'bar had three sons. Rdo rje 'bar had many [sons], such as La sho lta ba pa. Rdo rje had no children.[375] Brgya 'bar's three sons were the precious one,[376] Ser ra, and Grags pa seng ge. The precious one had no sons.[377] Ser ra had three sons and one daughter. His three sons were Rin po che Sgom pa, Sgom chung, [and] Grags mdzes.[378] Including his daughter Glog ris Lha mo, there were four siblings altogether. As for Grags pa seng ge, he is [Bsod nams rin chen's] second brother [now known as] Ācārya Jo sras pa, who is [still] alive today.[379]

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[372] 'Student' (*sras*), literally 'son'. The personal pronoun 'his' refers to Mi la ras pa, whose vita was narrated in the immediately preceding portion of the text.

[373] The title *Lha rje*, which the ms DK.α spells *lhar rje*, means 'physician'.

[374] The ms DK.α spells this toponym *Dmyal* and later in the text spells it *Mnyal*, which probably refers to the region called Gnyal in later sources.

[375] "Had no children" (*rabs chad*), literally "broke the family line."

[376] "The precious one" (*rin po che*), i.e., Bsod nams rin chen.

[377] Some later hagiographies, in fact, report that Bsod nams rin chen had children, a son and a daughter, prior to becoming a monk, but that they died along with his wife in an epidemic.

[378] Rin po che sgom pa, meaning "the precious meditator," was Bsod nams rin chen's eldest nephew Bsgom pa Tshul khrims snying po or, in short, Dags po Bsgom tshul (1116-1169), who became a monk and was installed as Bsod nams rin chen's spiritual successor and abbot at the Dags lha sgam po hermitage. Sgom chung, meaning "the younger meditator" or "the little meditator," was Bsod nams rin chen's younger nephew Bsgom chung Shes rab byang chub (1130-1173), who likewise became a monk and who later in life served for four years as the second abbot of Dags lha sgam po after his brother's death in 1169. It is not entirely clear whether the last nephew named Grags mdzes also became a monk and student of Bsod nams rin chen, but this is quite possible, because Bsod nams rin chen did indeed have a student named Sgom pa Grags mdzes (dates unknown) but the precise identity of that individual is unknown.

[379] "Who is [still] alive today" (*da lta bzhugs pa*), or "who is staying [here] now." It is possible that Ācārya (*slob dpon*) Jo sras pa refers to Bsod nams rin chen's student La yag Jo sras pa Byang chub dngos grub, a.k.a. La yag pa, who was responsible for promulgating a fourfold systematization of Bsod nams rin chen's teachings known as "the Four *Dharmas* of Dags po" (*dags po'i chos bzhi*).

The precious *Bla ma* was the eldest among [Brgya 'bar's] three sons. From the outset, he was someone who predominantly had a helpful attitude and a good mind, and who did not possess [any] anger. While living as a [lay] man, he had great strength and dexterity. After his wife passed away, he gave rise to faith and renounced [the life of a householder] for the sake of the *Dharma*. He thought to himself, "Having accumulated the gatherings [of beneficence and insight] throughout many rebirths, I have now obtained a precious free and endowed [human] existence [with the capacity to practice the *Dharma*]. I should therefore act for the benefit of others."

[He] told that as a youth he had studied teachings on medicine and *mantra* in Mnyal itself, and had [later] listened to explanations on the *Bodhicāryāvatāra* and other texts in Bsam yas[380] from *Dge bshes* Zangs dkar ba.[381]

At the age of twenty-six, he took full monastic ordination in Dbrong kha from the great Mar yul ba.[382] Thereafter, he requested meditation instructions in the tradition of Ba ri ba[383] from *Dge bshes* Byang chub sems dpa'.[384] [He] told that when he practiced these, [the meditation] entered the path of his earlier training [of his former lives], causing the inner winds to enter the central channel[385] for seven days while a meditative concentration emerged during which he knew no difference between night and day. Practicing together with his companion named 'Gong ston,[386] they both [achieved] a good meditation.

For La yag pa's detailed commentary thereon, entitled *Mnyam med dwags po'i chos bzhir grags pa'i gzhung gi 'grel pa snying po gsal ba'i rgyan*, see TBRC W22712. La yag pa's dates are unknown, but if he were a younger brother of Bsod nams rin chen as perhaps suggested here, he must have been born between 1085 and 1110. Since Ye shes Bla ma mentions that he is still alive, presumably as opposed to Bsod nams rin chen, he must have died later than 1153, perhaps some time in the 1160s or '70s.

[380] Bsam yas is here probably referring to the first Buddhist monastery in Tibet constructed with royal patronage in the 760s and 770s. It is located in Central Tibet in the Yar klungs gtsang po valley, some 50 kilometers (33 miles) southeast of Lha sa.

[381] *Dge bshes* Zangs dkar ba, i.e., *Dge bshes* Zangs dkar; see fn. 232.

[382] See fn. 235.

[383] "The tradition of Ba ri ba" (*ba ri ba'i lugs*), perhaps referring to the works on *Cakrasamvara* (e.g., D1476 and D1403) translated by Ba ri lotsā ba Rin chen grags pa (1040-1112). The second 'autobiographical' narrative specifies that Bsod nams rin chen studied *Cakrasamvara* practices with *Dge bshes* Zangs dkar and also took many unspecified empowerments from *Dge bshes* Byang chub sems dpa' (see p. 106).

[384] See fn. 157.

[385] "Causing the inner winds to enter the central channel" (*rlung dhu tir tshud*). In Tantric *yoga*, the central channel (*avadhūti*) represents the ultimate nature of the mind, i.e., emptiness, while the winds (*rlung*, **vāyu*) are the breath, psychic energies, as well as all forms of emotional and conceptual mental processes. When the winds enter the central channel, which is one of the major steps in the practice of Inner Heat (*gtum mo*), it means – figuratively speaking – that all thoughts and concepts dissolve into emptiness and that the meditator begins to experience a non-conceptual state.

[386] See fn. 156.

Saying that he wished to follow the custom of all *Bka' gdams pa* [monks] by going to Central Tibet (Dbu ru), he went there and listened to all the *Bka' gdams* instructions of the venerable master [Atiśa's] tradition from the two *Dge bshes*-s Snyug rum pa and Rgya Yon bdag.[387] [He] said that they both treated him kindly.[388] [He also] told that meditative concentration of the highest kind arose very well [during this time]. Further, [he] said that earlier when he was young after having become married, he had meditated very forcefully on the inner winds and it had then briefly happened that the winds entered the central channel. [He] said that since he purified negative actions by relying on the Amoghapāśa practice, he was advised to meditate on the inner winds without remainder.[389]

When he then heard the story of *Bla ma* [Mi la] ras pa, he felt trust [in him] and decided to ask *Dge bshes* Yon bdag for permission to go to him. When requesting this, he was given permission and went up to [Mi la] ras pa and learnt with him for thirteen months. He said that he was given all the instructions. He told that [Mi la ras pa] three times prophesied [his coming], saying "Tomorrow there will come a monk with a pure conduct" and so forth. As for the instructions:[390]

The [two] meditations on Dream [and] Radiance,[391]
The four *Dharma*s [for] buddhahood without meditation,[392]
The three [types of] aptitude, viz. superior, middling, and weak,
The three [kinds of] mixing[393]
The three [*yoga*s of] Inner Heat, Dream, and Radiance,[394]

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[387] See fn. 166 and 167

[388] "Treated him kindly" (*thugs la btags*), literally "held [him] in their minds."

[389] "The inner winds without remainder" (*lus po med kyi rlung*).

[390] From here onwards, the text changes from prose to verse.

[391] "Dream [and] Radiance" (*rmi lam 'od sal*) are the two *yoga*s practiced while sleeping. Dream (*rmi lam*, **svapna*) is the practice of lucid dreaming. Radiance (*'od gsal*, **ābhāsvara* or **prabhāsvara*) is a practice for maintaining awareness during deep sleep.

[392] "The four *Dharma*s [for] buddhahood without meditation" (*ma bsgom sangs rgyas chos bzhi*). It is not immediately clear which practices are intended by this expression. Elsewhere (DK.A.Khi. $6.16b_3$), the practice of Transference (*'pho ba*, **saṃkrānti*) is taught as the method for achieving buddhahood without meditation (*ma bsgoms par sangs rgya ba'i thabs*), but only three types of Transference are taught in that context and not four as suggested by the reference to "four *Dharma*s" in the present passage.

[393] "The three [kinds of] mixing" (*bsre ba gsum*). This line is not written in the meter of the verse and may be an insertion. The term 'mixing' (*bsre ba*, **miśra*) is used in the context of several different *yoga*s in the *Dags po'i bka' 'bum*, e.g., the mixing of the three types of interims (*bar do*, *antarābhava*).

[394] "Inner Heat, Dream, and Radiance" (*gtum mo rmi lam 'od gsal gsum*). Inner Heat (*gtum mo*, **cāṇḍālī*) is the *yoga* of dissolving the winds into the central channel, thereby causing the white energy to descend from the *cakra* at the top of the head down through the central channel, leading to a sense of blissful (sexual) arousal on its way. The practices of Dream and Radiance were already mentioned in the first verse.

[And] Co-emergent Yoga, the natural state, *Mahāmudrā*.[395]
Having acquired mastery over all these instructions
[Aimed] at achieving buddhahood in one life, in one body,
The points of meditative absorption and post-meditation arose in his mind.[396]

Unlike any other, the *Bla ma*
Implanted [the teachings] up to and including the *Instruction Text*[397] in [Bsod nams rin chen's] heart.
[While staying] in Se ba valley,
Seven years after having met the *Bla ma*,

He clearly observed the nature of the mind.
Then again the true *Bla ma* [Bsod nams rin chen]
Went to [*Dge bshes*] Lcags ri ba,[398]
And requested the instructions on [the Heart of] Dependent Arising, etc.

[Lcags ri ba] imparted [to him] all the instructions of Spyan snga ba.[399]
Having also listened to various instructions
[Taught] by several other *bla ma*s,
[Bsod nams rin chen] fully understood them all.

Perfecting the development of meditative concentration,
He spontaneously accomplished benefit for himself and others.
Through different [bodily] emanations visible to others
[And] teachings suited to their minds,

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[395] The Co-emergent Yoga (*[lhan cig] skyes sbyor*, **sahajayoga*) is a name often used in later literature to denote Bsod nams rin chen's special system of *Mahāmudrā* meditation. "The original nature" (*gnyug ma*, **nijasaṃvid*) is a standard term in Bsod nams rin chen's *Mahāmudrā* instructions. The Sanskrit word *nijasaṃvid* is attested for Tibetan *gnyug ma* in Maitrīpa's *Apratiṣṭhānaprakāśa* (D2235.112b$_4$; MIKKYŌ, 1991:80$_3$).

[396] Meditative absorption (*mnyam gzhag*, **samāhita*) and post-meditation (*rjes thob*, **pṛṣṭha-labdha*, literally "ensuing attainment") denote the two phases of sitting in meditation and going about daily life after having meditated.

[397] "The Instruction Text" (*ka dpe*) is a short text in verse containing the key points of *gtum mo* practice and other *yoga*s; see fn. 348.

[398] See fn. 257.

[399] Spyan snga ba, i.e., Spyan snga ba Tshul khrims 'Bar (1038-1103). From among the three traditions of Atiśa's teachings, Spyan snga ba was the holder of the so-called "Instructional Transmission" (*gdams ngag pa*), which centered on an instruction called "the Heart of Dependent Arising" (*rten 'brel snying po*), being a Mind Training practice (*blo sbyong*) for cultivating kindness, compassion, and the resolve for Awakening. It seems that it is this instruction that is referred to in the present context.

[He] cared for [his] fortunate students.
[He] taught the *Dharma* simultaneously to students [located] in different places.
Without the use of boat or bridge,
[He] walked on the great river,

Having fully accomplished the river[-like] meditative concentration.[400]
Having hung [his] *Dharma*-robe on a sunbeam,
[He] approached unseen and sat on [his *Dharma*] seat.
Also, having first disappeared into light,

[He] reappeared as the *Bla ma* [sitting] on [his] seat,
Manifesting all sorts of rainbow umbrellas.
Penetrating through a [solid] wall,
[He] went unobstructed to [his] sitting mat.

Moreover, knowing directly the thoughts of [his] students,
[He] gave [them] prophesies.

This *Bla ma* said:

"Sometimes when giving teachings to the gathering,
I think [to myself] that just like the earlier *bla ma*s of the lineage
[Were] all persons who were emanations,
[Likewise] I too will never follow a path leading down nor even go sideways.[401]

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[400] This probably refers to the miracle story of Bsod nams rin chen walking on the water of the Gtsang po river, a story that is also mentioned above in Rdo rje rgyal po's *Verses on Nāropa's Lineage*.

[401] Given the context of 'emanations' (*sprul sku*) and the character of the Tibetan terms used here, the expressions "a path leading down" (*thur lam*) and "nor even go sideways" (*'phred la yang ni mi 'gro*) might respectively refer to inferior and mediocre forms of rebirth, i.e., in the lower realms or as a human. For example, the *Abhidharma* treatise *Mahāvibhāṣa* states (YAMABE, 2013:619-620): "The intermediate beings destined for the hells go there with their heads down and feet up. … The intermediate beings destined for the heavenly realms go with their heads up and feet down. … The intermediate beings destined for other realms all go sideways." See T1545.362a$_{17-23}$: 地獄中有頭下足上而趣地獄・… 諸天中有足下頭上・… 餘趣中有皆悉傍行. While it is not likely that Bsod nams rin chen and Ye shes Bla ma were familiar with the *Mahāvibhāṣa* treatise, being a Sanskrit work that in premodern times never was translated into Tibetan and now only is extant in Chinese (aside from a modern translation into Tibetan), it appears that one of them was familiar with a similar notion of "going sideways" taught in some other, still unidentified work available in Tibetan. The *Mahāvibhāṣa* was a foundational work for many later *Sarvāstivāda*-oriented *Abhidharma* texts,

Individuals who have taught the essence
Are liberated in this very life

And attain the accomplishment of *Mahāmudrā*.
Those in whom the essence has arisen dimly
Will attain the result in the interim.
Those who are open and devoted, and who practice meditation,

In spite of not having attained [the result] in this [life]
And not having exhibited familiarization,
Are certain to attain accomplishment
In the afterlife."

Merely by seeing, hearing, or remembering [the *Bla ma*],
Benefit and its results are gathered.
However, the full extent of how this matchless Jewel[402]
Saw the essence, the reality of things,

And how he experienced no separation between meditation and post-meditation,
Along with all the unfathomable, boundless good qualities
Of the jewel-like accomplishments of this Mahākīrti[403]
Cannot be expressed [in words].

To create faith and devotion
In those of ignorant minds, including myself and others,
I have voiced but a fraction [of those qualities here].
May I thereby become like you!

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such as Vasubandhu's *Abhidharmakośa*. However, though the *Abhidharmakośa* contains a similar explanation on this point, it does not employ the word "sideways" (see DE LA VALLÉE POUSSIN, 1988-1990.II:397): "Intermediate heavenly beings – those who go towards a heavenly realm of rebirth – go high, like one rising up from a seat. Humans, animals, *pretas*, and intermediate beings go in the manner in which humans, etc., go. Beings in hell hang from their feet." (Sanskrit edition, PRADHAN, 1967:127; Tibetan text, D4090.Ku.121b$_5$). Similar explanations are found in the *Vinaya*, for example in the *Garbhāvakrāntisūtra* section of the *Vinayakṣudrakavastu* (see, e.g., Yìjìng's Chinese translation T1451.253b$_{3-6}$), but the Tibetan translation of that passage (D6.125a) does not employ the expression "going sideways" (*'phred la 'gro* or similar). Hence, it has still not been possible for me to identify a scriptural source for Ye shes Bla ma's usage of this phrase.

[402] 'Jewel' (*rin chen*) is Sgam po pa's monk name, i.e., Bsod nams rin chen, meaning "jewel of beneficence."

[403] "Mahākīrti" (*ma hā ghir ti*), i.e., "someone of great renown." The author here uses the Sanskrit expression.

The Liberation [Story] of the Venerable Uncle and Nephew[404] written by Rgyal ba Khyung tshang ba [is finished].

Khyung tshang ba Ye shes Bla ma's Sgam po pa hagiography agrees on a number of points with the other early accounts. It is one of the first sources to mention the death of Bsod nams rin chen's wife prior to his becoming a monk, an information that was also mentioned in *What Should be Known* (*Shes bya ma*) attributed to Rdo rje rgyal po. Nonetheless, many details also differ slightly from the other narratives. One example is Ye shes Bla ma's statement that Bsod nams rin chen returned to study *Bka' gdams pa* teachings with *Dge bshes* Lcags ri ba after his seven years of retreat in Se ba valley following his studies with Mi la ras pa.

4. The Ensuing Hagiographical Tradition

The texts translated above all belong to the earliest literary period of Sgam po pa hagiographies, namely the phase of hagiographical fragments (ca. 1130-1176). The works of this period were written during or shortly after Bsod nams rin chen's life by younger contemporaries. Although one of the texts, namely the life story by Ye shes Bla ma, uses the word 'hagiography' (*rnam thar*) in its title, none of the compositions provide complete vita covering all of Bsod nams rin chen's life from his birth till his death. Hence, these works have here been referred to as hagiographical 'fragments'.

4.1 The Phase of Short Complete Hagiographies

In the period that followed, complete vitae were composed, giving a full and rounded narrative of Bsod nams rin chen's life. These *rnam thar* were relatively short and were either written as independent hagiographies or as part of longer series of hagiographies providing whole histories of religious lineages (*bka' brgyud gser 'phreng*). The works make up a period which may be called the phase of short complete hagiographies (ca. 1160-1380). A distinctive feature of the texts belonging to this phase is that it is in these work that certain well-known stories of episodes in Bsod nams rin chen's life begin to be formulated and find their place within the larger narrative construct of his life story.[405]

The phase of short complete hagiographies include five vitae composed by 'Ba' rom pa Dar ma dbang phyug (1127-1199), *Bla ma* Zhang Brtson 'grus grags pa (1122-1193), Rgyal thang pa Bde chen rdo rje (12th-13th centuries), and two anonymous authors; it also contains

[404] "The Liberation [Story] of the Venerable Uncle and Nephew" (*Rje khu dbon gyi rnam thar*). Although the title suggests that the text should include a hagiography of Bsod nams rin chen's nephew Dags po Bsgom tshul, this is not the case, at least not in the extant version of the text.

[405] It may be observed that the temporal phases in the emergence of the Sgam po pa hagiographies suggested here and below fundamentally agree with the broad periodization of Mar pa hagiographies presented by DUCHER (2011:31-32).

a eulogy composed by Skyob pa 'Jig rten mgon po (1143-1217).[406] While the individual texts differ to some extent in their detail, it is a common feature that they generally all narrate the vita as consisting of four key periods pertaining to Bsod nams rin chen's life in Tibet from 1079 to 1153.

The first key period is an account of Bsod nams rin chen's family background, birth, and life as a young man. It is here told that he was born in 1079 into the Snyi ba family in Se ba valley (*se ba lung*) in the Dmyal region of southern Tibet amidst various auspicious signs. Around 1090, he married at the age of twelve and had a son and a daughter, but a few years later his wife and children died during an epidemic. At his wife's deathbed, he sought to assuage her anxiety by promising her not to remarry and instead to take up the life of a Buddhist monk. The latter literary feature of providing a stronger emotional background for Bsod nams rin chen's decision to become a monk is a new element in the vitae of this period. In the earlier texts of the period of hagiographical fragments there is either no mention of Bsod nams rin chen having had a wife and children or it is said that he had a wife and children who passed away at a young age, but the story is not dramatized in the manner that it is his wife's anxiety that moves Bsod nams rin chen to promise her to become a monk rather than to remarry. This narrative feature remains stable throughout the entire subsequent hagiographical tradition of Sgam po pa.

The second key period concerns the six years from 1104 till 1110, which Bsod nams rin chen spent as a young Buddhist monk studying and practicing meditation with a number of religious teachers (*dge ba'i bshes gnyen*) of the *Bka' gdams* tradition. At the age of twenty-five, he renounced a worldly family life and received monastic ordination. Thereupon he studied the teachings of the Indian master Atiśa Dīpaṃkaraśrījñāna (ca. 982-1054), covering the main textual curriculum of the *Bka' gdams* tradition along with the monastic *Vinaya* code. Bsod nams rin chen is also said to have received a transmission for the Tantric deity practice of *Cakrasamvara* (*'khor lo bde mchog*). His *Bka' gdams pa* teachers at this time are said to have included *Dge bshes* Sha ba gling pa, Bya 'Dul ba 'dzin pa chen po, Mang yul Blo ldan shes rab, *Dge bshes* Bya yul ba, Lcags ri gong kha ba, and Snyug rum pa. While practicing meditation in a mountain retreat, he is said to have had several special dreams and experiences, which are stated in the *Daśabhūmikasūtra* and other Buddhist scriptures to be signs of having accomplished the ten *bodhisattva* levels (*sa*, **bhūmi*). The latter is a significant feature, which occurs in shorter form in the earlier period of hagiographical fragments, but which is here made into a major attribute meant to authenticate Bsod nams rin chen as the saintly reincarnation of an Awakened *bodhisattva*.

The third key period of Bsod nams rin chen's life narrated in the short complete vitae is his encounter with and mentoring by the *yogī* Mi la ras pa in 1110. A rather detailed story of premonition and auspicious coincidence is told in some of the texts, reporting that Bsod nams rin chen repeatedly dreamt of meeting a white old man, which spontaneously gave rise to intensive feelings of faith and devotion in him. One day while taking a rest from his

[406] For an overview and bibliographical details, see the *Survey of Bsod nam rin chen Hagiographies*, pp. 85ff.

meditation retreat, he went out to sit in the sun where he met three poor but quite hilarious beggars, who mentioned the name of Mi la ras pa, the famous Tantric *yogī*, as an example of someone who is happy even while possessing nothing. When Bsod nams rin chen heard this name, he felt an intensive religious longing and upon having had another auspicious dream, he decided to travel to Mang yul gung thang in southern Tibet to meet the man behind the name. When Bsod nams rin chen finally met Mi la ras pa in person, Mi la ras pa recognized him as a worthy recipient of the Tantric teachings. Bsod nams rin chen initially felt some doubt about this, since Mi la ras pa was a *yogī* and not a monk, but having overcome his doubts he received Mi la ras pas's empowerments and meditative instructions, particularly the teachings on the *yoga* of Inner Heat (*gtum mo*). At this point, the texts go into some detail concerning the various meditative experiences and visions that Bsod nams rin chen had while he trained these yogic instructions for the eleven months he stayed with Mi la ras pa.

The fourth key period recounted in the short complete vitae is how Bsod nams rin chen spent the remaining forty-five years of his life from 1111 till his death in 1153 living in solitary meditation retreats in the mountains and gradually attracting a circle of students who came to learn meditation from him. It is told that following his eleven months of training with Mi la ras pa, Bsod nams rin chen returned to the Dmyal region where he spent six years in solitary meditation retreat, followed by another four years of retreat in the secluded mountain valleys of the 'Ol kha region. Having accomplished his practice, he then settled down on Mount Dags lha sgam po in the Dags po province of Central Tibet in accordance with a prophecy that he had earlier received from Mi la ras pa. He remained in a simple hermitage on the mountain for the rest of his life, spending his time meditating and teaching students who came to study with him. The vitae account some miraculous feats displayed by Bsod nams rin chen to his disciples, such as crossing a river by walking on water, as also seen in the earlier fragmentary life stories. It is reported that he passed away in the morning of the fifteenth day of the sixth Tibetan month of the bird year amidst many special signs.[407] The texts end by providing a list of his major students. Among the many who learned from him,[408] his main students are here said to include four heart sons (*thugs kyi sras bzhi*) named Shor sgom 'Phags pa, Gser sgom Ye shes snying po, Zim Zhing Ye shes byang chub, and Rnal 'byor Chos g.yung, as well as four lineage-holding students (*rgyud 'dzin gyi slob ma bzhi*), counting Phag mo gru pa, Dus gsum mkhyen pa, 'Ba' rom pa, and Bsod nams rin

[407] *Bya lo shar ba'i tshe hor zla drug pa'i tshes bco lnga'i snga thun dang po.* In the Gregorian calendar, this corresponds to Tuesday July 7, 1153 CE (SCHUH, 1973:*34*, 7. Jahr). The month and day of Bsod nams rin chen's passing given here agrees with the data supplied in Phag mo gru pa's poem *Shes bya ma.*

[408] While the present vitae only mention that Bsod nams rin chen had numerous students, the near-contemporaneous religious historian Nyang ral Nyi ma 'od zer (1136-1204) states that *Dags po rin po che*, i.e., Bsod nams rin chen, taught more than three hundred students who became accomplished meditators. See *Chos 'byung me tog snying po sbrang rtsi'i bcud*, edited by Chab spel Tshe brtan phun tshogs (Beijing: Bod ljongs mi dmangs dpe skrun khang, 1988), p. 493_{6-8}.

chen's nephew (*dbon po*) Bsgom pa Tshul khrims snying po. It may be added that aside from Tshul khrims snying po, these lineage-holding students went on to found hermitages and small monasteries elsewhere in Tibet, which became the basis for the various later sub-schools of the *Bka' brgyud* tradition.

While the early complete hagiographies do not provide much detail on the physical construction and development of the Dags lha sgam po hermitage, later sources dealing with the history of the site make clear that during Bsod nams rin chen's life, Dags lha sgam po was, in fact, merely a *yogī* community situated directly in the wilderness with access to a few rocky caves rather than an actual hermitage, since no large buildings had yet been constructed on the mountain. A series of small buildings were erected at the site by Bsod nams rin chen's successor, his nephew Tshul khrims snying po (1116-1169) during the years he served as the second abbot of the community from 1145 till his death in 1169.[409] Later generations added more and bigger buildings to the hermitage, gradually transforming it into a small monastery.

The five texts of the phase of short, complete hagiographies thus provide a full narrative of Bsod nams rin chen's life from his birth till his death with several major narrative features having become established, such as the death of his wife, his becoming a monk, his study with *Bka' gdams pa* teachers, his encounter with the three beggars, and so forth. The individual versions of his life story vary on several points, but their overall narrative is relatively uniform in comparison to the considerable disagreements found between the earlier texts of the phase of hagiographical fragments.

A notable feature is that the tendency to write longer series of hagiographies of the *guru*s belonging to a given transmission-lineage was continued in this period. Such a construct was already attested in the work by Rgyal ba khyung tshang ba Ye shes Bla ma discussed above. In the ensuing period, the tradition was taken up by another member of the early Dags lha sgam po community, namely *Bla ma* Zhang Brtson 'grus grags pa (1122-1193), who produced a new series of *Bka' brgyud* hagiographies in the form often referred to as the 'Golden Rosary' (*bka' brgyud gser 'phreng*).[410] Like Ye shes Bla ma's archetype, *Bla ma* Zhang's text includes the stories of Te lo pa, Nā ro pa, Mar pa lotsā ba, Mi la ras pa, and Bsod nams rin chen. Additionally, since *Bla ma* Zhang was mainly a student of Bsod nams rin chen's nephew and successor, Dags po Bsgom Tshul, his text also includes a hagiography of the latter master. In terms of his Sgam po pa hagiography, the text is more or less a direct reproduction of the above-translated first 'autobiographical' narrative from *Answers to the Questions of Dus gsum mkhyen pa* (DK.A.Tha.3). Whether *Bla ma* Zhang's

[409] See *Gdan sa chen po dpal dwags lha sgam po'i ngo mtshar gyi bod pa dad pa'i gter chen* (text G) in SØRENSEN & DOLMA (2007:202, folio $23b_{4-5}$), where it is told that Bsgom Tshul built a small dormitory hut as well as a little temple (*mchod khang*) attached to a new *stūpa* constructed to house the ashes of Bsod nams rin chen after the latter's death in 1153.

[410] See *Bla ma zhang brtson 'grus grags pa'i gsung 'bum dang bka' rgya ma'i skor*, vol. ka, pp. 46-83 (folios 19b-38a) (TBRC 13994-3025). The Sgam po pa hagiography is found on pp. 71-77 (folios $32a_1$-$35a_5$).

version of the narrative or the version found in the *Answers to the Questions of Dus gsum mkhyen pa* is the original source for the parallels is an unsettled question, but the parallel itself is significant in that it provides one of the earliest attestations for the existence of a segment of the *Dags po'i Bka' 'bum* corpus already in the second half of the twelfth century.

Another important facet of *Bla ma* Zhang's text is that it – like the eulogies by Rdo rje rgyal po – also briefly refers to the stories of Supuṣpacandra and Candraprabha Kumāra from the *Samādhirājasūtra* as being predictions of Bsod nams rin chen and his activities in Tibet. Moreover, *Bla ma* Zhang's work also refers to the *Mahākaruṇāpuṇḍarīka Sūtra* as containing a scriptural prophesy of Sgam po pa, which makes his text one of the earliest sources to refer to this scripture in connection with Bsod nams rin chen.

A slightly later work is a eulogy composed by Skyob pa 'Jig rten gsum mgon Rin chen dpal (1143-1217), who was a student of Phag mo gru pa Rdo rje rgyal po. The poem does not refer to any historical aspects of Bsod nams rin chen's life, but it too mentions his association with the *bodhisattva* Candraprabha Kumāra from the *Samādhirājasūtra* and is therefore another relatively early source attesting the community's view on this scriptural prophecy.

4.2 The Phase of Extensive Hagiographies

In the second half of the fourteenth century, the hagiographical tradition on Sgam po pa became unified into a single narrative stream, when the second Zhwa dmar pa Mkha' spyod pa dri med dpal ye shes (or, in short, Mkha' spyod dbang po, 1350-1405) wrote the hitherto largest Sgam po pa hagiography in 57 folios.[411] Mkha' spyod dbang po's text, which later became known simply as "the large hagiography" (*rnam thar chen mo*), transformed the narrative construct of Bsod nams rin chen into a much more extensive religious tale covering several former lives as *bodhisattva*s, whose spiritual career culminated in his reincarnation in Tibet as Bsod nams rin chen. In particular, these were the life stories of the *bodhisattva*s Supuṣpacandra and Candraprabha Kumāra known from the *Samādhirājasūtra*, to which Phag mo gru pa had already made brief references in his eulogies written in the phase of hagiographical fragments. In fact, Mkha' spyod dbang po begins his Sgam po pa vita by paraphrasing the entire thirty-sixth chapter of the *Sūtra* containing the story of Supuṣpacandra. His hagiography incorporates many diverse materials from the earlier hagiographical literature, thereby attempting to bring the divergent versions into a single unified account. For this reason, his text quickly became the archetype for all subsequent Sgam po pa hagiographies.

The large hagiography gives Bsod nams rin chen's vita in nine main episodes: (I) his former lives as the *bodhisattva*s Supuṣpacandra and Candraprabha Kumāra (folios 268b-232a / pp. 320-327); (II) his childhood and youth in Tibet (folio 232a / p. 327); (III) his monastic ordination followed by his studies and practice with *Bka' gdams* teachers (folios

[411] For bibliographical details, see the survey of Sgam po pa hagiographies, pp. 85ff.

232a-234b / pp. 327-332);[412] (IV) his fervent wish to meet Mi la ras pa after having encountered three beggars (folios 234b-236b / pp. 332-336); (V) his meeting and study with Mi la ras pa (folios 236b-252b / pp. 336-370 followed by missing folios); (VI) solitary meditation in the wilderness and his meditative experiences (folios 256a-260b / pp. 377-386); (VII) arrival at Dags lha sgam po and the gathering of students, including miracle stories and songs of realization (folios 260b-274b / pp. 386-415); (VIII) death and cremation, and ensuing developments at the hermitage headed by Dags po Bsgom tshul (folios 274b-279b/ pp. 415-425); (IX) mention of various *Sūtra* prophecies considered pertinent to Bsod nams rin chen (folios 279b-282b / pp. 425-432) followed by the hagiography's colophon (folios 282b-283a / pp. 432-433).[413]

Some materials from Mkha' spyod dbang po's "Large Hagiography" were subsequently picked up in a smaller hagiography simply entitled "Hagiography of Master Sgam po pa" by an anonymous author.

Yet, the work that strongly promulgated the larger narrative created by Mkha' spyod dbang po was a reworking of the text (in 62 folios) made in 1520 by Sgam po Bsod nams lhun grub (1488-1552), the sixteenth abbot of Dags lha sgam po monastery.[414] Sgam po Bsod nams lhun grub's text bears the long title: "*The Best of Jewel Ornaments of Liberation Adorning the Banner of Pervasive Renown: A Precious Wish-fulfilling Jewel in the Form of a Hagiography of the Dharma-Master, the Eminent and Great Sgam po pa*" (*Chos kyi rje dpal ldan sgam po pa chen po'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog*). The title's mention of a jewel ornament that sits atop "the banner of pervasive renown" (*kun khyab snyan pa'i ba dan*) is clearly a reference to the title of Mkha' spyod dbang po's *Large Hagiography*, the title of which is *"Banner of Pervasive Renown*." The analogy actually characterizes Sgam po Bsod nams lhun grub's composition very aptly, for it is really a complete reproduction of Mkha' spyod dbang po's text with many sentences having been slightly expanded with added expressions, quotations, and explanatory remarks throughout the narrative.

The colophon of the text states that it was compiled in 1520 at Mt. Śānti, i.e., Dags lha sgam po. It was included in the first xylographic print of the *Dags po'i bka' 'bum*[415] produced by Sgam po Bsod nams lhun grub in the same year, and it is therefore evident that the hagiography was produced especially for this occasion. Given that the text was proliferated in printed form through the publication of the 1520 xylograph, its centrality to the later

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[412] This episode includes the interlocuted questions and answers from Sbrang ston and *Dge bshes* Gre pa attested in the first 'autobiographical' passage.

[413] The folio and page references are to the 1978 publication of the incomplete Rumtek manuscript (TBRC W23928-3568). For the full bibliographic detail, see the survey of Sgam po pa hagiographies, pp. 85ff.

[414] The author's full name is Spyan snga chos rje Sgam po Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po.

[415] Text DK.A.Ga. The work is also found as text *Ga* in the later Mang yul gung thang xylographic reprint of the *Dags po'i bka' 'bum* (DK.B), but not in the Sde dge xylograph (DK.D), which includes Mkha' spyod dbang po's hagiography instead.

hagiographical tradition was secured. The text's colophon mentions the sources that Sgam po Bsod nams lhun grub relied on for writing his text:

> I wrote down these [stories] purely with an attitude of faith by compiling and combining the three longer and shorter hagiographies narrated by the master himself put together by his four *Dharma* assistants, his precious valet and others, and then written down by [Dags po] 'Dul 'dzin, as well as [the text] known as *The Large Hagiography* written by the master Mkha' spyod dbang po having added scriptural quotations from the precious *sūtra*s.[416]

The first part of the colophon is actually lifted *verbatim* from Mkha' spyod dbang po's hagiography, meaning that it was the latter author who consulted the three hagiographies narrated by the master himself and thereupon written down by Dags po 'Dul 'dzin. It seems that these three hagiographies refer to the three passages in the *Answers to the Questions of Dus gsum mkhyen pa* referred to above as "the first 'autobiographical' narrative", "a brief account of Bsod nams rin chen's death", and "the second 'autobiographical' narrative," since these are the only narratives written in the first-person voice. If that is the case, the colophon supplies the valuable information that the 'autobiographical' narratives first received their final form in writing by the hand of Dags po 'Dul 'dzin (1134-1218), who was the fourth abbot of Dags lha sgam po. The statement clarifies that after Bsod nams rin chen had spoken these accounts[417] there was a compilation process, in which the stories were gathered, perhaps in the form of various notes. The persons who took part in this process were Bsod nams rin chen's four *Dharma* assistants (*nye gnas chos bzhi*), his precious valet (*bran kha rin po che*), and others. It is uncertain precisely which students are to be included under these titles, but several disciples are known in the colophons of texts in the *Dags po'i bka' 'bum* by the epithet 'assistant' or 'attendant' (*nye gnas*, **antevāsin* or **antevāsika*),[418] such as *Nye gnas* Sho sgom Byang chub ye shes, *Nye gnas* Sgom pa Legs mdzes, and *Nye gnas* Shes rab gzhon nu. In a list of disciples provided at the end of text DK.A.Na in the *Dags po'i bka' 'bum*,[419] the four assistants (*nye gnas bzhi*) are stated to be: Jo gdan Legs mdzes,[420] Sgom pa Sher gzhon,[421] *Nye gnas* Gsal byang,[422] and Gsal ye.[423] Finally, their

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[416] DK.A.Ga.61b$_7$-62a$_1$: *'di dag ni rje nyid kyis gsungs pa'i rnam thar rgyas bsdus gsum dang/ nye gnas chos bzhi dang/ bran kha rin po che la sogs pa rnams kyis phyogs gcig tu bsgrigs pa dang/ 'dul 'dzin gyis zin bris su mdzad pa rnams dang/ rje mkha' spyod dbang pos mdzad pa'i rnam thar chen mor grags pa rnams gung bsgrugs te/ mdo sde rin po che'i lung khungs dang sbyar nas mos pa'i blo kho nas yi ger bgyis so//.*

[417] It would though only be two of the three accounts that could actually have been spoken by Bsod nams rin chen, i.e., the two 'auto-biographical' accounts, since the middle segment is an account of his death and funeral.

[418] For the term *antevāsika* or *antevāsin* in the sense of a pupil who dwells with his spiritual mentor and who is required to look after the teacher by performing certain household chores, see s.v. in Buswell Jr. *et al.* (50-51). For studies of caretaker monks in Indian Buddhism, see SILK (2008) and HAKAMAYA (2013).

[419] DK.A.Na.2.

[420] Probably identical with *Nye gnas* Sgom pa Legs mdzes.

notes or oral recollections were put in writing by Dags po 'Dul 'dzin, although it remains unclear whether 'Dul 'dzin committed these stories to writing before or during his long-lasting tenure as abbot of the Dags lha sgam po hermitage throughout the period 1173-1218.[424]

In the second part of the colophon, Sgam po Bsod nams lhun grub adds to Mkha' spyod dbang po's original colophon that he additionally relied on Mkha' spyod dbang po's *Large Hagiography* and supplemented it with more scriptural quotations.

4.3 The Phase of Later Hagiographies

About a century later, in 1608, the large Sgam po pa hagiographies by Mkha' spyod dbang po and Sgam po Bsod nams lhun grub were further expanded in a new version composed by the second Sgam po pa *sprul sku* and twenty-first abbot of Dags lha sgam po monastery, Sgam po Zhabs drung 'Dzam gling nor bu rgyan pa (a.k.a., Mi pham chos kyi dbang phyug 'phrin las rnam rgyal dpal bzang po, 1589-1633).[425] Nor bu rgyan pa compared a large number of earlier Sgam po pa hagiographies in order to add additional material to Sgam po Bsod nams lhun grub's version. He also augmented the text by adding further scriptural sources from the Tibetan canon on the stories of Bsod nams rin chen's former lives as *bodhisattva*s and he supplemented the information on Bsod nams rin chen's family line, of which the author himself was a descendant.

The last large Sgam po pa hagiography to be written in free Tibet[426] was penned in 1888 by Maṇi ba Karma Nges don bstan rgyas (ca. 1849-1942), composed at the author's hermitage is Sman sdong. While Nges don bstan rgyas generally bases his text on the hagiographical prototypes of the preceding tradition, his work is notable for the considerable shift in focus and style that it introduces. The writing style is much less literary and embellished than that seen in the earlier texts and instead employs a simple and quite direct form of prose. Further, the text only pays scant attention to Bsod nams rin chen's youth and *Bka' gdams pa* studies and instead hones in on the spiritual relationship that developed between Bsod nams rin chen and his *Bka' brgyud* teacher Mi la ras pa. It is also notable that the author draws in considerable material from various instructional texts of the *Dags po'i*

[421] I.e., *Nye gnas* Shes rab gzhon nu.

[422] Perhaps referring to *Nye gnas* Sho sgom Byang chub ye shes.

[423] The identity of the last mentioned assistant, Gsal Ye, is unknown.

[424] For the chronology of the abbots of Dags lha sgam po, see SØRENSEN & DOLMA (2007:46-50).

[425] For bibliographical details, see pp. 85ff.

[426] A number of modern summaries of Bsod nams rin chen's life story have since 1951 been published in Communist Tibet and by the refugee diaspora community abroad. One such work is *Gang can mkhas grub rim byon ming mdzod* edited by Ko shul Grags pa 'byung gnas and Rgyal ba Blo bzang mkhas grub (published by Kan su'u mi rigs dpe skrun khang, 1992), pp. 843-845. Another is *Dpal mnyam med mar pa bka' brgyud kyi grub pa'i mtha' rnam par nges par byed pa mdor bsdus su brjod pa dwags brgyud grub pa'i me long* by Khro ru mkhan po Tshe rnam (published by Mi rigs dpe skrun khang, 1989), pp. 50-62.

bka' 'bum, which is novel to the hagiographical genre, and uses this to give the reader a thorough overview of Bsod nams rin chen's teachings and instructions framed in a practical concern of how he guided his students. It thus appears that the author has drawn to a considerable extent on his own spiritual interests – himself being a renowned meditative recluse and retreatant (*mtshams pa*) of the nineteenth-century *Karma kaṃ tshang* tradition – to produce a novel version of the Sgam po pa hagiography that is more centered on meditation and inner guidance than on outer events.

The text includes segments on the scriptural *Sūtra* prophecies regarding Bsod nams rin chen (folios 1b-8a); his childhood and early years as a *bka' gdams* monk (8a-11a); the yogic training he received during the eleven months he spent with Mi la ras pa (11a-41a); the years he spent in solitary practice retreat in the wilderness (41a-48b); the qualities, activities and miracles he displayed for the benefit of his students, along with rather detailed explanations on the different types of instructions that he gave (48b-64b); his answers to various questions and how he guided his students (64b-72b); his students and their activities (72b-75a); and an epilogue concerning the nature of the hagiography and the benefits that practitioners may derive from reading such texts (75a-79a).[427]

The stories of Sgam po pa's life presented here have revealed a formative process. The simple and at times somewhat conflicting narrative elements of the earliest fragmentary life stories gradually became unified into a larger, more fixed religious vita that shaped the traditional view of Bsod nams rin chen and his significance for the *Bka' brgyud* lineages. This standard version of the story was cemented by Mkha' spyod dbang po's *Large Hagiography* composed in the second half of the fourteenth century at a time when the *Bka' brgyud* schools were going through a period of increased political and cultural influence in Tibet and China. By including the *Large Hagiography* into the first printed edition of the *Dags po'i bka' 'bum* corpus in the reworked, embellished adaptation of the vita by Sgam po Bsod nams lhun grub in 1520, the hagiographical stream was fused with the textual transmission of teachings from the Dags lha sgam po community. From this point on in time, the life and teachings of Bsod nams rin chen were embedded in a single transmission, in which the hagiography informed the reading of the teaching texts and vice versa. This is the traditional hermeneutical framework from within which the teachings of Sgam po pa have been read and promulgated in the Tibetan speaking world since the sixteenth century. With a clearer understanding of the Tibetan narrative construct of Sgam po pa as a religious founder in hand, the next part of the book will lead the reader into a larger study of the *Manifold Sayings of Dags po*, being the collection of teachings associated with Bsod nams rin chen's authorship.

[427] The folio numbers are to the xylograph version of the text (NGMPP microfilm reel no. B656/2). For further bibliographical references, see fn. 149.

Part III

The Manifold Sayings of Dags po

Chapter 4
The Manifold Sayings of Dags Po: Background and Transmission

1. Doctrinal Background: Monastic Culture – Tantric Subculture

To place Bsod nams rin chen's manifold teachings in their proper context, it is helpful first to view them from the broader perspective of the traditions of monasticism and Tantrism practiced in Tibet during the eleventh and twelfth centuries. For, just as the hagiographies portray Bsod nams rin chen as having gone back and forth between the monastic establishment of the *Bka' gdams pa* order and the Tantric tradition of the *yogī* counter-culture, his extant teachings also form a medley of elements from both traditions.

After Buddhism in Tibet had gone through a period of decline in the late ninth and early tenth centuries, a new influx of Indian Buddhism began towards the end of the tenth century. The revival culminated during the eleventh century in the form of cooperation between numerous Indian teachers and Tibetan translators. The Tibetans were very fascinated with the *Anuttarayogatantra*s, which were in vogue among Indian Buddhists at the time, and the Tibetans therefore emphasized the Tantric teachings of these texts.

There seem to have been two reasons for this. First, Tibetan translators had already translated the main Indian corpus of Buddhist *Mahāyāna Sūtra*s during the eighth and ninth centuries, and consequently the translators of the tenth and eleventh centuries were seeking new materials to translate and transmit to Tibet, which they especially found in the literature of the *Anuttarayogatantra*s. Secondly, the Tantric subculture of the *Anuttarayogatantra*s had in the meantime entered a process of becoming integrated into mainstream Indian Buddhism, and the teachings of the *Tantra*s were accordingly practiced and expounded by the majority of the Indian masters whom the Tibetans encountered.

One of the most influential figures in this Tibetan epoch was the Indian master Atiśa Dīpaṃkaraśrījñāna (ca. 982-1054), who came to Tibet in 1042 and stayed there till his death in 1054. Atiśa exerted a major influence through his edifying activity, which was his attempt at bridging some of the internal contradictions within Indian Buddhism.

At the time, North Indian Buddhism had developed two major trends that were difficult to reconcile. On the one hand, there was the tradition of Common *Mahāyāna* Buddhism, which was deeply anchored in the monastic culture. On the other hand, a new movement of Tantrism had emerged from the sixth and seventh centuries onwards, which had gradually become an increasingly dominant element in Indian Buddhism, given that the meditation techniques of the *Tantra*s promised quick spiritual Awakening.

The *Mahāyāna Sūtra*s had already begun to emerge in the first century CE at a time when Indian Buddhism was becoming institutionalized with a monastic establishment. In most of these scriptures, spiritual realization was taught to be very distant for the ordinary practitioner, because the attainment of Awakening was said to require three immeasurable aeons, which is an almost endless period.[428] The high and noble but somewhat pessimistic ideal of the *Sūtra*s was challenged in the sixth-seventh centuries, when India experienced a sort of spiritual optimism with the emergence of the *Tantra*s, some of which promised Awakening to be attainable even within a single lifetime. The higher *Tantra*s, however, do not seem to have arisen within the monastic establishment but were rather texts belonging to certain lay and *yogī* communities that formed an extrinsic subculture. Thus, the *Tantra*s did not replace the *Mahāyāna Sūtra*s and commentaries, but the two trends continued to develop side by side.

Eventually, the Tantric subculture began to be absorbed into the monastic establishment, probably beginning with the less controversial, more ritualistic forms of *Tantra*. Thus, when the first wave of Buddhism was introduced into Tibet during the seventh to ninth centuries, a great number of *Tantra*s were taught in Tibet, but it seems that the Tantric practitioners were laymen living in hermitages apart from the monks.[429] During the tenth and eleventh centuries, however, even the most controversial forms of *Tantra*, such as the *Anuttarayogatantra*s, began to become part of the monastic life, as is attested by the archaeological evidence of numerous Tantric images found at monastic sites during this period, e.g., at the grand monastery Nālandā in Bihar. This integration was not unproblematic. As many of the *Tantra*s involved sexual techniques, they were fundamentally at odds with the chaste life of the monks.

The Tibetans imported both types of Indian Buddhism, but often felt a need to emphasize one type above the other. A number of Tibetan lay translators, such as 'Brog mi and Mar pa, focused solely on the *Tantra*s, whereas a few ordained translators, e.g., Rin chen bzang po (958-1055), tried to combine the two. When the Indian monk Atiśa came to Tibet in the middle of the eleventh century, he initiated a shift in emphasis that came to have a strong bearing on subsequent Tibetan Buddhism.

Atiśa propagated monkhood to be the proper basis for Buddhism, the *Mahāyāna bodhisattva* ideal to be its core, and the practice of the *Tantra*s to be just one possible method among many others. The movement initiated by Atiśa became known as the *Bka' gdams pa* tradition. Since it consisted mainly of monks, it quickly established itself in institutional form with a number of key monasteries, such as *Rwa sgreng dgon pa* and *Snar thang dgon pa*. The other Tibetan traditions gradually adopted similar organizational structures and Tibetan Buddhism thus became institutionalized. SNELLGROVE (1987:493) has characterized this process as follows:

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[428] For details from the fourth-century *Yogācārabhūmi*, see KRAGH (2013a:93 fn. 206 and p. 208).

[429] The situation must have been similar in India at the time; cf., e.g., the many prohibitions against monks practicing *Tantra* given in Indian Tantric treatises of this period quoted by Atiśa (D3948.289a$_4$ff.).

> Thus it would seem that Atīśa and [his student] 'Brom-ston in founding the bKa'-gdams-pa Order were in effect the founders of the whole later Tibetan monastic tradition. Not only the Sa-skya-pa and the bKa'-brgyud-pa Orders, but also the Rnying-ma-pas and the Bon-pos inevitably followed suit, when from the fourteenth century onward they too began to establish some celibate religious communities. As for the dGe-lugs-pas, they quite consciously modeled their new communities [in the fifteenth century] on those of the earlier bKa'-gdams-pas, thus claiming to restore a purer monastic way of life, which from their point of view had become muddied by the literal interpretation and the actual practice of many of the Tantric rituals imported from India.

Atiśa was a grand master of the Common *Mahāyāna* and – in spite of being a monk – he was also very well-versed in the *Tantra*s.[430] In 1042, he traveled from India to Tibet by invitation of the Tibetan royal monk Byang chub 'od (11th century), who belonged to the ruling family of Gu ge in Western Tibet. Atiśa spent the next thirteen years in Tibet until his death in Central Tibet in 1054.

The basis for Atiśa's teachings is epitomized in his treatise "A Beacon for the Path to Awakening" (*Bodhipathapradīpa*).[431] He wrote this work at Mtho gling monastery in Gu ge shortly after arriving in Tibet at the request of Byang chub 'od in order to counter what the latter considered improper Tantric practices and instead to elucidate the proper *Mahāyāna* path.[432] The treatise is devoted to explaining the stages of Buddhist practice (*lam rim*), laying a strong emphasis on monkhood and the gradual teachings of the Common *Mahāyāna*. In particular, it stresses the *Mahāyāna* contemplative practices of tranquility (*śamatha*, *zhi gnas*) and insight (*vipaśyanā*, *lhag mthong*) meditation in accordance with the philosophical doctrine of the Indian *Madhyamaka* tradition. In the final verses of the text, Atiśa laid down his view on Tantric practice:

> The Secret and Insight-[Knowledge] Empowerments
> Should not be taken by religious celibates,
> Because that is emphatically forbidden
> In *The Great Tantra of the Primal Buddha*.
>
> If those empowerments were taken by someone living
> In the austerity of celibacy,
> It would violate his vow of austerity,
> Because he would have performed something forbidden.

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[430] For a detailed analysis of Atiśa and his life, see EIMER (1979).

[431] Tibetan title *Byang chub lam gyi sgron me* (Q5343/D3947). For the Tibetan editions and a German translation, see EIMER (1978); for an English translation, see SHERBURNE (1983; 2000).

[432] See CHATTOPADHYAYA (1967:287), EIMER (1978:7-10), and SHERBURNE (1983:xii). On Byang chub 'od's opposition to Tantric sexual practices and ritual killing, see WANGCHUK (2002).

It would cause transgressions
That defeat an ascetic;
And there would never be [any] accomplishment,
Since he would definitely fall into bad rebirths.

Those who have received the Master empowerment
And those who see reality incur no fault
In hearing and explaining all the *Tantra*s,
Making fire-rituals, offerings, and so forth.[433]

The expression "religious celibate" (*tshangs par spyod pa*, **brahmacārin*) refers to monks and nuns. The Secret Empowerment (*gsang ba'i dbang*, **guhyābhiṣeka*) and the Insight-Knowledge Empowerment (*shes rab ye shes kyi dbang*, **prajñājñānābhiṣeka*) are the second and third empowerments of the *Anuttarayogatantra*s and are in the Tantric deity-practice associated with the meditations of the Completion Stage (*rdzogs rim*, **saṃpanna-krama*).

Thus, Atiśa was very explicit in saying that Buddhist monks and nuns are prohibited from taking the second and third empowerments and – in extension thereof – to engage in their associated *yoga*s, because these rituals involve practices that violate the monastic vow of chastity. The *yoga*s to which Atiśa hints are the practices involving a so-called "knowledge seal" (*jñānamudrā*), i.e., an imaginary female partner for sexual practices performed in conjunction with the Secret Empowerment, and a so-called "action seal" (*karmamudrā*), i.e., a real female partner for sexual practices associated with the Insight-Knowledge Empowerment. Since these meditations of the *Anuttarayogatantra*s aim at approaching spiritual Awakening through the experience of the arousal and bliss of sexual intercourse and orgasm, Atiśa considered them completely unsuitable for monks and nuns who have vowed to remain celibate.

The last verse of the quoted passage explains which Tantric practices certain qualified monks and nuns are permitted to perform. It is stated that celibates are allowed to study and teach all the *Tantra*s, and are also allowed to perform fire-rituals, make offerings, and the like. For men and women of the cloth, Atiśa thus limited Tantric practice to intellectual study and the performance of some of its purely ritual parts.

Atiśa, moreover, prescribed that an ordained individual who aspires to engage in these limited Tantric practices must possess two qualifications. The first qualification is that the monk or nun should have received the "Master Empowerment," i.e., the so-called Vajra

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[433] The present translation is partly based on SHERBURNE's English translation (1983:12). For another translation, see EIMER (1978:138-139). *Bodhipathapradīpa* (*Byang chub lam gyi sgron me*, D3947.240b$_7$-241a$_2$): *dang po'i sangs rgyas rgyud chen las/ /rab tu 'bad pas bkag pa'i phyir/ /gsang ba shes rab dbang bskur ni/ /tshangs par spyod pas blang mi bya/ /gal te dbang bskur de 'dzin na/ /tshangs spyod dka' thub la gnas pas/ /bkag pa spyad par gyur pa'i phyir/ /dka' thub sdom pa de nyams te/ /brtul zhugs can de pham pa yi/ /ltung ba dag ni 'byung 'gyur zhing/ /de ni ngan song nges ltung bas/ /grub pa nam yang yod ma yin/ /rgyud kun nyan dang 'chad pa dang/ /sbyin sreg mchod sbyin sogs byed pa/ /slob dpon dbang bskur rnyed 'gyur zhing/ /de nyid rig la nyes pa med/.*

Master Empowerment (*rdo rje slob dpon gyi dbang*, **vajrācāryābhiṣeka*). In the initiatory system of the *Anuttarayogatantra*s, this empowerment constitutes the final stage of the Vase Empowerment (*bum pa'i dbang*, **kalaśābhiṣeka*). The Vase Empowerment is the first of the four overall empowerments of the *Anuttarayogatantra*s and it precedes the Secret Empowerment and the Insight-Knowledge Empowerment.[434] In other words, the first qualification is that the monk or nun must have received the complete Vase Empowerment up to and including its final step called the Vajra Master Empowerment. As pointed out in the auto-commentary to this verse of Atiśa's text,[435] this prescription means that the monk may receive the Vase Empowerment and practice the above-mentioned outer rituals, which only pertain to the Generation Stage (*bskyed rim*, **utpattikrama*) of Tantric deity practice, but the ordained practitioner must avoid receiving and practicing the controversial second and third empowerments belonging to the Completion Stage of the practice.

The second qualification that a monk or nun ought to possess in order to engage in the above-mentioned ritual aspects of Tantric practice is that he or she sees or knows reality (*de nyid rig*, **tattvavid*). According to the auto-commentary,[436] this phrase means that he or she, as a minimum, must have achieved a firsthand meditative experience of emptiness, which in the Buddhist structure of the path is said to occur on the third stage called "Endurance" (*bzod pa*, *kṣānti*) of the Path of Integration (*sbyor lam*, *prayogamārga*). In other words, if the monk or nun has achieved an advanced stage of meditation practice by relying on the techniques of Tranquility and Insight as taught in the Common *Mahāyāna*, no fault will be incurred if s/he performs the ritual aspects of the Generation Stage of Tantric practice.

There is, however, a slight unclarity in the Tibetan version[437] of the final verse quoted above, because – with a bit of stretched interpretation – the Tibetan text also could be read in the following manner:

> In hearing and explaining all the *Tantra*s,
> Making fire-rituals, offerings, and so forth,
> Those who have received the Master empowerment [incur no fault],
> While those who see reality incur no fault [whatsoever].[438]

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[434] The four overall empowerments are generally enumerated as the Vase Empowerment (*bum pa'i dbang*, *kalaśābhiṣeka*), the Secret Empowerment (*gsang ba'i dbang*, *guhyābhiṣeka*), the Insight-Knowledge Empowerment (*shes rab ye shes kyi dbang*, *prajñājñānābhiṣeka*), and the Word Empowerment (*tshig gi dbang*, *akṣarābhiṣeka*).

[435] See SHERBURNE (1983:177-179). The auto-commentary, entitled **Bodhimārgapradīpapañjikā* (*Byang chub lam gyi sgron me'i dka' 'grel*, Q5344/D3948), may or may not be an authentic work by Atiśa (EIMER, 1978:46, fn. 2), but is in any case a very early commentary. In favor of the text being an authentic work by Atiśa, it may be noted that the text speaks of Atiśa's *guru* Bhikṣu *Paiṇḍapātika of Java (*Dge slong* Bsod snyoms pa Ya ba dwi pa) as "my teacher" (*bdag gi bla ma*), using the first-person pronoun; see D3948.289b$_{1-2}$.

[436] See SHERBURNE (ibid.).

[437] The original Sanskrit versions of the text and the auto-commentary are not extant.

Hence, from the Tibetan version of the verse, it is not entirely clear whether someone who has experienced emptiness would incur a fault even in the case that he or she were to engage in the higher Tantric practices of the second and third empowerments, or whether such an advanced practitioner would still remain limited to perform only the practices of the first empowerment. The auto-commentary does not clarify this point and is therefore of little help in this regard. Since the argument used here might suggest that someone who has experienced emptiness never incurs faults in any case, it seems to follow that such an advanced individual may be allowed to perform any Tantric practice, if he or she should wish to do so. The manner in which ordained monks and nuns may or may not be permitted to engage in higher Tantric practices of sexual nature remains to this day a grey area, which has not been researched in detail by modern scholarship.

In any case, for the common practitioner Atiśa's prohibition must have set a forceful limitation to more advanced Tantric practices. This, in turn, put the *Bka' gdams pa*s in square opposition to the lay *Tāntrika*s of the other schools of Tibetan Buddhism, such as the teachers Mar pa, Mi la ras pa, and Ras chung pa of the *Bka' brgyud* tradition. While it still remains uncertain how and to which extent the *Bka' gdams pa*s truly followed Atiśa's rule on the ground, there can be no doubt that *Bka' gdams pa* monks maintained certain restrictions on Tantric practice.

The fifteenth-century religious history, *The Blue Annals*, illustrated this point with the following narrative derived from the later Sgam po pa hagiographical tradition, telling a story about an exchange that the monk Bsod nams rin chen is supposed to have had with his non-monastic teacher, the *yogī* Mi la ras pa, when they first met in 1109:

> [Bsod nams rin chen] requested: "Please, give me the profound instructions", [to which Mi la ras pa] responded, "Have you received empowerment?" [Bsod nams rin chen] answered: "I have received many empowerments, such as the Six Jewel Ornaments (*rin chen rgyan drug*), *Cakrasamvara*, and others, from Mar yul Blo ldan [shes rab]. I have also listened to many expositions of the *Bka' gdams* instructions in Central Tibet in the north. And I have stayed in *samādhi* for thirteen consecutive days." [Mi la ras pa] emitted a loud laugh "Ha, ha!" and said: "The *samādhi* of the gods of the form and formless realms, who are able to meditate throughout an entire aeon, is better than your *samādhi*, but it is of no benefit to

[438] A somewhat similar interpretation is given by SHERBURNE (2000:19), although his translation incorrectly suggests taking the present tense finite verb *rnyed 'gyur* as a gerund meaning "having acquired", namely: "Having acquired the Preceptor-Initiation, he may listen to all *tantra*s and explain them; perform fire-offering, gift-worship, and the like: there is no wrong in wisdom about reality." EIMER's (1978:139) translation, which outright ignores that the Tibetan phrase *de nyid* (**tattva*) follows after the coordinating verbal conjunction *zhing*, differs slightly therefrom but amounts to the same meaning: "Wenn einer, der alle Tantras studiert und predigt, Feueropfer [und] Opferdarbringungen und ähnliches vollzieht, die "Lehrer"-Weihe erhält, so ist eben dies passend, und es liegt kein Fehler darin." English Translation: "If someone, who studies and preaches all the *Tantra*s, performs fire-rituals, makes offerings, and the like, obtains the 'teacher'-initiation, then that is suitable just so and there is no error therein."

> Awakening. It is similar to sand that will never become oil when pounded. The *Bka' gdams pa*s have explanations (*gdams ngag*, **avavāda*) but they have no instructions (*man ngag*, **upadeśa*). Since a demon penetrated the heart of Tibet, Atiśa was not allowed to explain the secret *Mantrayāna*. If he would have been allowed to do so, Tibet would by now have been filled with *siddha*s! The *Bka' gdams pa*'s Generation Stage consists only of lone male deities and their Completion Stage is merely a dissolving of the world and its inhabitants into radiance. Now you should meditate on my Inner Heat of the A-stroke (*gtum mo a thung*)."[439]

This is generally how Tibetan texts of later centuries, probably somewhat anachronistically, viewed the supposed twelfth-century tension between *Bka' gdams pa* monks and lay *yogī*s, as here exemplified in the meeting between Bsod nams rin chen and Mi la ras pa.[440]

The struggle to reconcile *Tantra* with the Common *Mahāyāna* in general and with monasticism in particular was widespread in the period leading up to Bsod nams rin chen, and Atiśa's restrictive approach was by no means the only opinion on this crucial matter. For example, Mi la ras pa's teacher Mar pa had during his sojourn in India studied with the learned lay master Maitrīpa, whose synthetic approach differed substantially from that of the monk Atiśa. Maitrīpa had attempted a synthesis by explaining Tantric concepts through the terminology of Common *Mahāyāna* philosophy as well as by laying more emphasis on the non-ritualistic, non-sexual aspects of the *Tantra*s. Yet, he never emphasized monkhood as a precondition for all Buddhist practice. This could be due to the fact that Maitrīpa belonged to the *Tāntrika* subculture and not to the monastic establishment, from which he had possibly been expelled during his youth on the grounds of having performed Tantric sexual practices while living as a monk.[441] In contrast to Maitrīpa, Atiśa belonged to the monastic culture and was a staunch defender of its virtues. Consequently, during his stay in Tibet Atiśa stressed monkhood and the Common *Mahāyāna* teachings and prohibited monks from practicing the central elements of the *Anuttarayogatantra*s. It is therefore not surprising that the synthesis of *Tantra* and Common *Mahāyāna* propagated in Tibet by Atiśa represented the way in which *Tantra* was viewed from within the Indian monastic establishment rather than how it was seen from the point of view of the Tantric subculture that continued to exist outside the monasteries in India as well as in Tibet. Atiśa's combination of *Mahāyāna* and *Tantra* was therefore a shift in emphasis for the Tibetans but also a limitation. In fact, Atiśa had deadlocked Tantric practice for the monastics.

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[439] *The Blue Annals* (CHANDRA, 1974:396-397; ROERICH, 1949:455-456). The English translation is loosely based on ROERICH's translation but has been modified in some aspects.

[440] As remarked above, such tension is, however, not found expressed in all the earliest hagiographical fragments dealing with Bsod nams rin chen's life. A case in point is the first 'autobiographical' narrative, which speaks of Mi la ras pa as warmly approving Bsod nams rin chen's former meditative practice based in the *Bka' gdams* tradition.

[441] According to the later Tibetan tradition he was expelled, but according to the Nepalese tradition he gave up the monastic life voluntarily after having had a vision of Avalokiteśvara (see TATZ, 1987:700-701).

Although Bsod nams rin chen was a *Bka' gdams pa* monk, he chose to break away from such monastic attitudes by going to study under the non-monastic *yogī* Mi la ras pa and subsequently by teaching Tantric instructions alongside *Bka' gdams pa* teachings combined with his own unique *Mahāmudrā* doctrine. Moreover, Bsod nams rin chen was not the only *Bka' gdams pa* monk to pick such a path. There were other monks who went to study under *yogī* teachers, for example, Sgam po pa's biographer Rgyal ba Khyung tshang ba Ye shes Bla ma, who studied with Mi la ras pa's student Ras chung pa. It is said that Ye shes Bla ma – on the advice of his teacher – kept his training with Ras chung pa secret until Ras chung pa had passed away, since it was bound to be frowned upon for a *yogī* to have given Tantric teachings to a monk.[442] Moreover, the majority of Bsod nams rin chen's students were themselves *Bka' gdams pa* monks, who perhaps came to Bsod nams rin chen seeking the opportunity to learn Tantric meditation and *yoga* from a fellow monk, a situation that probably illustrates one of the reasons behind Bsod nams rin chen's great renown at the time.

Bsod nams rin chen was personally confronted with these contrasts between the Common *Mahāyāna* of the monastic establishment and the sexually-related techniques of the *Tāntrika* subculture, but once he started teaching his own students, he introduced a novelty that made a synthesis of these two streams possible. Bsod nams rin chen was clearly an insider of the monastic *Bka' gdams pa* movement. After having become a *Bka' gdams pa* monk, he spent the first five years of his religious career studying and practicing *Bka' gdams pa* doctrines with some of the most well-known *Bka' gdams pa* teachers of his day. He is said to have had success in his practice and to have accomplished the meditations he learned, but still – at the age of thirty – he decided to go to learn from one of the most famous Tibetan *Tāntrika*s of his day, the *yogī* Mi la ras pa. In doing so, Bsod nams rin chen chose not to abandon his monastic ordination but to remain a monk. His vita may thus be seen as an unusual attempt at bridging the lifestyle of a monk with that of a *Tāntrika*.

When Bsod nams rin chen met his new teacher, Mi la ras pa almost immediately made him practice the Tantric *yoga*s of the second and third empowerment, particularly the practice of Inner Heat (*gtum mo*), which is one of the *yoga*s associated with the Secret Empowerment. It was during the years of solitary meditation after having ended his training with Mi la ras pa that Bsod nams rin chen seems to have developed a unique style of practicing the *yoga* of Inner Heat in combination with the meditation of *Mahāmudrā*. Once he settled down on Mt. Sgam po in the Dags po region, he attracted a large number of students who were searching for this sort of synthesized approach and his hermitage thereby gradually developed into the first *Bka' brgyud* monastery. Several of his students went on to found new monasteries and *Bka' brgyud* subsects of their own.[443] In the process thereof, the *Tāntrika* tradition of Mi la ras pa became institutionalized as a monastic tradition under Bsod nams rin chen, and the group of *Bka' gdams pa* monks who followed Bsod nams rin chen adopted his new style of teaching, which made wider use of Tantric practices than seems to have been the case with the original *Bka' gdams pa* tradition

[442] See ROBERTS (2007:3, 9).

[443] See *The Blue Annals* (CHANDRA, 1974:402-633; ROERICH, 1949:462-725).

initiated by Atiśa. The outcome was a new school, the *Bka' brgyud* tradition, as Bsod nams rin chen's tradition later came to be called, whose teachings offered a union of Tantrism and Common *Mahāyāna*.

A certain pattern emerges in Bsod nams rin chen's teachings from the various written texts in the *Dags po'i bka' 'bum* that contain his oral sayings. As a foundation, he gave the Common *Mahāyāna* teachings that he had learned from his *Bka' gdams pa* masters, such as explanations on impermanence, actions and their results, the suffering of *saṃsāra*, and the Resolve for Awakening (*bodhicitta*). These teachings are, for example, epitomized in his *Jewel Ornament of Liberation*.[444] Further, he combined this foundation with *Mahāmudrā* instructions given directly without Tantric empowerment and Tantric practices. An example of such an amalgam of foundational and *Mahāmudrā* teachings is the *Teaching to the Gathering* texts (*tshogs chos*), which will be summarized below. Notably, he did not reserve *Mahāmudrā* only for those who had reached the most advanced stage of Tantric practice, which is how *Mahāmudrā* normally is taught in the Tantric scheme of teachings, but rather he seems to have taught it openly to all his students. Since his students did not approach the experience of *Mahāmudrā* through the Tantric sexual techniques taught in the *Tantra*s, he instead taught them to gain an experience of *Mahāmudrā* by meditating on the teacher and praying for his blessing, viz. the practice called *guru yoga* (*bla ma'i rnal 'byor*). In the *Tantra*s, such devotional meditation on the teacher is usually considered an auxiliary practice. It does not involve any sexual element and may in the form taught by Sgam po pa simply be considered as pertaining mainly to the Generation Stage of Tantric practice permitted by Atiśa.

In such manner, Bsod nams rin chen enabled his followers to practice the essence of the *Tantra*s, i.e., *Mahāmudrā*, without having to engage in the Tantric sexual techniques that had been prohibited by Atiśa. Yet, to a small selection of close students, Bsod nams rin chen also imparted the full Tantric teachings, including the various *yoga*s associated with the second and third empowerments that he had learned from Mi la ras pa, and some of which, especially the *gtum mo* meditation, constituted the core of his own meditational practice. Perhaps these were students whom he considered already to have achieved an advanced stage of meditation and who accordingly were perhaps permitted to practice all levels of *Tantra* according to Atiśa's *Bodhipathapradīpa* as discussed above.

Bsod nams rin chen's *Mahāmudrā* approach offered a way to practice *Tantra* while bypassing the more controversial sexual parts of its practice. Hence, it seems that he managed to comply with Atiśa's view while at the same time managing to break the deadlock on Tantric practice for monks and nuns that Atiśa's prohibition had effected.[445]

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[444] Concerning the problems of the authorship of this text, see KRAGH (2013c:388-391).

[445] It should, however, be noted that Bsod nams rin chen never directly mentions or discusses Atiśa's prohibition for monastics to engage in Tantric practice in his sayings preserved in the *Dags po'i bka' 'bum*. The passages in the corpus that come closest to discussing issues related to these problems are segments concerned with analyzing the hierarchy between the three sets of vows (*sdom gsum*). These passages have been translated and studied by SOBISCH (2002: 177-216).

His *Mahāmudrā* doctrine thereby unraveled the division between the Common *Mahāyāna* and *Tantra*, offering an alternative for anyone wanting to practice Buddhism on the basis of both systems. Consequently, his contemplative system became a capstone for the meditational structure of the *Bka' brgyud* traditions, since it allowed practitioners to integrate Tantrism into the monastic life, given that the ensuing *Bka' brgyud* schools developed primarily as monastic traditions.

Later *Bka' brgyud* writers on *Mahāmudrā* developed the doctrine further in a number of ways, either trying to incorporate other elements from Tantrism or from the Common *Mahāyāna*. For example, a major later development was to integrate the Common *Mahāyāna* teachings on tranquility (*śamatha*) and insight meditation (*vipaśyanā*) as a preliminary step to be accomplished before entering into the actual *Mahāmudrā* practice, as it is, e.g., seen in the *Mahāmudrā* works by Sgam po Bkra shis rnam rgyal (1513-1587), Kun mkhyen Padma dkar po (1527-1592), and the ninth Karma pa Dbang phyug rdo rje (1556-1603). Although the explanations on *śamatha* and *vipaśyanā* given in such works of the sixteenth century seem to be almost a key feature of Tibetan *Mahāmudrā* teachings as the living tradition is known today, it is notable that these constitute later developments. There is hardly any mention of *śamatha* and *vipaśyanā* in the *Mahāmudrā* teachings orally ascribed to Bsod nams rin chen. Accordingly, it is necessary to delve into the actual contents of the *Dags po'i bka' 'bum*, the *Manifold Sayings of Dags po*, to understand Bsod nams rin chen's teachings on their own terms and from within their own textual framework.

2. Transmission: Compilation and Printing of The Dags po'i bka' 'bum

For reading the *Dags po'i bka' 'bum*, it is first necessary to gain a clear overview of the different recensions and editions in which the text corpus exists, so that the reading may be based on the best available edition and with proper understanding of the historical point in time and geographical place where the edition was made. For this reason, the remainder of the present chapter will provide a thorough overview of the various editions of the *Dags po'i bka' 'bum*.

The corpus of Bsod nams rin chen's teachings are found in a Tibetan collection often referred to in the primary literature as the *Dags po'i bka' 'bum* (sometimes also spelled *Dags po bka' 'bum* or *Dwags po'i bka' 'bum*), which shall here be translated as *The Manifold Sayings of Dags po*. The meaning of the word *Dags po* in the title is twofold. On the one hand, *Dags po* may be understood as a toponym referring to *Dags lha sgam po* monastery. On the other hand, *Dags po* may be taken as the epithet of a person referring to "the precious one from *Dags po*" (*Dags po rin po che*), i.e., Bsod nams rin chen. The dual meanings of the title are actually very suitable, because the nature of the textual corpus is such that it contains numerous materials that are not directly relatable to Bsod nams rin chen but that in various ways are connected with the Dags lha sgam po hermitage and the early *Bka' brgyud* traditions that originated from that place. Yet, the corpus also contains a large number of texts that are said to preserve teachings or sayings given orally by Bsod nams rin chen and then put into writing by his followers belonging to the first generation of

his students or occasionally by followers who belonged to the second, third, or even fourth generation of later *Bka' brgyud* Buddhists. Finally, the corpus contains a couple of texts that might be regarded as having been authored in writing directly by Bsod nams rin chen himself.[446] The issue of the *Dags po'i bka' 'bum*'s complex authorships is closely tied to the question of the early compilation history of the corpus, which is a highly intricate matter that shall not be covered in detail in the present book but which is hoped to be the topic of a future publication.

The starting point for understanding the pertinent textual history is the recognition that the corpus today exists in two very different recensions. Firstly, an older recension is preserved in the form of a *codex unicus*, a single unique manuscript, which I refer to as the *Lha dbang dpal 'byor manuscript* (siglum DK.α, i.e., "DK alpha").[447] The codex is a handwritten so-called 'golden manuscript' written with white ink (possibly containing silver) on black paper. Secondly, a younger, more recent recension is found in a series of xylographic prints and modern reproductions of the corpus, which all have their prototype in the first printed edition, namely the xylograph produced at Dags lha sgam po monastery in 1520 (siglum DK.A).

There are considerable differences between the two recensions with regard to the contents, the formation of textual units, the arrangement of the materials, the editing of the language, the provision of titles for texts, and the attribution of authorships. The differences between the two recensions and the ramifications of these differences have already been discussed elsewhere (KRAGH, 2013c). To gain deeper understanding of the concrete compilation history of the corpus, a detailed comparative study of the two recensions is required to uncover the different textual layers for the several hundred individual text segments. That is a larger project whose findings shall not be presented here, but which will be the topic of a separate publication. Instead, the remaining part of chapter four will give a brief overview of the different versions of the texts belonging to both recensions. Thereafter, chapter five will present a detailed study and summary of the basic text of the younger and more well-known recension, i.e., the printed text of ms DK.A. The study and summary is intended to lay a foundation for any future study of the corpus by creating a reference system that clearly identifies and defines all the individual segments of DK.A.

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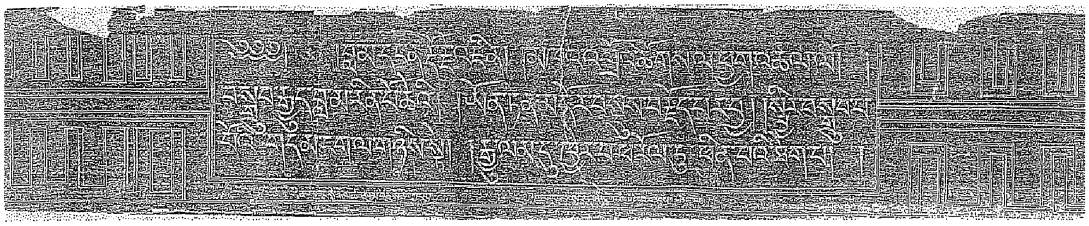
[446] For a discussion of the problematic authorships found in the corpus, see KRAGH (2013c:384-391).

[447] For a description of the manuscript, bibliographical details, and the reason for the label given to the text, see KRAGH (2013c:371-372). As for the choice of employing a Greek letter as its siglum, this reflect a standard practice in Biblical text critical scholarship, according to which Greek letters are assigned to handwritten manuscripts, whereas Roman letters are given to printed manuscripts. The same principle has been adopted here to distinguish sigla for handwritten manuscripts and printed texts

3. The Lha dbang dpal 'byor Manuscript (Siglum DK.α)

The date and provenance of manuscript DK.α are unknown, since the manuscript contains no colophon describing its production. The only clue to its making is a tiny caption given on the cover page of volume DK.α.Ka, saying: "This is the beginning of 31 *Dharma* lessons starting from here, [written] with great care by Lha dbang dpal 'byor. [May it be] auspicious!"[448]



In the above reproduction of the relevant page, the line mentioning the scribe Lha dbang dpal 'byor appears in very tiny script within the bottom of the rectangular frame, set beneath the main body text (i.e., beneath the third line starting *po'i gdam ngag gnyis ste*).

Since all four volumes of the manuscript are written in a single hand in very neat *dbu can* script, Lha dbang dpal 'byor must be the name of the scribe who committed the texts to writing. It is also possible that he additionally was a compiler, redactor, or editor of the corpus. Even though the name Lha dbang dpal 'byor is quite rare in Tibetan sources, it unfortunately has remained impossible at this stage of research to arrive at a conclusive identification of the person in question.

Tibetan historical sources of the period contain information on only two persons named Lha dbang dpal 'byor. The first is a *Dge lugs pa* monk, whose teachers were the *Abhidharma* master Paṇ chen Mchog lha 'od zer (1429-1500) and the thirteenth Dga' ldan khri pa Chos kyi bshes gnyen (1453-1540). This *Dge lugs pa* monk, *Smad gling* Lha dbang dpal 'byor (TBRC P454), whose dates approximately are 1475-1540, is in some sources mentioned as a teacher in the *Dge lugs* transmission line of Vasubandhu Kośakāra's

[448] DK.α.Ka.1a: *'di nas gzung ste chos tshan sum bcu so cig kyi dbu//lha dbang dpal 'byor kyi[s] legs par bzabs// maṃgha laṃ//.*

Abhidharmakośa and its commentaries[449] and is in other sources listed a member of the *Dge lugs* line of the reading transmission (*lung*) of Dharmakīrti's *Pramāṇavarttika*.[450]

The other known Lha dbang dpal 'byor of the period is a *Sa skya pa* monk by the name *Sde snod 'dzin pa* Bsod nams lha dbang dpal 'byor (15th century), who is listed as the scribe of a short eulogy poem composed by the great *Sa skya pa* master Go rams pa Bsod nams seng ge at the Byams chen chos grwa college in 1466.[451] Given their affiliations with other traditions of Tibetan Buddhism, both the known persons of the most probably period with the name Lha dbang dpal 'byor are very unlikely candidates for the Lha dbang dpal 'byor mentioned on the first folio of DK.α.

A hypothesis of a different identity of Lha dbang dpal 'byor shall, however, be set forth here. The hypothesis remains rather speculative but it is perhaps nevertheless the best qualified guess as to his identity that is possible at this stage of research. In the period 1470-1476, the second 'Brug chen Rin po che (the head of the *'Brug pa bka' brgyud* school), Kun dga' dpal 'byor (1428-1476), served for a short time as the thirteenth abbot of Dags lha sgam po monastery until the abbatial responsibility could again be returned to the descendants of Sgam po pa's family line. Kun dga' dpal 'byor had previously developed a close student-teacher relationship with the eleventh abbot of Dags lha sgam po, Sgam po Chos rje Bsod nams rin chen dpal (1416-1466), having received a number of teachings from him.[452] Kun dga' dpal 'byor visited Dags lha sgam po several times and spent periods there in

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[449] See the *gsan yig* of the fifth Dalai Lama (1617-1682), *Rgyal dbang thams cad mkhyen pa phyag na padmo kun gzig lnga pa chen po'i nang gi rnam par thar pa zab pa dang rgya che ba'i dam pa'i chos kyi thob yig gangga'i chu rgyun* (TBRC W294-1804), Lhasa xylograph, vol. Ka, folio $24a_3$ (p. 49).

[450] See the *gsan yig* of reading transmissions (*lung*) received by Pha bong kha Bde chen snying po (1878-1941), entitled *Rigs brgya'i khyab bdag rdo rje sems dpa'i ngo bo rje pha bong kha pa'i gsan yig bsam 'phel nor bu'i do shal las/ lung rkyang gi skor phyogs gcig tu bkod pa* (TBRC W3834-1618), folio $55b_6$ (p. 374). In this source, Lha dbang dpal 'byor is mentioned as *Gling smad Lha dbang dpal 'byor*, suggesting that he was a teacher at the "lower community" (*gling smad*), being a monastic section that historically was applicable to internal parts in several well-known *Dge lugs* monasteries. The most famous *Gling smad* was in Se ra monastery in Lha sa (see DREYFUS, 2003:366 fn. 74), but *Gling smad* was also the name of similar sections in other *Dge lugs* monasteries, such as *Byams pa gling* monastery in Chab mdo. The *Dge lugs pa* Lha dbang dpal 'byor, moreover, seems to have been a teacher at the Bde yangs grwa tshang college at 'Bras spungs monastery in Lha sa; see TBRC G153, where he is listed as no. 19.

[451] See *Rje bla ma kun mkhyen chen po'i bka' 'bum gyi po ti thog ma'i skabs las bstod tshogs kyi skor rnams*, folio $4a_2$ (p. 19) in *The Collected Works of Kun-mkhyen Go-rams-pa Bsod-nams-seng-ge*, vol. 1, Bir: Yashodhara Publications (TBRC 11249-0431).

[452] See his hagiography, *Dpal ldan bla ma dam pa'i mdzad pa rmad du byung ba bcu'i tshul du gsal bar ston pa ngo mtshar bdud rtsi'i thig pa*, printed in *Dkar brgyud gser gyi 'phreng ba*, Thimphu: Tango Monastery (1982), vol. II (TBRC W23861-3001), pp. 356_{4-5} and 370_6. Another xylograph of the *rnam thar* is found in the *Collected Works (Gsuṅ 'bum) of Rgyal-dbaṅ rje Kun-dga'-dpal-'byor* (Darjeeling: Kargyud Sungrab Nyamso Khang, 1982), vol. 1, pp. 1-56 (TBRC W10954-0836).

meditation retreat.[453] During his inauguration ceremony as abbot of Dags lha sgam po in 1470, it is said that he was offered a manuscript of the *Dags po'i bka' 'bum* (*Rje zla 'od gzhon nu'i bka' 'bum*).[454] Kun dga' dpal 'byor had a younger brother by the name Lha'i dbang po, often referred to as *'Brug pa nang so* Lha'i dbang po and as *Nang so* Rin chen bzang po.[455] Little is known of this Lha'i dbang po brother, but it might (speculatively) be the case that Lha'i dbang po (or in short Lha dbang) additionally had the word *Dpal 'byor* as the last part of his name. The *Dpal 'byor* part of his name remains unattested in the currently studied sources, but it is noticeable that *Dpal 'byor* is the final part of the monastic name of his famous brother Kun dga' dpal 'byor, and if the two brothers had received monastic ordination from the same teacher it would customarily be the case that the last part of their monastic names would be identical, i.e., *Dpal 'byor* in both cases. Moreover, if Lha'i dbang po also maintained some association with Dags lha sgam po monastery (likewise presently unattested) through his brother's abbacy and extended residence at the hermitage, it is conceivable that Lha'i dbang po could have been involved in making a new manuscript copy of the *Dags po'i bka' 'bum* during his brother's abbacy in the period 1470-1476, perhaps based on the earlier manuscript that was presented to Kun dga' dpal 'byor at his inauguration ceremony as mentioned above. Lha'i dbang po might then have signed the new manuscript that he produced with the name Lha dbang dpal 'byor. If that is so, Lha'i dbang po would be the Lha dbang dpal 'byor who was the maker of DK.α, which would set the date of the manuscript in the 1470s. Such a dating would fit well with other features of the manuscript and would place it earlier than the first xylograph print of the *Dags po'i bka' 'bum* produced at Dags lha sgam po in 1520, partly on the basis of DK.α. This theory concerning the identity of Lha dbang dpal 'byor remains highly hypothetical, but it is at least a qualified guess that would seem to fit the circumstances and dating well. Generally speaking, the manuscript must be dated somewhere in the period after the *gter ma* revealing activities of Dung tsho Ras pa (died ca. 1329) at Dags lha sgam po, given that his *gter ma* extracted from lake Sgam po dar is included in DK.α.Ga.88b-92b, and it must be dated earlier than the printing of DK.A in 1520. Hence, in any case, the date of DK.α falls in the second half of the fourteenth century or in the fifteenth century.

DK.α consists of four or five volumes. Four volumes are respectively labeled alphabetically *Ka*, *Kha*, *Ga*, and *Nga*. A possible fifth volume, if considered to be a separate volume, is labeled *Ka*, but in order to distinguish it from the other volume *Ka* it is here going to be referred to as *Ka Thar rgyan* (DK.α.Ka-Thar-rgyan), given that this volume only contains Bsod nams rin chen's *Ornament of Liberation* (*Thar rgyan* in brief). It is also possible that the two volumes labeled *Ka* originally made up two parts of a single volume, but with separate internal pagination. The volumes has been reproduced in facsimile with a few

[453] See the cited hagiography, pp. 365_2, 376_6, 383_6, and 385_4-386_7.

[454] Op.cit., p. 385_7.

[455] Information concerning associated persons of Kun dga' dpal 'byor given at TBRC (P920).

slight alterations and published in the modern 2004 publication *'Bri gung bka' brgyud chos mdzod*.[456]

4. The Dags lha sgam po Xylograph of 1520 (Siglum DK.A)

In the male iron dragon year (*lcags pho 'brug gi lo*), i.e., 1520 CE, the sixteenth abbot of Dags lha sgam po monastery, Sgam po Bsod nams lhun grub[457] (1488-1552) produced the first printed edition of the *Dags po'i bka' 'bum* using xylographic printing technique.[458] Dags lha sgam po, which by the sixteenth century had become a small monastery of the *Dags po bka' brgyud* tradition, originated as a remote mountain hermitage founded by Bsod nams rin chen. It was there that he spent the second half of his life surrounded by his students. Given the special heritage and renown of the monastery as being Bsod nams rin chen's seat (*gdan sa*) and that Bsod nams rin chen was regarded as a major founding figure for all the later *Bka' brgyud* sub-schools, the printing of the first edition of Bsod nams rin chen's teachings was accordingly a project of great prestige and consequence for the monastery.

Sgam po Bsod nams lhun grub, whose tenure as abbot was 1510-1531,[459] was himself a descendant (*dbon po*, literally 'nephew') belonging to a family line that reached back to Bsod nams rin chen's brothers. Aside from overseeing the xylograph publication of the *Dags po'i bka' 'bum*,[460] Bsod nams lhun grub is also known to have authored two works of his own. The first is his adaptation of the second Zhwa dmar pa's large Sgam po pa hagiography, discussed above.[461] The second is a lineage history of Atiśa's Mind Training transmission entitled *Blo sbyong snyan brgyud chen mo*.[462]

It is unknown exactly when the *Dags po'i bka' 'bum* was first created as a complete corpus prior to its printing in 1520. Clearly, ms DK.α represents at least one version that predates the first print DK.A. Given that ms DK.α is a precious "golden manuscript" that is finely executed in a careful *dbu can* handwriting produced by a single hand, whose creation must have been very costly and time consuming, it is quite conceivable that the manuscript represents a very significant edition, perhaps even the first full compilation of the miscella-

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[456] For details of the modern publication, see p. 196 below. For further description and discussion the DK.α codex and its modern reproduction, see KRAGH (2013c:371-372).

[457] The abbot's full name, as cited in several of the printing colophons of the manuscript, is Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po.

[458] For the Tibetan text and English translations of the xylograph's several printing colophons, see KRAGH (2013c:373f.) along with the extensive summary of the xylograph below.

[459] See SØRENSEN & DOLMA (2007:48).

[460] For details on the production of the 1520 xylograph along with the names of the editor, the scribes, and the thirty wood carvers involved in creating the wooden printing blocks, see KRAGH (2013c:372-376).

[461] See pp. 85ff.

[462] The work has not been available to me and I currently have no further information regarding its publication.

neous materials contained in the corpus (including certain *gter ma* texts that were left out in the later printed editions).[463] Yet, there may also have been other earlier, now possibly non-extant versions of the *Dags po'i bka' 'bum* in circulation before the 1520 printing project in Dags lha sgam po. It is at least clear that the corpus is referred to under the name *Dags po'i bka' 'bum* in several primary sources prior to 1520, such as life stories of several persons before this date.[464] For example, a brief biography of Sgam po Bsod nams lhun grub, who was the publisher of the 1520 xylograph, states that during his teenage years (i.e., in the 1500s, some fifteen to twenty years before producing the printed edition) he received the reading transmission (*lung*) for the *Dags po'i bka' 'bum* corpus from Spyan snga Rin po che at Dags lha sgam po monastery.[465]

Sgam po Bsod nams lhun grub does not specify how many or which manuscripts he relied on when producing the 1520 printed edition. Yet, text critical analysis of individual works from the corpus reveals that ms DK.A probably was based on one or more other prototypes aside from ms DK.α.[466] It is therefore very likely that DK.A is a so-called *misch-codex*, i.e., a text that has been created on the basis of several different textual ancestors.

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[463] In comparison, a handwritten golden manuscript was, for example, the beginning for the *gsung 'bum* edition of the collected works by Phag mo gru pa. That manuscript was compiled and written down under the supervision of the famous *'Bri gung pa* scholar Kun dga' rin chen in 1507 (for details, see SCHILLER, 2002:124-127, 215-224).

[464] There is much evidence attesting the existence of individual texts or passages from the *Dags po'i bka' 'bum* in earlier centuries, being evidence that shall be presented in a later publication. The question raised in the present context, however, only pertains to the evidence of the *Dags po'i bka' 'bum* existing as a complete compilation or corpus and not just as individual texts.

[465] See *Gangs can 'dir ston pa'i rgyal tshab dpal sgam po pa'i khri gdung 'dzin pa'i dam pa rnams kyi gtam bai dūrya'i phreng ba*, folio $70a_6$ in SØRENSEN & DOLMA (2007:223). For a further example, see the story of Nam mkha' rgyal mtshan (1475-1530) cited by EHRHARD (2000:52-53) (cf. KRAGH, 2013c:398), which stresses the great rarity of the *bka' 'bum* of Sgam po pa in the late fifteenth century.

[466] Critical Tibetan editions and annotated translations of the five *Tshogs chos* texts from the corpus are currently being prepared for future publication and the information given here is derived from those analyses. Using the standard techniques of text criticism, the editions reveal that ms DK.A repeats many of the corrupt readings found in ms DK.α, meaning that DK.A must have had DK.α or one of its ancestors as its prototype. However, DK.A does not repeat all the corrupt readings found in DK.α, which either means that very thorough editing and correction of the text took place when the first printed edition was produced (as also attested by the listing of the names of editors in the internal printing colophons) or it suggests that DK.A may additionally have been based on one or more other earlier manuscripts (aside from DK.α), which did not contain some of the faulty readings found in DK.α. Furthermore, in a few instances, DK.A introduces a number of corrupt readings of its own, which either suggests that these are new corruptions created when DK.A was being copied or that these are corruptions which can only be explained as having been derived from mistakes found in one or more earlier manuscripts used as prototypes for the text. In a few instances, the latter scenario quite clearly seems to be the case. Detailed philological analysis thereof will be presented in connection with publishing the said critical editions.

It appears that DK.A consists of two separate volumes, although the volume division is not immediately evident from the microfilm in which the print is available today.[467] In total, the corpus consists of 734 folios measuring 49,7 x 9,1 cm (19.5" x 3.6"), printed with black ink on both sides of light-colored paper. The contents are arranged into forty texts, which are numbered by the letters of the Tibetan alphabet (*Ka-A* and *Ki-*Nyi*) and by the additional letters *E* and *Vaṃ*. What from the microfilm seems to be the first volume contains 18 texts (DK.A.Ka-DK.A.Tsha), in total consisting of 335 folios printed on both sides. The second volume contains 22 texts (DK.A.Dza-DK.A.Vaṃ), totaling 406 folios printed on both sides. Each individual text has its own pagination starting from folio one.

Although not indicated explicitly, the texts seem generally to be arranged in the order of their genre. The first volume contains texts belonging to four genres: hagiographies (*rnam thar*), teachings to the gathering (*tshogs chos*), answers to questions (*zhus lan*), and Tantric instructions (*khrid yig*). The second volume likewise contains texts belonging to four genres: texts on *Mahāmudrā*, texts on miscellaneous topics (*gsung thor bu*), eulogies and prayers (*bstod pa* and *gsol 'debs*), and expositions of the stages of the path (*lam rim*). A full survey of the material in DK.A will be provided below in chapter five with a detailed summary of each text. It should be noted that the creation of distinct texts is a feature newly introduced in ms DK.A, which is absent in the earlier recension represented by ms DK.α.[468]

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[467] The 1520 xylograph is available on microfilm from the Nepal-German Manuscript Preservation Project (NGMPP), reel nos. L594/1 and L595/1, running no. L6086, filmed in 1995 during the Taplejung expedition. The original print (which may be referred to as the "Phole codex") is in the private collection of Mr. Lcags phug sprul sku, in the village Phole (two hours south of the village Ghunsa) near Mt. Kangchenjunga in eastern Nepal. For some pictures of a temple in Phole, see http://www.alain-collet.com/nepal/Kang/63.html (use the arrows on the webpage to view pictures # 63-67). The Phole codex is nearly complete. The only omission is text DK.A.Ma, which – as evinced by another incomplete manuscript copy (see below) as well as by all later apographs – correctly should be a *sādhana* text on *Vajrayoginī* entitled *Rje dags po lha rjes mdzad pa'i phyag rgya chen po rdo rje ye shes dbang dang/ phag mo'i gzhung mdo dang bcas pa*. In the Phole codex, however, text DK.A.Ma has incorrectly been replaced with a text *Ma* from a different *bka' 'bum*, which is not related to the *Dags po'i bka' 'bum*. The wrongly inserted text in question is entitled *Dag snang zhing sbyong gi khrid yig sku gsum ngo sprod* (11 folios), being a work composed by the second 'Brug chen Rin po che, Rgyal dbang Chos rje Kun dga' dpal 'byor (1428-1476). The said text derives from section *Ma* of the Phajoding edition of Kun dga' dpal 'byor's works (pp. 496ff. in the Thimphu copy); for the same text in the modern reproduction of the Punakha edition, see *Collected Works (Gsuṅ 'bum) of Rgyal-dbang rje Kun-dga'-dpal-'byor*, Darjeeling 1982, vol. 2, pp. 211-231 (TBRC W10954). A second incomplete print of the DK.A xylograph is found in the personal possession of Khenpo Shedup Tendzin in Kathmandu (see SHERPA, 2004:322, there referred to as "DKB-Dwags"). Furthermore, microfilm NGMPP reel no. L109-13, running no. L1396, contains a print of one individual text from the corpus, namely text DK.A.Ra, filmed on October 9, 1986, in the personal collection of Tulku Tshewang at Nampa Kunden Monastery, Nepal. It is possible that there exists another print of DK.A in Hemis Monastery, Ladakh, which served as the basis for the modern publication DK.R (see p. 191).

[468] For an analysis of this development, see KRAGH (2013c:377-379).

The first volume (DK.A.Ka.1.1a) commences with a *recto* cover page for text *Ka*, which announces the title of text *Ka* inside a decorative frontispiece drawing. The title of the text, *Rje sgam po pas mdzad pa'i tai lo nā ro'i rnam thar bzhugs*, rests on a lotus flower with an ornate decoration arching over the title. The alphabetical text label *Ka* stands above the title within a separate box.

A frontispiece of similar design is found on the cover of text DK.A.E.1.1a, but the microfilm of that folio is too smudged and dark to reproduce the image here.

On the *verso* folio 1b of text DK.A.Ka, the 1520 xylograph has two line-drawings that frame the text to the left and right. The left drawing is a picture of three figures – Vajradhara (center), Tilopa (left), and Nāropa (right) – seated on a single throne. A caption beneath the figures reads: "Homage to Tailopa! Homage to Vajradhara! Homage to Nāropa!"[469] The right drawing likewise depicts three figures – Mar pa (center), Mi la ras pa (left), and Bsod nams rin chen (right) – seated on a single throne. The drawing is very blurred in the extant print and the caption is illegible. The text proper begins on the *verso* side of the first folio, which has a larger script than that of subsequent folios. The *recto* left margin of all folios is marked by the alphabetical text label (e.g., *Ka*) and the folio pagination (e.g., *bzhi*), both written vertically. The cover pages of all the following texts in the two volumes, e.g., texts DK.A.Kha, etc., do not have any ornate drawings as found on the frontispiece of the first text. However, the beginning of each text is marked by a simple cover page displaying the alphabetical text label, e.g., *Kha,* set within a small box with a pointed top, below which is the title of the text in question set in a double-lined square box. The pagination begins anew for each section. On regular folios, there are seven lines of text.

DK.A contains printing colophons in several of its texts. The colophons explicitly testify to the fact that the printing of the xylograph was completed on September 26, 1520, in the *A 'khar bde chen* temple at Dags lha sgam po under the supervision of abbot Sgam po Bsod nams lhun grub. A short version of the printing colophon is found in eighteen texts of the corpus, namely DK.A.Ba, DK.A.Wa, DK.A.Za-DK.A.Chi, and DK.A.Vaṃ. A longer printing colophon is found at the end of text DK.A.Ga (the Sgam po pa hagiography) and

[469] DK.A.Ka.1.1b: *//tai lo pa la na mo/ rdo rje 'chang la na mo/ nā ro pa la na mo//.*

DK.A.E (*Dags po thar rgyan*). An abbreviated printing colophon is found at the end of text DK.A.Ca, stating that the text was written at Dags lha sgam po. Moreover, short scribal colophons mentioning the names of scribes and carvers of individual texts are given at the end of texts DK.A.Cha, DK.A.Na, DK.A.Sha, DK.A.Khi, and DK.A.Ci.[470] The long printing colophon refers to the corpus as "the *Complete Manifold Sayings* along with the *Ornament of Liberation*" (*bka' 'bum yongs rdzogs thar rgyan dang bcas pa*).

5. The Mang Yul Gung Thang Xylograph (Siglum DK.B)

Fifty two years after the first printed edition of the *Dags po'i bka' 'bum* had been published in 1520 at Dags lha sgam po monastery, a reprint of the corpus was made in 1572 by the printer Gnas rab 'byams pa Byams pa phun tshogs (1503-1581) in the Mang yul gung thang region of southern Tibet. This reprint shall here be referred to with the siglum DK.B. The new printing blocks for the reprint were directly based on the 1520 xylograph (DK.A), which in text critical terms means that DK.B is an *apograph*, i.e., a direct copy and descendant, of DK.A.

DK.B has been preserved in two incomplete prints as well as in six fragments.[471] It seems that the xylograph contained 42 works in total, having two short extra texts added to the 40 works already found in DK.A. Combining together the various parts of DK.B preserved across the different prints, a total of 37 of its texts are extant, while five texts that probably were part of the original xylograph DK.B are not found in any of the available paper prints. The five missing texts are the parts that would correspond to DK.A.Pha, DK.A.Zha, DK.A.Chi, DK.A.*Ji, and DK.A.Vaṃ. The contents of the various prints may be listed synoptically as follows:[472]

Synoptic Table of DK.B Prints			
Text Label and number of folios	**Incomplete Print NGMPP L118/3**	**Incomplete Print NGMPP L247/4**	**Fragmentary Prints**
01. DK.B.Ka (7)	L118/3	—	L456/15
02. DK.B.Kha (7)	L118/3	—	—
03. DK.B.Ga (62)	—	L247/4 (incl.)	L36/5

[470] For details and translations of these printing and scribal colophons, see the summaries of the individual texts in chapter 5 below. Details of most of the colophons can also be found in KRAGH (2013c:373-376).

[471] Additionally, there may exist another still unavailable print of DK.B in Gemur temple, Lahul, which served as the basis for the modern publication DK.P (see p. 187).

[472] The table enumerates the contents of the corpus only via the alphabetical text labels without furnishing the full Tibetan titles. For a table showing the contents of DK.A including the alphabetical text labels along with the corresponding text titles in Tibetan and English, see p. 202. The symbol — indicates that a text is missing in the given print. The abbreviation "incl." signifies "incomplete," meaning that one or more folios are lacking in the given print copy. The microfilm numbers starting with L and the abbreviation EGS will be identified below.

04. DK.B.Nga (12)	L118/3	L247/4	—
05. DK.B.Ca (45)	L118/3	L247/4 (incl.)	EGS, L419/2
06. DK.B.Cha (18)	L118/3	L247/4	EGS
07. DK.B.Ja (18)	L118/3	L247/4	EGS
08. DK.B.Nya (19)	L118/3	L247/4	EGS, L419/2 (incl.)
09. DK.B.Ta (10)	L118/3	—	—
10. DK.B.Tha (50)	L118/3	—	—
11. DK.B.Da (15)	L118/3	—	—
12. DK.B.Na (4)	L118/3	—	EGS
13. DK.B.Pa (14)	L118/3	—	—
14. DK.B.Pha	—	—	—
15. DK.B.Ba (16)	L118/3	—	EGS (incl.)
16. DK.B.Ma (9)	L118/3	L247/4	EGS
17. DK.B.Tsa (11)	L118/3	—	—
18. DK.B.Tsha (10)	L118/3	L247/4	EGS
19. DK.B.Dza (20)	L118/3	L247/4	EGS
20. DK.B.Wa (11)	L118/3	L247/4	—
21. DK.B.Zha	—	—	—
22. DK.B.Za (9)	—	L247/4	—
23. DK.B.'a (11)	L118/3	L247/4	—
24. DK.B.Ya (9)	L118/3	—	—
25. DK.B.Ra (12)	L118/3	L247/4	—
26. DK.B.La (11)	—	L247/4	—
27. DK.B.Sha (10)	L118/3	L247/4	L22/37-L22-38
28. DK.B.Sa (12)	L118/3	L247/4	—
29. DK.B.Ha (7)	—	L247/4	—
30. DK.B.A (20)	L118/3	L247/4	—
31. DK.B.Ki (29)	—	L247/4	—
32. DK.B.Khi (31)	—	L247/4	—
33. DK.B.Gi (11)	—	L247/4	—
34. DK.B.Ngi (10)	L118/3	L247/4	—
35. DK.B.Ci (6)	—	L247/4	—
36. DK.B.Chi	—	—	—
37. DK.B.*Ji	—	—	—
38. DK.B.Oṁ (3)	L118/3	L247/4	—
39. DK.B.Āḥ (2)	L118/3	—	—
40. DK.B.Hūṁ (2)	L118/3	—	—
41. DK.B.E (132)	—	—	L136/7 (incl.)
42. DK.B.Vaṃ	—	—	—

The first incomplete print of DK.B is found in the private collection of Tulku Tshewang in Nampa Kunden Monastery, Nepal. It was filmed by the NGMPP on November 28, 1986 (reel no. L118/3, running no. L1525). It has 29 texts adding up to 388 folios measuring 8x48 cm.[473]

The second incomplete print of DK.B is preserved in the private collection of Ang Dorje in the Bde skyid bsam gling temple in Junbesi, Nepal. It was filmed by the NGMPP on May 13, 1987 (reel no. L247/4, running no. L2957).[474] It has 387 folios measuring 10,2x 52,5 cm covering 24 texts.

Of the six fragments of DK.B, the first is a print of text DK.B.Ka found in the private collection of Lama Ngawang in Targyang, Nepal. It was filmed by NGMPP on November 21, 1993 (reel no. L456/15, running no. L4729). The second fragment is a complete print of text DK.B.Ga belonging to Lama Gyagpa in Tarke Gyang, Nepal. It was filmed by NGMPP on November 24, 1983 (reel no. L36/5, running no. L592).[475] The third fragment is a print containing texts DK.B.Ca and DK.B.Nya found in the library of Lama Lundup in Kodari, Nepal. It was filmed by NGMPP on December 14, 1992 (reel. no. L419/2, running no. L4557). The fourth fragment is a photocopy found in the collection of the late E. Gene SMITH (abbreviated 'EGS' in the above table) made from a xylograph of unknown locality.[476] The fragment contains nine texts. The fifth fragment is a print of text DK.B.Sha found in the *dgon pa* of Langtang, Nepal, which was filmed by NGMPP on April 30, 1983 (reel nos. L22/37 and L22/38, running nos. L323 and L324). The sixth and final fragment is a nearly complete print of text DK.B.E (*Dags po thar rgyan*) belonging to Sempa Lodoe in Glo smon thang. It was filmed by NGMPP on April 30, 1987 (reel no. L136/7, running no. L1652).

The majority of the texts can be established as being prints of the same xylographic printing blocks simply on the basis of the identical passages that are shared between them and their uniform design. The only exception to this principle is text DK.B.E, which only

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[473] It should be noted that segments DK.B.Nga and DK.B.Da are reversed in the microfilm and their places should be swapped to reflect the proper order of the corpus.

[474] In two earlier publications (KRAGH, 2011a:162 and 2013c:370 fn. 25), I have erroneously regarded microfilm NGMPP L247/4 to be of a separate xylograph from DK.B, which I labeled DK.C and referred to as "a later reprint of the Mang yul gung thang xylograph, the date and origin of which are unknown." However, after renewed careful consideration of the textual evidence, I have now come to the conclusion that microfilm L247/4 simply is another paper print of DK.B whose printing quality is somewhat lesser than the prints represented by the other microfilms, perhaps reflecting that the wooden printing blocks had become quite worn out by the time when this print was made. Aside from minor tear and wear of individual letters in L247/3, there are no substantial differences between the texts shared by the various microfilmed DK.B prints, such as L247/4 and L118/3.

[475] The NGMPP microfilm and online catalog currently also lists reel numbers L36/3 and L36/4 as fragments from Sgam po pa's *Dags po'i bka' 'bum*. That, however, is incorrect. These films are fragments of chapter 1 and 2 of *Legs pa bshad pa'i rin po che'i gter* authored by Sa skya Paṇḍi ta along with a few non-pertinent folios in L36/4 from an unidentified *Bka' brgyud pa* work.

[476] I am indebted to E. Gene SMITH for allowing me to copy his copy in 2004.

exists in a single fragment (L136/7). This fragment can be proven to be part of xylograph DK.B given the similarity in the design of its frontispiece decoration that it has with the frontispiece found on the cover of text DK.B.Ka in prints L118/3 and L456/15. Generally speaking, frontispiece designs of early xylographs reflect particular styles of craftsmanship that typically were unique to specific printing houses in pre-modern Tibet. They can consequently often be used in provenance studies to identify related prints (or parts of prints) and their geographic origin.

Xylograph DK.B is such a precise copy of its prototype DK.A that it reproduces each text of the corpus with the exact same pagination of each and every folio. Only the line breaks (but not the folio breaks) differ slightly in comparison to DK.A. Moreover, text critical analysis[477] confirms that DK.B is a direct descendant of DK.A, because DK.B reproduces nearly all the corrupt readings of DK.A and introduces a small number of new corruptions of its own. The few cases where DK.B has a correct reading in lieu of a corrupt reading in DK.A can all be justifiably explained as simple emendations of minor, obvious spelling errors.

Aside from reproducing the works from DK.A, xylograph DK.B has added two new eulogies to the corpus and has in the process thereof given a new alphabetical label to the eulogy entitled *Rje khu dbon rnam gsum la bstod pa utpala gzhon nu'i chun po* (DK.A.*Nyi) composed by Sgam po Bkra shis rnam rgyal in 1519, which in DK.A was left without an alphabetical label. In DK.B, the said eulogy has been given the label *Oṁ* and the two extra eulogies have been furnished with the labels *Āḥ* and *Hūṁ*. It is uncertain whether the eulogy *Shes bya ma* ascribed to Phag mo gru pa (DK.A.*Ji) was reproduced in DK.B, since it is missing in all the extant prints. The first of the added eulogies (DK.B.Āḥ, 2 folios) is a short poem entitled *Prayer to the Stages of the Path of the Two Charioteers whose Teachings were transmitted to the Master Candraprabha Kumāra* [i.e., Bsod nams rin chen] (*Rje zla 'od gzhonu la bka' babs pa'i shing rta gnyis kyi laṃ rim gsol 'debs*).[478] The colophon states that it was composed by the seventh Karma pa Chos grags rgya mtsho (1454-1506). The second added eulogy (DK.B.Hūṁ, 2 folios) bears the title "A Praise to Mount Peace" (*Ri bo shan ti'i gnas bstod*), being a poem that describes the religious marvels of Mount Dags lha sgam po, also known as *Ri bo Śānti*. The author is not named in the text, but a line in the poem identifies the narrator as Bsod nams rin chen himself.[479] He is said to have song the poem at the ridge of Copper Valley (*zangs lung gsal sgang*) on Mt. Dags po to the three realized men from *Khams* (*rtogs ldan khams pa mi gsum*), i.e., Karma pa Dus gsum mkhyen pa, Phag mo gru pa Rdo rje rgyal po, and Gsal stong Sho sgom in the male

[477] My text critical editions and annotated translations of the five *Tshogs chos* texts from the corpus will be forthcoming in a future publication.

[478] See fn. 144.

[479] DK.B.Hūṁ.1.1b$_4$: "[This] is the practice place of mine, Dags po lha rje" (*nga dags po lha rje'i sgrub gnas yin*).

water dragon year (*chu pho 'brug gi lo*).[480] The authorship is though very questionable, because the poem is unknown in the earlier tradition. Also, the cited water dragon year is impossible if the story were taken to be true, because the only water dragon year in Bsod nams rin chen's life time was 1112, which is nine years before he reached Dags lha sgam po and long before the arrival of the mentioned students.

All the short scribal colophons mentioning the names of scribes and wood carvers found in DK.A have been removed in DK.B. Instead, DK.B includes three scribal colophons of its own. The first scribal colophon is found at the end of text DK.B.Ta. It names the scribe who copied the letters of text *Ta*, saying: "From the top of part *Ta*, [the text] was designed by Nam mkha' mgon po."[481] The identity of Nam mkha' mgon po is not known. The second scribal colophon is found at the end of text DK.B.Hūṁ, which reads: "May it be auspicious! The letters of this print were written by the fingertips of Ga ba Bkra shis [from] lower Lan bde. By this good action, may all beings quickly attain buddhahood!"[482] The toponym "lower Lan bde" (*lan bde smad kyi cha*) seems to be an orthographic variant of the Lan de valley near Mang yul gung thang, where the famous sixteenth-century printer Lha btsun Rin chen rnam rgyal (1473-1557) ran a printery at Glang phug cave (EHRHARD, 2000:17). It may be the case that the scribe in question had received his training at or was otherwise associated with that facility. The third colophon is a carver's colophon found in the middle of the large treatise *Dags po thar rgyan* at the end of the text's chapter fifteen. It gives the name of the person who carved (*brkos*) the wood blocks for the first half of the text, saying: "The twelve [chapters?] till here were carved by Dpal ldan rdo rje."[483] The name Dpal ldan rdo rje is not identified with a known person.

DK.B generally omits all printing colophons found in DK.A except for two cases, where DK.A contains longer printing colophons. The first case is text DK.B.Ga, which is the large Sgam po pa hagiography composed by the publisher of the 1520 xylograph, Sgam po Bsod nams lhun grub. In the 1520 xylograph (DK.A.Ga), the publisher includes an extensive colophon describing the making of the hagiography and its printing at Dags lha sgam po in 1520.[484] In DK.B.Ga, the full colophon from DK.A is included up to the point of mentioning the printing in 1520. To this, DK.B adds a phrase stating that the present print was redacted directly from the 1520 xylograph produced at Mount Śānti, i.e., Dags lha sgam po monastery. The remainder of DK.A.Ga's colophon stating the name of the scribe is not

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[480] Cf. here the *Bka' brgyud mgur mtsho* story concerning the three men from *Khams* mentioned in fn. 128 and the problem of its historical veracity.

[481] DK.B.Ta.6.10a$_7$: *//ta pa'i le rtse namkha' mgon po'i bkod//.* Here, the expression *ta pa* is interpreted as referring to text *Ta* (i.e., DK.B.Ta). The phrase *le rtse* seems to mean "[from] the top (*rtse*) of the section (*le*)." The spelling *rta pa*, meaning 'a rider', might also be a possible reading of the blurred text, but that has been rejected in the above interpretation of the sentence.

[482] DK.B.Hūṁ.1.1b$_6$: *//maṅga laṃ bha wantu/ /spar yig 'di ni lan bde smad kyi cha/ ga ba bkra shis sor mo'i rtse la dkrun/ /dge bas 'gro kun sangs rgyas myur thob shog//.*

[483] DK.B.E.15.86b$_7$: *//'di yan bcu gnyis dpaldan rdo rje'i brkoso//.*

[484] For the Tibetan text and translation from DK.A.Ga, see below p. 208.

included in DK.B. Thus, the last part of the colophon in DK.B reads (with the part altered and added in DK.B underlined):

> This text, *The Best of Jewel Ornaments of Liberation Adorning the Banner of Pervasive Renown: A Precious Wish-fulfilling Jewel in the Form of a Hagiography of the Dharma Master, the Eminent and Great Sgam po pa*, was redacted from the xylograph made (*par du sgrubs pa la zhal zhus pa'o*) by Spyan snga chos kyi rje Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po, a descendant of the venerable master, in the male iron dragon year [1520 CE], 2398 years after the teacher [Śākyamuni's] *nirvāṇa*, 442 years after the great protector [Sgam po pa's] birth, 367 years after his *nirvāṇa*, on Mount Śānti with the aim of promoting the *Bka' brgyud* teachings. May it be auspicious![485]

The second printing colophon in DK.B is a reproduction of part of the long printing colophon found in DK.A at the end of text DK.A.E, *The Jewel Ornament of Liberation*. Here, DK.B.E includes the first part of DK.A's printing colophon and then adds a sentence of its own:

> The *Complete Manifold Sayings along with the Ornament of Liberation* were made into a print 2,388 years after the *nirvāṇa* of our teacher Munīndra, 442 years after the birth of our protector [Bsod nams rin chen], 367 years after he passed into the realm of reality (*dharmadhātu*), on the fifteenth lunar day in the Month of the Rod of the male Iron Dragon year [1520 CE]. It was redacted from the print produced in Dags lha sgam po for the sake of spreading a countless number [of copies] of the *Complete Manifold Sayings* (*bka' 'bum yongs rdzogs*).[486]

The colophon's first sentence is taken verbatim from the beginning of the long printing colophon of DK.A.E. Hence, the stated year and date of the male Iron Dragon year (1520 CE) only pertains to the printing of the Dags lha sgam po xylograph (DK.A).[487] The final sentence, however, is a significant addendum, because it again explicitly states that DK.B

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[485] DK.B.Ga.2.62a$_{5-7}$: *chos kyi rje dpal ldan sgam po pa'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan/ thar pa rin po che'i brgyan gyi mchog ces bya ba 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ston pa mya ngan las 'das na da lta'i bar la/ lo nyis stong gsum brgya go brgyad song zhing/ mgon po 'di nyid bltams nas bzhi brgya zhe gnyis song la/ mya ngan las 'das pa na gsum brgya re bdun song ba'i lcags pho 'brug gi lo la/ bka' brgyud kyi bstan pa spel ba'i slad du/ ri bo shantir par du sgrubs pa la zhal zhus pa'o// maṅga laṃ//*. For interpretation of the various dates mentioned in the colophon reproduced from the printing colophons shared between DK.A.Ga and DK.A.E, see KRAGH (2013c:374-375).

[486] DK.B.E.131a$_{6-7}$: *bka' 'bum yongs rdzogs thar rgyan dang bcas pa 'di ni/ ston pa thub pa'i dbang po mya ngan las 'das nas/ nyis stong gsum brgya go brgyad dang/ mgon po 'di nyid bltams nas/ bzhi brgya zhe gnyis lon/ chos kyi dbyings su zhugs nas/ gsum rgya re bdun rdzogs pa yi/ lcags pho 'brug gi lo/ dbyug pa zla ba'i tshes bcwo lnga la/ bka' 'bum yongs rdzogs grangs med pa spel ba'i phyir du/ dags lha sgam por bsgrubs pa'i par las zhal zhus pa'o//*.

[487] For a detailed analysis of DK.A's colophon and its dates, see KRAGH (2013c:374-376). For a translation, see the summary of text DK.A.E in chapter five below.

was copied from DK.A, i.e., from the Dags lha sgam po print. In DK.A.E, the printing colophon continues with stating the details of the production of the Dags lha sgam po xylograph. That part of DK.A.E's colophon has not been reproduced in DK.B.E. Instead, DK.B.E carries on with a later part of the colophon found in DK.A.E, wherein the problem of finding a reliable version of the *Jewel Ornament* text is discussed.[488] The subsequent passage in DK.A.E's colophon concerning the names of the editor and scribes of the Dags lha sgam po xylograph is omitted in DK.B.E. Finally, DK.B.E ends with a prayer that is only partially found in the extant copy of DK.A.E, which seems to indicate that an additional final folio is lacking in the NGMPP microfilm of DK.A.E. In conclusion, the printing colophons of DK.B confirm that the xylograph is a direct copy of DK.A, but do not provide any further details regarding the location or date of the print.

Regarding the lay-out and xylographic design of DK.B, the cover pages of two texts have ornamented frontispiece decorations. The first is the cover page of the *bka' 'bum*'s first text (DK.B.Ka.1.1a), where the frontispiece design depicts the title of the text inside a square box resting on a lotus flower and surrounded by ornaments, a flaming jewel, and other decorations.

A similar design is found on the cover page of text DK.B.E.1.1a, *The Jewel Ornament of Liberation*:

[488] For a translation and analysis, see KRAGH (2013c:390-391) and the summary of text DK.A.E in chapter five below.

The style of these frontispiece designs is partly reminiscent of the two frontispieces that appear in DK.A (likewise in texts *Ka* and *E*), particularly with regard to the flower element beneath the titles. However, aside from the lotus, the decorative parts of the frontispieces of DK.A and DK.B differ. Rather, the various elements of DK.B's frontispieces are very similar to other such designs seen on sixteenth-century xylographs produced in the Mang yul gung thang region in southern Tibet.[489] Those xylographs were produced at several different local printeries by publishers and craftsmen who had been educated in the production of the large xylographic printing projects undertaken in the southern region by the *Bka' brgyud* teacher Gtsang smyon He ru ka Rus pa'i rgyan can (1452-1507).

Three such cases can be listed here, where similarities can be observed in the decorative designs between DK.B and other sixteenth-century manuscripts from the region around Mang yul gung thang in the south. The first is the frontispiece of the 1533 xylograph of the *Rnying ma* treatise *Theg pa'i mchog rin po che'i mdzod* originally composed by Klong chen rab 'byams pa and printed by Chos dbang rgyal mtshan at Kun gsal sgang po che hermitage located southwest of Mang yul gung thang.[490] In this example, the lotus element and the flaming jewel on top are similar to those of DK.B but the remaining ornaments differ in design. The second case is the frontispiece of a hagiography of Gtsang smyon He ru ka composed and printed by Rgod tshang ras pa Sna tshogs rang grol (1494-1570) in 1547 at the printery of Ras chung phug hermitage (SMITH, 2001:62).[491] The hermitage is located east of Mang yul gung thang at the intersection of Yar klungs and 'Phyong rgyas valleys. The third case is the frontispiece of a separate xylograph publication of an individual work from the *Dags po'i bka' 'bum*, namely text DK.A.Vaṃ entitled *Bstan bcos lung gi nyi 'od*. This text was printed as an individual xylograph in 1550 (*lcags pho khyi lo*) by the *Bka' brgyud* printer Lha btsun rin chen rnam rgyal (1473-1557) at Brag dkar rta so hermitage in the countryside of Skyid grong, the major town center of Mang yul gung thang.[492] In this

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[489] I wish to thank Franz-Karl EHRHARD for his kind suggestions during an early stage of my analysis of these xylograph designs.

[490] For a study of the xylograph and a facsimile reproduction, see EHRHARD (2000b:xvi-xix and folio 1a)

[491] The original manuscript has been published in facsimile by Lokesh CHANDRA (*The Life of the Saint of Gtsaṅ by Rgod-tshaṅ-ras-pa Sna-tshogs-raṅ-grol*, with a preface by E. Gene SMITH, Śata-Piṭaka Series vol. 79, New Delhi: Sharada Rani, 1969) (TBRC W1KG9090).

[492] Three prints of the xylograph have been microfilmed by the NGMPP. The first is reel no. L113/10 (running no. L1479) filmed in the private collection of Tulku Tshewang at Namga Kunden Monastery on October 11, 1986. This is an incomplete print (23 out of 25 folios) missing the first and the final folios. The first folio with the frontispiece has here been replaced by a later handwritten copy of the folio and the original frontispiece is consequently lacking. The second is reel no. L194/12 (running no. L2279) of an incomplete print filmed in the private collection of Chos rdo rje in Thini on October 1, 1988. That print is missing folio 2, which has been replaced with an incorrect folio 2 (section *Ka*) from a non-pertinent xylograph decorated with two line drawings of Dags po lha rje (left) and Gtsang smyon He ru ka (right). The original frontispiece on folio 1 is though preserved. The third microfilm is reel no. L418/4 (running no. L4555) of a complete print filmed in the private

example, the ornaments above the title and the decorations on the sides of the page are completely identical with the frontispieces of DK.B.Ka and DK.B.E, but the flower element beneath the titles is missing.[493] In conclusion, the provenance study of DK.B's frontispiece designs indicates that the xylograph hails from the Mang yul gung thang region in southern Tibet in the sixteenth-century, although it is not possibly merely by comparing frontispiece designs to establish with precision the exact printery where the xylograph was made.

Concerning other decorative elements in DK.B, the xylograph has line drawing illustrations in texts DK.B.Ka, DK.B.Ga, and DK.B.E. On folio DK.B.Ka.1.1b, there are two line drawings of Vajradhara flanked by Tilopa and Nāropa and of Mar pa flanked by Mi la ras pa and Bsod nams rin chen. These motifs are identical with the line drawings found in the same text of DK.A. The drawing style is also rather similar and the captions beneath the pictures correspond as well to those of DK.A. On folio DK.B.Ga.1.1b, there are two line drawings of Bsod nams rin chen (left) with the caption *mnyam med dags po lha rje la na mo* ("Homage to the incomparable Doctor from Dags po") and his student Phag mo gru pa with the caption *rje phag mo grub pa la na mo* ("Homage to the venerable accomplished one from Phag mo"). Xylograph DK.A does not have any line drawing in the corresponding text, although blank spaces are left where the drawings were to be expected. On folios DK.B.E.1.1b and DK.B.E.1.2a, there are four line drawings depicting Buddha Śākyamuni

collection of Lama Lundup at Kodari on December 14, 1992. Aside from these NGMPP microfilms, the Brag dkar rtsa so xylograph has further been reproduced in facsimile in the publication entitled *Rje btsun rdo rje 'chang dngos mi pham ngag dbang snyan grags dpal bzang po'i rnam par thar pa ngo mtshar rgya mtsho'i zlos gar stag rtse sku skye mi pham phun tshogs shes rab kyis mdzad pa dang bka' brgyud pa bla ma'i rnam thar sogs* (*The Biography of the Second Sding-po-che Cog-gra Mi-pham-Ṅag-dbaṅ-sñan-grags-dpal-bzaṅ by Stag-rtse Sku-skye Mi-pham-phun-tshogs-śes-rab and other biographical material connected with the 'Brug-pa Dkar-brgyud-pa tradition, reproduced from rare blockprints and manuscripts from Hemis Monastery,* Darjeeling: Kargyud Sungrab Nyamso Khang, 1984) (TBRC W22182-1686), pp. 115-163. The xylograph's printing colophon (folio 25a$_{6-7}$) reads: *rje btsun dags po rin po che'i legs bshad rgyud sde du ma nas thus pa'i gnas lugs don ston lung gi nyi 'od zhe[s] bya ba 'di nyid/ lcags pho khyi lo la lha'i btsun pa rin chen rnam rgyal gyis/ rje btsun mi la tshe gcig la sangs rgyas pa'i gnas chen brag dkar rta sor par du sgrubs pa'i dge bas/ 'gro kun gdod na gnas pa'i sku gsum mngon gyur shog/ /evaṃ//.* Translation: "This [text] entitled *Scriptural Sunshine*, which contains aphorisms by the venerable Dags po Rin po che that teach the meaning of the real nature [of things] gathered from various *Tantra*s, was produced as a xylograph (*par*) by Lha'i btsun pa Rin chen rnam rgyal in the male Iron Dog year [1550 CE] at Brag dkar rta so [hermitage], the great site of the venerable Mi la [ras pa] who became a *buddha* in a single life. By the good action of having made this [print], may the three *kāya*s that are co-emergent within all transmigratory beings become manifest. *Evaṃ*!"

[493] The same frontispiece design is also found on other xylographs produced by Lha btsun Rin chen rnam rgyal at Brag dkar rta so. For two further illustrated examples, see CLEMENTE (2007:127 plates 1 and 2). There exists a later print from Brag dkar rta so that includes a flower element beneath the title, namely a xylograph of Lha btsun Rin chen rnam rgyal's auto-biography (TBRC W22182-1686, p. 273). In that case, however, the design of the lotus and of other decorative elements of the frontispiece is not in the style of DK.B.

(1b left), Buddha Maitreya (*rgyal ba byams pa*, 1b right), Mi la ras pa (*rnal 'byor dbang phyug mi la*, 2a left), and Bsod nams rin chen (*mnyam med dags po lha rje*, 2a right). It is hard to tell from the microfilm whether similar drawings are found on the corresponding folios of DK.A, since these pages are very smudged and unclear on the film. Finally, on folio DK.B.E.62a, there are two line drawings of the goddesses Green *Tārā* (left) and White *Tārā* (right), bearing the captions *sgrol ljang la na mo* and *sgrol dkar la na mo.* The final folio of the same text in the microfilm of DK.A has no such drawings, but – as noted above – a comparison between DK.A and DK.B of the prayers written in the last lines of the text seems to suggest that the final folio in DK.A.E is missing in the extant print on the microfilm.

While the available internal evidence of DK.B only arrives at the conclusion that the xylograph is an apograph of DK.A and that it was produced somewhere in the Mang yul gung thang region in the sixteenth century, there exists a piece of external evidence that in high likelihood settles the question of the xylograph's provenance. One of the printers who were active in Mang yul gung thang in the sixteenth century was a *Bka' brgyud* monk named Gnas Rab 'byams pa Byams pa phun tshogs (1503-1581). Byams pa phun tshogs had studied with the teachers Lha btsun Rin chen rnam rgyal (1473-1557) and Rgod tshang ras chen (1482-1559), both of whom were xylograph printers in their own right (EHRHARD, 2010:129). Byams pa phun tshogs writes in his auto-biography that at the age of 69 (corresponding to age 70 in the Tibetan manner of counting age), he produced xylographic prints (*spar*) of a number of works, *inter alia*, the *Dags po'i bka' 'bum*. The sentence says:

> At my age of 70, I produced xylographs of numerous texts, including the complete *Dags po bka' 'bum* (*Dags po bka' 'bum yongs rdzogs*), the complete volumes of the Buddha's *Jātaka* stories composed by Āryaśūra and Rang byung rdo rje, Khro [phu] Lo [tsā ba]'s hagiographies of the three *Siddha-Paṇḍita*s, [L]ce Bsgom pa's *Ri khrod gsang ldan sgron me*, the short *sūtra* on Amoghapaśa, and other works.[494]

Byams pa phun tshogs refers to the *Dags po'i bka' 'bum* with the phrase "the complete *Manifold Sayings of Dags po*" (*dags po bka' 'bum yongs rdzogs*), which is how the long printing colophons of DK.A label the corpus.[495] The auto-biography establishes that the

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[494] See the 93-folio xylograph *Mkhas grub chen po byam[s] pa phun tshogs kyi rnam thar ngo mtshar snang ba'i nyin byed yid bzhin nor bu* (TBRC W25576), folio 91a$_{6-7}$: *rang lo bdun bcu pa la/ dags po bka' 'bum yongs rdzogs/ sangs rgyas kyi skye rabs dpa' bo dang rang byung rdo rje gnyis kas mdzad pa'i gleg bam yongs rdzogs/ khro lo'i pan grub gsum gyi rnaṃ thar/ ces bsgom pa'i ri khrod gsang ldan sgron me/ don yod zhags pa'i mdo chung sogs spar mang du bsgrubs/.* I wish to thank Franz-Karl EHRHARD and Leonard W.J. VAN DER KUIJP for pointing me to the text and the latter for also kindly lending me a copy of the work.

[495] See KRAGH (2013c:374) and the summary of DK.A.E in chapter five below.

author was born in 1503.[496] Hence, he was 69 years old in 1572, being the year in which he printed the *Dags po'i bka' 'bum*.[497]

Given that it is known that DK.B was copied from the *Dags po'i bka' 'bum yongs rdzogs* edition (DK.A) and that it in all likelihood was printed in the Mang yul gung thang region in the sixteenth century, and given that no other known xylograph print of the *Dags po'i bka' 'bum* has come to light from this period and region, it is reasonable to conclude that DK.B is the xylograph published by Byams pa phun tshogs in Mang yul gung thang in 1572.

It should though be noted that while the frontispiece design of DK.B is typical for prints from the Mang yul gung thang region, it is somewhat dissimilar from the frontispiece of another known xylograph published by Byams pa phun tshogs.[498] If new evidence should surface in the future of other sixteenth-century *Dags po'i bka' 'bum* xylographs whose frontispiece designs are closer to the style known from Byams pa phun tshogs's publications, it may be necessary to revise my claim, but until such evidence becomes available, it shall here be maintained that DK.B is the Mang yul gung thang xylograph published by Byams pa phun tshogs in 1572.

6. The Sde dge Xylograph (DK.D)

At some point in the nineteenth or early twentieth century, a new xylograph print of the *Dags po'i bka' 'bum* was produced at the renowned printery *Sde dge par khang chos mdzod chen mo*, belonging to the Sa skya monastery Lhun grub steng in Sde dge in eastern Tibet. The printery had been established in 1729 by the king of Sde dge, Bstan pa tshe ring, whereafter it became a major publishing center for Tibetan texts belonging to most of the traditions of Tibetan Buddhism (KOLMAŠ, 1971.I:10).[499]

The two-volume Sde dge xylograph of the *Dags po'i bka' 'bum*, which shall here be referred to as DK.D, has been preserved in an older paper print obtained in Sde dge in June

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[496] This can, e.g., be seen in a sentence in the auto-commentary where he correlates his age 63 (Tibetan age 64) with the tiger year of 1566 (folio $89b_{5\text{-}6}$): *rang lo drug bcu re bzhi pa stag gi lo la.*

[497] In two earlier publications (KRAGH, 2011a:162 and 2013c:370 fn. 25), I have erroneously written that the xylograph was produced in 1575, which needs to be corrected to 1572. Although the sentences in the auto-biography (lines $91a_2$ and $91a_3$) that immediate precede the above-cited sentence mention first the bird year of 1573 and then the dog year of 1574, it is evident that the author's mentioned age of 69 must refer to 1572 and not to 1575 as might otherwise be expected from the preceding context.

[498] It was at this time only possible to compare DK.B with the frontispiece of a single other xylograph published by Byams pa phun tshogs, namely his publication of *Legs par bshad pa rin po che'i gter gyi 'grel pa*, in the form of a photocopy of the cover page made available on a lecture handout by Franz-Karl EHRHARD at the meeting of the International Association for Tibetan Studies (IATS), Königswinter, 2006.

[499] For further details on the history of the printery, see the MA thesis by SCHEIER-DOLBERG (2005).

1922 by the French traveler and explorer Mrs. Alexandra DAVID-NÉEL (1868-1969). The print was subsequently brought to Paris, where it is today kept at the *Musée national des Arts asiatique Guimet*.[500] The folios measure 6x45,5 cm.

Another more recent reprint was produced in 1987 from the Sde dge xylograph blocks and it seems that some slight revisions were introduced into the printing blocks when this reprint was made.[501] The reprint has been obtained by the TBRC in the late 1990s and is now kept at the TBRC where it has been digitized (TBRC W22393). The following description of the Sde dge xylograph is based on examination of a few sample pages from the 1922 Paris print and the complete 1987 reprint of DK.D.

The DK.D xylograph does not give a general title for the corpus, given that it starts directly on its first cover page with the title of text DK.D.Ka, but the short corpus title *Dwags po'i bka' 'bum* is written vertically in the left margins of all *verso* folios. The xylograph consists of two volumes, which respectively are labelled *E* and *Vaṃ*. Each individual text has its own pagination. The cover pages of the individual texts have titles framed within a double rectangular box, being the standard design used in nearly all traditional woodblock print publications from the Sde dge printery.[502]

A list of contents of the DK.D xylograph made on the basis of the Paris print was published by SEYFORT RUEGG (1962:323-324) in his review article of Herbert V. GUENTHER's English translation of *The Jewel Ornament of Liberation* (1959).[503] Volume *E* contains twenty four works (texts DK.D.Ka-DK.D.Ra), while volume *Vaṃ* contains thirteen works (DK.D.La-DK.D.Nyi). Hence, the xylograph includes 37 texts in total, following the overall arrangement of the texts first made in DK.A. It is evident that DK.D is based directly on the 1520 xylograph from Dags lha sgam po monastery (DK.A). This is attested by the fact

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[500] The library accession numbers for the two volumes entitled *Dvags po bka' 'bum* in the *Musée Guimet* are T0541 and T0542. The Tibetan town Sde dge is spelled *Dirgi* on the French library catalog card for the text. I wish to thank reference librarian Dr. Francis MACOUIN at the *Musée Guimet* for his most kind and excellent service in providing me with photocopies of a few sample pages from the print. It should be noted, however, that the full 1922 Paris print of DK.D has not been digitized and I did not manage to visit Paris and consult the whole print when writing this book.

[501] A new printing colophon was inserted at the end of text *Ga* (DK.D.Ga.2.50b). The colophon mentions that the print was made at the Sde dge printing house (*sde dge par khang chos mdzod chen mo bkra shis sgo mang*) in the Fire Hare year of the seventeenth *Rab byung* cycle (*rab byung bcu bdun pa me yos pa'i lo*), which corresponds to 1987. The colophon also mentions that the 1987 reprint was supervised by Karma Byang chub shes rab. Without further detailed comparison with the 1922 Paris print of the Sde dge xylograph, it remains uncertain whether any other changes have been introduced into the new 1987 reprint.

[502] See the cover pages of all the texts of DK.D reprinted in facsimile in the Sde dge printing house catalog by KOLMAŠ (1971.I:262-269). The order of the two volumes has been reversed in KOLMAŠ' publication, as also noted by the author (op.cit.:11).

[503] At the time when SEYFORT RUEGG wrote the article, the Paris print of DK.D was kept at the École Français d'Extrême Orient (SEYFORT RUEGG, 1962:323 fn. 6), but it has since been moved to the *Musée Guimet* as noted above.

that DK.D reproduces some of the short printing colophons found in DK.A, which were not included in the Mang yul gung thang xylograph of 1572 (DK.B). Short printing colophons stemming from DK.A are reproduced in texts DK.D.Ca.21.50a_2, DK.D.'a.14.11b_{4-5}, DK.D.Ra.11.12a_5, and DK.D.La .5.11b_6.

In spite of being based on DK.A, there are four texts in regard to which DK.D deviates from DK.A, namely in comparison to DK.A.Ga, DK.A.Pa, DK.A.*Ji, and DK.A.*Nyi.

Firstly, the Sgam po pa hagiography found in DK.A.Ga is the adapted version of the *Large Hagiography* made by Sgam po Bsod nam lhun grub, the *Kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog.* In DK.D.Ga, however, this hagiography has been replaced with the second Zhwa dmar pa Mkha' spyod dbang po's original version, the *Kun khyab snyan pa'i ba dan.* In the 1987 reprint of DK.D, the hagiography by Zhwa dmar pa has been furnished with a longer colophon (DK.D.Ga.2.56b_5-57a_5) arguing for why the printers of the Sde dge xylograph chose to include this hagiography instead of the hagiography by Sgam po Bsod nams lhun grub found in DK.A. However, given that text DK.D.Ga is missing from the 1922 Paris print (SEYFORT RUEGG, 1962:323 fn. 6), it is uncertain whether this part of the DK.D.Ga colophon belonged to the original DK.D xylograph or whether it was only added at the time of the reprint in 1987 along with the later part of that text's colophon (DK.D.Ga.2.57a_6-57b_6), which was explicitly added in 1987.

Secondly, DK.A.Pa is a Tantric instruction text on the Six Doctrines of Nāropa entitled *Chos rje dags po lha rje'i gsung/ Khrid chos mu tig tsar la brgyus pa.* This work has been entirely left out in DK.D without any stated reason. Consequently, there is no text DK.D.Pa, so text DK.D.Na is followed directly by DK.D.Pha.[504]

Thirdly and fourthly, the two eulogies found in DK.A.*Ji and DK.A.*Nyi composed by Phag mo grub pa and Sgam po Bkra shis rnam rgyal are omitted in DK.D. The alphabetical labels 'Ji' and 'Nyi' have instead been applied in DK.D respectively to the texts *Chos rje dags po lha rje'i gsung/ bstan bcos lung gi nyi 'od* (DK.D.Ji = DK.A.Vaṃ) and *Dam chos yid bzhin nor bu thar pa rin po che'i rgyan* (*Dags po thar rgyan*) (DK.D.Nyi = DK.A.E) in that order, which means that the two texts in DK.D appear in the reverse order of DK.A where the *Bstan chos lung gi nyi 'od* (text DK.A.Vaṃ) follows after the *Dags po thar rgyan* (DK.A.E).

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[504] The omission is attested by the modern TBRC print of DK.D (TBRC W22393-IO1JW305), where the Western pagination continues directly from page 000556 to 000557 between texts DK.D.Na and DK.D.Pha. The omission is also attested by the older Paris print of DK.D found in the *Musée Guimet* as shown in SEYFORT RUEGG's list of its contents (SEYFORT RUEGG, 1962:323). It should be noted that SEYFORT RUEGG incorrectly labels text DK.D.Pha with the alphabetical label *Pa* and instead has no alphabetical label *Pha* in his list (cf. his fn. 6). This error can be accounted for by the fact that it is rather difficult to see the additional stroke in the *Pha* letter in the printed text on most pages, but it is there if one looks carefully. In comparison to the text order of DK.A and its later apographs, it is evident that the label in DK.D should be *Pha* and not *Pa*.

Furthermore, DK.D introduces a new set of decorative line drawings that differs from the illustrations found in DK.A and DK.B. The first set of new line drawings are found in volume *E* as follows: Vajradhara (DK.D.Ka.1.1b left) and Nāropa (DK.D.Ka.1.1b right), Maitrīpa (DK.D.Ka.1.2b left) and Mar pa (DK.D.Ka.1.2b right), and Sgam po pa Bsod nams rin chen (DK.D.Ga.1.1b center). These drawings are attested in the 1922 Paris print and as well as in the modern 1987 reprint of DK.D.[505] A second set of line drawings are found in the final text of volume *Vaṃ*, the *Dags po thar rgyan*, as follows: Mi la ras pa (DK.D.Nyi.1.1b left), Sgam po pa Bsod nams rin chen (DK.D.Nyi.1.1b right), the ninth Si tu pa Padma nyin byed dbang po (1774-1853) (DK.D.Nyi.1.2b left), and 'Jam mgon Kong sprul Blo gros mtha' yas (1813-1899) (DK.D.Nyi.1.2b left). At the present stage of research, the latter set of drawings in text DK.D.Nyi has been attested in the 1987 reprint of the xylograph, but it has not been possible to verify whether the same drawings are also found in the 1922 Paris print. If the drawing of Blo gros mtha' yas is found in the old Paris print, it would suggest that the Sde dge xylograph either was produced in the late nineteenth century after Blo gros mtha' yas had become a famous Buddhist master in his own right or, perhaps more likely, after his death in 1899 forming a *terminus post quem* for the production of the xylograph, yet before Alexandra David-Néel obtained her copy in 1922, thus forming a *terminus ante quem*.

7. The 1974 Dolanji Publication (DK.P)

The first modern publication of the *Dags po'i bka' 'bum* was published in a single volume by Topden Tshering in 1974 under the title *Selected Writings of Sgam-po-pa Bsod-nams-rin-chen (Dwags-po Lha-rje) with the biography written by his descendant Sgam-po-pa Bsod-nams-lhun-grub, reproduced from a rare manuscript collection from the Gemur Monastery in Lahul*. The book was distributed by the Tibetan Bonpo Monastic Centre (i.e., the re-founded Menri Monastery of the Bon po tradition) in Dolanji, Solan District, Himachal Pradesh. The volume includes a short introduction by E. Gene SMITH giving a bit of background information about Bsod nams rin chen and a few general remarks about prints of the *Dags po'i bka' 'bum* found in European collections. The volume has since been digitized by the TBRC (W23346).

Given the reproduction possibilities in India in the 1970s, the publication is not an actual facsimile reprint of an original xylograph, but is a modern handwritten copy (what Gene SMITH called a 'trace') in *dbu can* script of the eighteen texts found in the first volume (*E*) of the *Mang yul gung thang* xylograph of 1572 (DK.B.Ka to DK.B.Tsha). Thus, the "rare manuscript collection from Gemur Monastery in Lahul" mentioned in the publication's title as being the basis for the copy can be identified as being the first volume of DK.B. Gemur (*Dge mur* or *Dge smur*) monastery is a small temple located above Gemur village in the upper part of Bhaga valley, Lahul-Spiti District, Himachal Pradesh in northern India,

[505] Only the drawing of Sgam po pa cannot be verified in the Paris print, given that the relevant text (DK.D.Ga) is missing in the Paris print.

approximately 18 kilometers from Keylong (*Kye lang*) and 38 kilometers from Manali. Given the strong presence of the *'Brug pa bka' brgyud* school in Lahul valley, it is likely that Gemur temple belongs to that order. The temple's foundation dates back to the fourteenth century and it was one of the oldest temples in the region. Around the year 1973, however, the temple was wholly destroyed by an avalanche and a new temple was later rebuilt nearby on a safer spot, housing the statues and other items that could be salvaged from the old temple.[506] It is unclear whether the mentioned Gemur print of the DK.B xylograph survived the avalanche, though it should be noted that Topden Tshering's publication of the handwritten copy was published about a year after the incident. The present-day whereabouts of the original xylograph copy are unknown.

There are three indications that DK.P has DK.B as its prototype. Firstly, DK.P includes the text DK.B.Pa, which is omitted in the Sde dge xylograph (DK.D) and the Sgam po pa hagiography found in DK.P.Ga is the version by Sgam po Bsod nams lhun grub that is included in the xylographs DK.A and DK.B but not in DK.D. These facts rule out that DK.D could have been the prototype for DK.P and point to DK.A or DK.B. Secondly, DK.P.Ka.1.0b (p. 2) and DK.P.Kha.1.16b (p. 32) reproduce in free hand the line drawings found in DK.B.Ka.1.1b (also found in DK.A.Ka.1.1b) and DK.B.Ga.1.1b (not found in DK.A). Thirdly, DK.P.Ga.2.86b_{1-4} reproduces the unique printing colophon of DK.B.Ga.2.62a_{5-7}, and DK.P.Ba.8.21b_5 omits the short printing colophon found in the Dags lha sgam po xylograph (DK.A.Ba.8.15b_7), just as it is omitted in DK.B.Ba.8.15b. These indications in general and the evidence of the printing colophons of DK.B being reproduced in DK.P in particular suggest that DK.B was the basis for the DK.P handwritten copy.

8. The 1975 Lahul Publication (DK.Q)

In 1975, a second modern print of the *Dags po'i bka' 'bum* was published by Khasdub Gyatsho Shashin in Lahul, Himachal Pradesh. The publication bears the title: *Collected Works (gsuṅ 'bum) of Sgam-po-pa Bsod-nams-rin-chen, reproduced from a manuscript from the Bkra-śis-chos-rdzoṅ Monastery in Miyad Lahul.* The publication's Tibetan title is *Bsod nams rin chen gyi rnam thar thar rgyan.* The print consists of two volumes labeled *stod cha* and *smad cha* printed and bound in a large A3 book format, which include 39 works (DK.Q.Ka to DK.Q.Chi). The final text (DK.Q.Chi), being the *Rje sgam po pa'i zhal gdams/ lam mchog rin po che'i phreng ba*, ends abruptly mid-sentence at the end of folio DK.Q.Chi.1.15b_7 at the point in the text corresponding to DK.A.Chi.1.11b_1.[507] After a blank page (folio 16ab), this is followed by a single folio (DK.Q.Chi.1.17a) containing a printing colophon to be discussed below. The book was thus the first modern nearly complete publication of the *Dags po'i bka' 'bum*, leaving out only the later composed Sgam po pa eulogies (DK.A.*Ji and DK.A.*Nyi), the *Dags po thar rgyan* (DK.A.E), and the *Bstan bcos*

[506] For some information on Gemur temple and further references, see LUCZANITS (1994).

[507] Text Chi is missing in the extant fragmented prints of DK.B.

lung gi nyi 'od (DK.A.Vaṃ). The book includes a short preface written by E. Gene SMITH at the beginning of volume one. The publication has been digitized by the TBRC (W23444).

The book contains a new set of decorative line drawings that are not attested in the earlier xylographs. These include Vajradhara (DK.Q.Ka.1.1b left) and Buddha Śākyamuni (DK.Q.Ka.1.1b right), two unnamed *Mahāsiddha*s possibly being Tilopa and Nāropa (DK.Q.Ka.1.2a left and right), as well as two other unnamed figures most likely depicting Mi la ras pa and Sgam po pa (DK.Q.Chi.1.17a left and right).

Similar to DK.P, DK.Q is not a facsimile reproduction of an original xylograph, but it is a modern handwritten copy (a 'trace') in *dbu can* script. The scribe of DK.Q might be the same copyist who produced DK.P. The copy is based on a xylograph print found in a small temple named *Bkra shis chos rdzong* in Miyad valley, Lahul. It seems that the xylograph prototype for the handwritten copy is either DK.A, or DK.B, or eventually a third, still unknown xylograph based on DK.A.

It is clear that DK.D cannot be the prototype, because DK.Q.Ga contains the Sgam po pa hagiography authored by Sgam po Bsod nams lhun grub that is only found in DK.A and DK.B, and further because DK.Q also includes text *Pa*, which is omitted in DK.D. There is strong evidence to suggest that the prototype was DK.A, because at the end of the Sgam po pa hagiography DK.Q.Ga.2.74b$_{1-3}$ reproduces the printing colophon of the 1520 Dags lha sgam po xylograph (DK.A.Ga.2.62a$_{5-7}$), except for the final sentence in DK.A stating the name of the scribe. This colophon in DK.Q does not agree with the revised version of the same colophon found in DK.B.Ga.2.62a$_{5-7}$. No other printing colophon attested in DK.A or DK.B is reproduced in DK.Q.

There is, however, an unusual and unfortunately incomplete colophon found at the very last folio of DK.Q.Chi.1.17a$_{1-6}$ (p. 495), which has no corresponding part in the extant prints of DK.A and DK.B. In its place, DK.A.Chi.1.12a$_{6-7}$ has the short printing colophon of the Dags lha sgam po xylograph, while text Chi is not found in any of the extant fragments of DK.B.

The said colophon of DK.Q is undated and it is therefore not entirely clear whether it pertains to the making of the handwritten Lahul reproduction in 1975 or whether it belongs to the original xylograph on the basis of which the reproduction was made. Since the toponyms mentioned in the colophon seem to belong to Mang yul gung thang in Tibet or, less likely, to Mnga' ris in Western Tibet and not to Lahul in Himachal Pradesh, it is likely that the colophon was part of the original xylograph.

The colophon is written poetically in verse and mostly consists of prayers, but it nevertheless provides a few historical clues.[508] One of the prayer lines expresses the wish

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[508] The colophon reads (DK.Q.Chi.1.17a$_{1-6}$): *...bod yul mnga' ris yin/ /sa la sa'i dpal kun ldan pa'i ljongs/ /dpal 'bar khyung rdzong dkar po zhes bya ba/ /chos rgyal chen po yab sras rnaṃ pa ni/ /phyir rgol mi mthun phyogs las rgyal gyur cig/ //kai/ de yis legs par skyabs pa yul gyi mchog/ /'um lung zhes bya dge bcu 'dzom pa'i yul/ /phu na lta gnas gangs ri mtho la brjid/ /mdo na gtsang chab snyan pa'i glu dbyangs sgrogs/ /bar na rtsi shing nags tshal 'bru bcu smin/ /de 'dra 'dzom pa'i yul gyi mchog dbus 'dir/ /yon gyi bdag po pad ma zhes bya yis/ /sangs rgyas bstan pa 'di ni rgyas phyir*

that the publication will promote the rule by the *Dharma* king of Dgung thang (*dgung thang chos rgyal mnga' thang brgyas phyir dang*), probably referring to the king of Mang yul gung thang in Southern Tibet, given that Dgung thang occasionally appears as an orthographic variant of Gung thang. The colophon also mentions the toponym "White Garuḍa Fortress" (*dpal 'bar khyung rdzong dkar po zhes bya ba*) as a place associated with the great monarch (*chos rgyal chen po yab sras*), which likely refers to the royal seat of Mang yul gung thang known by that name. It might, however, alternatively refer to a small temple in Mnga' ris in Western Tibet also known by that name.[509] It should be observed that the colophon in its first extant line also mentions Mnga' ris in general terms (*bod yul mnga' ris yin*). Finally, the colophon states that the publication's patron (*yon bdag*) was named Pad ma, that the scribe (*yi ge pa*) was named Smon thang kun rgyal, and that the publication project included the *Dags po'i bka' 'bum* and the *'Bar ra bka' 'bum*, the latter probably referring to the *Manifold Sayings* of 'Ba' ra ba Rgyal mtshan dpal bzang (1310-1391). Given that xylograph DK.B was produced in Mang yul gung thang, it is tempting to think that the colophon hails from that print and thus would provide further details about the making of that xylograph in 1572. However, since text *Chi* is missing in all the extant fragments of DK.B and the colophon is not attested elsewhere in those fragments, it is impossible to reach a firm conclusion concerning a link between the colophon and DK.B. In conclusion, it cannot at present be determined with certainty which xylograph served as the prototype for the reproduction of DK.Q in 1975. Text critical analysis or new evidence will be needed to reach any further identification.

9. The 1982 Darjeeling Publication (DK.R)

A third modern publication of the *Dags po'i bka' 'bum* was published in 1982 by the Kargyud Sungrab Nyamso Khang located in Darjeeling. It consists of three volumes in *poṭi* (*dpe cha*) format and bears the title: *Collected Works (gsuṅ 'bum) of Sgam-po-pa Bsod-nams-rin-chen, reproduced from a manuscript reflecting the tradition of the Dwags-lha*

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dang/ /dgung thang chos rgyal mnga' thang brgyas phyir dang/ /'gro drug sems can bde skyid 'byung phyir dang/ /drin can pha ma'i drin lan bsab phyir dang/ /khyad par rang gi sdig sgrib sbyang phyir du/ /dags po bka' 'bum 'bar ra bka'buṃ rnaṃs/ /sgyu ma'i nor la snying po blangs pa'i phyir/ /bzhengs pa 'di ni yon bdag pad ma lags// kyai/ dge la 'degs ston mdzad pa'i nye drug rnam pa ni/ /dpal 'byor ldan pa'i yon bdag sangs rgyas skyab ma dang/ /dge la mos pa'i dbon ma rnaṃ spyod gtsang ba'i grub pa mo ... (blank space) ... dpal 'dren rnaṃ gsum gyis/ /bcu tshogs yang dag mdzad pa ngo mtshar che/ /yi ge pa ni smon thang kun rgyal yin/ /dge/. It is evident that the first line *bod yul mnga' ris yin* is incomplete, because its five syllables are two syllables short of the verse meter. The preceding folio is missing and has been left blank in the publication (pp. 493-494).

[509] For a reference to the Mnga' ris khyung rdzong dkar po temple, see the text *Mnga' ris khyung rdzong dkar po'i nye 'dabs kyi nam gling dgon sder sde pa lhas sbyin bsam 'grub kyis sbyor 'jags sogs gnang ba'i dkar chag* written in 1728 included in the *gsung 'bum* of Kaḥ thog Rig 'dzin Tshe dbang nor bu (1698-1755) (TBRC W29688), volume 5, pp. 671-678.

Sgam-po redaction prepared through the efforts of Spyan-sṅa Bsod-nams-lhun-grub from the Hemis Monastery in Ladakh. The volumes have been digitized by the TBRC (W23566).

The book contains a handwritten copy (a 'trace') in *dbu can* script, which according to the information provided in the publication's title and preface is based on a print of the 1520 Dags lha sgam po xylograph (DK.A) found in Hemis Monastery, a *'Brug pa bka' brgyud* institution in Ladakh. The published transcript is marred by numerous orthographic errors. It is remarked in the preface that the xylograph print was fragmented and missed several parts. Consequently, the publication only contains 28 of the 40 works found in DK.A with the following twelve parts missing in comparison to DK.A: DK.A.Ta, DK.A.Tha, DK.A.Da, DK.A.Na, DK.A.Pha, DK.A.Wa, DK.A.Ci, DK.A.Chi, DK.A.*Ji, DK.A.*Nyi, DK.A.E, and DK.A.Vaṃ. The fact that DK.A was the prototype for the publication is attested by that DK.R reproduces in full all the printing and scribal colophons of DK.A found in the texts included in the book, in particular the long printing colophon at DK.R.Ga.2.132a_{1-5} and the short printing colophons found throughout the latter half of the *bka' 'bum*, e.g., DK.R.Za.1.17a_{5-6}, etc.[510] The present-day whereabouts of the Hemis xylograph print of DK.A are unknown, but it is notable that the print includes text DK.A.Ma, which is missing in the NGMPP L594/1 print of DK.A.

The publication contains a new set of decorative illustrations, none of which is named with captions, but which may be identified as reflecting the following *'Brug pa bka' brgyud* lineage *bla ma*s: Atiśa (DK.R.Ka.1.1b center), Vajradhara (DK.R.Kha.1.1b center), Tilopa (DK.R.Nga.1.1b center), Mi la ras pa-Mar pa-Sgam po pa (DK.R.Ca.1.1b left, center, and right), Nāropa (DK.R.Cha.1.1b center), Phag mo gru pa (DK.R.Ja.1.1b center), Gling ras pa Padma rdo rje (DK.R.Pa.1.1b center), Gtsang pa rgya ras Ye shes rdo rje (DK.R.Ba.1.1b center), and an unidentified monk wearing a *paṇḍita* hat with hands in teaching *mudrā* holding two lotus flowers supporting a wisdom sword and a book (DK.R.Ma.1.1b center).

10. The 2000 Kathmandu Publication (DK.S)

To date, the most complete modern publication of the *Dags po'i bka' 'bum* was produced in 2000 by Khenpo S. Tenzin (*mkhan po bshad sgrub bstan 'dzin sku mched*) and Lama T. Namgyal (*bla ma 'phrin las rnam rgyal*).[511] The publishing house is *Gam-po-pa Library*, which is part of the Buddhist monastery Shri Gautam Buddha Vihara in Kimdol, Swayambhu, Kathmandu, Nepal. The monastery belongs to the *'Brug pa bka' brgyud* tradition and was founded in 1986 by Bla ma 'Trin las Rin po che. The monastery's chief abbot is Mkhan po Bshad sgrub bstan 'dzin.[512]

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[510] For details, see the extensive summary of DK.A below.

[511] For the Tibetan version of the names of the two editors, see the Tibetan printing colophon (*par byang smon tshig*) in volume *Nga*, section *Thi*, p. 672, line 4.

[512] Information obtained from the monastery's webpage at https://www.facebook.com/pages/Shri-Gautam-Buddha-Vihara/147707791965367. Accessed on Dec 12, 2014.

The publication consists of four volumes in *poṭi* (*dpe cha*) format labeled Ka-Nga. The book bears the Tibetan title *Khams gsum chos kyi rgyal po dpal mnyam med sgam po pa 'gro mgon bsod nams rin chen mchog gi gsung 'bum yid bzhin nor bu*,[513] while internal references in the publication's list of contents (*dkar chags*) and printing colophon (*par byang*) refer to the work as "the collected works of the *Dharma* master Sgam po pa" (*chos rje sgam po pa'i gsung 'bum*). It is notable that the title thus explicitly presents the contents as being works authored by Sgam po pa Bsod nams rin chen and not merely a collection of materials pertaining to the early tradition of *Dags lha sgam po*, which – as noted earlier – is also a possible and likely interpretation of the general Tibetan title for the corpus, i.e., the "Manifold Sayings of *Dags po*" (*Dags po'i bka' 'bum*). The title *Dwags po'i bka' 'bum* also appears in the present publication, namely as the short corpus title printed vertically in the left hand margin of all verso folios. The edition has been digitized by the TBRC (W23439).

The publication is a newly-made computer-typed copy of the corpus. It contains 38 of the forty works found in DK.A along with a list of contents (*dkar chag*), a modern text on the reading transmission for the corpus (*lung gi thob yig*), and a short printing colophon (*par byang*). The works are distributed among the four volumes as follows. Volume 1 (*Ka*) contains a twelve-page *dkar chag* entitled *Chos rje sgam po pa'i gsung 'bum yid bzhin nor bu'i dkar chag chos kyi sgron me* as well as works DK.S.Ka-Ja (corresponding to DK.A.Ka-Ja). Volume 2 (*Kha*) consists of texts DK.S.Nya-Dza (DK.A.Nya-Dza). Volume 3 (*Ga*) has texts DK.S.Wa-Gi (DK.A.Wa-Gi). The final volume 4 (*Nga*) contains texts DK.S.Ngi-Chi (DK.A.Ngi-Chi), DK.S.Ji (corresponding to DK.A.Vaṃ), and DK.S.Nyi (DK.A.E). The arrangement of the final texts is thus in accordance with the arrangement of DK.D, where the order of the texts *Bstan bcos lung gi nyi 'od* (DK.A.Vaṃ / DK.D.Ji) and the *Dags po thar rgyan* (DK.A.E / DK.D.Nyi) are reversed in comparison to DK.A, and the two eulogies found in DK.A (DK.A.*Ji-*Nyi) are left out. The Sgam po pa hagiography found in DK.S.Ga is, however, the version composed by Sgam po Bsod nams lhun grub, which reflects the choice of DK.A rather than DK.D. The fourth volume (*Nga*) of DK.S further contains two supplementary texts, viz. a survey of the reading transmissions (*lung*) for the *Dags po'i bka' 'bum* (text DK.S.Ti) entitled *Lung gi thob yig* and a short publication colophon (text DK.S.Thi) entitled *Par byang smon tshig*. These additional texts are written by the modern editors of DK.S.

The publication's *dkar chag* (pp. 2-4) mentions the alphabetical label system applied to the forty texts of the Dags lha sgam po xylograph (DK.A) and states that the labels *Ji* and *Nyi* of the two final works, i.e., the *bstan bcos lung gi nyi 'od* and *Dags po thar rgyan*, have here been adopted on the basis of the Sde dge xylograph (DK.D). The *dkar chag* also mentions alternative alphabetical labels *Ka*, *Kha*, and *Ga* used in an unspecified corpus consisting of excerpts from the *Dags po'i bka' 'bum* (*gsung 'thor bu*) containing the *Dags po*

[513] An English translation of the Tibetan title might be: "The Manifold Sayings (*gsung 'bum*) of the supreme Bsod nams rin chen, the protector of beings, the glorious and incomparable Sgam po pa, a *Dharma* king of the three realms, which are like a wish-fulfilling gem."

thar rgyan, the cycle of the five *Tshogs chos* texts, and the cycle of texts containing *Mahāmudrā* instructions.

Moreover, the *dkar chag* (pp. 10-11) clarifies which xylograph prototypes (*ma dpe*) were employed as the basis for the computer-typed copy of the present publication. The *dkar chag* says:

> The prototype manuscript (*ma dpe*) for this publication was kindly lend to us from a collection of rare manuscripts acquired from afar through great efforts on part of the eminent accomplished master Bsod nams bzang po Rin po che without any regard for the personal hardships involved. This codex was input as it is from text *Ka* onwards. However, two works in the codex' first volume (*E*), namely texts *Ga* and *Pa*, were missing and the input of these texts was therefore supplemented on the basis of the *Dwags lha sgam po* xylograph [DK.A]. Furthermore, we carefully consulted other available prints, such as the three-volume hand-written publication from the *'Brug pa* community in Darjeeling [DK.R] and the *Rtsib ri spar ma* corpus. However, we did not venture make emendations, since introducing such changes could cause some doubt, so we choose to adopt the readings of the prototype manuscript (*ma dpe*) in all cases. We therefore request Buddhist scholars (lit. "those possessing the eyes of *Dharma*") to pay heed to such passages.[514]

The explanation given here establishes that a print of DK.A was only employed to supplement the input of texts DK.S.Ga and DK.S.Pa. Instead, the input was based on a print of a different xylograph, which had been obtained from a collection gathered by the famous *'Brug pa bka' brgyud* master Bsod nams bzang po Rin po che (1888-1984).[515] The *dkar chag* passage does clarify which xylograph print this might be. However, text critical analysis reveals that the xylograph in question must be the Sde dge xylograph (DK.D). Hence, it becomes evident that when the editors state in the quoted *dkar chag* passage that texts *Ga* and *Pa* were missing in the employed prototype, it refers to the fact that DK.D.Ga contains a different Sgam po pa hagiography than the one included here in DK.S.Ga, namely the hagiography composed by Zhwa dmar Mkha' spyod dbang po rather than the one made by Sgam po Bsod nams lhun grub, and that DK.D entirely omits text *Pa*. In brief, it is observed that DK.S is strictly based on DK.D, except for texts DK.S.Ga and DK.S.Pa

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[514] *Chos rje sgam po pa'i gsung 'bum yid bzhin nor bu'i dkar chag chos kyi sgron me*, pp. 10-11: *...'di'i ma dpe ni/ grub dbang bsod nams bzang po rin po che mchog nas sku ngal khyad du bsad de brtson pa chen pos/ ring mo'i lam nas mkho sgrub gnang ba'i phyag dpe dkon rigs kyi sde tshan nas g.yar po gnang son bka' drin che zhing/ ka rtags sogs ma dpe sor bzhag thog /e ga pa dang/ e pa pa'i ma dpe dpe tshan gnyis ma tshang ba yang/ dwags lha sgam po'i spar ma nas kha skong zhus shing/ gzhan yang rdor gling 'brug sgar nas spar ba'i bris ma pod gsum can dang/ rtsib ri spar ma sogs ma dpe ji bzhugs la dpyad zhib zhus khul de ltar yang/ re zung dwogs gzhi rigs rnams gsar bcos ma spobs shing ma dpe sor bzhag thal bas/ chos kyi spyan ldan rnams nas thugs snang yod pa zhu rgyu dang 'brel/.*

[515] For information on this master, see the Khachodling webpage of Khandro Thrinlay Chodon at http://www.khachodling.org/family.html. Accessed on December 11, 2014.

which are based on DK.A. It may be added that DK.S.Ga.2.61b$_{2-5}$ thus includes the printing colophon of DK.A.

The publication, moreover, contains a novel text entitled *Mnyam med sgam po pa'i gsung 'bum gyi lung gi thob yig* (DK.S.Ti), which provides lineage histories for the reading transmission (*lung*) of the *Dags po'i bka' 'bum*. The first part of the text describes how one reading transmission for the whole corpus was passed down from Bsod nams rin chen through the *Karma kaṃ tshang* lineage and reached the editor of the publication, Bla ma 'Phrin las rnam rgyal, from the sixteenth Karma pa Rang byung rig pa'i rdo rje (1924-1981). The editor also received the *Karma kaṃ tshang* reading transmission of the corpus from another source, namely a lineage that went via Ra ho sprul sku, to the *mkhan po* of Dpal spungs monastery Karma 'od zer (1896-1945), and on to Bla ma Bzod pa mthar phyin (20th century). The second part of the text describes another reading transmission of the same corpus stemming from the *'Brug pa bka' brgyud* school, which the editor received from Khu nu Bla ma Bstan 'dzin rgyal mtshan (1894-1977) with an added transmission of the yogic instructions in text DK.A.Khi obtained from Seng brag Rin po che (1947-2005).

The decorative line drawings found in the publication include a drawing of Sgam po pa at the beginning of the first volume (DK.S, vol. *Ka*, *Dkar chag*, p. 2) and a drawing of a *stūpa* at the end of the last volume (DK.S, vol. *Nga*, *Par byang*, p. 673).

11. The Karma Lekshay Ling Digital Edition (DK.T)

In November 2008, an electronic version of the *Dags po'i bka' 'bum* was published online.[516] The date of the publication is not stated in the publication's printing colophon (*par byang*, file 39), which only contains a dedication prayer that does not furnish any publication information. However, the month and year of publication is listed on the download website. The publication is created in the TibetDoc software in its *dct* file format and is electronically searchable.[517] It was published by the Karma Lekshay Ling Institute, a Buddhist school and learning institution following the *Karma Kaṃ tshang* tradition, located in Kathmandu, Nepal.[518] The edition is based on the 2000 Kathmandu publication (DK.S), given that it reproduces a printing colophon of that work at the end of text DK.T.Nyi, the *Dags po thar rgyan*. It is, however, not clear whether the electronic version consists of the original computer files used to produce DK.S or whether the text has been retyped on the basis of the printed version of DK.S. Text critical analysis is needed to verify this.

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[516] The electronic edition is available for free download at the webpage http://www.dharmadownload.net/index.html. The *Dags po'i bka' 'bum* files are found at http://www.dharmadownload.net/pages/english/Sungbum/002_Dhakpo%20Kabum/Dhakpo%20Kabum.htm Accessed on December 12, 2014.

[517] TibetDoc is a word-processing software designed for Tibetan text that is commercially available from the Padma Karpo Translation Committee (www.pktc.org). Accessed on December 12, 2014.

[518] For information on *Karma Lekshay Ling*, see the webpage http://leksheyling.net/index.html. Accessed on December 12, 2014.

DK.T includes the same 38 works of the *Dags po'i bka' 'bum* as found in DK.S in the same arrangement, but it omits the three new works pertaining to DK.S, namely the *dkar chag*, the *lung gi thob yig*, and the *par byang* of DK.S. The texts of DK.T are not laid out in the Tibetan *dpe cha* format used in DK.S, but are instead set up in a modern A4 page format. Consequently, DK.T does not follow the pagination of DK.S.

DK.T includes folio number citations internally within each text, which provide a folio number with *recto* folios labeled *na* and *verso* folios labeled *ba*. The folio numbers do not refer to DK.S but generally accord with the folio changes found in the Sde dge xylograph (DK.D), which served as the prototype for DK.S. Yet, three texts in DK.S do not have DK.D as the prototype for the internal folio numbers. Thus, DK.S.Ga and DK.S.Pa do not have DK.D as their prototype, since those texts are not found in DK.D. Instead, those two texts are based on DK.A. Accordingly, the internal folio references in DK.T.Pa are to the folio numbers of DK.A.Pa. However, the internal folio references in DK.T.Ga are to the modern page pagination of an unidentified publication of the Sgam po pa hagiography having the page numbers 1-181, which do not accord with any of the pre-modern or modern publications of the *Dags po'i bka' 'bum* listed in this book. In DK.T.Nyi (the *Dags po thar rgyan*), the internal folio references do not precisely correspond to any known xylograph.

Given that DK.T is an electronic text, the page formatting of the text is not stable and fixed across different versions of the TibetDoc software in which it is written. Consequently, it is not possible to provide exact page and line number references to the publication, which can be assured to be exact even with future updated versions of the software. For this reason, all page references given in the present book to DK.T are made only by citing the folio numbers listed internally in the electronic text, i.e., the folio numbers that mainly correspond to the folio numbers of xylograph DK.D. No line numbers have been provided to DK.T. When citing the internal folio number references of DK.T, *recto* folios have been cited with the English letter *n*, reflecting the Tibetan letter *na*, which is how the folio references have been given in the electronic text. For example, folio reference 2a is being cited as 2n. *Verso* folios are cited with the English letter *b*, as it also the case with references to all other text recensions in the present book.

12. Miscellaneous Partial Prints

Aside from the premodern and modern publications of the complete *Dags po'i bka' 'bum* corpus, there also exist various handwritten manuscripts, xylographs, and modern books in Tibetan that contain single texts or selected works from the *Dags po'i bka' 'bum*. The most important of these shall be listed here.

In the years 1934-1958, the *'Brug pa bka' brgyud* master 'Khrul zhig Padma Chos rgyal (1876-1958) of Ladakh published a large corpus in 31 volumes of contemplative and yogic texts pertaining to the traditions of *Mahāmudrā*, *Nā ro chos drug*, and *Rdzogs chen*. The woodblocks for the print were made at La stod rtsib ri in Western Tibet (a.k.a. Rgyal gyi shrī ne'u steng) and the corpus is consequently known as the *Rtsib ri'i par ma*. The full title of the corpus is *Dkar rnying skyes chen du ma'i phyag rdzogs kyi gdams ngag gnad bsdus*

nyer mkho rin po che'i gter mdzod rtsibs ri'i par ma. The corpus was reprinted in facsimile by the Kargyud Sungrab Nyamso Khang publishing house in Darjeeling in 1978-1985 and it has been digitized by the TBRC (W20749). Seven works from the *Dags po'i bka' 'bum* are included in the *Rtsib ri'i par ma.* Volume *Ka* (W20749-1264) includes the *Dags po thar rgyan* (pp. 33-479, DK.A.E) and the *Lam mchog rin po che'i phreng ba* (pp. 481-515, DK.A.Chi). Volume *Ca* (W20749-1268) includes the *Mahāmudrā* text *Sems kyi mtshan nyid gab pa mngon du phyung ba* (pp. 1-18, DK.A.Pha) and the four *Zhus lan* texts (pp. 19-283, DK.A.Da, DK.A.Tha, DK.A.Ta, and DK.A.Na in that order).[519] It has not yet been verified which earlier print of the *Dags po'i bka' 'bum* served as the prototype for the texts included in the *Rtsib ri'i par ma.*

Moreover, in 1997, the 13th Zhwa dmar pa Mi pham chos kyi blo gros (1952-2014) published a corpus of Indian and Tibetan *Mahāmudrā* works entitled *Nges don phyag rgya chen po'i khrid mdzod* or in short *Phyag chen mdzod.* The corpus has been digitized by the TBRC (W23447). Volume *Ka* (W23447-1894) contains 19 works from the *Dags po'i bka' 'bum*, namely texts DK.A.Ma to DK.A.Ngi. Volume *Kha* (W23447-1895) contains a further six works, namely DK.A.Ta to DK.A.Da along with DK.A.Cha to DK.A.Nya. The three *Zhus lan* texts in volume *Kha* (corresponding to DK.A.Ta, DK.A.Tha, and DK.A.Da) are facsimile reprints of these works from the *Rtsib ri'i par ma.* All the remaining works from the *Dags po'i bka' 'bum* in the two volumes are newly created woodblock prints, whose prototype is unknown.

Again, in 2004, a large corpus of texts related to the *'Bri gung bka' brgyud* tradition was published in Lhasa by Agön Rinpoche (A mgon Rin po che). The corpus consists of 151 volumes and bears the full title *Thub bstan don brgyud snying po bka' brgyud rin po che spyi dang dpal ldan 'bri gung bka' brgyud kyi rim byon brgyud pa'i zhal skyin zab rgyas gsung rab bzhugs so 'tshal phyogs gcig tu bsgrigs pa'i glegs bam gyi phreng ba bka' brgyud chos mdzod chen mo.* In brief, it is referred to as the *'Bri gung bka' brgyud chos mdzod.* A general list of contents has been published by Per K. SØRENSEN and Sonam DOLMA (2007:317-404). The corpus has been digitized by the TBRC (W00JW501203).

The four volumes labeled *Da* to *Pha* contain a facsimile reproduction of the five volumes of the handwritten golden Lha dbang dpal 'byor manuscript of *Dags po'i bka' 'bum* (DK.α). The reproduction has been slightly altered in minor regards as described by KRAGH (2013c:372). The reproduced volumes include DK.α.Ka, DK.α.Ka-Thar-rgyan, DK.α.Kha, DK.α.Ga, and DK.α.Nga. The volumes DK.α.Ka and DK.α.Ka-Thar-rgyan have been printed in a single volume (vol. *Da*, pp. 1-271 and 273-505 respectively). Volume *Na* is a reproduction of volume DK.α.Kha.

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[519] Prints of two texts from the *Rtsib ri'i par ma* corpus are today found in the Bayerischen Staatsbibliothek in Munich, Germany, including *Sems kyi mtshan nyid gab pa mngon du phyung ba* (call no. 2° L. tibet. 27a) and *Rje phag mo gru pa'i zhus lan* (call no. 2° L. tibet. 27b) (GRÖNBOLD, 1989:104). A print of the *Rtsib ri'i par ma* edition of the *Dags po thar rgyan* has, moreover, been filmed on October 31, 1989, by the NGMPP (reel no. L264/9, running no. L3206) in the private collection of Tshampa Ngawang in Dumphag, Nepal.

Volume *Pa* begins with a facsimile of DK.α.Ga (pp. 1-279). The same volume then continues with four other works from the *Dags po'i bka' 'bum*, which are new copies (possibly handwritten) based on DK.A given that the copies of each text includes the scribal and printing colophons found in DK.A, namely texts: DK.A.Pha (pp. 181-294), DK.A.Chi (pp. 294-321), DK.A.Vaṃ (pp. 321-391), and DK.A.Ngi (pp. 391-415). Further, volume *Pa* includes a relative late Sgam po pa *rnam thar* entitled *Rje btsun sgam po pa rin po che'i rnam thar lo rgyus bsam gyis mi khyab pa la cha tsam smos pa* (pp. 417-492) by an anonymous author. The volume ends with two later works. The first text is entitled *Mnyam med dwags po rin po che'i snyan brgyud* (pp. 493-590). It is said to contain special instructions from an oral lineage (*snyan brgyud*) hailing from notes that Bsod nams rin chen is said to have taken of Mi la ras pa's instructions and later verified with Mi la ras pa's main student Ras chung pa. The second text is an anonymous work bearing the title *Dpal 'khor lo bde mchog snyan brgyud dwags po lugs kyi man ngag gi rtsa ba brjed byang ma* (pp. 591-643), which holds *yoga* instructions for the *Cakrasamvara* practice.

The last volume of the *'Bri gung bka' brgyud chos mdzod* containing works from the *Dags po'i bka' 'bum* is volume *Pha*. This volume first provides a facsimile reproduction of DK.α.Nga (pp. 1-316). This is followed by a copy of text DK.A.Ga (pp. 317-497) based on DK.A including its printing colophon.

Aside from such large corpora containing selected works from the *Dags po'i bka' 'bum*, there also exist numerous handwritten manuscripts, xylograph prints, and modern publications of individual works from the *Dags po'i bka' 'bum*. A few notable cases shall be mentioned here.

On Feburary 2, 1994, a handwritten manuscript in *dbu med* script of the *Mahāmudrā* text *Snying po don gyi gdam pa phyag rgya chen po'i 'bum tig* (DK.A.'a) was filmed by the NGMPP (reel no. L470/9, running no. L4983). The manuscript seems to be a handwritten copy of DK.B. It consists of eleven folios measuring 7,8 x 45,5 cm and contains no information about its date or place of copy. The manuscript belongs to the private library of Pema Lama in Sgang yul, Nepal.

As mentioned previously, a xylograph of the text *Bstan bcos lung gi nyi 'od* (DK.A.Vaṃ) was produced in 1550 at the *Brag dkar rta so* hermitage in Mang yul gung thang in southern Tibet by the printer Lha btsun rin chen rnam rgyal (1473-1557).[520]

The Gsung rab nyams gso'i par khang printery at Rumtek monastery in Sikkim, India, has also produced woodblock prints of several individual works from the *Dags po'i bka' 'bum*. The newly produced xylograph blocks are said to have had the Sde dge edition (DK.D) as their prototype and prints thereof are distributed by the library of the Karma Shri Nalanda Institute, P.O. Rumtek via Ranipul, Sikkim 737135, India. It should though be noted that the page lay-out and pagination of the Rumtek prints do not correspond exactly to the Sde dge edition. The first Rumtek print from the *Dags po'i bka' 'bum* is an anthology of the five *Tshogs chos* and the four *Zhus lan* texts from the *Dags po'i bka' 'bum*

[520] See fn. 492 for details of the different available prints and microfilms of this xylograph.

(DK.D.Nga-Na).[521] The second Rumtek print is the *Rje sgam po pa'i zhal gdams/ lam mchog rin po che'i phreng ba* (DK.D.Chi) in 19 folios.[522] The third Rumtek print is the *Dam chos yid bzhin nor bu thar pa rin po che'i rgyan* (DK.D.Nyi) in 183 folios. The xylograph contains a printing colophon (*par byang*, folios 180b-183a) written by the 16th Karma pa Rang byung rig pa'i rdo rje (1924-1981).[523]

On May 24, 1987, the NGMPP filmed a xylograph print of the *Dags po thar rgyan* (DK.A.E) and *Lam mchog rin po che'i phreng ba* (DK.A.Chi) printed as a single volume in 112 folios measuring 7,7 x 47,5 cm (reel no. L150/5, running no. L1834). The print belongs to Mr. Chos dag in Smon thang, Nepal. The alphabetical section label *hūṁ* appears vertically in the left hand margin of *recto* folios, suggesting that the print is part of a larger corpus, perhaps a still unidentified xylograph of the *Dags po'i bka' 'bum*. Though the combination and arrangement of the two texts are similar to volume *Ka* of the *Rtsib ri'i par ma*, the present print is not identical to any of the known publications of the *Dags po'i bka' 'bum* or other corpora, and the woodblock printing quality seems to be older than the *Rtsib ri'i par ma*. The print contains a printing colophon (folios $111b_1$-112a) which ends abruptly, thereby suggesting that a final folio is missing. Unfortunately, the preserved part of the colophon does not provide any historical information that could lead to identifying the provenance of the publication.

A xylograph of the *Dags po thar rgyan* in 162 folios has, moreover, been published in modern time in Bhutan. The xylograph's printing colophon (folios $161b_6$-$162a_4$) states the place of publication to be Punakha Dzong (*spung thang bde ba chen po*) and the publisher to be named Bstan 'dzin rgyal mtshan. The print has the thick-lined black text frames on the frontispiece and individual folios that are characteristic of Punakha prints.[524] The xylograph has been digitized by the TBRC (W1KG3680).

Another xylograph of the *Dags po thar rgyan* has been digitized by the TBRC (W1CZ1013). The digitized print is incomplete, as it lacks the final folios, ending abruptly on folio 124 in the middle of chapter 21. The xylograph is not identical to any other *Dags po thar rgyan* print listed here and since its final folios, where the printing colophon might have been found, are missing, the print's origin remains unknown. The xylograph bears the alphabetical label *Di* in the left-hand margins of recto folios. The label suggests that the text is part of a larger corpus, probably placed as text no. 41 in the collection. Comparatively,

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[521] I have previously seen a print of this publication in the library of the Karmapa International Buddhist Institute in New Delhi in the 1990s, but the xylograph has not been available to me at this point in time and hence I cannot provide any detailed information here.

[522] A print thereof is found in the Bayerischen Staatsbibliothek in Munich, Germany (call no. 2° L. tibet. 7s) (GRÜNBOLD, 1989:83).

[523] Two prints of this text are also found in the Bayerischen Staatsbibliothek in Munich, Germany (call nos. 2° L. tibet. 28 x and 2° L. tibet. 30 k) (GRÜNBOLD, 1989:122, 148).

[524] In his review of GUENTHER's translation of the *Jewel Ornament of Liberation*, SEYFORT RUEGG (1962:322-323 fn. 5) remarks that GUENTHER relied on the Bhutanese print of the Tibetan text for his translation.

the *Dags po thar rgyan* features as text no. 39 in DK.A and text no. 38 in DK.S. Given this placement and its relative similarity to existing prints of the *Dags po'i bka' 'bum*, it is possible that the unknown corpus in question might be another *Dags po'i bka' 'bum* xylograph that is still unidentified.

Finally, there exist several modern book-form publications of the *Dags po thar rgyan* and *Lam mchog rin po che'i phreng ba* produced in India, Nepal, and China. An often-used combined edition of the two texts, simply entitled *Thar rgyan*, is the 1989 Chinese publication with 371 pages brought out by the *Si khron mi rigs dpe skrun khang* (*Sichuan minzu chubanshe* 四川民族出版社) in Chengdu (ISBN 7-5409-0380-5/B.13). According to the book's Tibetan preface and colophon, it was based on a woodblock print kept at Bkra shis chos 'khor lhun po'i gling monastery (*bkra shis chos 'khor lhun po'i gling gi gtsug lag khang chen por bzhugs pa'i shing brkod par ma*). Furthermore, the Mi rigs dpe skrun khang (Minzu chubanshe 民族出版社) in Beijing has published the text under the title *Lam rim thar rgyan* in 1992 as volume 20 of the series *Gangs can rig brgya'i sgo 'byed lde mig*.

Chapter 5
The *Dags po'i Bka' 'bum*
In its Printed Edition of 1520 (DK.A)

The *Dags po'i bka' 'bum* corpus exists in the two main recensions (DK.α and DK.A) presented in chapter 4, whose contents and structure differ considerably. The present study will focus on the later recension represented by the first printed edition of the corpus, i.e., ms DK.A produced at Dags lha sgam po monastery in 1520. The reason for this choice of focus is twofold.

Firstly, the later recension is, by far, the more well-known and widespread of the two versions, as reflected in the many later prints and publications directly or indirectly based on that edition. Accordingly, in order to provide scholars with a useful survey of the version most generally available, it is necessary, as a first step, to present the structure and contents of ms DK.A, which served as the prototype for all later Tibetan prints and modern publications of the *bka' 'bum*.

Secondly, a detailed study of the earlier recension of DK.α presupposes thorough knowledge of the later recension. The argument is here that the first printed edition, ms DK.A, introduced a new textual and thematic structure into the corpus. The editors of the print reorganized the entire corpus into forty textual units and provided each text with a title, whereas the earlier recension contains no logical or thematic internal structure and its contents are not divided into textual units.[525] Hence, if the reader begins by becoming familiar with the ordered contents of the later recension, it becomes considerably easier to approach the complexity of the material found in the earlier recension, even if such an approach carries the risk of giving rise to a tendency of thinking of the earlier recension anachronistically in terms of the structure found in the later recension.

In the following pages, a detailed survey of the first xylograph of 1520 (DK.A) shall therefore be presented, while a thorough study of the earlier recension (DK.α) along with discussion of the earliest compilation history of the corpus predating ms DK.α will be reserved for a later publication.[526]

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[525] For a study of the changes introduced into the corpus when the first xylograph was produced along with a general discussion of the technological and religious context in which such editorial projects took place in fifteenth and sixteenth century Tibet, see KRAGH (2013c).

[526] Shorter surveys of the *bka' 'bum* in accordance with its structure originally introduced by ms DK.A (though not necessarily based on the earliest xylograph of that recension) have previously been presented by SEYFORT RUEGG (1962), KRAGH (1998:8-28), and SHERPA (2004:97-124).

The DK.A xylograph contains forty texts, the majority of which are presented in the corpus as containing the oral teachings or 'sayings' of Bsod nams rin chen. Such authorship attribution is achieved by labeling each text with a novel titel that ascribes its authorship to him.[527] The publisher of DK.A, Sgam po Bsod nams lhun grub, did not explain in what form the texts of the corpus existed prior to producing the first print. However, when looking at the colophons of the individual texts, it quickly becomes clear that the majority of the works were not written by Bsod nams rin chen himself but rather were produced by his students or later followers of his teachings, because the names of individual authors often are stated in the internal colophons. Most of the texts are therefore not exactly primary sources attesting Bsod nams rin chen's own writings. For the most part, they are are secondary sources written in a timespan lasting up to two centuries after Bsod nams rin chen's demise, reflecting how later followers perceived and reconstructed Bsod nams rin chen as a *persona* and his teachings as a transmission. Nevertheless, in terms of understanding the reception history of the corpus, it is significant to keep in mind that the Tibetan tradition itself generally considers the majority of the texts to reflect the exact words spoken by Bsod nams rin chen and that passages from the corpus therefore tend to be quoted in later Tibetan works with the authority (if not 'authorship') of Bsod nams rin chen.[528]

The following table provides an overview of the forty texts contained in the 1520 Dags lha sgam po edition of *Dags po'i bka' 'bum* (DK.A). The table divides the print into its two volumes labeled *E* and *Vaṃ*, but it should be noted – as explained previously – that the volume division remains uncertain and somewhat hypothetical. The table further divides the contents into eight genre divisions, namely (1) hagiographies (*rnam thar*), (2) teachings to the gathering (*tshogs chos*), (3) answers to questions (*zhus lan*), (4) meditation manuals concerned with the six doctrines of Nāropa (*nā ro'i chos drug gi khrid yig*), (5) *Mahāmudrā* meditation manuals (*phyag chen gyi khrid yig*), (6) miscellaneous sayings (*gsung thor bu*), (7) Sgam po pa eulogies (*bstod pa*), and (8) treatises concerned with the stages of the path (*lam rim gyi bstan bcos*). These genre divisions are my own and do not appear explicitly in the xylograph (DK.A) or in any other edition of the corpus.[529] They merely represent a very rough segregation of the internal structure of the corpus. The listed folio numbers express the number of leaves, which are printed on both sides, i.e., *recto* (a-side) and *verso* (b-side).

[527] For discussion of the ascribed authorships in the printed version, see KRAGH (2013c:384-391).

[528] There have though also been premodern Tibetan voices that have been critical of the authorship attributions in ms DK.A. For a discussion of Padma dkar po's (1527-1592) critical opinion, see KRAGH (2013c:393-394).

[529] For more details on the genre division, see KRAGH (2013c:380-382).

Label	*Folios*	*English Translated Title*	*Original Tibetan Title*
		Volume E	
		Genre: Hagiographies (*rnam thar*)	
Ka	7	*The Hagiographies of Tai lo and Nā ro written by the Master Sgam po pa*	*Rje sgam po pas mdzad pa'i tai lo nā ro'i rnam thar*
Kha	6	*The Hagiographies of Master Mar pa and the Eminent Mi la*	*Rje mar pa dang rje btsun mi la'i rnam thar*
Ga	62	*The Best of Jewel Ornaments of Liberation Adorning the Banner of Pervasive Renown: A Precious Wish-fulfilling Jewel in the Form of a Hagiography of the Dharma Master, the Eminent and Great Sgam po pa*	*Chos kyi rje dpal ldan sgam po pa chen po'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog*
		Genre: Teachings to the Gathering (*tshogs chos*)	
Nga	12	*The Teaching to the Gathering entitled Profusion of Good Fortune*	*Tshogs chos bkra shis phun tshogs*
Ca	45	*Legs mdzes's Teaching to the Gathering Given by the Protector Candraprabha Kumāra*	*Mgon go zla 'od gzhon nus mdzad pa'i tshos chos legs mdzes ma*
Cha	18	*Sayings of the Dharma Master, the Doctor from Dags po: The Teaching to the Gathering entitled Profusion of Good Qualities*	*Chos rje dags po lha rje'i gsung/ tshogs chos yon tan phun tshogs*
Ja	18	*The Teaching to the Gathering entitled the Pearl Rosary*	*Tshogs chos mu tig gi phreng ba*
Nya	19	*The Precious Master of Dags po's Large Teaching to the Gathering*	*Rje dags po rin po che'i tshogs chos chen mo*
		Genre: Answers to Questions (*zhus lan*)	
Ta	10	*Master Dags po's Oral Instruction and Answers to the Questions of Master Bsgom tshul*	*Rje dags po zhal gdams dang/ rje bsgom tshul gyi zhu lan*
Tha	50	*Answers to the Questions of Dus gsum mkhyen pa*	*Dus gsum mkhyen pa'i zhu lan*
Da	15	*Answers to the Questions of Master Phag mo Grub pa*	*Rje phag mo grub pa'i zhus lan*
Na	4	*Answers to the Questions of Rnal 'byor Chos 'byung*	*Rnal 'byor chos 'byung gi zhus lan*
		Genre: Meditation Manuals concerned with the Six Doctrines of Nāropa (*nā ro'i chos drug gi khrid yig*)	
Pa	14	*Sayings of the Dharma Master, the Doctor from Dags po: The Instruction Manual entitled Closely Stringed Pearls*	*Chos rje dags po lha rje'i gsung/ khrid chos mu tig tsar la brgyus pa*
Pha	5	*Exposing the Hidden Character of the Mind*	*Sems kyi mtshan nyid gab pa mngon du phyung ba*
Ba	15	*Sayings of the Master, the Doctor from Dags po: Oral Instructions including the Great Secret Practical Guidance, Practical Guidance on the Interim, and Practical Guidance on Transference*	*Rje dags po lha rje'i gsung/ dmar khrid gsang chen/ bar do'i dmar khrid/ 'pho ba'i dmar khrid zhal gdams dang bcas pa*

Label	*Folios*	*English Translated Title*	*Original Tibetan Title*
Ma	8	*The Mahāmudrā Vajra-Knowledge Empowerment given by the Master, the Doctor from Dags po, along with an abridged Vārāhī Text*	*Rje dags po lha rjes mdzad pa'i phyag rgya chen po rdo rje ye shes dbang dang/ phag mo'i gzhung mdo dang bcas pa*
Tsa	11	*Compiled Sayings of the Master, the Doctor from Dags po: A Mirror Illuminating the Oral Transmission*	*Rje dags po lha rje'i gsung sgros/ snyan brgyud gsal ba'i me long*
Tsha	10	*Sayings of the Master, the Doctor from Dags po: Reminder of the Oral Transmission*	*Rje dags po lha rje'i gsung/ snyan brgyud brjed byang ma*
Volume Vaṃ			
Genre: *Mahāmudrā* Meditation Manuals (*phyag chen gyi khrid yig*)			
Dza	20	*Sayings of the Master, the Doctor from Dags po: The Extraordinary Ambrosia of Speech*	*Rje dags po lha rje'i gsung/ zhal gyi bdud rtsi thun mongs ma yin pa/*
Wa	11	*Sayings of the Dharma Master, the Doctor from Dags po: The Mahāmudrā Instruction Descending from Above along with Manifold Songs*	*Chos rje dags po lha rje'i gsung/ phyag rgya chen po'i man ngag thog babs dang mgur 'bum rnams*
Zha	6	*Sayings of the Dharma Master, the Doctor from Dags po: The Instruction Clarifying Mahāmudrā*	*Chos rje dags po lha rje'i gsung/ phyag rgya chen po gsal byed kyi man ngag*
Za	9	*Sayings of the Dharma Master, the Doctor from Dags po: The Meditation Stages of the Inconceivable Mahāmudrā*	*Chos rje dags po lha rje'i gsung/ phyag rgya chen po bsam gyis mi khyab pa'i sgom rims*
'A	11	*Sayings of the Dharma Master, the Doctor from Dags po: The Quintessential Meaning of the Manifold Mahāmudrā Instructions on the Heart Meaning*	*Chos rje dags po lha rje'i gsung/ snying po don gyi gdam pa phyag rgya chen po'i 'bum tig*
Ya	9	*Sayings of the Dharma Master, the Doctor from Dags po: Pointing Out the Root of Mahāmudrā, a.k.a. Introducing the Idea of Using Perceptions as the Path, a.k.a. Mahāmudrā, the Unchanging Natural State*	*Chos rje dags po lha rje'i gsung/ phyag rgya chen po'i rtsa ba la ngo sprod pa zhes kyang bya snang ba lam khyer gyi rtog pa cig chog ces kyang bya phyag rgya chen po gnyug ma mi 'gyur ba ces kyang bya ba*
Ra	12	*Sayings of the Dharma Master, the Doctor from Dags po: A Treasury of Ultimate Identifications of the Heart Essence*	*Chos rje dags po lha rje'i gsung/ snying po'i ngo sprod don dam gter mdzod*
La	11	*Sayings of the Dharma Master, the Doctor from Dags po: Pointing Out the Ultimate [Nature of] Thought*	*Chos rje dags po lha rje'i gsung/ rnam rtog don dam gyi ngo sprod*
Sha	10	*Sayings of the Dharma Master, the Doctor from Dags po: Pointing Out the Heart Practice*	*Chos rje dags po lha rje'i gsung/ sgrub pa snying gi ngo sprod*
Genre: Miscellaneous Sayings (*gsung thor bu*)			
Sa	12	*Sayings of the Dharma Master, the Doctor from Dags po: A Summary of Meditational Objects in the Sūtra and Mantra Scriptures*	*Chos rje dags po lha rje'i gsung/ mdo sngags kyi sgom don bsdus pa*
Ha	7	*Anthology of Various Collected Sayings of the Dharma Master, the Doctor from Dags po*	*Chos rje dags po lha rje'i gsung sgros du ma sgrigs ma*

Label	*Folios*	*English Translated Title*	*Original Tibetan Title*
A	20	*Sayings of the Dharma Master, the Doctor from Dags po: A Presentation of the Three Trainings and So Forth*	*Chos rje dags po lha rje'i gsung/ bslab gsum rnam bzhag la sogs pa*
Ki	29	*Sayings of the Dharma Master, the Doctor from Dags po: Instruction on the Twofold Nature and Instruction on the Two Armors*	*Chos rje dags po lha rje'i gsung/ gnas lugs gnyis kyi man ngag dang go cha gnyis kyi man ngag*
Khi	31	*Sayings of the Dharma Master, the Doctor from Dags po: Collected Teachings, the Fivefold Mahāmudrā, the Jewel Rosary for the Highest Path; Summary of the Four Dharmas; The Esoteric Iron Nail of the Key point, A Condensation of Spiritual Practice; The Treasury of Secret Oral Instructions; and Oral Instructions on Ḍoṃbhipa's Inner Heat, Inner Heat of Magic Wheels, the Interim, and Transference*	*Chos rje dags po lha rje'i gsung/ bka' tshoms dang phyag rgya chen po lnga ldan/ lam mchog rin chen phreng ba/ chos bzhi mdor bsdus/ nyams len mdor bsdus/ gnad kyi gzer gsang/ zhal gdams gsang mdzod ma/ ḍoṃ bhi ba'i gtum mo/ 'khrul 'khor gyi gtum mo/ bar do'i gdams pa/ 'pho ba'i zhal gdams rnams*
Gi	11	*Sayings of the Dharma Master, the Doctor from Dags po: The Treatises [entitled] The Ambrosia Rosary of Good Counsel and [entitled] An Examination of the Four Ghosts*	*Chos rje dags po lha rje'i gsung/ bstan bcos gros 'debs bdud rtsi 'phreng ba dang 'dre bzhi rtsad gcod*
Ngi	11	*The Gathering of Vital Essence Given by Candraprabha Kumāra*	*Zla 'od gzhon nus mdzad pa'i bcud bsdus*
Ci	6	*Sayings of the Dharma Master, the Doctor from Dags po: Commentary on Mar pa's Eight Verses*	*Chos rje dags po lha rje'i gsung/ mar pa'i tshig bcad brgyad ma'i 'grel pa*
Chi	12	*The Oral Instruction of Master Sgam po pa entitled the Jewel Rosary for the Highest Path*	*Rje sgam po pa'i zhal gdams/ lam mchog rin po che'i phreng ba ces bya ba*
Genre: Eulogies (*bstod pa*)			
*Ji[530]	3	*What Should be Known* (composed by Phag mo Grub pa)	*Shes bya ma*
*Nyi	3	*A Bouquet of Fresh Blue Lotuses: A Eulogy to the Three Masters, the Uncle and His [Two] Nephews* (composed by Sgam po Bkra shis rnam rgyal)	*Rje khu dbon rnam gsum la bstod pa utpal gzhon nu'i chun po*
Genre: Stages of the Path (*lam rim*)			
E	131	*Exposition of the Stages of the Mahāyāna Path of the Two Streams of Bka' gdams pa and Mahāmudrā entitled the Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*	*Dam chos yid bzhin nor bu thar pa rin po che'i rgyan zhes bya ba bka' phyag chu bo gnyis kyi theg pa chen po'i lam rim gyi bshad pa*
Vaṃ	27	*Sayings of the Dharma Master, the Doctor from Dags po: The Treatise entitled Scriptural Sunshine*	*Chos rje dags po lha rje'i gsung/ bstan chos lung gi nyi 'od*

[530] The texts here labelled *Ji and *Nyi do not bear any alphabet label in the corpus itself. The labels have been created here for the sake of maintaining a reference system to the different parts of the corpus.

1. Dags po'i bka' 'bum: Hagiographies (Rnam thar)

The first volume of DK.A commences with three hagiographical texts (*rnam thar*) whose topics cover the founders of the *Bka' brgyud* lineage, including Tilopa, Nāropa, Mar pa, Mi la ras pa, and Sgam po pa. These works form a short, so-called "golden rosary of the *Bka' brgyud* tradition" (*bka' brgyud gser 'phreng*).

The first two works (DK.A.Ka and DK.A.Kha) are, in fact, made up from a single work, which has been separated into distinct texts, each with its own cover page, pagination, and alphabetical section label. These features are not found in the earlier handwritten ms DK.α. Both works originate from the series of hagiographies composed by Rgyal ba Khyung tshang ba Ye shes Bla ma (1115-1176). The newly introduced cover page of text *Ka* incorrectly attributes its authorship to Sgam po pa (*rje sgam po pas mdzas pa'i*), while the cover page of text *Kha* provides no such suggestion about the authorship of the text. The third work in the series, text DK.A.Ga is, however, a hagiography of much later provenance, namely the Sgam po pa hagiography written by the publisher of ms DK.A, Sgam po Bsod nams lhun grub, in 1520 in connection with producing the first printed edited of the corpus. In other words, the final part of Ye shes Bla ma's original series of *Bka' brgyud* hagiographies, namely the part dealing with Bsod nams rin chen, has been removed and by doing so the original writer's colophon, wherein the authorship for the whole series of hagiographies by Ye shes Bla ma is stated, is gone.[531] By incorrectly attributing the first of the hagiographies (DK.A.Ka) to the authorship of Sgam po pa on the newly inserted cover page, ms DK.A gives the wrong impression that Bsod nams rin chen wrote the hagiographies of Tilopa, Nāropa, Mar pa, and Mi la ras pa, and that these early works then have been supplemented by Sgam po Bsod nams lhun grub with an additional, larger hagiography on Sgam po pa Bsod nams rin chen himself.

1.1 DK.A.Ka: The Hagiographies of Tai lo and Nā ro Written by the Master Sgam po pa (Rje sgam po pa mdzad pa'i tai lo nā ro'i rnam thar bzhugs)

7 folios, 1 internal segment, no colophon. Having originally been composed by Rgyal ba khyung tshang ba Ye shes Bla ma (1115-1176), probably after Bsod nams rin chen's death in 1153, this text seems to have been composed some time in the period 1153-1176. This makes it one of the very earliest hagiographies of the Indian masters Ti lo pa and Nā ro pa, who in several other works of the *Dags po'i bka' 'bum* are considered to be the main Indian forefathers for the Tantric teachings of Bsod nams rin chen.

Segment DK.A.Ka.1: The segment begins (Dk.A.Ka.1.1b$_1$): */bla ma dang ni rdo rje 'dzin/*. It ends (DK.A.Ka.1.7a$_6$): *phyag rgya chen po'i dngos grub mnyes pas yon tan dpag tu med pa mnga' ba yin gsung//*.[532] The segment begins by distinguishing two different

[531] For the original colophon of Ye shes Bla ma's series of hagiographies, see my translation of the final part of the original text, viz. the Sgam po pa hagiography, above p. 145.

[532] Correlated passages in other versions of the *Dags po'i bka' 'bum*: DK.α.Ka.1b$_1$-7a$_4$, DK.B.Ka.1.1b$_1$-7a$_6$, DK.D.Ka.1.1b$_1$-7b$_3$, DK.P.Ka.1.0b$_1$-9b$_4$, DK.Q.Ka.1.1b$_1$-8b$_3$, DK.R.Ka.1.1b$_1$-

Buddhist approaches. One approach is said to consist in creating a cause for Awakening,[533] which is identified with the (Common *Mahāyāna*) Vehicle of the Perfections (*pha rol du phyin pa'i theg pa*, **pāramitāyāna*) taught by Atiśa (*jo bo rje lha cig*). The other approach consists in considering the qualities of Awakening to be immanent in all beings,[534] which is identified with the *Vajra* Vehicle (*rdo rje theg pa*, **vajrayāna*) transmitted by the Indian Tantric master Nā ro pa. The text thus begins by placing the hagiographies of Ti lo pa and Nā ro pa in contradistinction to the *Bka' gdams* tradition of Atiśa, thereby referencing both the major traditions from within which Bsod nams rin chen taught.

It is then explained that Buddha [Śākyamuni] appeared in the form of Vajradhara (*rdo rje 'chang*) in order to give *Vajrayāna* teachings to those students who possessed the highest capacities, whereas those of middling or lower capacities were only able to perceive the Buddha in the form of Buddha Śākyamuni giving the teachings of the *Prajñāpāramitā* vehicle. The text states that the later Indian Tantric master Ti lo pa was someone who was able to perceive Vajradhara and upon seeing Vajradhara he then received the *Vajrayāna* teachings directly from him. The text only provides few details about Ti lo pa.

Thereupon, Nā ro pa is introduced as Ti lo pa's major disciple and a longer description follows of how they met and the many hardships that Nā ro pa had to undergo in order to become Ti lo pa's student and receive his teachings. It is stated that Nā ro pa became Awakened and then went to the Buddhist monastic university Nālandā,[535] where he used his magical powers to protect the institution against an attack from a non-Buddhist group. Finally, a few stories are given about how Nā ro pa benefited various persons through magic and teachings. The text has no colophon.

1.2 DK.A.Kha: The Hagiographies of Master Mar pa and the Eminent Mi la (Rje mar pa dang rje btsun mi la'i rnam thar bzhugso)

6 folios, 1 internal segment, no colophon. Text DK.A.Kha is simply a continuation of text DK.A.Ka, as is clear from the otherwise unexplained personal pronoun "his" (*de'i*) in the opening sentence: "The one who became his [spiritual] son was Mar pa ..." (*de'i sras su gyur pa mar pa...*). The work constitutes one of the earliest hagiographies of Mar pa Chos kyi blo gros and Mi la ras pa. As mentioned above, it was originally composed by Rgyal ba khyung tshang ba Ye shes Bla ma at some point in the period 1153-1176.

Segment DK.A.Kha.1: The segment begins (Dk.A.Kha.1.1b$_1$): */de'i sras su gyur pa mar pa lo tstsha ba 'di nyid yin te/.* It ends (DK.A.Kha.1.6b$_7$): */bla ma mi las ji ltar rtogs pa'i yon tan dang/ mdzad spyod zur tsam rnam par bshad pa'o// //bde bar gshegs pa'i go*

11a$_6$, DK.S.Ka.1.1b$_1$-12a$_2$, DK.T.Ka.1 pp. 1$_4$-5$_{21}$. For further details and references, see footnotes 364 to 367. For other remarks on the text, see SHERPA (2004:97-98).

[533] Or, literally, "to take the cause as the path" (*rgyu lam du 'khyer ba*).

[534] Or, literally, "to take the result as the path" (*'bras bu lam du 'khyer ba*).

[535] The present-day ruins of Nālandā monastery, covering fourteen hectars, are located in the state of Bihar, northern India, 88 kilometers southeast of the city Patna.

'phang myur thob shog// bkra shis//.[536] The segment first narrates the story of Mar pa. It is told how he came to study with 'Brog mi Lotsā ba Śākya ye shes (c. 992/993-1043/1072) and thereafter went to Nepal and India to receive teachings. Mar pa then returned to Tibet, where he taught a number of students, and the text narrates several different short stories of special events that took place in his life during this period. Finally, a few notes are given on Mar pa's main student, Rngog Chos sku rdo rje (1036-1102), with whom the author of the text, Ye shes Bla ma, is known in his youth to have studied the *Hevajratantra*.[537] The text's story of Mar pa has been translated into French by Cécile DUCHER (2011:158-160).

Thereafter follows the story of Mi la ras pa, whom the author of the text also is known to have met in person while studying with Mi la ras pa's main student Ras chung pa. The narrative briefly tells how Mi la ras pa as a young man learned black magic. It goes on to say that he then met a *Rdzogs chen* teacher named Lha dga', whereupon he came to see Mar pa. He served Mar pa for five years and Rngog Chos sku rdo rje for one year, before he finally was allowed to receive teachings from them. After doing some meditation retreat, he went to visit his ancestral home only to find that it now lay in ruins. He then started a prolonged meditation retreat in the wilderness of the mountains. Since he had nothing else to eat but weeds, his skin acquired a greenish hue. Different stories of his austerities then follow, as well as stories about the magical powers he displayed after the completion of his Buddhist practice. The end of the text provides no independent colophon, given that the original work by Ye shes Bla ma continues with another hagiography, namely that of Bsod nams rin chen, which in turn ends with a proper colophon stating the name of the author. Thus, text DK.A.Kha simply ends by saying: "I have explained a bit about the actions and good qualities [showing] how master Mi la became realized."[538]

The text's story of Mi la ras pa has been translated into English by Andrew H. QUINTMAN (2006:280-291).[539] QUINTMAN (2006:65) also notes that this Mi la ras pa hagiography served as the basis for a slightly later Mi la ras pa hagiography compiled by Bla ma Zhang g.yu brag pa Brtson 'grus grags (1123-1193).[540] As noted above, the Sgam po pa hagio-

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[536] Correlated passages: DK.α.Ka.7b$_4$-12b$_3$, DK.B.Kha.1.1b$_1$-6b$_7$, DK.D.Kha.1.1b$_1$-7a$_3$, DK.P.Kha.1.9b$_5$-15b$_3$, DK.Q.Kha.1.8b$_4$-12b$_4$, DK.R.Kha.1.1b$_1$-10b$_5$, DK.S.Kha.1.1b$_1$-11b$_5$, DK.T.Kha.1 pp. 1$_4$-5$_{16}$. For further details and references, see footnotes 368 to 370. For a few other comments on the text, see SHERPA (2004:98).

[537] See *Lho rong chos 'byung*, Gangs can rig mdzod vol. 26, Beijing: Bod ljongs bod yig dpe rnying dpe skrun khang, 1994, p. 116$_7$, and *A Dictionary of Learned and/or Accomplished Beings who Appeared in the Snowy Land*, edited Kozhul Dragpa Jungnay and Gyalwa Lozang Khaydrub, electronic version published by Padma Karpo Translation Committee, 2006, lemma *Khyung tshang ye shes bla ma.*

[538] DK.A.Kha.6b$_{6-7}$: *bla ma mi las ji ltar rtogs pa'i yon tan dang/ mdzad spyod zur tsam rnam par bshad pa'o//.*

[539] See also QUINTMAN's (2006:66-73) discussion of this text as a source for the later hagiographical tradition on Mi la ras pa. QUINTMAN's doctoral dissertation (2006) has now been published in a revised version (QUINTMAN, 2013).

[540] On the latter text, see QUINTMAN (2006:96-101).

graphy found in Bla ma Zhang's works is likewise an adaptation of Ye shes Bla ma's Sgam po pa hagiography, which in ms DK.α follows directly after the present work.

1.3 DK.A.Ga: The Best of Jewel Ornaments of Liberation Adorning the Banner of Pervasive Renown: A Precious Wish-fulfilling Jewel in the Form of a Hagiography of the Dharma Master, the Eminent and Great Sgam po pa (Chos kyi rje dpal ldan sgam po pa chen po'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog ces bya ba bzhugso)

62 folios, two internal segments, one colophon. This work is a Sgam po pa hagiography composed by the publisher of DK.A, Sgam po Bsod nams lhun grub. The text's colophon reads:

> I wrote down these [stories] purely with an attitude of faith by compiling the three longer and short hagiographies narrated the master himself and put together by his four *Dharma* assistants, his precious valet and others, and then written down by [Dags po] 'Dul 'dzin,[541] as well as [the text] known as *The Large Hagiography* written by the master Mkha' spyod dbang po,[542] having added scriptural quotations from the precious *sūtra*s.
>
> I bow down to Candraprabha Kumāra,
> Who earlier was Supuṣpacandra, the supreme heir of the *Jina*,
> Here in Tibet born as the glorious Sgam po pa,
> [And who in the future will become] the best of *Jina*s, Vimalaprabha.
>
> Though [I was] looked after by him in [my] former times with great fortune,
> [My own] realization is limited by [my] inferior memory, intelligence, and meditative concentration. Nevertheless, my writing of these beautiful banners adorning
> The wish-fulfilling rosary of stories about the *bla ma*'s liberation,
>
> Was accomplished by the power of the supreme protector's compassion.
> May it remain forever and everywhere

[541] These early hagiographical fragments seem to refer to the two 'autobiographical' segments (DK.A.Tha.3 and DK.A.Tha.5) along with the brief account of his death (DK.A.Tha.4) now found in the *Dus gsum mkhyen pa'i zhus lan*. For a discussion of these references, see p. 151. The name 'Dul 'dzin refers to Dags po 'Dul ba 'Dzin pa (1134-1218), the fourth abbot of Dags lha sgam po monastery. See the abbatial list in SØRENSEN & DOLMA (2007:47).

[542] This is Zhwa dmar pa Mkha' spyod dbang po's Sgam po pa hagiography discussed above.

For all sentient beings, like a medicine for their [spiritual] eyes.
May I in all times to come

Strive towards the great bliss of a *Bhagavān* without ever being separated from you!
Relying on the good path of Ḍombhi, the king of *yoga* (**yogendra*),
May I quickly become a guide for sentient beings.[543]

This text, *The Best of Jewel Ornaments of Liberation Adorning the Banner of Pervasive Renown: A Precious Wish-fulfilling Jewel in the Form of a Hagiography of the Dharma Master, the Eminent and Great Sgam po pa*, was made into a xylograph by Spyan snga chos kyi rje Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po, a descendant of the venerable master, in the male iron dragon year, 2398 years after the teacher [Śākyamuni's] *nirvāṇa*, 442 years after the great protector [Sgam po pa's] birth, 367 years after his *nirvāṇa*,[544] on Mount Śānti[545] with the aim of promoting the *Bka' brgyud* teachings. The scribe (*yi ge pa*) was Kun dga' rin chen from Bla 'bring in E, who is skilful therein.[546] May the blazing splendor[547] of auspiciousness [of having produced this text] adorn the world![548]

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[543] Except for the short interpolated reference to Mkha' spyod dbang po's *Large Hagiography*, the entire colophon up to this point has been taken *verbatim* from the colophon of Mkha' spyod dbang po's own text with only very minor differences in the wording.

[544] Concerning this calculation of these dates and the Buddha's *nirvāṇa*, see KRAGH (2013c:374-375). All the fix-points for the date of the composition can be determined as 1520 CE, which is the same year that the first printed edition of the *Dags po'i bka' 'bum* was produced by the author of the biography, as stated in the colophon of the corpus' text DK.A.E (see KRAGH, 2014c:372-376).

[545] Mount Śānti, literally meaning "the mountain of peace," employing the Sanskrit word for peace (*śānti*, Tibetan *shanti*), is a poetic name for Dags lha sgam po hermitage or perhaps more broadly speaking for Mount Sgam po, the mountain on which the hermitage is located.

[546] The scribe (*yi ge pa*) mentioned here, Kun dga' rin chen, was also the scribe who copied the texts of two other works in the corpus, viz. the large texts DK.A.E (*Dags po thar rgyan*) and DK.A.Vaṃ (*Bstan bcos lung gi nyi 'od*). In the colophons of those texts, he is identified as coming from the monastic house of A phyag (*a phyag bla 'brang*); see KRAGH (2014c:375-376).

[547] The final phrase "May the blazing splendor …, etc." is a little prayer that the publishers of ms DK.A appended at the end of several texts in the corpus.

[548] DK.A.Ga.2.61b$_7$-62a$_7$: *'di dag ni rje nyid kyis gsungs pa'i rnam thar rgyas bsdus gsum dang/ /nye gnas chos bzhi dang/ bran kha rin po che la sogs pa rnams kyis phyogs cig tu sgrigs pa dang/ 'dul 'dzin gyis zin bris su mdzad pa rnams dang/ rje mkha' spyod dbang pos mdzad pa'i rnam thar chen mor grags pa rnams gung sgrigs te// mdo sde rin po che'i lung khungs dang sbyar nas mos pa'i blo gros nas yi ger bgyis so/ me tog zla mdzes rgyal ba'i sras po mchog/ /gang sngon zla 'od gzhon nu zhes byar 'gyur/ /gang ri'i khrod 'dir dpal ldan sgam po pa/ /rgyal mchog dri med 'od la phyag 'tshal te/ /gang gis skal mangs sngon nas rjes bzung yang/ /dran dang blo gros ting 'dzin dman dbang gis//ji bzhin rtogs te de lta na yang 'dir/ /dpal ldan bla ma'i rnam thar yid bzhin 'phreng/ /rab mdzes bkod pa'i ba dan rnams mdzes pa/ /mgon mchog thugs rje'i mthu las legs grub ste/ /ma lus*

Sgam po Bsod nams lhun grub's Sgam po pa hagiography commences with a series of introductory verses (DK.A.Ga.1.1b$_{1-6}$) expressing homage and prayers. The hagiography is then divided into two basic parts. The first smaller segment contains a hagiography of Bsod nams rin chen's past lives (*sngon byung gi rnam thar*). The second segment narrates his Tibetan reincarnation as Bsod nams rin chen, referred to in the text as "the hagiography of the present time" (*da ltar gyi rnam thar*).

Segment DK.A.Ga.1: The segment begins (Dk.A.Ga.1.1b$_1$): */na mo gu ru/ mkhyen gnyis yon tan mchog gi sku/.* It ends (DK.A.Ga.1.19a$_4$): *phyi ma'i dus dam pa'i chos yongs su skyong bar zhal gyis bzhes pa yin no//de rnams ni sngon byung gi rnam thar ro//.*[549] The first segment containing the hagiography of Bsod nams rin chen's past lives provides a slightly abridged reproduction of the 36th chapter of the *Samādhirājasūtra* telling the story of the *bodhisattva* Supuṣpacandra.[550] The story is a tragedy illustrating how a true *bodhisattva* is willing to undergo any kind of difficulty in his efforts to benefit others by preserving and teaching the *Dharma*. The story goes that once upon time – uncountable aeons ago when human lifespans were incredibly long – a Buddha named "King Arisen like a Pure Jewel-Lotus-Moon" (*Ratnapadmacandraviśuddhābhyudgatarājan*) appeared in the world and turned the wheel of the *Dharma* for the benefit of countless sentient beings. At first, many practiced his *Dharma* with great diligence and attained liberation and realization. Gradually, however, during the reign of King Śūradatta, people stopped practicing, the *Dharma* transmission was broken, and much suffering arose. At that time, the *bodhisattva* Supuṣpacandra, who was a *Dharma* reciter (*dharmabhāṇaka*), lived in the solitude of a forest, practicing meditation together with a band of other practitioners. Realizing what had happened, he decided to leave his retreat in order to spread the *Dharma* again in Śūradatta's kingdom. Having gone there, the *bodhisattva* taught the *Dharma* to the people and thereby brought *Dharma* practice and Awakening to numerous citizens. Thereupon, he went to

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skye dgu'i mig gi bdud rtsir ni//zad med phyi mtha'i bar du rab tu gnas//bdag ni dus rnams kun du bcom ldan 'das//bde chen rab rtsol khyod dang mi 'bral zhing//ḍombi rnal 'byor dbang po'i lam bzangs las//'gro rnams yud kyis rnam 'dren nyid gyur cig//chos kyi rje dpal ldan sgam po pa'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan/ thar pa rin po che'i brgyan gyi mchog ces bya ba 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ston pa mya ngan las 'das na da lta'i bar la/ lo nyis stong gsum brgya go brgyad song zhing/ mgon po 'di nyid bltams nas bzhi brgya zhe gnyis song la/ mya ngan las 'das pa na gsum brgya re bdun song ba'i lcags pho 'brug gi lo la/ bka' brgyud kyi bstan pa spel ba'i slad du/ ri bo shantir par du bgyis pa'o// //yi ge pa ni e yi bla 'bring nas/ kun dga' rin chen shes bya 'di la mkhas// bkra shis dpal 'bar 'dzam gling brgyan du shog//.

[549] Correlated passages: DK.B.Ga.1.1b$_1$-19a$_4$, DK.P.Ga.1.16b$_1$-37a$_1$, DK.Q.Ga.1.12b$_5$-30a$_3$, DK.R.Ga.1.1b$_1$-39b$_5$, DK.S.Ga.1.1b$_1$-36a$_1$, DK.T.Ga.1 pp. 1$_4$-16$_{12}$. The text is omitted in DK.α and DK.D, which contain other Sgam po pa hagiographies. For additional prints and publications of the text in various other textual corpora, see fn. 145. For some short remarks on the hagiography, see SHERPA (2004:32-33 and 98).

[550] For the Sanskrit edition of the text, where the pertinent story is found in chapter 35, see VAIDYA (1961:232-253).

Śūradatta's court to teach the *Dharma* there as well. The entire entourage of the king attended his teachings, including Śūradatta's several wives and children. They were all filled with great faith and prostrated themselves in front of the *bodhisattva* in the royal garden. Śūradatta himself, however, had not attended the teachings but happened to come by at one occasion and then witnessed the scene of his court prostrating before the *bodhisattva*. This made him very angry and he ordered that the *bodhisattva* should be arrested and executed.

After the court executioner had killed the *bodhisattva*, many special signs appeared. Notably, the corpse of the *bodhisattva* emitted a strange light and did not decompose. The king realized that he had made a grave mistake, since the *bodhisattva*, in fact, was a genuine teacher who possessed the good qualities of Awakening. Śūradatta painfully regretted his misdeed and fearing that he would be reborn in hell, he then performed an elaborate funeral ceremony for the *bodhisattva*. Thereupon, he renounced his kingdom in order to devote the rest of his life to practicing the *Dharma*.

The story ends by Buddha Śākyamuni revealing that he in a former life was that king. The *bodhisattva* Supuṣpacandra had in the meanwhile been reborn as this young man, the most excellent lotus flower (*padmottara*, *padma bla ma*), namely the *bodhisattva* Candraprabha Kumāra, who was present in the audience of the teaching and who had requested the Buddha to give the teaching of the *Samādhirājasūtra*, in which the story is found. Sgam po Bsod nams lhun grub rounds off this part of the hagiography by referring the reader to the *Sūtra* itself for the complete narrative and reminds the reader that the Buddha elsewhere predicted that Candraprabha Kumāra in the future will protect the *Dharma*.[551] The segment ends with a sentence stating, "These were the hagiographies of former times" (*de rnams ni sngon byung gi rnam thar ro*).

Segment DK.A.Ga.2: The segment begins (Dk.A.Ga.2.19a$_5$): *da ltar gyi rnam thar ni/*. It ends (DK.A.Ga.2.6a$_7$): *'gro rnams yud kyis rnam 'dren nyid gyur cig/ /chos kyi rje dpal ldan sgam po pa'i rnam par thar pa yid bzhin gyi nor bu rin po che kun khyab snyan pa'i ba dan/ thar pa rin po che'i brgyan gyi mchog ces bya ba 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ston pa mya ngan las 'das na da lta'i bar la/ lo nyis stong gsum brgya go brgyad song zhing/ mgon po 'di nyid bltams nas bzhi brgya zhe gnyis song la/ mya ngan las 'das pa na gsum brgya re bdun song ba'i lcags pho 'brug gi lo la/ bka' brgyud kyi bstan pa spel ba'i slad du/ ri bo shantir par du bgyis pa'o// //yi ge pa ni e yi bla 'bring nas/ kun dga' rin chen shes bya 'di la mkhas// bkra shis dpal 'bar 'dzam gling brgyan du shog//.*[552] The second segment of Sgam po Bsod nams lhun grub's hagiography contains the actual life story of Bsod nams rin chen,

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[551] It may be added that the *Sūtra* at hand does not give any specific prophecy concerning Candraprabha Kumāra being reborn in the north or in Tibet. Such prophecies are in the Tibetan tradition drawn from other *Sūtra*s, notably the *Mahākaruṇāpuṇḍarīkasūtra*, as mentioned below.

[552] Correlated passages: DK.B.Ga.2.19a$_5$-62a$_7$, DK.P.Ga.2.37a$_1$-86b$_4$, DK.Q.Ga.2.30a$_3$-74b$_3$, DK.R.Ga.2.39b$_5$-131a$_5$, DK.S.Ga.2.36a$_1$-121b$_5$, DK.T.Ga.2 pp. 16$_{12}$-54$_{27}$. The text is omitted in DK.α and DK.D.

referred to in the text as "the hagiography of the present time" (*da ltar gyi rnam thar*). The author begins by making a reference to the prophecy given by the Buddha in the *Mahākaruṇāpuṇḍarīkasūtra*, saying that a physician monk (**bhikṣu Jīvaka*, *dge slong 'tsho byed*) will appear in the north and teach the *Dharma* to many.[553] The author then narrates Bsod nams rin chen's childhood (DK.A.Ga.2.19a_6-19b_3). It is told that he was born in Central Tibet (*dbus*) in the region of Gnyal in the female earth-sheep year (*sa mo lug gi lo*, viz. 1079 CE). His father's name was Snyi ba Rgyal po and his mother's name was Sho mo Za tshe lcam. He had two brothers, an older and a younger. Before obtaining his monastic name Bsod nams rin chen, he was called Ngar ma grags as well as Snying po kun dga'. As a young man, he married a woman named 'Tshims jo sras and was educated in medicine (*gso ba rig pa*). One day his wife passed away, which led him to take up ordination as a monk. He went to Dbrongs kha in Dags po and received ordination from *Dge shes* Mar yul Blo ldan shes rab in 1104 CE at the Western age of 25 (Tibetan age 26). He was given the monastic name Bsod nams rin chen.

The next part of the narrative (DK.A.Ga.2.19b_4-21b_2) tells the story of how he studied with various *Bka' gdams pa* masters. From *Dge shes* Mar yul Blo ldan he received many teachings on the Father and Mother *Tantra*s. The teacher of this *Dge shes* is said to have been a student of Mi la ras pa. At this time, Bsod nams rin chen started having many profound meditation experiences and was able to stay in meditation without break for a whole week. Under *Dge shes* Zangs dkar ba, he became learned in *yoga*, the *Cakrasamvara* practices, the *Vinaya* rules, as well as in various *Tantra*s and their practices.

He then went to Central Tibet (*dbu ru*) to receive further teachings. There he stayed with *Dge bshes* Snyug rum for seven months. At this time, he gave rise to the relative resolve for Awakening (*bodhicitta*) without ever losing it again. He went Lcags ri gong khar for seven months and received all the teachings of Atiśa from *Dge shes* lcags ri ba. He also received many other meditation instructions and did the *Dharma* protector (*chos skyong*, **dharmapāla*) practice of *Mahākāla* wielding a curved knife (*mgon po gri gug ma*, **kartarīdhāra-mahākāla*).[554]

He then heard about the famous *Dge shes* Rgya Yon bdag and went to see him. Again, he received all the teachings of Atiśa from him as well. In particular, he studied Atiśa's teachings on the stages of the path (*lam rim*, **mārgakrama*) and practiced the associated contemplations, which made his previous meditation experiences of bliss and clarity decrease. Instead he started to feel a stronger sense of weariness (*skyo shas*) with *saṃsāra* and a strong wish for renunciation. He stayed with Rgya Yon bdag for three years and practiced intensively. It is said that during this time he had many special dreams, such as riding an elephant, riding a lion, climbing up on a *Dharma* throne, reaching the top of a *stūpa*, etc., which are mentioned in the *Daśabhūmikasūtra* as indications of having accomplished the *bodhisattva* levels (*sa*, **bhūmi*) in former lives. At the same time, his

[553] See fn. 338.

[554] This seems to be a protector transmission that had been transmitted by Atiśa within the *Bka' gdams* tradition.

body became completely free from all lice, bugs, and insects, and he gained a wonderful sense of physical wellbeing.

Thereupon, the text narrates the story of his search for and encounter with Mi la re pa (DK.A.2.Ga.21b_2-24a_2). In the springtime, he emerged from his meditation retreat and went out to the southern slope of Mt. Lcags ri to sit in the sun and regain strength. There he accidentally met three old beggars, one of whom happened to mention the king of *yogīs*, Mi la ras pa. When he heard this name, he felt very excited, the hair on his body stood on end, and he spontaneously got tears in his eyes. Having inquired about Mi la ras pa from the beggars, he was told that Mi la ras pa stayed in the Mang yul gung thang area in southern Tibet. Bsod nams rin chen set out to meet the *yogī*, which took him on a long journey. On the way, he encountered some students of Mi la ras pa, who told him that Mi la ras pa had predicted his coming. This made him a bit proud and when he approached the place where Mi la ras pa was staying at the time, Mi la ras pa consequently had his student Se ban Ras pa send Bsod nams rin chen off to stay alone in a cave in the vicinity. Half a month passed by before he was allowed to see Mi la ras pa.

The hagiography's next part (DK.A.Ga.2.24a_2-26b_3) is concerned with the time Bsod nams rin chen spent training under Mi la ras pa. When the two of them met, Mi la ras pa recognized him as a future holder of his *Dharma* lineage. A longer series of songs, dialogues, and auspicious dreams are narrated. Mi la ras pa and Bsod nams rin chen then set off together to Chu 'bar cave in southern Dingri,[555] where the two of them stayed alone. In 1109-1110, Bsod nams rin chen remained thirteen months with Mi la ras pa while practicing the master's secret meditation instructions, in particular the *yoga* of Inner Heat (*gtum mo*). The text here gives a detailed account of the visions, dreams, and meditation experiences that Bsod nams rin chen had during this time along with descriptions of Mi la ras pa's response to each of them, often in the form of spiritual songs.

After his stay with Mi la ras pa, it is told (DK.A.Ga.2.26b_{3-7}) that Bsod nams rin chen returned to Central Tibet (*dbus*) to meet again with his former *Bka' gdams pa* teachers. They all inquired in detail about the meditation experiences and achievements that Bsod nams rin chen had achieved during his training with the *yogī* Mi la ras pa. They all became very impressed with his progress and Bla ma Snyug rum pa bestowed a White *Tārā* empowerment on Bsod nams rin chen to ensure him a long lifespan, since he saw him as destined to benefit many sentient beings.[556]

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[555] Chu 'bar cave is located at the mouth of the very remote Man lung valley (at the foot of Mt. Jobo Garu, *Man lung rtse*), south of Dingri (Tingri County), in southern-most Tibet, just north of the Nepalese border. It is about 40 kilometers west of Mount Everest. Mi la ras pa is said to have passed away in this cave some years later.

[556] It may be added it was through this empowerment that the *Jo bo lugs* of the White *Tārā* (*sgrol dkar*) practice, stemming from the Indian master Atiśa (*Jo bo rje*), entered the *Bka' brgyud* tradition, being the main transmission for the longevity goddess White *Tārā*. Other minor transmissions for the deity include the *Rngog lugs*, the *Ba ri lugs*, the *Gnyan lugs*, and the *Nags rin lugs*, though the *Rngog lugs* and the *Jo bo lugs* are considered inseparable. See the text *Rje btsun yid bzhin 'khor lo'i*

Next, the hagiography (DK.A.Ga.2.26b$_7$-42b$_1$) tells about the many years that Bsod nams rin chen practiced *yoga* and meditation alone in the wilderness. While staying in meditation retreat in his home valley of Gnyal, he encountered Mi la ras pa's student Ras sgom Ras pa who came to see him to inform him about the demise of Mi la ras pa. Bsod nams rin chen performed many offerings and prostrations to his deceased *guru*, and the text reproduces a song of lament and spiritual instruction that he expressed at that occasion. The text then describes more of the hardships and experiences that Bsod nams rin chen underwent during his years of solitude. One of these experiences concerns a strange encounter he had with a man, who told him some depressing things. Afterwards, Bsod nams rin chen prayed to Mi la ras pa and perceived him in a vision. At that point, realization of *Mahāmudrā* was born within him and a series of dreams and songs are then related revealing the meaning of his realization. In one such dream, he received the advice to go and stay at Mount Sgam po, since its local mountain deity (*rtsang po*) speaking as a voice promises to protect him and his followers if he settles there.

Thereupon, it is told (DK.A.Ga.2.42b$_1$-51a$_1$) that Bsod nams rin chen traveled to Mount Sgam po in the Dags po region, where he established a small retreat place, viz. Dags lha sgam po. Ras sgom Ras pa, a fellow disciple of Mi la ras pa, came to stay with him there. Gradually, a number of students begin to arrive, who stayed at the mountain hermitage in order to learn *yoga* and meditation from Bsod nams rin chen, who had by then become a teacher in his own right. The text mentions *Dge shes* Rgyal ba khyung tshang can, *Dge shes* Gnyan nag, Snyags dmar po, and several others, until sixty students had gathered around him. Many of these disciples were monks of the *Bka' gdams* order. It is told how he gave them meditation instructions and then sent them into retreats. A series of songs and episodes involving the display of miraculous powers is also narrated.

The final narrative part of the hagiography (DK.A.2.Ga.51a$_1$-58b$_6$) tells the story of Bsod nams rin chen's death and funeral. At the age of 74, Bsod nams rin chen began to feel physically unwell and predicted to his students that he soon was going to pass away. The text portrays the last series of teachings and advice that he imparted to his followers, mainly in the form of a series of spiritual songs. In the female water-bird year (*chu mo bya lo*), 1153 CE, he then passed away. His students, led by Bsod nams rin chen's elder nephew and official lineage-holder Slob dpon Sgom pa (i.e., Dags po Tshul khrims snying po) arranged elaborate offering ceremonies to be performed in front of his corpse in the large temple (*lha khang chen mo*) and many special signs appeared. Several of the students had special visions and experienced states of deep meditation. The corpse was cremated and the remains placed inside a newly built *stūpa*.

A group of meditators (*bsgom chen*) arrived too late at the hermitage to participate in the cremation. At their urging, Phag mo gru pa sang them an elaborate song describing how the master died and the auspicious omens that appeared during the cremation. This is the song that elsewhere has been referred to as "A Prayer of Grief at the Time of Sgam po pa's

rjes su gnang ba dang bsnyen sgrub las gsum gsal bar byed pa'i yi ge zla ba 'dod 'jo, folio 2b (64), in *Bka' brgyud sngags mdzod*, vol. *Ka* (TBRC W20876-1534).

Passing Away."[557] The narrative finally adds some short remarks on how Dags po Bsgom tshul took over the abbacy of the hermitage after Bsod nams rin chen's death and carried on preserving and imparting the teaching tradition of Bsod nams rin chen until his own death in 1169, while other major disciples spread the teachings elsewhere, in particular Dus gsum mkhyen pa, Phag mo gru pa, and 'Ba' rom pa.

The last part of the hagiography (DK.A.Ga.2.58b_6-62a_4) gives a list of some of Bsod nams rin chen's major students. This is followed by a list of quotations from various *sūtra* scriptures and earlier masters of the *Bka' brgyud* tradition containing passages that are regarded as being predictions about Bsod nams rin chen. The text ends with a colophon (DK.A.Ga.2.62a_{4-7}), which was translated above.

[557] For a study and translation, see above p. 112.

2. *Dags po'i bka' 'bum: Teachings to the Gathering (Tshogs chos)*

Following the three hagiographies presented above, ms DK.A of the *Dags po'i bka' 'bum* continues with a series of five texts in the genre of *Teachings to the Gathering* (*tshogs chos*). These comprise texts *Nga* to *Nya*.

Each text ends with a colophon describing the text's authorship and, according the information provided there, Bsod nams rin chen did not write these works himself. Rather, they are explicitly stated to be notes (*zin bris*) taken by his students based on Bsod nams rin chen's oral lectures (*gsung* or *gsung sgros*). The notes were then compiled and perhaps edited to some extent by the authors. Each text is relatively uniform in its language and style, indicating that the respective text was written by a single hand.

The works consist of a number of individual lectures, which are demarcated by standard prefatory phrases inserted into the text at the beginning of each lecture. Such a prefatory phrase is, for example, "Again, the *Dharma* master Sgam po pa said..." (*yang chos rje sgam po pa'i zhal nas*). The end of the given lecture is marked by a short closing word or phrase, such as "[thus he] said" (*gsung*).[558] These demarcations make it possible to distinguish distinct segments in the works, which in the works' colophons are referred to as "teaching sessions" or, more literally, "*Dharma* sessions" (*chos thun*).

As a literary genre, a *Teaching to the Assembly* (*tshogs chos*) is thus a cycle of one or more oral teachings (*chos*, **dharma*) presumably given to a larger audience, i.e., a 'community', an 'assembly', or a 'gathering' (*tshogs*, **gaṇa*). The contents of the text suggest that the gathering mainly consisted of monks, because the teachings occasionally emphasize topics or explanations that would seem most suited to such listeners, e.g., the study of *Vinaya*. Hence, the word 'gathering' does not necessarily imply that the lectures were fully 'public' in the broadest sense of the word.

The *Tshogs chos* texts found in *Dags po'i bka' 'bum* are the earliest extant and perhaps the original Tibetan works of this genre. The genre continued to be used especially within the *Bka' brgyud* school as well as in the *Bka' gdams* tradition until the early fourteenth century, whereafter it went out of use. In total, there are thirty-three known works belonging to the *tshogs chos* genre found in various corpora. These works contain oral teachings of nine different *bla ma*s. The last known specimen is a *tshogs chos* attributed to O rgyan pa Rin chen dpal (1229/30-1309).[559]

For the *Dags po'i bka' 'bum*, the *tshogs chos* texts are particularly significant in terms of how their compilers chose to arrange the individual teachings on different topics, which may or may not reflect the manner in which Bsod nams rin chen himself arranged the topics

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[558] As discussed above in the context of the corpus' *Zhus lan* texts, the closing phrase 'said' is mostly written using the present tense form in Tibetan (*gsung*) rather than in the perfective or past tense (*gsungs*). See fn. 152.

[559] A full historical survey of the *Tshogs chos* genre has previously been presented by the author in a still unpublished paper entitled "Tsokchö: Emergence of a New Genre in 12th Century Tibetan Buddhism." The paper was read at the University of Virginia in 2007 and again at Geumgang University in 2008.

of his lectures. This is a complex issue that fundamentally relates to the problem of the texts' historical accuracy and reliability in reflecting what the original verbal author, Bsod nams rin chen, may be believed to have spoken, thereby illustrating the problem of the oral authorship of 'sayings' (*gsung*) that pervades almost the entire corpus. In terms of the *tshogs chos* texts in particular, these five works are noteworthy with regard to the manner in which they blend Common *Mahāyāna* topics with Tantric and/or *Mahāmudrā* explanations. In fact, it is the *tshogs chos* that give the clearest expression to the so-called 'blending' (*'dres*) of teachings, which may have served as the basis for the reputation that Bsod nams rin chen gained in later Tibetan literature for having "merged the two streams of *Bka' gdams pa* and *Mahāmudrā*" (*bka' phyag chu bo gnyis 'dres*).[560]

The *Teachings to the Gathering* texts of this corpus typically begin with a series of religious motivational talks covering such topics as the precious human life, impermanence, the value of kindness and compassion, etc. In the middle of the cycles, the lectures mostly concern the meditative approaches of *Vajrayāna* and *Mahāmudrā.* At the end, they usually conclude by again stressing impermanence and the like, possibly in order to urge the importance of immediately practicing the teachings that were given. These texts do not contain very concrete meditation instructions, but rather seem to be lectures of more general character intended for a larger audience rather than reflecting a smaller private setting suitable for imparting detailed instructions. Since several of the texts deal with the importance of monastic life and put emphasis on the male set of vows, the intended audience is likely to have been Dags lha sgam po's own community of monks rather than outside lay-followers of either gender visiting the community.

The texts provide an impression of how Bsod nams rin chen and especially the students, who actually wrote and compiled the texts, combined teachings belonging to different doctrinal layers of Buddhism. They are therefore important when attempting to evaluate the context of *Mahāmudrā* teachings in the early *Bka' brgyud* traditions. Hitherto, David P. JACKSON (1994:14-37) is one of the few academic scholars to have written more extensively on these teaching cycles. In his study on Sa skya Paṇḍita's *Mahāmudrā* critique, he refers to three of the *tshogs chos* texts (*Ca*, *Cha*, and *Nya*) in a discussion of how Bsod nams rin chen separated *Sūtra*, *Tantra*, and *Mahāmudrā*. Moreover, several passages from the *Tshogs chos* texts concerned with the three sets of vows (*sdom gsum*) have been studied and translated by Jan-Ulrich SOBISCH (2002:177-215).

2.4 DK.A.Nga: The Teaching to the Gathering entitled Profusion of Good Fortune (Tshogs chos bkra shis phun tshogs bzhugs so)

12 folios, nine internal segments, one colophon. The text's final colophon states that the work was put together by an anonymous compiler, referring to himself only as "I" (*bdag*), on the basis of notes of Bsod nams rin chen's spoken words written down by his attendant

[560] See chapter 1, p. 30.

(*nye gnas*) Sho sgom Byang ye, i.e., Sho sgom Byang chub ye shes (twelfth century, dates unknown).[561] Text *Nga* is the shortest of the five *tshogs chos* texts in the corpus.

Segment DK.A.Nga.1: The segment begins (DK.A.Nga.1.1b$_1$): *na mo ratna gu ru/ bkra shis phun tshogs dpal dang ldan/.* It ends (DK.A.Nga.1.2b$_7$): *'chor ba'i rgyu ni dkon mchog gsum gyis skyabs te mi 'dod do byas nas btang na 'chor/ ma btang na mi 'chor ro/ gsung/.*[562] The segment starts by distinguishing two paths for reaching Buddhahood, namely the perfection path (*pha rol du phyin pa'i lam*, **pāramitāmārga*) and the Secret *Mantra* path (*gsang sngags kyi lam*, **guhyamantramārga*).[563] The present teaching focuses on the perfection path. It is explained that this path was taught in Tibet by Atiśa in his treatise entitled *Bodhipathapradīpa* (*Byang chub lam gyi sgron ma*).[564] It is then said that later these teachings were promulgated by the so-called "three brethren" (*sku mched gsum*), referring to the early Tibetan *Bka' gdams pa* teachers Po to ba Rin chen gsal (1027/1031-1105), Spyan snga ba Tshul khrims 'bar (1038-1103), and Phu chung ba Gzhon nu rgyal mtshan (1031-1106). The three brethren laid out Atiśa's teachings in a system referred to as "the three persons" (*skyes bu gsum*, **tripuruṣa*), consisting of those of small, middling, or great aptitude (*dbang po rab 'bring gsum*).

The small person (*skyes bu chung ngu*) is said to feel apprehensive of the suffering of lower rebirths in *saṃsāra*, obtains teachings from a *bla ma*, takes refuge and the associated vows of the Refuge, contemplates the suffering of existence, learns about action and result, builds up beneficence (*bsod nams*, **puṇya*), and thereby gains higher rebirth in *saṃsāra* as a god or a human being. He may also become a lay practitioner (*dge bsnyen*, **upāsaka*),[565] who after taking Refuge receives the four basic lay vows along with the fifth vow of abstaining from alcohol. He refrains from the ten negative actions and performs the ten positive actions.

The middle person (*skyes bu 'bring*) takes Refuge, becomes ordained as a novice monk, observes the ten monastic novice vows, studies the *Prabhāvatī* commentary of the *Vinaya* and the shortcomings of *saṃsāra*.[566] He may also become a fully ordained monk, who observes 253 disciplinary vows.

The best person (*skyes bu mchog*) takes the special *Mahāyāna* form of Refuge, engenders the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*) and takes the *bodhi-*

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[561] For the colophon and its translation, see the summary of segment DK.A.Nga.9 below.

[562] Correlated passages: DK.α.Ka.67a$_3$-68a$_5$, DK.B.Nga.1.1b$_1$-2b$_7$, DK.D.Nga.1.1b$_1$-3a$_1$, DK.P.Nga.1.86b$_4$-87b$_7$, DK.Q.Nga.1.74b$_5$-75b$_5$, DK.R.Nga.1.1b$_1$-3b$_4$, DK.S.Nga.1.1b$_1$-3b$_5$, DK.T.Nga.1 pp. 1$_3$-1$_{34}$.

[563] The text's distinction of these two paths has been cited by David P. JACKSON (1994:34 fn. 79).

[564] Q5343/D3947.

[565] The text here only mentions the male category of lay practitioners, although the female category (*dge bsnyen ma*, *upāsika*) might tacitly be implied as included therein.

[566] The *Prabhāvatī* commentary (*'Od ldan*) is an eighth-century *Vinaya* text by the Indian *Mūlasarvastivāda* monk Śākyaprabha (Q5627/D4125). Its root text (*kārikā*) is a short treatise on fifteen points of training for novice monks entitled *Śramaṇerakārikā* (Q5626/D4124).

sattva vow, observes the training of a *bodhisattva* as taught in the *Saṃvaraviṃśaka* (*Sdom pa nyi shu pa*),[567] meditates on kindness, compassion, and *bodhicitta*, benefits sentient beings, gathers the requisites of beneficence and knowledge, realizes emptiness, and attains complete Buddhahood. The segment ends with a few additional explanations on the Buddhist Refuge laying out how the Refuge is a basis for all other vows, which actions of cruelty cause a lapse from the discipline of the Refuge, and which action may entirely terminate the Refuge.

Segment DK.A.Nga.2: The segment begins (DK.A.Nga.2.2b$_7$): *yang chos rje sgam po pa'i zhal nas/ tshe la long med pas chos mang po byed mi khom/.* It ends (DK.A.Nga.2.4a$_1$): */de bas na bsod nams bsags pa gal che gsung ngo//.*[568] The segment begins by stressing the need for now putting the teachings one has received into practice, since life is short. It also says that for practicing, one does not need many teachings. If one has turned the mind away from this life, practicing even on the basis of a single four-syllable *Dharma* verse would suffice. Next, the segment emphasizes the need for developing faith in the Buddha, his teachings, and the *saṅgha* of practitioners, and taking Refuge. Then one has to find an authentic "spiritual friend" (*dge ba'i bshes gnyen* or in brief *dge bshes*, **kalyāṇamitra*), i.e., a *bla ma* (**guru*) or 'teacher'. To illustrate the need for relying on a skillful and knowledgeable spiritual teacher, the text gives a comparison of having to find a skilful physician and getting a proper diagnosis when one is ill. In this context, the segment mentions some basic points of Tibetan medicine, such as the three humors of air, bile, and phlegm and how these humors are derived from the three afflictive emotions (*nyon mongs*, **kleśa*). It also gives a short list of different forms of medical treatments, including acupuncture (*thur ma*), bloodletting (*gtar kha*), cauterization (*me btsa'*), administering a laxative (*bshal ba*) or emetic (*skyug*), and prescribing various kinds of medicine.

A slightly longer explanation of the characteristics that a genuine teacher ought to possess follows, describing these in a variety of ways. As for the *Dharma* that needs to be practiced, the segment explains this briefly in terms of creating a cause for Awakening by building up (*bsag pa*, **saṃbhṛta*) beneficence (*bsod nams*, **puṇya*) and purifying (*sbyong ba*, **śodhana*) negative actions (*sdig pa*, **pāpa*). The segment ends by clarifying that the co-emergent quality (*lhan cig skyes pa*, **sahaja*) of one's own mind as such (*rang gi sems nyid*, **svacittatā*) is, in fact, not created by these causes of *Dharma* practice, but instead the practice of building up beneficence through cultivating kindness, compassion, and the resolve for Awakening create the necessary conditions for realizing this innate quality. The teaching concludes that it therefore is of great importance to build up beneficence.

Segment DK.A.Nga.3: The segment begins (A.DK.Nga.3.4a$_1$): *//yang chos rje sgam po pa'i zhal nas/ 'chi ba mi rtag pa bsgom pas tshe 'di'i don mi byed/.* It ends (DK.A.

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[567] *Twenty Verses on the Bodhisattva Vow* by Candragomin (Q5582/D4081).

[568] Correlated passages: DK.α.Ka.68a$_6$-69b$_3$, DK.B.Nga.2.2b$_7$-4a$_1$, DK.D.Nga.2.3a$_1$-4a$_2$, DK.P.Nga.2.87b$_7$-89a$_3$, DK.Q.Nga.2.75b$_5$-76b$_6$, DK.R.Nga.2.3b$_4$-5b$_1$, DK.S.Nga.2.3b$_5$-5b$_5$, DK.T.Nga.2 pp. 1$_{34}$-2$_{30}$.

Nga.3.4a$_5$): *tha mas kyang lor mi 'dzin pa cig 'ong ba yin gsung//.*[569] The third segment is quite short. It begins by listing five practices and their benefits, namely the contemplation of death, the contemplation of the shortcomings of *saṃsāra*, the contemplation of action and result, the cultivation of kindness, compassion, and the resolve for Awakening, and meditation on the profound teaching of emptiness. Each of these practices is said to bring liberation from a certain undesirable state. Thereupon, the segment lists five benefits that come from contemplating death, such as engendering firm spiritual diligence, and it is said that the best practitioner develops these benefits and the quality of non-attachment within a single day of contemplation, the middling person within a month, while the practitioner with the lowest aptitude reaches this result within a year.

Segment DK.A.Nga.4: The segment begins (Dk.A.Nga.4.4a$_5$): *//yang rje sgam po rin po che'i zhal nas/ zhi gnas skye bar byed pa la/.* It ends (DK.A.Nga.4.5a$_6$): *khams gsum las 'das shing blo dang bral ba la smon pa med pa zer ba yin gsung/.*[570] The fourth segment starts by listing four causes for giving rise to tranquility meditation (*zhi gnas*, **śamatha*), namely possessing a fortuitous connection (*rten 'brel*), the *bla ma*'s blessing, having built up the requisites (*tshogs bsags pa*, **saṃbhārasaṃbhṛta*), and having purified negative actions.[571]

Thereupon, the segment turns to explaining the uncontrived (*ma bcos*, **akṛtrima*), ungraspable (*ma bslang pa*, **anupādāna*), and continuous (*rnal ma*, **tantu*) appearance of the mind (*sems kyi ngo bo*, **cittarūpa*), which at all times is present (*gsal ba*, **vyakta* or **prakāśa*), pure (*dag pa*, **śuddha*), and uninterrupted (*rgyun chad med pa*, **niśchidra* or **nirantara*). It is said that this nature may assume either of two forms: when it is perceived and is ascertained (*snang ba la nges pa*), and when it is perceived without being [fully] ascertained (*snang la ma nges pa*). The first aspect refers to the stage when the practitioner has realized the non-dual nature of the mind as such (*sems nyid*, **cittatā*) and is without hope for Buddhahood and fear of *saṃsāra*. The second aspect refers to the stage in which the practitioner is still attempting to realize this nature by relying on meditation and the nature then begins to emerge within the meditation in the form of meditative experiences (*nyams myong*, **anubhava* or **anubhūti*). These are the meditative experiences of bliss (*bde ba*, **ānanda* or **sukha*), presence (*gsal ba*, **vyakta* or **prakāśa*), and non-thought or non-conceptuality (*mi rtog pa*, **nirvikalpa*), which are experiences associated with the practice of tranquility meditation (*zhi gnas*, **śamatha*). The segment here discusses in some

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[569] Correlated passages: DK.α.Ka.69b$_{3-6}$, DK.B.Nga.3.4a$_{1-5}$, DK.D.Nga.3.4a$_{2-5}$, DK.P.Nga.3.89a$_{3-7}$, DK.Q.Nga.3.76b$_6$-77a$_2$, DK.R.Nga.3.5b$_{1-6}$, DK.S.Nga.3.5b$_5$-6a$_5$, DK.T.Nga.3 pp. 2$_{30}$-3$_1$.

[570] Correlated passages: DK.α.Ka.69b$_6$-71a$_1$, DK.B.Nga.4.4a$_5$-5a$_6$, DK.D.Nga.4.4a$_5$-5b$_1$, DK.P.Nga.4.89a$_7$-90b$_4$, DK.Q.Nga.4.77a$_2$-78a$_3$, DK.R.Nga.4.5b$_6$-7b$_2$, DK.S.Nga.4.6a$_5$-8a$_5$, DK.T.Nga.4 pp. 3$_1$-3$_{33}$.

[571] For a sixteenth-century Tibetan text passage regarding how this fourfold explanation of the causes for *śamatha* found in the *Dags po'i bka' 'bum* compares with other such explanations found in Indian Buddhist works, such as Kamalaśīla's *Bhāvanākrama*, see Sgam po Bkra shis rnam rgyal's (1512-1587) *Mahāmudrā* treatise *Phyag chen zla ba'i 'od zer* (TBRC W23447-1898), folio 11a$_4$ ff.

detail such meditative experiences, how to relate to them in the meditation, and how they create a sense of inner familiarity and certainty. A comparison of the autumn sky and clouds is employed in the segment to illustrate the process this involves.

The segment then turns to an explanation concerning the Tantric practice of the Generation Stage (*bskyed rims*, **utpattikrama*) of meditating on a personal deity (*yi dam lha*, **iṣṭadevatā*). This explanation is also found in a parallel passage with only minor variants in a different part of the *Dags po'i bka' 'bum* (segment DK.A.La.2.3b_6-4b_1). It is clarified how visualization of the *maṇḍala* of the deity brings about meditative experiences of radiance (*'od gsal*, **prabhāsvara*) and non-distraction (*ma yengs pa*), followed by actual realization (*rtogs pa*, **avabodha*). The ensuing passage provides a brief explanation of the Generation Stage and the Completion Stage (*rdzogs rim*, **sampannakrama* or **utpannakrama*) with their direct vision of radiance. The Tantric stages of inner accomplishment, which are related to the *yoga* practices of the Completion Stage, such as Inner Heat (*gtum mo*) and so forth, are laid out in some detail. These stages assume the form of the so-called five signs (*rtags lnga*) and the eight benefits (*phan yon brgyad*). The five signs, starting with the smoke-like sign (*du ba lta bu*), etc., pertain to how the inner winds (*rlung*, **vāyu*) enter the central channel (*a va dhu ti*, **avadhūti*) and merge with radiance.

Segment DK.A.Nga.5: The segment begins (DK.A.Nga.5.5a_6): *yang chos rje sgam po pa'i zhal nas/ bsgrub pa po la bdud kyi bar chad 'byung ba ni gnyis te/.* It ends (DK.A.Nga.5.5b_3): *mi gnod na dngos grub yin gsung//.*[572] Segment five presents the troublemakers (*bdud*, **māra*) or obstacles that may arise for the practitioner. These are said to be twofold: human and non-human troublemakers and the troublemaker of thought. The segment then presents three methods for dispelling these, namely through kindness and compassion, through meditating on emptiness, and through knowing that they are merely manifestations of delusion, i.e., projections of one's own mind. The segment ends by discussing the particular obstacle of gaining a large following and obtaining wealth. In the Secret *Mantra* tradition, this is said to be a mundane spiritual accomplishment (*dngos grub*, **siddhi*), but it may also be a troublemaker depending on whether or not harmful states, such as attachment and aversion, arise in the practitioner due to these factors. The practitioner is advised to check his or her own mind in this scenario.

Segment DK.A.Nga.6: The segment begins (DK.A.Nga.6.5b_4): *yang chos rje sgam po pa'i zhal nas/ ston pa bde bar gshegs pas gsungs pa'i chos thams cad bslab pa gsum du ma 'dus pa med gsung/.* It ends (DK.A.Nga.6.6b_2): *chos thams cad kyi rang bzhin spros pa dang bral ba de go zhing/ rtogs na shes rab kyi bslab pa yin gsung//.*[573] The sixth segment

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[572] Correlated passages: DK.α.Ka.71a_{1-5}, DK.B.Nga.5.5a_6-5b_3, DK.D.Nga.5.5b_{1-4}, DK.P.Nga.5.90b_4-91a_2, DK.Q.Nga.5.78a_{3-7}, DK.R.Nga.5.7b_2-8a_2, DK.S.Nga.5.8a_5-9a_1, DK.T.Nga.5 pp. 3_{33}-4_7.

[573] Correlated passages: DK.α.Ka.71a_5-72a_4, DK.B.Nga.6.5b_4-6b_2, DK.D.Nga.6.5b_5-6b_4, DK.P.Nga.6.91a_2-92a_4, DK.Q.Nga.6.78b_1-79a_5, DK.R.Nga.6.8a_3-9b_3, DK.S.Nga.6.9a_1-10b_3, DK.T.Nga.6 pp. 4_7-4_{35}.

provides an explanation of the three trainings (*bslab pa rnam pa gsum*, **tisraḥ śikṣāḥ*) in higher discipline (*lhag pa tshul khrims*, **adhiśīla*), higher mind (*lhag pa sems*, **adhicitta*, referring to meditation), and higher understanding (*lhag pa shes rab*, **adhiprajña*). The explanation on higher discipline pertains to the discipline of vows (*sdom pa'i tshul khrims*, **saṃvaraśīla*) and includes a detailed discussion of the interrelatedness and internal hierarchy of three sets of vows (*sdom gsum*), including the outer *prātimokṣa* vows of a monk or a lay practitioner, the inner aspirational and applied vows of a *bodhisattva*, and the Tantric vows of someone who has received Secret *Mantra* empowerments.[574] The segment also gives a short explanation on the training of higher mind, namely the practices of tranquility (*zhi gnas*, **śamatha*) and insight (*lhag mthong*, **vipaśyanā*) meditation. The training in higher understanding is only presented very briefly as consisting in the realization of the nature of all phenomena as being without conceptual entanglement (*spros pa dang bral ba*, **niṣprapañca*).

Segment DK.A.Nga.7: The segment begins (DK.A.Nga.7.6b$_2$): *//yang chos rje sgam po pa'i zhal nas/ tshe la long med myur du 'chi bas 'jig rten gyi chos thams cad gang la yang ma chags pa cig dgos gsung/.* It ends (DK.A.Nga.7.8b$_2$): *thabs dang shes rab zung du 'jug pa'i rtogs pa sgrub ces bya ba rje sgam po pa'i chos lags so//.*[575] The present segment is identical to the later segment DK.A.A.6.

The relatively long segment seven speaks about how to abandon *saṃsāra* by severing the cause of *saṃsāra*, said to be deluded consciousness (*'khrul pa'i shes pa*, **bhrānti*). These processes are explained via different sets of analogies (*dpe*, **upamā*). The act of cutting through delusion is illustrated by an analogy of an infant who is a human being but who does not yet possess the strength of an adult,[576] an analogy of seeing a shadow that looks like a lion but is not, and an analogy of unreal strands of hair appearing to someone suffering from cataract. The ontological view that there is no separation between percep-

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[574] The various segments on the three sets of vows (*sdom gsum*) in the *Dags po'i bka' 'bum* have been studied and translated by SOBISCH (2002:177-215), who refers to the present segment as *work B1*.

[575] Correlated passages: DK.α.Ka.72a$_4$-74a$_3$, DK.B.Nga.7.6b$_2$-8b$_2$, DK.D.Nga.7.6b$_4$-8b$_5$, DK.P.Nga.7.92a$_4$-94b$_3$, DK.Q.Nga.7.79a$_6$-81a$_5$, DK.R.Nga.7.9b$_3$-13a$_3$, DK.S.Nga.7.10b$_3$-14b$_3$, DK.T.Nga.7 pp. 4$_{35}$-6$_{25}$.

[576] David P. JACKSON (1994:30 fn. 71) has cited this segment's use of the infant analogy, where the segment says "an infant is still a person though it does not have the strength of an adult" (*byis pa chung ngu de mi yin yang mi tshad ldan stobs ldan ma yin pas byis pa chung ngu'i dpe...*). He matched this up to a passage in text DK.A.Tha.16, wherein a saying is attributed to Mi la ras pa, which belittles *Rdzogs chen* practitioners by comparing them to little five-year-old boys who claim to have the power of twenty-five-year-old men. JACKSON argued that these two comparisons to children are opposite analogies. However, it may be argued the present segment's use of an infant-analogy does not necessarily contradict the supposed Mi la ras pa saying in text DK.A.Tha. When the present infant-analogy is considered in its complete form given in the text, it is evident that the non-figurative, literal meaning of both *comparata* (*upamāna*) is that children are not as strong as adult men and that they therefore are not opposed comparisons.

tions (*snang ba*, **avabhāsa*) and the mind (*sems*, **citta*) is illustrated with analogies of water and ice and of sandalwood and its fragrance. The way in which *dharmakāya* permeates all perceptions is illustrated by analogies of gold and silver nuggets, and of milk and butter. Illusory perceptions are illustrated with analogies of smoke, clouds, mist, mirror reflections, and echoes. The way in which perceptions arise due to the coming together of various causes is explained with reference to a mirror reflection, the reflection of the moon in water, and [reflections] in a precious gem.

The method for realizing the nature of the mind is said to be the empowerment and blessing of an authentic *bla ma*, followed by practice of the meditations taught by him. These practices give rise to the three meditative experiences of bliss, presence, and non-thought. The winds enter the central channel, producing experiences of bodily lightness and bliss. Phenomena are realized to be birthless. Two different quotations are given to illustrate the meaning of 'birthless' (*skye med*, **nirjata* or **anutpanna*), namely a passage from a song by Mi la ras pa and a verse attributed to Atiśa. The explanations given here on the empty nature of phenomena employ several technical terms from Buddhist doctrine, such as non-analytic cessation (*so sor brtags min gyi 'gog pa*, **apratisaṃkhyānirodha*), yogic direct perception (*rnal 'byor mngon sum*, **yogīpratyakṣa*), and signlessness (*mtshan ma med pa*, **animitta*), thereby imbuing the segment with a doctrinally more sophisticated feel in comparison to the other segments of the text. The segment points out the mind to be devoid of beginning, middle, or end. It compares the mind to space and refers to it as *Mahāmudrā* (*phyag rgya chen po*).

Thereupon shifting its terminology to words more closely associated with the corpus' *Mahāmudrā* explanations, the segment next introduces the fundamental state of the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*) as being free of meditation involving the duality of something being meditated upon and someone meditating. It declares the absence of anything to be meditated upon (*bsgom du med pa*) to be the highest form of meditation (*bsgom pa'i mchog*). The direct perception of the emptiness of the naturally pure mind (*rang bzhin gyis dag pa'i sems kyi stong nyid*) is called *dharmakāya* (*chos sku*). *Dharmakāya* is stated to be present even when it has not yet been realized. This is compared to the new moon, an infant, or a lion cub, meaning that the new moon is as much the moon as the full moon is, even if it does not yet shine, etc.

Next, the segment gives explanations on how to rest in this nature in an uncontrived manner, again and again gaining certainty about the object of this experience, producing a sense of being present without there being any separate perceiver (*gsal la 'dzin pa med pa*). The meditation thereby becomes free from arising and ceasing (*skye 'jig bral ba*), present at all times (*dus thams cad pa*, **sārvakālika*), uninterrupted (*rgyun chad med pa*, **avi-chinna*), unchanging (*mi 'gyur ba*, **dṛḍha* or **avicala*), and all-pervading (*thams cad khyab pa*, **sarvasparaṇa* or **sarvavyāpya*). This is the vision of ultimate reality, which – Bsod nams rin chen adds – he is not going to ask anyone about.

The last part of the segment explains how to enter into such *Mahāmudrā* meditation at the beginning of the session, how to sustain it in the middle of the session, and how to end

the session. It also states that practicing in this way will lead to experiencing incessant bliss devoid of corruption and the attainment of the ascetic quality of shaking everything off (*sbyangs pa'i yon tan*, **dhūtaguṇa*).[577]

The segment ends with a short colophon declaring: "This was master Sgam po pa's teaching entitled *Accomplishing the Realization of the Union of Method and Insight*."[578] It is uncertain how much of the preceding text, i.e., how many segments, should be taken as being contained under this title; perhaps the title only refers to segment seven.

Segment DK.A.Nga.8: The segment begins (DK.A.Nga.8.8b$_2$): *//yang chos rje sgam po pa'i zhal nas/ rnam pa thams cad mkhyen pa'i sangs rgyas thob par byed pa la/ sdom pa gsum dang ldan dgos gsung/*. It ends (DK.A.Nga.8.11a$_3$): *rgyud sdom pa gsum dang ldan par bya gsung//*.[579] Segment eight contains another lengthy discussion of the three sets of vows (*sdom gsum*).[580] It opens by giving an authoritative scriptural quotation of four verses from the *Vajraśekharatantra* (*rgyud rdo rje rtse mo*), which lays out the three sets of vows, viz. the *Prātimokṣa* vows of a lay practitioner or a monk, the *bodhisattva* vows, and the vows of a knowledge-holder (*rig 'dzin*, **vidyādhara*). The latter set of vows refers to the commitments (*dam tshig*, **samaya*) of the *Vajrayāna*. The quoted passage ends by declaring the internal hierarchy between the three sets by saying that the first two sets of vows should be considered to be the support for the third set of vows or, alternatively, that they may be regarded as being implicitly contained within the third set of vows. SOBISCH (2002:185-186) has identified the quotation with a passage in the mentioned *Tantra* scripture (Q113.225a$_{6-8}$/D480.199b$_{3-5}$), but it is evident that there are numerous variant readings between the scripture and the version of the text cited here. In fact, it would rather seem that the actual source of the passage of the present segment is a quotation of the same *Tantra* passage given in a work by the Kashmirian *Ācārya* Lakṣmīkara (11th century), namely the *Vajrayānacaturdaśamūlāpattivṛtti* (D2485.101b$_{5-6}$), a work specifically concerned with the Tantric vows. The extent and Tibetan wording of the quotation in that and the present text is nearly the same. Further, Lakṣmīkara's work is directly mentioned in segment 6 of the present text (DK.A.Nga.6) as a treatise to be studied for learning the Tantric observances.

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[577] *Dhūtaguṇa* (also spelled *dhutaguṇa*) is a technical term used in Buddhist literature to refer to a number of ascetic practices of thorough renunciation. These practices are usually associated with *śrāvaka*s and citing them here may bring in a *yogic* connotation to the term. For a study of the *dhutaguṇa*s, see DANTINNE (1991).

[578] DK.A.Nga.7.8b$_2$: *thabs dang shes rab zung du 'jug pa'i rtogs pa sgrub ces bya ba rje sgam po pa'i chos lags so*.

[579] Correlated passages: DK.α.Ka.74a$_4$-76b$_5$, DK.B.Nga.8.8b$_2$-11a$_3$, DK.D.Nga.8.8b$_6$-11b$_3$, DK.P.Nga.8.94b$_3$-97b$_6$, DK.Q.Nga.8.81a$_5$-83b$_7$, DK.R.Nga.8.13a$_3$-17b$_3$, DK.S.Nga.8.14b$_3$-19b$_4$, DK.T.Nga.8 pp. 6$_{25}$-8$_{36}$.

[580] The segment has been discussed at length by SOBISCH (2002:185-194), who refers to it as *work A*.

After quoting the *Tantra*, the segment presents each of the three sets of vows in some detail with reference to the practitioner who takes them, the ritual through which they are received, and their proper observance. Thereupon, the essence of the three sets of vows is briefly stated by paraphrasing explanations generally attributed to two other Tantric scriptures, namely the *Vairocanābhisaṃbodhitantra* (Q126/D494) and the *[Ḍākinī]-vajrapañjaratantra* (Q11/D419).

Next, the segment raises a series of questions concerning how it may be possible to observe all three sets of vows simultaneously without internal conflict. A similar series of questions formed the structure of the discussion of the three sets of vows in segment DK.A.Nga.6. It is explained that the three sets of vows clearly are distinct sets which are received on separate ritual occasions, which are broken by different improper actions, which are based in different notions of the nature of the person who receives them, which are doctrinally presented as possessing different substantial natures, and which operate differently in terms of how they may be given back. Nevertheless, the three sets of vows should not be regarded as being wholly separate, because they involve numerous overlaps in their disciplines and in such cases it is not possible to say which of the levels of the vows is operating in the given situation. Thus, they are distinct yet merged, which is here compared to the old Indian anecdote that although water and milk may be mixed and merge into one, a goose is nevertheless capable of extracting and drinking the milk out of the water.

In terms of their observance, the segment advices that they should be upheld as generally prescribed, but if any vow were to become an obstacle for one's life by causing illness, were to pose an obstacle for the two other sets of vows, or were to pose a hindrance for further spiritual progress, then there would be no fault in not observing that particular vow. Further, it is advised that one should keep the vows progressively, so that a higher vow would override a lower vow in a case of internal conflict, e.g., the *bodhisattva* vow would rank higher than a *Prātimokṣa* vow. It may be remarked here that the explanations found in this segment on the hierarchy of vows may be highly significant for understanding in general how the monks of the Dags lha sgam po community attempted to combine their monkhood with Tantric practice and it is notable that the issue was sufficiently important to be directly addressed in the present segment as well as in segment DK.A.Nga.6 of the corpus. It is also to be remarked that these passages constitute some of the very earliest discussions of the three sets of vows in Tibetan literature.

Having treated the internal hierarchy of the vows, the segment then goes over how a vow may be restored if it has been violated or broken. The manner of restoring vows differs for the different levels of practice. The segment also discusses how more emphasis should be put on the outer *Prātimokṣa* vows during the daytime while being in public or being in the company of *Śrāvaka*s, whereas more emphasis should be put on the Secret *Mantra* commitments when being in private at night. The segment also states directly that an accomplished practitioner incurs no fault in undertaking higher Tantric levels of practice, such as relying on a female consort for practicing the sexual levels of the Tantric *yoga*s.

Yet, no reference whatsoever is here given to Atiśa's prohibition in the *Bodhipathapradīpa* for ordained practitioners to engage in the higher Tantric practices.

Finally, the segment admonishes that the practitioner must always weigh internal conflicts between the different sets of vows in terms of the gravity of the action involved. Someone striving for the highest Awakening should keep all three sets of vows.

Segment DK.A.Nga.9: The segment begins (DK.A.Nga.9.11a$_3$): *//yang rje sgam po pa'i zhal nas/ spyir phyag rgya chen po la dbye ba med kyang/.* It ends (DK.A.Nga.9.12a$_6$): *de'i phyir nyam nga ba dang bag tsha ba thams cad chos nyid kyi ngang du mthong gsung/ chos rje sgam po pa'i gsung la/ nye gnas sho sgom byang yes zin bris su mdzad pa/ bdag gis phyogs gcig tu sgrigs pa'o// //chos thun dgu yod// dge'o// bkra shis so//.*[581] The final segment of the text returns to the topic of *Mahāmudrā*. It is said that *Mahāmudrā* generally is without divisions, but in order to enable *yogī*s to comprehend its meaning, a twofold division is presented: the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahaja-cittatā*) and the co-emergent perceptions (*snang ba lhan cig skyes pa*, **sahajāvabhāsa*). The co-emergent mind as such is *dharmakāya* (*chos sku*), while the co-emergent perceptions are the radiance of *dharmakāya* (*chos sku'i 'od*, **dharmakāyāloka* or **dharmakāyaprakāśa*) or the 'light' of *dharmakāya*. The co-emergent mind as such refers to the uncontrived, unidentifiable nature of the mind, which is like space, embracing everything but having no color or shape of its own. The co-emergent perceptions are a wave of self-arisen realization, which penetrates all the different positive, negative, and neutral thoughts that pass by.

The question is then raised whether these two aspects are identical or different. Someone without realization would regard them as being different, but someone who has become realized by relying on the instructions of a genuine *bla ma* would see them as being identical. This is illustrated through three analogies: sandalwood and its fragrance, which permeates the whole vicinity but never stops being sandalwood; the sun and its shine, which though radiating never stops being the sun; and water and waves, which though moving never stop being water. Likewise, the co-emergent perceptions never stop being the co-emergent mind as such.

Next, the segment gives three explanations on how to generate realization. The first is to understand that from a source, which is not anything in itself, a multiplicity emerges. The second is to understand that although it emerges as a multiplicity, it is not any object at all. The third is to understand that when it has been realized as it really is, its non-duality cannot be expressed in words. It is stated that these instructions pertain to the relationship between the co-emergent mind as such and the co-emergent perceptions.

Further, the segment gives three instructions on how to implement these teachings into a meditation practice. It is said: At the beginning of a meditation session, relax the body and mind by letting go of effort. In the middle of the session, ease into the uncontrived state by

[581] Correlated passages: DK.α.Ka.76b$_5$-78a$_1$, DK.B.Nga.9.11a$_3$-12a$_6$, DK.D.Nga.9.11b$_3$-13a$_2$, DK.P.Nga.9.97b$_6$-99a$_7$, DK.Q.Nga.9.83b$_7$-85a$_3$, DK.R.Nga.9.17b$_3$-19b$_3$, DK.S.Nga.9.19b$_4$-22a$_4$, DK.T.Nga.9 pp. 8$_{36}$-10$_3$.

letting go of hesitation. At the end of the session, regard all thoughts about physical sensations to be birthless.

Finally, three reinforcing instructions are given for sealing the realization. The first is to understand that the co-emergent exists within every sentient being and also within oneself, and for this reason one does not have to seek it from others. The second is that the great bliss that removes suffering, *dharmakāya*, is simply one's own awareness, and for this reason it is not to be found outside. The third is that all perceived outer phenomena are nothing but one's own mind, and for this reason fear is completely unnecessary and all distress and anxiety may be left behind.

The segment ends with a general colophon for whole text *Nga*, saying: "[These] notes of sayings by the *Dharma* master Sgam po pa taken by his attendant Sho sgom Byang Ye were compiled by me. There are nine *Dharma* sessions. May it be good and auspicious!"[582]

2.5 DK.A.Ca: Legs mdzes's Teaching to the Gathering Given by the Protector Candraprabha Kumāra (Mgon go zla 'od gzhon nus mdzad pa'i tshos chos legs mdzes ma bzhugs so)

45 folios, 21 internal segments, one colophon. The final colophon of this second *Tshogs chos* work in the corpus states that the text was written as notes of Sgam po pa's words by his student and attendant Sgom pa Legs mdzes (dates unknown) without adding or removing any words.[583] The treatise is by far the longest of the five *Teachings to the Assembly* texts in the *Dags po'i bka' 'bum*. It is also notably different from the other texts of this genre, given that the present text includes numerous scriptural quotations from *sūtra*s, the works of the Indian *Mahāsiddha* Saraha, Śāntideva's *Mahāyāna* classic *Bodhicaryāvatāra*, and many other sources. In fact, the text is the first among just three works in the *Dags po'i bka' 'bum* that account for 78% of all the ca. 1.412 quotations found throughout the forty works of the corpus; these three quotation-rich texts include DK.A.Ca, DK.A.E (*Dags po thar rgyan*), and DK.A.Vaṃ (*Bstan bcos lung gi nyi 'od*).[584]

Text DK.A.Ca also makes frequent use of more technical terminology known from Buddhist philosophical and epistemological treatises. The work consequently has a much more literary character than the other *tshogs chos* texts. It is notable that through its frequent use of quotations and writing style, it is the only work in the *Dags po'i bka' 'bum* that comes somewhat closer in style to the work traditionally thought to be the *magnus opus* of Sgam po pa, namely the *Jewel Ornament of Liberation* (*Dags po thar rgyan*, DK.A.E).

Finally, it should be noted that the present work repeatedly quotes lines from an unnamed and still unidentified text that seems to serve as a root text (*rtsa ba*, **mūla*) for this

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[582] DK.A.Nga.9.12a$_{5-6}$: *chos rje sgam po pa'i gsung la/ nye gnas sho sgom byang yes zin bris su mdzad pa/ bdag gis phyogs gcig tu sgrigs pa'o// //chos thun dgu yod// dge'o// bkra shis so//.*

[583] For a full translation of the colophon, see the summary of segment DK.A.Ca.21 below.

[584] See KRAGH (2013b:1337-1379).

tshogs chos. It is unclear whether these lines are drawn from an independent treatise or whether they function as mnemonic lines or verses (*sdom tshig*, **uddāna*) internal to the text in order to capture key points of meaning.

Segment DK.A.Ca.1: The segment begins (Dk.A.Ca.1.1b$_1$): */na mo gu ru/ bla ma rin po che'i zhal nas/ 'o skol da lta thob par dka' ba'i mi lus rin po che thob/.* It ends (DK.A.Ca.1.2b$_3$): *des na da res thun mong gi gdams ngag rin po che'i gter kha phyed pa lta bu'i gdam ngag 'di ston no//.*[585] The first segment of the treatise is written as an introductory preface. It ends (DK.A.1.2b$_3$) by stating that the following segments will teach the instructions (*gdam ngag*, **avavāda*)[586] needed for attaining accomplishment and it compares this to "opening the treasure of the precious common instructions" (*thun mong gi gdam ngag rin po che'i gter kha phyed pa lta bu*). It is notable that the segment thereby identifies the teachings to be given in the work as being 'common' (*thun mong*, **sādhāraṇa*), i.e., generally shared by all practitioners of the Buddhist paths, thus setting these about from an implicit, supposedly different set of 'uncommon' (**thun mong ma yin pa*, **asādhāraṇa*) instructions that would be secret and exclusive to inner, higher practices. The word 'common' (*thun mong*), on the one hand, is in various other contexts often employed for referring to teachings that are general for the whole *Mahāyāna* tradition (e.g., the explanations on the *bodhisattva* attitude) and sometimes also inclusive of the *Hīnayāna* tradition (e.g., the contemplations of death and impermanence). The phrase 'uncommon' (**thun mong ma yin pa*), on the other hand, is often employed to designate secret *yoga* instructions of the *Vajrayāna* tradition. Hence, it might be deduced from the use of the phrase 'common' that the present texts place particular emphasis on the *Mahāyāna* instructions that Bsod nams rin chen received from his *Bka' gdams pa* teachers rather than on the Tantric and *Mahāmudrā* instructions that he obtained from Mi la ras pa.

The prefatory segment begins by pointing out that the practitioner has now attained a precious human rebirth (*mi lus rin chen*) which is difficult to gain and that the practitioner has encountered the teachings of the Buddha, which are hard to come by. What needs to be done now is to enter the door (*sgo*) of these teachings and thereafter gain experience in their practices (*nyams su len*). The segment then states that there are several different entrances to these teachings and goes on to distinguish the *Śrāvakayāna* (*nyan thos kyi theg pa*), the *Pratyekabuddhayāna* (*rang sangs rgyas kyi theg pa*), and the *Mahāyāna* (*theg pa chen po*). It is emphasized that the following explanations all belong to the *Mahāyāna*.

Thereupon, the segment presents a brief doxography of various *Mahāyāna* doctrinal or textual traditions (*gzhung lugs*). It mentions two different traditions of the Mind Only

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[585] Correlated passages: DK.α.Ka.78a$_2$-78b$_5$, DK.B.Ca.1.1b$_1$-2b$_2$, DK.D.Ca.1.1b$_1$-2b$_4$, DK.P.Ca.1.99b$_1$-100b$_1$, DK.Q.Ca.1.85a$_4$-85b$_7$, DK.R.Ca.1.1b$_1$-3b$_1$, DK.S.Ca.1.1b$_1$-3b$_2$, DK.T.Ca.1 pp. 1$_3$-1$_{27}$.

[586] On the meaning of *avavāda* and its fundamental significance in the Buddhist meditative path according to the *Bodhisattvabhūmi* book of the large Indian contemplative treatise *Yogācārabhūmi*, see ARAMAKI (2000:40-46 and 2013). It may be noted again that the Tibetan spelling *gdam ngag* and not *gdams ngag* is used frequently in DK.A.

school (*sems tsam*, **cittamātra*), namely the textual tradition of the Mind Only school asserting real images (*sems tsam rnam pa bden pa'i gzhung lugs*) and the textual tradition of the Mind Only school asserting false images (*rnam pa rdzun par 'dod pa'i gzhung lugs*). The mentioned philosophical distinction of whether the mental images of perception (*rnam pa*, **ākāra*) are real (*rnam pa bden pa*, **satyākāra* or **sākāra*) or false (*rnam pa rdzun pa*, **alīkākara*) is a division found in the late Indian *Yogācāra-vijñānavāda* or *Cittamātra* tradition, which was known to the early Tibetan traditions particularly through the *Yogācāra-Madhyamaka* treatise *Madhyamakālaṃkāra* by Śāntarakṣita.[587] The latter is, however, not a source that is explicitly referred to anywhere in the *Dags po'i bka' 'bum*. The segment also mentions two different textual traditions (*gzhung lugs*) of the *Madhyamaka* school (*dbu ma*), namely "the illusion-metaphor" tradition (*sgyu ma lta bu*, **māyopamā*) and "the non-abiding" tradition (*rab tu mi gnas pa*, **apratiṣṭhāna*).[588] It further distinguishes two sub-traditions of the latter strand, viz. "the non-abiding union" tradition (*zung 'jug rab tu mi gnas pa*) and "the non-abiding cut stream" tradition (*rgyun chad rab tu mi gnas pa*). For the Secret *Mantra* tradition (*gsang sngags*), the segment distinguishes the old *Tantra*s (*rnying ma*), the outer and inner *Tantra*s (*phyi pa dang nang pa*), and the Father and Mother *Tantra*s (*pha rgyud dang ma rgyud*). Finally, it sums up all these distinctions in the form of the two broad traditions it calls "the accumulation path of the perfections" (*pha rol tu phyin pa tshogs kyi lam*, **pāramitāsaṃbhāramārga*) and "the method path of Secret *Mantra*" (*gsang sngags thabs kyi lam*, **guhyamantropāyamārga*).[589] Evidently, the mention of all these distinctions of textual traditions and Tantric sub-streams reflect what must have been well-known parts of common religious study and practice curricular in twelfth-century Tibet.

Next, the segment makes a few general remarks concerning the method path of Secret *Mantra*. It is stressed that this path is fundamentally a path of blessing (*byin rlabs kyi lam pa*), the success of which depends on entering into the blessing of the teacher (*bla ma'i byin rlabs zhugs pa*). This is illustrated through an analogy of a great treasure buried beneath the house of a poor man, who will remain poor until the treasure has been found and opened. The treasure is said to be the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) and its opening is achieved by entering the teacher's blessing. Consequently, the segment ends with the above-cited statement that the following instructions are like "opening the treasure of the precious common instructions." The segment has no colophon.

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[587] For some details, see ICHIGŌ (1989:182-183). It may be noted that these designations do not agree with the labels employed by Kamalaśīla and Ratnākaraśānti; see SEYFORT RUEGG (1981:58 fn. 172).

[588] These designations are known from Advayavajra's (i.e., Maitrīpa's) *Tattvaratnāvalī* as well as from the eighth-century Tibetan treatise *Lta ba'i rim pa'i man ngag* by Dpal brtsegs; see SEYFORT RUEGG (1981:58-59 fn. 174).

[589] The doxographic part of the segment has been presented in schematic form by JACKSON (1994: 15-16).

Segment DK.A.Ca.2: The segment begins (DK.A.Ca.2.2b$_2$): */na mo gu ru/ thun mong gi gdam ngag rin po che'i gter kha 'byed pa lta bu'i gdam ngag 'di la don bzhi ste/.* It ends (DK.A.Ca.2.4b$_2$): *mchan bu/ gdams ngag mtha' dag rtsad nas chod pa the tshom med cing yid ches pa gegs sel gyi gdams pa dang bogs 'don gyi gdams ngag la sogs pa ma lus pa thob pa thams cad la nan tan byas pa cig dgos pa yin gsung//.*[590] Mentioning again that the Secret *Mantra* is a path of blessing and that it is crucial to enter into the blessing of the teacher, the second segment is concerned with explaining the topics of blessing (*byin rlabs*, **adhiṣṭhāna*), the qualifications needed in a teacher (*bla ma'i mtshan nyid*, **gurulakṣaṇa*), and the need for engendering devotion to and respect for (*mos gus*, **adhimukti* and **gaurava*) the teacher. These explanations are supported by a quotation from the *Hevajra-tantra*.

To sum up the qualifications of a proper teacher, the segment presents necessary qualities: having the instructions of an uninterrupted transmission lineage (*brgyud pa'i bka' ma chad pa*), being good-natured and compassionate (*ngang tshul bzang la thugs rje che ba*), and being a person worthy of devotion (*gus pa skye ba'i rten du rung ba*). The segment elaborates these qualifications in some detail. The explanations given here of the transmission lineage distinguishes between the "red guidance" (*dmar khrid*) of an oral transmission (*snyan brgyud*), which is a transmission of meditative experience (*nyams kyi brgyud pa*), and the "black guidance" (*nag khrid*), which is the transmission of the (written) teachings (*bka'i brgyud pa*). The term "red guidance" (*dmar khrid*) thus signifies the practical instruction given by a meditation master, and it is a phrase that appears elsewhere in the corpus, e.g., in the title of the *yoga* instruction text DK.A.Ba. Conversely, the rarer term "black guidance" seems to designate the ability to explain the teachings of written texts, with the color black possibly referring to the black ink of the letters.

As for relying on a teacher who is worthy of devotion, the segment stresses the need for letting go of inner arrogant attitudes (*dman pa'i blo spangs*) of thinking of the teacher as being inferior and instead to regard him as being an actual Buddha. It is said that it is only with such genuine conviction that the practitioner will truly be able to enter the blessing and thereby give rise to spiritual realization. The segment here gives a series of instructions on how to foster devotion (*gus pa*, **gaurava* or **satkṛtya* or **bhakti*). The passage includes quotations from the *Cakrasaṃvaratantra* and other unnamed Tantric works. It also refers to the stories of the Indian Tantric masters Tilopa and Nāropa, Sahara (*bram ze chen po*) and Nāgārjuna, and Bhadrapāda (*bzang po'i zhabs*) and Koṭali (*tog rtse ba*).

The segment ends with a longer passage discussing two kinds of devotion. The first is an artificially cultivated form of devotion (*bsgom pa'i mos gus*) felt by the beginner practitioner, which is fickle and easily lost if the practitioner sees or hears of a flaw in the teacher. The second is a naturally felt and more mature form of devotion (*skyes pa'i mos gus*), which does not wane due to seeing a flaw in the teacher. It is stable, since the

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[590] Correlated passages: DK.α.Ka.78b$_5$-80b$_2$, DK.B.Ca.2.2b$_3$-4b$_2$, DK.D.Ca.2.2b$_4$-4b$_3$, DK.P.Ca.2.100b$_1$-102b$_5$, DK.Q.Ca.2.86a$_1$-87b$_5$, DK.R.Ca.2.3b$_1$-6b$_3$, DK.S.Ca.2.3b$_2$-7a$_2$, DK.T.Ca.2 pp. 1_{27}-3_{11}.

practitioner has gained certainty in the practice and keeps in mind that the practice was successfully received and transmitted from one's teacher. Finally, it is revealed that the inner meaning of devotion is not directed towards an outer person, but that the teacher represents one's own mind. On a deeper level, devotion is thus an act of the mind praying to the mind itself, thereby purifying itself within the state of the mind as such (*sems nyid*, **cittatā*), fulfilling the verbalized wishes and thereby becoming infused with blessing. The segment has no colophon. It may be noted that the latter part of the segment follows a structure of quoting a root text (*rtsa ba*) in verse form and commenting on it in prose with several interspersed notes (*mchan bu*). This structure might suggest that the text at some stage has been expanded by a later hand.

Segment DK.ACa.3: The segment begins (DK.A.Ca.3.4b$_2$): *rtsa ba/ na mo gu ru/ bla ma rin po che'i zhal nas spyir yang dag par rdzogs pa'i sangs rgyas thugs rje che la thabs mkhas pa des chos kyi sgo mo brgyad khri bzhi stong bka' stsal ba de thams cad kyi brjod bya'i don hril gyis dril bas/*. It ends (DK.A.Ca.3.7a$_1$): *ming ni gzhan la phan pa'o/ ces pa'i phyir ro//*.[591] The third segment starts by saying that the *Dharma* taught by the Buddha consists of 84.000 entrances to the teachings (*chos kyi sgo mo brgyad khri bzhi stong*) but the key meaning that they express (*brjod bya'i don*, **abhidheyārtha* or **vācyārtha*) is to provide a method (*thabs*, **upāya*) that enables sentient beings to achieve the result of buddhahood. The segment then enters into a detailed discussion of what differences there are between a sentient being (*sems can*, **sattva*) and a *buddha* (*sangs rgyas*). The discussion unfolds by presenting three general modes in which things might be said to be different (*tha dad pa*, **bhinna*), viz. (1) being different substantive entities (*dngos po tha dad pa*, **bhinnabhāva* or **bhinnavastu*), (2) being different by excluding one another (*gcig pa bkag pa'i tha dad pa*, **ekapratiṣiddha*), and (3) being different in the sense of sharing the same nature but forming different features (*ngo bo gcig la ldog pa tha dad pa*, **ekarūpa-bhinnavyatireka*). These distinctions – which are known from the Indo-Tibetan epistemological tradition (*tshad ma*, **pramāṇa*) – are then briefly explained with examples, and it is concluded that the distinction between sentient beings and *buddha*s belongs to the third category. That is to say, sentient beings and *buddha*s have similar natures, given that they are equal in pertaining to the mind (*sems*, **citta*), but they are different in terms whether or not they have realized the birthless nature of the mind as such (*sems nyid skye ba med pa'i don*). The declaration that sentient beings and *buddha*s are fundamentally the same but that the naturally pure mind (*sems nyid rang bzhin gyis rnam par dag pa*) is obscured in the case of sentient beings is supported in the segment through quotations from the canonical texts **Atyayajñānasūtra*[592] and the *Hevajratantra*.

In order to realize the birthless nature of the mind, sentient beings have to purify the temporary stains that cover this nature and for doing so a method (*thabs*, **upāya*) is needed.

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[591] Correlated passages: DK.α.Ka.80b$_2$-83a$_3$, DK.B.Ca.3.4b$_2$-7a$_1$, DK.D.Ca.3.4b$_3$-7a$_6$, DK.P.Ca.3.102b$_5$-105b$_4$, DK.Q.Ca.3.87b$_5$-90a$_5$, DK.R.Ca.3.6b$_3$-10b$_5$, DK.S.Ca.3.7a$_2$-12a$_1$, DK.T.Ca.3 pp. 3$_{11}$-5$_{16}$.

[592] *'Da' ka ye shes* (D122).

To this end, the segment announces that it is going to teach an instruction (*gdam ngag*, **avavāda*)[593] which is comparable to the sound of a *piwang* (*pi wang*, **pavang*), a classical Tibetan stringed fiddle instrument, which is somewhat similar to the Indian veena (*vīnā*). It is said that the comparison means that the sound of the *piwang* is not produced by any single element of the instrument, such as the strings, the instrument's body acting as a sound box, or the efforts of the musician to play the instrument, but it is the combination of all these elements acting together that produces the sound. Similarly, the achievement of *nirvāṇa* is accomplished by uniting spiritual methods (*thabs*, **upāya*) – in particular the cultivation of kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), and the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*) – with the development of insight (*shes rab*, **prajñā*), through which the practitioner realizes the profound emptiness (*zab mo stong pa nyid*, **gambhīraśūnyatā*) of all phenomena. By bringing together these two facets in his or her practice, the practitioner can purify the obscurations (*sgrib pa*, **āvaraṇa*) along with their tenacious tendencies (*bag chags*, **vāsanā*) and hereby end up achieving the non-abiding *nirvāṇa* (*mi gnas pa'i mya ngan las 'das pa*, **apratiṣṭhita-nirvāṇa*).

Following this introduction, the segment proceeds to impart a concrete contemplative instruction consisting of four points (*don bzhi*). Each point is presented in the form of a short root text prose-sentence (*rtsa ba*) followed by an explanatory note (*mchan bu*). The first point is the necessity of adopting (*khyer*) the understanding that *saṃsāra* (*'khor ba*) has the nature of suffering (*sdug bsngal gyi rang bzhin*, **duḥkhasvabhāva* or **duḥkharūpa*). Such understanding is needed for turning the mind away from *saṃsāra* (*'khor ba la blo ldog pa*) and to achieve this view the segment teaches a twofold contemplation of the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs bsgom pa*, **saṃsārādīnavabhāvanā*). The involved contemplations are focused on suffering in the various forms of *saṃsāric* rebirth as well as on the basic suffering found in the life of a human being. The second point is the necessity of adopting this understanding of suffering as a spiritual path (*sdug bsngal lam du khyer*). It is by contemplating the suffering endured by others that the *Mahāyāna* practitioner is able to generate compassion and the relative resolve for Awakening. Pragmatically speaking, the passage also stresses the need for relating to personal hardships as an incentive to practice, considering them as reminders for striving on the path of renunciation. This is compared to the story of how the *Buddha*s manifest a golden drum in the heavenly realms to remind the gods, whose lives are filled with celestial pleasures, of the *saṃsāric* impermanence of all temporal happiness. The segment then instructs the practitioner how to complete the development of kindness and compassion to the extent that these attitudes are felt towards all and anyone, whereupon the practitioner is told to contemplate the inborn empty nature of compassion, suffering, and the mind, and to relax into a state that is free of concepts. This constitutes the third point, namely the importance of achieving freedom from states of mind that cling to the path as being a real entity possessing definable

[593] *Gdam ngag* occurs frequently in the *Dags po'i bka' 'bum* as a Tibetan orthographic variant of *gdams ngag*. The form cited here generally reflects the spelling found in the given passage of DK.A.

characteristics (*lam dngos po dang mtshan mar 'dzin pa'i blo dang bral ba*). The illusion-like nature of things that is thereby realized is spelled out in the segment with quotations from the *Sūtra* literature, such as the *Saṃcayagāthā Prajñāpāramitā* scripture (*Sdud pa*). The ultimate result is the attainment of *dharmakāya*, which is the instruction's fourth and final point, namely the recognition that *dharmakāya* (*chos kyi sku*) is nothing but freedom from the conceptual mind (*blo bral de ka*). The segment also stresses that benefit for others flows spontaneously from this state. It is pointed out that this is what is called non-referential compassion (*dmigs pa med pa'i snying rje*, **niralāmbanakaruṇā*), which technically constitutes what is called "naming a result by its cause" (*don la rgyu'i ming 'bras bu la sbyar te btags pa*). The segment ends with a short quotation from Saraha's *Dohā*s.

Segment DK.ACa.4: The segment begins (DK.A.Ca.4.7a$_1$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ bka' sde snod rin po che rnam pa gsum/.* It ends (DK.A.Ca.4.9b$_2$): *da blo bral gyi don de dang bral ba med par nyams su blang gsung ngo//.*[594] Similar to the third segment and many of the segments that follow, segment four commences by summing up all the teachings of the Buddha and then stating what is considered their essential point. Here, the Buddha's teachings are subsumed under the categories of the three baskets of the Buddha's words (*bka' sde snod rin po che rnam pa gsum*, **tripiṭaka*) and the four *Tantra* classes (*rgyud sde rin po che rnam pa bzhi*), along with the commentaries (*'grel pa*, **vṛtti*) and instructions (*gdam ngag*, **avavāda*). Their key meaning (*brjod bya*) is presented as being aimed at revealing the nature (*gnas lugs sam yin lugs*) of cause and effect (*rgyu 'bras*, **hetuphala*), particularly the teaching on dependent arising (*rten cing 'brel bar 'byung ba*, **pratītyasamutpāda*). It is added that the purpose of this teaching is to give understanding of what is to be practiced and what is to be renounced (*blang dor*).

The teachings on cause and effect pertain to *saṃsāra* (*'khor ba*) as well as to *nirvāṇa* (*mya ngag las 'das pa*). The segment explains the details thereof at length, pointing out the causes for *saṃsāra* being the five mental poisons (*dug lnga*, **pañcaviṣāḥ*) and the results being rebirth in the six *saṃsāric* states of rebirth (*'gro ba*, **gati*). *Nirvāṇa* is considered twofold, viz. the *nirvāṇa* of peace (*zhi ba mya ngan las 'das pa*, **śāntanirvāṇa*) attained by *Hīnayāna* followers and the non-abiding *nirvāṇa* (*mi gnas pa'i mya ngag las 'das pa*, **apratiṣṭhitanirvāṇa*) strived for by *Mahāyāna bodhisattva*s. The causes for the first kind of *nirvāṇa* primarily include realization of the selflessness (*bdag med pa*, **nairātmya*) of the individual and partially also of phenomena, and secondarily the perfection of the twelve ascetic practices (*sbyangs pa'i yon tan*, **dhūtaguṇa* or **dhutaguṇa*).[595] The causes for the non-abiding *nirvāṇa* are complete realization of the selflessness of the individual and of all phenomena, as well as the perfection of the four bases for gathering students (*bsdu ba'i*

[594] Correlated passages: DK.α.Ka.83a$_3$-86a$_2$, DK.B.Ca.4.7a$_1$-9b$_2$, DK.D.Ca.4.7a$_6$-10a$_3$, DK.P.Ca.4.105b$_4$-108b$_6$, DK.Q.Ca.4.90a$_5$-93a$_1$, DK.R.Ca.4.10b$_5$-15a$_5$, DK.S.Ca.4.12a$_1$-17a$_4$, DK.T.Ca.4 pp. 5$_{16}$-7$_{28}$.

[595] See fn. 577.

dngos po bzhi, **catuḥsaṃgrahavastu*),[596] the six *pāramitā*s (*pha rol tu phyin pa*), and the four immeasurables (*tshad med pa bzhi*, **catvāry apramāṇāni*).

The remaining part of the segment provides an instruction (*gdam ngag*, **avavāda*) concerned with these processes of cause and effect. The teaching is compared to a rice seedling (*s'a lu ljang pa*, **śālistambha*), in the sense that a particular kind of seed incontrovertibly yields a given type of plant and no other; e.g., a rice seed generates a rice sprout and not a buck weed sprout. The instruction again consists of four points (*don bzhi*), whose presentation is structured around brief root text sentences (*rtsa ba*) and explanatory notes (*mchan bu*). The first point is to contemplate how past actions function as causes (*snga ma'i rgyu 'bras kyi las*). The second point is to understand how present experiences of happiness and suffering (*phyi ma bde sdug*) are the outcomes of past actions. Herewith, the practitioner should recognize the unfailing principle of action and result and as a consequence strive to practice good actions and avoid harmful actions. At this point, the segment discusses whether beneficial actions have the power to purify baneful actions, arguing that it is possible through doing beneficial actions to purify and terminate the seeds (*sa bon*, **bīja*) of negative actions that are stored in the latent consciousness (*kun gzhi*, **ālaya*[*vijñāna*]), but it is not possible to purify and avoid results of negative actions that have already ripened (*rnam smin*, **vipāka*). The third point of the instruction is to view all workings of causality of *saṃsāra* and *nirvāṇa* as constituting dependent arising (*rten cing 'brel par 'byung ba*, **pratītyasamutpāda*) and consequently as being empty (*stong pa*, **śūnya*) of inherent existence. By realizing the true nature, all causes of actions and effects of deluded experiences are automatically purified, because every action has been performed by one's own mind and every experience it produces does not exist apart from the mind. When the mind is realized as not existing with any fixed identity, there is no longer any duality of good and bad and thus no duality of good or bad actions. Everything is understood as being one's own mind (*rang gi sems su thag chod pa*) and it is realized that the mind is *dharmakāya*, free of any defining trait, like the center of the sky. This leads to the fourth and final point of the instruction, which says that such understanding brings about a state beyond thoughts (*blo las 'das pa'i dbyings*), meaning that the practitioner through these steps of practice can reach a level that is free of thoughts (*blo bral*) and without hope and fear.

Segment DK.A.Ca.5: The segment begins (DK.A.Ca.5.9b$_2$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ spyir yang dag par rdzogs pa'i sangs rgyas kyis theg pa'i rim pa bsam gyis mi khyab pa cig gsungs pa thams cad kyang gdul bya gang zag gi snod kyi rim pa dang sbyar nas gsungs pa yin/.* It ends (DK.A.Ca.5.11b$_7$): *de la ltos pa med pa yang mi srid pas/ yod pa dang med pa la sogs pa'i blo thams cad dang bral la byar med/ 'dzin med du gzhag go//.*[597] The fifth segment opens by summing up the Buddha's teachings in the categories of

[596] See fn. 294.

[597] Correlated passages: DK.α.Ka.86a$_2$-88b$_3$, DK.B.Ca.5.9b$_2$-11b$_7$, DK.D.Ca.5.10a$_3$-12b$_5$, DK.P.Ca.5.108b$_6$-111b$_4$, DK.Q.Ca.5.93a$_1$-95a$_7$, DK.R.Ca.5.15a$_5$-19b$_2$, DK.S.Ca.5.17a$_4$-22a$_2$, DK.T.Ca.5 pp. 7$_{28}$-9$_{32}$.

'vehicles' or 'ways' (*theg pa*, **yāna*).[598] It is said that the Buddha taught an unfathomable variety of vehicles to serve as effective methods for followers having different capacities and inclinations, and consequently no Buddhist teaching should be regarded as being inferior or deficient. Looking down upon and disparaging a tenet system (*grub mtha'*, **siddhānta*), such as the **Śrāvakayāna* (*nyan thos kyi theg pa*) or the **Pratyekabuddhayāna* (*rang sangs rgyas kyi theg pa*), is paramount to the very serious negative action of abandoning the *Dharma* (*chos spong gi las*).

The segment then turns to the Great Vehicle (*theg pa chen po*, **mahāyāna*), said to constitute the highest path (*lam mchog*, **paramamārga*) for the person who possesses the *Mahāyāna* predisposition (*theg pa chen po'i rigs*, **mahāyānagotra*). A key feature of the *Mahāyāna* is here said to be the view (*lta ba*, **dṛṣṭi*) of profound selflessness (*bdag med pa*, **nairātmya*) and accordingly the segment proceeds to teach a fourfold instruction (*gdam ngag*, **avavāda*) on a progressive meditation on the meaning of selflessness (*bdag med pa'i don rim gyis bsgom pa*). The segment compares this instruction to the manner in which a series of signs are conveyed to a deceased queen (*rgyal po'i btsun mo shi ba la brda rim gyis sprod pa*).[599] The segment provides no explanation of what is meant by this comparison and its meaning is consequently unclear.

The first point is a series of contemplations on the equality of oneself and others (*bdag gzhan mnyam pa bsgom pa*) in terms of that everyone wishes to find happiness and avoid suffering. The second is a meditation on that it is selfish behavior (*rang don byas pa*) that causes suffering, whereas the sublime qualities found in *buddha*s and *bodhisattva*s (*buddha dang bo dhi sa tva'i yon tan phun sum tshogs pa*) stem from acting for the benefit of others. Having thus identified the root of suffering to be the tendency to cherish oneself (*bdag gces par 'dzin*), the practitioner must resolve henceforth to act only in ways devoted to others' wellbeing, particularly by striving to attain buddhahood. The third point is to meditate on that the self is unestablished as a real entity (*bdag ma grub par bsgom pa*). This is achieved by analyzing the five aggregates (*phung po*, **skandha*), body and mind identification, and the transitory and unidentifiable nature of past, future and present instants of consciousness (*shes pa skad cig ma mi rtag pa*). The fourth and final point is a meditation on the unestablished, empty nature of both self and other, freeing oneself from any dualistic thought of being and non-being (*yod pa dang med pa la sogs pa'i blo thams cad dang bral*

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[598] The term *yāna* is generally taken as meaning 'vehicle' in the later Buddhist traditions, but VETTER (2001:62-67) has argued that it may first have been employed in early Buddhist *Mahāyāna* texts in the sense of 'path', 'way' or 'road'. A *yāna* is literally something on which or by which one moves (from the verb *yā* "to move, to go"), which accordingly may either be interpreted as a road that carries a traveler or as a vehicle, such as a chariot or cart, that transports the traveler.

[599] Alternatively, the phrase *btsun mo shi ba* could be interpreted as being a proper noun, "Queen Shi ba," rather than taking *shi ba* as an adjectival past particple ("deceased") of the verb *'chi ba*, in which case the comparison might refer to a particular story. Yet, such a story or name could not be identified.

ba). The segment contains several quotations from *Sūtra* texts and especially from Śāntideva's *Bodhicaryāvatāra*.

Segment DK.A.Ca.6: The segment begins (DK.A.Ca.6.12a_1): */na mo gu ru/ bla ma rin po che'i zhal nas/ spyir sangs rgyas kyi bstan pa'i don mtha' dag bsdu na/ lung gis chos dang rtogs pa'i chos rnams gnyis su 'dus pa yin te/.* It ends (DK.A.Ca.6.14b_3): *thabs kyi mchog tu rtsir gyis bzung/ ces gsungs so/ //.*[600] Like the previous parts of the text, the sixth segment begins by summing up all the Buddha's teachings in a general set of terms. Here two broad categories are mentioned: the *Dharma* of the transmission (*lung gi chos*, **āgamadharma*) and the *Dharma* of realization (*rtogs pa'i chos*, **adhigamadharma*). The former is explained as what has come down (*'ongs pa*, **āgama*) via earlier generations through a lineage (*brgyud*, **paramparā*), referring to the words heard from earlier masters (*bla ma gong ma rnams las thos pa'i tshig*), preserved in memory, and then taught to suitable students of the following generations. The latter category designates the realization (*mngon par rtogs pa*, **abhisamaya*) born in the mind of a practitioner by transforming the received words of the teachings into personal experience through practicing in solitude in a cave (*phug dben pa*) in the wilderness.

In view of this, the question is raised as to how the *Dharma* can be put into personal experience to make it one's own (*nyams su len*, **svīkaroti*). It is recommended that the practitioner first relies on a genuine teacher (*bla ma dam pa*, **sadguru*) in order to study and understand the *Dharma* of the transmission. Not being content with mere learning, the practitioner should then go to a place of solitary retreat (*dben pa*, **prāvivekya*) in the wilderness (*ri khrod*, **vana* or **parvatakandara*) or in an isolated hermitage (*dgon pa*, **āraṇya*) to meditate on and cultivate (*bsgom*, **bhāvanā*) what has been learnt and understood during the preceding period of study. The meditation practice of cultivation (*sgom pa*, **bhāvanā*) is focused on following the path (*lam*, **mārga*) consisting of the methods (*thabs*, **upāya*) of kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*), along with the meaning of profound emptiness or selflessness of all phenomena (*chos thams cad kyi zab mo stong pa nyid bdag med pa'i don*, **sarvadharmagambhīraśūnyatānairātmyārtha*). The cultivation should, moreover, develop the supportive aids for the path (*lam gyi cha rkyen*), namely faith (*dad pa*, **śraddhā*) and drive or perseverance (*brtson 'grus*, **vīrya*). Faith ensures that the practitioner, to begin with, will enter the path and not be consumed by doubt, while drive safeguards that he or she will foster development, given that the spiritual practice is not being postponed. The segment here provides a short explanation on faith and drive, discussing the faith of openness (*dang ba'i dad pa*, **adhimuktaśraddhā*), the faith of aspiration (*'dod pa'i dad pa*, **abhiprāyaśraddhā*), and the faith of conviction (*yid ches pa'i dad pa*, **āptaśraddhā*), along with the armor-like drive (*go cha'i brtson 'grus*, **saṃnāhavīrya*), the drive of engagement (*sbyor ba'i brtson 'grus*, **prayogavīrya*), and

[600] Correlated passages: DK.α.Ka.88b_3-91a_6, DK.B.Ca.6.12a_1-14b_3, DK.D.Ca.6.12b_5-15b_4, DK.P.Ca.6.111b_5-114b_6, DK.Q.Ca.6.95a_7-98a_3, DK.R.Ca.6.19b_2-24a_2, DK.S.Ca.6.22a_2-27a_4, DK.T.Ca.6 pp. 9_{32}-12_8.

insatiable drive (*chog mi shes pa'i brtson 'grus*, **asaṃtuṣṭavīrya*) in relation to *Dharma* practice.

To avoid distractions (*g.yeng ba*, **vikṣepa*) and the tendency that the body and speech return to their ordinary patterns of behavior (*lus ngag tha mal du song ba*), the practitioner is advised to cultivate understanding of the difficulty in acquiring (*rnyed dka' ba*, **sudurlabhā*) opportune circumstances (*dal 'byor*, **kṣaṇasampad*) in the form of a precious human rebirth (*mi lus rin po che*) and awareness of death and impermanence (*'chi ba mi rtag pa*, **maraṇānitya*). The purposes and desired effects of these contemplations are explained in some detail with regard to removing apathy (*le lo*, **kausīdya*) caused by having engaged in criticism (*smad pa la sbyor ba*),[601] feeling dejected (*sgyid lug*, **viṣāda*), and tiredness (*snyom las*, **klamatha*).

The segment ends with another fourfold instruction (*gdam ngag*, **avavāda*), which is compared to hitting a good horse with a horsewhip (*rta bzang po la lcag gis brabs pa lta bu*). The first point is to contemplate the difficulty in acquiring a human rebirth (*mi lus rnyed par dka'*). Here the practitioner reflects on how rare it is to find rebirth as a human being. Secondly, he should deliberate how difficult it is – among human existences – to gain a life that has the necessary leisure (*dal ba phun sum tshogs pa*) and right opportunities (*'byor pa phun sum tshogs pa*) for practicing the Buddha's teachings. He must realize how inopportune other forms of *saṃsāric* rebirth (*'gro ba rigs*, **gati*) are for practicing the *Dharma* and how difficult it is to encounter the *Dharma*. The passage explains the ten resources (*'byor pa bcu*) needed for *Dharma* practice. The third contemplation concerns the inevitability of death. Finally, the practitioner is instructed to develop kindness, compassion, and the resolve for Awakening by thinking of the suffering of sentient beings who consider their present lives lasting and strive for mundane happiness in spite of its fleeting nature, and, further, by examining the deeper nature of momentariness in order to realize its emptiness and lack of any independent existence in each moment. The segment gives several quotations from the *Abhidharmakośa*, the *Bodhicaryāvatāra*, and the *Śikṣāsamuccaya*.

Segment DK.A.Ca.7: The segment begins (DK.A.Ca.7.14b$_3$): *//bla ma rin po che'i zhal nas/ byang chub sems dpa'i spyod pa la 'jug pa las/.* It ends (DK.A.Ca.7.16a$_6$): *rgyud la zhen chags med cing 'bras bu la re ba med pa"am/ ltos pa med gcig byung na lam mtshan nyid pa yin no//.*[602] Unlike the preceding segments which all began by summing up the Buddha's teachings in a given set of broad categories, the seventh segment shifts away from this pattern by opening up with a quotation from Śāntideva's *Bodhicaryāvatāra* (verse 1.4): "Such leisure and good circumstance are very difficult to obtain, acquired for accomplishing the aims of man. If benefit thereof is not derived now, how could such an opportunity

[601] The reading *smad pa* ('criticism') is only attested by the older ms DK.α. Instead, DK.A and its apographs read *sman pa*, which would call for a different interpretation.

[602] Correlated passages: DK.α.Ka.91a$_6$-93a$_2$, DK.B.Ca.7.14b$_3$-16a$_6$, DK.D.Ca.7.15b$_4$-17b$_3$, DK.P.Ca.7.114b$_7$-116b$_7$, DK.Q.Ca.7.98a$_3$-99b$_6$, DK.R.Ca.7.24a$_2$-26b$_4$, DK.S.Ca.7.27a$_4$-30b$_2$, DK.T.Ca.7 pp. 12$_9$-13$_{25}$.

arise again in the future?"[603] The segment then discusses the meaning of this verse, again mentioning the rarity in obtaining the leisure and good circumstance (*dal 'byor*, **kṣaṇa-sampad*) found in a human rebirth when the person has encountered the Buddha's teachings and is able to practice them. It also underlines the unavoidable coming of death and the need for practicing the *Dharma* right now from the heart (*snying nas chos byed pa*). To this end, the practitioner has to gain a thorough understanding of the proper characteristics (*mtshan nyid*, **lakṣaṇa*) of all things, because without understanding that the nature of all things is merely phantom-like (*sgyu ma'i skyes bu lta bu*) the practitioner runs the risk of his or her spiritual practice (*dge sbyor*, **śramaṇa*) turning into a superficial appearance (*ltar snang*, **ābhāsa*).

The remainder of the segment teaches a fourfold instruction (*gdam ngag*, **avavāda*) concerned with employing the character [of phenomena] as the path (*mtshan nyid lam du 'khyer ba*). To begin with, the character or nature of four types of phenomena is briefly presented. These include: (1) understanding all conditioned phenomena (*'dus byas*, **saṃskṛta*) as being impermanent (*mi rtag pa*, **anitya*); (2) understanding all causes and effects (*rgyu 'bras*, **hetuphala*) as being dependently arisen (*rten cing 'brel par 'byung ba*, **pratītyasamutpāda*); (3) understanding that all sentient beings have been one's parents (*pha ma*) in former lives and that they all undergo all sorts of suffering; and (4) understanding that all experienced phenomena (*snang grags kyi chos*) are unborn in nature, which is *dharmakāya*. It is here explained that without acquiring these four modes of understanding, the spiritual practice will run the risk of becoming superficial respectively by being hijacked by mundane thoughts, by not properly observing the required conduct, by attempts to benefit others being ineffectual, or by trying to be without attachment and clinging while lacking the insight into phenomena that actually is truly needed in order to maintain such attitudes.

To accomplish such understanding of the character or nature of things, the segment next presents four meditative contemplations. One is the contemplation of death and impermanence (*'chi ba mi rtag pa sgom pa*), which should be carried out at the beginning of every practice session, because it causes the mind to turn fully away from the doings and actions of this life (*tshe 'di'i bya byed dam las*) and gives rise to a feeling of having no needs (*dgos med kyi blo*, **niṣprayojana*). Having firmly engendered such a state of mind, it is said that it is impossible that the practitioner's *Dharma* will not follow the path (*chos lam du mi 'gro ba shes bya la mi srid*) and accordingly the spiritual practice (*dge sbyor*, **śramaṇa*) is bound to be authentic (*mtshan nyid pa*, **lākṣaṇika*).

Another is the contemplation of the causes and results of actions (*las rgyu 'bras*, **karmahetuphala*), which will ensure a pure conduct (*tshul khrims rnam par dag pa*, **viśuddhaṃ śīlam*), in particular an authentic (*mtshan nyid pa*) conduct of renunciation (*nges par 'byung ba'i tshul khrims*, **naiṣkramyaśīla*).

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[603] Sanskrit edition by VAIDYA (1960:4): *kṣaṇasaṃpad iyaṃ sudurlabhā pratilabdhā puruṣārtha-sādhanī/ yadi nātra vicintyate hitaṃ punar samāgamaḥ kutaḥ//.*

Thirdly, the segment teaches the importance of giving rise to genuine attitudes of kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), and the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*), without which any action attempted for the benefit of others (*gzhan don*, **parahita*) would remain superficial.

Finally, the practitioner is instructed how to meditate on the emptiness (*stong pa nyid kyi don*, **śūnyatārtha*) of all phenomena during the phase of meditative absorption (*mnyam bzhag*, **samāhita*), resulting in understanding all experiences (*snang ba*, **avabhāsa*) encountered in the post-meditative phase of ensuing attainment (*rjes thob*, **pṛṣṭhalabdha* or **anuprāpta*) as being illusion-like (*sgyu ma*, **māyā*). By joining the phases of meditation and post-meditation in this manner, the practitioner ensures that the cultivated attitudes of non-attachment and non-clinging (*chags zhen med pa*, **vairāgya*) do not remain superficial.

The final sentences of the segment compare self-clinging (*bdag 'dzin*, **ātmagrāha*) to a tight knot (*mdud pa dam po*) existing deep within, which prevents one from turning to the path (*lam du mi 'gro*). The authentic path (*lam mtshan nyid pa*, **lākṣaṇikamārga*) consists in untying this knot and thereby becoming free from the bondage of taking things as being real (*bden 'dzin*, **satyagrāha*). This leads to an inner state characterized by non-attachment (*zhen chags med pa*, **vairāgya*), being without hope for results (*'bras bu la re ba med pa*), and independence (*ltos pa med pa*, **apekṣā*). The segment has no colophon.

Segment DK.A.Ca.8: The segment begins (DK.A.Ca.8.16a$_7$): *//bla ma rin po che'i zhal nas spyir sems can gyi rgyud la/ nyon mongs pa brgyad khri bzhi stong yod pas de'i gnyen por yang dag rdzogs pa'i sangs rgyas kyis chos kyi sgo mo brgyad khri bzhi stong bka' stsal pa/.* It ends (DK.A.Ca.8.18a$_1$): *lam du mi 'gro bas dge ba nyams su len pa thams cad la dam pa gsum gyis zin par byas la nyams su blang bar bya'o//.*[604] The eighth segment returns to the pattern observed in the earlier segments in that it starts out by summarizing all the teachings of the Buddha in a broad set of categories. Here it is said that there are 84.000 afflictive states (*nyon mongs pa*, **kleśa*) in the mind-streams (*rgyud*, **santāna*) of sentient beings and the Buddha therefore taught 84.000 entrances to his teachings (*chos kyi sgo mo*, **dharmamukha*) to serve as remedies (*gnyen po*, **pratipakṣa*) against these afflictions. Further, the segment says that the 84.000 entrances to the *Dharma* can be summed up the three vehicles (*theg pa gsum*, **triyāna*), namely the vehicle for *śrāvaka*s, the vehicle for *pratyekabuddha*s, and the Great Vehicle for *bodhisattva*s. It is then stated that the present segment only will teach the Great Vehicle.

The *Mahāyāna* includes instructions on the view (*lta ba*, **dṛṣṭi*) and meditation (*sgom pa*, **bhāvanā*), which pertain to the definitive meaning (*nges don*, **nītārtha*), and instructions on the right conduct or behavior (*spyod pa*, **caryā*), which pertain to the expedient meaning (*drang don*, **neyārtha*). To be strongly motivated to use these instructions, the practitioner must make the best possible use of the present human rebirth with its unique circumstances for practicing, given that death is certain to come soon. The segment here

[604] Correlated passages: DK.α.Ka.93a$_2$-94b$_2$, DK.B.Ca.8.16a$_7$-18a$_1$, DK.D.Ca.8.17b$_3$-19a$_6$, DK.P.Ca.8.116b$_7$-118b$_4$, DK.Q.Ca.8.99b$_6$-101a$_7$, DK.R.Ca.8.26b$_4$-29a$_5$, DK.S.Ca.8.30b$_2$-33b$_3$, DK.T.Ca.8 pp. 13$_{25}$-15$_1$.

discusses in some detail the illusory nature of phenomena combined with the incontrovertible functioning of cause and effect, along with the precious human body and impermanence.

Thereupon, the segment turns to presenting a fourfold instruction (*gdam ngag*, **avavāda*), which it compares to a wish-fulfilling gem (*yid bzhin gyi nor bu rin po che lta bu*). The first is the contemplation of the difficulty in obtaining a free and endowed rebirth (*dal 'byor rnyed dka' bsgom pa*, **sudurlabhakṣaṇasampadbhāvanā*). The second is the instruction on the contemplation of death and impermanence (*'chi ba mi rtag pa bsgom pa'i man ngag*, **maraṇānityabhāvanopadeśa*). The third is the instruction on the contemplation of the cause and effect of actions (*las rgyu 'bras bsgom pa'i man ngag*, **karmahetuphalabhāvanopadeśa*). The fourth point consists in gaining understanding of the methods of the path (*lam thabs shes*), namely the methods for cultivating kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*), and insight into the meaning of selflessness and the profound emptiness of all phenomena (*shes rab chos thams cad kyi zab mo stong pa nyid bdag med pa'i don*). The segment gives a short explanation of each point and includes several quotations from the *Bodhicaryāvatāra*. The segment has no colophon.

It is notable that the fourfold structure of the instructions given in the segment's second half partially agrees with the overall structure of key chapters found in the large treatise *The Jewel Ornament of Liberation* (*Dags po thar rgyan*, DK.A.E). In the latter work, the second chapter is concerned with the freedoms and good circumstances (*dal 'byor*) of a precious human rebirth, the fourth chapter teaches the contemplation of death and impermanence (*'chi ba mi rtag pa*), the sixth chapter is concerned with the contemplation of the causes and results of action (*las rgyu 'bras*), and chapters four to seventeen are generally said to present the teacher's instructions (*gdams ngag*, **avavāda*) on the methods (*thabs*, **upāya*) of the *Mahāyāna* path. This observation underscores the point that text DK.A.Ca is the only work in the *Dags po'i bka' 'bum* that is relatively similar in writing style, quotation patterns, and contents to the *Dags po thar rgyan*. Therefore, a study of the origin and textual history of the *Dags po thar rgyan* would probably have to take text DK.A.Ca into consideration.

Segment DK.ACa.9: The segment begins (DK.A.Ca.9.18a$_1$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ spyir rgyu sems can la brten nas 'bras bu sangs rgyas sgrub par byed pa la/ lam gdam ngag rnam pa gnyis yin/.* It ends (DK.A.Ca.9.21a$_5$): *tshig gis brjod du med pa cig yin pas de ltar bsam gyis mi khyab cing brjod du med pa'i don dang 'bral ba med par nyams su blang ngo//.*[605] The ninth segment begins by teaching the difference between two types of instructions (*gdam ngag*, **avavāda*) for the path, namely the instructions on the instant approach (*cig char ba*, **dùn* 頓) and the gradual approach (*rim gyis pa*, **jiàn* 漸). For the instant approach, on the one hand, the innermost nature of things (*dngos po gshis kyi gnas lugs*) must first be pointed out (*ngo sprod*) to the practitioner by the *bla ma*,

[605] Correlated passages: DK.α.Ka.94b$_2$-97b$_4$, DK.B.Ca.9.18a$_1$-21a$_5$, DK.D.Ca.9.19a$_6$-23a$_2$, DK.P.Ca.9.118b$_4$-122a$_3$, DK.Q.Ca.9.101a$_7$-104b$_4$, DK.R.Ca.9.29a$_5$-34b$_1$, DK.S.Ca.9.33b$_3$-40a$_2$, DK.T.Ca.9 pp. 15$_2$-17$_{31}$.

whereafter the practitioner relies on this experience as the path (*lam du 'khyer ba byed pa*). It is then stated that no further remarks will be given on this approach in the present segment. The gradual approach, on the other hand, is said to consist either of the method way (*thabs kyi lam*, **upāyamārga*) or the insight way (*shes rab kyi lam*, **prajñāmārga*). For the method way, the teacher gives three pointing out guidances (*ngo sprod*) to the student and the student then relies on the experiences of these guidances as the path (*lam 'khyer*). The pointing out guidances here consist of the teacher's instruction to see all sentient beings (*'gro drug*) as one's parents (*pha ma*) in former lives, which allows the student to give rise to loving kindness or friendliness (*byams pa*, **maitrī*); secondly, an instruction to recognize all the suffering experienced throughout *saṃsāra*, which enables the student to foster compassion (*snying rje*, **karuṇā*); and, thirdly, an instruction to understand all causality (*rgyu 'bras*, **hetuphala*) as being dependent arising (*rten 'brel*, **pratītyasamutpāda*), which is needed for engendering the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*). For the insight way, the student first has to find an authentic teacher (*bla ma mtshan nyid dang ldan pa zhig*) who can introduce (*ngo sprod*) perceptions (*snang grags*) as being *dharmakāya* (*chos sku*). It is stated that without a proper introduction to the nature of things, it would be impossible for the student ever to realize the meaning of profound emptiness and the unborn nature of all phenomena. The gradual path is practiced by relying on these four introductory guidances and using them as the path.

Thereupon, the segment teaches a fourfold instruction (*gdam ngag*, **avavāda*), which it compares to showing a poor person that he actually possesses a hidden treasure. The four points are the four introductory guidances (*ngo sprod pa*) mentioned above in connection with the gradual path. The segment has a pattern of quoting short sentences in verse that function as a root text, which are then commented upon in ensuing prose passages. Detailed explanations are given on how to regard all sentient beings as the parents of one's former lives, the kindness that these parents have previously shown to one, the suffering that all beings undergo throughout the different realms of *saṃsāra*, how a *bodhisattva* aiming to engender the resolve for Awakening should see all causal phenomena as being dependent arising, how the aspiring *bodhisattva* needs to find an authentic *Mahāyāna* teacher, how *bodhicitta* functions as the basic cause or seed (*sa bon*, **bīja*) for the result of buddhahood, and how all phenomena are empty and unborn in nature and therefore possess the nature of *dharmakāya*. The segment gives quotations from the *Bodhicaryāvatāra* and the *Mahāyāna-sūtrālaṃkāra*. It has no colophon.[606]

Segment DK.A.Ca.10: The segment begins (DK.A.Ca.10.21a$_5$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ da lta snyigs ma lnga ni bsngo/.* It ends (DK.A.Ca.10.23a$_1$): *yang dang yang du chos thams cad kyi zab mo stong pa nyid gtan la phab kyin bsgom gsung*

[606] David P. JACKSON (1994:19-20) has summarized this segment and argued that it represents an example of a non-Tantric, *Sūtra*-class instruction given by Bsod nams rin chen.

ngo//.[607] The tenth segment sets out by mentioning five degenerations or corruptions (*snyigs ma*, **kaṣāya*) that affect people living in the present age (*da lta*), by the force of which people have increasingly less freedom in their lives and control over their own affairs. It is therefore said to be crucial that the practitioner makes the best use possible of the opportunity to practice the *Dharma* afforded by the present rebirth as a human being. To this end, the segment instructs the listener in the steps needed to be taken for practicing. These include finding an authentic *Mahāyāna* teacher and studying the teachings of the *Sūtra*s, the *Tantra*s, and the *Śāstra*s with him, turning the acquired knowledge into personal understanding by reflecting on the meaning of the words, and turning the ensuing understanding into personal experience and realization by meditating. The segment compares these steps of a proper spiritual practice (*dge sbyor*, **śramaṇa*) to the steps taken by an ill person to cure a disease by finding a doctor, receiving a diagnosis, taking medication and using other remedies, and so forth. To foster a strong motivation, the practitioner is advised to rely on the contemplation of death and impermanence, the successful practice of which is indicated by the rise of a strong feeling of wanting to turn away from the eight worldly affairs (*'jig rten gyi chos brgyad*, **aṣṭau lokadharmāḥ*).[608] Thereupon, the practitioner should contemplate the detrimental character of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*), which produces a strong wish to attain complete buddhahood.

The segment then moves on to impart a fourfold instruction (*gdam ngag*, **avavāda*), which is compared to a doctor skilled in medicine (*sman pa mkhas pa*). Here the segment is again laid out in the structure of a root text followed by commentary. The first point is to turn the mind away from this life (*tshe 'di*), which is achieved by contemplating death and impermanence, contemplating the detrimental character of *saṃsāra*, cultivating the attitudes of kindness, compassion and the resolve for Awakening, and meditating on the profound emptiness of all phenomena. These contemplations are presented in brief in relation to their meditational focus (*bsgom rgyu*, **bhāvayitavya*), purpose (*dgos pa*, **prayojana*), and measure of success (*drod tshad*, **mātra*). These explanations are supported by quotations from the *Bodhicaryāvatāra* and the Indian *Dohā* literature. The segment has no colophon.[609]

Segment DK.A.Ca.11: The segment begins (DK.A.Ca.11.23a_2): *na mo gu ru/ bla ma rin po che'i zhal nas/ spyir yang dag par rdzogs pa'i sangs rgyas kyis gsungs pa'i chos thams cad kyi brjod bya'i don bsdu na gsum/.* It ends (DK.A.Ca.11.25b_6): */tha snyad rtsam*

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[607] Correlated passages: DK.α.Ka.97b_4-99b_1, DK.B.Ca.10.21a_5-23a_1, DK.D.Ca.10.23a_2-25a_2, DK.P.Ca.10.122a_3-124a_1, DK.Q.Ca.10.104b_4-106a_7, DK.R.Ca.10.34b_1-37a_4, DK.S.Ca.10.40a_2-43b_1, DK.T.Ca.10 pp. 17_{31}-19_{13}.

[608] For an explanation, see fn. 1085.

[609] David P. JACKSON (1994:33 fn. 78) has referred to this segment (DK.A.Ca.10) as well as to the following segment (DK.A.Ca.11) as being examples illustrating how Sgam po pa, when giving general *Mahāyāna* teachings, "stressed the need for preliminary learning and reflection."

du bsgom zhes de la brjod/ ces gsungs so//.[610] In the present segment, attention is first given to subsuming the Buddha's teachings under three headings: the perfect goal (*'bras bu phun sum tshogs pa*) that is to be achieved, the perfect path (*lam phun sum tshogs pa*) whereby the goal may be reached, and how that goal is to be achieved by practicing this path. The result of the path is, moreover, presented as the attainment of the state of great joy (*bde ba chen po'i sku*, **mahāsukhakāya*) wherein the three *buddha* bodies are equally present (*sku gsum ro mnyam pa*, **trikāyasamarasa*). The result is also said to be the three *buddha* bodies endowed with the five wisdoms (*sku gsum ye shes lnga dang ldan pa*), and it is, moreover, presented as being the *dharmakāya* (*chos sku*) attained for one's own benefit (*rang don*, **svahita*) and the form-*kāya*s (*gzugs sku*, **rūpakāya*) manifested for the benefit of others (*gzhan don*, **parahita*). To attain this result, the stages of the path are taught as consisting in finding an authentic teacher and receiving the teachings of the *Mahāyāna*.

The segment ends with another fourfold instruction, which is compared to a ground (*gzhi*, **ādhāra*) for developing good qualities. The first part of the instruction presents the qualifications needed in an authentic *Mahāyāna* teacher (*bla ma mtshan nyid dang ldan pa*). The teacher must hold an unbroken teaching transmission, have few desires and be content, possess great compassion, and be endowed with blessing. These qualities are explained in some detail. Having found a qualified teacher, the practitioner then has to study the teachings and understand their meaning, particularly the instructions on the definitive meaning (*nges don*, **nītārtha*). This point is supported with a quotation from a text called "Letter from the Junior Student Meditator of Gtsang" (*gtsang bu sgom chung gi 'phrin yig*). The segment here explains at length that perceptions (*snang ba*, **avabhāsa*) have not come from anywhere, do not go anywhere, and are not established as real entities in the present moment. Hence, the practitioner should recognize their unborn nature (*skye ba med pa*). It is said that all experiences are manifestations of the deluded mind (*sems 'khrul pa'i snang ba*), comparable to the illusory strands of hair that may appear to eyes of someone suffering from cataract. The segment provides several quotations from the *Dohā* literature in this passage. Finally, the meditator must realize that the mind itself is not existent as an identifiable entity (*mtshan ma gang du yang grub pa med*), but that it is like space (*nam mkha' lta bu*). What is all important is then that these understandings are turned into meditative experiences and personal realization by practicing meditation. Hence, the meditator needs to meditate on the object that is free from the conceptual mind (*blo bral gyi don bsgom dgos*). Thereby, experiences (*snang ba*, **avabhāsa*) and their empty nature (*stong pa*, **śūnya*) are known to be inseparable (*dbyer med du shes par byas*), and the meditator becomes able to rest without artificiality (*ma bcos par bzhag*) in the natural state (*gnas lugs kyi ngang*), free from any attempt to remove or create something, free from being or not being something (*spang blang dang yin min gyi rtsol ba med pa*). This is called

[610] Correlated passages: DK.α.Ka.99b$_1$-102a$_4$, DK.B.Ca.11.23a$_2$-25b$_6$, DK.D.Ca.11.25a$_2$-27b$_6$, DK.P.Ca.11.124a$_1$-126b$_7$, DK.Q.Ca.11.106b$_1$-109a$_3$, DK.R.Ca.11.37a$_4$-41a$_6$, DK.S.Ca.11.43b$_1$-48b$_3$, DK.T.Ca.11 pp. 19$_{13}$-21$_{25}$.

"to meditate on nothing but a conventional expression" (*tha snyad tsam du sgom*, **vyavahāramātrabhāvanā*). The segment has no colophon.

Segment DK.A.Ca.12: The segment begins (DK.A.Ca.12.25b$_7$): *na mo gu ru bla ma rin po che'i zhal nas/ bka' sde snod rin chen rnam pa gsum gyi chos spo ti ri rgyud tsam pa cig yod kyang/ de thams cad kyi brjod ba'i don bsdu na gnyis/.* It ends (DK.A.Ca.12.28a$_4$): *'khor 'das kyi chos thams cad re dogs til 'bru tsam yang med pa'o//.*[611] The twelfth segment opens by stating that the three baskets of the Buddha's teachings (*bka' sde snod rin po che rnam pa gsum*, **tripiṭaka*) may be summed up in the teachings of expedient meaning (*drang don*, **neyārtha*) and those of definitive meaning (*nges don*, **nītārtha*). The former set of teachings is especially concerned with explaining positive actions (*dge ba*, **kuśala*) and negative actions (*mi dge ba*, **akuśala*), with knowledge of which the practitioner can avoid negative actions, cultivate the positive ones, and thereby attain higher rebirth as a *saṃsāric* god or human being. The latter set of teachings are those that lead to the three kinds of Awakening (*byang chub rnam pa gsum*) by following any of the three Buddhist vehicles (*theg pa gsum*, **triyāna*). It is then stated that the present segment is going to focus on the teachings of definitive meaning and from among the three vehicles it will only be concerned with the instructions of the Great Vehicle (*theg pa chen po*, **mahāyana*). The instructions (*gdam ngag*, **avavāda*) of the Great Vehicle are, moreover, said to be twofold. They may belong to the vehicle of the perfections (*pha rol tu phyin pa'i theg pa*, **pāramitāyāna*) or to the result vehicle of secret *mantra* (*gsang sngags 'bras bu'u theg pa*, **guhyamantraphalayāna*). Again, it is stated that the present segment will only be concerned with the latter approach.

The secret *mantra* result vehicle includes instructions (*gdam ngag*, **avavāda*) on the two stages (*rim pa*, **krama*), viz. the Generation Stage (*bskyed rim*, **utpattikrama*) and the Completion Stage (*rdzogs rim*, **sampannakrama* or *utpannakrama*), and the present segment will only be dealing with the Complete Stage teachings. Moreover, the Complete Stage is said to consist of the instructions (*man ngag*, **upadeśa*) of the two practice systems called *Rdzogs pa chen po* and *Phyag rgya chen po* (**Mahāmudrā*), and the instructions (*gdam ngag*, **avavāda*) given here exclusively belong to the *Mahāmudrā* system.[612]

Mahāmudrā is now taught through three notions, namely the immaculate basis (*gzhi dri ma med pa*, **vimalādhāra*), the immacalute way (*lam dri ma med pa*, **vimalamārga*), and the immaculate result (*'bras bu dri ma med pa*, **vimalaphala*). The immaculate basis is the naturally pure reality as such (*chos nyid rang bzhin gyis rnam par dag pa*, **prakṛtiviśuddhā dharmatā*). The immaculate way is the method of employing co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahajajñāna*) as the path (*lam du 'khyer ba*). The immaculate result

[611] Correlated passages: DK.α.Ka.102a$_4$-104b$_2$, DK.B.Ca.12.25b$_7$-28a$_4$, DK.D.Ca.12.28a$_1$-30b$_1$, DK.P.Ca.12.126b$_7$-129a$_7$, DK.Q.Ca.12.109a$_3$-111b$_1$, DK.R.Ca.12.41a$_6$-45a$_2$, DK.S.Ca.12.48b$_3$-53a$_4$, DK.T.Ca.12 pp. 21$_{25}$-23$_{25}$.

[612] The first part of this segment up to this point has been presented in schematic form by David P. JACKSON (1994:16-17). JACKSON (1994:30 fn. 70) cited this passage as an example illustrating how Sgam po pa identified *Mahāmudrā* and *Rdzogs chen* in their essentials.

is to be completely without separation from the state of inseparable knowledge and reality (*dbyings dang ye shes dbyer med pa'i don dang mi 'bral ba*). The segment compares the instruction on these three points to a lotus flower (*padma lta bu'i gdam ngag*) and then goes on to teach it in detail. The lotus comparison is used in the sense that a lotus is rooted in dirt and mud, but the flower itself remains immaculate and unstained by dirt; similarly, an immaculate result is realized by relying on this instruction that identifies the co-emergent meaning (*lhan cig skyes pa'i don*, **sahajārtha*) in ordinary phenomena. The adjective 'immaculate' (*dri ma med pa*, **vimala*) is explained as being without the stains of the conceptual states of subject and object (*gzung 'dzin blo'i dri ma dang bral ba*).[613]

The immaculate basis is the co-emergent nature (*lhan cig skyes pa*, **sahaja*), which is realized on the immaculate way by employing radiance (*'od gsal*, **prabhāsvara*) as a meditation focus. The immaculate result is the attainment of *dharmakāya*, which too is co-emergent. The co-emergent is clarified by distinguishing an outer (*phyi*), inner (*nang*), and secret (*gsang*) aspect, respectively signifying the nature of sensory perceptions (*snang ba*, **avabhāsa*), the nature of the mind as such (*sems nyid*, **cittatā*), and the realization of these in the form of non-conceptual knowledge (*rnam par mi rtog pa'i ye shes*, **nirvikalpajñāna*). Several quotations are given from the *Dohā*s of the Indian master Saraha and some *Mahāyāna Sūtra*s to validate this teaching. In the ensuing experience of daily life (*rjes thob spyod pa*, **anuprāptacaryā*), everything is seen as co-emergent wisdom and consequently all experiences of the senses and the inner mind become self-liberated. This is compared to recognizing a familiar person (*sngar 'dris kyi mi ngo shes pa*). The result is *dharmakāya*, which is said to mean that the practitioner becomes naturally confident (*gding du tshud pa*) without entertaining any hopes or fears (*re dogs med pa*).[614]

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[613] The segment here employs the phrase "*Mahāmudrā*, immaculate openness" (*phyag rgya chen po dri med zang thal*) (DK.Q.Ca.12.109b$_7$, cited by JACKSON as p. 220.7). David P. JACKSON (1992: 101) has argued that Sgam po pa is here "using terminology apparently borrowed from the rDzogs-chen."

[614] Samten KARMAY (1988:144 fn. 39) has given a brief reference to this segment (DK.A.Ca.12) in a context where he discussed the *Mahāmudrā* phrase *lhan cig skyes sbyor* (**sahajayoga*) as explained by the first *Paṇ chen bla ma* Blo bzang chos kyi rgyal mtshan (1567-1662). It would seem that KARMAY simply intended the citation as a general example of just one out of many passages in the *Dags po'i bka' 'bum* that concern *sahaja* and not as a specific identification of the term *lhan cig skyes sbyor* within this particular segment. However, KARMAY's reference was taken by David P. JACKSON (1994:11 fn. 19 & 33 fn. 76) as having been intended in a more specific manner and was accordingly criticized by JACKSON for failing to provide any further detail of the term in question. The present segment indeed does actually not use the phrase *lhag cig skyes sbyor*, although that phrase occurs in numerous other passages of the *Dags po'i bka' 'bum*. The present segment only uses the term *lhan cig skyes pa* (**sahaja*). In this context, it may be important to note that *Lhan cig skyes sbyor* (**Sajajayoga*) is traditionally used a general name for Sgam po pa's *Mahāmudrā* system, attested in that sense in slightly later *Bka' brgyud* works. The first *Paṇ chen bla ma* thus employed the phrase *Lhan cig skyes sbyor* as a general name for Sgam po pa's teachings without having a specific passage in mind and this is, in fact, made clear in *Paṇ chen bla ma*'s auto-commentary (also

Segment DK.A.Ca.13: The segment begins (DK.A.Ca.13.28a$_4$): */na mo gu ru/ bla ma rin po che'i zhal nas/ skal ldan kun 'khor ba 'di me dong dang 'dra rtson ra dang 'dra/.* It ends (DK.A.Ca.13.29b$_4$): *chos nyid spros dang bral ba la/ shes pa spros dang 'bral bar gzhag/ ces gsungs pas so//.*[615] The thirteenth segment begins with the speaker directly addressing the audience, saying that *saṃsāra* is comparable to a fire-pit, a prison, or the executioner's sword. *Saṃsāra* leads to nothing but suffering and a method for gaining liberation from *saṃsāra* is therefore needed to purify the delusion (*'khrul pa*, **bhrānti*) that causes *saṃsāra*. A fourfold instruction (*gdam ngag*, **avavāda*) is then given, which is compared to a sword (*spu gri lta bu*) that cuts the root of delusion. Making a distinction between the mode of being (*yin lugs*) and the mode of abiding (*gnas lugs*), a key point (*gnad*, **marman*) is identified, saying that confusion is experienced although it is not real (*med par snang ba*). This means that experience is empty (*snang ba nyid stong pa yin*), that the energy of emptiness (*stong pa nyid kyi rtsal*, **śūnyatāvyavasāya*) emerges as experience (*snang bar shar ba*), and that these are non-dual (*snang ba dang stong pa gnyis su med pa*, **śūnyāvabhāsādvaya*). As a consequence, there is also non-duality (*gnyis su med pa*, **advaya*) of *saṃsāra* and *nirvāṇa*, of happiness and suffering (*bde sdug*), of weaknesses and qualities (*skyon dang yon tan*), and of what is to be removed and the means for doing so (*spang bya dang gnyen po*). In order to cultivate this understanding in meditation, the practitioner has to rest in this view of being free from all concepts and any attempt at doing anything. The given explanations are supported by numerous scriptural quotations, e.g., from a *Prajñāpāramitā* sūtra, the *Pramāṇavarttika*, and the mystical poetry of Saraha.

Segment DK.A.Ca.14: The segment begins (DK.A.Ca.14.29b$_4$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ spyir yang dag par rdzogs pa'i sangs rgyas kyis theg pa chen po'i chos dpag tu med pa cig gsungs kyang/.* It ends (DK.A.Ca.14.31b$_3$): */de ltar go na zhe 'dod kyi bdud 'jug mi srid cing/ re dogs kyi blo 'byung mi srid pa yin gsung ngo//.*[616] The fourteenth segment first says that all the many teachings of the *Mahāyāna* taught by the Buddha to those practitioners who are endowed with the *Mahāyāna* predisposition (*theg pa chen po'i rigs*, **mahāyānagotra*) are aimed at revealing the mode of abiding (*gnas lugs*) of

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referred to by KARMAY, ibid.), where he states that the explanations on Sgam po pa's *lhan cig skyes sbyor* are spread in various texts. Having said so, *Paṇ chen bla ma* quotes a verse (*sems nyid lhan cig skyes pa chos kyi sku*...etc.) which is not found in its exact form in the *Dags po'i bka' 'bum*, but which is attested in a highly reminiscent form in text 'A of the *Dags po'i bka' 'bum* (DK.A.'A.2.2b$_{4-5}$). See *Paṇ chen bla ma* Blo bzang chos kyi rgyal mtshan, *Dge ldan bka' brgyud rin po che'i bka' srol phag rgya chen po'i rtsa ba rgyas par bshad pa yang gsal sgron me*, in *Paṇ chen thams cad mkhyen pa blo bzang chos kyi rgyal mtshan dpal bzang po'i gsung 'bum*, vol. Nga (4), reproduced from the Bkra shis lhun po xylograph, p. 113 (folio 11a$_{1-4}$) (TBRW W23430-1639).

[615] Correlated passages: DK.α.Ka.104b$_2$-106a$_3$, DK.B.Ca.13.28a$_4$-29b$_4$, DK.D.Ca.13.30b$_1$-32a$_3$, DK.P.Ca.13.129a$_7$-131a$_3$ and 131a$_3$-132a$_3$ (double copy of segment), DK.Q.Ca.13.111b$_1$-113a$_1$, DK.R.Ca.13.45a$_2$-47b$_2$, DK.S.Ca.13.53a$_4$-56a$_3$, DK.T.Ca.13 pp. 23$_{25}$-24$_{36}$.

[616] Correlated passages: DK.α.Ka.106a$_3$-108a$_2$, DK.B.Ca.14.29b$_4$-31b$_3$, DK.D.Ca.14.32a$_3$-34a$_5$, DK.P.Ca.14.132a$_3$-134a$_5$, DK.Q.Ca.14.113a$_1$-114b$_7$, DK.R.Ca.14.47b$_2$-50b$_2$, DK.S.Ca.14.56a$_3$-60a$_1$, DK.T.Ca.14 pp. 25$_1$-26$_{25}$.

the path and its result. The path (*lam*, **mārga*) consists of abandoning what is to be removed (*spang bya spong ba*, **parivarjayitavyaparivarjana*) and letting the remedy (*gnyen po*, **pratipakṣa*) arise in the practitioner's stream of being (*rgyud*, **santāna*). The result (*'bras bu*, **phala*) is to perfect this process of abandoning and to attain complete knowledge (*spang pa dang ye shes mthar phyin pa*). What is to be abandoned (*spang bya*, **parivarjayitavya*), moreover, is divided into that which is to be abandoned on the path of seeing (*mthong spangs*) and that which is to be abandoned on the path of cultivation (*bsgom spang*). It is also divided into the afflictive emotions (*nyon mongs pa*, **kleśa*) and conceptuality (*rnam par rtog pa*, **vikalpa*).

The *Mahāyāna* path that should be employed to effect the elimination of these states to be abandoned is threefold: the way of abandonment (*spong ba'i lam*, **parivarjanamārga*) signifying the *Pāramitāyāna*, the way of transformation (*bsgyur ba'i lam*, **pariṇāmamārga*) denoting the Secret *Mantrayāna*, and an approach dubbed "taking the original nature as the path by ascertaining the mode of abiding" (*gnas lugs gtan la phab nas gnyug ma lam du khyer pa*). This third approach is here given in the form of a teaching called the "discus-like instruction cutting off all thoughts" (*rnam par rtog pa thams cad gcod par byed pa 'khor lo lta bu'i gdam ngag*).

To purify or remove rebirth (*skye ba 'dag par byed pa*, **janmaviśuddhi*), the practitioner has to purify action (*las 'dag pa*, **karmaviśuddhi*). To purify action, the practitioner has to purify afflictive emotions (*nyon mongs pa 'dag pa*, **kleśaviśuddhi*), and to purify those, the practitioner has to purify clinging to experiences as being real (*snang ba la bden zhen 'dag dgos*). To achieve this, it is necessary achieve insight into the mode of being (*yin lugs*) and the mode of abiding (*gnas lugs*) of experiences (*snang ba*, **avabhāsa*). Experience or appearances (*snang ba*) are deluded experiences of the mind (*sems kyi 'khrul pa'i snang ba*, **cittasya vyākulāvabhāsāḥ*), comparable to dreams (*mdangs sum gnyid log pa'i rmi lam*). Their mode of abiding (*gnas lugs*, **prakṛti*?) is that they abide or exist (*gnas pa*, *sthiti*) in the inseparability of experience and emptiness (*snang ba dang stong pa gnyis su med par*). If this is realized, clinging to experiences as being real stops and this effects the purification or removal of afflictive emotions, *karmic* actions, and *saṃsāric* rebirth.

The segment then goes on to give explanations of the mind's mode of being (*yin lugs*), describing it as not being established as a thing or possessing any fixed traits (*dngos po dang mtshan ma gang du yang grub pa med de*). Its nature is radiance (*'od gsal*, **prabhāsvara*), which is *dharmakāya* (*chos kyi sku*). The mind abides (*gnas pa*, **sthiti*) in the inseparability of presence and emptiness (*gsal stong gnyis su med par*). It is inexpressible (*brjod med*, **nirabhilāpya*). Knowing this will likewise purify afflictive emotions, actions, and rebirth. It is by never becoming divorced from this state that *dharmakāya* is realized. The teaching of the segment is supported by several quotations from Nāgārjuna, Saraha, and a number of *Mahāyāna Sūtra*s.

Segment DK.A.Ca.15: The segment begins (DK.A.Ca.15.31b$_4$): *na mo gu ru/ bla ma rin po che'i zhal nas/ 'o skol da res nges pa don gyis gdam ngag gi gnad la brten nas 'bras bu yang dag par rdzogs pa'i sangs rgyas sgrub par byed pa'i thabs cig ston/.* It ends

(DK.A.Ca.15.33a$_7$): *mi la'i zhal nas kyang/ sems ma bcos pa de nyid chos kyi sku'o/ /ces so//.*[617] Segment fifteen starts by discussing buddhahood (*sangs rgyas*) in terms of the logical relation (*'brel pa*, **sambandha*) between sentient beings (*sems can*, **sattva*) and *buddha* (*sangs rgyas*). Three types of relations are distinguished, namely a causal relation (*rgyu 'bras kyi 'brel pa*, **hetuphalasambandha*), a mutually relative relation (*phan tshun ltos chos kyi 'brel pa*, **apekṣādharmasambandha*), and a same-nature relation (*bdag nyid gcig pa'i 'brel pa*, **ekātmyasambandha*). It is then logically argued how come the relation found between a sentient being and buddhahood cannot be a causal relation or a mutually relative relation, and why it has to be a same-nature relation, given that buddhahood logically must exist inherently within every sentient being.

It is taught that buddhahood, which is the real nature of the mind, is inexpressible (*brjod du med pa*, **nirabhilāpya*) and beyond the intellect (*blo las 'das pa*). As long as this has not been realized, the mind remains deluded (*'khrul*), which causes dualistic thoughts of experience and subject (*gnyis snang dang gnyis 'dzin gyi rtog pa*) to emerge as a multiplicity (*sna tshogs su shar ba*). To become free from this delusion, the practitioner needs to ascertain the real nature of the mind (*gnas lugs kyi don gtan la phab*) and cultivate this understanding in meditation (*bsgom*, **bhāvanā*). The meditation may either involve an object (*mtshan bcas*, **sanimitta*) or it may be without any identifiable object (*mtshan med*, **nirnimitta* or **animitta*), but in either case the basic point is to ascertain the mode of being (*yin lugs*) of the meditative experience and realization (*nyams dang rtogs pa*).

To illuminate the meaning of the mode of being, the segment teaches another fourfold instruction (*gdam ngag*, **avavāda*), which it compares to a mirror (*me long lta bu*) that clearly reflects this mode, allowing one to see it as vividly as one's own face reflected in the mirror. The first point mentions the two overall types of meditation (*sgom pa*, **bhāvanā*), namely meditation involving an object (*mtshan bcad*, **sanimitta*) and meditation without any object (*mtshan med*, **nirnimitta*). Examples of meditations involving objects include meditations on loving kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), and the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*) up to their advanced level on which these attitudes are practiced in a non-referential manner (*mi dmigs pa*, **anupalabdhi*). Meditations with objects also include the Generation Stage practices (*bskyed rim*, **utpattikrama*) of the Secret *Mantra* vehicle, along with *yoga*s focused on channels and winds (*rtsa dang rlung*, **nāḍivāyu*) up to the advanced level of such practices on which the meditator dwells in the unborn nature (*skye med*, **nirjata*). Since these practices all revolve around conditioned phenomena (*'dus byas*, **saṃskṛta*), they can only result in *saṃsāric* outcomes. Hence, the practitioner should ultimately discard these practices and move on to the meditations without identifiable objects. To do so, the blessing (*byin rlabs*, **adhisthāna*) of a qualified teacher (*bla ma*, **guru*) is needed, which gives rise to meditative experiences (*nyams myong*, **anubhāva*) of bliss, presence, and non-thought (*bde gsal mi rtog*) or, in

[617] Correlated passages: DK.α.Ka.108a$_2$-109b$_5$, DK.B.Ca.15.31b$_4$-33a$_7$, DK.D.Ca.15.34a$_5$-36a$_6$, DK.P.Ca.15.134a$_5$-136a$_6$, DK.Q.Ca.15.114b$_7$-116b$_4$, DK.R.Ca.15.50b$_2$-53b$_3$, DK.S.Ca.15.60a$_1$-63b$_2$, DK.T.Ca.15 pp. 26$_{25}$-28$_9$.

other words, the experience of meditative absorption (*sa m'a dhi bzang po*, **samādhi*). With such experience in hand, the meditator can rely on the teacher's key point instructions (*gnad*) to ascertain the nature (*gnas lugs*, **prakṛti*?) of inner and outer perceptions (*dran snang*) and of the space of reality (*chos kyi dbyings*, **dharmadhātu*). The practitioner learns to see both inner states of mind (*nang dran pa*) as well as outer sensory perceptions (*phyi snang ba*) as being inseparable from emptiness (*stong pa gnyis su med pa*). Thereupon, he ascertains (*gtan la phebs pa*) the nature of the space of reality as being free from any conceptual entanglement (*spros pa'i mtha' thams cad dang bral ba*). Its nature is unthinkable (*bsam gyis mi khyab pa*, **acintya*) and inexpressible (*brjod du med pa*, **nirabhilāpya*). The meditative abiding in this space needs to be without artifice and uncontrived (*ma bcos pa*, **akṛtrima*) and this is what is called *dharmakāya* (*chos kyi sku*). To remain therein free from movement and separation is what is called awakening from the sleep of ignorance (*ma rig pa'i gnyid sad pa*). The explanations of the segment are supported with quotations from Atiśa's *Bodhipathapradīpa* and from Mi la ras pa.

Segment DK.A.Ca.16: The segment begins (DK.A.Ca.16.33b$_1$): *na mo gu ru/ bla ma rin po che'i zhal nas/ spyir yang dag par rdzogs pa'i sangs rgyas kyis gsungs pa'i chos thams cad kyang bsdu na rnam pa gnyis/·* It ends (DK.A.Ca.16.35a$_4$): *yid kyi dri ma dag nas lhan cig skyes pa ste/ zhes gsungs so//.*[618] In this segment, the Buddhist teachings are first summed up in two broad categories, namely the explanations given in the *Sūtra* and *Tantra* scriptures (*mdo rgyud kyi bshad pa*) and the explanations on the various points of the instructions which are handed down through oral transmission (*snyan rgyud gdam ngag gi don bshad pa*). The latter type includes instructions of expedient meaning pertaining to the gradual path (*drang don gyi gdam ngag lam rim gyis pa*) and instructions of definitive meaning intended for the instant path (*nges pa don gyi gdam ngag lam cig car ba*). In this segment, the instructions for the instant path will be presented.[619]

Four kinds of definitive instructions are then distinguished: (1) instruction on the view (*lta ba'i gdam ngag*, **dṛṣṭyavavāda*) aimed at ascertaining the object of knowledge (*shes bya gtan la 'bebs pa*), (2) instruction on meditation (*sgom pa'i gdam ngag*, **bhāvanāvavāda*) dealing with how to put this certainty into practice (*de nyid nyams su len pa*), (3) instruction on conduct (*spyod pa'i gdam ngag*, **caryāvavāda*) concerned with blending the meditation with its object (*de nyid yul dang bsre ba*), and (4) instruction on the result (*'bras bu'i gdam ngag*, **phalāvavāda*) showing how the practitioner has become one with the meaning (*de la don gcig tu gyur pa*). The remainder of the segment presents these four points in detail.

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[618] Correlated passages: DK.α.Ka.109b$_5$-111b$_2$, DK.B.Ca.16.33b$_1$-35a$_4$, DK.D.Ca.16.36a$_6$-38a$_6$, DK.P.Ca.16.136a$_6$-138a$_6$, DK.Q.Ca.16.116b$_4$-118a$_7$, DK.R.Ca.16.53b$_3$-56b$_3$, DK.S.Ca.16.63b$_2$-67a$_2$, DK.T.Ca.16 pp. 28$_{10}$-29$_{30}$.

[619] The first part of the segment has been translated by David P. JACKSON (1994:34) in order to illustrate his argument that Bsod nams rin chen at times expressed the view that any type of learned exposition (*bshad pa*, **deśana*) – whether belonging to the *Pāramitāyāna* or the Secret *Mantrayāna* teachings – is inferior to actual meditation instruction (*man ngag*, **upadeśa*).

The practitioner who may receive these instructions needs to be a great meditator (*sgom chen pa*), who is a suitable recipient for such practice (*nyams su len pa'i rten gyi gang zag*). The view is then explained at some length and is said to be synonymous with understanding the emptiness (*stong pa nyid*, **śūnyatā*) of all phenomena, a state that is free from all conceptual entanglement (*spros pa'i mtha' thams cad dang bral ba*). All phenomena are merely experiences of one's own deluded mind (*rang sems 'khrul pa'i snang ba*) and the mind itself does not exist as a real entity (*bden par ma grub*). As for meditation, there can be neither meditation nor non-meditation, since everything is empty. Conduct means that there is nothing to be practiced or abandoned. Finally, the result is explained as becoming free of all hope and fear, since one has realized *saṃsāra* and *nirvāṇa* as being inseparable, and the accomplished practitioner accordingly neither fears *saṃsāra* nor hopes for *nirvāṇa*. The segment contains numerous quotations from *Mahāyāna Sūtra*s, Atiśa's *Bodhipatha-pradīpa*, and Saraha's *Dohā* songs.

Segment DK.A.Ca.17: The segment begins (DK.A.Ca.17.35a$_4$): *//na mo gu ru/ dge ba'i bshes gnyen pa'i zhal nas/ 'o skol thob par dka' ba'i dal 'byor mi lus rin po che thob/*. It ends (DK.A.Ca.17.36b$_6$): *shes pas rig na rang bzhin yongs kyis mnyam/ zhes gsungs pa'i phyir ro//*.[620] The segment contains a saying attributed to "the spiritual teacher" (*dge ba'i bshes gnyen pa*, **kalyāṇamitra*). The saying begins with a motivational piece, urging the audience to strive on the path to liberation and omniscience, given that one has now attained a free and endowed human rebirth and has had the rare fortune to encounter the teachings of a Buddha. The Buddha's teachings are then briefly outlined in the structure of the four truths of the noble ones (*bden pa bzhi*, **catvāri satyāni*) and how the causes and conditions of ignorance (*ma rig pa*, **avidyā*), craving (*sred pa*, **tṛṣṇā*) and taking hold of (*len pa*, **upadāna*) lead to three kinds of *saṃsāric* action (*las*, **karman*), namely non-beneficial actions (*bsod nams ma yin pa'i las*, **apuṇyaṃ karma*), beneficial actions (*bsod nams kyi las*, **puṇyaṃ karma*), and contemplative immovable actions (*mi g.yo ba'i las*, **āniñjyaṃ karma*). To achieve liberation from *saṃsāra*, it is necessary to practice the path (*lam nyams su len pa*) and to this end there are two types of instructions (*gdam ngag*, **avavāda*): (1) instructions concerned with the method (*thabs la dmigs pa*) belonging to the expedient meaning (*drang don*) and (2) instructions concerned with insight (*shes rab la dmigs pa*) belonging to the definitive meaning (*nges don*).

The present segment teaches the instructions concerned with insight, which need to be applied (*gnad du thebs pa*). The instructions concern non-dichotomy or non-duality (*gnyis su med pa*, **advaya*), explaining four kinds of meditation focused respectively on the non-dichotomy of visual perception and emptiness (*snang stong gnyis su med pa*), the non-dichotomy of sound/language and emptiness (*grags stong gnyis med*), the non-dichotomy of taste and emptiness (*myong stong gnyis med*), and the non-dichotomy of happiness and suffering (*bde sdug gnyis med*).

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[620] Correlated passages: DK.α.Ka.111b$_2$-113a$_5$, DK.B.Ca.17.35a$_4$-36b$_6$, DK.D.Ca.17.38a$_6$-40a$_5$, DK.P.Ca.17.138a$_6$-140a$_4$, DK.Q.Ca.17.118b$_1$-120a$_3$, DK.R.Ca.17.56b$_4$-59b$_1$, DK.S.Ca.17.67a$_2$-70a$_5$, DK.T.Ca.17 pp. 29$_{30}$-31$_{12}$.

Segment DK.A.Ca.18: The segment begins (DK.A.Ca.18.36b$_7$): *bla ma rin po che'i zhal nas/ spyir theg pa chen po'i rigs dang ldan pa'i rten gyi gang zag cig gis/*· It ends (DK.A.Ca.18.39a$_5$): */yang na rtogs kyang brtan pa ma thob pa yin pas/ lung dang rig pa'i sgo nas yang dang yang du gtan la phab kyin bsgom dgos pa yin gsung ngo//.*[621] This segment contains a teaching on the signs of accomplishment (*drod rtags* and *drod tshad*). These are meditation experiences (*nyams myong*, **anubhāva*) that occur when the meditator practices the way of insight (*shes rab kyi lam*). First, there is the meditative experience wherein all perceptions or experiences (*snang ba*, **avabhāsa*) are seen as manifestations of one's own mind (*sems*, **citta*). Next, the meditator experiences the mind itself (*sems nyid*, **cittatā*) as being empty (*stong pa*, **śūnya*). Finally, the meditator reaches non-dichotomy (*gnyis med*, **advaya*). These experiences are presented in some detail. The explanations are supported with quotations from a number of *Mahāyāna Sūtra*s, Atiśa's *Bodhipathapradīpa*, and Saraha's *Dohā*s.

Segment DK.A.Ca.19: The segment begins (DK.A.Ca.19.39a$_5$): *//bla ma rin po che'i zhal nas/ 'o skol da lta mngon par mtho' ba lha dang mi'i stegs la 'dzegs nas nges par legs pa byang chub rnam pa gsum thob par 'dod pas/.* It ends (DK.A.Ca.19.41b$_6$): *re dogs kyi blo yod pa ji srid du 'bras bu lhun grub kyi don mi rtogs pa yin no//.*[622] The nineteenth segment returns to teaching the perfected or pure view (*lta ba rnam par dag pa*, **viśuddhadṛṣṭi*), the pure meditation (*sgom pa rnam par dag pa*, **viśuddhabhāvanā*), the pure conduct (*spyod pa rnam par dag pa*, **viśuddhacaryā*), and the pure result (*'bras bu rnam par dag pa*, **viśuddhaphala*). The perfected view is said to be the necessary condition for pure meditation, and the practitioner should therefore start by establishing the right view of all phenomena as being inexpressible (*brjod du med pa*, **nirabhilāpya*), unfathomable (*bsam gyis mi khyab*, **acintya*), co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahajajñāna*). All outer experiences (*phyi rol dkar dmar gyi snang ba*) and the perceiving mind (*nang dran rig*) are said to be radiance the *dharmakāya* (*'od gsal chos sku*, **prabhāsvaradharmakāya*). Although the current state may be confused and deluded, the experience of confusion itself is radiance, *dharmakāya*. Therefore, the meditator ought not to attempt removing the confusion but should rather realize its real nature. This understanding must then be put into experience through meditation. As a result of the meditation experience, everything appears unreal and dream-like even while the *yogī* does not rest in meditation. The conduct is accomplished by realizing that there is nothing to achieve or abandon, and as this attitude is perfected, the practitioner reaches the result, which is to be free of hopes and fears. The themes presented in this segment are basically the same as those seen in segment sixteen, though more details are given here.

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[621] Correlated passages: DK.α.Ka.113a$_5$-115b$_3$, DK.B.Ca.18.36b$_7$-39a$_5$, DK.D.Ca.18.40a$_5$-43a$_2$, DK.P.Ca.18.140a$_4$-142b$_6$, DK.Q.Ca.18.120a$_3$-122b$_1$, DK.R.Ca.18.59b$_1$-63b$_1$, DK.S.Ca.18.70a$_5$-75a$_2$, DK.T.Ca.18 pp. 31$_{12}$-33$_{14}$.

[622] Correlated passages: DK.α.Ka.115b$_3$-118a$_5$, DK.B.Ca.19.39a$_5$-41b$_6$, DK.D.Ca.19.43a$_2$-46a$_1$, DK.P.Ca.19.142b$_6$-145b$_6$, DK.Q.Ca.19.122b$_1$-125a$_2$, DK.R.Ca.19.63b$_1$-67b$_2$, DK.S.Ca.19.75a$_2$-80a$_2$, DK.T.Ca.19 pp. 33$_{14}$-35$_{22}$.

Segment DK.A.Ca.20: The segment begins (DK.A.Ca.20.41b$_6$): *//bla ma rin po che'i zhal nas/ spyir theg pa chen po'i rigs dang ldan pa'i rten gyi gang zag gis 'bras bu yang dag par rdzogs pa'i sangs rgyas thob par byed pa la/.* It ends (DK.A.Ca.20.43a$_5$): *yang dag nyid la yang dag blta/ yang dag mthong na rnam par grol/ zhes pas//.*[623] The twentieth segment deals again with the necessity of developing the right view, meditation, conduct, and result. The view (*lta ba*, **dṛṣṭi*) is compared to opening the eyes and looking into the distance (*mig rgyangs*). The meditation (*sgom pa*, **bhāvanā*) is likened to going (*goms pa*). The conduct or behavior (*spyod pa*, **caryā*) is compared to having a protective escort (*skyel ma*). The result (*'bras bu*, **phala*) is seen as a wish-fulfilling gem (*yid bzhin nor bu rin po che*). The meaning of the view is then laid out through a series of analogies aimed at illustrating how the inner mode of the mind (*yin lugs*) is actually pure Being (*chos nyid*, **dharmatā*). These include analogies of a lion (*seng ge*), of traveling to a treasure island (*rin po che gser gling du phyin pa*), and of the unchanging character of pure gold buried beneath the earth (*don la 'gyur ba med pa sa'i snying po gser*). The meaning of these analogies is explained in detail.

Segment DK.A.Ca.21: The segment begins (DK.A.Ca.21.43a$_5$): *bla ma rin po che'i zhal nas/ mdo las/ grogs dag tshe 'di mi rtag te/.* It ends (DK.A.Ca.21.45a$_7$): *dbyings dang ye shes dbyer med du nyams su blang ngo/ /rje rin po ches ji ltar gsungs pa bzhin zhal lta zhus te 'phri snan dang lhag chad med par nye gnas bsgom pa legs mdzes kyis phyogs cig tu sdebs pa'o// //dags lha dpal gyi sgam por bris pa dge'o// //bkra shis dpal 'bar 'dzam gling brgyan du shog//.*[624] The cycle of Teachings to the Assembly (*tshogs chos*) of text DK.A.Ca comes to an end in the twenty-first segment with a lecture that stresses the contemplation of impermanence and the cultivation of kindness, compassion, and *bodhicitta*. It is said that the practitioner should even be able to sacrifice his or her own body (*rang lus sbyin par btang ba*) for the sake of removing the suffering of other sentient beings and accomplishing their happiness.

Thereupon, a visualization is explained, where the meditator imagines that a field of *bla ma*s, deities, *buddha*s, and *bodhisattva*s assemble in the space in front of him. The meditator then mentally offers his own body (*rang lus mchod par 'bul*) to the visualized field of Awakened ones, whereupon the body no longer is there. With this, the meditator then turns his focus to his own mind (*rang gi sems*), deliberating where it exists when there is no body and how it is. Looking in this way, he becomes absorbed into an experience that the mind is not established as a thing that possesses any kind of identifiable trait. This understanding is said to constitute the realization (*rtogs pa*, **avabodha*) of the pure nature of the mind (*sems kyi chos nyid*, **cittadharmatā*). The meditator should rest in an uncontrived manner (*ma bcos par*) in awareness of this state (*de ka'i ngang la shes pa*).

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[623] Correlated passages: DK.α.Ka.118a$_5$-119b$_5$, DK.B.Ca.20.41b$_6$-43a$_5$, DK.D.Ca.20.46a$_1$-47b$_2$, DK.P.Ca.20.145b$_6$-147a$_7$, DK.Q.Ca.20.125a$_2$-126a$_7$, DK.R.Ca.20.67b$_2$-69b$_5$, DK.S.Ca.20.80a$_2$-82b$_4$, DK.T.Ca.20 pp. 35$_{22}$-36$_{29}$.

[624] Correlated passages: DK.α.Ka.119b$_5$-122a$_2$, DK.B.Ca.21.43a$_5$-45a$_7$, DK.D.Ca.21.47b$_2$-50a$_2$, DK.P.Ca.21.147a$_7$-149b$_5$, DK.Q.Ca.21.126a$_7$-128b$_2$, DK.R.Ca.21.69b$_5$-73a$_5$, DK.S.Ca.21.82b$_4$-86b$_5$, DK.T.Ca.21 pp. 36$_{29}$-38$_{24}$.

This meditation is followed by a precise instruction on a *guruyoga* practice, which is here explained as being a technique for entering the meditation on the nature of the mind. The meditator must first visualize his root teacher (*rtsa ba'i bla ma*) seated on a lotus flower and a moon disc in the space in front of him. It is imperative that he with intense devotion views the teacher as an actual Buddha (*sangs rgyas dngos*). Thereupon, the *yogī* should visualize that he performs prostrations and makes mental offerings to the meditation teacher. A short prayer is given for requesting the teacher's blessing, which should be recited three times. Next, the meditator imagines that the teacher's blessing carrying non-dual knowledge (*gnyis su med pa'i ye shes kyi byin gyi brlab*) streams from the *bla ma*'s heart in the form of a wave of light. The light assumes the form of fire, which incinerates all negative actions and obscurations of body, speech, and mind, whereupon the fire and the practitioner's own body dissolve into space. In this bodiless state, the *yogī* should then look for the nature of his own mind, realizing that it is empty like space. He should observe that the mind, unconditioned space (*'dus ma byas pa'i nam mkha'*), and emptiness are inseparable (*dbyer med du song ba*), and thus rest his mind in a state of non-dichotomy or non-duality (*gnyis med*, **advaya*). By thus resting in the unborn nature of the mind as such (*sems nyid skye ba med pa'i don*), he meditates within the inseparability of space and knowledge (*dbyings dang ye shes*). He understands that all outer sensory perceptions do not exist as real phenomena but that they are merely the deluded experiences of his own mind (*rang gi sems kyi 'khrul pa'i snang ba*). Moreover, he sees that the mind itself does not exist as a thing having any identifiable feature (*dngos po dang mtshan ma gang du yang grub pa med de*). Its nature is radiance, the *dharmakāya* (*'od gsal chos sku*).

The text ends with the colophon quoted in Tibetan above, which says: "Having requested these lectures, this [text] was put together by the attendant Bsgom pa Legs mdzes just as it was spoken by the precious master without adding any correction or removing anything. [The text] was written at Dags lha dpal gyi sgam po. May it be good! May the blazing splendor of auspiciousness [of this text] adorn the world!"

2.6 DK.A.Cha: Sayings of the Dharma Master, the Doctor from Dags po: The Teaching to the Gathering entitled Profusion of Good Qualities (Chos rje dags po lha rje'i gsung/ tshogs chos yon tan phun tshogs bzhugs so)

18 folios, 30 segments, 1 colophon. The segments in text *Cha* are clearly shorter than those in text *Ca*. The text's final colophon, which is quite similar to the colophon of *tshogs chos* text *Nga*, likewise states that the work was compiled by an unnamed person only referred to as "me" (*bdag*) on the basis of notes of Bsod nams rin chen's lectures taken by his attendant Sho sgom Byang chub ye shes. The text puts much stronger emphasis on *Vajrayāna* teachings and also contains the most material on *Mahāmudrā* among these five Teachings to the Gathering. Unlike text *Ca*, text *Cha* contains very few quotations, having a total of only twelve quotations, the majority of which are sayings attributed to various masters including Mi la ras pa, Nāropa, Tilopa, and the Indian *Yoginī* Gaṅgādharā (who seems to have been Maitrīpa's female partner and a teacher of the Tibetan *yogī* Khyung po rnal 'byor).

The quoted scriptures comprise a work by Nāgārjuna, the *Hevajratantra*, and an unspecified text by Maitreya.

Segment DK.A.Cha.1: The segment begins (DK.A.Cha.1.1b$_1$): */oṃ swasti/ /yon tan phun tshogs lhun gyis grub/.* It ends (DK.A.Cha.1.2b$_4$): *bcas bcos mi bya bar rang gar zhog gsung//.*[625] The first segment begins by addressing the importance of accumulating beneficial actions (*bsod nams bsags pa*, **puṇyasambhṛta*) by relying on and serving a teacher (*bla ma la bsnyen bkur byas pa*, **guruparicaryā*). This is discussed by narrating a verbal exchange between Bsod nams rin chen's main *Bka' gdams pa* teacher *Dge bshes* [Rgya] Yon bdag and the famous *Bka' gdams pa* master *Dge bshes* Po to ba [Rin chen gsal] (1027/31-1105). That is followed by another quotation on the same topic from Bsod nams rin chen's teacher *Bla ma* Mi la [ras pa]. A second quotation from Mi la ras pa segues into the segment's other topic, namely the four aberrations that the advanced practitioner may develop about emptiness (*stong nyid shor sa bzhi*). These include misunderstanding emptiness as a means for enhancing activities (*stong nyid rgyas 'debs su shor ba*), mistaking emptiness as a remedy (*stong nyid gnyen por shor ba*), mistaking emptiness as the path (*stong nyid lam du shor ba*), and mistaking emptiness as the nature of phenomena (*stong nyid shes bya'i gshis la shor ba*).[626] It is taught at some length how to avoid these mistakes and how to develop a correct understanding and meditative application of emptiness.

Segment Dk.A.Cha.2: The segment begins (DK.A.Cha.2.2b$_4$): *yang rje dags po rin po che'i zhal nas/ yang dag par rdzogs pa'i sangs rgyas kyis nyon mongs pa brgyad khri bzhi stong gi gnyen por/ chos kyi sgo mo brgyad khri bzhi stong bya ba ji skad yin/.* It ends (DK.A.Cha.2.4a$_2$): *rig pa sems su 'khyer ba ni ting nge 'dzin gyi rtsal sbyang ba'o//.*[627] The second segment starts by summing up the 84.000 teachings of the Buddha into the *Abhidharma* categories of the five aggregates (*phung po*, **skandha*), the perceptual elements (*khams*, **dhātu*), the bases of perception (*skye mched*, **āyatana*), the sense faculties (*dbang po*, **indriya*), the twelve links of dependent arising (*rten cing 'brel par 'byung ba*, **pratītyasamutpāda*), and the distinction between conditioned and unconditioned phenomena (*'dus byas dang 'dus ma byas*, **saṃskṛtāsaṃskṛta*). Stating that the real nature of these phenomena is essencelessness (*bden nam zhen mi bden*) and dream-like (*rmi lam lta bu*), the segment adds that the truth (*bden pa ni*) is, in fact, not the essencelessness of the mind (*sems kyi ngo bo med pa ma yin pa'i don*) but it is that the mind in actual fact is

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[625] Correlated passages: DK.α.Ka.49b$_1$-50a$_5$, DK.B.Cha.1.1b$_1$-2b$_4$, DK.D.Cha.1.1b$_1$-2b$_5$, DK.P.Cha.1.149b$_5$-150b$_4$, DK.Q.Cha.1.128b$_4$-129b$_2$, DK.R.Cha.1.1b$_1$-3b$_1$, DK.S.Cha.1.1b$_1$-3b$_3$, DK.T.Cha.1 pp. 1$_{3\text{-}30}$. A facsimile copy of DK.D.Cha.1 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 268$_1$-270$_5$.

[626] For a brief explanation of these, see the summary of segment DK.A.Nya.15.

[627] Correlated passages: DK.α.Ka.50a$_5$-51b$_5$, DK.B.Cha.2.2b$_4$-4a$_2$, DK.D.Cha.2.2b$_5$-4a$_6$, DK.P.Cha.2.150b$_4$-152a$_4$, DK.Q.Cha.2.129b$_2$-130b$_7$, DK.R.Cha.2.3b$_1$-5b$_2$, DK.S.Cha.2.3b$_3$-6a$_5$, DK.T.Cha.2 pp. 1$_{30}$-3$_2$. A facsimile copy of DK.D.Cha.2 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 270$_5$-273$_6$.

co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahajajñāna*). When this innermost nature of the mind has been realized, it leads to actualization of the true nature (*chos nyid*, **dharmatā*) and the manifestation of the form bodies (*gzugs sku*, **rūpakāya*) that perform Awakened activities for the sake of sentient beings. Through a series of rhetorical questions and answers, the segment explains in some detail how these form bodies are effected by the *bodhisattva*'s previous accumulation of wishing prayers (*smon lam*, **praṇidhāna*) for accomplishing benefit for sentient beings, how these pure (*dag pa*) and impure (*ma dag pa*) bodies appear to the minds of sentient beings (*sems can gyi snang ba*), how they relate to the relative (*kun rdzob*, **saṃvṛti*) and absolute (*don dam*, **paramārtha*) levels of truth (*bden pa*, **satya*), and how they progressively manifest on the higher stages of the path. Various qualities of the different *bodhisattva* levels (*sa*, **bhūmi*) are also listed. Finally, the nature of the mind is explained through the three meditative experiences (*nyams myong*, **anubhūta*) of bliss (*bde ba*, **sukha*), presence (*gsal ba*, **vyakti*), and non-thought (*mi rtog pa*, **nirvikalpa*), with added clarifications of the potential dangers that exist in clinging to these experiences as being superior (*mchog 'dzin*, **parāmṛṣṭa*). If the *yogī* is capable of avoiding these dangers by recognizing (*'khyer ba*) the inner nature of thoughts (*rnam rtog de nyid*) as being knowledge (*rig pa*, **vidyā*) and recognizing knowledge as being the mind (*rig pa sems su 'khyer ba*), he attains mastery (*rtsal sbyang*, **vyavasāya*) of meditation (*ting nge 'dzin*, **samādhi*).

Segment DK.A.Cha.3: The segment begins (DK.A.Cha.3.4a$_2$): *rje dags po rin po che'i zhal nas/ theg pa chen po gsang sngags kyi rgyud nas/*. It ends (DK.A.Cha.3.4b$_5$): *phyogs ris med pa'i spyod pa dang ldan pa gcig dgos gsung/*.[628] This segment presents a brief comparison of how Bsod nams rin chen's different teachers answered a question about the significance of achieving the accomplishment of *Mahāmudrā* (*phyag rgya chen po'i dngos grub*, **mahāmudrāsiddhi*) by means of the Secret *Mantra* vehicle (*theg pa chen po gsang sngags kyi rgyud nas*) already within one's present lifetime (*tshe gcig lus gcig gis*). The segment first records the respective answers of *Mkhan po* Mar yul blo ldan, Gnyug rum pa, *Bla ma* Mi la, and *Bla ma* Lcags ri ba.

This is followed by a brief explanation of Secret *Mantra* practice through a series of analogies (*dpe*, **upamā*) comparing the view (*lta ba*, **dṛṣṭi*) to space (*nam mkha'*), the meditation (*sgom pa*, **bhāvanā*) to a wish-fulfilling gem (*yid bzhin gyi nor bu*), the conduct (*spyod pa*, **caryā*) to a king (*rgyal po*), and the resulting accomplishment (*dngos grub*, **siddhi*) to an all-conquering malediction *mantra* (*dmod sngags*) of the *ḍākinī*s (*mkha' 'gro ma*). To achieve such accomplishment in a single life without requiring the *Mahāyāna* practices done by regular *bodhisattva*s throughout three incalculable aeons, it is said that the *yogī* has to be endowed with fearless realization (*nyam nga med pa'i rtogs pa*), non-

[628] Correlated passages: DK.α.Ka.51b$_5$-52b$_3$, DK.B.Cha.3.4a$_2$-4b$_5$, DK.D.Cha.3.4a$_6$-5a$_3$, DK.P.Cha.3.152a$_5$-153a$_1$, DK.Q.Cha.3.130b$_7$-131b$_3$, DK.R.Cha.3.5b$_2$-6b$_4$, DK.S.Cha.3.6a$_5$-7b$_5$, DK.T.Cha.3 pp. 3$_{2\text{-}25}$. A facsimile copy of DK.D.Cha.3 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 273$_6$-275$_3$.

intellectual meditation (*blo dang bral ba'i bsgom pa*), and unprejudiced conduct (*phyogs ri med pa'i spyod pa*).

Segment DK.A.Cha.4: The segment begins (DK.A.Cha.4.4b$_5$): *yang rje dags po rin po che'i zhal nas/ sangs rgyas kyi bstan pa la rim pa mtha' dag la blo nges su 'dod na/.* It ends (DK.A.Cha.4.6a$_5$): *sel mkhan ma grub pas 'khrul pa de nyid ye shes su 'char ba yin gsung/.*[629] The fourth segment is parallel to segment DK.A.Sa.11.[630] It begins by mentioning *Dge bshes* ['Brom] Ston pa's view regarding which doctrines (*chos*, **dharma*) are the most significant and profound (*zab*, **gambhīra*) according to the Indian master Atiśa (*jo bo*). His explanation is then compared with the Tibetan translator *Lotsā ba* Rin chen bzang po's opinion about the same question. The theme is then discussed further in relation to the *Bka' gdams pa* teaching on the three types of persons (*skyes bu gsum*, **tripuruṣa*) and the varying approaches of the *Mahāyāna* and the Secret *Mantrayāna*.[631] In the end, the teaching is summed up with short explanations given in the form of the four sentences that later became known as "the four *Dharma*s of Sgam po pa" (*Dags po'i chos bzhi*).[632]

Segment DK.A.Cha.5: The segment begins (DK.A.Cha.5.6a$_5$): *yang rje dags po rin po che'i zhal nas/ chos thams cad kyi gzhi'am rtsa ba'am/ rmang rdo lta bu yin pas/.* It ends (DK.A.Cha.5.6b$_4$): *rdo rje lta bu'i ting nge 'dzin ni mthar phyin pa ni chos kyi sku yin gsung/.*[633] This segment sets out by stressing the importance of the contemplations on death and impermanence (*'chi ba mi rtag pa*), action and result (*las rgyu 'bras*), and the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*). It then gives a quotation from the *Hevajratantra* (*kyai'i rdo rje*) regarding the inexpressible nature of the co-emergent (*lhan cig skyes*, **sahaja*). On this basis, a discussion follows of the basic differences between the *Pāramitāyāna* (*pha rol tu phyin pa*) and the Secret *Mantrayāna* (*gsang sngags*).[634] The *Pāramitā* approach is said to be based on cultivating a conceptual generality (*don spyi*, **arthasāmānya*) of emptiness established logically by the [*Madhyamaka*] argument that things

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[629] Correlated passages: DK.α.Ka.52b$_3$-54a$_5$, DK.B.Cha.4.4b$_5$-6a$_5$, DK.D.Cha.4.5a$_4$-6b$_6$, DK.P.Cha.4.153a$_1$-154b$_3$, DK.Q.Cha.4.131b$_4$-133a$_5$, DK.R.Cha.4.6b$_5$-9b$_1$, DK.S.Cha.4.7b$_5$-11a$_1$, DK.T.Cha.4 pp. 3$_{25}$-5$_4$. A facsimile copy of DK.D.Cha.4 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 275$_4$-278$_6$.

[630] For a more detailed outline of the segment's contents, see the below summary of DK.A.Sa.11.

[631] The segment's passage on the differences between the *Mahāyāna* and the Secret *Mantrayāna* has translated by David P. JACKSON (1994:31).

[632] For an outline of the Four *Dharma*s, see the summary of segment DK.A.Nya.3. It may be added that the Four *Dharma*s became renowned through the writings of Bsod nams rin chen's student La yag pa Byang chub dngos grub (twelfth century).

[633] Correlated passages: DK.α.Ka.54a$_5$-54b$_6$, DK.B.Cha.5.6a$_5$-6b$_4$, DK.D.Cha.5.6b$_6$-7b$_1$, DK.P.Cha.5.154b$_3$-155a$_4$, DK.Q.Cha.5.133a$_5$-133b$_6$, DK.R.Cha.5.9b$_1$-10a$_6$, DK.S.Cha.5.11a$_1$-12a$_2$, DK.T.Cha.5 pp. 5$_{4\text{-}21}$. A facsimile copy of DK.D.Cha.5 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 278$_6$-280$_1$.

[634] An excerpt from the passage discussing the differences between the *Pāramitāyāna* and the Secret *Mantrayāna* has been translated by David P. JACKSON (1994:32).

lack a real nature which must either be singular or multiple (*gcig dang du bral*).[635] The *Mantra* approach is said to be focused on cultivating an actual object (*don dngos*, **sadbhūtārtha*) by causing the winds (*rlung*, **vāyu*) to enter the central channel (*dh'u ti*, **avadhūti*) while recognizing that the winds and the mind are inseparable (*rlung sems gnyis su med pa'i gnad ka*). This gives rise to the meditative experiences of bliss (*bde ba*, **sukha*), presence (*gsal ba*, **vyakti*), and non-thought (*mi rtog pa*, **nirvikalpa*). A *bla ma* is then needed for pointing out that these experiences are the nature of the mind as such (*rang gi sems nyid 'di yin zhes ngo sprad pa*). Meditative absorption (*ting nge 'dzin*, **samādhi*) is to rest undistractedly just in this present awareness (*rig pa gsal ba de nyid la ma yengs pa*). The perfection (*mthar phyin pa*, **pariniṣṭhita*) of such meditation in the form of the *vajra*-like *samādhi* (*rdo rje lta bu'i ting nge 'dzin*, **vajropamasamādhi*) is the *dharmakāya* (*chos sku*).

Segment DK.A.Cha.6: The segment begins (DK.A.Cha.6.6b$_4$): *dags po rin po che'i zhal nas/ lam rnam pa gsum yin gsung/.* It ends (DK.A.Cha.6.6b$_7$): *'od gsal bar shes pa ni/ gzhi shes pa yin gsung ngo/.*[636] The sixth segment is very short. Presented as a saying by "the precious one from Dags po" (*dags po rin po che*), it briefly teaches three spiritual paths (*lam*, **mārga*). The first is the path of abandoning the basis (*gzhi spong ba'i lam*), which signifies the instructions of the *Pāramitāyāna* (*pha rol tu phyin pa'i gdam ngag*). The second is the path of transforming the basis (*gzhi bsgyur ba'i lam*), denoting the Secret *Mantrayāna* (*gsang sngags*). The third is [the path of] knowing the basis (*gzhi shes pa*), referring to the contemplative systems of *Mahāmudrā* (*phyag rgya chen po*) and *Rdzogs pa chen po.* Each approach is succinctly explained in a couple of sentences.[637]

Segment DK.A.Cha.7: The segment begins (DK.A.Cha.7.6b$_7$): */rje dags po rin po che'i zhal nas/ spyir chos rnal mar byed pa la/.* It ends (DK.A.Cha.7.7b$_2$): *gtum mo la 'bad pa gal che gsung/.*[638] The segment begins by stating the sentences that later became known as "the

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[635] For the *Madhyamaka* argument of neither being one nor many as presented in Śāntarakṣita's treatise *Madhyamakālaṃkāra* and by later *Dge lugs* commentators, see TILLEMANS (1983).

[636] Correlated passages: DK.α.Ka.54b$_6$-55a$_2$, DK.B.Cha.6.6b$_{4-7}$, DK.D.Cha.6.7b$_{1-4}$, DK.P.Cha.6.155a$_{4-7}$, DK.Q.Cha.6.133b$_6$-134a$_2$, DK.R.Cha.6.10a$_6$-10b$_4$, DK.S.Cha.6.12a$_2$-12b$_1$, DK.T.Cha.6 pp. 5$_{21-27}$. A facsimile copy of DK.D.Cha.6 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 280$_{1-4}$.

[637] David P. JACKSON (1994:25 fn. 60-61, and 27) has, *inter alia*, referred to this segment (DK.A.Cha.6) as evidence to show that Sgam po pa regarded *Mahāmudrā* as constituting a third system that is independent of both the *Sūtra*s and the *Tantra*s. In an earlier article, JACKSON (1992:101, citing *Tshogs chos yon tan phun tshogs* p. 269.1 = DK.Q.Cha.6.134a$_1$) also referred to this passage as evidence that Sgam po pa portrayed *Rdzogs chen* "as occupying a parallel doctrinal position to the Mahāmudrā as a practical instruction (*man ngag*) of the Mantrayāna 'perfection stage' (*rdzogs rim*), and on occasion even seems almost to identify the two."

[638] Correlated passages: DK.α.Ka.55a$_2$-55b$_5$, DK.B.Cha.7.6b$_7$-7b$_2$, DK.D.Cha.7.7b$_4$-8b$_2$, DK.P.Cha.7.155a$_7$-156a$_3$, DK.Q.Cha.7.134a$_2$-134b$_5$, DK.R.Cha.7.10b$_4$-11b$_6$, DK.S.Cha.7.12b$_1$-13b$_5$, DK.T.Cha.7 pp. 5$_{27}$-6$_{14}$. A facsimile copy of DK.D.Cha.7 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 280$_4$-282$_2$.

four *Dharma*s of Sgam po pa" (*Dags po'i chos bzhi*): (1) to turn one's *Dharma* to the *Dharma* (*chos chos su 'gro ba*), (2) to turn the *Dharma* into a path (*chos lam du 'gro ba*), (3) to make the path remove delusion (*lam 'khrul pa sel ba*), and (4) to make delusion arise as wisdom (*'khrul pa ye shes su 'char ba*). These statements are then laid out through the framework of the *Bka' gdams pa* doctrine transmitted by Atiśa (*jo bo*) and later teachers, including Sgam po pa, referencing the practices to be performed by the three types of persons (*skyes bu gsum*, **tripuruṣa*). The mentioned practices include the cultivation (*sgom pa*, **bhāvanā*) of kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), and relative *bodhicitta* (*kun rdzob byang chub kyi sems*, **saṃvṛtibodhicitta*), along with the contemplations of impermanence (*mi rtag pa*, **anitya*) and the cause and effect of actions (*las rgyu 'bras*, **karmahetuphala*). These stages of the path (*lam rim*) constitute a necessary basis for realizing the original nature (*gnyug ma*, **nijasaṃvid*), because if the practitioner by relying on these gradual practices has not first overcome desire (*chags*, **rāga*) for places, people and things, there will not be benefit even if the original nature should emerge within the meditation. The segment then turns to give a brief presentation of the original nature that is generated by the Tantric practice of Inner Heat (*gtum mo*) in terms of the essence of the original nature (*gnyug ma'i ngo bo*), its result (*gnyug ma'i 'bras bu*), and its cause (*gnyug ma'i rgyu*), supported by a short saying attributed to *Bla ma* Mi la.

Segment DK.A.Cha.8: The segment begins (DK.A.Cha.8.7b$_2$): *yang rje dags po rin po che'i zhal nas/ gang zag dbang po rab 'bring gsum la chos ci lta bu cig dgos na/.* It ends (DK.A.Cha.8.8a$_3$): *chos re re kha yar la brten nas bsgom pa yin gsung/.*[639] Segment eight gives a short lecture on the *Mahāyāna* practice by persons (*skyes bu*, **puruṣa*) of superior, middling, and basic aptitudes (*dbang po rab 'bring gsum*, **tīkṣṇamadhyamṛdvindriyāḥ*). A distinction is brought out between the *Pāramitā* approach (*pha rol tu phyin pa'i bzhed pa*, **pāramiteṣṭa*) followed by Buddhist scholars (*mtshan nyid pa*, **lākṣaṇika*) and the Secret *Mantra* approach (*gsang sngags kyi bzhed pa*, **mahāyānaguhyamantreṣṭa*) of the *Mahāyāna* (*theg pa chen po*). The *Pāramitā* approach consists of the gradual paths (*lam rim*) of the three persons (*skyes bu gsum*). This is followed by a short teaching on the stages of the *Mahāyāna* practice carried out by the best person (*skyes bu mchog*, **puruṣottama*), such as the mind training (*blo sbyong ba*) of cultivating kindness (*byams pa*), compassion (*snying rje*), and *bodhicitta* (*byang chub kyi sems*). Fostering these attitudes (*blo*) is said to be necessary for manifesting the Awakened form bodies (*gzugs sku*, **rūpakāya*), without which the *dharmakāya* will not arise (*chos sku mi 'byung*). The importance of faith (*dad pa*, **śraddhā*) is stressed, being a point that is supported by a quotation from the *Ratnagotravibhāga* treatise (*rgyud bla*), which is here attributed to the authorship of Maitreya (*rje btsun byams pa*). It is said that the practitioner needs to rely on a competent teacher (*bla ma*,

[639] Correlated passages: DK.α.Ka.55b$_5$-56b$_1$, DK.B.Cha.8.7b$_2$-8a$_3$, DK.D.Cha.8.8b$_2$-9a$_4$, DK.P.Cha.8.156a$_3$-156b$_5$, DK.Q.Cha.8.134b$_5$-135a$_7$, DK.R.Cha.8.11b$_6$-13a$_1$, DK.S.Cha.8.13b$_5$-15a$_3$, DK.T.Cha.8 pp. 6$_{14-34}$. A facsimile copy of DK.D.Cha.8 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 282$_2$-283$_4$.

**guru*), receive instruction (*gdam ngag*, **avavāda*) from him, develop a firm conviction (*yid ches pa*, **sampratyaya*), and meditate on the basis of these instructions.

Segment DK.A.Cha.9: The segment begins (DK.A.Cha.9.8a$_3$): *yang rje dags po rin po che'i zhal nas/ 'khor bar 'khyam pa cis len ma rig pas lan/.* It ends (DK.A.Cha.9.8a$_6$): *rgyu'i dus na 'bras bu rtogs rgyu dang 'bras bu dus mtshungs pa bya ba yin gsung/.*[640] Starting with segment nine, a series of very short segments follow next. The ninth segment concerns select elements from among the twelve links of dependent arising (*rten cing 'brel par 'byung ba*, **pratītyasamutpāda*). First it discusses ignorance (*ma rig pa*, **avidyā*) and how ignorance gives rise to afflictive feelings (*nyon mongs pa*, **kleśa*) and thereby becomes positive (*dge ba*, **kuśala*), negative (*mi dge ba*, **akuśala*), or indeterminate (*lung ma bstan*, **avyākṛta*) in nature. These states produce consciousness (*rnam par shes pa*, **vijñāna*), which becomes infused with the seeds of habitual tendencies (*bag chags kyi sa bon*, **vāsanābīja*). Liberation (*thar pa*, **mokṣa*) from *saṃsāra* is explained as consisting in relying on the instructions of a genuine teacher (*bla ma dam pa'i gdam ngag*) in order to recognize ignorance as knowledge (*ma rig pa rig par ngo 'phrod pa*). Thereby, consciousness (*rnam par shes pa*) emerges as radiance (*'od gsal*, **prabhāsvara*), thus eliminating the place (*sa*) for the seeds of habitual tendencies and turning the conditioned factors (*'du byed*, **saṃskāra*) into radiance as well. The result thereof is liberation. The segment is parallel to segment DK.A.Tha.27.

Segment DK.A.Cha.10: The segment begins (DK.A.Cha.10.8a$_6$): *yang rje dags po rin po che'i zhal nas/ spyir yang kun la zas kyi rnal 'byor med thabs med de/.* It ends (DK.A.Cha.10.8b$_6$): *ma gsang na dngos grub kyi sgo shor ba yin gsung/.*[641] Segment ten provides an explanation on Tantric behavioral practices (*spyod lam gyi rnal 'byor*). It briefly teaches the *yoga* of taking food and drink (*zas kyi rnal 'byor*), namely how to bless the substances with the *mantra* "*Oṁ Āḥ Hūṁ*" and then eat the food while visualizing it as an offering (*mchod pa*) for one's chosen deity (*yi dam gyi lha*, **iṣṭadevatā*). It also briefly teaches a practice of viewing the clothes one wears as being the garments and ornaments of a *ḍāka* (*dpa' bo*).

Finally, the segment provides a short commentary on the observance of the Tantric commitments (*dam tshig*, **samaya*). It mentions a series of three behavioral observances (*spyad pa'i dam tshig*, **caryāsamaya*) related to body, speech, and mind (*lus ngag yid*),

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[640] Correlated passages: DK.α.Ka.56b$_{1-4}$, DK.B.Cha.9.8a$_{3-6}$, DK.D.Cha.9.9a$_4$-9b$_2$, DK.P.Cha.9.156b$_5$-157a$_1$, DK.Q.Cha.9.135a$_7$-135b$_4$, DK.R.Cha.9.13a$_{1-6}$, DK.S.Cha.9.15a$_3$-15b$_3$, DK.T.Cha.9 pp. 6$_{34}$-7$_6$. A facsimile copy of DK.D.Cha.9 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 283$_4$-284$_2$.

[641] Correlated passages: DK.α.Ka.56b$_4$-56IIa$_5$ (there are two separate folios with the pagination 56 in DK.α.Ka, the latter folio of which is labeled *nga drug 'og ma* in Tibetan (literally meaning "lower 56"); it has here been referred to as 56II), DK.B.Cha.10.8a$_6$-8b$_6$, DK.D.Cha.10.9b$_2$-10a$_3$, DK.P.Cha.10.157a$_2$-157b$_3$, DK.Q.Cha.10.135b$_4$-136a$_5$, DK.R.Cha.10.13a$_6$-14a$_5$, DK.S.Cha.10.15b$_3$-16b$_4$, DK.T.Cha.10 pp. 7$_{6-24}$. A facsimile copy of DK.D.Cha.10 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 284$_2$-285$_3$.

according to which the *yogī* must never lapse from seeing the body as the deity (*lha*), speech as *mantra* recitation (*bzlas*), and the mind as unborn (*skye med*). It further comments on the observances to be guarded (*bsrung ba'i dam tshig*, **rakṣasamaya*), which in the Tantric scriptures are listed as the fourteen root downfalls (*rtsa ba 'i ltung ba bcu bzhi*) and the eight subsidiary downfalls (*yan lag gi ltung ba brgyad*). It is stated that these downfalls fundamentally amount to avoiding the ten negative actions (*mi dge ba*, **akuśala*) of body, speech, and mind. This is supported with an explanation from the *Tantra*s of the female knowledge-holders (*rig pa 'dzin ma'i rgyud*, **vidyādharītantra*), where it is taught that if the bodies of oneself and others are regarded as deities, then harming or killing anyone would amount to hurting or killing a deity, which would completely shut the door to attaining accomplishment (*dngos grub*, **siddhi*). The segment has no colophon. The segment is parallel to segment DK.A.Tha.28.

Segment DK.A.Cha.11: The segment begins (DK.A.Cha.11.8b$_6$): *yang rje dags po rin po che'i zhal nas/ yang dag par rdzogs pa'i sangs rgyas rdo rje 'chang gis/.* It ends (DK.A.Cha.11.9a$_4$): *nga la bcas bcos la myed par rang gar zhog cig/ ces gsungs so/.*[642] The segment opens by quoting a brief statement attributed to Buddha Vajradhara, saying "There is neither meditator nor an object of meditation" (*sgom pa po med bsgom bya med*) or "There is nothing at all to be meditated upon" (*bsgom par bya ba cung zad med*). The prior quoted sentence is derived from the first chapter of the *Saṃputatantra*.[643] Thereupon, the segment quotes three lines from a poem or song attributed to one Rnal 'byor pa (**yogī*) saying that the *Buddha* is not real and that "I" (*nga*) is the person giving the teaching (*'chad pa po*), the teaching given (*chos*), as well as the person listening to the teaching (*nyan pa*), who possesses a multitude of self-aware [instances of mind] (*rang rig tshogs ldan*). The identity of the poem's author named Rnal 'byor pa is uncertain, but it might refer to one of Atiśa's students.[644] The remainder of the segment comments on these lines, discussing the meaning of there being no identifiable meditator or object of meditation, particularly in terms of how this point relates to the meditative experience of non-thought or non-conceptuality (*mi rtog pa*, **nirvikalpa*).

Segment DK.A.Cha.12: The segment begins (DK.A.Cha.12.9a$_4$): *yang rje dags po rin po che'i zhal nas/ skye ba med pa'i rig pa 'gag pa med pa'i lam/.* It ends (DK.A.Cha.12.9b$_1$): *thog pa med pa'i 'bras bu yin no gsungs so/.*[645] This segment contains a brief explanation of

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[642] Correlated passages: DK.α.Ka.56IIa$_5$-56IIb$_4$, DK.B.Cha.11.8b$_6$-9a$_4$, DK.D.Cha.11.10a$_4$-10b$_3$, DK.P.Cha.11.157b$_3$-158a$_2$, DK.Q.Cha.11.136a$_5$-136b$_3$, DK.R.Cha.11.14a$_5$-15a$_1$, DK.S.Cha.11.16b$_4$-17b$_2$, DK.T.Cha.11 pp. 7$_{24-36}$. A facsimile copy of DK.D.Cha.11 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 285$_4$-286$_3$.

[643] See the Sanskrit edition by ELDER (1978:59$_3$): *nāsti bhāvako na bhāvo*. For the corresponding Tibetan edition and English translation, see ELDER (1978: 130$_5$, 169$_{10-11}$).

[644] For details on those of Atiśa's students who were referred to with the epithet *Rnal 'byor pa*, see fn. 1100.

[645] Correlated passages: DK.α.Ka.56IIb$_4$-57a$_2$, DK.B.Cha.12.9a$_4$-9b$_1$, DK.D.Cha.12.10b$_3$-11a$_1$, DK.P.Cha.12.158a$_{2-6}$, DK.Q.Cha.12.136b$_{3-7}$, DK.R.Cha.12.15a$_1$-15b$_1$, DK.S.Cha.12.17b$_2$-18a$_3$,

four phrases, including (1) unborn awareness-knowledge (*skye ba med pa'i rig pa*, **anutpannavidyā*), (2) the unceasing path (*'gag pa med pa'i lam*, **aniruddhamārga*), (3) non-abiding insight (*gnas pa med pa'i shes rab*, **asthitaprajñā*), and the non-attained result (*thob pa med pa'i 'bras bu*, **aprāptaphala*). The scriptural or oral source of these *dicta* is unknown.

Segment DK.A.Cha.13: The segment begins (DK.A.Cha.13.9b$_1$): */yang rje dags po rin po che'i zhal nas/ gnyug ma zhes bya ba'i don ci la zer na/*. It ends (DK.A.Cha.13.9b$_4$): *brjod pa thams cad las 'das pa yin gsungs so/*.[646] The thirteenth segment offers an elucidation of the *Mahāmudrā* term "original nature" (*gnyug ma*, **nijasaṃvid*).[647] Six comments are given: (1) it is not supported by any base (*rten gang la yang mi bca' ba*); (2) it does not cease in any place (*go gar yang ma 'gags pa*); (3) it does not fall into any direction (*phyogs gar yang ma lhung ba*); (4) it is not directed towards any extremity (*phugs gar yang ma gtad pa*); (5) it cannot be illustrated through any comparison (*dpe gang gis kyang mtshon du med pa*); and (6) it cannot be arrived at by any verbal expression (*brjod pa gang gis kyang thog tu mi phebs pa*). The segment explains each comment in brief.

Segment DK.A.Cha.14: The segment begins (DK.A.Cha.14.9b$_4$): */yang rje rin po che'i zhal nas/ sems kyi don ji ltar 'tshol zhes na/*. It ends (DK.A.Cha.14.10a$_1$): *bla ma mid la'i gdams ngag yin/ sangs rgyas byon yang de las lhag pa mi yong gsung-o/*.[648] Segment fourteen offers a brief teaching on how to look for the nature of the mind (*sems kyi don ji ltar 'tshol*). The meditator is instructed to observe (*mthong*) the fact that the mind possesses neither shape (*dbyibs*) nor color (*kha dog*). Hence, observing the mind is, in fact, not to see anything at all (*ci yang ma mthong ba nyid*). The contemplative procedure is then compared to a cloudless sky, a still ocean free of waves and ripples, and a candle that illuminates without casting any shadow. The result of resting in this state is not identifiable as the attainment of buddhahood (*sangs rgyas thob tu med*). It is without fear of falling into

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DK.T.Cha.12 pp. 8$_{1-10}$. A facsimile copy of DK.D.Cha.12 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 286$_3$-287$_1$.

[646] Correlated passages: DK.α.Ka.57a$_{2-5}$, DK.B.Cha.13.9b$_{1-4}$, DK.D.Cha.13.11a$_{1-4}$, DK.P.Cha.13.158a$_6$-158b$_2$, DK.Q.Cha.13.136b$_7$-137a$_3$, DK.R.Cha.13.15b$_{1-5}$, DK.S.Cha.13.18a$_3$-18b$_3$, DK.T.Cha.13 pp. 8$_{10-18}$. A facsimile copy of DK.D.Cha.13 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 287$_{1-4}$.

[647] The Sanskrit equivalent *nijasaṃvid* for the Tibetan term *gnyug ma* is attested in the Sanskrit and Tibetan editions of Maitrīpa's *Apratiṣṭhānaprakāśa* (D2235.112b$_4$, Q3079). Where the Tibetan translation employs the word *gnyug ma*, the Sanskrit text (MIKKYŌ SEITEN KENKYŪKAI, 1991:80$_3$) has *nijasaṃvid*, literally meaning "innate cognition".

[648] Correlated passages: DK.α.Ka.57a$_5$-57b$_3$, DK.B.Cha.14.9b$_4$-10a$_1$, DK.D.Cha.14.11a$_4$-11b$_2$, DK.P.Cha.14.158b$_{2-7}$, DK.Q.Cha.14.137a$_4$-137b$_1$, DK.R.Cha.14.15b$_5$-16a$_5$, DK.S.Cha.14.18b$_3$-19a$_4$, DK.T.Cha.14 pp. 8$_{18-28}$. A facsimile copy of DK.D.Cha.14 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 287$_4$-288$_2$. The unconventional transliteration *gsung-o* seen here and several times below represents the word *gsung* with a final particle *o*-vowel added directly above the *ng* consonant, which is an abbreviated manner of writing the Tibetan final particle (*slar bsdu*).

saṃsāra and free of hope for achieving equanimity. The segment ends by stating that the instruction given here came from *Bla ma* Mi la.

Segment DK.A.Cha.15: The segment begins (DK.A.Cha.15.10a$_1$): */yang rje dags po rin po che'i zhal nas/ so ma rang thang lhug pa yin gsung/.* It ends (DK.A.Cha.15.10a$_3$): *tshogs drug lhug par bzhag pa'o gsung-o/.*[649] Segment fifteen gives a very brief explanation of the three *Mahāmudrā* terms "natural" (*so ma*), "unfeigned" (*rang thang*), and "being at ease" (*lhug pa*). Each individual term is assigned three meanings.

Segment DK.A.Cha.16: The segment begins (DK.A.Cha.16.10a$_3$): */yang rje dags po rin po che'i zhal nas/ sems nyid ces bya ba bde ba 'gyur ba med pa/.* It ends (DK.A.Cha.16.10a$_5$): *ma skyes mi 'gag pa'i phyir na dus thams cad pa'o/ /gsungs so/.*[650] The sixteenth segment defines the terms "unchanging" (*'gyur ba med pa*, **nirvikāra*), unceasing (*rgyun chad med pa*, **nirantara*), and everlasting (*dus thams cad pa*, **sārvakālika*) used in *Mahāmudrā* teachings with reference to the mind as such (*sems nyid*, **cittatā*). The segment is identical to segments DK.A.Da.5 and DK.A.Sa.4.

Segment DK.A.Cha.17: The segment begins (DK.A.Cha.17.10a$_5$): */yang rje dags po rin po che'i zhal nas/ gang zag rnams chos rnal ma cig byed na/.* It ends (DK.A.Cha.17.11a$_1$): *de yang rang gi sems kyi nang du blta nyul byed pa yin gsung/.*[651] Segment seventeen explains the stages of the path. First, an approach called "looking for the view on the basis of meditation" (*sgom thog nas lta ba tshol ba*) is presented. Here, the practitioner begins the practice by training in the channels (*rtsa*), winds (*rlung*), and drops (*thig le*) using the methods of the Secret *Mantra*. Vital force (*srog rtsol*, **prāṇa*) is led into the central channel (*dbu ma*), whereby the meditator experiences bliss (*bde ba*), presence (*gsal ba*), and non-thought (*mi rtog pa*). Thereafter, the pracitioner focuses his attention on the immaculate nature of awareness (*rig pa rang gi ngo bo skyon thams cad kyis ma gos pa*), realizing that the view (*lta ba*), the meditation (*sgom pa*), and the conduct (*spyod pa*) all are nothing but mind (*sems*). Finally, he extends this understanding to all daily activities (*spyod lam rnam bzhi*).

Secondly, the segment presents another approach called "looking for the meditation on the basis of the view" (*lta thog nas sgom tshol ba*), which can be employed by the best

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[649] Correlated passages: DK.α.Ka.57b$_{3-5}$, DK.B.Cha.15.10a$_{1-3}$, DK.D.Cha.15.11b$_{2-4}$, DK.P.Cha.15.158b$_7$-159a$_2$, DK.Q.Cha.15.137b$_{1-3}$, DK.R.Cha.15.16a$_5$-16b$_2$, DK.S.Cha.15.19a$_4$-19b$_2$, DK.T.Cha.15 pp. 8$_{29-33}$. A facsimile copy of DK.D.Cha.15 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 288$_{2-4}$.

[650] Correlated passages: DK.α.Ka.57b$_5$-58a$_1$, DK.B.Cha.16.10a$_{3-5}$, DK.D.Cha.16.11b$_{4-6}$, DK.P.Cha.16.159a$_{2-3}$, DK.Q.Cha.16.137b$_{4-5}$, DK.R.Cha.16.16b$_{2-5}$, DK.S.Cha.15.19b$_{2-5}$, DK.T.Cha.16 pp. 8$_{33}$-9$_2$. A facsimile copy of DK.D.Cha.16 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 288$_{4-6}$.

[651] Correlated passages: DK.α.Ka.58a$_1$-58b$_6$, DK.B.Cha.17.10a$_5$-11a$_1$, DK.D.Cha.17.11b$_6$-12b$_5$, DK.P.Cha.17.159a$_3$-159b$_7$, DK.Q.Cha.17.137b$_5$-138b$_3$, DK.R.Cha.17.16b$_5$-18a$_6$, DK.S.Cha.17.19b$_5$-21b$_1$, DK.T.Cha.17 pp. 9$_{2-28}$. A facsimile copy of DK.D.Cha.17 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 288$_6$-290$_5$.

practitioners possessing the highest aptitude. Having prayed to the *bla ma* and received his blessing (*byin rlabs*), the meditator first learns to rest the mind undistractedly (*sems ma yengs pa*) in a non-artifial state (*ma bcos pa*), the meaning of *Mahāmudrā* (*phag rgya chen po'i don*). The co-emergent mind as such (*sems nyid lhan skyes*, **sahajacittatā*), which has been pointed out (*ngo sprad pa*) by the teacher, is recognized as being *dharmakāya* (*chos sku*), while the co-emergent experiences (*snang ba lhan cig skyes pa*, **sahajāvabhāsa*) are seen as *dharmakāya*'s light (*chos kyi sku'i 'od*). The co-emergent mind as such is the mind's mode of being (*ngo bo'am yin tshul*), while the co-emergent experiences are the various thoughts and states of mind (*dran rtog*) that arise as a multiplicity (*sna tshogs su 'char ba*). These two are inseparable like the sun and sunlight or like sandalwood and its fragrance. The segment provides a series of simple instructions on how the meditator should rest in this experience without artifice, neither feeling happy when the experience arises nor seeing it as a fault when it does not arise, knowing that the nature of the mind is beyond all thoughts (*rtog pa thams cad las 'das pa*). This state is the meditation (*sgom pa*), which the practitioner here reaches by first basing himself in the view.

Segment DK.A.Cha.18: The segment begins (DK.A.Cha.18.11a$_1$): *yang rje sgam po pa'i zhal nas/ sems nyid lhan cig skyes pa chos kyi sku/.* It ends (DK.A.Cha.18.11a$_5$): *tha ma byung tshor thams cad skye med du shes par bya'o gsung/.*[652] The eighteenth segment gives a short clarification of the statement that the co-emergent mind as such is *dharmakāya* (*sems nyid lhan cig skyes pa chos kyi sku*), while co-emergent experiences are *dharmakāya*'s light (*snang ba lhan cig skyes pa chos sku'i 'od*).

Segment DK.A.Cha.19: The segment begins (DK.A.Cha.19.11a$_5$): *yang rje dags po rin po che'i zhal nas/ 'o dod gsum yin/.* It ends (DK.A.Cha.19.11a$_7$): *grags pa'i 'o dod ni snang grags kyis chos thams cad rang sems yin logs nas ma byung khyed de la 'jigs mi dgos gsung/.*[653] This is a brief segment focused on three poetic declarations (*'o dod*) stating that the co-emergent nature (*lhan cig skyes pa*, **sahaja*) exists within all sentient beings and need not be sought elsewhere; that *dharmakāya*, the greatest happiness, is nothing but one's own mind; and that one need not fear outer experiences since they do not arise outside one's own mind. The segment is identical to segment DK.A.'a.17.

Segment DK.A.Cha.20: The segment begins (DK.A.Cha.20.11a$_7$): *yang rje dags po rin po che'i zhal nas/ dbyings dang ye shes bya ba gang yin zhes na/.* It ends

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[652] Correlated passages: DK.α.Ka.23b$_5$-24a$_2$, DK.α.Ka.58b$_6$-59a$_4$, DK.B.Cha.18.11a$_{1-5}$, DK.D.Cha.18.12b$_5$-13a$_3$, DK.P.Cha.18.159b$_7$-160a$_3$, DK.Q.Cha.18.138b$_{3-7}$, DK.R.Cha.18.18a$_6$-18b$_5$, DK.S.Cha.18.21b$_1$-22a$_2$, DK.T.Cha.18 pp. 9$_{28}$-10$_1$. A facsimile copy of DK.D.Cha.18 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 290$_5$-291$_3$.

[653] Correlated passages: DK.α.Ka.59a$_{4-6}$, DK.B.Cha.19.11a$_{5-7}$, DK.D.Cha.19.13a$_{3-5}$, DK.P.Cha.19.160a$_{3-5}$, DK.Q.Cha.19.138b$_7$-139a$_2$, DK.R.Cha.19.18b$_5$-19a$_1$, DK.S.Cha.19.22a$_{2-5}$, DK.T.Cha.19 pp. 10$_{1-5}$. A facsimile copy of DK.D.Cha.19 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 291$_{3-5}$.

(DK.A.Cha.20.11b$_7$): *tai lo nga yis ci yang bstan du med/ ces gsungs-o/.*[654] Segment twenty contains a brief explanation of the terms 'reality' or 'expanse' (*dbyings, *dhātu*) and 'knowledge' (*ye shes, *jñāna*). This is combined with a teaching on how all phenomena are contained within the mind and how the *yogī* should rest meditatively in the nature of the mind leading to the highest accomplishment of *Mahāmudrā* (*phyag rgya chen po mchog gi dngos grub*) by relying on the Secret *Mantra* path (*gsang sngags, *guhyamantra*). Quotations are given from *Bla ma* Mi la, *Yoginī* Gaṅgādharā, Nāropa, and Tilopa.

Segment DK.A.Cha.21: The segment begins (DK.A.Cha.21.11b$_7$): */rje dags po rin po che'i zhal nas/ snang ba dang chos sku tha dad med de/.* It ends (DK.A.Cha.21.12a$_4$): *cig char du bsgom pa gal che'o gsung/.*[655] The twenty-first segment illustrates the inseparability (*tha dad med pa, *avinirbhāga*) of experience (*snang ba*) and *dharmakāya* (*chos sku*) through a series of analogies of unity, such as sandalwood and its fragrance, water and ice, gold and its yellow color, etc. With another series of analogies, it is pointed out how *dharmakāya* is nothing but one's own mind (*rang gi sems, *svakaṃ cittam*) and how all phenomena are mind only (*chos rnams sems su rtogs*). The practical application thereof is briefly taught with reference to meditation (*sgom pa, *bhāvanā*), meditative experience (*nyams myong, *anubhūta*), conduct (*spyod pa, *caryā*), result (*'bras bu, *phala*), and activity (*'phrin las, *karman*). This is said to be the instant approach (*cig char ba*), but – although instant – it presupposes the cultivation of kindness, compassion, and *bodhicitta* according to the stages of the gradual path (*rim gyis pa*).

Segment DK.A.Cha.22: The segment begins (DK.A.Cha.22.12a$_4$): *yang rje dags po rin po che'i zhal nas gsang sngags dang pha rol tu phyin pa gnyis don mthun pa yin gsung/.* It ends (DK.A.Cha.22.13b$_1$): *dper na grod pa kha bsdus pa dang 'dra ba yin gsung/.*[656] This slightly longer segment addresses the compatibility (*don mthun pa, *samānārthatā*) of the Secret *Mantrayāna* (*gsang sngags*) and the *Pāramitāyāna* (*pha rol tu phyin pa*). The Tantric notion of "the original nature" which is "the mind as such" (*sems nyid gnyug ma, *nijacittatā* or *nijasaṃvicchittatā*) is equated with the *Pāramitāyāna* concepts of the naturally pure expanse (*dbyings rang bzhin gyis rnam par dag pa, *prakṛtiviśuddhadhātu*), the middle (*dbu ma, *madhyamā*), and the perfection of insight (*shes rab kyi pha rol tu phyin*

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[654] Correlated passages: DK.α.Ka.59a$_6$-60a$_1$, DK.B.Cha.20.11a$_7$-11b$_7$, DK.D.Cha.20.13a$_5$-13b$_6$, DK.P.Cha.20.160a$_5$-160b$_5$, DK.Q.Cha.20.139a$_2$-139b$_3$, DK.R.Cha.20.19a$_1$-19b$_6$, DK.S.Cha.20.22a$_5$-23a$_5$, DK.T.Cha.20 pp. 10$_{5\text{-}23}$. A facsimile copy of DK.D.Cha.20 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 291$_5$-292$_6$.

[655] Correlated passages: DK.α.Ka.60a$_{1\text{-}6}$, DK.B.Cha.21.11b$_7$-12a$_4$, DK.D.Cha.21.13b$_6$-14a$_5$, DK.P.Cha.21.160b$_5$-161a$_4$, DK.Q.Cha.21.139b$_3$-140a$_1$, DK.R.Cha.21.19b$_6$-20b$_1$, DK.S.Cha.21.23a$_5$-24a$_3$, DK.T.Cha.21 pp. 10$_{23\text{-}34}$. A facsimile copy of DK.D.Cha.21 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 292$_6$-293$_5$.

[656] Correlated passages: DK.α.Ka.60a$_6$-61b$_5$, DK.B.Cha.22.12a$_4$-13b$_1$, DK.D.Cha.22.14a$_5$-15b$_4$, DK.P.Cha.22.161a$_4$-162b$_1$, DK.Q.Cha.22.140a$_2$-141a$_5$, DK.R.Cha.22.20b$_1$-22b$_1$, DK.S.Cha.22.24a$_3$-26b$_3$, DK.T.Cha.22 pp. 10$_{34}$-12$_2$. A facsimile copy of DK.D.Cha.22 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 293$_5$-296$_4$.

pa, **prajñāpāramitā*). It is stressed that Tantric practice must be complete by including the vows of the Buddhist refuge (*skyabs su 'gro ba thun mong ba'i sdom pa*, **śaraṇaṃgamana-sādhāraṇasaṃvara*).

The practice is then explained in terms of the view, meditation, and conduct. The view (*lta ba*, **dṛṣṭi*) is illustrated by quoting twenty lines from a song by Mi la ras pa. Some remarks are given on the right meditation practice (*sgom pa*, **bhāvanā*) and conduct (*spyod pa*, **caryā*), emphasizing how the meditator – when meditating on "innate knowledge" (*gnyug ma'i shes pa*, **nijasaṃvid*) – should first cultivate the *bodhisattva* attitudes of kindness, compassion, and the resolve for Awakening. Then – while meditating on radiance (*'od gsal*, **prabhāsvara*) – he should recognize that radiance is, in fact, nothing but his own mind (*rang gi sems*, **svacitta*), namely the uncontrived nature of the mind (*sems kyi rang bzhin ma bcos pa*, ** akṛtrimacittasvabhāva*). Without attempting to be present or not present within this nature, without trying to do anything positive or negative, without striving to realize or not realize it, the meditator must leave the mind at it is in its natural state without attempting to create anything (*dran rig la sogs pa gang du yang mi byed pa*). This state is what is called "the original nature" (*gnyug ma*, **nijasaṃvid*). It is the nature of the mind which is emptiness (*sems kyi rang bzhin stong pa nyid*, **cittasvabhāvaśūnyatā*). This nature of the mind is radiance (*'od gsal*, **prabhāsvara*). It is what is called "the natural mind" (*tha mal gyi shes pa*, **prākṛtajñāna*).

Contrasting this meditative approach with the philosophical view (*grub mtha'*, **siddhānta*) of the *Pāramitāyāna*, the emptiness established by the *Madhayamaka* argument of neither being one nor many (*gcig dang du bral*, **ekānekaviyoga*) is said to be a mere intellectually fabricated and artificial notion of emptiness (*blos byas kyi stong pa*). Finally, the ability to rest in the non-artificial state of mind is said to equal the attainment of the first *bodhisattva* level (*sa dang po*, **prathamabhūmi*).

Segment DK.A.Cha.23: The segment begins (DK.A.Cha.23.13b$_1$): *rje dags po rin po che'i zhal nas/ lam rnam pa gsum yin gsung/*. It ends (DK.A.Cha.23.13b$_6$): *nga ni rims gyis par 'dod pa yin gsung/*.[657] This segment classifies three approaches (*lam rnam pa gsum*, **trividhā pratipad*), or more literally "a threefold path."[658] The first approach, called "using inference as the path" (*rjes dpag lam du byed pa*), is to ascertain emptiness by means of the reasoning that phenomena are neither one nor many (*gcig du bral gyi gtan tshigs*, **ekānekaviyogahetu*). The second approach, called "using blessing as the path" (*byin brlabs lam du byed pa*), is to train in the channels, winds, and drops (*rtsa rlung dang thig le*, **nāḍivāyubindu*) after having practiced the Generation Stage (*bskyed pa'i rim pa*,

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[657] Correlated passages: DK.α.Ka.61b$_5$-62a$_4$, DK.B.Cha.23.13b$_{1-6}$, DK.D.Cha.23.15b$_4$-16a$_3$, DK.P.Cha.23.162b$_{1-6}$, DK.Q.Cha.23.141a$_5$-141b$_3$, DK.R.Cha.23.22b$_1$-23a$_2$, DK.S.Cha.23.26b$_3$-27a$_5$, DK.T.Cha.23 pp. 12$_{2-13}$. A facsimile copy of DK.D.Cha.23 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 296$_4$-297$_3$.

[658] David P. JACKSON (1994:25 fn. 60) has referred to the division of approaches presented in this segment (DK.A.Cha.23) as evidence for that Sgam po pa was of the opinion that *Mahāmudrā* is a third system that is independent of both the *Sūtra*s and the *Tantra*s (cf. fn. 637 above).

**utpattikrama*) of the Secret *Mantrayāna*. In the third approach, called "using direct experience as the path" (*mngon sum lam du byed pa*), a *bla ma* instructs the practitioner that the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) is *dharmakāya* (*chos sku*) and radiance (*'od gsal*, **prabhāsvara*), whereafter the student meditates directly on this experience (*nges pa'i shes pa*, **niścita*).[659] The text then differentiates two kinds of person (*gang zag*, **pudgala*) who practice any of these three approaches, viz. those entering gradually (*rims kyis pa*) and those entering instantly (*cig char ba*). The instant practitioner is a skilled individual (*sbyangs pa can*, **kṛtāvin*) with weak tendencies (*bag chags srab pa*, **tanuvāsanā*) for the obscurations and strong tendencies (*bag chags mthug pa*, **ghanavāsanā*) for the *Dharma*. The speaker (Bsod nams rin chen?) ends by saying that the instant approach is exceedingly difficult and that "I hold myself to be a gradualist" (*nga ni rim gyis par 'dod pa yin gsung*).[660]

Segment DK.A.Cha.24: The segment begins (DK.A.Cha.24.13b$_6$): *yang rje dags po rin po che'i zhal nas/ snang zhing srid par bsdus pa'i chos thaṃs cad sems las phyi rol du gyur ba'i chos med de/*. It ends (DK.A.Cha.24.14a$_3$): */khyed dang mthun na de yang dag nga'i 'dod pa de yin gsung/*.[661] The short segment twenty-four explains the right view (*lta ba*, **dṛṣṭi*) as being the understanding that no phenomenon exists externally of the mind (*sems las phyi rol du gyur ba'i chos med de*) and that the mind is unborn (*sems skye ba me pa*). The meditation (*sgom pa*, **bhāvanā*) is to rest the mind one-pointedly (*sems rtse gcig tu 'jog pa*, **cittaikāgratāpratiṣṭhāpana*) in this realization (*rtogs pa'i don*), while the conduct (*spyod pa*, **caryā*) is not to waver (*yengs pa med pa*, **avikṣepa*). It is then stated that there are two ways of putting this into experience (*nyams su len pa*, **udvahana*). One approach is to contemplate intellectually through a conceptual image (*don spyi's tshul du bsgom pa*) by logically ascertaining all phenomena as being empty and unborn and resting the mind (*blo 'jog pa*) therein. Another approach is to meditate directly on the actual nature (*don dngos por sgom pa*) by experiencing the real (*don dngos po*) co-emergent mind as such (*sems nyid lhan cig skyes pa*), which is *dharmakāya* and radiance and whose nature is knowledge (*rig pa'i ngo bo*, **vidyārūpa*). The latter approach is not intellectual (*rtog ge'i lta ba'i spyod yul ma yin pa*, **tārkikadṛṣṭigocaro nāsti*); rather it is a form of meditation that consists in cultivating the blessing of the *bla ma* (*bla ma'i byin rlabs bsgom pa*). The segment ends with the declaration: "My assertion is that [latter approach]" (*nga yi 'dod pa de yin gsung*).

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[659] The passage on the three approaches has been translated and briefly discussed by MATHES (2006:202-203).

[660] The segment is parallel to the first part of segment DK.A.Tha.16, but the two segments display a number of variant readings.

[661] Correlated passages: DK.α.Ka.62a$_4$-62b$_2$, DK.B.Cha.24.13b$_6$-14a$_3$, DK.D.Cha.24.16a$_3$-16b$_1$, DK.P.Cha.24.162b$_7$-163a$_4$, DK.Q.Cha.24.141b$_{3-7}$, DK.R.Cha.24.23a$_2$-23b$_1$, DK.S.Cha.24.27a$_5$-28a$_1$, DK.T.Cha.24 pp. 12$_{14-23}$. A facsimile copy of DK.D.Cha.24 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 297$_3$-298$_1$.

Segment DK.A.Cha.25: The segment begins (DK.A.Cha.25.14a$_3$): *yang rje dags po rin po che'i zhal nas/ skyeed*[662] *la bkag pa skye med dang/ rang bzhin skye med gnyis yin gsung/.* It ends (DK.A.Cha.25.14a$_6$): *de gnyis tha mi dad pas zung 'jug/ bden pa dang sbyar ba yin gsung/.*[663] The twenty-fifth segment sets forth two kinds of unborn (*skye med*, **anutpanna*): the negated unborn (*bkag pa skye med*, **pratiṣedhānutpanna*) and the naturally unborn (*rang bzhin skye med*, **svabhāvānutpanna* or **prakṛtyānutpanna*). The negated unborn is to ascertain the unborn as the selflessness of the individual and of phenomena. This approach does not encompass the naturally unborn (*rang bzhin skye med la ma khyab*). The naturally unborn is the self-liberated emptiness (*stong pa nyid rang grol*) that emerges through the practice of Inner Heat (*gtum mo*) and other Tantric *yoga*s of the Method Path (*thabs lam*, **upāyamārga*). The naturally unborn encompasses the negated unborn. This explanation is then related to the meditative experiences (*nyams myong*, **anubhūta*) generated through other *yoga*s as follows. Seeing perceptions (*snang ba*, **avabhāsa*) as hallucination (*sgyu ma*, **māyā*) is the *yoga* of the Illusory Body (*sgyu lus*); seeing hallucinations as being empty is the *yoga* of Radiance (*'od gsal*); and seeing these as not being different is the *yoga* of union (*zung 'jug*, **samayuga*).

Segment DK.A.Cha.26: The segment begins (DK.A.Cha.26.14a$_6$): *yang rje dags po rin po che'i zhal nas/ sems tsam pas rang rig don dam du 'dod de/.* It ends (DK.A.Cha.26.15b$_3$): *de las gzugs sku gnyis 'byung ba ni thogs pa med pa'i 'bras bu yin gsung-o/.*[664] The twenty-sixth segment gives a short doxography of the ontological positions (*grub mtha'*, **siddhānta*) of the *Cittamātra* tradition (*sems tsam pa*),[665] the *Madhyamaka* tradition (*dbu ma pa*), the *Prajñāpāramitā* tradition (*shes rab pha rol tu phyin pa*), and the Secret *Mantrayāna* (*gsang sngags pa*). The doxography takes the form of a short philosophical debate, with each of the above-mentioned views presented as being progressively higher than the preceding one. The Secret *Mantrayāna* is regarded as incorporating and unifying all the other views.

Segment DK.A.Cha.27: The segment begins (DK.A.Cha.27.15b$_3$): */yang rje dags po rin po che'i zhal nas/ sangs rgyas kyis gsungs pa'i chos sde snod gsum gyi don/.* It ends (DK.A.Cha.27.16b$_1$): */chos de rnams rgyud la skye bar byed pa la bla ma dang dkon mchog*

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[662] The ligature *skyeed* (i.e., the syllable *skyed* with a two *'greng bu* e-vowel signs) is an abbreviation (*bsdu yig*) of *skye med* (**anutpanna*) "unarisen, unborn" (BACOT, 1912:35 lemma 37).

[663] Correlated passages: DK.α.Ka.62b$_{2-6}$, DK.B.Cha.25.14a$_{3-6}$, DK.D.Cha.25.16b$_{1-4}$, DK.P.Cha.25.163a$_{4-7}$, DK.Q.Cha.25.141b$_7$-142a$_3$, DK.R.Cha.25.23b$_{1-6}$, DK.S.Cha.25.28a$_{1-5}$, DK.T.Cha.25 pp. 12$_{23-30}$. A facsimile copy of DK.D.Cha.25 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 298$_{1-4}$.

[664] Correlated passages: DK.α.Ka.62b$_6$-64a$_5$, DK.B.Cha.26.14a$_6$-15b$_3$, DK.D.Cha.26.16b$_4$-18a$_3$, DK.P.Cha.26.163a$_7$-164b$_4$, DK.Q.Cha.26.142a$_4$-143b$_1$, DK.R.Cha.26.23b$_6$-25b$_6$, DK.S.Cha.26.28a$_5$-30b$_5$, DK.T.Cha.26 pp. 12$_{30}$-13$_{35}$. A facsimile copy of DK.D.Cha.26 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 298$_4$-301$_3$.

[665] For discussion of the *Cittamātra* view presented and incorporated in the *Dags po'i bka' 'bum*, see KRAGH (2013b).

gsum la dad pa dang gus pas mchod pa byed cing gsol ba 'debs pa rgyun mi bcod pa cig dgos gsung/.[666] The twenty-seventh segment begins by stressing the four basic contemplations (*tshig bzhi pa cig*) as a means for strengthening the motivation for religious practice. Emphatic statements are made with regard to life's impermanence and the many externally and internally possible causes of death, as well as regarding the need for abandoning negative actions and doing what is positive in order to achieve a good rebirth. This is explained – with reference to the framework of the three persons (*skyes bu gsum*) – as being the mentality of the lesser person (*skyes bu chung ngu*). Thereafter, statements are made about the suffering of *saṃsāra* and the importance of striving for liberation by taking refuge, adopting the training in discipline (*tshul khrims kyi slab pa*, **śīlaṃśikṣā*), and meditating on the four truths of the noble ones (*'phags pa'i bden pa bzhi*, **catvāry āryasatyāni*) until *nirvāṇa* is achieved. This is said to be the approach of the middling person (*skyes bu 'bring*). Finally, it is necessary to cultivate kindness, compassion, and *bodhicitta* for the sake of relieving all sentient beings of their *saṃsāric* suffering. That is the *Mahāyāna* path of the highest person (*skyes bu mchog*). This must be followed by perfecting insight through understanding all phenomena to be unborn and not existing outside one's own mind as well as by understanding the mind itself to be empty of an independent nature. To give rise to this understanding, it is said first to be necessary to make offerings and pray with deep-felt devotion to the *bla ma* and to the Three Jewels (*dkon mchog gsum*, **triratna*) of the Buddhist refuge.

Segment DK.A.Cha.28: The segment begins (DK.A.Cha.28.16b$_1$): *yang rje dags po rin po che'i zhal nas/ snying rje la rnam pa gsum yin gsung/.* It ends (DK.A.Cha.28.17a$_1$): */stong nyid snying rje'i snying po can yin pas/ de la tha dad med pa yin gsung//.*[667] This is a short segment that introduces the three types of compassion (*snying rje rnam pa gsum*), i.e., compassion with reference to sentient beings (*sems can la dmigs pa'i snying rje*, **sattvālambanā karuṇā*), compassion with reference to phenomena (*chos la dmigs pa'i snying rje*, **dharmālambanā karuṇā*), and non-referential compassion (*dmigs pa med pa'i snying rje*, **anālambanā karuṇā*). These three are defined and explained in terms of how they concretely appear in the beginner practitioner moving onto progressively more advanced levels. The segment includes the well-known phrase "compassion with a heart of emptiness" (*snying rje stong pa'i snying po can*).

Segment DK.A.Cha.29: The segment begins (DK.A.Cha.29.17a$_1$): *yang rje dags po rin po che'i zhal nas/ 'jig rten 'dir yun ring por mi bsdod/.* It ends (DK.A.Cha.29.17b$_3$): *'jig rten*

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[666] Correlated passages: DK.α.Ka.64a$_5$-65a$_4$, DK.B.Cha.27.15b$_3$-16b$_1$, DK.D.Cha.27.18a$_3$-19a$_2$, DK.P.Cha.27.164b$_4$-165b$_1$, DK.Q.Cha.27.143b$_1$-144a$_6$, DK.R.Cha.27.25b$_6$-27a$_4$, DK.S.Cha.27.30b$_5$-32b$_3$, DK.T.Cha.27 pp. 13$_{35}$-14$_{27}$. A facsimile copy of DK.D.Cha.27 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 301$_3$-303$_2$.

[667] Correlated passages: DK.α.Ka.65a$_4$-65b$_3$, DK.α.Kha.191b$_5$-192a$_6$, DK.B.Cha.28.16b$_1$-17a$_1$, DK.D.Cha.28.19a$_2$-19b$_2$, DK.P.Cha.28.165b$_1$-166a$_1$, DK.Q.Cha.28.144a$_7$-144b$_6$, DK.R.Cha.28.27a$_4$-28a$_1$, DK.S.Cha.28.32b$_3$-33b$_2$, DK.T.Cha.28 pp. 14$_{27}$-15$_5$. A facsimile copy of DK.D.Cha.28 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 303$_2$-304$_2$.

'di la blo ldog par byed pa gal che gsung//.[668] Here the motivational teachings on death (*'chi ba*, **maraṇa*) and *karmaphala* (*las rgyu 'bras*) are brought up again. This is followed by brief instructions stressing the importance of training the mind (*blo sbyong*) in cultivating kindness, compassion, and *bodhicitta*. The importance of practicing tranquility meditation (*zhi gnas*, **śamatha*) is mentioned, and the teaching is rounded off by accentuating the need for abandoning involvement in the present life (*'jig rten 'di la blo ldog par byed pa*).

Segment DK.A.Cha.30: The segment begins (DK.A.Cha.30.17b$_3$): *yang rje dags po rin po che'i zhal nas/ chos thams cad rgyu rkyen tshogs pa las 'byung ba yin gsung/.* It ends (DK.A.Cha.30.18a$_7$): *skye med rnal mar rtogs na/ tshogs gnyis rdzogs pa yin gsung/ 'gro ba'i dkon mchog dpal ldan sgam po pas/ dge 'dun tshogs pa la/ gsungs pa'i dam chos la/ nye gnas sho bsgom byang chub ye shes kyis zin bris mdzad pa/ bdag gis phyogs cig du sgrigs pa yin/ de las byung ba'i dge ba gang yin des/ bdag sogs 'gro lnga'i skye'o rnams/ /sems nyid lhan cig skyes pa chos kyi sku/ /rang byung phyag rgya chen po rtogs par shog/ /chos rje sgam po pa'i tshogs chos yon tan phun tshogs ces bya ba rdzogs so// chos thun gsum bcu pa'o// shu bham/ /cha pa dpon lhas bris/.*[669] The final segment of the text contains a succinct instruction on the entire progression of the gradual path having the following steps: contemplating impermanence and *karmaphala*, listening to the teachings, abandoning preoccupation with the affairs of this life, understanding the suffering of *saṃsāra*, meditating on the unborn nature of all phenomena, and applying this experience in the right conduct. That structure is then explained with reference to the view, meditation, and conduct, and their mutual integration.

The segment ends with the following general colophon for the entire text *Cha* (quoted in Tibetan above): "I have [here] put together the holy *Dharma* (*dam chos*) spoken to the *saṅgha* assembly (*dge 'dun tshogs pa*) by the glorious Sgam po pa, the Refuge of Beings, based on notes (*zin bris*) taken by his attendant (*nye gnas*) Sho bsgom Byang chub ye shes. By whatever merit derived therefrom, may I and the sentient beings in the five courses of rebirth (*'gro lnga'i skye bo rnams*, **pañcagatisattvāni*) realize the co-emergent mind as such, the *dharmakāya*, the self-arisen *Mahāmudrā* (*rang byung phyag rgya chen po*)! The *Dharma* master Sgam po pa's Teaching to the Assembly entitled *Profusion of Good Qualities* is finished. It contains thirty *Dharma* sessions (*chos thun*). *Śubham* (May it be good)! Written by Cha pa Dpon lha."[670]

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[668] Correlated passages: DK.α.Ka.65b$_3$-66a$_5$, DK.B.Cha.29.17a$_1$-17b$_3$, DK.D.Cha.29.19b$_2$-20a$_5$, DK.P.Cha.29.166a$_1$-166b$_3$, DK.Q.Cha.29.144b$_6$-145b$_1$, DK.R.Cha.29.28a$_1$-28b$_6$, DK.S.Cha.29.33b$_2$-34b$_5$, DK.T.Cha.29 pp. 15$_{6\text{-}26}$. A facsimile copy of DK.D.Cha.29 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 304$_2$-305$_5$.

[669] Correlated passages: DK.α.Ka.66a$_5$-67a$_3$, DK.B.Cha.30.17b$_3$-18a$_7$, DK.D.Cha.30.20a$_5$-21a$_2$, DK.P.Cha.30.166b$_3$-166IIa$_7$ (double folio 166), DK.Q.Cha.30.145b$_1$-146a$_3$, DK.R.Cha.30.28b$_6$-30a$_2$, DK.S.Cha.30.34b$_5$-36a$_4$, DK.T.Cha.30 pp. 15$_{26}$-16$_{12}$. A facsimile copy of DK.D.Cha.30 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 305$_5$-307$_2$.

[670] The final remark on the writer Cha pa Dpon lha is probably a scribal colophon, identifying the scribe who handcopied the text when the printed edition of the *bka' 'bum* was produced in 1520.

2.7 DK.A.Ja: The Teaching to the Gathering entitled the Pearl Rosary (Tshogs chos mu tig gi phreng ba bzhugs so)

18 folios, 20 segments, 1 colophon. The text's colophon declares that this *tshogs chos* text was written by Bla ma Bsgom tshul, i.e., Bsod nams rin chen's elder nephew and main lineage-holder Sgom pa Tshul khrims snying po. This statement is followed by an enumeration of a transmission lineage starting with Buddha Śākyamuni and moving down to Bsod nams rin chen and his nephew lineage-holder Bla ma Bsgom tshul. However, it is then stated that the transmission thereafter was passed on step-by-step (*de nas rim par rgyud pa'o*). The latter information suggests that the text, in fact, may have been written, edited, or modified some generations after Bsod nams rin chen and *Bla ma* Bsgom tshul. Alternatively, it might imply that only the last sentence was added later to indicate that the original work was handed down through a transmission line, but that the text itself was truly written by Bsgom tshul as claimed in the first part of the colophon.

The colophon also refers to the title of the text as being "The Large Teaching to the Assembly" (*Tshogs chos chen po*), while it does not provide the present title of the text, viz. "The Pearl Rosary" (*Mu tig gi phreng ba*) that is stated on the frontispiece of the text in the 1520 xylograph (DK.A.Ja) and its apographs. It should be noted that the title "The Large Teaching to the Assembly (*Tshogs chos chen mo*) has been given to text DK.A.Nya in the 1520 redaction of the *Dags po'i bka' 'bum*.[671]

Unlike the other *Tshogs chos* texts of the *bka' 'bum*, text *Ja* does not begin each of its internal segments by explicitly attributing the sayings to Sgam po pa or by using a similar teacher epithet. Rather, each segment begins with a request to the audience to listen to the teachings (*rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na*, or *rnam pa kun la snyan du gsol ba'i chos kyi dbang du bgyis na*).[672]

Segment DK.A.Ja.1: The segment begins (DK.A.Ja.1.1b$_1$): */bla ma dam pa rnams la phyag 'tshal lo/ /rnam pa kun la chos gcig snyan du gsol ba'i dbang du bgyis na/ chos bsha' ma gcig byed pa la dang po mi rtag pa bsgom pa gal che ste/*. It ends (DK.A.Ja.1.2a$_5$): *de bzhin du nyams su blangs pas don dam pa byang chub kyi sems rtogs nas 'ong ba yin/ chos de las ma mchis gsung//*.[673] The first segment provides a short teaching aimed at identifying a pure and dedicated *Dharma* practice (*chos gsha' ma gcig*). It emphasizes the need for first contemplating impermanence (*mi rtag pa bsgom pa*, **anityabhāvanā*) in order to turn the mind away from the affairs of this life (*tshe 'di la blo ldog pa*). This practice is to be

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[671] The earlier ms DK.α provides no evidence with regard to these titles, since text *Ja* is not found in ms DK.α and text *Nya* (DK.α.Ka.31b-49a) bears no title in ms DK.α.

[672] The only major exception is segment DK.A.Ja.16, which contains a variant of the phrase wherein the audience is identified as consisting of "the great meditators" (*bsgom chen pa rnams la chos cig snyan du gsol na*).

[673] Correlated passages: DK.B.Ja.1.1b$_1$-2a$_5$, DK.D.Ja.1.1b$_1$-2a$_4$, DK.P.Ja.1.166IIb$_1$-167$_3$ (double folio 166), DK.Q.Ja.1.146a$_5$-146b$_4$, DK.R.Ja.1.1b$_1$-3a$_1$, DK.S.Ja.1.1b$_2$-3a$_1$, DK.T.Ja.1 pp. 1$_{3\text{-}18}$. A facsimile copy of DK.D.Ja.1 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 310$_1$-311$_4$. Text DK.A.Ja is not found in ms DK.α.

followed by contemplating the negativity of *saṃsāra* (*'khor ba'i nyes skyon bsgom pa*, **saṃsāradoṣabhāvanā*) in order also to turn the mind away from all forms of *saṃsāric* rebirth (*'khor ba mtha' dag las blo ldog pa*). Finally, it is said the practitioner must cultivate *bodhicitta* (*byang chub kyi sems bsgom pa*, **bodhicittabhāvanā*) in both its relative and ultimate aspects. These contemplations are briefly explained.

Segment DK.A.Ja.2: The segment begins (DK.A.Ja.2.2a$_5$): *//rnam pa kun la snyan du gsol ba'i chos kyi dbang du bgyis na// da lta'i skabs su mno bsam dum re btang dgos te/.* It ends (DK.A.Ja.2.3a$_1$): *dbugs ring thung byed tsa na cis kyang mi gtong pas de bas da lta rang nas 'bad pas nyams su blangs la gdeng du tshud par bya dgos so/ /chos de las ma mchis/.*[674] The second segment begins by again emphasizing the contemplation of impermanence (*mi rtag pa*, **anitya*). Since death is imminent, it is said that the *yogī* needs to practice the complete path without error (*lam tshang la ma nor ba cig*). The complete path entails three aspects. The first a preparatory practice (*sbyor ba*, **prayoga*) which is aimed at developing the motivation to reach buddhahood in order to free all sentient beings from suffering and bring them happiness. The second is the actual practice (*dngos gzhi*, **maula*) which is to engage in the six perfections (*pha rol tu phyin pa drug*, *ṣaṭ pāramitāḥ*), here explained solely with reference to the practice of generosity (*sbyin pa*, **dāna*). The third is the ensuing practice (*rjes*, **pṛṣṭha*), which is to apply (*thebs par byas*, **spṛṣṭa*) the practice of the six perfections indiscriminately (*mi dmigs pa*, **anupalabdhi*) in all aspects of the practitioner's daily life. It is said that the latter approach prevents new habitual tendencies (*bag chags*, **vāsanā*) from being stored in the latent [consciousness] (*kun gzhi*, **ālaya*), thereby terminating the accumulation (*bsags pa*, **upacita*) of new karmic actions (*las*, **karman*).

Segment DK.A.Ja.3: The segment begins (DK.A.Ja.3.3a$_1$): */rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ lam bsags sbyangs gnyis nyams su len dgos te/.* It ends (DK.A.Ja.3.3b$_7$): *de bas de ltar rang nas nyams len la 'bad pa gal che gsung/ /chos de las ma mchis so//.*[675] The third segment introduces the gathering of the requisites [of beneficence and insight] (*tshogs gsog pa*, **sambhārasambhṛta*) and the purification of obscurations (*sgrib pa sbyong ba*, **āvaraṇaviśodhana*). Having understood death and impermanence (*'chi ba mi rtag pa*), the practitioner must cultivate *bodhicitta* and develop kindness and compassion by contemplating the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*, ** saṃsārādīnava*), thus fostering the intention to benefit others (*sems can gyi don byed pa*, **sattvārthakara*). These elements are all subsumed under the practice of the

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[674] Correlated passages: DK.B.Ja.2.2a$_5$-3a$_1$, DK.D.Ja.2.2a$_4$-3a$_4$, DK.P.Ja.2.167$_4$-168a$_2$, DK.Q.Ja.2.146b$_5$-147b$_1$, DK.R.Ja.2.3a$_1$-4a$_3$, DK.S.Ja.2.3a$_1$-4a$_5$, DK.T.Ja.2 pp. 1$_{18}$-2$_5$. A facsimile copy of DK.D.Ja.2 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 311$_4$-313$_4$. The text is not found in ms DK.α.

[675] Correlated passages: DK.B.Ja.3.3a$_1$-3b$_7$, DK.D.Ja.3.3a$_4$-4a$_5$, DK.P.Ja.3.168a$_2$-169a$_2$, DK.Q.Ja.3.147b$_1$-148a$_5$, DK.R.Ja.3.4a$_3$-5b$_2$, DK.S.Ja.3.4a$_5$-6a$_4$, DK.T.Ja.3 pp. 2$_{5\text{-}35}$. A facsimile copy of DK.D.Ja.3 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 313$_4$-315$_4$. The text is not found in ms DK.α.

relative *bodhicitta* (*kun rdzob byang chub kyi sems*, **saṃvṛtibodhicitta*). The practice of the ultimate *bodhicitta* (*don dam byang chub kyi sems*, **paramārthabodhicitta*) requires that the practitioner has already purified the obscurations to some extent in his previous lives (*tshe snga ma'i sbyangs pa*) and that he in the present life applies new personal effort (*rang gi rtsol ba*, **svaprayatna*). Yet, this also needs to be combined with entering into the blessing of a *bla ma* (*bla ma'i byin brlabs zhugs pa*, **gurvādhiṣṭhāṇāpanna*). The need for relying with complete trust on a genuine teacher is here underscored with reference to the story of how Nāropa relied on his teacher Tilopa throughout twelve years (*bla ma tai lo par n'a ro pas lo bcu gnyis bsten*).[676]

Segment DK.A.Ja.4: The segment begins (DK.A.Ja.4.3b$_7$): *//rnam pa kun la snyan du gsol ba'i chos kyi dbang du bgyis na/ chos bsha' ma cig byed na tshe la long med du shes nas/.* It ends (DK.A.Ja.4.4b$_2$): *byams pa dang snying rje byang chub kyi sems skye lugs gsum yin pas/ /de bzhin du nyams su blang chos de las ma mchis so/.*[677] This segment offers an explanation on the three stages of engendering (*skye lugs gsum*) kindness (*byams pa *maitrī*), compassion (*snying rje*, **karuṇā*), and *bodhicitta* (*byang chub kyi sems*), namely with reference to sentient beings (*sems can la dmigs pa*, **sattvālambana*), with reference to phenomena (*chos la dmigs pa*, **dharmālambana*), and without any point of reference (*dmigs pa med pa*, **anālambana*). To be noted in this passage, sentient beings (*sems can*, **sattva*) are here referred to by an additional appositional noun *jo bo* meaning 'masters', 'venerable ones', or 'teachers', thus giving the somewhat unusual phrase "sentient beings, [my] teachers" (*jo bo sems can*). At the end of the segment, reference is given to a saying by *Bla ma* Atiśa (*bla ma a ti sha*).

Segment DK.A.Ja.5: The segment begins (DK.A.Ja.5.4b$_2$): */rnam pa kun la chos gcig 'chad pa'i dbang du bgyis na/ 'o skol rang da lta'i skabs su tshe 'di'i gdos thag bcad nas/.* It ends (Dk.A.Ja.5.5a$_5$): *tshe 'di dang ma 'dres par nyams su len pa gal che/ /chos de las ma mchis so//.*[678] To illustrate a dedicated *Dharma* practice anchored solely in faith (*dad pa*, **śraddhā*), the author first cites and explains the often-quoted *Vinaya* verse (also found in the *Dharmapāda*): "Not to commit any negative action, ..." (*sdig pa ci yang mi bya ste/ /sge ba phun sum tshogs par sbyang* ...etc.). However, he lists its source as being the final part of a water-offering text (*chu gtor gyi zhabs*), thereby revealing that it was primarily from a ritual context that the verse was known to the author.

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[676] The non-standard transliteration *n'a* indicates the Tibetan letter *na* with a subscribed *'a*, representing a Sanskrit long vowel *nā*.

[677] Correlated passages: DK.B.Ja.4.3b$_7$-4b$_2$, DK.D.Ja.4.4a$_5$-5a$_2$, DK.P.Ja.4.169a$_3$-169b$_6$, DK.Q.Ja.4.148a$_5$-148b$_7$, DK.R.Ja.4.5b$_2$-6a$_6$, DK.S.Ja.4.6a$_4$-7b$_3$, DK.T.Ja.4 pp. 2$_{35}$-3$_{21}$. A facsimile copy of DK.D.Ja.4 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 315$_4$-317$_2$. The text is not found in ms DK.α.

[678] Correlated passages: DK.B.Ja.5.4b$_2$-5a$_5$, DK.D.Ja.5.5a$_2$-5b$_5$, DK.P.Ja.5.169b$_6$-170b$_4$, DK.Q.Ja.5.149a$_1$-149b$_3$, DK.R.Ja.5.6a$_6$-7a$_6$, DK.S.Ja.5.7b$_3$-9a$_2$, DK.T.Ja.5 pp. 3$_{21}$-4$_7$. A facsimile copy of DK.D.Ja.5 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 317$_2$-318$_5$. The text is not found in ms DK.α.

Thereupon, the segment gives another scriptural quotation, this time from the **Atajñānasūtra* (*'Da' ka ye shes*), followed by a short exegesis of the passage. The passage's first focus is the contemplation of impermanence (*mi rtag pa*, **anitya*) combined with understanding how the transient nature of all outer phenomena means that things should be seen as being unreal (*mi bden par bzung*). The second focus is to realize that the nature of the mind (*sems rtogs*) is knowledge (*ye shes*, **jñāna*) and that this understanding is highest Awakening (*sangs rgyas*, **buddha*), which cannot be obtained or sought from others.

Segment DK.A.Ja.6: The segment begins (DK.A.Ja.6.5a$_5$): *//rnam pa kun la chos gcig bsnyan du gsol ba'i dbang du bgyis na//'o skol chos zhe thag pa nas byed pa'i gang zag gis mno bsam dum re btang dgos te/.* It ends (DK.A.Ja.6.6a$_1$): */shes he badzra las gsungs so/ /chos de las ma mchis so//.*[679] Here the briefness of the human lifespan (*tshe 'di yun thung*) is underscored and it is concluded that there is no time to lose by diverting attention to studying too many teachings. Rather, the practitioner ought to learn only select but significant teachings, like the proverbial Indian goose (*ngang pa*, **haṃsa*) that has the ability to extract milk from water. Having obtained mastery of the mind (*rang sems la dbang thob*), the meditator must make the mind (*sems*, **citta*) pliable (*las su rung ba*, **karmaṇya*). Those who feel trust in the Generation and Completion stages of the *Mantrayāna* (*bskyed rdzogs la mos pa rnams*) should use these methods to render the mind skillful (*las su rung*, **karmaṇya*). The practitioner may then employ the methods of the channels, winds, and drops (*rtsa rlung thig le*), *Mahāmudrā* (*phyag rgya chen po*), or *Rdzogs pa chen po*.[680] These practices enable realization of the nature of the mind (*sems chos nyid du rtogs pa khong du chud pa*) and thereby give rise to natural feelings (*shugs las 'byung ba*) of compassion and equanimity (*mnyam pa nyid*, **samatā*). The passage ends with a quotation from the *Hevajra Tantra*.

Segment DK.A.Ja.7: The segment begins (DK.A.Ja.7.6a$_1$): *//rnam pa kun la chos gcig snyan du gsol ba'i dbang du byas na/ rten gyi gang zag*[681] *tshe 'di la blo log pa gcig dgos/.* It ends (DK.A.Ja.7.6b$_4$): *de ltar nyams su len pa de rje bram ze chen po'i bzhed pa yin*

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[679] Correlated passages: DK.B.Ja.6.5a$_5$-6a$_1$, DK.D.Ja.6.5b$_5$-6b$_2$, DK.P.Ja.6.170b$_4$-171b$_1$, DK.Q.Ja.6.149b$_3$-150a$_5$, DK.R.Ja.6.7a$_6$-8a$_6$, DK.S.Ja.6.9a$_2$-10a$_5$, DK.T.Ja.6 pp. 4$_{7\text{-}29}$. A facsimile copy of DK.D.Ja.6 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 318$_5$-320$_2$. The text is not found in ms DK.α.

[680] David P. JACKSON (1994:30 fn. 70) has referred to this passage in order to show how Sgam po pa identified *Mahāmudrā* and *Rdzogs chen* in their essentials. It must, however, be remarked that the present passage uses coordinating conjunctives (*zer kyang rung/...zer kyang rung/...zer kyang rung*) and therefore does not actually equate the individual elements, viz. the practice of channels, winds, and drops (*rtsa rlung thig le nyams su len pa*), meditation on the absolute and the relative (*don dam kun rdzob*), *Mahāmudrā* (*phyag rgya chen po*), and Great Perfection (*rdzogs pa chen po*). JACKSON left out the first half of the list in his quotation.

[681] The apographs of DK.A.Ja clearly read *gang zag*, but the word is somewhat smudged in the extant print of DK.A.Ja itself, where the word appears to be written *gal yug*.

gsung/ chos de las ma mchis so//.[682] The seventh segment begins by declaring the importance of cultivating kindness, compassion, and *bodhicitta*. It then says that one should practice *Mahāmudrā* while avoiding three errors (*skyon bral gsum*), viz. an error pertaining to perceptions (*snang ba'i skyon dang bral ba*), an error pertaining to emptiness (*stong pa'i skyon dang bral ba*), and an error pertaining to the unborn (*skye ba med pa'i skyon dang bral ba*). The first, avoiding the error pertaining to perceptions (*snang ba*, **avabhāsa*), means not to take perceptions as being real (*bden par mi 'dzin pa*) but rather as being mere hallucinations (*sgyu ma tsam*, **māyāmātra*). Using the slogan known from the four *Dharma*s of Sgam po pa (*Dags po'i chos bzhi*), this stage is here referred to as turning [one's] *Dharma* to the *Dharma* (*chos chos su 'gro ba*). The second, avoiding the error pertaining to emptiness (*stong pa*, **śūnya*), means not to desire [realizing] emptiness (*stong nyid kyi 'dod chags*, **śūnyatārāga*), since that would create an artificial concept (*rnam rtog*, **vikalpa*) of emptiness. The third, avoiding the error pertaining to the unborn (*skyed med*, **anutpanna*), means not to see perceptions and emptiness as being different (*snang ba stong pa res 'jog tu ma song ba*), but to understand them both as being unborn (*skyed med*) and thereby to be completely without any form of dualistic consciousness (*gnyis snang gi shes pa*). The passage ends with a reference to the textual tradition of *Mahāmudrā* (*phyag rgya chen po'i gzhung lugs*), where the avoidance of these three errors is said to result in the attainment of the three *kāyas* (*sku gsum*), which is briefly explained. It is then stated that this is the approach (*bzhed pa*, **iṣṭa*) of the Great Brāhmaṇa [Saraha] (*bram ze chen po*).

Segment DK.A.Ja.8: The segment begins (DK.A.Ja.8.6b$_4$): *//rnam pa kun la chos gcig snyan du gsol ba'i dbang du bgyis na/ tshe la long med rgyud la dran pa'i lcag gis bkul zhing/.* It ends (DK.A.Ja.8.8a$_1$): *ji srid du blo'i 'dod pa zad zad nyamsu blang/ chos de las ma mchis/.*[683] In segment eight, the impermanence of life (*tshe la long med*) is again highlighted and it is said to be of great importance to rely on a teacher (*bla ma la bsten pa*, **gurvāsevita*) as a source of refuge (*skyabs gnas*, **śaraṇakṣetra*).

The segment then turns to discuss *Dharma* practice (*nyams su len pa*, **udvahana*) and here gives a reference to a three-word instruction derived from the tradition of [the *Rdzogs chen* teacher] A ro Ye shes 'byung gnas (ca. 10th century) (*a ro ye shes 'byung gnas kyi lugs*).[684] The three-word instruction simply states: "Perceptions are emerging" (*snang shar*

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[682] Correlated passages: DK.B.Ja.7.6a$_1$-6b$_4$, DK.D.Ja.7.6b$_3$-7a$_6$, DK.P.Ja.7.171b$_1$-172a$_6$, DK.Q.Ja.7.150a$_5$-151a$_1$, DK.R.Ja.7.8a$_6$-9b$_1$, DK.S.Ja.7.10b$_1$-11b$_5$, DK.T.Ja.7 pp. 4$_{29}$-5$_{16}$. A facsimile copy of DK.D.Ja.7 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 320$_3$-321$_6$. The text is not found in ms DK.α.

[683] Correlated passages: DK.B.Ja.8.6b$_4$-8a$_1$, DK.D.Ja.8.7a$_6$-8b$_5$, DK.P.Ja.8.172a$_{68}$-173b$_6$, DK.Q.Ja.8.151a$_1$-152a$_4$, DK.R.Ja.8.9b$_1$-11b$_1$, DK.S.Ja.8.11b$_5$-14b$_1$, DK.T.Ja.8 pp. 5$_{17}$-6$_{22}$. A facsimile copy of DK.D.Ja.8 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 321$_6$-324$_5$. The text is not found in ms DK.α.

[684] The *Blue Annals* contain a short life story of A ro Ye shes 'byung gnas (ROERICH, 1959:999-1000; *Deb ther sngon po*, TBRC W7494-3818, pp. 886$_6$-887$_7$), describing him as the source for one of the instruction transmissions later held by the famous *Bka' gdams pa* renunciate *yogī* Kha rag

yin). This instruction is then explained at length within a threefold framework, namely what experiences or perceptions (*snang ba*, **avabhāsa*) are (*cir snang*); how they emerge (*cir shar*); and if they are there, how they are (*yin na ci yin*). In short, the teaching concerns how all perceptions are only mental experiences (*sems kyi snang ba*, **cittāvabhāsa*) and how the mind itself is unborn (*rang sems skye med*). To meditate on this is to meditate on *dharmakāya*, whereas if perceptions are taken as real external objects, they then become nothing but *saṃsāra* even though they nonetheless remain *dharmakāya* in nature. Another reference is then given to an unspecified teaching-cycle of the Great Perfection system (*Rdzogs chen skor lugs*), according to which the meditator should first determine all phenomena as being his own mind, whereafter he should discover the nature of the mind as being empty and unborn. This is again explained in some detail.

Segment DK.A.Ja.9: The segment begins (DK.A.Ja.9.8a$_1$): */rnam pa kun la chos gcig snyan du gsol ba'i dbang du bgyis na/ chos bsha' ma gcig byed pa la/.* It ends (DK.A.Ja.9.8a$_4$): *snang shar yin gsum du nyams su blangs pas nyams rtogs 'bras bu kun 'grub ste/ chos de las ma mchis//.*[685] This short segment begins by saying that the practitioner must realize impermanence (*mi rtag pa*, **anitya*) and turn the mind away from the affairs of the present life (*tshe 'di la blo ldog*). Contemplating the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*), he should abandon all hope for *saṃsāric* rebirth. Thereafter, he must cultivate kindness, compassion, and *bodhicitta*. Entering into the meditative experience and realization of the [*Rdzogs chen*] statement that "perceptions are emerging" (*snang shar yin gsum du nyams su blangs pas*, cf. the preceding segment DK.A.Ja.8 above), he should then meditate on the whole multiplicity of perceptions (*snang ba sna tshogs*) as being unreal (*bden med*, **asat*), see the unborn mind (*sems skye med*) as being *dharmakāya* (*chos sku*), and see the whole range of sensory perceptions and sensations (*byung tshor sna tshogs*) as being unborn, empty, and *dharmakāya*. If the meditator practices in this manner with an undistracted mind (*sems ma yengs pa*), he is bound to accomplish all the results of the practice (*'bras bu kun 'grub*) through gaining meditative experiences and realization (*nyams rtogs*).

Segment DK.A.Ja.10: The segment begins (DK.A.Ja.10.8a$_4$): *//rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ chos bsha' ma cig byed pa la 'jig rten 'di las blo log nas byams pa snying rje byang chub kyi sems bsgom pa gal che/.* It ends (DK.A.Ja.10.9a$_1$):

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sgom chung (11th century). Regarding Kha rag sgom chung and his connection with the instructions of the A ro Tradition (*a ro lugs kyi gdams ngag*), see SØRENSEN (2002:243 fn. 5). For more information on the relatively little-known A ro Ye shes 'byung gnas with further references, see EHRHARD (1990:94), DAVIDSON (2005:75), and CABEZÓN (2013:258 fn. 3).

[685] Correlated passages: DK.B.Ja.9.8a$_{1-4}$, DK.D.Ja.9.8b$_5$-9a$_3$, DK.P.Ja.9.173b$_6$-174a$_2$, DK.Q.Ja.9.152a$_4$-152b$_1$, DK.R.Ja.9.11b$_{1-5}$, DK.S.Ja.9.14b$_1$-15a$_2$, DK.T.Ja.9 pp. 6$_{22-32}$. A facsimile copy of DK.D.Ja.9 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 324$_5$-325$_3$. The text is not found in ms DK.α.

'khor ba'i 'brel thag ma chod kyi bar du bsgom dgos/ /chos de la ma mchis//.[686] The tenth segment commences by mentioning the importance of cultivating kindness, compassion, and *bodhicitta*. As a consequence, the practitioner must abandon self-interest (*rang don med*) and only act in the interest of others (*sems can gyi don du*). It is said to be a grave mistake to give up concern for sentient beings (*sems can blos spang*), because this would go against the *Mahāyāna* doctrine and the spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*).

In reference to the Secret *Mantrayāna*, all beings are to be seen as male and female deities (*lha dang lha mo'i rang bzhin*), due to which the practitioner cannot uphold afflictive emotions (*nyon mongs*, **kleśa*) towards them. In reference to *Mahāmudrā* (*phyag rgya chen po*) and *Rdzogs chen* (*rdzogs pa chen po*), he must see all experiences as the light of *dharmakāya*, its ornament, or its great display (*chos sku'i 'od dam/ rgyan nam che ba'i rol pa*). Relying on this view, the meditator is likewise barred from maintaining afflictive emotions. Instead, one must accumulate positive actions in order to purify the body, speech, and mind for the benefit of all sentient beings. As long as the mind is tainted by tendencies (*bag chags*, **vāsanā*) and afflictions (*dug lnga*, **pañcaviṣa*), it is necessary to persevere (*bsgrim dgos*) in the meditative practice. It is only by realizing their unborn nature that the tendencies and afflictions can be purified. The *yogī* must continuously practice in this manner until the bond to *saṃsāra* (*'khor ba'i 'brel thag*) has been completely severed.

Segment DK.A.Ja.11: The segment begins (DK.A.Ja.11.9a$_1$): *//rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ chos bsha' ma cig byed pa la/ tshe 'di mi rtag cing long med pas dngos po gang thongs thongs gtong dgos te/.* It ends (DK.A.Ja.11.9b$_5$): *na ba blo rdeg 'chi ba thog babs 'gyod pa las ngan yin pas da lta rang nas 'bad la nyams su blang 'tshal lo//chos de las ma mchis/.*[687] Segment eleven addresses the issue of generosity (*sbyin pa*, **dāna*) and instructs that one must start training (*bslab*) this quality by just giving small things, such as fire and water, until one gradually becomes able to give anything, including even one's own body-parts as illustrated by the stories in the *Sūtra*s. Also, the practitioner must understand that there is no permanent self (*bdag*, **ātman*) and that the concept of "mine" (*bdag gir*, **svīkaraṇa*) therefore is equally inapplicable. The same goes for all related notions, such as the concepts of being a son (*bu*, **putra*), having an enemy (*dgra*, **amitra*), having wealth (*nor*, **dhana*), being renowned (*snyan pa*, **yaśas*), being exposed to defamation (*mi snyan pa*, **ayaśas*), and receiving praise (*bstod pa*, **stuti*). By getting rid of these notions, the fundamental cause for the afflictive emotions (*nyon mongs pa*, **kleśa*)

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[686] Correlated passages: DK.B.Ja.10.8a$_4$-9a$_1$, DK.D.Ja.10.9a$_3$-10a$_2$, DK.P.Ja.10.174a$_2$-175a$_2$, DK.Q.Ja.10.152b$_1$-153a$_5$, DK.R.Ja.10.11b$_5$-13a$_3$, DK.S.Ja.10.15a$_2$-16b$_5$, DK.T.Ja.10 pp. 6$_{32}$-7$_{24}$. A facsimile copy of DK.D.Ja.10 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 325$_3$-327$_2$. The text is not found in ms DK.α.

[687] Correlated passages: DK.B.Ja.11.9a$_1$-9b$_5$, DK.D.Ja.11.10a$_2$-10b$_6$, DK.P.Ja.11.175a$_2$-176a$_1$, DK.Q.Ja.11.153a$_5$-154a$_2$, DK.R.Ja.11.13a$_3$-14a$_6$, DK.S.Ja.11.16b$_5$-18b$_1$, DK.T.Ja.11 pp. 7$_{24}$-8$_{14}$. A facsimile copy of DK.D.Ja.11 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 327$_2$-328$_6$. The text is not found in ms DK.α.

and for the associated attachment to all worldly matters (*'khor ba'i 'brel thag*) is removed. It is only through this basic change that one becomes truly able to practice generosity.

Segment DK.A.Ja.12: The segment begins (DK.A.Ja.12.9b$_5$): *//rnam pa kun la chos cig snyan du gsol na/ /da lta'i skabs su bsam mno bag re btang 'tshal te/.* It ends (DK.A.Ja.12.10b$_5$): */ces gsungs pas bden gnyis dbyer med du nyams su blang 'tshal/ chos de las ma mchis//.*[688] Segment twelve says that since one can never know when death (*'chi ba*, **maraṇa*) will strike, it is crucial to practice right now while one still has the freedom and time to do so. First one must turn the mind to the Refuge and the *bla ma* (*bla ma yi dam dkon mchog*) and pray to them with strong faith and devotion (*dad pa dang 'dun pa mos pa dang gus pa*). Then one must take the practice of the six perfections (*pha rol tu phyin pa drug*, **ṣaṭ pāramitāḥ*) to heart and implement them in one's life with relative and ultimate *bodhicitta* (*don dam kun rdzob*, **paramārthasaṃvṛtī*). In terms of the relative *bodhicitta*, one must abandon negative actions (*sdig pa*, **pāpa*) and gather positive deeds (*dge ba*, **kuśala*) which in the future will ripen (*smin*) as good rebirths (*'bras bu bzang po'i bde ba skye ba phyi ma*).

A quotation is given from the *Ratnaguṇasaṃcayagāthā* scripture to illustrate that there can be no enlightenment as long as one has not gathered the bases of positive qualities (*dge ba'i rtsa ba*, **kuśalamūla*). Hence, conviction in action and result (*las rgyu 'bras*, **karmahetuphala*) is essential. Once the ultimate truth has been realized, one automatically becomes liberated from *karmaphala* and *saṃsāra*. A quotation is here given from *Ācārya* Vairocana (*slob dpon bai ro tsa na*) to illustrate the need for practicing positive actions, followed by another quotation from Nāgārjuna (*slob dpon klu sgrub*). It is concluded that one must seek to practice the two truths without separating them (*bden gnyis dbyer med du nyams su blang 'tshal*).

Segment DK.A.Ja.13: The segment begins (DK.A.Ja.13.10b$_5$): *//rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ 'o skol da lta'i dus su tshe la long med pas/ spang bya lhag ma ma lus par spangs zhing/.* It ends (DK.A.Ja.13.11b$_5$): *stong nyid snying rje dus mnyam du nyams su long/ chos de las ma mchis//.*[689] This segment commences by emphasizing the need for developing shame (*ngo tsha*, **hrī*) [of one's negative actions] and [spiritual] faith (*dad pa*, **śraddhā*) in order to abandon everything that must be abandoned (*spang bya lhag ma ma lus pa spangs*), thereby creating a solid basis for gaining freedom from rebirth (*mi skye bar byed pa*). When the forces of shame and faith are combined

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[688] Correlated passages: DK.B.Ja.12.9b$_5$-10b$_5$, DK.D.Ja.12.10b$_6$-12a$_2$, DK.P.Ja.12.176a$_1$-177a$_4$, DK.Q.Ja.12.154a$_2$-155a$_2$, DK.R.Ja.12.14a$_6$-16a$_1$, DK.S.Ja.12.18b$_1$-20b$_2$, DK.T.Ja.12 pp. 8$_{14}$-9$_{12}$. A facsimile copy of DK.D.Ja.12 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 328$_6$-331$_2$. The text is not found in ms DK.α.

[689] Correlated passages: DK.B.Ja.13.10b$_5$-11b$_5$, DK.D.Ja.13.12a$_2$-13a$_3$, DK.P.Ja.13.177a$_4$-178a$_6$, DK.Q.Ja.13.155a$_3$-156a$_2$, DK.R.Ja.13.16a$_1$-17b$_2$, DK.S.Ja.13.20b$_2$-22b$_3$, DK.T.Ja.13 pp. 9$_{12}$-10$_9$. A facsimile copy of DK.D.Ja.13 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 331$_2$-333a$_3$. The text is not found in ms DK.α.

(*'dzom*), the practitioner can truly turn all phenomena to the *Dharma* (*chos su 'gro*) and accomplish great benefit for himself and others (*bdag gzhan gyi don*, **svaparārtha*).

If, on the one hand, he then practices while taking things as being real (*snang ba thams cad bden snang du byas*), he will end up following the small vehicle (*theg pa chung ngu*); on the other hand, if he sees all things as being like dreams and hallucinations (*rmi lam sgyu ma lta bu*), he becomes able to enter the *Mahāyāna* (*theg pa chen pa*) and create great benefit to sentient beings (*sems can gyi don*, **sattvārtha*). He becomes a *bodhisattva* (*byang chub sems dpa'*) who without self-interest (*bdag rang gces 'dzin gyi rtog pa med pa*) purely cares for the happiness of others.

Next, it is stressed how important it is to dedicate (*bsngo ba*, **pariṇāmanā*) all good actions (*dge ba*, **kuśala*) for the benefit of all sentient beings. Reiterating the above points in brief, the passage ends by instructing the *yogī* to practice emptiness and compassion in unison (*stong pa dang snying rje du mnyam pa cig 'tshal*). This is underscored with a quotation from a text referred to as the **Mahāmudrā-tantra* (*phyag rgya chen po'i rgyud*), possibly referring to the *Tantra* scripture entitled *Mahāmudrātilakaṃ Yoginītantrarāja*.

Segment DK.A.Ja.14: The segment begins (DK.A.Ja.14.11b$_5$): *//rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ tshe 'di blos btang nas skye ba phyi ma don du gnyer ba rnams kyis/*. It ends (DK.A.Ja.14.12b$_5$): *de rang yin pas na bkra shis dam pa de la zer ba yin pas/ de ltar nyams su blang ngo/ /chos de las ma mchis//*.[690] The fourteenth segment begins by mentioning that the aspiring practitioner should request instructions (*gdams pa*, **avavāda*) from a genuine teacher (*bla ma dam pa*, **sadguru*). It then enumerates various forms that these instructions might take. They may consist of explanations on the nine vehicles (*theg pa rim pa dgu*) in accordance with the old *Mantra* teachings (*sngags rnying ma*). They may be the explanations on the four *Tantra* classes (*rgyud sde bzhi*) according to the New Secret *Mantra* teachings (*gsang sngags gsar ma*). They may be teachings on the three baskets (*sde snod rin po che gsum*, **tripiṭaka*) according to the dialectical vehicle [of the *Sūtra*s] (*mtshan nyid*, **lākṣaṇika*). Or, the instructions may be concerned with the three vehicles (*theg pa gsum*, **triyāna*), the four ways of abiding (*gnas pa bzhi*), and the nine applications (*sbyor ba dgu*) according to the Tantric cycle of [six] Heart Texts (*snying po skor*).[691]

The segment then subsumes these instructions under four methods for taking food (*zas kyi bzhu thabs bzhi*), three methods for handling earth (*sa'i bzung thabs gsum*), and two kinds of daily conduct (*spyod lam rnam pa gnyis*). These three sets of instructions pertain to various practical aspects of a *yogī* hermit's life and are here presented in some detail.

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[690] Correlated passages: DK.B.Ja.14.11b$_5$-12b$_5$, DK.D.Ja.14.13a$_3$-14a$_5$, DK.P.Ja.14.178a$_6$-179b$_1$, DK.Q.Ja.14.156a$_3$-157a$_2$, DK.R.Ja.14.17b$_2$-19a$_3$, DK.S.Ja.14.22b$_3$-24b$_3$, DK.T.Ja.14 pp. 10$_9$-11$_6$. A facsimile copy of DK.D.Ja.14 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 333a$_3$-335$_5$. The text is not found in ms DK.α.

[691] For an enumeration of these six Tantric works by the Indian authors Saraha, Nāgārjunagarbha, and others, see fn. 114.

Segment DK.A.Ja.15: The segment begins (DK.A.Ja.15.12b$_5$): *//rnam pa kun la chos cig snyan du gsol ba'i chos kyi dbang du bgyis par gda' na/ chos bsha' ma cig byed par song na/.* It ends (DK.A.Ja.15.13b$_3$): *de bzhin nyams su blangs pas rang don dang gzhan don gnyis ka 'grub ste/ chos de las ma mchis/.*[692] Beginning once again by laying emphasis on life being impermanent (*'chi ba mi rtag pa*) and adding many arguments to this point which seems to be so central to the present text, the fifteenth segment then turns to the need for relying on a qualified teacher (*bla ma mtshan nyid dang ldan pa*), a point that is supported by two scriptural quotations. Having outlined various basic practices for accumulating beneficence (*dge ba*, **kuśala*), the theme of *samādhi* (*ting nge 'dzin*) is brought up, briefly defining what elsewhere is classified as the four stages of *Mahāmudrā yoga* (*rnal 'byor bzhi*). The first is one-pointedness (*rtse gcig*, **ekāgratā*), which is to be practiced for as long as the practitioner maintains a meditative focus. The second is freedom from conceptual entanglement (*spros bral*, **niṣprapañca*), which is practiced when a meditative focus no longer is used (*dmigs med*, *anālambana). The third is called one taste (*ro gcig*, **ekarasa*), which is practiced when all experiences (*snang ba*, **avabhāsa*) are understood as being mind (*sems*, **citta*). The fourth is the *yoga* wherein there is nothing to be cultivated (*bsgom du med pa'i rnal 'byor*, **bhāvanābhāvayoga*), which is embarked upon when the meditative experience (*nyams*, **anubhūta*) has become uninterrupted (*rgyun chad med*, **niśchidra* or **nirantara*). If the *yogī* performs these four practices, he will accomplish benefit for himself as well as for others (*rang don dang gzhan don gnyis ka*).

Segment DK.A.Ja.16: The segment begins (DK.A.Ja.16.13b$_3$): *//bsgom chen pa rnams la chos cig snyan du gsol na/ 'o skol da lta'i gnas skabs su tshe mi rtag yun thung par 'dug pas/.* It ends (DK.A.Ja.16.14a$_6$): *bdag gzhan gyi don thams cad grub nas 'ong ba yin gsung/ de bzhin du nyams su blangs/ chos de las ma mchis//.*[693] After mentioning life's impermanence and evanescence (*tshe mi rtag yun thung ba*), segment sixteen begins by explaining three types of *yoga* (*rnal 'byor gsum*), viz. the *yoga* of *mantra* (*sngags kyi rnal 'byor*, **mantrayoga*), the *yoga* of substances (*rdzas kyi rnal 'byor*, **dravyayoga*), and the *yoga* of phenomena (*chos kyi rnal 'byor*, **dharmayoga*). A quotation from an unspecified text from the *Hevajra Tantra* corpus[694] suggests this *Tantra* to be the source of the instruction, although the three quoted verse lines do not seem to appear in the *Tantra* itself and might

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[692] Correlated passages: DK.B.Ja.15.12b$_5$-13b$_3$, DK.D.Ja.15.14a$_5$-15a$_5$, DK.P.Ja.15.179b$_1$-180a$_7$, DK.Q.Ja.15.157a$_3$-157b$_7$, DK.R.Ja.15.19a$_3$-20b$_2$, DK.S.Ja.15.24b$_3$-26b$_1$, DK.T.Ja.15 pp. 11$_{6\text{-}33}$. A facsimile copy of DK.D.Ja.15 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 335$_5$-337$_5$. The text is not found in ms DK.α.

[693] Correlated passages: DK.B.Ja.16.13b$_3$-14a$_6$, DK.D.Ja.16.15a$_5$-16a$_2$, DK.P.Ja.16.180a$_7$-181a$_4$, DK.Q.Ja.16.157b$_7$-158b$_3$, DK.R.Ja.16.20b$_2$-21b$_3$, DK.S.Ja.16.26b$_1$-27b$_5$, DK.T.Ja.16 pp. 11$_{33}$-12$_{20}$. A facsimile copy of DK.D.Ja.16 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 337$_5$-339$_2$. The text is not found in ms DK.α.

[694] The quoted lines are (DK.A.Ja.16.13b$_{4\text{-}5}$): */de yang dgyes rdor nas[/] sngags dang rdzas dang chos rnams ni/ /rnal 'byor 'di gsum rdzogs gyur na/ /'khor ba'i gnas su [b]sdad don med/ /ces so/.*

accordingly have been derived from an unspecified commentarial or ritual work related to the *Tantra*.

First, the *yoga* of *mantra* is explained as consisting in visualizing the deities and their illusory nature during the Generation and Completion stages. The *yoga* of substances (**dravya*, *rdzas*) pertains to seeing all things, including wealth and belongings, as being hallucinatory and dream-like. The *yoga* of phenomena means to realize the nature of all phenomena to be like the center of the pure sky and to realize the equality of oneself and others as well as of all labels such as 'being' and 'non-being'. The explanations are supported by further scriptural quotations. Finally, it is explained how the *yogī* may practice all three *yoga*s in unison during a single meditation session (*rnal 'byor gsum ka stan thog cig tu*) and during the ensuing phase in between the meditation sessions (*thun mtshams*).

Segment DK.A.Ja.17: The segment begins (DK.A.Ja.17.14a_6): *//rnam pa kun la chos cig snyan du gsol ba'i chos kyi dbang du bgyis pa lags na/ chos bsha' ma cig byed pa la/.* It ends (DK.A.Ja.17.15a_1): *pha rol du phyin pa drug gzhan don du nyams su blangs pa yin no/ /chos de las ma mchis/.*[695] The seventeenth segment begins with an instruction on the precious human body (*mi lus*, **puruṣadeha*) as being the necessary basis or receptacle (*rten*, **ādhāra*) for *Dharma* practice. In order to use this human life for practicing the *Dharma*, the practitioner must abandon the ten negative actions (*mi dge ba bcu spang*) and perform the ten positive ones (*dge ba bcu*, **daśakuśala*). These actions are enumerated with their negative and positive aspects. Finally, it is explained that the *yogī* should practice the six perfections (*pha rol tu phyin pa*, **pāramitā*) with an understanding of their dream-like, hallucinatory nature (*rmi lam sgyu ma lta bu*).

Segment DK.A.Ja.18: The segment begins (DK.A.Ja.18.15a_1): */rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ chos bsha' ma cig byed pa la 'jig rten gyi chos la grog ye med par shes pa cig dgos te/.* It ends (DK.A.Ja.18.16a_4): *don dam nyams su len pa de la bsgom pa zhes bya ba yin/ de bzhin du nyams su blang/ chos de las ma mchis//.*[696] The eighteenth segment speaks of the futility (*don med*, **vyartha*) of *saṃsāric* activity and worldly involvement (*'jig rten gyi chos*, **lokadharma*), and how all such affairs inevitably turn into negative actions that result in suffering (*sdug bsngal*, **duḥkha*) in this life (*tshe 'dir*, *dṛṣṭadharme*) as well as in the next (*phyi mar yang*). Those who only think of gain and profit (*sems tshong khe*) are reborn as hungry ghosts (*yi dags*, **preta*). Those who act with anger (*zhe sdang*, **dveṣa*) are reborn in the hell realms (*dmyal ba*, **naraka*). Those who do

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[695] Correlated passages: DK.B.Ja.17.14a_6-15a_1, DK.D.Ja.17.16a_2-16b_5, DK.P.Ja.17.181a_5-181b_7, DK.Q.Ja.17.158b_3-159a_4, DK.R.Ja.17.21b_3-22b_2, DK.S.Ja.17.27b_5-29a_2, DK.T.Ja.17 pp. 12_{20}-13_3. A facsimile copy of DK.D.Ja.17 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 339_2-340_5. The text is not found in ms DK.α.

[696] Correlated passages: DK.B.Ja.18.15a_1-16a_4, DK.D.Ja.18.16b_5-18a_3, DK.P.Ja.18.181b_7-183a_6, DK.Q.Ja.18.159a_4-160b_1, DK.R.Ja.18.22b_2-24b_1, DK.S.Ja.18.29a_2-31b_2, DK.T.Ja.18 pp. 13_4-14_7. A facsimile copy of DK.D.Ja.18 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 340_5-343_3. The text is not found in ms DK.α.

negative actions out of stupidity (*gti mug*, **moha*) find no satisfaction in this life (*ngoms pa dang chog shes med*) and are reborn as animals (*dud 'gro*, **tiryañc*) in the next.

When dying, the things or persons of this life are really of no help (*phan pa med*). Instead, one has to look to one's own mind (*rang sems*) for happiness (*phan te bde ba*). Those with trust in the practice of *mantra* should during meditation see all experiences as mind (*sems su shes*) and understand that the mind itself has neither shape nor color (*dbyibs dang kha dog kyang ma grub*). The mind is free from any characteristic (*ngos bzung thams cad dang bral ba*). Looking at the mind in this manner, all conceptual constructs (*spros pa*, **prapañca*) will automatically dissolve (*rang bzhin rang sar grol*) and the meditator can thereby rest in meditative absorption (*mnyam bzhag*, **samāhita*). In the post-meditative phase (*rjes thob*, **pṛṣṭhalabdha*), the *yogī* must observe the mind (*sems la blta ba*) while seeing everything as being dream- and illusion-like (*rmi lam sgyu ma lta bu*). By doing so, afflictive emotions are counteracted (*gnyen por 'gro ba*). The meditation practice (*nyams len*, **udvahana*) should be cultivated (*bsgom pa*, **bhāvayati*) in this way.

Segment DK.A.Ja.19: The segment begins (DK.A.Ja.19.16a$_4$): *//rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ da lta'i dus su tshe la skad cig yud rtsam las mi gda' bas/.* It ends (DK.A.Ja.19.17a$_3$): *nyamsu len pa hub med du chos sku'i rang bzhin du khyer/ chos de las ma mchis/.*[697] To utilize the human lifespan fully, one must practice the *Dharma* and to do so one must avoid pursuing the spiritual careers of non-Buddhists (*mu stegs*, **tīrthika*), *śrāvaka*s (*nyan thos*), and *pratyekabuddha*s (*rang sangs rgyas*), because it is said that those approaches do not lead to complete buddhahood (*sangs rgyas*) and therefore do not bring about benefit for many sentient beings.

The right path is characterized by six aspects: not holding grudges (*mi phod pa la thog brdzis bya ba*), avoiding all attachment (*'khri ba bcad pa*), reversing all cravings (*zhen pa bzlog pa*), identifying one's faults (*skyon ngos bzung ba*), uprooting the source of all faults (*mtshang yul nas 'don pa*), and bringing all joys and sufferings onto the path (*bde sdug thams cad chos nyid du khyer*). These six points are briefly explained. The essential point is stated to be to engender a good *bodhicitta* (*sems bskyed bzang po*).

Segment DK.A.Ja.20: The segment begins (DK.A.Ja.20.17a$_3$): */rnam pa kun la chos cig snyan du gsol ba'i dbang du bgyis na/ 'o skol da lta'i skabsu tshe 'di la blo log par byas la/.* It ends (DK.A.Ja.20.18a$_7$): *nyan pas kyang de ltar shes dgos pa yin/ chos de las ma mchis so// //bla ma rin po che lha rjes gsungs pa la/ bla ma bsgom tshul gyis yang yang nan tan byas nas/ rnam thar gzhan dang ma 'dres par bla mas gsungs pa las ma chad ma lhag par/ gsung sgros gru bzhi lam me yi ge bris/ bla ma'i bka' srol mi cig pa dang/ mos pa med pa dang/ nyams su mi len pa la mi spel 'tshal/ /'di'i rgyud pa la gnyis te/ sngags dang bka' gdams gnyis la ni/ sngags kyi rgyud pa ni/ rdo rje 'chang dang ye shes kyis mkha' 'gro ma gnyis kyis tai lo pa dang bram ze chen po la/ des n'a ro mai tri/ des mar pa la/ des mi la ras*

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[697] Correlated passages: DK.B.Ja.19.16a$_4$-17a$_3$, DK.D.Ja.19.18a$_4$-19a$_3$, DK.P.Ja.19.183a$_6$-184a$_6$, DK.Q.Ja.19.160b$_1$-161a$_6$, DK.R.Ja.19.24b$_1$-25b$_5$, DK.S.Ja.19.31b$_2$-33a$_5$, DK.T.Ja.19 pp. 14$_{7\text{-}35}$. A facsimile copy of DK.D.Ja.19 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 343$_4$-345$_3$. The text is not found in ms DK.α.

pa la/ des bla ma lha rje la'o/ /rgyud pa cig ni/ sh'akya thub pa/ byam pa thogs med/ zhi ba lha/ gser gling pa/ a ti sha/ 'brom ston pa/ spyan snga ba/ rgya bsgom/ bla ma lha rje rin po che/ bla ma bsgom tshul/ de nas rim par rgyud pa'o/ /tshogs chos chen po rdzogs so// dge'o//.[698] The final, twentieth segment declares that the practitioner must first engender an attitude of not needing anything at all in this life (*tshe 'di la blo log par byas*) and he should thereafter turn his attention to the practice of the four *yoga*s (*rnal 'byor bzhi*, **caturyoga*): one-pointedness (*rtse gcig*, **ekāgratā*), freedom from conceptual entanglement (*spros bral*, **niṣprapañca*), seeing the manifold as having one taste (*du ma ro gcig*),[699] and having nothing to be cultivated (*bsgom du med pa*, **bhāvanābhāva*).

These *yoga*s are then explained, each in a detailed manner with particular emphasis on how to avoid errors and how to progress to the succeeding stage. It is, for example, emphasized that once the practitioner has entered the *yoga* of freedom from conceptual entanglement and a feeling of detachment (*chags med*, **asaṅga*) has arisen in his mind, it is at that point important that the *yogī* keeps on praying intensely to the *bla ma*, makes offerings to the three jewels, engages in a study of the view according to the profound teachings (*chos gang zab*), and remains without pride (*nga rgyal med pa*, **vigatamāna*). Otherwise, there is serious risk that obstacles (*bar chad*, **vīcika* or **antarāya*) will arise. Respect and devotion (*mos gus*, **adhimuktigauravau*) are important, because without these attitudes meditative experience and realization (*nyams rtogs*) will not occur, since the approach of the Secret *Mantrayāna* (*gsang sngags theg pa'i lugs*) is a path of the *bla ma*'s blessing (*byin brlabs bla ma'i lam*).

If the practitioner follows this approach in a proper manner, he will enter the next stage of one taste. When explaining – in a somewhat similar fashion – how the practitioner should act in order to further progress after having entered the stage of one taste, a reference is given to the "profound *Dharma* of Candraprabha Kumāra" (*zla 'od gzhon nu'i chos zab*), which the practitioner should study at this point. It is unclear whether the name Candraprabha Kumāra here should be understood as referring to the *bodhisattva* of the *Samādhirājasūtra* and that it consequently is this particular *Sūtra* scripture that is to studied, or whether the epithet here rather refers to Bsod nams rin chen and that it thus is his special teachings and instructions on *Mahāmudrā* that are to be learnt at this point. The latter interpretation would seem to be more in line with the overall teachings of the corpus. It should though be noted that the passage immediately upon this reference mentions the importance of listening to teachings on the *Sūtra*s, the *Tantra*s and the great *Śāstra* treatises (*mdo rgyud dang bstan chos chen po*), which would seem to favor the former interpretation

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[698] Correlated passages: DK.B.Ja.20.17a_3-18a_7, DK.D.Ja.20.19a_3-20b_6, DK.P.Ja.20.184a_6-186a_3, DK.Q.Ja.20.161a_6-162b_6, DK.R.Ja.20.25b_5-28a_5, DK.S.Ja.20.33a_5-36a_5, DK.T.Ja.20 pp. 14_{36}-16_{11}. A facsimile copy of DK.D.Ja.20 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 345_3-348_6. The text is not found in ms DK.α.

[699] The name *du ma ro gcig* is unusual in the corpus, while the more frequent expression is simply 'one taste' (*ro gcig*, **ekarasa*). It is, however, a term that relatively often occurs in the later *Bka' brgyud* literature.

of Candraprabha Kumāra here referring to the *Samādhirājasūtra*, which, of course, is a *Sūtra* scripture. Thereupon, the last *yoga* of nothing to be cultivated is identified as *Mahāmudrā* meditation (*phyag rgya chen po bsgom pa*). The passage ends by enumerating the positive qualities of Awakening that are thereby achieved.

The segment ends with the following colophon pertaining to the entire work *Ja* (for the Tibetan text, see above): "Having persevered again and again in what was said by the precious *Bla ma* Lha rje [i.e., Bsod nams rin chen], *Bla ma* Bsgom tshul wrote down these sayings completely literally without mixing them with other liberation accounts (*rnam thar*)[700] and without detracting or adding anything to what the *bla ma* spoke. Please do not spread this to anyone who differs from the *bla ma*'s teaching tradition, to anyone who feels no trust therein, or to anyone who does not practice. There are two transmission lineages for these teachings: the *Mantra* lineage and the *Bka' gdams* lineage. As for the *Mantra* lineage, Vajradhara and Jñānaḍākinī (*ye shes mkha' 'gro ma*) gave [the instructions] to Tailopa and the great Brahman (i.e., Saraha), they gave them to Nāro and Maitrī, they gave them to Mar pa, he gave them to Mi la ras pa, and he gave them to *Bla ma* Lha rje. As for the other lineage, it consists of Śākyamuni, Maitreya, Asaṅga, Śāntideva, Suvarṇadvīpa (Gser gling pa), Atiśa, 'Brom ston pa, Spyan snga ba, Rgya [Yon bdag] bsgom, *Bla ma* Lha rje Rin po che, *Bla ma* Bsgom tshul, and gradually onwards from there. The large teaching to the assembly is finished. May it be good!"

2.8 DK.A.Nya: The Precious Master of Dags po's Large Teaching to the Gathering (Rje dags po rin po che'i tshogs chos chen mo bzhugs)

19 folios, 19 segments, 1 colophon. The fourth and final *Teaching to the Gathering* text in the *Dags po'i bka' 'bum* is said in its colophon to consist of sayings spoken by the precious master (*rje rin po che*), presumably referring to Bsod nams rin chen. The sayings were arranged by the monk Shes rab gzhon nu (*dge slong shes rab gzhon nu*), who elsewhere in the early extant lists of Sgam po pa's disciples is listed as one of Bsod nams rin chen's four attendants (*nye gnas bzhi*, **antevāsin* or **antevāsika*).[701]

The text, however, also contains a prologue – translated in full below under segment DK.A.Nya.1 – which likewise states the text to have been written by Shes rab gzhon nu, but which adds a subsequent transmission lineage reaching well into the thirteenth century. The last named member of the lineage is *Karma pa*, a title which here clearly must be understood as referring to the second *Karma pa*, Karma Pakṣi (1204-1283). In its present form, the text therefore seems to reflect a thirteenth-century redaction, but it is at the same time a work that appears to have been based on an original text by the twelfth-century attendant of Sgam po pa, Shes rab gzhon nu. The treatise lays a strong emphasis on meditation and

[700] The present use of the word *rnam thar*, which generally signifies a religious biographical account of a saint's life, is quite unusual. Hence, it has here been translated literally as "liberation account".

[701] For the term 'attendant', see fn. 418.

Mahāmudrā practice, and contains a number of theoretically oriented passages concerned with the visualization of Tantric deities.

Segment DK.A.Nya.1: The segment begins (DK.A.Nya.1.1b$_1$): */na mo ratna gu ru/ chos 'di'i rgyud pa ni/.* It ends (DK.A.Nya.1.3a$_4$): *chos de rnams dang ldan na dad pa yin gsung/.*[702] The first segment begins with the above-mentioned prologue, which shall here be translated in full:[703]

> *Nāmo Ratnaguru*! As for the lineage of this teaching, Candraprabha Kumāra of Dags po (*dags po zla 'od gzhon nu*, i.e., Bsod nams rin chen) was blessed by the sixth master (*rje drug pa*) [of the five Buddha-family *maṇḍala*] the great Vajradhara, the lineage-holders of the four instructions (*bka' bzhi'i brgyud pa rnams*),[704] the master Tailopa, Nāro, and Maitrī with his liberation path [instructions] (*thar*

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[702] Correlated passages: DK.α.Ka.31b$_3$-33a$_1$, DK.B.Nya.1.1b$_1$-3a$_4$, DK.D.Nya.1.1b$_1$-3a$_5$, DK.P.Nya.1.186a$_3$-187b$_3$, DK.Q.Nya.1.162b$_7$-164a$_4$, DK.R.Nya.1.1b$_1$-4b$_2$, DK.S.Nya.1.1b$_1$-4b$_2$, DK.T.Nya.1 pp. 1$_4$-2$_9$. A facsimile copy of DK.D.Nya.1 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 350$_1$-353$_5$.

[703] DK.A.Nya.1.1b$_1$-2a$_3$: */na mo ratna gu ru/ chos 'di'i rgyud pa ni/ rje drug pa rdo rje 'chang chen po/ bka' bzhi'i brgyud pa rnams dang/ rje btsun tai lo pa/ n'a ro mai tri thar lam dang/ /rje mar pa dang/ rje btsun mi la ras pas byin gyis slab pa/ dags po zla 'od gzhonu zhes bya ba mchog gi dngos grub thob pa des/ sa steng kun du grub thob kyi sa bon thebs pa yang/ chos 'di 'ba' zhig gis mdzad pa yin/ de la rje dus gsum mkhyen pas zhus/ de la 'gro mgon ras pa chen po dang/ slo dpon rin po che spom brag pa dang/ rin po che karma pa yan chad dbang gis chu bo ma nub cing/ smin grol gyi rgyal mtshan ma 'gyel ba/ byin brlabs kyi zar kha ma log cing/ byang chub kyi myu gu ma skam pas/ 'gro don phyogs med du mdzad cing bka' brgyud kyi rgyal sa zin pa yin gsung/ byang chub sems dpa' zla 'od gzhon nu la bcom ldan 'das kyis 'gro ba'i don du dbang bskur zhing/ lung bstan pa ni kha ba can du sku 'khrungs shing/ bla ma chen po n'a ro pa dang/ dpal a ti sha gnyis gyi gdams pa/ phyin ci ma log pa nges par thugs su chud pa'i dge ba'i bshes gnyen chen po rad na gu ru puṇye rad na zhes bya bas chos du ma khrigsu gsungs pa rnams/ dpal shes rab gzhon nus yi ger bkod pa lags/.*

[704] The "four instructions" (*bka' bzhi*), also known as the "four instruction streams" (*bka' babs bzhi*), signify the four sets of instructions gathered by Tilopa and subsequently systematized as a single Tantric transmission stream that later became known as the "Six *Dharma*s of Nāropa" (*n'a ro chos drug*). According to the *'Brug pa bka' brgyud* master Padma dkar po (1527-1592) and to the *'Bri gung bka' brgyud* master 'Bri gung Rig 'dzin Chos kyi grags pa (1595-1659), the four instruction streams are as follows: (1) the instruction on the Great Seal (*phyag rgya chen po*, **mahāmudrā*) starting with Saraha; (2) the instruction on the Five Stages (*rim lnga*, **pañcakrama*) of the Father *Tantra*s (*pha rgyud*) including the *yoga*s of Transference (*'pho ba*) and Body-Entering (*grong 'jug*) starting with the *Bodhisattva* Ratnamati and Nāgārjunagarbha; (3) the *yoga* instructions on Inner Heat (*gtum mo*), the Interim (*bar do*), and Sexual Union (*las rgya*, **karmamudrā*) according to the Mother *Tantra*s (*ma rgyud*) starting with the female master Sumati Samantabhadrī; and (4) the instructions on Radiance (*'od gsal*), Lucid Dreaming (*rmi lam*), and Illusory Body (*sgyu lus*) starting with Ḍoṃbhi Heruka. For textual references and further details on the Indian *guru* lineages through which these instructions reached Tilopa, see KRAGH (2011a:131-134).

> *lam*),[705] the master Mar pa, and the venerable Mi la ras pa. He (i.e., Bsod nams rin chen) achieved the highest accomplishment and just by means of this teaching he managed to sow the seeds for the attainment of accomplishment (*dngos grub*, **siddhi*) all over this earth. The teaching was requested from him by the master Dus gsum mkhyen pa.[706] Since then, due to the efforts of 'Gro mgon Ras pa chen po,[707] the precious *Ācārya* Spom brag pa,[708] and down to the precious Karma pa,[709] the stream has not abated, the victory-banner of maturing and liberating [disciples] has not fallen, the oil of blessing has not been lost, and the sprouts of Awakening have not dried up. Hence, it is said that unbiased benefit for sentient beings has been accomplished, securing the kingdom of the *Bka' brgyud* lineage. The *bodhisattva* Candraprabha Kumāra was empowered by the Bhagavān to benefit beings and received the prediction that he would be reborn [here] in the Land of Snow.[710] The words spoken in the form of various *Dharma* teachings by this jewel *guru* (*rad na gu ru*, **ratnaguru*), the great spiritual friend named Puṇyaratna,[711] who without error had ascertained the instructions of the great *Bla ma* Nāropa and the glorious Atiśa, were put into writing by the glorious Shes rab gzhon nu.

Following the prologue, the first segment begins with a saying ascribed to the venerable teacher Sgam po pa (*bla ma rje sgam po pa*). The saying gives an exposition of faith (*dad pa*, *śraddhā* or **prasāda*), which is said to constitute the basis (*gzhi*, **ādhāra*) for practicing the *Dharma*. To begin with, quotations are given on the topic of faith from Nāgārjuna's *Ratnāvalī* and the *Daśabhūmikasūtra*. Thereupon, the actual presentation (*dngos gzhi*, **maula*) of faith is presented in seven points (*chos bdun*, **saptadharmāḥ*). First, a number of causes or opportune circumstances for producing faith (*dad pa skye ba'i rgyu*, **śraddhotpattihetu*) are mentioned, such as reading the scriptures, making offerings, praying, spending time with companions who possess faith, and the like. Secondly, the degrees to which faith has been fostered (*dad pa skyes pa'i tshad*, **śraddhotpannaparimāṇa*) are described in terms of the extent to which conviction about impermanence manifests itself in

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[705] The word *thar lam* (**mokṣamārga*), which literally means 'liberation path', might here denote the approach taught by Maitrīpa or the phrase could be a personal name. If the latter were the case, it has not been possible to identify the name with any of Mar pa's teachers.

[706] I.e., Karma pa Dus gsum mkhyen pa (1110-1193), the first Karma pa. The lineage that follows from this point onwards represents the standard *Karma kaṃ tshang Bka' brgyud* lineage starting with Dus gsum mkhyen pa.

[707] I.e., 'Gro mgon Ras chen (1148-1218), also known as Sangs rgyas Ras chen Dpal grags and under his monastic name as Bsod nams grags pa. He was a key student of Karma pa Dus gsum mkhyen pa.

[708] I.e., Spom brag pa Bsod nams rdo rje (1170-1249), a major student of 'Gro mgon Ras chen.

[709] Given the name of his teacher Spom brag pa, the title *Karma pa* here clearly refers to Karma Pakṣi Chos kyi bla ma (1204-1283), the second *Karma pa* hierarch.

[710] The "Land of Snow" (*kha ba can*), a poetic name for Tibet.

[711] *Puṇyaratna* is the Sanskritized form of Sgam po pa's monastic ordination name Bsod nams rin chen, literally meaning "jewel of benificience."

varying degrees of relinquishing attachment to mundane affairs and how faith in the workings of actions and their results manifests in the development of good conduct.

Thirdly, three sub-types of faith (*dad pa'i dbye ba*, **śraddhābheda*) are laid out and explained, including the faith of openness (*dang ba'i dad pa*, **adhimuktaśraddhā*), the faith of conviction (*yid ches pa'i dad pa*, **āptaśraddhā*), and the faith of aspiration (*'dod pa'i dad pa*, **abhiprāyaśraddhā*). Fourthly, the nature of faith (*dad pa'i ngo bo*, **śraddhāsvabhāva*) is defined as an attitude of striving only for positive action (*dkar po'i chos*, **śukladharma*). Fifthly, a suitable analogy for faith (*dad pa dang mthun pa'i dpe*, **śraddhāsāmānopamā*) is given, namely a mineral capable of purifying dirty water (*nor bu chu dangs*). The sixth point is the function of faith (*dad pa'i byed las*, *śraddhākarman*), where faith is said to decrease baneful actions and increase beneficial actions. The last point concerns the measure of faith having become completely fixed and stable (*dad pa brtan pa'i tshad*, **śraddhādhṛtiparimāṇa*), where based on a scriptural quotation it is said that someone truly endowed with faith will never transgress his good conduct out of desire, hatred, or stupidity. The segment has no colophon.

Segment DK.A.Nya.2: The segment begins (DK.A.Nya.2.3a_4): *bla ma rin po che'i zhal nas/ rgya gar na dge tshul gcig gis/*. It ends (DK.A.Nya.2.3b_3): *tshogs shes rab kyis pha rol du phyin pas rdzogs so gsung ngo/*.[712] The second segment contains a saying ascribed to the precious teacher (*bla ma rin po che*). The saying narrates a short story about a novice monk (*dge tshul*, **śrāmaṇera*) who lived in India (*rgya gar na*). First, he requested instruction (*gdam ngag*, **avavāda*) from the Tantric master Ḍoṃbhipa. Ḍoṃbhipa told him that there was no *karmic* connection (*'brel ba med pa*) between them and instead sent the monk to his student (*nga'i slob ma*) Atiśa (*a ti sha*) with whom the monk had a connection. Having gone to Atiśa (*jo bo rje*) and requested teachings, Atiśa taught him a *sādhana* (*sgrub thabs*) for the *bodhisattva* deity Avalokiteśvara (*spyan ras gzigs*). Having successfully performed the practice, the monk had a vision of seeing (*mthong ba'i mtshan ma*), physically encountering (*reg pa'i mtshan ma*), and hearing (*sgra'i mtshan ma*) the *bodhisattva*. The monk then asked a series of *Dharma* questions to Avalokiteśvara and the *bodhisattva* gave his replies to these queries, which are narrated in the segment. The brief teaching concerns the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*), the importance of avoiding negative actions and performing beneficial actions, and the nature of consciousness (*rnam par shes pa*, **vijñāna*). The segment has no colophon. The narrative and its placement in the text may be significant, because its mention of Atiśa and the deity Avalokiteśvara could suggest a historical, doctrinal, or mythological background for the subsequent teachings of the text.

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[712] Correlated passages: DK.α.Ka.33$a_{1\text{-}6}$, DK.B.Nya.2.3a_4-3b_3, DK.D.Nya.2.3a_5-3b_4, DK.P.Nya.2.187b_3-188a_3, DK.Q.Nya.2.164a_4-164b_2, DK.R.Nya.2.4b_2-5b_1, DK.S.Nya.2.4b_2-5b_1, DK.T.Nya.2 pp. $2_{9\text{-}22}$. A facsimile copy of DK.D.Nya.2 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 353_5-354_4.

Nevertheless, it should be noted that Avalokiteśvara is a deity that is nearly wholly absent in the *Dags po'i bka' 'bum*.[713]

Segment DK.A.Nya.3: The segment begins (DK.A.Nya.3.3b$_3$): */bla ma rin po che'i zhal nas/ dkar po'i chos spyod thos bsam nyan bshad bsrung sdom pa bsags sbyang bsgom bsgrub la sogs ci byed kyang chos las su ma song bar/.* It ends (DK.A.Nya.3.5a$_3$): *rig pa de ye shes su shar nas 'khrul pa ye shes su shar ba yin gsung/.*[714] The opening part of the third segment admonishes that the practitioner should ensure that the *Dharma* practice turns into *Dharma* (*chos chos su 'gro ba*) and not into karmic action (*chos las su ma song ba*). Thereupon, a detailed presentation of what is here called "the four *Dharma*s" (*chos bzhi*) is given. These *Dharma*s are the four famous statements that later became known as "the four *Dharma*s of Sgam po pa" (*Dags po'i chos bzhi*).

Just before this explanation commences (DK.A.Ja.3.3b$_6$), the segment again inserts the introductory phrase *rin po che'i zhal nas* (i.e., "the precious one says…"), but given how the preceding part of the segment ends in an unfinished sentence and how the two parts are connected in terms of sharing a common theme, the two parts have here been counted as a single text segment.

The four *Dharma*s are: (1) to turn a *Dharma* [practice] to the *Dharma* (*chos chos su 'gro ba*), (2) to turn the *Dharma* into a path (*chos lam du 'gro ba*), (3) to make the path remove delusion (*lam 'khrul pa sel ba*), and (4) to make delusion arise as knowledge (*'khrul pa ye shes su 'char ba*).

Turning a *Dharma* [practice] to the *Dharma* (*chos chos su 'gro ba*) is here explained as involving two steps or perhaps two alternative forms (*gnyis*). The first is to turn to the worldly *Dharma* (*'jig rten pa'i chos su 'gro ba*, **lokadharmagamana*), meaning that the practitioner understands impermanence, develops faith in the doctrine of action and result, strives to avoid lower rebirths, and practices positive actions aimed at achieving higher rebirth in *saṃsāra* for the sake of personal peace and happiness (*rang nyid gcig po zhi bde*). The second is to turn to the *Dharma* of *nirvāṇa* (*mya ngan las 'das pa'i chos su 'gro ba*, **nirvāṇadharmagamana*). Here the practitioner understands *saṃsāra* to be suffering in nature and consequently strives to reach liberation (*thar pa*, **mokṣa*) from *saṃsāra*. Nevertheless, the practitioner must also understand the limitations involved in the form of Awakening that is reached by *śrāvaka*s (*nyan thos kyi byang chub*).

Turning the *Dharma* into a path (*chos lam du 'gro ba*) is likewise divided into two aspects (*gnyis*). The first aspect is to turn to the basis of the path (*lam gyi gzhir 'gro ba*), which consists in understanding the limitations of the lower vehicles (*theg pa dman pa*, **hīnayāna*), taking up the motivation (*kun nas bslang ba*, **samutthāna*) of kindness,

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[713] Avalokiteśvara is only mentioned elsewhere in passing in segments DK.A.Ki.27 and DK.A.*Nyi.1. Both passages consist of laudatory verses expressing praise to Sgam po pa.

[714] Correlated passages: DK.α.Ka.33b$_1$-34b$_6$, DK.B.Nya.3.3b$_3$-5a$_3$, DK.D.Nya.3.3b$_4$-5a$_4$, DK.P.Nya.3.188a$_3$-189b$_4$, DK.Q.Nya.3.164b$_3$-165b$_7$, DK.R.Nya.3.5b$_1$-8a$_2$, DK.S.Nya.3.5b$_1$-8a$_2$, DK.T.Nya.3 pp. 2$_{22}$-3$_{28}$. A facsimile copy of DK.D.Nya.3 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 354$_4$-357$_4$.

compassion, and the resolve for Awakening (*byams pa snying rje byang chub kyi sems*), and thereby striving to achieve complete buddhahood. The second aspect is to turn to the actual path (*lam dngos su 'gro ba*), practicing the methods and insight in unison.

Making the path remove delusion (*lam 'khrul pa sel ba*) is taught as repelling the delusion of taking things as being real by meditating on them as hallucinatory and abandoning the delusion of the lower vehicles by cultivating kindness, compassion, and the resolve for Awakening.

Making delusion arise as knowledge (*'khrul pa ye shes su 'char ba*) is said to take two forms (*gnyis*). One form is the approach of dialectics and the practice of the perfections (*mtshan nyid pha rol tu phyin pa'i lugs*), where the practitioner meditates on non-duality (*gnyis su med pa*, **advaya*) of subject and object (*bzung 'dzin*, **grāhyagrāhaka*). Realizing the state free from all extremes of conceptual entanglement (*spros pa'i mtha' dang bral ba*), the practitioner passes through four steps of purity (*rnam par dag pa*, **viśuddhi*), disappearance (*mi snang ba*, **adarśana*), non-perception (*snang ba med pa*, **apratibhāsa*), and utter pacification of subject-object (*bzung 'dzin nye bar zhi ba*, **grāhyagrāhakopaśama*).

The other form is the Secret *Mantra* approach (*gsang sngags kyi lugs*), whose philosophical view is succinctly presented in the passage. According to this view, any state of delusion (*'khrul pa*, **bhrānti*) or non-delusion (*ma 'khrul pa*, **abhrānta*) is equally one's own mind (*rang gi sems*, **svacitta*), without involving any duality (*gnyis su med*, **advaya*). They are indistinguishable within the nature of the mind and they are equally mental projections (*sems kyi cho 'phrul*, **cittaprātihārya*). The experiencer of delusion (*'khrul mkhan*) is self-evident or self-radiant (*rang la gsal*, **svaprakāśa*) and non-conceptual (*rtog pa med pa*, **nirvikalpa*). The union of radiance and emptiness (*gsal stong*) is without identity (*ngos bzung med pa*), uninterrupted (*rgyun chad med pa*), and without middle or extreme (*mtha' dbus med pa*). It is a state of naked awareness lacking any base (*rig pa rten med pa gcer bu*). Finally, it is said that there is co-emergence (*lhan cig skyes pa*, **sahaja*) of the co-emergent mind as such (*sems nyid lhan cig skyes pa*) and co-emergent perceptions (*snang ba lhan cig skyes pa*). The former is identified as *dharmakāya* (*chos sku*), while the latter is the light of *dharmakāya* (*chos sku'i 'od*). The segment has no colophon.

Segment DK.A.Nya.4: The segment begins (DK.A.Nya.4.5a$_3$): */bla ma rin po che'i zhal nas/ bla ma'i gdam ngag lhan cig skyes sbyor ni/.* It ends (DK.A.Nya.4.6a$_7$): *thams cad mnyam pa nyid du rtogs pa cig 'ong ba yin gsung ngo/.*[715] The fourth segment gives the teacher's instruction (*bla ma'i gdam ngag*) on the practice of **Sahajayoga* (*lhan cig skyes sbyor*) with reference to two armors (*go cha gnyis, *dvayasaṃnāha*). The first armor is the outer armor of the view (*phyi lta ba'i go cha*, **bāhyadṛṣṭisaṃnāha*), which means to avoid harmful actions at all costs and constantly to engage in positive actions. The second is the inner armor of insight (*nang shes rab kyi go cha*, **adhyātmaprajñāsaṃnāha*). It is here

[715] Correlated passages: DK.α.Ka.35a$_1$-36a$_4$, DK.B.Nya.4.5a$_3$-6a$_7$, DK.D.Nya.4.5a$_4$-6b$_2$, DK.P.Nya.4.189b$_4$-191a$_3$, DK.Q.Nya.4.166a$_1$-167a$_3$, DK.R.Nya.4.8a$_2$-10a$_5$, DK.S.Nya.4.8a$_2$-10a$_5$, DK.T.Nya.4 pp. 3$_{28}$-4$_{30}$. A facsimile copy of DK.D.Nya.4 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 357$_4$-360$_2$.

taught in detail how insight may be applied to take eventual illnesses (*nad*, **vyādhi*) as part of the meditative path (*lam du 'khyer ba*) as well as how to incorporate thoughts (*rnam rtog*, **vikalpa*) into the path.

Segment DK.A.Nya.5: The segment begins (DK.A.Nya.5.6a$_7$): */bla ma rje btsun rin po che'i zhal nas/ pha rol du phyin pa'i lugs kyis dang po phyi bzung ba'i yul rtsad gcod de/.* It ends (Dk.A.Nya.5.7a$_7$): *blo yar mar song na rnam pa thams cad du bsgom mi yong ste/ bdud du shes par bya gsung//.*[716] Mentioning the well-known analogy of fire (*me*, **agni*) and fire-wood (*gtsubs shing*, **araṇi*), the fifth segment begins by comparing how the insight of emptiness is to be applied respectively in the *Pāramitā* and the *Mahāmudrā* approaches. In the *Pāramitā* tradition (*pha rol tu phyin pa'i lugs*, **pāramitānaya*), on the one hand, the practitioner focuses first on the emptiness of external perceived objects (*phyi bzung ba'i yul*, **bāhyagrāhyaviṣaya*), whereafter the experience thereof is applied to the inner perceiving mind (**nang 'dzin pa'i sems*, **adhyātmagrāhakacitta*). In the *Mahāmudrā* tradition (*phyag rgya chen po'i lugs*, **mahāmudrānaya*), on the other hand, the procedure is the other way around, in that the practitioner begins by focusing on the emptiness of the inner perceiving mind, whereafter this experience is applied to outer perceived objects.

At this point, the segment commences explaining how to analyze the nature of the mind according to the *Mahāmudrā* method and this point in the text is marked by the phrase "the precious one says" (*rin po che'i gsung*), although the phrase here does not not seem to indicate an actual segment break (cf. the similar occurrence above in segment DK.A.Nya.3). The *Mahāmudrā* analysis of the mind is taught through three aspects: the mind's character (*mtshan nyid*, **lakṣaṇa*), appearance (*ngo bo*, **rūpa*), and nature (*rang bzhin*, **svabhāva*). The mind's character (*mtshan nyid*, **lakṣaṇa*) refers to outer experiences and inner thoughts that all arise out of the mind as mental events (*sems byung*, **caitta*), whereas the mind's appearance or essence (*ngo bo*, **rūpa*) refers to the mind itself (*sems*, **citta*) as an uninterrupted, empty, and present self-awareness (*rang gi rig pa*, **svasaṃvedanā*) that is mistaken for a static "I" (*bdag*, **ātman*). This self-awareness is free of the two extremes (*mtha' gnyis dang 'bral ba*) of existence and non-existence. It is imperishable (*mi shigs pa*) and unobstructed (*mi khegs pa*). It is what in other contexts is referred to as great bliss (*bde ba chen po*, **mahāsukha*), co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahaja-jñāna*), and non-duality (*gnyis su med pa*, **advaya*). The inseparability of the mind's character and appearance is the underlying nature (*rang bzhin*, **svabhāva*) of the mind. Through devotion (*mos gus*) and diligent application (*brtson 'grus*), this understanding must undistractedly (*ma yengs par*) be put into meditative experience. The segment here briefly mentions the well-known analogy of tethering the mind which is like an elephant (*sems kyi glang po*). A warning is given at the end, saying that if the teacher's instruction is not applied directly (*thad so*) and the meditator instead lets his own intellect arise and subside

[716] Correlated passages: DK.α.Ka.36a$_5$-37a$_5$, DK.B.Nya.5.6a$_7$-7a$_7$, DK.D.Nya.5.6b$_2$-7b$_3$, DK.P.Nya.5.191a$_3$-192a$_6$, DK.Q.Nya.5.167a$_3$-168a$_3$, DK.R.Nya.5.10a$_5$-12a$_3$, DK.S.Nya.5.10a$_5$-12a$_4$, DK.T.Nya.5 pp. 4$_{30}$-5$_{24}$. A facsimile copy of DK.D.Nya.5 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 360$_2$-362$_3$.

(*blo yar mar song*), this will not lead to the right form of meditation. It should be recognized as being a troublemaker and evil influence (*bdud*, **māra*).

Segment DK.A.Nya.6: The segment begins (DK.A.Nya.6.7a$_7$): *//bla ma rin po che'i zhal nas/ skyes bu tshe cig gis sangs rgyas thob par byed pa la/ phyag rgya chen po bsgom pa gal che/.* It ends (DK.A.Nya.6.8a$_3$): *tshe 'di'i mngon par zhen pa thams cad 'jig dgos gsung/.*[717] In segment six, an explanation of the term "*Mahāmudrā*" (*phyag rgya chen po*) is given by providing derivative analyses (*nges tshig*, **nirukti*) of the whole phrase and its individual parts. The whole phrase *Mahāmudrā* is said to refer to the non-dual knowledge that is the mind of all *buddha*s in the three times (*du gsum gyi sangs rgyas thams cad kyi thugs gnyis su med pa'i ye shes*). As for the individual parts of the term, the syllable *mu* (*phyag*) is said to denote the self-aware wisdom aspect of the mind (*rang gis rang gi ye shes*, *svakīyaṃ svayaṃ jñānam*).[718] The syllable *drā* (*rgya*) is explained as having three facets signifying the *buddha*-nature (*bde gshegs snying po*, **tathāgatagarbha*) inherent in all beings, the meditative experience thereof (*nyams myong*, **anubhūta*), and the complete realization thereof (*rtogs pa*, **avabodha*). The syllables *mahā* (*chen po*) express the insurpassability (*bla na med pa*, **anuttara* or **niruttara*) of this realization. At the end of the segment, it stated that in the post-meditative phase, the practitioner must develop four ensuing or consequent forms of knowledge (*rjes kyi ye shes bzhi*): (1) great compassion (*snying rje che*, **mahākarunā*) for sentient beings, (2) strong devotion to the *bla ma* and the

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[717] Correlated passages: DK.α.Ka.37a$_5$-37b$_5$ and DK.α.Ka.38b$_5$-39a$_2$, DK.B.Nya.6.7a$_7$-8a$_3$, DK.D.Nya.6.7b$_3$-8b$_1$, DK.P.Nya.6.192a$_6$-193a$_3$, DK.Q.Nya.6.168a$_3$-168b$_6$, DK.R.Nya.6.12a$_3$-13b$_1$, DK.S.Nya.6.12a$_4$-13b$_3$, DK.T.Nya.6 pp. 5$_{24}$-6$_{10}$. A facsimile copy of DK.D.Nya.6 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 362$_3$-364$_1$. The correlated passages in ms DK.α are split, because a transposed piece has wrongly been inserted in between them. The piece from DK.α.Ka.37b$_5$ starting with the words *tha mi dad du* till DK.α.Ka.38b$_5$ ending with the words *bzung bar bya ba'i yul/* correspond to the last half of segment DK.A.Nya.7 (starting mid-sentence at DK.A.Nya.7.8b$_4$ with the words *rang dang lhag ma'i lha*) and the first half of segment DK.A.Nya.8 (ending mid-sentence at DK.A.Nya.8.10a$_3$ with the words *bzung bar bya ba'i yul*). Given the length of the inserted piece, it is evident that a copying error has occurred in the making of ms DK.α. It is a transposed piece of text caused by a full folio having been misplaced in the original archetype from which ms DK.α was copied. It is evident that the manner in which the contents of the text flows in ms DK.α with its transposed piece is clearly incorrect, when the flow of the contents are compared to the structure of the segments in ms DK.A. The fact that the transposition does not occur in ms DK.A also reveals that this part of DK.A in all likelihood was not copied from ms DK.α, unless it were supposed that a keen editor of DK.A noticed the error and emended it. Such emendation would be a rather unlikely explanation for the fact that the transposition is not found in DK.A. Nonetheless, the emendation remains a remote possibility if it were the case that DK.A is a *misch-codex* based on more than one archetype, as was argued above, and that the editor of DK.A chose to base himself primarily on another manuscript than DK.α while copying the present segments.

[718] The phrase *rang gis rang gi ye shes* stems from a verse quoted in the segment from Nāgārjuna's *Guhyasamāja* commentary, *Pañcakrama*, chapter 2, verse two, which is preserved in Sanskrit as given above.

Refuge, (3) strong trust in *karmaphala* (*las rgyu 'bras*) leading the practitioner to avoid all negative actions, and (4) the will to cut all bonds to this life.

Segment DK.A.Nya.7: The segment begins (DK.A.Nya.7.8a_3): */bla ma rin po che'i zhal nas/ spyir sgrub pa nyams su len pa la/.* It ends (DK.A.Nya.7.9a_5): *de ltar bdag gis skyed pa'i rim pa bstan nas/ chos de rnams dang ldan pa yin gsung ngo//.*[719] The seventh segment opens by underlining the importance of recollecting (*rjes su dren pa*, **anusmṛti*) impermanence, action and result, the shortcomings of *saṃsāra*, the shortcomings of the lower vehicles (*theg pa dman pa'i nyes dmigs*), kindness, compassion, and the resolve for Awakening. Having done so, the practitioner may take up the practice of Secret *Mantra* (*gsang sngags*, **guhyamantra*), which constitutes the uncommon *Mahāyāna* (*thun mong ma yin pa'i theg pa chen po*, **asādhāraṇamahāyāna*). The *Mantra* methods consist of the Generation Stage (*skyed pa'i rim pa*) and the Completion Stage (*rdzogs pa'i rim pa*) practices.

The remainder of the segment offers a quite detailed explanation of the underlying principles of the Generation Stage practices, summing these up in six points or *Dharma*s (*chos drug*). The first point is the subdivisions of the Generation Stages (*bskyed rim gyi dbye ba*, **utpattikramabheda*), referring to the three ways of visualizing the initial appearance of the deity, including a step-wise generation (*sgrub thabs rim gyis bskyed pa* or *rim gyis bskyed pa*, **sādhanakrameṇa utpattiḥ*),[720] generation [of the deity] via three procedures (*cho ga gsum gyis bskyed pa*), and generation through instant and total recall [of the deity] (*skad cig dran rdzogs kyis bskyed pa*).[721]

The second point is the nature of Generation Stage (*ngo bo*, **svabhāva*), where merely the following very short definition is given: "Having rejected thoughts of the ordinary, the real nature vividly appears in the form of the deity" (*tha mal gyi rnam rtog bzlog nas ngo bo lhar gsal ba'o*).

Thirdly, the segment presents and briefly explains three derivative analyses (*nges tshig*, **nirukti*) of the term "Generation Stage" (*bskyed rim*, **utpattikrama*), including "generating the mind-body[722] as the deity" (*sems lus lhar bskyed pa*), "clearly perceiving the body-mind

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[719] Correlated passages: DK.α.Ka.39a_3-39b_4 and DK.α.Ka.37b_5-38b_1 (the parallel passage is split due to the transposed folio mentioned above, fn. 717), DK.B.Nya.7.8a_3-9a_5, DK.D.Nya.7.8b_1-9b_4, DK.P.Nya.7.193a_3-194b_1, DK.Q.Nya.7.168b_6-169b_7, DK.R.Nya.7.13b_1-15b_2, DK.S.Nya.7.13b_3-15b_5, DK.T.Nya.7 pp. 6_{10}-7_{10}. A facsimile copy of DK.D.Nya.7 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 364_1-366_4.

[720] In segment DK.A.Zha.7, the same phrase (*rim gyis bskyed pa*, **krameṇa utpattiḥ*) is given as a derivative etymology (*nges tshig*, **nirukti*) for the term Generation Stage (*bskyed rim*), but it does not list the phrase as denoting a particular visualization technique, as it is done here. Moreover, segment DK.A.Ki.20 deals with the different visualization techniques for generating the deity and only mentions the two latter types enumerated here. Hence, it is uncertain whether the first subdivision mentioned in the present segment truly constitutes a separate technique.

[721] For the two latter visualization techniques, see fn. 1010 and 1011.

[722] The phrase "mind-body" literally reflects the Tibetan sentence (*sems lus*) and has been translated so due to the exegesis that is given in the segment in comparison to the following phrase

as the deity" (*lus sems lhar gsal ba*), and "generating the mind, a [mere] verbal designation (*tshig tu brjod pa*, **vyavahāra* or **abhilāpa*), as the deity" (*sems tshig tu brjod lhar bskyed pa*).

The fourth point is the purpose (*dgos pa*, **prayojana*) of the Generation Stage, which generally speaking is said to be the accomplishment of the realization of union (*zung 'jug gi rtogs pa bsgrub*) for the best practitioner (*rab*), while it is overcoming clinging to the ordinary (*tha mal gyi zhen pa bzlog*) for the mediocre and lower practitioners (*'bring dang tha ma*). This general explanation is followed by a more detailed explanation (*bye brag tu*, **viśiṣṭa*) pertaining to the twelve purposes of different parts of the Generation Stage ritual, such as visualizing the commitment deities (*dam tshig sems dpa'*, **samayasattva*), inviting the knowledge deities (*ye shes sems dpa'*, **jñānasattva*), blessing the body, speech and mind (*sku gsung thugs byin gyis brlabs pa*), and receiving empowerment (*dbang bskur*, **abhiṣeka*).

The fifth point is the measure of stability (*brtan pa'i tshad*) in the practice of the Generation Stage, which is presented both from one's own and from others' perspectives. For example, the lowest level of stability is the accomplishment that the practitioner is able to see himself as the deity during any kind of daily activity, while the highest degree is the accomplishment of not only seeing himself and everyone else as the deity and the entire environment as the deity's palace, but also to perceive all these appearances as dream-like and hallucinatory at all times. Such accomplishment, in turn, affects how the practitioner is perceived by other beings, particularly by other liberated practitioners (*rang grol gzhan*) and by hungry ghosts (*yi dags*, **preta*).

The six and final point in this explanation on the Generation Stage is the result (*'bras bu*, **phala*) to which the practice leads. The ultimate result (*mthar thug*, **niṣṭhā*) is the manifestation of the two form *kāya*s (*gzugs sku*, **rūpakāya*). The temporary result (*gnas skabs*, **avasthā*) is for the best practitioner to see reality within the present life (*tshe 'di la brten nas bden pa mthong*), for the middling practitioner to be reborn as a universal monarch (*'khor los sgyur ba'i rgyal po*, **cakravartin*) in a future life, and for the lowest practitioner to attain rebirth in the pure body of a celestial being or human (*lha mi'i lus rnam par dag pa thob*). The segment has no colophon.

Segment DK.A.Nya.8: The segment begins (DK.A.Nya.8.9a$_5$): *//bla ma rin po che'i zhal nas/ mi'i gru la rten nas ni/ /sdug bsngal chu bo che las sgrol/.* It ends (DK.A.Nya.8.10b$_2$): *thams cad kyi de bzhin du dgongs par zhu 'tshal/.*[723] Commenting on a series of quoted verse lines, the eighth segment first underscores the value of the precious

"body-mind" (*lus sems*) and its explanation. It is, however, also possible to read the phrase simply as "mind [and] body".

[723] Correlated passages: DK.α.Ka.38b$_{1-5}$ and DK.α.Ka.39b$_4$-40b$_4$ (the parallel passage is split due to the transposed folio mentioned above, fn. 717), DK.B.Nya.8.9a$_5$-10b$_1$, DK.D.Nya.8.9b$_4$-11a$_1$, DK.P.Nya.8.194b$_1$-195b$_5$, DK.Q.Nya.8.170a$_1$-171a$_3$, DK.R.Nya.8.15b$_2$-17b$_5$, DK.S.Nya.8.15b$_5$-18a$_3$, DK.T.Nya.8 pp. 7$_{10}$-8$_{10}$. A facsimile copy of DK.D.Nya.8 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 366$_4$-369$_1$.

human body (*dal 'byor mi lus*), followed by the import of faith (*dad pa*, **śraddhā*) and of turning the mind towards Awakening (*byang chub la blo brtan par byed pa*). At that point, the practitioner must realize the nature of the mind (*rang gi sems ngo shes*), which is here explained by the notions of the mind's appearance (*ngo bo*, **rūpa*) and its characteristics (*mtshan nyid*, **lakṣaṇa*) denoting respectively the perceiving and the perceived aspects of cognition. Once the empty nature of these two aspects has been understood, the practitioner must be committed to serious meditation practice (*tshul bzhin du nyams su len pa*), which is to be carried out in a desolate charnel ground (*dur khrod*, **śmaśāna*) or a place of solitude (*dben pa'i gnas*, **prāvivekya*). In the retreat, the practice progresses via three stages, during which the phases of meditation and post-meditation (*mnyam rjes*) respectively are separate (*tha dad pa*), then simultaneous (*dus mtshungs pa*), and finally non-distinct (*gnyis med du 'char ba*). These steps are commented on in some detail in terms of what the practitioner needs to do at each stage.

It said that Mi la ras pa spent forty-two years in the solitude of the mountains (*ri la bzhugs*), touring various mountains right till he passed away at the age of eighty-four (*brgyad cu rtsa bzhi la ma 'das kyi bar du ri nas rir bzhud*). A short conversation between Mi la ras pa and Bde bar gshegs pa Rin po che ("the precious *Sugata*", presumably referring to Bsod nams rin chen) is then narrated, wherein Mi la ras pa explains that although it would make no difference (*khyad med*) for him whether he stayed in the wilderness (*dben pa*) or among people, it is not the conduct of great meditators (*sgom chen pa'i spyod pa*) to stay in towns among people (*grong yul du sdod pa*). It is said that Bde bar gshegs pa Rin po che (i.e., Bsod nams rin chen) purely followed this example and that "we too must practice and teach accordingly" (*rang re yang de'i rjes su sgrub/ de'i rjes su slob dgos pa yin/*) – presumably with reference to the actual author of this text and his community. The segment has no colophon.

Segment DK.A.Nya.9: The segment begins (DK.A.Nya.9.10b$_2$): */bla ma rin po che'i zhal nas/ rten gyi gang zag cig thun mong gi lam rnams rgyud la skyes nas/.* It ends (DK.A.Nya.9.11a$_3$): *de lta bu'i bla ma cig ma gtogs pa/ wa lta bu dang spre'u lta bu la bla ma mi bya gsung/.*[724] Segment nine concerns the qualifications of a spiritual teacher. It is explained that the practitioner who enters the Secret *Mantra* practice must find and rely on a spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*) of the *Mahāyāna* who possesses the right qualifications (*mtshan nyid dang ldan pa*, **lākṣaṇika*). The teacher must hold a proper and unbroken lineage transmission (*brgyud pa*, **paraṃparā*). This lineage is a transmission of *guru*s reaching back, via the Indian accomplished masters (*grub thob*, **siddha*), all the way to the Buddha as its origin. It also has to be a transmission not only of the written words (*yig nag dang dpe rul gyi brgyud par ma song*) but also of the oral transmission that has been handed down by the instruction lineage-holders (*bka' brgyud*

[724] Correlated passages: DK.α.Ka.40b$_4$-41a$_5$, DK.B.Nya.9.10b$_1$-11a$_3$, DK.D.Nya.9.11a$_1$-11b$_3$, DK.P.Nya.9.195b$_5$-196b$_1$, DK.Q.Nya.9.171a$_3$-171b$_4$, DK.R.Nya.9.17b$_5$-18b$_6$, DK.S.Nya.9.18a$_3$-19a$_4$, DK.T.Nya.9 pp. 8$_{10\text{-}28}$. A facsimile copy of DK.D.Nya.9 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 369$_1$-370$_3$.

rnams) from mouth to mouth (*zhal nas zhal*), from ear to ear (*snyan nas snyan*), and from mind to mind (*thugs nas thugs*). Nevertheless, it must also be a lineage that relies on the written words, in that the teacher has acquired realization of the meaning of those words (*brjod bya'i don de nges par rtogs pa*). Finally, the lineage must confer the blessing (*byin rlabs*, **adhiṣṭhāna*) that is transmitted through its empowerments (*dbang*, **abhiṣeka*) and that enables the teacher to give rise to good qualities (*yon tan*, **guṇa*) in others.

The segment then presents other qualifications needed in the teacher as being either twofold, threefold, or fourfold. The twofold qualification is to be endowed with the eye of the *Dharma* (*chos kyi mig*, **dharmalocana*) and the eye of insight (*shes rab kyi mig*, **prajñālocana*). The threefold qualification is to have the ability to guide other with great insight, being endowed with great compassion and therefore never abandoning sentient beings, and being completely without attachment to this life. The fourfold qualification is to have acquired complete stability in faith, compassion and realization, and to have the attitude of teaching others without concern for profit. The segment ends by saying that the practitioner needs to find such a teacher and that he should not take anyone as his teacher (*bla ma*, **guru*) who is like a fox or like a monkey (*wa lta bu spre'u lta bu*). These animal similes are not explained in the present segment, although the fox reappears in a slightly different context in a later segment of the text (DK.A.Nya.17).

Segment DK.A.Nya.10: The segment begins (DK.A.Nya.10.11a$_3$): *rje btsun rin po che'i zhal nas/ tshe 'di'i ltos thag cad nas bsgrub pa nyams su len pa'i bsgom chen pa ste/.* It ends (DK.A.Nya.10.11b$_1$): *de yang rtogs dgos ma rtogs na phan pa med/.*[725] The tenth segment gives a short presentation of the view (*lta ba*, **dṛṣṭi*). It begins by stating that a great meditator (*sgom chen pa*) must sever the ties to this life and then needs a view that is conjoined with realization (*lta ba rtogs pa dang 'brel ba*, **avabodhasambaddhadṛṣṭi*), a meditation conjoined with meditative experience (*sgom pa nyams myong dang 'brel ba*, **anubhūtasambaddhabhāvanā*), a conduct conjoined with phases (*spyod pa dus tshod dang 'brel ba*, **velāsambaddhacaryā*), and a result conjoined with benefit for others (*'bras bu gzhan don dang 'brel ba*, **parahitasambaddhaphala*). Only the first of these four points, viz. the view conjoined with realization, is presented in the current segment, while the remaining three points are explained below in segment DK.A.Nya.11.

The view conjoined with realization is taught in terms of the co-emergent (*lhan cig skyes pa*, **sahaja*), which as usual is distinguished in terms of the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) which is *dharmakāya* (*chos sku*) and co-emergent experiences (*snang ba lhan cig skyes pa*, **prabhāsasahaja*) which are the light of *dharmakāya* (*chos sku'i 'od*, **dharmakāyaprakāśa*). The co-emergent mind as such is identified as the *dharmakāya* that is found within the mind-streams (*rgyud*, **saṃtāna*) of all sentient beings. The co-emergent perceptions are said to include the thoughts (*rnam rtog*,

[725] Correlated passages: DK.α.Ka.41a$_5$-41b$_3$, DK.B.Nya.10.11a$_3$-11b$_1$, DK.D.Nya.10.11b$_3$-12a$_1$, DK.P.Nya.10.196b$_{1-6}$, DK.Q.Nya.10.171b$_4$-172a$_2$, DK.R.Nya.10.18b$_6$-19b$_1$, DK.S.Nya.10.19a$_4$-19b$_5$, DK.T.Nya.10 pp. 8$_{28}$-9$_2$. A facsimile copy of DK.D.Nya.10 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 370$_3$-371$_1$.

**vikalpa*) that spread as a multiplicity (*sna tshogs su 'phro ba*, **vaicitryavisāra*) and also include the perceptions of sensory objects (*yul dkar dmar snang ba*). The segment explains at length the inseparability of these two co-emergent aspects.

Segment DK.A.Nya.11: The segment begins (DK.A.Nya.11.11b$_1$): */bla ma rin po che'i zhal nas/ rtogs pa med pa'i lta ba de/ mtha' bral zer yang blos byas yin/.* It ends (DK.A.Nya.11.13a$_1$): *thams cad de bzhin du dgongs par zhu 'tshal gsung ngo/.*[726] The eleventh segment continues the explanation of the remaining three topics listed in the previous segment ten. It might have been justified to treat segments ten and eleven as forming a single segment, but since there between them is a very clear segment marker declaring "the precious lama says" (*bla ma rin po che'i zhal nas*), which also is reflected in the older handwritten manuscript DK.α, they have here been listed as two separate segments.

The first point, the view conjoined with meditation, was mainly laid out in segment ten, but segment eleven commences with adding a few more sentences to this point, describing the problem of holding a view that is lacking in realization (*rtogs pa med pa'i lta ba*).

Thereupon, the present segment turns to the second point, viz. meditation conjoined with meditative experience (*sgom pa nyams myong dang 'brel ba*). Meditative experience (*nyams myong*, **anubhūta*) is defined as an experience of the reality or meaning (*don*, **artha*) of that realization (*rtogs pa'i don de nyams su myong*), while realization is said to be a realization of the reality or meaning behind the meditative experience.

On the one hand, there are some meditative experiences which are not conjoined with what should be cultivated in meditation (*bsgom pa dang 'brel ba ma yin*), but which have their basis (*rten*, **āśraya*) in the channels and winds (*rtsa rlung*, **nāḍivāyu*). Such experiences may take the form of extrasensory perceptions, e.g., visions (*mig gi[s] mthong snang*) and auditory perceptions (*rna bas thos snang*), or they may arise as the meditative experiences felt during tranquility meditation (*zhi gnas*, **śamatha*), viz. bliss, presence, and non-thought (*bde gsal mi rtog pa*). These are experiences of expansion (*phyam 'gro ba*) into emptiness (*stong pa nyid*, **śūnyatā*), which are described like transcending time (*dus 'da' ba*), disappearance (*mi snang ba*), non-perception (*snang ba med pa*), and becoming like a pure, cloudless sky (*nam mkha' rnam par dag pa*). Yet, from the perspective of the result of the path, all such experiences are passing and are only felt occasionally.

On the other hand, other meditative experiences are conjoined with what should be cultivated in the meditation (*bsgom pa dang 'brel ba*). Those are actual experiences (*rang nyams*) of the nature (*ngo bo*, **svabhāva*) of the mind (*rang gi sems*), of the co-emergent (*lhan cig skyes pa*, **sahaja*), of the inborn (*gnyug ma*, **nija*), of *Mahāmudrā* (*phyag rgya chen po*). This nature is experienced as being without any definable characteristics, without any fixed trait, neither describable as being something nor as not being something. It is a

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[726] Correlated passages: DK.α.Ka.41b$_3$-43a$_4$, DK.B.Nya.11.11b$_1$-13a$_1$, DK.D.Nya.11.12a$_1$-13b$_3$, DK.P.Nya.11.196Ib$_6$-198a$_2$ (two folios paginated 196 and no folio 197), DK.Q.Nya.11.172a$_2$-173b$_2$, DK.R.Nya.11.19b$_1$-22a$_3$, DK.S.Nya.11.19b$_5$-22b$_5$, DK.T.Nya.11 pp. 9$_2$-10$_{13}$. A facsimile copy of DK.D.Nya.11 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 371$_1$-374$_3$.

mixture of vivid presence and emptiness (*gsal stong*), which is non-identifiable (*ngos bzung med pa*). The meditator is advised to let this presence-emptiness (*gsal stong*) arise uninterruptedly (*rgyun chad med par shar*) and when this happens, he has achieved the meditation that is conjoined with meditative experience.

For the third point, the conduct conjoined with phases (*spyod pa dus tshod dang 'brel ba*), the segment explains four progressive steps in detail: the conduct of a young monarch to be observed by the beginner (*las dang po pas rgyal po gzhon nu'i spyod pa bya*), the conduct of Secret *Mantra* to be observed by the practitioner who is in the process of accomplishing the practice (*sgrub pa pos gsang sngags kyi spyod pa*), the conduct of the knowledge vow (*rig pa brtul zhugs*, **vidyāvrata*) to be observed by the practitioner who has accomplished the practice (*grub pa pos rig pa brtul zhugs kyi spyod pa*), and the conduct of great meditative absorption (*mnyam bzhag chen po*, **mahāsamāhita*) to be observed by the practitioner who possesses knowledge (*ye shes can gyis mnyam bzhag chen po'i spyod pa*). The explanations thereon provide some details on the more advanced steps of Tantric practice and the precepts (*dam tshig*, **samaya*) to be kept by the *yogī*.

The final part of the segment teaches the fifth and final point, the result conjoined with benefit for others (*'bras bu gzhan don dang 'brel ba*). It is said that the form bodies (*gzugs sku*, **rūpakāya*) benefiting sentient beings will appear once the practitioner, who has perfected such a view, meditation, and conduct, passes away. The segments ends by admonishing that "we too" (*rang re rnams kyang*) must seek to uphold such a view, [meditation], and conduct.

Segment DK.A.Nya.12: The segment begins (DK.A.Nya.12.13a$_1$): */rje btsun rin po che'i zhal nas/ bsgrub pa po rnams kyis 'chi ba mi rtag pa dang/ las rgyus 'bras/.* It ends (DK.A.Nya.12.14a$_4$): *tha mal gyi shes pa ngo shes pa gal che gsung ngo//.*[727] The twelfth segment provides a detailed account of the *Mahāmudrā* term "natural mind" (*tha mal gyi shes pa*, **prākṛtajñāna*). The term is said to signify that the mind (*shes pa*, **jñāna*) is not contaminated (*ma bslad pa*) by any kind of phenomenon (*chos kyi rnam pa*, **dharmavidha* or eventually **dharmākāra*) or polluted (*ma rnyogs pa*, **akaluṣa*) by any mundane consciousness (*'jig rten gyi rnam par shes pa*, **lokavijñāna*). This implies that the mind remains in its natural condition (*rang sor gzhag pa*), unaffected (*ma gtum par*) by any [meditative flaw of] torpor (*bying*, **laya*), dullness (*rmugs*, **styāna*), or thought (*rtog pa*, **saṃkalpa*). To recognize this is to see the mind as the knowledge of self-awareness (*rang gi rig pa'i ye shes*). As long as this is not recognized, one remains stuck in the naturally occuring innate ignorance (*lhan cig skyes pa'i ma rig pa*, **sahajāvidya*). It is then explained at length how the realization of the natural mind surpasses any form of book-learning (*paṇḍi ta'i rig pa'i gnas lnga la mkhas pa*), any kind of achievement in the absorption of tranquility meditation (*zhi gnas kyi ting nge 'dzin*, **śamathasamādhi*), and any visionary

[727] Correlated passages: DK.α.Ka.43a$_4$-44b$_1$, DK.B.Nya.12.13a$_1$-14a$_4$, DK.D.Nya.12.13b$_3$-15a$_1$, DK.P.Nya.12.198a$_2$-199b$_7$, DK.Q.Nya.12.173b$_2$-174b$_4$, DK.R.Nya.12.22a$_4$-24a$_6$, DK.S.Nya.12.22b$_5$-25a$_3$, DK.T.Nya.12 pp. 10$_{13}$-11$_{14}$. A facsimile copy of DK.D.Nya.12 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 374$_3$-377$_1$.

achievement (*zhal mthong*) in *mantric* deity-practice. Through a number of quotations from unspecified sources, its realization is praised as the highest and most direct form of practice.

Segment DK.A.Nya.13: The segment begins (DK.A.Nya.13.14a$_4$): *//rje btsun rin po che'i zhal nas/ phyag rgya chen po rtogs pa'i rnal 'byor pa ni/.* It ends (DK.A.Nya.13.14b$_4$): *rtogs ldan gyi rnal 'byor pa/ don de lta bu cig dang ldan pa dgos pa yin pas/ de ltar dgongs 'tshal gsung//.*[728] The thirteenth segment first teaches how the *yogī* who has realized *Mahāmudrā* should uphold a view (*lta ba*, **dṛṣṭi*) that is free from two expectations (*'dod pa*, **mata*). On the one hand, the view should be free from joy when his philosophical position (*grub mtha'*, **siddhānta*) agrees with that of others as well as free from fear when it does not. On the other hand, his view should be without expectations (*snyam pa*) about which results will be achieved from the practice.

Thereupon, it is explained how his meditation (*sgom pa*, **bhāvanā*) ought not to be strictly divided into three phases (*go rim*, **anukrama*) consisting of a preparatory phase (*sbyor ba*, **prayoga*), an actual meditation session (*dngos gzhi*, **maula*), and a post-meditative phase (*rjes*, **pṛṣṭha*). Instead, he should strive to rest in a stream of meditation employing the river-flow *yoga* (*chu bo rgyun gyi rnal 'byor*, **anusrotayoga*).

His conduct (*spyod pa*, **caryā*) ought not in any way to be segregated into phases of before and after (*snga phyi*, **pūrvāpara*) and he should neither strive to abandon nor to cultivate anything.

Finally, the result (*'bras bu*, **phala*) he achieves should be completely free of hope (*re ba*, **āśā*) for buddhahood and fear (*dogs pa*, **śaṅkā*) of *saṃsāra*. The segment ends by stating that realized *yogī*s (*rtogs ldan gyi rnal 'byor pa*) must be like that and admonishes the listener to strive to do the same (*de ltar dgongs 'tshal*).

Segment DK.A.Nya.14: The segment begins (DK.A.Nya.14.14b$_4$): *//rje btsun rin po che'i zhal nas/ spyir chos nyan pa la/.* It ends (DK.A.Nya.14.15a$_3$): *lar chos nyan pa la bsam pa rnam par dag pa de gal che gsung//.*[729] Segment fourteen gives a short instruction on how the practitioner ought to receive teachings (*chos nyan pa*, **dharmaṃ śṛnoti* or **dharmaśravaṇa*). First, a number of right and wrong motivations (*bsam pa*, **āśaya*) for listening to *Dharma* discourses are presented, whereafter it is explained what a *bodhisattva* practitioner must do (*sbyor ba*, **prayoga*) in terms of his or her attitude before (*sbyor ba*, **prayoga*), during (*dngos gzhi*, **maula*), and after (*rjes*, **pṛṣṭha*) listening to a *Dharma* teaching.

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[728] Correlated passages: DK.α.Ka.44b$_1$-45a$_1$, DK.B.Nya.13.14a$_4$-14b$_4$, DK.D.Nya.13.15a$_1$-15b$_1$, DK.P.Nya.13.199b$_7$-200b$_1$, DK.Q.Nya.13.174b$_5$-175a$_4$, DK.R.Nya.13.24a$_6$-25a$_5$, DK.S.Nya.13.25a$_3$-26a$_2$, DK.T.Nya.13 pp. 11$_{14-29}$. A facsimile copy of DK.D.Nya.13 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 377$_1$-378$_1$.

[729] Correlated passages: DK.α.Ka.45a$_1$-45b$_1$, DK.B.Nya.14.14b$_4$-15a$_3$, DK.D.Nya.14.15b$_2$-16a$_2$, DK.P.Nya.14.200b$_1$-201a$_1$, DK.Q.Nya.14.175a$_4$-175b$_4$, DK.R.Nya.14.25a$_5$-26a$_3$, DK.S.Nya.14.26a$_2$-27a$_1$, DK.T.Nya.14 pp. 11$_{29}$-12$_7$. A facsimile copy of DK.D.Nya.14 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 378$_2$-379$_2$.

Segment DK.A.Nya.15: The segment begins (DK.A.Nya.15.15a$_4$): *rje btsun rin po che'i zhal nas/ gol sa thams cad kyi che ba gang 'jig rten 'di'i mngon zhen yin/.* It ends (DK.A.Nya.15.16a$_7$): *lar de ltar ma song ba gal che gsung//.*[730] This segment deals with three pitfalls (*gol sa*, **utpatha* or **unmārga*) of meditative experience (*nyams myong*, **anubhūta*) and four misunderstandings (*shor sa*) of the view of emptiness (*lta ba shor sa bzhi*). There are three basic meditative experiences, viz. bliss (*bde ba*, **sukha*), presence (*gsal ba*, **vyakti* or **vispaṣṭa*), and non-thought (*mi rtog pa*, **nirvikalpa*). If the meditator becomes attached to any of these meditative experiences and considers them special, he risks being reborn respectively in the desire realm (*'dod khams*, **kāmadhātu*), the material realm (*gzugs khams*, **rūpadhātu*), or the immaterial realm (*gzugs med khams*, **ārūpyadhātu*) and subsequently remains bound in *saṃsāra*. These are the three pitfalls of meditative experience.

Moreover, the practitioner may also misunderstand (*shor ba*) the view of emptiness. For one, he may think that there are no karmic consequences, since everything is empty and liberated from the beginning, and that it therefore makes no sense to engage in positive behavior. This is to misunderstand emptiness as the nature of phenomena (*stong pa nyid shes bya'i gshis la shor ba*). Further, the meditator may neglect applying remedies against the afflictive emotions (*nyon mongs*, **kleśa*), since he thinks they are anyway empty of an independent nature. Such behavior, however, will fail to eliminate the afflictive emotions and that would be to misunderstand emptiness as a remedy (*stong pa nyid gnyen por shor ba*). Another error is first to engage in some virtuous activity while thinking of this as real and only subsequently to apply the notion of emptiness in a retrospective manner. This is to misunderstand emptiness as a means of enhancing activities (*stong pa nyid rgyas 'debs su shor ba*). Finally, some do not realize that the cause, path, and result have one and the same nature, but instead think that by having meditated on emptiness during the path, they will achieve the result of buddhahood. This, however, is to misunderstand emptiness as the path (*stong pa nyid lam du shor ba*). The segment presents each of these problems in some detail and admonishes the practitioner to avoid them.

Segment DK.A.Nya.16: The segment begins (DK.A.Nya.16.16a$_7$): *//rje btsun rin po che'i zhal nas/ lar theg pa chen po'i lugs kyis/.* It ends (DK.A.Nya.16.16b$_7$): *gnyis su med pa'i sems kyi ngo bo sems nyid kyis chos 'phrul du shes par bya gsung/.*[731] The sixteenth segment begins by discussing the importance of having a pure motivation (*bsam pa rnam par dag pa*, **āśayaviśuddhi*). It lays out three ways of formulating the *bodhicitta* motiva-

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[730] Correlated passages: DK.α.Ka.45b$_1$-46b$_4$, DK.B.Nya.15.15a$_3$-16a$_7$, DK.D.Nya.15.16a$_2$-17a$_5$, DK.P.Nya.15.201a$_1$-202a$_6$, DK.Q.Nya.15.175b$_4$-176b$_6$, DK.R.Nya.15.26a$_3$-28a$_5$, DK.S.Nya.15.27a$_1$-29a$_3$, DK.T.Nya.15 pp. 12$_7$-13$_6$. A facsimile copy of DK.D.Nya.15 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 379$_2$-381$_5$.

[731] Correlated passages: DK.α.Ka.46b$_4$-47a$_4$, DK.B.Nya.16.16a$_7$-16b$_7$, DK.D.Nya.16.17a$_5$-17b$_5$, DK.P.Nya.16.202a$_6$-202b$_7$, DK.Q.Nya.16.176b$_7$-177a$_6$, DK.R.Nya.16.28a$_5$-29a$_4$, DK.S.Nya.16.29a$_3$-30a$_3$, DK.T.Nya.16 pp. 13$_{6-21}$. A facsimile copy of DK.D.Nya.16 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 381$_5$-382$_5$.

tion, namely in an expanded (*rgyas pa*, **vistara*), medium (*'bring*, **madhya*), or condensed form (*bsdus pa*, **saṃkṣipta*). At the end of the practice, it is also important to dedicate (*bsngo ba*, **pariṇāmanā*) the accumulated beneficence (*dge ba'i rtsa ba*, **kuśalamūla*) of the practice for the benefit of all sentient beings and this point is briefly clarified.

Segment DK.A.Nya.17: The segment begins (DK.A.Nya.17.16b$_7$): */rje btsun rin po che'i zhal nas/ khyed 'dir tshogs pa'i bsgom chen pa rnams sgrub pa rnal mar byed na/.* It ends (DK.A.Nya.17.18a$_1$): *nus pas gnod pa phra mo sel nus pa cig dgos gsung/.*[732] The seventeenth segment begins by addressing the assembly with the words, "You great meditators gathered here" (*khyed 'dir tshogs pa'i bsgom chen pa rnams*), thereby illustrating how the text envisages the supposed audience of a *tshogs chos* text, i.e., a "teaching to the gathering."

Thereafter follows a motivational speech on how a meditator hermit (*ri pa*, **āraṇyaka* or **vanavāsin*) ought to live. He must accept the bare necessities when it comes to food and clothes, and he must stay in the mountain wilderness (*ri khrod*, **parvatakandara* or **araṇya* or **vana*). The best meditator hermits stay like snow-lions in the snowy regions (*seng ge bzhin du gangs la song*), the middling ones live like Bengal tigers in the forest (*rgya stag bzhin du nags la song*), while lesser ones stay like vultures in the rocks (*bya rgod bzhin du brag la song*). Such meditators must, however, avoid hanging around towns like cemetery foxes (*dur khrod kyi wa mo ltar grong du gzhol bar ma byed*).

The segment continues in similar vein with addressing many other practical concerns, e.g., how the meditor should relate to followers, donors, and students, and which motivational contemplations (*sgom pa*, **bhāvanā*) he ought to practice. The question is then raised why serious meditators at all need to stay in a wilderness retreat. In response, the passage ends with a quotation from an unnamed *Bka' gdams pa* master (*bka' gdams pa'i zhal nas*) on the significance of entering a wilderness retreat (*ri khrod 'grim pa*). The segment is identical with segment DK.A.Ta.5 with only minor reading variants.

Segment DK.A.Nya.18: The segment begins (DK.A.Nya.18.18a$_1$): *bde bar gshegs pa rin po che'i zhal nas// //ri khrod brten pa la chos bzhi yin gsung/.* It ends (DK.A.Nya.18.18b$_2$): *mdor na las dang mtha' ma log par re mdzad par zhu gsung/.*[733] The penultimate segment concerns the importance for someone living in retreat in the mountain wilderness (*ri khrod bsten pa*) of achieving certitude (*gdeng thob pa*) in the instructions (*gdam ngag*, **avavāda*), in the abilities of the practice (*nus pa*, **samartha*), in meditative experience (*nyams myong*, **anubhūta*), and in the view (*lta ba*, **dṛṣṭi*). To this end, it is

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[732] Correlated passages: DK.α.Ka.47a$_4$-48a$_4$, DK.B.Nya.17.16b$_7$-18a$_1$, DK.D.Nya.17.17b$_5$-18b$_5$, DK.P.Nya.17.202b$_7$-204a$_1$, DK.Q.Nya.17.177a$_7$-178a$_6$, DK.R.Nya.17.29a$_4$-31a$_1$, DK.S.Nya.17.30a$_3$-32a$_1$, DK.T.Nya.17 pp. 13$_{21}$-14$_{14}$. A facsimile copy of DK.D.Nya.17 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 382$_5$-384$_5$.

[733] Correlated passages: DK.α.Ka.48a$_4$-48b$_3$, DK.B.Nya.18.18a$_1$-18b$_1$, DK.D.Nya.18.18b$_5$-19a$_6$, DK.P.Nya.18.204a$_1$-204b$_2$, DK.Q.Nya.18.178a$_6$-178b$_5$, DK.R.Nya.18.31a$_1$-31b$_5$, DK.S.Nya.18.32a$_1$-32b$_5$, DK.T.Nya.18 pp. 14$_{14\text{-}29}$. A facsimile copy of DK.D.Nya.18 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 384$_5$-385$_6$.

emphasized how crucial it is to rely properly on a teacher and how to do so is explained in some detail. An identical segment is found in DK.A.Ta.6 with only minor reading variants.

Segment DK.A.Nya.19: The segment begins (DK.A.Nya.19.18$_2$): *rje btsun rin po che'i zhal nas// //bka' gdams pa'i lugs kyi slob mas bla ma brten pa la/.* It ends (DK.A.Nya.19.19a$_5$): *ci rung rung byas pas mi yong ba yin gsung/ rje btsun rin po che'i gsung sgros/ dge slong shes rab gzhon nus yi ger bkod pa rdzogs so// //dge'o// bkra shis so//.*[734] The final segment of text *Nya* quotes ten ways (*chos bcu*, **daśadharma*) in which a student must rely on and attend to his teacher (*bla mar bsten pa*, **gurusevana*) according to the *Bka' gdams pa* tradition (*bka' gdams pa'i lugs*), and explains each of these in brief. The segment includes quotations from Aśvaghoṣa's *Fifty Stanzas on the Guru* (*bla ma lnga bcu pa*, **gurupañcāśikā*) and another unspecified source. The explanations also give a passing reference to how Nāropa had to undergo twelve trials by his teacher (*bla ma n'a ro pas dka ba bcu gnyis spyad pa*).

The segment ends with the general colophon for the text, which states (quoted in Tibetan above): "The sayings *(gsung sgros)* of the precious master, put in writing by the monk Shes rab gzhon nu, are finished. May it be good! May it be auspicious!"

The colophon thus identifies the speaker of the teachings contained in the text as being "the precious master (*rje rin po che*), presumably denoting Bsod nams rin chen. The sayings were written down by his student, the monk (*dge slong*, **bhikṣu*) Shes rab gzhon nu, who – as mentioned above – can be identified as one of Bsod nams rin chen's attendants (*nye gnas*, **antevāsin* or **antevāsika*).

[734] Correlated passages: DK.α.Ka.48b$_4$-49a$_6$, DK.B.Nya.19.18b$_1$-19a$_5$, DK.D.Nya.19.19a$_6$-20a$_3$, DK.P.Nya.19.204b$_2$-205a$_6$, DK.Q.Nya.19.178b$_6$-179b$_2$, DK.R.Nya.19.31b$_5$-33a$_3$, DK.S.Nya.19.32b$_5$-34a$_3$, DK.T.Nya.19 pp. 14$_{29}$-15$_{14}$. A facsimile copy of DK.D.Nya.19 is found in *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 385$_6$-387$_3$.

3. Dags po'i bka' 'bum: Answers to Questions (Zhus lan)

The third group of texts in the *Dags po'i bka' 'bum* is a set of four works (texts *Ta-Na*) belonging to the literary genre of "Answers to Questions" (*zhus lan* or *zhu lan*). These works are highly composite, containing an array of different materials that have been compiled together. Their sundry nature is though not revealed by the given titles of the works, according to which each text simply contains the questions of one particular student along with Bsod nams rin chen's answers to these. It should here be stressed that the general titles of texts given in ms DK.A and its apographs are not reflected in the older ms DK.α, which does not contain any titles at the beginning of texts but which only has titles provided occasionally in the colophons of some text. The same colophons also occur in DK.A. It therefore seems that the overall text titles at the beginning of works were newly introduced when the first printed edition, i.e., ms DK.A, was redacted and produced.[735]

The concept of *zhus lan* as a written work must have been a new genre in the twelfth century, and the *zhus lan* texts of the *Dags po'i bka' 'bum* are among the earliest known Tibetan works of the genre.[736] The genre has, however, a prototype in the form of at least one of two canonical *zhus lan* (**praśnottara*) works included in the Peking, Snar thang, and Golden Manuscript *bstan 'gyur*s. The first is the *Dpal sa ra ha dang mnga' bdag mai tri pa'i zhu ba zhus lan* (**Śrīsarahaprabhumaitrī-pādapraśnottara*, Q5048, 2 folios) composed by an anonymous author. The text records questions put by Maitrīpa to Saraha in the exact same format seen in later Tibetan works of the *Zhus lan* genre. It may thus have been a prototype for later Tibetan works of this genre, unless the *bstan 'gyur* text rather is a Tibetan apocryphal work composed after the second half of the twelfth century, which is a distinct possibility. The second canonical text is the *Rdo rje sems dpa'i zhus lan slob dpon dpal dbyangs gyis mdzad pa* (**Vajrasattvapraśnottara*, Q5082, 7 folios) composed by Śrī Ghoṣa (*dpal dbyangs*). The latter work is a small treatise in verse on the meaning of deity *Vajrasattva*, which is heavily annotated with interlinear notes (*mchan bu*). The treatise does not reflect the typical question-answer format indicated by the verb "asked" (*zhus pa*), which is a defining feature in the later Tibetan works of the *zhus lan* genre.

The four *zhus lan* texts of the *Dags po'i bka' 'bum* are compilations of questions supposed to have been presented orally by some of Bsod nams rin chen's closest students, along with Bsod nams rin chen's oral answers to these questions. The questions posed by the students reveal no particular structure, which means that these texts cover a lot of different topics, especially practical questions concerning how to combine different types of meditation practice, although a few more philosophical and doctrinal questions also are raised with regard to Bsod nams rin chen's teachings. Consequently, the texts provide a

[735] For a detailed discussion of the editorial changes introduced while preparing the first print, including the creation of text titles, see KRAGH (2013c).

[736] The medieval Tibetan *zhus lan* genre bears some similarity to the medieval Latin Christian genre of *quaestio* texts ('questions'), which emerged around the same time in twelfth-century Europe in connection with the study of the writings of Saint Augustine. For a short study of the early textual history Latin *Quaestio* texts, see C.E. VIOLA (1982).

certain perspective of Bsod nams rin chen's *Mahāmudrā* doctrine in terms of how it is related to other doctrinal and practical aspects of Buddhism, especially the practices of the *Vajrayāna*. All four *zhus lan* texts in the corpus have been published in English translation by DUFF (2011).

3.9 DK.A.Ta: Master Dags po's Oral Instruction and Answers to the Questions of Master Bsgom tshul (Rje dags po zhal gdams dang/ rje bsgom tshul gyi zhu lan bzhugso)

10 folios, 6 segments, 4 internal colophons. The text has no overall colophon, but four of its six segments have individual colophons clarifying the authorship of each part. It is notable that it is only the text's first segment that is structured as a question-and-answer exchange between Bsgom pa Tshul khrims snying po and Bsod nams rin chen, as reflected in the title of the work. The three subsequent segments instead contain teachings given by Tshul khrims snying po himself, while the fifth and sixth segments consist of sayings attributed to "the precious master" (*rje btsun rin po che*). These sayings turn out to be exact copies of two segments from *Tshogs chos* text Nya.

It may be reiterated that Sgom pa Tshul khrim snying po (1116-1169) was the elder of Bsod nams rin chen's two nephews born to Bsod nams rin chen's elder brother Rgya pa Se re. Tshul khrims snying po was instated as Bsod nams rin chen's main lineage-holder and the abbot of the Dags lha sgam po hermitage in 1145, i.e., eight years before Bsod nams rin chen's death, and his abbacy lasted till his own death in 1169.[737]

Segment DK.A.Ta.1: The segment begins (DK.A.Ta.1.1b$_1$): */bla ma rin po che la skyabs su 'chi'o/ /byin gyi blab tu gsol lo/ /ngo bo gang yin zhus pas/.* It ends (DK.A.Ta.1.8a$_6$): */e ma ya mtshan che bas rang sems ltos/ sems mthong rnam grol dus gsum rgyal ba'i mdzod/ /rje sgam po pa dang/ rje bsgom tshul gyis zhus lan 'di/ lang ban dharma ku ma ras/ ri khrod dgon par bris pa'o//.*[738] The first segment consists of forty questions with accompanying answers. The segment ends with a colophon, wherein the segment's title is first given as "Thorough investigation of the essence through questions to the precious *bla ma* along with [his] answers, eliminating treacherous passages in all meditative experiences and realizations" (*bla ma rin po che la ngo bo'i gdar sha gcod pa zhus lan dang bcas pa/ nyams rtogs thams cad kyi phrang sel bar byed pa*). Later in the same colophon, the text is also referred to as "Questions and answers by master Sgam po pa and master Bsgom tshul" (*rje sgam po pa dang/ rje bsgom tshul gyis zhus lan*). It is not immediately clear from this title whether the questions contained in the text were posed by master Bsgom tshul and answered by master Sgam po pa, or whether the questions were

[737] See SØRENSEN & DOLMA (2007:47).

[738] Correlated passages: DK.α.Kha.203a$_5$-210a$_3$, DK.B.Ta.1.1b$_1$-8a$_6$, DK.D.Ta.1.1b$_1$-8a$_6$, DK.P.Ta.1.205a$_7$-212a$_7$, DK.Q.Ta.1.179b$_3$-185b$_5$, DK.S.Ta.1.1b$_1$-13b$_5$, DK.T.Ta.1 pp. 1$_3$-6$_{14}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 244$_1$-267$_5$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 2$_1$-25$_5$. The text is not included in DK.R.

posed by someone else and some of them were answered by Sgam po pa while other questions were answered by Bsgom tshul. Furthermore, the colophon establishes that the text was written by Lang ban Dharma Kumāra at an unnamed mountain hermitage (*lang ban dharma ku ma ras/ ri khrod dgon par bris pa'o//*). Lang ban Dharma Kumāra is not a known student of either Bsod nams rin chen or Bsgom tshul. The epithet *Lang ban* may indicate that he was a monk (*ban de*)[739] from the *Lang* clan. Since the colophon does not mention any notes or oral transmission on the part of Bsgom tshul, it remains unexplained how Dharma Kumāra could have compiled a text containing questions supposedly posed by Bsgom tshul along with Sgam po pa's answers. Perhaps this problem indicates that the questions, in fact, were posed by Dharma Kumāra himself to Sgam po pa and Bsgom tshul, and that Dharma Kumāra thereafter noted down his questions with their answers. It is also clear that the eclectic order of the questions does not reflect a polished and finely redacted arrangement. This might indicate that the text does not represent a memorized oral transmission but rather a collection of haphazardly written notes.

The introductory sentence at the beginning of the segment states that the overall theme of the questions is the 'appearance', 'nature', or 'essence' [of the mind] (*ngo bo*, **rūpa*), and that the author wrote down the text not to forget the obtained answers. Indeed, most of the questions pertain directly or indirectly to the topic of *ngo bo*. Some of these address *ngo bo* as the nature of consciousness or awareness. Other questions relate to the nature of thoughts and the objects of the mind. The topic of *ngo bo* is also approached philosophically as well as doxographically with questions about the relationship between the mind and emptiness, the teaching that everything is only mind (**cittamātra*), and the relationship between the essence (*ngo bo*) and the latent-consciousness (*kun gzhi rnam shes*, **ālayavijñāna*). One of the doxographic answers includes a general reference to the views presented in *Rdzogs chen* and *Mahāmudrā* teaching. Other questions concern meditation practice, how to dwell in the essence, and what effects this has in the form of accomplishments (*dngos grub*, **siddhi*). In one answer, a short story is narrated about a student from the province of Gtsang, who was told to do a purification practice consisting in copying the Heart *Sūtra* (*shes rab snying po*) multiple times. The relationship between meditating on the *ngo bo* and doing yogic practices, such as *gtum mo*, is also probed in several questions. A clarification is sought on the nature of the inner wisdom-winds (*ye shes kyi rlung*, **jñānavāyu*), purification of the activity-winds (*las kyi rlung*, **karmavāya*), and the effects this has on the experience of the interim (*bar do*, **antarābhava*) between death and rebirth. Some questions directly concern the yogic practices of Inner Heat (*gtum mo*), Radiance (*'od gsal*), and the Interim (*bar do*), e.g., queries about the difference between gentle and forced breathing techniques (*'jam rlung* and *rtsub rlung*). In one answer, a short explanation of the process of dying is given with reference to teachings by *Bla ma* Mar pa, Mi la ras pa, and

[739] The word *ban de* may be taken as a Tibetanized form of the Sanskrit word *vandya*, "reverend," (NATTIER, 1988:218 n. 24; RICHARDSON, 1992:106), or, perhaps better, of the respectful Sanskrit epithet *bhadanta* possibly via an intermediate Prākṛt or Apabhraṃśa form resembling the Pāli equivalent *bhante* (NATTIER, ibid.).

"all the *Bka' gdams pa bla ma*s." When discussing the signs of successful practice, a reference is given to the (five) treatises of Maitreya (*byams chos*). Moreover, there are also questions of more pragmatic character, such as queries about which kind of retreat place is better, how one should nourish oneself in the wilderness by relying on vitality practices (*bcud len*, **rasāyana*), how to live on the nourishment of *samādhi*, how to deal with ghosts while staying in solitude, and whether it is advisable to meditate with open or closed eyes. The segment ends with a passage, wherein Bsod nams rin chen states to Tshul khrims snying po that the latter has now cleared all his doubts, that there is nothing more to learn, and that from now on he should rely solely on his own meditative experience. The segment concludes with the colophon described above.

Segment DK.A.Ta.2: The segment begins (DK.A.Ta.2.8a$_7$): *dags po bsgom tshul gyis bu chen dam pa phag bsgom gyi zhal nas/.* It ends (DK.A.Ta.2.8b$_1$): *yags su re ba'i skyid skyid po cig la blo gtad pas mi yong ba yin no gsung/.*[740] According to the second segment's opening phrase (quoted in Tibetan above), the segment contains a saying by Dam pa Phag bsgom (dates unknown), who was a major student (*bu chen*, lit. "a great son") of Dags po Bsgom tshul (a.k.a. Tshul khrims snying po). The saying, whose extent is a mere few lines, is a brief statement on the need for the hermit practitioner to turn the mind away from the present life, give up all hope for comforts and good food, accept the life of a beggar (*phugs sprang*), and only be concerned with the welfare of sentient beings.

Segment DK.A.Ta.3: The segment begins (DK.A.Ta.3.8b$_1$): *snang sems zhen med gyi lha sku la/ sgyu ma'i yid dang mi 'bral 'tshal/.* It ends (DK.A.Ta.3.8b$_3$): */chos nyid kyi nyams dang mi 'bral 'tshal/ /slo dpon* [sic.] *dags po bsgom tshul gyis gsungso//.*[741] The third segment is a short poem in eight verse lines, which in its colophon is said to have been spoken by Ācārya Dags po Bsgom tshul. The poem admonishes the listener not to forget to think of the body of visualized deities (*lha sku*) as being illusory, always to have devotion for the teacher, to look nakedly (*gcer mthong*) at the unborn nature (*rang bzhin skye med 'od gsal*), and not to lose the meditative experience (*chos nyid kyi nyams*) during daily activities (*spyod pa*). It is possible that this and the following segment constitute what in text *Ta*'s general title in DK.A is referred to as the "Master Dags po's Oral Instruction" (*rje dags po zhal gdams*).

Segment DK.A.Ta.4: The segment begins (DK.A.Ta.4.8b$_3$): *//rtogs ldan bla ma rnams la phyag 'tshal lo/ /phyag rgya chen po rtogs 'dod rnal 'byor gyis/.* It ends (DK.A.Ta.4.9a$_1$): */phyag rgya chen po'i brjod du med pa zhes bya ba/ /rje btsun rin po che tshul khrims*

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[740] Correlated passages: DK.α.Kha.210a$_{4-5}$, DK.B.Ta.2.8a$_7$-8b$_1$, DK.D.Ta.2.8a$_6$-8b$_1$, DK.P.Ta.2.212a$_7$-212b$_2$, DK.Q.Ta.2.185b$_{5-7}$, DK.S.Ta.2.13b$_5$-14a$_3$, DK.T.Ta.2 pp. 6$_{14-18}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 267$_5$-268$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 25$_5$-26$_2$. The text is not included in DK.R.

[741] Correlated passages: DK.α.Kha.210a$_5$-210b$_1$, DK.B.Ta.3.8b$_{1-3}$, DK.D.Ta.3.8b$_{1-3}$, DK.P.Ta.3.212b$_{2-4}$, DK.Q.Ta.3.185b$_7$-186a$_2$, DK.S.Ta.3.14a$_{3-6}$, DK.T.Ta.3 pp. 6$_{18-21}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 268$_{2-4}$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 26$_{2-4}$. The text is not included in DK.R.

snying po'i zhal nas gsungs pa'o//.[742] The fourth segment contains a poem in five verses, which according to its colophon (quoted in Tibetan above) is entitled "The Ineffability of *Mahāmudrā*" (*phyag rgya chen po'i brjod du med pa*) spoken by the precious master (*rje btsun rin po che*) Tshul khrims snying po. The poem describes different ways of resting in medition (*gzhag*, **[sam]āhita*). Employing a series of analogies, it tells how the *yogī* wishing to realize *Mahāmudrā* should rest in the natural (*gnyug ma*), inborn state of the mind as such (*sems nyid lhan cig skyes pa*) that is unborn (*skye med*), uncontrived (*ma bcos*), and free from conceptual elaborations (*spros dang bral ba*).

Segment DK.A.Ta.5: The segment begins (DK.A.Ta.5.9a_2): *rje btsun rin po che'i zhal nas/ /khyed 'dir tshogs pa'i bsgom chen pa rnams/.* It ends (DK.A.Ta.5.9b_6): *nus pas gnod pa phra mo sel nus pa cig dgos gsung/.*[743] The fifth segment is an exact copy of DK.A.Nya.17 with only very minor reading variants. For a summary, see above.

Segment DK.A.Ta.6: The segment begins (DK.A.Ta.6.9b_6): *bde bar gshegs pa rin po che'i zhal nas/ ri khrod rten pa la chos bzhi yin gsung/.* It ends (DK.A.Ta.5.10a_6): *sems can gyi sdig rkyen du ma song ba/ mdor na las mtha' ma log pa re mdzad par zhu gsung ngo// //bkra shis so//.*[744] The sixth segment is an exact copy of DK.A.Nya.18 with only very minor reading variants. For a summary, see above. This final segment of text *Ta* has no colophon.

3.10 DK.A.Tha: Answers to the Questions of Dus gsum mkhyen pa (Dus gsum mkhyen pa'i zhu lan bzhugs so)

50 folios, 41 segments, no final colophon. The text has no overall colophon and seems to have been compiled from numerous unrelated parts. The overall title refers only to the contents of the first segment.

Segment DK.A.Tha.1: The segment begins (DK.A.Tha.1.1b_1): */bla ma dam pa rnams la phyag 'tshal lo/ /bla ma rin po che la phyis kho bos gdams ngag gcig zhus nas/.* It ends (DK.A.Tha.1.6b_5): *da rung de 'dra ba brgya dang stong 'ong gsung/ rin po che sgam po pa*

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[742] Correlated passages: DK.α.Kha.210b_{1-6}, DK.B.Ta.4.8b_3-9a_1, DK.D.Ta.4.8b_3-9a_1, DK.P.Ta.4.212b_4-213a_2, DK.Q.Ta.4.186a_{2-7}, DK.S.Ta.4.14a_6-15a_2, DK.T.Ta.4 pp. 6_{21-32}. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 268_4-269_6 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 26_4-27_6. The text is not included in DK.R.

[743] Correlated passages: DK.α.Kha.210b_6-211b_6, DK.B.Ta.5.9a_1-9b_6, DK.D.Ta.5.9a_1-9b_6, DK.P.Ta.5.213a_2-214a_2, DK.Q.Ta.5.186a_7-187a_5, DK.S.Ta.5.15a_2-16b_3, DK.T.Ta.5 pp. 6_{32}-7_{24}. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 269_6-273_2 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 27_6-31_2. The text is not included in DK.R.

[744] Correlated passages: DK.α.Kha.211b_6-212b_1, DK.B.Ta.6.9b_6-10a_7, DK.D.Ta.6.9b_6-10a_6, DK.P.Ta.6.214a_2-214b_2, DK.Q.Ta.6.187a_5-187b_5, DK.S.Ta.6.16b_3-17b_4, DK.T.Ta.6 pp. 7_{24}-8_3. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 273_2-274_6 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 31_2-32_6. The text is not included in DK.R.

dang/ rin po che 'tshur phu ba gnyis kyi zhu ba zhus lan//.[745] The first segment consists of 38 questions and answers. According to the segment's internal colophon, the segment is called "Answers to Questions between Rin po che Sgam po pa and Rin po che 'Tshur phu ba" (*rin po che sgam po pa dang/ rin po che 'tshur phu ba gnyis kyi zhu ba zhus lan*). The name 'Tshur phu ba means "the one from 'Tshur phu," where 'Tshur phu is a toponym that here seems to be an orthographic variant of Mtshur phu. The epithet probably refers to the first Karma pa Dus gsum mkhyen pa (1110-1193), who in early sources also is known by the nickname "the grey-head from Khams" (*khams pa dbu se*). In 1189, Dus gsum mkhyen pa founded Mtshur phu monastery (*mtshur phu dgon*) in the Stod lung valley northwest of Lha sa, which hypothetically might be a reason for referring to him by the title *'Tshur phu ba*.

It is not clear whether the text was written by *'Tshur phu ba* himself or by someone else, but the questions posed here are of a very personal character. In fact, most of the questions can hardly be called "questions" as such; rather, they are brief descriptions of concrete meditation experiences, each followed by a clarifying response by the meditation teacher. The first question describes how an experience of intense presence or clarity (*gsal ba*, **vyakti*) arose some days after having received an instruction from the teacher. In the answer, the speaker makes use of the term "white panacea" (*dkar po cig thub*), which later became significant in the context of Sa skya Paṇḍita's critique of the *Bka' brgyud Mahāmudrā* system.[746] A second reference to the same term reappears later in the text. Thereafter, the speaker describes that he had to leave his meditation retreat in order to gather alms, since he had run out of food and did not meet the teacher for three months. Meanwhile, the teacher was staying at a cliff crevice in 'Ol ka. This is notable, because if the teacher in question is Bsod nams rin chen as the colophon indicates, then this remark suggests that in the years after Bsod nams rin chen began to give teachings to various disciples in 1121 and onwards, he apparently did not spend all his time at the Dags lha sgam po hermitage, but he also went elsewhere for meditation retreats, such as the neighboring 'Ol ka region. The speaker first met the teacher in 'Ol ka and thereupon began his meditation practice. Quickly a pure meditative experience of bliss (*bde ba*), presence (*gsal ba*), and non-thought (*mi rtog pa*) appeared, which he inquired about with the teacher.

In a long series of questions, the reader can follow how the speaker's meditation experiences developed step-by-step. Many experiences concern the feeling that everything is mind only (*sems tsam*, **cittamātra*) and how this feeling affected his perception of reality.

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[745] Correlated passages: DK.α.Nga.91a_1-96b_4, DK.B.Tha.1.1b_1-6b_5, DK.D.Tha.1.1b_1-7a_5, DK.P.Tha.1.214b_3-220a_7, DK.Q.Tha.1.187b_6-193a_3, DK.S.Tha.1.1b_1-12a_3, DK.T.Tha.1 pp. 1_3-5_{20}. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 72_1-92_4 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 96_1-116_4. The text is not included in DK.R.

[746] KARMAY (1988:197-198, fn. 98) has referred to this occurrence of the term *dkar po cig thub* as an attestation showing that the phrase "white panacea" may be used as a metaphorical name for Sgam po pa's *Mahāmudrā* system. He (ibid.) further refers to another occurrence of the term in *Rje phag mo gru pa'i zhu lan* (DK.A.Da) as well as to Śākya mchog ldan's *Tshang pa'i 'khor lo*.

Some questions concern dreams related to the practice, while others are about the practice of Inner Heat (*gtum mo*). In a few passages, *'Tshur phu ba* tries to clarify whether his experiences correspond to specific Buddhist terms, such as the notions of Radiance (*'od gsal*, **prabhāsvara*) and *dharmakāya* (*chos sku*).

Many questions deal with the fluctuation of meditative experiences and how to deal with that issue. Several of the answers given in response thereto speak about the positive or negative effects that the movement of the inner winds (*rlung*, **vāyu*) has on the meditation experience. In one such case, the teacher instructs the student in a concrete *yoga* exercise (*'khrul 'khor*) in order to eliminate a negative development in the winds. In one séance, the speaker describes how he felt like laughing uncontrollably in the middle of the night, causing others sleeping around him to wake up, while in another question he describes visions that arose in him of the hell-realms and the sufferings of the hungry ghosts. In each case, Bsod nams rin chen instructs his student how to turn these experiences into the meditative path. Two questions address the issue of minor illnesses that appeared during the retreat, and Bsod nams rin chen explains how to dissolve these obstacles. The segment ends with the colophon quoted above.

Segment DK.A.Tha.2: The segment begins (DK.A.Tha.2.6b$_6$): *//bla ma dam pa rnams la phyag 'tshal lo//byin brlabs kyi rlan gyi dgon pa ru/.* It ends (DK.A.Tha.2.10b$_3$): */bde ba la gnas pa dang gsum yin gsung/ zhus lan iṭhi//.*[747] The segment's colophon only states that it is a *zhus lan* text and thus provides no information about its speakers or the author who wrote it down. The answer to the first question is introduced by the phrase "the master said" (*rje btsun gyi zhal nas*), but who the master is remains unspecified.

The segment begins with a short verse that in a sense reveals the character of a text of the *zhus lan* genre. The verse says: "In the hermitage moistened by blessing, wind entered the locality of the true nature – the central channel – whereby I saw the meaning of the inseparability of non-thought, bliss, and presence. I then inquired (*zhus*) with the *bla ma* master about my realization of its meaning. Fearing that I might forget his answers to [my] questions (*zhus lan*), I wrote them down in brief."[748] This prologue underlines the nature of the questions posed by the student, namely that the student inquires with the teacher as to his meditation experience during or after a retreat. The student has then noted down the master's answers in order not to forget them. It is generally the case that it is the compilation of such questions and answers that makes up a text of the "Answers to Questions" genre (*zhus lan*).

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[747] Correlated passages: DK.α.Kha.128a$_5$-132b$_5$, DK.B.Tha.2.6b$_5$-10b$_3$, DK.D.Tha.2.7a$_5$-11b$_1$, DK.P.Tha.2.220b$_1$-225a$_1$, DK.Q.Tha.2.193a$_4$-197/8a$_1$ (doubly paginated folio), DK.S.Tha.2.12a$_3$-19b$_4$, DK.T.Tha.2 pp. 5$_{20}$-8$_{33}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 92$_4$-106$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 116$_4$-130$_2$. The text is not included in DK.R.

[748] DK.A.Tha.2.6b$_{6-7}$: */byin brlabs [can] gyi rlan gyi dgon pa ru/ /bdag nyid dbu ma'i gnas su rlung tshud pas/ /mi rtog bde gsum dbyer med don mthong nas//de yi don rtogs bla ma rje la zhus/ /zhus lan brjed 'jigs cung zad yi ger bris/.*

The present segment contains 24 questions and is very different in its style from DK.A.Tha.1. In this segment, the questions are clearly formulated as questions and they constitute a well-connected series. The first question concerns a vision the speaker had. The teacher answers that this was caused by the inner winds entering the central channel. This leads to a series of questions concerning *gtum mo* practice and the manipulation of the winds. The answers lead the interlocutor to begin a series of questions about the yogic practice of Transference (*'pho ba*, **saṃkrānti*), i.e., the *yoga* of ejecting the consciousness out of the body into Awakening or into a pure land (*dag pa'i zhing khams*), being a practice that is to be carried out at the time of death. Having discussed the yogic approach of dying in this manner, the questions thereafter turn to address the issue of the interim (*bar do*, **antarābhava*) between death and future rebirth. The answers contain quite detailed explanations on the process of dying. The latter set of questions and answers includes references to a number of teachers, including Rngog Jo sras pa, Nāropa, *Bla ma* Ti phu pa, *Bla ma* A dul Vajra, as well as to the *Abhidharmakośabhāṣya*'s explanations on the *antarābhava* (*bar do*).[749] As mentioned above, the segment ends with the ultra-short colophon "Answers to Questions" (*zhus lan iṭhi//*).

Segment DK.A.Tha.3: The segment begins (DK.A.Tha.3.10b$_3$): *bla ma dam pa rnams la phyag 'tshal lo/ slo dpon rin po che la/ dang por chos ji ltar gnas pa dang/.* It ends (DK.A.Tha.3.13b$_5$): *da lta nyams su bab bka' gdams pa la chos kyi babs cig 'dug gsung ngo//.*[750] This segment is the first "autobiographical passage" that was discussed and translated above (pp. 91ff.). The segment contains no colophon and its authorship is therefore unknown.[751] It portrays Bsod nams rin chen speaking about his own life.

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[749] See fn. 951.

[750] Correlated passages: DK.α.Kha.132b$_5$-136b$_6$, DK.B.Tha.3.10b$_4$-13b$_5$, DK.D.Tha.3.11b$_1$-14b$_6$, DK.P.Tha.3.225a$_2$-228b$_5$, DK.Q.Tha.3.197/8a$_1$-201a$_4$ (doubly paginated folio), DK.S.Tha.3.19b$_4$-26a$_2$, DK.T.Tha.3 pp. 8$_{33}$-11$_{26}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 106$_3$-117$_5$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 130$_3$-141$_5$. The text is not included in DK.R. An additional partially correlated passage is found in DK.α.Nga.116a$_1$-118a$_1$. The first part of this passage (DK.α.Nga.116a$_{1-3}$) seems to be a highly condensed summary of the first part of the longer narrative in DK.A (DK.A.Tha.3.10b$_3$-12b$_1$). The second half of the passage (DK.α.Nga.116a$_3$-118a$_1$) is a direct parallel to the last part of the narrative in DK.A (DK.A.Tha.3.12b$_1$-13b$_5$).

[751] Although no colophon is found in segment DK.A.Tha.3 and its apographs, a very short colophon is found at the end of the partially correlated passage in DK.A (DK.A.Nga.118a$_1$). It says: "These were the meditative experiences of the precious *Bla ma* Lha rje" (*bla ma lha rje rin po che'i nyams myong lagso//*). The colophon does not reveal who the author of the segment is, but it does characterize the nature of at least the last part of the narrative as consisting in a description of Bsod nams rin chen's inner contemplative experiences, i.e., what in the later tradition sometimes is referred to as a "secret hagiography" (*gsang ba'i rnam thar*).

Segment DK.A.Tha.4: The segment begins (DK.A.Tha.4.13b$_6$): *na mo gu ru/ bya lo'i dbyar zla 'bring po yi/.* It ends (DK.A.Tha.4.13b$_7$): *thugs ma tshig mngo mtshar skyes//.*[752] This segment is the "Brief Account of Bsod nams rin chen's Death" translated above (pp. 104ff.). It has no colophon and its authorship is unknown. It provides a short poem describing events taking place in connection with Bsod nams rin chen's death and cremation in 1153.

Segment DK.A.Tha.5: The segment begins (DK.A.Tha.5.13b$_7$): *//rje 'od gsal gyi thugs la phyag 'tshal lo/ /bla ma rin po che'i zhal nas/ /ngas dang po lo bcu drug lon nas/.* It ends (DK.A.Tha.5.15a$_4$): *phyis zangs lung du skyas nas 'da' ba'i lo la sku gsum gyi 'char lugs ngo shes gsung ngo//.*[753] This segment is the second "autobiographical passage" that was discussed and translated above (pp. 106ff.). It has no colophon and its authorship is unknown. It too portrays Bsod nams rin chen speaking about his own life, even though the account is not in full agreement with the other "autobiographical" narration given in DK.A.Tha.3.

Segment DK.A.Tha.6: The segment begins (A Tha.6.15a$_5$): *//rdo rje 'chang gis/ ji ltar chu la chu bzhag dang/.* It ends (Dk.A.Tha.6.15b$_2$): */lta ba'i mchog ni de la bya/ /gsung ngo//.*[754] The sixth segment contains a brief string of quotations from Vajradhara, Tilopa, Nāropa, Mar pa, and Mi la ras pa regarding meditation and the realization of ultimate reality.

Segment DK.A.Tha.7: The segment begins (DK.A.Tha.7.15b$_2$): *//rje sgam po pas/ rang sems la blta na lta ba yin/.* It ends (DK.A.Tha.7.15b$_3$): *gzhan la ston na 'phrin las yin/ gsung ngo//.*[755] The segment consists of just seven sentences attributed to the master Sgam po pa (*rje sgam po pa*) defining view (*lta ba*, **dṛṣṭi*), realization (*rtogs pa*, **avabodha*), meditation (*bsgom pa*, **bhāvanā*), meditative experience (*nyams myong*, **anubhāva*), conduct (*spyod pa*, **caryā*), result (*'bras bu*, **phala*), and activity (*'phrin las*, **karman*). The saying could easily be seen as a continuation of the series of sayings by the lineage *bla*

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[752] Correlated passages: DK.α.Kha.136b$_6$-137a$_2$, DK.B.Tha.4.13b$_{5-7}$, DK.D.Tha.4.14b$_6$-15a$_1$, DK.P.Tha.4.228b$_{5-7}$, DK.Q.Tha.4.201a$_{5-6}$, DK.S.Tha.4.26a$_{2-4}$, DK.T.Tha.4 pp. 11$_{26-30}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 117$_5$-118$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 141$_5$-142$_2$. The text is not included in DK.R.

[753] Correlated passages: DK.α.Kha.137a$_2$-138b$_4$, DK.B.Tha.5.13b$_7$-15a$_4$, DK.D.Tha.5.15a$_1$-16a$_6$, DK.P.Tha.5.228b$_7$-230b$_1$, DK.Q.Tha.5.201a$_6$-202b$_4$, DK.S.Tha.5.26a$_4$-29a$_1$, DK.T.Tha.5 pp. 11$_{31}$-12$_{36}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 118$_2$-122$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 142$_2$-146$_6$. The text is not included in DK.R.

[754] Correlated passages: DK.α.Kha.138b$_4$-139a$_2$, DK.B.Tha.6.15a$_4$-15b$_2$, DK.D.Tha.6.16a$_6$-16b$_4$, DK.P.Tha.6.230b$_{1-6}$, DK.Q.Tha.6.202b$_4$-203a$_1$, DK.S.Tha.6.29a$_1$-29b$_2$, DK.T.Tha.6 pp. 12$_{36}$-13$_{11}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 123$_1$-124$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 147$_1$-148$_1$. The text is not included in DK.R.

[755] Correlated passages: DK.α.Kha.139a$_{2-3}$, DK.B.Tha.7.15b$_{2-3}$, DK.D.Tha.7.16b$_{4-5}$, DK.P.Tha.7.230b$_{6-7}$, DK.Q.Tha.7.203a$_{2-3}$, DK.S.Tha.7.29b$_{2-4}$, DK.T.Tha.7 pp. 13$_{11-14}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 124$_{1-3}$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 148$_{1-3}$. The text is not included in DK.R.

mas Vajradhara, Tilopa, Nāropa, Mar pa, and Mi las ras pa found in the preceeding segment DK.A.Tha.6, thus placing Bsod nams rin chen at the end of this transmission line. However, the two sections are separated by the phrase "says" (*gsung*), which often is used to mark the end of segments, and their separation is further marked in ms DK.α by the segment marker phrase *iṭhi*. Accordingly, the saying by Sgam po pa has here been treated as forming a separate segment.

Segment DK.A.Tha.8: The segment begins (DK.A.Tha.8.15b$_3$): *//bla ma rin po che'i zhal nas/ spyir chos la byed lugs gnyis yin te/*. It ends (DK.A.Tha.8.16a$_3$): *de la dngos grub 'byung ba yin/ gsung ngo//*.[756] The eighth segment has no colophon. It contains a short saying simply attributed to "the precious teacher" (*bla ma rin po che*). The teaching addresses miscellaneous types of Buddhist practice (*chos byed lugs*). Although it mentions a path beginning with study (*thos bsam*, **śruticinte*) of the Buddhist teachings as one possible approach, it also emphasizes the option of not engaging in study and reflection but instead achieving realization (*rtogs pa*, **avabodha*) by meeting an authentic *bla ma* and relying on his oral instruction (*gdams ngag*, **avavāda*).[757] Moreover, in terms of engaging in practice, the segment mentions various points that it considers crucial to include in the practice, namely fully abandoning worldly thoughts (*'jig rten pa'i rtog pa*), forgetting about all the intellectual notions taught in the doctrinal texts (*bstan bcos*, **śāstra*) since too many ideas may turn good qualities into weaknesses (*yon tan skyon du 'gyur ba*), relying on the teacher's blessing, cutting the ties to this life, knowing that all forms of rebirth involve suffering, never to let go of feeling kindness, compassion and the resolve for Awakening towards all sentient beings, giving rise to the contemplative paths of tranquility (*gzhi gnas*, **śamatha*) and insight (*lhag mthong*, **vipaśyanā*), and feeling gratitude towards the teacher. It is then stated that this instruction transmission named *Bka' brgyud* is so-called, because its instructions are vaster than the profound (*bka' brgyud 'di ni zab pas bka' rgya yod pa yin*). The segment ends with a quotation from an unspecified source. It may be added that the expression *Bka' brgyud* is a quite rarely occurring tradition-name in the *Dags po'i bka' 'bum*.

Segment DK.A.Tha.9: The segment begins (DK.A.Tha.9.16a$_3$): *//bka' gdams kyi lam rims skyes bu gsum la blo sbyong ba 'di rtsis su che//*. It ends (DK.A.Tha.9.20b$_2$): *grogs blo*

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[756] Correlated passages: DK.α.Kha.139a$_3$-139b$_4$, DK.B.Tha.8.15b$_3$-16a$_3$, DK.D.Tha.8.16b$_5$-17a$_6$, DK.P.Tha.8.230b$_7$-231b$_1$, DK.Q.Tha.8.203a$_3$-203b$_3$, DK.S.Tha.8.29b$_4$-30b$_3$, DK.T.Tha.8 pp. 13$_{14-29}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 124$_3$-126$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 148$_3$-150$_2$. The text is not included in DK.R.

[757] This first part of the segment has been translated into English by MARTIN (1992:245). Moreover, in his discussion of possible *Rdzogs chen* influences on the corpus, David P. JACKSON (1992:101) has referred in passing to two sentences from this segment (DK.Q.Tha.8.204a$_{3-4}$ and 204a$_7$, cited by JACKSON as p. 407.3 and 407.7), discussing how the full result of buddhahood first arises for the *yogī* after the physical body has been discarded in death.

'dres pa dam tshig [g]tsang ma la smras kyang mi lto ba yin gsung/.[758] The ninth segment is a very ecclectic piece of writing explaining a number of relatively unconnected topics. It begins by praising the *Bka' gdams* Mind Training teachings (*blo sbyong*) used for engendering *bodhicitta*, which are said to bring benefit even if the practitioner is unable to realize the original nature (*gnyug ma*, **nija*). The character of the original nature is then described and the method to realize it is said to be the practice of Inner Heat (*gtum mo*). Thereupon follows a brief explanation on the four *yoga*s (*rnal 'byor bzhi*) of *Mahāmudrā*, whereafter it is specified how the result arises for practitioners of various capabilities, either by reaching the result in the present life, in the interim (*bar do*, **antarābhava*), or in a future life. Questions are raised about the difference between a completely perfect Buddha's realization and the realization reached by a *yogī* meditating with these techniques, and how this relates to the *Mahāyāna* notion that complete buddhahood takes three uncountable aeons to attain. The explanation of the latter point is supported by several scriptural quotations. The stages of Tantric practice are briefly explained, whereafter the speaker presents the eight signs of accomplishment (*yon tan brgyad*), starting with the smoke-like sign (*rtags du ba*). The explanation, however, ends abruptly with the fifth sign, leaving the sixth to the eighth signs unexplained. At this point, a new explanation begins on the different stages (*lam rim*) of the *Mahāyāna Pāramitā* path, followed by a similar survey of the *Guhyamantra* path covering the empowerments, the Generation and Completion Stage practices, and the various accomplishments to be achieved.[759] Thereupon follows a discussion of phenomena and their nature, illustrated through several analogies. Next, the meditative experiences of bliss, presence, and non-thought are compared in terms of how they are taught and practiced by those holding the teaching-transmission of Atiśa (*jo bo rje'i bka' brgyud 'dzin pa rnams*), the *Guhyamantra* practitioners (*gsang sngags pa*), and Mi la ras pa, being a passage which includes several quotations, possibly from Mi la ras pa. A question is raised concerning where the root of *saṃsāra* and *nirvāṇa* should be cut. The answer discusses knowledge (*rig pa*, **vidyā*) and ignorance (*ma rig pa*, **avidyā*), and goes on to explain the appearance (*ngo bo*, **rūpa*), nature (*rang bzhin*, **svabhāva*), and character (*mtshan nyid*, **lakṣaṇa*) of the mind. Then different attitudes toward establishing the view (*lta ba*, **dṛṣṭi*) of the *Bka' gdams* tradition and of Mi la ras pa's approach are compared, which includes a brief doxographical discussion of the different schools of *Mahāyana* philosophy and a mention of the seven *Siddhi* texts (*grub pa sde bdun*).[760] This leads to a presentation of the nature of thoughts (*rnam rtog*, **vikalpa*) with a distinction being made between the intellect (*yid*, **manas*), knowledge (*rig pa*, **vidyā*), the mind (*sems*, **citta*), and wind (*rlung*, **vāyu*). The segment ends with a brief discussion of the need for secrecy. There is no colophon.

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[758] Correlated passages: DK.α.Kha.139b_5-144b_2, DK.B.Tha.9.16a_3-20b_2, DK.D.Tha.9.17a_6-22a_1, DK.P.Tha.9.231b_1-236b_2, DK.Q.Tha.9.203b_3-208a_1, DK.S.Tha.9.30b_3-39a_4, DK.T.Tha.9 pp. 13_{29}-17_{23}. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 126_2-141_4 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 150_2-165_4. The text is not included in DK.R.

[759] BROIDO (1985:13-14 fn. 25) has made a general reference to this passage.

[760] For a list, see fn. 113.

Segment DK.A.Tha.10: The segment begins (DK.A.Tha.10.20b$_2$): *yang rin po che'i zhal nas/ ngas ni de snga yang ma gsang/.* It ends (DK.A.Tha.10.24a$_1$): */rtogs pa'i thabs ni gang zhe na/ tshogs bsags gsol ba gdab pa'o//.*[761] The tenth segment begins with a passage illustrating how the teacher points out the nature of the mind and how one then is to practice the *yoga* of one-pointedness (*rtse gcig gi rnal 'byor*). A question is then put to [*Dge bshes*] Mar yul ba [Blo ldan shes rab] regarding the paths of the *Pāramitā*s and the *Guhyamantra* approaches. The answer uses the term *rnam thar* in the sense of liberation path and provides a rather detailed description of different types of conduct related to progressively higher levels of realization. This is following by a discussion of the differences between the *Pāramitā* and *Guhyamantra* traditions. The passage also includes the distinction of three paths seen in DK.A.Cha.23, namely "using inference as the path" (*rjes dpag lam du byed pa*), "using blessing as the path" (*byin brlabs lam du byed pa*), and "using direct experience as the path" (*mngon sum lam du byed pa*). Another distinction of three paths is presented next, which was also taught in DK.A.Cha.6, viz. "the path of abandoning the basis" (*gzhi spong ba'i lam*), "the path of transforming the basis" (*gzhi bsgyur ba'i lam*), and "the path of knowing the basis" (*gzhi shes pa'i lam*). The latter is here only identified as *Mahāmudrā* and not as either *Mahāmudrā* or *Rdzogs pa chen po* as seen in DK.A.Cha.6. Finally, the three paths are distinguished with regard to the practitioner's differing degrees of aptitude. Then follows an explanation on *śamatha* and *vipaśyanā* meditation, where each is taught in terms of its causes (*rgyu*), function (*las*), hindrances (*gegs*), obscurations (*sgrib pa*), and perfection (*lam yongs su dag pa*). Various potential flaws in the cultivation of emptiness are laid out, including an explanation on the four misunderstandings of emptiness (*shor ba bzhi*).[762] Quotations are here provided from an unspecified *Dohā* poem and from Mi la ras pa. The segment ends with an elucidation of the authentic, unmistaken understanding of emptiness (*stong pa nyid ma nor ba rnal ma*). It is said that emptiness designates the original nature (*gnyug ma*, **nijasaṃvid*) of the mind as such (*sems nyid*, **cittatā*) and the original nature is then laid out using the same six comments that are attested in segment DK.A.Cha.13, viz. "it is not supported by any base" (*rten gang la yang mi bca' ba*), etc.[763] Additionally, the present segment discusses how realization of this nature is inexpressible, *inter alia* illustrating this with the analogies of the indescribable pleasure experienced by a virgin [having sex for the first time] (*gzhon nu ma'i bde ba myong ba*) and a dream dreamt by a mute (*lkugs pa'i rmi lam*).

Segment DK.A.Tha.11: The segment begins (DK.A.Tha.11.24a$_1$): *//na mo gu ru/ sems dang sems kyi 'od gnyis mi gda' na zhus pas/.* It ends (DK.A.Tha.11.27a$_6$): *dran rig rgyun*

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[761] Correlated passages: DK.α.Kha.144b$_2$-148b$_2$, DK.B.Tha.10.20b$_2$-24a$_1$, DK.D.Tha.10.22a$_1$-25b$_1$, DK.P.Tha.10.236b$_2$-240a$_7$, DK.Q.Tha.10.208a$_1$-211a$_6$, DK.S.Tha.10.39a$_4$-45b$_4$, DK.T.Tha.10 pp. 17$_{23}$-20$_{19}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 141$_4$-153$_5$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 165$_4$-177$_5$. The text is not included in DK.R.

[762] For details, see the summary of segment DK.A.Nya.15.

[763] For details, see the summary of segment DK.A.Cha.13.

chad nas 'gro ba yin no//.[764] The eleventh segment is more philosophically sophisticated than most other segments of text *Tha*, dealing extensively with questions of realization and ultimate reality. The segment opens with an inquiry into the mind (*sems*, **citta*) and the light of the mind (*sems kyi 'od*, **cittabhāsa*). The interlocutor asks whether it is right that these two notions do not form a duality, and the lecturer answers in the affirmative, saying that everything is mind only (*sems gcig pu*). This prompts the interlocutor to ask a similar question with regard to *dharmakāya* (*chos sku*) and the light of *dharmakāya* (*chos sku'i 'od*). The discussion turns to the ontological status and cause-effect relationship of the manifestations of enlightenment in the form of emanation bodies (*sprul sku*, **nirmāṇakāya*) and enjoyment bodies (*longs sku*, **saṃbhogakāya*). The lecturer here makes a reference to the opinions held by the earlier *Bka' gdams pa Dge bshes*-s (*dge bshes bka' gdams pa rnams snga ma*) and by "our later *bla mas*" (*'o skol gyi bla ma phyi ma*). Thereupon, the question-answer exchange turns to address matters of meditation (*bsgom*, **bhāvanā*) and distraction (*yengs pa*, **vikṣepa*), and whether or not distractions necessarily are negative for the meditation. The answer includes a longer explanation of realization (*rtogs pa*, **avabodha*), the vajra-body (*rdo rje'i sku*, **vajrakāya*), and the unchanging nature of the ultimate (*mi 'gyur ba*, **nirvikāra*). The theme of meditative experience (*nyams myong*, **anubhūta*) is brought up at this point in order to clarify how one may avoid mishandling various experiences. A new discussion of the unborn begins, wherein doctrinal distinctions are made with regard to the *Pāramitā* and *Guhyamantra* approaches, also mentioning the traditions of Nāropa and Maitrīpa (*n'a ro pa'i lugs* and *mai tri pa'i lugs*). The segment ends with a discussion of vows in connection with higher realization, including references to the views of *Dge bshes* Sgre pa, *Bla ma* Mar pa, and Rin po che (presumably Bsod nams rin chen). The segment has no colophon.

Segment DK.A.Tha.12: The segment begins (DK.A.Tha.12.27a_6): *//na mo ratna gu ru/ bar do rab 'od gsal gyis sangs rgya ba yin/.* It ends (DK.A.Tha.12.27b_5): *'bras bu la bsre bya dang bsre byed las 'das pa yin gsung//.*[765] The quite short segment twelve contains a teaching on the interim (*bar do*, **antarābhava*). It commences by stating that the best practitioners attain buddhahood in the *bar do* by relying on Radiance (*'od gsal*), the middling ones attain it by the Illusory Body (*sgyu lus*), while the lesser ones attain it by managing to block their entry into the womb (*mngal sgo bkag nas*). These three approaches are then briefly explained.

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[764] Correlated passages: DK.α.Kha.148b_2-152a_5, DK.B.Tha.11.24a_1-27a_6, DK.D.Tha.11.25b_2-29a_2, DK.P.Tha.11.240a_7-244b_5, DK.Q.Tha.11.211a_6-214b_2, DK.S.Tha.11.45b_4-52a_3, DK.T.Tha.11 pp. 20_{20}-23_{15}. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 153_5-165_3 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 177_5-189_3. The text is not included in DK.R.

[765] Correlated passages: DK.α.Kha.152a_5-152b_5, DK.B.Tha.12.27a_6-27b_5, DK.D.Tha.12.29a_2-29b_2, DK.P.Tha.12.244b_6-245a_7, DK.Q.Tha.12.214b_2-215a_1, DK.S.Tha.12.52a_3-53a_1, DK.T.Tha.12 pp. $23_{15\text{-}28}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 165_4-166_6 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 189_4-190_6. The text is not included in DK.R.

Segment DK.A.Tha.13: The segment begins (DK.A.Tha.13.27b$_5$): */bla ma dam pa'i zhal nas/ dal 'byor rnyed dka' ba nas mgo tsugs nas/*. It ends (DK.A.Tha.13.31b$_6$): */chos nyid ni gdod ma nas ma grub pa'i rnam par dag pa'o//*.[766] The thirteenth segment starts by emphasizing the importance of accumulating beneficence (*bsod nams bsag*, **puṇyasaṃbhṛta*) and purifying negative actions (*sdig pa sbyang*, **pāpapariśodhita*), in that it is shown that these two constitute the basis for all further steps on the gradual path. When discussing the best means for accumulating beneficence, a reference is made to the varying opinions of Po to ba [Rin chen gsal] (1021/1031/1041-1105), Spyan snga ba [Tshul khrims 'bar] (1038-1103), and *Rje btsun* [Mi la ras pa?].

The lecture then turns to the topic of the nature of mind, and a twofold distinction is presented called "experienced and certain" (*snang la nges pa*) and "experienced but uncertain" (*snang la ma nges pa*). On the one hand, the former refers to those who have fully realized (*rtogs pa*, **abhisamita*) the nature of the mind and whose realization cannot be rattled by anyone (*gzhan gyis bsgyur yang mi 'gyur ba*). The latter, on the other hand, denotes those whose intermittent meditative experiences (*nyams myong*, **anubhūta*) may still lead to conceptual notions concerning whether these experiences are there or not, which in turn leads to the risk of being reborn in a lower *saṃsāric* existence, in the meditative material or immaterial realms (*gzugs khams gzugs med khams*), or of entering the cessation of *nirvāṇa* (*'gog pa*, **nirodha*) and thus no longer being able to benefit sentient beings. Such practitioners must learn to see thoughts as emanating (*'phro ba*, **visaraṇa*) out of the nature of the mind, and detailed practical advice is here given on how to do so.

Thereupon, the segment explains the realizations achieved by persons of different aptitudes who practice the Generation and Completion Stages of the *Guhyamantra* approach. This is followed by an advice stressing the importance – in the context of *Bka' gdams pa* practice – of understanding the teaching on the three persons (*skyes bu gsum*) and the associated principles of kindness, compassion, and *bodhicitta*. Cultivation of these instructions must be followed by contemplating impermanence and action and result, which are briefly explained according to the different levels of understanding. In this manner, the stages of the path (*lam rim*) should be cherished. The segment here quotes a line attributed to Vajradhara (*rdo rje 'chang*) derived from the *Saṃputatantra* along with lines from a poem by Rnal 'byor pa, which are nearly identical to the same lines attested and explained in segment DK.A.Cha.11.[767]

It is said that someone, who has achieved a direct experience of the original nature of the mind, risks sliding back into *saṃsāra* due to attachment to places, people, and things if he does not cultivate the above-mentioned attitudes resulting from the *lam rim* practices.

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[766] Correlated passages: DK.α.Kha.152b$_5$-157b$_1$, DK.B.Tha.13.27b$_5$-31b$_6$, DK.D.Tha.13.29b$_2$-33b$_5$, DK.P.Tha.13.245a$_7$-250a$_1$, DK.Q.Tha.13.215a$_1$-218b$_5$, DK.S.Tha.13.53a$_1$-60b$_2$, DK.T.Tha.13 pp. 23$_{28}$-27$_6$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 166$_6$-180$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 190$_6$-204$_6$. The text is not included in DK.R.

[767] For details, see the summary of that segment.

On the other hand, even someone without realization who has cultivated these attitudes successfully is certain to rise up in *saṃsāra*, avoid negative rebirths, and will eventually reach realization. In this way, a strong emphasis is laid on these basic teachings.[768]

Next, an explanation on the original nature (*gnyug ma*) is given, explained with regard to its appearance (*ngo bo*), result (*'bras bu*), and cause (*rgyu*).[769] Following this, the meditation stages of *śamatha* (*zhi gnas*) and *vipaśyanā* (*lhag mthong*) are elucidated, particularly in terms of the signs of realization that appear, such as "the smoke-like" sign (*du ba lta bu*), the sign "like fire-flies" (*srin bu me khyer lta bu*), etc. This segues into a teaching on the four *cakra*s (*'khor lo rnam bzhi*) and the *yoga*s of Inner Heat (*gtum mo*), sleep (*gnyid*), dream (*rmi lam*), and absorption (*snyom 'jug*, **samāpatti*). Here, the central channel is compared to a wish-fulfilling tree (*dpag bsam gyi shing*), while the "king of the mind" (*sems kyi rgyal po*, **cittarājan*) named *Tilaka* is said to reside in the city of the navel *cakra*, and so forth. The teaching also includes explanations on compassion and emptiness, employing the well-known phrase "compassion with a heart of emptiness" (*snying rje stong pa'i snying po can*).

Short definitions of the terms "thing" (*dngos po*, **bhāva*), "appearance" (*ngo bo*, **rūpa*), and "character" (*mtshan nyid*, **lakṣaṇa*) are given, which is followed by yet another explanation on "experienced and certain" (*snang la nges pa*) and "experienced but uncertain" (*snang la ma nges pa*). The phrase "gaining skill in *samādhi*" (*ting nge 'dzin la rtsal sbyong*) is explained, whereupon the *Mahāmudrā* terms "natural mind" (*tha mal gyi shes pa*), "uncontrived" (*ma bcos pa*), and "original nature" (*gnyug ma*) are explicated. A verse is then quoted from the *Saṃdhinirmocanasūtra* regarding the appropriating consciousness (*len pa'i rnam par shes pa*, **ādānavijñāna*) and seeds (*sa bon*, **bīja*), followed by exegesis of individual words from the verse. Finally, the two terms "sphere" (*dbyings*, **dhātu*) and "knowledge" (*ye shes*, **jñāna*)[770] are explained, along with phenomenon (*chos*, **dharma*), phenomenon-possessor (*chos can*, **dharmin*, here understood as the consciousness perceiving the phenomenon), and phenomenon as such (*chos nyid*, **dharmatā*). The segment has no colophon.

Segment DK.A.Tha.14: The segment begins (DK.A.Tha.14.32a$_1$): */rin po che'i zhal nas/ dad pa gal che gsung/*. It ends (DK.A.Tha.14.32b$_3$): *byang chub kyi sems rnams gnyis phan tshun ltos pa'i chos can yin gsung/*.[771] The fourteenth segment begins by explaining faith (*dad pa*, **śraddhā*) and the qualifications needed in a genuine spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*). The latter explication is rather detailed and also includes

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[768] The comments given here are parallel to the explanations found in segment DK.A.Cha.7.

[769] This passage as well is parallel to the final part of segment DK.A.Cha.7.

[770] The passage's explication of knowledge or awareness (*ye shes*, **jñāna*) as being the pure aspect of the mind as such (*sems nyid*, **cittatā*) has been referred to by BROIDO (1985:23 fn. 88).

[771] Correlated passages: DK.α.Kha.157b$_1$-158a$_4$, DK.B.Tha.14.32a$_1$-32b$_3$, DK.D.Tha.14.33b$_5$-34b$_1$, DK.P.Tha.14.250a$_2$-250b$_4$, DK.Q.Tha.14.218b$_6$-219a$_7$, DK.S.Tha.14.60b$_2$-61b$_4$, DK.T.Tha.14 pp. 27$_{6\text{-}26}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 180$_6$-183$_1$ and *Phyag chen mdzod* vol. *Khà* (TBRC W23447-1895) pp. 204$_6$-207$_1$. The text is not included in DK.R.

many small comments on different kinds of teachings, treatises (*bstan bcos*, **śāstra*), and practice texts (*sgrub thabs*, **sādhana*). All these teachings are then summed up in the key points of cultivating kindness, compassion, and *bodhicitta*, the practices of which are presented.

Segment DK.A.Tha.15: The segment begins (DK.A.Tha.15.32b$_3$): *dge shes rgya yon bdag gi zhal nas/ bod na nom bu kha na mngar ba'i chos pa mang po cig yod de/.* It ends (DK.A.Tha.15.33a$_1$): *gnyen po'i sgo nas yang lung ma bstan du yang ma shor bar bya gsung ngo/.*[772] The segment ends with a brief outline of realization according to different Buddhist systems attributed to *Dge bshes* Rgya Yon bdag. It includes *Rdzogs pa chen po*, *Madhyamaka* dialectics, the *Pāramitā* approach, and the *Mantra* method.[773] The passage implicitly raises the underlying question whether Rgya Yon bdag – besides being a *Bka' gdams pa dge bshes* – perhaps also was a *Rdzogs chen* practitioner. If that is so, this, in turn, could explain the presence of eventual *rdzogs chen* influences on Bsod nams rin chen's teachings and his subsequent tradition, given that Rgya Yon bdag was the latter's main teacher from the *Bka' gdams pa* tradition throughout several years. The segment has no colophon.

Segment DK.A.Tha.16: The segment begins (DK.A.Tha.16.33a$_1$): */rin po che'i zhal nas lam rnam pa gsum du 'gro dgos gsung ngo/.* It ends (DK.A.Tha.16.33b$_5$): *khas ni de tsam blangs te gsung ngo/ /rje sgam po pas gsungs ba'o// rdzogs so//.*[774] This segment starts by asserting three approaches: using inference as the path (*rjes dpag lam du byed pa*), using blessing as the path (*byin brlabs lam du byed pa*), and using direct experience as the path (*mngon sum lam du byed pa*).[775]

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[772] Correlated passages: DK.α.Kha.158a$_4$-158b$_3$, DK.α.Ka.22a$_{1-6}$, DK.B.Tha.15.32b$_3$-33a$_1$, DK.D.Tha.15.34b$_1$-34b$_6$, DK.P.Tha.15.250b$_4$-251a$_2$, DK.Q.Tha.15.219a$_7$-219b$_5$, DK.S.Tha.15. 61b$_4$-62b$_2$, DK.T.Tha.15 pp. 27$_{26}$-28$_1$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 183$_1$-184$_3$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 207$_1$-208$_3$. The text is not included in DK.R.

[773] David P. JACKSON (1994:35-36 with fn. 81) has quoted this passage in Tibetan and provided a paraphrased outline of the mentioned schools. It seems, however, that JACKSON takes the list to be asserted by Sgam po pa and thus writes that the "enumeration does not include sGam-po-pa's own Great Seal", in spite of the fact that the passage explicitly is attributed in the segment to *Dge bshes* Rgya Yon bdag, as it indeed also appears in the Tibetan text quoted by JACKSON. JACKSON's reading subsequently leads him to use the passage as part of his larger argument saying that Sgam po pa considered his *Mahāmudrā* approach to be superior even to other contemporary Tibetan Buddhist schools.

[774] Correlated passages: DK.α.Kha.158b$_3$-159b$_1$, DK.B.Tha.16.33a$_1$-33b$_5$, DK.D.Tha.16.34b$_6$-35b$_4$, DK.P.Tha.16.251a$_3$-251b$_7$, DK.Q.Tha.16.219b$_5$-220b$_2$, DK.S.Tha.16.62b$_2$-64a$_2$, DK.T.Tha.16 pp. 28$_{1-26}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 184$_3$-187$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 208$_3$-211$_2$. The text is not included in DK.R. Part of the segment (DK.A.Tha.16.33a$_{4-7}$) has an additional parallel in DK.α.Ka.22a$_6$-22b$_2$.

[775] Cf. the parallel teachings in segments DK.A.Cha.23 and DK.A.Tha.10. With the third path being *Mahāmudrā*, David P. JACKSON (1994:25 fn. 61 and fn. 62) has cited the passage of the

There are two types of individuals who embark on these paths (*lam gsum la 'jug pa'i gang zag*), namely the one [who arrives] gradually [at the goal] (*rims kyis pa*) and the one [arrives] instantly (*cig char ba*). The instant approach is defined and stated to be exceedingly difficult, and it is said that Sgam po pa pronounced himself to be a gradualist (*bla ma'i zhal nas nga ni rim gyis par 'dod pa yin gsung*). Up to this point, the present segment is strongly reminiscient of segment DK.A.Cha.23, but with enough variants in the wording to consider the two segments as being distinct.

The segment carries on with a story, in which Bsod nams rin chen asks Mi la ras pa what *Rdzogs chen* is like (*rdzogs chen 'di ci tsug lags zhus pas*). After a reference to Mar pa, Mi la ras pa answers the question by comparing *Rdzogs chen* practice to a five-year-old boy (*byis pa lo lnga tsam lon pa zhig*) who claims that he is as strong as a twenty-five-year-old adult (*skyes bu lo nyi shu rtsa lnga lon pa'i nus pa yod*).[776] This is followed by a brief statement written in a highly colloquial Tibetan style, attributed to Bsod nams rin chen's main *Bka' gdams* teacher Rgya Yon bdag. The main point of the saying is that the very search for the ultimate is in itself *saṃsāric*, which the segment follows up with some further comments. Overall, the segment contains many vernacularisms. It ends with the colophon: "[This] was spoken by the master Sgam po pa. [It] is finished" (*/rje sgam po pas gsungs ba'o// rdzogs so//*). It may be remarked that the colophon in the older handwritten ms α (DK.α.Kha.159b$_1$) differs slightly: "The sayings of the master Sgam po pa are finished" (*/rje sgam po pa'i gsung rdzogs'ho//*).

Segment DK.A.Tha.17: The segment begins (DK.A.Tha.17.33b$_6$): */bla ma rin po che la phyag 'tshal lo/ /pha rol tu phyin pa'i lugs kyis/.* It ends (DK.A.Tha.17.36a$_2$): *lha bsgom mi dgos/ 'od gsal gyi ngang nas bzlos pa yin gsung ngo/ /zhus lan//.*[777] Segment seventeen begins by distinguishing the *Pāramitā* tradition (*pha rol tu phyin pa'i lugs*), the *Mantra* tradition (*sngags kyi lugs*), and "our tradition" (*yu bu'i lugs*).[778] The latter approach, which is explained in some detail, concerns the appearance of the mind (*sems kyi ngo bo, *cittarūpa*). It separates the conceptual (*rtog pa, *vikalpa*) from the non-conceptual, and says that "although there is nothing to explain to you, you will also not reach the ultimate

present segment in order to show that Sgam po pa taught *Mahāmudrā* as an approach that was "quite extrinsic to both non-Tantric Mahāyāna and Tantra". JACKSON (op.cit.:26) has also provided an outline of the three paths.

[776] The passage (DK.Q.Tha.16.219b-220a, cited by JACKSON as p. 438-439) has been cited and paraphrased by David P. JACKSON (1992:101-102) as an example of how Sgam po pa "distanced himself from what he portrays as the more extreme *cig-car-ba* doctrines of the rDzogs-pa-chen-po." Again, JACKSON (1994:30 fn. 71) cited the passage in his 1994 monograph with further discussion of *Rdzogs chen* import; see. fn. 576 above for details.

[777] Correlated passages: DK.α.Kha.159b$_1$-162a$_1$, DK.B.Tha.17.33b$_6$-36a$_2$, DK.D.Tha.17.35b$_4$-38a$_2$, DK.P.Tha.17.252a$_1$-254a$_6$, DK.Q.Tha.17.220b$_2$-222b$_3$, DK.S.Tha.17.64a$_2$-68a$_3$, DK.T.Tha.17 pp. 28$_{26}$-30$_{20}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 187$_2$-194$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 211$_2$-218$_6$. The text is not included in DK.R.

[778] This part of the segment has been translated by David P. JACKSON (1994:26-27 with fn. 63).

through the words of the *bla ma*; it is beyond the sphere of the rational."[779] The non-conceptual is then explained further through the notion of radiance (*'od gsal*, **prabhāsvara*).

At this point, the segment changes its style into a question-answer format with a series of sixteen questions and answers. These questions particularly concern someone meditating on "the essence" or "the appearance" (*ngo bo*, **rūpa*, **bhāva* or **svabhāva*) of the mind, the ability to cultivate this practice, and what happens to a practitioner at this stage when he dies. Several questions deal with whether or not he will be able to enter the essence (*ngo bo*) when he dies. Some questions pertain to the mixing of the essence and meditation (*ngo bo dang mnyam bzhag 'dres pa bya ba*, **svabhāvasamāhitavyāmiśra*), as well as the mixing of meditation and post-meditation (*mnyam rjes 'dres pa*, **samāhitapṛṣṭhalabdhavyāmiśra*), particularly when occasional distractions (*yengs pa*, **vikṣepa*) arise. In one question, the interlocutor asks the teacher whether he still feels mental discomfort when he becomes sick. Two questions are quite pragmatic; the interlocutor asks whether someone who has constant realization of ultimate *bodhicitta* (*don dam byang chub sems*, **paramārthabodhicitta*) still needs to cultivate relative *bodhicitta* (*kun rdzob byang sems*, **saṃvṛttibodhicitta*), and further, whether someone meditating only on the essence (*ngo bo 'ba' zhig bsgom pa*) still ought to practice the Generation Stage (*bskyed rim*) and recite *mantra*s (*bzlas pa*). The segment ends with a brief colophon giving the segment's title as: "Answers to Questions" (*zhus lan*).

Segment DK.A.Tha.18: The segment begins (DK.A.Tha.18.36a$_2$): *//yang bla ma rin po che'i zhal nas/ /chos chos su 'gro ba chos lam du 'gro ba/.* It ends (DK.A.Tha.18.36a$_5$): *lam gyis 'khrul pa sel ba'o// //rdzogs so//.*[780] The eighteenth segment gives a brief explanation on the so-called "four *Dharma*s of Sgam po pa" (*dags po'i chos bzhi*),[781] though that term is not used in the segment. The four principles are first presented: (1) to turn [one's] *Dharma* [practice] to the *Dharma* (*chos chos su 'gro ba*), (2) to turn the *Dharma* into a path (*chos lam du 'gro ba*), (3) to make the path remove delusion (*lam 'khrul pa sel ba*), and (4) to let delusion arise as wisdom (*'khrul pa ye shes su 'char ba*). Thereafter, each principle is succinctly explained.

Segment DK.A.Tha.19: The segment begins (DK.A.Tha.19.36a$_6$): */bla ma rin po che'i zhal nas lto phar tshur/ gos phar tshul la brten la sgrubs dang/.* It ends (DK.A.Tha.19.37a$_3$): *shin tu zab pa 'am gnyan par 'dug/.*[782] The nineteenth segment begins by setting forth a

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[779] DK.A.Tha.17.34a$_4$: *khyed cag la bshad rgyu med de/ 'on kyang don dam de bla ma'i gsung gis kyang thog tu mi phebs/ rtog ge'i yul las 'das pa yin/.*

[780] Correlated passages: DK.α.Kha.162a$_{1\text{-}4}$, DK.B.Tha.18.36a$_{2\text{-}5}$, DK.D.Tha.18.38a$_{2\text{-}6}$, DK.P.Tha.18.254a$_7$-254b$_3$, DK.Q.Tha.18.222b$_{3\text{-}6}$, DK.S.Tha.18.68a$_3$-68b$_3$, DK.T.Tha.18 pp. 30$_{20\text{-}28}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 194$_6$-195$_5$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 218$_6$-219$_5$. The text is not included in DK.R.

[781] Cf. the similar explanations in segments DK.A.Cha.7, DK.A.Ja.7, and DK.A.Nya.3.

[782] Correlated passages: DK.α.Kha.162a$_4$-163a$_1$, DK.B.Tha.19.36a$_6$-37a$_3$, DK.D.Tha.19.38a$_6$-39a$_4$, DK.P.Tha.19.254b$_3$-255a$_7$, DK.Q.Tha.19.222b$_7$-223b$_2$, DK.S.Tha.19.68b$_3$-70a$_3$, DK.T.Tha.19 pp.

contemplative process wherein first one's own mind (*sems nyid*), then all books (*po ti gang*), and finally all perceptions (*snang grags kyi chos thams cad*) appear (*'char*) as a/the teacher (*slob dpon*, **ācārya*) leading the practitioner to realization.

Thereupon, the segment briefly lays out the character of realization and wisdom (*rtogs pa'i ye shes*). Finally, it speaks of blessing (*byin brlabs*, **adhisthāna*) and of "my transmission" (*nga'i brgyud pa*) as being a stream of instructions (*bka' babs pa*) and an instruction lineage (*bka' brgyud*). The segment thus employs the two labels *bka' babs* and *bka' brgyud*, which later became key names for the traditions derived Bsod nams rin chen and his spiritual teachers. The segment has no colophon. It is heavily annotated with interlinear notes (*mchan bu*) of unknown origin.

Segment DK.A.Tha.20: The segment begins (DK.A.Tha.20.37a$_3$): *bla ma rje btsun gyi zhal nas/ rang gi slo dpon [sic.] dang grogs po la['a]ng ma byin cig gsung/.* It ends (DK.A.Tha.20.37a$_5$): *nyams su myong ba'i gdams pa gsum sbas na legs gsung/ sbed pa yang khong rang las mi 'byung gsung/.*[783] The twentieth segment is very short. It consists of just a few sentences about the importance of keeping the instructions secret and not giving them to outsiders.

Segment DK.A.Tha.21: The segment begins (DK.A.Tha.21.37a$_5$): */rin po che'i zhal nas ngas bla ma mi la'i bka' bcag gsung/.* It ends (DK.A.Tha.21.37a$_6$): *ngas mi tshe zang mar bsgrub pa byas pas gsung ngo/ /rje sgam po pa'i gsung sgros//.*[784] This segment is a brief exhange of questions and answers, in which Bsod nams rin chen, on the one hand, declares that he has broken the command of his teacher Mi la (*ngas bla ma mi la'i bka' bcag*). The problem that he raises here is that he has taught all the instructions openly to others. This is followed by another statement saying that he has, on the other hand, practiced according to Mi la's command (*ngas bla ma'i bka' bzhin sgrubs*) by devoting his whole life to meditation.[785] The segment thus seems to bring out a difference between Mi la ras pa's and Sgam po pa's communities in terms of their respective attitudes towards secrecy. The segment ends with the colophon: "Saying(s) of master Sgam po pa" (*rje sgam po pa'i gsung sgros*). It is unclear whether this caption refers only to segment DK.A.Tha.21 or whether it should be read as including more of the preceding segments.

30$_{28}$-31$_{17}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 195$_5$-198$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 219$_5$-222$_4$. The text is not included in DK.R.

[783] Correlated passages: DK.α.Kha.163a$_{1-3}$, DK.B.Tha.20.37a$_{3-5}$, DK.D.Tha.20.39a$_{4-6}$, DK.P.Tha.20.255a$_7$-255b$_2$, DK.Q.Tha.20.223b$_{2-3}$, DK.S.Tha.20.70a$_3$-70b$_1$, DK.T.Tha.20 pp. 31$_{17-21}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 198$_{4-6}$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 222$_{4-6}$. The text is not included in DK.R.

[784] Correlated passages: DK.α.Kha.163a$_{3-4}$, DK.B.Tha.21.37a$_{5-6}$, DK.D.Tha.21.39a$_6$-39b$_1$, DK.P.Tha.21.255b$_{2-3}$, DK.Q.Tha.21.223b$_{4-5}$, DK.S.Tha.21.70b$_{1-2}$, DK.T.Tha.21 pp. 31$_{21-24}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 198$_6$-199$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 222$_6$-223$_2$. The text is not included in DK.R.

[785] David P. JACKSON (1994:14 fn. 30) has quoted and translated these lines wherein Sgam po pa speaks of his relationship to these commands of Mi la ras pa.

Segment DK.A.Tha.22: The segment begins (DK.A.Tha.22.37a$_7$): *rin po che'i zhal nas/ yang dag par rdzogs pa'i sangs rgyas kyi bka' la rten pa'i bstan bcos dang/.* It ends (DK.A.Tha.22.37b$_6$): *ltogs na ngas slus pa yin no gsung/.*[786] Segment 22 begins by stating how the practitioner's meditative experience (*rang gi rgyud la skyes pa'i nyams rnams*) must conform to the various types of Buddhist treatises (*bstan bcos*, **śāstra*), the Buddha's own words (*bka' dngos*, **vacana*), and the sayings of the *bla ma*s (*bla ma rnams kyi gsung sgros*). It then speaks about what constitute a genuine spiritual practice (*chos gsha' mar byed*) by comparing the attitude of a good practitioner to the freedom enjoyed by a wild hare (*ri bong gi rnam thar byed pa*).[787] As for the practitioner's closeness to the teacher (*bla ma*), it compares this to keeping the right distance to a bonfire in order to stay warm, neither too close nor to far away. The segment then speaks about cutting the bonds to this life. It ends with the speaker promising that the practitioner who has cut the bonds to this life never will go hungry (*ltogs na ngas bslus pa yin no*, "If you go hungry, I would be a liar."). The segment has no colophon.

Segment DK.A.Tha.23: The segment begins (DK.A.Tha.23.37b$_6$): */rin po che'i zhal nas/ phyag rgya chen po lam lnga dang sbyar nas gdan thog cig tu bsgom na sbyor ba byang chub kyi sems kyis 'phangs nas/.* It ends (DK.A.Tha.23.38b$_3$): *de nyid kyis 'pho ba yang de rang yin gsung//.*[788] This segment begins by establishing which elements of *Mahāmudrā* practice are equivalent to each of the five paths (*lam lnga*, **pañcamārga*), i.e., the path of accumulation (*tshogs lam*, **sambhāramārga*), etc. Since one of the mentioned

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[786] Correlated passages: DK.α.Kha.163a$_4$-163b$_4$, DK.B.Tha.22.37a$_7$-37b$_6$, DK.D.Tha.22.39b$_1$-40a$_1$, DK.P.Tha.22.255b$_3$-256a$_3$, DK.Q.Tha.22.223b$_5$-224a$_4$, DK.S.Tha.22.70b$_2$-71b$_1$, DK.T.Tha.22 pp. 31$_{24}$-32$_2$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 199$_2$-200$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 223$_2$-224$_6$. The text is not included in DK.R. Part of the segment (DK.A.Tha.22.37b$_{2-5}$) has an additional parallel in DK.α.Ka.22b$_{2-5}$.

[787] It would seem very likely that the Tibetan phrase, in fact, does not mean the "freedom" (*rnam thar byed pa*, **nirmokṣaṇatā*) enjoyed by a wild hare (*ri bong*, **śaśa*), but that it rather refers to the well-known *Jātaka* tale (*skyes rabs*) of the selfless hare (*Śaśajātaka*). This is the *Jātaka* story where four animal friends are secretly tested by the God Śakra with regard to their generosity and almsgiving; the hare – having found no food to give away – selflessly offers its own body as a meal to the disguised God and is rewarded by having its image drawn on the moon. While the story's message perhaps tallies well with the basic point of the present passage concerning how to maintain a pure *Dharma* practice, there would seem to be little connection between the *Jātaka* tale and the ensuing sentences in the segment, which stress the importance that the *Dharma* practitioner remains free from any ties to a single place (*yul gcig*), a single benefactor (*yon bdag gcig*), or a single companion (*grogs po gcig*), given that companions and loved ones in particular are the root of afflictive emotions (*nyon mongs pa'i rtsa ba*). The *Jātaka* tale in question does not touch on such points.

[788] Correlated passages: DK.α.Kha.163b$_4$-164b$_3$, DK.B.Tha.23.37b$_6$-38b$_3$, DK.D.Tha.23.40a$_1$-40b$_5$, DK.P.Tha.23.256a$_4$-257a$_2$, DK.Q.Tha.23.224a$_4$-224b$_7$, DK.S.Tha.23.71b$_1$-73a$_1$, DK.T.Tha.23 pp. 32$_{2-25}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 200$_6$-203$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 224$_6$-227$_4$. The text is not included in DK.R.

stages, namely the point at which *Mahāmudrā* has been born in the mind-stream (*phyag rgya chen po rgyud la skyes pa*), is said to correspond to the path of seeing (*mthong lam*, **darśanamārga*), the question is raised how this level of meditation pertains to the accomplishments usually associated with that path in the *Sūtra*s, such as having one hundred emanation bodies (*sprul sku, *nirmāṇakāya*), etc. It is explained that these outer signs (*rtags*) of accomplishment are not found in the *Mahāmudrā* practitioner, but that such a practitioner nevertheless possesses equivalent attainments within (*nang na*).

In the final part, the *Mahāmudrā* realization of the ultimate is presented as being the highest offering (*mchod pa'i mchog*), the highest confession (*bshags pa'i mchog*), as being free from the four evils (*bdud, *māra*), as being the highest means (*thabs rnams kyi nang nas kyang mchog*). It is said that it constitutes the actual meaning of transference (*'pho ba, *saṃkrānti*). These latter points are all supported by a string of scriptural quotations. The segment has no colophon.

Segment DK.A.Tha.24: The segment begins (DK.A.Tha.24.38b$_3$): *//yang rin po che'i zhal nas/ bsgom chen pa la gdeng bzhi dgos pa yin/.* It ends (DK.A.Tha.24.38b$_5$): *bla ma'i man ngag gi gdeng bya ba zhi rgyas dbang drag la sogs pa gang dang gang byed pa shes pa cig dgos gsung ngo//.*[789] This very short segment presents three certitudes (*gdeng*). The first sentence mentions that four certitudes (*gdeng bzhi*) are needed, but it is evident that, in fact, only three are presented in the segment. The three achievements listed here include the certitude of the view (*lta ba'i gdeng*), certitude in the ability of Secret *Mantra* (*gsang sngags kyi nus pa'i gdeng*), and certitude in the *bla ma*'s transmitted instructions (*bla ma'i man ngag gi gdeng*). Each form of certitude is briefly defined.

Segment DK.A.Tha.25: The segment begins (DK.A.Tha.25.38b$_5$): *//na mo gu ru/ tshe 'di las blo log pa'i mi cig gis/.* It ends (DK.A.Tha.25.39a$_2$): */de lta bu rgyud la 'char ba las cig tu sbungs pa'i mi 'ong gsung ngo//.*[790] This brief segment begins by introducing three controls (*chun pa*) that the meditator who has entered solitary retreat (*dben pa'i gnas su phyin*, **ekākīrahogata*) needs to uphold, viz. control of the channels (*rtsa chun pa*), control of the winds (*rlung chun pa*), and control of the mind (*sems chun pa*). The term "equalizing" (*ro snyoms*), which is rare in the *Dags po'i bka' 'bum* but frequent as a term in later *'Brug pa Bka' brgyud* sources, occurs in this passage. The segment then comments briefly on the meditative experiences of recognition (*ngo shes pa*) and realization (*rtogs pa*) of the nature of the mind.

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[789] Correlated passages: DK.α.Kha.164b$_{3-5}$, DK.B.Tha.24.38b$_{3-5}$, DK.D.Tha.24.40b$_5$-41a$_1$, DK.P.Tha.24.257a$_{2-4}$, DK.Q.Tha.24.224b$_7$-225a$_2$, DK.S.Tha.24.73a$_{1-4}$, DK.T.Tha.24 pp. 32$_{25-30}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 203$_4$-204$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 227$_4$-228$_1$. The text is not included in DK.R.

[790] Correlated passages: DK.α.Kha.164b$_5$-165a$_2$, DK.B.Tha.25.38b$_5$-39a$_2$, DK.D.Tha.25.41a$_{1-4}$, DK.P.Tha.25.257a$_4$-257b$_1$, DK.Q.Tha.25.225a$_{2-6}$, DK.S.Tha.25.73a$_4$-73b$_3$, DK.T.Tha.25 pp. 32$_{30}$-33$_1$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 204$_{1-6}$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 228$_{1-6}$. The text is not included in DK.R.

Segment DK.A.Tha.26: The segment begins (DK.A.Tha.26.39a$_2$): *//bla ma chen po n'a ro pas//.* It ends (DK.A.Tha.26.39b$_3$): *mig sna rtser phabs pas sems gsal lo//.*[791] The twenty-sixth segment begins by quoting the first 2½ verses of the *Bka' dpe*, i.e., the versified instructional text on the six doctrines of Nāropa,[792] wherein the topics of "the nature of things" (*dngos po'i gnas lugs*, **mūlaprakṛti*)[793] and the path (*lam*, **mārga*) are introduced.[794] The segment comments on the main terms used the cited verse lines, including the nature of things pertaining to the body (*lus dngos po'i gnas lugs*), the nature of things pertaining to the mind (*sems dngos po'i gnas lugs*), and the path (*lam*). Thereupon, the segment lists the root-text's four key-points, namely the key-point of the body (*lus kyi gnad*), of the channels (*rtsa'i gnad*), of the place (*yul gyi gnad*), and of the time (*dus kyi gnad*) for *yoga* practice. The key-point of the body, which deals with the proper sitting position for the *yoga* of Inner Heat (*gtum mo*), is then explained by quoting two more verses from the *Bka' dpe* text and explaining these. The cited verses and their explanations occur frequently in other parts of the *Dags po'i bka' 'bum*, particularly in the texts specifically imparting instruction on the Tantric *yoga*s to be outlined below.

Segment DK.A.Tha.27: The segment begins (DK.A.Tha.27.39b$_3$): *//na mo gu ru/ rin po che'i zhal nas/ 'khor bar 'khyams pa cis lan ma rig pas lan/.* It ends (DK.A.Tha.27.39b$_7$): */rgyu dang 'bras bu dus 'tshungs bya ba yin gsung//.*[795] This short segment introduces ignorance (*ma rig pa*, **avidyā*) and explains how it conditions *saṃsāric* existence. Ignorance produces afflictive emotions (*nyon mongs pa*, **kleśa*), which in turn cause the

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[791] Correlated passages: DK.α.Kha.165a$_2$-165b$_4$, DK.B.Tha.26.39a$_2$-39b$_3$, DK.D.Tha.26.41a$_4$-41b$_5$, DK.P.Tha.26.257b$_1$-258a$_3$, DK.Q.Tha.26.225a$_6$-225b$_6$, DK.S.Tha.26.73b$_3$-74b$_4$, DK.T.Tha.26 pp. 33$_{2\text{-}19}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 204$_6$-206$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 228$_6$-230$_6$. The text is not included in DK.R.

[792] Regarding the *Bka' dpe* as the original root-text for the *Nā ro'i chos drug* transmission, see KRAGH (2011a). See further fn. 880.

[793] See fn. 1051.

[794] DK.A.Tha.26.39a$_{2\text{-}3}$: *//bla ma chen po n'a ro pas// /gsang sngags rgyal po yi ge bdun/ /'bum phrag gcig tu bzlas pa yis/ /sa rnams g.yos shing lung bstan thob/ /shar phyogs dngos su tai lo pa'i/ /zhal sngar gdam ngag mnos pa ni/ /dngos po'i gnas lugs lam dang ni/ /'bras bu skye ba'i rim pa'o/ /dngos po'i gnas lugs gnyis yin te/ /lus dang sems su shes par bya/.* Translation: "When the great teacher Nāropa had recited a hundred thousand repetitions of the seven-syllable king of secret *mantra*s [of the deity *Cakrasamvara*], the earth shook and he obtained a prophecy [from a *ḍākinī* to go and see Tailopa]. The instructions he then received in the east in the presence of Tailopa [include] the nature of things (*dngos po'i gnas lugs*), the path (*lam*), and the stages in which the result arises (*'bras bu skye ba'i rim pa*). The [instruction on] the nature of things is twofold: [it] should be known as relating to the body (*lus*) as well as to the mind (*sems*)." The given translation is according how the verse lines are cited in the present passage; the lines are found in minor variants in other passages.

[795] Correlated passages: DK.α.Kha.165b$_4$-166a$_2$, DK.B.Tha.27.39b$_{3\text{-}7}$, DK.D.Tha.27.41b$_5$-42a$_3$, DK.P.Tha.27.258a$_{3\text{-}7}$, DK.Q.Tha.27.225b$_6$-226a$_3$, DK.S.Tha.27.74b$_4$-75a$_5$, DK.T.Tha.27 pp. 33$_{19\text{-}28}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 206$_6$-207$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 230$_6$-231$_6$. The text is not included in DK.R.

seeds of habitual tendencies (*bag chags kyi sa bon*, **vāsānabīja*) to be sown in the consciousness (*rnam par shes pa*, **vijñāna*). Due to this, the consciousness is trapped in *saṃsāra*. Thereafter, the segment briefly explains how one can become liberated from *saṃsāra* (*'khor ba las thar pa*), in that the teacher makes the student recognize (*ngo sprod pa*) that ignorance essentially is a form of knowledge and awareness (*rig pa*, **vidyā*). Thereby, consciousness emerged as radiance (*rnam par shes pa 'od gsal du shar ba*) and there is then no longer any place for the seeds of habitual tendencies to take root (*bag chags kyi sa bon gdab pa'i sa med*).

Segment DK.A.Tha.28: The segment begins (DK.A.Tha.28.39b$_7$): *//na mo gu ru/ rin po che'i zhal nas/ spyir yang kun la zas kyi rnal 'byor med thabs med de/.* It ends (DK.A.Tha.28.40a$_7$): *ma gsangs na dngos grub kyi bsgo 'chor ba yin gsung ngo//.*[796] Segment twenty-eight starts by emphasizing the importance for the *Mantra* practitioner (*sngags kyi rnal 'byor pa*) of employing the *yoga* of food (*zas kyi rnal 'byor*, **bhojanayoga*) and the *yoga* of conduct (*spyod lam gyi rnal 'byor*, **īryāpatha*). These practices are then briefly explained, namely how the *yogī* should bless all meals with *mantra*s as an offering to the deity and conduct all daily activities while resting in a meditative state of reality (*chos nyid kyi ngang du byed pa*). Next, the Tantric observances (*dam tshig*, **samaya*) are shortly explained through two categories of observances to be followed in conduct (*spyad pa'i dam tshig*) and observances to be protected (*bsrung ba'i dam tshig*). The segment is parallel to segment DK.A.Cha.10.

Segment DK.A.Tha.29: The segment begins (DK.A.Tha.29.40a$_7$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ bla ma mtshan ldan cig dang/.* It ends (DK.A.Tha.29.42a$_2$): *de ci las byung ba yin nam gsung/.*[797] Here the meeting between a genuine teacher and a suitable student is explained. The qualifications of a genuine teacher (*bla ma mtshan ldan*, **lākṣaṇikaguru*) are presented first, followed by the qualities needed in the suitable student (*slob ma [m]tshan ldan*). This part of the segment has numerous interlinear notes (*mchan bu*), probably written by a later hand. These explanations are followed by a series of lengthy quotations on the *guru*-disciple relationship, particularly emphasizing the need for practicing meditation, spoken by *Bla ma* Mi la, Dgon pa pa, Po to ba, and Sgre pa. In this context, Bsod nams rin chen states that he is acquainted with the meditations practiced by the *Bka' gdams pa dge bshes*-s (*bka' gdams pa'i dge bshes rnams*), teachers of dialectics (*mtshan nyid pa'i ston pa rnams*), and *mantra* practitioners (*sngags pa*), whereas it is said that the practitioners of those systems are not acquainted with Bsod nams rin chen's own

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[796] Correlated passages: DK.α.Kha.166a$_2$-166b$_2$, DK.B.Tha.28.39b$_7$-40a$_7$, DK.D.Tha.28.42a$_3$-42b$_3$, DK.P.Tha.28.258a$_7$-258b$_7$, DK.Q.Tha.28.226a$_3$-226b$_2$, DK.S.Tha.28.75a$_5$-76a$_3$, DK.T.Tha.28 pp. 33$_{28}$-34$_5$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 207$_6$-209$_3$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 231$_6$-233$_3$. The text is not included in DK.R.

[797] Correlated passages: DK.α.Kha.166b$_2$-168a$_4$, DK.B.Tha.29.40a$_7$-42a$_3$, DK.D.Tha.29.42b$_3$-44a$_6$, DK.P.Tha.29.258b$_7$-260b$_3$, DK.Q.Tha.29.226b$_2$-227b$_7$, DK.S.Tha.29.76a$_3$-79a$_3$, DK.T.Tha.29 pp. 34$_6$-35$_{19}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 209$_3$-215$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 233$_3$-239$_2$. The text is not included in DK.R.

meditational approach.[798] Moreover, it is stressed how book learning and scriptural recitation (*mkhas par gyur pa sde snod gsum kha ton du shes pa*) is of little use in comparison to meditation (*sgom*, **bhāvanā*), and how much more important (*rtsis che*) realization (*sems rtogs pa*) is in comparison to developing good meditation (*bsgom bzang ba*).[799] Thereupon, the importance of resolving doubts (*mtha' chod pa*) and developing steadiness in the view (*so thub pa*, or *tshugs thub pa*) are mentioned next. For achieving such steadiness, the *yogī* should take the profound instructions of the Practice Lineage (*sgrub brgyud kyi gdams ngag zab mo 'di rnams*) to heart.[800] The practitioner should never behave like a worldling (*'jig rten pa*, **laukika*) but must turn away from the world, and achieve buddhahood by applying himself fully in the practice. The segment ends with a short quotation from *Bla ma* Mi la. There is no colophon.

Segment DK.A.Tha.30: The segment begins (DK.A.Tha.30.42a_2): *yang bla ma'i zhal nas/ brag phug dgon par yun bsrings nas/*. It ends (DK.A.Tha.30.42b_3): *chos lam du mi 'gro gsung ngo//*.[801] The segment begins almost seamlessly from the preceding segment with its beginning only marked by the phrase "again the lama says" (*yang bla ma'i zhal nas*). Although it might be taken as being part of the previous segment, its content-matter nevertheless differs to some degree from segment DK.A.Tha.29, and it therefore seems better to treat it as a separate unit. Segment DK.A.Tha.30 narrates a story of how an unnamed person studied meditation. It begins with an episode taking place while the person was staying at a "cave hermitage" (*brag phug dgon pa*), where the individual in question received an advice from 'Anchorite' (*dgon pa ba*). Perhaps the famous *Bka' gdams pa* teacher *Dgon pa ba* Dbang phyug rgyal mtshan (1016-1082) is here meant, but, if so, it cannot be Bsod nams rin chen who is studying under him, since Bsod nams rin chen was born in 1079 and *Dgon pa ba* Dbang phyug rgyal mtshan died in 1082. It is instead possible that this part of the story is intended to depict how *Dge bshes* Rgya Yon bdag studied under *Dgon pa ba*, since Rgya Yon bdag appears later in the story. *Dgon pa ba*'s advice is quoted in the segment.

Thereupon, someone – perhaps Bsod nams rin chen – is instructed in meditation by *Slob dpon* [Rgya] Yon bdag. After nine months of meditation, the person inquires with the teacher again, who provides further directions. At this point, *Slob dpon* [Rgya] Yon bdag

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[798] David P. JACKSON (1994:36-37 with fn. 82 and translation in fn. 84) has cited this passage to argue that Sgam po pa considered his *Mahāmudrā* approach to be quite distinct from and even superior to these three traditions.

[799] David P. JACKSON (1994:12 fn. 22) has quoted and translated two lines from this passage.

[800] The expression "Practice Lineage" (*sgrub brgyud*) is sometimes used as a name for the *Bka' brgyud* tradition in the later literature.

[801] Correlated passages: DK.α.Kha.168a_4-168b_6, DK.B.Tha.30.42a_3-42b_3, DK.D.Tha.30.44a_6-44a_1, DK.P.Tha.30.260b_3-261a_4, DK.Q.Tha.30.227b_7-228a_7, DK.S.Tha.30.79a_3-80a_4, DK.T.Tha.30 pp. $35_{19\text{-}36}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 215_2-217_1 and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 239_2-241_1. The text is not included in DK.R.

poses a question to *Dgon pa ba*, who answers at length about how to value meditation (*sgrub pa 'ba' zhig*) higher than study and teaching. The segment has no colophon.

Segment DK.A.Tha.31: The segment begins (DK.A.Tha.31.42b$_4$): */bla ma rin po che'i zhal nas/ spyir gang zag dbang por rab 'bring tha ma gsum du phye ba yin te/·* It ends (DK.A.Tha.31.43b$_3$): *mthar sems can gyi don du bla na med pa'i byang chub thob par bya gsung//*.[802] The segment divides practitioners into individuals (*gang zag*, **pudgala*) of three differing capacities (*dbang po*, **indriya*), viz. best (*rab*), middling (*'bring*), and last (*tha ma*). It is said that it is rare to be a best or middling person, and this is clarified by presenting the forms of realizations that these two types of practitioners respectively achieve. The realization of the best person is explained as the experience of illusoriness, emptiness, and equanimity. The realization of the middling person is the experience of everything as being an intermediary state (*bar do*, **antarābhava*). Some comments are here given on the similarity between sleep and death as well as how the middling person must train in recognizing the different intermediary states of sleep and must prepare for death by training in the Generation and Completion Stages of *yi dam* practice. Finally, the practice of the last person is said to be simple, since that practitioner does not reach realization in the present life but merely focuses on gathering beneficence and knowledge and dedicates these practices to the future attainment of Awakening for the benefit of all sentient beings.

Segment DK.A.Tha.32: The segment begins (DK.A.Tha.32.43b$_3$): *//gu ru na mo/ slo* (sic.) *dpon rin po che'i zhal nas/ chos rang gsha' mar byed cing snying nas nyams su len na/·* It ends (DK.A.Tha.32.45a$_5$): *rlung sems gnyis su med pa yin no/ /bla ma'i gsung sgros 'di bris pas/ 'di bzhin nyams su blangs nas ni/ rang gzhan don rnams 'grub par shog/ /bla ma'i thugs dgongs rdzogs par shog//*.[803] The thirty-second segment begins by stressing the need for turning the mind away from this life (*tshe 'di las blo log pa*), particularly away from mundane concerns of wanting gain, respect, fame, and praise. The contemplations of impermanence and action and result (*las 'bras*, **karmaphala*) are also emphasized. Essentially, the practitioner must develop disgust (*skyug log pa*) towards *saṃsāra*, yet at the same time not hanker after the personal liberation of a *śrāvaka* or *pratyekabuddha*. Instead, he should strive for buddhahood with its activities of benefiting all sentient beings, as taught in the *Mahāyāna*. With this in mind, the *yogī* must cultivate kindness, compassion, and *bodhicitta* by meditating on all sentient beings as his former mothers and fathers. Through fostering the ultimate *bodhicitta*, knowledge of reality is achieved in the form of

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[802] Correlated passages: DK.α.Kha.168b$_6$-170a$_1$, DK.B.Tha.31.42b$_4$-43b$_3$, DK.D.Tha.31.44a$_2$-46a$_2$, DK.P.Tha.31.261a$_4$-262a$_5$, DK.Q.Tha.31.228a$_7$-229a$_6$, DK.S.Tha.31.80a$_4$-82a$_3$, DK.T.Tha.31 pp. 36$_{1\text{-}31}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 217$_2$-220$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 241$_2$-244$_4$. The text is not included in DK.R.

[803] Correlated passages: DK.α.Kha.170a$_1$-171b$_4$, DK.B.Tha.32.43b$_3$-45a$_5$, DK.D.Tha.32.46a$_2$-47b$_5$, DK.P.Tha.32.262a$_5$-264a$_1$, DK.Q.Tha.32.229a$_6$-230b$_7$, DK.S.Tha.32.82a$_3$-85a$_3$, DK.T.Tha.32 pp. 36$_{31}$-38$_6$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 220$_4$-226$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 244$_4$-250$_1$. The text is not included in DK.R.

the right view (*lta ba*, **dṛṣṭi*), which is implemented through meditation (*sgom pa*, **bhāvanā*).[804]

Meditation is then explained as the practice of *Mahāmudrā* (*phyag rgya chen po*). Before starting (*dang por*), the body and mind should be relaxed (*lus sems khong glod pa*) without making any effort to achieve anything (*rtsol sgrub dang bral ba*). Keeping the eyes open and looking straight ahead, the *yogī* first visualizes himself as a deity with the *bla ma* sitting above his head looking in the same direction as himself. Thereupon (presumably after melting together with the *bla ma* and dissolving the visualization), the meditator enters a state of spontaneous rest without creating anything. Thoughts are not to be pushed away but should merely be regarded as self-arisen, allowing them to dissolve back into their own essence while remaining in a state of non-duality (*gnyis su med pa*, **advaya*).

Beginners should make short but frequent sessions (*thun*). Thereby, it becomes possible to meditate without wavering and gradually the experience of the four *yoga*s (*rnal 'byor bzhi*) will emerge. For those who have entered a Secret *Mantra* practice, it is also important to focus on (*gnad du bsnun pa*)[805] the inner winds (*rlung*, **vāyu*), because if the inner winds are controlled (*bzung*), the mind will also be controlled (*zin*), since the mind is the rider of the wind and the two are actually inseparable. The segment ends with a short colophon in the form of a wishing prayer (quoted in Tibetan above): "By having written this saying (*gsung sgros*) of the *bla ma*, may [I] – through practicing in this manner – accomplish the [two] benefits for myself and others! May the *bla ma*'s intention be fulfilled!"

Segment DK.A.Tha.33: The segment begins (DK.A.Tha.33.45a$_5$): *//bla ma rin po che'i zhal nas/ /gnyug ma dang lhan cig skyes sbyor gyi khyad gang zhes na/.* It ends (DK.A.Tha.33.46a$_2$): *sprul te zhi ba'i las can no/ /zhes so//.*[806] The thirty-third segment commences by raising the question as to what difference there is between the original nature (*gnyug ma*, **nija* or **nijasaṃvid*) and the *yoga* of the co-emergent (*lhan cig skyes sbyor*, **sahajayoga*). The *yoga* of the co-emergent is here explained as a way of bringing thoughts onto the path (*rtog pa lam du 'khyer*),[807] whereas the original nature refers to the

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[804] BROIDO (1985:15 fn. 28) has cited this passage in order to illustrate a more extensive explanation on the view and meditation according to Sgam po pa.

[805] For the phrase *gnad du bsnun pa* (**marmaprahāra*) as literally meaning "striking at the core" and its occurrence in *Rnying ma* sources, see ALMOGI (2009:247).

[806] Correlated passages: DK.α.Kha.171b$_5$-172b$_2$, DK.B.Tha.33.45a$_5$-46a$_2$, DK.D.Tha.33.47b$_5$-48b$_2$, DK.P.Tha.33.264a$_2$-264b$_6$, DK.Q.Tha.33.230b$_7$-231b$_3$, DK.S.Tha.33.85a$_3$-86b$_2$, DK.T.Tha.33 pp. 38$_{6\text{-}30}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 226$_1$-228$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 250$_1$-252$_4$. The text is not included in DK.R. An additional correlated passage is found in DK.α.Ka.23a$_6$-23b$_5$ corresponding only to the first part of the segment (DK.A.Tha.33.45a$_5$-45b$_4$).

[807] BROIDO (1985:23 fn. 88) made a general reference to this statement, saying "One may wonder how *vikalpa* can be the cause of the *dharmakāya*". With his interpretation, however, it seems that BROIDO overlooks the *yoga* element (*sbyor*) in the phrase *lhan cig skyes sbyor* (**sahajayoga*). The phrase refers to a contemplative process, wherein thoughts (*rnam rtog*, **vikalpa*) are looked upon as

unidentifiability of the referent of any thought, such as the referent of the pronoun "I" (*nga*, **aham*). An explanation follows discussing this theme through the nature (*ngo bo*, **rūpa*), derivative analysis (*nges tshig*, **nirukti*), and subdivision (*dbye ba*, **prabheda*) of the term *mantra* (*sngags*). The nature of the *mantra* is said to be the unborn (*skye ba med pa*, **nirjata* or **anutpanna*). The derivative analysis of the word *mantra* is given in the form of a quotation from the *Guhyasamājatantra*, where the term is explained as *man* meaning 'mind' (*yid*, **manas*) and *tra* meaning 'protecting' (*skyob pa*, **tra*). The subdivision of *mantra*s include three types, namely a ritual *mantra* (*rtog pa'i sngags*, **kalpamantra*?), a self-awareness *mantra* (*rang rig pa'i sngags*, **svasaṃvittimantra*), and a signaling *mantra* (*brda'i sngags*, **saṃketamantra*). Again citing the *Guhyasamājatantra*, the segment also subdivides *mantra*s in terms of their internal components. The segment has no colophon.

Segment DK.A.Tha.34: The segment begins (DK.A.Tha.34.46a$_2$): *//yang rin po che'i zhal nas/ /sgrub pa po cig gis sgrubs pas/.* It ends (DK.A.Tha.34.46a$_6$): *spyir yang bsod nams zer ba'i 'du 'dzi 'di yang bdud kyi las su bshad pa yin gsung ngo//.*[808] This very brief segment concerns the problem how a successful practitioner (*sgrub pa po*, **sādhaka*) runs the risk of losing the cause for attaining buddhahood and shutting the door to accomplishment (*dngos grub*, **siddhi*) in the present life, if the person gives *Dharma* teachings (*chos bshad pa*, **dharmadeśanā*), even if the students are filled with faith. An advice from an unnamed *Bka' gdams pa* teacher (*bka' gdams pa'am kha cig*) is then paraphrased, saying that a teacher must care for his students even at the cost of his own life, but there is a constant danger of thereby becoming lost in worldly affairs and things. The enjoyable things and personal relations (*'du 'dzi*, **āmiṣa*) that some refer to (*zer ba*) as [the result of] "beneficence" (*bsod nams*, **puṇya*) are simply the harmful activities of evil influences (*bdud kyi las*, **mārakarman*).

Segment DK.A.Tha.35: The segment begins (DK.A.Tha.35.46a$_6$): *//yang rin po che'i zhal nas/ spyir bsgom pa gol sa mang yang/.* It ends (DK.A.Tha.35.46b$_1$): *shor sa gnyis yin gsung//.*[809] This is a brief segment dealing with pitfalls (*gol sa*, **utpatha* or **unmārga*), misunderstandings (*shor ba*), and errors (*nor ba*, **bhrānti*) in meditation, outlining how wrong approaches to meditative experiences (*nyams dang rtogs pa*) can lead to problems.

The segment has no colophon and thereby lacks a clear demarcation of its end, but it is clear from ms α (DK.α.Kha.173a$_2$) where the piece ends with the segment marker *iṭhi*, that

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having *dharmakāya* as their co-emergent nature; a philosophical statement that thoughts are the cause of the *dharmakāya* is not presented here.

[808] Correlated passages: DK.α.Kha.172b$_{2-5}$, DK.B.Tha.34.46a$_{2-6}$, DK.D.Tha.34.48b$_{3-5}$, DK.P.Tha.34.264b$_6$-265a$_3$, DK.Q.Tha.34.231b$_{3-6}$, DK.S.Tha.34.86b$_2$-87a$_2$, DK.T.Tha.34 pp. 38$_{30}$-39$_1$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 228$_4$-229$_3$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 252$_4$-253$_3$. The text is not included in DK.R.

[809] Correlated passages: DK.α.Kha.172b$_5$-173a$_2$, DK.B.Tha.35.46a$_6$-46b$_1$, DK.D.Tha.35.48b$_6$-49a$_2$, DK.P.Tha.35.265a$_{3-5}$, DK.Q.Tha.35.231b$_7$-232a$_2$, DK.S.Tha.35.87a$_2$-87a$_5$, DK.T.Tha.35 pp. 39$_{1-6}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 229$_3$-230$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 253$_3$-254$_1$. The text is not included in DK.R.

it is to be separated from the following piece, which in ms α is initiated with a double *yig mgo* sign.

Segment DK.A.Tha.36: The segment begins (DK.A.Tha.36.46b$_1$): *//mi rtog pa dang ye shes dang stong pa dang/.* It ends (DK.A.Tha.36.47a$_2$): *'bras bu sku gsum mo//.*[810] Segment thirty-six does not begin with any of the usual prefatory phrases, such as "Again, from the mouth of the precious one" (*yang rin po che'i zhal nas*), but instead it opens directly with its topic. The segment is a glossary giving brief definitions of terms, including the triad of non-thought or non-conceptual (*mi rtog pa*, **nirvikalpa*), knowledge (*ye shes*, **jñāna*), and empty (*stong pa*, **śūnya*); the triad of knowing (*shes pa*, **jñāna*), object of knowledge (*shes bya*, **jñeya*), and insight (*shes rab*, **prajñā*); the triad of non-observation (*mi dmigs pa*, **anupalabdhi*), empty (*stong pa*, **śūnya*), and defining feature (*mtshan ma*, **nimitta*); the triad of profound teachings (*chos zab pa*, **gambhīradharma*), non-profound teachings (*chos mi zab pa*, **agambhīradharma*), and teachings having middling degree of profundity (*'bring po*, **madhya*); the triad of mind (*sems*, **citta*), sentient being (*sems can*, **sattva*), and mind as such (*sems nyid*, **cittatā*); and the triad of cause (*rgyu*, **hetu*), path (*lam*, **mārga*), and result (*'bras bu*, **phala*) according to the *Pāramitā* and *Guhyamantra* approaches.[811]

Segment DK.A.Tha.37: The segment begins (DK.A.Tha.37.47a$_3$): *//'chi ba bsgoms pas tshe 'di'i don mi byed/.* It ends (DK.A.Tha.37.47a$_5$): *tha mas lor mi 'dzin pa'o//.*[812] The thirty-seventh segment outlines the benefits of contemplating death, the shortcomings of *saṃsāra*, action and result, kindness, compassion and the resolve for Awakening, and the emptiness taught in the profound teachings. Further, five good qualities of contemplating death are listed, and it is told how fast the best, the middling, and the last type of practitioner might expect to realize non-attachment to things by relying on this contemplation. The segment has no colophon.

Segment DK.A.Tha.38: The segment begins (DK.A.Tha.38.47a$_6$): */bla ma dam pa rnams la phyag 'tshal lo/ /sems nyid lhan cig skyes pa chos kyi sku/.* It ends (DK.A.Tha.38.47b$_5$): *byis pas ma shes snying po'i don la 'khrul/ /bla ma rin po che'i gsung*

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[810] Correlated passages: DK.α.Kha.173a$_2$-173b$_3$, DK.B.Tha.36.46b$_2$-47a$_2$, DK.D.Tha.36.49a$_2$-49b$_3$, DK.P.Tha.36.265a$_5$-265b$_6$, DK.Q.Tha.36.232a$_2$-232b$_2$, DK.S.Tha.36.87a$_5$-88a$_5$, DK.T.Tha.36 pp. 39$_{6\text{-}23}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 230$_1$-231$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 254$_1$-255$_6$. The text is not included in DK.R.

[811] An excerpt from the passage on the last triad on cause, path, and result has been translated by BROIDO (1985:13). BROIDO (fn. 25) contrasts this with a longer explanation found in DK.A.Tha.9 (cf. fn. 759 above).

[812] Correlated passages: DK.α.Kha.173b$_{3\text{-}6}$, DK.B.Tha.37.47a$_{3\text{-}5}$, DK.D.Tha.37.49b$_{3\text{-}6}$, DK.P.Tha.37.265b$_7$-266a$_3$, DK.Q.Tha.37.232b$_{2\text{-}5}$, DK.S.Tha.37.88a$_5$-88b$_4$, DK.T.Tha.37 pp. 39$_{23\text{-}30}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 231$_6$-232$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 255$_6$-256$_4$. The text is not included in DK.R.

sgros dam pa/ slob dpon bsgom chung la gdams pa//.[813] This segment contains a brief explanation of the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) and the co-emergent experiences (*snang ba lhan cig skyes pa*, **sahajāvabhāsa*). The co-emergent mind as such is said to be *dharmakāya* (*chos sku*), while the co-emergent experiences are the light of *dharmakāya* (*chos sku'i 'od*).[814]

Three *dharmas* to be realized (*rtogs par bya ba'i chos gsum*) are then pointed out: the co-emergent experiences are not anything at all, yet a multiplicity of experiences arise; although they arise as a multiplicity, they are in fact not anything; and the non-duality thereof cannot be expressed in words. Further, three *dharmas* to be put into practice (*nyams su blang ba'i chos gsum*) are mentioned: at first, the meditator should relax the body and mind in the co-emergent mind as such without any effort or anything to accomplish; in the middle, the meditator should leave the mind in a fresh, non-artificial state free from any doubt; in the end, all sensations should be understood as being unborn. Finally, a short explanation on the view, meditation, and conduct is given.[815] The segment ends with a colophon (quoted in Tibetan above) saying: "[This] authentic saying of the precious *bla ma* was taught to *Ācārya* Bsgom chung."[816] *Ācārya* Bsgom chung refers to Bsod nams rin chen's younger nephew, Sgom chung Shes rab byang chub (1130-1173).

Segment DK.A.Tha.39: The segment begins (DK.A.Tha.39.47b$_5$): *//nad zhi bar bya ba'i thabs la/.* It ends (DK.A.Tha.39.48b$_3$): *tshor ba btang snyoms so// //bla ma rin po che'i gsung bsgros slo* (sic.) *dpon bsgom tshul gyis lha sar bzhugs dus su/ yol ba phyi ta ma yang bsan no/ /slob dpon tshul khrims ye shes la gdams pa/ des bdag la//.*[817] This brief segment explains a series of methods (*thabs*, **upāya*) for pacifying illnesses (*nad zhi ba*, **vyādheḥ praśamam*). The first set of methods concerns how to deal with a disease, when the illness is taken part of the path (*thabs su khyer ba*). The illness should then be seen as an oppor-

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[813] Correlated passages: DK.α.Kha.173b$_6$-174a$_6$, DK.B.Tha.38.47a$_5$-47b$_5$, DK.D.Tha.38.49b$_6$-50a$_5$, DK.P.Tha.38.266a$_3$-266b$_2$, DK.Q.Tha.38.232b$_5$-233a$_3$, DK.S.Tha.38.88b$_4$-89b$_2$, DK.T.Tha.38 pp. 39$_{30}$-40$_7$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 232$_4$-234$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 256$_4$-258$_1$. The text is not included in DK.R.

[814] Cf. the similar theme taught in the preceding parts of the *Dags po'i bka' 'bum*, including segments DK.A.Cha.17, DK.A.Cha.18, DK.A.Ja.10, DK.A.Nya.3, DK.A.Nya.10, and DK.A.Tha.11. BROIDO (1985:23 fn. 88) cited the statements about the co-emergent given in the present segment as an example of the philosophical basis for Karma pa Mi bskyod rdo rje's (1507-1554) numerous later references to the co-emergent (**sahaja*) in his *Madhyamaka* explanations found in Karma pa's *Madhyamakāvatāra* commentary entitled *Dwags brgyud grub pa'i shing rta.*

[815] The statements on view and meditation have been translated by BROIDO (1985:15) with further reference to DK.A.Tha.32 (cf. fn. 804 above).

[816] In ms α (DK.A.Kha.174a$_6$), the colophon actually says that it "was instructed by *Ācārya* Bsgom chung" (*slob dpon bsgom chung gis gdams pa*).

[817] Correlated passages: DK.α.Kha.174a$_6$-175a$_3$, DK.B.Tha.39.47b$_5$-48b$_3$, DK.D.Tha.39.50a$_5$-51a$_3$, DK.P.Tha.39.266b$_3$-267a$_7$, DK.Q.Tha.39.233a$_4$-233b$_6$, DK.S.Tha.39.89b$_2$-91a$_2$, DK.T.Tha.39 pp. 40$_{7\text{-}30}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 234$_1$-236$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 258$_1$-260$_4$. The text is not included in DK.R.

tunity for practicing and not as a problem, and just thereby the illness might be cured, although the practitioner ought neither to hope for a cure nor fear being sick. In the next set of instructions, the attention given to the disease is approached by first shifting the focus by visualizing the chosen deity and its blessing, whereafter insight is applied in order to recognize the nature of this awareness. The illness as such can be analyzed in terms of whence it arises, whether it has any color or shape, etc., and since that it is thereby recognized as being unborn, the disease dissolves into reality. Finally, the passage outlines four types of practitioners who use these methods. The segment ends with the following colophon (quoted in Tibetan above): "This saying of the precious *bla ma* was heard [by] Yol ba Phyi ta at the time when *Ācārya* Bsgom tshul was staying in Lha sa. [Later] it was taught to *Ācārya* Tshul khrims ye shes, who [taught it] to me."[818]

Segment DK.A.Tha.40: The segment begins (DK.A.Tha.40.48b$_3$): */gu ru na mo/ /bla ma sangs rgyas la gsol ba 'debs pa 'di thabs kyi mchog yin pas/.* It ends (DK.A.Tha.40.49b$_5$): *byang chub kyi sems stong nyid dang bcas pa la 'bad 'tshal bar gda'o//.*[819] Segment forty begins by explaining how praying to the *bla ma* as the Buddha himself (*bla ma sangs rgyas la gsol ba 'debs pa 'di*) is the highest method (*thabs kyi mchog*). A different theme follows, where it is explained that someone who only cares for himself will be unable to bear anything, will always get caught up in a great lie, and faces a big obstacle for developing any positive quality. To avoid this, it is necessary to train the mind and to meditate. To hanker after outer and inner desires is an evil action (*bdud kyi las*, **mārakarman*); not to have devotion for the *bla ma* is an evil action; not to trust the instructions is an evil action; not to abide in meditative concentration but to be involved in a distracted mind is an evil action; to think in terms of an "I" is an evil action; and to be attached to this life is an evil action. The *yogī* has to put effort into the means (*thabs*, **upāya*) that reverse these evil actions, which are then explained one by one. The methods in question include contemplating the hell-realms, fostering gratitude towards the *bla ma*, thinking of the instructions as a medicine for curing oneself, developing better self-reflection, appreciating the benefits of meditative concentration, and seeing the fleeting

[818] The colophon seems somewhat corrupt. In ms α (DK.α.Kha.175a$_{2-3}$), it is *Ācārya* Bsgom chung who stayed in Lha sa. Aside from *Ācārya* Bsgom tshul or *Ācārya* Bsgom chung, who are Bsod nams rin chen's two nephews, the three other persons mentioned in the colophon (Yol ba phyi ta, Tshul khrims ye shes, and "me") have not yet been identified. The spelling Yol ba phyi ta is here according to ms DK.α. Ms DK.A spells it Yol ba phyi ta ma. Tshul khrims ye shes is mentioned in several other colophons of the *Dags po'i bka' 'bum*, including segments DK.A.Wa.1 and DK.A.Wa.3. For a short discussion, see the introduction to the summary of text DK.A.Wa below as well as the remarks at the end of the summary of segment DK.A.Tha.41.

[819] Correlated passages: DK.α.Kha.175a$_3$-176a$_2$, DK.B.Tha.40.48b$_3$-49b$_5$, DK.D.Tha.40.51a$_3$-52a$_5$, DK.P.Tha.40.267a$_7$-268a$_7$, DK.Q.Tha.40.233b$_6$-234b$_4$, DK.S.Tha.40.91a$_2$-92b$_5$, DK.T.Tha.40 pp. 40$_{30}$-41$_{25}$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 236$_4$-240$_3$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 260$_4$-264$_3$. The text is not included in DK.R.

happiness of sentient beings as suffering. The *yogī* must strive to achieve the resolve for Awakening and realize emptiness. The segment has no colophon.

Segment DK.A.Tha.41: The segment begins (DK.A.Tha.41.49b$_5$): *//bla ma dam pa rnams la phyag 'tshal lo/ /phyag rgya chen po rtogs par 'dod pa'i gang zag gis/.* It ends (DK.A.Tha.41.50a$_5$): *//phyag rgya chen po'i man ngag rin po che'i sgron me/ khu dbon gsum gyi gsung sgros/ slo* (sic.) *dpon bsgom chung gis slob dpon bstod lungs pa la gdams/ /des bdag la gnang ngo// //bkra shis so//.*[820] The final segment points out that someone wishing to realize *Mahāmudrā* should meditate on the co-emergent mind as such as being the *dharmakāya* and the co-emergent experiences as being the *dharmakāya*'s light. *Saṃsāra* and *nirvāṇa* are equal and the meditator needs to realize this *Dharma*, which is like space. He should rest in the nature of the mind as such, without following any trace of the past, without greeting the future, and without focusing on anything particular in the present. By meditating in this manner, the nature of the mind will appear with clarity and free from thought, just like the deep center of the sky that is free from clouds. The *yogī* should neither think that it is good to rest therein for a long time nor that it is bad to rest only for a short time. Instead, he should remain inseparable from this state at all times. The teaching ends with a couple of wishes for realizing *Mahāmudrā*.

The segment ends with a colophon (quoted in Tibetan above): "[These] sayings by the uncle and two nephews (*khu dbon gsum*), a lamp for the precious *Mahāmudrā* instructions (*phyag rgya chen po'i man ngag*, **mahāmudropadeśa*), were taught by *Ācārya* Bsgom chung to *Ācārya* Bstod lungs pa, who gave them to me. May it be auspicious!"

The expression "the uncle and two nephews" (*khu dbon gsum*) is a common way of referring to Bsod nams rin chen and his two nephew lineage-holders. The younger nephew, *Ācārya* (*slob dpon*) Bsgom chung, then taught these sayings to *Ācārya* Bstod lungs pa (elsewhere also spelled *Stod lungs pa*). In ms α (DK.α.Kha.176b$_1$), the word *Dbu se* is added after the epithet *Bstod lungs pa. Dbu se*, meaning "grey-head", is the common nickname for the first Karma pa, Dus gsum mkhyen pa. The nickname, however, does not occur in ms DK.A and it is still uncertain whether *Ācārya* Bstod lungs pa, meaning the *Ācārya* from Bstod lungs (the Valley of Bstod), should be identified with the first Karma pa. Bstod lungs (also spelled Stod lungs) is a valley located about 70 kilometers northwest of Lha sa, presently called Stod lung bde chen rdzong (lha sa khul). The first Karma pa founded Mtshur phu monastery there in 1189, which might be a reason for referring to him as Bstod lungs pa.[821] Bstod lungs pa then transmitted these sayings to another unnamed person, who only refers to himself as "me" (*bdag*) in the colophon. The latter was apparently the individual who wrote down the teachings or compiled them into a text. It is not

[820] Correlated passages: DK.α.Kha.176a$_2$-176b$_2$, DK.B.Tha.41.49b$_5$-50a$_5$, DK.D.Tha.41.52a$_5$-52b$_4$, DK.P.Tha.41.268b$_{1-7}$, DK.Q.Tha.41.234b$_4$-235a$_3$, DK.S.Tha.41.92b$_5$-93b$_3$, DK.T.Tha.41 pp. 41$_{25}$-42$_2$. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 240$_3$-241$_5$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 264$_3$-265$_5$. The text is not included in DK.R.

[821] Cf. the remarks on the name *'Tshur phu ba* under the summary of DK.A.Tha.1 above.

clear whether the colophon should be understood as applying to the entire text *Tha* or whether it only pertains to the last segment.

3.11 DK.A.Da: Answers to the Questions of Master Phag mo Grub pa (Rje phag mo grub pa'i zhus lan bzhugs so)

15 folios, 10 segments, 5 internal colophons. Text DK.A.Da contains four longer segments with questions and answers (*zhus lan*) (DK.A.Da.1-3 and DK.A.Da.7), three of which are explicitly said to be the questions of Bsod nams rin chen's close student Phag mo gru pa (A.K.A. Phag mo Grub pa, i.e., "the *siddha* from Phag mo [gru]"). One segment (DK.A.Da.9) narrates the story of how Phag mo gru pa met Bsod nams rin chen and gained realization. Additionally, the text contains a segment (DK.A.Da.8) with answers to questions by another of Bsod nams rin chen's students, namely Rnal 'byor Chos g.yung. The four remaining segments (DK.A.Da.4-6 and DK.A.Da.10) provide short teachings on meditation, *Mahāmudrā*, and the path, which are not in the format of questions and answers.

Segment DK.A.Da.1: The segment begins (DK.A.Da.1.1b$_1$): */dus gsum sangs rgyas ngo bo nyid/*. It ends (DK.A.Da.1.4b$_4$): */dpe dang tha snyad mang pos 'di la dgos pa med//*.[822] The first segment starts with an homage and then introduces its topic by saying: "The precious *Bla ma* Khams pa, having distilled all the essential points, asked [the following questions] to the precious master Sgam po pa."[823] The name *bla ma rin po che Khams pa*, i.e., "the precious *bla ma* from Khams," is an epithet for Phag mo gru pa Rdo rje rgyal po (1110-1170), one of Bsod nams rin chen's major students from whom the majority of the later *Bka' brgyud* traditions derive their transmission lineages. The use of the honorific epithets also suggest that the segment does not contain Phag mo gru pa's own notes in a purely unredacted form, since a Tibetan writer normally would never use honorific phrases with regard to himself. Hence, the segment is a text or at least the later redaction of a text written by an anonymous second hand.

The segment contains fourteen questions along with Bsod nams rin chen's answers. There seems to be a certain progression in the order of the questions, commencing with inquiries about the onset of the path and ending with questions regarding realization and Awakening. First it is asked how it is best to gather beneficence and which instructions are more profound. The answer to the latter question provides a comparison between the views of the tradition stemming from Atiśa (*jo bo rje'i brgyud pa'i lugs*), of some unnamed masters (*la la*), and of *Bla ma* Mi la, along with the speaker's own opinion. This is followed by a question whether it is better first to practice Inner Heat (*gtum mo*) or *Mahāmudrā*.

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[822] Correlated passages: DK.α.Kha.111a$_4$-113b$_5$, DK.B.Da.1.1b$_1$-4b$_4$, DK.D.Da.1.1b$_1$-5a$_5$, DK.P.Da.1.269a$_1$-272a$_7$, DK.Q.Da.1.235a$_4$-238a$_3$, DK.S.Da.1.1b$_1$-7b$_5$, DK.T.Da.1.1b-5n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 20$_1$-32$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 44$_1$-56$_2$. The text is not included in DK.R.

[823] DK.A.Da.1.1b$_{1-2}$: */rje rin po che sgam po pa la/ bla ma rin po che khams pas gal 'gag thams cad dril nas zhus pa/*.

Bsod nams rin chen answers that it depends on the practitioner at hand, and that he to the younger practitioner with strong inner energies usually gives *gtum mo* instruction first followed by *Mahāmudrā* practice, while the older practitioner generally only is given *Mahāmudrā* practice, but that there also is a risk that a student may develop negative tendencies if taught *Mahāmudrā* prematurely without success in the practice.[824] Thereupon, Phag mo gru pa inquires about the difference between the instantaneous and the gradual practitioner,[825] followed by questions about the need for continuing to practice meditation after realization has arisen, and exactly how one discovers the nature of the mind.[826] The reply to the latter question makes reference to the rare expression "white panacea" (*dkar po cig thub*), which – as has been discussed above – became important in Sa skya Paṇḍita's critique of *Bka' brgyud Mahāmudrā*. The pertinent line in the text here says, "Once that [realization beyond all words] has arisen, by knowing one – [like] a white panacea – all becomes liberated, and *Buddha* is thereby found in oneself."[827]

This passage is followed by five questions about differences, including the difference between *Mahāmudrā* (*phyag rgya chen po*) and the *yoga* of the co-emergent (*lhan cig skyes sbyor*);[828] the difference between meditative experience (*nyams*) and realization (*rtogs pa*);[829] the difference between such realization and the path of seeing (*mthong lam*, **darśanamārga*);[830] the difference of how a sentient being (*sems can*), a noble one (*'phags pa*), a *yogī* (*rnal 'byor pa*), and a *buddha* (*sangs rgyas*) regard sensory experiences (*snang ba*); and the differences between the *yoga*s of Illusory Body (*sgyu lus*), Radiance (*'od gsal*), Union (*zung 'jug*), and *Mahāmudrā* (*phyag rgya chen po*). Thereupon, it is asked when it is suitable to begin acting for the benefit of others by guiding students,[831] followed up by a question about whether Bsod nams rin chen achieved his own realization from *gtum mo* or *Mahāmudrā* practice. In the final question, Phag mo gru pa asks what the reason might be that it has recently become easier for him to give rise to the essence (*ngo bo*). In some of

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[824] Bsod nams rin chen's answer has been translated in full by David P. JACKSON (1994:33).

[825] BROIDO (1985:14 fn. 26) has cited the answer to this question in order to clarify the status of the gradual practitioner.

[826] Part of the answer has been translated by BROIDO (1985:15).

[827] DK.A.Da.1.3a$_{4-5}$: *de skyes pa'i dus na/ dkar po cig thug gcig shes kun grol du song bas/ sangs rgyas rang la rnyed/*.

[828] BROIDO (1985:13) has cited Bsod nams rin chen's reply to this question, saying "sometimes he [Sgam po pa] seems to treat the question as stupid." However, the answer is actually quite clear and straight-forward, explaining how *Mahāmudrā* pertains to the nature of the mind, whereas **Sahaja-yoga* pertains to a special method for utilizing thoughts in the meditative practice. There appears to be no textual basis for BROIDO's opinion.

[829] The answer to this question has been translated into English by GUENTHER (1969:117 fn. 42) and has been cited and paraphrased by MARTIN (1992:247 fn. 22).

[830] The answer to this question has been referred to by BROIDO (1985:13), who saw the complex answer as a way for Bsod nams rin chen to avoid giving Phag mo gru pa a single straightforward definition. The text shows little concrete evidence of BROIDO's opinion.

[831] Part of the answer to this question has been cited by MARTIN (1992:249 fn. 27).

the answers, several scriptural quotations are given from the *Guhyasamājatantra*, the *Hevajratantra*, and the *Mañjuśrīnāmasaṃgīti*, perhaps suggesting a more literary rather than oral origin of the segment.

The segment ends with a colophon in verse that states: "By having asked this jewel-rosary [of questions] regarding key-points to the precious master, the great one of the Rnyi clan, at the Copper Valley hermitage in Sgam po, may all beings unfold the non-dual wisdom. In order to attain the rainbow-body, the *dharmakāya*, in this life, one must fully cut the rope of worldly concerns for this life and while relying on the teacher and the deity in a place of solitude apply oneself to the non-dual *Mahāmudrā*. For this, there is no need for many analogies and sophistry."[832] The expression "the great one of the Rnyi clan" (*rnyi ba chen po*) probably refers to Bsod nams rin chen, who hailed from the Rnyi family. The Copper Valley hermitage (*yang dgon zangs lung*) is the name of a retreat place located in the vicinity of Dwags lha sgam po.[833]

Segment DK.A.Da.2: The segment begins (DK.A.Da.2.4b$_5$): */bla ma rin po che la na mo//bla ma rad na bdag gi 'khor 'das gnyis rtsad gcod cing/.* It ends (DK.A.Da.2.6a$_4$): *ngo bo rnal ma skyes pa rnams kyi nyams dang bsre bar byed pa rdzogs so// //bla ma rin po che sgam po pa la rje rin po che phag mo grub pas zhus lan gyi tshul du zhus pa'o//.*[834] The second segment does not contain many separate questions, but simply begins with a general statement, saying "I inquired with the precious teacher about *saṃsāra* and *nirvāṇa* and requested an indication of the true nature (*chos nyid*, **dharmatā*)."[835] The rest of the segment provides the answer to this question. It is first taught how the difference between *saṃsāra* and *nirvāṇa* really is only a matter of perspective. Then it is said that the practitioner should go to a mountain hermitage (*ri khrod*, **vana*), give rise to disenchantment with *saṃsāra*, and consequently strive to attain buddhahood for the benefit of sentient beings. Having visualized his body as a deity and meditated on the *bla ma* above his head, he should let the mind rest unaffected by thoughts, in a natural state of vivid awareness and presence.[836]

The ensuing explanation elaborates in great detail on the character of such meditation and provides a thorough presentation of the four stages of *Mahāmudrā* practice called the

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[832] DK.A.Da.1.4b$_{3-4}$: *sgam po bzangs lung yang dgon du//rje rin po che rnyi ba chen po la/ mdo 'gag rin chen 'phreng ba 'di/ /zhus pas 'gro rnams ma lus pa/ /gnyis med ye shes rgyas par shog/ /tshe 'dir 'ja' lus chos sku thob pa la/ /tshe 'di'i zang zing ltos thag rab spangs shing/ dben pa'i gnas su bla ma yi dam brten tshul gyis//rlung sems gnyis med phyag rgya che la sbyar ba bya/ /dpe dang tha snyad mang pos 'di la dgos pa med//.*

[833] See SØRENSEN & DOLMA (2007:52).

[834] Correlated passages: DK.α.Kha.113b$_5$-115b$_4$, DK.B.Da.2.4b$_5$-6a$_4$, DK.D.Da.2.5a$_5$-6b$_6$, DK.P.Da.2.272a$_7$-274a$_2$, DK.Q.Da.2.238a$_4$-239b$_3$, DK.S.Da.2.7b$_5$-10b$_3$, DK.T.Da.2.5n-6b. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 32$_2$-37$_2$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 56$_2$-61$_2$. The text is not included in DK.R.

[835] DK.A.Da.2.4b$_5$: *bla ma ra[t]na bdag gis 'khor 'das gnyis rtsad gcod cing/ chos nyid ngo sprod pa cig zhu byas pa/.*

[836] For a similar instruction, see segment DK.A.Tha.32.

yoga of one-pointedness (*rtse gcig gi rnal 'byor*), the *yoga* free from conceptual entanglement (*spros bral gyi rnal 'byor*), the *yoga* of the manifold having one taste (*du ma ro gcig gi rnal 'byor*), and the *yoga* of nothing to be cultivated or meditated upon (*bsgom du med pa'i rnal 'byor*).[837] The segment ends with a brief colophon (quoted in Tibetan above): "[This] was requested by precious master Phag mo grub pa from the precious *Bla ma* Sgam po pa in the form of an answer to an inquiry (*zhus lan*)."

Segment DK.A.Da.3: The segment begins (DK.A.Da.3.6a$_4$): *//bla ma dam pa rnams la phyag 'tshal lo/ /bla ma rin po che la kho bos phyis chos cig zhus pa ni/.* It ends (DK.A.Da.3.8b$_3$): */bla ma rin po che'i thugs las 'khrungs pa'i rnal 'byor chos bzhi 'phra rgyas dang bcas pa kho bos zhus lan gyi tshul du zhus pa'o//.*[838] The third segment opens with a lengthy question stating the importance of gaining certainty (*nges shes*), followed by an inquiry into what particular types of certainty are gained at each of the four above-mentioned levels of *yoga*.[839] Bsod nams rin chen answers that the *yoga* of one-pointedness entails resting the mind in a non-artificial state unmoved by any thought. The meditator achieves certainty in this ability to rest the mind, but it is not an artificial attempt to block out thoughts. In the *yoga* free from conceptual proliferation, the meditator trains the mind in presence-emptiness (*gsal stong*) and thereby understands all phenomena to be mere projections (*rnam 'phrul*) of the mind. As the mind as such is understood to be unborn, a certainty of everything's innate purity arises. With the *yoga* of the manifold having a single taste, the sensory experiences of the mind are understood to be the mind's own expression, and even if there is a stirring of various thoughts, the meditator has the certainty that he needs not rely on any remedy, because the experience of thought itself is mind as such, the ultimate reality. Finally, in the *yoga* of nothing to be meditated upon, all meditative experiences and realizations dissolve into the dimension (*dbyings*, **dhātu*) of the absolute, and one gains complete certainty of knowing the unaltered natural mind (*tha mal gyi shes pa ma bcos pa*) to be reality (*chos nyid*). This is followed by yet another explanation of the certainty gained during the four *yoga*s, employing several analogies for the sake of clarifying the meaning of each. The passage also includes some quotations from the *Hevajratantra*.[840] The segment ends with a colophon (quoted in Tibetan above): "[These]

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[837] This explanation on the four *yoga*s has been summarized in English and quoted in Tibetan by MARTIN (1992:250-251, fn. 33, 35, 39, and 42).

[838] Correlated passages: DK.α.Kha.115b$_4$-118b$_4$, DK.B.Da.3.6a$_4$-8b$_3$, DK.D.Da.3.6b$_6$-9b$_4$, DK.P.Da.3.274a$_2$-277a$_1$, DK.Q.Da.3.239b$_3$-242a$_2$, DK.S.Da.3.10b$_3$-15a$_5$, DK.T.Da.3.6b-9b. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 37$_2$-45$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 61$_2$-69$_6$. The text is not included in DK.R.

[839] Part of the question presents how meditative experience is beyond words by comparing it to a man being drunk, a virgin having sex for the first time, or becoming furious; MARTIN (1992:247 fn. 22) in his study of *Mahāmudrā* has referred to the passage in order to clarify the nature of meditative experiences (*nyams*, **anubhūta* or **anubhāva*).

[840] The explanations given on the four *yoga*s in this segment have been summarized in English and partly quoted in Tibetan by MARTIN (1992:250-252, fn. 34, 36, 40, 43, and 44).

subtle yet extensive four teachings on the *yoga*s, born from the mind of the precious *bla ma*, were requested by me in the form of an answer to an inquiry (*zhus lan*)."

Segment DK.A.Da.4: The segment begins (DK.A.Da.4.8b$_3$): *//na mo rad na gu ru/ mnyam med rin po che la 'dud/ /dang por zhi gnas skyed pa'i rgyu bzhi/.* It ends (DK.A.Da.4.9b$_4$): */gnyug ma'i snying po 'byung ba zhes bya ba rdzogs so//.*[841] The fourth segment starts by briefly outlining four causes for achieving the meditative practice of tranquility (*zhi gnas*, **śamatha*). Thereupon, the twofold distinction called "experienced and certain" (*snang la nges pa*) and "experienced but uncertain" (*snang la ma nges pa*) is presented (also occurring in DK.A.Tha.13). This is followed by an explanation of a progression of meditative stages, where thoughts are successfully utilized as part of the meditative experience and a focus on illusion is employed to avoid falling into a rebirth in the immaterial realm (*gzugs med du skye*). The latter is presented with reference to the Generation and Completion Stages of deity-practice (*yi dam*). Then it is taught how the winds enter the central channel, causing five internal signs (*rtags lnga*) to appear successively, ultimately leading to the attainment of the *kāya*s and the ability to act for the benefit of sentient beings. The segment ends with a colophon providing a title for the segment (quoted in Tibetan above): "[The teaching] entitled *The Arising of the Heart of the Original Nature* is finished."

Segment DK.A.Da.5: The segment begins (DK.A.Da.5.9b$_4$): *//na mo gu ru/ sems nyid 'gyur ba med pa/ rgyun chad med pa/.* It ends (DK.A.Da.5.9b$_6$): *grub mthas blo bsgyur ba rnams la rig pas rtogs pa'i dus su ye shes so//.*[842] The fifth segment contains a brief definition of three phrases used with regard to the mind as such (*sems nyid*), viz. unchangeable (*'gyur ba med pa*), an uninterrupted flow (*rgyun chad med pa*), and present at all times (*dus thams cad pa*). The segment has no colophon, but its end is in ms α (DK.α.Kha.120a$_4$) indicated by the often-occurring segment-marking word *iṭi* (elsewhere also spelled *ithi*). The word is perhaps a Tibetanized adaptation of the Sanskrit quotation-marker *iti* and possibly implies a demand for secrecy.[843] The segment is identical to DK.A.Cha.16 and DK.A.Sa.4

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[841] Correlated passages: DK.α.Kha.118b$_4$-119b$_6$, DK.B.Da.4.8b$_3$-9b$_4$, DK.D.Da.4.9b$_4$-11a$_1$, DK.P.Da.4.277a$_2$-278a$_5$, DK.Q.Da.4.242a$_2$-243a (the latter folio is missing in the TBRC scan, W2344-1987), DK.S.Da.4.15a$_5$-17b$_1$, DK.T.Da.4.9b-11n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 45$_6$-49$_4$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 69$_6$-73$_4$. The text is not included in DK.R.

[842] Correlated passages: DK.α.Kha.119b$_6$-120a$_2$, DK.B.Da.5.9b$_{5-6}$, DK.D.Da.5.11a$_{1-3}$, DK.P.Da.5.278a$_{5-7}$, DK.Q.Da.5.243a (the folio is missing in the TBRC scan, W2344-1987), DK.S.Da.5.17b$_{1-3}$, DK.T.Da.5.11n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 49$_4$-50$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 73$_4$-74$_1$. The text is not included in DK.R.

[843] The latter implication has been suggested by Tony DUFF in the annotation to the Tibetan character *ithi* in his Tibetan Machine font software from the Tibetan Computer Company. Notably, all such *iṭi* or *ithi* markers are absent in the first printed version, DK.A, as well as in all later Tibetan redactions of DK.

Segment DK.A.Da.6: The segment begins (DK.A.Da.6.9b$_6$): *//rang rig gzhan rig gnyis ni/ rang rig ni rang gi rang ngo shes pa'o/.* It ends (DK.A.Da.6.10a$_1$): *'dod na sgrub dgos/ re dogs med pa 'bras bu'i mchog go/.*[844] This brief segment contains definitions of the terms "self-awareness" (*rang rig*) and "other-awareness" (*gzhan rig*), and further distinguishes types of awareness or mind (*sems*) in terms of realization (*rtogs*) and non-realization (*ma rtogs*), comprehension (*go*) and non-comprehension (*ma go*), action (*byed*) and non-action (*mi byed*), and desire (*'dod*) and non-desire (*mi 'dod*).

Segment DK.A.Da.7: The segment begins (DK.A.Da.7.10a$_1$): *//gu ru na mo/ bla ma rin po che la/ phyag rgya chen po'i gzhung rnams kyis/.* It ends (DK.A.Da.7.12b$_1$): *rin po ches gsungs pa las ma bri ma mnan pa zhus lan gnad kyi man ngag ces bya ba/ sh'akya'i bande rdor rgyal gyis zhus pa'o//.*[845] The seventh segment contains another longer *zhus lan* text attributed to Sgam po pa and Phag mo gru pa. It has a series of nineteen questions and answers. In the first question, the interlocutor inquires about which *Mahāmudrā* texts (*phyag rgya chen po'i gzhung*) best ascertain the nature of the mind, and the teacher's answer reveal the expression "texts teaching *Mahāmudrā*" (*phyag rgya chen po ston pa'i gzhung*) as denoting the Indian songs of realization (*do ha*, **dohā*),[846] the three text-cycles of new Tantras (*gsar ma skor gsum*),[847] and other such works (*sogs*). Other questions deal with identity or difference by asking whether experience (*snang*) and mind (*sems*) are the same or different, and posing similar questions with regard to the mind as such (*sems nyid*) and things as such (*chos nyid*), and wind (*rlung*) and the mind (*sems*).[848] In all cases, the

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[844] Correlated passages: DK.α.Kha.120a$_{2-4}$, DK.B.Da.6.9b$_6$-10a$_1$, DK.D.Da.6.11a$_{3-5}$, DK.P.Da.6.278a$_7$-278b$_2$, DK.Q.Da.6.243a (the folio is missing in the TBRC scan, W2344-1987), DK.S.Da.6.17b$_4$-18a$_1$, DK.T.Da.6.11n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 50$_{1-3}$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 74$_{1-3}$. The text is not included in DK.R.

[845] Correlated passages: DK.α.Kha.120a$_4$-124a$_4$, DK.B.Da.7.10a$_1$-12b$_1$, DK.D.Da.7.11a$_5$-14a$_3$, DK.P.Da.7.278b$_2$-281a$_6$, DK.Q.Da.7.243a-245b$_6$ (the former folio is missing in the TBRC scan, W2344-1987), DK.S.Da.7.18a$_1$-22b$_3$, DK.T.Da.7.11n-14n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 50$_4$-59$_1$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 74$_4$-83$_1$. The text is not included in DK.R.

[846] The term *dohā* refers foremost to the songs of the Indian master Saraha compiled into several cycles entitled *Dohakoṣa*, although there also exist other *dohā* texts by other adepts belonging to this literary form in the Tibetan canon. One cycle of Saraha's songs have been translated into English by GUENTHER (1969). A thorough study of the Tibetan reception history of the *Dohākoṣa* has been written by SCHAEFFER (2005). Further songs of Saraha have been studied and translated by BRAITSTEIN (2013). In its literal sense, the word *dohā* is the name for a particular form of meter, namely a rhyming couplet with 24 syllables in each line consisting of *pāda*s of 13 and 11 syllables. The form originated in poems written in the Indian vernacular Apabhramśa language, which is the case for the Buddhist examples of the form, and was subsequently used in Hindi and Urdu poetry.

[847] For the three textual cycles of the *gsar ma skor gsum*, see p. 76.

[848] BROIDO (1985:13) has cited Bsod nams rin chen's answers to the questions whether experience and mind are identical or different, and whether the mind as such and things as such are identical or

speaker declares that these categories essentially are one and the same. It is also asked whether *saṃsāra* has a beginning and an end.

The majority of the questions, however, concern higher states of meditation practice. The interlocutor inquires whether one should meditate on the appearance (*ngo bo*) of the mind after one has done away with such categories as experience (*snang*) and things as such (*chos nyid*), or object (*yul*) and subject (*yul can*). He asks how one should conduct oneself physically when engaging in meditation, whether the *yoga* of continuity (*rgyun gyi rnal 'byor*) extends into the state of sleep, whether one should cultivate the four immeasurable attitudes (*tshad med pa bzhi*) as a preliminary, whether one should keep up the vows associated with the ordinary state sullied by afflictions (*zag bcas kyi sdom pa*) once realization of the essence has appeared, and whether one should cultivate emptiness involving compassion (*stong nyid snying rje can*). The replies all pertain to the very advanced practitioner with realization. In the answer to a question about whether one should continue to cultivate the twofold *bodhicitta*, the rare term "the unaccountable absolute" (*rnam grangs ma yin pa'i don dam*) is used, in all likelihood indicating a reference to Śāntarakṣita's **Madhyamakālaṃkāra*, where the term occurs. Other questions raised concern whether the advanced practitioner still needs to gather the two requisites of beneficence and knowledge, whether the form-*kāya*s can still appear if one no longer gathers beneficence, whether such a practitioner still needs to augment the practice of the Generation and Completion Stages of deity practice, whether one must engage in separate meditations on the instructions on the interim (*bar do*), and what kind of signs of progress on the path should appear now if one is set to attain buddhahood in a single life-time. Finally, it is asked whether wisdom (*ye shes*, **jñāna*) is interrupted or uninterrupted, and whether it is advisable only to meditate on the essence (*ngo bo*). The segment ends with a short colophon (quoted in Tibetan above): "[This] transmission of key-points [in the form of] answers to questions spoken by the precious one (*rin po che*) without omitting or detracting anything was requested by the Śākya monk (*sh'akya'i bande*) Rdor rgyal." The name Rdor rgyal is an abbreviated form of Rdo rje rgyal po, being Phag mo gru pa's monastic name.

Segment DK.A.Da.8: The segment begins (DK.A.Da.8.12b$_1$): */bla ma dam pa rnams la phyag 'tshal lo//chos rje sgam po pa la rnal 'byor chos g.yung gis ngo bo'i ga dar zhus pa'i zhus lan nas/.* It ends (DK.A.Da.8.14a$_2$): *ngo bo ma bskyes pa yin bya ba bla ma mi las gsung bas de ltar yin gsungs//.*[849] The first line of the segment (quoted above in Tibetan)

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different. He claims that Sgam po pa refuses to give a direct answer to these questions. That is, however, incorrect. The first sentence in each answer directly states that these categories are identical (*snang sems gnyis gcig yin* and *sems nyid dang chos nyid gnyis gcig yin te*). MARTIN (1992:249) has since provided English translation of part of the answer whether the mind as such (*sems nyid*) and things as such (*chos nyid*) are the same or different; his translation (ibid.) likewise begins: "They are the same..."

[849] Correlated passages: DK.α.Kha.124a$_4$-126a$_3$, DK.B.Da.8.12b$_1$-14a$_2$, DK.D.Da.8.14a$_3$-16a$_1$, DK.P.Da.8.281a$_6$-283a$_3$, DK.Q.Da.8.245b$_6$-247a$_7$, DK.S.Da.8.22b$_3$-25b$_4$, DK.T.Da.8.14n-16n. Also

states that the text has been derived from (*nas*) a *zhus lan* text containing questions (*zhus pa*) posed to the Dharma master Sgam po pa (*chos rje sgam po pa*) by Rnal 'byor Chos g.yung (1103-1199). In other words, the opening sentence of the segment indicates that the present segment does not contain questions asked to Bsod nams rin chen by his student Phag mo gru pa, as is otherwise declared in the overall title of the text in the Dags lha sgam po xylograph (DK.A.Da), i.e., "Answers to the Questions of Master Phag mo Grub pa" (*Rje phag mo grub pa'i zhus lan*). Instead, the questions found in the present segment were asked by Rnal 'byor Chos g.yung, who was likewise a close student of Bsod nams rin chen. It should be noted that Rnal 'byor Chos g.yung's name also occurs elsewhere in the *bka' 'bum* with the spelling Rnal 'byor Chos 'byung. It is in that form that the name appears in the title of the last of the four "Answers to Questions" texts (*Zhus lan*), namely text DK.A.Na, "Answers to the Questions of Rnal 'byor Chos 'byung" (*Rnal 'byor chos 'byung gi zhus lan*).

The present segment consists of thirteen questions and answers. The majority of the questions concern meditation practice, particularly meditation on the essence (*ngo bo bsgom pa*, **svabhāvabhāvanā*). The interlocutor, for example, asks whether confessional purificatory practices (*bshags pa*) or a bit of essence meditation (*ngo bo yud tsam zhig bsgoms pa*) is more efficient for purifying past negative actions. He inquires how meditative experience comes about and poses several pragmatic questions, e.g., whether one should meditate with open or shut eyes and whether it is alright to sit for meditation in a position with raised knees. One string of questions deals with fear while staying in solitude, particularly how one should deal with disturbances from ghosts or spirits (*lha 'dre*) in lonely, haunted places. It is also asked whether it is better to meditate in a blessed place where others have earlier achieved accomplishment, or whether it is better to go to a lonely place in the mountains or valleys. The segment further contains two questions of philosophical character, namely what difference there is between the latent consciousness (*kun gzhi'i rnam par shes pa*, **ālayavijñāna*) and the essence (*ngo bo*, **svabhāva*), and how the two kinds of knowledge (*mkhyen pa gnyis*) and the five wisdoms (*ye shes lnga*) exist for a buddha. The segment ends without any colophon.

Segment DK.A.Da.9: The segment begins (DK.A.Da.9.14a$_2$): *//g'u ru na mo/ /phag mo grub pas/ bla mang po la gtugs pa'i mthar gyi chos thams cad nyams su blangs nas/.* It ends (DK.A.Da.9.14b$_2$): *da nga khams su 'gro don mi 'dug gsung skad//.*[850] The ninth segment offers a short third-person narrative about how Phag mo gru pa, after having studied with

found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 59$_2$-64$_5$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 83$_2$-88$_5$. The text is not included in DK.R.

[850] Correlated passages: DK.α.Ka.133b$_1$-134a$_1$, DK.α.Kha.126a$_3$-126b$_4$, DK.α.Ga.139b$_4$-140a$_6$, DK.B.Da.9.14a$_2$-14b$_2$, DK.D.Da.9.16a$_1$-16b$_1$, DK.P.Da.9.283a$_3$-283b$_4$, DK.Q.Da.9.247a$_7$-247b$_7$, DK.S.Da.9.25b$_4$-26b$_4$, DK.T.Da.9.16n-16b. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 64$_5$-66$_3$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 88$_5$-90$_3$. The text is not included in DK.R. It may be noted that the segment is found thrice in ms DK.α.

many eminent teachers, finally experienced full realization when he engaged in a deep conversation with Bsod nams rin chen about the nature of *Mahāmudrā*.

Segment DK.A.Da.10: The segment begins (DK.A.Da.10.14b$_2$): *//bla ma rje btsun dam pa rnams la phyag 'tshal lo//tshe la long med myur du 'chi bas/.* It ends (DK.A.Da.10.15a$_5$): *sems la ngos bzung med pas dmigs pa dang mi dmigs med pas phyag rgya chen po yin no/ rje btsun gyi gsung yin no// //rje phag mo grub pa'i zhus lan rdzogs so//.*[851] The tenth and final segment of text Da contains a short outline of the entire path. It starts by mentioning the need for cutting off attachment to *saṃsāra*, cultivating compassion, generating understanding of emptiness, and engendering devotion to the *bla ma* and the Refuge. It then stresses the need for achieving personal meditative experience and realization. An instruction is given on the right meditation posture and it is explained how to rest in the unfabricated state of the present mind without any concern for the past or the future. By meditating in this way, it is said that the meditator will come to recognize all perceptions (*snang ba*) as mind (*sems*) and the mind as such (*sems nyid*) will emerge as *buddha*.

The segment ends by stating that these are the words of the venerable one (*rje btsun gyi gsung*). This is followed by a brief colophon, which is not attested in ms DK.α, saying "the answers to the questions of master Phag mo grub pa are finished."

3.12 DK.A.Na: Answers to the Questions of Rnal 'byor Chos 'byung (Rnal 'byor chos 'byung gi zhus lan bzhugs so)

4 folios, 2 segments, 2 internal colophons. Text DK.A.Na is a short work consisting of just two segments. The first segment contains a *Zhus lan* text with questions asked by Bsod nams rin chen's student Rnal 'byor Chos 'byung. It should be noted that another *Zhus lan* text attributed to the same student is found in segment DK.A.Da.8. The second segment provides a short list of Bsod nams rin chen's eighteen most important students, dividing them into five groups. The list may be of slightly later date and it is not attested in the older handwritten manuscript DK.α.

Segment DK.A.Na.1: The segment begins (DK.A.Na.1.1b$_1$): */na mo gu ru/ sems dang sems kyi 'od gnyis mi gda' ba zhus pas de ka ltar yin/.* It ends (DK.A.Na.1.3b$_7$): *zhus lan thag chod pa phul du med pa//.*[852] The first segment, which is the main and longest part of this short text, contains a *zhus lan* text with 22 questions attributed to Bsod nams rin chen's

[851] Correlated passages: DK.α.Kha.126b$_4$-127b$_2$, DK.B.Da.10.14b$_2$-15a$_5$, DK.D.Da.10.16b$_1$-17a$_4$, DK.P.Da.10.283b$_4$-284b$_1$, DK.Q.Da.10.247b$_7$-248b$_2$, DK.S.Da.10.26b$_4$-28a$_2$, DK.T.Da.10.16b-17n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 66$_3$-68$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 90$_3$-92$_6$. The text is not included in DK.R.

[852] Correlated passages: DK.α.Nga.96b$_4$-99a$_3$, DK.B.Na.1.1b$_1$-3b$_7$, DK.D.Na.1.1b$_1$-4a$_3$, DK.P.Na.1.284b$_1$-287a$_2$, DK.Q.Na.1.248b$_3$-250b$_4$, DK.S.Na.1.1b$_1$-6a$_1$, DK.T.Na.1.1b-4n. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 275$_1$-281$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 33$_1$-39$_6$. The text is not included in DK.R.

student Rnal 'byor Chos 'byung (a.k.a. Rnal byor Chos g.yung, 1103-1199) along with answers attributed to Bsod nams rin chen. The questions tend to be longer than the answers.

The majority of the questions concern meditation on the essence (*ngo bo*, **svabhāva*). The first two questions deal with the issue of the non-duality of the mind (*sems*, **citta*) and the light of the mind (*sems kyi 'od*, **cittaprakāśa*), as well as of *dharmakāya* (*chos sku*) and the light of *dharmakāya* (*chos sku'i 'od*). Thereupon, the interlocutor asks two questions about how it is possible for a *buddha* who has entered the decisive meaning (*don cig chod*) still to perform actions for the benefit of sentient beings. The next question concerns the relationship between distraction and the ability to rest in *dharmakāya*, which is followed by some remarks about the perfection of the view as presented by Mi la ras pa (*rje btsun mi la*).

The interlocutor then asks whether an elderly person who already since long has generated the essence still can expect more progress and familiarization, whereupon he asks two further questions about whether the practitioner can expect to recognize the essence in the interim (*bar do*, **antarābhava*) if he has achieved recognition of the essence in this life but has still not been able to recognize the essence while dreaming. The latter question is repeated later in the text in slightly different wording.

The next two questions concern the need to engage in other practices besides resting in the essence: Is it still necessary to visualize the Generation Stage (*bskyed rim*) of a deity practice and recite *mantra*s, and is it still necessary to cultivate the relative *bodhicitta*? Then comes a personal question, where it is asked whether the venerable one, i.e., Bsod nams rin chen, feels any mental discomfort when he gets ill.

Finally, there is a series of nine questions over the theme of the phases of meditation and post-meditation, how distraction affects the meditation, and whether the practice will carry fruit in the interim. Inside the answer given to one of these questions, an embedded saying is oddly attributed by the speaker to "*Ācārya* Sgam po pa" (*slob dpon sgam po pa'i zhal nas…gsung*). This either seems to indicate that the author refers to Sgam po pa in the third person, forgetting that he is already writing in the voice of Sgam po pa, or it is possible that the epithet *Ācārya* Sgam po pa, which literally means "the *Ācārya* from [Dags lha] sgam po," in this instance does not refer to Sgam po pa Bsod nams rin chen but to someone else, perhaps to the later throne-holders of the Dags lha sgam po hermitage, such as one of Sgam po pa's two nephews and lineage-holders. The title *Ācārya* (*slob dpon*) is certainly not commonly used with regard to Sgam po pa Bsod nams rin chen. The segment ends with a brief colophon (quoted in Tibetan above): "[This text containing] answers to questions [is] determined [as being genuine] without anything having been added."

Segment DK.A.Na.2: The segment begins (DK.A.Na.2.4a$_1$): */bla ma rin po che lha rje la/*. It ends (DK.A.Na.2.4a$_6$): *khyed kyi thugs rjes bdag sogs 'dzin gyur cig// // //bkra shis dpal 'bar 'dzam gling rgyan du shog// kun dga' rin chen sor mos bskyong// //*.[853] The second

[853] Correlated passages: DK.B.Na.2.4a$_{1\text{-}6}$, DK.D.Na.2.4a$_3$-4b$_2$, DK.P.Na.2.287a$_3$-287b$_5$, DK.Q.Na.2.250b$_{4\text{-}8}$, DK.S.Na.2.6a$_1$-6b$_2$, DK.T.Na.2.4n-4b. Also found in *Rtsib ri'i par ma* vol. *Ca* (TBRC W20749-1268) pp. 281$_6$-282$_6$ and *Phyag chen mdzod* vol. *Kha* (TBRC W23447-1895) pp. 39$_6$-40$_6$. The segment is not included in DK.α and DK.R.

segment of text Da contains an appendix that provides an important list of Bsod nams rin chen's main students, followed by a short prayer. The list presupposes the later history of these disciples' activities in that it distinguishes who later became lineage-holders, etc. Hence, it is evident that the appendix must have been written at least two generations after Bsod nams rin chen, i.e., in the late twelfth century, but not so late that some of these rare names would already have been forgotten. The fact that the master 'Dul ba 'dzin pa (1134-1218) is here referred to as "abbot" or "preceptor" (*mkhan po*, **upādhyāya*) suggests that the list was written during or shortly after his tenure as abbot (*mkhan po*) of Dags lha sgam po in the period 1173-1218.[854] The list of students is sufficiently short to be translated here in full:

> The precious *Bla ma* Lha rje[855] had an inconceivable number of students who attained accomplishment (*grub pa*, **siddhi*). Yet, among these, the four heart sons (*thugs kyi sras*) or the four *siddhas*[856] (*grub pa thob pa*) [were]: Sho ram 'Phags pa, Za mi shi Ye shes snying po, Gser sgom Ye shes snying po, [and] Ram nyi Chos kyi g.yung drung. The four lineage-holder sons (*brgyud pa 'dzin pa'i sras*) [were]: Dags po Sgom tshul,[857] the master (*rje*) Phag mo grub pa,[858] the great 'Baṃ rom pa,[859] and Dus gsum mkhyen pa.[860] The four close sons (*nye ba'i sras*) [were]:

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[854] For the dates of the various abbots (*mkhan rabs*) of Dags lha sgam po given here and below, see SØRENSEN & DOLMA (2007:46-50).

[855] The Tibetan word *Lha rje* means 'physician' and is a common way of referring to Bsod nams rin chen, given the education as a doctor that he received in his youth.

[856] The word *siddha* (*grub thob*) means an accomplished practitioner.

[857] Dags po Sgom tshul, "the meditator Tshul [khrims snying po] of Dags-po," i.e., Bsod nams rin chen's eldest nephew Tshul khrims snying po (1116-1169). He served as abbot of the Dags lha sgam po hermitage in the period 1145-1169, thus starting his tenure already eight years prior to Bsod nams rin chen's death in 1153. He is thus regarded as the main lineage-holder of the *Dwags po bka' brgyud* tradition.

[858] Phag mo grub pa, "the *siddha* from Phag mo [gru]," i.e., Phag mo gru pa Rdo rje rgyal po (1110-1170), was the founder of the *Phag gru bka brgyud* tradition.

[859] The great 'Baṃ rom pa, meaning "the great one from 'Baṃ rom," refers to 'Ba' rom pa Dar ma dbang phyug (1127-1199), who was the founder of the *'Ba' rom bka brgyud* tradition. Aside from 'Ba' rom pa's Sgam po pa hagiography (see fn. 136), there exists a manual with his meditation instructions entitled *Gseng lam rigs pa rkyang ded kyi khrid yig* and a collection of 29 spiritual songs entitled *Mgur chen nyi shu rtsa dgu* that were composed during his seven-year retreat period at 'Ba' rom in Nag chu. For the *Gseng lam rigs pa rkyang ded kyi khrid yig*, see *'Bras spungs dgon du bzhugs su gsol ba' dpe snying dkar chag* (哲蚌寺藏古籍目录), compiled by Dpal brtsegs Bod yig dpe rnying zhib 'jug khang (TBRC W28949), p. 640. The same catalog lists a 27-folio manuscript copy of 'Ba' rom pa's Sgam po pa hagiography (p. 1524). I wish to thank Dan MARTIN for his kind help with finding these textual references.

[860] Dus gsum mkhyen pa, "knower of the three times," i.e., the first Karma pa Chos kyi grags pa (1110-1193), also known as "the grey-haired from Khams" (*khams pa dbu se*), was the founder of the *Karma kaṃ tshang bka' brgyud* tradition.

abbot (*mkhan po*) 'Dul ba 'dzin pa,[861] 'Gar sgom zhig po, La yag jo sras,[862] [and] Skyes bu Ye shes rdo rje. His four attendants (*nye gnas*, **antevāsin* or **antevāsika*)[863] [were]: Jo gdan Legs mdzes,[864] Sgom pa Sher gzhon,[865] attendant (*nye gnas*) Gsal byang,[866] [and] Gsal ye. The two outstanding *siddha*s (*khyad par can gyi grub thob*) [were]: Gsal stong shor sgom[867] [and] Rnal 'byor Chos g.yung.[868] These are called the eighteen accomplished ones (*grub thob*).

> Single reverent one among all fortunate beings, single flavor of all the nectars of the transmissions, single eye of all the authentic teachings of the *Sūtra*s and *Tantra*s – May I and others be held by your compassion!

May the blazing splendor of auspiciousness [of this text] adorn the world!
[The copying of this text] was cared for by the fingers of Kun dga' rin chen.[869]

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[861] Mkhan po 'Dul ba 'dzin pa, "Abbot Vinaya-holder" (**Vinayadhāra*), i.e., Dags po 'Dul 'dzin (1134-1218). The title 'Dul ba 'dzin pa signifies his mastery of *Vinaya* doctrine. He held the tenure as abbot of the Dags lha sgam po hermitage in the years 1173-1213 in the period following the death of Bsod nams rin chen's younger nephew Sgom chung Shes rab byang chub (1130-1173).

[862] La yag jo sras, i.e., La yag pa Byang chub dngos grub (twelfth century, dates unknown), was the author of a large commentary on the four *Dharma*s of Dags po (*dags po'i chos bzhi*).

[863] For the term 'attendant' (*nye gnas*), see fn. 418.

[864] Jo gdan Legs mdzes (dates unknown) was the author of *tshogs chos* text DK.A.Ca.

[865] Sgom pa Sher gzhon, "Meditator Sher gzhon," i.e., Sgom pa Shes rab gzhon nu (dates unknown), was the author of *tshogs chos* text DK.A.Nya.

[866] Gsal byang remains unidentified, but perhaps the name denotes Nye gnas Sho sgom Byang chub ye shes, who was the author of *tshogs chos* texts DK.A.Nga and DK.A.Cha.

[867] Gsal stong shor sgom, "Gsal stong, the meditator of Shor" (dates unknown), is also known as Shwo sgom gsal ston.

[868] Rnal 'byor Chos g.yung, "*Yogī* Chos g.yung," i.e., 'Ol kha ba Grol sgom Chos g.yung (1103-1199), whose questions are reflected in the present text DK.A.Na and in segment DK.A.Da.8, and who is mentioned as the recipient of text DK.A.Pha in the final colophon that work. It should be noted that Rnal 'byor Chos g.yung might not be identical with Ram nyi Chos kyi g.yung drung, who was listed above among the four *siddha* disciples, given that the names – though slightly similar – are enumerated separately.

[869] DK.A.Na.2.4a$_{1\text{-}6}$: */bla ma rin po che lha rje la/ grub pa thob pa'i bu slob bsam gyis mi khyab pa yod na'ang/ de rnams kyi nang nas/ thugs kyi sras bzhi'am/ grub pa thob pa bzhi ni/ sho ram 'phags pa/ za mi shi ye shes snying po/ gser sgom ye shes snying po/ ram nyi chos kyi g.yung drung ngo/ /brgyud pa 'dzin pa'i sras bzhi ni/ dags po sgom tshul/ rje phag mo grub pa/ 'baṃ rom pa chen po/ dus gsum mkhyen pa'o/ /nye ba'i sras bzhi ni/ mkhan po 'dul ba 'dzin pa/ 'gar sgom zhig po/ la yag jo sras/ skyes bu ye shes rdo rje/ nye gnas bzhi ni/ jo gdan legs mdzes/ sgom pa sher gzhon/ nye gnas gsal byang/ gsal yes rnams so/ /khyad par can gyi grub thob gnyis ni/ gsal stong shor sgom/ rnal 'gyor chos g.yung ste/ de rnams la grub thob bcwa [sic.] brgyad do// //'di bris dge ba'i rtsa ba yis/ /bdag dang 'gro ba ma lus pa/ /nyes pa'i skyon dang yongs bral nas/ /mgon po zla 'od gzhon nu yis/ /sras kyi mthu bor gyur nas kyang/ /bla med rdzogs pa'i byang chub myur thob shog// bskal*

It is notable that the above list omits Bsod nams rin chen's second nephew Dags po Sgom chung Shes rab byang chub (1130-1173) from among Sgam po pa's close students, even though he served as abbot of Dags lha sgam po in the years 1169-1173 after the death of his brother Tshul khrims snying po.[870]

The line starting "May the blazing splendor…" (*bkra shis dpal 'bar 'dzam gling rgyan du shog*) is a scribal prayer made in 1520, which is unique to the Dags lha sgam po xylograph (DK.A). It occurs at the end of texts DK.A.Ga, DK.A.Ca, DK.A.Na, DK.A.Pa, DK.A.Pha, DK.A.Tsa, DK.A.Tsha, DK.A.Ngi, and DK.A.Vaṃ.

In the present text (DK.A.Na) as well as in texts DK.A.Ga and DK.A.Pha, the scribe (*yi ge pa*) using this particular prayer identifies himself as a scholar named Kun dga' rin chen (fl. early sixteenth century), and it may be concluded that it was this scribe who was responsible for writing and perhaps also for carving the xylographic blocks of the listed texts. The same scribe also carried out the copying the lengthy text DK.A.E (*Dwags po thar rgyan*), but at the end of that work he wrote a longer scribal prayer and not the short scribal prayer seen in the other texts copied by him. Elsewhere, Kun dga Rin chen describes himself as belonging to the monastic house (*bla 'brang*) of A phyags (text DK.A.Vaṃ) and as being a scholar hailing from the region of E (*e phyogs mkhas pa*, text DK.A.Pa).

bzang 'gro ba kun gyi bsnyen gcig po/ man ngag bdud rtsi kun gyi ro gcig po/ /dam chos mdo rgyud kun gyi mig gcig po/ /khyed kyi thugs rjes bdag sogs 'dzin gyur cig// // //bkra shis dpal 'bar 'dzam gling rgyan du shog// kun dga' rin chen sor mos bskyong// //.

[870] For a further list of Bsod nams rin chen's students, see SHERPA (2004:64-69).

4. Dags po'i bka' 'bum: Meditation Manuals concerned with the Six Doctrines of Nāropa (Nā ro'i chos drug gi khrid yig)

The majority of the texts in the *Dags po'i bka' 'bum* are concrete manuals (*khrid chos* or *khrid yig*) containing meditation instructions on either the Tantric *yoga*s or on *Mahāmudrā*. In ms DK.A, these works are roughly arranged into two groups of texts, with the present division of Tantric *yoga* manuals coming first. Such a division is, however, only proposed as a general distinction, because the present Tantric group of six works (texts DK.A.Pa-DK.A.Tsha) also contains a text (DK.A.Pha) which deals entirely with *Mahāmudrā* and that work actually falls under what has here been presented as the subsequent division in the arrangement of texts, namely the group of manuals giving *Mahāmudrā* instruction (texts DK.A.Dza-Sha).

The Tantric instructions presented here are primarily concerned with the so-called "Six Doctrines of Nāropa" or, more literally, the "Six *Dharma*s of Nāropa" (*nā ro'i chos drug*, also spelled *nā ro chos drug*), a set of teachings said to have been gathered by the Indian master Tilopa and transmitted to his student Nāropa. Nāropa, in turn, gave the teachings to his Tibetan student Mar pa Lho brag pa Chos kyi blo gros, who brought the *yoga*s to Tibet. It was from Mar pa that Bsod nams rin chen's Tantric teacher Mi la ras pa learnt these practices.[871]

The *yoga*s, also often referred to as "the method way" (*thabs lam*, **upāyamārga*), are practices associated with the second of the four empowerments of the unparalleled *Yogatantra* (**Anuttarayogatantra* or *Niruttarayogatantra*). After having visualized oneself and all other beings as deities and recited the *mantra*s of the deity during the practices associated with the first empowerment, the practitioner uses these techniques of the six *yoga*s, belonging to the second empowerment, to create strong experiences of bliss, presence, and non-thought, thereby providing a first glimpse of Awakening.

Several of the practices accomplish this by manipulating the psychic energies, referred to as "winds" (*rlung*, **vāyu*), which are thought to flow through a bodily system of energy channels (*rtsa*, **nāḍi*). These practices involve holding the breath deep in the abdomen for extended periods and manipulating the winds by visualization and *yoga* movements in the type of *yoga* practices known as 'breath-control' (*srog rtsol*, **prāṇāyāma*). This is done in order to create a powerful experience of bliss, which is said to constitute a similitude of the actual bliss experienced in spiritual Awakening (*byang chub*, **bodhi*).

Other *yoga*s do not rely on breath-control, but are instead techniques for learning to maintain awareness during states of dream and deep sleep, producing what in Western psychology has become known as lucid dreaming. Further, some of the *yoga*s are techniques concerned with the experience of dying and are meant to aid the practitioner at the moment of death or during the interim (*bar do*, **antarābhava*), which is believed to go on for several weeks after death until the next rebirth occurs. The famous "Tibetan Book of the

[871] The Indian history of the tradition of the six *yoga*s has been presented in more detail in KRAGH (2011a).

Dead" (*Bar do thos grol*), which does not belong to the Six *Yoga*s of Nāropa, bears some similarity with one of these practices, which in the Six *Yoga*s is known simply as "the instruction on the interim" (*bar do'i gdams pa*). Further details about these practices will become evident from the summaries of specific textual segments below.

4.13 DK.A.Pa: Sayings of the Dharma Master, the Doctor from Dags po: The Instruction Manual entitled Closely Stringed Pearls (Chos rje dags po lha rje'i gsung/ khrid chos mu tig tsar la brgyus pa bzhugs so)

14 folios, 13 segments, 13 internal colophons. The first of the Tantric instruction manuals is a collection of thirteen segments containing two separate cycles of meditation instructions, dealing respectively with *Mahāmudrā* and the Six *Dharma*s of Nāropa. The first cycle (segments DK.A.Pa.1-DK.A.Pa.4) begins by explaining the preliminary practice of *Mahāmudrā*, namely the meditation on the teacher (*bla ma'i rnal 'byor*, **guruyoga*), followed by three segments providing a concise instruction on *Mahāmudrā* practice. The second cycle (segments DK.A.Pa.5-DK.A.Pa.13) deals with the Tantric *yoga*s, i.e., the above-mentioned Six *Dharma*s of Nāropa. These *yoga*s are here presented in the following order: (1) Inner Heat (*gtum mo*, **cāṇḍālī*) with several different instructions, (2) Radiance (*'od gsal*, **prabhāsvara*), (3) Dream (*rmi lam*, **svapna*), (4) Illusory Body (*sgyu lus*, **māyādeha*), (5) Transference (*'pho ba*, **saṃkrānti*) with two different instructions, and (6) the Interim (*bar do*, **antarābhava*). Since these segments represent the first text of the corpus where these practices will be introduced to the reader in the present book, the summaries given below will provide somewhat more detail in order to familiarize the reader with the general principles of the practices. Later segments in subsequent texts that repeat the same instructions will be summarized in shorter form.

Segment DK.A.Pa.1: The segment begins (DK.A.Pa.1.1b$_1$): */bla ma yi dam mkha' 'gro rnams la phyag 'tshal lo/ /rang ngam gzhan la phyag rgya chen po'i bsgom 'khrid lugs ni 'o skol gyi 'di byin brlabs kyi brgyud pa yin pas/.* It ends (DK.A.Pa.1.3b$_3$): */bla ma sgam po pa'i maṇḍal 'bul ba'i thabso/.*[872] The first segment begins by pointing out that the manner of guiding oneself or others in the meditation of *Mahāmudrā* is in the case of "our tradition" (*'o skol gyi 'di*) a lineage of blessing (*byin brlabs kyi brgyud pa*)[873] and it is therefore only

[872] Correlated passages: DK.α.Nga.130a$_6$-132a$_5$, DK.B.Pa.1.1b$_1$-3b$_3$, DK.P.Pa.1.288a$_1$-289b$_7$, DK.Q.Pa.1.251a$_1$-252b$_4$, DK.R.Pa.1.1b$_1$-4b$_5$, DK.S.Pa.1.1b$_1$-5a$_4$, DK.T.Pa.1.1b-3b. The text is not included in DK.D.

[873] The Tibetan word (*byin rlabs* or *byin gyis rlabs*), which is here translated with 'blessing', is an attested translation for the Sanskrit term **adhiṣṭhāna*, which literally means "standing above." *Adhiṣṭhāna* seems to carry a basic sense of overseeing, perhaps indicating how the teacher oversees the student in his or her learning. *Adhiṣṭhāna* also carries a sense of "ruling, controlling, correcting." The Tibetan translation *byin rlabs* literally means "a wave/influence (*rlabs*) of magnificence or splendor (*byin*)," where the "magnificence" possibly is meant to emphasize the *bla ma*'s authority and the "wave" or "influence" seems to signify an exertion of control by the *bla ma* over the student. For a slightly different interpretation of the literal meaning of the Tibetan term, see MARTIN

possible for the meaning of *Mahāmudrā* to arise in the practitioner if he or she has first entered the blessing of the *bla ma* (*bla ma'i byin brlabs ma zhugs na*). The segment also states that it is not difficult to enter the blessing of the *bla ma*, because this is simply done by praying to the *bla ma* with devotion. Further, it is said that those with the best devotion (*mos gus rab*) will be best at entering the blessing (*byin brlabs*), those having a middling devotion will do so in a middling manner, and those with little devotion will only be able to do so sparingly.

These pronouncements of the text are highly significant for understanding the particular manner of practicing *Mahāmudrā* used in the early *Dags po* tradition. As discussed previously, the various *Bka' brgyud* traditions stemming from *Dags po* differ from other Tibetan traditions of Tantric-style *Mahāmudrā* practice, such as that of the Sa skya school. The main difference lies in the *Bka' brgyud pa*'s claim that it is possible for a non-Tantric meditator to practice *Mahāmudrā* simply by relying on *guruyoga* and blessing as an entryway into the initial experience of *Mahāmudrā*. In other Tibetan *gsar ma* traditions, it is maintained that *Mahāmudrā* practice must be preceded by relying on the traditional Tantric stages of deity practice, the Tantric *yoga*s, and sexual *karmamudrā* practice as steps leading up to and inducing the direct experience of *Mahāmudrā*.

These opening remarks about the importance of blessing are followed by a detailed instruction on a *guruyoga* meditation focused on visualizing the *bla ma* surrounded by the earlier *bla ma*s of the lineage as well as by various *buddha*s, *bodhisattva*s, deities, and protectors. The *bla ma* is here visualized in the space in front of the practitioner. He should then take refuge and thereafter visualize a *maṇḍala* consisting of the universe with Mount Meru, the four continents, and various offerings of wealth, etc., and offer many such visualized *maṇḍala*s to the *bla ma*. Thereafter, the meditator should recite a longer prayer

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(1994:274). The English translation "blessing" or "consecration" has since long been in use in many publications and is common Buddhist English usage, probably given the word's significance in Tibetan *guruyoga* practices where the student meditates on the teacher to receive empowerment (*dbang*, **abhiṣeka*) from him and thereby his "blessing." The same is reflected in the common ritual behavior by contemporary Tibetan *bla ma*s of giving 'blessing' (*byin rlabs*) by laying a hand on the head of a student or by touching the student's head with a consecrated religious object. A more literal translation of the term might be "influence" or "supervision", while retaining the translation "blessing" or "consecration" for more ritual contexts. MARTIN (ibid.) has mentioned in passing that the Tibetan word is not a literal reproduction of the Sanskrit term (which would be *gnas*, *gzhi*, *rten*, or *brten pa*, all of which are also attested Tibetan translations in other contexts) and that the Tibetan term might instead have its origin in an early seventh- or eighth-century Tibetan translation made from the Chinese term *shèshòu* (攝受), literally meaning "to receive and to accept." That is a term used in Chinese sources to denote the Buddha's willingness to accept all kinds of suffering individuals into his *saṅgha*. Hypothecially speaking, a more direct Chinese equivalent of the Tibetan term would be the Chinese Buddhist word *jiāchí* (加持), which literally means "to increase and hold." This term is used in East Asian esoteric Buddhist text to signify the 'support' or 'assistance', and thus the 'blessing', that the practitioner receives through symbolic identification with a *buddha* or deity attained via Tantric ritual and visualization.

to the *bla ma*, asking for purification of the afflictive emotions and veils, and wishing for wisdom and realization to arise. The particular liturgy for the cited prayer[874] is a prayer that is often seen reproduced in slightly adapted versions in many later Tibetan *guruyoga* texts belonging to the different *Bka' brgyud* traditions, which attests to a quite ancient origin of the prayer in question. Finally, the meditator should imagine that the *bla ma* dissolves into him- or herself and should then rest for a while in a state free from conceptual proliferation. The meditation ends by dedicating (*bsngo ba*) the accumulated roots of wholesome actions towards Awakening. The segment ends with a brief colophon indicating the overall contents of the segment (quoted in Tibetan above): "The method for making *maṇḍala* offerings to *Bla ma* Sgam po pa."

Segment DK.A.Pa.2: The segment begins (DK.A.Pa.2.3b$_3$): */na mo gu ru/ /bla ma la gsol ba gdab pa lo zla zhag grangs thems pa dang/.* It ends (DK.A.Pa.2.4a$_2$): */zhes pa de mngon sum gyur ba'i yin no/ /dngos gzhi'i khrid do//.*[875] The second segment contains an instruction on the actual practice [of *Mahāmudrā*] (*dngos gzhi'i khrid*, **maulopanayana*). It begins by saying that when the practitioner has completed the necessary number of years, months, or days needed for praying to the *bla ma*, he should then begin on the actual practice of *Mahāmudrā*. After taking refuge and so forth, he should sit in the *vajra* posture (i.e., what in Indian *haṭhayoga* is today known as the "lotus posture"). He should then neither 'meditate' on *Mahāmudrā*, the unborn, emptiness, the meditative experiences of bliss, presence, and non-thought, nor on anything else. Rather than attempting to 'meditate', he should avoid following thoughts of the past or engaging in thoughts of the future. Instead, he should simply recognize the thoughts (*rtog pa*, **vikalpa* or **saṃkalpa*) of the present by looking at them nakedly and observing their nature. It is recommended that the beginner meditator should make the meditation sessions short but frequent. By doing so, he will little by little come to recognize the nature of thoughts and thereby understand the nature of all phenomena in *saṃsāra* and *nirvāṇa*. The segment ends with the brief colophon (quoted in Tibetan above): "Instruction on the actual practice."

Segment DK.A.Pa.3: The segment begins (DK.A.Pa.3.4a$_3$): *na mo gu ru// dngos gzhi'i khrid phyi ma'i man ngag ni/.* It ends (DK.A.Pa.3.4b$_5$): */dngos gzhi phyi ma'i khrid do//.*[876] The third segment contains an instruction for a more advanced actual practice (*dngos gzhi phyi ma*, **maulāpara*). The practitioner is here instructed to continue the above meditation

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[874] The prayer liturgy given in segment is (DK.A.Pa.3a$_{2\text{-}7}$): *bla ma rin po che bdag ming 'di zhes bya ba'i las dang nyon mongs pa'i sgrib pa dang/ shes bya'i sgrib pa dang/ bag chags kyi sgrib pa thams cad da lta nyid du dag par byin gyis brlab tug sol/ /'dug sa 'di nyid du dag par byin gyis brlab tug sol/ /thun cig po 'di nyid kyi ngang la dag par byin gyis brlab tu gsol* … etc.

[875] Correlated passages: DK.α.Nga.132a$_5$-132b$_5$, DK.B.Pa.2.3b$_3$-4a$_2$, DK.P.Pa.2.289b$_7$-290b$_1$, DK.Q.Pa.2.252b$_4$-253a$_4$, DK.R.Pa.2.4b$_5$-5b$_1$, DK.S.Pa.2.5a$_4$-6a$_3$, DK.T.Pa.2.3b-4n. The text is not included in DK.D.

[876] Correlated passages: DK.α.Nga.132b$_5$-133b$_2$, DK.B.Pa.3.4a$_3$-4b$_5$, DK.P.Pa.3.290b$_1$-291a$_5$, DK.Q.Pa.3.253a$_4$-253b$_7$, DK.R.Pa.3.5b$_1$-6b$_2$, DK.S.Pa.3.6a$_3$-7b$_2$, DK.T.Pa.3.4n-4b. The text is not included in DK.D.

until it has become easy and he may then proceed into the further stage of the practice explained in the present segment. He enters the meditation in the manner outlined above and then begins to look at the mind as being the co-emergent *dharmakāya* (*lhan cig skyes pa chos kyi sku*, **sahajadharmakāya*). Freeing himself from all conceptual entanglement (*spros pa mtha' dag dang bral*), he should rest in a direct experience (*mngon sum nyid*, **pratyākṣa*). Viewing this direct experience as *dharmakāya*, he should remain free from all concepts, resting in a precise but very relaxed manner. The experience of this state is exactly what is referred to as bliss, presence, and non-thought (*bde gsal mi rtog pa*). It is said that the meditator should here ensure to avoid the mistakes of the four misunderstandings of the view (*shor sa bzhi*) and the four pitfalls (*gol sa bzhi*).[877] Finally, the segment makes some statements about the spiritual outcomes and progress of such practice. It ends with a brief colophon (quoted in Tibetan above): "Instruction on the later actual practice."

Segment DK.A.Pa.4: The segment begins (DK.A.Pa.4.4b$_6$): */na mo gu ru// de nas thun bzhi la lus rkang pa dkyil dkrungs la sogs pa/.* It ends with the colophon (DK.A.Pa.4.5b$_1$): */chos rje sgam po pa'i lugs kyi phyag rgya chen po'i 'khrid ma lus par rdzogs so// //de ltar 'khrid kyang/ bsgom ma skyes na mtha' dang gzhi nas skyar te 'khrid pa yin gsung ngo//.*[878] The fourth segment contains the final instruction in the first teaching cycle of text DK.A.Pa. The segment explains how to begin a meditation session (*thun*, **prahara*), how to analyze (*bshigs pa*) during the meditation, and how to blend or connect the meditation experience with daily activities outside the meditation session (*spyod lam dang bsre ba*). It also provides some supporting scriptural quotations from what seems to be an unspecified *Sūtra* scripture, from the *Hevajratantra*, and from the "great venerable one" (*rje btsun chen po*). The segment ends with the following colophon (quoted in Tibetan above), which apparently applies to the whole cycle of segments DK.A.Pa.1-4: "The instruction in *Mahāmudrā* [according] to the tradition of *Dharma* master Sgam po pa is finished. Although instructed in this way, it is said that if the meditation has not arisen, one should be instructed again from the beginning and from the basics."

Segment DK.A.Pa.5: The segment begins (DK.A.Pa.5.5b$_1$): *//bla ma dam pa rnams la phyag 'tshal lo/ /bla ma chen po n'a ro pas/.* It ends with the colophon (DK.A.Pa.6b$_3$): */bla ma mi la'i nyams myong gi gtum mo zhal gyi gdams pa//.*[879] The fifth segment is the first instruction in the second teaching cycle of text Pa (segments DK.A.Pa.5-13). As indicated in its colophon (quoted in Tibetan above), it contains an "oral instruction on Inner Heat (*gtum mo*, **cāṇḍālī*) of meditative experience according to *Bla ma* Mi la". The segment is

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[877] For explanations on these, see the summaries of segments DK.A.Nya.15 and DK.A.Wa.4.

[878] Correlated passages: DK.α.Nga.133b$_2$-134a$_5$, DK.B.Pa.4.4b$_5$-5b$_1$, DK.P.Pa.4.291a$_5$-292a$_1$, DK.Q.Pa.4.253b$_7$-254b$_2$, DK.R.Pa.4.6b$_2$-7b$_1$, DK.S.Pa.4.7b$_2$-8b$_3$, DK.T.Pa.4.4b-5b. The text is not included in DK.α and DK.D.

[879] Correlated passages: DK.α.Nga.134a$_5$-135b$_2$, DK.B.Pa.5.5b$_1$-6b$_3$, DK.P.Pa.5.292a$_1$-293a$_6$, DK.Q.Pa.5.254b$_2$-255b$_4$, DK.R.Pa.5.7b$_1$-9a$_6$, DK.S.Pa.5.8b$_4$-11a$_1$, DK.T.Pa.5.5b-6b. The text is not included in DK.D.

written as a commentary on five verses from an unnamed root text for *yoga* instruction that elsewhere is known as the *Bka' dpe*. The *Bka' dpe*, simply meaning "the instruction (*bka'*) text (*dpe*)", consists of mnemonic verses that explain the practice of Inner Heat and other Tantric *yoga*s. It served as the root-text (*mūla*) for the majority of early Tibetan texts dealing with the Six *Dharma*s of Nāropa. There exist several different recensions of the verses.[880]

The present segment commences by quoting the first two *Bka' dpe* verses. The verses explain how Nāropa completed the recitation of the seven-syllable *Cakrasaṃvara mantra* and then received a prophecy from a *ḍākinī* telling him to seek out Tilopa as his teacher and request instruction on "the nature of things" (*dngos po'i gnas lugs*, **mūlaprakṛti*), the path (*lam*), and the stages of the arising of the result (*'bras bu skye ba'i rim pa*).[881]

The verses are followed by a prose passage narrating how Nāropa met Tilopa and received teachings from him. It is said that he, in particular, received instruction on the "six *Dharma*s of Nāropa" (*n'a ro'i chos drug*), starting with the practice of "Inner Heat of the A-Syllable Stroke" (*gtum mo a thung*). It should be noted that this is the first attestation in the *Dags po'i bka' 'bum* of the designation "six *Dharma*s of Nāropa" (in English a.k.a. "Six Doctrines of Nāropa"), a label that in later Tibetan literature became a widespread name for the series of practices explained, *inter alia*, in the *Dags po'i bka' 'bum* and elsewhere but which is quite a rare designation in these early works.[882]

The prose part is followed by the quotation of another two *Bka' dpe* verses concerning the nature of the body and its inner channels, along with an indication of the correct sitting posture required for the practice. One of the verse-lines describes how to keep the back very straight (*shin tu drang*), comparing the vertebrae of the spine to "closely stringed jewels" (*rin chen rtsar la rgyus par ltar*). This wording of the root-text may be reflected in

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[880] For a preliminary discussion of the several versions that exist of the *Bka' dpe* root text(s), see KRAGH (2011a). It should now be added that two *Bka' dpe* versions whose readings are reflected in the *Dags po'i bka' 'bum* have meanwhile been published in a corpus of teachings and writings attributed to Mar pa entitled *Lho brag mar pa lo tsā'i gsung 'bum*, vol. 2, edited by Dpal brtsegs bod yig rnying zhib 'jug khang, Beijing: *Krung go'i bod rig pa dpe skrun khang* (2011), pp. 21-28 and 97-115.

[881] For a few more details on these terms, see the summaries of segments DK.A.Tha.26 and DK.A.Ya.3.

[882] The label *nā ro'i chos drug* is only attested three times in the early works of the *Dags po'i bka' 'bum*: the present occurrence at DK.A.Pa.5.5b$_4$, once in the following segment at DK.A.Pa.6.6b$_5$, and once in the chapter on the *Dhyānapāramitā* in the *Jewel Ornament of Liberation* (DK.A.E.93a$_5$). Besides such early works, the label also occurs several times in Sgam po Bsod nams lhun grub's Sgam po pa hagiography written in 1520, which also is found in the *Dags po'i bka' 'bum* (DK.A.Ga). Hence, it is slightly incorrect when MEI (2009:55) states: "It is quite certain that the phrase *Nā ro chos drug* has never been utilised as a rubric that refers to the renowned six teachings in the entire *gSung 'bum* of sGam po pa." She is, however, completely right in the overall point of her argument, namely that the expression was a very rare designation at this early stage of the Tibetan tradition.

the overall title of the text (DK.A.Pa), where the text's various instructions are compared to "closely stringed pearls" (*mu tig tsar la brgyus pa*).

The root-verses are followed by a second prose part that explain in detail how to begin a meditation session by assuming the correct sitting posture and visualizing the central channel and the two side-channels inside the body. Again, another *Bka' dpe* verse is quoted explaining the fourfold breathing practice consisting of inhaling (*rngub*, **āśvāsa*), holding (*dgang*, **bhara*), releasing (*gzhil ba*, **nirvapaṇa*?), and expelling [the last bit of breath] like an arrow [being shot] (*mda' ltar 'phang*, **iṣuvad ākṣipta*). These breathing techniques along with the associated visualizations, which are used to give rise to the first experience (*nyams myong*) of Inner Heat, are thereafter laid out in an accompanying prose part. The segment ends with the above-mentioned colophon.

Segment DK.A.Pa.6: The segment begins (DK.A.Pa.6.6b$_4$): *na mo radna gu ru/ gtum mo a thung gi dbang du byas na/.* It ends (DK.A.Pa.6.7b$_2$) with the colophon: */gtum mo a thung gi zhal gyi gdams pa//.*[883] The second segment provides another instruction on Inner Heat that is closely related to the instruction given in the previous segment. The present instruction is – as indicated in its colophon – called "oral instruction on Inner Heat of the A-Syllable Stroke" (*gtum mo a thung*). In the present colophon, this instruction is not stated to be given according to *Bla ma* Mi la, as was seen in the colophon of segment DK.A.Pa.5.

The segment begins by again quoting the first *Bka' dpe* verse and remarks that this is the same as was explained above, i.e., in the previous segment. The segment's use of cross-reference indicates that the instructions contained in this textual cycle originally were composed with the unity of a single work.

Thereupon, the segment takes up the three key-points (*gnad*, **marman*) of the body (*lus*, **deha*), the channels (*rtsa*, **nāḍī*), and the breath (*rlung*, **vāyu*). The key-point of the body is explained by quoting a short *Bka' dpe* prose passage describing the sitting posture. The passage differs in wording from the *Bka' dpe* verse quoted in segment DK.A.Pa.5 on the same topic. A short subsequent prose part refers to the need for performing certain physical *yoga* exercises (*'khrul 'khor*), such as the "squatting rotation" (*tsog pu'i 'khrul 'khor*), etc.

The next key-point of the channels is laid out in a prose segment presenting the visualization of the central channel (*rtsa dbu ma* or *dhūti*, **madhyanāḍī* or **avadhūti*)[884] and the two side-channels, viz. the right channel called *ro ma* (**rasanā*) and the left channel called *rkyang ma* (**lalanā*). Some sentences here have parallel wording to the explanations on these topics found in the previous segment. Thirdly, the key-point of the breath or wind (*rlung*) is introduced by describing the four breathing techniques of inhaling, holding, releasing, and expelling like an arrow.

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[883] Correlated passages: DK.α.Nga.135b$_2$-136b$_2$, DK.B.Pa.6.6b$_3$-7b$_1$, DK.P.Pa.6.293a$_6$-294a$_6$, DK.Q.Pa.6.255b$_4$-256b$_1$, DK.R.Pa.6.9a$_6$-10b$_4$, DK.S.Pa.6.11a$_1$-12b$_3$, DK.T.Pa.6.6b-7b. The text is not included in DK.D.

[884] On the Sanskrit equivalent **madhyanāḍī*, see ALMOGI (2009:249 fn. 29) with reference to the *Vimalaprabhā*.

This is followed by a more detailed instruction on the visualization used for the actual *gtum mo* practice, providing further elements than found above. It is explained how the meditator should visualize the straight vertical stroke of the Indian letter A, which is stated to looks like a Tibetan *shad* (**daṇḍa*) punctuation sign. It stands upright centrally in the body below the navel and is fiery in nature. While holding the breath pressed together in the abdomen, a blissful heat is said to appear. Finally, it is briefly indicated how there are five ways of focusing on the letter A, and it is said that there are no differences between the present instruction called "the short A stroke" (*a thung*, **a-hrasva*) and "the four *yoga*s of master Mi la" (*rje mi la'i rnal 'byor bzhi*) in terms of how to visualize the flame and the vowel stroke of the A-letter, but that there are some differences with regard to the minor details (*bshad yam*). The segment ends with the short colophon quoted above.

Segment DK.A.Pa.7: The segment begins (DK.A.Pa.7.7b$_2$): *//na mo gu ru/ gtum mo 'bar 'dzag nyams su len pa la/.* It ends (DK.A.Pa.7.8a$_2$) with the colophon: */gtum mo 'bar 'dzag zhal gyi gdams pa/.*[885] The seventh segment offers yet a third instruction on Inner Heat with special attention to how the practice should progress once the initial experience of heat has arisen. As stated in the brief colophon placed at the segment's end (quoted in Tibetan above), the segment contains an "oral instruction on the Inner Heat of blazing and dripping" (*gtum mo 'bar 'dzag*). The segment, written entirely in prose and without quoting any root-text, starts by outlining the same visualization of the central channel explained previously. It then instructs on how to visualize four *cakra*s or 'wheels' (*'khor lo*) at different vertical points along the central channel with various numbers of secondary channels radiating out from the central channel like the spokes of "an open umbrella" (*gdugs bdal ba*). At the navel, there is the emanation-*cakra* (*sprul pa'i 'khor lo*) with 64 channel-spokes. At the heart, there is the *Dharmacakra* (*chos kyi 'khor lo*) with 8 spokes. In the throat, there is the enjoyment-*cakra* (*longs spyod kyi 'khor lo*) with 16 spokes. At the top of the head, there is the great-bliss-*cakra* (*bde ba chen po'i 'khor lo*) with 32 spokes. These spokes are enclosed by the two side-channels starting at the nostrils and going down along the central channel until they reach below the navel, where they join the central channel.

Again, it is instructed that the practitioner should hold the breath below the navel to make the A-letter flare up like a flame, the fire reaching so high that the flames strike the letter *haṃ* visualized in the great-bliss-*cakra*. This causes an energy called *bodhicitta* (*byang sems*), which is stored in this *cakra*, to trickle down through the central channel. As it fills up the different *cakra*s on its way down, it generates different experiences of bliss. After reaching and filling the navel-*cakra*, the *bodhicitta* is visualized as flowing back up, while *yogī* continues to use the *gtum mo* breathing technique of holding the breath for as long as possible in the abdomen. At the end of the practice, the practitioner stops visualizing (*yid la mi byed*) the channels, winds, and drops, and instead rests in an uncontrived state of *Mahāmudrā* (*phyag rgya chen po ma bcos pa'i ngang*). Thus, the present Tantric

[885] Correlated passages: DK.α.Nga.136b$_2$-137a$_3$, DK.B.Pa.7.7b$_2$-8a$_2$, DK.P.Pa.7.294a$_7$-295a$_1$, DK.Q.Pa.7.256b$_1$-257a$_1$, DK.R.Pa.7.10b$_4$-11b$_2$, DK.S.Pa.7.12b$_3$-13b$_3$, DK.T.Pa.7.7b-8n. The text is not included in DK.D.

yoga practice of *gtum mo* ends in *Mahāmudrā* practice just like the meditations explained in the first textual cycle of segments in text DK.A.Pa. However, whereas the experience of *Mahāmudrā* in the first cycle of texts was entered by relying on *guruyoga*, it is here entered by generating the experience of bliss arising from the breathing and visualization techniques of Inner Heat. The segment ends with the brief colophon quoted above.

Segment DK.A.Pa.8: The segment begins (DK.A.Pa.8.8a_2): *//na mo ratna gu ru/ snying kha chos kyi 'khor lo la brten nas gnyid 'od gsal du 'jug pa ni/.* It ends (DK.A.Pa.8.8b_2) with the colophon: */'od gsal zhal gyi gdams pa//.*[886] The eighth segment puts forth an instruction on the yogic practice known as Clear Light, Luminosity, or Radiance (*'od gsal*, **prabhāsvara*). This practice is done while falling asleep. The instruction begins by explain what lying-position should be used in the bed and how to start by forming an intention not to dream but instead to "seize the radiance" (*'od gsal zin par bya*). The *yogī* then focuses the mind on a visualization of five syllables in the heart-*cakra*. As the state of sleep gradually sets in, the *yogī* must shift the awareness in a slow, progressive order from one syllable to another. If he is unsuccessful, he will enter the state of dream. When waking up, he must then evaluate his failure to seize the radiance and decide to try again. Following the same procedure as before, the *yogī* falls asleep again, and once he is successful in capturing the radiance, he will vividly see the visualized syllable *Hūṁ* in his heart radiating with a powerful light and the sleep will rise as blissful. After waking up, he will have the experience of being inside a strong permeating glow, seeing everything around him in the dark very clearly. At the end, it is stated that this is a form *Mahāmudrā* practice for the dream state (*phyag rgya chen po rmi lam du bsgom pa*).

A short quotation is given from *Ācārya* Sgom pa (*slob dpon sgom pa*), perhaps referring to Sgom pa Tshul khrims snying po, saying that if someone manages to enter the Radiance of sleep (*gnyis 'od gsal*) just once, it is unthinkable that this ability would be absent at the time of death (*'chi kar*). In other words, *Ācārya* Sgom pa is here saying that when the nature of the mind appears at the time of death, which is likewise referred to as Radiance (*'od gsal*) as will be attested below, the *yogī* will definitely have the ability to recognize it and become Awakened when dying, if he has achieved some mastery of the Radiance of sleep practice. The segment ends with the colophon (quoted in Tibetan above): "The oral instruction on Radiance."

Segment DK.A.Pa.9: The segment begins (DK.A.Pa.9.8b_2): *//gu ru na mo/ rmi lam la don bzhi ste/.* It ends (DK.A.Pa.9.9a_7) with the colophon: */rmi lam gyis sangs rgyas zhal gyi gdams pa'o//.*[887] The ninth segment lays out an instruction on Dream *yoga* (*rmi lam*, **svapna*), which likewise is a practice concerned with sleep. The segment begins by out-

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[886] Correlated passages: DK.α.Nga.137a_3-137b_3, DK.B.Pa.8.8a_2-8b_2, DK.P.Pa.8.295a_1-295b_1, DK.Q.Pa.8.257a_1-257b_1, DK.R.Pa.8.11b_2-12a_5, DK.S.Pa.8.13b_3-14b_2, DK.T.Pa.8.8n-8b. The text is not included in DK.D.

[887] Correlated passages: DK.α.Nga.137b_3-138b_2, DK.B.Pa.9.8b_2-9a_7, DK.P.Pa.9.295b_1-296b_2, DK.Q.Pa.9.257b_1-258a_6, DK.R.Pa.9.12a_5-13b_1, DK.S.Pa.9.14b_2-16a_4, DK.T.Pa.9.8b-9n. The text is not included in DK.D.

lining four steps (*don bzhi*) of the practice: (1) seizing the dream (*rmi lam bzung ba*), (2) training (*sbyang ba*), (3) blessing as illusory and getting rid of fear (*sgyu mar byin gyis brlab cing yang ba spang ba*), and (4) meditating on reality (*de kho na nyid bsgom pa*). These points are then presented one-by-one.

The first point, seizing the dream, contains a detailed explanation on how to fall asleep. First, during the daytime the *yogī* must think of all perceptions and thoughts as occurring in a dream. Then when feeling sleepy, he should go to bed with a strong determination to recognize the dream in the sense of practicing what in Western psychology has been referred to as lucid dreaming, i.e., dreaming with the self-awareness of recognizing that one is dreaming. Lying on the right side, the *yogī* then visualizes a lotus-flower holding five syllables that radiate a gentle light in his throat-*cakra* and he slowly shifts his awareness from one syllable to another while falling asleep. Falling asleep in this way should spontaneously produce the experience of seizing the dream, i.e., lucid dreaming, but if unsuccessful, the meditator should evaluate his attempt when waking up, form a new resolution, and try again using the same procedure. When the dream is seized, there will be the awareness that whatever one is dreaming is just a dream (*rmi lam ci rmis pa de rmi lam yin 'dug snyam du shes pa 'ong*).

Next, the second point of training in lucid dreaming is explained. The *yogī* is here instructed to think of whatever dream arises as being merely a dream and to relate to it without any fear. If he dreams of water, he should plunge into it or walk across it. He should jump into an abyss or sit down to be bitten by dream-dogs or beaten by dream-enemies. He should fly in air, visit the god-realms, or go sight-seeing in India.

The third point is then to bless the dream as illusion and to get rid of all fear. Here the *yogī* is instructed to check his mind during the dream to see if even the slightest fear arises, and if so he should let go of it by recognizing that it is only a dream. Once a complete feeling of unobstructedness appears, he has "blessed his dreams as illusory" (*sgyu ma byin gyis brlabs pa*).

Finally, he should in his dreams meditate on reality by analyzing that all states of dream-consciousness are his own mind which is unborn (*rang gi sems skye ba med pa*). If such a contemplation of *Mahāmudrā* did not occur during the night, the *yogī* should direct his focus on the syllables again in the morning after waking up and then rest in the state of *Mahāmudrā*. The segment ends with the short colophon (quoted in Tibetan above): "The oral instruction on buddhahood through dream."

Segment DK.A.Pa.10: The segment begins (DK.A.Pa.10.9b$_1$): */na mo gu ru/ de la sgyu lus bsgom par 'dod pa'i gang zag gis lus gnad bcos la/.* It ends (DK.A.Pa.10.9b$_7$) with the colophon: */sgyu lus zhal gyi gdams pa rdzogs so//.*[888] The tenth segment offers an instruction on the practice of Illusory Body (*sgyu lus*, **māyādeha* or **māyākāya*). It directs the *yogī* to assume the meditative posture and stare at the reflection of his body in a mirror

[888] Correlated passages: DK.α.Nga.138b$_2$-139a$_2$, DK.B.Pa.10.9b$_{1-7}$, DK.P.Pa.10.296b$_2$-297a$_3$, DK.Q.Pa.10.258a$_6$-258b$_6$, DK.R.Pa.10.13b$_1$-14a$_4$, DK.S.Pa.10.16a$_4$-17a$_3$, DK.T.Pa.10.9b. The text is not included in DK.D.

placed in front of him. He should then speak to himself, voicing many self-criticisms and check whether he feels any unhappiness or expressing praises and see whether he feels pleased. As long as such emotions arise, he has not trained himself sufficiently in the practice. Once no emotion occurs, he should contemplate all appearances of himself and everything else as having a hallucinatory and dream-like quality.

A second phase then follows where the *yogī* trains in the illusory body of a chosen deity (*yi dam lha'i sgyu lus la bslab pa*). A picture of a deity should be hung behind the practitioner's shoulder so that its image appears in the mirror placed in front. Again, the *yogī* scolds or praises the image in the mirror as his self-reflection and sees whether he can provoke an emotional response. When a state is reached in which no emotion occurs, the meditator contemplates the hallucinatory nature of himself and the reflection, producing the sensation that everything is essenceless like the body of the deity.

The segment ends by stating that once accomplished, this practice will allow the practitioner easily to perfect the complete gathering of the requisites and it will purify all veils. This is followed up by a scriptural quotation praising the virtues of contemplating hallucination (*sgyu ma*, **māyā*). It is said that this instruction is a teaching on the post-meditative practice on Illusory Body (*sgyu lus thun mtshams kyi chos*), presumably meaning that it is a practice done in-between the sessions of regular sitting meditation practice. At the end is a brief colophon (quoted in Tibetan above): "The oral instruction on the Illusory Body is finished."

Segment DK.A.Pa.11: The segment begins (DK.A.Pa.11.10a_1): */bla ma dam pa rnams la phyag 'tshal lo/ /spyir 'pho ba la gsum/.* It ends (DK.A.Pa.11.11a_3) with the colophon: */bskyed pa'i rim pa'i 'pho ba zhal gyi gdams pa//.*[889] The eleventh segment comprises a precept on the practice of Transference (*'pho ba*, **saṃkrānti*), being a practice used to shoot the consciousness out of the body into a state of Awakening at the time of death.[890] The segment explains three types of Transference for practitioners of different abilities: (1) Transference from the state of Radiance used by the best practitioners (*rab 'od gsal nas 'pho*); (2) Transference from the state of Illusory Body used by mid-level practitioners (*'bring sgyu lus nas 'pho*); and (3) Transference from the Generation Stage used by lesser practitioners (*tha ma bskyed pa'i rim pa'i sgo nas 'pho ba*).

In the instruction of the first type, the *yogī* assumes the meditation posture, generates *bodhicitta*, and visualizes the letter *hūṁ* in the heart-*cakra*. Light radiates out from the letter and transforms the external world into a pure palace and all beings into deities. The palace then dissolves into light that merges with the deities, and the deities dissolve into light that merges with oneself. The *yogī*'s own deity-form dissolves into the *hūṁ* syllable, which in turn gradually fades completely away. The meditator then rests in a state of *Mahāmudrā* (*phyag rgya chen po'i ngang*). It is said that this meditation should be done repeatedly and

[889] Correlated passages: DK.α.Nga.139a_2-140a_4, DK.B.Pa.11.10a_1-11a_2, DK.P.Pa.11.297a_3-298a_7, DK.Q.Pa.11.258b_6-259b_7, DK.R.Pa.11.14a_4-15b_6, DK.S.Pa.11.17a_3-19a_4, DK.T.Pa.11.10n-11n. The text is not included in DK.D.

[890] The segment has been summarized by MEI (2009:49-50).

even if the experience of *Mahāmudrā* does not immediately appear, the practitioner will slowly come to recognize the mind (*sems zin*). At the time of death, the practitioner is then instructed to follow the same procedure, whereby his own nature and the natural state of radiance (*rang bzhin pa dang rang bzhin gyi 'od gsal*) will appear and merge, leading him straight into buddhahood. A short scriptural quotation from the *Caturpīṭhatantra* (*Gdan bzhi*) is given, stating that for those who continously rest in Radiance, the city of the interim (*bar do'i grong khyer*, **antarābhavapura*) will not be seen.

This is followed by another instruction on the second type of Transference, viz. Transference from the state of the Illusory Body. For this precept, there is a preparatory stage of training (*sbyang*) and a stage of the actual practice (*'pho ba dngos*). The preparatory stage is done while sleeping. The *yogī* is instructed repeatedly to fly up in his dreams to the celestial seat of Buddha Vajradhara and there form a strong intention to cultivate *Mahāmudrā*. This seat is the flat *Armolika* rock (*ar mo ling ka'i rdo leb*) found in the Heaven of [Vedic gods of] the Thirty-Three [mansions] (*sum cu rtsa gsum*, *Trayastriṃśa*).[891] The actual Transference is performed at the time of death. When the subtle bodily material elements of earth, water, fire, and air have dissolved (*'byung ba rnams rim gyis bsdus pa*),[892] the *yogī* transfers his consciousness to the celestial seat and appears there in the essenceless form of his chosen deity (*yi dam gyi lha*) like a reflection in a mirror. By meditating on Radiance (*'od gsal*, **prabhāsvara*) from within such a state of a pure Illusory Body (*dag pa'i sgyu lus*, **viśuddhamāyadeha*), he is said to reach buddhahood. This part of the segment ends with what appears to be an excerpt from a *zhus lan* text, where a question is posed with regard to lacking the ability clearly to perceive the celestial realm in the dream. An answer is given by "the precious *bla ma*" (*bla ma rin po che'i zhal ṇas*) about how to solve this problem, namely that the practitioner in that case during the daytime should repeatedly imagine traveling to the celestial *Armolika* stone and it then ought to become possible to have this experience in dreams during the night.

The segment then continues by explaining the third type of Transference, the Transference from the Generation Stage of a *yi dam* practice. The *yogī* should first visualize himself in the illusory form of a deity and imagine the inner channels having particular syllables in

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[891] As noted by MEI (2009:49 fn. 143), the Buddha is said to have been sitting on this stone when he gave teachings to his deceased mother Māyā in this heaven during his celestial sojourn. For a description of the stone slab's size and location, see WILLEMEN's (2004:19) English translation of *Bla ma* 'Phags pa's *Shes bya rab gsal*. To this may be added that the stone is also often depicted in a number of *Tantra*s and paintings as being the celestial seat of Buddha Vajradhara when he gave various higher teachings of the *Tantra*s in the non-human realms. Such a non-human outer setting appears in numerous *Tantra*s, perhaps to justify the belief of the *Tantra* followers that the Buddhist *Tantra* teachings originated with the historic Buddha Śākyamuni in his celestial form of Buddha Vajradhara even though the *Tantra*s first emerged historically in the human realm of India and elsewhere many centuries later.

[892] As will be outlined in later segments, these Tantric practices explain the initial death process through a series of steps in which the four elements dissolve. The dissolution process is accompanied by particular outer and inner signs and sensations, to be explained below.

different specific *cakra*s. The breathing technique called the pitcher- or pot-like breathing (*bum pa can*, **kumbhaka*) should be employed to hold the breath in the abdomen while imagining the syllables moving in the central channel with the effect of opening up the central channel at the crown of the head. When the exercise is done at the time of death, the letter standing within the heart-*cakra* is sent up and expelled out of the body through the crown of the head. It then merges into the heart of the *bla ma* who has been visualized in front. Thinking that the *bla ma* also is essenceless, the *yogī* rests in this state. When the breathing ceases at death, the meditator's mind is said to mix with natural Radiance (*rang bzhin gyi 'od gsal dang 'dres*) and he will thereby achieve buddhahood. In this segment, each of the three parts ends with a brief colophon indicating the type of Transference that has been explained. Thus, the last colophon states: "The oral instruction on the Transference of the Generation Stage." Given that the parts do not start with the regular prefatory homage lines seen elsewhere in the text and that not all the parts are separated in the lay-out of ms DK.A, all three parts have here been treated as constituting a single segment.

Segment DK.A.Pa.12: The segment begins (DK.A.Pa.12.11a_3): */na mo gu ru/ de la [b]tsan thabs kyi 'pho ba ni/.* It ends (DK.A.Pa.12.11b_1) with the colophon: */btsan thabs kyi 'pho ba zhal gyi gdams pa//.*[893] The twelfth segment explains another form of Transference called "Forceful Transference" (*btsan thabs kyi 'pho ba*).[894] It is notable that the word 'forceful' or 'forceful method' (*btsan thabs*) is a Tibetan equivalent of the Sanskrit word *haṭha*, likewise meaning 'forceful' or 'manipulation', as known in the term *haṭhayoga*. This is especially clear, since the practice explained here evidently involves a physical manipulation of the body and thus would seem to constitute a kind of *haṭhayoga* in the Indian medieval sense of the term meaning "the *yoga* of force" (BIRCH, 2011:527).[895]

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[893] Correlated passages: DK.α.Nga.140a_4-140b_3, DK.B.Pa.12.11a_3-11b_1, DK.P.Pa.12.298a_7-298b_6, DK.Q.Pa.12.259b_7-260a_5, DK.R.Pa.12.15b_6-16b_1, DK.S.Pa.12.19a_4-20a_1, DK.T.Pa.12.11n-11b. The text is not included in DK.D.

[894] MEI (2009:50) mentions this instruction and states that it is the same practice as seen in segment DK.A.Pha.11. That is somewhat imprecise.

[895] The Tibetan phrase *btsan thabs* has previously been proposed as a Tibetan equivalent for Sanskrit *haṭhayoga* by ALMOGI (2009:247), though without reference to textual attestations. An attestation of Tibetan *btsan thabs* for Sanskrit *haṭha* is found in the Tibetan translation of Nāgārjunagarbha's *Caturmudrāniścaya*, where the Sanskrit text twice has *haṭhayoga* (MIKKYŌ SEITEN KENKYŪKAI, 1989:94$_{7-9}$) which in both cases is translated into Tibetan with *btsan thabs kyi sbyor ba* (D2225.78b_2). Here *btsan thabs* corresponds to *haṭha*, while *sbyor ba* is the translation for *yoga*. However, it needs to be added that there also exist text passages, where other Tibetan translations for Sanskrit *haṭha* or *haṭhayoga* occur. For example, the Tibetan translation of the final chapter of the *Guhyasamājatantra* (D443.155a_4) has *drag shul sbyor pas* for Sanskrit *haṭhayogena* (Sanskrit edition by MATSUNAGA, 1978:18.162), and the Tibetan translation of Advayavajra's *Sekanirdeśa* (D2252.143a_4) has *drag po'i dbang bskur* for Sanskrit *haṭhadūḥseka* (Sanskrit edition by MIKKYŌ SEITEN KENKYŪKAI, 1991:60$_9$). In these examples, Tibetan *drag shul* and *drag po*, which both mean 'forceful', 'powerful', 'violent', or 'wrathful', are the Tibetan equivalents for Sanskrit *haṭha*.

The instruction given here is a form of Transference which a *yogī* or *bla ma* might perform on someone else who is dying. The dying person is placed in a lying position with the legs pulled up, so that the heel of the left foot blocks the anus while the ankles block the urethra. The facial orifices, such as the eyes and so forth, are blocked with the right hand by assuming the lion-pose. By pushing the abdomen in, the dying person's breath is forcefully expelled, thereby moving the inner winds upwards and out through the crown of the head. During this, the dying person should visualize that the nine bodily orifices are completely blocked with *hūṁ* syllables and that above his head is a *bla ma* or deity of the person's choice. By the forced expelled breaths, the consciousness, in the form of a *hūṁ* letter, is sent out through the opening at the crown of the head and it merges into the *bla ma*'s heart. Thereupon, the dying person should rest in a state where the *bla ma* is seen as essenceless. It is stated that the dying person thereby will merge with *dharmakāya* and attain buddhahood, or even if this should not be the case, he or she is certain to achieve higher rebirth as a god or a human. The segment ends by stating that this type of Transference should only be done to a dying person, in particular someone greatly pained by illness and who has not accumulated very negative actions, but it is not to be done to others. It ends with the colophon: "The oral instruction on Forceful Transference."

Segment DK.A.Pa.13: The segment begins (DK.A.Pa.13.11b$_1$): *//grong 'jug gi gdams pa 'dir ma bstan no// //bla ma dam pa rnams la phyag 'tshal lo//de yang zhal snga nas rims kyis 'jug pa'i gang zag gis shes pa'i skye lugs 'di lta ste/.* It ends (DK.A.Pa.13.14a$_4$) with the colophon: *bar do dmar khrid kyi zhal gdams rdzogs so// //rje sgam po pa'i zhal gyi gdams pa/ rin po che bye dkar ba las brgyud de 'ongs pa'o// //rang 'dod med pas mkha' 'gro mi mnyes med cing dgyis par zhu'o// //bkra shis dpal 'bar 'dzam gling rgyan du shog// dge'o/ legs so/.*[896] The thirteenth and final segment of text DK.A.Pa contains an instruction on the Interim (*bar do*, **antarābhava*). Before it commences on explaining this precept, it first states that "the instruction on Body-Entering has not been explained here" (*grong 'jug gi gdams pa 'dir ma bstan no*). The instruction on Body-Entering (*grong 'jug* or *grong khyer la 'jug pa*, **purapraveśa*) is a special form of Transference practice (*'pho ba*) explained elsewhere in the *Dags po'i bka' 'bum* that is said to allow the *yogī* to expel his consciousness out of his living body and temporarily or permanently make it enter a fresh corpse of a very recently deceased person or other sentient being.[897] It seems that this practice was discontinued in the later *Bka' brgyud* traditions, which may already have been the case when the present text was written.

The Sanskrit passages cited here have all been selected on the basis of the remarks given by Jason BIRCH (2011:535) regarding uses of the Sanskrit phrase *haṭhayoga* in Buddhist sources.

[896] Correlated passages: DK.α.Nga.140b$_3$-142a$_5$, DK.B.Pa.13.11b$_1$-14a$_4$, DK.P.Pa.13.298b$_6$-301b$_6$, DK.Q.Pa.13.260a$_5$-262b$_6$, DK.R.Pa.13.16b$_1$-20a$_6$, DK.S.Pa.13.20a$_1$-24b$_5$, DK.T.Pa.13.11b-14n. The text is not included in DK.D.

[897] For further details, see the summaries of segments DK.A.Ba.3 and DK.A.Tsha.8, where the *yoga* of *grong 'jug* is explained.

The segment then turns to its actual topic, namely a "practical guidance" (*dmar khrid*) on the Interim. This involves a lengthy explanation of the process of dying and the experiences that a deceased person is believed to undergo in the interim state (*bar do*, *antarābhava*), which – according to the various schools of Northern Buddhism in Tibet and East Asia (but not according to the Theravāda school of Southern Buddhism) – occurs after death for up to seven weeks until the next rebirth. The passage begins by quoting three verses from an unidentified scripture. It then divides the instruction into three parts: (1) recognizing the radiance [in] the first interim (*bar do dang po 'od gsal ngos bzung ba*), (2) recognizing the illusory body [in] the second [interim] (*gnyis pa sgyu lus ngos bzung ba*), and (3) blocking the door to the womb in the third [interim] (*gsum pa la mngal gyi sgo dgag pa*).

As for the first phase, it is explained how – when dying – first the five outer sensory perceptions dissolve one by one (*yul lnga thim pa'i rim pa*). This is followed by a second set of stages during which the four bodily constituents in the form of the material elements dissolve (*'byung ba bzhi thim pa'i rim pa*). When the earth element dissolves into the water element, the dying person becomes unable to hold up the body, has a sensation of sinking, feels like there is a fine layer of dust in front of the face, and the nostrils and ear canals open up slightly. Thereafter, the water element dissolves into the fire element, a little spittle and snot come out from the mouth and nose, the mouth and nose become dry, the tongue sinks in, and the dying person perceives a black spot. When the fire element dissolves into the air element, the body heat disappears from the extremities of the body, the eyeballs turn upwards, and the feet and hands twitch and shake. Finally, when the air element dissolves into consciousness, the breath becomes irregular and rattles (? *rngog rngog byed*), and after a while the breathing fully stops.

Following the dissolution stages of the five elements, there are three phases called light (*snang ba*, **āloka*), rising (*mched pa*, **vṛddhi*), and arrival (*thob pa*, **labdha*). During the first phase, the consciousness dissolves into light. Externally, the dying person sees a weak light like a moon-rise, while inwardly the luster of consciousness becomes weak as if it was covered with smoke. At this time, 33 types of anger cease. When the phase of light dissolves into the phase of rising, the dying person externally sees a more intense light comparable to a sunrise, while inwardly the consciousness flickers like fireflies. Here, 40 types of desire cease. When the phase of rising dissolves into the phase of arrival, the dying person externally finds himself in a dense darkness and inwardly the consciousness becomes as weak as the light from a single flame. Seven types of ignorance now cease.

Finally, the phase of arrival dissolves into radiance (*'od gsal*, **prabhāsvara*). Here, the radiance of emptiness, *dharmakāya*, which is found within every sentient being, appears. For someone who has meditated on radiance during his life, the radiance of the meditation (*bsgoms pa'i 'od gsal*, **bhāvanāprabhāsvara*) and the natural radiance (*rang bzhin gyi 'od gsal*, **svabhāvaprabhāsvara*) merge together like water and milk, or like the space inside a jar that breaks whereby its inner space merges with space itself. The segment then provides

quotations from the *Caturpīṭhatantra* and the *Mañjuśrīnāmasaṃgīti* to illustrate this process.

The segment's second instruction concerns recognizing the illusory body in the interim, which is divided into a section dealing with the impure illusory body (*ma dag pa'i sgyu lus*) and a section on the pure illusory body (*dag pa'i sgyu lus*). It starts by saying that if the *yogī* is unable to remain in the state of radiance, the interim (*bar do*, **antarābhava*) will appear. This begins to take place between half a day and four days after dying. The deceased finds himself appearing in an illusory, dream-like body similar to the one he had when he was alive. When he approaches living people, they cannot see him or hear what he says to them, which makes him feel upset and frustrated. The deceased is now able to go anywhere instantly, he is unobstructed by all physical things, and he has intuitive mind-reading abilities. He gradually realizes that he has died. After three and a half days in this state, he perceives his upcoming future reincarnation. The segment quotes the *Abhidharmakośa* on this point. These experiences all pertain to what is called the impure illusory body.

If the deceased is a meditator, it is possible that he may recognize this illusory body for what it is, instead assume the form of the deity that he has previously meditated on while he was still alive. Meditating repeatedly on *Mahāmudrā*, all habitual tendencies become purified by the fire of radiance. It is said that such meditation in the interim is far more efficient than even a hundred years of meditation while alive.

The segment's third instruction concerns how to block the door to the womb [of reincarnation]. If the deceased person did not become Awakened during the second interim (*bar do gnyis pa*), his future parents will appear before him having sex. If he is to be born as a male, he will feel anger towards the father and desire towards the mother. If he is to be born as a female, he will feel the other way around. By the force of this emotion, he will enter the father's body through the anus, merge with the semen, enter into the mother's womb through the father's ejaculation, and thus enter into a new *saṃsāric* rebirth. It is, however, possible for the deceased person to prevent this from happening by resting in *samādhi*. If the deceased person is able to remain calm and stay out of this the first time such a sexual vision appears, it will become increasingly easy for him to prevent it again later on when other rebirth possibilities appear.

If, however, he is unable to stop the pull of rebirth, he should imagine the father as being his *bla ma* (of the previous life) and the mother as being the *bla ma*'s female Tantric partner in order to avoid feeling desire and generate devotion instead. If this approach is unsuccessful, he can imagine the couple as his chosen deity (*yi dam gyi lha*) in union to avoid feeling desire. If this too is unsuccessful, he should contemplate that these appearances are illusion- and dream-like, merely projections of his own mind. He should then visualize himself as a deity and meditate on radiance. If this too does not work, he can contemplate emptiness, thinking that all appearances are mind only and rest in a non-dual experience of the mind, like the center of the sky.

If he is able to block rebirth in this manner during the first week of the interim, he will be able to do so with ease again during the second week of the interim and so forth.

Someone who has previously accrued equal amounts of positive and negative karmic actions remains in the interim for up to 49 days and during these seven weeks he can train in the path and possibly achieve buddhahood. Someone who is to be reborn in the modes of instant rebirth (*rdzus skyes*, **opapātika*), from heat and moisture (*drod bsher las skye ba*, **saṃsedaja*), or from an egg (*sgong skyes*, **aṇḍaja*)[898] needs to block such rebirths by meditating on himself in the form of his chosen deity. To avoid rebirth, he may also use the miraculous ability, which is naturally present in the interim, to go spontaneously to the celestial realms and visit the Buddha's heavenly seat in the form of the *Armolika* stone, purify the remainder of his karmic actions there, and it is said that he will then with certainty reach buddhahood.

This is followed by an instruction on how to enter the womb if the above methods were futile due to insufficient training. In that case, the deceased should resolve to enter the womb like a *bodhisattva*. Relying on the intuitive powers that everyone possesses in the interim, he should search out the best possible parents. Visualizing the father's seed as the letter *ṇi*, he should then transfer (*'pho bar bya*) his consciousness into the womb. In order to protect the womb from being snatched away (*mngal 'phrog pa bsrung ba*), he should meditate on being surrounded by a circle of weapons. Subsequently, he will then be reborn, grow up with a strong inclination for practicing the *Dharma*, and thus reach Awakening in that or some future life.

The segment ends with a colophon (quoted in Tibetan above):

> The instruction on practical guidance for the interim is finished. [These] oral instructions of master Sgam po pa have come down in a lineage from Rin po che Bye dkar ba. Since I have had no self-interest [in writing them down], I ask that the *ḍākinī*s will not be displeased. May the blazing splendor of auspiciousness [of this text] adorn the world! May it be beneficial! May it be good!

The colophon seems to be an overall colophon for the entire text or at least for the larger part of the text, such as the second teaching cycle of segments DK.A.Pa.5-13. It states that the instructions presented here were passed down orally from Sgam po pa to Rin po che Bye dkar ba. The latter was a master who served as deputy abbot at Dags lha sgam po hermitage during the abbacy of Mkhan po 'Dul ba 'dzin pa (1134-1218) in the years 1173-1213 (SØRENSEN & DOLMA, 20007:47). Consequently, the composition of the text or at least of some of its segments can be dated to the late twelfth or early thirteenth centuries. The prayers at the end of the colophon starting "May the blazing splendor…etc." are the scribal colophon, and as argued above (under DK.A.Da.2) this particular prayer is a sign-off from the scribe named Kun dga' rin chen.

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[898] Regarding the four types of birth (*yoni*, *skye gnas*) taught in *Abhidharma* texts, see KRAGH (2006:300 fn. 488).

4.14 DK.A.Pha: Exposing the Hidden Character of the Mind (Sems kyi mtshan nyid gab pa mngon du phyung ba bzhugs)

5 folios, 2 segments, 2 internal colophons. Unlike the other works found in this part of the *Dags po'i bka' 'bum*, the second manual is not an instruction on the Tantric *yoga*s but is instead a work on *Mahāmudrā*. It consists of two segments, the first being the actual text and the second being a lengthy printer's colophon written in 1520 at the time of the making of manuscript DK.A.

Segment DK.A.Pha.1: The segment begins (DK.A.Pha.1.1b$_1$): */na mo radna gu ru/ sems kyis mtshan nyid gab pa mngon du phyung ba'i man ngag/*. It ends (DK.A.Pha.1.5b$_2$) with the colophon: */sems kyis mtshan nyid gab pa mngon du phyung ba'i man ngag/ /'gro ba sems can gyis snying la oṃ āḥ hūṃ/ rnal 'byor gyi dbang phyug chos rgyal zla 'od gzhon nus/ rnal 'byor chos g.yung la gsungs pa'o// /shu bhaṃ//*.[899] The first segment contains quite a complex rhetorical poem giving a teaching on instant Awakening. It is written in verse with nine syllables per line, having 66 four-line verses in full. The first verses (1-6) argue that though there is ignorance of the nature of the mind, this ignorance has no real cause and is never really there to begin with. Hence, there is no real distinction between ignorance and liberation, and consequently there cannot be said to exist any real duality between sentient beings and *buddha*s, between *saṃsāra* and *nirvāṇa*. *Saṃsāra* is just a magical self-illusion, a self-enveloped dream that holds no reality. If *saṃsāra* is unreal, so is Awakening – as is argued in verses 7-12 – in the sense that a dream does not go anywhere after one awakens since it was never real to begin with. There is, in fact, nothing to abandon or realize. Those who imagine themselves to be learned are actually just deluded in their scholarly assessments of illusory forms. *Saṃsāra* and *nirvāṇa* are equally unreal like the reflection of the moon in a pool of water, and if one overcomes this tendency of clinging to them as real, all the seeds of *saṃsāra* and *nirvāṇa* will be destroyed. This is said to be a moment of experience undefiled by wanting, uncorrupted by words and thoughts, unpolluted by notions of duality; it is *dharmakāya* itself.

Yet, how is this to be realized? Verse 13 mentions the faulty approach taken by some (*la la'i bzhed*), where meditation and post-meditation are treated as if separate. Instead, the practitioner should stop thinking in terms of these phases and rather understand the naked, natural mind (*tha mal shes pa rjen pa*) to be *dharmakāya* (verses 14-17). There is no distinction between the equally unreal delusion (*'khrul pa*) and non-delusion (*ma 'khrul pa*); knowledge (*ye shes*, **jñāna*) is simply the realization of this fact. The *yogī* is admonished not to attempt to recover his focus when getting distracted and not to apply remedies when delusion occurs; these are unnecessary artificialities, because there is neither bondage nor liberation.

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[899] Correlated passages: DK.D.Pha.1.1b$_1$-6a$_1$, DK.P.Pha.1.301b$_7$-306a$_3$, DK.Q.Pha.1.262b$_7$-266b$_3$, DK.S.Pha.1.1b$_1$-9a$_2$, DK.T.Pha.1.1b-6n. The text is not included in DK.α and DK.R, and in the extant fragments of DK.B.

As for the result (verses 18-23), striving to attain good qualities and results is a form of self-conceit that only leads to further bondage. Rather, the practitioner should not to seek to give up or develop anything, but should wake up from the delusion of superimposing such hopes and fears. When looking within, there is no mind to be seen. Consequently, "Buddha" and "sentient being" are mere names. A causal result obtained through striving is only conditioned and not lasting; instead the practitioner must seek a non-conditioned result. The meditator should not rely on anything else, but be self-sufficient like the sky.

The following verses (24-30) reject all notions of duality, arguing that there cannot be any passing defilement for someone who is inherently liberated from the beginning. Knowledge (*ye shes*, **jñāna*) is neither permanent nor interrupted and is not something to be attained. It is comparable to the sky or space (*nam mkha'*, **gagana*), unsullied by notions of bondage or liberation as it is not subject to change. Space can neither be bound nor freed and likewise the notions of sentient being or *buddha* cannot be applied to the mind.

In terms of action (verses 31-40), the text recommends non-action (*ma byas*), saying there is no basis for habitual tendencies in the unconditioned nature of mind. It rejects any need for being concerned with positive or negative actions, and there is no high or low. All appearances or perceptions (*snang ba*, **avabhāsa*) are merely magical illusions of space (*nam mkha'i cho 'phrul*). Meditation is compared to gazing into space and everything that appears is as unreal as a drawing in space. Things and thoughts arise out of nowhere. The character of such meditation is elaborated further in verses 41-49. There should be neither focus (*dran pa*, **smṛti*) nor distraction (*yengs pa*, **vikṣepa*). Once it is seen that the mind has no basis, the key-point (*gnad*) that there neither is meditation nor distraction will be understood. Hence, there is nothing to be abandoned or developed, and neither delusion nor liberation.

Looking inward again and again, a state without bondage and liberation is seen. This is a path without grasping, need, or meaning. Verse 50 admonishes: "Look! Look! There is nothing to see. Meditate! Meditate! There is nothing on which to meditate!" (*ltos shig ltos shig ci yang ma blta zhig /bsgoms shig bsgoms shig ci yang ma bsgom zhig/*). Without any fault or quality (verse 51), all doubt and conceptual entanglement should be cut off (verse 52). All instructions boil down to understanding that there is neither benefit nor harm from the empty appearances and that one should observe the observer himself (verse 53). Doing away with all existence and non-existence, one should rest in oneself without coming or going (verse 54).

In terms of teaching (verses 55-56), there is little need for study or talking. Without meditative experience, the meaning of the key-points will not be understood. This teaching should not be taught to those who talk too much, to those who disregard cause and effect, or to those who strive for meditation in solitude. The meaning of the *Sūtra*s is experience. The outcome of such experience (verses 57-60) is buddhahood, when the intellect realizes that there is nothing to intellectualize. In fact, conceptual entanglement (*spros pa*, **prapañca*) is incapable of sullying the mind, since delusion is not real. Knowing this, one is not affected by bondage or liberation. Realizing that there is no mind, appearances

become free. Without judgment, thoughts are liberated as they arise. This is unceasing meditation.

As it is beyond birth and death, it is the king of Transference (*'pho ba*). Being free of clinging, it is incessant Radiance (*'od gsal*). Finally, since *karman* only is accumulated as long as one engages in thoughts of clinging, the *yogī* awakens from worries about whether or not he is focused in his meditation (verses 61-66). Without any hope or fear, both *saṃsāra* and *nirvāṇa* dissolve into the experiential expanse (*klong du zhig*). Although there really is no meditation, the meditator should seek meditation as long as he has not found the confidence of an undistracted meditation. Once meditation and post-meditation have become indivisible in this expanse, he can engage in conduct for the benefit of himself and others. Therefore, without striving in a practice through faith and diligence, *yogī*s should verify the mind. If certainty has not been reached at the time of death, one will harm oneself. If happiness is desired, the meditator needs to accept hardship now. If buddhahood is desired, he needs to realize the mind.

The segment ends with a short colophon (quoted in Tibetan above): "The instruction exposing the hidden character of the mind – the [syllables] *oṃ, āḥ, hūṃ* [naturally inscribed] in the hearts of sentient beings – was spoken by the lord of *yogī*s, the *Dharma* king Candraprabha Kumāra to Rnal 'byor Chos g.yung. Śubhaṃ!" The colophon thus attributes the instruction to Sgam po pa, referring to him by the name of the *bodhisattva* Candraprabha Kumāra from the *Samādhirājasūtra*, and states that it was transmitted through his student Rnal 'byor Chos g.yung.

Segment DK.A.Pha.2: The segment begins (DK.A.Pha.2.5b$_3$): *//mnyam med rin po che'i gsung 'bum mthong thos dran reg 'di'i/.* It ends (DK.A.Pha.2.5b$_6$): *//bkra shis dpal 'bar 'dzam gling rgyan du shog//.*[900] The second segment contains the printers' colophon, which here provides a more detailed account of the printing of texts DK.A.Ka to DK.A.Pha in 1520. The main part of the colophon says:

> The editing (*zhu dag pa*) of texts *Ka* to *Pha* in these collected works of the incomparable precious one (*mnyam med rin po che'i gsung 'bum*), which [brings liberation by] seeing, hearing, remembering, or touching, was done by the learned Rab 'jam Matikīrti (*byang ba rab 'jam ma ti k'irti*) and Jñāneśvara, a monk of Dags po. There are no flaws in this [corpus] by having removed (*phri ba*) or suppressed (*mnan pa*) [text-passages], but if there are any faults of incomprehension (*ma go ba*) or misunderstanding (*ma rig pa*) due to differing approaches (*so so'i bzhed pa*) in new and old orthography (*brda' gsar rnying*) and language conventions (*dag yig*), then we pray that the *bla ma*s, *yi dam*s, *buddha*s, *bodhisattva*s, *ḍākiṇī*s, *dharmapāla*s, and so forth, as well as the scholars of Central Tibet, Gtsang, and Khams (*dbus gtsang khams gsum gyi mkhas pa rnams*) will bear with us. The scribes (*yi ge*

[900] Correlated passages: DK.D.Pha.2.6a$_{1-4}$, DK.S.Pha.2.9a$_2$-9b$_2$, and DK.T.Pha.2.6n. The colophon is not attested in manuscripts DK.α, DK.P, DK.Q, and DK.R, and in the extant fragments of DK.B.

> *pa*) were the three *ācāryas* (*slob dpon gsum*), [including] Kun dga rin chen, who is a scholar from the region of E (*e phyogs mkhas pa*).[901]

The remainder of the colophon contains a dedication prayer and the already familiar prayer *bkra shis dpal 'bar 'dzam gling rgyan du shog*, which is the characteristic scribal prayer by Kun dga rin chen.

4.15 DK.A.Ba: Sayings of the Master, the Doctor from Dags po: Oral Instructions including the Great Secret Practical Guidance, Practical Guidance on the Interim, and Practical Guidance on Transference (Rje dags po lha rje'i gsung/ dmar khrid gsang chen/ bar do'i dmar khrid/ 'pho ba'i dmar khrid zhal gdams dang bcas pa bzhugs so)

15 folios, 8 segments, 5 internal colophons. The third instruction manual is another compilation of instructions on the Tantric *yogas*, particularly the Six *Dharmas* of Nāropa. Overall, the text begins with an explanation on the preliminary practices and the Generation Stage (*bskyed rim*) according to the *Hevajratantra*. Thereafter, it turns to presenting the *yogas* associated with the Completion Stage (*rdzogs rim*), including Body-Entering (*grong 'jug*), Inner Heat (*gtum mo*), Illusory Body (*sgyu lus*) and Dream (*rmi lam*), Radiance (*'od gsal*), and the Interim (*bar do*).

The title given to the text in ms DK.A seems to be a composite title denoting three distinct parts: a first part entitled "the Great Secret Practical Guidance" (*Dmar khrid gsang chen*), a second part entitled "Practical Guidance on the Interim" (*Bar do'i dmar khrid*), and a third part entitled "Practical Guidance on Transference" (*'Pho ba'i dmar khrid*). The first part, *Dmar khrid gsang chen*, seems to refer to segments DK.A.Ba.1-7, which first explain the preliminary practices and the Generation Stage of the *Hevajratantra* and thereupon explain the Completion Stage practices of *grong 'jug*, *gtum mo*, *sgyu lus* and *rmi lam*, and *'od gsal*. The second part, *Bar do'i dmar khrid*, seems to refer to segment DK.A.Ba.8, containing a *bar do* explanation, which – as shall be argued below – is an exact copy of segment DK.A.Pa.13 and therefore perhaps adopted from text DK.A.Pa into the present work as an addendum. The third part, *'Pho ba'i dmar khrid*, does not seem to be found anywhere in text DK.A.Ba, since text DK.A.Ba does not contain any explanation on the

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[901] DK.A.Pha.2.5b$_{3-6}$: *//mnyam med rin po che'i gsung 'bum mthong thos dran reg 'di'i/ /ka pa nas pha pa'i bar gyi zhu dag pa ni/ /byang ba rab 'jam ma ti k'irti dang/ /dags pi'i bhikṣu dznyaneshvara gnyis kyis bgyis so// 'di la phri ba dang mnan pa sogs kyi nyes pa med mod kyis/ 'on kyang brda' gsar rnying dang dag yig so so'i bzhed pa'i dbang gis/ /ma go ba dang ma rig pa sogs kyi nyes pa 'dug na/ /bla ma yi dam sangs rgyas byang sems/ /mkha' 'gro chos skyong sogs dang/ /gzhan yang dbus gtsang khams gsum gyi mkhas pa rnams kyis bzod par gsol// //yi ge pa ni e phyogs mkhas pa yi/ /kun dga' rin chen dpon slob gsum gyis bris// /shes bya 'di la 'gran zla cung zad med// //dge 'di yis tshe rabs thams cad du/ /dal 'byor lus thob bstan la rab byung nas/ /'chad rtsod brtsom pas gzhan rgyud smin pa dang/ /thos bsam bsgom pas rang rgyud smin par shog// //bkra shis dpal 'bar 'dzam gling rgyan du shog//.*

practice of *'pho ba*.[902] It is therefore conceivable that the text originally contained one additional segment on *'pho ba*, no longer found in the present text, perhaps a copy of the *'pho ba* instruction found segment DK.A.Pa.11. Alternatively, it could have been an unrealized intention of the editors to add a segment with a *'pho ba* instruction in order to have all the practices of the Six *Dharma*s of Nāropa taught in the present text.

Segment DK.A.Ba.1: The segment begins (DK.A.Ba.1.1b$_1$): *na mo gu ru/ bla ma dang ni dgyes rdor la/*. It ends (DK.A.Ba.1.4a$_2$): *de rnams sngon du 'gro dgos shes bla ma dam pa gsung ngo//*.[903] The first segment begins with a homage to the *bla ma* and the deity *Hevajra*, whereupon the author states that he in this text is going to explain the Completion Stage practices (*rdzogs pa'i rim pa*) of the *Hevajratantra* (although the second segment DK.A.Ba.2 actually teaches how to practice the Generation Stage). In spite of the fact that several of the Six *Dharma*s of Nāropa are said to be affiliated with other *Tantra*s than the *Hevajratantra*, including the *Caturpīṭha-*, *Cakrasaṃvara-*, and *Guhyasamājatantra*s, the present text's special attention to the *Hevajratantra* suggests that this *Tantra* was of particular exegetical importance to the author.

The segment then divides the practice into "preliminary practices" (*sngon 'gro*, **pūrvaṃgama*) and "actual practices" (*dngos gzhi*, **maula*). From among these, the present segment introduces the preliminary practices. There are three such preliminary practices: (1) setting up the protection circle (*bsrung ba'i 'khor lo*), gathering the requisites (*tshogs bsags pa*), and generating the deity which serves as a support [for the later practices] (*rten lhar bskyed pa*).

The practice of setting up the protection circle is explained in the form of two visualizations that are to be performed in a retreat with five daily meditation sessions over the course of several days. It is said that this practice will remove obstacles and suppress afflictive emotions.

The second preliminary practice of gathering the requisites involves imagining the *bla ma* in front of oneself. Through a certain visualization that relies on the breath, the meditator engenders faith and devotion to *bla ma*, which is said to gather beneficence and fulfill the Tantric observances (*dam tshig*, **samaya*).

In the third preliminary practice of generating the deity, the meditator imagines that the *bla ma* in front dissolves into himself and settles in the middle of his abdomen near the navel. The *bla ma* then appears in the form of *Hevajra* with eight faces and sixteen arms. Each of the three practices are to be performed in the same retreat format of five daily sessions, in that each session begins with first practice and once that is perfected, the second practice is added thereafter, etc. The segment ends by admonishing that these

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[902] The problem of the missing *'pho ba* instruction in this text in spite of the indication given in its title has been noted by Ching Hsuan MEI (2009:48-49) in her extensive study of Tibetan *'pho ba* transmissions and liturgies.

[903] Correlated passages: DK.α.Nga.142a$_5$-145a$_6$, DK.B.Ba.1.1b$_1$-4a$_2$, DK.D.Ba.1.1b$_1$-4a$_1$, DK.P.Ba.1.306a$_4$-308b$_3$, DK.Q.Ba.1.266b$_5$-269b$_4$, DK.R.Ba.1.1b$_1$-5a$_6$, DK.S.Ba.1.1b$_1$-5b$_4$, DK.T.Ba.1.1b-4n.

preliminary practices must be performed prior to any of the later practices, such as Inner Heat, Illusory Body, etc.

Segment DK.A.Ba.2: The segment begins (DK.A.Ba.2.4a_2): *//bla ma dam pa rnams la phyag 'tshal lo/ /bskyed pa'i rim pa'i man ngag ni/.* It ends (DK.A.Ba.2.5b_1): */n'a ro ma tri'i gdams pa'o//.*[904] The second segment presents an instruction on the Generation Stage (*bskyed rim*, **utpattikrama*). This is explained by means of three trainings: (1) training in the image (*rnam pa la bslab pa*), (2) training in the sequence (*go rim la bslab pa*), and (3) training in the sessions (*thun mtshams la bslab pa*).

For training in the image, i.e., how to visualize the deity, the segment instructs the meditator to erect a meditation hut with windows in different directions. By the use of a mirror and a sword, the practitioner is at different times of the day able to direct reflected sunlight onto a painting (*thang sku*) of the deity. This allows him to focus on visualizing the deity's face, shape, and hand-implements in a manner that makes the image resplendent with light. The meditator is told gradually to extend the length of each session, as a result of which the best meditators will be able to visualize the deity more clearly than the painting, a mediocre practitioner will be able to visualize it as clearly as the painting, while lesser practitioners will only be able to imagine it less clearly than the painting. Practitioners who remain unable to achieve a clear visualization are directed to engage in various purificatory practices and then to try again. This process should gradually be applied to visualizing the entire *Hevajra maṇḍala* with all its deities and offering goddesses, along with other ritual aspects of the practice, such as taking Refuge, contemplating the four immeasurables, contemplating emptiness, etc.

The second point of training in the sequence is only explained very shortly, saying that the meditator should familiarize himself with each step of the practice in its correct order from the beginning till the end of the practice.

The final point of training in the sessions is explained in the way that the practitioner can choose any number of daily practice-sessions, such as three or four sessions. The attainment of stability in the practice is then listed as consisting in a clear visualization, non-distraction, and clarity with regard to the differences between the various deities. It is stated that a good practitioner will attain such stability within one month, the middling practitioner within six months, and the lesser practitioner within a year. The segment ends with a brief colophon (quoted in Tibetan above), saying "The instruction of Nāro and Maitrī," thereby attributing these explanations to the Indian masters Nāropa and Maitrīpa.

Segment DK.A.Ba.3: The segment begins (DK.A.Ba.3.5b_1): *//bla ma dam pa rnams la phyag 'tshal lo/ /sgyu ma chen pos gzhan gyi grong sogs bya ba dang/.* It ends

[904] Correlated passages: DK.α.Nga.145a_6-146b_5, DK.B.Ba.2.4a_2-5a_7, DK.D.Ba.2.4a_1-5b_1, DK.P.Ba.2.308b_3-310a_4 (a folio is copied twice in this passage), DK.Q.Ba.2.269b_4-271a_1, DK.R.Ba.2.5a_6-7b_1, DK.S.Ba.2.5b_4-8a_5, DK.T.Ba.2.4n-5b. Folio five of DK.B is missing in NGMPP microfilm L118/3, but the folio is included in the DK.B print photocopied by E. Gene SMITH.

(DK.A.Ba.3.6a$_4$): */grong 'jug gi gdams pa//*.[905] With the third segment, text DK.A.Ba begins to explain the *yoga* practices belonging to the Six *Dharma*s of Nāropa. Given the contents of segments DK.A.Ba.1-2, the *yoga*s here seem to be presented as the Completion Stage practices associated with the *Hevajra* practice.

The third segment teaches the practice of Body-Entering (*grong 'jug*, **purapraveśa*), which is one of the ancillary practices of the Six *Dharma*s of Nāropa. Since its transmission was at some point discontinued or died out, it is generally not included among the Six *Dharma*s in later Tibetan texts. Similarly, the *grong 'jug* practice is explicitly omitted in text DK.A.Ba, as stated at the beginning of segment DK.A.Pa.13. The present segment and the upcoming segment DK.A.Tsha.8 are therefore some of the rare passages in Tibetan literature that explain the principles behind this *yoga*. The practice of Body-Entering is though well-known from Tibetan narrative literature, e.g., the hagiography of Mar pa Chos kyi blo gros (1002/1012-1097) written by Gtsang smyon He ru ka Rus pa'i rgyan can (1452-1507), wherein Mar pa and his son Dharma Mdo sde are repeatedly depicted as using these techniques. These narratives, however, do not provide any technical details on the *yoga* and its performance, as is seen in the present text. Hence, it seems significant clearly to distinguish between narrative and instructional texts when discussing passages dealing with *yoga* practices.

The segment begins with a short quotation from the *Sgyu ma chen po*, probably referring to the *Mahāmāyātantra*. Thereupon, the actual instruction is given. The *yogī* must contemplate the illusory nature (*sgyu ma*, **māyā*) of everything, maintain full conviction of seeing himself as a deity (*lha'i nga rgyal*), and have achieved mastery over his inner winds. When wishing to perform this practice, he first has to construct a *maṇḍala*, write a black letter *hūṁ* on a human skull (*thod pa*, **kapāla*) or on a piece of slate (*g.yam po*), and place it above the *maṇḍala*. He then visualizes his consciousness in the form of a certain syllable in his heart-*cakra*. Relying on his mastery of the combined wind-and-mind (*rlung sems*), the *yogī* attempts to transfer the visualized syllable symbolizing the mind from the heart-*cakra* into the black *hūṁ* syllable written on the skull or the slate in the outer *maṇḍala*. The sign of his success is that the skull or slate begins to quiver and shake.

The next step of the practice is to replace the skull with a fresh and completely undamaged corpse of a small, pleasant animal. The *yogī* now visualizes the *hūṁ* letter in the heart of the animal and performs the same procedure as above. If the ritual is effective, the dead animal will begin to quiver, stand up, and walk about. At the end, the *yogī* retracts his consciousness back into himself.

Once this step has been successful, the *yogī* can perform the same ritual using a fresh and undamaged human corpse. The corpse is washed and adorned with ornaments and then placed in meditation posture on top of the *maṇḍala*. When successful, the corpse will begin to breathe and become animated. As long as the *yogī* keeps his mind attached to the corpse

[905] Correlated passages: DK.α.Nga.146b$_5$-147b$_1$, DK.B.Ba.3.5b$_1$-6a$_4$, DK.D.Ba.3.5b$_1$-6a$_3$, DK.P.Ba.3.310a$_4$-310b$_7$, DK.Q.Ba.3.271a$_2$-271b$_4$, DK.R.Ba.3.7b$_1$-8b$_1$, DK.S.Ba.3.8a$_5$-9b$_3$, DK.T.Ba.3.5b-6n.

and not to his own body, the corpse will be a "risen corpse" (*ro langs*, **vetāla*). Eventually, when someone like a great scholar (*paṇḍita*) or *Dharma* king dies, the *yogī* might go there and insert his own consciousness into that person's dead body, take it over, and discard his own old body. This is said in the segment to be possible due to the *yogī*'s mastery of the winds (*rlung brtan pa*), his conviction and faith (*mos pa dang dad pa*), his intense dedication (*rtsol ba drag po*), and his total conviction that the whole of existence is a mere illusion (*snang srid sgyu mar mos*). The segment ends with the brief colophon (quoted in Tibetan above): "The instruction on Body-Entering."

Segment DK.A.Ba.4: The segment begins (DK.A.Ba.4.6a$_4$): *//bla ma rje btsun rnams la phyag 'tshal lo/ /steng sgo rnam par grol ba'i lam la gsum ste/.* It ends (DK.A.Ba.4.8b$_6$): */des ni dbang po rab cig sangs rgya ba'i lam rdzogs par bstan to//.*[906] The fourth segment is an instruction on Inner Heat (*gtum mo*). The segment begins by mentioning that there are three practices that lead to liberation by relying on the "upper gate" or the "upper aperture" (*steng sgo rnam par grol ba'i lam*). The upper gate (*steng sgo*, **ūrdhvadvāra*) refers to the *cakra* at the top of the head, as opposed to the lower *cakra* in the genitals. The three instructions related to the upper *cakra* are: (1) the instruction on cultivating bliss (*bde ba bsgom pa'i man ngag*), (2) the instruction on cultivating the Illusory Body (*sgyu lus bsgom pa'i man ngag*), and (3) the instruction on cultivating Radiance (*'od gsal bsgom pa'i man ngag*). The present segment explains the first of these three, the instruction on cultivating bliss, which, in fact, is another name for the practice of *gtum mo*.

After a reference to the pertinent lines dealing with *gtum mo* in the *Hevajratantra*, the segment begins by explaining the method of meditating on the nature of things (*dngos po'i gnas thabs*), which denotes an explanation on the bodily channels and winds. It is notable that the central channel (*avadhūti*) here is discussed in some detail. The segment refers both to an 'explained' central channel (*bshad tshod kyi dhūti*) as well as to a 'natural' central channel (*gnyug ma'i dhūti*), which is said to be extremely subtle, minute, and completely invulnerable. It is also explained that this natural central channel signifies the true nature of the mind, which also referred to as "the nature of things" (*dngos po'i gnas lugs*, **mūlaprakṛti*). That is followed by explanations on the bodily meditation posture, the inner visualization of the flaming stroke of the letter '*A*' beneath the navel, the descending dissolution of *bodhicitta* from the blissful letter *haṃ* at the crown of the head, and the meditation on bliss-emptiness by merging *bodhicitta* into the navel-*cakra*.

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[906] Correlated passages: DK.α.Nga.147b$_1$-149a$_5$ and DK.α.Nga.150a$_4$-151a$_1$, DK.B.Ba.4.6a$_4$-8b$_6$, DK.D.Ba.4.6a$_3$-8b$_5$, DK.P.Ba.4.311a$_1$-313b$_7$, DK.Q.Ba.4.271b$_4$-274a$_3$, DK.R.Ba.4.8b$_2$-12a$_6$, DK.S.Ba.4.9b$_3$-14a$_5$, DK.T.Ba.4.6n-8b. Manuscript DK.α here again has a wrongly inserted piece in the passage from DK.α.Nga.149a$_5$ starting with the words *gtado/ /bde ba chung na* till DK.α.Nga.150a$_4$ ending with the words *de'i byin gyis rlabs tsam*. The wrongly inserted piece corresponds to DK.A.5.9a$_1$-DK.A.7.10a$_3$. The size of the wrongly inserted piece likewise suggests that a misplaced folio was copied from the archetype of DK.α. Further, it indicates that DK.A was not based on DK.α when creating the present text, given that the error is not reflected in DK.A, unless an emendation was made in DK.A on the basis of a different archetype.

This is followed by a visualization related to a drop (*thig le*, **bindu*) that the meditator focuses on between the eye brows. The drop descends down through the central channel to the genitals, spreading along the way a sensation of bliss-emptiness. Thereupon, the drop ascends in the same manner. This visualization is to be repeated several times. For the post-meditative phase (*rjes thob pa*, **pṛṣṭhalabdha*, literally "the ensuing attainment), the *yogī* is instructed to train in experiencing all sensory impressions as blissful and to maintain a constant sense of inner heat and the soothing, cooling bliss of the descending *bodhicitta*. It is said that the experience of everything as being blissful will automatically give rise to the experience of non-thought (*mi rtog pa*, **nirvikalpa*). This portion of the segment ends with a brief colophon, saying "This is the meditation on *caṇḍalī*, the instruction pointed out by the old lady" (*/di ni tsaṇḍa li bsgom pa ste/ rgan mo 'dzub tshugs kyi gdams pa'o//*)." It would seem that the "old lady" (*rgan mo*) is probably a reference to the female deity of the *maṇḍala*, here perhaps *Nairātmyā*, the consort of *Hevajra*.

The segment's main explanation is followed by two supplements marked as separate parts in the text. The first supplement (DK.A.Ba.5.8a_{3-4}) provides a brief explanation from an alternative tradition (*yang lugs cig la*) on how to hold the wind in the navel-*cakra* using different techniques of gazing in order to dispel agitation and dullness.[907] The second supplement (DK.A.Ba.5.8a_5-8b_6) gives an explanation attributed to Nāropa, which distinguishes three progressive levels of controlling the wind. These three levels are referred to as "holding the wind in the central channel" (*rlung dhūtir bzung ba*), "holding the wind in the mind" (*rlung sems su bzung ba*), and "holding the wind in radiance" (*rlung 'od gsal du bzung ba*). The supplement also briefly indicates the different signs (*rtags*, **nimitta* or **liṅga*) of a successful practice. It is mentioned at which stage of the practice the *yogī* is self-sufficient enough no longer to have to rely on a teacher, and – with reference to the chapter on "The Certainty of Success" in the *Hevajratantra*[908] – it is indicated after how long the *yogī* will achieve the fruition of buddhahood. The segment has no colophon.

Segment DK.A.Ba.5: The segment begins (DK.A.Ba.5.8b_6): *//bla ma rnams la phyag 'tshal lo/ rnam shes rlung zhon ni/*. It ends (DK.A.Ba.5.9a_4): *lus so sor 'byed nus pa'o/ ces gsungs*.[909] The fifth segment is a short practical explanation on how to manipulate the breath through *prāṇāyāma* and visualization in order to remedy a weak experience of bliss (*bde ba*, **sukha*) or non-thought (*mi rtog pa*, **nirvikalpa*) during the practice of Inner Heat.

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[907] The first supplement is not attested at the corresponding place in ms DK.α.Nga.150a_6.

[908] The chapter entitled "The Certainty of Success" (*Siddhinirṇaya*, *Dngos grub gtan la dbab pa*) is the second chapter (*dvitīyaḥ paṭalaḥ*) in the second part (*kalpo dvitīyaḥ*) of the *Tantra*. See SNELLGROVE (1959.I:89-94; 1959.II:44-53).

[909] Correlated passages: DK.α.Nga.151a_{1-4} and DK.α.Nga.149a_{4-5}, DK.B.Ba.5.8b_6-9a_4, DK.D.Ba.5.8b_5-9a_3, DK.P.Ba.5.313b_7-314a_5, DK.Q.Ba.5.274a_4-274b_1, DK.R.Ba.5.12a_6-12b_6, DK.S.Ba.5.14b_1-15a_2, DK.T.Ba.5.8b-9n. Due to the wrongly transposed piece in ms DK.α discussed in the previous note, the text breaks off at DK.α.Nga.151a_4 after the words *byang sems 'dzag pa 'dra bar sems* (corresponding to DK.A.5.9a_2). The segment continues at DK.α.Nga.149a_4 with the words *gtad do//bde ba chung na*.

These techniques are referred to as "consciousness riding the wind" (*rnam shes rlung zhon*). The segment has no colophon.

Segment DK.A.Ba.6: The segment begins (DK.A.Ba.6.9a$_4$): *//bla ma rnams la phyag 'tshal lo/ /sgyu lus kyi man ngag ni/.* It ends (DK.A.Ba.6.11b$_4$) with a longer colophon: *n'a ro chen po'i sgyu lus bsgom pa'i man ngag snying khu yin no// //rin po che'i thugs dam yin no/ /de yang n'a ro pa'i bla ma tai lo pa yin/ tai lo pas byang chub sems dpa' phyag na rdo rje la dngos su gsan no/ /phyag na rdo rje ni/ rdo rje 'chang gi 'khor ro/ /n'a ro pa'i spyan sngar/ bla ma lho brag pas/ lo mang du bzhugs te zhus pas/ bla ma lho brag pa dang/ rdo rje 'chang gi bar na brgyud pa ni/ phyag na rdo rje/ tai lo pa/ n'a ro pa gsum las med do/ /sku drin 'khor med bla ma de rnams kyis/ /zhal nas zhal du brgyud pa'i gdams pa 'di/ /bla ma'i dus mtha' brten pa 'ga' tsam las/ gzhan gyis thos pa'i skal ba mi ldan te/ dam tshig nyams nas dmyal bar lhung nyen che'o//.*[910]

The sixth segment contains an explanation entitled "Instruction on the Illusory Body" (*sgyu lus kyi man ngag*).[911] The first part of the practice pertains to meditating on the Illusory Body in the state of sleep (*rmi lam bsgom pa*). This explanation actually corresponds to the instruction on Dream *yoga* (*rmi lam*) attested in segment DK.A.Pa.9, although the two segments do not have the same wording. The Dream practice is here explained in five points. The first point is called "the method for causing the sleep that has not yet come to come" (*gnyid mi 'ong ba 'ong bar bya ba'i thabs*). It is explained which bodily position to assume when lying down to sleep and how to do the visualization of the five syllables in the throat-*cakra*. The second point called "preparing a concept for the

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[910] Correlated passages: DK.α.Nga.149a$_5$-150a$_4$ and DK.α.Nga.151a$_4$-152b$_5$, DK.B.Ba.6.9a$_4$-11b$_4$, DK.D.Ba.6.9a$_3$-11b$_3$, DK.P.Ba.6.314a$_5$-317a$_2$, DK.Q.Ba.6.274b$_1$-276b$_6$, DK.R.Ba.6.12b$_6$-16b$_1$, DK.S.Ba.6.15a$_2$-19b$_2$, DK.T.Ba.6.9n-11b. Due to the transposed piece in ms DK.α discussed above, the text breaks off at DK.α.Nga.150a$_4$ after the words *de'i byin gyis brlabs* (corresponding to DK.A.7.10a$_3$). The segment continues at DK.α.Nga.151a$_4$ with the words *kyis/ rang la zag med pa'i.*

[911] SHĚN Wèiróng (沈衛榮) (2003) has identified an early Chinese translation of such an instruction on the Illusory Body (*sgyu lus*) excavated from Tangut (Xīxià 西夏). The manuscript in question is ms no. A15 (ST. PETERSBURG BRANCH, 1998:244-246). It is entitled *Mènghuàn shēn yàomén* (梦幻身要门), "The Essential Entry to the Dream and Illusory Body [Practice]." SHĚN correctly identifies this to be an incomplete Chinese translation of segment DK.A.Ba.6, having only minor variations between the Chinese translation and the current Tibetan text. The translation might be datable to the late twelfth century, when several Tibetan *Bka' brgyud* teachers were invited to Tangut. The *terminus ante quem* for the translation is 1374 when Khara Khoto, the capital of the Tangut kingdom and the site of the manuscript's excavation, was destroyed in warfare and subsequently abandoned due to the encroaching desert (see SHĚN, 2005:189). IN 2005, SHĚN published a more thorough study in English concerning the same finding, which includes an introduction, editions of the Chinese and Tibetan texts, an English translation, a comparative discussion, and a discussion of sources for Bsod nams rin chen's instructions on Dream *yoga* (*rmi lam*) giving a short survey of earlier works on this topic. His Tibetan edition is only based on two modern prints of Sgam po pa's works, namely the 1975 Lahul edition (DK.Q) and the 1982 Hemis edition (DK.R).

dream" (*rmi lam gyi 'du shes sngon du btang ba*) elucidates how to form an intention to recognize the dreams before falling asleep. The third point called "recognizing the dream as a dream" (*rmi lam la rmi lam du ngo shes par bya ba*) explains briefly how to enter into lucid dreaming during sleep. The fourth point, "honing the dream" (*rmi lam bogs dbyung ba*), consists in cultivating the experience of dreams as being empty and unreal. The fifth point, "purifying the dream" (*rmi lam sbyang ba*), is an explanation on how the *yogī* should turn dreams into religious dreams of *ḍākiṇi*s, *buddha*s giving teachings, etc., and how that will give rise to blessing.

These explanations on the Dream practice are followed by a precept for contemplating the Illusory Body in the post-meditative phase (*rjes thob*), i.e., the wakened state. The *yogī* meditates on everything being dream-like and then does the same practice of looking into a mirror as described under segment DK.A.Pa.10. The meditator thus contemplates the illusory nature both during sleep and while awake, blending these phases into one. An advice is given on how to use the technique of pot-like breathing (*bum pa can*, **kumbhaka*) before going to sleep for the purpose of stirring up dreams in case the meditator finds it difficult to recognize the dreams as dreams. It is said that the practices on illusion taught here are certain to bring attainment (*dngos grub*, **siddhi*) in the present life, but even a *yogī* who is not yet fully able to control his dreams will still be able to recognize the interim after death (*bar do*, **antarābhava*) simply by having been somewhat able to recognize his dreams as dreams. By practicing Illusory Body in the interim, he will then find liberation.

These points are followed by an explanation on how to combine the practice of Dream (*rmi lam*, **svapna*) and [deep] sleep (*gnyid*, **nidrā*) into a single practice by advancing to the practice of Radiance (*'od gsal*, **prabhāsvara*). The *yogī* must first achieve mastery of the practices of Dream and Illusory Body, and he can then begin the practice of Radiance. Focusing on a brilliantly shining letter *hūṁ* in the heart-*cakra*, the practitioner falls asleep into a state of bliss and enters the awareness of Radiance while sleeping. Since entering a state of dream would be an adverse condition (*'gal rkyen*) for this practice, a wake person may assist the sleeping *yogī* and gently wake him up when and if he enters into any dream state. In this way, the *yogī* can practice three or four sessions of Radiance while sleeping. The segment says that by becoming able to enter the state of Radiance during sleep, he will become able easily to enter the Radiance at death when he dies.

A brief summary of the process of dying is then given using the same vocabulary as above when explaining the process of falling asleep in the Dream *yoga*. It is said that if the *yogī* is unable to maintain the Radiance of death, he will enter the interim (*bar do*) and may there be able to reach liberation through the practice of Illusory Body. If he is also unable to do so, then he should block eventual rebirth by not harboring feelings of attraction and dislike towards the future parents (whom he will see in a vision having sexual intercourse) and should instead aim at taking rebirth in a celestial realm (*mtho ris*, **svarga*). The segment ends with a longer colophon (quoted in Tibetan above), the latter part of which is written in verse:

> [This] is the quintessential instruction of meditating on the Illusory Body by the great Nāropa (*n'a ro chen po'i sgyu lus bsgom pa'i man ngag snying khu*). It is Rin po che's spiritual practice (*thugs dam*). Now, the teacher of Nāropa was Tailopa. Tailopa heard [these instructions] directly from the *bodhisattva* Vajrapāṇi (*phyag na rdo rje*). Vajrapāṇi [belongs to] the retinue of [Buddha] Vajradhara. *Bla ma* [Mar pa] Lho brag pa spent many years in the presence of Nāropa and requested [these instructions]. The lineage from Vajradhara down to Lho brag pa has no other members than Vajrapāṇi, Tailopa, and Nāropa.
>
> This instruction, transmitted from mouth to mouth by the unceasing kindness of these teachers, is not something to be heard by others, except for the few who rely on *bla ma*s in the end-time. If the observance (*dam tshig*, **samaya*) is broken, there is a grave risk of falling into hell.

The colophon thus describes the traditional transmission line of these instructions, which it refers to as the Quintessential Illusory Body instruction. It is uncertain to which teacher the word *Rin po che* ("the precious one") mentioned in the second sentence might refer, but clearly it must be someone post-dating Mar pa Lho brag pa, the teacher of Mi la ras pa. Thus, it could be Sgam po pa Bsod nams rin chen, Mi la ras pa, or some other person.

Segment DK.A.Ba.7: The segment begins (DK.A.Ba.7.11b$_4$): *//na mo gu ru/ 'od gsal gyi man ngag ni/.* It ends (DK.A.Ba.7.13a$_3$) with a colophon: *bla ma rin po che'i thugs dam gsang ba'i man ngag go// //rdo rje 'chang gis/ phyag na rdo rje la/ des tai lo pa la/ des n'a ro pa la/ des bod yul lho brag gi mar pa lotstsha la/ des mang yul gung thang gi mi la ras pa la/ des chos kyi rje mnyam med dags po zla 'od gzhon nu la/ des thugs sras dam pa/ dags po bsgom tshul la gnang ba'o/ /snyan nas snyan du brgyud mdzad cing/ zhal nas zhal du brgyud pa dang/ thugs nas thugs su brgyud pa yi/ /man ngag gsang ba'i mdzod 'di ni/ skal ldan las can ma yin pa/ gzhan la byin na dam tshig nyams/ /nyams su blangs na dngos grub 'byung/ mos gus byas na byin brlabs 'byung/ zhal gyi bdud rtsi dag la bris// //manggalaṃ bhavantu//.*[912] The seventh segment contains an instruction on the *yoga* of Radiance (*'od gsal*, **prabhāsvara*). It begins by explaining that the *yogī* first must deprive himself of sleep for three days. Then he must lie down and do the visualization of syllables in his heart-*cakra* (as previously summarized under segment DK.A.Pa.8). Falling asleep with this visualization, the practitioner enters into the experience of the Radiance of sleep (*gnyid 'od gsal*), where the sleep has a flavor of bliss-emptiness. He must guard himself against dreaming, since dreams are an adverse condition for this practice. After one session of the practice, he should sit up and check whether or not the sleep turned into the sleep of ignorance (*ma rig pa'i gnyid*). Then he can lie down again and in like manner perform four-five sessions during one night.

As the outer perceptions and ever more subtle states of thought dissolve, the *yogī* again enters into the state of vivid bliss-emptiness by letting his awareness continue into the state

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[912] Correlated passages: DK.α.Nga.152b$_5$-154a$_2$, DK.B.Ba.7.11b$_4$-13a$_3$, DK.D.Ba.7.11b$_3$-13a$_2$, DK.P.Ba.7.317a$_2$-318b$_3$, DK.Q.Ba.7.276b$_6$-278a$_3$, DK.R.Ba.7.16b$_1$-18b$_3$, DK.S.Ba.7.19b$_2$-22a$_2$, DK.T.Ba.7.11b-13n.

of deep sleep. Thereby, ignorance will naturally cease, the foci of thought will subside, and Radiance having the nature of knowledge will emerge. The *yogī* must remain in this state without allowing his consciousness to move anywhere.

Upon awaking, the *yogī* must practice the post-meditative phase in the waking state by placing a picture (*thang sku*) of the chosen deity (*yi dam*) in front of himself and direct the mind one-pointedly on the picture. Thereafter he should cultivate an inner feeling of presence and bliss-emptiness.

The final part of the segment explains the criteria for a successful practice and mentions that someone who has accomplished the practice of Radiance will attain the highest accomplishment in this life. Even if he is unable to do so, he will recognize the Radiance in the interim (*bar do*, **antarābhava*) and reach buddhahood there. Possessing this skill, it is impossible for him to be reborn against his will, and if he takes rebirth it will only be with the intention of benefiting others. The segment then refers to the story of *Ācārya* *Kambala (*lwa ba pa*), who attained accomplishment by sleeping for thirteen years. It also gives two scriptural quotations from the *Hevajra-* and *Mahāmāyātantra*s. The segment ends with a colophon (cited in Tibetan above):

> [This is] the instruction of the secret spiritual practice (thugs dam gsang ba) of the precious teacher (bla ma rin po che). Vajradhara gave it to Vajrapāṇi. He gave it to Tailopa, he to Nāropa, he to Mar pa the translator of Lho brag valley in Tibet (bod yul lho brag gi mar pa lotstsha), he to Mi la ras pa of Mang yul Gung thang, he to the incomparable Dharma master Candraprabha Kumāra (Zla 'od gzhon nu), and he gave it to his true heart-son Dags po Bsgom tshul.
>
> Transmitted from ear to ear,
> Transmitted from mouth to mouth,
> Transmitted from mind to mind,
> If this treasure of secret instructions
> Is given to anyone but
>
> Those fortunate ones possessing beneficence
> It will break the bond (dam tshig, *samaya).
> If it is put into practice, accomplishment will arise.
> If it is treated with devotion and trust, blessing will arise.
>
> I have here written the pure ambrosia of the oral [instructions]. *Maṅgalaṃ bhavantu* (May it be auspicious)!

The colophon thus describes the transmission lineage down to Bsod nams rin chen's elder nephew Dags po Sgom tshul.

Segment DK.A.Ba.8: The segment begins (DK.A.Ba.8.13a$_3$): */de yang zhal snga nas/ /rims kyis 'jug pa'i gang zag gi/.* It ends (DK.A.Ba.8.15b$_7$): *bar do dmar khrid kyi zhal gdams rdzogs so// //rje sgam po pa'i zhal gyi gdams pa/ rin po che bye dkar ba las brgyud de 'ongs pa'o/ /yi ge ris su bgod pa la rang 'dod med pas/ mkha' 'gro mi mnyes pa med cing dgyes par zhu'o// //zhes pa 'di nyid/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa*

spel ba'i bslad du par du bgyis pa'o//.[913] This segment containing an explanation of death and the Interim (*bar do*, **antarābhava*) is a precise copy of segment DK.A.Pa.13 with only minor reading variants.[914] The only difference is the printing colophon found at the end of the present segment:

> This [text] was made into a block print (*par du bgyis pa'o*) at Mount Śānti (*ri bo shanti*) by the descendant of the master [Sgam po pa] (*rje nyid kyi dbon po*), the *Dharma* master attendant (*spyan snga chos kyi rje*) Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po, in order to promote the *Bka' brgyud* teachings.[915]

The same printing colophon is found at the end of seventeen other texts, including texts DK.A.Wa, DK.A.Za-Chi, and DK.A.Vaṃ.[916] It shall here be referred to as "the brief printer's colophon." The colophon describes the first xylograph print (*par ma*)[917] of *Dags po'i bka' 'bum* made in 1520. The abbot of Dags lha Sgam po monastery at the time, who was responsible for the making of this print, was Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po (1488-1552, in short Sgam po Bsod nams lhun grub). He belonged to the family-line that had descended from Bsod nams rin chen's brother. He held the abbacy of the monastery in the years 1510/11-1531 (SØRENSEN & DOLMA, 2007:48). The place name Mount Śānti (*Ri bo shanti*) is a common name for Dags lha sgam po (op.cit.:52).

This particular printing colophon was employed in ms DK.A by at least four different scribes (*yi ge pa*). From the colophon alone, it is therefore not possible to deduce who the scribe of text DK.A.Ba was. At the end of texts DK.A.'a, DK.A.Sha, and DK.A.Ki, one scribe using this printing colophon reveals himself to be a man named Shes rab kun dga', who in the scribal colophon of text Ki also is stated to be a descendant (*dbon po*). At the end of text DK.A.Khi, the same printing colophon is used by a scribe named Dar po. In text DK.A.Ci, it is again used by a scribe named Dkon mchog skyabs, and at the end of text DK.A.Vaṃ, it used by the above-mentioned scribe Kun dga rin chen belonging to the monastic house (*bla 'brang*) of *A phyags*. In consideration of the several different scribes employing the printing colophon and of the fact that the colophon occurs at the end of most the texts (texts no. 20, 22-36, and 40) belonging to the second half of ms DK.A, it seems that the colophon is not so much a personal scribal colophon as it is a general printing colo-

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[913] Correlated passages: DK.B.Ba.8.13a_3-15b_6, DK.D.Ba.8.13a_2-15b_6, DK.P.Ba.8.318b_3-321b_5, DK.Q.Ba.8.278a_4-280b_5, DK.R.Ba.8.18b_4-23a_2, DK.S.Ba.8.22a_2-27a_2, DK.T.Ba.8.13n-15b. The segment is not attested as part of the text in ms DK.α. Moreover, codex DK.R contains several folios (up to folio 33b) with additional text at the end of the segment.

[914] Notably, the segment is not found in the older ms DK.α, indicating that the segment was added to text Ba in DK.A or one of its archetypes at a relatively late date.

[915] DK.A.Ba.8.15b_7: *//zhes pa 'di nyid/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o//.*

[916] For a discussion of the printing colophon, see KRAGH (2013c:373-374).

[917] For a detailed linguistic discussion of the Tibetan word *par ma* "print", see SIMON (1962).

phon meant to establish this xylograph (*par ma*) as having been produced at Dags lha sgam po monastery under the abbacy of Sgam po Bsod nams lhun grub.

Among the four texts in the second half of ms DK.A that omit this colophon, text DK.A.Zha (no. 21) simply has no colophon and may have been copied and carved before this new printing colophon had been implemented. Texts 37-38 (*Shes bya ma* and *Khu dbon bstod pa*) are eulogies that may have been added to DK.A at a slightly later date after its first printing in 1520.[918] Text DK.A.E (no. 39) is the *Dags po Thar rgyan*, which contains a longer and much more detailed printing colophon than the brief printing colophon seen here. In conclusion, this short printing colophon is a general colophon applied to all texts scribed and carved during the second half of the project of creating the first xylograph print of *Dags po'i bka' 'bum* at Dags lha sgam po monastery in 1520, i.e., ms DK.A.

4.16 DK.A.Ma: The Mahāmudrā Vajra-Knowledge Empowerment given by the Master, the Doctor from Dags po, along with an abridged Vārāhī Text (Rje dags po lha rjes mdzad pa'i phyag rgya chen po rdo rje ye shes dbang dang/ phag mo'i gzhung mdo dang bcas pa bzhugs so)

8 folios, 5 segments, 4 internal colophons. The fourth instruction manual is a compilation providing an empowerment, a *sādhana*, and an offering ritual on the goddess *Vajravārāhī*. In the most complete extant print of the 1520 Dags lha sgam po xylograph (ms DK.A), namely NGMPP microfilm reel numbers L594/1 and L595/1, text DK.A.Ma is missing. A different text likewise bearing the alphabetical label Ma has been inserted into the manuscript in its stead, which clearly does not belong there. The wrongly inserted text is a work entitled *Dag snang zhing sbyong gi khrid yig sku gsum ngo sprod* (11 folios) composed by the second Rgyal dbang 'brug chen Kun dga' dpal 'byor (1428-1476).[919] There exists, however, another less complete print of the 1520 Dags lha sgam po xylograph in Kathmandu, a photocopy of which was used in the Sgam po pa research by Trungram Gyaltrul Rinpoche SHERPA.[920] This print only contains thirteen of DK.A's forty texts,[921] including the present text DK.A.Ma, which is missing in the NMPP microfilms. Unfortunately, this Kathmandu print of Ms DK.A.Ma has not been available to me and the description below is therefore not based directly on ms DK.A but instead on ms DK.B, its nearest direct descendant. Ms DK.B is a very faithful copy of DK.A, following DK.A's pagination and usually even DK.A's line-breaks, adding only minor copying corruptions.

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[918] See the remarks on the printing of *Shes bya ma* above on p. 124.

[919] In the 1982 edition of Kun dga' dpal byor's *gsung 'bum* (TBRC W10954), the work in question is found as text Ma (vol. 2, pp. 211-231). The text of that *gsung 'bum* corresponds in contents to the present xylograph (NGMPP L595/1), but the present xylograph constitutes an earlier print.

[920] SHERPA (2004:322) refers to this print as DKB-Dwags.

[921] The thirteen texts are DK.A.Ca, DK.A.Ja, DK.A.Ba, DK.A.Ma, DK.A.Tsa, DK.A.Tsha, DK.A.Dza, DK.A.Zha, DK.A.'A, DK.A.La, DK.A.Sha, DK.A.A, and DK.A.Ki (SHERPA, 2004:300-308).

Segment DK.*A.Ma.1: The segment begins (DK.B.Ma.1.1b$_1$): *//dpal ldan rdo rje rnal 'byor ma la phyag 'tshal lo//phag rgya chen po rdo rje ye shes kyi dkyil 'khor du/*. It ends (DK.B.Ma.1.4b$_2$): *rnal 'byor ma'i byin brlabs bla ma rin po che'i thugs nas phyung ba rdzogs s-ho*[922]*//*.[923] The first segment contains a Tantric empowerment ritual (*dbang bskur*, **abhiṣeka*). A [red] sindhura substance is [to be placed] in the *maṇḍala* of [the goddess] Vajra-Knowledge (*Rdo rje ye shes*, **Vajrajñāna*), [who represents] *Mahāmudrā* (*phyag rgya chen po rdo rje ye shes kyi dkyil 'khor du sin dhu ra'i dbang bskur ba*). The goddess in question is *Vajrayoginī* (*rdo rje rnal 'byor ma*) or *Vajravārāhī* (*rdo rje phag mo*) having one face and two arms. She is surrounded by a retinue of four other goddesses.

Once the teacher, who is imparting the empowerment, has visualized himself as *Vajrayoginī* surrounded by her retinue and has recited their *mantra*s, he applies red sindhura paste to a mirror and with his finger traces in the paste a **dharmodaya* symbol (*chos byung*) in the form of two intertwined triangles wherein he writes the pertinent *ḍākinī mantra*s. Placing the mirror in the middle of the *maṇḍala*, he arranges various offering substances around it, including a suitable *kapāla* filled with beer. Having again visualized himself as the goddess, he recites her *mantra* and then visualizes *Vajrayoginī* and her retinue standing in the mirror smeared with the sindhura paste. After inviting the *yoginī*s to come to the empowerment site from Uḍḍiyāna and to merge with the *maṇḍala* in the mirror, the *yogī* recites the *mantra*, proceeds to bless the beer in the *kapāla*, and then sprinkles the other offerings with this blessed liquid. Having recited offering prayers and praises, the students who are receiving the empowerment take refuge and make prostrations while reciting a prayer. Having instructed the students on how to sit in the right sitting posture and the use of the pot-like breathing technique (*bum pa can*, **kumbhaka*), the *bla ma* proceeds to bless the students with the mirror, the beer in the *kapāla*, and a *svāstika*. These steps constitute the vase empowerment (*bum pa'i dbang*, **kalaśābhiṣeka*).

The second empowerment called the secret empowerment (*gsang ba'i dbang*, **guhyābhiṣeka*) is bestowed by making the students taste a little milk mixed with beer and blessing pills, while instructing them in how to meditate on their their bodies as being full of bliss. The teacher then displays a symbol of wisdom (*ye shes brda*, **jñānaketu*) while instructing the students how to meditate on non-thought (*mi rtog pa*, **nirvikalpa*). This constitutes the third empowerment called the insight-wisdom empowerment (*shes rab ye shes dbang*, **prajñājñānābhiṣeka*).

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[922] The transliteration s-ho is here used to indicate the stacked letter-combination *sa ha btags s-ha na ro s-ho*, i.e., a superscript *sa* letter with a subscript *ha* letter with the o-vowel on top of the stack. It is an unorthodox, irregular letter stack in the Tibetan script. This manner of adding the final particle (*slar bsdu* or *rdzogs tshig*) after the suffix *s* is a common writing feature employed in several sixteenth-century xylographs, as seen here *rdzogs s-ho* instead of the regular form *rdzogs so*.

[923] Correlated passages: DK.α.Ka.14a$_5$-16b$_1$, DK.α.Nga.126b$_6$-129a$_4$, DK.D.Ma.1.1b$_1$-4a$_7$, DK.P.Ma.1.321b$_7$-325a$_2$, DK.Q.Ma.1.280b$_6$-284a$_2$, DK.R.Ma.1.1b$_1$-5b$_5$, DK.S.Ma.1.1b$_1$-6b$_2$, DK.T.Ma.1.1b-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 2$_1$-11$_2$. The segment is found twice in different volumes of ms DK.α.

Touching the students with a *vajra*-scepter on the palms of their hands, the teacher instructs them how to meditate on emptiness. This forms the fourth empowerment (*dbang bzhi pa*, **caturthābhiṣeka*), which is the pointing out of *Mahāmudrā* (*phyag rgya chen po*). At the end of the ritual, the invited deities (*ye shes sems dpa'*, **jñānasattva*) leave and the visualized deities (*dam tshig sems dpa'*, **samayasattva*) are absorbed into the hearts of the teacher and the students. While thinking of each other as *Vajrayoginī*, the assembly then eats and drinks the *gaṇacakra* (*tshogs*) offerings.

The segment ends with the colophon (quoted in Tibetan above): "The blessing of *[Vajra] Yoginī* extracted from the heart of the precious one is finished." The colophon thus refers to the teacher who formulated this ritual as the "precious one" (*rin po che*), though it is not certain which *bla ma* is meant here, i.e., whether it is Sgam po pa (as indicated in the overall text title, i.e., *rje dags po lha rjes mdzad pa'i phyag rgya chen po rdo rje ye shes dbang*) or someone else. It should again be underlined that such text titles are not attested in the earliest witness, ms DK.α.

Segment DK.*A.Ma.2: The segment begins (DK.B.Ma.2.4b$_2$): */bla ma rnams la phyag 'tshal lo//dang po byang chub kyi sems sngon du song bas/*. It ends (DK.B.Ma.2.5a$_7$): *ljags rdo rje'i sbu gu na yar gsol bar bsam/ 'dod pa'i don la gsol ba btab bo//*.[924] The second segment explains how to perform the inner offering (*nang mchod*) to *Vajrayoginī*. After visualizing *Vajrayoginī* in front and praying to her, the *yogī* visualizes himself as *Vajrayoginī* having inside her body a small *Vajravārāhī maṇḍala* in the navel-*cakra*. Then he visualizes the inner offering in the form of a large *kapāla* filled with impure substances that are transformed into the wisdom nectar (*ye shes kyi bdud rtsi*, **jñānāmṛta*). These visualizations are explained in some detail in the segment. Reciting a *mantra* three times, the guests for receiving the offering are invited from beneath and above the ground, and everything appears as the *maṇḍala* of *Vajravārāhī* with her retinue of four goddesses surrounded by a charnel ground. With another *mantra*, the *yogī* offers the nectar to them. The segment has no colophon.

Segment DK.*A.Ma.3: The segment begins (DK.B.Ma.3.5a$_7$): *//rje btsun ma rdo rje rnal 'byor ma la phyag 'tshal lo//rten gyi gang zag dad pa dang ldan pas dur khrod la sogs pa'i dben pa'i gnas su ras ris dang/*. It ends (DK.B.Ma.3.6b$_7$): */chos kyi nyams dang mi 'bral 'tshal//di'i yig sna/ rje dags po sgom tshul gyis mdzad pa lags//*.[925] The third segment is a practice text (*sgrub thabs*, **sādhana*) for the Generation and Completion stages of the goddess *Vajrayoginī*. It begins by briefly indicating the proper place of practice to be a place of solitude, such as a charnel ground or the like. Thereafter, it outlines in prose how the *yogī* should visualize himself as *Vajrayoginī*. After inviting the wisdom-aspects (*ye shes*

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[924] Correlated passages: DK.α.Ka.16b$_1$-17a$_6$, DK.D.Ma.2.4a$_7$-5a$_5$, DK.P.Ma.2.325a$_2$-326a$_5$, DK.Q.Ma.2.284a$_2$-284b$_6$, DK.R.Ma.2.5b$_5$-7a$_2$, DK.S.Ma.2.6b$_2$-8a$_4$, DK.T.Ma.2.4n-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 11$_3$-14$_1$.

[925] Correlated passages: DK.α.Ka.17a$_6$-19a$_1$, DK.D.Ma.3.5a$_5$-6b$_6$, DK.P.Ma.3.326a$_5$-328a$_5$, DK.Q.Ma.3.284b$_7$-287a$_5$, DK.R.Ma.3.7a$_2$-9a$_3$, DK.S.Ma.3.8a$_4$-11a$_2$, DK.T.Ma.3.5n-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 14$_1$-19$_1$.

sems dpa', **jñānasattva*) from the pure land of **Akaniṣṭha* (*'og min*), the practitioner contemplates the four immeasurable attitudes (*tshad med bzhi*) of kindness, compassion, joy, and equanimity. Thereupon, the meditator again generates himself as *Vajrayoginī* and now visualizes the three realms (*khams*, **dhātu*) of *saṃsāra* within his body and imagines an inner visualization of the *maṇḍala* of *Vajrayoginī* in his navel-*cakra*. Relying on another visualization of syllables in his heart-*cakra*, he invites the *maṇḍala* of *Vajrayoginī* to abide in the space in front of him and visualizes that he offers to them the inner offering (*nang mchod*) in similar terms as described above under segment DK.*A.Ma.2. *Vajrayoginī*'s attendant-goddesses melt into the central goddess and she assumes a nature of bliss. Again, the *yogī* imagines that he presents her with various outer offerings, such as flowers, incense, etc., and the text says that he should recite many prayers. Although the segment does not specify any liturgy at this point, it slightly later contains an interlinear note (*mchan bu*) with a short prayer that may seem to be appropriate at this point of the practice though there is no marking in the body text to make its insertion clear. Thereupon, the *yogī* imagines that many goddesses of sensory pleasure (*'dod pa'i yon tan gyi lha mo*) stream out from *Vajrayoginī*'s heart, holding empowerment vases and flowers. By pouring water and strewing flowers on the meditator, they empower and bless him. After making prostrations and offerings to the goddesses, the *yogī* imagines that the goddesses return to the pure land of **Akaniṣṭha*.

Then follows the Completion Stage (*rdzogs pa'i rim pa*) of the practice. The *yogī* visualizes a double triangle in his navel-*cakra* marked with *svāstika*s and enclosed by the *mantra*. Having visualized this very clearly, he recites a *mantra* of *Vajrayoginī* and her attendant goddesses. At this point, the segment has a short colophon, saying:

> This practice-method (*sgrub thabs*, **sādhana*) of the glorious *Yoginī*, a drop of nectar pronounced from the mouth of the precious *bla ma*, was written down just as a reminder for those of lesser intelligence. I beseech the venerable *Ḍākiṇī* and her retinue to bear [with this].[926]

This part of the colophon is followed by a prayer in two verses, which in the apographs of ms DK.A (though not attested by ms DK.α) is followed by another colophon (quoted in Tibetan above): "This manual was written by the master Dags po Sgom tshul."[927] In this manner, the added colophon ascribes at least this segment or perhaps the whole text DK.*A.Ma up till this point to the pen of Dags po Sgom tshul, Bsod nams rin chen's eldest nephew and abbot of Dags lha sgam po.

Segment DK.*A.Ma.4: The segment begins (DK.B.Ma.4.6b$_7$): *//rje btsun rdo rje rnal 'byor ma rnams la phyag 'tshal lo//thun 'tsham[s] su rdo rje phag mo la gtor ma gtong bar 'dod pas ji ltar bya'o/.* It ends (DK.B.Ma.4.8a$_4$): *bla ma'i zhal gyi de nyid ni/ gtor ma'i de*

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[926] DK.B.Ma.3.6b$_{4\text{-}5}$: *dpal rnal 'byor ma'i sgrub thabs/ bla ma rin po che'i zhal nas gsungs pa bdud rtsi thig pa 'di/ blo dman rnams kyi brjed byang tsam zhig yi ger bkod //rje btsun mkha 'gro ma'i tshogs bcas bzod par gsol//.*

[927] This final colophon is not attested in the older handwritten ms DK.α.

nyid bsdus pa yin/ /rdo rje phag mo'i gtor ma'i cho ga rdzogs so//.[928] The fourth segment contains a food offering ritual (*gtor ma*, **bali*) to *Vajravārāhī*, which the *yogī* optionally may perform at the end of a meditation session (*thun mtshams su*). The *yogī* visualizes himself as the goddess and then imagines the offering in front of himself in the form of a large skull bowl (*thod pa*, **kapāla*). He imagines that the bowl is filled with impure substances, which through visualization and blessing with *mantra*s are transformed into wisdom-nectar of non-duality (*gnyis su med pa'i ye shes kyi bdud rtsi*). The visualization corresponds to the inner offering (*nang mchod*) mentioned under segments DK.*A.Ma.2 and DK.*A.Ma.3, but it is here described in further detail. Calling in the beings to which the offering is dedicated with a hand-gesture (*phyag rgya*, **mudrā*) and the *mantra* "*pheṃ*", the *yogī* imagines that he offers the nectar first to the wisdom *maṇḍala* (*ye shes kyi dkyil 'khor gyi 'khor lo*) and thereafter to spirits (*'byung po*, **bhūta*) and *Dharma* protectors (*chos skyong*, **dharmapāla*).

At this point (DK.B.Ma.4.7b$_5$), the segment contains a short colophon stating that "[this ritual] was written down according to the oral instruction of the precious *bla ma*" (*bla ma rin po che'i zhal gyi gdams ngag yi ger bkod pa'o*). To this are appended two prayers written in verse, which are common in the later liturgy of the *Bka' brgyud* traditions, as well as a third prayer in six verse lines said to have been derived from the liturgy of the "thirteen deity" *maṇḍala* practice (*lha bcu gsum*), perhaps referring to the liturgy of the thirteen deity *Vajrabhairava* practice. With the *mantra* "*vajra muḥ*," the invited host of deities, spirits, and protectors are again sent away. The segment ends with a short colophon (quoted in Tibetan above): "This [instruction] from the mouth of the *bla ma* is [a ritual] for drawing the ritual food offering into Suchness (*gtor ma'i de nyid bsdus pa*). The ritual of the *Vajravārāhī* food offering is finished."

Segment DK.*A.Ma.5: The segment begins (DK.B.Ma.5.8a$_4$): *//stong nyid snying rje'i bdag nyid can/ khams gsum pa yi ngo bo nyid/.* It ends (DK.B.Ma.5.8b$_2$): */phag mo de la phyag 'tshal bstod/ ces pas bstod pa yang bya'o/ /bkra shis dpal 'bar phun sum tshogs gyur cig// //e vaṃ//.*[929] The fifth segment contains a short homage and praise to *Vajrayoginī* in six verses. It ends with the scribal colophon: "May the blazing splendor of auspiciousness [of this text] adorn the world!" As argued above, this is the characteristic sign-off by the scribe Kun dga rin chen, who probably copied the text for the 1520 xylograph production.

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[928] Correlated passages: DK.α.Ka.19a$_1$-20a$_5$, DK.D.Ma.4.6b$_6$-8a$_4$, DK.P.Ma.4.328a$_5$-330a$_2$, DK.Q.Ma.4.287a$_6$-288b$_1$, DK.R.Ma.4.9a$_3$-10b$_6$, DK.S.Ma.4.11a$_2$-13b$_1$, DK.T.Ma.4.6b-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 19$_1$-23$_2$.

[929] Correlated passages: DK.α.Ka.20a$_5$-20b$_4$, DK.D.Ma.5.8a$_4$-8b$_2$, DK.P.Ma.5.330a$_{2\text{-}7}$, DK.Q.Ma.5.288b$_{2\text{-}5}$, DK.R.Ma.5.10b$_6$-11a$_5$, DK.S.Ma.5.13b$_1$-14a$_2$, DK.T.Ma.5.8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 23$_2$-24$_2$.

4.17 DK.A.Tsa: Compiled Sayings of the Master, the Doctor from Dags po: A Mirror Illuminating the Oral Transmission (Rje dags po lha rje'i gsung sgros/ snyan brgyud gsal ba'i me long bzhugso)

11 folios, 11 segments, 4 internal colophons. The fifth instruction manual contains teachings on the Six *Dharma*s of Nāropa as well as several instructions on the four interims (*bar do*, **antarābhava*) and their mixing (*bsre ba*, **miśra*). It is also the only text in the *Dags po'i bka' 'bum* to provide explanations on the more advanced Tantric practice of **karma-mudrā* (*las kyi phyag rgya*), i.e., sexual union. While the Six *Dharma*s of Nāropa often are explained as being associated with the second Tantric empowerment (*gsang ba'i dbang*, **guhyābhiṣeka*), the practice of sexual union is said to be associated with the third empowerment (*shes rab ye shes kyi dbang*, **prajñājñānābhiṣeka*). It thus represents a stage of practice that may be performed after having perfected the *yoga*s of the Six *Dharma*s. The fifth segment of the text, moreover, provides an outline of the Tantric path in its entirety, which includes a more theoretical presentation of the underlying principles of the stages.

Segment DK.A.Tsa.1: The segment begins (DK.A.Tsa.1.1b$_1$): */bla ma dam pa rnams la phyag 'tshal lo/ /gdam ngag nyams su len pa'i dus na 'di ltar shes par bya ste/.* It ends (DK.A.Tsa.1.2a$_2$): */gzhan la byin na dam tshig nyams//.*[930] The first segment provides a very brief outline of the practice of Inner Heat (*gtum mo*, **cāṇḍālī*). Although written in prose, some of its sentences are written in meter and may be extracts from other texts. Several lines, in both prose and verse, are reminiscent of the *Bka' dpe* root text for the *gtum mo* practice. The key-points covered in the segment include the sitting posture, the visualization of the three channels, and the visualization of the A-vowel stroke in the navel-*cakra*. The segment ends with a few verse lines stressing that this instruction is only to be taught to talented students (*skal ldan*).

Segment DK.A.Tsa.2: The segment begins (DK.A.Tsa.2.2a$_3$): *na mo gu ru/ bskyed pa'i rims pa'i 'pho ba ni 'di ltar bya ste/.* It ends (DK.A.Tsa.2.2a$_6$): */gtum mo dang 'pho ba'i man ngag/ bla ma rin po che'i thugs dam//.*[931] The second segment contains a brief outline of the practice of Transference (*'pho ba*, **saṃkrānti*), where the consciousness is ejected through the crown of the head into a chosen deity (*yi dam lha*, **iṣṭadevatā*) visualized in front. The segment ends with the colophon (quoted in Tibetan above): "The transmission of Inner Heat and Transference [are] the spiritual practice (*thugs dam*) of the precious teacher."

Segment DK.A.Tsa.3: The segment begins (DK.A.Tsa.3.2b$_1$): *bla ma dam pa'i zhabs la 'dud/ mi lus 'dom gang bo 'di la/.* It ends (DK.A.Tsa.3.2b$_4$): *zhe sdang drag po'i dus su skye*

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[930] Correlated passages: DK.α.Kha.71a$_{2\text{-}5}$, DK.B.Tsa.1.1b$_1$-2a$_2$, DK.D.Tsa.1.1b$_{1\text{-}4}$, DK.P.Tsa.1.330b$_{2\text{-}6}$, DK.Q.Tsa.1.288b$_5$-289a$_2$, DK.R.Tsa.1.1b$_1$-2a$_4$, DK.S.Tsa.1.1b$_1$-2b$_1$, DK.T.Tsa.1.1b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 24$_3$-25$_2$.

[931] Correlated passages: DK.α.Kha.71a$_5$-71b$_2$, DK.B.Tsa.2.2a$_{2\text{-}6}$, DK.D.Tsa.2.1b$_4$-2a$_3$, DK.P.Tsa.2.330b$_7$-331a$_3$, DK.Q.Tsa.2.289a$_{3\text{-}5}$, DK.R.Tsa.2.2a$_4$-2b$_5$, DK.S.Tsa.2.2b$_{1\text{-}4}$, DK.T.Tsa.2.1b-2n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 25$_{2\text{-}6}$.

ba ste/ 'od gsal skye ba'i rgyu drug gsung ngo//.[932] The third segment commences by giving a brief description of the central channel (*a wa dh'u ti*, **avadhūti*) and the two side-channels, expressing also their symbolic signification. The [left] channel (*rkyang ma*, **lalanā*) is said to represent insight (*shes rab*, **prajñā*) and the pure object (*gzung ba dag pa*, **viśuddhagrāhya*), while [right] channel (*ro ma*, **rasanā*) signifies the method (*thabs*, **upāya*) and the pure subject (*'dzin pa dag pa*, **viśuddhagrāhaka*).[933] The central channel (*kun [']dar ma*, **avadhūti*) represents the abandonment of both object and subject (*gzung 'dzin gnyis ka spangs pa*).

Next, it is stated that Inner Heat (*gtum mo*) comes about through diligent practice (*rtsol sgrub*), the practices of Dream (*rmi lam*) and the Interim (*bar do*) depend on motivation (*'dun pa*), Transference (*'pho ba*) comes from focus (*dmigs pa*), while sample-knowledge (*dpe'i ye shes*) arises from the sexual union practice with an action partner (*las kyi phyag rgya*, **karmamudrā*). Finally, the segment briefly lists four circumstances where [non-dual] knowledge (*ye shes*, **jñāna*) is said to arise naturally, namely (1) during sexual intercourse (*pho mo snyoms 'jug byed pa*), (2) when [the breath] changes between the right and the left [side-channel] or vice versa (*g.yas g.yon 'pho dus su*), (3) in the interim after having died (*shi nas bar do'i dus su*), and (4) during intense rage (*zhe sdang drag po'i dus su*). It is stated that these are called the six circumstances during which Radiance [naturally] arises (*'od gsal skye ba'i dus su rgyu drug*).[934]

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[932] Correlated passages: DK.α.Kha.71b$_{2\text{-}6}$, DK.B.Tsa.3.2a$_6$-2b$_4$, DK.D.Tsa.3.2a$_3$-2b$_3$, DK.P.Tsa.3.331a$_3$-331b$_1$, DK.Q.Tsa.3.289a$_5$-289b$_2$, DK.R.Tsa.3.2b$_5$-3a$_5$, DK.S.Tsa.3.2b$_4$-3a$_5$, DK.T.Tsa.3.2n-2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 25$_6$-26$_5$.

[933] In all the available recensions, the segment reverses the words 'left' and 'right', so that the present passage describes the *rkyang ma* channel as being situated on the right and the *ro ma* channel as being situated on the left. This, however, seems to be an error, since all other passages in the corpus mentioning the side-channels follows the usual pattern that *rkyang ma* is the left channel while *ro ma* is the right. Hence, the words 'left' and 'right' have been placed in square brackets in this summary to indicate that this is a corrected proposed by the present author.

[934] It is notable that the present list actually only specifies four circumstances and not six. There are, however, other similar lists of the "naturally occuring Radiance" given elsewhere in the *Dags po'i bka' 'bum* that additionally include fainting, sneezing, and falling asleep. The basic notion that there exist ordinary *saṃsāric* situations in which the nature of the mind spontaneously appears in the form of a brief non-conceptual state is highly significant, because it seems that these circumstances constitutes the experiential basis for the Six *Dharma*s of Nāropa and other types of Tantric practice. Thus, the experiences of non-conceptuality that briefly occur during orgasm and when the predominance of the breath shifts from one nostril to the other (as it is said to do several times each day and night) seem to be the two principles that are utilized in the spiritual practices of sexual union (*las kyi phyag rgya*, **karmamudrā*) and Inner Heat (*gtum mo*). The sexual element in the the latter practice takes the form of an inward simulation of sexual arousal in the form of white *bodhicitta* (i.e., semen) descending downwards to the genitals while producing a steadily increasing feeling of bliss. The unraveling of the ordinary self and the ensuing state of non-conceptuality that occur during deep sleep is the basis for the practice of Radiance (*'od gsal*) and perhaps also for the practice of Dream (*rmi lam*), although the latter *yoga* is not directly concerned with the non-conceptuality of deep sleep

Segment DK.A.Tsa.4: The segment begins (DK.A.Tsa.4.2b$_5$): *bla ma dam pa rnams la phyags 'tshal lo/ /rmi lam gyi man ngag la bzhi ste/.* It ends (DK.A.Tsa.4.3a$_6$): *rmi lam gyi man ngag rin po che'i thugs dam/.*[935] The fourth segment offers an abridged delineation of the Dream *yoga* practice (*rmi lam*). The *yoga* is here explained in four points: (1) recognizing or capturing the dream (*rmi lam bzung ba*), (2) training in the dream (*rmi lam yongs su sbyang ba*), (3) knowing that the dream is illusory (*rmi lam sgyu mar shes par bya ba*), and (4) contemplating the true nature of the dream (*rmi lam gyi de kho na nyid bsgom pa*). In the present explanation, the visualization for falling asleep is not based on visualizing syllables in the throat-*cakra* as seen in the earlier *rmi lam* manuals, but instead the *yogī* is here instructed to imagine a sphere of light (*thig le*) between the eyebrows (*smin phrag*). Otherwise, the directives found here correspond largely to those seen in the earlier *rmi lam* segments DK.A.Pa.9 and DK.A.Ba.6. At the end, the present segment instructs the *yogī* to employ the Dream practice at the time of death by meditating on the stages of dying in the same manner as he has earlier meditated on the stages of falling asleep. It is said that he in this way will be able to enter the Radiance of the interim (*bar do 'od gsal*, **antarā-bhavaprabhāsvara*) and realize *Mahāmudrā* in the interim as long as he does not give rise to sexual attraction and jealous anger towards the parents of his future rebirth (whom he will see having sex prior to his entry into the mother's womb). However, if he should wish to take rebirth, the segment says he should engender a strong aspiration to be born in the pure land of *Sukhāvatī* (*bde ba can*). The segment ends with the colophon (quoted in Tibetan above): "[This was] the transmission on Dream, the spiritual practice (*thugs dam*) of the precious one."

Segment DK.A.Tsa.5: The segment begins (DK.A.Tsa.5.3a$_6$): *//dpal ldan bde ba'i sku la phyag 'tshal lo/ /gnyis su med pa'i ye shes bde ba chen po'i sku dang/.* It ends (DK.A.Tsa.5.6b$_3$): *ye shes kyi gtum mo 'am/ rlung bcing ba tsam bya'o//.*[936] The fifth segment is rather elaborate. It provides a general but doctrinally sophisticated survey of the Tantric path, including the Generation Stage, the Completion Stage, and a brief overview of the Six *Dharma*s of Nāropa.

The segment begins by proclaiming that the state (*sku*, **kāya*) of non-dual wisdom and great bliss (*gnyis su med pa'i ye shes bde ba chen po*, **advayajñānamahāsukha*) exists naturally (*rang bzhin gyis gnas*, **prakṛtistha*) within all sentient beings. The means to make

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but is rather involved in manipulating dreams. The experiences of non-conceptuality in the process of dying and in the interim seem to be the principles behind the practices of Transference (*'pho ba*) as well as the Interim (*bar do*). It is though not immediately clear how the practices of Illusory Body (*sgyu lus*) and Body-Entering (*grong 'jug*) would fit into this scheme.

[935] Correlated passages: DK.α.Kha.71b$_6$-72b$_2$, DK.B.Tsa.4.2b$_4$-3a$_6$, DK.D.Tsa.4.2b$_3$-3a$_4$, DK.P.Tsa.4.331b$_1$-332a$_5$, DK.Q.Tsa.4.289b$_2$-290a$_3$, DK.R.Tsa.4.3a$_5$-4b$_1$, DK.S.Tsa.4.3a$_5$-4b$_1$, DK.T.Tsa.4.2b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 26$_6$-28$_5$.

[936] Correlated passages: DK.α.Kha.72b$_2$-76a$_2$, DK.B.Tsa.5.3a$_6$-6b$_3$, DK.D.Tsa.5.3a$_4$-6b$_4$, DK.P.Tsa.5.332a$_5$-336b$_3$, DK.Q.Tsa.5.290a$_3$-294a$_5$, DK.R.Tsa.5.4b$_1$-10a$_5$, DK.S.Tsa.5.4b$_1$-10b$_3$, DK.T.Tsa.5.3n-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 28$_5$-40$_1$.

a *yogī* realize this nature, which so far has not been realized, are threefold: (1) the nature of things (*dngos po'i gnas lugs*), (2) the stages of the path (*lam gyi rim pa*), (3) the stage during which the result arises (*'bras bu skye ba'i rim pa*).

In the first point, referred to as "the nature of things" (*dngos po'i gnas lugs*, **mūla-prakṛti*), the segment stresses the need to know the nature of the body (*lus dngos po'i gnas lugs*) and the nature of the mind (*sems dngos po'i gnas lugs*). The explanation on the nature of the body, concerning its inner channels and winds, is not elaborated here, but the nature of the mind is elucidated through a teaching on presence (*gsal ba*, **vyakti*), bliss (*bde ba*, **sukha*), and emptiness (*stong pa*, **śūnya*). These three characteristics are explicated in some detail with some reference to the radiance of awareness (*rig pa 'od gsal*) and the natural radiance (*rang bzhin gyi 'od gsal*). The text distinguishes these concepts from similar notions taught in the *Cittamātra* philosophical tradition (*sems tsam pa*), as well as from ordinary bliss (*tha mal pa'i zag pa dang bcas pa'i bde ba*), the bliss of *nirvāṇa* (*nyan thos lta bu zhi ba'i bde ba*), and various conceptions of emptiness (*stong pa*).[937]

In the second point explaining the stages of the path, a brief introduction is given to the theme of the four Tantric empowerments (*dbang*, **abhiṣeka*) and their associated precepts (*dam tshig*, **samaya*). This is followed by an outline of the Generation and Completion Stages of deity practice. For the Generation Stage, two phases are mentioned. The first phase involves building a retreat hut with windows to reflect sunlight onto a painting and then using the painting to learn to visualize the deity (cf. segment DK.A.Ba.2). The second phase is the actual Generation Stage (*bskyed rim*, **utpattikrama*), where the *yogī* must train in viewing its elements as being illusory (*sgyu ma lta bu*).

The Completion Stage (*rdzogs rim*, **saṃpannakrama*) is presented through a rather detailed explanation on twelve ways of mixing (*bsre ba*, **miśra*) the three types of interim (*bar do rnam pa gsum*). The three interims in question are the interim between birth and death (*skye shi bar do*), the interim of dream (*rmi lam bar do*), and the interim of becoming (*srid pa bar do*), i.e., of entering into a new rebirth. Having presented twelve aspects of these three states, the segment gives a detailed outline of the practice of Dream (*rmi lam*). This explanation surveys the various stages of Dream *yoga* and gives instructions on how to mix this practice with the experience of the hallucinatory character of the waking state, with the Radiance (*'od gsal*) that appears in deep sleep, and how to apply the instruction at the time of death.

Thereupon, the segment turns to the *yoga* of Inner Heat (*gtum mo*). Inner Heat is said to involve 42 different aspects, which can be summed up in five main points: (1) the Inner Heat of *yoga* (*rnal 'byor gyi gtum mo*) consisting in explanations on the bodily posture, the channels, the winds, and the mind; (2) the Inner Heat of knowledge (*ye shes kyi gtum mo*) consisting in the particular breathing technique needed for the practice; (3) the Inner Heat of action (*las kyi gtum mo*) concerned with the visualization of the *A*-syllable stroke beneath the navel; (4) the Inner Heat of *Mahāmudrā* (*phyag rgya chen po'i gtum mo*)

[937] For a discussion of the passage in the context of Tibetan *Yogācāra* transmissions, see KRAGH (2013b:1376-1377).

consisting of pressing down the winds and thereby resting the mind in non-duality; and (5) the great Inner Heat (*gtum mo chen mo*) giving miscellaneous advice on how to manipulate the winds. These points are briefly laid out in the segment.

This is followed by an explanation on how to train in the Action Seal (*las rgya*, **karmamudrā*), i.e., the practice of Tantric sexual union. First, there are a series of exercises to be done in order to try to feel bliss in relation to each of the five sensory objects. That is followed by advice on sexual arousal and retention of orgasm during sexual intercourse. The actual techniques are not explained in great detail but are merely indicated in a few suggestive words, causing the passage to be rather convoluted. The segment ends by explaining how to implement the union practice during the day- and nighttime, with the nighttime practices consisting in the Dream *yoga* (*rmi lam*) techniques.

Segment DK.A.Tsa.6: The segment begins (DK.A.Tsa.6.6b$_3$): *//bla ma rnams la phyag 'tshal lo// /gnas dang rtog pa gnyis la//*. It ends (DK.A.Tsa.6.7a$_1$): *de nas stong pa de brtan pa'o// /bla ma rin po che'i man ngag go//*.[938] The sixth segment is a brief passage discussing the nature of awareness (*rig pa*, **saṃvid*) and realization (*rtogs pa*, **avabodha*). It begins by stating that mere [non-conceptual] [mental] abiding (*gnas pa*, **[citta]sthiti*) should not be a major focus for meditation. This is because such [non-conceptual] abiding is a mental feature that is also present even during [various natural forms of non-conceptuality, including] unconsciousness, deep sleep, and intoxication, but these states do not involve realization (*rtogs pa*). Realization, on the other hand, is defined as knowing all experiences or appearances (*snang ba*, **avabhāsa*) to be mind (*sems*, **citta*), since they are clearly perceived and present (*gsal ba*, **vyakta*). That which experiences this presence (*gsal ba*, **vyakti*) is called the mind (*sems*, **citta*), since it is aware (*rig pa*, **saṃvid* or **vidyā*). Awareness (*rig pa*) is not established by any nature of its own but is empty. A sustained experience and realization of awareness is what is called meditation (*sgom pa*, **bhāvanā*). The instruction is followed by a short explanation arguing that everything is mind, the mind is free from any identifiable characteristic, and self-awareness is empty of any ultimate reality. The segment ends with the colophon (quoted in Tibetan above): "The instruction of the precious *bla ma*."

Segment DK.A.Tsa.7: The segment begins (DK.A.Tsa.7.7a$_1$): *//bla ma dam pa rnams la phyag 'tshal lo// /byams sems bsgom na//*. It ends (DK.A.Tsa.7.7b$_4$): *chos thams cad bdag med nam mkha'i dkyil 'khor lta bur rtogs pa'o//*.[939] The seventh segment contains an explicit and detailed explanation on the practice of sexual union by a male practitioner with a female action seal partner (*las kyi phyag rgya*, **karmamudrā*). Having presented a few preliminaries, the segment instructs how the male *yogī* should unite with a female partner.

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[938] Correlated passages: DK.α.Kha.76a$_2$-76b$_1$, DK.B.Tsa.6.6b$_3$-7a$_1$, DK.D.Tsa.6.6b$_4$-7a$_3$, DK.P.Tsa.6.336b$_3$-337a$_3$, DK.Q.Tsa.6.294a$_5$-294b$_3$, DK.R.Tsa.6.10a$_5$-11a$_1$, DK.S.Tsa.6.10b$_3$-11a$_5$, DK.T.Tsa.6.6b-7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 40$_1$-41$_3$.

[939] Correlated passages: DK.α.Kha.76b$_1$-77a$_4$, DK.B.Tsa.7.7a$_1$-7b$_4$, DK.D.Tsa.7.7a$_3$-7b$_5$, DK.P.Tsa.7.337a$_3$-338a$_2$, DK.Q.Tsa.7.294b$_3$-295a$_5$, DK.R.Tsa.7.11a$_2$-12a$_4$, DK.S.Tsa.7.11b$_1$-12b$_3$, DK.T.Tsa.7.7n-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 41$_3$-43$_5$.

Sitting still in sexual union, he should create an upwards movement of his breath while meditating on the sound of a certain *mantric* syllable. This will give rise to four levels of joy, i.e., sexual arousal. While experiencing these, he should concentrate on the nature of his mind. Thereupon, he performs the practice of Inner Heat, whereby the wind element dissolves into the fire element giving rise to the dissolution sign of 'smoke' (*rtags du ba*). The white *bodhicitta* (*byang sems*, i.e., semen) then descends from the crown of his head to the penis (*rdo rje nor bu*, **vajraratna*). At this point, the male *yogī* must remain in a meditative state without ejaculating any semen, thereby causing the water element to dissolve into the fire element, which produces the mirage-like sign (*rtags smig sgyu lta bu*). When the flow of *bodhicitta* has reached the very tip of the penis (*rdo rje rtse mo*, **vajraśekhara*), the male *yogī* must reverse its flow back up to the crown of his head. Thereby, the water element dissolves into the earth element, causing the lamp-like sign (*rtags mar me lta bu*) to appear. When this experience has become very steady and the firefly-like sign has appeared, that constitutes the perfection of tranquility meditation (*gzhi nas*, **śamatha*), equivalent to the meditative concentration (**samādhi*) of the first level of absorption (*bsam gtan dang po*, **prathamadhyāna*). Interrupting this absorption, the *yogī* should then train in insight meditation (*lhag mthong*, **vipaśyanā*). That is here done by means of a visualization focusing on a small ball of light (*thig le*, **bindu*) in the heart-*cakra*, which gradually turns into an experience of radiance and emptiness (*'od gsal stong pa nyid*). Thereby, the sign which is like a cloudless sky appears (*sprin med pa'i nam mkha' lta bu'i rtags*) and the *yogī* realizes the selflessness of all phenomena to be like the ungraspable center of the sky. The segment has no colophon. It might be noted that the *Dags po'i bka' 'bum* corpus nowhere provides instruction on the practice of sexual union for the female practitioner, unless the metonymic terminology – such as "*vajra* jewel" (*rdo rje nor bu*) and "*vajra* tip" (*rdo rje rtse mo*) – used here might also be understood as corresponding to specific locations in the woman's body.

Segment DK.A.Tsa.8: The segment begins (DK.A.Tsa.8.7b$_4$): */bla ma dam pa rnams la phyag 'tshal lo/ /grol ba'i lam dang/ chags pa'i lam dang/*. It ends (DK.A.Tsa.8.8a$_7$): *byams sems mi 'chor te/ dam tshig dang ldan pa'o//*.[940] The eighth segment contains another short explanation on the sexual union practice with an action seal partner (*las kyi phyag rgya*, **karmamudrā*). It begins by briefly indicating a practice for gaining proficiency in the winds (*rlung sbyang ba*, **vāyuparicaya*), whereby the *yogī* trains in visualizing and controlling the twenty-four places (*gnas nyi shu rtsa bzhi*) and the associated winds (*rlung*) and drops (*thig le*). This is followed by a short explanation on the liberation path (*grol lam*, **mokṣamārga*). By controlling the wind in the upper channel (*steng rtsa rlung*), the practitioner causes the five dissolution signs (*rtags lnga*) to appear. This is said to bring about

[940] Correlated passages: DK.α.Kha.77a$_4$-77b$_6$, DK.B.Tsa.8.7b$_4$-8a$_7$, DK.D.Tsa.8.7b$_5$-8b$_1$, DK.P.Tsa.8.338a$_2$-339a$_1$, DK.Q.Tsa.8.295a$_6$-295b$_7$, DK.R.Tsa.8.12a$_4$-14b$_1$ (folio 13 missing in the print), DK.S.Tsa.8.12b$_3$-14a$_1$, DK.T.Tsa.8.7b-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 43$_5$-45$_6$.

accomplishment of *Mahāmudrā* (*phyag rgya chen po'i dngos grub*, **mahāmudrāsiddhi*) in the present life.

Thereupon, if the (male) practitioner should wish to enter into sexual union with a (female) partner (*pho nya*, **dūta*, lit. "a messenger"), he should find a suitable woman (*rig ma mtshan ldan*, **vidyā salakṣaṇā*), who has received Tantric empowerment and Tantric precepts and who maintains pure vows. He should then bring her to a place of solitude. There, the couple must first cultivate a strong sense of all feelings and cravings being hallucinatory. This is done in order to prevent any afflictive emotion to arise from the sense of physical touch. Then they must meditate on their bodies being deities, all speech being *mantra*, and the mind being the true nature. While focusing on the nature of the mind that perceives the bliss which arises from intercourse, the *yogī* practices the key-points of the wind of the upper channel. Thereby, he is able to absorb the bliss of the partner (*phyag rgya*, **mudrā*) into himself. By not ejaculating any semen (*byang sems mi 'chor*), he upholds the required Tantric observance (*dam tshig*, **samaya*). The segment has no colophon.

Segment DK.A.Tsa.9: The segment begins (DK.A.Tsa.9.8a$_7$): */bla ma rnams la phyag 'tshal lo/ /lam la 'jug par 'dod pa'i rten gyi gang zag gis/.* It ends (DK.A.Tsa.9.9a$_5$): *ma 'ong sngun mi bsu/ da ltar shugs 'byung du bzhag go//.*[941] The ninth segment contains a brief general outline of the Tantric path. It sets out by emphasizing the need for abolishing thoughts of attachment to this world (*'jig rten 'di yi rnam rtog*). Then the meditator must purify the mind by analyzing its character, purify the body through the Generation Stage practice of visualizing himself as a deity, and purify the speech by the mental recitation of the *mantra* of *Hevajra* (*de wa pi tsu bzlas pa*). Seeing all things as illusory (*sgyu ma*, **māyā*), the *yogī* then trains in the various stages of Dream *yoga* (*rmi lam*). Thereupon, he learns to mix the experiences of Illusory [Body] and Dream (*sgyu ma dang rmi lam bsre ba*) and those of the Interim and Radiance (*bar do dang 'od gsal bsre ba*). He trains in the [four] interims of life-to-death (*skyes nas 'chi ba'i bar do*), of dream (*rmi lam gyi bar do*), of becoming (*srid pa bar do*), and of meditative absorption (*bsam gtan gyi bar do*). Analyzing the unarisen nature of the mind, he realizes the mind as such (*sems nyid*, **cittatā*) to be free from the two extremes of existence and non-existence. This is the state of radiance (*'od gsal*, **prabhāsvara*). After providing a few scriptural quotations, the segment briefly instructs that the meditator should neither follow traces of thoughts about the past nor welcome thoughts about the future, but he should instead rest spontaneously in the present. The segment has no colophon.

Segment DK.A.Tsa.10: The segment begins (DK.A.Tsa.10.9a$_5$): *//bla ma dam pa rnams la phyag 'tshal lo/ /bar do dang po 'od gsal ngos bzung ba dang/.* It ends

[941] Correlated passages: DK.α.Kha.77b$_6$-78b$_3$, DK.B.Tsa.9.8a$_7$-9a$_5$, DK.D.Tsa.9.8b$_1$-9a$_4$, DK.P.Tsa.9.339a$_1$-340a$_1$, DK.Q.Tsa.9.296a$_1$-296b$_3$, DK.R.Tsa.9.14b$_1$-15b$_4$, DK.S.Tsa.9.14a$_1$-15a$_4$, DK.T.Tsa.9.8b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 45$_6$-48$_3$.

(DK.A.Tsa.10.10a$_7$): */dran pa dang 'dun pa gong ma ltar bya'o//*.[942] This segment offers a detailed explanation on the practices related to the three interims (*bar do*, **antarābhava*) of death and afterlife. It starts by saying that in the first interim (*bar do dang po*) the *yogī* should recognize Radiance (*'od gsal ngos bzung ba*), in the second interim he should recognize the Illusory Body (*sgyu lus ngos bzung ba*), and in the third interim he should block the door to the womb (*mngal sgo 'gegs pa*).

Thereupon, the stages of dying are presented, where the physical elements dissolve one into another, a process that is accompanied by specific bodily signs. When the outer breathing has ceased, four phases or moments (*skad cig ma*, **kṣaṇa*) occur, wherein four outer and four inner signs or visions (*rtags*) appear. It should be noted that these signs correspond to the signs that the *yogī* is said to experience in the dissolution stages of Inner Heat, Dream *yoga*, and other practices of the Six *Dharma*s of Nāropa. In particular, these are the smoke-like sign (*rtags du ba lta bu*), the firefly-like sign (*rtags srin bu me khyer lta bu*), the lamp-like sign (*rtags mar me lta bu*), and the cloudless sky-like sign (*rtags sprin med pa'i nam mkha' lta bu*). Thereby, the yogic practices are correlated with the stages of death.

Along therewith, the mind undergoes four stages of dissolution of conceptuality, which are called light (*snang ba*, **āloka*), the rising of light (*snang ba mched pa*, **ālokavṛddhi*), the arrival of rising (*mched pa thob pa*, **vṛddhilabdha*), and the great arrival (*thob pa chen po*, **mahālabdha*) (cf. segment DK.A.Pa.13). Thereupon, the natural radiance (*rang bzhin gyis 'od gsal*, **prakṛtiprabhāsvara*) appears to the deceased. This is the point when the *yogī* should attempt to recognize radiance in the first interim (*bar do dang po 'od gsal ngos bzung ba*). If unable to do so, the deceased will enter the second interim. Here the *yogī* should attempt to meditate on himself as the illusory form of his chosen deity (*yi dam lha*) while cultivating the experience of radiance. Thereby, the fire of radiance will burn away all his earlier bodily tendencies and the *yogī* will achieve *dharmakāya*.

If also unable to accomplish this, the deceased will enter the third interim. There, the *yogī* must attempt to block the door to the womb by thinking of everything as being illusory, by not giving rise to attraction and hatred to the prospective parents of his future rebirth, and by meditating on them and himself as deities. If this is insufficient, he may also try to view the prospective parents as being his *bla ma* in union with a female consort, thereby avoiding feelings of sexual attraction and hatred. If a state of detachment is impossible to maintain, he must instead give rise to strong compassion for all sentient beings and wish to be born as a universal monarch (*'khor los bsgyur ba'i rgyal po*, **cakravartin*) or as *Indra*, the king of the gods, in order to achieve a rebirth where he can bring great benefit to many sentient beings. He may also aspire to be reborn in a pure land. Here the segment quotes some unspecified sentences pertaining to the seven weeks of the interim, adding a few explanatory comments. The segment has no colophon.

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[942] Correlated passages: DK.α.Kha.78b$_3$-79b$_6$, DK.B.Tsa.10.9a$_5$-10a$_7$, DK.D.Tsa.10.9a$_4$-10b$_1$, DK.P.Tsa.10.340a$_1$-341b$_3$, DK.Q.Tsa.10.296b$_3$-298b$_5$, DK.R.Tsa.10.15b$_4$-17b$_5$, DK.S.Tsa.10.15a$_4$-17b$_2$, DK.T.Tsa.10.9n-10b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 48$_3$-52$_3$.

Segment DK.A.Tsa.11: The segment begins (DK.A.Tsa.11.10b$_1$): */bla ma dam pa rnams la phyag 'tshal lo/ /sa chu la thim pas/.* It ends (DK.A.Tsa.11.11a$_3$): *sangs gang gis rgya ba dang bzhi'o/ [mchan bu:] hūṃ 'od du zhu las stong nyid kyi ngang du sangs rgya ba yin gsung// 'dis kyang bstan pa dang sems can la phan pa rgya chen po thogs par gyur cig/ bkra shis dpal 'bar 'dzam gling brgyan du shog//.*[943] The last segment of text DK.A.Tsa starts by mentioning the stage of dying and then speaks of how the best practitioners may reach buddhahood in the interim by recognizing Radiance, how middling practitioners may do so by recognizing the Illusory Body in the interim, and how lower practitioners have to apply the instructions on blocking the door to the womb. The segment then shortly lists different means for blocking rebirth.

Thereupon, it describes how the interim (*bar do*, **antarābhava*) will appear out of the state of radiance (*'od gsal*, **prabhāsvara*) shortly after passing away, if the deceased does not recognize radiance when dying. This process happens through the stages called the light (*snang ba*, **āloka*) and the rising of the light of *dharmakāya* (*snang ba chos sku la mched pa*, **ālokadharmakāyavṛddhi*), both of which involve a subtle rising of thought and conceptuality (*rnam pa rtog pa*, **vikalpa*). The segment identifies this process as *saṃsāra* (*'khor ba*). However, if the practitioner is able to recognize radiance, he will not enter *saṃsāra* and will not veer from the state of non-duality (*gnyis med kyi ngang las ma yengs pa*).

Next, the segment briefly indicates the interims of life from birth to death (*skye shi bar do*), dream (*rmi lam bar do*), and becoming (*srid pa bar do*), and how the practitioner should mix (*bsre ba*, **miśra*) each interim with particular yogic experiences. Finally, there is a brief passage on the result, where there is no longer anything to be mixed (*bsre bya*) and no one doing the mixing (*bsre byed*). This includes a brief mention of the practice of Transference (*'pho ba*, **saṃkrānti*), which is explained in the segment by several short interlinear notes (*mchan bu*). The text ends with a scribal colophon (quoted in Tibetan above): "By this, may vast benefit arrive to the teachings and sentient beings. May the blazing splendor of auspiciousness [of this text] adorn the world!"

4.18 DK.A.Tsha: Sayings of the Master, the Doctor from Dags po: Reminder of the Oral Transmission (Rje dags po lha rje'i gsung/ snyan brgyud brjed byang ma bzhugso)

10 folios, 9 segments, 6 internal colophons. The sixth instruction manual provides yet another outline of the instructions of the Six *Dharma*s of Nāropa, including Inner Heat (*gtum mo*), Dream (*rmi lam*), the Interim (*bar do*), Transference (*'pho ba*), the Radiance of sleep (*gnyid 'od gsal*), Illusory Body (*sgyu lus*), the Transference of Body-Entering (*grong 'jug 'pho ba*), and a combined instruction on Dream and Illusory Body. It also includes a short passage providing an extract from Vasubandhu's *Abhidharmakoṣabhāṣya* on the issue

[943] Correlated passages: DK.α.Kha.79b$_6$-80b$_1$, DK.B.Tsa.11.10b$_1$-11a$_4$, DK.D.Tsa.11.10b$_1$-11a$_4$, DK.P.Tsa.11.341b$_3$-342b$_1$, DK.Q.Tsa.11.298b$_5$-299a$_7$, DK.R.Tsa.11.17b$_5$-18b$_6$, DK.S.Tsa.11.17b$_2$-18b$_4$, DK.T.Tsa.11.10b-11n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 52$_3$-54$_4$.

of how the sentient being in the interim (*bar ma do*, *antarābhava*) enters into a new rebirth by seeing its future parents having intercourse. The text's internal colophons offer no clue as to who the author of text DK.A.Tsha was.

Segment DK.A.Tsha.1: The segment begins (DK.A.Tsha.1.1b$_1$) with a prefatory verse: */na mo gu ru/ bka' brgyud bla ma rnams dang yi dam lha/ rdo rje mkha' 'gro rnams la phyag 'tshal lo/ bla ma'i gsung sgros rgya mtsho lta bu la/ bdag blo'i nus pa'i chu thigs tsam pa ste/ brjed kyi dogs nas dran pa gso phyir bris/.* It ends (DK.A.Tsha.1.3a$_2$) with the colophon: *gtum mo zhal gyi gdams pa las/ gzhan phan bsam pas brjed byang bris/ /bla ma mkha' 'gro bzod par gsol/ /dge rtsa bgyis pa 'di dag gis/ 'gro ba'i don rnams 'grub par shog//.*[944] The first segment begins with the following short prayer:

> Nāmo guru! I bow down to the *Bka' brgyud bla ma*s and the chosen deity *Vajra-yoginī*. Fearing to forget this mere drop that I am able to retain in my mind from the ocean-like sayings of the *bla ma*, I have written down [this text] in order to refresh my memory.

Having thus attributed the following explanations to the *bla ma* as being his oral sayings, the segment next quotes the first two verses of the *Bka' dpe*, i.e., the mnemonic root-text for the Six *Dharma*s of Nāropa. Commenting on these lines in prose, an explanation is given on three points: (1) the key-point of the body (*lus kyi gnad*) explaining the sitting posture; (2) the key-point of the (meditative) foci (*yul kyi gnad*) mentioning different alternative visualizations; and (3) the key-point of the time (*dus kyi gnad*) where various activities are correlated with different yogic practices focusing on different *cakra*s. Thereupon, two more lines are quoted from *Bka' dpe* indicating the *gtum mo* pot-like breathing technique (*bum pa can*, **kumbhaka*), which is then explained along with the signs of success. The latter point is supported by a quotation of two lines here attributed to "the venerable *bla ma*" (*bla ma rje btsun*). The same lines were attributed to *Bla ma* Mid la in segment DK.A.Nga.7. The segment ends with a colophon (quoted in Tibetan above): "With an intention of benefiting others, I wrote this reminder [extracted] from the oral instructions on Inner Heat. May the *bla ma* and *ḍākiṇī*s bear with this! May the wholesome roots of having done so lead to benefit for sentient beings!"

Segment DK.A.Tsha.2: The segment begins (Dk.A.Tsha.2.3a$_2$): *//na mo gu ru/ rje rin po che'i zhal nas/ rmi lam la don bzhi yin/.* It ends (DK.A.Tsha.2.3b$_5$): */rmi lam lam du 'khyer ba'i gdam ngag go//.*[945] The second segment contains a short Dream *yoga* instruction in four points: (1) capturing the dream (*rmi lam bzung ba*), (2) training [in the dream] (*sbyang ba*), (3) blessing [the dream] as illusory (*sgyu mar byin gyis brlabs pa*), and (4)

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[944] Correlated passages: DK.α.Kha.176b$_4$-177b$_6$, DK.B.Tsha.1.1b$_1$-3a$_2$, DK.D.Tsha.1.1b$_1$-3a$_1$, DK.P.Tsha.1.342b$_3$-344a$_2$, DK.Q.Tsha.1.299b$_1$-300b$_1$, DK.R.Tsha.1.1b$_1$-3b$_4$, DK.S.Tsha.1.1b$_1$-4a$_1$, DK.T.Tsha.1.1b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 54$_5$-58$_3$.

[945] Correlated passages: DK.α.Kha.177b$_6$-178b$_4$, DK.B.Tsha.2.3a$_2$-3b$_5$, DK.D.Tsha.2.3a$_1$-3b$_4$, DK.P.Tsha.2.344a$_2$-344b$_7$, DK.Q.Tsha.2.300b$_2$-301a$_4$, DK.R.Tsha.2.3b$_4$-5a$_1$, DK.S.Tsha.2.4a$_1$-5a$_5$, DK.T.Tsha.2.3n-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 58$_3$-60$_5$.

contemplating [the dream's] reality (*de kho na nyid bsgom pa*). Each point is presented in detail with explanations that are very similar to those found in segments DK.A.Pa.9 and DK.A.Ba.6. The segment ends with a colophon (quoted in Tibetan above): "The instruction on utilizing Dream as the path."

Segment DK.A.Tsha.3: The segment begins (DK.A.Tsha.3.3b$_5$): *bla ma mkha' 'gro rnams la gus par spyi bos phyag 'tshal lo/ /bar do rnam pa gsum la skye shi bar do ni/.* It ends (DK.A.Tsha.3.4b$_6$): *de ni skye ba brgyud pas sangs rgya ba'i dbang du byas ba'o//.*[946] The third segment commences by defininig three interims (*bar do*, **antarābhava*) called the interim of birth to death (*skye shi bar do*), the interim of dream (*rmi lam bar do*), and the interim of becoming (*srid pa bar do*). Mentioning briefly what practices are to be done in each state, the segment gives more attention to the interim of becoming. It is here explained how the *yogī* in this state should first attempt to recognize Radiance (*bar do dang por 'od gsal ngos bzung ba*), secondly train in the Illusory Body (*gnyis pa sgyu lus sbyang ba*), and thirdly block the door to the womb of reincarnation (*gsum pa mngal sgo 'gegs pa*). The segment has no colophon. For further details on the practices presented here, see the summary of segment DK.A.Pa.13 containing an outline of the same *yoga*s.

Segment DK.A.Tsha.4: The segment begins (DK.A.Tsha.4.4b$_6$): *//bla ma dam pa rnams la phyag 'tshal lo/ /'pho ba la gsum/.* It ends (DK.A.Tsha.4.7a$_1$): *sbyangs nas 'phos ba'i man ngag go//.*[947] The fourth segment, which is the longest in the text, instructs in three types of Transference (*'pho ba*, **saṃkrānti*).[948] The first type, used by the best practitioners, is called "Transference through Radiance" (*'od gsal gyis 'pho ba*). It is only explained very briefly, since it simply involves resting unwaveringly in radiance when dying.

The second type, used by average practitioners, is called "Transference through Illusory Body" (*sgyu lus kyis 'pho ba*) and is given some further consideration in the text. The *yogī* should have trained during his life in the Dream *yoga*. In his dreams, he must previously have traveled to the heaven of the Vedic gods of the 33 mansions (*Sum cu rtsa gsum*, **Trayastriṃśa*) and should there have made aspirations to realize *Mahāmudrā* at the blessed *Armolika* rock (*ar mo li ka'i rdo leb*) on which the Buddha sat when he taught his deceased mother. After dying, the *yogī* must again travel through the interim to the same holy stone and while meditating there, it is said that he will attain the full accomplishment of *Mahāmudrā*.

The third type, used by lesser practitioners, is called "Transference through the Generation Stage" (*bskyed rim gyis 'pho ba*). During his life, the *yogī* must practice the *kumbhaka*

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[946] Correlated passages: DK.α.Kha.178b$_4$-179b$_6$, DK.B.Tsha.3.3b$_6$-4b$_6$, DK.D.Tsha.3.3b$_4$-4b$_4$, DK.P.Tsha.3.344b$_7$-346a$_5$, DK.Q.Tsha.3.301a$_4$-302a$_4$, DK.R.Tsha.3.5a$_1$-6b$_2$, DK.S.Tsha.3.5a$_5$-7a$_4$, DK.T.Tsha.3.3b-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 60$_5$-64$_1$.

[947] Correlated passages: DK.α.Kha.179b$_6$-182a$_5$, DK.B.Tsha.4.4b$_6$-7a$_1$, DK.D.Tsha.4.4b$_4$-7a$_1$, DK.P.Tsha.4.346a$_5$-349a$_1$, DK.Q.Tsha.4.302a$_4$-304a$_6$, DK.R.Tsha.4.6b$_2$-10a$_3$, DK.S.Tsha.4.7a$_4$-11a$_4$, DK.T.Tsha.4.4b-7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 64$_1$-71$_2$.

[948] A summary of this segment has been given by MEI (2009:50-51) in her study of Tibetan *'pho ba* practices.

breathing technique while visualizing three syllables within the central channel. The syllables dissolve upwards one into another, until the third syllable forces the top of the central channel to open at the crown of the head. Then the syllables descend back into the channel again. By training in this exercise repeatedly, the *yogī* prepares himself to open up the crown-*cakra* at the time of death. When dying, he uses the same visualization and with the help of an additional syllable he then ejects his consciousness into the heart of his chosen deity, which he has visualized in the space in front of him.

Having presenting these three types of Transference, the segment further explains the practice called "Forceful Transference" (*btsan thabs kyi 'pho ba*), which is also described in segment DK.A.Pa.12. Although not stated explicitly, the practice appears to be a technique to be used for dying persons, who are spiritually untrained or unable to perform any other liberation technique by him- or herself. The present technique differs in minor details from the *bstan thabs 'pho ba* found in segment DK.A.Pa.12, but its overall principles are the same.

Next, the segment instructs in a method for breathing control (*rlung sbyang ba'i thabs*). The meditator must train for some weeks in becoming able to hold the breath for an extended period. This ability is then checked by an assistant who will count his own normal breaths while the practitioner holds his breath. The practitioner should be able to hold his breath for at least 36 breaths by the assistant. Having accomplished this, the practitioner may take up the practice of Transference. Here, he is instructed to visualize syllables that block every bodily orifice. Using a *mantric* syllable, the *yogī* then ejects his consciousness in the form of a syllable up through the crown of his skull. The segment mentions various signs of accomplishment and says that this practice should be done regularly for up to twenty years.

It also quotes a few passages from the *Caturpīṭhatantra*, mentioning this *Tantra* as being the scriptural foundation for the practice. Based on one of these quotations, the author then presents the manner in which the practice should be performed at the time of death. The explanation is supported by more quotations from the *Tantra* and its explanatory *Tantra* (*bshad rgyud*, **vyākhyātantra*). This last part of the segment ends with a short colophon (quoted in Tibetan above), "The instruction on Transference after having trained," but there is no overall colophon for the whole segment.

Segment DK.A.Tsha.5: The segment begins (DK.A.Tsha.5.7a$_1$): *//na mo gu ru/ gnyid 'od gsal du gzhug pa ni/.* It ends (DK.A.Tsha.5.7a$_4$): */gnyid 'od gsal du gzhug pa'i man ngag go//.*[949] This short segment first directs in the practice of the Radiance of [deep] sleep (*gnyid 'od gsal*, **svapnaprabhāsvara*). The *yogī* falls asleep while focusing on the letter *hūṃ* in his heart-*cakra* and thereby enters a lucid state of sleep free of dreams. If he begins to dream, he must evaluate the practice after waking, form a new intention, and then try again. The segment ends with a brief quotation of a saying by the teacher (*bla ma'i zhal nas*) concern-

[949] Correlated passages: DK.α.Kha.182a$_5$-182b$_3$, DK.B.Tsha.5.7a$_{1-4}$, DK.D.Tsha.5.7a$_{1-4}$, DK.P.Tsha.5.349a$_{1-5}$, DK.Q.Tsha.5.304a$_6$-304b$_2$, DK.R.Tsha.5.10a$_3$-10b$_2$, DK.S.Tsha.5.11a$_4$-11b$_4$, DK.T.Tsha.5.7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 71$_2$-72$_1$.

ing this practice. The segment ends with the colophon (quoted in Tibetan above), "The instruction on resting in the Radiance of sleep."

Segment DK.A.Tsha.6: The segment begins (DK.A.Tsha.6.7a$_5$): *mngal du sems can chags pa ni/.* It ends (DK.A.Tsha.6.7b$_1$): */ces slo[b] dpon dbyig[s] gnyen gyis gsungs so//.*[950] The sixth segment first provides a short paraphrase of an explanation from Vasubandhu's *Abhidharmakośabhāṣya*.[951] It is said that the deceased being in the interim (*bar ma do*, **antarābhava*), who is called a smell-eater (*dri za*, **gandharva*), becomes attracted to the place of its future reincarnation and there sees its future parents having sex at a time when conception is possible. Thereupon, the segment quotes *Abhidharmakośa* verses III.14-15 with some added interlinear exegetical notes regarding the same topic. The segment ends with the sentence (quoted in Tibetan above): "As was spoken by Ācārya Vasubandhu."[952] The placement of this scriptural addendum on the interim in the text is somewhat curious, since it is placed in between two segments dealing respectively with the Radiance of Sleep practice (DK.A.Tsha.5) and the Illusory Body practice (DK.A.Tsha.7). A more logical placement would have been right after segment DK.A.Tsha.3, which pertains to the interim and how the *yogī* should attempt to block the door to the womb of reincarnation by not engaging emotionally in the said sexual vision of his future parents.

Segment DK.A.Tsha.7: The segment begins (DK.A.Tsha.7.7b$_1$): *//na mo gu ru/ sgyu lus sbyang ba 'di ltar bya ste/.* It ends (DK.A.Tsha.7.8a$_1$): */sgyu lus kyi man ngag/ /bkra shis so//.*[953] The seventh segment provides a precept on the Illusory Body practice (*sgyu lus*). After waking up, the *yogī* should first contemplate how his own self and everything else is hallucinatory and dream-like. This step of the practice will produce knowledge (*ye shes*, **jñāna*). In the post-meditative phase after waking up (*gnyid sad nas rjes thob*), the practitioner should then perform the practice of gazing into a mirror and alternately praising and offending himself as summarized above (see DK.A.Pa.10 and DK.A.Ba.6). With this accomplished, the segment advises that the *yogī* should strive to unite the states of sleep and non-sleep. It ends with the colophon (quoted in Tibetan above): "The instruction on Illusory Body. [May it be] auspicious!"

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[950] Correlated passages: DK.α.Kha.182b$_{3-5}$, DK.B.Tsha.6.7a$_5$-7b$_1$, DK.D.Tsha.6.7a$_5$-7b$_1$, DK.P.Tsha.6.349a$_5$-349b$_1$, DK.Q.Tsha.6.304b$_{2-5}$, DK.R.Tsha.6.10b$_2$-11a$_1$, DK.S.Tsha.6.11b$_4$-12a$_4$, DK.T.Tsha.6.7n-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 72$_{1-6}$.

[951] The paraphrase seems to be based on a combined reading of the *bhāṣya* ad *Abhidharmakośa* III.12c and III.15ab.

[952] The handwritten manuscript DK.α instead states that the explanation was taken from Vasubandhu's treatise *Abhidharmakośa*. DK.α.Kha.182b$_5$: *dbyig gnyen gyis chos mngon pa mdzod kyi [b]stan bcos nas bshad do//.*

[953] Correlated passages: DK.α.Kha.182b$_5$-183a$_6$, DK.B.Tsha.7.7b$_1$-8a$_1$, DK.D.Tsha.7.7b$_2$-8a$_2$, DK.P.Tsha.7.349b$_1$-350a$_3$, DK.Q.Tsha.7.304b$_5$- (incomplete; the print omits folios 305 and 306), DK.R.Tsha.7.11a$_1$-11b$_4$, DK.S.Tsha.7.12a$_4$-13a$_3$, DK.T.Tsha.7.7b-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 72$_6$-74$_4$.

Segment DK.A.Tsha.8: The segment begins (DK.A.Tsha.8.8a$_1$): *//na mo gu ru/ grong 'jug 'plıo ba'i man ngag la/.* It ends (DK.A.Tsha.8.8b$_1$): *de nas sems can gyi don bya ba yin gsung ngo//.*[954] The eighth segment instructs in the *yoga* of Body-Entering (*grong 'jug*, **purapraveśa*). This is the second segment in the *Dags po'i bka' 'bum* to offer this precept (cf. DK.A.Ba.3). The practice is here designated "Transference of Body-Entering" (*grong 'jug 'pho ba*), thereby indicating its relatedness to the *yoga* of Transference (*'pho ba*, **saṃkrānti*). Presumably, these practices are similar in the sense that both *yoga*s involve shooting the consciousness out of the body with the difference being that Transference ejects the consciousness into a deity, the *bla ma*, or a pure land, whereas Body-Entering ejects it into a fresh corpse. The actual instruction on the practice given here is very similar to the instruction already summarized under segment DK.A.Ba.3.

Segment DK.A.Tsha.9: The segment begins (DK.A.Tsha.9.8b$_1$): *//na mo gu ru/ spyir sgyu ma lta bu'i ting nge 'dzin rgyud la skye ba la/.* It ends (DK.A.Tsha.9.10a$_4$) with the colophon: */de ltar rmi lam dang/ sgyu lus man ngag gis sdus pa yin no/ /yig tho las ni/ gnad ma 'khrul pa bya tsam las ma gsungs so// chos dbyings byang chub sems kyi dkyil 'khor du/ /bdag sogs sems can thams cad kyis/ /dus gsum bsags dang rtogs pa yis/ /'gro drug sems can ma lus pa/ /sku lnga yongs rdzogs sangs rgyas myur grub shog /bkra shis dpal 'bar 'dzam gling brgyan du shog/ /maṅgalaṃ bhavantu//.*[955] The text's ninth and final segment provides a very detailed discussion of Dream *yoga* (*rmi lam*) and how to counter various problems that may arise in its practice.

The first problem is that the practitioner in spite of falling asleep while doing the prescribed visualization remains unable to recognize his dreams. Besides a couple of alternative visualizations, eating less, and wearing thinner clothes (presumably to produce lighter sleep), the advice also includes going to a deserted place and run around there completely naked while yelling wildly "this is a dream, this is a dream" at the top of one's lungs. Thereupon, the practitioner is to go and sit in a scary place at the top of a deep abyss. When going to sleep at night back home, it is assured that he will produce sufficiently wild dreams, which he ought with relative ease to be able to recognize lucidly as dreams.

Once the *yogī* has become able to recognize his dreams and has begun manipulating and augmenting them to familiarize himself with their fundamental unreal quality, the second problem may arise that the *yogi*'s experience of bliss in the dream is not sufficiently connected with emptiness. As a consequence, he may become attached to this blissful feeling, which in turn may give rise to other afflictive emotions, thereby turning the whole

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[954] Correlated passages: DK.α.Kha.183a$_6$-184a$_1$, DK.B.Tsha.8.8a$_1$-8b$_1$, DK.D.Tsha.8.8a$_2$-8b$_3$, DK.P.Tsha.8.350a$_3$-350b$_5$, DK.R.Tsha.8.11b$_5$-12b$_3$, DK.S.Tsha.8.13a$_3$-14a$_3$, DK.T.Tsha.8.8n-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 74$_4$-76$_3$. The segment is not found in DK.Q dues to missing folios.

[955] Correlated passages: DK.α.Kha.184a$_1$-185b$_3$, DK.B.Tsha.9.8b$_1$-10a$_4$, DK.D.Tsha.9.8b$_3$-10a$_5$, DK.P.Tsha.9.350b$_5$-353a$_3$, DK.Q.Tsha.9.307a$_1$-308a$_6$ (the first few sentences of the segment is omitted due to missing folios 305 and 306), DK.R.Tsha.9.12b$_3$-14a$_5$, DK.S.Tsha.9.14a$_3$-17a$_4$, DK.T.Tsha.9.8b-10n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 76$_3$-81$_5$.

practice into a *saṃsāric* affair. For this, a technique is advised that the practitioner should press hard at his heart-*cakra* with the fists of both hands and let his eyes roll upwards, while relaxing the mind. It is said that this technique physically induces an intense sense of bliss-emptiness.

At this stage, it is said that the *yogī* will understand all phenomena to be mind, illusory, and dream-like. Yet, he may fear that he might still be reborn in *saṃsāra* and feel anxious that he has not yet reached liberation. To overcome this problem, he needs to mix his experience with daily life experiences (*spyod lam dang bsre ba*) until he no longer feels any difference between meditation and the ensuing experience of daily life.

Even when such a meditative concentration has become stable, it is still possible that the interim will appear to him after he has passed away. To counter this problem, the *yogī* is advised to form a firm intention to train in the practice of Dream. By then becoming fully able to control his dreams and overcoming any separation between the meditation of the Dream state and the post-meditation of the wakened state, he plants the seed for recognizing the Illusory Body in the interim for what it really is and thus becomes able to accomplish the *buddha*-bodies right then and there. Here the segment adds that in Nāgārjuna's praise to the Illusory Body (*slob dpon klu sgrub kyis sgyu lus la bstod pa*), the good qualities of this body are presented. It is then added that the present segment has offered a key-point of combining the instructions on Dream and Illusory Body.

The segment ends with a colophon, a dedication prayer, and a scribal colophon (quoted in Tibetan above):

> This manual was only spoken in order not to confuse the key-points.
>
> In the *bodhicitta-maṇḍala* of the sphere of reality,
> May whatever I and all sentient beings
> Have the accumulated and realized in the past, present and future,
> Make all beings belonging to the six courses of rebirth
> Quickly attain the five *buddha*-bodies, the perfect and complete buddhahood.
>
> May the blazing splendor of auspiciousness [of this text] adorn the world!
> *Maṅgalaṃ bhavantu* (May it be auspicious)!

5. Dags po'i bka' 'bum: Mahāmudrā Meditation Manuals (Phyag chen gyi khrid yig)

The fifth overall section of the *Dags po'i bka' 'bum* contains nine texts dealing primarily with Bsod nams rin chen's *Mahāmudrā* doctrine. So far, these texts have remained relatively little studied in modern scholarship. There are only two academic studies that have drawn attention to these works, namely a very brief review by David P. JACKSON (1994:81-82) who gave a short summary of text DK.A.Wa and Gyaltrul Rinpoche Trungram SHERPA (2004), whose doctoral dissertation included a critical Tibetan edition and an annotated English translation of text DK.A.La.

5.19 DK.A.Dza: Sayings of the Master, the Doctor from Dags po: The Extraordinary Ambrosia of Speech (Rje dags po lha rje'i gsung/ zhal gyi bdud rtsi thun mongs ma yin pa bzhugso)

20 folios, 16 segments, 2 internal colophons. The first *Mahāmudrā* instruction manual contains a full introduction to Bsod nams rin chen's *Mahāmudrā* doctrine, here referred to by the term "the *yoga* of the co-emergent" (*lhan cig skyes sbyor*, **sahajayoga*). It stresses the importance of the basic motivational teachings taught in the Common *Mahāyāna*, such as cultivating an understanding of impermanence, *karman*, suffering, compassion, and *bodhicitta*. It also emphasizes the importance of relying on a teacher (*bla ma*). Several sections give very concise instruction on *Mahāmudrā* meditation and many of the issues that later were criticized by others in Bsod nams rin chen's doctrine are actually explained here. It is, for example, stated that only practitioners of lesser capacity need to approach *Mahāmudrā* by relying on the Tantric sexual practices (*las rgya*, **karmamudrā*), wherein the female partner must be seen as a symbol for highest wisdom. Practitioners of highest capacity can instead approach *Mahāmudrā* directly without relying on such Tantric techniques.

Much reference is here also given to Common *Mahāyāna* teachings, where it is explained how the *bodhicitta* practice of Mind Training (*blo sbyong*) can lead into *Mahāmudrā* meditation. The text also makes comparisons between the Tantric teachings of Mi la ras pa and the Common *Mahāyāna* teachings of the *Bka' gdams pa* tradition. The distinction between a gradual approach (*rim gyis pa*) and an instant approach (*cig char ba*) is also mentioned several times.

Segment DK.A.Dza.1: The segment begins (DK.A.Dza.1.1b$_1$): */bla ma dam pa rnams la phyag 'tshal lo//rin po che'i zhal nas chos thams cad kyi rtsa ba'am gzhi ma lta bu 'chi ba mi rtag pa bsam pa gal che/.* It ends (DK.A.Dza.1.4a$_2$): *slob ma snod ldan phrad nas bsgrubs pa tshul bzhin byas nas/ tshe cig lus gcig gis sangs rgyas par bshad pa yin no gsung//.*[956] The first segment commences by stressing the importance of contemplating

[956] Correlated passages: DK.α.Kha.212b$_1$-215a$_2$, DK.B.Dza.1.1b$_1$-4a$_2$, DK.D.Dza.1.1b$_1$-4a$_3$, DK.Q.Dza.1.308a$_6$-310a$_6$, DK.R.Dza.1.1b$_1$-5b$_4$, DK.S.Dza.1.1b$_1$-6a$_1$, DK.T.Dza.1.1b-4n, *Phyag chen*

impermanence, cause and effect [of action and result], and the shortcomings of *saṃsāra* in order to engender a strong motivation for practicing the *Dharma*. Thereafter, the student must be guided by an authentic teacher (*bla ma dam pa cig*). The training of the student begins by cultivating kindness, compassion, and the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*).

For the student to achieve realization, it is necessary that the teacher possesses realization; if not, this is compared to the impossibility of making a clay imprint (*tsha tsha*) of a religious image by using a stamp with no drawing on it. Once the student has chosen a teacher, he must develop trust (*yid ches pa*, **saṃpratyaya*) in all the masters (*jo bo kun*). Then he should don the "two armors" (*go cha gnyis*, **dvayasaṃnāha*). The first is the armor of the view (*lta ba'i go cha*) consisting of abandoning outer negative actions and fostering positive inner qualities. The second is the armor of insight (*shes rab kyi go cha*), which means bodily not to shy away from illnesses and mentally not shy away from thoughts.

When practicing meditation, the practitioner should first look at the nature of the mind and say to himself three times that the mind is unborn (*skye ba med pa*, **anutpanna*), unceasing (*'gag pa med pa*, **aniruddha*), and essenceless (*dngos po med pa*, **abhāva*). Thereafter, he reflects intellectually on these pronouncements, giving rise to an understanding that *saṃsāra* is mere thought (*rtog pa*, **vikalpa*), thought is mind (*sems*, **citta*), and the mind is unborn and *dharmakāya*. Having neither fear of *saṃsāra* nor hope for *nirvāṇa*, he should see that thought is needed for reaching realization of *dharmakāya*, since it is the method that must initially be employed. Keeping this in mind, he then rests undistractedly in a state of experiencing the mind as *dharmakāya*. Whenever thoughts arise, he sees them as mental events (*sems byung*, **caitta*) and lets them dissolve back into the mind. This is called "carrying [thoughts] into the *yoga* of the co-emergent" (*lhan cig skyes sbyor du 'khyer ba*).

In the vocabulary of *Mahāmudrā*, one's own co-emergent mind as such (*sems nyid lhan cig skyes pa*, **cittatā*), which co-arises (*lhan cig skyes pa*) as one part of the pair, is *dharmakāya* (*rang gi sems nyid lhan cig skyes pa chos sku*), while the co-emergent experiences are the light of *dharmakāya* (*snang ba lhan cig skyes pa chos sku'i 'od*).[957] These two aspects are inseparable in the same manner as the sun and sunlight, or sandalwood and its fragrance. The segment provides some remarks on the meditative experience of this meditative state and its realization.

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mdzod vol. *Ka* (TBRC W23447-1894) pp. 81_5-88_5. From text DK.A.Dza onwards, the DK.P publications contains no further texts from the corpus.

[957] The expression 'co-emergent' is an attempt to try to capture a nuance of the Tibetan and Sanskrit expressions *lhan cig skyes pa* (**sahaja*), literally meaning "arisen (*skyes pa*, **-ja*) in a pair (*lhan cig*, **saha-*). The pair in question consists of the mind as such (*sems nyid*, **cittatā*) and 'experiences' or 'perceptions' (*snang ba*, **avabhāsa*). In principle, the statement given here seems to equal saying that the inner perceiving mind (**'dzin pa*, **grāhaka*) is *dharmakāya*, while the perceived objects (**gzung ba*, **grāhya*) are its light.

Thereupon, the segment brings up the topic of the four seals (*phyag rgya bzhi*, **caturmudrā*) as taught in the Tantric tradition of Nāgārjuna.[958] The four seals are the action seal (*las kyi phyag rgya*, **karmamudrā*), the nature seal (*chos kyi phyag rgya*, **dharmamudrā*), the observance seal (*dam tshig gi phyag rgya*, **samayamudrā*), and the great seal (*phyag rgya chen po*, **mahāmudrā*). The segment comments that the action seal (**karmamudrā*), i.e., the Tantric sexual practice, is only employed in meditation by inferior practitioners who are desirous. The observance seal (**samayamudrā*), i.e., the visualization of a being a Tantric deity in sexual union, is practiced as a meditation involving form (*mtshan bcas bsgom pa*) by middling practitioners who are without desire. Following either of these preliminary stages, such practitioners can then progress to the nature seal (**dharmamudrā*), where they in a formless meditation directly recognize thoughts as being *dharmakāya*. Yet, the highest practitioners are able to recognize the mind as such (*sems nyid*, **cittatā*), which is the great seal (**mahāmudrā*), to be unfabricated in nature (*ma bcos pa'i ngo bo*), and relying on this alone they reach complete realization.

The segment's explanation of *Mahāmudrā* within the Tantric framework of the four *mudrā*s is then followed by an explanation on the mind's nature (*rang bzhin*), appearance (*ngo bo*), and character (*mtshan nyid*), along with a detailed explanation on how these facets may be applied in the meditation practice. The segment has no colophon.

Segment DK.A.Dza.2: The segment begins (DK.A.Dza.2.4a_2): *//na mo gu ru/ rang rig pa'i ngo bo de ci yang ma yin pa la/.* It ends (DK.A.Dza.2.4b_5): *bdag gis bsod nams las shes bya/ ces gsungs so//.*[959] The second segment stresses how the *yogī* should focus on the mind without striving for anything else. It starts by saying that the essence of self-awareness (*rang rig pa'i ngo bo*) is not anything at all and to realize this is buddhahood. The *yogī* should not strive for higher meditative absorptions (*skye mched mu bzhi rtog med kyi ting nge 'dzin*), but should "settle for the natural mind" (*tha mal gyi shes pa dga'*). Moreover, visions and visualizations are merely the mind's own projections (*sems kyi rnam 'phrul*), and the *yogī* should therefore settle for the natural mind.

Dialecticians (*mtshan nyid pa*) and the *Bka' gdams pa*s argue that object and subject cannot be established with any underlying basis (*gzhi rtsa ma grub pa*). However, whatever appears is naturally pure and empty of conceptuality. Hence, instead of striving for the intellect, the *yogī* should settle for the natural mind. The meditator should also not hope for supersensory perceptions, because these only pertain to this life and are anyway common to both gods and ghosts. Rather, the *yogī* should settle for the natural mind. The segment ends by saying that the natural mind (*tha mal gyi shes pa*) was taught in the following verse in the *Hevajratantra:* "The co-emergent (*sahaja*, *lhan cig skyes*) can be told by no other, and nowhere can it be found. It is known by oneself as a result of the beneficence [produced] by

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[958] Possibly, the reference to Nāgārjuna denotes the *Caturmudrāniścaya* (*phyag rgya bzhi gtan la dbab pa*, Q3069/D2225) by Nāgārjunagarbha.

[959] Correlated passages: DK.α.Kha.215a_2-215b_6, DK.B.Dza.2.4a_2-4b_5, DK.D.Dza.2.4a_3-5a_1, DK.Q.Dza.2.310a_6-311a_2, DK.R.Dza.2.5b_4-7a_2, DK.S.Dza.2.6a_1-7a_5, DK.T.Dza.2.4n-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 88$_5$-91$_1$.

relying on a teacher for a [suitable] period of time."[960] It is though notable that the quoted verse does not include the term *tha mal gyi shes pa* (**prākṛtajñāna*).

Segment DK.A.Dza.3: The segment begins (DK.A.Dza.3.4b$_5$): *//bdag gis bla ma rin po che'i zhal nas/ lhan cig skyes pa'i ye shes ni/.* It ends (DK.A.Dza.3.5b$_4$): *snang grags thams cad dang bral ba'i nyams dang mi 'bral bar bya gsung ngo//.*[961] The third segment opens with a saying that is attributed to "my precious teacher" (*bdag gi bla ma rin po che*). The saying states that co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahajajñāna*) is simply this present natural mind which has existed forever (*da ltar gyi tha mal gyi shes pa ye nas yod pa 'di nyid*).

Commenting on this saying, the segment then explains that the method for realizing this is to rely on an authentic teacher and to rest in the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*) while remaining uncontrived (*mo bcos par*), unadulterated (*ma bslad par*), and natural (*rang sor rang dgar*). This leads to a realization (*rtogs pa*) of the mind as such (*sems nyid*, **cittatā*) being unborn, unceasing, non-abiding, and essenceless, and this is the view (*lta ba*, **darśana*). To rest in this undistractedly is the meditation (*sgom pa*, **bhāvanā*), and to engage in activities while seeing this unborn mind as such and all sensory perceptions as inseparable, like water and waves, is the conduct (*spyod pa*, **cārya*).

The segment then presents a distinction between attention (*yid la byed pa*, **manasikāra*) to abstract objects (*don spyi*) and attention to concrete objects (*don dngos*). The first type of attention is explained through reference to the teachings of the *Mādhyamika*s (*dbu ma pa*) and the *Pāramitā* followers (*pha rol tu phyin pa*) presenting the twofold truth (*bden pa gnyis*, **dvayasatya*), i.e., the relative and the absolute levels of reality. The second type of attention is said to refer to the *Guhyamāntrika*s (*gsang sngags pa*), who consider awareness (*rig pa*, **vidyā* or **saṃvid*) to be knowledge of reality (*de kho na nyid kyi ye shes*, **tattvajñāna*). The *Guhyamantra* approach is then briefly laid out in terms of its view (*lta ba*), meditative experience (*nyams myong*), meditation (*sgom pa*), conduct (*spyod pa*), and result (*'bras bu*). The explanation on meditative experiences includes two analogies comparing the meditative approach to how a skillful person herds oxen and how a forest fire spreads.

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[960] The English translation given here is loosely based on SNELLGROVE's translation (1959.I:76) with some changes. The *Hevajratantra* I.viii.36 (SNELLGROVE, 1959.II:28-29): *nānyena kathyate sahajaṃ na kasminn api labhyate// ātmanā jñāyate pūṇyād guruparvopasevayā//. Gzhan gyis brjod min lhan cig skyes// gang du yang ni mi rnyed de// bla ma'i dus thabs bsten pa yis// bdag gis bsod nams las shes bya//.* The wording of the verse in the *Dags po'i bka' 'bum* contains some variant readings in comparison to SNELLGROVE's Tibetan edition.

[961] Correlated passages: DK.α.Kha.215b$_6$-217a$_2$, DK.B.Dza.3.4b$_5$-5b$_4$, DK.D.Dza.3.5a$_1$-6a$_1$, DK.Q.Dza.3.311a$_2$-311b$_7$, DK.R.Dza.3.7a$_2$-8b$_2$, DK.S.Dza.3.7a$_5$-9a$_1$, DK.T.Dza.3.5n-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 91$_1$-94$_1$. An additional correlated passage is found in DK.α.Kha.127b$_6$-128a$_3$, which broadly corresponds to the first part of the present segment DK.A.Dza.3.4b$_5$-5a$_1$ until the words *dus thams cad du gnas pa bsgom pa yin gsung/*. The parallel in DK.α, however, exhibits numerous minor variants in the internal word order in comparison to DK.A, which seems to indicate a distinct transmission and recension of the saying in question.

Segment DK.A.Dza.4: The segment begins (DK.A.Dza.4.5b$_5$): *lhag pa tshul khrims kyi bslab pas 'dod khams man chod kyi lha mir skye/*. It ends (DK.A.Dza.4.6a$_1$): */mnyam gzhag chen po'i rnal 'byor ni rgyun chad med pa yin gsung ngo//*.[962] The fourth segment provides a short lay out of the entire path. It begins by mentioning the trainings in higher discipline (*lhag pa tshul khrims kyi bslab pa*) and higher contemplation (*lhag pa sems kyi bslab pa*), which are said to lead to higher reincarnations within *saṃsāra*. Then it mentions the practice-mode of the followers of the *Guhyamantra* approach of the *Mahāyāna* (*theg pa chen po gsang sngags pa*), where the three *buddha*-bodies (*sku gsum*) are utilized as the path in the present state. It is briefly pointed out how such a practice relates to the *dharma-kāya*, the *sambhogakāya*, and the *nirmāṇakāya*.

Finally, the segment outlines four stages of accomplishment that are elsewhere referred to as the "four *yoga*s" (*rnal 'byor bzhi*). These stages are usually associated with *Mahāmudrā* practice, although the word *Mahāmudrā* does not occur in the present passage. The four stages are here called "cultivating one-pointedness" (*rtse gcig gi bsgom pa*), "cultivating freedom from conceptual entanglement" (*spros bral gyi bsgom pa*), "cultivating one taste of the manifold" (*du ma ro gcig gi bsgom pa*), and "the *yoga* of great absorption" (*mnyam gzhag chen po'i rnal 'byor*). It is not clear whether the way in which the segment segues from *Guhyamantra* practice directly to the four *yoga*s is meant to imply a pragmatic progression moving from deity *yoga* directly into the stages of *Mahāmudrā* accomplishment without ever entering any form of non-Tantric *Mahāmudrā* practice, or whether it is meant to imply a progression from deity *yoga* to a non-Tantric form of *Mahāmudrā* practice.

Segment DK.A.Dza.5: The segment begins (DK.A.Dza.5.6a$_2$): *yang rin po che'i zhal nas/ 'chi ba mi rtag pa/ las rgyu 'bras/*. It ends (DK.A.Dza.5.7a$_2$): *thabs 'di rnams yon tan che bar byung gsung ngo//*.[963] The fifth segment starts by stressing the importance of daily contemplation of impermanence and death, the cause and effect of actions, and the shortcomings of *saṃsāra*. Then it mentions the need for cultivating kindness and compassion as the motivation, whereby all wholesome activities are done in order to bring benefit to other beings, who are to be seen as the practitioner's mothers in his past lives. Someone who has trained the mind in this way (*de ltar bur blo sbyong ba cig*) should then meditate on the nature of his mind as being radiance (*'od gsal ba*, **prabhāsvara*). By analyzing and observing that the mind is not anything at all, a feeling of lucid clarity and presence (*gsal sing nge ba*), complete freshness (*dwangs sing nge ba*), and utter happiness (*bde phril le ba*) arises. This experience produces an inner sense of certainty, which – though still fluctuating

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[962] Correlated passages: DK.α.Kha.217a$_{2\text{-}6}$, DK.B.Dza.4.5b$_4$-6a$_1$, DK.D.Dza.4.6a$_{1\text{-}4}$, DK.Q.Dza.4.311b$_7$-312a$_4$, DK.R.Dza.4.8b$_2$-9a$_2$, DK.S.Dza.4.9a$_1$-9b$_1$, DK.T.Dza.4.6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 94$_{1\text{-}6}$.

[963] Correlated passages: DK.α.Kha.217a$_6$-218b$_1$, DK.B.Dza.5.6a$_1$-7a$_2$, DK.D.Dza.5.6a$_4$-7a$_5$, DK.Q.Dza.5.312a$_4$-314a$_4$ (the folio numbers 313 and 314 are in the print given to a single folio to correct a pagination error), DK.R.Dza.5.9a$_2$-10b$_5$, DK.S.Dza.5.9b$_1$-11a$_5$, DK.T.Dza.5.6n-7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 94$_6$-98$_1$.

– should be cultivated through the *yoga* of the co-emergent (*lhan cig skyes sbyor*) until it becomes constant. Thereby, the *yogī* becomes free from any hope for or attachment to the meditative experiences (*nyams*).

At this stage, any thought that arises will not proceed on its own but will emerge within a non-duality of perceiver and perceived. *Saṃsāra* is understood as being the mind's self-delusion (*rang 'khrul pa*) and as a mere self-experience (*rang snang*) within the mind. Likewise, *nirvāṇa* is seen as the mind's own purification, where the form-bodies (*gzugs sku*, **rūpakāya*) appear for the benefit of others (*gzhan snang*) while ultimate reality remains utterly free from concept (*rtog bral 'ba' zhig*). This development depends on achieving a decisive way of looking at the mind free from any attachment. *Saṃsāra* should not be observed with one's physical eyes (*phyi mig*) but must be pierced (*gzong phugs byed*). This is compared to a saying that is here quoted from the teacher referred to as "the Anchorite" (*Dge bshes* Dgon pa ba), presumably referring to the Bka' gdams pa master *Dgon pa ba* Dbang phyug rgyal mtshan (1016-1082), who was the teacher of Bsod nams rin chen's meditation teacher Rgya Yon bdag.

At this point, the segment changes its character from a narration attributed to the mouth of the teacher (*rin po che'i zhal nas*), to a dialogue form. The structure is that of *Question and Answer* text (*zhus lan*), where an interlocutor raises two questions each followed by an answer. The first question is whether it is a supportive condition (*grogs*) or an obstacle (*gegs*) when the essence abruptly becomes interrupted by slumber in the meditation (*ngo bo rbad kyis chod pa cig la gnyid*). The second question regards the difference between union (*zung 'jug*) and being incisive (*gcig chod*). The segment has no colophon.

Segment DK.A.Dza.6: The segment begins (DK.A.Dza.6.7a_2): *//yang rin po che'i zhal nas/ nga la chos cig las med gcig po de rig pa'i lde mig yin/.* It ends (DK.A.Dza.6.8a_6): *don dam lhan cig skyes pa'i gnyug ma yin no gsung//.*[964] The sixth segment commences with the precious one (*rin po che*) declaring that he only has a single teaching (*chos gcig*), which is a key (*lde mig*) to knowledge, and if one knows this teaching then one will never find any other teaching superior to this. This is a teaching through which the individual character (*rang gi mtshan nyid*, **svalakṣaṇa*) is revealed by itself.

Following this saying, the segment continues by comparing this to various other approaches. One inferior approach is that of the dialecticians, who refute all extreme positions and debate emptiness. Another is the meditative approach of those who attempt to achieve a non-conceptual state by blocking out all thoughts. Some cultivate limited methods (*thabs nyi tshe*) and as a result have meditative experiences of bliss, clarity, and non-thought. These three experiences are briefly explained. It is stated that such experiences should not be considered superior, because if the practitioner grows attached to them, they will become obstacles.

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[964] Correlated passages: DK.α.Kha.218b_1-220a_2, DK.B.Dza.6.7a_2-8a_6, DK.D.Dza.6.7a_6-8b_4, DK.Q.Dza.6.314a_4-315b_1 (the folio numbers 313 and 314 are in the print given to a single folio to correct a pagination error), DK.R.Dza.6.10b_5-13a_3, DK.S.Dza.6.11a_5-13b_5, DK.T.Dza.6.7n-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 98$_1$-102$_4$.

Instead of blocking out thoughts (*rtog pa*, **vikalpa*), the meditator must learn how to utilize thoughts as part of the path. Thoughts should be regarded with gratitude as being highly useful. The root of all thoughts (*rtog pa'i rtsa ba*) is the mind, and thoughts are therefore thoughts belonging to the essence of the mind (*ngo bo nyid kyi rtog pa*). The *bla ma* is here quoted as saying that non-thought (*mi rtog pa*, **nirvikalpa*) is *dharmakāya*. Having explained in a few more details how to view thoughts, the segment turns to explain the importance of developing inner certainty (*nang du nges pa'i shes pa*). With such certainty, the meditator is able to rest non-artificially in reality (*de nyid*, **tattva*).

The *bla ma* is again quoted as having said, "I have knowledge of nothing [remaining] to be cultivated (*mi bsgom pa*)." It is stated that it is necessary to understand that all the Buddhist teachings of the canon (*sde snod*, **piṭaka*) converge on the mind (*sems thog tu 'bebs*). Knowing this, the four *yoga*s of one-pointedness and so forth emerge as one, all phenomena are discerned as awareness (*rig pa*, **vidyā* or **samvit*). Whether the practitioner meditates on *Cittamātra*, *Madhyamaka*, or *Prajñāpāramitā*, he will arrive at the essence (*ngo bo*, **svabhāva*). This is even the case if he follows the inferior path of the *śrāvaka*s or a non-Buddhist approach. However, without such certainty (*ma nges na*), no approach will ever yield any real result.

A quotation from Tilopa is then given, wherein he states that he only teaches the co-emergent radiance of self-awareness (*rang gi rig pa lhan cig skyes pa'i 'od gsal gcig pu*). In that case – the segment says – the practitioner must cut the bond to this life and practice as much as possible with only this in his heart. The practitioner, who only goes to radiance (*'od gsal 'ba' zhig la 'gro ba*), will not experience the interim when he dies. A quotation from *Bla ma* Mi la is given to this effect. This is followed by further quotations from the *Bla ma* and from Bsod nams rin chen's *Bka' gdams pa* teachers Lcags ri ba and Bya yul ba.

A question is then raised as to what difference there is between these three statements, and it is said that there is none. A saying by the precious master (*rje rin po che*) concerning the stages of the path starting with engendering the resolve for Awakening and ending with the ultimate, co-emergent original nature (*don dam lhan cig skyes pa'i gnyug ma*) is given to indicate the interconnectedness of the *Bka' gdams* gradual teachings and *Mahāmudrā* practice on the original nature. The segment has no colophon.

Segment DK.A.Dza.7: The segment begins (DK.A.Dza.7.8a_7): *bla ma dam pa rnams la phyag 'tshal lo/ /yun ring mi bsdod 'chi bar nges pas thar pa myur du bsgrubs/*. It ends (DK.A.Dza.7.9b_7): *gang la dmigs pa de la ma yengs na don 'grub pas thabs kyi mchog ni ma yengs pa'o//*.[965] The seventh segment starts by stressing the need for being aware of impermanence and the immanence of death. It admonishes the practitioner not to be lazy but to practice with diligence without regard for this life. It is through practice that non-intellectual meditative experience and realization will emerge together. Also, the practitioner must beware of the negative results of actions and strive to avoid killing in order to

[965] Correlated passages: DK.α.Kha.220a_2-221b_5, DK.B.Dza.7.8a_6-9b_7, DK.D.Dza.7.8b_4-10a_6, DK.Q.Dza.7.315b_1-317a_1, DK.R.Dza.7.13a_4-15b_6, DK.S.Dza.7.13b_5-16b_4, DK.T.Dza.7.8b-10n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 102$_4$-107$_4$.

prevent a lower rebirth. Without wishing liberation merely for himself, he must continuously cultivate kindness, compassion, and the resolve for Awakening. If so, benefit for others will spontaneously arise. Further, he should cultivate meditative concentration (*ting 'dzin*, **samādhi*) and purify the two hindrances (*sgrib pa*, **āvaraṇa*). Knowing all phenomena to be illusory and dream-like, he should overcome all attachment to this life.

At this point in the segment, a religious poem of 25 verses written in meter is cited, probably stemming from another source. It is introduced with the phrase "thus" (*de ltar*), though the source of the poem is not specified. The poem emphasizes the need to rely on a teacher and speaks of how, based on his blessing, to enter meditation directly on the nature of the mind. After describing how such practice culminates in achieving buddhahood, the poem turns with the exclamation *e ma ho* to describe a Tantric practice that consists in mastering the winds and channels and the associated meditative experiences that lead to the realization of *dharmakāya*. The segment ends with a single prose sentence stating that although many methods have been taught, the highest method is to be undistracted (*ma yengs pa*, **avikṣepa*), because whatever one focuses on without distraction will lead to a result.

Segment DK.A.Dza.8: The segment begins (DK.A.Dza.8.9b$_7$): *//yang rin po che'i zhal nas/ shes pa bkol du 'dod pa dang mi 'dod pa gnyis yod de/.* It ends (DK.A.Dza.8.10a$_7$) with the colophon: */bag chags kyi dri ma rnam par sbyong ba ces bya ba/ rin po ches byar mo sbas ston phug tu mdzad pa rdzogs so//.*[966] The eighth segment contains a short teaching on the stages of the *Mahāmudrā* path of the four *yoga*s (*rnal 'byor bzhi*) presented as a saying by the precious one (*rin po che'i zhal*). Describing the progress of an ordinary practitioner, it says that at the outset such a practitioner has little commotion in his mind. As he achieves the stage of "one-pointedness" (*rtse gcig*, **ekāgratā*), the meditation gives rise to an experience of lucid clarity (*sing nge ye re ba*) of heightened awareness. This produces an inner sense of conviction that will guide him, although he is still prone to doubts and his meditative experience remains unstable. As he learns to recognize the mind, which is the root [of all experience], he familiarizes himself with resting in a non-artificial state (*ma bcos par*), which gives rise to the *yoga* stage called "freedom from conceptual entanglement" (*spros bral*, **niṣprapañca*). His good and bad meditative experiences are still on and off, yet he begins to assimilate a continuous experience of subtle and profound realization. Since he feels certainty, he no longer suffers from doubt and anxiety. Guarding his meditative experience of the natural state (*rnal ma*), his meditative concentration grows spontaneous and he thereby begins to have an experience of having inner 'clarity' or 'presence' (*gsal*) yet remaining non-attached and without clinging. This in itself is the experience of "one taste" (*ro gcig*, **ekarasa*). As he realizes outer objects as non-duality and his own mind innately as *dharmakāya*, he reaches the final stage called "nothing to be cultivated" (*bsgom du med pa*, **bhāvanābhāva*).

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[966] Correlated passages: DK.α.Kha.221b$_5$-222a$_5$, DK.B.Dza.8.9b$_7$-10a$_7$, DK.D.Dza.8.10a$_6$-10b$_6$, DK.Q.Dza.8.317a$_1$-317b$_1$, DK.R.Dza.8.16a$_1$-16b$_5$, DK.S.Dza.8.16b$_4$-17b$_3$, DK.T.Dza.8.10n-10b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 107$_4$-109$_1$.

Having thus laid out the stages of accomplishment of a regular practitioner, the segment next presents the progress made by someone who relies on the instant approach (*gcig char ba'i rten gyi gang zag*). For such a person, the level of "freedom from conceptual entanglement" appears as soon as the teacher points out the nature of the mind for the first time. For the gradual practitioner (*rim gyis pa*), this stage only emerges through repeated practice and accustomization (*goms pa*). In any case – the segment states – all practitioners require diligence. A short quotation in three lines is given to stress the need for faith and perseverance.

The segment ends with a brief colophon (quoted in Tibetan above): "This [text] called *The Purification of the Defilements of Habitual Tendencies*, made by the Precious One in the *Byar mo sbas ston* cave, is finished." The colophon thus states that the present teaching was given by "the Precious One" (*rin po che*), perhaps referring to Bsod nams rin chen. The place name of the cave remains unidentified. The first syllable, *byar*, in the Tibetan name *Byar mo*, may be an abbreviation of *bya ra*, meaning "watch, guard," combined with a feminine nominalizer *mo* suffix, whereby the name of the cave would mean "the cave (*phug*) of teaching (*ston*) the hidden (*sbas*) to the watch-woman (*byar mo*)." Alternatively, *byar mo* could be a misspelling of *dbyar mo*, being an archaic word for a fully ordained nun, in which case the name might mean "the cave of teaching the hidden to the nuns." In the older ms DK.α, the syllable *sbas* "hidden" is spelled *sba* "genitals", in which case the phrase "teaching the hidden" would have to be interpreted as "showing the genitals" (*sba ston*), thereby giving the quaint title quite a different connotation.

Segment DK.A.Dza.9: The segment begins (DK.A.Dza.9.10a$_7$): *//bla ma dam pa rnams la phyag 'tshal lo// /bla ma'i mtshan nyid ji ltar bur yin zhe na/.* It ends (DK.A.Dza.9.11b$_7$): */de las log pa ni mi dge ba'i bshes gnyen yin gsung ngo//.*[967] The ninth segment starts with an explanation on the qualifications needed in a spiritual teacher (*bla ma*, **guru*). First, it is said that the teacher must possess six qualifications: undamaged observances (*dam tshig*), learning (*thos pa*, literally "having heard [the doctrine]"), a resolve to benefit [others] (*phan sems*), realization (*rtogs pa*), and patience (*bzod pa*). To this is added that he must possess transmission (*brgyud pa*), and that this transmission should pervade his manner of teaching in four ways. A slightly extended explanation of how the teacher should be patient follows.

Next, the question is raised how a student (*slob ma*) should rely on (*bsten*) such a teacher, which is explained in three points. He must practice in the manner demonstrated by the teacher, think dearly of the teacher, listen to what the teacher says and only tell the truth.

Thereupon, it is explained how the teacher teaches with blessing (*byin rlabs*, **adhiṣṭhāna*). A longer explanation of blessing follows, where the word mainly seems to refer to how the teacher instructs the student and introduces different points of realization concerning the nature of the mind. As long as the student has not been able to reach an experience of non-duality, it is said that he must rely on gathering the requisites. This point

[967] Correlated passages: DK.α.Kha.222a$_5$-223b$_3$, DK.B.Dza.9.10a$_7$-11b$_7$, DK.D.Dza.9.10b$_6$-12a$_6$, DK.Q.Dza.9.317b$_1$-318b$_5$, DK.R.Dza.9.16b$_5$-19a$_6$, DK.S.Dza.9.17b$_3$-20a$_5$, DK.T.Dza.9.10b-12n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 109$_1$-113$_6$.

is reinforced with a quotation from Tilopa. The segment then raises a series of questions about how the student looks for, sees, and rests in the mind, each accompanied by short answers amounting to brief instructions. Finally, a few remarks are made with regard to the result of realizing *dharmakāya*. At the end of this explanation, it is stated that this is the instruction of *Bla ma* Mi la (*bla ma mi la'i gdam ngag*).

To this are appended two further explanations on the qualifications of the teacher. The first subsidiary explanation lists four qualifications needed in the teacher, namely faith, compassion, certainty, and that he teaches the *Dharma* to beings without demand for material wealth (*zang zing*). The second subsidiary explanation is attributed to the "tradition of the *Bka' gdams pa* teachers" (*bka' gdams pa'i dge bshes rnams kyi lugs*), according to which a spiritual friend (*dge ba'i bshes gnyen*, **kalyāṇamitra*), i.e., a teacher, is someone who is capable of inspiring others to abandon negative actions and foster kindness, compassion, and the resolve for Awakening due to having done so himself. Overall, the segment is interspersed with many interlinear notes (*mchan bu*) in smaller script, probably added by a later hand, especially in its first part explaining the qualifications of the teacher as well as its middle part explaining blessing. The segment has no colophon.

Segment DK.A.Dza.10: The segment begins (DK.A.Dza.10.11b$_7$): *//bla ma dam pa rnams la phyag 'tshal lo/ /sangs rgyas thob par 'dod pas dal 'byor rnyed dka' ba yang nas yang du bsam la blo nges su bzhug/*. It ends (DK.A.Dza.10.12b$_3$): *de thams cad la snying rje gal che bas snying rje dang ma bral bar bya gsung ngo//*.[968] The tenth segments sets out by underlining the need for contemplating the precious human body and the shortcomings of *saṃsāra*, and thereupon train the mind (*blo sbyong*) in kindness, compassion, and the resolve for Awakening (*bodhicitta*).

Thereupon, the practitioner must be taught the Buddhist path in its entirety. A question to the *Bka' gdams pa* teacher Lcags ri ba along with his answer(s) is then presented. Since Lcags ri ba was one of Bsod nams rin chen's teachers, it is possible that the passage is meant to depict a conversation between Bsod nams rin chen and this master. Lcags ri ba is asked whether an actual experience of emptiness will emerge if the practitioner possesses these three qualities (*chos gsum po*), i.e., kindness, compassion, and the resolve for Awakening, which he in a slightly elaborate answer confirms to be the case.

To teach a student of the highest capacity (*dbang po rab*), it is then said to be necessary to impart (1) an instruction that is deep like an ocean (*rgya mtsho ltar zab pa'i man ngag*), (2) an instruction that is able to turn anywhere like a chariot (*shing rta ltar gar yang bsgyur du btub pa'i man ngag*), (3) an instruction that is wide and vast like the sky (*nam mkha' ltar yangs shing rgya che ba'i man ngag*), (4) an instruction that can fulfill all desired objectives like a [wish-fulfilling] gem (*rin po che ltar 'dod pa'i don grub pa'i man ngag*), and (5) an instruction that is sharp and can cut like a sword (*ral gri ltar rno shing gcod pa'i man ngag*).

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[968] Correlated passages: DK.α.Kha.223b$_3$-224b$_1$, DK.B.Dza.10.11b$_7$-12b$_3$, DK.D.Dza.10.12a$_6$-13a$_4$, DK.Q.Dza.10.318b$_5$-319b$_1$, DK.R.Dza.10.19a$_6$-20b$_4$, DK.S.Dza.10.20a$_5$-21b$_4$, DK.T.Dza.10.12n-13n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 113$_6$-116$_3$.

It should be noted that the naming of these instructions is reminiscient of the manner in which instructions were labeled in parts of text DK.A.Ca.

The remainder of the segment is devoted to outlining each of these instructions in brief. The first entails a differentiation between the instant (*cig char ba*) and the gradual (*rim gyis pa*) approaches. The second consists in teaching the inseparability of experience (*snang ba*) and the mind (*sems*) through various examples. The third is an instruction for realizing *Mahāmudrā* from among the four *mudrā*s. The fourth, which is described in verse-form, concerns the Generation and Completion stages of Tantric practice. These are here explained in the form of a triad pertaining to 'going' (*'gro ba*), another triad consisting of the teacher, empowerment, and blessing, a third triad consisting of meditation, experience, and realization, along with an explanation of the mind, which is nothing at all but which experiences a variety of manifold manifestations that too are without essence. The fifth instruction is said to impart a decisive (*gcig chod*) teaching where the nature of the mind is taught to be unborn and unceasing. This is outlined with reference to realization, meditation, and conduct. The segment concludes by stating that for all these instructions, compassion is of the essence and the practitioner should therefore never part from this attitude. The segment has no colophon.

Segment DK.A.Dza.11: The segment begins (DK.A.Dza.11.12b$_4$): *bla ma rin po che la phyag 'tshal lo/ /lta bsgom spyod gsum ni/.* It ends (DK.A.Dza.11.13b$_6$): */nam mkha' bzhin du rtog med gsal/ /zhes gsungs so//.*[969] The eleventh segment contains answers by Bsod nams rin chen's different teachers to a variety of questions. The opening question is as follows: "As for the view, meditation, and conduct, it has been explained in the *Tantra*s of the *Mahāyāna Guhyamantra* that one [can] achieve the accomplishment of *Mahāmudrā* in a single body in a single life-time – is that true?" Various answers to this question are then quoted from different teachers of Bsod nams rin chen. The first answer stems from *Bla ma* Mar yul ba [Blo ldan shes rab], who affirms this statement but adds that there is also a possibility of achieving this accomplishment within seven rebirths and that there are other accomplishments, such as beholding the face of the chosen deity and the ability to extract medicinal vitality (*sman bcud len*, **rasāyana*) [as a longevity practice].

This is followed by an answer given by *Bla ma* Mi la, who too affirms the statement and comments that it requires the meeting of a genuine teacher with a genuine student as well as practice with fervent diligence. An interlinear note, possibly added by a later hand, adjoins a small comment that only the students of the highest capacity can achieve buddhahood in the present life; others can only do so in the interim or in a future life.

Lcags ri ba is then requested to tell how Atiśa (*Jo bo*) explained [this point]. He replies that Atiśa here is in accord with the venerable one (*rje btsun*). From the preceding context, it seems that the "venerable one" must here refer to *Bla ma* Mi la. An elaboration of Lcags ri ba's reply is provided in the form of a small commentary presenting the view, meditation,

[969] Correlated passages: DK.α.Kha.224b$_1$-225b$_4$, DK.B.Dza.11.12b$_3$-13b$_6$, DK.D.Dza.11.13a$_4$-14a$_6$, DK.Q.Dza.11.319b$_1$-320b$_3$, DK.R.Dza.11.20b$_4$-22b$_6$, DK.S.Dza.11.21b$_4$-23b$_5$, DK.T.Dza.11.13n-14n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 116$_3$-120$_1$.

conduct, and result of the *Guhyamantra* approach through a series of analogies of the sky, a wish-fulfilling gem, a king, and a curse (*dmod sngags*) of the *ḍākiṇī*s. Each of these is explained in brief. The result is said to be buddhahood achieved in a single life-time provided that the practitioner is a great meditator who possesses three qualities (*chos gsum*), namely realization free from anxiety (*nyam nga med pa'i rtogs pa*), meditation without partiality (*phyogs cha med pa'i bsgom pa*), and conduct beyond the conceptual mind (*blo dang bral ba'i spyod pa*).

Next, *Dge bshes* Bya yul ba is asked about what is reached by a practice that is not joined with an understanding of the hallucinatory nature of all things. Bya yul ba replies that such practice would produce a mistaken cognition (*log shes*, **mithyājñāna*) and goes on to present four points on which the practitioner should always focus (*rtag tu yid la bya ba'i chos bzhi*). These include always concentrating on the teacher in order to give rise to blessing, always realizing all phenomena to be *dharmakāya* in order to reach a non-conceptual meditation, always regarding the mind (*sems*) as the being the *bla ma* in order to abandon harmful actions towards all sentient beings possessing a mind (*sems can*), and always regarding oneself and all sentient beings as having the same nature of the mind as such (*sems nyid ngo bo gcig tu byas*). These points are shortly elaborated with regard to the need for practicing while wandering freely (*'grims pa*) in the solitude of the mountain wilderness (*ri khrod*) or the forest (*nags khrod*). The segment ends with a quotation of a verse from the *Saṃputatantra* (*Yang dag par sbyor ba*, D381), an explanatory *Tantra* (*Vyākhyātantra*) of the *Cakrasaṃvara* cycle, regarding thoughts and non-conceptuality.

Segment DK.A.Dza.12: The segment begins (DK.A.Dza.12.13b$_6$): *//bla ma'i zhabs la gus pas 'dud/ zhal nas/ sems nyid rtogs pa'i dus su chos sku mngon du 'grub/.* It ends (DK.A.Dza.12.16a$_1$): *sems can brug mtha's* (sic.) *blo ma bsgyur ba rnams la rtog pa/ grub mthas blo bsgyur ba rnams la nas rig pa rtogs pa'i dus su ye shes so/.*[970] The twelfth segment, which is relatively long, contains a short philosophical tract on the nature of buddhahood. It starts with an inquiry into the causality of buddhahood. The question is raised what causes lead to manifesting the two form-*kāya*s (*gzugs sku*, **rūpakāya*) when the *yogī* realizes the mind as such and accomplishes *dharmakāya*. It is explained that the form-*kāya*s are the result of beneficence and wishing-prayers accumulated while practicing the path. A brief explanation on the nature of these *kāya*s follows written in the form of a dialectical argument with objections and consequences (*thal ba*, **prasaṅga*) raised at various junctures. First the argument concerns whether the form-*kāya*s require any outside influence, such as the blessing of a *buddha*, or whether they purely are perceptions appearing in the minds of sentient beings (*sems can gyi snang ba*). Thereafter, it turns to debating whether the form-*kāya*s pertain to *nirvāṇa* or *saṃsāra*, whether they are ultimate (*don dam*, **paramārtha*) or relative (*kun rdzob*, **saṃvṛti*), and why they are called 'bodies' or 'states' (*sku*, **kāya*). In the answer to the latter question, the epistemological (*tshad ma*,

[970] Correlated passages: DK.α.Kha.225b$_4$-228a$_2$, DK.B.Dza.12.13b$_6$-16a$_1$, DK.D.Dza.12.14b$_1$-16b$_4$, DK.Q.Dza.12.320b$_3$-322b$_3$, DK.R.Dza.12.22b$_6$-26b$_5$, DK.S.Dza.12.23b$_5$-27b$_5$, DK.T.Dza.12.14b-16b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 120$_1$-127$_1$.

**pramāṇa*) term "a reliable [person/thing]" (*tshad ma gyur pa*, **pramāṇabhūta*) is employed.[971] In addition to the explicit dialectical character of the segment, the use of this *pramāṇa* term clearly underlines the segment's inspiration from Buddhist philosophical literature (*gzhung*).

Discussing the ability belonging to *bodhisattva*s on the higher *bodhisattva* levels (*sa*, **bhūmi*) to create multiple simultaneous bodily manifestations, the segment enters an explanation of the nature of a *buddha*'s abilities (*nus pa*, **śakti*). This, in turn, leads to a presentation of a *buddha*'s non-conceptuality, while he at the same time is able to display such powers. This includes an explanation of the expressions "birthless knowledge" (*skye ba med pa'i rig pa*), "unceasing path" (*'gag pa med pa'i lam*), "non-abiding insight" (*gnas pa med pa'i shes rab*), and "non-attained result" (*thob pa med pa'i 'bras bu*).

The result is explained in terms of receiving Tantric empowerment (*dbang*, **abhiṣeka*). A presentation is given of the four kinds of bliss (*dga' ba*, **ānanda*) associated with the bodily arousal that is felt during the practice of Inner Heat (*gtum mo*) as well as during Tantric intercourse. The passage also includes a short discussion of the meditative experiences of bliss, presence, and non-thought (*bde gsal mi rtog*) and the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*).

Thereupon, segment gives quotations from *Kambala (Tog tse ba), Gaṅgādhara, and *Bla ma* Mi la, followed by definitions of the terms 'unchanging' (*'gyur ba med pa*, **nirvikāra*), 'unceasing' (*rgyun chad med pa*, **nirantara*), and 'everlasting' (*dus thams cad pa*, **sārvakālika*).[972]

The segment ends with a short programmatic statement emphasizing a predilection for philosophical training (quoted in Tibetan above): "Sentient beings, whose intellects are not transformed by philosophical inquiry (*grub mtha'*, **siddhānta*), [only] have simple speculation (*rtog pa*, **tarka*); those, whose intellects have been transformed by philosophical inquiry, possess wisdom (*ye shes*, **jñāna*) once they have realized knowledge (*rig pa*, **vidyā*)."

Segment DK.A.Dza.13: The segment begins (DK.A.Dza.13.16a_2): *na mo ratna gu ru/ rin po che'i zhal nas/ theg chen gsang sngags lugs kyis 'bras bu lam du byed pa yin/.* It ends (DK.A.Dza.13.18a_5) with a concluding verse: *bshes gnyen dam pas gsungs pa rnams/ gus pa'i yid kyis yi ger bkod/ /sgro skur drin du mi bzo la/ yi ge spel bar mi bya gsung//.*[973] The thirteen segment begins by discussing the result (*'bras bu*, **phala*) of the *Guhyamantra* approach, defining it as *Mahāmudrā*, *dharmakāya*, or the nature of the fundamental reality, the uncontrived basis (*dngos po gshis kyi gnas lugs gzhi ma bcos pa*). The segment's explication of this basis is supported by several unspecified scriptural quotations.

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[971] On this term, see SEYFORT RUEGG (1994).

[972] Cf. the summary of segment DK.A.Cha.16, where the same terms are defined.

[973] Correlated passages: DK.α.Kha.228a_2-230b_2, DK.B.Dza.13.16a_2-18a_5, DK.D.Dza.13.16b_4-19a_4, DK.Q.Dza.13.322b_4-325b_6 (the folio numbers 324 and 325 are given to the same folio in the print to correct a pagination error), DK.R.Dza.13.26b_6-31a_4, DK.S.Dza.13.27b_5-32a_4, DK.T.Dza.13.16b-19n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 127$_1$-134$_5$.

Mention of the practice (*nyams len*, **udvahana*) of this nature leads into a presentation of the three characters of the mind, namely its appearance (*ngo bo*), nature (*rang bzhin*), and characteristic (*mtshan nyid*). These are explained in terms of how they are experienced in meditation. More specifically, it is said that the practitioner must cultivate the essence in meditation, which is followed up by a concrete instruction on how to sit in meditation and observe the mind. Sitting in the meditation posture and having engendered a resolved to cultivate *Mahāmudrā* for the benefit of all sentient beings, the meditator should begin by thinking that all phenomena that appear (*snang srid kyi chos thams cad*) are his own mind (*rang gi sems*). He must then ascertain that this mind is birthless (*skye ba med pa*, **anutpanna*), and without passing judgment (*rtsis gdab med pa*) he should rest quietly (*lhan gyis*) in its natural state (*rang gi ngang*). He should simply abide in its qualities of being pristine (*so ma*), uncontrived (*ma bcos pa*), and at ease (*lhug pa*) quality. The term *so ma* is here defined through an interlinear gloss (*mchan bu*). Without focusing on anything in particular, he should meditate with ease and deep relaxation in its quality of crystal-clear awareness (*sal le sing nge ba*). A saying is then quoted stating, "The most relaxed (*glod pa rab*), the best meditation (*sgom pa rab*); a middling relaxation, a middling meditation; the least relaxed, the least meditation."

In terms of how to deal with thoughts that arise during this practice, the meditator is instructed to think of them like clouds that appear out of space itself and disappear back into space, all the while remaining in the nature of space. Likewise, thoughts arise out of the co-emergent mind as such, remain therein, and in the end dissolve back into the co-emergent mind as such, without ever going beyond the nature of the co-emergent mind as such.

By meditating in this manner, the experiences of the four *yoga*s (*rnal 'byor rnam pa bzhi*) will gradually emerge. The segment then presents each of these *yoga*s in some detail. This presentation includes describing each *yoga* in terms of its phases (*dus*) and how the mind's three characters of essence, nature, and characteristic are realized in turn on the different levels.

Next, it is said that although the *yogī* thus realizes *dharmakāya* in the course of these four *yogas*, he will still experience the illness and suffering associated with having a physical body. This is explained through an analogy of the yet unborn offspring of lions and of the mythical *garuḍa* bird. Even if the embryos of these creatures are naturally powerful animals, they remain limited by being enveloped by the womb or the egg. Likewise, although *dharmakāya* has been realized within, it is still enclosed in the physical body that was produced due to past actions (*las*, **karman*). Hence, there is no contradiction in the fact that comfort, discomfort, and undesirable conditions are felt as one as one lives.

Turning to the issue of how the *yogī* who has practiced *Mahāmudrā* will experience death, it is said that due to the training of his former practice, he will automatically recognize the knowledge of the co-emergent *dharmakāya* as it naturally appears at the end of the death process when the bodily elements have fully dissolved. This is compared to how a child is reunited with its mother or like meeting an old friend. The radiance of the

earlier meditation and the radiance of death become non-dual, and in this way the accomplishment of *Mahāmudrā* of the *Guhyamantra* tradition will be reached, which is the so-called reaching of buddhahood in a single life time. It is said that this is why it is so important to meditate on *Mahāmudrā* now. As long as *Mahāmudrā* has not been realized, the meditator should simply try to rest in a natural state during meditation and should concentrate on accumulating beneficence when not meditating in order to create the inner conditions needed for enhancing the meditation experience. Such an approach is sure quickly to lead to realization. The segment ends with a brief verse (quoted in Tibetan above): "These sayings of the genuine spiritual teacher have been put in writing with an attitude of devotion. In order not to cause any exaggeration or denigration, kindly do not spread this text!"

Segment DK.A.Dza.14: The segment begins (DK.A.Dza.14.18a_6): *bla ma mkha' 'gro'i tshogs la phyag 'tshal lo/ /phyag rgya chen po'i lam nyams su len pa la/.* It ends (DK.A.Dza.14.18b_2): *lhug pa brten pas spyod lam rnam bzhi la khyad par med pa'i khyad par ro//.*[974] The fourteenth segment is a short list of three times three elements of *Mahāmudrā* practice (*phyag rgya chen po'i lam nyams su len pa*).

The first set of three is called "three methods for the nature or for resting [therein]" (*ngo bo'am bzhag thabs gsum*), consisting of "resting pristinely" (*so mar bzhag*), "resting by and of itself" (*rang gar bzhag*), and "resting with ease" (*lhug par bzhag*).[975] These three are defined through interspersed interlinear notes.

The second threefold set is "three aids that stabilize these" (*de brtan par byed pa'i grogs gsum*), viz. "being effortless" (*'bad rtsol med pa*), "not resting on any basis whatsoever" (*rten gang la yang mi gnas pa*), and "not holding on to meditative experience as experience" (*nyams su myong ba la myong bar mi 'dzin pa*). These three stabilize respectively the first set of three.

The third set is "their three forms of illustriousness" (*de'i khyad par gsum*), namely "the illustriousness of cause and fruition occurring at the same time" (*rgyu 'bras dus mtshungs pa'i khyad par*), "the illustriousness of distinctions becoming liberated in and of themselves" (*mtshan ma rang sar grol ba'i khyad par*), and "the illustriousness of being without distinctions in the four daily activities" (*spyod lam rnam bzhi la khyad par med pa'i khyad par*). These three are the outcome of having respectively stabilized the first set of three by means of the second set of three. The segment has no colophon.

Segment DK.A.Dza.15: The segment begins (DK.A.Dza.15.18b_2): *//na mo ratnabhyaḥ phyag rgya chen po la dus sum yod de/.* It ends (DK.A.Dza.15.19b_5): */yid la bya ba'i chos*

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[974] Correlated passages: DK.α.Kha.230b_{2-4}, DK.B.Dza.14.18a_6-18b_2, DK.D.Dza.14.19a_4-19b_1, DK.Q.Dza.14.325b_7-326a_2 (the folio numbers 324 and 325 are given to the same folio in the print to correct a pagination error), DK.R.Dza.14.31a_4-31b_3, DK.S.Dza.14.32a_4-32b_3, DK.T.Dza.14.19n-19b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 134$_5$-135$_3$.

[975] For similar terminological triads, see segments DK.A.Cha.15, DK.A.Dza.13, DK.A.Za.1, and DK.A.Wa.4, and DK.A.La.2.

bzhi rin po ches dam pa skyes po la gdams pa'o//.[976] The fifteenth segment starts by indicating stages of progress in *Mahāmudrā* practice. It presents "three times in *Mahāmudrā*" (*phyag rgya chen po la dus gsum*) called "the time of spontaneous accomplishment" (*lhun gyis grub pa'i dus*), "the time of the inconceivable" (*bsam gyis mi khyab pa'i dus*), and "the time of great bliss" (*bde ba chen po'i dus*). The latter corresponds to the achievement of *dharmakāya*.

This is followed by a short outline of view, meditation, conduct, and fruition, as well as view, realization, and great meditation. Next, it speaks of "the search for the lost radiance" (*'od gsal stor ba btsal ba*), "the cause for the emergence of radiance" (*od gsal skye ba'i rgyu*), and "the cause for increasing [radiance]" (*'phel ba'i rgyu*). These explanations mention the need for receiving the teacher's supervision or blessing, making prayers, accumulating beneficence, engendering devotion, practicing Inner Heat, perservering in solitude, etc.

An instruction, which in an interlinear note is attributed to *Bla ma* Mi la, emphasizes the need for combining Generation Stage practices with the cultivation of kindness, compassion, and the resolve for Awakening. A saying by the *Bka gdams pa* teacher Spyan snga ba [Tshul khrims 'bar] (1038-1103) is then quoted, wherein he underlines the need for strengthening meditation practice by making offerings and praying to the Three Jewels.

The segment then turns to discuss how the practice of meditative Tranquility (*zhi gnas*, **śamatha*) may become a cause for further rebirth in *saṃsāra* if the meditator grows attached to various aspects of such meditation. Thus, clinging to the bliss (*bde ba*) experienced in a *śamatha* practice that is one-pointed (*rtse gcig pa*, **ekāgratā*) may lead to rebirth in the Desire Realm (*'dod khams*, **kāmadhātu*). Attachment to its presence or clarity (*gsal ba*) may lead to rebirth in the Material Realm (*gzugs khams*, **rūpadhātu*). Clinging to non-thought (*mi rtog pa*) may lead to rebirth in the Immaterial Realm (*gzugs med khams*, **ārūpyadhātu*). Committing negative actions due to overemphasizing emptiness (*stong pa shas che*) may lead to rebirth in the lower existences (*ngan 'gro*, **durgati*), or even if not committing such actions, a lack of compassion (*snying rje la sogs pa shas chung*) may lead to joining the inferior vehicles (*theg pa dman pa*, **hīnayāna*) of Buddhist practice. Therefore, one-pointed *śamatha* practice must be combined with the methods for cultivating kindness and compassion as well as lead to realization of selflessness or radiance. In that case, it is said to lead to supreme Awakening.

The segment ends with a passage attributed to "the teacher who is a spiritual friend" (*dge ba'i bshes gnyen ston pa*), which here seems to refer to Bsod nams rin chen. The passage begins with an inquiry into a distinction between the instructions (*gdams pa*, **avavāda*) which the speaker (Bsod nams rin chen (?)) requested from fifty-five different teachers (*bla ma lnga bcu lnga*) and [their] ensuing explanations (*rjes su bstan pa*, **anuśāsanī*). These instructions may be summed up in ten corresponding roots (*rtsa bcu*

[976] Correlated passages: DK.α.Kha.230b_4-232a_2, DK.B.Dza.15.18b_2-19b_5, DK.D.Dza.15.19b_1-20b_6, DK.Q.Dza.15.326a_3-327a_6, DK.R.Dza.15.31b_3-34a_3, DK.S.Dza.15.32b_3-35a_3, DK.T.Dza.15.19b-20b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 135$_4$-139$_5$.

mthun). The number ten seems here to refer to the said distinction between instructions and ensuing explanations, along with two sets of four *Dharmas* explained in the following piece, called "the four common *Dharmas*" (*thun mong gi chos bzhi*) and "the four *Dharmas* that should always be kept in mind" (*rtag tu yid la bya ba'i chos bzhi*). The word "instruction" or "guidance" (*gdams pa*, **avavāda*) is said to signify teachings given to students who are entering the path in order to show them the path, whereas the word "ensuing explanations" (*rjes su ston pa*, **anuśāsanī*) indicates teachings meant to help the student avoid detours on the path, e.g., explanations on how to overcome unfavorable conditions and find constructive conditions.

Thereupon, the four common *Dharmas* are presented, with the word "common" (*thun mong*, **sādhāraṇa*) probably meaning that they should be followed by all seasoned practitioners in the *Dags po* community. The first is that although the student realizes everything to be *Mahāmudrā*, he should still meditate on the *bla ma* over his head and make an effort in doing positive actions. Secondly, whatever practice he does, he should shun negative actions. Thirdly, although he feels no difference between being in retreat in the solitude (*dben pa*, **prāvivekya*) or staying in town (*grong*, **grāma*), he should remain in solitude. Fourthly, although he feels no difference between sitting upright with raised knees (*tsog pu*) or lying down (*nyal ba*) [when sleeping?], he should meditate sitting upright (*tsog pu*).

Next, the set of "four *Dharmas* that should always be kept in mind" are laid out. The first is that the practitioner should always keep in mind the cultivation of kindness, compassion, joy, and equanimity and the contemplations of death and impermanence, the cause and effect of actions, and the suffering of *saṃsāra*. Secondly, he should always remember to meditate on himself as the deity, invite the wisdom aspects (*ye shes sems dpa'*, **jñānasattva*), and then make offerings and praises to the *buddha*s and *bodhisattva*s. Thirdly, during all daily activities he should meditate on *guruyoga* and let the mind rest in an uncontrived state (*sems ma bcos par bzhag*). Fourthly, he should from time to time dedicate the beneficence he has gathered and make wishing-prayers (*smon lam*, **praṇidhāna*). The segment ends by stating that these four *Dharma*s to be kept in mind were instructed by the precious one (*rin po che*) to authentic men (*dam pa skyes po*).

Segment DK.A.Dza.16: The segment begins (DK.A.Dza.16.19b$_6$): *na mo ratna guru/ yang 'jug ldog gi bye brag ni/.* It ends (DK.A.Dza.16.20a$_4$): *'dis kyang bstan pa dang sems can la phan pa rgya chen po 'byung bar gyur cig// bkra shis* (some interspersed notes relating to lines above are placed in the lower line of the folio, but do not belong to the end of the text).[977] The sixteenth and final segment of text DK.A.Dza contains a brief explanation on three meditative experiences to be entered into (*'jug pa'i nyams gsum*) and three meditative experiences to be avoided (*ldog pa'i nyams gsum*). These are explained in the form of analogies, some of which are clarified by brief interlinear notes. The notes are not attested by the older manuscript DK.α.

[977] Correlated passages: DK.α.Kha.232a$_{2\text{-}5}$, DK.B.Dza.16.19b$_5$-20a$_5$, DK.D.Dza.16.20b$_6$-21a$_5$, DK.Q.Dza.16.327a$_7$-327b$_4$, DK.R.Dza.16.34a$_3$-35a$_1$, DK.S.Dza.16.35a$_3$-35b$_5$, DK.T.Dza.16.20b-21n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 139$_5$-141$_1$.

The three meditative experience to be entered into are: (1) an experience which is like arriving at an island with precious gems (explained in a note to mean that everything emerges as *Mahāmudrā*); (2) an experience that is like tasting the flavor of a medicine; and (3) an experience that is like actually taking the medicine (the latter two are not explained in any note). These three experiences should be fostered in a manner free from clinging.

The three experiences to be avoided are: (1) an experience which is like a traveler remembering his motherland after recognizing the road (this is explained in a note as referring to remembering one's former studies, received empowerments, service to the *bla ma*, practices and so forth, and then practicing these); (2) an experience which is like a person's time being up (this is explained in a note as meaning that one feels sad when after meditating on emptiness, signs [of accomplishment] do not appear); and (3) an experience which is like bad dependencies manifesting as negative influences (*bdud*, **māra*) (this is explained in a note as referring to turning back after seeing how others practice the Generation Stage and achieve powers by propitiating worldly deities and spirits, and then thinking that something similar was not achieved by oneself).

It is then stated that when these three negative experiences arise, the *yogī* should deter them by meditating on powerful remedies. These remedies are explained in a note saying that the *yogī* should contemplate the short time that is left of his life even though he has attained a precious human body as well as contemplating the suffering of birth, aging, sickness, and death, the suffering of the six *saṃsāric* existences, the great suffering of the three lower existences, and then resolving always to remember and rely on the *bla ma*'s instructions in order to remedy these sufferings. The segment ends with the prayer (quoted in Tibetan above): "By this as well, may vast benefit be brought about for the teachings and for sentient beings! May it be auspicious!"

While the segment and the overall text DK.A.Dza thus do not end with any colophon in xylograph DK.A, a colophon is found in the older manuscript DK.α, which says:

> [This was] the instruction on the birthless *Mahāmudrā* by the venerable meditator from Dag po of the **Rnyi* clan (*rje btsun *[r]nyi sgom*). For the sake of overcoming birth and death along with *saṃsāra*, I have written down the *bla ma*'s sayings and my own meditative experiences.[978]

In the Tibetan text, the word *gnyis sgom* should be read as **rnyi sgom* and the word *'jigs pa'i* should be read as **'jig pa'i*. While this colophon does not reveal the name of the author, it indicates that the whole or a part of text DK.α.Dza was written by a later author as a mixture of sayings attributed to the venerable meditator from Dag po of the *Rnyi* clan, i.e., Bsod nams rin chen, combined with passages describing the author's own meditative experiences (*rang gi nyams myong*). It is possible that the colophon was known to the makers of the first xylograph (ms DK.A) through its presence in ms DK.α but that they consciously omitted it due to its contents, given that the colophon clearly indicates that the

[978] DK.α.Kha.232a$_5$: *rje btsun dags po gnyis sgom gyi phyag rgya chen po skye ba med pa'i gdam ngag/ 'khor ba dang skye shi 'jigs pa'i don du/ bla ma'i gsung dang rang gi nyams myong bris pa/.*

contents of the text are not purely the sayings of Sgam po pa. Or, if the makers of ms DK.A were not familiar with ms DK.α, its omission in ms DK.A could equally be explained in the way that the colophon is not an original part of the work and was transmitted only through some recensions of the earlier transmission lines of text *Dza* – here represented by ms DK.α – and that it therefore was not attested by the manuscript(s) that formed the basis for the first xylograph, ms DK.A.

5.20 DK.A.Wa: Sayings of the Dharma Master, the Doctor from Dags po: The Mahāmudrā Instruction Descending from Above along with Manifold Songs (Chos rje dags po lha rje'i gsung te phyag rgya chen po'i man ngag thog babs dang mgur 'bum rnams bzhugs so)

11 folios, 18 segments, 9 internal colophons. Text DK.A.Wa consists of two main parts. The first part is entitled "The *Mahāmudrā* Instruction Descending from Above" (*phyag rgya chen po'i man ngag thog babs*). The expression "descending from above" (*thog babs*), generally speaking, denotes something that drops or has dropped from the sky, such as lightning, a meteoritic rock, or a religious object made from such stone. Here, however, the phrase is employed metaphorically to describe a contemplative technique of entering into deep meditation in an immediate manner, as opposed to gradually building up the meditation practice. The same title is also used for segment DK.A.Ra.3.

As discussed above, Sa skya Paṇḍita later criticized *Bka' brgyud Mahāmudrā* of being a Chinese Chán Buddhist teaching in disguise. Specifically, he accused the *Bka' brgyud pa*s of simply having changed the Chinese Chán terms "falling from above" (*yas 'bab*, **shàngjiàng* 上降) and "climbing from below" (*mas 'dzegs*, **xiàdēng* 下登) into the familiar Indian terms "instantaneous" (*cig char ba* or *cig car ba*, **yugapad*) and "gradual" (*rim gyis pa*, **anupūrva* or **krameṇa*) in order to hide the doctrine's Chinese origin. While it certainly is true that the Tibetan expressions *yas 'bab* and *mas 'dzes* are not attested anywhere in the *Dags po'i bka' 'bum* whereas the terms "instantaneous" and "gradual" are frequently used, it is notable that the present phrase "descending from above" (*thog babs*) corresponds closely in meaning to the Chinese term "falling from above" (*yas 'bab*, **shàngjiàng* 上降). The Chinese term likewise consists of two syllables meaning 'above' (*shàng* 上 = *thog* or *yas*) and 'falling' or 'descending' (*jiàng* 降 = *babs*). It is evident that the two Tibetan words *yas* "above" and *thog* "on, above" can be used interchangeably, because segment DK.A.Ra.3 contains a sentence (DK.A.Ra.3.5a_2), wherein the two words *yas* and *thog* are placed appositionally next to each other as plain synonyms: "This *Mahāmudrā* instruction descending from above (*thog babs*), which should be applied from above (*yas thog tu gdab pa*), has two points" (*phyag rgya chen po'i gdam ngag thog babs/ yas thog tu gdab pa 'di la don gnyis te/*).[979] Nevertheless, the similarity between the attested Tibetan

[979] A highly similar sentence is seen in the segment DK.A.Wa.1.1_{1-2} with only minor reading variants: *phyag rgya chen po'i gdam ngag thog babs dang/ yang thog tu byung ba 'di la don gnyis te/*. In the older ms DK.α .Kha.80$b._1$, the word *dang/* is omitted and it reads *gyur pa* instead of *byung ba*.

term *thog babs* and the non-attested Sino-Tibetan term *yas babs* (**shàngjiàng* 上降) may be a mere coincidence, because no equivalent for the other paired Sino-Tibetan term "climbing from below" (*mas 'dzegs*, **xiàdēng* 下登) appears in texts DK.A.Wa or DK.A.Ra.3. These issues will be discussed in further detail in the segment summary.

The first overall part of the manual consists of segments DK.A.Wa.1-5. It is stated in its several internal colophons to have been transmitted through Bsod nams rin chen's younger nephew, Slob dpon Bsgom chung to Slob dpon Stod lung pa. In the older ms DK.α, Stod lung pa (also spelled Stod lungs pa) is identified with the personal name Tshul khrims ye shes. It is added that he, in turn, gave this instruction to the actual writer of the text, who only refers to himself as "me" (*bdag*), but who can thus be identified as a student of Tshul khrims ye shes. In ms DK.A, however, the name Tshul khrims ye shes only appears in one of the colophons and is there separated from the epithet Stod lung pa, in the way that Stod lung pa gave the instruction to Tshul khrims ye shes. Moreover, in ms DK.A, none of the references to "me" is attested and they have possibly been intentionally deleted given the lack of a concrete name in these references.

The "*Ācārya* from Stod Valley" (i.e., Slob dpon Stod lung pa) is a person who appears several times in the *Dags po'i bka' 'bum*. The exact same transmission line from Bsgom chung to Bstod lung pa to "me" is attested in the colophons of segments DK.A.Tha.39 and DK.A.Tha.41. As mentioned above in the description of segment DK.A.Tha.41, the older ms DK.α there adds the nickname *Dbu se*, "grey-head," after the epithet Bstod lung pa, thus indicating the epithet to be referring to the first Karma pa Dus gsum mkhyen pa, who was known by this nickname. In ms DK.α of the present segment, however, the epithet Slob dpon Stod lung pa is specified as belonging to a person named Tshul khrims ye shes, which is not a name associated with Dus gsum mkhyen pa. The identification of these titles and personal names is a problem that still awaits a satisfactory solution.

The second overall part of text *Wa* consists of segments DK.A.Wa.6-18. It contains an early collection of songs (*mgur 'bum*) attributed to Bsod nams rin chen. Among these, segments DK.A.Wa.15-18 appear to have been appended at a later stage.

Segment DK.A.Wa.1: The segment begins (DK.A.Wa.1.1b$_1$): */bla ma dam pa rnams la phyag 'tshal lo/ /phya rgya chen po'i gdam ngag thog babs dang yang thog du byung ba 'di la don gnyis te/.* It ends (DK.A.Wa.1.3a$_2$) with a colophon: */phyag rgya chen po thog babs rtsis kyi rgya mdud dang bcas pa/ rin po che sgam po pa'i man ngag/ dags po bsgom chung gi phyag dpe/ slob dpon stod lungs pa la gdams pa'o//.*[980] The first segment contains a teaching called "The *Mahāmudrā* Instruction Descending from Above" (*phyag rgya chen po'i gdam ngag thog babs*). This instruction has two points. First, there is a part dispelling

[980] Correlated passages: DK.α.Kha.80b$_1$-81b$_1$, DK.B.Wa.1.1b$_1$-3a$_2$, DK.D.Wa.1.1b$_1$-2b$_5$, DK.Q.Wa.1.327b$_5$-328b$_4$, DK.S.Wa.1.1b$_1$-3b$_5$, DK.T.Wa.1.1b-2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 141$_1$-144$_2$. The text is omitted in DK.R.

five mistaken ideas (*log par rtog pa lnga bsal ba*).[981] This is followed by a presentation of the actual instruction (*gdam ngag dngos*).

As for the five mistaken ideas, the first is called "a mistaken idea about the essence" (*ngo bo la log rtog*). Here, the practitioner wrongly believes that he should first abandon the present bad mind (*da lta'i sems ngan pa*), while he thinks that knowledge or wisdom (*ye shes*, **jñāna*) is good (*bzang po*). The text rejects this belief and retorts that, according to the tradition of this instruction, the root of all phenomena, [whether good or bad], is the mind (*chos kyi rtsa ba sems yin te*). Consequently, there is nothing to be abandoned in the mind. The second mistaken idea concerns the object (*yul la log pa*). This refers to the opinion (*'dod pa*, **abhiprāya*) that the practitioner should abandon the five poisons (*dug lnga*), i.e., afflictive emotions including pride, desire, anger, jealousy, and stupidity. It is answered that in the tradition of this instruction these emotions should not be eliminated but should be utilized as part of the path (*lam du 'khyer ba*). The third mistaken idea concerns time (*dus la log par rtog pa*), namely to think that realization (*rtogs pa*, **avabodha*) can first take place after three incalculable world-ages (*bskal pa grangs med pa*, **asaṃkhyeyaṃ kalpam*).[982] This is a common view held with regard to *Mahāyāna* practice, and it later became – as discussed above – one of the points raised as a criticism against *Bka' brgyud Mahāmudrā* by Sa skya Paṇḍita. The segment rejects this idea by saying that the tradition of this instruction maintains the present [moment] to be self-realization (*da lta rang rtogs par 'dod*). The fourth mistaken idea concerns insight, namely to think that realization is achieved by means of knowledge (*rig pa*, **vidyā*). This is rejected by saying that the tradition of this instruction maintains realization to be achieved by means of the instruction (*gdams ngag*, **avavāda*). The fifth mistaken idea is to consider *buddha*s to be good and sentient beings to be bad. This is refuted on the ground that there is no substantial difference between *buddha*s and sentient beings, the only difference being whether the nature of the mind has been realized or not.

Having dispelled these five erroneous views, the segment goes on to present the actual instruction in three points. The first point is called "skill in beginning the meditation" (*sgom mgo rtsom pa la mkhas pa*). It concerns assuming the proper sitting posture for meditation and letting the mind begin to rest in its own essence in a manner of "descending from above" (*thog babs su bzhag*). This means leaving the mind in its own state (*rang lugs*) without applying any [artificial] effort, namely in an uncontrived meditative experience of bliss, presence, and non-thought. This is to recognize the undeluded mind (*sems ma khrul pa la ngos bzung ba*). Further, the *yogī* also needs to recognize the deluded mind (*sems khrul pa la ngos bzung ba*). Here, the meditator observes all thoughts that arise and look at these in a

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[981] The dispelling of the five mistaken ideas has been summarized by David P. JACKSON (1994:82 fn. 199).

[982] For a general explanation of the three incalculable aeons that it in *Mahāyāna* literature is said for a *bodhisattva* to complete the path, see KRAGH (2013a:166, 208). One incalculable aeon is defined in *Abhidharmakośa* as consisting of 10^{57} human years. It is said to include the full time it takes for a universe to manifest, remain, and be destroyed.

manner of "descending from above" (*thog babs su blta*) while applying insight (*shes rab*, **prajñā*). He should observe the trace left in the mind when a thought arises and recognize that this vacuum is not without mind (*sems med pa ma yin*); rather, there is a mind empty of any essence, a lucid openness, wherein matrix (*dbyings*, **dhātu*) and knowledge (*ye shes*, **jñāna*) are non-dual. The meditator thus sees the mind, which is *Buddha* when realized. He sees it in its beginningless being, as embracing all phenomena, seeing what is beyond the objects of sensory perception, meaning that the mind is not established in any discernable form possessing color or shape.

The second main point of the instruction is called "skill in stabilizing the experience during [the meditation practice]" (*bar nyams brten pa la mkhas pa*). This relates to managing mental agitation (*rgod pa*, **auddhatya*) and dullness (*bying ba*, **laya*). When feeling agitated, the meditator should simply let the mind be in its own state (*rang gi thog tu gtang*). When feeling dull or drowsy, he should stimulate the mind making it a bit agitated and then gaze at that state.

The third main point of the instruction is called "skill in stopping [the meditation] at the end" (*tha mar 'phro gcod pa la mkhas pa*). Here it is explained that the meditator should keep the length of the meditation session clear and short. He should spread out the sessions well without becoming fed up with the practice.

The segment ends with a colophon (quoted in Tibetan above) saying: "The transmission of Sgam po pa, the precious one, including knots for keeping tabs [of the points] of the *Mahāmudrā Descending from Above* was instructed to *Ācārya* Stod lung pa [based on] Dags po Sgom chung's booklet." The colophon thus indicates that the instruction came from Sgam po pa Bsod nams rin chen and was given to *Ācārya* Stod lung pa through the intermediary of a booklet (*phyag dpe*) belonging to Dags po Sgom chung, i.e., Bsod nams rin chen's younger nephew. The colophon's mention of a booklet in the possession of Dags po Sgom chung is highly significant, for it is the first attestation in the *Dags po'i bka' 'bum* of the existence of an early written record of Bsod nams rin chen's instructions. It thereby points directly to textual prototypes for the material that eventually came to be included in the *Dags po'i bka' 'bum* corpus. The expression "knots for keeping tabs" (*rtsis kyi rgya mdud*) seems to refer either concretely or figuratively to the ancient Tibetan device of using a system of different types of knots tied on strings (*ju thig*) for purposes of memorization, record keeping, and arithmetic.[983] In the older ms α (DK.α.Kha.81a_6-81b_1), the colophon includes the name Tshul khrims ye shes after the epithet *Slob dpon* Stod lung pa, and then continues the colophon with an additional phrase, "...who [in turn] gave it to me" (*des bdag la gnang ba'o*).

Segment DK.A.Wa.2: The segment begins (DK.A.Wa.2.3a_2): */bla ma rin po che la phyag 'tshal zhing skyabs su mchi'o/ /'o cag rnams kyis mi lus rin po che thob nas/.* It ends

[983] For a nineteenth-century Tibetan text on the related device of using knots on strings for divination purposes, see the illustrated manuscript entitled *Srid pa 'phrul gyi ju thig gi dpyad don snang gsal sgron me* by 'Jam-mgon 'Ju Mi pham 'Jam dbyangs rnam rgyal rgya mtsho (1846-1912) in vol. *Ja* of his collected works (TBRC W23468-2019).

(DK.A.Wa.2.3b$_6$): */bla mas gsungs pa de mad par mchis so//zhal gyis gdams pa'o//.*[984] The second segment creates somewhat of a contrast to the first segment's emphasis on there being no need for abandoning anything and simply to take the present moment as realization itself. Instead, the present segment contains a motivational piece that strongly admonishes the *yogī* to meditate with diligence. It does so by stressing the importance of practice through several analogies. First, it says, if a person who has attained a valuable human rebirth does not accomplish (*ma grub na*) any teaching, it is comparable to choosing to drink from a jar full of poison instead of from a jar full of longevity medicine. If someone meets a *buddha* and receives his teachings but does not turn away from this life and does not accomplish any benefit, he is no different from *Rudra* or a demon. If someone who has listened to the *Mahāyāna* teachings does not engender the twofold resolve for Awakening, he is no different from an evil person (*mi nag*) and is very stupid like a pig (*shin tu glen pa phag lta bu*). If someone who has produced certainty is unable to turn his mind away from food and sense pleasures, his torment is no different from that of a hungry ghost. If someone has developed a good meditation and has managed to let radiance appear in the mind, but nevertheless clings to this life and is unable to give up the five mental poisons, he will in spite of his meditation not become liberated from *saṃsāra*. He is a lunatic even among crazies and is despicable even among vulgar people. The five or three mental poisons constantly confuse us (here the segment speaks in the first person), so now we should apply ourselves by not entertaining these emotions and not letting them confuse us. It is necessary to be careful and attentive, not letting these emotions arise even in the first place. Gradually, signs of progress will then appear. The *yogī* needs to see for himself whether his *Dharma* practice benefits himself or not. In this way, he must guide himself, for there is no better advice than the advice that one gives to oneself. The segment ends by saying that these words spoken by the *bla ma* are truthful and are his oral instruction (*zhal gyi gdams pa*). There is no colophon. The segment contains many interlinear notes throughout.

Segment DK.A.Wa.3: The segment begins (DK.A.Wa.3.3b$_6$): */na mo gu ru/ tshe cig po de nyid la sangs rgya bar byed pa'i phyag rgya chen po'i man ngag ni/.* It ends (DK.A.Wa.3.4b$_1$) with the colophon: */snyi sgom dags po rin po che'i gsung sgros/ dags po sgom chung la gdams pa/ des slob dpon stod lung pa la/ des tshul khrims ye shes la gdams pa'o//.*[985] The third segment presents a *Mahāmudrā* instruction in two points, namely the co-emergent mind as such which is *dharmakāya* (*sems nyid lhan cig skyes pa chos kyi sku*) and the co-emergent experiences which are the light of *dharmakāya* (*snang ba lhan cig skyes pa*

[984] Correlated passages: DK.α.Kha.81b$_1$-82a$_2$, DK.B.Wa.2.3a$_2$-3b$_6$, DK.D.Wa.2.2b$_5$-3b$_3$, DK.Q.Wa.2.328b$_5$-329a$_7$, DK.S.Wa.2.3b$_5$-5a$_4$, DK.T.Wa.2.2b-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 144$_2$-146$_5$. The text is omitted in DK.R.

[985] Correlated passages: DK.α.Kha.82a$_2$-82b$_4$, DK.B.Wa.3.3b$_6$-4b$_1$, DK.D.Wa.3.3b$_3$-4a$_5$, DK.Q.Wa.3.329a$_7$-330a$_2$, DK.S.Wa.3.5a$_4$-6b$_1$, DK.T.Wa.3.3b-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 146$_5$-148$_6$. The text is omitted in DK.R.

chos sku'i 'od). This corresponds to the teaching previously taught in segments DK.A.Ca.18, DK.A.Tha.38, DK.A.Na.1, and DK.A.Dza.1.

In order to ascertain the mind as such (*sems nyid*, **cittatā*), the *yogī* needs to ascertain the nature of experience (*snang ba*, **avabhāsa*). This is done in three steps, the first of which is to understand experiences to be non-existent (*med pa*, **abhāva*). Next, the practitioner should understand that although experiences as such are non-existent they nevertheless emanate from awareness (*shes pa'i cho 'phrul*, **jñānaprātihāra*). Finally, the *yogī* should see that the meditative experience thereof is inexpressible (*smrar mi btub pa*).

Having transmitted the instruction on how to ascertain experience and the mind as such, the segment goes on to explain the method for practicing this understanding in meditation (*nyams su len pa'i thabs*), namely how to rest in the state of the co-emergent mind as such. This point is explained in some detail including a brief mention of the four *yoga*s of *Mahāmudrā*. Thereupon, the manner in which realization arises (*skye lugs*) is presented with a threefold division into (1) gradual realization (*rim gyis skye ba*), (2) realization taking place in leaps (*thod rgal du skye ba*), and (3) instantaneous realization (*cig car du skye ba*). Finally, there is a brief remark on the result of attaining *dharmakāya* and the form-*kāya*s. The segment ends with a colophon (quoted in Tibetan above): "The sayings of the precious meditator from the sNyi clan of Dags po were instructed to Dags po Sgom chung. He taught them to *Ācārya* Stod lung pa, who taught them to Tshul khrims ye shes." In the older ms α (DK.α.Kha.82b$_4$), there are two variants in this colophon similar to the variants seen in the colophon of segment DK.α.Wa.1, in that it reads: "...He taught them to *Ācārya* Stod lungs pa Tshul khrims ye shes, who gave them to me" (*des slob dpon stod lungs pa tshul khrims ye shes la gdams pa des bdag la gnang ba*).

Segment DK.A.Wa.4: The segment begins (DK.A.Wa.4.4b$_2$): */na mo gu ru/ bla ma rin po che'i ma h'a mu tra'i gegs bsel ni/*. It ends (DK.A.Wa.4.5a$_3$) with the colophon: */bla ma rin po che'i phyag dpe/ khu dbon gnyis ka'i gsung sgros/ slob dpon stod lungs pa la gdams pa/ gegs sel gyi man ngag go//*.[986] The fourth segment presents an explanation called "removing obstacles for *Mahāmudrā*" (*ma hā mu tra'i gegs bsel*). It is here explained that the word *Mahāmudrā* signifies 'emptiness' (*stong pa nyid*, **śūnyatā*) and that there are two kinds of emptiness: an artificial emptiness (*bcos ma'i stong pa nyid*) and a natural emptiness (*rang bzhin gyis stong pa nyid*). It is stated that buddhahood is only reached by realizing the natural emptiness, since the artificial emptiness is subject to verbal expressions [in the form of philosophical treatises]. This is supported by a quotation from Nāgārjuna. It is followed up by a brief outline of the four misunderstandings of emptiness (*shor ba bzhi*)[987]

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[986] Correlated passages: DK.α.Kha.82b$_4$-83a$_5$, DK.B.Wa.4.4b$_2$-5a$_3$, DK.D.Wa.4.4a$_5$-4b$_6$, DK.Q.Wa.4.330a$_2$-330b$_3$, DK.S.Wa.4.6b$_1$-7b$_2$, DK.T.Wa.4.4n-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 148$_6$-150$_6$. The text is omitted in DK.R.

[987] For an outline of the four misunderstandings of emptiness, see the summary of segment DK.A.Nya.15.

and the four pitfalls (*gol sa bzhi*).[988] The four pitfalls are here defined as the pitfalls leading to rebirth in any of the four immaterial realms. This is illustrated with a scriptural quotation from the *Ratnakūṭa* scripture.

It is concluded that the natural emptiness is what must be cultivated in meditation. Nonetheless, this kind of emptiness cannot be met with in any cave, it cannot be discerned even in India, and it cannot be shown by any example. Rather, it is entirely beyond language. Hence, *Mahāmudrā* is without a view (*lta ba med*). If the *yogī* holds a view, this view will always be one-sided (*phyogs ris*, **ekānta*?). In sum, the practitioner should simply rest pristinely (*so ma*), naturally (*rang thang*), and at ease (*lhug pa*) in an inner state of discerning the mind (*sems kyi 'khris thag rbad kyis bcad pa'i ngang*).

The segment ends with a colophon (quoted in Tibetan above): "The booklet of the precious *bla ma* [containing] the sayings of the uncle as well as the nephew was instructed to *Ācārya* Stod lungs pa. [This was] the transmission for removing obstacles." The colophon thus indicates the existence of another booklet (*phyag dpe*), which belonged to someone here only referred to as the "precious *bla ma*" (*bla ma rin po che*). This title could denote Bsod nams rin chen or, else, some later *bla ma* who had such a booklet in his possession. The booklet is said to have contained sayings (*gsung sgros*) spoken by the uncle and the nephew (*khu dbon gnyis*), i.e., Bsod nams rin chen and one of his two nephews, probably the older nephew and main lineage-holder Tshul khrims snying po. The booklet or its teachings were given as instructions to *Ācārya* Stod lungs pa. In the older ms DK.α, the same colophon contains an additional line stating "...who, in turn, gave it to me" (*des bdag la snang ngo*). Finally, the colophon gives the name of this segment as "the transmission for removing obstacles" (*gegs sel gyi man ngag*).

Segment DK.A.Wa.5: The segment begins (DK.A.Wa.5.5a$_3$): */na mo gu ru /phyag rgya bzhi'i gdam ngag la/*. It ends (DK.A.Wa.5.5b$_4$) with the colophon: *phyag rgya bzhi'i gdam ngag/ bla ma rin po che'i phyag dpe/ slob dpon bsgom chung la gdams pa'o//*.[989] The fifth segment contains an explanation of the four *mudrā*s (*phyag rgya bzhi*) related to the Tantric practices of the **Anuttarayogatantra* class. The first *mudrā* is the action seal (*las kyi phyag rgya*, **karmamudrā*) through which the experience of the co-emergent (**sahaja*) is exemplified to the initiant. By engaging in Tantric intercourse, the practitioner experiences ordinary, *saṃsāric* pleasure of sexual arousal, which is to be taken as an example for the bliss of the co-emergent (*dpe'i lhan cig skyes pa*). Once the practitioner can sense this bliss without any feeling of attachment and recognize its essencelessness, he should during intercourse enter into a meditative experience of bliss, presence, and non-thought. This is referred to as the actual **sahaja* (*don gyi lhan cig skyes pa*). It should be noted that the term **sahaja* is here used in its traditional Tantric sense of a meditative experience that arises

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[988] The four pitfalls correspond to the three pitfalls (*gol sa gsum*) mentioned in segment DK.A.Nya.15.

[989] Correlated passages: DK.α.Kha.83a$_5$-83b$_6$, DK.B.Wa.5.5a$_3$-5b$_4$, DK.D.Wa.5.4b$_6$-5b$_1$, DK.Q.Wa.5.330b$_3$-331a$_4$, DK.S.Wa.5.7b$_2$-8b$_3$, DK.T.Wa.5.4b-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 150$_6$-152$_5$. The text is omitted in DK.R.

simultaneously (*sahaja*, *lhan cig skyes pa*) with the ordinary bliss of sexual arousal during Tantric intercourse. The second *mudrā* is the reality seal (*chos kyi phyag rgya*, **dharmamudrā*), which is related to the practitioner's conduct or daily activities (*las*, **karman*). It is said to refer to a behavior where the practitioner remains balanced in his experience of reality (*don*, **tattva*) throughout all activities, to the extent that there is no difference between sitting in meditation and moving about. The third *mudrā* is the great seal (*phyag rgya chen po*, **mahāmudrā*), which refers to the result (*'bras bu*, **phala*) of the practice. This is here separated into two phases: one phase in which the practitioner has penetrated into an understanding of reality but still holds on to some hopes and fears, and another phase where the practitioner has become able to let go off all hopes and fears, evaluations, and words. The fourth *mudrā* is the observance seal (*dam tshig gi phyag rgya*, **samayamudrā*), which is said to refer to creating benefit for others (*gzhan don*, **parahita*). Having perfected benefit for himself, i.e., spiritual realization, the practitioner goes on to perfect benefit for others by acting with friendliness and compassion.

The segment ends with a brief colophon (quoted in Tibetan above): "The instruction on the four *mudrā*s [contained] in the booklet of the precious *bla ma* was instructed to *Ācārya* Bsgom chung." In this case, the colophon is identical to the one seen in the older ms DK.α. The colophon thus states that this teaching existed in the written form of a booklet (*phyag dpe*) belonging to the "precious *bla ma*" (*bla ma rin po che*), presumably referring to Bsod nams rin chen, and that he gave it or taught it to his younger nephew Bsgom chung Shes rab byang chub. This agrees with the same transmission pattern seen in segments DK.A.Wa.1 and DK.A.Wa.3, where instructions were said to have been given to Shes rab byang chub. In those colophons, however, the instructions were further said to have been passed on to *Ācārya* Stod lung pa, who is not specified in the present colophon.

This was the last of the segments within the present manual (DK.A.Wa.1-5) imparting *Mahāmudrā* instructions, a textual cycle which in the overall title of the work seems to be the part that is referred to by the name "The *Mahāmudrā* Instruction Descending from Above" (*phyag rgya chen po'i man ngag thog babs*).

Segment DK.A.Wa.6: The segment begins (DK.A.Wa.6.5b$_5$): */bla ma dam pa rnams la phyag 'tshal lo/ /phyi nas pha ma'i rgyu rkyen shar/.* It ends (DK.A.Wa.6.6b$_1$): */re dogs su ma lta rnal 'byor kun//.*[990] Starting with segment DK.A.Wa.6, the remaining segments of text DK.A.Wa contain a series of religious songs (*mgur*, **gīti*), which in the overall title of DK.A.Wa (a title that is not attested in ms DK.α) are referred to as "Manifold Songs" (*mgur 'bum*). None of the songs are here attributed to any specific authorship.

DK.A.Wa.6 contains a song in sixteen verses written in meter. The first eight verses follow a pattern, where verse-line *a* expresses something that arises on the outside (*phyi nas shar*), line *b* mentions something that arises on the inside (*nang nas shar*), line *c* using the

[990] Correlated passages: DK.α.Ga.135b$_4$-136b$_2$ (the passages corresponding to segments DK.A.Wa.6 and DK.A.Wa.7 are merged as a single text in DK.α), DK.B.Wa.6.5b$_4$-6b$_1$, DK.D.Wa.6.5b$_1$-6a$_5$, DK.Q.Wa.6.331a$_4$-331b$_6$, DK.S.Wa.6.8b$_3$-10a$_2$, DK.T.Wa.6.5b-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 152$_5$-155$_2$. The text is omitted in DK.R.

expression "as long as" (*bar du*) speaks of an activity, while line *d* states a simple fact (*tsam*) that pertains to the situation or activity mentioned in line *c*. Applying this pattern, these eight verses concern rebirth as a human, turning to the divine *Dharma* (*dam pa'i lha chos*), listening to the teachings, practicing meditation and entering meditative experiences, obtaining realization, engaging in a meditative conduct of equanimity (*ro snyoms*), applying effort, and having compassion for other beings. It may be noted that the first verse employs the *Yogācāra* term "latent consciousness" (*kun gzhi'i rnam shes*, **ālayavijñāna*).

Verses 9 and 10 follow a different pattern, where verse-lines *b* and *d* both state that there is a ghost (*'dre gcig gda'*) causing harm to the practitioner's spiritual practice, when certain conditions mentioned in verse-lines *a* and *c* are present. These obstacles are said to arise from a lack of deep realization, a stagnant motivation for meditation, talking too much, and not abolishing the afflictive defilements (*nyon mongs*, **kleśa*).

Verses 11 and 12 follow a concessive pattern with lines *a* and *c* ending in "although" (*kyang*) and lines *b* and *d* ending with "please" (*'tshal*). For example, verse 11ab says, "Although having realized the meaning of non-duality, please do not neglect positive actions." Verses 13 and 14 employ an interrogative pattern where lines *ac* give a parable ending in "just like" (*'dra*) and lines *bd* end with the rhetorical question "shouldn't one?" (*lags sam*). The points made in these lines concern requesting instructions from a learned *bla ma*, practicing meditation, resting in the original nature (*gnyug ma*), and realizing the nature of the mind before dying. Finally, in verses 15 and 16, lines *ac* end with the locative marker (*la*) and lines *bd* end with the phrase "Oh, all *yogī*s! [One] does not see..." (*ma lta rnal 'byor kun*). The latter phrase does not agree with the regular meter. The verses pertain to the view (*lta ba*), meditation (*sgom pa*), conduct (*spyod pa*), and result (*'bras bu*). The segment has no colophon.

Segment DK.A.Wa.7: The segment begins (DK.A.Wa.7.6b$_2$): *//na mo gu ru/ dang po sgro 'dogs chod lags kyang/.* It ends (DK.A.Wa.7.8a$_3$): */tshe 'di rtag par bzung ste 'khrul//.*[991] The seventh segment contains another song written in meter. In fact, in the older ms DK.α, the passage corresponding to segments DK.A.Wa.6-7 constitute a single song without any separation between the two parts, whereas in DK.A a clear segment demarcation marker has been placed between the parts in the form of three double punctuation marks (*nyis shad*) and the homage *nāmo guru*. Since the present calculation of segments is based primarily on ms DK.A, the two parts shall here been considered two separate segments and hence two separate songs.

The song of DK.A.Wa.7 is a complex composition utilizing several different rhythms and literary patterns. The majority of verse-lines contain seven syllables and the song mixes verses of two, three, and four verse-lines. Some of these changes between meters are indicated in ms DK.α by marks inserted before the beginning of a new rhythm.

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[991] Correlated passages: DK.α.Ga.136b$_2$-138a$_2$ (segments DK.A.Wa.6 and DK.A.Wa.7 are merged as a single text in DK.α), DK.B.Wa.7.6b$_2$-8a$_3$, DK.D.Wa.7.6a$_5$-7b$_5$, DK.Q.Wa.7.331b$_7$-333a$_6$, DK.S.Wa.7.10a$_2$-12b$_5$, DK.T.Wa.7.6n-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 155$_2$-160$_2$. The text is omitted in DK.R.

The first seven four-line verses each follow a pattern where *a*-lines end in "although [one] has" (*lags kyang* or *nas kyang*), *b*-lines end with "has arisen" (*byung*), *c*-lines have "it seems that *yogīs* may be deceived even by ..." (*...kyang rnal 'byor slu slu 'dra*), and *d*-lines say "please do not part from an attitude of ..." (*...kyi sems dang mi 'bral 'tshal*). The first verse deals with doubt, the view, and freedom from conceptual entanglement (*spros bral*). The second verse concerns thought (*rnam rtog*, **vikalpa*), meditation, and non-distraction (*yengs med*). The third pertains to reifying attachment (*'dzin chags*), conduct, and non-attachment (*zhen med*). The fourth is about ambition (*zhe 'dod*), the result, and spontaneity (*lhun grub*). The fifth speaks of anxiety (*nyam nga*), the eight worldly concerns (*chos brgyad*), and remedies (*gnyen po*). The sixth verse takes up the issue of pretense or "saving face" (*ngo srung*), friendly relations (*mthun 'jug*), and letting go off pretense. The seventh verse concerns indifference (*btang snyoms*), laziness (*le lo*), and diligence (*brtson 'grus*).

Verses 8 to 14 are two-line verses, where line *a* ends with a dative marker (*la*) and line *b* admonishes the practitioner not to interrupt (*rgyun chad mi bgyid 'tshal*) his devotion, offerings, compassion, and so forth toward the *bla ma*, the Three Jewels, sentient beings, etc., as well as not to be corrupted (*mi bslad 'tshal*) by mixed-up instructional words or conceptual thoughts.

Verses 15 to 19 consist of only three lines each. Their pattern is that line *a* mentions something one seeks due to fear (*dogs*), line *b* identifies that which is sought with something spiritual, and line *c* admonishes the practitioner not to engage in further thoughts of such fears. For example, verse 16 says, "Due to the fear of cold, [you] seek clothes (*gos*). These are the clothes of the spontaneously accomplished original nature (*gnyug ma lhun grub*). Think no longer of the cold!"

Verses 20 to 22 have four verse-lines and display a pattern where *d*-lines end with the phrase "if you make a ..., then make it like that" (*...mdzad na de la mdzod*). These verses describe respectively the view, meditation, and conduct. These verses are rounded off by verse 23, which does not follow their pattern, but which concludes that the view, meditation, and conduct ought not to be thought of as three separate aspects. In the pattern of verses 20 to 22, lines *ac* mention various possible deficiencies (*med pa, ma spangs pa, ma brtan pa*, and *nyes pa*) for "great meditators" (*sgom chen*) and lines *bd* compare these problems to similes of a lost traveler, a big bird circling an empty plain, a creek running dry, a tethered donkey foal, an ill-behaved child, and an old dog.

Verses 24 to 26 revert to the three-line verse structure. Here they display a pattern, where *a*-lines end with the expression "...soars within ..." (*...nang na...'phyo*), *b*-lines say "even the mere name of ... is not there" (*...bya ba'i ming yang med*), and *c*-lines exclaim "see how delightful the conviction of ... is!" (*...thag chod blo re bde*). In this manner, these four verses address the proper view, meditation, conduct, and result.

This is followed by three half-verses in two lines each, with line *a* mentioning something that occurs (*byung*) at the time of (*dus su*) forming the view, meditation, and conduct, and line *b* saying "[there is] value [in] not neglecting to ..." (*la mi btang ri*).

Verses 30-32 are again four-line verses. Their *a*-lines end in the word "demon" (*bdud*), *c*-lines end in "is not [what] is called" (*mi brjod do*), and *d*-lines conclude "there is a danger of going in the direction of ..." (*phyogs su 'gro nyen dga'*). The verses again address the topics of view, meditation, and action, here in erroneous versions of these.

The six final four-line verses, namely verses 33-38, concern delusion (*'khrul pa*, **bhrānti* or **skhalita*), and with the exception of verse 33, their pattern is that lines *bd* both end in a semi-final particle followed by the word "deluded" (*ste 'khrul*). Neither the song nor the segment contains any colophon, so the circumstances of its composition along with the name of its author remain unknown.

Segment DK.A.Wa.8: The segment begins (DK.A.Wa.8.8a$_3$): *//na mo gu ru/ gnas chos 'byung gru gsum gzhal yas khang/.* It ends (DK.A.Wa.8.8a$_7$): */yun bar chad mi 'byung dang re spro//.*[992] The eighth segment contains a short song in six verses. The first verse has five lines, while the remaining five verses all have four lines with either seven or eight syllables in each line. The first verse states that the poet will sing this song while staying in a place called "the bear den crystal rock cave" (*dom tshang shel gyi brag phug*). The five remaining verses all end their *d*-lines with the phrase "[I am] filled with joy over..." (*...dang re spro*). The second verse refers the *Bka' brgyud* lineage stemming from Nāropa and Maitrīpa. The third verse mentions praying to the *bla ma* widely known as "Sgam po pa" (*yongs su grags pa'i sgam po pa*), thus revealing that the song probably was written by a follower of Sgam po pa rather than by Bsod nams rin chen himself. This would also agree with the use of the lineage name *Bka' brgyud*, the usage of which as a name for this tradition seems to be of slightly later date. The fourth verse speaks of **sahaja* and **Mahāmudrā*, while the fifth verse mentions the Tantric oral transmission (*snyan brgyud*) and the method path (*thabs lam*, **upāyamārga*). The final verse expresses joy in how the *ḍākiṇī*s watch over *yogī*s who are pure and whose observances (*dam tshig*, **samaya*) are not polluted by deceit and hypocrisy (*g.yo sgyu*, **kūṭakapaṭa* or **māyāśāṭhya*). The segment has no colophon.

Segment DK.A.Wa.9: The segment begins (DK.A.Wa.9.8a$_7$): *//na mo gu ru/ rgyu 'bras khyad du gsod pa de/.* It ends (DK.A.Wa.9.8b$_3$): */'di ni 'bras bu'i 'khyer so yin//.*[993] The ninth segment contains another song in five verses describing the view, meditation, conduct, and result. With the exception of the second verse, each verse has four lines, mostly with seven syllables in each verse. The first verse describes the wrong views of nihilism and eternalism. The second verse, which in all the extant versions only has three lines, states the right view. The second verse, like all the remaining verses, ends its last line (*d*) with the phrase "...is the right way of adopting the ..." (*...'khyer so yin*). The third verse presents the

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[992] Correlated passages: DK.α.Ga.138a$_{2-6}$, DK.B.Wa.8.8a$_{3-7}$, DK.D.Wa.8.7b$_5$-8a$_3$, DK.Q.Wa.8.333a$_7$-333b$_3$, DK.S.Wa.8.12b$_5$-13b$_1$, DK.T.Wa.8.7b-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 160$_2$-161$_2$. The text is omitted in DK.R.

[993] Correlated passages: DK.α.Ga.138a$_6$-138b$_2$ (DK.α has no separation between segments DK.A.Wa.9-10), DK.B.Wa.9.8a$_7$-8b$_3$, DK.D.Wa.9.8a$_{3-6}$, DK.Q.Wa.9.333b$_{4-6}$, DK.S.Wa.9.13b$_{1-5}$, DK.T.Wa.9.8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 161$_{2-6}$. The text is omitted in DK.R.

right meditation, while the fourth verse proclaims the right conduct. In the fourth verse, lines *bc* are unmetrical with eight syllables in ms DK.A and its descendants, but in the older ms DK.α line *c* is attested in its correct metrical form. The final verse presents the fruition of the practice with reference to the three *kāya*s. Its *b*-line is unmetrical with eight syllables. The segment has no colophon.

Segment DK.A.Wa.10: The segment begins (DK.A.Wa.10.8b$_3$): */na mo gu ru/ dug lnga khong du ma bsad na/.* It ends (DK.A.Wa.10.8b$_7$): */lus phung por 'dzin pa'i zhen pa log/.*[994] The tenth segment contains a song in seven verses. Most lines consist of seven syllables, but several lines have eight syllables exhibiting a meter where the first syllable is to be sung separately with a prolonged stress of two *morae* (*mātre*). In the older ms DK.α, segments Wa.9-10 constitute a single segment, and hence probably a single song. However, ms DK.A.Wa exhibits a clear segment demarcation between the two parts and they are therefore counted accordingly as two segments in the present survey.

The first four verses of DK.A.Wa.10 display a pattern, where line *a* ends with a conditional particle (*na*), line *b* ends in the expression "there is no time for ..." (*...dus med*), while line *d* ends in the phrase "happy is the man who ..." (*...mi re bde*). In this manner, verse one describes the need for overcoming the five mental poisons (*dug lnga*), verse two expresses the need for the *yogī* to free himself from social relationships, verse three admonishes the *yogī* to regard food and wealth as hallucinatory, and verse four proclaims the need for realizing radiance while staying in a meditation retreat (*mtshams*).

The last three verses of the song have a different pattern where line *a* ends in an instrumental particle (*-s*) and line *d* describes how a mendicant (*ldom bu pa*) wandering in the mountain wilderness (*ri khrod 'grim pa*) abandons attachment (*zhen pa log*). Thus, verse five praises how the mendicant abandons attachment to outer things that are the objects of sensory perception. Verse five highlights that the same attitude is needed towards the inner perceiving mind. The last verse speaks about the physical body as the intermediary between these two, how the body is a deity (*yi dam lha*, **iṣṭadevatā*) without the two kinds of self, and how the *yogī* thereby overcomes attachment to the body. The segment has no colophon.

Segment DK.A.Wa.11: The segment begins (DK.A.Wa.11.8b$_7$): */na mo gu ru/ /'jig rten bya ba kun spangs nas/.* It ends (DK.A.Wa.11.9a$_4$): */bla ma rje la rtogs par 'bul//.*[995] The eleventh segment contains a song in six verses with seven syllables in each line. It exhibits no other particular compositional pattern. According to its last line (quoted in Tibetan above), the song is concerned with presenting the anonymous composer's realization (*rtogs pa*) to his unnamed, venerable teacher (*bla ma rje*).

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[994] Correlated passages: DK.α.Ga.138b$_2$-139a$_1$ (DK.α has no separation between segments DK.A.Wa.9-10), DK.B.Wa.10.8b$_{3-7}$, DK.D.Wa.10.8a$_6$-8b$_4$, DK.Q.Wa.10.333b$_7$-335a$_4$ (folio numbers 334 and 335 are assigned to a single folio in the print), DK.S.Wa.10.13b$_5$-14b$_1$, DK.T.Wa.10.8n-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 161$_6$-162$_6$. The text is omitted in DK.R.

[995] Correlated passages: DK.α.Ga.139a$_{1-4}$, DK.B.Wa.10.8b$_7$-9a$_4$, DK.D.Wa.11.8b$_4$-9a$_2$, DK.Q.Wa.11.335a$_4$-335b$_1$, DK.S.Wa.11.14b$_1$-15a$_1$, DK.T.Wa.11.8b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 163$_{1-6}$. The text is omitted in DK.R.

The first verse describes how the *yogī* has fully abandoned worldly activities, sought instruction from a *bla ma*, developed a meditational focus, and caused the heat of *gtum mo* to blaze within. The second verse points out that the illusory body (*sgyu ma'i lus*) is light and blissful, the breath is empty without coming and going, the meditation is clear without dullness and agitation, while the mind is without an identifiable self. With the third verse, the composer enters more deeply into a description of his meditative state. He sings that it is like space not resting on anything, a matrix (*klong*, **dhātu*) empty of thought and expression, a self-aware self-clarity that is gentle and joyous, an unceasing present moment never seen before. In verse four, he turns to the outcome of such meditation, saying that when resting uninterruptedly in this pristine state, accomplishment (*dngos grub*, **siddhi*) arises. Without cultivating this, the practitioner will not become free of suffering. Not yet fully free from such *saṃsāric* problems, the *yogī* describes in verse five that he has meditated day and night in this manner, thereby bringing about stability in his meditative concentration (*ting 'dzin, *samādhi*), guiding it along together with knowledge (*ye shes*, **jñāna*). In the final verse of the song, the composer declares that by doing so he has now abandoned applying remedies against thoughts and has entered a conduct (*spyad*, **cārya*) free from remedies. Proclaiming this meditative experience (*nyams myong*, **anubhāva*) to be the extent of his realization (*rtogs tshad*), he offers this realization to his venerable *bla ma*. The segment has no colophon.

Segment DK.A.Wa.12: The segment begins (DK.A.Wa.12.9a$_4$): *//na mo gu ru/ 'khrul pa brtsad nas chod lags pas/* (the syllable *nas* is illegible in ms DK.A and is based on ms DK.A.α). It ends (DK.A.Wa.12.9b$_1$): *'chi bas 'jigs pa brjed de thal//.*[996] The twelfth segment contains a song with nine half-verses, consisting of two lines each. The final verse has three lines. The verse lines are of varying length with either seven or eight syllables in each line. They follow a pattern where *a*-lines end with a temporal ablative construction (*...nas*) or in some case with an instrumental particle; *b*-lines end with the phrase "led to forgetting ..." (*...brjed de thal*). In the final verse having three lines, the *brjed de thal* construction occurs in the *c*-line.

The song describes how the composer gradually progressed in his meditative practice, slowly "forgetting," i.e., letting go of, various artificialities. Thus, in the first half-verse he says that cutting off delusion (*'khrul pa*, **bhrānti*) at its root led to forgetting the delusion of ignorance (*ma rig 'khrul pa*, **avidyābhrānti*). In a similar manner, he describes how by realizing the inner meaning of the inseparability of the three *kāya*s, he forgot all knowledge based only on hearing or studying (*go lo'i shes pa*). Reflecting repeatedly on the instructions of the oral lineage (*snyan brgyud*), he forgot all written notes with their black [ink] letters (*yig nag gi zin bris*). Ascertaining the mind again and again, he forgot the designations found in the Tantric commentaries (*rgyud 'grel gyi tha snyad*). Practicing over and

[996] Correlated passages: DK.α.Ga.139a$_4$-139b$_1$, DK.B.Wa.12.9a$_4$-9b$_1$, DK.D.Wa.12.9a$_{2-5}$, DK.Q.Wa.12.335b$_{1-4}$ (double folio numbers 334 and 335 on the same folio in the print), DK.S.Wa.12.15a$_1$-15b$_1$, DK.T.Wa.12.9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 163$_6$-164$_5$. The text is omitted in DK.R.

over with an attitude without attaching, he forgot the enjoyments of a corrupted livelihood (*log 'tsho'i longs spyod*). Always treating his illusory body as a hermitage (*dgon pa*) in itself, he forgot the [outer] hermitage with its pleasures and necessities. Wandering about aimlessly, he forgot staying put in one place. Always practicing alone, he forgot the pretense of saving face in front of others. Finally, the *yogī* sings that having cultivated this and the other two interims (*bar do*) as being the same, he has forgotten his fear of death. The segment has no colophon.

Segment DK.A.Wa.13: The segment begins (DK.A.Wa.13.9b$_1$): *//na mo gu ru/ sgyu lus rgyal ba'i dkyil 'khor la/.* It ends (DK.A.Wa.13.9b$_4$): */mi la ras pa dgyes pa yin//.*[997] The thirteenth segment contains a song with four verses of varying length. The first verse has four lines, the second has six lines, the third has five lines, and the fourth verse has six lines. The verses display a pattern, where the last line ends in the phrase "although [I] have no ..., I do not worry" (*...med de nga mi 'gyod*). The last line of the song makes a reference to Mi la ras pa, stating "Mi la ras pa is joyful" (*mi la ras pa dgyes yin*) or eventually "Oh Mi la ras pa, [I] am joyful," if the name is taken as being in the vocative case. Hence, it seems that either Mi la ras pa or Bsod nams rin chen should be understood as being the composer of the song, depending on how the final line is interpreted.

The delightful song describes the life of an anchorite in a mountain hermitage, who has to make do without any outer religious belongings or ritual implements. In the first verse, the composer describes how he views his illusory body (*sgyu lus*) as a *maṇḍala* of *buddha*s or *jina*s (*rgyal ba'i dkyil 'khor*) wherein he performs his offerings (*mchod pa 'bul*), and therefore he does not worry that he has no [outer] offering substances (*mchod rdzas med de nga mi 'gyod*). In the second verse, he goes on to say that he considers the outer environment to be a self-arisen palace [of the meditational deity] (*rang 'khrungs gzhal yas khang*). In this sense, there is a palace no matter where he stays and anyone he meets is a meditational deity (*yi dam lha*), and for this reason he does not worry that he has no icon [of the deity] (*thang sku med de nga mi 'gyod*). The third verse says that he makes a drawing of the five sense-faculties with the ink of great insight on the paper of the white and red [energies]. Whatever is experienced thus becomes his *Dharma* text, and he therefore does not worry that he has no books (*dpe cha med de nga mi 'gyod*). In the final verse, the composer says that a *yogī* without worries is very joyous. All sentient beings posses the real nature (*de nyid*, **tattva*) but do not realize it. Yet, having applied himself to the profound instructions, a meditation inseparable from the three *kāya*s has emerged; [therefore] "Mi la ras pa is joyful." The segment has no colophon.

Segment DK.A.Wa.14: The segment begins (DK.A.Wa.14.9b$_4$): *//na mo gu ru/ rnam rtog 'di spangs pas mi spongs te/.* It ends (DK.A.Wa.14.9b$_7$): *re dogs bgyi yang mi 'tshal*

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[997] Correlated passages: DK.α.Ga.139b$_{1-4}$, DK.B.Wa.13.9b$_{1-4}$, DK.D.Wa.13.9a$_5$-9b$_2$, DK.Q.Wa.13.335b$_4$-336a$_1$ (double folio numbers 334 and 335 on the same folio in the print), DK.S.Wa.13.15b$_{1-5}$, DK.T.Wa.13.9n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 164$_5$-165$_4$. The text is omitted in DK.R.

lo//.[998] The fourteenth segment contains a short song consisting of three and a half four-line verses with eight syllables in each line. The first two verses discuss the right view (*lta ba*). It states that the composer thinks that, on one hand, one cannot abandon thought (*rnam rtog*, **vikalpa*) and, on the other hand, one cannot accomplish non-conceptuality (*rtog med*, **nirvikalpa*). He perceives this absence of conceitedness (*snyems bral*) to be the essence of the mind (*sems kyi ngo bo*, **cittasvabhāva*). Beyond the extremes of existence and non-existence, the view should be unchanging (*'gyur med*) and liberating in and of itself (*rang grol*). The second verse ends with the phrase "do not engage in any..." (*bgyi yang mi 'tshal lo*), a phrase that is repeated at the end of verses three and four. The third verse describes meditation (*sgom pa*) and conduct (*spyod pa*). The meditation should be free from clinging and be blissful and clear, and the meditator should not strive to break it up into sessions (*thun*, **prahara*). The conduct should be self-arisen (*rang byung*) and at ease (*lhug pa*), and the *yogī* should avoid hypocrisy (*tshul 'chos*). The last half-verse presents the result (*'bras bu*), which is equanimity (*mnyam nyid*) of the three times, and the practitioner should not engage in any hope or fear (*re dogs*). The segment has no colophon.

Segment DK.A.Wa.15: The segment begins (DK.A.Wa.15.9b$_7$): *//pha bla ma rnams la phyag 'tshal lo/ /ma dang mkha' gros bar chod sol/.* It ends (DK.A.Wa.15.10a$_2$): */gnyis med phyag rgya chen po yin/ /rin po ches gsungs pa'o//.*[999] The fifteenth segment contains a short song in three and a half verses having seven syllables each. After paying homage to the *bla mas* as the fathers, the first half-verse requests the *ḍākiṇīs*, who are the mothers, to remove obstacles and lead the composer straight up a suitable path. In the second verse, the song turns to describing the nature of the mind. Blissful, present awareness (*rig pa bde gsal*) is the matrix of phenomena (*chos kyi dbyings*, **dharmadhātu*). It is unceasing radiance, performing the activity of accomplishing benefit for others. It is the union of *saṃsāra* and *nirvāṇa*. Describing his religious practice in the third verse, the composer goes on to say that when he prays, it is [merely] consciousness (*shes pa*), and he has no recitation other than this. The blackness of the letter '*a*' is without a smile (*a yig nag po 'dzum med pa* – the meaning of this is unclear to me), and the non-duality of wind and mind (*rlung sems gnyis med*) is union (*zung 'jug*, **yuganaddha*). In the final verse, which only has three lines, the author proclaims that this is *Mahāmudrā* whether he is going (*'gro*) or sitting (*'dug*) – the non-duality (*gnyis med*, **advaya*) is *Mahāmudrā*. The segment ends with a colophon (quoted in Tibetan above), which states: "Spoken by the precious one (*rin po che*)."

Segment DK.A.Wa.16: The segment begins (DK.A.Wa.16.10a$_2$): *//chos rje dags po lha rje'i gsung/ bka' drin bcu gcig gis mgur bzhugs so/ /na mo rad na gu ru/ sngon bsod nams dpag med bsags lags pas/.* It ends (DK.A.Wa.16.10b$_3$): */gzhan gyis thos na brdzun du che/*

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[998] Correlated passages: DK.α.Kha.41a$_{3\text{-}5}$, DK.B.Wa.14.9b$_{4\text{-}7}$, DK.D.Wa.14.9b$_{2\text{-}4}$, DK.Q.Wa.14.336a$_{1\text{-}3}$, DK.S.Wa.14.15b$_5$-16a$_4$, DK.T.Wa.14.9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 165$_4$-166$_1$. The text is omitted in DK.R.

[999] Correlated passages: DK.α.Kha.41a$_5$-41b$_1$, DK.B.Wa.15.9b$_7$-10a$_2$, DK.D.Wa.15.9b$_{4\text{-}6}$, DK.Q.Wa.15.336a$_{3\text{-}5}$, DK.S.Wa.15.16a$_4$-16b$_2$, DK.T.Wa.15.9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 166$_{1\text{-}4}$. The text is omitted in DK.R.

/zhes gsungs so//.[1000] The sixteenth segment contains a well-known song attributed to Sgam po pa, which in ms DK.A and its derivatives is headed by a title (quoted in Tibetan above) written in smaller script. The title is "The song about the eleven points of kindness, sung by the *Dharma* Master, the Doctor from Dags po". The poem is found twice in ms DK.α (DK.A.Ga.63a_4-63b_5 and DK.A.Ga.129b_5-130a_5). At its first occurrence (DK.α.Ga.63b_5), the song bears the title "*Mahāmudrā* having eleven points of kindness" (*phyag rgya chen po bka' drin bcu gcig pa*). At its second occurrence, no title is given.

The song consists of twelve four-line verses with seven syllables in each line. Except for verse twelve, the *d*-line of every verse ends with the phrase "[That] was the first kindness of the *bla ma*" (*bla ma'i bka' drin dang po yin*), where the number grows with each verse, i.e., "the second kindness", "the third kindness", etc. The song is a devotional piece with an overall theme of thanking the teacher. In the first verse, the composer states that he obtained an endowed and free human rebirth (*dal 'byor mi lus*) due to having accumulated vast amounts of beneficence (*bsod nams*, **puṇya*) in previous lives and this was the first kindness of his *bla ma*. In the second verse, he says that he was accepted by the Buddha and received the Buddha's prediction (*lung bstan*, **vyākaraṇa*), and this was his *bla ma*'s second kindness. The prediction is probably a reference to the belief that a *bodhisattva* on the eighth *bodhisattva* level (*bhūmi*) meets a Buddha and receives a prediction by the Buddha as to when, where, and under what name the *bodhisattva* in the future is going to attain final Buddhahood. In the case of Bsod nams rin chen, this may, moreover, be a reference to the several *Sūtra* predictions believed to testify his being reborn in Tibet as Sgam po pa. Later *Bka' brgyud* authors usually cite these scriptural passages as evidence of his authority, such the predictions found in the *Samādhirājasūtra* and the *Mahākaruṇā-puṇḍarīkasūtra* mentioned above when discussing the pertinent hagiographical literature.

In the third verse of the song, the author states that he has realized this dependently arisen relative reality to be experienced while it, in fact, has no real, lasting nature, and this realization was the third kindness of his *bla ma*. The fourth verse concerns his realization of the mind as such, understanding it to be *dharmakāya*, free from conceptual proliferation (*spros bral*), and that was his *bla ma*'s fourth kindness. This led him to see the *bla ma*, the *buddha*s of the ten directions, and his own mind as being identical, inseparable like water mixed with water; that understanding was his *bla ma*'s fifth kindness. In the sixth verse, he says that the light of insight (*shes rab snang ba*, **prajñāloka*) found in the *Sūtra* and *Tantra*

[1000] Correlated passages: DK.α.Ga.63a_4-63b_5, DK.α.Ga.129b_5-130a_5, DK.B.Wa.16.10a_2-10b_3, DK.D.Wa.16.9b_6-10b_1, DK.Q.Wa.16.336a_5-336b_6, DK.S.Wa.16.16b_2-17b_2, DK.T.Wa.16.9b-10b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 166$_4$-168$_3$. The text is omitted in DK.R. The song is included twice in ms DK.α. The first occurrence of the song in DK.α.Ga is followed by a longer prose commentary entitled *Phyag rgya chen po bka' drin bcug gcig pa'i bshad 'bum 'phrul gyis me long* (DK.α.Ga.63b_5-86a_6) composed by Chos rje Rin po che Ras pa, possibly referring to Bsod nams rin chen's student Lo yag pa Byang chub dngos grub (12th century), who is explicitly stated to be the author of three other commentaries on Bsod nams rin chen's works included in volumes of *Ga* and *Nga* of ms DK.α.

scriptures began to shine within him, like a lamp illuminating a dark room, and that was his teacher's sixth kindness. Then, in the seventh verse, he expresses that anything he thought of, any need or wish, was spontaneously fulfilled, arising from his own mind, like opening the treasure chest of a monarch; this was his *bla ma*'s seventh kindness. In the eighth verse, he sings that the notion that *saṃsāra* and *nirvāṇa* are separate was released by itself, like ice melting into water, and that was his *bla ma*'s eighth kindness. Unfathomable emanations (*sprul pa*, **nirmāṇa*) appeared to train an unfathomable number of students, relying on what is fathomable like the reflection of the moon appearing in water; that was his *bla ma*'s ninth kindness. As long as *saṃsāra* has not been emptied for sentient beings, the great drum of *Dharma* will continue to resound, and that is his teacher's tenth kindness. In the eleventh verse, the author says that after death new emanations will again appear in various forms, like magical manifestations, and that is his *bla ma*'s eleventh kindness. After this grandiose proclamation, in the twelfth and final verse, the author seems to depreciate himself. He states that this three-thousand-fold world-system "contained in a mustard seed" (*stong gsum yungs 'brur shong ba*) and [this] crazy song (*smyon glu*) of a *yogī* is only meant for a few *yogīs*, but if it were to be heard by others, it would be a great lie (*brdzun du che*). The fact that the song is only intended for an initiated audience might point to its esoteric and metaphoric nature.

The number of eleven verses should perhaps be taken as a reference to the ten *bodhisattva*-levels (*bhūmi*) with the added eleventh level of buddhahood (*buddhabhūmi*) known from the *Daśabhūmikasūtra* and also taught at length in Sgam po pa's *Jewel Ornament of Liberation* (*Thar rgyan*). If so, the final verses might be less concerned with proclaiming the author's greatness in terms of his own accomplishments as it might aim to explicate what he sees as his own future development toward buddhahood in accordance with the prescribed stages of the path.

In ms DK.A and its derivates, the segment has no colophon, but in the first occurrence of the song in ms DK.α (DK.α.ga.130b$_{4\text{-}5}$), there is a colophon: "The king of *yogīs* possessing the highest realization extracted the heart essence of the glorious great bliss and then put his complete realization into [this] song. [The song] entitled *Mahāmudrā having Eleven Points of Kindness* is finished" (*rnal 'byor gyi dbang phyung rtogs pa mchog dang ldan pa/ dpal bde ba chen po'i thugs kyi bcud phyung nas/ /rtogs tshang mgur du bzhengs pa/ /phyag rgya chen po bka' drin bcu gcig pa zhes bya ba rdzogs s'ho//*). The colophon thus identifies the song's composer as a highly respected practitioner, here referred to with the honorable epithet "the king of *yogīs*" (*rnal 'byor gyi dbang phyug*), though it remains uncertain who that might have been. The second time the song appears in ms DK.α, there is no colophon.

Segment DK.A.Wa.17: The segment begins (DK.A.Wa.17.10b$_4$): */chos rje dwags po lha rje'i gdeng tshad kyi mgur ma bzhugs so// /bla ma dam pa rnams la phyag 'tshal lo/ /dngos grub rtsa ba bla ma'i rje/.* It ends (DK.A.Wa.17.10b$_7$): */pha da rung byin gyis brlab*

tu gsol/ /gdeng tshad kyi mgur/ rje rin po ches gsungs pa//.[1001] The seventh segment contains a short song bearing the title "Song with a Measure of Confidence" (*gdeng tshad kyi mgur*). It has five verses with seven syllables in each line. Verses one and five consist of five lines each, while verses two to four have four lines each. Every verse ends with the line "I don't have the slightest regret over this" (*de yang mi 'gyod tsam zhig byung*). Additionally, verses one and five have an extra line in five syllables following that sentence, which says "Father [*bla ma*], I pray, bless me once again" (*pha da rung byin gyis brlab tu gsol*).

The first verse describes the composer's devotion to his *bla ma*, characterizing him as being the root of all accomplishments (*dngos grub rtsa ba*) and the highest emanation (*sprul sku mchog*). The second verse presents how the author experiences his mind as being inseparable from the chosen deity (*yi dam lha*, **iṣṭadevatā*), who serves as the guide on the path (*lam sna 'dren*). In the third verse, he proclaims his conduct (*spyod pa*, **cārya*) to consist in embracing the inseparable cause and result [of the path] (*rgyu 'bras dbyer med*) as his spiritual path (*lam 'khyer*). Thereupon, in the fourth verse, he pronounces his realization that *saṃsāra* and *nirvāṇa* are of a single nature when he gazes nakedly (*gcer mthong*) at the unstained radiance of his own mind. In the final verse, he says that when he engages in any activity that completes the two accumulations of beneficence and wisdom, he offers these activities to his venerable *bla ma*, whereas when he is not engaged in such things, he simply rests (*nyal*) his body and mind in a relaxed state (*glod la*). Of course, he ends the poem with the song's refrain: "I don't have the slightest regret over this – Father [*bla ma*], I pray, bless me once again!" The segment ends with a brief colophon (quoted in Tibetan above) giving the title and stating the author to be an unnamed precious master (*rje rin po che*): "[This was] the Song with a Measure of Confidence spoken by the precious master."

Segment DK.A.Wa.18: The segment begins (DK.A.Wa.18.11a$_1$): */na mo gu ru/ chos rnams thams cad rgyu rkyen tshogs pa las byung ba yin/.* It ends (DK.A.Wa.18.11a$_7$): */tshig la ma blta don la ltos// //shes pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o/.*[1002] The eighteenth and final segment of text DK.A.Wa is the last part in the collection of songs (*mgur 'bum*) found in the second half of text *Wa*. The segment bears close resemblance to the first half of segment DK.A.Zha.5.

The segment commences with five sentences in prose that stress the need for abandoning negative actions and instead doing good actions. It refers to this as "the profusion of

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[1001] Correlated passages: DK.α.Kha.201b$_6$-202a$_3$, DK.B.Wa.17.10b$_{4-7}$, DK.D.Wa.17.10b$_{1-4}$, DK.Q.Wa.17.336b$_7$-337a$_3$, DK.S.Wa.17.17b$_2$-18a$_3$, DK.T.Wa.17.10b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 168$_4$-169$_3$. The text is omitted in DK.R.

[1002] Correlated passages: DK.α.Nga.113a$_1$-113b$_2$, DK.B.Wa.18.11a$_{1-7}$, DK.D.Wa.18.10b$_5$-11a$_4$, DK.Q.Wa.18.337a$_4$-337b$_3$, DK.S.Wa.18.18a$_3$-19a$_2$, DK.T.Wa.18.10b-11n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 169$_3$-170$_6$. The text is omitted in DK.R.

good fortune" (*bkra shis phun sum tshogs pa*), an expression that incidentally also is part of the title of text DK.A.Nga.

Thereafter, the segment continues with a song in five verses displaying several different types of verses and meters. It is difficult to discern where one verse ends and the next begins, so the verse divisions below are tentative. The first four-line verse describes the happiness of a great meditator (*sgom chen bde*), who has heard the teachings of a genuine *bla ma*, abandoned preoccupation with this life, turned his back on the eight worldly concerns, and has become free from any attachment. The second five-line verse describes the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*), characterizing it as *dharmakāya*, admonishing the meditator to experience (*nyams su long*) this present and unceasing nature (*gsal la ma 'gags*). It then points to the multitude of perceptory experiences (*snang ba*) that also appears, calling them "reflections of habitual tendencies" (*bag chags gzugs brnyan*). The third four-line verse follows a pattern where the *bd*-lines repeat the phrase "just don't be deceived by ..." (*ma bslus tsam*). First, it states that by realizing the non-duality implicit in radiance (*'od gsal zung 'jug*), the *yogī* should "just don't be deceived by a view of non-focusing" (*dran med kyi lta bas ma bslus tsam*). Next, by experiencing the bliss-emptiness of non-attachment (*zhen med kyi bde stong*), he should "just don't be deceived by any lethargy of non-conceptuality" (*rtog med lteng pos ma bslus tsam*). The fourth five-line verse describes this blissful nature in more detail, saying it is beyond the duality of existence and non-existence; these belong to the language of being and non-being, while this is not an object of naming or analyzing, but it is beyond the intellect. The verse ends with an exclamation, saying "that pure nature arising within oneself is a great wonder!" (*chos nyid de/ /rang la shar ba ngo mtshar che*). The fifth four-line verse in seven syllables presents the mistaken view, meditation, and conduct of a mundane person still stuck in *saṃsāra*. This is a view that creates divisions (*phyogs su byed pa*), a meditation that is not free from clinging (*zhen pa dang ma bral*), and a conduct clinging to dualities (*gnyis su 'dzin pa*).

Here the first song ends and is followed by a short prose-segment describing the happy meditator who has achieved the realization that everything is his own mind and understood how to be satisfied with merely resting in this nature of mind without anything to be cultivated or meditated upon. Again, the segment turns to a short song in two verses. The first five-line verse with nine syllables in each line describes certainty and the right view, meditation, and conduct. The second two-line verse with seven syllables in each line admonishes the *yogī* to remain with just realizing his own mind, not to look at the words but to rely on the meaning.

The segment has no colophon of its own, but in ms DK.A a scribal colophon pertaining to the 1520 Dags lha sgam po printing of *Dags po'i bka' 'bum* has been added. This is the same scribal colophon that appeared in segment DK.A.Ba.8 (for a translation and discussion, see there), which from here on will appear at the end of most of the remaining texts in DK.A.

5.21 DK.A.Zha: Sayings of the Dharma Master, the Doctor from Dags po: The Instruction Clarifying Mahāmudrā (Chos rje dags po lha rje'i gsung/ phyag rgya chen po gsal byed kyi man ngag bzhug)

6 folios, 9 segments, 3 internal colophons. Text DK.A.Zha consists of two internal parts. The first part (DK.A.Zha.1-5) contains a *Mahāmudrā* instruction manual entitled *Instruction Clarifying Mahāmudrā* (*phyag rgya chen po gsal byed kyi man ngag*). Most of its segments are written in verse, but the writing is more philosophically oriented than the songs found in the *mgur 'bum* of DK.A.Wa.6-18. The verses of the present text also do not display the patterns of refrains and repetitions seen in the songs of the *mgur 'bum*, probably suggesting that the present verses are not songs but instead literary writings put in verse-form. The second internal part (DK.A.Zha.6-9) contains a collection called *Miscellaneous Sayings of the Doctor from Dags po* (*dags po lha rje'i gsung sgros thor bu*).

Segment DK.A.Zha.1: The segment begins (DK.A.Zha.1.1b$_1$): */rgya gar skad du/ pra ka ra sa ma u pa de sha ma hā mu dra/ bod skad du/ phyag rgya chen po rab tu gsal bar bya ba'i man ngag/ sangs rgyas kun la phyag 'tshal lo//.* It ends (DK.A.Zha.1.3a$_2$): */phyag rgya chen po mthar thug pa mdor bsdus pa'o//.*[1003] The first segment begins in the manner of a canonical text translated from Sanskrit by providing the text's title in Sanskrit and Tibetan (quoted above), followed by an homage to all *buddha*s. The fictive Sanskrit title is ungrammatical and meaningless in its current form (*prakarasama-upadeśa-mahāmudra*). It might be slightly emended to **Prakāśanopadeśā Mahāmudrā*, but even in this emended form it does not properly reflect the meaning of the Tibetan title.

The segment contains an instruction in *Mahāmudrā* written in verses with seven syllables in each line. It includes numerous glosses in the form of interspersed notes written in smaller script. The glosses explain the technical terms and expressions found in the verses. The first verse in four lines declares that everything outer and inner is *Mahāmudrā* and asks where a contrived nature of the mind might be found within this state. It also identifies all that can be experienced (*snang srid thams cad*) with *dharmakāya*.

The second verse, which only consists of three lines, says that when the *yogī* rests in this state without any perceptible experience (*snang ba med pa*) and without artificiality (*ma bcos*), then this is the meditation [of *Mahāmudrā*]. As is apparent in a gloss to a later line in the text, the word "experience" or "appearance" (*snang ba*, **avabhāsa* or **prabhāsa*) is here clearly taken to mean "thought" or "concept" (*rtog pa*, **saṃkalpa* or **vikalpa*). Hence, when *Mahāmudrā* is said to be without experience, it means that it is beyond thought or without conceptuality (*rtog pa med pa*, **nirvikalpa*).

The third four-line verse identifies *Mahāmudrā* as being inconceivable (*bsam du med pa*, **acintya*) and says that when meditating on this, the *yogī* should rest in its state without

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[1003] Correlated passages: DK.α.Nga.99a$_3$-100a$_1$, DK.D.Zha.1.1b$_1$-2b$_6$, DK.Q.Zha.1.337b$_4$-338b$_3$, DK.R.Zha.1.1b$_1$-3b$_4$, DK.S.Zha.1.1b$_1$-3b$_4$, DK.T.Zha.1.1b-2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 171$_1$-174$_2$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

searching for it (*ma btsal*). When he looks at it directly (*cer re bltas pa*), he should understand this to be without duality (*gnyis su med pa*, **advaya*). The fourth verse consisting of five lines asserts that the nature (*dngos po*, **svabhāva*) that appears in this way is simultaneous with the realization of emptiness. It then compares this to encountering an old acquaintance, whom one recognizes as soon as one sees him. The fifth five-line verse says that all the various experiences in the mind (*sems kyi snang ba*) emerge as a multiplicity, but they are realized as emptiness (*stong pa nyid*, **śūnyatā*). A gloss identifies the expression *sems kyi snang ba* as meaning "thoughts" or "concepts" (*rtog pa*, **saṃkalpa*), which – as mentioned above – makes sense when *Mahāmudrā* also is defined as being *snang ba med pa*, i.e., beyond or without conceptuality. The same verse, moreover, compares this enigma of being a multiplicity yet empty to snow falling into the ocean, where the snow instantly turns into water and becomes one with the sea. An accompanying gloss explains this as referring to the realization of "one taste" (*du ma ro gcig*).

The sixth five-line verse says that all experiences (*snang ba thams cad*) should be recognized as being without birth (*skye ba med pa*, *anutpanna*). A gloss here identifies "all experiences" as referring to "the objects of the six external senses" (*phyi rol tshogs drug gi yul*), which thus differs from how the term *snang ba* was understood above. Awareness is said to be appearing as a real entity, but that it is empty of any real essence. This is compared to the reflection of the moon in water. The sixth four-line verse identifies meditation as the process of familiarizing oneself with this unborn nature of the mind. Yet, "meditation" is just a designation, which in itself is unarisen. The seventh five-line verse again concerns meditation and declares it to be immeasurable and not divisible into sessions. Meditation – however it appears – is not separate from awareness itself and is thus uninterrupted.

The eighth five-line verse pertains to the distinction between buddhahood and *saṃsāra*. Buddhahood is merely the realization of the mind's character (*sems kyi mtshan nyid*). Those who are unclear about this consider meditation to be divisible into absorption and post-meditation (*mnyam bzhag rjes thob*). The ninth six-line verse describes the realization of *saṃsāra* as pertaining to phenomena (*chos*), whereas its 'clarity' or 'presence' (*gsal ba*, **vyakti*) is the pure nature, or the 'noumenon' (*chos nyid*, **dharmatā*), so to speak. Indeed, all experiences are non-dual (*snang ba thams cad gnyis su med*).

The tenth verse in four lines proclaims that the three realms of *saṃsāra* have always been buddhahood, *saṃsāra* has always been *nirvāṇa*, sentient beings have always been buddhas, and obscurations have always been Awakening. In response to these statements, the eleventh verse in four lines explains that since *saṃsāra* has never been realized as such, then to the unawakened the three realms are simply *saṃsāra*. In order to reverse this situation, the instructions of a genuine *bla ma* are needed. The twelfth verse also in four lines says that as long as one does not rely on a *bla ma*, it is like a treasure [hidden under the house] of a poor man. Although he has a great treasure, it brings him no benefit, since he is unaware of it. It concludes that for this reason, one should cherish the *bla ma*'s instructions. The thirteenth and final four-line verse admonishes the reader to realize these

truths and put them into meditative experience. It says there is no difference between the relative and the ultimate truths, that this is the character of *dharmakāya*, and that it constitutes the Buddha's ultimate intended meaning (*sangs rgyas dgongs pa mthar thug*). The segment ends with a brief colophon (quoted in Tibetan above), stating this poem to be "A Summary of the Ultimate *Mahāmudrā*."

Segment DK.A.Zha.2: The segment begins (DK.A.Zha.2.3a$_2$): *//bla ma'i zhal nas/ 'di ltar ma rtogs na 'khor ba las grol thabs med gsung/.* It ends (DK.A.Zha.2.3a$_3$): *lta bas thag bcad pa gal che gsung//.*[1004] The second segment is a very short prose piece in only three sentences, which seems to constitute an afterthought to segment DK.A.Zha.1. Attributed to the *bla ma* as a saying, it states that there is no method for becoming liberated from *saṃsāra* aside from gaining realization in this manner, that the *yogī* needs to train himself in this realization, and that it is crucial to ascertain the view. The segment has no colophon.

Segment DK.A.Zha.3: The segment begins (DK.A.Zha.3.3a$_3$): *//na mo gu ru/ rang rig rang gsal rang la gnas/.* It ends (DK.A.Zha.3.3a$_4$): */btags pa tsam las ming du bas/ ces gsungs so//.*[1005] The third segment contains a short text in three verses having three lines with seven syllables in each line. The first verse describes the nature of consciousness (*shes pa*, **jñāna*), declaring it to be self-aware (*rang rig*), self-radiant (*rang gsal*), and self-abiding (*rang la gnas*). It compares consciousness to a lamp placed inside a jar, presumably regarding the jar as an analogy for the physical body. The second and third verses say that if the nature of consciousness is to be expressed conventionally in words, various labels may be applied, including "radiance" (*'od gsal*), "bliss-emptiness" (*bde stong*), "awareness-emptiness" (*rig stong*), and "experience-emptiness" (*snang stong*). However, [its nature is something other] than these mere designations. The segment ends with the phrase "thus it was said" (*ces gsungs so*), indicating the text to be a saying of a *bla ma*.

Segment DK.A.Zha.4: The segment begins (DK.A.Zha.4.3a$_5$): *rtogs ldan bla ma rnams la phyag 'tshal lo/ /phyag rgya chen po rtogs par 'dod pa rnams kyis/.* It ends (DK.A.Zha.4.3b$_3$): */phyag rgya chen po brjod du med pa'i don/ /ces bya slob dpon bsgom tshul gyis mdzad pa'o//.*[1006] The fourth segment begins with a short piece in prose explaining how to practice *Mahāmudrā* meditation. The meditation is here compared to an ocean and

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[1004] Correlated passages: DK.α.Nga.100a$_{1-2}$, DK.D.Zha.2.2b$_6$-3a$_1$, DK.Q.Zha.2.338b$_{3-4}$, DK.R.Zha.2.3b$_{4-5}$, DK.S.Zha.2.3b$_{4-5}$, DK.T.Zha.2.2b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 174$_{2-3}$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

[1005] Correlated passages: DK.α.Nga.100a$_{2-3}$, DK.D.Zha.3.3a$_{1-3}$, DK.Q.Zha.3.338b$_{4-5}$, DK.R.Zha.3.3b$_6$-4a$_2$, DK.S.Zha.3.3b$_5$-4a$_2$, DK.T.Zha.3.3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 174$_{3-6}$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

[1006] Correlated passages: DK.α.Nga.100a$_3$-100b$_2$, DK.D.Zha.4.3a$_3$-3b$_2$, DK.Q.Zha.4.338b$_6$-339a$_4$, DK.R.Zha.4.4a$_2$-4b$_5$, DK.S.Zha.4.4a$_2$-4b$_4$, DK.T.Zha.4.3n-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 174$_6$-176$_1$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

the wind. Following the prose piece, the remainder of the segment is a text written in five four-line verses with nine syllables in each line. The first two verses display a pattern where *bd*-lines end in the phrase, "Please understand that ..." (*mkhyen par mdzod*).

The first two verses describe the nature of the mind and experience, referring to this nature as the pure being (*chos nyid*, **dharmatā*), the co-emergent mind as such (*sems nyid lhan cig skyes pa*), and the original nature (*gnyug ma*). The three final verses describe meditation on this nature, explaining how thoughts are experienced as *dharmakāya*, how *saṃsāra* as well as *nirvāṇa* dissolve into the expanse of the original nature (*gnyug ma'i klong*), how all duality of a perceiver and something perceived disappear into the matrix without birth (*skye med dbyings*), and how the result of the practice (*'bras bu*) emerges effortlessly. The final line of the text declares that this is the inexpressible meaning of *Mahāmudrā* (*phyag rgya chen po'i brjod du med pa'i don*).

The text ends with a short colophon (quoted in Tibetan above), saying: "This was written by *Ācārya* Bsgom tshul." Given the similar versified writing style and contents found in segments DK.A.Zha.1-4, it is very likely that the colophon refers to all these segments and that it thus declares Tshul khrims snying po to be the author of the text overall. Alternatively, the colophon could also be taken as only denoting segment DK.A.Zha.4, although that is less probable given the uniformity of the preceding segments. The colophon's use of the honorific verb *mdzad pa* ("made" or "written") makes it unlikely that the colophon was written directly by Tshul khrims snying po himself. Hence, it must have been added by a later hand or eventually by a scribe taking Tshul khrims snying po's dictation of the text.

Segment DK.A.Zha.5: The segment begins (DK.A.Zha.5.3b$_4$): */na mo gu ru/ bla ma'i zhal nas/ chos rnams thams cad ma lus pa/.* It ends (DK.A.Zha.5.4b$_2$) with the colophon: *zhes gsung ngo/ phyag rgya chen po gsal byed kyi man ngag ces bya ba'o/ /rje zla 'od gzhon nus mdzad pa'o/ /phyag rgya chen po gsal byed kyi man ngag 'di la chos tshan brgyad yod//.*[1007] The fifth segment is a composite piece consisting of five disparate sayings by the *bla ma*, each introduced with the phrase "from the mouth of the *bla ma*" (*bla ma'i zhal nas*) and ending with the phrase "thus he says" (*zhes gsung ngo*). The first half of segment DK.A.Zha.5 corresponds largely to segment DK.A.Wa.18.

The first saying begins with a verse in five seven-syllable lines speaking of causality and the need for abandoning harmful actions and practicing good actions. It ends with a sentence in prose saying that the practitioner ought not to be separated from this [principle] until reaching full Awakening. This saying corresponds closely to the prose piece that is found at the beginning of segment DK.A.Wa.18 with the only difference being that the sentences are here put in verse, leading to a few minor differences in the rhythm of the words.

[1007] Correlated passages: DK.α.Nga.100b$_2$-101a$_6$, DK.D.Zha.5.3b$_2$-4a$_6$, DK.Q.Zha.5.339a$_4$-340a$_1$, DK.R.Zha.5.4b$_5$-6a$_6$, DK.S.Zha.5.4b$_4$-6a$_5$, DK.T.Zha.5.3b-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 176$_1$-178$_5$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

Next, the segment continues with a second saying in five verses. These verses are – with only very minor variations – identical to the first song in five verses found in segment DK.A.Wa.18. The verses were already summarized above (see DK.A.Wa.18).

The third saying in the segment contains a prose piece, wherein some but not all lines seem to be written with the rhythm of a verse of varying line lengths. Its first part corresponds to the remaining prose- and verse-parts of segment DK.A.Wa.18 describing a happy meditator and his certainty in the view, meditation, and conduct. It does not include the final two-line verse of segment DK.A.Wa.18 admonishing the *yogī* to remain satisfied only with realizing his own mind and not to search for words but to rely on their meaning. Instead, the present segment adds four lines of differing length describing a meditation without meditation, being free from any fixed point of reference, and resting vividly without interruption.

The last two sayings found in the segment do not have any correspondence in segment DK.A.Wa.18. The fourth saying begins with a prose sentence asking what is needed in order to enter into the natural state (*don rnal ma*). The answer is given in the form of four verses starting with the exclamation "How amazing!" (*e ma ho*). The first verse describes a tension between an understanding of emptiness that results in non-attachment and the fact that this understanding does not involve any object to be seen (*don ma mthong*). Further, it expresses a tension within the meditation that is not yet free from clinging to duality while not involving any object to be seen, although meditative experience is felt. This line of thought is continued in the second verse. There, the *yogī* possesses a view that still lacks realization. Although his view may be said to be free from extremes, it nevertheless is merely an intellectualized understanding. The verse concludes that a great meditator (*sgom chen*) who has not yet cut his bonds of dependencies still possesses the cause for *saṃsāra* even if his *samādhi* is good. The third verse, which is just a half-verse in two lines, declares that a *Dharma* follower (*chos pa*) lacking compassion, even though he may be very diligent, still remains on the (lower) path of the *śrāvaka*s. Finally, the fourth verse, which only consists of a single line, expresses irony, saying "Well, of course, I am only kidding!" (*a kyang ku re bgyis pa lags*).

The fifth and last saying of the segment has a short text in six verse-lines consisting each of either nine or seven syllables. The lines show a binary pattern, with lines *ab*, *cd*, and *ef* having close connection in contents and wording. First, it is mentioned how the *yogī* should look at his own mind (*rang gi sems la lta ba*); he needs to turn the act of viewing itself into mind (*sems su gyis*). When he has gained familiarity therewith, he will no longer hold onto the object and the mind as being two separate entities and thus he will come to experience the knowledge of non-duality. This is said to show the special point of the method (*thabs kyi khyad par*) and it is also said to show the very moment of gaining [realization] (*thob pa'i dus nyid*).

The segment ends with a colophon (quoted in Tibetan above) that says: "[This text] is called the *Instruction Clarifying Mahāmudrā* (*phyag rgya chen po gsal byed kyi man ngag*).

It was written by Master Candraprabha Kumāra. This *Instruction Clarifying Mahāmudrā* has eight *Dharma* sessions."

By giving the title *Instruction Clarifying Mahāmudrā*, which in ms DK.A also is the overall title of text DK.A.Zha, the colophon seems to tie together segments DK.A.Zha.1-5 into a single work bearing this title. Employing an honorific verb for "written" (*mdzad pa*) and using the highly reverential title *Candraprabha Kumāra* to refer to Bsod nams rin chen, it declares him to be the author of the work. It also states that the text consists of eight segments or "*Dharma* sessions" (*chos tshan*), although only five overall segments are actually seen in the text as it is made up today. The colophon is not attested in the older ms DK.α, which is cause for suspicion regarding its authenticity. It should also be noted that the preceding segment DK.A.Zha.4 ends with a colophon of its own, which states that Bsgom tshul was the author, and that statement could be taken as applying to the whole unit DK.A.Zha.1-4. When the spurious overlap between segments DK.A.Zha.5 and DK.A.Wa.18 is also taken into consideration, it seems that segment DK.A.Zha.5 is a later addition to unit DK.A.Zha.1-4.

Segment DK.A.Zha.6: The segment begins (DK.A.Zha.6.4b$_2$): *na mo gu ru/ rje dags po lha rje'i gsung sgros thor bu lags/ rin po che'i zhal nas/.* It ends (DK.A.Zha.6.5a$_1$): *ngo bo 'dzin med du gnas pas gol ba med pa yin gsung ngo//.*[1008] Segment six begins with a title that seems to be an overall title for the remainder of text DK.A.Zha. It reads, "[Here] are the Miscellaneous Sayings of the Master, the Doctor of Dags po" (*rje dags po lha rje'i gsung sgros thor bu lags*). As the title indicates, this and the following segments contain a series of sayings (*gsung sgros*) attributed to the *bla ma*, each segment containing a single saying starting with the phrase "From the mouth of the precious one" (*rin po che'i zhal nas*) and ending with the phrase "[Thus he] says" (*gsung ngo*).

The saying narrated in segment DK.A.Zha.6 concerns the topic of pitfalls (*gol sa*, **utpatha* or **unmārga*) that exist for the great meditator (*sgom chen*). Here these pitfalls are regarded as twofold: mistaking meditative experience for realization (*nyams myong rtogs par shor ba*) and mistaking realization for meditative experience (*rtogs pa nyams myong du shor ba*). The segment explains that when a *yogī* meditates relying on a proper method, meditative experiences – such as non-thought (*mi rtog*) and bliss (*bde ba*) – will occur, and it may seem that these feelings could not be surpassed even if all the *buddha*s of the three times were to appear. In this manner, the meditator might come to have excessive faith (*yid ches*) in these temporary meditative experiences and hold onto them as supreme (*mchog tu bzung*). This is what is meant by mistaking meditative experience for realization, which will not yield benefit.

Moreover, by the blessing of the *bla ma*, genuine realization may arise within of the essence of the mind, appearing in the form of a blissful feeling or a sense of presence and

[1008] Correlated passages: DK.α.Ka.20b$_4$-21a$_3$, DK.D.Zha.6.4a$_6$-4b$_5$, DK.Q.Zha.6.340a$_{2-7}$, DK.R.Zha.6.6a$_6$-7a$_4$, DK.S.Zha.6.6a$_5$-7a$_3$, DK.T.Zha.6.4n-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 178$_5$-180$_2$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

clarity. The meditator should then cultivate this feeling undistractedly. However, if he begins to think that he is happy when it is there and unhappy when it is not there, then he might strive mentally to search out this feeling and meditate by intellectually attempting to rest his mind therein. This is to mistake realization for meditative experience. This too is unfortunate, because the meditator must remain indifferent as to whether or not the feeling of realization is there. Instead he should meditate again, now deciding to be patient with whatever happens, and in this way clarity will slowly come. Here the segment attests the word "says" (*gsung*), perhaps indicating that this sentence marks the original end of the saying. The sentence is, however, followed by a small piece giving the customary explanation on the term pitfall (*gol sa*) also seen elsewhere in the *Dags po'i bka' 'bum*, e.g., in segments DK.A.Nya.15 or DK.A.Wa.4. It is said in brief that even a little attachment (*'dzin pa bag tsam*) to the meditative experience involves the risk of becoming reborn in the three realms (*khams gsum*), in the four states of meditative absorption [of the material realm] (*bsam gtan bzhi*), or in the four fields (*skye mched bzhi*) [of the immaterial realm]. A brief remark is also made regarding the pitfall of a *śrāvaka*. Finally, it is said that by abiding in meditation without clinging to any essence, there will be no pitfall. Here again the segment ends with the phrase "[Thus he] says." The segment has no colophon.

Segment DK.A.Zha.7: The segment begins (DK.A.Zha.7.5a$_1$): *//yang rin po che'i zhal nas/ bskyed rdzogs gnyis la/*. It ends (DK.A.Zha.7.5a$_6$): */dngos po a thang chad par sgom du mi rung ba yin gsung//*.[1009] The seventh segment presents the Generation Stage (*bskyed rim*) and the Completion Stage (*rdzogs rim*) in terms of their nature (*ngo bo*, **bhāva*), derivative analysis (*nges tshig*, **nirukti*), and subdivision (*dbye ba*, **prabheda*). Also, an explanation of their purpose (*dgos pa*, **prayojana*) is given, although this is not mentioned at the outset of the segment, where the other points to be covered are listed. Perhaps this suggests that the sentences dealing with the purposes of these two stages were added later. The contents somewhat resemble the explanations found in segment DK.A.Tha.33, where the same topics were taken up. However, the writing style and wording of the two segments are very different.

First, as for the Generation Stage (*bskyed rim*), its nature is said to be "union [as represented in] the deity's body" (*zung 'jug lha'i sku*). The derivative etymology of *bskyed rim* (**utpattikrama*) is given as "generated in stages" (*rim gyis bskyed pa*, **krameṇa utpattiḥ*). It subdivision is said to be according to the four types of rebirth, i.e., rebirth through a womb, egg, moisture and heat, or instant rebirth. Its purpose is stated to be superior to the *Pāramitāyāna*, the reversal of ordinary notions of the body, the *dhātu*s, and the *āyatāna*s, to bring about realization of union, and to give rise to the two *kāya*s for the benefit of others.

Secondly, as for the Completion Stage (*rdzogs rim*), its nature is freedom from conceptual entanglement (*spros bral*, **niṣprapañca*). In terms of its derivative analysis, it is called

[1009] Correlated passages: DK.α.Ka.21a$_3$-21b$_2$, DK.D.Zha.7.4b$_5$-5a$_4$, DK.Q.Zha.7.340a$_7$-340b$_5$, DK.R.Zha.7.7a$_4$-7b$_6$, DK.S.Zha.7.7a$_3$-7b$_4$, DK.T.Zha.7.4b-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 180$_2$-181$_2$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

rdzogs rim (**saṃpattikrama*), because it completes (*rdzogs pa*, **saṃpatati*). It is subdivided into a phase "with characteristics" (*mtshan bcas*, **sanimitta*) and "without characteristics" (*mtshan med*, **nirnimitta*). Its purpose is said to be superior to the Generation stage, to demonstrate wisdom, and to bring about the attainment of *dharmakāya*.

The segment ends with another quotation from the mouth of the venerable *bla ma* (*bla ma rje btsun gyi zhal*), saying that the best practitioner uses the technique of "instant and total recall" (*skad cig dran rdzogs*), i.e., the *bskyed rim* method of visualizing the deity appearing instantly.[1010] The middling and lesser practitioners employ the method of meditating through a gradation of visualization stages (*cho ga rim gyis sgom pa*).[1011] The practitioner should meditate on the visualization as being illusory and shining like a rainbow, avoiding to meditate in a weary manner (*a thang chad par*). The segment has no colophon.

Segment DK.A.Zha.8: The segment begins (DK.A.Zha.8.5a$_6$): *//yang rin po che'i zhal nas/ dad pa gal che gsung/*. It ends (DK.A.Zha.8.5b$_5$): */tha dad par ni mi brtag go// ces gsungs so//*.[1012] The saying in segment eight deals with faith (*dad pa*, **śraddhā*). To search for a spiritual teacher is said to involve faith. Faith is then divided into three major types, which are briefly explained: faith based on belief (*yid ches pa'i dad pa*) in cause and effect, aspiring faith (*'dod pa'i dad pa*) that arises from understanding the four truths of the noble ones, and enthusiastic faith (*dang ba'i dad pa*) created by relying on a special object. It is the spiritual teacher who stabilizes these forms of faith and consequently the saying goes on to discuss the role of this friend. It is explained how the Buddha gave teachings, with particular reference to explanations on the Tantric stages. In this context, the segment mentions the treatises summarizing the scriptures (*lung bsdu ba'i bstan bcos*) and the treatises explaining the scriptures (*lung bkrol ba'i bstan bcos*) compiled by "the great *Ācārya*(s) from Eastern Tibet" (*slob dpon khams pa chen po rnams*). The segment ends with two brief quotations of half-verses to illustrate that there is no difference between the Buddha and the *bla ma*. The segment has no colophon.

Segment DK.A.Zha.9: The segment begins (DK.A.Zha.9.5b$_5$): *//yang rin po che'i zhal nas/ sems kyi rang bzhin/*. It ends (DK.A.Zha.9.6a$_7$): *sangs rgya ba dus yun ring po mi dgos*

[1010] The technique, which is one of the four or five different standards ways of generating the visualization of the deity, is also known elsewhere as the "instant leap generation" (*skad cig dkrong bskyed*). The deity and the *maṇḍala* are here brought to mind immediately without any preliminary steps.

[1011] One such technique of gradually building up the visualization of the deity and the *maṇḍala* is elsewhere known as "the three-step ritual for generating the deity" (*cho ga gsum bskyed*), according to which a seed-syllable (step one) turns into a ritual object such as a *vajra* with the seed-syllable inside of it (step two), which then transforms into the deity (step three).

[1012] Correlated passages: DK.α.Ka.21b$_2$-22a$_1$, DK.D.Zha.8.5a$_4$-5b$_4$, DK.Q.Zha.8.340b$_5$-341a$_4$, DK.R.Zha.8.7b$_6$-8b$_5$, DK.S.Zha.8.7b$_4$-8b$_3$, DK.T.Zha.8.5n-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 181$_2$-182$_6$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

gsung ngo//.[1013] The ninth and final segment of text DK.A.Zha contains an explanation on the nature (*rang bzhin*), appearance (*ngo bo*), and character (*mtshan nyid*) of the mind. The nature is here defined as the mind's natural purity (*rang bzhin gyis dag pa*). The essence is its awareness-aspect free from arising and ceasing (*rig pa skye 'gag med pa*). The character is its experience in the form of a multitude of reflections born from habitual tendencies (*bag chags kyi gzugs brnyan sna tshogs su snang ba*). It is stated that the meditator is concerned with the mind's essence, which is identified with the mind of a *buddha* and with self-awareness (*rang rig*, **svasaṃvedanā*). Several remarks are made about this essence and it is said that "followers of the master" (*jo bo pa rnams*), possibly denoting followers of Atiśa who is commonly known simply as "the master" (*jo bo*), should strive diligently until this essence has been recognized. It is stressed that the present human opportunity for gaining realization does not last and must be utilized to its fullest degree for the sake of realization. A sentence to this effect is quoted which in an interlinear note is attributed to the *bKa' gdams pa* master *Dge ba'i bshen gnyen* Spyan snga ba [Tshul khrims 'bar] (1038-1103). This is followed by some sentences emphasizing the need for contemplating and respecting *karmaphala* (*las 'bras*), which again are attributed to Spyan snga ba in an interlinear note. Pointing to the fact of impermanence, the segment concludes by stressing that life is short and that the practitioner needs to engage in his practice right now. By doing so, buddhahood will be reached before long. The text ends without any colophon.

5.22 DK.A.Za: Sayings of the Dharma Master, the Doctor from Dags po: The Meditation Stages of the Inconceivable Mahāmudrā (Chos rje dags po lha rje'i gsung/ phyag rgya chen po bsam gyis mi khyab pa'i sgom rims bzhugso)

9 folios, 1 segment, 1 colophon. Text DK.A.Za presents an instruction passed down in a lineage from the *bodhisattva* Vajrapāṇi to the Indian Tantric masters *Dhārmika (*chos kyi ba*), *Bhadrapāda (*bzang po zhabs*), *Kuddālapāda (*tog rtse pa*), *Kambala (*lwa ba pa*), Tailopa, and Nāropa, and on to the Tibetan teachers Mar pa and Mi la ras pa. The text contains several internal parts pertaining to instructions on this transmission from each of the above-mentioned Iṇdian and Tibetan teachers. The explanations given in the text are closely intertwined with verses quoted from the Indian Tantric work *Acintyādvaya-kramopadeśa* (*Bsam gyis mi khyab pa'i rim pa'i man ngag*), "Instruction on the [Meditative] Stages on the Unthinkable Non-Duality" composed by the Indian teacher *Ācārya* Kuddālapāda or Kuddālin (*tog rtse pa*).[1014]

[1013] Correlated passages: DK.α.Ka.22b$_5$-23a$_6$, DK.D.Zha.9.5b$_4$-6a$_6$, DK.Q.Zha.9.341a$_4$-341b$_5$, DK.R.Zha.9.8b$_5$-10a$_2$, DK.S.Zha.9.8b$_3$-9b$_4$, DK.T.Zha.9.5b-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 182$_6$-184$_5$. Text *Zha* is not included among the currently available fragments of xylograph DK.B.

[1014] The original Sanskrit treatise is extant in several Nepalese Buddhist manuscripts. For a Sanskrit edition, see SAMDHONG & DWIVEDI (1988:193-208). Its Tibetan translation (D2228, Q3072)

Segment DK.A.Za.1: The segment begins (DK.A.Za.1.1b$_1$): */rje grub thob rnams la phyag tshal lo/.* It ends (DK.A.Za.1.9b$_4$): */mang du smras pas slar yang tshig gis bsgrigs/ /shes gsungs so/ phyag rgya chen po bsam gyis mi khyab pa'i bsgom rims shes bya ba shin tu zab po// //ces pa 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shan tir/ bka' brgyud kyi bstan pa spel ba'i slad du par du bgyis pa'o//.*[1015] The segment commences by listing five aspects that are unthinkable (**acintya*) or impenetrable by thought (*bsam gyis mi khyab pa*), which are said originally to have been taught by the *bodhisattva* Vajrapāṇi.

The five aspects include: (1) the unthinkable nature of all outer and inner phenomena (*phyi nang gi chos thams cad rang bzhin bsam gyis mi khyab pa*); (2) the unthinkable method (*thabs bsam gyis mi khyab pa*); (3) the unthinkable conduct (*spyod lam bsam gyis mi khyab pa*); (4) the unthinkable manner of subsuming all phenomena [into one] (*chos thams cad 'dus pa'i tshul bsam gyis mi khyab pa*); and (5) the unthinkable stages of climbing the levels including the path and its result (*sa non pa'i rim pa lam 'bras bu dang bcas pa bsam gyis mi khyab pa*). Having listed these five headings, the text provides a detailed explanation on each aspect.

The unthinkable nature (*rang bzhin bsam gyis mi khyab pa*) is explained in terms of its appearance (*ngo bo*), division (*dbye ba*), and the appearance of its special support (*khyad par rten du snang ba*). Its appearance (*ngo bo*) is said to be bliss (*bde ba*), presence (*gsal ba*), emptiness (*stong pa*), and the inseparability (*dbyer med*) of these. These four features are then elaborated while referring to them as 'teachers' (*slob dpon*, **ācārya*), namely the teacher of bliss (*bde ba'i slob dpon*), the teacher of presence (*gsal ba'i slob dpon*), etc. The passage explaining the teacher of emptiness includes a quotation of verses 59cd-60ab of the *Acintyādvayakramopadeśa*. The verse in question refers to "the tradition of Bhadrapāda" (*bzang po zhabs kyi lugs yin no*, *bhadrapādena deśitam*). The division (*dbye ba*) of the unthinkable nature is said to pertain to the two impure stages of Generation and Completion (*ma dag pa'i bskyed rdzogs gnyis*). As for the manifestation of its special support (*khyad par rten du snang ba*), it is stated that this nature abides in *Mahāmudrā*, signifying what is unborn, unceasing, and unchanging.

Next, the text takes up the unthinkable method (*thabs bsam gyis mi khyab pa*). It commences by quoting nineteen verse lines, consisting of a medley of mixed lines from the

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was made by 'Gos [Khug pa Lhas btsas] (ca. 1000-1060) in collaboration with the Indian Paṇḍita *Kṣemāṅkura (Bde ba'i myu gu, dates unknown). For an edition of the Tibetan text, see SAMDHONG & DWIVEDI (1988:285-306). SAMDHONG & DWIVEDI include this work in the corpus of the eight *Siddhi* texts (*Grub pa sde brgyad*), but it is not counted among these texts by Bu ston Rin chen grub (cf. fn. 113).

[1015] Correlated passages: DK.α.Ka.24a$_2$-31b$_2$, DK.B.Za.1.1b$_1$-9b$_3$, DK.D.Za.1.1b$_1$-9b$_6$, DK.Q.Za.1.341b$_6$-350a$_2$, DK.R.Za.1.1b$_1$-17a$_6$, DK.S.Za.1.1b$_1$-16a$_2$, DK.T.Za.1.1b-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 184$_6$-209$_5$.

Acintyādvayakramopadeśa.[1016] The quotation is followed by a short prose section explaining four methods, namely (1) "the method for turning the five poisons into equal taste" (*dug lnga ro snyoms su 'gyur ba'i thabs*); (2) "the method for turning sensory perceptions into helpers" (*snang ba grogs su 'gyur ba'i thabs*); (3) "sealing sensory perceptions with the unborn at the time of training in the conduct of [acquiring] dexterity in knowledge (*shes pa rtsal spyod pa'i dus su snang ba skye med kyis rgyas gdab pa*); and (4) "the method for effortlessly turning the five [*Buddha*]-bodies to perfection" (*'bad pa med pa sku lnga rdzogs su 'gyur ba'i thabs*).

The unthinkable conduct (*spyod lam bsam gyis mi khyab pa*) is presented in terms of a series of meditative foci aimed at realizing "equal taste" (*ro mnyam*).

The unthinkable manner of subsuming all phenomena [into one] (*chos thams cad 'dus pa'i tshul bsam gyis mi khyab pa*) is briefly explicated as consisting of non-attachment to sensory perceptions, non-conceptuality towards meditative presence, and non-mental-engagement towards bliss in the realization of the emptiness of the multiplicity [of perceptions].

Finally, the [unthinkable] stages of climbing the levels (*sa non pa'i rim pa*) is presented via the structure of the four empowerments (*dbang*, **abhiṣeka*) intertwined with the fourteen *bodhisattva* levels (*sa*, **bhūmi*) and the five paths (*lam*, **mārga*). The first explanation of the five aspects ends (DK.A.Za.1.3a_4) by stating that the *bodhisattva* Vajrapāṇi gave this instruction to **Ācārya* Dhārmika (*slob dpon chos kyi ba*).

Thereupon, the text continues by presenting **Ācārya* Dhārmika's realization of the same five headings and their various sub-points (DK.A.Za.1.3a_4-4a_2), followed by explanations on the same points according to the realization of *Bhadrapāda (*bzang po zhabs*) (DK.A.Za.1.4a_2-5a_6), *Kuddālapāda (*tog rtse pa*) (DK.A.Za.1.5a_6-6a_4), *Kambala (DK.A.Za.1.6a_4-6b_4), Tailopa (DK.A.Za.1.6b_4-7b_3), Nāropa (DK.A.Za.1.7b_3-8a_6), and Mi la ras pa (DK.A.Za.1.8a_6-9b_1).[1017] The explanations given on the above points by these different Indian and Tibetan teachers cover a variety of Tantric topics, such as the four *mudrā*s, the inner channels, death, the interim, the *yoga* practice of Inner Heat, luminosity (*'od gsal*), and the *buddha* bodies. Several of the explanations include quotation of verse lines, probably from the *Acintyādvayakramopadeśa* but possibly also from other Indian Tantric texts. The treatise ends with the short printing colophon pertaining to the 1520 xylograph production.[1018]

[1016] The verses include *Acintyādvayakramopadeśa* verses 34d, 35a, some unidentified lines, 48ab, 58, some unidentified lines, 53cd, 59a, and 59b. Many of the lines differ slightly in their readings from the *Bstan 'gyur* editions of the Tibetan text and might even represent a different Tibetan translation of the Sanskrit original altogether.

[1017] Mi la ras pa's teacher Mar pa is mentioned in the text as having received the instruction from Nāropa and having passed it on to Mi la ras pa. However, the text does not provide an explanation of the various points according to Mar pa's realization.

[1018] For a translation, see the summary of segment DK.A.Ba.8.

5.23 DK.A.'a: Sayings of the Dharma Master, the Doctor from Dags po: The Quintessential meaning of the Manifold Mahāmudrā Instructions on the Heart Meaning (Chos rje dags po lha rje'i gsung/ snying po don gyi gdam pa phyag rgya chen po'i 'bum tig bzhugs so)

11 folios, 24 segments, 7 colophons. The text is a collection of short *Mahāmudrā* instructions, most of which are stated to have been composed by Bsod nams rin chen's younger nephew Dags po Bsgom chung Shes rab byang chub. The majority of the text is written in verse form, interspersed with a few sections in prose.

In the xylograph print of DK.A.'a preserved on microfilm from the Nepal-German Manuscript Preservation Project (NGMPP reel no. L595), folio 4 is a misplaced folio that has been wrongly inserted into the text from a different part of the corpus; the original folio 4 of DK.A.'a is therefore missing (for precise information, see the below summary of segment DK.A.'a.6). The text is additionally available in an *dbu med* manuscript microfilmed by the NGMPP (reel no. L470/9, running no. L4983).

Segment DK.A.'a.1: The segment begins (DK.A.'a.1.1b$_1$): */na mo gu ru/ rje 'gro ba'i mgon po thugs rje can/.* It ends with the colophon (DK.A.'a.1.2a$_4$): *bla ma lha rje snyi bsgom gyi man ngag go//.*[1019] The first segment opens with a short series of verses. First, there is a homage verse paying respect to "the venerable meditator of the Snyi clan" (*rje snyi bsgom*), which is an epithet occasionally used for Bsod nams rin chen. The author then states that he has written (*bri*) this instruction on the root of his own mind (*rang sems rtsa ba'i man ngag*) for the sake of later generations and that the instruction was originally taught by the realized (*rtogs ldan*) *Bla ma* Snyi bsgom to Shes rab byang chub, i.e., by Bsod nams rin chen to his younger nephew and later lineage holder. The instruction was then passed down in a transmission lineage (*de nas brgyud nas*), through which it reached the present author, who only refers to himself as "I" (*bdag dang 'phrad*). A short prose passage then instructs that the practitioner should at all times recognize awareness (*shes pa*) as being *dharmakāya*, characterized by an undistracted, clear and present awareness, which is unceasing. He should maintain this awareness in all daily activities. The segment ends by stating that this instruction on recognizing one's own mind as *Mahāmudrā* is the teaching of *Bla ma* Lha rje snyi bsgom, i.e., Bsod nams rin chen.

Segment DK.A.'a.2: The segment begins (DK.A.'a.2.2a$_5$): *rig pa ngos 'dzin ngo sprod phyag chen yin/.* It ends with the colophon (DK.A.'a.2.2b$_1$): */gnyug ma'i ngo sprod kyi gdam ngag bla ma'i zhal nas gdams so//.*[1020] This brief segment gives an introduction to the immanent nature (*gnyug ma*, **nija*) of the meditative observer, narrated in fourteen verse

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[1019] Correlated passages: DK.α.Kha.1b$_1$-2b$_3$, DK.B.'a.1.1b$_1$-2a$_4$, DK.D.'a.1.1b$_1$-2a$_2$, DK.Q.'a.1.350a$_3$-350b$_1$, DK.R.'a.1.1b$_1$-2b$_4$, DK.S.'a.1.1b$_1$-2b$_3$, DK.T.'a.1.1b-2n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 209$_6$-211$_1$, *dbu med* manuscript NGMPP L470/9 folios 1b$_1$-2a$_1$.

[1020] Correlated passages: DK.α.Kha.2b$_3$-3a$_2$, DK.B.'a.2.2a$_4$-2b$_1$, DK.D.'a.2.2a$_2$-2b$_1$, DK.Q.'a.2.350b$_{1-3}$, DK.R.'a.2.2b$_4$-3a$_3$, DK.S.'a.2.2b$_3$-3a$_1$, DK.T.'a.2.2n-2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 211$_{1-5}$, *dbu med* manuscript NGMPP L470/9 folios 2a$_{2-5}$.

lines. The resultant understanding is described as *Mahāmudrā* and the method for realizing it is said to be the practice of tranquility meditation (*zhi gnas*, **śamatha*). Nonetheless, tranquility meditation does not suffice, since in and of itself it remains a cause for *saṃsāra* (*'khor ba'i rgyu*). Hence, it needs to be combined with seeing the real nature (*ngo bo mthong ba*). The segment ends by stating that this instruction on introducing the immanent nature is the oral instruction of the *bla ma*.

Segment DK.A.'a.3: The segment begins (DK.A.'a.3.2b$_2$): *lhan cig skyes pa ni tha mal gyi shes pa yin/*. It ends (DK.A.'a.3.2b$_3$): *phyi nang gi g.yeng bas mi gnod pa yin no/ zhes gsungs s'ho//*.[1021] A very short segment that identifies the co-emergent (*lhan cig skyes pa*, **sahaja*) with the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*), the uncontrived (*ma bcos pa*, **akṛtrima*), the immanent (*gnyug ma*, **nija*), *dharmakāya* (*chos sku*), and *buddha* (*sangs rgyas*). When the natural mind rests in itself, outer and inner distractions can inflict no harm. The segment ends with the marker "thus it was said" (*zhes gsungs s'ho*), implying that it represents a saying by the *bla ma*.

Segment DK.A.'a.4: The segment begins (DK.A.'a.4.2b$_3$): *//na mo gu ru/ /chos kun rtsa ba rang sems gnyug ma ste/*. It ends (DK.A.'a.4.3a$_2$): */'gal 'khrul dam pas bzod par gsol//*.[1022] The fourth segment contains a short *Mahāmudrā* teaching in verse form. It starts with a homage verse and by expressing the intention for writing the work. It then explains how the meditator should ascertain the nature of the mind at the beginning stage, in the middle, and at the end. Thereupon, it briefly mentions the teaching on the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) being *dharmakāya* (*chos sku*), the co-emergent perceptions being the light of *dharmakāya* (*chos sku'i 'od*), the co-emergent thoughts being the waves of *dharmakāya* (*chos sku'i rlabs*), and their co-emergent inseparability (*dbyer med lhan cig skyes pa*) being the real meaning of *dharmakāya* (*chos sku'i don*). The segment then goes on to address how the *bla ma*'s instruction points out the nature of awareness and how the *yogī* thereafter delves into meditative experience relying on the four *yoga*s (*rnal 'byor rnam bzhi*) of *Mahāmudrā* and accordingly ascertains the right view. Finally, the segment briefly presents the result (*'bras bu*, **phala*) of *Mahāmudrā*. The concluding verse states that the author of the text was *Bande* Prajñābodhi, i.e., the monk Shes rab byang chub, who was Bsod nams rin chen's younger nephew.

Segment DK.A.'a.5: The segment begins (DK.A.'a.5.3a$_2$): *//na mo gu ru/ /chos sku'i rang bzhin 'od gsal rin po che/*. It ends with the colophon (DK.A.'a.4.3b$_3$): */phyag rgya chen po'i gdams pa rtsa ba'i don man ngag thabs kyi rgyal po dam pa'o/ /rje mar pa nas*

[1021] Correlated passages: DK.α.Kha.3a$_{2-3}$, DK.B.'a.3.2b$_{1-3}$, DK.D.'a.3.2b$_{1-2}$, DK.Q.'a.3.350b$_{3-4}$, DK.R.'a.3.3a$_{3-5}$, DK.S.'a.3.3a$_{1-3}$, DK.T.'a.3.2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 211$_{5-6}$, *dbu med* manuscript NGMPP L470/9 folios 2a$_{5-6}$.

[1022] Correlated passages: DK.α.Kha.3a$_4$-3b$_5$, DK.B.'a.4.2b$_3$-3a$_2$, DK.D.'a.4.2b$_2$-3a$_1$, DK.Q.'a.4.350b$_5$-351a$_3$, DK.R.'a.4.3a$_5$-4a$_3$, DK.S.'a.4.3a$_3$-4a$_1$, DK.T.'a.4.2b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 212$_1$-213$_2$, *dbu med* manuscript NGMPP L470/9 folios 2a$_6$-2b$_6$.

brgyud pa'o//.[1023] The segment gives short explanations on a string of keywords, including a single sign (*brda gcig*), a single meaning (*don gcig*), a single word (*tshig gcig*), a single moment of liberation (*grol dus gcig*), a single moment of the result (*'bras bu'i dus gcig*), mode of being (*yin lugs*), mode of arising (*'char lugs*), mode of realization (*rtogs lugs*), being which is [like] water (*yin pa chu*), arising which is [like] a wave (*'char ba rlabs*), realization which is knowledge (*rtogs pa ye shes*), the object which is perception and emptiness (*yul snang stong*), the body which is bliss-emptiness (*lus bde stong*), the mind which is presence-emptiness (*sems gsal stong*), self-liberated perception (*snang ba rang grol*), self-liberated mind (*shes pa rang grol*), and self-liberated non-duality (*gnyis med rang grol*). Having explained the first group of these terms ending with a single moment of the result (*'bras bu'i dus gcig*), the segment rounds off with a few verses describing the higher stages of *Mahāmudrā* practice and expressing wishes for their realization. The segment ends by saying that the instruction was passed down in a lineage from master Mar pa.

Segment DK.A.'a.6: The segment begins (DK.A.'a.6.3b$_3$): *//na mo gu ru//rang sems rig pa chos kyi sku/.* It ends (DK.B.'a.6.4a$_2$): *phyag rgya chen po'i don gyi phyi ma'o//'di ni gsang ba'i rtogs pa'o//.*[1024] After a short homage verse, the sixth segment continues explaining the second half of the terms listed in segment DK.A.'a.5, starting with "being which is [like] water" (*yin pa chu*) and so forth. The segment also contains a number of interlinear notes providing short interspersed comments on the given explanations. The segment has no colophon.

It should be noted that folio 4 in the microfilm copy of the text (DK.A = NGMPP reel no. L595) is a misplaced folio, being an additional print of folio 4 of text DK.A.Ba which has been wrongly inserted into the present text DK.A.'a. The wrongly inserted folio 4 corresponds to the last part of segment DK.A.Ba.1 and the first part of segment DK.A.Ba.2. The microfilm of these segments also contains the mentioned folio, so it is not the case that the folio is missing in text DK.A.Ba.

The missing folio 4 of the present text DK.A.'a must, consequently, be read from the corresponding folio of text DK.B.'a.6, which shares the same folio and line formatting as ms DK.A.'a.

Segment DK.A.'a.7: The segment begins (DK.B.'a.7.4a$_2$): *//na mo gu ru/ sems rang du ngos bzung.* It ends (DK.B.'a.7.4b$_1$): */de'i sems kyi sangs rgyas mthong//.*[1025] The segment

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[1023] Correlated passages: DK.α.Kha.4a$_1$-4b$_2$, DK.B.'a.5.3a$_2$-3b$_3$, DK.D.'a.5.3a$_1$-3b$_2$, DK.Q.'a.5.351a$_3$-351b$_4$, DK.R.'a.5.4a$_3$-5a$_3$, DK.S.'a.5.4a$_1$-5a$_2$, DK.T.'a.5.3n-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 213$_2$-215$_1$, *dbu med* manuscript NGMPP L470/9 folios 2b$_6$-3b$_1$.

[1024] Correlated passages: DK.α.Kha.4b$_{2-5}$, DK.B.'a.6.3b$_3$-4a$_2$, DK.D.'a.6.3b$_2$-4a$_1$, DK.Q.'a.6.351b$_4$-352a$_1$, DK.R.'a.6.5a$_4$-5b$_6$, DK.S.'a.6.5a$_2$-5b$_3$, DK.T.'a.6.3b-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 215$_1$-216$_2$, *dbu med* manuscript NGMPP L470/9 folios 3b$_{2-7}$.

[1025] Correlated passages: DK.α.Kha.4b$_5$-5a$_5$, DK.B.'a.7.4a$_2$-4b$_1$ (given the missing folio 4 in text DK.A.'a, the segment cited above in the body-text is actually drawn from xylograph DK.B.'a.7), DK.D.'a.7.4a$_{1-6}$, DK.Q.'a.7.352a$_2$-352b$_1$, DK.R.'a.7.6a$_1$-6b$_6$, DK.S.'a.7.5b$_3$-6b$_2$, DK.T.'a.7.4n, *Phyag*

begins by listing a series of contemplative points, which in an interlinear note are labeled "the nine points concerning the mind" (*sems skor dgu pa*). These include the mind identifying itself (*sems rang du ngos bzung*), the mind coming face to face with itself (*sems rang du ngos zin*), the mind introducing itself (*sems rang du ngo sprad*), the mind recognizing itself (*sems rang du ngo shes*), the mind seeing itself (*sems rang du mthong*), the mind experiencing itself (*sems rang du myong*), the mind feeling itself (*sems rang du tshor*), the mind ascertaining itself (*sems rang du nges*), and the mind freeing itself (*sems rang du grol*). Following this list, the segment contains a series of verses describing *Mahāmudrā* meditation and the manner in which the mind realizes everything to be mind and sees its own nature. The piece employs a number of terms for the mind, such as "the primal awareness" (*dang po'i shes pa*, **ādijñāna*), the natural mind (*tha mal shes pa*, **prākṛta-jñāna*), and the radiance that is the mind as such (*sems nyid 'od gsal*, **cittatāprabhāsvara*). The segment has no colophon.

Segment DK.A.'a.8: The segment begins (DK.B.'a.8.4b$_1$): */na mo gu ru/ rang sems phyag rgya chen po de/.* It ends (DK.B.'a.8.4b$_2$): */rje btsun bla ma snyi bsgoṃ gyi/ /gsung ba'i bdud rtsi'i thigs pa yin/.*[1026] This is a short poem in two verses that characterize the nature of the mind, *Mahāmudrā*, as being an unceasing experience of *dharmakāya*. The segment ends by describing the poem allegorically as being a drop (*thigs pa*) in the nectar of the venerable *bla ma* Snyi bsgom's sayings (*gsung ba*), here referring to Bsod nams rin chen with the epithet "the meditator of the Snyi clan" (*snyi bsgom*).

Segment DK.A.'a.9: The segment begins (DK.B.'a.9.4b$_3$): *na mo gu ru/ rje btsun bla ma rin po che/.* It ends (DK.A.'a.9.5a$_1$): *rje btsun bla ma rin po ches/ /phyag rgya chen po mgur du bzhengs/.*[1027] The ninth segment contains a song of *Mahāmudrā* instruction *(phyag rgya chen po'i gdams pa'i glu*), which is said to combine meditative experience (*nyams*) and realization (*rtogs*). It describes the manner in which the mind realizes its own nature through a series of visions (*mthong*). The end of the song ascribes its authorship to an unnamed "venerable precious *bla ma*" (*rje btsun bla ma rin po che*).

Segment DK.A.'a.10: The segment begins (DK.A.'a.10.5a$_1$): */na mo gu ru/ bla ma snyi sgom gyi gsung sgros/ rang sems rig pa'i ngo bo de/.* It ends (DK.A.'a.10.5b$_1$): */pradznyā bo dhis zhus pa/ rje btsun rin po ches gsungs so//.*[1028] The segment opens with the title "a

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chen mdzod vol. *Ka* (TBRC W23447-1894) pp. 216$_2$-217$_5$, *dbu med* manuscript NGMPP L470/9 folios 3b$_7$-4a$_6$.

[1026] Correlated passages: DK.α.Kha.5a$_{5-6}$, DK.B.'a.8.4b$_{1-2}$, DK.D.'a.8.4b$_{1-2}$, DK.Q.'a.8.352b$_{1-2}$, DK.R.'a.8.6b$_6$-7a$_2$, DK.S.'a.8.6b$_{2-4}$, DK.T.'a.8.4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 218$_1$-219$_2$, *dbu med* manuscript NGMPP L470/9 folios 4a$_6$-4b$_2$.

[1027] Correlated passages: DK.α.Kha.5a$_6$-5b$_5$, DK.B.'a.9.4b$_3$-5a$_1$, DK.D.'a.9.4b$_2$-5a$_1$, DK.Q.'a.9.352b$_2$-353a$_1$, DK.R.'a.9.7a$_2$-7b$_4$, DK.S.'a.9.6b$_4$-7b$_1$, DK.T.'a.9.4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 217$_5$-218$_1$, *dbu med* manuscript NGMPP L470/9 folios 4b$_{2-7}$.

[1028] Correlated passages: DK.α.Kha.5b$_5$-6a$_5$, DK.B.'a.10.5a$_1$-5b$_1$, DK.D.'a.10.5a$_1$-5b$_1$, DK.Q.'a.10.353a$_{1-7}$, DK.R.'a.10.7b$_4$-8b$_3$, DK.S.'a.10.7b$_1$-8a$_5$, DK.T.'a.10.5n-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 218$_1$-220$_6$, *dbu med* manuscript NGMPP L470/9 folios 4b$_7$-5b$_1$.

saying by *Bla ma* Snyi sgom" (*bla ma snyi sgom gyi gsung sgros*). It then quotes a few prose sentences describing the nature of the mind and how the practitioner needs to maintain unceasing awareness of this nature throughout all daily activities and even while sleeping at night. Another prose section then presents the manner of meditating on this nature. Finally, the segment contains a short narration describing how Bsod nams rin chen's younger nephew Shes rab byang chub went to *Bla ma* Snyi bsgom, who gave Shes rab byang chub the instruction on *Mahāmudrā*, the white panacea (*phyag rgya chen po dkar po gcig thub*), the co-emergent nature that is the highest essence within every sentient being. In the presence of the *bla ma* on Mount Sgam po (*sgam po'i ri*), Shes rab byang chub then put his experience and realization into words, but – it is said – these words should not be taught to just anyone, since they might give rise to wrong views in those who do not realize the word's real meaning. The segment ends with a colophon saying that this was spoken by the precious master (*rje btsun rin po che*) having been requested by Prajñābodhi, i.e., Shes rab byang chub. It would then seem that the phrase "the precious master" here denotes Shes rab byang chub.

Segment DK.A.'a.11: The segment begins (DK.A.'a.11.5b$_1$): *//na mo gu ru/ zhi gnas skye ba'i rgyu ni bzhi ste/*. It ends (DK.A.'a.11.6b$_4$): *ting nge 'dzin gyi rtsal sbyong ba'o/ /ces gsung ngo//*.[1029] The beginning of the segment bears some resemblance to segments Dk.A.Nga.4 and DK.A.Da.4. It starts by listing four conditions for creating a good practice of tranquility meditation (*zhi gnas*, **śamatha*), viz. the *bla ma*'s blessing, a fortunate circumstance, the gathering of merit, and purification of negative actions. Then it turns to describe the co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahajajñāna*), which is said to exists forever as the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*). To recognize this nature, the practitioner is instructed to rest in the uncontrived (*ma bcos pa*, **akṛtima*), being a natural state wherein the nature of the mind neither arises, abides, or ceases. The practice is then laid out in terms of the view (*lta ba*), meditation (*bsgom pa*), and conduct (*spyod pa*). The resultant realization is presented with respect to the best (*rab*), the middling (*'bring*), and the lowest (*tha ma*) types of practitioners.

The segment thereupon turns to describe two stages of higher experience. The first is when the nature is perceived and is ascertained (*snang ba la nges pa*), in which case it has become full realization. The second is when the nature is perceived without being [fully] ascertained (*snang la ma nges pa*), in which case it takes the form of the three meditative experiences of bliss (*bde ba*), presence (*gsal ba*), and non-thought (*mi rtog pa*). These experiences are here presented in some detail.

The internal signs of accomplishing tranquility meditation (*zhi gnas kyi nang rtags*) are listed and briefly explained in the form of the five signs (*rtags lnga*), being comparable smoke (*du ba lta bu*), a mirage (*smig sgyu lta bu*), fire-flies (*srin bu me khyer lta bu*), a

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[1029] Correlated passages: DK.α.Kha.6a$_5$-7b$_2$, DK.B.'a.11.5b$_1$-6b$_4$, DK.D.'a.11.5b$_1$-6b$_4$, DK.Q.'a.11.353b$_1$-355b$_3$ (folio numbers 354 and 355 have been applied to the same folio in the print), DK.R.'a.11.8b$_3$-11a$_1$, DK.S.'a.11.8a$_5$-10b$_3$, DK.T.'a.11.5b-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 220$_6$-224$_6$, *dbu med* manuscript NGMPP L470/9 folios 5b$_1$-6b$_6$.

lamp (*mar me lta bu*), and a cloudless sky (*sprin med pa'i nam mkha' lta bu*). The listing of the signs is followed by an additional explanation on when the nature is perceived and is ascertained (*snang ba la nges pa*) and when the nature is perceived without being [fully] ascertained (*snang la ma nges pa*). This part of the segment ends with the quotation of an unnamed verse.

Segment DK.A.'a.12: The segment begins (DK.A.'a.12.6b$_4$): *//gsang sngags pa ni/ don dngos lam du byed de/.* It ends (DK.A.'a.12.6b$_7$): */de ni chos kyi sku'o/ /ces gsung ngo//.*[1030] The segment gives a short presentation of *yoga* method of the Secret *Mantra* approach (*gsang sngags pa*, **guhyamantra*). It describes how the winds are made to enter the central channel (*a wa dhū tī*, **avadhūti*), which gives rise to the meditative experiences of bliss, presence, and non-thought. It is explained how the meditator should relate to these experiences in order to move beyond them and reach full realization.

Segment DK.A.'a.13: The segment begins (DK.A.'a.13.6b$_7$): *//gnas pa dang rtogs pa gnyis las/ gnas pa ni.* It ends (DK.A.'a.13.7a$_5$): */de kho nas stong pas bstan pa'o/ /zhes gsung ngo//.*[1031] The segment briefly explains the differences between contemplative abiding (*gnas pa*, **sthiti*), realization (*rtogs pa*, **avabodha*), and meditative cultivation (*bsgom pa*, **bhāvana*). The non-conceptual state that can be achieved in contemplative abiding is said not to be an ultimate goal, since such forms of non-conceptuality also are found in mundane states of unconsciousness (*brgyal ba*), intoxication (*ra ro ba*), and deep sleep (*gnyid thug po*). Instead, the meditator should strive for proper realization, which involves a sense of clarity and presence (*gsal ba*, **vyakti*) and knowledge (*rig pa*, **vidyā*). The attained knowledge, in turn, acts as a countermeasure against likes and dislikes (*chags sdang*).

Segment DK.A.'a.14: The segment begins (DK.A.'a.14.7a$_5$): *//'chi ba'i tshe/ dngos po thams cad sgyu ma lta bu'i 'dun pa drag po bya/.* It ends (DK.A.'a.14.7b$_3$): */phan yon ni/ mtshams med pa byas pa yang bde 'gror skye bar bshad do//.*[1032] The segment gives an explanation on the process of dying, including a short instruction on how to perform Transference (*'pho ba*, **saṃkrānti*) at the time of death. Transference can either be made into a pure Buddha land, such as *Sukhavatī* (*bde ba can*) or into the heart of the practitio-

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[1030] Correlated passages: DK.α.Kha.7b$_{2-4}$, DK.B.'a.12.6b$_{4-7}$, DK.D.'a.12.6b$_4$-7a$_1$, DK.Q.'a.12.355b$_{3-6}$ (folio numbers 354 and 355 have been applied to the same folio in the print), DK.R.'a.12.11a$_{1-4}$, DK.S.'a.12.10b$_3$-11a$_2$, DK.T.'a.12.6b-7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 224$_6$-225$_4$, *dbu med* manuscript NGMPP L470/9 folios 6b$_6$-7a$_2$.

[1031] Correlated passages: DK.α.Kha.7b$_5$-8a$_3$, DK.B.'a.13.6b$_7$-7a$_5$, DK.D.'a.13.7a$_{1-6}$, DK.Q.'a.13.355b$_6$-356a$_4$ (folio numbers 354 and 355 have been applied to the same folio in the print), DK.R.'a.13.11a$_4$-12a$_1$, DK.S.'a.13.11a$_2$-11b$_4$, DK.T.'a.13.7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 225$_4$-226$_5$, *dbu med* manuscript NGMPP L470/9 folios 7a$_2$-7b$_1$.

[1032] Correlated passages: DK.α.Kha.8a$_3$-8b$_2$, DK.B.'a.14.7a$_5$-7b$_3$, DK.D.'a.14.7a$_6$-7b$_4$, DK.Q.'a.14.356a$_4$-356b$_2$, DK.R.'a.14.12a$_1$-12b$_3$, DK.S.'a.14.11b$_4$-12b$_1$, DK.T.'a.14.7n-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 226$_5$-227$_6$, *dbu med* manuscript NGMPP L470/9 folios 7b$_{1-7}$.

ner's chosen deity (*yi dam*, **iṣṭadevatā*). The *'pho ba* instructions here involve arranging the body of the dying person in the particular manner that is described elsewhere in the corpus in the instruction given on "Forceful Transference" (*btsan thabs kyi 'pho ba*).[1033]

Segment DK.A.'a.15: The segment begins (DK.A.'a.15.7b$_4$): *lam rnam pa gsum las/ rjes dpag lam du byed pa ni/.* It ends (DK.A.'a.15.8a$_1$): */gdod ma nas rgyun chad med pa'i gnad kas/ shes gsung ngo//.*[1034] The segment is a brief passage that lays out the three paths known as "using inference as the path" (*rjes dpag lam du byed pa*), "using blessing as the path" (*byin brlabs lam du byed pa*), and "using direct experience as the path" (*mngon sum lam du byed pa*).[1035]

Segment DK.A.'a.16: The segment begins (DK.A.'a.16.8a$_1$): *//rlung dhū tīr tshud pas/ yon tan brgyad la sogs pa 'byung ste/.* It ends (DK.A.'a.16.8a$_5$): */theg chen gyi chos la dad gus cher skye ba yin no/ /zhes gsung ngo//.*[1036] The segment explains in brief how to generate insight (*lhag mthong*, **vipaśyanā*) into the nature of the mind at the point when the winds have entered the central channel and the five sign (*rtags lnga*) and eight qualities (*yon tan brgyad*) have appeared.

Segment DK.A.'a.17: The segment begins (DK.A.'a.17.8a$_5$): *//lhan cig skyes pa'i rang bzhin de nyid ni/.* It ends (DK.A.'a.17.8b$_1$): */khyed de la 'jigs mi dgos/ shes pa'o//.*[1037] This is another short saying. It discusses the co-emergent nature (*lhan cig skyes pa*, **sahaja*) in a framework of declarations (*'o dod*). The segment is identical to DK.A.Cha.19.[1038]

Segment DK.A.'a.18: The segment begins (DK.A.'a.18.8b$_1$): *//shes pa sgom du 'dod pa dang/ mi 'dod pa gnyis yod de/.* It ends (DK.A.'a.18.8b$_7$): */rims kyis pa ni/ goms pa las 'char ro/ /zhes gsung ngo//.*[1039] The segment gives a short treatment of meditation experience

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[1033] See segments DK.A.Pa.12 and DK.A.Tsha.4.

[1034] Correlated passages: DK.α.Kha.8b$_{2\text{-}6}$, DK.B.'a.15.7b$_4$-8a$_1$, DK.D.'a.15.7b$_4$-8a$_2$, DK.Q.'a.15.356b$_{2\text{-}7}$, DK.R.'a.15.12b$_3$-13a$_5$, DK.S.'a.15.12b$_1$-13a$_2$, DK.T.'a.15.7b-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 227$_6$-228$_6$, *dbu med* manuscript NGMPP L470/9 folios 7b$_7$-8a$_5$.

[1035] These explanations are also found in segments DK.A.Cha.23, DK.A.Tha.10, and DK.A.Tha.16.

[1036] Correlated passages: DK.α.Kha.9a$_{3\text{-}6}$, DK.B.'a.16.8a$_{1\text{-}5}$, DK.D.'a.16.8a$_{2\text{-}6}$, DK.Q.'a.16.356b$_7$-357a$_4$, DK.R.'a.16.13a$_5$-13b$_5$, DK.S.'a.16.13a$_2$-13b$_2$, DK.T.'a.16.8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 228$_6$-229$_6$, *dbu med* manuscript NGMPP L470/9 folios 8a$_5$-8b$_2$.

[1037] Correlated passages: DK.α.Kha.9b$_{4\text{-}6}$ (the passage does not contain the first three sentences of the segment, but commences from the sentence */'o dod rnam pa gsum las/*), DK.B.'a.17.8a$_5$-8b$_1$, DK.D.'a.17.8a$_6$-8b$_2$, DK.Q.'a.17.357a$_{4\text{-}6}$, DK.R.'a.17.13b$_5$-14a$_3$, DK.S.'a.17.13b$_2$-14a$_1$, DK.T.'a.17.8n-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 229$_6$-230$_4$, *dbu med* manuscript NGMPP L470/9 folios 8b$_{3\text{-}6}$.

[1038] For a more elaborate summary, see DK.A.Cha.19.

[1039] Correlated passages: DK.α.Kha.9b$_6$-10a$_5$, DK.B.'a.18.8b$_{1\text{-}7}$, DK.D.'a.18.8b$_2$-9a$_2$, DK.Q.'a.18.357a$_6$-357b$_5$, DK.R.'a.18.14a$_4$-15a$_1$, DK.S.'a.18.14a$_1$-14b$_5$, DK.T.'a.18.8b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 230$_4$-231$_6$, *dbu med* manuscript NGMPP L470/9 folios 8b$_6$-9a$_5$.

within the practice of *Mahāmudrā*. It describes how to rest the mind in a present and non-conceptual state. It then briefly lays out the four *yoga*s of one-pointedness (*rtse gcig*), freedom from conceptual entanglement (*spros bral*), one taste (*ro gcig*), and non-meditation (*sgom med*). The segment ends by distinguishing the approaches of the instant (*cig car ba*) and gradual (*rim gyis pa*) practitioners. The segment has no colophon.

Segment DK.A.'a.19: The segment begins (DK.A.'a.19.8b$_7$): *//gsang sngags pa ni/ tshe gcig lus gcig par 'gro ste/.* It ends (DK.A.'a.19.9a$_5$): */de sus kyang mi khegs pa yin pas de lta bu'i gang zag de ni don grub pa'o/ /ces gsung ngo/ /iṭhi/ ci'i phyir ma rig pa zhe na/mdo las/ rig pa mi shes pa'i phyir na ma rig pa zhes bya/ ces gsungs so/.*[1040] The segment discusses the basic principles of the Secret *Mantra* approach (*gsang sngags pa*, **guhyamantra*), characterizing it as a path of blessing (*byin rlabs*) that arises in the meeting of a realized teacher (*bla ma rtogs ldan*) and a talented student (*slob ma skal ldan*). A verse by Tilopa is quoted to underline the importance of meditation experience (*nyams su myong ba*, **anubhāva*) and the segment gives a short exegesis of the verse. Thereupon, a short prose passages is cited from Mi la ras pa. The segment has no colophon.

Segment DK.A.'a.20: The segment begins (DK.A.'a.20.9a$_5$): */gnyug ma rab rib skyes kyang/ yul la sogs pa la chags na/.* It ends (DK.A.'a.20.9b$_4$): */rtogs pa namkha'i khams su khyer ba bya/ /ces gsung ngo// iṭhi//.*[1041] This segment treats the problem of still entertaining attachment (*chags pa*, **saṅga* or **rāga*) in spite of having given rise to the original nature (*gnyug ma*, **nijasaṃvid*). It states that the experience of the original nature will not benefit the practitioner, unless he completely abandons attachment to this life. To counter this problem, the practitioner should concentrate on seeing all phenomena and sensory perceptions as being illusory and he should train himself in kindness, compassion, and the resolve for Awakening.

Thereupon, the segment presents three aspects of the original nature, namely its essence (*ngo bo*, **svabhāva*), its cause (*rgyu*, **hetu*), and its result (*'bras bu*, **phala*). It is notable that these explanations are related to the practice of Inner Heat (*gtum mo*), which is said to be the cause for the original nature. A saying by the teacher (*bla ma*) is quoted to emphasize the importance of meditation for developing the view. The saying also provides a series of analogies to illustrate the nature and procedure of a proper meditation practice. The segment has no colophon.

Segment DK.A.'a.21: The segment begins (DK.A.'a.21.9b$_4$): *//bla ma stong nyid mngon du byas pa gcig gis/.* It ends (DK.A.'a.21.10a$_7$): */dbye ba tha dad pas so/ shes gsungs so//*

[1040] Correlated passages: DK.α.Kha.10a$_5$-10b$_3$, DK.B.'a.19.8b$_7$-9a$_5$, DK.D.'a.19.9a$_{2\text{-}6}$, DK.Q.'a.19.357b$_5$-358a$_2$, DK.R.'a.19.15a$_1$-15b$_3$, DK.S.'a.19.14b$_5$-15a$_5$, DK.T.'a.19.9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 232$_1$-233$_1$, *dbu med* manuscript NGMPP L470/9 folios 9a$_5$-9b$_3$.

[1041] Correlated passages: DK.α.Kha.10b$_3$-11a$_3$, DK.B.'a.20.9a$_5$-9b$_4$, DK.D.'a.20.9a$_6$-9b$_6$, DK.Q.'a.20.358a$_3$-358b$_2$, DK.R.'a.20.15b$_3$-16b$_3$, DK.S.'a.20.15a$_5$-16a$_4$, DK.T.'a.20.9n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 233$_1$-234$_5$, *dbu med* manuscript NGMPP L470/9 folios 9b$_3$-10a$_3$.

iṭhi//.[1042] The segment explains how a true teacher ought to possess genuine realization of emptiness. The passage includes a saying (*de nyid yin te de nyid min/ /sdong po yin te 'bras bu min/ /yon tan yin te rtogs med min*) that in segment DK.A.Nga.7 is ascribed to Mi la ras pa. The second part of the segment explains how meditation on a chosen deity (*yi dam*, **iṣṭadevatā*) and *mantra* recitation purify the body and speech. The segment has no colophon.

Segment DK.A.'a.22: The segment begins (DK.A.'a.22.10a$_7$): *//na mo gu ru/ nad zhi bar byas pa la gsum las/.* It ends (DK.A.'a.22.10b$_6$): */khyed dang mthun na legs/ mi kho ba'i 'dod pa bde legs/ shes gsung ngo//.*[1043] The segment begins by explaining how to relate meditatively to diseases and how eventually to cure them. Three approaches are taught. The first is to depreciate the illness (*nad smad dbab pa*) by contemplating how it is relatively minor in comparison to other potential future diseases one may undergo. The second is to cut off the illness (*nad tshar gcod pa*) by contemplating how the phenomenon lacks any discernible features in terms of its origin and way of abiding. The third is to utilize the illness as part of the path (*nad lam du khyer ba*) by seeing that the experience of the disease is mental and the mind is unborn. The segment ends by discussing how realization (*rtogs pa*) arises.

Segment DK.A.'a.23: The segment begins (DK.A.'a.23.10b$_6$): *//rtog par bya ba'i chos gsum ni/.* It ends (DK.A.'a.23.11a$_3$): */zhes rje snyi bsgom gyis shes rab byang chub la sgam po dpal gyi ri la gsungs pa'o//.*[1044] The segment presents a saying that lays out three things to be understood (*rtog par bya ba'i chos gsum*). The first is that from a source that isn't anything, a multiplicity emerges. Secondly, although it emerges as a multiplicity, it isn't any object at all. Thirdly, when this has been realized, its non-duality cannot be expressed in words. This is followed by three points to be practiced, along with a brief explanation on the view, meditation, and conduct. The segment ends with the colophon: "Thus was spoken by the venerable meditator of the Snyi family [i.e., Bsod nams rin chen] to Shes rab byang chub on glorious mountain of Sgam po."

Segment DK.A.'a.24: The segment begins (DK.A.'a.24.11a$_3$): *//na mo gu ru/ grub thob bla ma rnams la ni/.* It ends with the colophon (DK.A.'a.24.11a$_7$): */'di ras pa'i gsung yin*

[1042] Correlated passages: DK.α.Kha.11a$_3$-11b$_6$, DK.B.'a.21.9b$_4$-10a$_7$, DK.D.'a.21.10a$_1$-10b$_4$, DK.Q.'a.21.358b$_2$-359a$_5$, DK.R.'a.21.16b$_3$-18a$_2$, DK.S.'a.21.16a$_4$-17b$_3$, DK.T.'a.21.10n-10b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 234$_5$-237$_1$, *dbu med* manuscript NGMPP L470/9 folios 10a$_3$-10b$_7$.

[1043] Correlated passages: DK.α.Kha.11b$_6$-12a$_6$, DK.B.'a.22.10a$_7$-10b$_6$, DK.D.'a.22.10b$_4$-11a$_4$, DK.Q.'a.22.359a$_5$-359b$_4$, DK.R.'a.22.18a$_2$-18b$_5$, DK.S.'a.22.17b$_3$-18b$_2$, DK.T.'a.22.10b-11n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 237$_1$-238$_4$, *dbu med* manuscript NGMPP L470/9 folios 10b$_7$-11a$_6$.

[1044] Correlated passages: DK.α.Kha.12a$_6$-12b$_3$, DK.B.'a.23.10b$_6$-11a$_3$, DK.D.'a.23.11a$_4$-11b$_1$, DK.Q.'a.23.359b$_{4-7}$, DK.R.'a.23.18b$_5$-19a$_6$, DK.S.'a.23.18b$_2$-19a$_2$, DK.T.'a.23.11n-11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 238$_4$-239$_3$, *dbu med* manuscript NGMPP L470/9 folios 11a$_6$-11b$_2$.

no// //zhes pa 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje/ bsod nams lhun grub zla 'od dpal bzang pos/ ri bo shan tir/ bka' brgyud kyi bstan pa spel ba'i ched du par du bgyis pa'o/ yi ge pa ni shes rab kun dga' yin//.[1045] The final short segment contains a prayer for realizing the nature of the mind, containing instructions on how to rest therein. The segment itself ends with the short colophon "This is the saying of the cotton-clad (*ras pa*)." This is followed by the short printer's colophon, to which the name of the scribe (*yi ge pa*) who produced the written copy for making the xylograph has been added, namely Kun dga'.

5.24 DK.A.Ya: Sayings of the Dharma Master, the Doctor from Dags po: Pointing Out the Root of Mahāmudrā, a.k.a. Introducing the Idea of Using Perceptions as the Path, a.k.a. Mahāmudrā, the Unchanging Natural State (Chos rje dags po lha rje'i gsung/ phyag rgya chen po'i rtsa ba la ngo sprod pa zhes kyang bya snang ba lam khyer gyi rtog pa cig chog ces kyang bya phyag rgya chen po gnyug ma mi 'gyur ba ces kyang bya ba bzhugso)

9 folios, 4 segments, 3 colophons. Like the previous work, this too is a *Mahāmudrā* text attributed to Bsod nams rin chen's younger nephew Dags po Bsgom chung Shes rab byang chub. Besides explaining *Mahāmudrā* practice, it also contrasts *Mahāmudrā* with the Common *Mahāyāna* teachings of the *Bka' gdams pa* tradition and the Tantric teachings of Mi la ras pa. The text also contains instructions on the Tantric *yoga* of Inner Heat.

Segment DK.A.Ya.1: The segment begins (DK.A.Ya.1.1b$_1$): */na mo ratna gu ru/ rje btsun dags po snyi sgom gyis phyag rgya chen po'i gdam ngag/.* It ends with the colophon (DK.A.Ya.1.5b$_7$): *rang gi nyams myong bris pa'i lde mig ces bya ba'o//.*[1046] The segment opens with a heading that characterizes its content as being a "*Mahāmudrā* instruction by Master Dags po Snyi sgom," thereby ascribing the teaching to Bsod nams rin chen, the meditator of the Snyi family (*snyi sgom*). The author also states that he has written this text as a mixture of the *bla ma*'s sayings (*bla ma'i gsung*) combined with his own meditative experiences (*rang gi nyams myong*).

The segment then divides all the teachings of the Buddha into two domains: those that pertain to conduct (*spyod pa*, **carya*) and those that pertain to the view (*lta ba*, **dṛṣṭi*). Conduct consists of various practices aimed at turning away from *saṃsāra* and cultivating the spiritual attitude of a *bodhisattva*, such as contemplating impermanence, meditating on actions and result, and engendering kindness, compassion and the resolve for Awakening. The view is first presented as the *Mahāyāna* view of essencelessness (*rang bzhin med pa*,

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[1045] Correlated passages: DK.α.Kha.12b$_{3-6}$, DK.B.'a.24.11a$_{3-7}$, DK.D.'a.24.11b$_{1-5}$, DK.Q.'a.24.360a$_{1-3}$, DK.R.'a.24.19a$_6$-20a$_3$, DK.S.'a.24.19a$_2$-19b$_2$, DK.T.'a.24.11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 239$_3$-240$_1$, *dbu med* manuscript NGMPP L470/9 folios 11b$_{3-6}$.

[1046] Correlated passages: DK.B.Ya.1.1b$_1$-5b$_7$, DK.D.Ya.1.1b$_1$-6a$_2$, DK.Q.Ya.1.360a$_5$-365a$_3$ (the folio numbers 364 and 365 are assigned to the same folio in the print), DK.R.Ya.1.1b$_1$-9a$_5$, DK.S.Ya.1.1b$_1$-9a$_4$, DK.T.Ya.1.1b-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 240$_2$-252$_6$. Text DK.A.Ya has no parallel in DK.α.

**niḥsvabhāva*) according to the *Pāramitā* and *Madhyamaka* teachings. This is the view that is cultivated in the *Bka' gdams pa* tradition and by all those who study philosophy (*mtshan nyid pa thams cad*).

The view may also be that of the Secret *Mantra* (*gsang sngags*, **guhyamantra*) as it is taught in the tradition of Mi la ras pa, namely according to the *Mahāmudrā* approach (*phyag rgya chen po*). The segment then lays out in some detail the *Mahāmudrā* attitude towards any thought, concept, or notion, namely an attitude of equanimity and non-conceptuality. When holding this view, thoughts should neither be seen as positive or negative and accordingly there is nothing to give up and nothing to accomplish. In the explanation thereof, the segment makes reference to the story of Tilopa and also employs several similes that in the canonical literature often are associated with teachings on the Buddha-nature. These are, for example, the simile of a treasure buried beneath the house of a destitute man or the simile of a pure universal monarch staying in an impure human womb prior before being born. The passage also paraphrases a longer saying attributed to the Indian master *Rje btsun Khyi thul can* (Kukkurīpa?).

The segment then raises the question as to what difference there is between the way in which ordinary people pay no attention to their thoughts and how *yogīs* (*rnal 'byor pa*) pay no attention to their thoughts. An extensive answer is given.

Overall, the segment contains several shorter sayings attributed to "the meditator of the Snyi family" (*snyi sgom*), particularly in its final pages. The end of each saying is marked by the word "said" (*gsung*). Other sayings are attributed to Mi la ras pa and the **Bodhi-sattva* (*byang chub sems dpa'*), the latter probably referring to the *Bka' gdams pa* teacher under whom Bsod nams rin chen first studied meditation, namely **Ācārya* Byang chub sems dpa'.[1047] The segment ends with a colophon (quoted in Tibetan above): "[This text is] called *the key consisting in what I have noted down concerning my own meditative experience*."

Segment DK.A.Ya.2: The segment begins (DK.A.Ya.2.5b$_7$): */na mo ḍā ki ni ye/ /rang gi sems la ma blta/.* It ends with the colophon (DK.A.Ya.1.6a$_7$): */phyag rgya chen po sku med kyi rtsa ba/ /rje btsun dags po'i rin po che snyi sgom gyi zhal gdams so//.*[1048] This short segment cites and explains a series of *Mahāmudrā* phrases or terms, possibly derived from segment DK.A.Ya.1. The first is the phrase, "Do not look at your own mind" (*rang gi sems la ma blta*). The second is the expression, "Do not meditate" (*ma sgom*). The third is the sentence, "Do not meditate on intellectually created phenomena but place them in the natural state" (*blo la byas pa'i chos mi sgom par tha mal par bzhag*). The fourth is, "Leave it in the natural state; that is non-artificiality" (*tha mal par zhog/ ma bcos pa de yin/*). Thereupon, the segment briefly sums up the main points and then ends with a colophon

[1047] See fn. 157.

[1048] Correlated passages: DK.B.Ya.2.5b$_7$-6a$_7$, DK.D.Ya.2.6a$_2$-6b$_3$, DK.Q.Ya.2.365a$_4$-365b$_4$, DK.R.Ya.2.9a$_5$-10a$_5$, DK.S.Ya.2.9a$_4$-10a$_5$, DK.T.Ya.2.6n-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 252$_6$-254$_5$. Text DK.A.Ya has no parallel in DK.α.

(quoted in Tibetan above): "[This] root of the bodiless *Mahāmudrā* [is] the oral instruction of the venerable *Rin po che* of Dags po, the Meditator of the Snyi family."

Segment DK.A.Ya.3: The segment begins (DK.A.Ya.3.6b$_1$): *bla ma dam pa rnams la phyag 'tshal lo/ /gtum mo nyams su len pa la gsum ste/.* It ends (DK.A.Ya.3.8b$_3$): *dung mi 'bud pa dang drag go/.*[1049] The third segment provides a detailed instruction on the practice of Inner Heat (*gtum mo*, **cāṇḍālī*). It begins by citing two lines from the *Ka dpe* instruction text[1050] outlining the three key points of the *gtum mo* instruction, viz. the bodily nature (*dngos po'i gnas lugs*), the path (*lam*), and the stages in which the result arises (*'bras bu skye ba'i rim pa*). Other lines from the *Ka dpe* text are cited throughout the segment as its root-text.

The explanation on the bodily nature (*dngos po'i gnas lugs*, **mūlaprakṛti*)[1051] first covers in brief the way in which the body and its energies are formed during conception, the stages of the human embryo, culminating in birth. Thereupon, it lays out the bodily system of the channels (*rtsa*, **nādī*), *cakra*s (*'khor lo*), and winds (*rlung*, **vāyu*). The explanation ends with quotations from an unnamed *Tantra* scripture and a song by Tilopa.

The instruction on the path (*lam*, **mārga*) explains how to use the body for practicing the *yoga* of Inner Heat (*lus kyi gnad*), the objects of visualization (*yul gyi gnad*), and the time (*dus kyi gnad*). The first of these points provides details on the concrete breathing techniques used in this *yoga*, including the four steps of taking in the breath, holding it, exhaling, and expelling the remainder of air like shooting an arrow. The second point lays out the steps of the visualization. The third point explains how to focus on various *yoga*s pertaining to different *cakra*s during certain phases of the day, particularly with regard to sleeping, dreaming, and being awake.

Finally, the segment lays out the stages of realization of the practice, including explanations on how mastery is to be attained over the elements and winds as these arise in the form of the five signs (*rtags lnga*) and the eight benefits (*phan yon brgyad*). The segment has no colophon.

Segment DK.A.Ya.4: The segment begins (DK.A.Ya.4.8b$_3$): *//na mo gu ru/ bla ma rin po ches/ 'byung ba bzhi bsdu ba kyi gdam ngag la/.* It ends with a textual colophon followed by a printer's colophon (DK.A.Ya.4.9a$_5$): */rje dags po rin po che'i bar do'i gdam ngag ma slad pa/ slob dpon dags po sgom chung gis/ slob dpon stod lungs pa la gdams pa'o// //zhes pa 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad*

[1049] Correlated passages: DK.B.Ya.3.6b$_1$-8b$_3$, DK.D.Ya.3.6b$_3$-9a$_1$, DK.Q.Ya.3.365b$_4$-367b$_5$, DK.R.Ya.3.10a$_5$-14a$_4$, DK.S.Ya.3.10a$_5$-14b$_2$, DK.T.Ya.3.6b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 254$_5$-261$_6$. Text DK.A.Ya has no parallel in DK.α.

[1050] See fn. 348.

[1051] On the term *dngos po'i gnas lugs* and its possible Sanskrit equivalent, see the detailed study by MILLER (2013).

du par du bgyis pa'o//.[1052] The segment contains a short instruction on the interim (*bar do*, **antarābhava*) with a particular focus on the dissolution stages of dying. The first part presents the four stages of dying through which the four physical elements dissolve into one another, whereby sensory perceptions cease one by one. After the breathing has stopped and the wind element has dissolved into consciousness, three inner phases follow, which are referred to as light (*snang ba*, **āloka*), rising (*mched pa*, **vṛddhi*), and arrival (*thob pa*, **labdha*). At the end of this process, the true nature of the mind, *Mahāmudrā*, reveals itself. If, however, the consciousness is unable to remain therein, the deceased person exits the *Mahāmudrā* state and enters instead into the interim (*bar do*, **antarābhava*) of the illusory body (*sgyu lus*, **māyādeha*). Here a good practitioner may be able to perceive the impure illusory body (*ma dag pa'i sgyu lus*) experienced in the interim as the body of the deity (*lha'i sku*). If the meditator thereby delves fully into radiance (*'od gsal*, **prabhāsvara*), all karmic seeds will be purified, and he or she will attain buddhahood right there and then.

If unable to do so, the deceased person will proceed through the interim to the site of rebirth, where the practitioner must utilize the instruction on blocking the entry into the womb of rebirth (*mngal sgo dgal ba*), which is briefly explained. The segment ends with a colophon (cited in Tibetan above): "The venerable Dags po rin po che's instruction on the Interim free of corruptions was taught by Master Dags po sgom chung to Master Stod lungs pa." The text's colophon is followed by the brief printer's colophon of the 1520 xylograph edition.

5.25 DK.A.Ra: Sayings of the Dharma Master, the Doctor from Dags po: A Treasury of Ultimate Identifications of the Heart Essence (Chos rje dags po lha rje'i gsung/ snying po'i ngo sprod don dam gter mdzod gzhugso)

12 folios, 13 segments, five colophons. This is an anonymous *Mahāmudrā* text written in mixed verse and prose. It contains *Mahāmudrā* instructions recorded as oral sayings spoken by Bsod nams rin chen and his younger nephew Dags po Bsgom chung. In one segment, a recipient of a particular saying is stated to be a female patron from the *'Ol kha* region in Central Tibet (*'ol ka'i yon bdag mo*).

The text covers a series of *Mahāmudrā* instructions, such as the two types of the co-emergent (*lhan cig skyes pa*), and the mind's appearance (*ngo bo*), nature (*rang bzhin*), and character (*mtshan nyid*). The text also contains a segment on the instruction called *Descending from Above* (*thog babs*), being an instruction that also is found in text DK.A.Wa.

Most of the text is quite well structured and it includes a few quotations from *Tantra* scriptures. The overall structure of the text presents some opening statements and an instruction on the nature of *Mahāmudrā* in segment one, an instruction on the co-emergent

[1052] Correlated passages: DK.B.Ya.4.8b$_3$-9a$_4$, DK.D.Ya.4.9a$_1$-9b$_2$, DK.Q.Ya.4.367b$_6$-368a$_6$, DK.R.Ya.4.14a$_4$-15a$_6$, DK.S.Ya.4.14b$_2$-15b$_2$, DK.T.Ya.4.9n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 261$_6$-263$_6$. Text DK.A.Ya has no parallel in DK.α.

nature (*lhan cig skyes pa, *sahaja)* in segment two, a detailed instruction on practicing by *Descending from Above* (*thog babs*) in segment three, a meditation instruction in nine points in segment four, an introduction to *dharmakāya* in segment five, a meditation instruction to the female sponsor from 'Ol kha in segment six, a teaching on the inseparability of the past, the present, and the future in segment seven, an introduction (*ngo sprod*) to the nature of the mind by Dags po Bsgom chung in segment eight, a teaching on the basis, path, and result intended for the most talented meditators in segment nine, an instruction on equanimity (*ro snyoms*) in segment ten, and a *Mahāmudrā* instruction in five points in segment twelve.

Segment DK.A.Ra.1: The segment begins (DK.A.Ra.1.1b$_1$): */bla ma dam pa rnams la phyag 'tshal lo/ /nges don phyag rgya chen po ni/.* It ends (DK.A.Ra.1.3a$_7$): */bla ma yi dam mkha' 'gros bzod/ /mdzad nas dngos grub stsal du gsol//.*[1053] The segment commences with the author stating in an opening verse that he has written down these oral instructions on *Mahāmudrā*, the definitive meaning, in order not to forget them. He then lays out a series of explanations in prose, which are said to be "sayings of the precious *bodhisattva*" (*byang chub sems dpa' rin po che'i gsung*).

He tells that everything outer and inner is the co-emergent nature (*lhan cig skyes, *sahaja*). This nature exists within all that may be experienced, whether belonging to *saṃsāra* or to *nirvāṇa*. The practitioner should rest in the state of the inborn (*gnyug ma, *nija*) while not entertaining any thought about the past, the present, or the future, since time within the inborn nature (*gnyug ma'i ngo bo*) is invariably singular and undivided (*cig go*). The deep realization that there exists no actual difference between the past, the present, and the future is called *Mahāmudrā*. This point in then laid out in the form of a metaphorical interpretation of each of the three morphemes found in the Tibetan word for *Mahāmudrā* (i.e., *phyag, rgya*, and *chen po*).

The text carries on with a series of verses that describe how the *yogī* should rest in the inborn nature. In this state, any negative emotion that may arise – whether anger, desire, stupidity, jealousy, or pride – becomes naturally purified in emptiness (*stong pa, *śūnya*). The meditation (*bsam gtan, *dhyāna*) is likened to a stream of awareness, flowing steadily like a river (*chu bo klong*). The right manner of resting in such meditation is presented at some length in the remaining verses of the passage. The segment ends with a brief prayer asking the teachers and *ḍākinī*s to bear patiently with eventual errors in the text. The segment has no colophon.

Segment DK.A.Ra.2: The segment begins (DK.A.Ra.2.3a$_7$): *//chos rje dags po lha'i gsung/ lhan skyes ye shes kyi gdams pa bzhugs s'ho/ //na mo gu ru/ rang rig gsal ba 'gro ba*

[1053] Correlated passages: DK.α.Kha.35b$_4$-37a$_4$, DK.B.Ra.1.1b$_1$-3a$_7$, DK.D.Ra.1.1b$_1$-3a$_6$, DK.Q.Ra.1.368a$_7$-369b$_6$, DK.R.Ra.1.1b$_1$-4a$_6$, DK.S.Ra.1.1b$_1$-4b$_3$, DK.T.Ra.1.1b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 264$_1$-268$_4$.

kun la khyab/. It ends (DK.A.Ra.2.5a$_1$): */spyod pa mthar phyin gal che'o//*.[1054] The segment starts with a title heading (cited in Tibetan above): "Instruction on Co-Emergent Knowledge (*lhan skyes ye shes*, **sahajajñāna*), a Saying of the *Dharma* Master, the Doctor from Dags po." The title thus ascribes the segment to Bsod nams rin chen's oral authorship. The title is not attested in the older handwritten manuscript (DK.α).

The segment is a *Mahāmudrā* poem in 34 verse-lines. Most lines consist of seven syllables, while a few verses have more syllables. The poem describes *Mahāmudrā* as a nature of liberated self-awareness that is present within every sentient being. This Awakened awareness subsumes all the stages and fruits of the path. It is beyond the intellect. It is the intended meaning of the Buddha's teachings. It is unborn, non-dual, inexpressible, the *dharmakāya*, of a single flavor, and without center or periphery. It is learnt from the *bla ma*, who teaches that one's own mind is simply *buddha*. The *yogī*, who sees this, realizes the co-emergent nature (*sahaja*) in everything and everyone. The segment has no colophon.

Segment DK.A.Ra.3: The segment begins (DK.A.Ra.3.5a$_1$): *//chos rje dags po lha'i gsung/ thog babs kyi rtsa ba lags/ na mo gu ru/ phyag rgya chen po'i gdam ngag thog babs/*. It ends with the colophon (DK.A.Ra.3.5b$_6$): *phyag rgya chen po rtsis kyi rgya mdud dang bcas pa'o//*.[1055] The segment is headed by a title (cited in Tibetan above): "Here is the Root for *Descending from Above*, a Saying of the *Dharma* Master, the Doctor from Dags po." The title thus suggests that the instruction on "Descending from Above" (*thog babs*) belongs to the oral authorship of Bsod nams rin chen. The title is not attested in the older handwritten manuscript DK.α. Following the title, the segment opens by stating that this is the *Mahāmudrā* instruction on *Descending from Above* (*thog babs*), whose broader context was discussed in the summary of text DK.A.Wa.

To begin with, five misunderstandings (*log par rtog pa lnga*) maintained by opponents (*phyogs snga ma*) are dispelled. The first is a misunderstanding about the nature, namely to think that the present mind must first be given up before Awakened knowledge (*ye shes*, **jñāna*) can be realized. It is retorted to this opinion that in the tradition of this instruction (*gdam ngag 'di'i lugs*) the root of all phenomena is the mind and there consequently is no mind to remove. The second is a misunderstanding of the object, namely the opinion that the practitioner should abandon the five mental poisons. To this it is answered that in the tradition of this instruction the five poisons are not to be abandoned but they are to be utilized as part of the path. The third is a misunderstanding about time, namely the belief that it takes three countless aeons to realize the path (as generally taught in the Common *Mahāyāna*). However, in the tradition of this instruction, realization is said to occur right here and now. The fourth is a misunderstanding about insight, namely that realization

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[1054] Correlated passages: DK.α.Kha.37a$_4$-38b$_4$, DK.B.Ra.2.3a$_7$-5a$_1$, DK.D.Ra.2.3a$_6$-5a$_1$, DK.Q.Ra.2.369b$_7$-370a$_6$, DK.R.Ra.2.4a$_6$-7a$_3$, DK.S.Ra.2.4b$_3$-7b$_2$, DK.T.Ra.2.3n-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 268$_4$-273$_5$.

[1055] Correlated passages: DK.α.Kha.38b$_4$-39b$_2$, DK.B.Ra.3.5a$_1$-5b$_6$, DK.D.Ra.3.5a$_2$-5b$_6$, DK.Q.Ra.3.370a$_7$-372a$_4$, DK.R.Ra.3.7a$_3$-8b$_4$, DK.S.Ra.3.7b$_2$-9a$_3$, DK.T.Ra.3.5n-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 273$_5$-276$_3$.

occurs due to knowledge (*rig pa*, **vidyā*). In this tradition, it is instead maintained that realization occurs through the instruction itself. Finally, the fifth misunderstanding is to see a non-existent separation between *buddha*s and sentient beings, thinking that they respectively are good and bad. However, in the present tradition, the only difference between them is whether or not realization has occurred.

Thereupon, the segment imparts the actual instruction on *Descending from Above* in three parts. The first is the right skill in starting up the meditation at the beginning of the session (*dang po sgom pa'i mgo rtsom pa la mkhas pa*). The meditator must know how to sit in the *Vairocana* meditation posture. He should then enter into the meditative state by looking directly at the nature of the mind in an effortless manner, thereby engendering experiences of bliss, presence, and non-thought. This is to descend into the meditation from above (*thog babs*). A detailed instruction in four points on identifying the deluded mind (*sems 'khrul pa ngos bzung ba*) is given here concerning the object to be viewed (*lta ba'i yul*), the method of viewing (*lta thabs*), the extend of seeing (*mthong tshad*), and the manner of seeing (*mthong lugs*). In brief, the instruction is concerned with how to relate to thoughts that arise during the meditation.

The second part of the actual instruction deals with how to develop skill in stabilizing the meditative experience (*bar du nyams brten pa la mkhas pa*). It is here taught how to dissolve mental restlessness and drowsiness. The third part presents how to develop skill in ending the meditation (*tha ma 'phro bcod pa la mkhas pa*), namely to keep the meditation sessions sufficiently short to maintain full mental clarity.

The segment ends with the colophon (cited in Tibetan above): "Included are the [mnemonic] knots for counting the *Mahāmudrā*." The colophon suggests that the text existed in the form of knots tied on strings (*rgya mdud*), which was a medieval Tibetan mnemonic device that served as a memory aid. The expression "counting" (*rtsis*) probably denotes the act of remembering the three overall parts of the instruction along with the various subpoints of each. The mention of mnemonic knots may either be taken literally to imply that a set of such strings originally accompanied (*bcas pa*) the written text and was handed over to the student, or it may figuratively mean that the points of the written text are comparable to mnemonic knots in the sense that they jog the memory of the practitioner regarding key points of the instruction.

Segment DK.A.Ra.4: The segment begins (DK.A.Ra.4.5b$_6$): *//chos rje dags po lha'i gsung/ nyams lens dgu phrugs kyi gdams pa lags so// /bla ma dam pa rnams la phyag 'tshal lo/ /spyir phyag rgya chen po la dbye ba med kyang/.* It ends with the colophon (DK.A.Ra.4.6b$_1$): */phyag rgya chen po ngo sprod kyi gdam ngag iṭhi//.*[1056] The segment is headed by a title (cited in Tibetan above): "Here is an Instruction on the Ninefold Practice, a Saying of the *Dharma* Master, the Doctor from Dags po."

[1056] Correlated passages: DK.α.Kha.39b$_2$-40a$_2$, DK.B.Ra.4.5b$_6$-6b$_1$, DK.D.Ra.4.5b$_6$-6b$_2$, DK.Q.Ra.4.372a$_4$-372b$_6$, DK.R.Ra.4.8b$_4$-9b$_6$, DK.S.Ra.4.9a$_3$-10a$_5$, DK.T.Ra.4.5b-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 276$_3$-278$_4$.

The segment begins by introducing the twofold *Mahāmudrā*, the co-emergent mind as such (*sems nyid lhan cig skyes pa*) and the co-emergent experiences (*snang ba lhan cig skyes pa*).[1057] The segment's basic teaching on the co-emergent nature (*lhan cig skyes*, **sahaja*) is then practically explained through three sets of three instructions, thereby making up the ninefold practice (*nyams len dgu phrugs*) mentioned in the segment's heading.

The first set of three is called "the three *Dharma*s for realizing the co-emergent" (*de ltar rtogs par byed pa'i chos gsum*). This is the instruction which says: (1) From a base that is nothing in itself, a multiplicity arises; (2) although it appears as a multiplicity, these perceptions are not real objects; and (3) when this has been realized, there is no way of expressing in words whether the base and its multiplicity are identical or different.

The second threefold set is the three *Dharma*s (*chos gsum*) for turning the realization into experience (*rtogs par byed pa la nyams su len*). Here it is described how to relax the body and mind by relinquishing all effort at the outset of the session, how to be free from doubt by resting in a non-artificial state during the session, and how to regard all ideas about experiences and perceptions as unborn at the conclusion of the session.

The third set of three is a teaching on how to consolidate (*mtha' rten gyi gdam ngag*) the *bla ma*'s instruction. Such consolidation is first accomplished by understanding that the co-emergent nature exists within each and every sentient being and that it therefore does not need to be sought from anyone else. Secondly, the practitioner needs to understand that the highest happiness, free from all suffering, the *dharmakāya*, is nothing but the mind itself and that it does not exist externally. Finally, since everything is purely mind, the practitioner realizes that there is absolutely nothing to fear.

The segment ends with a colophon (cited in Tibetan above): "The instruction pointing out *Mahāmudrā – iṭhi*." The expression *iṭhi* is a common segment marker (especially in the handwritten manuscript Dk.α) and possibly a signal imposing secrecy on the instruction.

Segment DK.A.Ra.5: The segment begins (DK.A.Ra.5.6b$_1$): *//chos sku 'dzug tshugs ma zhes bya ba bzhugs so// //bla ma dam pa rnams la phyag 'tshal lo/ /rin po che'i zhal nas/ ngas khyod la ngo sprod cig bya gsung/*. It ends (DK.A.Ra.5.6b$_4$): */de tsa na rang mkhas 'ong ba yin gsung ngo/*.[1058] The very brief segment five contains a saying attributed to "the precious one" (*rin po che*) concerned with "pointing out" or giving an "introduction" (*ngo sprod*) to the nature of the mind. The segment starts with a title heading (cited in Tibetan above) saying: "Here is [the text] entitled *Firmly Establishing the Dharmakāya*." The segment identifies *dharmakāya* with the clear and present awareness that is found directly within the person who hears the instruction. It advices the practitioner not to regard some attempts to meditate on this nature as being successful and other attempts as being unsuc-

[1057] Similar instructions on these two terms are found elsewhere in the corpus; see segments DK.A.Nga.9, DK.A.Cha.18, DK.A.Nya.10, DK.A.Tha.38, DK.A.Dza.1, and DK.A.Wa.3.

[1058] Correlated passages: DK.α.Kha.40a$_{3\text{-}6}$, DK.B.Ra.5.6b$_{1\text{-}4}$, DK.D.Ra.5.6b$_{2\text{-}5}$, DK.Q.Ra.5.372b$_6$-373a$_2$, DK.R.Ra.5.10a$_{1\text{-}6}$, DK.S.Ra.5.10a$_5$-10b$_4$, DK.T.Ra.5.6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 278$_4$-279$_2$.

cessful, because regardless of the outcome every meditation is part of the mind and the mind always remains *dharmakāya* in its nature. Whatever occurs, the meditator should just rest with certainty in clear and present awareness. By doing so, full knowledge (*ye shes*, **jñāna*) will arise and skill in meditation will be gained.

Segment DK.A.Ra.6: The segment begins (DK.A.Ra.6.6b$_5$): */'ol ka'i yon bdag mo la gdams pa lags so// //na mo gu ru/ bla ma dags po snyi sgom gyis/.* It ends with the colophon (DK.A.Ra.6.7a$_2$): */rje rin po che'i lta sgom spyod 'bras kyi gdam pa/ 'ol ka'i yon bdag mo la gsungs pa'o//.*[1059] The segment opens with a rare sentence giving a brief historical context for the saying. The saying is said to have been spoken by the *Bla ma* Dags po Snyi sgom, "the meditator of the Snyi family in Dags po," i.e., Bsod nams rin chen. It is stated that he gave the teaching when a female supporter or sponsor (*yon bdag mo*) from the 'Ol ka region (also spelled 'Ol kha) (*'ol ka'i yon bdag mo cig*) wanted to learn to meditate (*sgom 'dod nas*). The mention of a female practitioner is significant from a gender perspective, given that very few women are mentioned in the corpus itself and in the associated hagiographies of Bsod nams rin chen and his students.

The teaching begins by mentioning the right *bodhicitta* motivation of wishing to reach Awakening for the benefit of sentient beings. The core instruction (*gdam ngag*, **avavāda*) is to let the mind rest in its natural state (*sems rang sor 'jog pa*). The manner of resting (*'jog lugs*) is to rest without making any judgments (*ngos bzung med par 'jog*), to remain indefinable like space, to rest free of waves like a languid river, to rest shiningly like an unflickering oil lamp or candle. When the mind rests in such a manner within its natural state while be being fully aware of its own nature, this is called realization (*rtogs pa*, **avabodha*).

The manner in which the mind is realized (*rtogs lugs*) is explained next, saying that the mind is understood neither to have a beginning (*skye ba med pa*), an end (*'gag pa med pa*), nor involving any mode of remaining (*gnas pa med pa*). When this is realized, the mind becomes free from all extremes (*mtha' bral*) and gains an outlook as broad as space. The meditative experience (*nyams myong*) is one of non-grasping (*bzung du med pa*), a meditation of clarity and bliss comparable to the sun and the moon.

The spiritual conduct should consist in simply letting all thoughts and perceptions emerge as *dharmakāya* itself and the final outcome of such inner experience is nothing short of buddhahood. The segment ends with a colophon (cited in Tibetan above): "The precious master's instruction on the view, the meditation, the conduct, and the result spoken to a female supporter from 'Ol ka."

Segment DK.A.Ra.7: The segment begins (DK.A.Ra.7.7a$_2$): */dus gsum dbyer med kyi gdams pa lags so// //na mo gu ru/ rin po che sgam po pa'i zhal nas/.* It ends (DK.A.Ra.7.

[1059] Correlated passages: DK.α.Kha.40a$_6$-40b$_3$, DK.B.Ra.6.6b$_5$-7a$_2$, DK.D.Ra.6.6b$_5$-7a$_2$, DK.Q.Ra.6.373a$_{2-7}$, DK.R.Ra.6.10a$_6$-11a$_1$, DK.S.Ra.6.10b$_4$-11b$_1$, DK.T.Ra.6.6b-7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 279$_3$-280$_3$.

$7b_2$): *snyoms las byas pa la mi skye gsung//.*[1060] The seventh segment opens with a short presentation on the co-emergent mind as such (*sems nyid lhan cig skyes pa*) and the co-emergent experiences (*snang ba lhan cig skyes pa*). It is then explained how the meditator should deal with thoughts that are concerned with the past, the present, or the future. The past leaves no trace, the future is unrealized, and the present should not be taken as a focal object of thought. Instead, the meditator should rest in a present, vivid awareness, which is like the center of the pure sky, the natural state. From this restful state, the practitioner is advised to enter into a meditative stream of awareness, a constant stream compared to the tip of a flame or the flow of a river that carries on and on yet never remains the same. This state of transient awareness is referred to as "the river stream *yoga*" (*chu bo rgyun gyi rnal 'byor*). From within this awareness stream, the practitioner should then focus on the nature of awareness by directing attention to the mind's appearance (*ngo bo*, **bhāva*), nature (*rang bzhin*, **svabhāva*), and character (*mtshan nyid*, **lakṣaṇa*). The segment briefly elaborates on these three aspects of the mind. There is no colophon.

Segment DK.A.Ra.8: The segment begins (DK.A.Ra.8.$7b_2$): *//dags po sgom chung gis gsungs pa'i ngo sprod lags so// //bla ma rnams la phyag 'tshal lo// rin po che sgom chung gi zhal nas/.* It ends (DK.A.Ra.8.$8a_2$): *de las med/ slong la bsgoms shig//.*[1061] The segment starts with a title: "Here is an Introduction [to the Nature of the Mind] Spoken by Dags po Sgom chung." The title thus ascribes the saying to Bsod nams rin chen's younger nephew. Following the title, the segment itself accordingly opens by stating, "Rin po che Sgom chung said..." The actual wording of the saying is very remiscient of segment DK.A.Ra.7.

The pointing out instruction or 'encounter' (*ngo sprod*) first mentions the co-emergent mind as such (*sems nyid lhan cig skyes pa*) and the co-emergent experiences (*snang ba lhan cig skyes pa*). It then says that the division between *buddha* and *saṃsāra* is a matter of whether or not the knowledge nature of the mind (*sems rig pa'i ngo bo*) has been realized. Then follows an explanation on how the meditator should rest in the present awareness without following thoughts pertaining to the past, the present, or the future. Thereby, the meditator will perceive that the mind is vivid and present yet not expressible in thoughts (*gsal la rtog pa med pa*). When attempting to rest therein, the practitioner should neither see it as an achievement when he or she is able to remain in this state for a longer time, nor consider it a failure when only able to do so for a short time. Rather, whenever thoughts arise, the practitioner should simply relax deeply, thereby allowing the thoughts to subside by themselves. Relaxation and meditation should thus go hand in hand. This meditative state is called "the river stream meditation" (*chu bo rgyun gyi ting nge 'dzin*, **srotaḥ-prabandhasamādhi*). Once *Mahāmudrā* has been realized, its meaning really cannot be

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[1060] Correlated passages: DK.α.Kha.$40b_3$-$41a_3$, DK.B.Ra.$7.7a_2$-$7b_2$, DK.D.Ra.$7.7a_2$-$7b_3$, DK.Q.Ra.$7.373a_7$-$373b_7$, DK.R.Ra.$7.11a_1$-$11b_6$, DK.S.Ra.$7.11b_1$-$12a_5$, DK.T.Ra.7.7n-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 280_3-282_1.

[1061] Correlated passages: DK.α.Kha.$41b_1$-$42a_1$, DK.B.Ra.$8.7b_2$-$8a_2$, DK.D.Ra.$8.7b_3$-$8a_3$, DK.Q.Ra.$8.373b_7$-$374a_7$, DK.R.Ra.$8.11b_6$-$12b_5$, DK.S.Ra.$8.12a_5$-$13a_5$, DK.T.Ra.8.7b-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 282_1-283_5.

expressed in words. "So," the saying concludes, "relax and meditate!" (*glod la bsgoms shig*). The segment has no colophon.

Segment DK.A.Ra.9: The segment begins (DK.A.Ra.9.8a_2): *//chos rje dags po lha rje'i gsung/ rgyu lam 'bras bu'i man ngag lags so// //bla ma dam pa rnams la phyag 'tshal lo/ /dbang po rab phyag rgya chen po rtogs par byed pa la don rnam pa gsum ste/*. It ends with a short colophon (DK.A.Ra.9.9b_5): *phyag rgya chen po sgom pa'i man ngag go//*.[1062] The opening title of the segment says: "Here is a Teaching on the Cause, the Path, and the Result taught by the *Dharma* Master, the Doctor from Dags po." The title thus ascribes the saying to Bsod nams rin chen. The teaching found in the segment presents how the most talented practitioners of the highest capacity (*dbang po rab*) are able to realize *Mahāmudrā* by relying on just three points (*don rnam pa gsum*). The first point is called the *Mahāmudrā* of the cause (*rgyu'i phyag rgya chen po*), referring to the nature [of the mind] (*rang bzhin*, **svabhāva*), which makes the practitioner understand the basis (*gzhi*, **adhiṣṭhāna*). The second point is called the *Mahāmudrā* of the path (*lam gyi phyag rgya chen po*),[1063] dealing with meditation (*sgom pa*, **bhāvanā*) and the methods for practicing the path. The third point is the spontaneously accomplished result (*lhun gyis grub pa'i 'bras bu*).

Having laid out these three points, the segment then moves into a detailed presentation of the *Mahāmudrā* of the path. It is said that to begin with the practitioner searches for an experience – or literally "a taste" (*ro*, **rasa*) – of *Mahāmudrā* by relying on indicatory instructions (*brda'i gdam ngag*) from the *bla ma.* Thereupon, the practitioner enters into the actual nature of the mind as such (*sems nyid rnal ma*) by meditating on the nature of radiance which is non-duality (*gnyis med 'od gsal*). In the final stages of the path, the practitioner transcends conceptuality (*rnam pa rtog pa*, **vikalpa*) by relying on the *yoga* of non-cognition (*yid la mi byed pa'i rnal 'byor*, **amanasikārayoga*).

The various ways in which the practitioner obtains a taste of *Mahāmudrā* through the indicatory instructions of the *bla ma* are then discussed in more detail. The term *bla ma* may here denote the lineage *bla ma*s (*brgyud pa'i bla ma*) or the actual *bla ma* (*dngos kyi bla ma*). The expression "lineage *bla ma*s," on the one hand, is said to refer to the unborn nature of thought that is introduced to the student through the empowerment ritual (*dbang*, **abhiṣeka*). The segment here briefly explains how different ritual steps in successively deeper ways point to the true nature of thoughts. The actual *bla ma*, on the other hand, guides the student through a series of meditative processes of recognizing the nature of the mind (*sems ṃa zin pa zin par byed pa*), stabilizing what has been recognized (*zin pa brtan*

[1062] Correlated passages: DK.α.Kha.42a_1-43b_2, DK.B.Ra.9.8a_2-9b_5, DK.D.Ra.9.8a_3-9b_5, DK.Q.Ra.9.374a_7-375b_7, DK.R.Ra.9.12b_5-15b_6, DK.S.Ra.9.13a_5-16b_1, DK.T.Ra.9.8n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 283$_5$-289$_1$.

[1063] In the cited phrase *lam gyi phyag rgya chen po*, manuscripts DK.α, DK.A, as well as the apograph manuscripts of DK.A all attest an instrumental particle (*lam gyis phyag rgya chen po*), which may or may not be an orthographic mistake. However, in the following sentence the phrase is spelled with a genitive particle (*lam gyi phyag rgya chen po*), which has here been adopted as the superior reading.

par byed pa), and enhancing what has been stabilized (*brtan pa bogs 'don pa*). To begin with, the student observes with intense focus the reflection of a steady flame of a candle in a spotless mirror. Once the mind has become able to rest with complete absorption on this outer focus, then the visual image and the sensation of seeing the flame are transported into the meditator's own heart center and the meditative focus is transferred to this *locus*. The meditator should then train in letting the mind rest on this focus, while avoiding drowsiness by taking frequent breaks and avoiding mental agitation by relaxing deeply. Gradually, a meditative flow will be achieved, which is comparable to the flow of a river or the fine tip of a flame.

When this has been accomplished, the meditator should begin stabilize the meditation by focusing on the non-conceptual nature of the experience. Thoughts cannot describe the nature of awareness, yet the non-conceptual awareness thereof is radiant and unceasing, and there really exists no actual difference between the awareness and the absence of conceptual proliferation. These three points are referred to by the term "the radiance of things as such" (*chos nyid 'od gsal*), "the radiance of the mind as such" (*sems nyid 'od gsal*), and "the radiance of non-duality" (*gnyis med 'od gsal*). The meditator goes effortlessly through these steps, letting the mind of the radiance of non-duality rest in itself (*gnyis med 'od gsal gyi sems rang mal du bzhug pa*). Thereby, the meditative experiences of bliss, presence, and non-thought begin to arise and the meditator applies these experiences to any mental or bodily sensation and sensory perception that emerges. The *yogī* mixes bliss, presence, and non-thought with all that appears. The bliss that is spoken of here is said to be quite different from the feeling of satiation that comes from having eaten a good meal. Instead, it is an unbinding great bliss (*zag pa med pa'i bde ba chen po*, **anāsravo mahānandaḥ*). It is compared to how the sky becomes free from all mist when the radiance of the sun emerges at dawn. Just as the sky is not definable in and of itself, the nature of these experiences of bliss, presence, and non-thought are indefinable (*dngos bzung med pa*). Moreover, just like wind and clouds arise out of the sky and disappear back into the sky again, in the same manner thoughts arise out of the mind and disappear back into the mind again, but the mind itself remains just the same all the while. Thus, the meditator turns all thoughts, feelings, and perceptions into meditative experiences characterized by bliss, presence, and non-conceptuality, and that is how the meditation experience is stabilized. In fact, this achievement is the actual *bla ma*, because the *bla ma* is here said to be the mind itself. The explanation is rounded off with two short quotations from the *Hevajratantra* and the *Sampuṭatantra*. The segment ends with a colophon (cited in Tibetan above): "The Instruction on *Mahāmudrā* Meditation."

Segment DK.A.Ra.10: The segment begins (DK.A.Ra.10.9b$_5$): *//dga' gdung ro snyoms kyi man ngag bzhugs s'ho// //bla ma dam pa rnams la phyag 'tshal lo/ /gang zhig nyams su len par 'dod pas/*. It ends (DK.A.Ra.10.11a$_7$): *skye med de ma lhongs pas de rang ma shes*

pa la rlung zhes gsungs pa'o/.[1064] The title heading of the segment says: "Here is an Instruction on the Equal Taste of Happiness and Suffering." The teaching found here explains how the practitioner should treat various pairs of opposites as being equal by realizing that the mind which experiences these objects actually cannot be found and thereby let the feelings subside by themselves. The instruction is said to pertain to feelings of happiness (*dga' ba*) and unhappiness (*mi dga' ba*), pleasant and unpleasant things heard (*snyan mi snyan*), and attractive and unattractive things seen (*gzugs sdug mi sdug*). Whatever thought arises, the *yogī* must realize that the thought has merely arisen from the mind itself and that the mind in actuality is empty of any defining characteristic. The power (*rtsal*, **vyavasāya*) of the mind to unfold a variety of experiences is endless. When the *yogī* has realized that everything just comes down to this, then he has become a *buddha*. As long as this has not been understood, he remains in *saṃsāra*. When this power emerges as knowledge (*rig pa*, **vidyā*), it is *dharmakāya*. When it appears as ignorance (*ma rig pa*, **avidyā*), it is the *saṃsāric* mind (*sems can*, **sattva*). On the stage between these two, namely the stage of being a practitioner (*rnal 'byor pa*, **yogin*), the power emerges as realization and meditative experiences (*rtogs pa dang nyams*).

There are some who say that the practitioner should look at the unborn realization (*skye med rtogs pa la lta ba byed*), meditate in the state of the unborn (*skye med kyi ngang la sgom pa byed*), and realize the result within the stability of the unborn (*skye med brtan pa la 'bras bu byed*). The segment criticizes such a view by arguing in some detail that this view not only essentializes the unborn but also reifies ignorance and *saṃsāra*, thereby rendering it logically impossible to reach buddhahood. A series of similes are here presented and further philosophical debate follows in the ensuing piece regarding how to view the unborn (*skye med*, **anutpanna*) and non-conceptuality (*rtog med*, **nirvikalpa*). This part of the segment has a distinctly more scholastic character than other parts of text DK.A.Ra. In the end, the teaching concludes that all notions of likes and dislikes have to be abandoned; the practitioner should neither entertain hope for buddhahood, assert any phenomenon to exist, nor fear *saṃsāra*. Nonetheless, he or she must avoid even the slightest harmful action. Even though the *yogī* recognizes his own mind as being *Buddha*, he must still carry the *bla ma* over his head. Even though he sees that there is no difference between self and other, the stream of compassion should never cease. The root of all Tantric observances (*dam tshig*, **samaya*) is the unborn. The segment has no colophon.

Segment DK.A.Ra.11: The segment begins (DK.A.Ra.11.11a$_7$): *//yang bla ma'i zhal nas/ snang zhing grags pa'i chos thams cad rnam rtog yin te/.* It ends (DK.A.Ra.11.11b$_2$): *re dogs snyems thag chod pa 'bras bu yin gsung ngo//.*[1065] The eleventh segment brings

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[1064] Correlated passages: DK.α.Kha.43b$_2$-45a$_4$, DK.B.Ra.109.9b$_5$-11a$_7$, DK.D.Ra.10.9b$_6$-11b$_2$, DK.Q.Ra.10.376a$_1$-378b$_1$, DK.R.Ra.10.16a$_1$-18b$_6$, DK.S.Ra.10.16b$_1$-19b$_1$, DK.T.Ra.10.9b-11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 289$_1$-294$_2$.

[1065] Correlated passages: DK.α.Kha.45a$_{4-5}$, DK.B.Ra.11.11a$_7$-11b$_2$, DK.D.Ra.11.11b$_{2-4}$, DK.Q.Ra.11.378b$_{1-3}$, DK.R.Ra.11.19a$_{1-4}$, DK.S.Ra.11.19b$_{1-4}$, DK.T.Ra.11.11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 294$_{2-5}$.

another short saying that starts with the phrase, "Again the *bla ma* said" (*yang bla ma'i zhal nas*). The saying gives an explanation on the nature of conceptuality or thought (*rnam rtog*, **vikalpa*). It is said that all phenomena (*chos thams cad*, **sarvadharmāḥ*) are thoughts (*rnam rtog*, **vikalpa*), because without thought nothing could appear. Thoughts, in turn, are the mind (*sems*, **citta*) and the mind is unborn (*skye med*, **anutpanna*). The unborn is emptiness (*stong nyid*, **śūnyatā*). Things as such (*chos nyid*, **dharmatā*) are not anything whatsoever, yet they nonetheless appear as a variety or a multiplicity (*sna tshog*, **vicitra*). When they appear so, they still do not constitute any object whatsoever. The meaning of this is the inseparability of the twofold truth (*bden pa gnyis dbyer med*, **avinirbhāga-dvayasatya*) and when that is realized, it is the right view (*lta ba*, **darśana*). To remain within this is the meditation (*sgom pa*, **bhāvanā*). To sever the bond of proudly thinking in terms of hope and fear is the result (*'bras bu*, **phala*). The segment has no colophon.

Segment DK.A.Ra.12: The segment begins (DK.A.Ra.12.11b$_2$): *//ngo sprod rnam lnga'i man ngag lags s'ho// //na mo gu ru/ bla ma'i zhal nas/ phyag rgya chen po'i man ngag la ngo sprod rnam pa lnga ste/*. It ends (DK.A.Ra.12.12a$_1$): *bya byed rgyun chad pa dang/ snang bas mi gnod pa 'byung ngo//*.[1066] The segment's title heading says: "Here is an Instruction on the Fivefold Encounter." The segment contains a saying attributed to the *bla ma*, which teaches five types of "pointing out" instruction or "encounter" (*ngo sprod*) with the nature of the mind. The first is the encounter with perceptions as being mind (*snang ba sems su ngo sprad*), at which point all attachment to outer objects disappears. The second is the encounter with the mind as being empty (*sems stong par ngo sprad*), at which point a realization arises which sees that mind has no basis or root. The third is the encounter with emptiness as being radiance (*stong pa 'od gsal du ngo sprad*), at which point it is understood that the mind really never wanders outside of radiance. The fourth is the encounter with radiance as being union (*'od gsal zung 'jug du ngo sprad*), at which point sensory perceptions turn into helpers on the path. The fifth is the encounter with union as being great bliss (*zung 'jug bde ba chen por ngo sprad*), which is said to feel like throwing a spear into directionless space.

These five introductions or encounters give rise to three meditative experiences (*nyams*, **anubhāva*). The first is an experience of being like a sphere of light (*'od kyi gong bu*). The second is an experience of being like clear transparent jewel. The third is an experience of being like space without center or limit. Also, three types of heat (*drod tshad*, **ūṣman*) arise. These include external heat in which the body no longer is felt, internal heat in which the movement of the breath no longer is felt, and secret heat wherein the flow of thought entirely falls away. The signs of having stabilized the mind are that all activities cease and the *yogī* no longer can be hurt by sensory perceptions (*snang ba*, **avabhāsa*).

Segment DK.A.Ra.13: The segment begins (DK.A.Ra.13.12a$_1$): */yang bla ma rin po che'i zhal nas/ yi dam lha sgom pa dang stong nyid mi 'gal ba cis shes na/*. It ends

[1066] Correlated passages: DK.α.Kha.45a$_6$-45b$_4$, DK.B.Ra.12.11b$_2$-12a$_1$, DK.D.Ra.12.11b$_4$-12a$_3$, DK.Q.Ra.12.378b$_3$-379a$_2$, DK.R.Ra.12.19a$_4$-20a$_2$, DK.S.Ra.12.19b$_4$-20a$_1$, DK.T.Ra.12.11b-12n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 294$_5$-296$_2$.

(DK.A.Ra.13.12a$_4$): *'chi ka'i nyams len yin gsung ngo// zhes pa 'di ni/ rje nyid kyi dbon po spyan snga chos kyi sde/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shan tir bka' brgyud kyi bstan pa spel ba'i slad du par du bgyis pa'o//.*[1067] The final segment narrates another saying, introduced by the phrase "Again the precious *bla ma* says" (*yang bla ma rin po che'i zhal nas*). The saying opens with a question, "Is there any contradiction between meditation on a deity and [meditating on] emptiness?" The answer given is that if the *yogī* becomes proficient in meditating on a deity during this life time, then the nature of the mind will automatically appear at the time of death in the form of the deity. To prevent conceptual clinging to the visualization which reifies it, it is necessary to seal the deity practice with emptiness (*stong nyid du rgyas gdab*). The visualization should be viewed as empty yet radiant. When there is no tendency to take the features of the visualization as being real, the visualization emerges as emptiness with a nature of compassion (*stong nyid snying rje'i bdag nyid can*). The stream of such meditative experience is unbinding bliss, the *dharmakāya*. The saying finally declares that this is the practice to be employed at the time of death (*'chi ka'i nyams len*). The segment ends with the brief printer's colophon (cited in Tibetan above) related to the 1520 xylograph publication of the corpus made by Sgam po Bsod nams lhun grub.

5.26 DK.A.La: Sayings of the Dharma Master, the Doctor from Dags po: Pointing Out the Ultimate [Nature of] Thought (Chos rje dags po lha rje'i gsung/ rnam rtog don dam gyi ngo sprod bzhugs)

11 folios, 5 segments, 1 colophon. Text DK.A.La is an amalgam of Common *Mahāyāna*, *Vajrayāna*, and *Mahāmudrā* teachings. A considerable portion of the text deals with discussing differences between the *Bka' gdams pa* tradition, the *Vajrayāna* approach represented especially by the teachings of Mi la ras pa, and Bsod nams rin chen's *Mahāmudrā* doctrine. In the course of these discussions, the segment also imparts instructions pertinent to each of these traditions. The text, moreover, includes two segments dealing with the Stages of the Path (*lam rim*). The first of these is entitled "A Summary of the Stages of the Path" (*Lam rim mdor bsdus*), which relies loosely on Atiśa's text *Bodhipathapradīpa* (*Byang chub lam gyi sgron ma*) in explaining the spiritual approaches to be used by the so-called three types of persons (*skyes bu gsum*). The other *lam rim* segment is entitled "The Essence of the Stages of the Path" (*Lam rim snying po*). The text further contains segments dealing purely with *Mahāmudrā* and *Vajrayāna* practices. The Tibetan text has been edited and translated into English in the unpublished doctoral dissertation by Gyaltrul Rinpoche Trungram SHERPA (Harvard University, 2004, pp. 187-293).

Segment DK.A.La.1: The segment begins (DK.A.La.1.1b$_1$): */na mo gu ru ratna bhya/ rje btsun rin po che'i zhal nas/ yar sangs rgyas la re ba med de/.* It ends (DK.A.La.1.3b$_5$):

[1067] Correlated passages: DK.α.Kha.45b$_{4-6}$, DK.B.Ra.13.12a$_{1-3}$, DK.D.Ra.13.12a$_{3-5}$, DK.Q.Ra.13.379a$_{2-4}$, DK.R.Ra.13.20a$_{2-6}$, DK.S.Ra.13.20a$_{1-5}$, DK.T.Ra.13.12n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 296$_{2-5}$.

rgyu lam 'bras gsum du 'byongs pa bya ba yin gsung ngo//.[1068] The first segment displays several parallels with segments DK.A.A.3 and DK.A.Ki.17, some of which are noted below and some of which have been noted below in the summary of segment DK.A.A.3. The arrangement of the materials, however, differs considerably between the three segments.

The first segment opens with a twofold instruction said to have come from the teacher of Dge bshes Lcags ri ba (*dge bshes lcags ri ba'i bla ma*).[1069] The instruction is: "Have no hope for buddhahood above, for it is found in your own body, speech, and mind. Have no fear for *saṃsāra* below, for – without there being any need to abandon it – it is the fuel for insight." Having presented this saying, the segment goes on by stating that when a great meditator (*sgom chen pa*) meditates on this teaching, concepts or thoughts (*rnam par rtog pa*, **vikalpa*) will arise and there are three ways of dealing with them. Some thoughts are quelled as soon as they are encountered (*phrad 'joms pa*) by understanding that they are unborn in nature. Other thoughts must subsequently be pursued (*phyi bsnyag*) in order to dissolve them by analyzing their source, namely by seeing that they have arisen from the mind, that they disappear back into the mind, and that they really are no different from the mind. Finally, some thoughts have to be entertained in spite of being non-existent, for example the serious concern that a monk should uphold to observe his four root vows; nevertheless, the meditator should still regard those thoughts as being mind and the mind as being unborn.

Having explained these three approaches to handling thoughts in the meditation, the segment uses three similes to illustrate how thoughts are useful to the meditator in that they constitute the fuel for insight. One simile is how the wood of a forest fuels a bush fire. The second simile is how snow falling on a lake immediately dissolves and is absorbed into the water with no difference in nature. Finally, when the adept meditator has thoroughly learned to recognize the nature of thought, this is compared to meeting an old acquaince who requires no introduction. It is said that this was an explanation given by Dge bshes Lcags ri ba.

Next, the segment presents an explanation on thoughts given by Bla ma Mi la. He said that thoughts are necessary, full of kindness, and that the *yogī* cannot be without them. In fact, all positive qualities are intrinsically found right within them. After having practiced

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[1068] Correlated passages: DK.α.Kha.26a_1-27b_6, DK.B.La.1.1b_1-3b_5, DK.D.La.1.1b_1-3b_5, DK.Q.La.1.379a_4-381a_1, DK.R.La.1.1b_1-5a_3, DK.S.La.1.1b_1-5a_5, DK.T.La.1.lb-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 296$_5$-302$_5$.

[1069] Dge bshes Lcags ri ba (eleventh-twelfth centuries) was one of Bsod nam rin chen's *Bka' gdams pa* teachers. The *bla ma* of Dge bshes Lcags ri ba was Spyan snga ba Tshul khrims 'bar (1038-1103); see fn. 399. It should be noted that the Tibetan sentence might instead be read as an apposition, "...the twofold instruction, [which was] the *bla ma* of Dge bshes Lcags ri ba" (*...dge bshes lcags ri ba'i bla ma rnam gnyis kyi gdam ngag yin te*). If read in this fashion, it would mean that Dge bshes Lcags ri ba metaphorically regarded this particular instruction to be his *guru* and in that case there would be no indication that the instruction specifically stemmed from Spyan snga ba Tshul 'khrims 'bar. However, the latter reading does not seem as natural and straightforward as taking the phrase as referring to Spyan snga ba Tshul khrims 'bar.

the four levels of meditative absorption in the manner done by *Mahāyāna bodhisattva*s, the meditator further needs to gain skill (*rtsal sbyangs pa*) in the radiance (*'od gsal*) of the mind. In the Secret *Mantra* vehicle, such skill is achieved even without relying on particular ascetic practices but simply by using the practices of the Generation Stage (*bskyed pa'i rim pa*, **utpattikrama*). Instead of regarding thoughts as flaws, the meditator here achieves control over thoughts. A practitioner who has attained such control might still be exposed to illnesses and discomforts, and he is also going to die some day, but the *yogī* sees whatever arises as thought, he perceives thoughts as mind, and he realizes the mind as being unborn. Even if all the hell realms were to appear to him in a terrifying vision, he would just perceive them in this manner, as quickly as a silk ball bounces back up when tossed down. The saying also gives several synonyms for this nature of the mind and conceptuality, including the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*) and the inborn (*gnyug ma*, **nija*).

Thereupon, the segment moves into narrating a longer story concerned with the Indian *Yoginī* Gaṅgādharā (*rnal 'byor ma ga[ṃ] ga dha ra*).[1070] The narrative is significant, because early Tibetan medieval sources providing information on Gaṅgādharā seem very rare and she is not a master who is often referred to in *Bka' brgyud* sources, aside from later texts of the *Shang pa Bka' brgyud* tradition.[1071] The story contains a dialogue between an unnamed meditator and Gaṅgādharā concerning meditative experience and how not to conceptualize it. A quotation from one *Yoginī* Karkadohā (*rnal 'byor ma kar ka do ha*) is also given here.

The segment then returns to *Dge bshes* Lcags ri ba with a story about how Bsod nams rin chen requested an instruction from him on how to utilize thoughts as the path (*rtog pa lam du khyer ba*).[1072] Lcags ri ba first tells the background for this transmission, tracing it back to Rin chen bzang po (958-1055), one *Puṇyajñabodhi (*sgom chen pa p'uṇye jnya bo dhi*), *Dge bshes* Phu chung ba (1031-1106), and *Dge bshes* Glang ri thang pa (1054-1123). The instruction consists of nine teachings (*chos tshan pa dgu*). The points of the teaching are laid out in brief, essentially explaining that thought is without cause and does not exist from any basis or root. Yet, thought served in the meditative practice as the fuel for the fire of insight.

Finally, the segment returns to the view of the *bla ma*, i.e., *Bla ma* Mi la. It is again emphasized that Mi la regarded thoughts as being necessary and full of kindness. It is then explained that the reason for seeing them so is that thoughts arise from the mind, the mind

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[1070] The Indian *Yoginī* Gaṅgādharā is reported by later Tibetan sources to have been the female partner of the Indian Tantric master Maitrīpa and she is also said to have been *guru* for the Tibetan master Khyung po Rnal 'byor (ca. 978-1127), who went on to found the Tibetan *Shang pa bka' brgyud* lineage. For further details on Gaṅgādharā, see TATZ (1987:709-710) and SHAW (1994:79, 137-138).

[1071] It should be added that a short quotation from the Gaṅgādharā dialog found in the present segment is quoted in segment DK.A.Cha.20.11b$_{4-5}$.

[1072] This part of the segment is identical to the first half of segment DK.A.A.3.3b$_7$-4a$_4$.

is *dharmakāya*, and thoughts are consequently natural expressions of the mind's true nature. It is through utilizing thoughts as the path that non-conceptuality (*rtog med*, **nirvikalpa*) appears. Thoughts thus constitute the cause, the path, and the result. They are the cause for all good qualities. They may be utilized as the path to Awakening without any need for removing them, and the realization of the four *kāya*s lies within them. Without hoping for the result, the practitioner should train in all three aspects, viz. the cause, the path, and the result. The segment has no colophon.

Segment DK.A.La.2: The segment begins (DK.A.La.2.3b$_6$): */chos rje dags po lha rje'i gsung/ bskyed rdzogs zung 'jug gi zhal gdams bzhugs so// //na mo gu ru/ rin po che'i zhal nas/ yi dam lha'i bskyed rim rdzogs par yang skad cig ma re sgom dgos gsung/.* It ends (DK.A.La.2.6a$_6$): */bzod phugs dgos pa yin gsung skad//.*[1073] The second segment starts with the title (cited in Tibetan above): "Here is the Oral Instruction on the Union of the Generation and Completion Stages, a Saying by the *Dharma* master, the Doctor from Dags po." As suggested by the title, the segment teaches the topic of the Generation Stage (*bskyed rim*, **utpattikrama*) and Completion Stage (*rdzogs rim*, **saṃpannakrama* or **niṣpannakrama*) of Tantric deity practice. The first part of the segment (DK.A.La.2.3b$_6$-4b$_6$) is a copy with only minor variants of the second half of segment DK.A.Nga.4.4b$_4$-5b$_3$ and the whole of segment DK.A.Nga.5.5a$_6$-5b$_3$.

It is said that the practitioner should start by generating the visualization of the *maṇḍala* and its central deity in the manner known as "instant and total recollection" (*skad cig dran rdzogs*), i.e., by visualizing the deity as appearing instantly without any gradual build-up.[1074] This is a meditation purely on radiance (*'od gsal*, **prabhāsvara*) and it involves a meditative experience of utter clarity (*gsal sing nge ba*) while the meditator rests with undistracted focus on the visualization. The visualization must then be combined with the insight of understanding that the *maṇḍala* and the deity are not established with any real, independent nature. The student suited for such practice must be ritually matured by receiving empowerment from a *bla ma* who possesses realization. First then should the student employ the liberating methods of the practice. The Generation Stage here refers to meditating on the illusion-like body of the deity and is said to include the part of the Completion Stage known as "the Completion Stage involving Elaborations" (*spros pa dang bcas pa'i rdzogs rim*).[1075] The Completion Stage proper is the direct perception of radiance and the empty aspect of the mind (*'od gsal sems kyi stong nyid*).

[1073] Correlated passages: DK.α.Kha.27b$_6$-30a$_6$, DK.B.La.2.3b$_5$-6a$_6$, DK.D.La.2.3b$_5$-6a$_6$, DK.Q.La.2.381a$_1$-384a$_6$, DK.R.La.2.5a$_3$-9b$_2$, DK.S.La.2.5a$_5$-10a$_2$, DK.T.La.2.3b-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 302$_5$-310$_6$.

[1074] For the various ways of generating the visualization of the deity, see fn. 1010.

[1075] The *Completion Stage involving Elaborations* refers to the various yogic practices done within the framework of the Completion Stage, namely the *yoga*s of Inner Heat (*gtum mo*), Radiance (*'od gsal*), Dream (*rmi lam*), Illusory Body (*sgyu lus*), Transference (*'pho ba*), and the Intermediate Stage (*bar do*), as well as Completion Stage practices of sexual union (*las rgya*). In short, these are the inner practices associated with the second and third empowerment cycles of the *Anuttarayoga-*

When the meditator practices the Generation and Completion Stages successfully in this manner, results will arise, particular when the practices are performed in the solitude (*dben pa*) of a prolonged meditation retreat. Primarily, the experiences are bodily bliss (*lus bde ba*) and mental bliss (*sems bde ba*). Inwardly, the five signs (*rtags rnam lnga*) appear, while externally the eight benefits (*phan yon brgyad*) manifest.[1076]

The segment then provides a short explanation on the meditative experiences that are associated with each of the five signs. When the first sign called "smoke-like" (*du ba lta bu*) has appeared, the vital energies or 'winds' (*rlung*) are arrested and enter into the central channel. With the second sign, there is an experience of light or splendor (*snang ba*, **āloka*). With the third sign, the experiences of presence and non-thought (*gsal la mi rtog*) arise. This level is the culmination of meditation, at which points the winds have entered the mind (*rlung sems su tshud pa*). With the fourth sign, the meaning of the view is realized and the four types of Awakened activity (*'phrin las*) are accomplished. Finally, the sign of knowledge (*ye shes kyi rtags*) appears when the winds have entered radiance (*rlung 'od gsal du tshud pa*). At this most advanced stage, the body appears like a rainbow or a sphere of light.

Thereupon, the segment turns to discussing various troublemakers (*bdud*, **māra*) that may appear to the practitioner externally in human or non-human form or internally in the form of thoughts. It teaches three methods for dispelling these. The methods include meditating on kindness and compassion, meditating on the empty nature of the obstacles, and seeing them as manifestations of delusion, i.e., projections of the practitioner's own mind. It is here also discussed whether or not wealth and followers constitute spiritual obstacles. At this point, the parallel passage shared with segments DK.A.Nga.4 and DK.A.Nga.5 ends.

The segment then enters into a short explanation of three triads of *Mahāmudrā* terms, namely the three aspects of being "natural" (*so ma*), "innately happy" (*rang dga'*), and "at ease" (*lhug pa*). The same three triads are explained elsewhere in the corpus in nearly the same words;[1077] in some of those passages, the middle term "innately happy" (*rang dga'*) is replaced with the terms "uncontrived" (*ma bcos pa*) or "unfeigned" (*rang thang*).

The remainder of the segment is concerned with presenting the Secret *Mantra* path (*gsang sngags*, **guhyamantra*) according to the *Bka' gdams pa* tradition. First, it is stated that the *Bka' gdams pa*s are not in the habit of teaching the Secret *Mantra* path in its entirety from the outset but that they employ a gradual approach. A series of sayings by *Bka' gdams pa* teachers dealing with Secret *Mantra* teachings are then given. The first *Bka' gdams pa* teacher cited is *Dge bshes* Lcags ri ba, whose statement makes references to Nāropa and the *Bla ma* [Mi la ras pa?]. His opinion is followed by the views of *Dge bshes* Rgya Yon bdag and the precious one (*rin po che*) (possibly denoting Bsod nams rin chen),

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*tantra*s. The *Completion Stage without Elaboration* is the *Mahāmudrā* practice, which in the Tantric system is associated with the fourth empowerment.

[1076] For the five signs, see GRAY (2007:220-221) and MULLIN (2005:157-158).

[1077] See segments DK.A.Cha.15, DK.A.Dza.13, DK.A.Dza.14, DK.A.Za.1, and DK.A.Wa.4.

whose statements refer to the views of the *Bla ma* (Mi la ras pa?), *Dge bshes* Po to ba, *Dge bshes* Phu chung ba, and *Dge bshes* Spyan snga ba. It is notable that both the *Bka' gdams pa* masters whose sayings are cited in the passage, namely *Dge bshes* Lcags ri ba and *Dge bshes* Rgya Yon bdag, were among Bsod nams rin chen's personal teachers. The segment has no colophon.

Segment DK.A.La.3: The segment begins (DK.A.La.3.6a$_6$): *//chos rje dags po lha rje'i gsung/ lam rim mdor bsdus bzhugso//bla ma dam pa rnams la phyag 'tshal lo//bla ma rje'i zhal nas/ 'o skol rnams kyi gtan yul ngan song gsum yin/.* It ends (DK.A.La.3.8a$_3$): *bar do dang po chos sku ji lta ba bzhin du rtogs pa 'byung ngo//.*[1078] The segment's title states: "A Summary of the Stages of the Path, a Saying by the *Dharma* Master, the Doctor from Dags po." The segment commences by explaining the contemplation of temporarily having obtained a free and advantaged human rebirth (*dal 'byor lus thob pa*) that is free from the suffering of the three lower courses of existence (*ngan song gsum*). With this in mind, the practitioner should take refuge (*skyabs 'tshol*) in the teacher (*bla ma*) and the three jewels (*dkon mchog gsum*). Even the slightest negative action must be avoided, since such actions are the very causes for rebirth in the lower realms. Conversely, the practitioner should engage in beneficial actions, since those are the actions that lead to good rebirths. Finally, to turn away from this life, the practitioner should take the temporary one-day vows of fasting and renunciation (*bsnyan gnas*, **upavāsa*) or the (life-long) vows of a lay-practitioner (*dge bsnyen*, **upāsaka*). This constitutes the path for the small person (*skyes bu chung ngu*), which leads to liberation from rebirth in the lower realms.

However – the segment says – this path does not suffice, because lasting happiness cannot be found merely by obtaining rebirth in the higher realms of *saṃsāra*. Therefore, it is recommended to contemplate the overall shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*) and the impermanence (*mi rtag pa*, **anitya*) of everything. The practitioner needs to cultivate non-attachment to all that is associated with the present life, such as friends, family, wealth, and the body and thereby attain the Awakening of a *śrāvaka* practitioner. This is the *śrāvaka* path for the middling person (*skyes bu 'bring*), which brings personal benefit.

Still – the segment declares – this path as well does not suffice, because other sentient beings, who have been one's parents (*pha ma*) in former lives, remain stuck in *saṃsāra* with all its suffering. Accordingly, the practitioner of the highest capacity (*skyes bu mchog*) needs to develop friendless and compassion (*byams snying rje*). He or she needs to turn away from the lower vehicles (*theg dman*, **hīnayāna*) and instead give rise to the *Mahāyāna* motivation of the relative and ultimate resolve for Awakening (*byang chub kyi sems*, **bodhicitta*). This will lead to higher meditative experiences and realization, culminating in the attainment of full Awakening. The practitioner must not remain limited to the meditative states of the desire realm (*'dod khams*, **kāmadhātu*), the form realm

[1078] Correlated passages: DK.α.Kha.30a$_6$-32a$_3$, DK.B.La.3.6a$_6$-8a$_2$, DK.D.La.3.6a$_6$-8a$_4$, DK.Q.La.3.384a$_6$-385b$_7$, DK.R.La.3.9b$_2$-12b$_1$, DK.S.La.3.10a$_2$-13a$_3$, DK.T.La.3.6n-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 310$_6$-316$_2$.

(*gzugs khams*, **rūpadhātu*), or the formless realm (*gzugs med khams*, **ārūpyadhātu*), but should instead meditate on the inborn nature (*gnyug ma*, **nija*) of the mind as such (*sems nyid*, **cittatā*). Like pouring water into water or mixing butter with butter, the mind should be made to rest in itself in its natural state (*so ma*), with ease (*lhug pa*), in and of itself (*rang ga*).

The progressive stages meditative attainment are here presented in some detail through the scheme of the four *yoga*s of *Mahāmudrā* known as the *yoga* of one-pointedness (*rtse gcig gi rnal 'byor*), the *yoga* of being free from conceptual proliferation (*spros bral gyi rnal 'byor*), the *yoga* of one taste (*ro gcig gi rnal 'byor*), and the *yoga* of being meditation-less (*sgom med kyi rnal 'byor*). Although the *yogī* has achieved such great attainment, bodily unease may still arise as long as the *yogī* remains alive and has a physical body. This point is illustrated with two similes of a lion cub still dwelling in the womb of its mother and a still unhatched *garuḍa* fledgling within the egg.[1079] Full Buddhahood first occurs once the body has died and the accomplished practitioner enters the first interim (*bar do dang po*) wherein *dharmakāya* appears. The segment has no colophon.

Segment DK.A.La.4: The segment begins (DK.A.La.4.8a$_3$): *//chos rje dags po lha rje'i gsung/ mdo sngags kyi grub mtha' cha [m]thun khyad 'phags bzhugs so// //na mo gu ru/ gsang sngags kyi lta ba ni/.* It ends (DK.A.La.4.9b$_1$): *nga la bcas bcos ma byed/ rang gar gzhog//.*[1080] The segment's opening title (cited in Tibetan above) says: "The Similarities and Differences of the Tenet Systems of *Sūtra* and *Mantra*, a Saying by the *Dharma* Master, the Doctor from Dags po." The segment begins by declaring that the philosophical view of the Secret *Mantra* tradition (*gsang sngags kyi lta ba*) is both similar to as well as superior to the tenets of the *Mahāyāna* traditions of *Madhyamaka* and *Cittamātra*. Its view of emptiness accords with that of the *Madhyamaka* position, but the Secret *Mantra* tradition adds the realization of the bliss of emptiness (*stong pa'i bde ba*) to this *Madhyamaka* view. Further, its view of mind being self-aware and self-clear (*rang rig rang gsal*) accords with that of the *Cittamātra* position, but to this is likewise added the flavor of bliss (*ro bde ba*) to the experience of presence (*gsal*). Hence, the Secret *Mantra* view is characterized by the union (*zung 'jug*, **yuganaddha*) of clarity appearing as emptiness (*gsal ba nyid stong pa*) and emptiness appearing as clarity (*stong pa nyid gsal ba*).

Following this introductory explanation, the segment moves into a deeper analysis of the similarities and differences between the views of the Secret *Mantra* tradition and those of

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[1079] This passage on the lion cub and the *garuḍa* fledgeling have been translated and analyzed by David P. JACKSON (1992:101) in a broader study of these similes and their origin in Indian *sūtra*s and Tibetan *Rdzogs chen* texts. JACKSON concludes (op.cit.:102): "Thus there does seem to be a Rdzogs-chen influence in some of sGam-po-pa's writings on certain doctrinal points, which is reflected by his use of the animal images. But he by no means adopted the earlier system wholesale or accepted it in the most radical forms known to him."

[1080] Correlated passages: DK.α.Kha.32a$_3$-33a$_6$, DK.B.La.4.8a$_3$-9b$_1$, DK.D.La.4.8a$_4$-9b$_2$, DK.Q.La.4.386a$_1$-387a$_4$, DK.R.La.4.12b$_1$-14b$_2$, DK.S.La.4.13a$_3$-15b$_2$, DK.T.La.4.8n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 316$_2$-320$_2$.

the *Madhyamaka* and *Cittamātra* tenets. Particular attention is given to the relationship between the images of sensory perception (*dkar dmar gyi rnam pa*, **citrākāra*), objects (*yul*, **artha*), phenomena (*chos can*, **dharmin*), and their nature (*chos nyid*, **dharmatā*). The relationships in question are investigated in terms of the meditative experiences to be had during the practice of Secret *Mantra*.

The explanations given are then related to presenting the characteristics of the mind (*sems kyi mtshan nyid*, **cittalakṣaṇa*) and the characteristics of knowledge (*rig pa'i mtshan nyid*, **vidyālakṣaṇa*). It is concluded that at the highest stage there is neither a meditator, something to be meditated upon, nor an act of meditating. There is merely a stream of knowledge (*rig pa*, **vidyā*), which is present, knowing, unceasing, and uninterrupted. This nature cannot be comprehensibly illustrated by any verbal expression, whether by calling it 'present', 'blissful', or 'non-conceptual'. The *yogī* simply has to let the meditation remain non-fabricated (*bcas bcos ma byed*) and let experience rest in itself (*rang gar zhog*). The segment has no colophon.

Segment DK.A.La.5: The segment begins (DK.A.La.5.9b$_1$): */chos rje dags po lha rje'i gsung/ lam rim snying po bzhugs s'ho// bla ma dam pa rnams la phyag 'tshal lo/ /chos thams cad kyi gzhi'am rtsa ba lta bu 'chi ba mi rtag pa sems pa gal che ba yin/.* It ends (DK.A.La.5.11b$_7$): *chos de las ma mchis gsung/ /mkha' 'gro chos skyong la bzod pa gsol// // /zhes pa 'di ni rje nyid kyi dbon po spyan snga ba chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir bka' brgyud kyi bstan pa spel ba'i slad du par du bgyis pa'o// //.*[1081] The segment's heading title is given as: "The Essence of the Stages of the Path" (*lam rim snying po*). The final segment of the text lays out in brief the major stages of the path (*lam rim*).

The first step consists in contemplating death, impermanence, the cause and effect of actions, and the shortcomings of *saṃsāra*. These contemplations turn the mind away from the affairs of this life and instill in the *yogī* a firm intention to practice the *Dharma*. Having received instruction from a genuine *bla ma*, the practitioner cultivates the attitudes of kindness, compassion, and the resolve for Awakening, whereby all activities and undertakings come to be performed for the general benefit of sentient beings. It is these motivations that in the future will give rise to manifesting the form-*kāya*s of a Buddha (*gzugs sku*, **rūpakāya*), while it is the *yogī*'s realization of *dharmakāya* that will bring personal liberation (*thar pa*, **mokṣa*).

To achieve such realization, it is first necessary to rely with faith, conviction, and devotion on a *bla ma* who has already attained this result. It is such faith that produces blessing (*byin rlabs*, **adhiṣṭhāna*). The teachings to be obtained are the instructions on how to contemplate death and impermanence, the cause and effect of action, and the shortcomings and sufferings of *saṃsāra*, which turn the mind away from this life. The sufferings experienced in various forms of *saṃsāric* existence are shortly explained in the segment.

[1081] Correlated passages: DK.α.Kha.33a$_6$-35b$_4$, DK.B.La.5.9b$_1$-11b$_6$, DK.D.La.5.9b$_2$-11b$_6$, DK.Q.La.5.387a$_4$-389a$_6$, DK.R.La.5.14b$_2$-18a$_6$, DK.S.La.5.15b$_2$-19b$_5$, DK.T.La.5.9b-11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 320$_2$-327$_5$.

Having cultivated kindness, compassion, and *bodhicitta*, the practitioner then enters the higher meditative experiences of the paths of integration (*sbyor lam*, **prayogamārga*) and seeing (*mthong lam*, **darśanamārga*). These steps are here explained with regard to the compassion that focuses on sentient beings (*sems can la dmigs pa'i snying rje*), on phenomena (*chos la dmigs pa'i snying rje*), and unreferential compassion (*dmigs pa med pa'i snying rje*). The two former constitute the relative *bodhicitta* (*kun rdzob byang chub kyi sems*), while the latter type is the absolute *bodhicitta* (*don dam byang chub kyi sems*).

Three short quotations of sayings by Mi la ras pa and the Indian *Siddha* Koṭali (*slob dpon tog tse ba*) are then used illustrate the importance of meditating on the nature of the mind and how this nature is beyond characteristics. This point is related to *Mahāmudrā* meditation, either in the form of the Completion Stage involving elaborations (*spros bcas*) or without elaborations (*spros med*). The former denotes the special *yoga* practices of channels and winds (*rtsa rlung*, **nāḍiprāṇa*), which produce a glimpse of the nature of the mind, allowing the attainment of full realization when the dying practitioner experiences radiance in the interim (*bar do'i 'od gsal*).

The question of when to practice and achieve realization is underlined by contrasting sayings from an unspecified (*Bka' gdams pa*) *dge bshes* and Mi la ras pa. Even if the radiance (*'od gsal*) of the nature of the mind is not fully grasped in the interim, a practitioner who has successfully given rise to seeing the essence (*ngo bo mthong ba*) will in future lives have a special meditative ability (*ting nge 'dzin khyad par can*). Such an individual is said to be someone supported by a past accumulation (*bsags pa'i rgyab can*). Consequently, the practitioner ought now to strive towards realizing radiance in the interim and even if that should fail he will consequently be in a position to achieve full realization in a future life. It is said that no teaching is more important than this.

The segment ends with a brief sentence asking the *ḍākinī*s and the *Dharma* protectors to be forgiving with the person who wrote down this text. This is followed by the short printer's colophon pertaining to the production of the xylograph in 1520.

5.27 DK.A.Sha: Sayings of the Dharma Master, the Doctor from Dags po: Identifying the Heart Practice (Chos rje dags po lha rje'i gsung/ sgrub pa snying gi ngo sprod bzhugs so)

10 folios, 4 segments, 1 colophon. Text DK.A.Sha is the last work in the part of the corpus that has here been labeled the *Mahāmudrā* section. The text mainly revolves around an instruction called "the quintessential meaning" (*snying po don* or *snying po'i don*, **sārārtha*). The text teaches, *inter alia*, how to look at the mind, that the mind is *dharmakāya*, and that all experiences arise within this Awakened state. It contains explanations on the *Mahāmudrā* view, meditation, and conduct, along with the basis, path, and result of *Mahāmudrā*. The text also gives basic introductions to some of the central *Mahāmudrā* terms and approaches, which it compares to the contemplative practices of non-Buddhist schools, Buddhist *Hīnayāna* practitioners, and the *Vajrayāna* tradition.

Segment DK.A.Sha.1: The segment begins (DK.A.Sha.1.1b$_1$): */bla ma dam pa rnams la phyag 'tshal lo/ /bdag nyid bde yid dag la gdung mi bya/*. It ends (DK.A.Sha.1.4a$_2$): *dgag pa dor zhing ci bder bshad/ /ces bya ba'o//*.[1082] The beginning of the segment is parallel with only minor reading variants to segment DK.A.Sa.16.10a$_5$-10b$_1$. The segment contains a prose commentary that provides the exegesis of an unidentified root text written in verse. It is possible that the title of root text is "the quintessential meaning" (*snying po don* or *snying po'i don*, **sārārtha*), although the title is only alluded to and never stated explicitly. The root text, which is cited in the segment with the interspersed prose commentary, consists of ten four-line verses. Most of the verse lines have nine syllables per line, while a few have just seven syllables.

The first set of verses describes how the *yogī*, by relying on the instruction of a *bla ma*, should meditate on the Self (*bdag nyid*, **ātman*, **ātmakatā*, or **ātmya*), whose nature is bliss and emptiness. The meditation is to be focused on the bodily *cakra* of great bliss (*bde ba chen po'i 'khor lo*), i.e., the *cakra* located at the top of the head.[1083]

The next group of verses declares that the quintessential meaning (*snying po don*) is without a self (*bdag med ma*, **anātman* or **nairātmya*), non-dual and singular. The third set of verses explains that the mind as such (*sems nyid*, **cittatā*) is the seed of everything (*kun gyi sa bon*, **sarvabījaka*), from which both *saṃsāra* and *nirvāṇa* appear. The whole variety of existence radiates out of the mind, which ultimately is the *dharmakāya* (*chos kyi sku*). The relationship between the mind and the emanated perceptions of existence is comparable to the indivisibility of the sun and its rays.

Next, the root text describes how this co-emergent nature (*lhan cig skyes pa*, **sahaja*) is to be realized by relying on the instruction of the *bla ma* and how the meditation practice produces various meditative experiences of bliss, presence, and non-thought. The following verses discuss the inseparability of perceptions (*snang ba*, **avabhāsa*) and the mind (*sems*, **citta*) by means of two analogies, namely pouring water into water and adding butter to butter. To this is added how the practitioner should rest meditatively in the nature of the mind, dissolving all appearing objects into the perception (*snang ba*) of the mind. The final verse-group proclaims that in this manner all experiences are nothing but the *dharmakāya*, the nature of the mind, appearing like reflections of the moon on a water surface. The nature is beyond the senses. This is the highest meditative focus and meditating thereon is the best form of devotional service to the *bla ma*. The segment ends without any colophon.

Segment DK.A.Sha.2: The segment begins (DK.A.Sha.2.4a$_3$): */chos kyi rje dags po lha rje'i gsung/ snying po'i don lnga ldan bzhugs s'ho// //snying po don gyi gdams ngag rnam pa lnga las/*. It ends (DK.A.Sha.2.4b$_3$): */'bras bu rang la 'char yang lta spyod gzhan dang*

[1082] Correlated passages: DK.α.Nga.101a$_6$-103b$_2$, DK.B.Sha.1.1b$_1$-4a$_2$, DK.D.Sha.1.1b$_1$-4a$_1$, DK.Q.Sha.1.389a$_7$-391a$_6$, DK.R.Sha.1.1b$_1$-6a$_1$, DK.S.Sha.1.1b$_1$-5b$_4$, DK.T.Sha.1.1b-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 327$_5$-334$_3$.

[1083] See the explanation of the *cakra*s found in the summary of segment DK.A.Pa.7.

bstun par bya'o//.[1084] The segment's title heading says (cited in Tibetan above): "Here is the Quintessential Meaning (*snying po'i don*) in Five Points, a Saying by the *Dharma* Master, the Doctor from Dags po." The segment commences by stating that "the instruction on the quintessential meaning" (*snying po don gyi gdam ngag*) consists of five points (*rnam pa lnga*). The segment first lists and then briefly explains these points.

The first point is "the realization involving the view" (*rtogs pa lta ba dang ldan pa*), which includes the realization that Buddhahood and a sentient being belong to the same continuum (*rgyud gcig*), as well as the realization that manifest phenomena (*snang ba*, **avabhāsa*) and the perceiving mind (*sems*, **sems*) are not separate (*tha mi dad pa*, **avyatireka*).

The second point is "the meditation involving meditative experience" (*sgom pa nyams myong dang ldan pa*). Meditation (*sgom pa*, **bhāvanā*) is here characterized as being unbiased (*phyogs su ma lhung pa*), free of identifying features (*ngos bzung dang bral ba*), and inexpressible (*brjod du med pa*, **nirabhilāpya*). The meditative experience thereof (*nyams myong*, **anubhāva*) is the merging of the meditative and the post-meditative states, an achievement which manifests outwardly in completely giving up the eight worldly concerns (*'jig rten chos brgyad*, **aṣṭau lokadharmāḥ*).[1085]

The third point is "the conduct involving equalizing taste" (*spyod pa ro snyoms dang ldan pa*). It is here explained that "equalizing taste" (*ro snyoms*, **samarasa*) may refer to equalizing the taste of realization (*rtogs pa'i ro snyoms*), where there remains no difference between perception (*snang ba*) and radiance (*'od gsal*). It may also denote equalizing the taste of equanimity (*mnyam pa nyid kyi ro snyoms*), where there remains no difference between meditation (*mnyam bzhag*, **samāhita*) and post-meditative attainment (*rjes thob*, **anuprāpta*). Moreover, it may be equalizing the taste of meditative experience (*nyams su myong ba'i ro snyoms*), where there remains no difference between the afflictive emotions (*nyon mongs pa*, **kleśa*) and knowledge (*ye shes*, **jñāna*).

The fourth point is "the certainty involving the removal of errors" (*nges shes skyon bsal ba dang ldan pa*), which refers to gaining the certainty that buddhahood is found within oneself, that all phenomena are subsumed within the mind, that *saṃsāra* is without beginning and end, that the result of the path will emerge in oneself, and that *saṃsāra* will

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[1084] Correlated passages: DK.α.Kha.12b$_6$-13a$_6$, DK.α.Nga.103b$_2$-104a$_3$, DK.B.Sha.2.4a$_3$-4b$_3$, DK.D.Sha.2.4a$_1$-4b$_1$, DK.Q.Sha.2.391a$_7$-391b$_7$, DK.R.Sha.2.6a$_2$-7a$_3$, DK.S.Sha.2.5b$_4$-6b$_5$, DK.T.Sha.2.4n-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 334$_3$-336$_2$. The segment is found twice in manuscript DK.α. In the first occurrence in DK.α.Kha, there is a short piece from the middle of the segment (corresponding to DK.A.Sha.2.4a$_7$-4b$_1$), which in DK.α is placed at the end of the segment (DK.α.Kha.13a$_{5-6}$ starting with the words *nges shes skyon gsal ba ni*).

[1085] According to the *Yogācārabhūmi* (BHATTACHARYA, 1957:45$_{4-5}$; D4035.22a$_7$), the eight worldly concerns include: (1-2) profit and non-profit (*labho 'labhaḥ*, *rnyed pa dang ma rnyed pa*), (3-4) renown and defamation (*yaśo 'yaśaḥ*, *snyan pa dang mi snyan pa*), (5-6) pleasure and pain (*sukhaṃ duḥkham*, *bde ba dang sdug bsngal*), and (7-8) criticism and praise (*nindā praśaṃsā*, *smad pa dang bstod pa*).

only bring suffering unless one realizes the importance of living without any store of provisions (*bza' gtad med pa'i don*).

The fifth and final point is "to hold the instructions of the transmission lineage" (*brgyud pa'i gdam ngag dang ldan pa*). Here the segment enjoins the practitioner to keep up certain essential principles. It is said that although the meditator realizes his own mind to be *buddha*, he should nonetheless never abandon his *vajra* master (*rdo rje slob dpon*). Although he entertains no hope for the result of the path, he should nonetheless never stop his *Dharma* practice. Although he sees that all phenomena are subsumed within the mind, he should nonetheless never denigrate phenomena or the teachings (*chos*, **dharma*). Although he has understood the meaning of equanimity, he should nonetheless always remain in solitude (*dgon pa brten*) and continue to practice diligently (*goms par bya*). Although he no longer is concerned with *saṃsāra*, he should nonetheless shun engaging in even the slightest blameworthy action. Although he has realized the equality of self and other, he should nonetheless maintain great compassion for sentient beings. Although the spiritual result emerges within himself, he should always keep acting in a manner befitting other [aspects] of the view and conduct (*lta spyod gzhan dang bstun par bya'o*). The segment has no colophon.

Segment DK.A.Sha.3: The segment begins (DK.A.Sha.3.4b$_4$): */bla ma rje btsun dam pa rnams la phyag 'tshal lo/ /chos rje dags po lha rje'i gsung/ lhan skyes chos sku'i nyams len bzhugs s'ho// //rdo rje mkha' 'gro ma rnams la phyag 'tshal lo/ /bla ma rje btsun mchog dang byin brlabs 'byung ba'i gnas/.* It ends (DK.A.Sha.3.10a$_1$): */thams [cad] bde ba che thob shog// //bkra shis bde legs phun sum tshogs par shog//.*[1086] The title heading of the segment (cited in Tibetan above) says: "Here is the Practice of the Co-emergent, *Dharmakāya*, a Saying by the *Dharma* Master, the Doctor from Dags po." The segment contains a larger and freer prose commentary on the same key points of the verse root text cited in segment DK.A.Sha.1. The present commentary does not cite the root text systematically but refers to many of its phrases. It thus covers largely the same points as segment DK.A.Sha.1, but it gives much more extensive explanations.

Following a verse of homage to the *bla ma*s, *yoginī*s, and *ḍākinī*s, the segment commences by stating that the co-emergent (*lhan cig skyes pa*, **sahaja*) is *dharmakāya* (*chos kyi sku*). More specifically, the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) is *dharmakāya*, whereas the co-emergent perceptions (*snang ba lhan cig skyes pa*, **sahajāvabhāsa*) are the light of *dharmakāya*. Thereupon, the segment explains how the practitioner should abide (*gnas*, **sthiti*) in the co-emergent, namely by resting in the inborn (*gnyug ma*, **nija*) without considering the mind as such and perceptions as being different or separate. The segment elaborates on this point, explaining in more detail how the meditator experiences the inseparability of the nature of the mind and sensory percep-

[1086] Correlated passages: DK.α.Ga.130a$_5$-135b$_4$, DK.α.Nga.104a$_3$-109b$_1$, DK.B.Sha.3.4b$_4$-10a$_1$, DK.D.Sha.3.4b$_1$-9b$_5$, DK.Q.Sha.3.391b$_7$-397b$_7$, DK.R.Sha.3.7a$_3$-17b$_5$, DK.S.Sha.3.6b$_5$-16b$_3$, DK.T.Sha.3.4b-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 336$_2$-353$_4$. The segment is found in twice in manuscript DK.α.

tions. Relying on the instructions of the *bla ma*, the practitioner comes to experience this nature as clearly as seeing a medicinal *amla* fruit (*skyu ru ra*, **āmalaka*, *emblic myrobalan*) held in one's own hand.

The text then states that the inborn nature (*gnyug ma'i don*) involves a realization of selflessness (*bdag med pa*, **nairātmya*) and that all phenomena are just mind (*sems nyid*, **cittam eva*). Yet, this is not something that has been realized by the *Mādhyamika*s and others (*dbu ma pa la sogs pa gzhan gyis*). In fact, it is accomplished without relying on meditation. It is an inborn nature that is found within all sentient beings. This nature called "the quintessential meaning" (*snying po'i don*, **sārārtha*) is the natural mind (*tha mal gyi shes pa*, **prākṛtajñāna*). It is an inner knowledge that cannot be obtained from others or from elsewhere, the realization of which is buddhahood.

Ultimately, no form of meditation can perceive this nature, because it is not something to be cultivated. Yet, the nature can be indirectly approached through meditative methods. Deluded meditative practices (*rmongs pa'i bsam gtan*, **saṃmohadhyāna*) and the Tantric methods of visualizing channels, winds, drops, bodies, and *mudrā*s merely give rise to various states of tranquility meditation (*zhi gnas*, **śamatha*), which never yield any real result. These are all paths of *yoga*s involving conceptual entanglements (*rnal 'byor spros pa'i lam*). The inborn nature, on the other hand, is fundamentally inexpressible, an unfabricated aspect of the mind (*sems ma bcos pa*). Aside from this mind, there is neither *saṃsāra* and *nirvāṇa*. In this sense, there is no difference between all phenomena and *dharmakāya*, the nature of the mind. The segment uses the analogy of sunrays and the sun to illustrate this indivisible relationship.

As long as the mind is bound, it remains *saṃsāric*, whereas when it comes to rest in itself fully relaxing all its self-created attachments, it becomes liberated. These points are further elaborated in the segment. In an interlinear note (DK.A.Sha.3.8a$_2$), the meditative practice of letting the awareness rest in itself (*shes pa rang gar bzhag pa*) is referred to as **Samantabhadra* (*kun tu bzang po*), a reference that might betray a subtle *Rnying ma* influence on the teaching from the tradition of the old Tantras (*rnying ma'i rgyud*), given the special position held by the *bodhisattva* or *ādibuddha Samantabhadra* in those texts and transmissions.

The segment then speaks of the meditative experiences of bliss, presence, and non-thought, here relating the meditative practice to the stages of Tantric empowerment. The vase empowerment (*bum dbang*, **kalaśābhiṣeka*) denotes that ignorance and the afflictive emotions are turned into the five *buddha* wisdoms. The insight-knowledge empowerment (*shes rab ye shes kyi dbang*, **prajñājñānābhiṣeka*) expresses how co-emergent knowledge (*lhan cig skyes pa'i ye shes*, **sahajajñāna*) becomes a meditative experience (*nyams su myong ba*, **anubhāva*) by relying on sexual practices with an action seal (*las kyi phyag rgya*, **karmamudrā*). Yet, the inborn nature (*gnyug ma'i de kho na nyid*, **nijatattva*) signifies insight-emptiness (*shes rab stong pa*), the single nature of all meditative experiences of bliss, presence, and non-thought.

At this point, the segment relates the presented understanding to the doctrines of various Buddhist tenet systems. It is said that the *Vaibhāṣika*s (*nyan thos bye brag pa*) and the *Sautrāntika*s (*mdo sde pa*) of the *Hīnayāna* share the view that comprehends the essencelessness of perceived objects (*gzung ba rang bzhin med pa*), due to which they realize the selflessness of the individual. In the end, there is, however, no need to adopt the meditations that have been taught by non-Buddhist ascetics (*mu stegs kyi brtul zhugs*, **tīrthika-tapasvin*), by *Hīnayāna* practitioners, by proponents of Cognition-[Only] view (*rnam par rig pa*, **vijñapti[vāda]*), or by the *Mādhyamika*s (*dbu ma pa*). Rather, with this unexcelled quintessential meaning (*snying po'i don mchog tu gyur pa 'di*) in hand, the practitioner sees directly that there is no buddhahood to be attained outside. This is not simply the experience of the channels, winds, and drops, but it is the actual original knowledge (*dang po shes pa*, **ādijñāna*) that involves neither effort nor accomplishment. It is the union of compassion and emptiness. Emptiness without compassion or compassion without emptiness should equally be understood as being the work of *Māra*. The segment ends with thirteen verse lines that briefly sum up the view, the meditation, and the conduct. It also gives a dedication of the beneficence (*bsod nams*, **puṇya*) for the sake of the happiness of all.

Segment DK.A.Sha.4: The segment begins (DK.A.Sha.4.10a$_1$): *//phyag rgya chen po mtshan nyid bzhi ldan bzhugs s'ho// //snying po don gyi gdam ngag lnga las/.* It ends (DK.A.Sha.4.10a$_5$): *dngos su rang gis rtogs pa'o// //zhes pa 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos// ri bo shantir bka' brgyud kyi bstan pa spel ba'i slad du par du bgyis so// //yi ge shes rab kun dga'i sor mo rtse la skyong//.*[1087] The text's final segment bears the title: "Here is the *Mahāmudrā* with Four Characteristics." The very brief segment states that there are four defining features or characteristics (*mtshan nyid*, **lakṣaṇa* or **nimitta*) of *Mahāmudrā* to be discerned among the five instructions on the Quintessential Meaning (*snying po don gyi gdam ngag lnga*). The first is that *Mahāmudrā* pervades everything (*thams cad khyab pa*, **sarvavyāpya*). The second is that it is formless (*gzugs can ma yin pa*, **arūpa*), yet has the appearance of knowledge (*ye shes kyi ngo bo*, **jñānarūpa*). The third is that it is present at all times (*dus thams cad pa*, **sārvakālika*). The fourth is that it neither comes nor goes (*'gro 'ong med pa*).

When the realization of this arises in the practitioner, *saṃsāra* is no longer thought of as something to be given up or removed, since it is not considered an adverse condition. *Nirvāṇa* is not seen as peace. Consequently, *Mahāmudrā* involves no use of remedies and entails no hope or fear for any result or outcome. Aside from this, there is no buddhahood. To focus one's mind on this is to live without any care for storing provisions (*bza' gtad med pa*). Its realization is induced by a *bla ma* belonging to the transmission lineage, but it is nonetheless a direct realization that occurs purely from within oneself.

[1087] Correlated passages: DK.α.Nga.109b$_{1-3}$, DK.B.Sha.4.10a$_{1-4}$, DK.D.Sha.4.9b$_5$-10a$_2$, DK.Q.Sha.4.398a$_{1-3}$, DK.R.Sha.4.17b$_6$-18a$_6$, DK.S.Sha.4.16b$_3$-17a$_2$, DK.T.Sha.4.9b-10n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 353$_5$-354$_3$.

The segment ends with the brief printer's colophon from the production of the 1520 xylograph and a scribal colophon stating: "The letters were carefully written by Shes rab kun dga's fingertips." The scribal colophon indicates that it was a scribe named Shes rab kun dga' who produced the handwritten paper template (*Vorlage*) for the carving of the wooden printing blocks.

6. Dags po'i bka' 'bum: Miscellaneous Sayings (Gsung thor bu)

Following the sections of the *Dags po'i bka' 'bum* that contain more structured genres of hagiographies, Teachings to the Gathering, Answers to Questions, *Yoga* Meditation Manuals, and *Mahāmudrā* Meditation Manuals, the corpus continues with a group of works whose contents vary to such a great extent that they have here been designated "miscellaneous sayings" (*gsung thor bu*). The nine works of this section contain a mixture of teachings on the Common *Mahāyāna*, *Vajrayāna*, and *Mahāmudrā*. Several of the texts include detailed comparisons between the teachings of the *Bka' gdams pa* and *Bka' brgyud pa* traditions, demarcating the extent and particular character of Bsod nams rin chen's doctrines.

6.28 DK.A.Sa: Sayings of the Dharma Master, the Doctor from Dags po: A Summary of Meditational Objects in the Sūtra and Mantra Scriptures (Chos rje dags po lha rje'i gsung/ mdo sngags kyi sgom don bsdus pa bzhugso)

12 folios, 17 segments, 3 internal colophons. The text is a collection of teachings on different topics. Some segments deal with differences between the *Bka' gdams pa* tradition and the Tantric teachings of Mi la ras pa. Other segments treat the stages of *Vajrayāna* practice and *Mahāmudrā* meditation. Several segments are parallel to other textual units in the corpus.

Segment DK.A.Sa.1: The segment begins (DK.A.Sa.1.1b$_1$): */na mo gu ru/ ngan song gsum gyi sdug bsngal gyis 'jigs nas/*. It ends (DK.A.Sa.1.3a$_5$): *gdod ma nas rgyun chad ma myong ba'i gnad kas gsung ngo//*.[1088] The first segment starts with a short presentation of the basic attitudes and spiritual practices of the three types of persons (*skyes bu gsum*). These include the small person (*skyes bu chung ngu*) who practices out of fear for unpleasant rebirths, the middling person (*skyes bu 'bring*) who strives to attain personal liberation (*rang thar pa*) from *saṃsāra*, and the highest person (*skyes bu mchog*) who aims to attain complete Awakening (*byang chub*, **bodhi*) in order to benefit all sentient beings. The progressive steps of these paths, which are taught in treatises of the *Bka' gdams* tradition (*bka' gdams kyi gzhung*), consist of contemplating the suffering of the lower existences (*ngan song gi sdug bsngal bsams pa*), taking refuge in the three jewels (*dkon mchog gsum la skyabs su song ba*), contemplating the overall suffering of *saṃsāra* (*'khor ba mtha' dag gi sdug bsngal bsams pa*), taking monastic ordination as a Buddhist monk (*bsnyen par rdzogs pa dge slong gi sdom pa blangs pa*), cultivating the relative resolve for Awakening (*kun rdzob byang chub kyi sems bsgoms pa*), and meditating on the two kinds of selflessness (*bdag med rnams gnyis sgom pa*).

[1088] Correlated passages: DK.α.Kha.60a$_5$-61b$_1$, DK.B.Sa.1.1b$_1$-3a$_5$, DK.D.Sa.1.1b$_1$-3a$_2$, DK.Q.Sa.1.398a$_4$-399a$_5$, DK.R.Sa.1.1b$_1$-3b$_6$, DK.S.Sa.1.1b$_1$-4a$_3$, DK.T.Sa.1.1b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 354$_3$-358$_2$.

The segment then explains that in the *Bka' gdams* tradition (*bka' gdams pa'i lugs*) the Secret *Mantra* methods are not taught all at once at the outset of the path, but are only gradually introduced to the practitioner. In this tradition, the *Mantra* practitioner is first only instructed to accumulate the requisites (*tshogs sog tsam*) and is thereafter taught the Generation Stage visualizations (*bskyed rim*) as a separate practice. Thereupon, he is instructed how to invite the wisdom-beings (*ye shes sems dpa'*) and is then taught the empowerments, offerings, and praises (*dbang mchod stod*). First at this point are the practices of the Completion Stage (*rdzogs rim*) presented, given that those practices are not taught from the outset in the *Bka' gdams* school.

A short saying by the *Bka' gdams* teacher *Dge bshes* Lcags ri ba is quoted at this point to present the *Bka' gdams pa* view (*lta ba*). This view is then contrasted with the position of the Indian Tantric master Nāropa, who said that the Generation and the Completion Stages may be taught progressively to a gradualist practitioner (*rims kyis pa*), but to the instantaneous practitioner (*cig car ba*) they should be taught in a combined fashion and be practiced in unison within the single sitting (*gdan thog cig tu*) of a meditation session.

Again, a contrast is introduced in the segment between how purification practices (*sbyong pa*, **viśodhana*) are variously taught. The *Bka' gdams* tradition of Atiśa (*jo bo rje'i lugs*) teaches that purification takes place from the outside in, the Tantric tradition of *Bla ma* Mi la teaches that purification is effected from the inside out, whereas the tradition of the *Bla ma* (i.e., Bsod nams rin chen) teaches that purification first occurs in the interim (*bar do*, **antarābhava*). The *Bla ma* taught that the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) is *dharmakāya*, namely co-emergent knowledge and emptiness (*rig pa dang stong pa lhan cig skyes*). This accords with what has been taught in the teaching cycles of the Indian *siddhas* (*grub pa thob pa'i skor*), what was spoken by *Buddha Vajradhara* in the *Tantras* (*rdo rje 'chang gi rgyud*), and it also fits with the inner experience that generally presents itself to *yogīs*. The segment has no colophon.

Segment DK.A.Sa.2: The segment begins (DK.A.Sa.2.3a$_5$): *//yang rin po che'i zhal nas/ don dam pa 'di 'dra ba gcig yin bya ba ni.* It ends (DK.A.Sa.2.3b$_5$): *rnam rtog gi blos mi mthong gsung ngo//.*[1089] The second segment provides a brief discussion of philosophical views of ultimate reality (*don dam pa*, **paramārtha*). First, it is stated that the ultimate, which is unceasing (*rgyun chad med pa*), can neither be taught, denied, nor seen by the Buddha or anyone else. Two sayings are then cited from the *Bka' gdams pa* teachers *Dge bshes* [Rgya] Yon bdag and *Dge bshes* Lcags ri ba, describing how the tenets of the doxographical schools (*grub mtha'*, **siddhānta*), in particular the *Madhyamaka* tradition of Nāgārjuna (*klu sgrub kyi dbu ma*), take apart fixed ideas about reality. The *Bla ma* is quoted for saying that the philosophical tenets are all mental constructs and that it is difficult to comprehend views that have not arisen from deep meditation. Similarly, the Precious One (*rin po che*) is quoted as saying that although the *Bka' gdams pas* generally cherish the view,

[1089] Correlated passages: DK.α.Kha.61b$_1$-62a$_1$, DK.B.Sa.2.3a$_5$-3b$_5$, DK.D.Sa.2.3a$_2$-3b$_1$, DK.Q.Sa.2.399a$_6$-399b$_5$, DK.R.Sa.2.3b$_6$-4b$_4$, DK.S.Sa.2.4a$_3$-5a$_2$, DK.T.Sa.2.3n-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 358$_2$-359$_6$.

he himself does not hold the views of the philosophical schools (*grub mtha'i lta ba*) in high regard but instead considers the view that has emerged within oneself (*lta ba rang shar*) to be preferable. Some practitioners feel a need to verbalize a view on the basis of philosophical analysis or meditative experiences arisen from having meditated on the channels and winds. However, such verbalizations do not fathom the actual nature of phenomena, for understanding which the practitioner needs an actual direct experience of the unborn ultimate reality. This reality is beyond the mental constructs of conceptuality. The segment has no colophon.

Segment DK.A.Sa.3: The segment begins (DK.A.Sa.3.3b$_5$): *// rin po che'i zhal nas/ gsang sngags kyi rgyud cig lam du slong ba yin te/.* It ends (DK.A.Sa.3.4b$_2$): *so sor brtag min gyi 'gog pa zhes bya'o/ /zhes gsungs so/.*[1090] The third segment provides a short discussion and survey of the significance of the different stages in Tantric practice according to the system of the *Anuttarayoga Tantra*s. The segment begins by laying out the key points of each of the four empowerments (*dbang*, **abhiṣeka*). The vase empowerment (*bum pa'i dbang*, **kalaśābhiṣeka*) serves to turn around ordinary attachment, replacing it with the conviction of actually being the deity (*lha'i nga rgyal*) and transforming the five afflictive emotions (*nyon mongs pa*, **kleśa*) into the five types of knowledge (*ye shes*, **jñāna*). The secret empowerment (*gsang ba'i dbang*, **guhyābhiṣeka*) has the purpose of generating bliss (*bde ba*, **ānanda*) in the practitioner. The insight-knowledge empowerment (*shes rab ye shes kyi dbang*, **prajñājñānābhiṣeka*) is aimed at generating unbinding bliss (*zag med kyi bde ba*, **anāsravānanda*). Finally, the fourth stage, here called the precious word empowerment (*tshig dbang rin po che*, **akṣarābhiṣeka*), introduces *dharmakāya* to the practitioner. It is also noted that it is, in fact, only the fourth empowerment that constitutes the actual path to Awakening.

Having been matured by receiving the four empowerments, the practitioner employs the liberating methods of the Generation and Completion Stages of the deity practice, which reveal the nature of the mind to be *buddha* (*bde bar gshegs pa*, **sugata*). This nature of the mind is the mind that is the dimension of ultimate reality (*chos kyi dbyings kyi sems*, **dharmadhātucitta*), the mind whose nature is great bliss (*bde ba chen po'i bdag nyid*, **mahāsukhātman*).

It is then described how the practice of visualizing the deity in the Generation Stage gives rise to tranquility meditation (*zhi gnas*, **śamatha*) and insight meditation (*lhag mthong*, **vipaśyanā*), in the process of which eighty inherent conceptual-emotional states (*rtog pa'i rang bzhin brgyad cu*) are eliminated. This gives rise to a non-conceptual state, which results in experiencing co-emergent joy (*lhan cig skyes pa'i dga' ba*, **sahajānanda*). These attainments are accompanied by many outer and inner progessive signs of attainment. At this stage, the *yogī* has entered the first degree of meditative absorption (*bsam gtan dang po*, **prathama dhyāna*) and from there onwards the *bla ma* can lead the student into the

[1090] Correlated passages: DK.α.Kha.62a$_1$-62b$_4$, DK.B.Sa.3.3b$_5$-4b$_1$, DK.D.Sa.3.3b$_2$-4a$_4$, DK.Q.Sa.3.399b$_5$-400a$_1$, DK.R.Sa.3.4b$_4$-6a$_1$, DK.S.Sa.3.5a$_2$-6a$_5$, DK.T.Sa.3.3b-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 359$_6$-362$_2$.

direct yogic perception (*rnal 'byor gyi mngon sum*, **yogipratyakṣa*) of emptiness. The segment ends with a short passage debating how it is possible for certainty (*nges shes*, **niścayajñāna*) and the realization of emptiness to arise in an ordinary, *saṃsāric* person.

Segment DK.A.Sa.4: The segment begins (DK.A.Sa.4.4b$_2$): */yang rin po che'i zhal nas/ sems nyid 'gyur ba med pa/.* It ends (DK.A.Sa.4.4b$_5$): *shes rab ni de nyid rtogs par byed pa la bya'o//zhes gsung ngo/.*[1091] The fourth segment is very brief, covering just three lines of a folio. It contains a little explanation of what it means when it is said that the mind as such (*sems nyid*, **cittatā*) is unchanging (*'gyur ba med pa*, **nirvikāra*), uninterrupted (*rgyun chad med pa*, **nirantara*), and everlasting (*dus thams cad pa*, **sārvakālika*). That part of the segment is identical to segments DK.A.Cha.16 and DK.A.Da.5.

At the end of the segment is added a short explanation of the three terms 'knowledge' (*shes pa*, **jñāna*), 'insight' (*shes rab*, **prajñā*), and "object of knowledge" (*shes bya*, **jñeya*). This explanation is not found in the above-mentioned parallel segments and it may originally have been an interlinear note that was incorporated into the present segment at some point in the manuscript transmission of text DK.A.Sa.

Segment DK.A.Sa.5: The segment begins (DK.A.Sa.5.4b$_5$): */yang rin po che'i zhal nas/ tshe 'di blos btang nas chos gsha' mar byed pa la/.* It ends (DK.A.Sa.5.5b$_4$): *lo 'ga' zla ba 'ga' na don grub ste 'ong gsung ngo//.*[1092] The fifth segment lays out the stages of the path. In order to turn the mind away from this life and practice the *Dharma*, the practitioner needs the good fortune to meet a faultless teacher (*bla ma*, **guru*) and a faultless *Dharma*. A faultless result cannot come about without these conditions.

If these conditions are in place, the practitioner begins the practice by contemplating impermanence, whereby the mind is made to turn away from this life. Contemplating the shortcomings of *saṃsāra* turns the mind away from *saṃsāra* in its entirety. Cultivating kindness, compassion, and the resolve for Awakening produces the wish to attain buddhahood for the benefit of all the mothers of one's previous lives who are stuck in *saṃsāra*. All the practices undertaken thereafter, such as gathering the requisite of beneficence (*bsod nams kyi tshogs*, **puṇyasaṃbhāra*), meditating on the Generation Stage, reciting *mantra*s, etc., have the purpose of strengthening the twofold resolve for Awakening (*byang chub kyi sems*, **bodhicitta*). The first form of *bodhicitta* is the relative (*kun rdzob*, **saṃvṛtti*), where all appearing objects (*phyi bzung ba'i yul*) – whether outer perceptions or inner states – are regarded as being nothing but dreamlike and illusory, while the inner perceiving mind (*nang 'dzin pa'i sems*) is regarded as being without defining characteristics, not produced by any cause or condition, unborn and unceasing.

[1091] Correlated passages: DK.α.Kha.62b$_{4-6}$, DK.B.Sa.4.4b$_{1-5}$, DK.D.Sa.4.4a$_4$-4b$_1$, DK.Q.Sa.4.400a$_{1-4}$, DK.R.Sa.4.6a$_{1-5}$, DK.S.Sa.4.6a$_5$-6b$_4$, DK.T.Sa.4.4n-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 362$_{2-6}$.

[1092] Correlated passages: DK.α.Kha.62b$_6$-63b$_6$, DK.B.Sa.5.4b$_5$-5b$_4$, DK.D.Sa.5.4b$_1$-5a$_6$, DK.Q.Sa.5.400a$_4$-401b$_3$, DK.R.Sa.5.6a$_5$-7b$_7$, DK.S.Sa.5.6b$_4$-8b$_1$, DK.T.Sa.5.4b-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 362$_6$-366$_1$.

The meditator needs to look at the nature of the mind again and again to realize that there exists no difference or separation between the multiplicity of concepts that arises and the mind within which they appear. Thoughts simply emerge out of the mind and dissolve back into it again, like waves on the ocean. The nature of the mind (*sems kyi rang bzhin*, **cittasvabhāva*) is radiance (*'od gsal ba*, **prabhāsvara*), which is not established as truly existent with any independent nature whatsoever (*ci'i ngo bor yang ma grub pa*). Just at the moment when a new thought consciousness (*blo*, **buddhi*) surfaces, the meditator should look at whence it has been born (*gang nas skyes*), into what it subsides (*gar 'gag*), and how it abides (*ci ltar gnas pa*). Such investigation will give rise to a feeling of certainty in the meditation and when this understanding has sufficiently increased, the meditator then rests the unfabricated knowledge in its own self-presence (*rang gsal*, **svavyakti*). Through repeated practice, this state of fresh awareness can gradually be prolonged, so that it becomes like the uninterrupted flow of river or the shining tip of a candle that is completely undisturbed by the wind. If the practitioner exerts himself therein day and night – like a mother whose only child has died (and for whom nothing else exists) – the result is said definitely to arise after some months or years of sustained practice.

Segment DK.A.Sa.6: The segment begins (DK.A.Sa.6.5b$_4$): *//pha rol tu phyin pas/*. It ends (DK.A.Sa.6.5b$_6$): *'bras bu re dogs dang bral ba yin/ zhes gsung ngo//*.[1093] The brief sixth segment contains a short comparison of the *Prajñāpāramitā* view and the practice of Secret *Mantra*. The *Prajñāpāramitā* view (*pha rol tu phyin pa*) is to see the emptiness of all phenomena and ultimately not to observe any phenomenon at all. The Secret *Mantra* approach (*gsang sngags*, **guhyamantra*) is the method for putting this view into practice (*don dngos lam du byed pa*). A quotation is then given from Tailopa, declaring that self-awareness (*rang gi rig pa*, **svasaṃvedanā*) is knowledge of reality and apart from that there is nothing else to teach. Following the quotation, the segment carries on with a series of brief declarations about the view, meditative experience, meditation, conduct, and the result. The view (*lta ba*, **darśana*) is non-duality. Meditative experience (*nyams myong*, **anubhūta*) is an uninterrupted stream. Meditation (*sgom pa*, **bhāvanā*) is impartiality (*phyogs su ma ltung ba*). The conduct (*spyod pa*, **carya*) is to be without anything to be refuted and anything to be established. The result (*'bras bu*, **phala*) is to be without hopes and fears.

Segment DK.A.Sa.7: The segment begins (DK.A.Sa.7.5b$_7$): */chos rje dags po lha rje'i nyams len gyi gnad bsdus pa lags// //na mo gu ru/ rin po che'i zhal nas/ 'chi ba mi rtag pa sgom pa gal che/*. It ends (DK.A.Sa.7.6a$_2$): *dngos po dang mtshan mar 'dzin pa las blo ldog dgos// zhes gsung ngo/*.[1094] The segment's title heading (cited in Tibetan above) says: "Here is a Summary of the Key Points of Practice by the *Dharma* Master Dags po Lha rje." The

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[1093] Correlated passages: DK.α.Kha.63b$_6$-64a$_2$, DK.B.Sa.6.5b$_{4-6}$, DK.D.Sa.6.5a$_6$-5b$_2$, DK.Q.Sa.6.401b$_{3-5}$, DK.R.Sa.6.7b$_7$-8a$_2$, DK.S.Sa.6.8b$_{2-4}$, DK.T.Sa.6.5n-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 366$_{1-4}$.

[1094] Correlated passages: DK.α.Kha.64a$_{2-4}$, DK.B.Sa.7.5b$_7$-6a$_2$, DK.D.Sa.7.5b$_{2-4}$, DK.Q.Sa.7.401b$_{5-7}$, DK.R.Sa.7.8a$_{2-6}$, DK.S.Sa.7.8b$_4$-9a$_3$, DK.T.Sa.7.5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 366$_4$-367$_1$.

short segment outlines the stages of practice as consisting in the contemplation of death and impermanence (*'chi ba mi rtag pa bsgom pa*), the contemplation of the shortcomings of *saṃsāra* and the cause and effect of actions (*'khor ba'i nye dmigs dang las rgyu 'bras bsgom pa*), the cultivation of kindness, compassion, and the resolve for Awakening (*byams snying rje byang chub kyi sems bsgom pa*), and meditation on all phenomena as being empty (*chos thams cad stong nyi du bsgom pa*). Each step is explained in a few words.

Segment DK.A.Sa.8: The segment begins (DK.A.Sa.8.6a$_2$): *//yang rin po che'i zhal nas/ dad pas khams gso nus pa/.* It ends (DK.A.Sa.8.6a$_3$): *gnyen pos rkyen thub pa cig dgos gsung//.*[1095] A short saying outlining how faith (*dad pa*, **śraddhā*) can restore discipline (*tshul khrims*, **śīla*) and how discipline ought to be completely without hypocrisy.

Segment DK.A.Sa.9: The segment begins (DK.A.Sa.9.6a$_3$): *//yang rin po che'i zhal nas/ nga'i mi rtag pa 'di ston pa rnams kyis ma go/.* It ends (DK.A.Sa.9.6a$_5$): *nga la sbur ba rgad po cig gi tshe las med gsung ngo//.*[1096] The segment forcefully declares that impermanence generally is not widely understood, for if it were truly understood the practitioner would be devoted only to practicing the *Dharma*, pure and simple.

Segment DK.A.Sa.10: The segment begins (DK.A.Sa.10.6a$_5$): *//yang rin po che'i zhal nas/ 'o skol sgom chen pa rnams la/.* It ends (DK.A.Sa.10.6a$_6$): *mtha' chod pa gnyis dgos gsung ngo//.*[1097] A short saying on the need for great meditators (*sgom chen pa*) to give up attachment to the eight worldly concerns.[1098]

Segment DK.A.Sa.11: The segment begins (DK.A.Sa.11.6a$_6$): */bla ma dam pa rnams la phyag 'tshal lo/ /bla ma'i zhal nas/ blo nges su 'dod na chos gang sbyang kyang zab/.* It ends (DK.A.Sa.11.8b$_7$): *nga la bcas bcos ma mang rang gar zhog/ ces gsung ngo//.*[1099] The eleventh segment is a longer collection of teachings on the *Mahāyāna* and Secret *Mantra* paths. The first half of the segment is a close parallel to segment DK.A.Cha.4. In the present segment, the saying is attributed to an unspecified *bla ma*, whereas in segment

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[1095] Correlated passages: DK.α.Kha.64a$_4$, DK.B.Sa.8.6a$_{2-3}$, DK.D.Sa.8.5b$_{4-5}$, DK.Q.Sa.8.401b$_7$-402a$_1$, DK.R.Sa.8.8a$_6$-8b$_1$, DK.S.Sa.8.9a$_{3-4}$, DK.T.Sa.8.5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 367$_{1-3}$.

[1096] Correlated passages: DK.α.Kha.64a$_{5-6}$, DK.B.Sa.9.6a$_{3-5}$, DK.D.Sa.9.5b$_5$-6a$_1$, DK.Q.Sa.9.402a$_{1-3}$, DK.R.Sa.9.8b$_{1-4}$, DK.S.Sa.9.9a$_4$-9b$_1$, DK.T.Sa.9.5b-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 367$_{3-5}$.

[1097] Correlated passages: DK.α.Kha.64a$_6$-64b$_1$, DK.B.Sa.10.6a$_{5-6}$, DK.D.Sa.10.6a$_{1-2}$, DK.Q.Sa.10.402a$_{3-4}$, DK.R.Sa.10.8b$_{4-5}$, DK.S.Sa.10.9b$_{1-3}$, DK.T.Sa.10.6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 367$_5$-368$_1$.

[1098] For a list of the eight worldly concerns (['*jig rten*] *chos brgyad*, **aṣṭau* [*loka*]*dharmāḥ*), see fn. 1085.

[1099] Correlated passages: DK.α.Kha.64b$_1$-68a$_2$, DK.B.Sa.11.6a$_6$-8b$_7$, DK.D.Sa.11.6a$_2$-8b$_3$, DK.Q.Sa.11.402a$_4$-405b$_3$, DK.R.Sa.11.8b$_5$-13a$_1$, DK.S.Sa.11.9b$_3$-14a$_5$, DK.T.Sa.11.6n-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 368$_1$-376$_1$. In manuscript DK.α, on the one hand, the segment ends without any marker of the end but continues directly (mid-sentence) into the following segment DK.A.Sa.12. In DK.A.Sa, on the other hand, the end of segment DK.A.Sa.11 and the beginning of the following segment DK.A.Sa.12 are both clearly indicated.

DK.A.Cha.4 it was ascribed to "the precious master of Dags po" (*rje dags po rin po che*). The saying begins by stating that a practitioner who seeks certainty is profound regardless of which sort of practice he undertakes. The practitioner's path is then laid out with reference to the approach of the *Bka' gdams pa* tradition and the Tantric practice system of Mi la ras pa.

Concerning the *Bka' gdams pa* tradition, the segment first gives a short outline of the approach of *Dge bshes* 'Brom Ston pa Rgyal ba'i 'byung gnas (1004/1005-1064). It should be noted that the passage does not cite this famous *Bka' gdams pa* master with his full name, but only refers to him with the epithet *Dge bshes* Ston pa. It says that *Dge bshes* Ston pa was very knowledgeable of the Secret *Mantra* teachings, that he divided practitioners into three types called "the three persons" (*skyes bu gsum*), and that he constantly cultivated kindness and compassion. The segment also states that when the teachings of the *bka' gdams* tradition (*bka' gdams kyi bstan pa*) are spreading 'nowadays', this promulgation is done in accordance with the framework of 'Brom ston pa's system of the three persons.

Attention is then drawn to the Tibetan translator and master *Lotsā ba* Rin chen bzang po (958-1055), who was a contemporary of Atiśa. The story is told that he formerly met with sixty (Indian) scholars (*paṇḍi ta*), probably referring to his extensive studies and translation work in Kashmir and in his hometown *Mtho' lding* in the *Mnga' ris – Gu ge* region of Western Tibet. Yet, it is said that he never received any instruction on cultivating kindness and compassion (*byams snying rje*, **maitrīkaruṇe*), but it was first when he met Atiśa in Western Tibet that he obtained such instructions and thereafter attained accomplishment. Hence, starting with the three *yogī*s (*rnal 'byor pa gsum*) right down to *Dge bshes* Jo bo,[1100] the *Bka' gdams pa* doctrine has been systematized through the framework of the three persons (*skyes bu gsum*) with its central teaching on kindness and compassion.

The segment then gives an outline of the stages of the path (*lam rim*) according to the *Bka' gdams* tradition. It is taught that, at the outset, it is indispensable to engender the

[1100] The transmission line indicated in this phrase remains somewhat obscure. The expression "starting with three *yogī*s" (*rṅal 'byor gsum man chad nas*) might refer to Atiśa's three main students, namely Rnal 'byor pa, Dgon pa ba, and 'Brom ston pa, or perhaps to some other threefold group of Atiśa's students who commonly are referred to with the title *yogī* (*rnal 'byor pa*); such students include Rnal 'byor pa Shes rab rdo rje, Rnal 'byor pa Byang chub rin chen (1015-1077), Rnal 'byor A mes, and Dgon pa ba Dbang phyug rgyal mtshan (see SHERPA, 2004:209 fn. 521). The other expression "right down to *Dge bshes* Jo bo" (*dge bshes jo bo yan chad*) is equally uncertain. The epithet *Jo bo*, "venerable," is often used with respect to Atiśa, but it then usually appears in the form "the venerable master" (*jo bo rje*), which is not the case here. Moreover, if the epithet is taken as referring to Atiśa, then the three *yogī*s would have to refer to teachers who preceded Atiśa, but the doctrine of the three persons is stated in the preceding passage and elsewhere in the corpus to have been a systematization introduced by Atiśa's students; see, e.g., segment DK.A.Nga.1, where the doctrine is ascribed to the 'Brom ston pa's three students known as "the three brethren" (*sku mched gsum*), viz. Po to ba Rin chen gsal, Spyan snga ba Tshul khrims 'bar, and Phu chung ba Gzhon nu rgyal mtshan. Consequently, it would seem that *Dge bshes* Jo bo here is employed to designate one of Bsod nams rin chen's *Bka' gdams pa* teachers.

relative resolve for Awakening (*kun rdzob byang chub kyi sems*), to contemplate impermanence (*mi rtag pa*, **anitya*) and actions and their results (*las dang 'bras bu*, **karmaphala*). It is emphasized how and why these practices remain of great importance on every successive stage of the path. Without progressing through all the stages of the path, even if a glimpse of the original nature (*gnyug ma*, **nijasaṃvid*) should occur, it would be of little benefit if attachment (*chags pa*, **saṅga*) to things and people persists in the practitioner. In light of this, it is significant to have trained the mind (*blo sbyangs*) thoroughly in kindness, compassion, and the resolve for Awakening, because even without any direct realization of the original nature, the practitioner who has cultivated such good qualities will invariably make progress without setbacks.

Thereupon, the segment gives a short presentation of the original nature (*gnyug ma*, **nijasaṃvid*) in terms of its appearance (*ngo bo*, **rūpa*) as something that is beyond the characteristics of things, its result (*'bras bu*, **phala*) in terms of its relationship to *dharmakāya* and how the form-*kāya*s (*gzugs sku*, **rūpakāya*) emerge from the meditative experiences of bliss, presence, and non-thought, and its cause (*rgyu*, **hetu*) which lies in the experience of bliss-presence (*bde gsal*) that arises from the practice of Inner Heat (*gtum mo*).[1101] At this point, Mi la ras pa is cited as saying that the practice of Inner Heat is of utmost importance, since it is difficult to hold the right view when it is not a view that has been derived from meditation.

The path of the three persons is then laid out in the framework of the *Prajñāpāramitā* system (*pha rol tu phyin pa'i bzhed pa*), i.e., in accordance with the Common *Mahāyāna* teachings. The highest person (*skyes bu mchog*) trains his mind in kindness, compassion, and the resolve for Awakening, and thereupon realizes the highest view, being that of the *Madhyamaka* school. The middling person (*skyes bu 'bring*) practices the approach of the middling person and then strives to understand impermanence. The small person (*skyes bu chung ngu*) focuses on preventing rebirth in the lower existences by heeding the teachings on actions and their results (*las 'bras*, **karmaphala*). By understanding that the whole of *saṃsāric* existence is enmeshed in suffering, the small person may progress to the approach of the middling person and thus strive for individual liberation rather than just aiming for a good *saṃsāric* rebirth. However, eventually it is necessary for every type of practitioner to strive for the highest and complete Awakening, and to this end the *Pāramitā* path (*pha rol tu phyin pa'i lam*) of the Common *Mahāyāna* is insufficient. Instead, the practitioner needs to rely on the Secret *Mantra* methods consisting of the Generation and Completion stages. The Generation stage effects the realization of union (*zung 'jug*, **yuganaddha*) of subject and object, while the Completion stage brings about realization of buddhahood. It is briefly outlined how the small, middling, and highest practitioner variously achieves such a vision with varying degrees of success. A brief reference is here made to the meaning of visualizing the five *buddha* families (*rigs lnga*, **pañcakula*), their five goddesses (*lha mo lnga*, **pañcadevī*), and the surrounding sixteen male and female *bodhisattva*s (*byang chub sems dpa' bcu drug*).

[1101] See the similar explanation given in segment DK.A.Tha.13.

The question is then raised what difference there really is between the *Pāramitā* and the Secret *Mantra* approaches. It is explained that the *Pāramitā* approach, on the one hand, utilizes a general idea (*don spyi'i rnam pa*, **arthasāmānyākāra*) of the emptiness of perceived objects by relying on logical arguments. When it is understood that perceived objects are empty, it is conversely concluded that the perceiving mind likewise is empty. The Secret *Mantra* approach, on the other hand, does not involve such investigation of objects and mind, but instead entails a method of looking directly at a moment of mind as it arises, searching for its source, its place of abiding, and its destination when it dissolves. The Secret *Mantra* practitioner thereby reaches the conclusion that the mind is unborn and without any identifiable steps of arising, remaining, or dissolving. The nature of the mind is here the object for highest knowledge (*ye shes kyi spyod yul*, **jñānagocara*) and not an object for the conceptual mind (*rnam rtog gi blo'i yul*). Unlike the *Pāramitā* path where the meditator rests the mind on a general idea of emptiness, the Secret *Mantra* practitioner relies on a direct experience as the path, which is brought about by utilizing the special yogic methods of causing the winds to enter the central channel, seeing the inseparability of the winds and the mind, and thereby making the mind emerge as a non-conceptual presence (*shes pa gsal la mi rtog pa*). At this point, a capable *bla ma* should instruct the student to realize that the experience of non-conceptual present awareness is actually direct knowledge of the mind itself, and through such instruction the meditator becomes able to reach certainty (*nges shes*). With sustained practice, this certainty turns into the so-called *Vajra-Like Meditative Absorption* (*rdo rje lta bu'i ting nge 'dzin*, **vajropamaḥ samādhiḥ*), which according to *Mahāyāna* doctrine is the highest meditation that eliminates all remaining obscurations and brings about complete Awakening.

The segment ends with an explanation of three types of path (*lam rnam pa gsum*), namely the path of abandoning the basis (*gzhi spong ba'i lam*), the path of transforming the basis (*gzhi sgyur ba'i lam*), and the path of knowing the basis (*gzhi shes pa'i lam*). The first is the *Pāramitā* path where the practitioner abandons all afflictive emotions and creates a remedy against these in his in his mind-stream in the form of knowledge (*rig pa*, **vidyā*). The second pertains to one aspect of the Secret *Mantra* path, where the practitioner transforms all phenomena into the celestial palace, the deities and goddesses, turns food into nectar, himself into a deity, and the afflictive emotions into the five types of knowledge. The third is another aspect of the Secret *Mantra* path, at which level there is nothing to abandon, nothing to cultivate, and nothing to transform. Here everything is understood as being subsumed within the mind (*sems su 'dus*), given that simply everything is a mental projection (*sems kyi rnam 'phrul*), and the unborn nature of the mind itself is understood to be radiance (*'od gsal ba*, **prabhāsvara*). A few final sentences are devoted to laying out this understanding in terms of meditative experience. The segment has no colophon.

Segment DK.A.Sa.12: The segment begins (DK.A.Sa.12.8b$_7$): *//yang rin po che'i zhal nas/ sems nyid lhan cig skyes pa chos kyi sku dang/.* It ends (DK.A.Sa.12.9b$_1$): */bla ma'i*

gdam ngag yi ger bris pa'o//.[1102] The twelfth segment first gives an outline of the co-emergent mind as such (*sems nyid lhan cig skyes pa*, **sahajacittatā*) being *dharmakāya* and the co-emergent perceptions (*snang ba lhan cig skyes pa*, **sahajāvabhāsa*) being the light of *dharmakāya* (*chos sku'i 'od*). It is here clarified that the term "the co-emergent mind as such" denotes the nature of the mind (*sems kyi rang bzhin nam ngo bo*, **cittasvabhāvaḥ [sva]rūpo vā*), whereas "the co-emergent perceptions" signify the conceptuality that has arisen therefrom (*de las byung ba'i rnam par rtog pa*, **tatutpannavikalpa*).

Thereupon, the segment presents "three *dharma*s to be realized" (*rtogs par bya ba'i chos gsum*) and "three *dharma*s to be experienced" (*nyams su blang ba'i chos gsum*).[1103] The three *dharmas* to be realized are: the co-emergent experiences are not anything at all, yet they arise as a multiplicity of experiences; although these arise as a multiplicity, they are in fact not anything; and the non-duality thereof cannot be expressed in words. The three *dharmas* to be experienced are: at first, the *yogī* should relax the body and the mind in the co-emergent mind as such without any effort and without any aim to be accomplished; in the middle, he should leave the mind in a fresh, non-artificial state free from any doubt; in the end, he should understand all sensations to be unborn.

Finally, the segment briefly discusses the contemplations (*bsgoms pa*, **bhāvanā* or **saṃjnā*) of death (*'chi ba*, **maraṇa*), the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*), kindness, compassion and the resolve for Awakening (*byams snying rje byang chub kyi sems*, **maitrīkaruṇābodhicitta*), and profound emptiness (*zab mo stong nyid*, **gambhīraśūnyatā*), along with some additional remarks specifically on the contemplation of death. It is stated that the contemplation of death may be successful within a day of practice, within a month, or within a year. The segment ends with a brief nondescript colophon (cited in Tibetan above): "[I] have [here] written down the instructions of the *bla ma*."

Segment DK.A.Sa.13: The segment begins (DK.A.Sa.13.9b$_1$): *//yang bla ma'i zhal nas/ mi dmigs pa la gsum ni/.* It ends (DK.A.Sa.13.9b$_2$): *'od gsal gnyis 'dzin gyis shes pa dang bral na mi dmigs pa'o// zhes gsung ngo//.*[1104] This very brief segment explains the notion of 'non-perception' (*mi dmigs pa*, **anupalabdha*) in the context of generosity (*sbyin pa*, **dāna*), i.e., not to conceive of an act of giving, a giver, and something given. It is stated that the mind is unborn radiance (*skye med 'od gsal ba*, **anutpannaprakāśa*) and when

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[1102] Correlated passages: DK.α.Kha.68a$_2$-70a$_4$, DK.B.Sa.12.8b$_7$-9b$_1$, DK.D.Sa.12.8b$_3$-9a$_4$, DK.Q.Sa.12.405b$_3$-406a$_3$, DK.R.Sa.12.13a$_2$-13b$_6$, DK.S.Sa.12.14a$_5$-15a$_4$, DK.T.Sa.12.8b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 376$_2$-377$_5$. In manuscript DK.α, the passage corresponding to segment DK.A.Sa.12 commences mid-sentence without any indication of the beginning of a new segment.

[1103] For similar explanations, see, for example, segment DK.A.Tha.38.

[1104] Correlated passages: DK.α.Kha.70a$_{4-6}$, DK.B.Sa.13.9b$_{1-2}$, DK.D.Sa.13.9a$_{4-5}$, DK.Q.Sa.13.406a$_{3-4}$, DK.R.Sa.13.13b$_6$-14a$_3$, DK.S.Sa.13.15a$_4$-15b$_1$, DK.T.Sa.13.9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 377$_6$. A copying error in the *Phyag chen mdzod* print has caused the majority of the segment to be omitted, leaving only the final sentence.

radiance is free from any dualistic mindset, then there is non-perception. The segment has no colophon.

Segment DK.A.Sa.14: The segment begins (DK.A.Sa.14.9b$_3$): */na mo gu ru/ bde bshegs sprul pa bla ma dam pa yis/.* It ends (DK.A.Sa.14.10a$_3$): */bdus pa'i nyams len iṭhi//.*[1105] Segment fourteen contains a meditative poem or song consisting of eight verses, each having four verse-lines. The first three verses have nine syllables per line, whereas the remaining five verses have eleven syllables per line. The poem describes how the *bla ma*, who is a *buddha*-emanation (*bde gshegs sprul pa*), introduces the nature of the mind, producing in the student an experience beyond words. All dualistic concepts become spontaneously disentangled and dissolve into the inexpressible expanse of the *dharmakāya*. Thereby, unbinding bliss surges in the body and encompasses all. Nonetheless, the meditator maintains an attitude of complete non-attachment, whereby the meditative experiences become uninterrupted like the flow of a river, naturally giving rise to the result of being totally without hope and fear. With the practice of *guru yoga*, the student continues to hold the *bla ma* above his head and turns all experiences into the path. The attitude of non-attachment must be applied to all forms of suffering, happiness, personal relationships, and places. The song ends by giving advice on how to avoid difficulties by combining the cultivation of emptiness and compassion, by maintaining pure vows and Tantric bonds, and by being diligent. At the end, there is a brief colophon giving the title of the segment as "The Practice of Abridged [Points]" (*bsdus pa'i nyams len*), followed by the secrecy marker *iṭhi*.

Segment DK.A.Sa.15: The segment begins (DK.A.Sa.15.10a$_3$): *//bla ma ti bu pa dang/ a nu ta ra badzra dang/.* It ends (DK.A.Sa.15.10a$_5$): *lus tshol bas 'khor bar skye gsung//.*[1106] The segment contains a brief discussion of the instruction on Radiance (*'od gsal*, **prabhāsvara*) and the Interim (*bar do*, **antarābhava*) according to different viewpoints. First, it is noted that the Indian teachers Tiphupa (*ti bu pa*) and Anuttaravajra (*a nu ta ra badzra*, identity uncertain) along with the Tibetan teacher Mi la ras pa taught that the practitioner should mix path-radiance (*lam 'od gsal*) found in the present practice of the path (*da lta lam*) with the result of the path (*lam gyi 'bras bu*), which is associated with the interim (*bar do*). However, when this point was debated with "the Nepalese *guru*" (*bla ma bal po*)[1107] and one *Sūryabhāga (*nyi ma'i ris*), it was counter-argued that if the practitioner is unable to

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[1105] Correlated passages: DK.α.Kha.70a$_6$-70b$_6$, DK.B.Sa.14.9b$_3$-10a$_3$, DK.D.Sa.14.9a$_5$-9b$_5$, DK.Q.Sa.14.406a$_5$-406b$_5$, DK.R.Sa.14.14a$_3$-15a$_2$, DK.S.Sa.14.15b$_1$-16b$_1$, DK.T.Sa.14.9n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 377$_6$-379$_4$.

[1106] Correlated passages: DK.α.Kha.71a$_{1-2}$, DK.B.Sa.15.10a$_{3-5}$, DK.D.Sa.15.9b$_{5-6}$, DK.Q.Sa.15.406b$_{5-7}$, DK.R.Sa.15.15a$_{2-4}$, DK.S.Sa.15.16b$_{1-3}$, DK.T.Sa.15.9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 379$_4$-380$_1$.

[1107] The expression "the Nepalese *guru*" (*bla ma bal po*) probably refers to the 11th-century Nepalese Tantric scholar Varendraruci, who in the 1060s-1090s collaborated with numerous Tibetan translators, such as Rngog Lotsā ba Blo ldan shes rab and others. For more information, see KRAGH (2010:212-213 fn. 47).

recognize the path-radiance, it is equally impossible for him to grasp the result-radiance (*'bras bu'i 'od gsal*) in the interim. That is why uninstructed persons will search out a new body and become reborn in *saṃsāra* when they rise up from radiance [in the interim after death]. The segment has no colophon. It is notable that the segment thus makes reference to several Indian and Nepalese teachers, including Varendraruci and Tiphupa, who were not *guru*s of Mar pa Lotsā ba but of Ras chung pa (1081-1161, a contemporary of Sgam po pa Bsod nams rin chen), and other Tibetan travelers.

Segment DK.A.Sa.16: The segment begins (DK.A.Sa.16.10a$_5$): *//zung 'jug rnam 'gyur gyi man ngag yin// //bla ma rje btsun rnams la phyag 'tshal lo/ /bdag nyid bde yid ngag la gdung mi bya/.* It ends (DK.A.Sa.16.11b$_4$): */byams snying rjes kun nas blangs pa'i byang chub kyi sems rnam pa gnyis dang mi bral bar bya'o//.*[1108] The segment's title heading (cited in Tibetan above) reads: "[This] is the instruction on the Transformation [of] Union." The segment is a combination of two textual passages that are parallel with other parts of the corpus. The beginning of the segment is a parallel with the beginning of segment DK.A.Sha.1.1b$_1$-2a$_1$. Similar to that segment, the present segment also begins as a prose commentary on an untitled root-text in verse, containing an instruction referred to as *snying po don* or *snying po'i don* (**sārārtha*). The root text and commentary explain how the *yogī* produces meditative bliss, which gives rise to various signs of bodily and mental ease or shaking off (*sbyangs pa*, **praśrabdhi* or **dhūta*). However, in the middle of a sentence (DK.A.Sa.16.10b$_1$), the segment breaks away from its parallel with DK.A.Sha.1.2a$_1$ and instead turns into a parallel to segment DK.A.Nga.7 (DK.A.Nga.7.7a$_4$ onwards). The remainder of the segment corresponds to the final part of segment DK.A.Nga.7.[1109]

Segment DK.A.Sa.17: The segment begins (DK.A.Sa.17.11b$_5$): */chos rje rin po ches/ skal ldan jo mo la gdams pa'o// //bla ma rnams la phyag 'tshal lo/ /rten gyi gang zag dad pa can skye shis 'jigs nas/.* It ends (DK.A.Sa.17.12a$_7$): *de la slob dpon lho sgom gyis zhus pa'o// //zhes pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shan tir dags po bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o/.*[1110] The segment's title heading (cited in Tibetan above) says: "The Instruction Given by the Precious *Dharma* Master to the Lady of Good Fortune (*skal ldan jo mo*)." The teaching found in the segment first explains how a person, who has learnt to fear death and rebirth and who wishes to practice the *Dharma*, should go into solitude to practice meditation. The proper sitting position for meditation practice is then explained in a few words. The meditator should begin by cultivating kindness, compassion,

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[1108] Correlated passages: DK.α.Kha.185b$_5$-187b$_1$, DK.B.Sa.16.10a$_5$-11b$_4$, DK.D.Sa.16.9b$_6$-11b$_1$, DK.Q.Sa.16.406b$_7$-408a$_7$, DK.R.Sa.16.15a$_4$-17b$_4$, DK.S.Sa.16.16b$_3$-19b$_2$, DK.T.Sa.16.9b-11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 380$_1$-384$_6$.

[1109] For a summary of the passage, see the summary of DK.A.Nga.7 starting from the sentence: "These practices give rise to the three meditative experiences of bliss, presence, and non-thought."

[1110] Correlated passages: DK.α.Kha.187b$_1$-188a$_3$, DK.B.Sa.17.11b$_4$-12a$_6$, DK.D.Sa.17.11b$_1$-12a$_2$, DK.R.Sa.17.17b$_4$-18b$_6$, DK.S.Sa.17.19b$_2$-20b$_3$, DK.T.Sa.17.11b-12n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 384$_6$-386$_6$. The segment is omitted in DK.Q due to misplaced folios.

and the resolve for Awakening, and should then give rise to the motivation of meditating on the meaning of birthlessness in order to benefit all sentient beings.

Having visualized herself in the form of the deity, the meditator should focus on the nature of the mind and observe that the mind neither is born at the outset, that it does not abide in the middle, and that it does not cease at the end. Also, it should be seen that the mind cannot be established as any object or thing possessing a shape or form. Having analyzed the mind in this way, the meditator should lucidly enter into a meditation that is unconstructed and non-artificial (*ma bcos pa*). Thereby, the mind will arise as radiance (*'od gsal*, **prabhāsvara*), the body will become ablaze with bliss, all defining characteristics will resolve themselves. At that point, there will be no difference between meditation (*mnyam bzhag*, **samāpatti*) and post-meditative attainment (*rjes thob*, **anuprāpta*), which is compared to snow falling into water or meeting an old friend. Meditative experiences of bliss, presence, and non-thought will appear, the movement of the breathing will cease, no faults will be found in thoughts, and the disturbances of drowsiness and agitation will loosen their grip over the practitioner. By meditating in this manner repeatedly throughout many short sessions, night and day will seem the same and in the end the various states of buddhahood will emerge, which is the result of the path. The segment ends with a brief colophon, which reads:

> May every sentient being in the six courses of existence soon attain *Mahāmudrā*! This instruction was given by the glorious alms seeker of the wilderness (*ri khrod dpal gyi ldom bu pa*) to the lady of good fortune (*skal ldan jo mo*). If it is practiced in secrecy, *dharmakāya* will appear. [The transmission of the instruction was passed via] Vajradhara, Tailopa, Nāropa, Mar pa Chos kyi blo gros, Mi la Bzhed pa rdo rje, Snyi sgom Bsod nams rin chen, Sho sgom Byang chub ye shes, Jo gdan legs mdzes, and from him it was requested by master Lha sgom.[1111]

The colophon thus specifies that the teaching was given to an unnamed female practitioner by a teacher referred to as an alms seeker living in the wilderness. It further provides a transmission lineage for the instruction, starting with the Indian teachers Vajradhara, Tilopa, and Nāropa, and then goes on to the Tibetan *Bka' brgyud* teachers Mar pa, Mi la ras pa, and Bsod nams rin chen. After Bsod nams rin chen, it mentions two of his known students in a lineage succession, namely his two attendants (*nye gnas*) Sho sgom Byang chub ye shes and Jo gdan legs mdzes, both of whom are known authors of *Tshogs chos* texts included in the corpus. Finally, the colophon mentions one master Lha sgom (*slob dpon lha sgom*), who is possibly to be identified with Lha sgom ras pa (twelfth century).[1112]

[1111] DK.A.Sa.17.12a$_{4\text{-}6}$: *//'gro drug sems can ma lus pa/ phyag rgya chen po myur thob shog/ /ri khrod dpal gyi ldom bu bas/ skal ldan jo mo la gdams pa'o/ /gsang nas sgrubs na chos sku 'byung ngo/ /rdo rje 'chang/ tai lo pa/ nā ro pa/ mar pa chos kyi blo gros/ mi la bzhed pa rdo rje/ snyi sgom bsod nams rin chen/ sho sgom byang chub ye shes/ jo gdan legs mdzes/ de la slob dpon lha sgom gyis zhus pa'o//.*

[1112] For a short biography of Lha sgom ras pa, who is said to have studied with Bsod nams rin chen's nephew Dags po Sgom tshul and Bsod nams rin chen's younger brother *Ācārya* Jo sras, see

Following the colophon, the segment further includes the brief printer's colophon of the 1520 Dags lha sgam po xylograph (for a translation, see the summary of segment DK.A.Ba.8). In the printer's colophon of the present segment of the xylograph of DK.A filmed by the NGMPP, the word *dags po* has been inserted by hand in front the word *bka' brgyud*, thereby slightly changing the colophon to read: "...in order to promote the *Dags po Bka' brgyud* teachings" rather than the original printed version "... in order to promote the *Bka' brgyud* teachings."

6.29 DK.A.Ha: Anthology of Various Collected Sayings of the Dharma Master, the Doctor from Dags po (Chos rje dags po lha rje'i gsung sgros du ma sgrigs ma bzhugs so)

7 folios, 17 segments, 1 colophon. The text contains an eclectic collection of passages mainly dealing with the meditative practices of the Secret *Mantra* and *Mahāmudrā* paths.

Segment DK.A.Ha.1: The segment begins (DK.A.Ha.1.1b$_1$): */na mo gu ru/ bskyed rdzogs gnyis phyed 'byongs pa cig shi na/*. It ends (DK.A.Ha.1.2a$_5$): */srid pa bar dor pha ma'i 'du shes mi skye bas mngal du mi 'jug go//*.[1113] The first segment is contains a short teaching on the interim (*bar do*, **antarābhava*). A practitioner, who has fully perfected the Generation and Completion stages, has the ability to choose after death whether to enter into a new rebirth or not to be reborn and instead attain buddhahood in the interim. Someone who has only perfected the Generation stage has the ability to choose his next rebirth from parents belonging to any social caste (*rigs*, **varṇa*) and attain buddhahood in that life.

Four types of interim are then listed: the interim of reality (*chos nyid kyi bar do*), the interim of rebirth and death (*skye shi gnyis kyi bar do*), the interim of dream (*rmi lam bar do*), and the interim of becoming (*srid pa bar do*). These four types of interim are then differentiated with regard to the type of physical or mental body (*lus*, **deha*) they involve; the different types of afflictive emotions with which they are mixed (*bsre ba*); how they variously entail three minor interims (*bar do chung ngu*) wherein radiance, realization, or non-conceptuality emerges; and how they relate to progressive stages of Tantric practice.[1114] The segment has no colophon.

Segment DK.A.Ha.2: The segment begins (DK.A.Ha.2.2a$_6$): *na mo gu ru/ da ni gnas lugs gsum gyi sgom pa ston pa ste/*. It ends (DK.A.Ha.2.2b$_7$): */gnas lugs sgom pa'i man*

Lho rong chos 'byung, Gangs can rig mdzod vol. 26, Lhasa: Bod ljongs bod yig dpe rnying dpe skrun khang, 1994, pp. 224-227. For *Ācārya* Jo sras, see p. 138 above.

[1113] Correlated passages: DK.α.Nga.109b$_4$-110a$_3$, DK.B.Ha.1.1b$_1$-2a$_5$, DK.D.Ha.1.1b$_1$-2a$_3$, DK.Q.Ha.1.409a$_{1-7}$, DK.R.Ha.1.1b$_1$-3a$_1$, DK.S.Ha.1.1b$_1$-2b$_4$, DK.T.Ha.1.1b-2n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 386$_6$-388$_3$.

[1114] For related explanations in the corpus, see segments DK.A.Tsa.5 and DK.A.Khi.6.

ngag go//.[1115] The second segment contains an instruction on how to meditate on the nature [of the mind] (*gnas lugs*, **prakṛti*). It is said that the most talented meditator is guided by a thorough understanding of the view, whereas the mediocre meditator is guided on the basis of the meditative practice itself.

There are two interrelated aspects to meditation (*sgom pa*, **bhāvanā*): to seek meditation on the basis of the view (*lta thog la sgom tshol ba*) and to seek the view on the basis of meditation (*sgom thog nas lta ba tshol ba*).[1116] The practitioner should rest in a meditative awareness of the mind as such (*sems nyid*, **cittatā*) that is present (*gsal ba*, **vyakta*) and free of conceptual grasping (*'dzin med*). Being present prevents the extreme nihilism, while being free of conceptual grasping rules out the extreme of eternalism. If a feeling of bliss arises, it has no cause. There should neither be pride of evaluating the meditation as being positive nor fear of thinking of it as being bad. The mind as such becomes distorted through such concepts, and consequently the meditator needs to rest directly in knowledge (*rig pa*, **vidyā*) that is non-conceptual. The segment ends by laying out fifteen steps (*rkang grangs bco lnga*) for meditating on the nature of the mind, focusing on various facets of non-conceptuality and the nature of awareness. The segment has no colophon.

Segment DK.A.Ha.3: The segment begins (DK.A.Ha.3.2b$_7$): *//na mo gu ru/ snang ba 'di sgyu mar mthong bas sgyu lus/.* It ends (DK.A.Ha.3.3a$_2$): *dge dang sdom sems 'byung bar 'gyur// 'di spyod 'jug shes rab le'u nas bshad pa'o//.*[1117] The brief third segment links up the Tantric *yoga*s of Illusory Body (*sgyu lus*, **māyādeha*), Radiance (*'od gsal*, **prabhāsvara*), and Union (*zung 'jug*, **yuganaddha*). It is said that to see experiences (*snang ba*, **avabhāsa*) as hallucination (*sgyu ma*, **māyā*) is the *yoga* of the Illusory Body; to see illusions as empty is the *yoga* of Radiance; and to see these as having no difference is the *yoga* of union. This explanation is identical to the one given in segment DK.A.Cha.25. Thereupon, four verse lines are cited, which seem to paraphrase points from Śāntideva's *Bodhicaryāvatāra*. The segment explicitly references the insight chapter (*shes rab le'u*) of that Indian work, but the verse lines are not a direct quotation.[1118] The segment has no colophon.

[1115] Correlated passages: DK.α.Nga.110a$_3$-110b$_4$, DK.B.Ha.2.2a$_6$-2b$_7$, DK.D.Ha.2.2a$_3$-2b$_6$, DK.Q.Ha.2.409a$_7$ (only the beginning of the segment is found in DK.Q due to an omitted folio in the print's archetype), DK.R.Ha.2.3a$_1$-4a$_2$, DK.S.Ha.2.2b$_4$-3b$_4$, DK.T.Ha.2.2n-2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 388$_3$-390$_1$.

[1116] See the related explanations on these two aspects in segments DK.A.Cha.17 and DK.A.Ki.23.

[1117] Correlated passages: DK.α.Nga.110b$_{4-6}$ (DK.α has a segment separation in the middle of the passage, which is not reflected in the recension of DK.A and its apographs), DK.B.Ha.3.2b$_7$-3a$_2$, DK.D.Ha.3.2b$_6$-3a$_1$, DK.Q.Ha.3.410a$_1$, DK.R.Ha.3.4a$_{2-4}$, DK.S.Ha.3.3b$_4$-4a$_1$, DK.T.Ha.3.2b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 390$_{1-3}$. Only the final sentences of the segment are found in DK.Q.Ha due to an omitted folio.

[1118] The verse lines and the source reference are marked as a separate segment in DK.α but not so in DK.A and its apographs.

Segment DK.A.Ha.4: The segment begins (DK.A.Ha.4.3a_2): *//na mo gu ru/ yul dang mi chos zug rngu skyed pa byed pa'i nad dang 'dra bas rgyab tu bor/.* It ends (DK.A.Ha.4.3a_6): *'khor ba'i nyes dmigs yid la gyis//.*[1119] The fourth segment is a motivational piece, which encourages the ascetic practitioner to leave behind objects and people, viewing them as illnesses producing pain. Through a series of eight analogies, the teaching encourages the cultivation of such qualities as non-attachment (*yid ma chags*), effort (*brtson 'grus*), devotion (*gus pa*), practice (*nyams su len pa*), and the resolve for Awakening (*byang chub kyi sems*). The segment has no colophon.[1120]

Segment DK.A.Ha.5: The segment begins (DK.A.Ha.5.3a_6): *//na mo gu ru/ 'od gsal gyi ngo bo de/.* It ends (DK.A.Ha.5.3b_1): *thams cad skye med stong par shes pas na chos kyi dbyings kyi ye shes so//.*[1121] The fifth segment presents the nature of radiance (*'od gsal gyi ngo bo*, **prabhāsvarasvarūpa*) in the framework of the five forms of wisdom (*ye shes*, **jñāna*). These include the mirror-like wisdom (*me long lta bu'i ye shes*, **ādarśajñāna*), the distinguishing wisdom (*so sor rtog pa'i ye shes*, **pratyavekṣaṇajñāna*), the wisdom of equality (*mnyam pa nyid kyi ye shes*, **samatājñāna*), the wisdom accomplishing what needs to be done (*bya ba grub pa'i ye shes*, **kṛtyānuṣṭhānajñāna*), and the wisdom of reality (*chos kyi dbyings kyi ye shes*, **dharmadhātujñāna*). Each type of wisdom is briefly described. The segment has no colophon.

Segment DK.A.Ha.6: The segment begins (DK.A.Ha.6.3b_1): */na mo gu ru/ bla ma rin po che'i zhal nas/ 'o skol sgom chen pa rnams/.* It ends (DK.A.Ha.6.4a_4): *rmi lam ltar 'khrul pa yin gsung ngo/.*[1122] The sixth segment is presented as an oral saying by the precious *bla ma* (*bla ma rin po che*). The *bla ma* exhorts that "we great meditators" (*'o skol sgom chen pa rnams*) should carefully inspect whatever good qualities there may be in our minds. It is then explained which inner attitudes ought to arise from meditating on death (*'chi ba*), impermanence (*mi rtag pa*), action and its results (*las 'bras*), and kindness, compassion and the resolve for Awakening (*byams snying rje byang chub kyi sems*).

[1119] Correlated passages: DK.α.Nga.110b_6-111a_3, DK.B.Ha.4.3a_{2-6}, DK.D.Ha.4.3a_{1-4}, DK.Q.Ha.4.410a_{1-5}, DK.R.Ha.4.4a_5-4b_5, DK.S.Ha.4.4a_1-4b_1, DK.T.Ha.4.3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 390$_4$-391$_2$.

[1120] While there is no colophon in the recension represented by DK.A and its apographs, there is a colophon in the older recension of DK.α (DK.α.Nga.111a_3), saying: "[This was the anthology of] sayings of the *Bla ma* Dags po Lha rje" (*bla ma dags po lha rje'i gsung sgros iṭhi/.* The colophon could be viewed as signifying the end of the textual unit referred to in the overall title given to text *Ha* in xylograph DK.A.

[1121] Correlated passages: DK.α.Nga.111a_{3-5}, DK.B.Ha.5.3a_6-3b_1, DK.D.Ha.5.3a_{4-6}, DK.Q.Ha.5.410a_{5-6}, DK.R.Ha.5.4b_5-5a_2, DK.S.Ha.5.4b_{1-3}, DK.T.Ha.5.3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 391$_{2-5}$.

[1122] Correlated passages: DK.α.Nga.111a_5-112a_2, DK.B.Ha.6.3b_1-4a_4, DK.D.Ha.6.3a_6-4a_3, DK.Q.Ha.6.410a_6 & 411a_{1-3} (only the beginning and end of the segment are found in DK.Q due to omitted folios in the archetype of DK.Q), DK.R.Ha.6.5a_2-6b_2, DK.S.Ha.6.4b_3-6a_2, DK.T.Ha.6.3n-4n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 391$_5$-394$_1$.

Thereupon, it is taught how the various meditations need to be conjoined with the twofold truth (*bden pa gnyis*, **dvayasatya*) in an interrelated manner (*rten 'brel skor cig*). The above-mentioned meditations are all subsumed under the relative truth (*kun rdzob kyi bden pa*, **saṃvṛtisatya*), whereas the ultimate truth (*don dam bden pa*, **paramārthasatya*) is free from any extreme of conceptual proliferation (*spros pa'i mtha' thams cad dang bral ba*). Relying on the blessing of the *bla ma* and practicing with intense effort, the right meditation is sure to come about, and when the relative level has been well understood, the ultimate level is bound to be reached. Two quotations from Nāgārjuna along with some prose comments are here given to relate the two truths to each other, and the relative (*kun rdzob*, **saṃvṛti*) is distinguished into the two forms of the correct relative (*yang dag pa'i kun rdzob*) and the false relative (*log pa'i kun rdzob*, **mithyāsaṃvṛti*). Finally, the twofold truth is presented through a series of traditional analogies, such as a magical illusion, a dream, etc. The segment has no colophon.

Segment DK.A.Ha.7: The segment begins (DK.A.Ha.7.4a$_4$): *//na mo gu ru/ gang zag gcig gi rgyud la/*. It ends (DK.A.Ha.7.4b$_3$): *lhag pa shes rab yin gsung ngo//*.[1123] The seventh segment presents the three trainings (*bslab pa*, **śikṣā*) in higher discipline (*lhag pa tshul khrims*, **adhiśīla*), higher mind (*lhag pa sems*, **adhicitta*), and higher insight (*lhag pa shes rab*, **adhiprajña*). The explanation on higher discipline, which is longer than the remarks given on higher mind and higher insight, contains a discussion of how to uphold the three sets of vows (*sdom pa gsum*) as an interrelated set (*rten 'brel skor cig*). The segment is parallel with segments DK.A.Nga.6 and DK.A.A.1.[1124]

Segment DK.A.Ha.8: The segment begins (DK.A.Ha.8.4b$_3$): *//na mo gu ru/ bla ma la gus snying rjer ldan/*. It ends (DK.A.Ha.8.5a$_2$): */chos sku phyag rgya chen po yin nges snyam pa cig dgos gsung ngo//*.[1125] For realizing *Mahāmudrā* (*phyag rgya chen po*), the eighth segment first instructs that all outer perceived objects are merely deluded perceptions (*'khrul snang*), similar to dreams or hallucinations. Nevertheless, the practitioner needs to know that the cause and effect of actions (*las rgyu 'bras*) remain inevitable (*mi bslu ba*) even though they are illusory. For practicing (*nyams su blang ba*) *Mahāmudrā*, the *yogī* rests lucidly in the self-awareness that is radiance, *dharmakāya*, unborn, and all-pervading. The variety of thoughts that arises within that clear state is simply images or

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[1123] Correlated passages: DK.α.Nga.112a$_2$-112b$_2$, DK.B.Ha.7.4a$_4$-4b$_3$, DK.D.Ha.7.4a$_3$-4b$_3$, DK.Q.Ha.7.411a$_{3-7}$ (the end of the segment is missing in DK.Q due to omitted folios), DK.R.Ha.7.6b$_2$-7b$_1$, DK.S.Ha.7.6a$_2$-7a$_1$, DK.T.Ha.7.4n-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 394$_1$-395$_4$.

[1124] All three parallel segments have been studied by SOBISCH (2002:184-215) and translated into English on the basis of segment the present segment, which he refers to as *work B2*.

[1125] Correlated passages: DK.α.Nga.112b$_2$-113a$_2$, DK.α.Nga.119a$_2$-119b$_2$, DK.B.Ha.8.4b$_3$-5a$_2$, DK.D.Ha.8.4b$_3$-5a$_1$, DK.Q.Ha.8.413a$_1$ (the folio has double pagination 412 and 413; only the end of the segment is found in DK.Q due to omitted folios), DK.R.Ha.8.7b$_1$-8a$_6$, DK.S.Ha.8.7a$_1$-7b$_4$, DK.T.Ha.8.4b-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 395$_4$-396$_6$. The segment has two separate correlated passages in manuscript DK.α.

reflections (*gzugs brnyan*) of the various afflictive tendencies (*bag chags*, **vāsanā*) buried within the mind. Having trained in such meditation, meditative experiences (*nyams su myong ba*, **anubhūta* or *anubhava*) will begin to emerge, namely an awareness that is present, non-conceptual, and blissful. Finally, direct realization (*rtogs pa*, **avabodha*) of the nature of the mind will come about, where the *yogī* fully sees that the mind has no arising or ceasing, that it is present at all time, and that is naturally accomplished. The practitioner ascertains that this nature is *Mahāmudrā* and *dharmakāya*. The segment has no colophon.[1126]

Segment DK.A.Ha.9: The segment begins (DK.A.Ha.9.5a$_2$): *//na mo gu ru/ gcig por sdod pa la gdengs rnam pa bzhi dgos te/*. It ends (DK.A.Ha.9.5a$_5$): */las gang dang gang yin pa shes pa cig dgos/ /shes gsungs so//*.[1127] The brief ninth segment presents four types of confidence (*gdeng rnam pa bzhi*) needed for staying in solitude (*gcig por sdod pa*). These include the confidence in the view (*lta ba*), in meditative experience (*nyams myong*), in abilities in secret *mantra* (*gsang sngags nus pa*), and in the *bla ma*'s instructions (*bla ma'i man ngag*). The segment has no colophon.

Segment DK.A.Ha.10: The segment begins (DK.A.Ha.10.5a$_5$): *//na mo gu ru/ lar sgrub pa po rtag tu sgom pa la/*. It ends (DK.A.Ha.10.5b$_5$): *spyir nang du chos cig chod nas nges da ci ltar byas kyang btub snyam pa cig 'ong ba yin gsung ngo//*.[1128] The tenth segment states that a practitioner who engages diligently in meditation has to cultivate the three attitudes of kindness, compassion, and the resolve for Awakening (*byams snying rje byang chub kyi sems*). Further, he must regard his own body as being the illusory body of the deity and must accomplish ability in the Completion Stage practices (*rdzogs rim*) of the method path (*thabs lam*). He must complete the recitations of secret *mantra*, which create the necessary basis for performing the activities of Awakening without obstructions. He must observe the mind undistractedly. A practitioner who is deeply engaged in *Dharma* practice in such a thorough manner will automatically be protected by the *Dharma* protectors and the *ḍākinī*s. The practitioner should offer *gtor ma* (**bali*) to the protectors and *ḍākinī*s, whereby he entrusts them with the activity of removing obstacles. If obstacles were to arise, he is instructed to regard all spirits or ghosts (*'dre*) as simply being his own thoughts (*rang gi rnam rtog*). When there are no thoughts, there are no negative actions (*sdig pa*, **pāpa*).

[1126] There is no colophon in xylograph DK.A and its apographs, but a colophon is found in manuscript DK.α (DK.α.Nga.113b$_{1-2}$): "It is said that this was spoken by the precious *Bla ma Lha rje* in Zangs lung valley" (*bla ma lha rje rin po ches zangs lung du gsung pa yin skad/*).

[1127] Correlated passages: DK.α.Nga.113b$_{2-3}$, DK.B.Ha.9.5a$_{2-5}$, DK.D.Ha.9.5a$_{1-4}$, DK.Q.Ha.9.413a$_{2-4}$ (the folio has double pagination 412 and 413), DK.R.Ha.9.8a$_6$-8b$_4$, DK.S.Ha.9.7b$_4$-8a$_2$, DK.T.Ha.9.5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 396$_6$-397$_4$.

[1128] Correlated passages: DK.α.Nga.113b$_3$-114a$_4$, DK.B.Ha.10.5a$_5$-5b$_5$, DK.D.Ha.10.5a$_4$-5b$_5$, DK.Q.Ha.10.413a$_5$-413b$_6$ (the folio has double pagination 412 and 413), DK.R.Ha.10.8b$_4$-9b$_6$, DK.S.Ha.10.8a$_2$-9a$_3$, DK.T.Ha.10.5n-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 397$_4$-399$_3$.

In this way, the practitioner becomes able to face any circumstance. The segment has no colophon.

Segment DK.A.Ha.11: The segment begins (DK.A.Ha.11.5b$_5$): *//na mo gu ru/ theg chen gsang sngags kyi dbang du byas na/.* It ends (DK.A.Ha.11.6a$_3$): *nyams su blang bya rnams blangs sam ma blangs snyam du blta ba gal che'o zhes gsungs so//.*[1129] Here is given a short explanation on the Tantric observances (*dam tshig*, **samaya*) practiced within the Secret *Mantra Mahāyāna* tradition (*theg chen gsang sngags*). The observances are divided into those of the body, the speech, and the mind, and they subsume the vows of the other vehicles. In terms of the lower vehicles (*theg pa 'og ma*), the Tantric observances require the abandonment of actions inflicting harm on others (*gzhan la gnod pa*), which is accomplished by avoiding the ten negative actions of body, speech, and mind. In terms of the Great Vehicle (*theg pa chen po*, **mahāyāna*), the Tantric observances demand that the practitioner views all sentient beings as being his former mothers and acts for their benefit with body, speech, and mind. The observances that are specific to the Secret *Mantra* practice (*gsang sngags*, **guhyamantra*) include seeing oneself and others as manifestations of the deity, reciting the *mantra*, and meditating on the mind as unborn radiance. In this manner, it is said to be important for the practitioner to check whether or not what needs to be abandoned indeed has been given up and what needs to be developed indeed has been developed. The segment has no colophon, but the phrase "thus he spoke" at the end suggests that the segment contains an oral saying by the *bla ma*.

Segment DK.A.Ha.12: The segment begins (DK.A.Ha.12.6a$_3$): *//na mo gu ru/ rgyal po gzhon nu'i spyod pa ni/.* It ends (DK.A.Ha.12.6a$_6$): *phyogs thams cad dang bral ba'i ting nge 'dzin la 'jug pa yin te/ mthar phyin pa'o//.*[1130] Like segment DK.A.Ha.11, the present segment too discusses the conduct of the Secret *Mantra* practitioner, but adds an explanation on Tantric conduct. To begin with, the *yogī* must strive never to transgress the Tantric observances (*dam tshig*, **samaya*) associated with the Generation and Completion Stages. Without revealing his identity, the Tantric *yogī* occasionally needs secretly to enter the town in order to check whether he still finds it special and likes being there. If he still feels so, he needs to return to his solitary retreat in the wilderness. However, if his mind is able to remain stable under such circumstances, he is ready to enter into the Conduct of the Knowledge Vow (*rig pa brtul zhugs gi spyod pa*, **vidyāvratacaryā*). This is the special conduct that was practiced by the great Indian *siddha*s Tilopa, Nāropa, and Ghaṇṭapa. The advanced practices such conduct till the point has been reached when he truly possesses the power to trigger a positive transformation in others who have no faith in him. Once this level has been reached, the practitioner should change his practice into the Conduct of

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[1129] Correlated passages: DK.α.Nga.114a$_4$-114b$_3$, DK.B.Ha.11.5b$_5$-6a$_3$, DK.D.Ha.11.5b$_5$-6a$_3$, DK.Q.Ha.11.413b$_6$-414a$_4$, DK.R.Ha.11.9b$_6$-10b$_3$, DK.S.Ha.11.9a$_3$-9b$_5$, DK.T.Ha.11.5b-6n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 399$_3$-400$_5$.

[1130] Correlated passages: DK.α.Nga.114b$_{3\text{-}6}$, DK.B.Ha.12.6a$_{3\text{-}6}$, DK.D.Ha.12.6a$_3$-6b$_1$, DK.Q.Ha.12.414a$_4$-414b$_1$, DK.R.Ha.12.10b$_3$-11a$_3$, DK.S.Ha.12.9b$_5$-10a$_5$, DK.T.Ha.12.6n-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 400$_5$-401$_4$.

Great Absorption (*mnyam bzhag chen po'i spyod pa*, **mahāsamāhitacaryā*). This involves that he constantly upholds the realization that everything is completely the same. To do so, a *yogī* of this level wanders freely about with absolutely no regard (*phyogs med*) for food, clothes, behavior, or direction. The segment has no colophon.

Segment DK.A.Ha.13: The segment begins (DK.A.Ha.13.6a$_6$): *//na mo gu ru/ phyag rgya chen po la dus gsum yod de/.* It ends (DK.A.Ha.13.6b$_1$): *chos sku phyag rgya chen po mngon du byas pa'o//.*[1131] This is a short segment that defines three progressive phases (*dus*, **kāla*) of *Mahāmudrā* practice. These include (1) the phase of effortless accomplishment (*lhun gyi grub pa'i dus*, **anābhogakāla*) when empowerment (*dbang*, **abhiṣeka*) is received, (2) the phase of the conceptually inconceivable (*bsam gyis mi khyab pa'i dus*, **acintyakāla*) when the non-duality of subject and object is realized, and (3) the phase of great bliss (*bde ba chen po'i dus*, **mahāsukhakāla*) when the seeds of existence (*srid pa'i sa bon*, **bhavabīja*) and *saṃsāric* consciousness (*rnam shes*, **vijñāna*) cease and *dharmakāya*, *Mahāmudrā*, is actualized. The segment has no colophon.

Segment DK.A.Ha.14: The segment begins (DK.A.Ha.14.6b$_1$): *//na mo gu ru/ don dam pa la rgyu 'bras rtsi rgyu med/.* It ends (DK.A.Ha.14.6b$_4$): */rgyu 'bras 'di man chad la rtsi ba yin gsung ngo//.*[1132] The fourteenth segment first discusses cause and effect (*rgyu 'bras*, **hetuphala*) in terms of the absolute and relative truths. Thereafter, it presents the cause and results of the ten *bodhisattva* levels (*sa*, **bhūmi*) and the five paths (*lam*, **mārga*) in terms of meditative absorption (*mnyam bzhag*, **samāhita*) and ensuing knowledge (*rjes kyi shes pa*, **anujñāna*).

Segment DK.A.Ha.15: The segment begins (DK.A.Ha.15.6b$_4$): *//na mo gu ru/ chos chos su 'gro ba/.* It ends (DK.A.Ha.15.6b$_7$): *skye ba med par rtogs pa'o/ /zhes gsung ngo//.*[1133] The fifteenth segment shortly presents what later became known as "the four *Dharma*s of Sgam po pa" (*Dags po'i chos bzhi*): to turn one's *Dharma* to the *Dharma* (*chos chos su 'gro ba*), to turn the *Dharma* into a path (*chos lam du 'gro ba*), to make the path remove delusion (*lam 'khrul pa sel ba*), and to let delusion arise as knowledge (*'khrul pa ye shes su 'char ba*). Each of these lines is briefly explained. The segment is partially parallel to segment DK.A.Tha.18, except for the final sentences. It has no colophon.

[1131] Correlated passages: DK.α.Nga.114b$_6$-115a$_2$, DK.B.Ha.13.6a$_6$-6b$_1$, DK.D.Ha.13.6b$_{1-2}$, DK.Q.Ha.13.414b$_{1-3}$, DK.R.Ha.13.11a$_{3-6}$, DK.S.Ha.13.10a$_5$-10b$_2$, DK.T.Ha.13.6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 401$_4$-402$_1$.

[1132] Correlated passages: DK.α.Nga.115a$_{2-5}$, DK.B.Ha.14.6b$_{1-4}$, DK.D.Ha.14.6b$_{2-5}$, DK.Q.Ha.14.414b$_{3-6}$, DK.R.Ha.14.11b$_{1-6}$, DK.S.Ha.14.10b$_2$-11a$_2$, DK.T.Ha.14.6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 402$_{1-5}$.

[1133] Correlated passages: DK.α.Nga.115a$_5$-115b$_2$, DK.B.Ha.15.6b$_{4-7}$, DK.D.Ha.15.6b$_5$-7a$_3$, DK.Q.Ha.15.414b$_6$-415a$_3$, DK.R.Ha.15.11b$_6$-12a$_6$, DK.S.Ha.15.11a$_2$-11b$_1$, DK.T.Ha.15.6b-7n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 402$_5$-403$_4$.

Segment DK.A.Ha.16: The segment begins (DK.A.Ha.16.6b$_7$): *//na mo gu ru/ rgyu sdug bsngal las/.* It ends (DK.A.Ha.16.7a$_4$): *bde ba chen po zhes bya'o//.*[1134] The penultimate segment explains four possibilities which variously account for bondage in *saṃsāra* and the attainment of liberation. These four include: (1) from a cause of suffering arises a result of suffering; (2) from a cause of suffering arises a result of happiness; (3) from a cause of happiness arises a result of suffering; and (4) from a cause of happiness arises a result of happiness.

Segment DK.A.Ha.17: The segment begins (DK.A.Ha.17.7a$_4$): *//spyir bla ma rnams la phyag 'tshal lo//dags [p]o*[1135] *lha rje nyid kyis byin gyis brlobs/.* It ends (DK.A.Ha.17.7a$_7$): *pha 'jig rten grags pa de skad gsung//.*[1136] The final segment of the text contains a short poem in sixteen verse-lines. In the poem, the author identifies himself as Tshul khrims snying po, i.e., Bsod nams rin chen's elder nephew and appointed lineage holder.[1137] The poem discusses how Tshul khrims snying po's teacher, i.e., Bsod nams rin chen, here referred to as "the father renowned worldwide" (*pha 'jig rten grags pa*), advised him on how to think when others praise him, how to remain impartial, how to relate to wealth, and the like. Given that the poem makes concrete reference to Lha sa as Tshul khrims snying po's dwelling place (*gnas gzhi*, **sthānāśraya*), the poem is likely to have been written during or after the late 1150s or 1160s, when Tshul khrims snying po (1116-1169) stayed in Lha sa and became involved in renovating temples and Buddhist monuments there.[1138] The poem has no colophon, but – being the final part of text *Ha* – the segment is followed by the short printing colophon of the 1520 xylograph.

[1134] Correlated passages: DK.α.Nga.115b$_2$-116a$_1$, DK.B.Ha.16.6b$_7$-7a$_4$, DK.D.Ha.16.7a$_3$-7b$_1$, DK.Q.Ha.16.415a$_{3-7}$, DK.R.Ha.16.12a$_6$-13a$_3$, DK.S.Ha.16.11b$_1$-12a$_3$, DK.T.Ha.16.7n-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 403$_4$-404$_5$.

[1135] The text here has the spelling *dgos*, which might alternatively be read as an abbreviation (*bsdu yig*) *dagso* for *dags po*.

[1136] Correlated passages: DK.α.Ga.126b$_5$-127a$_2$, DK.B.Ha.17.7a$_{4-7}$, DK.D.Ha.17.7b$_{1-3}$, DK.Q.Ha.17.415b$_{1-3}$, DK.R.Ha.17.13a$_4$-14a$_3$, DK.S.Ha.17.12a$_3$-12b$_2$, DK.T.Ha.17.7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 404$_5$-405$_3$.

[1137] The first ten lines of the poem have been translated by SOBISCH (2002:194-195): "In general I pay respect to the gurus. In particular may I be blessed by the Dharma lord himself. If people ask who I am, I am Tshul-khrims-snying-po. Some people call [me] "the main one, the main one." Even though they call me so, I do not regret it [because] in my mind remains Śākyamuni [and he is the main one]. Some call me "an elder and elder (*gnas brtan,* skr. *sthavira*)." Even though they call me so, I do not regret it. As my residence (*gnas bzhi*) there are the two [Jo-bo temples] of Lhasa (etc.)."

[1138] See fn. 339.

6.30 DK.A.A: Sayings of the Dharma Master, the Doctor from Dags po: A Presentation of the Three Trainings and so forth (Chos rje dags po lha rje'i gsung/ bslab gsum rnam bzhag la sogs pa bzhugso)

20 folios, 15 segments, 2 colophons. Text *A* contains miscellaneous explanations on the three types of training (*bslab pa*, **śikṣā*), Buddhist terminology, *Mahāmudrā* practice, and the stages of the path (*lam rim*) according to the teachings of the Common *Mahāyāna* and the *Vajrayāna*. Several of the segments give comparisons between the *Bka' gdams pa* tradition and the Tantric approach of Mi la ras pa. It is notable that the text shows many overlaps with parts of other texts in the *Manifold Sayings* corpus, particularly with texts DK.A.Nga, DK.A.La, and DK.A.Sa, as noted below.

The text ends in segment DK.A.A.14 with a significant colophon, possibly derived from an earlier source, which states that it marks the endpoint of a textual compilation (*bka' 'bum*) of Bsod nams rin chen's sayings. Another colophon in segment DK.A.A.15 outlines three transmission lineages for the teachings of the textual compilation. For the transmission that ensued after Dags po Lha rje Bsod nams rin chen, the lineage masters are those of the Tibetan *Karma Kaṃ tshang* tradition reaching right down to the fifteenth century with several teachers postdating the fifth Karma pa, De bzhin gshegs pa (1384-1415). The lineage thus arrives at an epoch that is a mere century or less prior to the creation of the Dags lha sgam po xylograph print (DK.A) in 1520.

Segment DK.A.A.1: The segment begins (DK.A.A.1.1b$_1$): */na mo gu ru/ rin po che lha rje'i zhal nas/ bslab pa rnam pa gsum ni/.* It ends (DK.A.A.1.2b$_4$): */de ni bslab pa rnam pa gsum mo//.*[1139] The segment contains a presentation of the three trainings (*bslab pa*, **śikṣā*) in higher discipline (*lhag pa tshul khrims*, **adhiśīla*), higher mind (*lhag pa sems*, **adhicitta*), and higher insight (*lhag pa shes rab*, **adhiprajña*). The explanation on higher discipline, which is longer than the remarks given on higher mind and higher insight, contains a discussion of how to uphold the three sets of vows (*sdom pa gsum*) as an interrelated set (*rten 'brel skor cig*). The segment is parallel with segments DK.A.Nga.6 and DK.A.Ha.7.[1140] The segment has no colophon.

Segment DK.A.A.2: The segment begins (DK.A.A.2.2b$_5$): */na mo gu ru/ shes rab rnam pa gnyis ni/.* It ends (DK.A.A.2.3b$_7$) with the colophon: */bla ma lha rje rin po che'i gsung sgros/ slob dpon sgom tshul dang/ sgom chung gnyis la gdams pa/ des gtod lungs kyi spyan snga'i slob dpon pho ro ba la gdams pa'o/ iṭhi//.*[1141] The segment contains a catalog of

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[1139] Correlated passages: DK.α.Kha.83b$_6$-84b$_4$, DK.B.A.1.1b$_1$-2b$_4$, DK.D.A.1.1b$_1$-2b$_4$, DK.Q.A.1.415b$_4$-416a$_7$, DK.R.A.1.1b$_1$-3a$_6$, DK.S.A.1.1b$_1$-3b$_1$, DK.T.A.1.1b-2b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 405$_3$-407$_6$.

[1140] For further details, see the summary of segment DK.A.Nga.6. All three segments have been studied by SOBISCH (2002:184-215), who refers to the present segment as *work B3*.

[1141] Correlated passages: DK.α.Kha.84b$_4$-85b$_6$, DK.B.A.2.2b$_5$-3b$_7$, DK.D.A.2.2b$_4$-3b$_6$, DK.Q.A.2.416a$_7$-417b$_2$, DK.R.A.2.3a$_6$-5b$_2$, DK.S.A.2.3b$_1$-5b$_3$, DK.T.A.2.2b-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 408$_1$-412$_1$.

Buddhist terms, which are defined or explained. The first is the term 'insight' (*shes rab*, **prajñā*), which is subdivided into insight into the ultimate (*don dam pa'i shes rab*, **paramārthaprajñā*) and insight into the relative (*kun rdzob kyi shes rab*, **saṃvṛtiprajñā*). The latter is briefly explained. The second is the term 'selflessness' (*bdag med pa*, **nairātmya*). A distinction is drawn between the selflessness of the individual (*gang zag gi bdag med*, **pudgalanairātmya*) and the selflessness of phenomena (*chos kyi bdag med*, **dharmanairātmya*). The segment briefly discusses the differing degrees of realization of these two forms of selflessness achieved by *śrāvaka* practitioners (*nyan thos*) of the small vehicle and followers of the *Mahāyāna*. The third term is 'exclamation', 'call' or 'lamentation' (*'o dod*), here distinguished as a lamentation of renown (*snyan pa'i 'o dod*), a lamentation of happiness (*bde ba'i 'o dod*), and a lamentation of fame (*grags pa'i 'o dod*). All three exclamations are said to consist in pointing out in one way or another that the buddha-nature, the inborn knowledge, is to be found within the practitioner's own mind and need not be sought elsewhere. Fourthly, a distinction is drawn between insanity (*smyo ba*, **unmatta*) and sanity (*ma smyo ba*, **anunmatta*); the former consists in exclusively being concerned with the present life, while the latter is said to consist in abandoning negative actions and adopting positive behaviors. Fifthly, the difference between being skillful (*mkhas pa*, **kuśala*) and unskillful (*mi mkhas pa*, **akuśala*) is discussed in terms of whether the practitioner merely seeks a better rebirth, which is to be unskillful, or whether he seeks complete liberation from *saṃsāra*, which is to be skillful.

At this point in the segment, a slightly longer explanation is given, which seems to pertain to the distinction of being unskillful and skillful (*kuśalākuśala*). Implicitly, however, the explanation seems to concord with teachings that usually pertain to the distinction of tranquility meditation (*zhi gnas*, **śamatha*) and insight meditation (*lhag mthong*, **vipaśyanā*), although these latter terms are not employed in the passage.

On the one hand, [in terms of being unskillful], it is said that its cause is a pure discipline (*tshul khrims rnam par dag pa*), its characteristic is a one-pointed focus (*dmigs pa rtse gcig tu gnas pa*), its experience is bliss and non-thought (*bde ba mi rtog pa*), and its result is the pacification of thoughts (*rnam rtog nye bar zhi ba*). The result is said to vary depending on which aspect of meditative experience is strongest. A dominant experience of non-thought leads to the formless realm, a dominant experience of clarity or presence (*gsal ba*, **vyakti*) leads to the form realm, whereas a dominant experience of bliss leads to the desire realm.

On the other hand, [in terms of being skillful], its cause is the insight of listening and reflecting, its characteristic is a pure mind, its experience is presence and non-thought, and its result is the *dharmakāya*. At this point follows a detailed discussion of the distinction between meditative experience (*nyams*, **anubhāva*) and realization (*rtogs pa*, **avabodha*), along with their interrelation. Several clarifying remarks are here given about the three meditative experiences of bliss (*bde ba*, **sukha*), presence (*gsal ba*, **vyakti*), and non-thought or non-conceptuality (*mi rtog pa*, **nirvikalpa*).

The segment ends with a colophon (cited in Tibetan above): "[These] compiled sayings of the precious *Bla ma Lha rje* were instructed to master Sgom tshul and Sgom chung. He, in turn, taught them to Pho ro ba, the teacher (*slob dpon*) of the attendant (*spyan snga*) from Stod lung valley." The colophon thus describes a transmission lineage of these sayings (*gsung sgros*). First they were taught by Bsod nams rin chen (*bla ma lha rje rin po che*) to his two nephews Dags po Sgom tshul and Dags po Sgom chung. Thereafter, either both nephews or only the latter of them taught the sayings to one Slob dpon Pho ro ba, whose identity remains unknown. The colophon supplies the information that Pho ro ba was the teacher of an unnamed 'attendant' (*spyan snga*) from Stod lung valley (*gtod* [sic.] *luṇgs kyi spyan snga'i slob dpon*).

Segment DK.A.A.3: The segment begins (DK.A.A.3.3b$_7$): *//bla ma dam pa rnams la phyag 'tshal lo//dge bshes lcags ris ba la/*. It ends (DK.A.A.3.7a$_4$): *'khor ba dang 'brel pa chod pa ga na 'ong/ dgongs mdzod gsung//*.[1142] The first lines of the segment (DK.A.A.3.3b$_7$-4a$_4$) are identical to the last part of segment DK.A.La.1.3a$_{5\text{-}7}$. The segment also has a parallel in segment DK.A.Ki.17.

The part that is identical with DK.A.La.1 narrates a story about how Bsod nams rin chen once requested an instruction from Dge bshes Lcags ri ba on how to utilize thoughts as the path (*rtog pa lam du khyer ba*). Lcags ri ba first tells the background for this transmission, tracing it back to Rin chen bzang po, one *Puṇyajñabodhi, Dge bshes Phu chung ba, and Dge bshes Glang ri thang pa. When it comes to presenting the actual instruction, the present segment, however, deviates from segment DK.A.La.1. In the present segment, it is first stressed how the practitioner needs to be skilful in the methods of realization (*rtogs pa'i thabs la mkhas*). He must understand that there is nothing to abandon and nothing to cultivate among the factors of *saṃsāric* bondage (*kun nas nyon mongs kyi chos*, **saṃkleśa-dharma*) and the factors of purification (*rnam par byang ba'i chos*, **vyavadānadharma*). Rather, all phenomena are merely concepts (*rtog pa*, **vikalpa*) and all concepts are mind (*sems*, **citta*). Hence, realizing the mind to be *dharmakāya* liberates all phenomena. Thus, thoughts actually serve as the fuel for the fire of insight (*shes rab kyi bud shing*) and hence need not be abandoned.

The next part of the segment (DK.A.A.3.4a$_7$-4b$_6$) is identical to the first part of segment DK.A.La.1.1b$_3$-2b$_1$). Here it is taught how a great meditator (*sgom chen pa*) should relate to different types of thoughts while meditating, either by overcoming them as soon as they are encountered (*phrad 'joms pa*), by pursuing them subsequently (*phyi bsnyags pa*), or by impressing them upon his mind (*mdo sprul pa*). These behaviors are clarified further through a series of analogies.

Next follows the view of Dge bshes Phu chung ba, a passage (DK.A.A.3.4b$_6$-5a$_1$) that is partly similar to segment DK.A.La.1.3b$_{1\text{-}2}$. The passage discusses how methods (*thabs*, **upāya*) and insight (*shes rab*, **prajñā*) should be weighed differently.

[1142] Correlated passages: DK.α.Kha.85b$_6$-88b$_3$, DK.B.A.3.3b$_7$-7a$_4$, DK.D.A.3.3b$_6$-7b$_2$, DK.Q.A.3.417b$_2$-420b$_6$, DK.R.A.3.5b$_2$-11b$_5$, DK.S.A.3.5b$_3$-12a$_2$, DK.T.A.3.3b-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 412$_1$-423$_2$.

Thereupon follows a piece identified as a saying by the *bla ma*, which deals with the four general misunderstandings (*gol sa*, **utpatha* or **unmārga*) with regard to emptiness (*stong nyid*, **śūnyatā*). These include: (1) misunderstanding an intellectual form of emptiness as constituting the nature of phenomena (*stong pa nyid shes bya'i gshis la shor ba*); (2) misunderstanding emptiness as a retrospective means for enhancing activities (*stong pa nyid rgyas 'debs la shor ba*); (3) failing to apply remedies against afflictive emotions due to misunderstanding emptiness as a remedy (*stong pa nyid gnyen por shor ba*); and (4) misunderstanding emptiness as the path (*stong pa nyid lam du shor ba*) without seeing that it also pertains to the result of buddhahood. The explanations given on these points include a mention of the practice system of Great Perfection (*rdzogs chen*).

This explanation is followed by a new saying by the precious one (*rin po che*) detailing differences in weighing the view over meditative experience and vice versa. The passage compares the position of the *Bka' gdams* tradition with the practice of Secret *Mantra*.

Another saying by the precious one (*rin po che*) explains the necessity of concepts or thoughts (*rnam rtog*, **vikalpa*) in meditative practice. The *bodhisattva* who follows the *Mahāyāna* needs to rely on concepts to train in radiance (*'od gsal gyi rtsal sbyong ba*) once he has accomplished the meditative absorption (*ting nge 'dzin*, **samādhi*) of the four levels of meditation (*bsam gtan bzhi*, **catvāri dhyānāni*). The practitioner of Secret *Mantra* needs to rely on concepts to train in the Generation Stage practices until he reaches the level of the special Tantric conduct of the [knowledge]-vow (*brtul zhugs kyi spyod pa*, **vratacaryā*). Hence, thoughts and concepts ought not to be seen as errors.

Next, a question is posed as to whether a great meditator (*sgom chen pa*) is still exposed to illness (*na ba*, **vyādhi*). It is clarified that an advanced practitioner remains susceptible to physical sickness, but that he must realize that illness is just a concept, all concepts are the mind, and the mind is *dharmakāya*. An illustrative citation from the Indian Tantric master *Kuddālapāda or *Koṭali (*tog tse pa* or *tog rtse pa*) is here given.

A new saying by the *bla ma* goes on to discuss the benefits of concepts in spiritual practice and how they must be utilized on the path to enhance realization and give rise to all good qualities. For example, it is explained that it is by using the concept of seeing all phenomena as the *bla ma* that the *yogī* gives rise to unceasing blessing.

The final saying introduced in the segment is attributed to the precious one (*rin po che*). It discusses key points of *Dharma* practice and includes references to several of Bsod nams rin chen's *Bka' gdams pa* teachers, namely *Dge bshes* [Rgya] Yon bdag, *Dge bshes* Sgre pa, and *Dge bshes* Glang ri thang pa. It also cites the *Hevajra Tantra*. The segment has no colophon.

Segment DK.A.A.4: The segment begins (DK.A.A.4.7a$_5$): */bla ma chen po nā ro pa'i bzhed pas/*. It ends (DK.A.A.4.7b$_7$): */gsang sngags kyi lta ba ni sems yin gsung ngo//*.[1143] The majority segment (DK.A.A.4.7a$_5$-7b$_3$) is identical to a part of segment DK.A.La.2.5a$_3$-

[1143] Correlated passages: DK.α.Kha.88b$_3$-89a$_5$, DK.B.A.4.7a$_5$-7b$_7$, DK.D.A.4.7b$_2$-8a$_5$, DK.Q.A.4.420b$_6$-421b$_1$, DK.R.A.4.11b$_5$-13a$_2$, DK.S.A.4.12a$_2$-13a$_4$, DK.T.A.4.7b-8n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 423$_2$-425$_4$.

$5b_1$ and segment DK.A.Sa.1.$2b_4$-$3a_5$. The segment first presents the teaching of Nāropa saying that the Secret *Mantra* path consists of empowerment for maturing the immature and the Generation and Completion Stage practices for liberating those who have been matured. Two approaches are then distinguished, namely meditating in a single sitting (*gdan thog gcig tu sgom pa*) where these stages are practiced in unison and practicing the two stages stepwise (*rim gyis pa*) one after another.

Next, the segment gives a comparison of the approach taught by Atiśa (*jo bo rje*) and the logicians (*mtshan nyid pa*), on the one hand, and the practice system taught the *bla ma* [Bsod nams rin chen], on the other hand, concerning how to cut off (*gcod pa*) misconceptions. It is here said that the *bla ma*'s approach is based on the teachings of the Indian *Mahāsiddha*s, the heart texts (*snying po skor*) by the Great Brāhmaṇa [Saraha], Nāgārjuna, and so forth, along with the transmission lineage that stems from *Buddha* Vajradhara. References are also given to the Discipline Chapter (*'dul ba'i le'u*) of the *Hevajra Tantra*. Concerning the instantaneous (*cig car ba*) and gradualist (*rim gyis pa*) approaches, the *Bla ma* [Bsod nams rin chen] declares that instantaneous practitioners are exceedingly rare and that he himself is a gradualist.[1144] The segment ends with a short explanation on how Secret *Mantra* practice is taught step by step in the *Bka' gdams* tradition. The latter part of the segment is identical to a part of segment DK.A.Sa.1.$2b_{1-4}$. The segment has no colophon.

Segment DK.A.A.5: The segment begins (DK.A.A.5.$7b_7$): *//rin po che'i zhal nas/ yang tshan cig na re/*. It ends (DK.A.A.5.$9a_2$): *'o cag bzhin du sa gcig tu dpungs pas 'ong ri ngas skar mi thebs gsung ngo//*.[1145] At the outset, the segment provides a brief explanation of the three kinds of compassion (*snying rje rnam pa gsum*) and the interrelation between the relative resolve for Awakening (*kun rdzob byang chub kyi sems*, **saṃvṛtibodhicitta*) and the absolute resolve for Awakening (*don dam byang chub kyi sems*, **paramārthabodhicitta*). If a practitioner has truly achieved the absolute resolve for Awakening, the relative resolve will naturally be present and he is able to perform activities for the benefit of others without conceptualizing such actions.

It is then shortly explained how a *bodhisattva* with due diligence performs actions benefiting others. In particular, it is shown how a practitioner of the Secret *Mantra* approach of the *Mahāyāna* (*theg chen gsang sngags*) first receives instruction from a realized teacher. The *yogī* then enters into solitary wilderness retreat to practice these instructions. Having attained meditative experiences and realization, the realized practitioner is then aided by all the *ḍākinī*s and *Dharma* protectors (*chos skyong*, **dharmapāla*) in performing beneficial activities.

Another saying gives a further explanation of the steps of Secret *Mantra* practice, depicting how the practitioner first engenders conviction (*yid ches*, **saṃpratyaya*), then receives the blessing of a *bla ma* along with instructions, enters into solitary retreat, and

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[1144] The same statements appear in segments DK.A.Cha.23, DK.A.Tha.16, and DK.A.Sa.1.

[1145] Correlated passages: DK.α.Kha.$89a_5$-$90b_1$, DK.B.A.5.$7b_7$-$9a_2$, DK.D.A.5.$8a_5$-$9b_1$, DK.Q.A.5.$421b_1$-$422b_3$, DK.R.A.5.$13a_2$-$15a_4$, DK.S.A.5.$13a_4$-$15b_2$, DK.T.A.5.8n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 425_4-429_2.

there produces various meditative experiences by focusing on the channels, winds, drops, and the mind.

The segment's final saying defines what is meant by the term 'knowledge' (*rig pa*, **vidyā*) in the framework of recognition (*ngo shes pa*), realization (*rtogs pa*), and meditative experience (*nyams su myong ba*). Contrasted with this is the term 'ignorance' (*ma rig pa*, **avidyā*), referring to the five mental poisons (*dug lnga*) which – in turn – may be transformed into the five wisdoms (*ye shes lnga*). The segment has no colophon.

Segment DK.A.A.6: The segment begins (DK.A.A.6.9a$_2$): */bla ma rin chen lta bu yi/ /rdo rje can zhabs pad la 'dud/.* It ends (DK.A.A.6.11a$_1$): *dad 'dun gyi gang zag rnams la skye bar gyur cig//.*[1146] The sixth segment is identical to segment DK.A.Nga.7. The segment contains a detailed exposition of the stages of the path, which makes multiple references to Buddhist philosophical and epistemological doctrinal terms. To begin with, the individual striving for the *Dharma* must abandon attachment to mundane things, attachment to *saṃsāric* existence in general, never give up on caring for all sentient beings, and entertain no notions of things existing as real. These qualities are achieved by contemplating death, suffering, compassion, and emptiness. With this in mind, the person develops faith in and pays respect to the *bla ma* and the three jewels.

Although various negative tendencies have become deeply ingrained in the mind due to long habituation, delusion may be cut, as is illustrated by the three analogies of an infant (*byis pa chung ngu'i dpe*), a lion cub (*seng ge phru gu'i dpe*), and hair that seem to appear in space for a person suffering from cataract (*rab rib can gyi nam mkha'i skra shad kyi dpe*).

Perceptions (*snang ba*, **avabhāsa*) and the mind (*sems*, **citta*) should be understood as being inseparable, which is illustrated by the three analogies of water and ice (*chu dang chab rom gyi dpe*), sandal wood and its fragrance (*tsan dan dang dri'i dpe*), and musk and its fragrance (*gla rtsi dang dri'i dpe*).

Dharmakāya pervades all perceptions, as illustrated by the three analogies of oil found in sesame seed (*til la mar gyis khyab pa'i dpe*), silver found in silver ore (*dngul rdo la dgnul*), and butter found in milk (*'o ma la mar gyis khyab pa'i dpe*). Perceptions appear while they do not truly exist, comparable to smoke (*du ba*), clouds (*sprin*), and fog (*khug sna*). They appear dependently on various causes and conditions, as compared to reflections in a mirror (*me long gi gzugs brnyan*), the moon reflected in water (*chu nang gi zla ba*), and the analogy of a precious jewel (*nor bu rin po che'i dpe*). Thus, though unreal, perceptions appear to the deluded mind like dreams, being mental projections. This is what is meant by the relative (*kun rdzob*, **saṃvṛti*), where the image of an object-generality (*don spyi'i rnam pa*, **arthasāmānyākāra*) comes to be viewed as constituting a real object (*yul*, **viṣaya*).

With such understanding, the practitioner enters into the practice of Secret *Mantra* (*gsang sngags*, **guhyamantra*), becoming matured by receiving empowerment and blessing

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[1146] Correlated passages: DK.α.Kha.90b$_1$-93b$_2$, DK.B.A.6.9a$_2$-11a$_1$, DK.D.A.6.9b$_2$-11b$_3$, DK.Q.A.6.422b$_3$-425b$_2$ (double pagination 424 and 425 on a single folio), DK.R.A.6.15a$_5$-18b$_6$, DK.S.A.6.15b$_2$-19a$_4$, DK.T.A.6.9b-11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 429$_2$-435$_4$.

and relying on the methods taught by the *bla ma*. The practice gives rise to the three meditative experiences of bliss, presence, and non-thought (*bde gsal mi rtog*), which in turns produces conviction (*yid ches*, **saṃpratyaya*), trust (*dad pa*, **śraddhā*), and devotion (*gus pa*, **bhakti*). Relying on these, the practitioner becomes able to sustain the practice for a long time. Thereby, many ascetic qualities of shaking off (*sbyangs pa'i yon tan*, **dhūtaguṇa*)[1147] appear in body and mind. The vital force (*srog*, **prāṇa*) enters the central channel (*dhū ti*, **avadhūti*), by force of which the five signs (*rtags lnga*) and the eight benefits (*phan yon brgyad*) emerge.

All the forms of meditative bliss (*bde ba*, **sukha*) that are felt in the body and the mind belong to tranquility meditation (*zhi gnas*, **śamatha*), whereas the five signs and eight benefits amount to the union of tranquility and insight (*zhi lhag zung 'brel*). When the meditation has achieved rest without the slightest distraction, the first level of meditative absorption (*bsam gtan dang po*, **prathamadhyāna*) has been attained and this constitutes the actual practice of meditation (*dngos gzhi*, **maula*). Meditation (*sgom pa*, **bhāvanā*) may thus be explained as the joy of meditation (*bsam gtan gyi dga' ba*, **dhyānānanda*) that is perceived by direct bodily cognition (*lus kyi rnam par shes pa'i mngon sum*).

At this point, the *bla ma* introduces the student to the direct perception (*mngon sum*, **pratyakṣā*) of the mind's emptiness (*sems kyi stong nyid*, **cittaśūnyatā*) and the mind is ascertained as being unborn (*skye med*, **nirjata* or **anutpanna*). If the student is unable to ascertain this correctly, which is called "appearing yet not ascertained" (*snang la ma nges pa*), he will enter the non-analytic cessation (*so sor brtags min gyi 'gog pa*, **apratisaṃkhyānirodha*) and following the mundane path will block the possibility of further rebirth. If, however, recognition and certainty (*nges pa*) is brought about, he attains a direct realization (*mngon sum*, **pratyakṣa*) of non-conceptual emptiness (*rtog pa dang bral ba'i stong nyid*, **nirvikalpaśūnyatā*).

At this juncture, two quotations are given from the *bla ma* (here referring to Mi la ras pa) and Atiśa (*jo bo rje*) to illustrate what a lack of realization looks like. If the practitioner realizes that all phenomena are contained within the nature of the mind and that the nature of the mind is non-duality, *dharmakāya*, then he achieved realization of the nature of all phenomena. A scriptural quotation is cited to illustrate this point. The realization of the true nature of the mind (*sems kyi chos nyid*, **cittadharmatā*) constitutes what is called the unbound vow (*zag pa med pa'i sdom pa*) or the direct realization of the first *bodhisattva* level (*sa dang po*, **prathamabhūmi*). This is what is called 'reliable' [cognition] (*tshad ma*, **pramāṇa*). Another scriptural quotation is given to described the non-conceptual nature of self-awareness (*rang rig rtog pa med pa*). When the *yogī* realizes the inner nature of the mind, he automatically realizes the outer nature of phenomena as well, and that is what is called direct yogic cognition (*rnal 'byor gyi mngon sum*, **yogipraktyakṣā*). This nature is known as the original knowledge (*dang po shes pa*, **ādijñāna*) and the natural mind (*tha*

[1147] See fn. 577.

mal gyi shes pa, **prākṛtajñāna*). It is this direct seeing of the emptiness that is the nature of the inherently pure mind, *dharmakāya*, the state of truth.

Although realization thereof has only just begun, it is now on its way, as illustrated by the analogies of the new moon (*zla ba tshes pa*), a lion cub (*seng ge phru gu*), and an infant (*byis pa chung ngu'i dpe*). The meditator experiences this by placing the mind in a non-artificial state and repeatedly ascertaining the nature of what is being perceived. Yet, he should not regard it as a virtue to be able to rest for a long time therein or that the state should remain unperturbed, because if he does so the meditation itself turns into a meditation of bondage (*'ching ba'i bsam gtan*). The nature of the mind is strictly speaking an uncontrived mind (*sems ma bcos pa*). The attainment of such realization is without arising or ceasing, present at all times, uninterrupted, unchanging, and all-pervading. It cannot be adequately expressed by anyone. The meditation does not involve any focus or effort at the outset, does have any resting point in the middle, and is without any thought of arrogance at the end. Never being separated from the experience of the co-emergent, the non-binding bliss becomes uninterrupted, whereby the body and the mind become fluid, and the *yogī* attains the ascetic quality of shaking off (*sbyangs pa'i yon tan*, **dhūtaguṇa*). Never becoming separated from the resolve of Awakening, motivated by kindness and compassion, he realizes the union of method and insight. The segment ends with the prayer: May the meditative experience instructed by the genuine *bla ma* and cultivated by oneself arise in those who persevere with faith and striving! The segment has no colophon.

Segment DK.A.A.7: The segment begins (DK.A.A.7.11a$_1$): *//bla ma rin po che'i zhal nas/ bskyed rims la brtan pa chung ngu thob pa ni/.* It ends (DK.A.A.7.11a$_4$): *gsang ba'i drod sems nyid spros bral nam mkha' lta bur rtogs pa 'byung gsung//.*[1148] This is a short segment that explains three levels of attainment of stability (*brtan pa*, **dhṛti*) in the Tantric practices of the Generation Stage (*bskyed rims*, **utpattikrama*) and the Completion Stage (*rdzogs rim*, **saṃpattikrama*). In brief, the practitioner who has attained a small degree of stability in the Generation Stage will see himself as the deity, understanding the five aggregates (*phung po lnga*, **pañcaskandha*) in their real nature to be the five *buddha*s Vairocana, etc. The *yogī* who has attained a middling degree will see all beings just as he sees himself [as the deity]. The one with a high degree of stability will see himself and others as being like illusions, dreams, or rainbows.

The practitioner who has attained stability in the Completion Stage will successively experience the levels of heat (*drod*, *ūṣman*), including outer heat, inner heat, and secret heat. Correspondingly, he will no longer feel his body, no longer feel the movement of breath, and will realize the mind to be free from all conceptual entanglement (*spros bral*, *niṣprapañca*), like space. The segment has no colophon.

Segment DK.A.A.8: The segment begins (DK.A.A.8.11a$_5$): */yang rin po che'i zhal nas/ spyir thos pa'i shes rab kyis chos thams cad go yul du byed/.* It ends (DK.A.A.8.12a$_1$):

[1148] Correlated passages: DK.α.Kha.93b$_{2\text{-}5}$, DK.B.A.7.11a$_{1\text{-}5}$, DK.D.A.7.11b$_{3\text{-}6}$, DK.Q.A.7.425b$_{2\text{-}5}$ (double pagination 424-425), DK.R.A.7.18b$_6$-19a$_6$, DK.S.A.7.19a$_4$-19b$_3$, DK.T.A.7.11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 435$_4$-436$_2$.

/gsang sngags ni rang rig pa'i ye shes la rtogs pa'i phyir don dngos bstan to//.[1149] The eighth segment first defines the three insights (*shes rab*, **prajñā*), namely the insight of listening (*thos pa'i shes rab*, **śrutaprajñā*), the insight of understanding (*bsam pa'i shes rab*, **cintāprajñā*), and the insight of cultivating (*sgom pa'i shes rab*, **bhāvanāprajñā*). The explanation on the insight of cultivating contains brief definitions of tranquility meditation (*zhi gnas*, **śamatha*) and insight meditation (*lhag mthong*, **vipaśyanā*). It also explains the meditative process through the analogy of tying the wild elephant (*glang po che smyon pa*) of the mind to the post of the meditative focus (*dmigs pa*, **ālambana*) with the rope of awareness (*dran pa*, **smṛiti*).

Thereupon, the segment lays out the stages of accomplishments in the framework of the five paths (*lam lnga*, **pañcamārga*), i.e., the path of gathering the requisites (*tshogs lam*, **saṃbhāramārga*), the path of preparation (*sbyor lam*, **prayogamārga*), etc. At the highest level, consciousness (*rnam par shes pa*, **vijñāna*), which is the seed of existence (*srid pa'i sa bon*, **bhāvabīja*), ceases and *dharmakāya*, great bliss, is actualized. It is said that this is the explanation given in accordance with the treatises of the *Pāramitā* path (*pha rol tu phyin pa'i lam gyi gzhung*). Thereupon, the segment briefly presents the stages of the path according to the Secret *Mantra* tradition (*gsang sngags*). It draws a theoretical comparison between these two approaches, which is supported with a scriptural quotation from an unnamed *Tantra* depicting a dialogue between the Buddha and Mañjuśrī. The segment has no colophon.

Segment DK.A.A.9: The segment begins (DK.A.A.9.12a_2): *//yang rin po che'i zhal nas/ phyag rgya chen po don gsum pa ni/.* It ends (DK.A.A.9.12b_2): */phyag rgya chen po don gsum pa'o//.*[1150] The ninth segment explains *Mahāmudrā* as the "third meaning" (*don gsum pa*), signifying *Mahāmudrā* as the co-emergent mind as such (*sems nyid lhan cig skyes pa*). The meaning of *Mahāmudrā* is laid out with a series of explanatory terms. Thereupon, the segment instructs that in order to realize *Mahāmudrā* the practitioner must begin by visualizing himself as the deity. During the daytime, he should then meditate on the *bla ma* above his head, while during the night he should meditate on the *bla ma* sitting on a lotus having eight petals in his heart center. By melting together with the *bla ma*, the *yogī* should let his mind rest in its natural state. This is called to rest in non-observation (*mi dmigs pa*, **anupalabdhi*) and non-cognition (*yid la mi byed pa*, **amanasikāra*). In this manner, all arising thoughts are turned into the meditation. From time to time, the practitioner should additionally meditate on the channels and winds (*rtsa rlung*) in order to enhance the practice. The segment has no colophon.

[1149] Correlated passages: DK.α.Kha.93b_5-94b_2, DK.B.A.8.11a_5-12a_1, DK.D.A.8.11b_6-12b_4, DK.Q.A.8.425b_6-426b_2, DK.R.A.8.19a_6-20b_5, DK.S.A.8.19b_3-21a_3, DK.T.A.8.11b-12b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 436$_3$-438$_5$.

[1150] Correlated passages: DK.α.Kha.94b_2-95a_3, DK.B.A.9.12a_2-12b_2, DK.D.A.9.12b_4-13a_4, DK.Q.A.9.426b_3-427a_3, DK.R.A.9.20b_5-21b_5, DK.S.A.9.21a_3-22a_2, DK.T.A.9.12b-13n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 438$_5$-440$_4$.

Segment DK.A.A.10: The segment begins (DK.A.A.10.12b$_2$): *//rtogs ldan rin po che la 'dud/ tshe 'di spangs nas sgrub pa nyams su len pa cig la/.* It ends (DK.A.A.10.15a$_5$): *mtha' thams cad dang bral ba'i dbu ma'o/ /gol sa gcod pa iṭhi/.*[1151] The majority of the tenth segment has an identical parallel in segment DK.A.Khi.3 and partial parallel in segment DK.A.Ki.15. The segment starts by presenting what is to be abandoned (*spang bya*, **varjayitavya*) on the path and what is to be cultivated (*blang bya*, **gṛhītavya*). This explanation is given in a rather technical manner by laying it out through the Abhidharmic framework of the four conditions known as the causal condition (*rgyu rkyen*, **hetupratyaya*), the governing condition (*bdag po'i rkyen*, **adhipatipratyaya*), the focal condition (*dmigs pa'i rkyen*, **ālambanapratyaya*), and the immediately preceding condition (*de ma thag pa'i rkyen*, **samanantarapratyaya*).

The governing condition involves relying on a spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*) and the segment explains that the teacher may either be a person (*gang zag*), a teaching (*bka'*), a perception (*snang ba*), or knowledge (*rig pa*). The qualifications of the teacher as a person are briefly explained.

The focal condition is non-delusion and the segment presents its features as insight within the sub-topics of the four *buddha*-bodies (*sku*, **kāya*). It is also explained how the practitioner should develop insight by practicing meditation. A short explanation of the correct sitting position for meditation is given, along with a short outline of how to foster the insights of listening, understanding, and cultivation during the meditation session.

The immediately preceding condition here refers to the state of buddhahood that is achieved through insight. The notion of Buddha is then taught in the context of seeking refuge (*skyabs su 'gro ba*, **śaraṇagamana*) in the three jewels and the six perfections (*pha rol tu phyin pa*, **pāramitā*).

Having listed the causes and results of the path, the segment teaches its stages in the form of the five paths (*lam lnga*, **pañcamārga*), detailing the steps of realization. It also presents the path via the thirty-seven factors of Awakening (*byang chub kyi phyogs kyi chos sum cu rtsa bdun*, **saptatriṃśad bodhipakṣyā dharmāḥ*), which are listed with brief definitions. The segment ends with a discussion of insight and the role played by thoughts (*rnam rtog*, **vikalpa*) on the path and how to treat them. The segment has no colophon.

Segment DK.A.A.11: The segment begins (DK.A.A.11.15a$_6$): */bla ma dam pa rnams la phyag 'tshal lo//sems tsam pa rang rig don dam du 'dod de/.* It ends (DK.A.A.11.16b$_6$): */de las gzugs sku 'byung ba ni thob pa med pa'i 'bras bu'o//.*[1152] The eleventh segment contains a doxography of Indian *Mahāyāna* Buddhist philosophical traditions. It attributes the claim to the *Cittamātra* school (*sems tsam pa*) that non-conceptual self-awareness (*rang rig*,

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[1151] Correlated passages: DK.α.Kha.95a$_3$-97b$_4$, DK.B.A.10.12b$_2$-15a$_5$, DK.D.A.10.13a$_4$-15b$_6$, DK.Q.A.10.427a$_3$-429b$_2$, DK.R.A.10.21b$_5$-26a$_5$, DK.S.A.10.22a$_2$-26b$_4$, DK.T.A.10.13n-15b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 440$_4$-448$_3$.

[1152] Correlated passages: DK.α.Kha.97b$_4$-99a$_5$, DK.B.A.11.15a$_6$-16b$_6$, DK.D.A.11.15b$_6$-17b$_2$, DK.Q.A.11.429b$_3$-431a$_2$, DK.R.A.11.26a$_5$-29a$_4$, DK.S.A.11.26b$_4$-29b$_2$, DK.T.A.11.15b-17b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 448$_3$-453$_4$.

**svasaṃvitti* or **svasaṃvedanā*) has ultimate existence. To this, the *Mādhyamika*s reply" "Your ultimate (*don dam*, **paramārtha*) is our relative (*kun rdzob*, **saṃvṛti*)," meaning that the *Mādhyamika*s (here following the view of Śāntarakṣita's *Madhyamakālaṃkāra*, the most popular *Madhyamaka* treatise in Tibet at the time) assert all phenomena to be mind only on the relative level. The *Mādhyamika*s add the satirical comparison that this means that "your mother (*a ma*) is our wife (*chung ma*)."

For the *Mādhyamika*s, the ultimate is without any claim involving the four extremes of existence, non-existence, both, or neither. A reply to this position is then put forth by the followers of the *Pāramitā* tradition (*pha rol tu phyin pa*), presenting a consequential counterargument (*thal 'gyur*, **prasaṅga*). The *Pāramitā* adherents argue against the *Mādhyamika*s that it would not be tenable to make any doxographical claim even on the relative level, such as that of the *Cittamātra* view. Instead, the *Pāramitā* followers state that the present moment of consciousness (*shes pa skad cig ma 'di*) is entirely without defining characteristics (*mtshan nyid med pa*) and the proper philosophical position is one of complete non-observation (*mi dmigs pa*, **anupalabdhi*).

At this point, the followers of Secret *Mantra* (*gsang sngags pa*, **guhyamāntrika*) join the debate and argue that their positions agrees with and yet surpasses each of the preceding traditions, i.e., the *Cittamātra*, *Madhyamaka*, and *Pāramitā*. It is shortly explained how this may be the case. For example, regarding the *Cittamātra* view, the Secret *Mantra* followers also asserts that the wisdom of self-awareness is beyond conceptuality and that it is present in the mind of the Buddha, but he further asserts – unlike the *Cittamātra* – that such self-awareness does not have ultimate existence and is unborn. Moreover, the Secret *Mantra* system exceeds the *Madhyamaka* based on the former's significance given to meditative experiences (*nyams myong*, **anubhāva*) and it exceeds the *Pāramitā* tenets in terms of the special Tantric approach of ascertaining the nature of the mind on the basis of meditative experience.

A particular feature of the Secret *Mantra* system is its possession of special methods (*thabs*, **upāya*), namely the *yoga* of Inner Heat (*gtum mo*, **cāṇḍālī*). Moreover, it is characterized by insight (*shes rab*, **prajñā*), referring to knowledge without birth (*skye ba med pa'i rig pa*), a path without ceasing (*'gag pa med pa'i lam*), insight without abiding (*gnas pa med pa'i shes rab*), and a result without attainment (*thob pa med pa'i 'bras bu*). The successful practice of Inner Heat gives rise to good qualities in the form of the five signs (*rtags lnga*) and the eight benefits (*phan yon brgyad*). The segment here lists the five signs as: (1) smoke-like (*du ba lta bu*), (2) mirage-like (*smig rgyu lta bu*), (3) fire-fly-like (*srin bu me khyer lta bu*), (4) candle-flame-like (*mar me lta bu*), and cloudless-sky-like (*sprin med pa'i nam mkha' lta bu*). It lists the eight benefits as: (1) the ability of the body to hold together by means of the earth element (*sa yis lus zungs thub*), (2) the ability to lubricate by means of the water element (*chu yis snum*), (3) the arising of heat by means of the fire element (*me yis drod skye*), (4) [bodily] lightness and movement by means of the air element (*rlung gis yang zhing g.yo*), (5) having not sensation of existence by means of the space element (*nam mkhas yod par mi tshor*), (6) [to gain] luster and clarity by means

of the moon (*zla bas mdangs gsal*), (7) to become invisible to others by means of the sun (*nyi mas gzhan gyis mi mthong*), and (8) to become unimpeded by anything by means of the combination of all the above benefits (*thams cad kun sun po'i phan yon ci la yang thogs rdugs med pa*).

Finally, the segment teaches how afflictive emotions (*nyon mongs pa*, *kleśa*) exist in the form of wind and that such afflictions cease when the winds are made to enter into the central channel. At that point, the practitioner can no longer by harmed by ghosts (*yi dwags*, **preta*) or by diseases caused by the four elements (*'byung bzhi'i nad*). The segment presents the above-mentioned four special features of insight in some detail. There is no colophon.

Segment DK.A.A.12: The segment begins (DK.A.A.12.16b$_7$): */bla ma dam pa rnams la phyag 'tshal lo/ /sgrib pa ni gsum ste/.* It ends (DK.A.A.12.18a$_3$): */dge ba bcu dang du len pa de yin no//.*[1153] The segment first teaches the three hindrances (*sgrib pa*, **āvaraṇa*) for Awakening, namely the cognitive hindrance (*shes bya'i sgrib pa*, **jñeyāvaraṇa*), the afflictive hindrance (*nyon mongs pa'i sgrib pa*, **kleśāvaraṇa*), and the hindrance of actions (*las kyi sgrib pa*, **karmāvaraṇa*). The different manners in which these hindrances are successively to be purified are presented according to the *Bka' gdams pa* tradition and according to the approach of *Bla ma* Mi la. Followers of the *Bka' gdams pa* undertake their purification in the order in which the hindrances are listed above, whereas Mi la ras pa taught that the cognitive hindrance is to be purified first. The segment agrees with both of these positions as valid alternatives.

A scriptural quotation is then given from the *Saṃdhinirmocanasūtra*, describing how the appropriating consciousness (*len pa'i rnam par shes pa*, **ādanavijñāna*) is profound and subtle, and accumulates all seeds (*sa bon*, **bīja*). The textual passage is commented upon in some detail. Having explained the functioning of consciousness in accordance with the *Yogācāra* view, the segment goes on to present the path of Awakening and the removal of the hindrances according to this view. The segment ends with a short explanation of the purification of the hindrances according to the Secret *Mantra* tradition, where reference is made to the notions of radiance (*'od gsal*, **prabhāsvara*), the interim (*bar do*, **antarābhava*), as well as to the four powers of purification (*stobs bzhi*). The segment has no colophon.

Segment DK.A.A.13: The segment begins (DK.A.A.13.18a$_4$): */bla ma rin po che'i zhal nas/ tshe 'di blos btang nas chos bsha' mar byed pa la/.* It ends (DK.A.A.13.19a$_5$): */lo zla 'ga' na don kun thams cad 'grub/ ces gsung ngo//.*[1154] The segment contains a saying attributed to the precious *bla ma* (*bla ma rin po che*). First, it is exhorted that the practi-

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[1153] Correlated passages: DK.α.Kha.99a$_6$-100b$_2$, DK.B.A.12.16b$_7$-18a$_3$, DK.D.A.12.17b$_2$-18b$_5$, DK.Q.A.12.431a$_3$-432a$_5$, DK.R.A.12.29a$_4$-31b$_1$, DK.S.A.12.29b$_2$-31b$_5$, DK.T.A.12.17b-18b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 453$_4$-457$_4$.

[1154] Correlated passages: DK.α.Kha.100b$_2$-101b$_2$, DK.B.A.13.18a$_4$-19a$_5$, DK.D.A.13.18b$_5$-19b$_6$, DK.Q.A.13.432a$_6$-433a$_5$, DK.R.A.13.31b$_1$-33a$_6$, DK.S.A.13.32a$_1$-33b$_4$, DK.T.A.13.18b-19b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 457$_4$-460$_6$.

tioner needs to turn the mind away from this life and exclusively be concerned with practicing the *Dharma*. A notion of being 'unmistaken' (*ma nor ba*) is then introduced, stressing the need for meeting an unmistaken teacher (*bla ma ma nor ba*), encountering an unmistaken teaching (*chos ma nor ba*), practicing an unmistaken path (*lam ma nor ba*), and attaining an umistaken result (*'bras bu ma nor ba*). The segment then lays out the stages of such a path in brief. It begins with the contemplations of impermanence (*mi rtag pa*, **anitya*) and the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*), followed by cultivation of the attitudes of kindness (*byams pa*, **maitrī*), compassion (*snying rje*, **karuṇā*), and the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*). Next, the practitioner gathers the requisite of beneficence (*bsod nams kyi tshogs*, **puṇyasaṃbhāra*), meditates on the Generation Stage (*bskyed rim*, **utpattikrama*), and does recitations (*bzlas pa*, **jāpa*). He meditates on all outer perceived objects as being unreal like dreams, and on the inner perceiving mind as being real (*bden pa*, **satya*) yet unborn, unceasing, and unchanging.

Next, the difference between the mind of a sentient being and of a Buddha is discussed as consisting in whether or not the nature of the mind has been realized. Finally, a short presentation of the nature of the mind is given, with particular focus on the non-duality of the mind (*sems*, **citta*) and thoughts (*rtog pa*, **vikalpa*), and on the mind's nature as being radiance (*'od gsal ba*, **prabhāsvara*). It is also taught in brief how a meditator should rest in this nature with faith, diligence, and devotion, perfecting the practice over a long period of time. The segment has no colophon.

Segment DK.A.A.14: The segment begins (DK.A.A.14.19a$_5$): */yang rin po che sgam po pa'i zhal nas/ nga la blta rgyu sems nyid gcig pu las med/*. It ends (DK.A.A.14.19b$_1$) with the colophon: *//phyogs bcu'i rgyal ba kun gyi sku gsung thugs/ /yon tan 'phrin las kun gyi sras gcig pu/ /khams gsum 'gro ba'i dpal mgon sgam po pa'i/ /bka' 'bum dpag bsam ljon shing legs par rdzogs//*.[1155] The segment consists of a short saying of just five sentences attributed to Sgam po pa, the precious one (*rin po che sgam po pa*). The saying defines Sgam po pa's view (*lta ba*, **darśana*) as only pertaining to the mind as such (*sems nyid*, **cittatā*), which is like space (*nam mkha' lta bu*). The meditation (*sgom pa*, **bhāvanā*) is the vivid experience thereof (*gsal bar nyams su myong ba*). The conduct (*spyod pa*, **caryā*) is to act without doing any 'action' while not becoming separated from this experience. The result (*'bras bu*, **phala*) is to become fully acquainted therewith.

Following the saying, the segment ends with a textual colophon (cited in Tibetan above) consisting of a four-line verse: "This is the good end of the manifold sayings (*bka' 'bum*), a wish-fulfilling tree, by Sgam po pa, the glorious protector of the three realms, the only son of all the bodies, speech, mind, qualities, and activities of the Victorious Ones (*rgyal ba*, **jina*) of the ten directions." The colophon describes that the end of present segment

[1155] Correlated passages: DK.α.Kha.101b$_{2-3}$, DK.B.A.14.19a$_5$-19b$_1$, DK.D.A.14.19b$_6$-20a$_2$, DK.Q.A.14.433a$_5$-433b$_1$, DK.R.A.14.33a$_6$-33b$_5$, DK.S.A.14.33b$_4$-34a$_2$, DK.T.A.14.19b-20n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 460$_6$-461$_4$.

constitutes the completion (*rdzogs*) of a compilation (*bka' 'bum*) of teachings or sayings (*bka'*, **vacana*) by Sgam po pa [Bsod nams rin chen].

Since the colophon only marks the end of the compilation without any indication of the compilation's beginning, it opens up a question of the compilation's extent, i.e., how many of the text passages or segments preceding this colophon should be understood as being included in the compilation. Given that the term "manifold sayings" or "collected works" (*bka' 'bum*) is used, it is clear that the colophon refers to more than a single segment, i.e., to more than segment DK.A.A.13. It is possible to interpret the extent of the compilation as covering the whole of text DK.A.A or even as spanning a larger part of the 1520-xylograph DK.A up to this point.

Comparison with the earlier handwritten manuscript DK.α may to some extent help to clarify this question. First of all, the series of segments that constitute text DK.A.A in the 1520-xylograph are likewise found in the same series in manuscript α (DK.α.Kha.83b$_6$-101b$_3$). However, in manuscript DK.α, the series of segments has no overall title at the beginning as seen in DK.A.A (*Chos rje dags po lha rje'i gsung/ bslab gsum rnam bzhag la sogs pa*). Also, manuscript DK.α does not contain the above-cited colophon found at the end of the present segment in the 1520-xylograph (DK.A.A.13). Since the colophon is not attested by manuscript DK.α, it either suggests that the colophon is specific to the 1520-xylograph or that it was incorporated into the 1520-xylograph from an earlier source other than manuscript DK.α.

The first alternative that the colophon was created specifically for the 1520-xylograph is illogical, since the xylograph does not end at this point but continues with further texts. The subsequent texts are likewise attributed to Bsod nams rin chen and it would consequently be senseless to refer to this point of the xylograph as constituting the end of the compilation (*bka' 'bum*).

The second alternative is that the colophon was created in an earlier source for the series of segments that make up text DK.A.A in the 1520-xylograph, referring to those as a compilation (*bka' 'bum*) of Sgam po pa's sayings. This mini-corpus carries the name "The Wish-Fulfilling Tree" (*dpag bsam ljon shing*, **kalpavṛkṣa*) or it is characterized as such. In this regard, it should be noted that the general order of segments overall in manuscript DK.α differs starkly from the text arrangement found overall in the 1520-xylograph. Likewise, an earlier non-extant archetype for the 1520-xylograph, to which the colophon may be ascribed, did probably not exhibit the text arrangement of the 1520-xylograph.

Hence, in conclusion, it may be hypothesized that the colophon marking the end of the compilation (*bka' 'bum*) refers only to the compilation of the fourteen segments that now make up text DK.A.A, being a series of fourteen segments that also are found in the same order in manuscript DK.α. It should though be stressed that the hypothesis has the caveat that the concrete text arrangement of this non-extant archetype is unknown and that the beginning of the said compilation consequently cannot be known with certainty.

Segment DK.A.A.15: The segment begins (DK.A.A.15.19b$_1$): *// oṃ swa sti/ de ltar mtshan yongs su grags pa'i chos kyi rje mgon po zla 'od gzhon nu'i bka' 'bum dpag bsam*

ljon shing 'gro ba kun gyi re 'dod skong bar byed pa/ yid bzhin gyi nor bu rin po che dbang gi rgyal po lta bu 'di yi bla ma brgyud pa'i rim pa ni gsum las/. It ends (DK.A.A.15.20a$_5$): *la phyi ba/ bla ma chos rin pa// //zhes pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shan tir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis so//.*[1156] The final segment of text DK.A.A contains an additional colophon related to the text compilation (*bka' 'bum*) mentioned at the end of the preceding segment DK.A.A.13. The colophon starts by saying (cited in Tibetan above):

> "*Oṃ svasti!* There are three successions of *bla ma* lineages for this compilation of manifold sayings (*bka' 'bum*) – a wish-fulfilling tree that satisfies the hopes and aspirations of all beings, like a king of all wish-fulfilling jewels – [containing the sayings] of the *Dharma* master, the protector Candraprabha Kumāra (*zla 'od gzhon nu*), who is highly renowned under that name."

The beginning of the longer colophon thus characterizes the compilation of sayings (*bka' 'bum*) as being those spoken by the *Dharma* master Candraprabha Kumāra, i.e., Sgam po pa Bsod nams rin chen. Thereupon, the segment carries on by listing three transmission lineages.

The first transmission lineage is described as "the lineage of the multiple spoken cycles of teachings on the two stages of the *Secret Mantra Vajrayāna* [tradition]" (*gsang sngags rdo rje theg pa'i rim pa gnyis kyi skor mang du gsungs pa'i brgyud pa*). The lineage teachers of this transmission are then listed: (1) Vajradhara (*rdo rje 'chang*) and the Wisdom Ḍākinī (*ye shes mkha' 'gro ma*, **jñānaḍākinī*); (2) the great man, the emanation, lord Tailopa (*tai lo pa*); (3) the great scholar Nāropa (*nā ro pa*); (4) the master, the great one of Lho brag valley (*lho brag pa*), (i.e., Mar pa Chos kyi blo gros); (5) the great *Bla ma* Mi la ras pa; (6) the protector Candraprabha Kumāra (*zla 'od gzhon nu*) (i.e., Bsod nams rin chen); (7) Sangs rgyas sgom pa; (8) the two nephews (*khu dbon gnyis*, literally "the uncle and nephew", i.e., Tshul khrims snying po and Shes rab Byang chub); (9) the glorious Dus gsum mkhyen pa (i.e., the first Karma pa, 1110-1193); from him the succession continues in the following stages: (10) the protector of beings the great *Ras pa* ('Gro mgon Ras chen, 1148-1218); (11) the *bodhisattva* (*rgyal sras*, **jinaputra*) Spom brag pa [Bsod nams rdo rje] (1170-1249); (12) the *Mahāsiddha* (*grub chen*) Karma Pakṣi (the second Karma pa, 1204-1283); (13) the *siddha* (*grub thob*) U rgyan pa [Rin chen dpal] (1230-1309) and *Bla ma* Snyan ras [Dge 'dun 'bum]; (14) the *Dharma* master Rang byung rdo rje (the third Karma pa, 1284-1339); (15) Rgyal ba G.yung ston [Rdo rje dpal] (1296-1376) and Rtogs ldan Mgon po [Ye shes] rgyal mtshan (dates unknown); (16) *Dharma* master Rol pa'i rdo rje (the fourth Karma pa, 1340-1383); (17) Rtogs ldan Mkha' spyod dbang po (the second Zhwa

[1156] Correlated passages: DK.B.A.15.19b$_1$-20a$_5$, DK.D.A.15.20a$_2$-20b$_5$, DK.Q.A.15.433b$_1$-434a$_4$, DK.R.A.15.33b$_5$-35a$_6$, DK.S.A.15.34a$_2$-35a$_5$, DK.T.A.15.20n-20b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 461$_4$-463$_6$. The segment is not found in DK.α.

dmar pa, 1350-1405);[1157] (18) *Bla ma* La phyi ba [Mdog ston] Nam mkha' rgyal mtshan (15th century); and (19) Sgam po pa Rin po che Dharma Ratna (Chos rin pa, 1362-1453). The segment's listing of this lineage ends by stating that the latter teacher gave this oral transmission joyfully, presumably thereby transmitting it to the person who created the written compilation (*bka' 'bum*) in question. It is notable that the listed lineage mainly pertains to the *Karma Kaṃ tshang* tradition of the *Bka' brgyud* school.

The second transmission lineage is listed as: (1) Buddha Vajradhara (*rdo rje 'chang*); (2) [*Bodhisattva*] Ratnamati (*Blo gros rin chen*); (3) Śavari Dbang phyug (*sha ba ri dbang phyug*); (4) Maitrīpa (*mai tri pa*); (5) Mar pa; (6) Mi la ras pa; and (7) Dags po lha rje [Bsod nams rin chen]. Though the segment does not clarify which instruction was passed through this lineage, it would seem that the lineage pertains to the special *Mahāmudrā* lineage of Maitrīpa.

The third transmission lineage consists of a complex of four different teaching transmissions known as "the Four Instruction Lineages" (*bka' babs bzhi'i brgyud pa*). The Four Instruction Lineages refer to four Tantric transmissions that were gathered by the Indian master Tilopa (a.k.a. Tailopa) from a number of *guru*s.

(I) The first transmission is listed as follows: (1) Vajradhara (*rdo rje 'chang*); (2) Ratnamati (*blo gros rin chen*); (3) *Ācārya* Nāgārjuna[garbha] (*slob dpon klu sgrub*); (4) Mataṅgi (*ma tang gi pa*); (5) Tailopa (*tai lo pa*); (6) Nāropa (*nā ro pa*); (7) Mar pa; (8) Mi la; and (9) Snyi sgom [Bsod nams rin chen]. The segment does not provide any further information about this transmission, but the list of *guru*s is generally speaking the one that is associated with the instruction on the Five Stages (*rim lnga*, **pañcakrama*) of the Father Tantras (*pha rgyud*), which involve the *yoga*s of Transference (*'pho ba*, **saṃkrānti*) and Body-Entering (*grong 'jug*, **purapraveśa*).

(II) The second transmission is stated as: (1) Vajradhara (*rdo rje 'chang*); (2) Vajrapāni (*phyag na rdo rje*); (3) the Great *Brāhmaṇa* Saraha (*bram ze chen po sa ra ha pa*); (4) Lūipa (*lū hi pa*); (5) Ḍiṅgipa (*ḍing gi pa*); (6) Tailopa (*tai lo pa*); (7) Mar pa; (8) Mi la; and (9) the precious *Dharma* master [Bsod nams rin chen] (*chos kyi rje rin po che*). This seems to refer to the instruction on the *Mahāmudrā* practice of the *Tantra*s.

(III) The third *guru* lineage is listed in the segment as: (1) *Ḍoṃbhi Heruka* (*ḍoṃ bhi he ru ka*); (2) Birvapa (*bir ba pa*); (3) Kambala (*la ba pa*); and (4) Indrabodhi the younger (*indra bo dhi chung ba*). This probably refers to the transmission for the instructions on the *yoga*s of Radiance (*'od gsal*, **prabhāsvara*), Dream (*rmi lam*, **svapna*), and Illusory Body (*sgyu lus*, **māyādeha*).

(IV) The fourth lineage is: (1) Vajradhara (*rdo rje 'chang*); (2) Sumati Samantabhadrī (*su ma ti kun tu bzang mo*); (3) Thanglopa (*thang lo pa*); (4) Karṇaripa (*kar ṇa ri ba*); (5) Tailopa (*tai lo pa*); (6) Nāropa (*nā ro pa*); (7) Mar pa; (8) Mi la; (9) the *Dharma* master Bsod nams rin chen; (10) Tshul khrims snying po; (11) Khams pa dbu se (i.e., the first Karma pa Dus gsum mkhyen pa); (12) 'Gro mgon ras pa chen po; (13) Pong brag pa (i.e.,

[1157] It may be recalled in relation to this book's study of hagiographies that Mkha' spyod dbang po was the author of the *Large Hagiography* (*Rnam thar chen mo*) of Bsod nams rin chen.

Spom brag pa); (14) Karma pa (i.e., Karma Pakṣi); (15) U rgyan pa; (16) Snyan ras; (17) Rang byung ba (the third Karma pa); (18) Rgyal G.yung mgon rgyal ba; (19) (Karma pa) Rol pa'i rdo rje; (20) Zhwa dmar pa [Mkha' spyod dbang po]; (21) [Karma pa] De bzhin gshegs pa (1384-1415); (22) La phyi ba [Mdog ston Nam mkha' rgyal mtshan] (15th century); and (23) Bla ma Chos rin pa (15th century). This seems to be the transmission of the instructions on the *yoga*s of the Mother *Tantra*s (*ma rgyud*), namely Inner Heat (*gtum mo*, **cāṇḍālī*), the Interim (*bar do*, **antarābhava*), and Sexual Union (*las kyi phyag rgya*, **karmamudrā*).

It should be underlined that the segment does not name the actual instructions related to each lineage, aside from giving the general designation "the Four Instruction Lineages" (*bka' babs bzhi'i brgyud pa*).[1158] Otherwise, the segment only refers to these as 'traditions' (*lugs*). It may also be added that the name "the Four Instruction Lineages" (*bka' babs bzhi*) is traditionally said to form the etymological basis for the later Tibetan name *Bka' brgyud* ("the transmission of the [four] instruction [lineages]", i.e., *bka' babs bzhi'i brgyud pa*), which became the general name for Bsod nams rin chen's lineage in the later Tibetan tradition. The segment ends with the short printer's colophon of the 1520 xylograph.

6.31 DK.A.Ki: Sayings of the Dharma Master, the Doctor from Dags po: Instruction on the Twofold Nature and Instruction on the Two Armors (Chos rje dags po lha rje'i gsung/ gnas lugs gnyis kyi man ngag dang go cha gnyis kyi man ngag bzhugs so)

29 folios, 27 segments, 9 colophons. The title given to the text in the 1520 xylograph (DK.A) suggests that the twenty-seven segments of the text form two overall cycles of instructions.

The first cycle, entitled *Instruction on the Twofold Nature* (*Gnas lugs gnyis kyi man ngag*), consists of segments 1-14. These segments contain Tantric *yoga* instructions that fundamentally are concerned with meditational practices focused on "the nature of things" (*dngos po'i gnas lugs*, **mūlaprakṛti*). The nature of things is a term derived from the *Yoga* manual *Ka dpe*, wherein the nature (*gnas lugs*, **prakṛti*) is presented with respect to the body (*lus*) and the mind (*sems*), thus forming a twofold nature (*gnas lugs gnyis*). Accordingly, segments 1-14 provide teachings on the *yoga* of Inner Heat (*gtum mo*), the *cakra*s and channels, the *yoga*s of Illusory Body (*sgyu lus*) and Radiance (*'od gsal*), meditation on the ultimate nature, explanations on the four *buddha* bodies, instructions on Awakening in the process of dying (*'chi ka*) and the interim (*bar do*), and the *yoga* of Transference (*'pho ba*).

The second cycle, entitled *Instruction on the Two Armors* (*Go cha gnyis kyi man ngag*), consist of segments 15-27. The cycle presents a series of contemplative sayings, most of which are concerned with *Mahāmudrā*. The first few segments deal with the so-called two

[1158] For the Four Instruction Lineages with some minor difference in naming the *guru*s in each transmission, see KRAGH (2011a:132).

armors (*go cha gnyis*) that must be adopted to guard the practice, namely the armor of the view (*lta ba'i go cha*) and the armor of insight (*shes rab kyi go cha*). Several of the segments discuss how thoughts should be made part of the path (*rtog pa lam du 'khyer ba*). Some of the segments are written in the form of notes and give short definitions of various contemplative terms. Other treated topics include the stages of the Secret *Mantra* path and motivational advice. The text ends with a homage to the teacher, which is said to have been composed by Bsod nams rin chen's older nephew Dags po Sgom tshul.

Segment DK.A.Ki.1: The segment begins (DK.A.Ki.1.1b$_1$): */bla ma rin chen lta bu yi/ /zhabs kyi padmo la btud de/.* It ends (DK.A.Ki.1.3a$_7$) with the colophon: */gtum mo dgu bskor gyi zhal gdams lags so/.*[1159] After a six-line verse of homage to the *bla ma* and the non-dual reality, the segment starts by directly quoting the first thirteen lines of the "Inner Heat Instruction Text" (*gtum mo'i ka dpe*) said to contain the *yoga* transmission of Nāropa.[1160] The cited lines describe how Nāropa received a prophecy telling him to find and rely on Tailopa as his *guru*. He went east, found Tailopa, and requested instruction. Concerning the Generation Stage, he learned what is termed "the nature of things" (*dngos po'i gnas lugs*, **mūlaprakṛti*), the path (*lam*, **mārga*), and the result (*'bras bu*, **phala*).

The nature of things is first explained in relation to the body (*lus*, **deha*), presented under the five headings: (1) the fivefold Awakening (*byang chub rnam lnga*), (2) the channels (*rtsa*), (3) *bodhicitta* (*byang chub sems*), (4) unclean substances (*mi gtsang rdzas*), and (5) thought (*rnam rtog*).[1161] Following the quotation of these lines from the *Ka dpe*, the segment explains the nature of things (*dngos po'i gnas lugs*) pertaining to the mind (*rang sems*). This is accomplished through quotation of two well-known passages from songs and works by Tailopa.

The path (*lam*, **mārga*) is the presented in terms of the Generation Stage (*bskyed rim*) and the Completion Stage (*rdzogs rim*) with brief mention of their subdivisions. Next, the segment lays out the practice of Inner Heat (*gtum mo*) and its result by presenting three key points (*gnad*), paraphrasing the corresponding verses on these points from the *Gtum mo'i ka dpe*.[1162] The first is the key point of the body (*lus kyi gnad*), which covers explanations on the right body posture for the *yoga* exercise and the fourfold breathing technique (*rlung sbyor*) constiting of inhaling (*rngub*, **āśvāsa*), holding (*dgang*, **bhara*), releasing (*gzhil ba*,

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[1159] Correlated passages: DK.α.Kha.15a$_1$-16a$_3$, DK.B.Ki.1.1b$_1$-3a$_7$, DK.D.Ki.1.1b$_1$-3b$_2$, DK.Q.Ki.1.434a$_5$-435b$_3$, DK.R.Ki.1.1b$_1$-4a$_5$, DK.S.Ki.1.1b$_1$-4b$_2$, DK.T.Ki.1.1b-3b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 463$_6$-468$_6$.

[1160] For the original version of the *ka dpe* in its full form, see *Dpal nā ro pa'i ka dpe tshigs bcad ma bzhugs so*, published in *Lho brag mar pa lo tsā'i gsung 'bum bzhugs so*, vol. 2, edited by Dpal brtsegs bod yig dpe rnying zhib 'jug khang, Beijing: Krung go'i bod rig pa dpe skrun khang (2011), pp. 1-13. For the cited lines from the *gtum mo'i ka dpe* section, see op.cit., pp. 2-3.

[1161] For a discussion of these points, see MILLER (2013:164-213).

[1162] See *Dpal nā ro pa'i ka dpe tshigs bcad ma bzhugs so*, published in *Lho brag mar pa lo tsā'i gsung 'bum bzhugs so*, vol. 2, edited by Dpal brtsegs bod yig dpe rnying zhib 'jug khang, Beijing: Krung go'i bod rig pa dpe skrun khang (2011), pp. 3-4.

**nirvapaṇa*?), and shooting out [the last bit of breath] like an arrow [being released from the bow] (*mda' ltar 'phang*, **iṣuvad ākṣipta*). The second is the key point of the object (*yul gyi gnad*), namely outer objects (*phyi*), the four wheels (*'khor lo*, **cakra*) within, and the manner in which concepts subside (*rnam par rtog pa ngang gi 'gag*). The third is the key point of time (*dus gnad*). Time is divided into the phases that are marked by the changing of the strength of the breath from the right side to the left side and vice versa. These phases are listed as sleep (*gnyid*, **nidrā*), dream (*rmi lam*, **svapna*), meditative absorption (*snyoms 'jug*, **samāpatti*), and the natural state (*tha mal*, *prākṛta*). Each state is associated with a specific *yogic* practice focused on a particular *cakra*.

In conclusion, the segment lays out the signs and stages of the accomplishment of the practice. The segment ends with the brief colophon (quoted in Tibetan above): "This was the Instruction on the Cycle of the Nine [Aspects] of Inner Heat."

Segment DK.A.Ki.2: The segment begins (DK.A.Ki.2.3a$_7$): */na mo gu ru/ de nas dngos po'i gnas lugs la gnyis te/*. It ends (DK.A.Ki.2.4a$_5$) with the colophon: */gtum mo dgu skor gyi zhal gdams so/*.[1163] The segment provides a prose commentary on the *Ka dpe* and other verses cited in the preceding segment DK.A.Ki.1. These are verses dealing with the nature of things (*dngos po'i gnas lugs*) of the body (*lus*) and of the mind (*sems*).

The nature of the body is again explained through five points. (1) The fivefold Awakening (*byang chub rnam lnga*) presents the stages of embryology and their relation to visualization steps of generating the deity in the framework of the five complete Awakenings (*mngon par byang chub pa*, **abhisaṃbodhi*). (2) The channels (*rtsa*) are explained with reference to the four wheels (*'khor lo*, **cakra*), the central channel, and the two side-channels. (3) The third point of *bodhicitta* (*byang chub sems*) is omitted, while (4) the fourth point of unclean substances (*mi gtsang rdzas*) and (5) the fifth point of thought (*rnam rtog*) are treated only very briefly. The nature of things with respect to the mind is presented in the form of a word-by-word commentary on the quotations from Tailopa given in segment Dk.A.Ki.1. Finally, the segment gives an abbreviated explanation of the path (*lam*) and the key point of the body (*lus gnad*). The segment ends with a short colophon (cited in Tibetan above): "Instruction on the Cycle of the Nine [Aspects] of Inner Heat."

Segment DK.A.Ki.3: The segment begins (DK.A.Ki.3.4a$_5$): *//'khor lo drug gi gdams pa lags so// na mo gu ru/ lus dpag bsam gyi sdong po la/*. It ends (DK.A.Ki.3.4b$_7$): *sems kyi rgyal po zhal mthong ba'o//*.[1164] The segment contains an explanation on the energy wheels (*'khor lo*, **cakra*), which in the title of the segment (cited in Tibetan above) is called: "Here is an Instruction on the Six Wheels." It is taught that vertically in the middle of the body runs the central channel (*rtsa a wa dhū ti*, **avadhūti*) and within it there are four *cakra*s

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[1163] Correlated passages: DK.α.Kha.16a$_3$-17a$_1$, DK.B.Ki.2.3a$_7$-4a$_5$, DK.D.Ki.2.3b$_2$-4b$_1$, DK.Q.Ki.2.435b$_4$-436a$_7$, DK.R.Ki.2.4a$_5$-5b$_4$, DK.S.Ki.2.4b$_2$-6a$_3$, DK.T.Ki.2.3b-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 468$_6$-471$_4$.

[1164] Correlated passages: DK.α.Kha.17a$_{1\text{-}6}$, DK.B.Ki.3.4a$_5$-4b$_7$, DK.D.Ki.3.4b$_1$-5a$_3$, DK.Q.Ki.3.436b$_1$-437a$_2$, DK.R.Ki.3.5b$_4$-6b$_6$, DK.S.Ki.3.6a$_3$-7a$_4$, DK.T.Ki.3.4b-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 471$_4$-473$_4$.

(*'khor lo rnam pa bzhi*). In the navel (*lte ba*), there is the Emanation *Cakra* (*sprul pa'i 'khor lo*, **nirmāṇacakra*) having sixty-two wisdom channels as its petals. In the heart (*snying ga*), there is the *Dharmacakra* (*chos kyi 'khor lo*) with eight channels. In the throat, there is the Enjoyment *Cakra* (*longs spyod kyi 'khor lo*, **saṃbhogacakra*) with sixteen channels. At the top of the head (*spyi bo*), there is the Great Bliss *Cakra* (*bde ba chen po'i 'khor lo*, **Mahāsukhacakra*) with thirty-two channels.

It is said that a "king of the mind" (*sems kyi rgyal po*, **cittarājan*) resides in each of these *cakra*s, whose names are Tilaka[1165] (navel), Vasanta[1166] (heart), the Drop of the Intellect (*yid kyi thig le*, **manastilaka*), and the Drop of Knowledge (*ye shes kyi thig le*, **jñānatilaka*). If the practitioner wishes to see these kings, he must unlock the door of concepts and behold the respective king's countenance, which will bring the practitioner ordinary and highest accomplishments (*dngos grub*, **siddhi*).

Each *cakra* is, moreover, associated with a specific key point pertaining to *yogic* practice. Thus, the navel *cakra* is related to the key point of Inner Heat (*gtum mo'i gnad*), the throat *cakra* to the key point of Dream (*rmi lam gyi gnad*), the heart *cakra* to the key point of sleep (*gnyid kyi gnad*), and the head *cakra* to the key point of meditative absorption (*snyoms 'jug*, **samāpatti*). Two additional bodily points are here mentioned, including the '*vajra*-jewel' (*rdo rje nor bu*, **vajramaṇi*) which usually is a Tantric euphemism for the tip of the penis, and the point between the eyebrows (*smin mtshams*, **bhruvor madhye*).

A series of interlinear notes in the segment give short explanations on all the above points. With regard to the just mentioned series of key points, the notes clarify that these key points are related to specific *yoga* practices. Thus, the navel *cakra* is the focus for the practice of Inner Heat (*gtum mo*). The throat *cakra* is the focus for the *yoga* of Dream (*rmi lam*). The heart *cakra* is the focal point for Radiance (*'od gsal*). The *cakra* at the top of the head along with the *vajra*-jewel are the foci for practices of 'bliss' (*bde ba*), probably referring to sexual union with a *karmamudrā* partner (*las rgya*). The point between the eyebrows is employed in practices dealing with sleep (*gnyid*). A few final remarks explain how to unlock the navel *cakra* in the practice of Inner Heat and behold the king of the mind residing there. The segment has no colophon.

Segment DK.A.Ki.4: The segment begins (DK.A.Ki.4.5a$_1$): */mchog gi gtum mo'i gdams pa lags// //bla ma grub thob rnams la phyag 'tshal lo//slob dpon chen po nā ro pas/*. It ends (DK.A.Ki.4.6b$_2$) with the colophon: */'di ni tai lo pas/ nā ro pa la/ des mar pa la/ des bla ma mi la la/ des mgon po zla 'od gzhon nu la gdams pa'o/ /mchog gi gtum mo/ mar pa'i man*

[1165] The segment gives the Sanskrit word *Tilaka*, which would correspond to *thig le* in Tibetan, meaning a 'drop'.

[1166] Again, the Sanskrit word *Vasanta* is given in the text, which corresponds to *Sos dkar* in Tibetan. The literal meaning of Sanskrit *Vasanta* is 'brilliant' and it is also denotes the 'bright season' (in Tibetan *sos dkar*, 'the white part [of the year]'), corresponding to springtime.

ngag go//.[1167] The segment's title heading (cited in Tibetan above) is: "Here is the Instruction on the Highest Inner Heat." The segment begins by quoting the opening lines from the *Gtum mo'i ka dpe* (cf. segment DK.A.Ki.1) describing Nāropa's encounter with Tailopa and the instruction he was given on the nature of things (*dngos po'i gnas lugs*), the path (*lam*), and the result (*'bras bu*). To this is added a brief quotation from a *Guhyasamāja* text (*gsang ba 'dus pa*). A prose passage then presents the nature of thing (*dngos po'i gnas lugs*) related to the body and the mind. As for the body, an explanation is given of the three channels, their joining at the navel, and the four *cakra*s. The *Ka dpe* verse presenting the five points on the body (*lus*) is cited. For the nature of things related to the mind, the segment quotes the same two passages from Tailopa's teachings as seen in the segment DK.A.Ki.1.

To present the path (*lam*), the three key points of body (*lus*), object (*yul*), and time (*dus*) are laid out. For the body, the *Ka dpe* verses outlining the correct sitting position are cited at length, following by a quotation from the *Cathurpīṭha* (*gdan bzhi*) explaining six practices (*sbyor ba drug*). Further quotations from a *Vajraḍākinī* text (*Rdo rje mkha' 'gro*), the *Hevajratantra* (*Kyai rdo rje*), and the *Pañcakrama* (*Rim lnga*) of the *Guhyasamāja* are given to illustrate the principles of yogic *Kumbaka* (*bum can*) breathing with its four steps. The key point of the object (*yul gyi gnad*) is only briefly explained with reference to the four *cakra*s, while the explanation on the key point of time (*dus kyi gnad*) discusses how different *yoga*s are focused on different *cakra*s at different times of waking, [sexual] union (*snyoms 'jug*, **samāpatti*), sleeping, and dreaming. A quotation from the *Cathurpīṭha Tantra* is given to back up the explanation.

The final part gives a brief outline of the stages in which the results arise (*'bras bu skye ba'i rim pa*), teaching the attainments of the ordinary and highest accomplishments (*dngos grub*, **siddhi*). The segment ends with a colophon (cited in Tibetan above): "This was taught by Tailopa to Nāropa, who taught it to Mar pa, who taught it to *Bla ma* Mi la, who taught it to the protector Candraprabha Kumāra (*zla 'od gzhon nu*). [This is] the highest Inner Heat, the instruction (*man ngag*) of Mar pa."

Segment DK.A.Ki.5: The segment begins (DK.A.Ki.5.6b$_2$): *//sgyu lus lnga ldan lags/ /bla ma dam pa rnams la phyag 'tshal lo//sgyu lus la sngon 'gro/.* It ends (DK.A.Ki.5.8b$_2$): */gdams ngag zab mo gsang bar bya'o//.*[1168] The segment's title head reads (cited in Tibetan above): "Here is the Fivefold Illusory Body." The segment gives a detailed instruction on the *yoga* of Illusory Body (*sgyu lus*, **māyādeha*). The preliminary practice (*sngon 'gro*, **pūrvaṃgama*) is said to be similar to that of the *yoga* of Inner Heat (*gtum mo dang 'dra*).

The actual practice (*dngos gzhi*, **maula*) consists of five points. The first point, called "preparing the idea of dream" (*rmi lam gyi 'du shes sngon du btang ba*), consists of thinking

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[1167] Correlated passages: DK.α.Kha.17a$_6$-18b$_5$, DK.B.Ki.4.5a$_1$-6b$_2$, DK.D.Ki.4.5a$_3$-6b$_3$, DK.Q.Ki.4.437a$_3$-438b$_1$, DK.R.Ki.4.6b$_6$-9a$_6$, DK.S.Ki.4.7a$_4$-10a$_1$, DK.T.Ki.4.5n-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 473$_4$-478$_2$.

[1168] Correlated passages: DK.α.Kha.18b$_5$-20b$_1$, DK.B.Ki.5.6b$_2$-8b$_2$, DK.D.Ki.5.6b$_3$-8b$_2$, DK.Q.Ki.5.438b$_2$-440a$_3$, DK.R.Ki.5.9b$_1$-12b$_2$, DK.S.Ki.5.10a$_1$-13a$_3$, DK.T.Ki.5.6b-8b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 478$_3$-483$_6$.

that everything is just dream. The practitioner thinks about all the happiness and suffering that he has experienced in the past or that he experiences in the present and concludes that they all, no matter when they occurred, are just dreams. In this way, he forms an intense decision and yearning to see all as dreams and to dream the dreams. Yet, it is underlined that these are no ordinary dreams (*tha mal pa'i rmi lam*). Rather, the dreams to be dreamt are wondrous, astounding dreams of seeing the pure *Buddha* lands (*sangs rgyas kyi zhing khams*, **buddhakṣetra*), seeing the faces of the meditational deities (*yi dam lha'i zhal*, **iṣṭadevatāmukha*), traveling to the celestial realms (*lha'i yul*, **devadeśa*), traveling to the *Vajra* seat [in Bodhgaya] (*rdo rje gdan*, **vajrāsana*), touring our world of *Jambudvīpa* (*'dzam bu'i gling*), flying through the skies (*nam mkha' la 'phur ba*), or dreaming that the body is consumed by fire or that one dives effortlessly under water. When a firm decision and yearning to dream in this manner has been formed throughout long time, it is bound to have an effect also in the nightly dreams while the practitioner sleeps in his bed.

The second point, called "letting the sleep come which has not yet come" (*gnyid mi 'ong ba 'ong bar bya ba*), is to visualize a smooth, white ball of light, in size like the outer digit of the thumb, between the eyebrows when feeling sleepy and lying down to sleep, and then to let the consciousness merge with the ball. This needs to be done gently, since if the focus is too strong, it would prevent the *yogī* from falling asleep. After a while, the practitioner falls asleep and begins to dream in a habitual manner, in that the consciousness produces dreams from the impressions accrued during the daytime, comparable to the manner in which having watched some disturbing spectacle before falling asleep will produce dreams about this spectacle.

The third point, called "recognizing the dream as such" (*rmi lam la der ngo shes pa*), means that the dreamer, having relied on the visualizing of the ball of light while falling asleep, needs to maintain a sufficient level consciousness in the dream state to be able to recognize whatever dreams arise as being dreams. In other words, the dreamer relies on this technique in order to enter into lucid dreaming.

The fourth point, called "multiplying" (*spel ba*), is to train in lucid dreaming by multiplying the number of whatever appears in the dream, turning what appears as a single object into two objects, three objects, and so forth.

When the dreamer has achieved familiarity with multiplying, he arrives at the fifth point, called "purifying the dream" (*rmi lam sbyang ba*), where the dream turns the dream into a meditation. Outer landscapes and places are to be seen as the celestial palace of the deity (*zhal yas khang*, **vimāna*), beings are turned into the deities of the *maṇḍala* (*yi dam dkyil 'khor gyi lha tshogs*) with their various body colors, hand implements, etc. All of these celestial appearances must be regarded as unreal and illusory or illusory (*sgyu ma*), like rainbows or the reflection of the moon in water. The dreamer should then turn the dream into meeting the deities, listening to teachings and instructions from them, and feeling that intense non-binding bliss surges in the body and makes it quiver.

Having thus presented the actual practice (*dngos gzhi*), the subsequent phase (*rjes*) of the practice is discussed with regard to practitioners of different capabilities. On the one

hand, it is stated that a truly diligent individual (*gang zag brtson 'grus can*) will attain buddhahood (*'tshang rgya ba*, **saṃbhotsyate*) in the present life. It is described that such a person, due to his intense engagement in the experience of dreaming, naturally will begin to experience everything in the waking state as dreams as well. The same result may be attained, if the practice [of Illusory Body] is done by training in looking at the practitioner's reflection in a mirror (*me long nang gi gzugs brnyan la bslab pa*). With sustained practice, signs of perfection or 'conviction' (*yid ches pa'i rtags*) will begin to arise along with visions or dreams of receiving prophecies [of spiritual attainment] from the meditational deity (*yi dam lha'i lung bstan*, **iṣṭadevatāvyākaraṇa*). The promise issued here is backed up by a reference to the second chapter of the second section of the *Hevajratantra* (*brtag pa phyi ma'i le'u gnyis pa*), which promises buddhahood within three months and six days after having perfected the Tantric conduct (*spyod pa*, **caryā*). On the other hand, it is said that a practitioner having a lazy attitude (*le lo can*) is bound to attain buddhahood in the interim (*bar do*, **antarābhava*) following his death. Such a practitioner engages in the practice of recognizing dreams during his sleep, but never becomes fully able to recognize all experiences in the waking state to be dreams as well. However, when that individual manifests the illusory body (*sgyu lus*) that naturally appears in the interim, he is destined to attain buddhahood. Given that such a practitioner is capable of attaining states of lucid dreaming every month of his life, he will also be able to recognize the interim of death for what it is. He will spontaneously recognize that he has died, that he has gone through the states of dissolution (*thim pa*) of the elements in death, which are similar to the stages of falling asleep, and that he has now appeared in the illusory body (*sgyu lus*) of the interim, which is no different from the mental body (*yid kyi lus*, **manodeha*) experienced in dreams. Just like the living practitioner trained in turning the dream body into the body of the deity, the deceased practitioner will at that point be able to transform the interim body into the deity and attain the enjoyment state (*longs sku*, **saṃbhogakāya*) in the interim. The segment ends with an injunction to keep this instruction secret.

Segment DK.A.Ki.6: The segment begins (DK.A.Ki.6.8b$_3$): *'od gsal gyi gdams pa lags/ /bla ma dam pa rnams la phyag 'tshal lo/ /gnyid 'od gsal du gzhug pa'i man ngag la/.* It ends (DK.A.Ki.6.9a$_1$): */'di la kyang sems kyi ngo bo 'tshol ba yin gsung ngo//.*[1169] The segment's title heading (cited in Tibetan above) reads: "Here is the Instruction on Radiance." It contains a manual for the *yoga of* entering into the Radiance of sleep (*gnyid 'od gsal*, **nidrāprabhāsvara*). Lying down with a firm intention and yearning to enter into the Radiance of sleep, the practitioner should lie down in a comfortable position. The bed may be soft and comfortable, and the practitioner may wear warm comfortable clothes. He should then visualize a lotus flower having four petals in the heart *cakra*, on the petals of which stand four syllables. In their middle is a central seed syllable. While focusing the mind on the central syllable, the *yogī* falls asleep and naturally enters into a state of bliss

[1169] Correlated passages: DK.α.Kha.20b$_{1\text{-}5}$, DK.B.Ki.6.8b$_3$-9a$_1$, DK.D.Ki.6.8b$_2$-9a$_1$, DK.Q.Ki.6.440a$_4$-440b$_1$, DK.R.Ki.6.12b$_2$-13a$_4$, DK.S.Ki.6.13a$_3$-13b$_5$, DK.T.Ki.6.8b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 483$_6$-485$_1$.

and emptiness. Without losing this state of radiance, the practitioner should attempt to carry through the whole night's sleep. If he wakes up during the night and feels he has lost the state, he should repeat the meditation and go back to sleep. Once the *yogī* wakes up in the morning, he should repeat the visualization and again meditate for some time in the state of radiance and bliss. If the practitioner practices in this manner, he becomes able to rest in radiance without there being any difference between sleeping and being awake. The segment ends by saying that for this practice the state of dream is an adversary condition (*'gal rkyen*), and hence when dreams arise, the practitioner should turn them into a supportive condition (*mthun rkyen*) by observing the nature of the mind (*sems kyi ngo bo*) in the dream. The segment has no colophon.

Segment DK.A.Ki.7: The segment begins (DK.A.Ki.7.9a$_2$): */de kho na nyid sgom pa'i gdams pa lags/ /na mo gu ru/ de kho na nyid sgom pa ni/.* It ends (DK.A.Ki.7.9a$_7$): *ye shes zang thal du sangs rgya'o//.*[1170] The segment's title heading (cited in Tibetan above) says: "Here is the Instruction on the Meditation on Reality." The segment explains the meditation on reality (*de kho na nyid sgom pa*, **tattvabhāvanā*). It is said that such meditation is without any conceptual proliferation (*spros pa dang bral ba*, **niṣprapañca*), an expression that in Tantric practice also denotes a meditation without any visualization, *mantra*, or specific yogic technique. Throughout day and night, the meditator should rest in the *yoga* that is like the flow of a river (*chu bo rgyun gyi rnal 'byor*). While sitting in meditation, the *yogī* rests in a state that is clear and present yet non-conceptual (*gsal la rtog pa med pa*), knowing that what is perceived has no inherent nature (*snang la rang bzhin med par shes*). It is like the sun rising in the center of the empty sky. In the post-meditative phase of subsequent attainment (*rjes thob*, **anuprāpta*), all perceptions appear to the practitioner as hallucinations or magical illusions (*sgyu ma*, **māyā*). Though they appear, there is nothing real to be perceived; all is unreal like rainbows. With such high realization, the practitioner achieves buddhahood right then and there in this physical body. This is the non-abiding *nirvāṇa* of the Great Vehicle. With this achievement, he will manifest the pure enjoyment body (*slong spyod rdzogs pa'i sku*, **saṃbhogakāya*), in which form he will teach the *Dharma* [in the pure realms] to *bodhisattva*s who have achieved the *bodhisattva* levels (*sa*, **bhūmi*). He will also manifest in emanation bodies (*sprul pa'i sku*, **nirmāṇakāya*), in which he will teach the *Dharma* to *saṃsāric* sentient beings.

The segment ends by explaining that buddhahood cannot be reached by only meditating on the Generation Stage (*bskyed rim*). Even if the practitioner has reached the eighth *bodhisattva* level, he still needs to rely on a spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*) until he has realized the Completion Stage (*rdzogs rim*). It is only through meditation belonging to the Completion Stage that buddhahood will be reached. However, the segment points out that the practitioner will not manifest as a Buddha in his physical

[1170] Correlated passages: DK.α.Kha.20b$_5$-21a$_4$, DK.B.Ki.7.9a$_{2-7}$, DK.D.Ki.7.9a$_{1-6}$, DK.Q.Ki.7.440b$_{2-6}$, DK.R.Ki.7.13a$_4$-13b$_6$, DK.S.Ki.7.13b$_5$-14b$_2$, DK.T.Ki.7.9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 485$_2$-486$_2$.

form until after his death, since the physical body prevents such a transformation. The segment has no colophon.

Segment DK.A.Ki.8: The segment begins (DK.A.Ki.8.9a$_7$): */sku bzhi rang chas ma zhes bya ba lags so/ //na mo gu ru/ sems dngos po'i gnas lugs ma shes na/.* It ends (DK.A.Ki.8.9b$_3$): *sems dngos po'i gnas lugs la sku bzhi rang chas su gnas pa'o//.*[1171] The segment's title heading (cited in Tibetan above) says: "Here is [the Instruction] called the Inherent Four Bodies." The segment describes the nature of the mind (*sems kyi gnas lugs*) as having facets of clarity (*gsal ba*, **vyakti*), self-clear self-awareness (*rang rig rang gsal*), and non-binding bliss (*zag pa med pa'i bde ba*). These facets are briefly explained and are then identified with the four bodies (*sku*, **kāya*). Self-clear self-awareness is the emanation body (*sprul pa'i sku*, **nirmāṇakāya*). Non-binding bliss is the enjoyment body (*longs spyod rdzogs pa'i sku*, **saṃbhogakāya*). The inseparability of clarity and bliss, which is unconditioned emptiness free from conceptual proliferation, is the *Dharma* body (*chos kyi sku*, **dharmakāya*). The segment ends, without any colophon, by saying that the four bodies thus inhere in the nature of the mind. It may be noted that the segment only gives explanations of three bodies, but generally speaks of four bodies.

Segment DK.A.Ki.9: The segment begins (DK.A.Ki.9.9b$_3$): *//'chi ka'i man ngag lags so// //bla ma dam pa rnams la phyag 'tshal lo// /'od gsal 'chi ka'i man ngag ni/.* It ends (DK.A.Ki.9.10a$_6$): *gang ltar 'gro rung mi 'gro rung chos sku thob bo//.*[1172] The segment's title heading (cited in Tibetan above) says: "Here is the Instruction on Death." The segment describes a visualization of a lotus flower with four petals lying in the navel *cakra*, on top of which stand a central syllable and four surrounding syllables. As death approaches, the dying practitioner should lie on the right side and focus the mind on one syllable after the other. This is carried out in agreement with the stages of dissolution (*thim pa*) of the physical elements, one into the other, which gradually takes places when dying. The bodily and inner signs of each stage are here described in the segment in fine detail. Thus, the element of earth dissolves into water, water into fire, fire into wind, wind into consciousness, and consciousness into radiance (*'od gsal*). If the practitioner is able to remain fully aware throughout the process by focusing the mind clearly on the visualized syllables in the navel *cakra*, he is able to maintain full awareness right into the natural appearance of radiance (*'od gsal*) that arises after the physical death. Thereby, he will achieve *dharmakāya*, the absolute state. Success in the practice at death becomes achievable given the practitioner's solid familiarity with the similar visualization and dissolution process that appears in the *yoga* practice of the Radiance of sleep (*gnyid 'od gsal*). The segment has no colophon.

[1171] Correlated passages: DK.α.Kha.21a$_{4-6}$, DK.B.Ki.8.9a$_7$-9b$_3$, DK.D.Ki.8.9a$_6$-9b$_2$, DK.Q.Ki.8.440b$_7$-441a$_2$, DK.R.Ki.8.13b$_6$-14a$_4$, DK.S.Ki.8.14b$_2$-15a$_1$, DK.T.Ki.8.9n-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 486$_{2-6}$.

[1172] Correlated passages: DK.α.Kha.21a$_6$-22a$_1$, DK.B.Ki.9.9b$_3$-10a$_6$, DK.D.Ki.9.9b$_2$-10a$_3$, DK.Q.Ki.9.441a$_3$-441b$_4$, DK.R.Ki.9.14a$_4$-15a$_6$, DK.S.Ki.9.15a$_1$-16a$_3$, DK.T.Ki.9.9b-10n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 486$_6$-489$_2$.

Segment DK.A.Ki.10: The segment begins (DK.A.Ki.10.10a$_7$): *//bar do'i man ngag lags// //bla ma dam pa rnams la phyag 'tshal lo// bar do la gsum yin/.* It ends (DK.A.Ki.10.12b$_3$): */bar do'i gdams pa zab mo'o//.*[1173] The segment's title heading (cited in Tibetan above) says: "Here is the Instruction on the Interim." The segment provides a very detailed teaching on the interim (*bar do*, **antarābhava*) and advices the practitioner how to practice therein. Three phases of the interim are taught here.

The first phase is the key point of recognizing radiance (*'od gsal ngos bzung ba*), the nature of the mind that appears right after dying, by having become proficient during one's lifetime in meditating on radiance. It is explained that radiance exists naturally within every sentient being. When a being has reincarnated into a physical body, radiance abides within that body which is made of the four physical elements. As the body dies, the physical elements dissolve one into the other and at the end of this process, consciousness (*rnam par shes pa*, **vijñāna*) dissolves (*thim pa*) into light (*snang ba*, **āloka*). This is an experience of emptiness (*stong pa*), whose inward sign (*nang rtags*) is a feeling of smoke (*du ba*) while the outward sign (*phyi rtags*) is a vision of light like seeing the moon rising. The energies or 'winds' (*rlung*, **vāyu*) in the secondary channels gather together in the two side channels and then start to become absorbed into the central channel. Thereby, the winds that make up thoughts or concepts (*rnam rtog gi rlung*) cease, causing thirty-three types of concepts related to anger to terminate. Since the nature of the mind thus begins to reveal itself, this phase is referred to as 'light' (*snang ba*, **āloka*).

Thereafter, the light dissolves into the phase called "the rising [of light]" ([*snang ba*] *mched pa*, **[āloka]vṛddhi*). This is an experience of deepened emptiness (*shin tu stong pa*), whose inward sign is a feeling like the light of a firefly and whose outward sign is a vision of an intense red light, like seeing the sun rise. At this point, the winds are increasingly absorbed into the central channel, causing forty types of concepts related to desire to terminate. Since the nature of the mind has begun to reveal itself more fully, this phase is called "the rising" (*mched pa*, **vṛddhi*).

Next, the phase of rising dissolves into the phase called 'arrival' (*thob pa*, **labdha*). Arrival is an experience of great emptiness (*stong pa chen po*), whose inward sign is a feeling like a feeble candle light and whose outward sign is a vision of deep darkness, as if everything turned black. Now the channels and their winds automatically fuse into the central channel, whereby seven moments of ignorance dissolve. This is called 'arrival', since the nature of the mind here emerges more vividly. In terms of meditative practice, these three phases are said to represent tranquility meditation (*zhi gnas*, **śamatha*). In terms of radiance, they are said to reflect the radiance experienced in meditative absorption (*bsam gtan gyi 'od gsal*).

Finally, the phase of 'arrival' dissolves into radiance itself (*'od gsal*, **prabhāsvara*), which is the experience of all-emptiness (*thams cad stong pa*). The inward sign is a feeling

[1173] Correlated passages: DK.α.Kha.22a$_1$-24a$_3$, DK.B.Ki.10.10a$_7$-12b$_3$, DK.D.Ki.10.10a$_4$-12b$_1$, DK.Q.Ki.10.441b$_5$-443b$_6$, DK.R.Ki.10.15a$_6$-18b$_4$, DK.S.Ki.10.16a$_3$-20a$_3$, DK.T.Ki.10.10n-12b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 489$_2$-496$_2$.

of being in the middle of a pure cloudless sky, while the outward sign is that there is no sensory object and no experience in the mind (*shes pa'i nyams med*). The merging of the radiance of meditation (*bsam gtan gyi 'od gsal*) and the natural radiance (*rang bzhin gyi 'od gsal*) is what is called "non-conceptual wisdom" (*mi rtog pa'i ye shes*, **nirvikalpajñāna*). In meditative terms, this is truly what is called insight meditation (*lhag mthong*, **vipaśyanā*). In terms of radiance, this is what is called natural radiance (*rang bzhin gyi 'od gsal*). The practitioner who is able to remain therein due to his earlier familiarity therewith from having experienced it in meditation while still alive, he will not enter into the city of the interim (*bar do'i grong khyer*). The most talented practitioner thus achieves buddhahood in this life and produces the two form bodies (*gzugs sku*, **rūpakāya*) that appear in order to benefit other beings. This was the key point of recognizing radiance in the first interim (*bar do dang po'i 'od gsal ngos bzung ba*).

The second phase is the key point of recognizing the illusory body (*sgyu lus ngos bzung ba*). In terms of the so-called impure illusory body (*ma dag pa'i sgyu lus*), a meditator who has practiced the path will wake up in interim at a point in time approximately three and a half days after the natural radiance first appeared. He experiences himself as having a body that appears similar to the deceased body of his former life. The segment here explains the abilities and qualities of this body. Yet, a practitioner may also appear in the interim with what is called a pure illusory body (*dag pa'i sgyu lus*), namely in the illusory form of a deity (*lha'i sku sgyu lus*) or even just in the form of a light like a rainbow (*'ja' tshon lta bu cig*). Such a practitioner may meditate on radiance while being in the form of the deity or may meditate on radiance without any form. In this way, advanced practitioners of mediocre talent attain buddhahood in the interim, whereupon they manifest the form bodies that appear in order to bring benefit to others. This was the key point of recognizing the illusory body in the second interim (*bar do gnyis pa sgyu lus ngos bzung ba*).

The third phase is the key point of blocking entrance into the womb. The parents of the deceased person's future rebirth appear to the deceased while they are having intercourse. To avoid being sucked into this vision and thereby entering into the womb of rebirth, the *yogī* may first try to prevent this from happening by contemplating the immense suffering of *saṃsāric* rebirth and then meditate on the form of the deity or on radiance. Alternatively, he may visualize the male lover as being his *guru* (*bla ma*) and the female lover as being the *guru*'s female partner (*bla ma'i yum*), thereby avoiding any sensation of sexual arousal, anger, or jealousy. Thinking with devotion of the teacher, he can then visualize himself as the deity and meditate on radiance. Alternatively, he may attempt the same by imagining the couple having sex to be in the form of the deity in union and thereby avoid feelings of attraction and repulsion. Alternatively, he may attempt to think of the couple as being illusory, dream-like, not existing with inherent natures, a deluded perception appearing due to the mind's habitual tendencies, like the reflection of the moon in water or the reflection in a mirror. With this in mind, he again meditates on himself as the deity and then focuses on radiance. If the practitioner is successful with blocking rebirth at the end of the first week in the interim, it will be much easier to do so when a similar vision reappears at the

end of the second week, and so forth. In this way, he might remain in the interim for up to forty-nine days and strive to attain buddhahood in this state. If in the end he has been unable to attain buddhahood in the interim, the time has come to secure an optimal rebirth by selecting a suitable womb (*mngal bsdam pa*). The practitioner should visualize himself in the form of the deity and give rise to a strong wish to benefit others. Using the power thereof to select the optimal rebirth, he should seek rebirth in a supreme form like the king of the gods or like a king on earth, and strive to attain buddhahood in that life. The segment ends with the brief colophon (cited in Tibetan above): "[This was] the profound instruction on the interim."

Segment DK.A.Ki.11: The segment begins (DK.A.Ki.11.12b$_3$): *//'pho ba'i man ngag lags so// //bla ma dam pa rnams la phyag 'tshal lo/ /'pho ba la don gsum la sbyangs te 'pho ba'o/.* It ends (DK.A.Ki.11.13a$_2$): *byed lugs 'pho ba dngos gzhi na gsal lo//.*[1174] The segment's title heading (cited in Tibetan above) says: "Here is the Instruction on Transference." The segment presents in brief a technique for practicing the *yoga* of Transference (*'pho ba*, **saṃkrānti*). A necessary preliminary is first to accomplish some degree of ability in holding the breath (*rlung sbyong ba*) with the pot-like breathing technique (*bum pa can*, **kumbhaka*), so that the practitioner can hold the breath for a duration from 36 up to 108 measures. Once this ability has been attained, the practitioner can begin to train in the Transference practice (*'pho ba sbyong ba*).

Sitting in meditation posture and blocking the bodily orifices by visualizing nine syllables, the *yogī* then visualizes a seed syllable in the navel *cakra*, representing the mind. The central channel rises up in the body to the top of the head. While holding the breath, the *yogī* then cites a *mantric* syllable whereby the mind-syllable is sent up through the central channel and pierces through the skull at the top of the head. Thereupon, the mind-syllable is again lowered while the *yogī* relaxes the mind and the breath. When the practitioner has become proficient in performing the ejection of the consciousness through the top of the body in this manner, he will be able to perform *'pho ba* at death even if sixty years have gone by without practicing the technique. When the signs of dying appear, the practitioner should first attempt to prolong his life by performing a life-ransom ritual (*'chi slu*). If that is of no avail, then he should perform the Transference practice. The segment has no colophon.

Segment DK.A.Ki.12: The segment begins (DK.A.Ki.12.13a$_2$): *//rmi lam gyi 'byams sel lags// //bla ma dam pa rnams la phyag 'tshal lo/ /'byams pa bcu gnyis ni/.* It ends (DK.A.Ki.12.13b$_3$): *gnyid thum gyis 'gro khar rlung lte bar bcug la nyal lo//.*[1175] The segment's title heading (cited in Tibetan above) says: "Here is the Removal of the Diffusion

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[1174] Correlated passages: DK.α.Kha.24a$_3$-24b$_1$, DK.B.Ki.11.12b$_3$-13a$_2$, DK.D.Ki.11.12b$_{1-6}$, DK.Q.Ki.11.443b$_6$-444a$_4$, DK.R.Ki.11.18b$_4$-19a$_6$, DK.S.Ki.11.20a$_3$-20b$_5$, DK.T.Ki.11.12b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 496$_2$-497$_4$.

[1175] Correlated passages: DK.α.Kha.24b$_1$-25a$_2$, DK.B.Ki.12.13a$_2$-13b$_3$, DK.D.Ki.12.12b$_6$-13b$_1$, DK.Q.Ki.12.444a$_5$-444b$_5$, DK.R.Ki.12.19b$_1$-20b$_1$, DK.S.Ki.12.21a$_1$-22a$_2$, DK.T.Ki.12.12b-13b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 497$_4$-499$_4$.

of Dreams." The segment gives a series of advice pertaining to the Dream *yoga* (*rmi lam*, **svapna*). It is explained that there are four basic conditions in which dreams may diffuse or extend (*'byams pa*), leading to the problem that the practitioner is unable to control (*zin pa*) the dream, i.e., remain in a state of lucid dreaming. One such condition is diffusion due to delusion (*'khrul 'byams*), which may be overcome by firmly gathering the winds (*rlung drag po bzung*). A second condition is diffusion due to a stream of preceding impressions (*sngar gyi rgyun la 'byams pa*), which may be removed by making a firm decision to control the dreams. A third condition is diffusion due to waking up (*sad 'byams*), whereby the dream is interrupted once the dreamer begins to take control of it. This has to be avoided by firmly deciding not to wake up inadvertently from the dream. The fourth condition is diffusion due to forgetting to control the dream after a while, and this is again prevented by firmly deciding to keep the control of the dream. The four conditions are briefly subdivided into twelve sub-kinds and a further distinction is given between dreams that turn toward the path and dreams that do not turn toward the path. Finally, it is told that the best method for controlling dreams is to work in every meditation session with holding the breath in the pot-like breathing (*bum pa can*, **kumbhaka*) and then to lie down to sleep while keeping the breath in the abdomen in the navel region. The segment has no colophon.

Segment DK.A.Ki.13: The segment begins (DK.A.Ki.13.13b$_3$): *//bar do sku bzhi'i ngo sprod lags so// /bla ma grub thob rnams la phyag 'tshal lo//man ngag 'di la don bzhi ste/.* It ends with the colophon (DK.A.Ki.13.14a$_6$): */rje tai lo pas/ dpal nā ro pa la gnang ba'o//.*[1176] The title of the segment (cited in Tibetan above) says: "Here is the Pointing Out of the Four Bodies [in] the Interims." The segment provides an instruction on how to recognize the four *buddha* bodies (*sku*, **kāya*), which are here presented in the conceptual framework of a series of interims (*bar do*, **antarābhava*). The instruction (*man ngag*) is delivered in four points.

The first point is to identify uncontrived knowledge (*ma bcos pa'i ye shes ngos bzung ba*), which naturally appears very briefly between moments of conceptual thought, between falling asleep and starting to dream, and between the phase when the dying body has terminated and the phase of the interim after death begins. Each of these passing phases is referred to as a kind of interim (*bar do*, **antarābhava*), respective called the interim between subsequent moments of consciousness (*shes pa snga phyi'i bar do*), the interim between sleep and dream (*gnyid dang rmi lam gyi bar do*), and the interim of dying (*'chi ba'i bar do*).

The second point is to learn to rest in this uncontrived state (*ma bcos pa'i ngang la gnas pa*) once it has been identified, prolonging the experience.

The third point is to experience everything as being of same flavor (*dngos po thams cad ro mnyam pa*) by utilizing the instruction of mixing what is before and what is after (*snga phyi gcig tu bsre ba'i man ngag*). This technique may be applied to successive moments of

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[1176] Correlated passages: DK.α.Kha.25a$_2$-25b$_4$, DK.B.Ki.13.13b$_3$-14a$_6$, DK.D.Ki.13.13b$_1$-14a$_4$, DK.Q.Ki.13.444b$_6$-445b$_1$, DK.R.Ki.13.20b$_1$-21b$_4$, DK.S.Ki.13.22a$_2$-23a$_5$, DK.T.Ki.13.13b-14n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 499$_4$-501$_6$.

dream consciousness (*rmi lam gyi shes pa*), the experiences of this life and the next (*'jig rten 'di dang phyi ma*), or everything in *saṃsāra* and *nirvāṇa*.

Finally, when everything is experienced as being of the same flavor (*ro mnyam pa*), the result is comparable to space (*'bras bu nam mkha' ltar*). The state or 'body' of great bliss (*sku bde ba chen po*) found in all outer and inner phenomena is realized without any act of cognition (*yid la mi byed pa*, **amanasikāra*). This is buddhahood. It is explained that such an achievement is derived from different stages of practice. Meditation on the Generation Stage (*bskyed rim*) leads to the attainment of the emanation body (*sprul sku*, **nirmāṇakāya*). Meditation on radiance (*'od gsal*) leads to realizing the *dharmakāya* (*chos sku*). The meditation on union (*zung 'jug*, **yuganaddha*) produces attainment of the enjoyment body (*longs spyod rdzogs pa'i sku*, **saṃbhogakāya*). The realization of the three bodies as being inseparable (*sku gsum dbyer med du rtogs pa*) is the attainment of the body of great bliss (*de ba chen po'i sku*, **mahāsukhakāya*). Buddhahood is thus endowed with these four bodies. The segment ends with a brief colophon (cited in Tibetan above): "Taught by master Tailopa to the splendid Nāropa."

Segment DK.A.Ki.14: The segment begins (DK.A.Ki.14.14a$_7$): *lus gnad kyi man ngag lags so// //bla ma dam pa rnams la phyag 'tshal lo/ /gdam ngag nyams su len pa'i dus na 'di ltar shes par bya ste/*. It ends with the colophon (DK.A.Ki.14.14b$_3$): */bla ma chen po nā ro pa'i/ /thabs lam khyad du 'phags pa 'di/ /skal ldan las can ma yin pa/ /gzhan la byin na dam tshig nyams//.*[1177] The segment's title heading (cited in Tibetan above) says: "Here is the Instruction on the Key point of the Body." This short segment explains that the practitioner at the outset should know the right sitting posture very well. It then outlines this position, explains the visualization of the three channels inside the body and briefly indicates the visualization for the *yoga* of Inner Heat (*gtum mo*). By meditating repeatedly on Inner Heat, the experience of bliss-heat (*bde drod*) will appear and thereby the realization of radiance (*'od gsal*) will automatically emerge in the mind. The segment ends with a colophon (cited in Tibetan above) saying: "If this very special method path of the great teacher Nāropa were taught to someone who is not probably suited to receive it, it would damage the Tantric commitment (*dam tshig*, **samaya*)."

Segment DK.A.Ki.15: The segment begins (DK.A.Ki.15.14b$_4$): */chos rje dags po lha rje'i gsung/ go cha gnyis kyi man ngag gzhugs so// //bla ma mnyam med rin po che/*. It ends with the colophon (DK.A.Ki.15.15b$_6$): */tha mal gyi shes pa bya ba/ rtog pa lam du 'khyer ba'i man ngag go//.*[1178] The segment is partly parallel with segments DK.A.A.10 and DK.A.Khi.3. It commences with a longer title (cited in Tibetan above): "The Instruction on the Two Armors, a Saying by the *Dharma* Master the Doctor from Dags po." The title

[1177] Correlated passages: DK.α.Kha.25b$_5$-26a$_1$, DK.B.Ki.14.14a$_7$-14b$_3$, DK.D.Ki.14.14a$_4$-14b$_1$, DK.Q.Ki.14.445b$_{1-5}$, DK.R.Ki.14.21b$_4$-22a$_4$, DK.S.Ki.14.23a$_5$-23b$_5$, DK.T.Ki.14.14n-14b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 502$_{1-5}$.

[1178] Correlated passages: DK.α.Kha.45b$_6$-47a$_3$, DK.B.Ki.15.14b$_4$-15b$_6$, DK.D.Ki.15.14b$_1$-15b$_4$, DK.Q.Ki.14.445b$_5$-446b$_6$, DK.R.Ki.15.22a$_4$-24a$_6$, DK.S.Ki.15.23b$_5$-26a$_3$, DK.T.Ki.15.14b-15b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 502$_5$-507$_1$.

marks the starting point of the second cycle of teachings in text DK.A.Ki, its teaching cycle on *Mahāmudrā* called the Two Armors (*go cha gnyis*, **dvayasaṃnāha*). The two armors, which are the armor of the view (*lta ba'i go cha*) and the armor of insight (*shes rab kyi go cha*), have been mentioned in passing once before in the *bka' 'bum*, namely in segment DK.A.Dza.1. Here, however, they make up the central theme of the text.

Following a homage verse to the *bla ma*, it is said that the practitioner needs to cut the bonds to this life, abandon what is to be abandoned (*spang bya*, *prahātavya*), and develop what is to be developed (*blang bya*, *pratigṛhītavya*). These points are briefly explained with reference to the four conditions, i.e., the causal condition (*rgyu'i rkyen*, **hetupratyaya*), the dominant condition (*bdag po'i rkyen*, **adhipatipratyaya*), the focal condition (*dmigs pa'i rkyen*, **ālambanapratyaya*), and the immediately preceding condition (*de ma thag pa'i rkyen*, **samanantarapratyaya*). The explanations thereon are partly similar to those found in segment DK.A.A.10.

To accomplish such a path, it is stated that the practitioner needs to rely on a teacher (*bla ma*, **guru*), who may assume either of two forms. On the one hand, the teacher may appear as thoughts, and the practitioner therefore ought to regard thoughts with gratitude and utilize thoughts as the path (*rtog pa lam du 'khyer ba*). On the other hand, the teacher may appear as a person, who is someone capable of transforming adverse conditions, whose wishes or prayers (*gsol ba 'debs*) are powerful, who is without delusion, and who is able to instill insight in the student. With these preliminary instructions in place, the text now turns to its main topic, namely the two armors. It says that the *yoga* of the co-emergent (*lhan cig skyes sbyor*, **sahajayoga*) is put into practice (*lam du 'khyer*) by means of the two armors (*go cha gnyis*), being the armor of the view (*lta ba'i go cha*) and the armor of insight (*shes rab kyi go cha*).

The armor of the view means to bring forth the right understanding of the mind in terms of four points. (1) The first is to understand the characteristics of awareness (*shes pa'i mtshan nyid*, **jñānalakṣaṇa*), seeing its non-arising as *dharmakāya* (*skye ba med pa chos sku*), its non-ceasing as *sambhogakāya* (*'gag pa med pa longs sku*), its non-abiding as *nirmāṇakāya* (*gnas pa med pa sprul sku*), and the inexpressibility of the unity of these aspects as *svābhāvikakāya* (*ngo bo nyid kyi sku*). (2) The second is to understand the special characteristics (*khyad par gyi mtshan nyid*, **viśeṣalakṣaṇa*) thereof, that is to say, the particular implication, namely that thoughts and ideas are not to be removed or abandoned, but that they should be understood to be part of the four *buddha* bodies (*sku*, **kāya*), given that they are all mind. (3) Thirdly, the characteristics of its activity (*byed pa'i mtshan nyid*, **karaṇalakṣaṇa*) needs to understood in the manner that although realization leads to the four *buddha* bodies, the nature of things is nonetheless illusory, given that the things do not involve any doer or agent (*byed pa po*, **kartṛ*). (4) Finally, the characteristic of the appearance [of the mind] (*ngo bo nyid kyi mtshan nyid*, **svabhāvalakṣaṇa*) is explained as denoting that realization has always existed within, having the form of the four *buddha* bodies. All phenomena are subsumed under these four characteristics and knowing this is the armor of the view.

The armor of insight refers to the process of realizing the view by practicing meditation. The segment first explains how to sit in the correct meditation posture. When sitting thus, the practitioner should bring forth the right motivation of *bodhicitta*. Then he should observe the mind with insight and pronounce the following words out loud three times: "It has no birth, no end, no staying. The mind is not a thing."[1179] This constitutes the insight of listening (*thos pa'i shes rab*). The meditator should then look at the mind and observe each of these points for himself, which brings out the insight of understanding (*bsam byung gi shes rab*). The logic behind each statement is briefly explained in the text. Finally, the meditative experience that ensues from such analysis is a feeling of the mind being like the center of the clear sky. That is the insight of meditation (*sgom byung gi shes rab*). It is here underlined that the meditator must regard any thought that arises as wholly natural and necessary and he should think of each thought with gratitude. In this way, thoughts becomes quiet in and of themselves, and that is the technique to be employed for making thoughts part of the path (*rtog pa lam du 'khyer ba*).

With repeated and sustained practice, the meditator will increase the achieved level of insight, which will lead him through the four *yoga*s, namely the *yoga* of one-pointedness (*rtse gcig gi rnal 'byor*), the *yoga* of freedom from conceptual proliferation (*spros bral gyi rnal 'byor*), the *yoga* of the same flavor of various things (*du ma ro gcig gi rnal 'byor*), and the *yoga* of great meditative absorption (*mnyam bzhag chen po'i rnal 'byor*). The segment ends with a brief colophon (cited in Tibetan above): "[This was] the instruction on bringing thoughts onto the path, called the natural mind."

Segment DK.A.Ki.16: The segment begins (DK.A.Ki.16.15b$_7$): *bla ma rin po che la phyag 'tshal lo// /bla ma'i zhal nas/ lhan cig skyes sbyor sgom pa'i dus na/.* It ends (DK.A.Ki.16.16a$_4$): *de las med/ 'bad nas bsgoms gsung//.*[1180] The segment contains a short outline of the two armors (*go cha gnyis*, **dvayasaṃnāha*), which respectively are said to represent the outer (*phyi*) and inner (*nang*) aspects of practicing the *yoga* of the co-emergent (*lhan cig skyes sbyor*, **sahajayoga*). The armor of the view (*lta ba'i go cha*) is never to stop practicing positive actions (*dkar po'i chos spyod*) and never to give in to even the smallest negative action (*sdig pa phra zhing phra la 'dzem pa*). The armor of insight (*shes rab kyi go cha*) is to let the mind rest undistractedly, while neither seeing the attainment of a deep and pleasant meditative absorption as a good quality nor seeing the lack thereof as a fault. When the mind rests undistractedly, thoughts simply do not arise, but when the mind is distracted (*yengs pa*) thoughts do arise. When a thought arises, the meditator should look directly at it and see that it neither entails birth, abiding, nor termination, that it is without any identifiable independent nature of its own, that it is simply

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[1179] In Tibetan: *skye ba med pa/ 'gag pa med pa/ gnas pa med pa/ sems dngos po med pa'o//.*

[1180] Correlated passages: DK.α.Kha.47a$_3$-47b$_1$, DK.B.Ki.16.15b$_7$-16a$_4$, DK.D.Ki.16.15b$_4$-16a$_2$, DK.Q.Ki.16.446b$_7$-447a$_4$, DK.R.Ki.16.24a$_6$-25a$_1$, DK.S.Ki.16.26a$_3$-26b$_4$, DK.T.Ki.16.15b-16n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 507$_1$-508$_2$. Manuscript DK.α contains an additional correlated passage on folio DK.α.Kha.48b$_{2-4}$, which attests a variant version of the beginning of segment DK.A.Ki.16.

mind, that the mind is empty and birthless, and that this quality is the *dharmakāya*. Thereby, the meditator should understand that a thought is nothing else than the mind and it does not exist apart from the mind, which is empty. Applying himself like that, the meditator should strive in his meditation. The segment has no colophon.

Segment DK.A.Ki.17: The segment begins (DK.A.Ki.17.16a$_4$): *//bla ma rin po che'i zhal nas/ sangs rgyas la re ba med de/*. It ends (DK.A.Ki.17.16b$_2$): */de dge bshes lcags ri ba'i 'khyer lugs yin gsung//*.[1181] The segment contains a short outline of an instruction on how to turn thoughts onto the path (*rtog pa lam du 'khyer ba*) according to a method taught by the *Bka' gdams pa Dge bshes* who was named *Bla ma Lcags ri ba*. The instruction and its wording are closely parallel to a similar instruction given in segments DK.A.La.1 and DK.A.A.3. First, it is pointed out that the meditator does not need to harbor any hope for buddhahood, since the three *buddha* bodies exist inherently within himself, and he also need not entertain any fear of *saṃsāra*, since *saṃsāra* entails nothing to be abandoned and since it, in fact, constitutes the fuel or firewood (*bud shing*) for kindling the fire of insight. Thereafter, three methods for how to deal with thoughts in meditation are taught, namely to quell them as soon as they are encountered (*phrad 'joms*) by seeing them as being unborn, to pursue them (*phyi bsnyag pa*) through analysis of their source, or to entertain them (or, literally, "let them emanate") in spite of their being non-existent (*med sprul pa*). These instructions are here explained in brief, in the same manner as they were summarized above under segment DK.A.La.1.

Finally, three analogies are presented to illustrate how thoughts may be useful to the meditator. These are the analogies of the wild spreading of a bush fire (*nags la me mched pa*), the melting of snow that falls into a lake (*kha ba babs tshad chur ro gcig tu 'gro*), and the sense of recognition experienced when meeting an old acquaintance (*sngar 'dris kyi mi mthong ba*). These analogies are presented in the same manner as summarized in segment DK.A.La.1. The segment ends by stating that this is the approach for employing (*'khyer*) [thoughts on the path] that was taught by *Dge bshes* Lcags ri ba. The segment has no colophon.

Segment DK.A.Ki.18: The segment begins (DK.A.Ki.18.16b$_3$): *lhan cig skyes sbyor ni/ gang dang skyes sbyor zhe na/*. It ends (DK.A.Ki.18.17a$_6$): *sems skye 'gag gnas gsum dang bral ba'i ngang la 'jog pa ni ma yengs pa'o//*.[1182] The segment opens by giving an explanation for the term "*yoga* of the co-emergent" (*lhan cig skyes sbyor*, **sahajayoga*). The question is asked what it is that is 'co-emergent' or, literally, "arises together" (*gang dang*

[1181] Correlated passages: DK.α.Kha.47b$_{1\text{-}5}$, DK.B.Ki.17.16a$_4$-16b$_2$, DK.D.Ki.17.16a$_2$-16b$_1$, DK.Q.Ki.17.447a$_4$-447b$_2$, DK.R.Ki.17.25a$_1$-25b$_4$, DK.S.Ki.17.26b$_4$-27b$_2$, DK.T.Ki.17.16n-16b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 508$_2$-509$_4$.

[1182] Correlated passages: DK.α.Kha.47b$_5$-48b$_2$ and DK.α.Kha.48b$_{4\text{-}5}$ (the end of the segment is split in two on folio 48b by a short interposing segment that contains a parallel to segment DK.A.Ki.16; for details, see fn. 1180), DK.B.Ki.18.16b$_3$-17a$_6$, DK.D.Ki.18.16b$_2$-17a$_5$, DK.Q.Ki.18.447b$_2$-448a$_4$, DK.R.Ki.18.25b$_4$-27a$_1$, DK.S.Ki.18.27b$_2$-29a$_1$, DK.T.Ki.18.16b-17n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 509$_4$-512$_1$.

skyes sbyor zhe na). Thus, it is here probed what is meant by the literal meaning "arising together" or "born together" (**saha-ja*), or – perhaps more appropriately for the present context – by the literal meaning of the Tibetan translation of the term, namely "arisen (*skyes*) as a pair (*lhan cig*)" or "born (*skyes*) as a pair (*lhan cig*)." The answer given is that what arises together is knowledge (*rig pa*, **vidyā*) and being empty (*stong pa*, **śūnya*). These two aspects are neither identical nor different. Rather, the meaning is that knowledge, presence (*gsal ba*, **vyakti*), and bliss (*bde ba*, **sukha*) are all 'yoked' or 'joined' together (*sbyor ba*, **yoga*) within emptiness (*stong nyid*, **śūnyatā*). It is in this sense that it is called "union arising as a pair" (*lhan cig skyes sbyor*), if the term should here be translated strictly in accordance with how the segment interprets it.

Following this semantic exegesis, the segment gives an explanation of the two armors (*go cha gnyis*). The armor of the view (*lta ba'i go cha*) is again presented in the framework of the characteristics of awareness (*shes pa'i mtshan nyid*), the special characteristics (*khyad par gyi mtshan nyid*), the characteristics of activity (*byed pa'i mtshan nyid*), and the characteristic of the nature (*ngo bo nyid kyi mtshan nyid*). These features are explained along the same lines as was done in segment DK.A.Ki.15. The armor of insight (*shes rab kyi go cha*) consists in the three insights of listening, understanding, and meditating. These are generally to be practiced in the manner explained previously (DK.A.Ki.15), but the explanation of the insight of meditation (*sgom pa'i shes rab*, **bhāvanāmayī prajñā*) is here presented with a little twist. Similar to segment DK.A.Ki.15, meditation is here taught with reference to the four kinds of *yoga* (*rnal 'byor rnam pa bzhi*). Here, however, these *yoga*s are given additional explanation and the instruction on how to handle thought attributed to *Dge bshes* Lcags ri ba in segment DK.A.Ki.17 is brought in.

Thus, the *yoga* of one-pointedness (*rtse gcig gi rnal 'byor*) consists in remaining without distraction (*ma yengs par 'dug pa*). When this has been achieved, the meditator must lead thoughts onto the path (*rtog pa lam du longs*) either by quelling them as soon as they are encountered (*phrad 'joms*) or by pursuing them [through analysis of their source] (*phyi bsnyag*). Thereby, the *yogī* understands that it is not the right way of practice to attempt to be wholly without thoughts; rather, thoughts should be viewed as being very helpful. This is the second level, the *yoga* of being free from conceptual proliferation (*spros bral gyi rnal 'byor*). By making this experience undistracted, outer perceptions (*phyi'i snang ba*) are cut off and become indistinct and ephemeral (*ban bun tsam*). This is the *yoga* of the same flavor of the manifold (*du ma ro gcig gi rnal 'byor*). Becoming well-trained therein, 'awareness' or 'knowledge' (*rig pa*, **vidyā*) becomes completely naked (*gcer bu 'ba' zhig*). That is the completion of training and the attainment of *dharmakāya*, and this is the *yoga* of being meditation-less (*sgom med kyi rnal 'byor*). These explanations teach the two armors of the view and insight. It is said that the instructions of a true teacher are always accompanied by meditative experience (*nyams myong*). In brief, all thoughts are mind and to rest the mind in a state that is completely without arising, ceasing, or abiding is non-distraction (*ma yengs pa*, **avikṣepa* or **avikṣipta*). The segment has no colophon.

Segment DK.A.Ki.19: The segment begins (DK.A.Ki.19.17a$_6$): *//chos rje dags po lha rje'i gsung sgros// slob dpon ḍo[ṃ] bhi he ru ka'i dgongs pa'o// //na mo gu ru/ slob dpon ḍoṃ bhi he ru ka'i dgongs pa bde mchog chen po'i man ngag ni/.* It ends (DK.A.Ki.19.17b$_3$) with the colophon: */ḍoṃ bhi pa'i dgongs pa'o//.*[1183] The segment's title heading (quoted in Tibetan above) says: "The Intended Meaning of the Master Ḍoṃbhi Heruka, a Saying of the *Dharma* Master, the Doctor from Dags po." The segment outlines an instruction on great bliss (*bde ba chen po*, **mahāsukha*) in four points said to have originated from the tenth-century Indian Tantric teacher Ḍoṃbhi Heruka.

The first key point is called "three features" (*ngo bo gsum*), which are to be effortless at the outset, to be uncontrived in the middle [of the meditation session], and to realize that any perception or feeling that arises at the end is simply one's own mind.

The second key point is called four observances (*dam tshig bzhi*), pertaining to four Tantric precepts (*dam tshig*, **samaya*) to be upheld. Afflictive emotions (*nyon mongs*, **kleśa*) are not something to be eliminated, since they are one's own mind. The remedies (*gnyen po*, **pratipakṣa*) are not something to be relied upon, since the mind is without duality. There is no need to hope for buddhahood, since *buddha* is just one's own mind that has become realized. There is no need to fear *saṃsāra*, since its true nature (*de bzhin nyid*, **tathatā*) does not exist as something to be cultivated or meditated upon (*sgom du med*).

The third key point is called three pitfalls (*gol sa gsum*), which are listed as the pittfals of hoping for buddhahood, fearing *saṃsāra*, and feeling attachment to what appears to be real things (*dngos por snang ba*).

The fourth key point is called four methods of resting [the mind in meditation] (*bzhag thabs bzhi*). The first is to rest [the mind] in an uncontrived manner, just like water becomes clear when left undisturbed. The second is to rest the unceasing six collections [of consciousness] (*tshogs drug*, **ṣaṭkāya*) in their own natural state (*rang lugs su*), just like the sun when it is unobscured by clouds. The third and fourth methods are to rest undistractedly at all times and in any mode of bodily comportment (*spyod lam*, **īryāpatha*). The segment ends with the brief colophon (cited in Tibetan above): "[This was] the intended meaning of Ḍoṃbhipa."

Segment DK.A.Ki.20: The segment begins (DK.A.Ki.20.17b$_3$): *//chos rje dags po lha rje'i lta sgom yang dag gi man ngag go// bla ma dam pa rnams la phyag 'tshal lo/ /bla ma rtogs ldan cig dang/.* It ends (DK.A.Ki.20.21a$_5$): *ye stong ye bral la dngos po'i mtshan ma mi bzung gsung ngo//.*[1184] The title heading of the segment says: "The Instruction on the Correct Meditation on the View of the *Dharma* Master, the Doctor from Dags po." This is a rather large segment written in a telegraphic style of short prose sentences, more or less

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[1183] Correlated passages: DK.α.Kha.48b$_4$-49a$_2$, DK.B.Ki.19.17a$_6$-17b$_3$, DK.D.Ki.19.17a$_6$-17b$_4$, DK.Q.Ki.19.448a$_5$-448b$_2$, DK.R.Ki.19.27a$_1$-27b$_2$, DK.S.Ki.19.29a$_1$-29b$_2$, DK.T.Ki.19.17n-17b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 512$_1$-513$_1$.

[1184] Correlated passages: DK.α.Kha.49a$_2$-52b$_5$, DK.B.Ki.20.17b$_3$-21a$_5$, DK.D.Ki.20.17b$_4$-21b$_2$, DK.Q.Ki.20.448b$_2$-449b$_6$, DK.R.Ki.20.27b$_2$-34a$_2$, DK.S.Ki.20.29b$_2$-36a$_4$, DK.T.Ki.20.17b-21b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 513$_2$-524$_6$.

entirely in simple note format, which outlines several Tantric and *Mahāmudrā* related doctrines, giving attention to defining a long series of key terms.

To begin with, the segment states that when a realized teacher (*bla ma rtogs ldan*) and a talented student meet, the teacher bestows the four ripening empowerments (*dbang*, **abhiṣeka*) and teaches the two liberating methods of the Generation Stage and the Completion Stage. The meditation related to these two stages of Tantric practice produces bliss in the body (*lus bde ba*) and in the mind (*sems bde ba*), whereupon five inner signs (*nang du rtags rnam pa lnga*) appear along with five external benefits (*phyir yang phan yon brgyad*). The segment explains each sign in some detail, describing the steps in which the winds merge into the central channel, into the mind, and into radiance. It also explains the specific meditative experiences associated with each stage. The whole process is said to culminate in the emergence of timeless knowledge (*ye shes*, **jñāna*).

Thereafter, the segment turns to a presentation of the three terms 'cause' (*rgyu*, **hetu*), 'path' (*lam*, **mārga*), and 'result' (*'bras bu*, **phala*). These notions are discussed both with regard to the process of falling deeper into *saṃsāra* through the performance of negative actions as well as with regard to the spiritual process of liberation.

Without any segue, the segment next defines the three *Mahāmudrā* terms "natural mind" (*tha mal gyi shes pa*, **prākṛtajñāna*), "uncontrived" (*ma bcos pa*, **akṛtima*), and "immanent" (*gnyug ma*, **nija*). Next, another set of three terms are defined, viz. "non-conceptual" (*mi rtog pa*, **nirvikalpa*), "knowledge" or "wisdom" (*ye shes*, **jñāna*), and "empty" (*stong pa*, **śūnya*). Then a distinction is drawn between the mind's characteristic (*mtshan nyid*, **lakṣaṇa*), nature (*rang bzhin*, **svabhāva*), and appearance (*ngo bo*, **rūpa*).

Thereafter, an explanation of Tantric practice is provided. For the Generation Stage (*bskyed rim*, **utpattikrama*), two ways of generating the deity are laid out, namely the technique known as "instant complete recollection" (*skad cig dran rdzogs*) and the technique called "the three procedures" (*cho ga gsum*). The benefits of *mantra* recitation (*bzlas pa*, **jāpa*) are briefly presented. During the visualization, the practitioner must mentally uphold a conviction of the true nature (*chos nyid kyi nga rgyal*). If realization is achieved through this process, it is called "the white panacea" (*dkar po chig thub*). Finally, the accomplishments achievable by different levels of practitioners through meditating on the Generation Stage are listed. The appearance (*ngo bo*, **rūpa*), etymology (*nges tshig*, **nirukti*), and divisions (*dbye ba*, **bheda*) of the Generation Stage are briefly stated. A discussion of the order in which the hindrances (*sgrib pa*, **āvaraṇa*) are purified by Tantric practice is given in accordance with opinions from the *Bka' gdams pa* tradition and from *Bla ma* Mi la. The segment agrees with both opinions and explains how each is right in its own way. This is followed by a more detailed explanation of the various hindrances. This part of the segment (DK.A.Ki.20.19a_1-20a_5) is wholly parallel to segment DK.A.A.12.[1185]

Next, the segment opens up an explanation on the importance of gathering the two necessities (*tshogs*, **saṃbhāra*) when practicing the stages of the path (*lam rim*). Then follows a brief listing of the right conditions for developing tranquility meditation (*zhi gnas*,

[1185] For a more detailed overview of these opinions, see the summary of segment DK.A.A.12.

śamatha), namely the *bla ma*'s blessing (*bla ma'i byin rlabs*), right circumstances (*rten 'brel*), having gathered the necessities (*tshogs bsags pa*), and having shaken off or purified negative actions (*sdig pa sbyang ba*).[1186] The segment then moves into pointing out the appearance of the mind as such (*sems nyid kyi ngo bo*), saying it is uncontrived and unadulterated (*ma bcos ma bslad pa*), clear and pure (*rnam par gsal ba dag pa*), present at all times (*dus thams cad pa*), and uninterrupted (*rgyun chad med pa*).

A distinction is drawn between when [the mind] is perceived and is ascertained (*snang la nges pa*) and when it is perceived but is not ascertained (*snang la ma nges pa*). The former is a full realization of the mind as such as being without any duality, an experience that feels like the deep and clear autumn sky (a season when there are no or few clouds in the Tibetan highland).

The explanation of the phase when the mind is perceived but is not ascertained (*snang la ma nges pa*) is not made explicit in the segment. However, what follows is an explanation of meditative experiences (*nyams su myong ba*, **anubhāva*) that arise when the meditator is able to rest in the mind without distraction (*ma yengs pa*), and as is evident in other parts of the *Manifold Sayings* giving explanations on these two facets of ascertainment and non-ascertainment, the presentation of meditative experiences pertains directly to the phase when the mind is perceived but is not ascertained (*snang la ma nges pa*). The segment here teaches that when the meditator rests undistractedly, the meditative experiences of bliss (*bde ba*, **sukha*) and non-thought (*mi rtog pa*, **nirvikalpa*) arise, which are the meditative experiences of tranquility meditation (*zhi gnas*, **śamatha*). A question is posed whether these meditative experiences fluctuate, so that they are there at times while they are not to be found at other times. It is then clarified that thinking about this as a problem poses a risk, because it may turn the meditation into a cause for entering a *saṃsāric* state. Thus, focusing too much on seeking the experience of non-thought or non-conceptuality (*mi rtog pa*, **nirvikalpa*) may lead to such meditation becoming the cause for becoming reborn in the meditative *saṃsāric* realms called the form realm (*gzugs khams*, **rūpadhātu*) and the formless realm (*gzugs med khams*, **ārūpyadhātu*) or for entering into the state of cessation (*'gog pa*, **nirodha*).

Instead, as the meditator trains himself in the practice, he must first train in (*bslab*) a state of awareness or knowledge that is utterly lucid (*rig pa gsal sing ba*). Thereafter, he should train in a state in which the awareness is undistracted (*shes pa ma yengs pa*). Having become fully accustomed to this, certainty (*nges shes*) will emerge. With this, any thought or concept that arises in the meditation can unfold freely (*'phro ba 'phror 'jug pa*) without that the meditator loses sight of the nature of the mind as such (*sems nyid kyi ngo bo ma shor ba*). At this level, the thoughts that arise are simply recognized as being *dharmakāya* and they do not in any way obstruct the natural state of the mind.

This point is further explained via an analogy (*dpe*, **upamā*) of the sky and clouds. The sky is naturally empty and pure and whatever clouds and mist appear in the sky always dissolve back into the sky again. Just as the clouds appear as being different from the color

[1186] See fn. 571.

[of the sky], similarly various conceptual states, such as weariness (*ngal*) and so forth, may arise [within the nature of the mind as such]. When thoughts are viewed in this manner, they become an aid to the meditation (*grogs su 'gro ba*), enhancing the experience. If, however, thoughts are not able to unfold freely, this poses a setback, because it runs the risk of becoming a cause for being reborn in the formless realm. In that case, the meditator needs occasionally to meditate on the Generation Stage of visualizing the deity, where the deity is generated in one go by using the technique called "instant complete recollection" (*skad cig dran rdzogs*). This is to be followed by meditation focusing exclusively on radiance (*'od gsal*, **prabhāsvara*). The feeling of utter lucidity (*gsal sing nge ba*) that arises therefrom is a meditative experience (*nyams myong*, **anubhāva*) and to remain undistracted therein (*ma yengs pa*) is to settle [the mind] (*gnas pa*, **sthiti*). To look at this state with insight and see that it is not established as any identifiable thing or form (*ngo bo*, **rūpa*) is realization (*rtogs pa*, **avabodha*). To let mentally go off this life is the purpose (*dgos pa*, **prayojana*).

The segment ends with a short added saying in verse with an eleven-syllable meter attributed to the *bla ma*, perhaps here referring to Mi la ras pa, given the peculiar poetic wording of the verse. The verse indicates the features of the nature of phenomena (*chos nyid*, **dharmatā*), awareness (*rig pa*, **vidyā*), the mind as such (*sems nyid*, **cittatā*), and wisdom or knowledge (*ye shes*, **jñāna*) along with instructions on how to relate to each in meditation. The segment has no colophon.

Segment DK.A.Ki.21: The segment begins (DK.A.Ki.21.21a$_6$): */chos rje'i gsung/ dbang bzhi'i lam bsgom du ma 'khrid lags// /bla ma dam pa rnams la phyag 'tshal lo//rin po che'i zhal nas/ dang po dbang bzhis smin par byas nas/.* It ends (DK.A.Ki.21.22a$_1$): *las 'bras 'dzems gsung ngo//.*[1187] The segment's title heading (cited in Tibetan above) says: "Here is an Instruction on the different paths of the four empowerments, which should be cultivated." The segment contains a survey of the Tantric paths in the format of a saying attributed to the precious one (*rin po che*). It says that to begin with the *bla ma* matures (*smin par byas*) the student by bestowing the four empowerments (*dbang*, **abhiṣeka*) and thereupon the student has to liberate (*grol bar byed*) himself by meditating on the methods (*thabs*, **upāya*) that are included in the Generation and Completion Stages (*bskyed rdzogs gnyis*) of Tantric practice.

The Completion Stage is subdivided into two levels. The first is called "involving elaborations" (*spros bcas*), which covers the meditations on the channels, winds, and drops (*rtsa rlung thig le*). The second is called "without elaborations" (*spros med*), which refers to the *yoga* of the co-emergent (*skyes sbyor*, **sahajayoga*) or *Mahāmudrā* (*phyag rgya chen po*). The four *yoga*s of *Mahāmudrā* practice are then compared to the five paths (*lam lnga*) taught in the system of the Common *Mahāyāna*. Here, the *yoga* of one-pointedness (*rtse gcig gi rnal 'byor*) is said to correspond to the path of accumulation (*tshogs lam*, **saṃbhā-*

[1187] Correlated passages: DK.α.Kha.52b$_5$-53b$_1$, DK.B.Ki.21.21a$_6$-22a$_1$, DK.D.Ki.21.21b$_2$-22a$_4$, DK.Q.Ki.21.449b$_7$-450b$_1$, DK.R.Ki.21.34a$_2$-35a$_2$, DK.S.Ki.21.36a$_4$-37b$_1$, DK.T.Ki.21.21b-22n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 525$_1$-527$_1$.

ramārga), the *yoga* of freedom from conceptual proliferation (*spros bral gyi rnal 'byor*) corresponds to the path of preparation (*sbyor lam*, **prayogamārga*), the *yoga* of same flavor or one taste (*ro gcig gi rnal 'byor*) corresponds to the path of seeing (*mthong lam*, **darśanamārga*), and the *yoga* of being meditation-less (*sgom med kyi rnal 'byor*) corresponds to the path of cultivation (*sgom lam*, **bhāvanāmārga*). According to the system of stages taught in the Secret *Mantra* tradition, *Mahāmudrā* corresponds to the path of non-training (*mi slob pa'i lam*), while according to the *Pāramitā* tradition it corresponds to the path of perfection (*mthar phyin pa'i lam*). The saying ends in several sentences stressing the need for practicing meditation with diligence.

The segment also includes a second saying, which seems to be part of the same textual passage and which therefore have been considered forming a single segment in the present analysis of the corpus. This second saying is attributed to the *bla ma*. Its style of writing tends to use a form of doctrinal shorthand with many abbreviated sentences, making it necessary to read several things into the sentences in order to make them sensible. It thus differs in style not only from the preceding saying, but also from the majority of other sayings in the compilation, which typically are written in clear, simple and straightforward prose. Like the preceding saying, this saying too deals with stages of the Tantric path. First it is explained that [meditation on] the selflessness of the individual (*gang zag gi bdag med*, **pudgalanairātmya*) is linked with the Generation Stage (*bskyed rim*), while [meditation on] the selflessness of phenomena (*chos kyi bdag med*, **dharmanairātmya*) is associated with the Completion Stage. On the path of accumulation (*tshogs lam*), there is recognition or identification [of these two forms of selflessness], on the path of seeing (*mthong lam*) there is direct perception (*mngon sum du byed*) [thereof], while on the ten *bodhisattva* levels (*sa bcu*, **daśabhūmi*) the ascetic qualities of shaking off (*sbyong ba'i yon tan*, **dhūtaguṇa* or **dhutaguṇa*) appear spontaneously (*rang snang*) in the post-[meditative phase] (*rjes*).

Thereupon, the saying briefly explains a number of meditative experiences, namely mental and bodily bliss (*lus sems bde ba*), presence (*gsal ba*), lucidity (*gsal sing nge*), non-conceptuality (*mi rtog pa*), clarity (*dwangs pa*), and subtleness (*phra ba*). Some of these brief explanations are given in the form of short analogies. The segment ends by listing a number of signs (*rtags*) of inner accomplishment, such as taming negative behaviors, absence of pride or arrogance, having only few and small attachments, feeling weariness with *saṃsāra*, and refraining from involvement in action and result (*las 'bras*, **karmaphala*). The segment has no colophon.

Segment DK.A.Ki.22: The segment begins (DK.A.Ki.22.22a$_1$): *//na mo gu ru/ yul dang mi chos zug rngu bskyed par byed pa'i nad dang 'dra bas rgyab tu bor/.* It ends (DK.A.Ki.22.22a$_4$): */'dod pa dug gi lo ma 'dra bas 'khor ba'i nyes dmigs yid la gyis/ /shes gsung ngo//.*[1188] The segment gives an admonition to turn away from this life and practice the *Dharma* by listing a series of points, which are illustrated through similes. Places and

[1188] Correlated passages: DK.α.Kha.53b$_{1-4}$, DK.B.Ki.22.22a$_{1-5}$, DK.D.Ki.22.22a$_4$-22b$_1$, DK.Q.Ki.22.450b$_{1-4}$, DK.R.Ki.22.35a$_3$-35b$_1$, DK.S.Ki.22.37b$_1$-38a$_1$, DK.T.Ki.22.22n-22b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 527$_{1-6}$.

mundane affairs (*yul dang mi chos*) are compared to illnesses. Food and wealth (*zas nor*) are compared to ephemeral rainbows. Lifespan and vitality (*tshe srog*) are compared to mist over a meadow. The spiritual teacher (*dge ba'i bshes gnyan*) is compared to a wish-fulfilling gem. The spiritual instructions (*gdams ngag zab mo*) are compared to nourishing food. The freedoms and possibilities of a human rebirth (*dal 'byor*) are compared to a rare flower. Suffering is not explained with a simile but is stated to have its root (*rtsa ba*) in the tendency to take things as being real (*dngos 'dzin*). Likewise, relative truth (*kun rdzob bden pa*) is given no simile but is said to be incontrovertible, thereby stressing the need for the *yogī* to keep in mind the cause and effect of actions. Results (*'bras bu*) are compared to a tree yielding inexhaustible fruit. Desires (*'dod pa*) are compared to a poisonous leaf. The segment has no colophon.

Segment DK.A.Ki.23: The segment begins (DK.A.Ki.23.22a$_5$): *yang rin po che'i zhal nas/ da ni gnas lugs kyi sgom pa ston/*. It ends (DK.A.Ki.23.22b$_7$) with the colophon: *gnas lugs bsgom pa'i gdams pa/ rin po che'i thugs dam/ zang lung dgon par bris pa'o// //snang ba 'di sgyu mar mthong bas na sgyu lus/ sgyu ma de stong par shes na 'od gsal/ de gnyis tha ma dad pas na zung 'jug go//kun rdzob tu yang stong na 'chal ba'i shes rab bo//*.[1189] The segment provides a saying attributed to the precious one (*rin po che*), which opens with the sentence: "Now, [I] shall teach the meditation on the nature (*da ni gnas lugs kyi sgom pa ston*)." It is then explained how practitioners of three different levels meditate. The meditator of the highest aptitude (*dbang po rab*) settles [into the nature of the mind] (*bzhag pa*) on the basis of the view (*lta thog tu*). One of middling aptitude (*'bring*) settles on the basis of meditation (*sgom thog tu*). One of lower aptitude (*tha ma*) settles on the basis of *Dharma* activities (*chos spyod*).

As for meditation (*sgom pa*), it is possible either to seek meditation on the basis of the view (*lta thog nas sgom 'tshol ba*) or to seek the view on the basis of meditation (*sgom thog nas lta ba 'tshol ba*). Here only the latter approach is taught. The meditator must settle directly into a non-conceptual awareness of the mind as such, which is vivid yet without identifiable features. The experience of vividness (*gsal ba*) avoids the extreme of nihilism (*chad pa'i mtha'*), while the experience of non-identifiability (*'dzin med*) prevents the extreme of eternalism (*rtag pa'i mtha'*). The mind as such should remained undistorted by ideas (*rtog pa*), and the meditator must not evaluate the experience as being positive or negative. Instead, the *yogī* should rest directly (*lhan ne*) in an awareness (*rig pa*) that is self-lucid (*rang gsal*) and non-conceptual (*mi rtog pa*). By settling the mind in this way, non-conceptual wisdom (*rtog med kyi ye shes*) will emerge, free of direction (*phyogs med*) and self-liberating (*rang grol*).

At this point, the segment introduces fifteen steps (*rkang grangs bco lnga*) for such meditation, listing and explaining these in fifteen sentences. The steps cover a variety of successive deeper contemplative experiences, such as unidentifiable bliss, presence, non-

[1189] Correlated passages: DK.α.Kha.53b$_4$-54a$_6$, DK.B.Ki.23.22a$_5$-22b$_7$, DK.D.Ki.23.22b$_2$-23a$_3$, DK.Q.Ki.23.450b$_4$-451a$_5$, DK.R.Ki.23.35b$_2$-36b$_2$, DK.S.Ki.23.38a$_1$-39a$_2$, DK.T.Ki.23.22b-23n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 527$_6$-530$_1$.

conceptuality, non-attachment, uninterruptedness, and the like. Various similes are used for illustrating how these experiences feel, e.g., sunshine, birds leaving no traces behind when flying in the sky, the flow of water, and the like. The sequence culminates in a state that is meditation-less (*sgom med*) and self-liberating (*rang grol*).

The segment ends with a colophon (cited in Tibetan above) saying: "The instruction on the meditation on the nature, which is the heart practice and commitment (*thugs dam*) of the precious one (*rin po che*), was written down at the hermitage of Copper Valley (*zangs lung dgon pa*)." It should be noted that *Zangs lung dgon pa* is a smaller retreat place in the vicinity of the Dags lha sgam po hermitage, where Bsod nams rin chen is said to have achieved realization.[1190] Following the colophon, there is poem which provides a summarizing instruction (likewise cited in Tibetan above): "Since perception is seen as illusory, [it is] the illusory body (*sgyu lus*). When that illusion is known to be empty, [it is] radiance (*'od gsal*). Since those two have no difference, [it is] union (*zung 'jug*). However, if emptiness [is believed to apply] even on the relative [level], [it is] a misguided insight (*'chal ba'i shes rab*). "

Segment DK.A.Ki.24: The segment begins (DK.A.Ki.24.22b$_7$): *//na mo gu ru/ bla ma rin po che'i zhal nas/ pha rol tu phyin pa'i lugs kyis/.* It ends (DK.A.Ki.24.26b$_7$): */bdag gis bsod nams las shes bya// ces gsungs so//.*[1191] The twenty-fourth segment begins with a long saying attributed to the precious teacher (*bla ma rin po che*). It is there taught that, on the one hand according to the *Prajñāpāramitā* tradition (*pha rol tu phyin pa'i lugs*), realization (*rtogs pa*, **avabodha*) is produced on the basis of the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*), [seeing things as] illusion-like (*sgyu ma lta bu*, **māyāvat*), and [understanding them to be] empty (*stong pa*, **śūnya*). The *Mantra* tradition (*sngag kyi lugs*), on the other hand, maintains that realization is produced on the basis of [seeing] the body as the deity (*lus lha*), the speech as *mantra* (*ngag sngags*), and the mind as the true nature of things (*yid chos nyid*). The speaker of the saying then declares that by using his own approach for putting the teachings into practice (*nged rang gi chos kyi 'khyer lugs 'dis*), the practitioner is bound to move upwards (*yar 'gro ba*) and will not go down (*mar mi 'gro ba*). Relying on this, the most talented practitioners will achieve buddhahood, the middling ones will be reborn in one of the five noble places (*'phags pa'i gnas lnga*), i.e., in the highest celestial realms, while lesser practitioners will achieve rebirth in the [lower] god realms.

Thereupon, the saying gives a doctrinal outline of how to view reality. The various outer and inner perceptions (*dran rig sna tshogs*) should be understood as constituting relative reality (*kun rdzob*, **saṃvṛti*), whereas the appearance of the mind as such (*sems nyid kyi ngo bo*) is ultimate reality (*don dam*, **paramārtha*). The meditative experience of this nature as it is right now (*da lta'i ngo bo'i nyams*) leads to buddhahood. It is here underlined that emptiness and compassion should not be separated and, in fact, concepts or thoughts

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[1190] See fn. 280 and 833.

[1191] Correlated passages: DK.α.Kha.54a$_6$-58a$_5$, DK.B.Ki.24.22b$_7$-26b$_7$, DK.D.Ki.24.23a$_3$-27a$_5$, DK.Q.Ki.24.451a$_5$-455b$_7$, DK.R.Ki.24.36b$_2$-43b$_1$, DK.S.Ki.24.39a$_2$-46a$_5$, DK.T.Ki.24.23n-27n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 530$_1$-542$_6$.

(*rtog pa*, **vikalpa*) should in general not be seen as being anything separate from the reality of radiance (*'od gsal*, **prabhāsvara*). The very nature of concepts as such is *dharmakāya*. The realization thereof is, however, not something that can be attained just on the basis of the teacher's spoken word, because realization is beyond the realm of the intellect. It cannot be adequately expressed by anyone else and it exists only within oneself as one's own co-emergent nature (*lhan cig skyes*, **sahaja*). Once the practitioner has learned to settle therein, the meditative experience (*nyams su myong ba*, **anubhāva*) that all concepts are of the same flavor (*ro gcig*, **ekarasa*) arises and this is what leads to full realization. The segment then describes how such realization is pervasive (*khyab pa*, *vyāpti*), unchanging (*mi 'gyur*, **acala* or **nirvikāra*), present at all times (*dus thams cad pa*, **sārvakālika*), and uninterrupted (*rgyun chad pa med pa*, **asamuccheda* or **nirantara*).

Thereupon, the segment moves into a discussion of the relative (*kun rdzob*, **saṃvṛti*) and the ultimate (*don dam*) according to the interpretations presented by the venerable one (*rje btsun*), possibly referring to Mi la ras pa, and the *Bka' gdams* teacher Bya yul ba. This is connected with the claim that buddhahood can be reached in a single lifetime, if the practitioner adopts the Secret *Mantra* approach. A comparison is given of how the term 'awareness' or 'knowledge' (*rig pa*, **vidyā*) is variously interpreted in the Mind-Only (*sems tsam pa*, **cittamātra*) and the Secret *Mantra* traditions. The first saying ends with a discussion of how the nature (*ngo bo*) is uninterrupted (*rgyun chad med pa*) and how misunderstandings (*shor ba*) of the meditative experience thereof may arise.

At this point, another quite long saying commences with a question as to what difference there is between the *Pāramitā* approach and the Secret *Mantra* approach. The question is first answered very briefly by stating that the difference is a matter of whether the path is long or short. Thereupon, the saying quickly moves into debating a whole series of other topics, which is a passage that appears to be somewhat disconnected and written in a rather complex style of writing, making it a difficult saying to capture adequately merely in the brief summary form attempted here. It should be noted that the saying returns to the overall topic of comparing the two above-mentioned approaches towards the end of the saying, and it therefore seems likely that the many topics raised in between are intended as leading up to this comparison.

To begin with, the approaches of Nāropa and Maitrīpa are compared, saying that the former involves meditation (*sgom*, **bhāvanā*), whereas the latter does not. This is followed by a discussion of realization (*rtogs pa*) and non-realization (*ma rtogs pa*), particularly as to whether full realization is achievable while still alive in the living body. Next, it is debated how beginners and more advanced practitioners look upon perceptions (*snang ba*) as either adverse or helpful circumstances. References are here given to the view presented in Nāgārjuna's *Yuktiṣāṣṭika* (*dbu ma rig[s] pa drug bcu pa*) and the opinion held by the *Bla ma*, probably referring to Mi la ras pa, which leads into a discussion of sameness (*mnyam pa*, **sama*).

At this point, the segment enters into a discussion of similarities and differences between the realization of *Mahāmudrā* taught in the Secret *Mantra* tradition and the realiza-

tion of the Path of Seeing taught in the *Pāramitā* tradition. This is a complex discussion, which makes references to how these traditions variously view the role of the basis (*rten*, **ādhāra* or **adhiṣṭhāna*) and the method (*thabs*, **upāya*) for realization. The discussion turns to debating the status of vows (*sdom pa*, **saṃvara*) in these traditions, at which point the opinions of the *Bka' gdams* teacher *Dge bshes* Sgre pa, the *Bla ma* [Mi la ras pa], and the Precious One (*rin po che*) [Bsod nams rin chen] are compared. The segment ends with a discussion of reality as posited by the *Bka' gdams pa* and the Secret *Mantra* tradition, which includes a point concerning the status of clairvoyance and special powers (*mngon shes*, **abhijñā*) and a quotation on this issue from the *Hevajratantra*. The segment has no colophon.

Segment DK.A.Ki.25: The segment begins (DK.A.Ki.25.26b$_7$): *//rin po che'i zhal nas/ rtogs pa nyams myong dang ldan pa'i bla ma rje btsun gyi zhal nas/.* It ends (DK.A.Ki.25.27b$_1$): *tha ma lus 'di med dam snyam par rtogs/ shes gsungs so//.*[1192] The segment contains a saying attributed to the Precious One (*rin po che*). First, it quotes the venerable *bla ma* (*bla ma rje btsun*), perhaps referring to Mi la ras pa, who states that the term "co-emergent knowledge" (*sa ha dza'i ye shes*, **sahajajñāna*) is equivalent to the term "natural knowing" or "natural mind" (*tha mal gyi shes pa*, **prākṛtajñāna*), which he says is the term that is used [in Tibet] nowadays. After the quotation, an explanation follows on how to recognize (*ngo shes par byed pa*) this feature of the mind. Relying on the teacher's instructions (*bla ma'i gsung*), the practitioner should settle (*bzhag*) into the natural mind in a manner that is uncontrived (*ma bcos par*), undistorted (*ma bslad par*), naturally relaxed (*rang dgar*), and letting the mind be as it is (*rang sor*).

When settling the mind in this manner, the meditator becomes able to realize the mind as being without birth, end, or remaining, seeing that it is not a thing and also realizing that perceptions of what is seen and heard (*snang grags*) are similar in nature to the mind. Thus, the *yogī* will rest undistractedly (*yengs pa med pa*) in the true nature of the mind at all times. He sees that the unborn mind as such and perceptions are without duality, related like water and waves. Meanwhile, his spiritual conduct remains a conduct that maintains strict awareness of the cause and effect of actions and their results (*las 'bras*, **karmaphala*).

At this point, the segment turns into a new saying, which presents the two stages of the Secret *Mantra* path (*gsang sngags kyi lam*). First, the Generation Stage (*bskyed rim*, **utpattikrama*) is said to lead to the realization of the meaning of union (*zung 'jug gi don*) in the best practitioners, whereas it produces a reversal of clinging to things as being ordinary (*tha mal gyi zhen pa zlog*) in middling and lesser practitioners. Moreover, the best practitioners may accomplish a direct vision of the deity (*lhar mthong*) relying on the Generation Stage, while middling practitioners may use it to attain certainty of illusion (*sgyu mar nges*) and lesser *yogī*s may attain conviction (*mos pa*, **adhimukti*). Also, lesser practi-

[1192] Correlated passages: DK.α.Kha.58a$_5$-58b$_5$, DK.B.Ki.25.26b$_7$-27b$_1$, DK.D.Ki.25.27a$_5$-27b$_5$, DK.Q.Ki.25.455b$_7$-456a$_7$, DK.R.Ki.25.43b$_1$-44b$_5$, DK.S.Ki.25.46a$_5$-47a$_4$, DK.T.Ki.25.27n-27b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 542$_6$-544$_3$.

tioners see themselves as the deity, middling practitioners see others as deities, whereas the best practitioners see both themselves and others as deities.

Secondly, the Completion Stage (*rdzogs rim*, **saṃpattikrama*) enables the best practitioners to realize the mind as [taught in] the *Madhyamaka* [system] (*dbu ma*), the middling ones to realize the nature of the mind (*sems kyi ngo bo*) as being birthless (*skye med*), and the lesser practitioners to train in the *yoga* of one-pointedness (*rtse gcig*, **ekarasa*) by relying on the Completion Stage involving elaborations (*spros bcas*), i.e., by practicing the Tantric *yoga*s of Inner Heat, etc. Also, it is said that when the best practitioners perform the Completion Stage practices, they realize the nature of the mind as it truly is, the middling ones no longer sense the coming and going of the breath (*dbugs 'gro 'ong*), whereas the lesser ones question whether or not the body is at all present. The segment has no colophon.

Segment DK.A.Ki.26: The segment begins (DK.A.Ki.26.27b$_1$): *//rin po che'i zhal nas/ dbyings dang ye shes gnyis ni/.* It ends (DK.A.Ki.26.28a$_1$): *de la rgyun du goms par byed pas sgom lam mthar phyin pa'i 'bras bu'i lam mo/.*[1193] The twenty-sixth segment contains a saying attributed to the Precious One (*rin po che*), which defines and analyzes a series of terms that are used for distinguishing between the appearance of things and their real nature. To begin with, the distinction between 'expanse' (*dbyings*, **dhātu*) and 'knowledge' or 'wisdom' (*ye shes*, **jñāna*) is drawn, where expanse signifies the characteristics of all phenomena (*chos thams cad kyi mtshan nyid*) whereas knowledge denotes the radiance that is the pure mind as such (*sems nyid rnam par dag pa 'od gsal ba*). Next, a distinction is made between how 'phenomena' or 'Buddhist teachings' (*chos*, **dharma*)[1194] may be non-profound (*mi zab pa*, **agambhīra*), middling (*'bring po*, **madhya*), or profound (*zab pa*, **gambhīra*). The non-profound refers to the teaching on the cause and effect of actions and their results (*las 'bras bu*, **karmaphala*), the middling is the illusory dream-like nature of all phenomena of *saṃsāra* and *nirvāṇa*, while the profound is the inborn nature (*gnyug ma*, **nija*), which is bottomless like a deep ocean. Next, yet another distinction known from the Indian Buddhist *śāstra* treatises is brought in, namely the distinction of phenomenon (*chos*, **dharma*), host-phenomenon (*chos can*, **dharmin*), and the nature of the phenomenon or the phenomenon as such (*chos nyid*, *dharmatā*). In the present saying, these terms are given a somewhat unusual interpretation, in that the phenomenon is explained as the object of the mind (*blo'i yul*, **buddhiviṣaya*), the host-phenomenon is said to be the perceiving mind (*der 'dzin par byed pa'i shes pa*), while the phenomenon as such is stated to be the purity which has never been truly existent (*ye nas ma grub pa'i rnam par dag pa*). The inseparability of these three is said to be *Mahāmudrā*, which is briefly explained with reference to the third Tantric empowerment (*dbang gsum pa*), the two accumulations (*tshogs gnyis*), and the

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[1193] Correlated passages: DK.α.Kha.58b$_5$-59a$_5$, DK.B.Ki.26.27b$_1$-28a$_1$, DK.D.Ki.26.27b$_5$-28a$_5$, DK.Q.Ki.26.456a$_7$-456b$_6$, DK.R.Ki.26.44b$_6$-46a$_1$, DK.S.Ki.26.47a$_4$-48a$_3$, DK.T.Ki.26.27b-28n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 544$_3$-545$_6$.

[1194] The word *dharma* (*chos*) may have either of these meanings, and both are possible interpretations in the present context.

signs of realization that appear on the path of accumulation (*tshogs lam*, **saṃbhāramārga*), the four steps of the path of preparation (*sbyor lam*, **prayogamārga*), the path of seeing (*mthong lam*, **darśanamārga*), and the path of cultivation (*sgom lam*, **bhāvanāmārga*). The segment has no colophon.

Segment DK.A.Ki.27: The segment begins (DK.A.Ki.27.28a$_1$): *//dags po sgom tshul gyis mdzad pa'i bla ma'i phyag 'tshal// //na mo gu ru/ bde ba chen po'i ngang shed nas/.* It ends (DK.A.Ki.27.29a$_4$): */shes rab dri med thob par shog// /ces pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shan tir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o// //yi ge pa ni g.ye phyogs spa 'bring nas dbon po shes rab kun dga' lags so// //'di'i phyogsu gom pa gang bor ba phams gtso byas sems can rnams rdo rje 'chang dang mjal bar shog// //maṅga lambha wantu//.*[1195] The title heading of the text's final segment (cited in Tibetan above) says: "A Homage to the *Bla ma* made by Dags po Sgom tshul." The segment contains a poem or song consisting of two parts, which originally may have been two entirely separate poems or perhaps a longer poem with two clearly demarcated parts. The segment's title ascribes its authorship to Bsod nams rin chen's older nephew, Dags po Sgom tshul.

The first part of the poem consists of eleven four-line verses, having seven syllables in verse-lines *abc* and eight syllables in verse-line *d*. All the verses, except the final verse, end with the words "[I] prostrate and give praise to..." (*...la phyag 'tshal bstod*) in the fourth verse-line. Verses 1-5 pay homage to the first five members of the *Bka' brgyud* lineage, including Vajradhara (*rdo rje 'chang*), Tailopa, Nāropa, Mar pa, and Mi la ras pa. Verses 6-10 pay homage to a teacher only identified with the epithet "the incomparable precious master" (*mnyam med rje btsun rin po che*), presumably referring to Sgam po pa Bsod nams rin chen. These verses laud how the teacher benefits sentient beings in various ways, describing him as an emanation (*sprul pa*, **nirmita* or **nirmitaka*) of *Vairocana* (*rnam snang mdzad*), *Avalokiteśvara* (*spyan ras gzigs*), and the healing *buddha Bhaiṣajyarājan* (*sman pa'i rgyal po*). The eleventh verse expresses a dedication (*bsngo ba*, **pariṇāma*) of the merit arising from this prayer with the wish that all sentient beings may be freed from the illnesses of the afflictive emotions (*nyon myongs*, **kleśa*).

The second part of the poem consists of ten four-line verses, having seven syllables in each line. The meter of verse-line *d* thus differs from the eight syllables found in verse-line *d* in the first part of the poem. Verses 1-10 again all end with the words "[I] prostrate and give praise to..." (*...la phyag 'tshal bstod*) in verse-line *d*. The verses pay homage to the teacher, focusing on him as a precious guide for sentient beings, on the qualities of his unborn mind, on the aspects of *dharmakāya*, *saṃbhogakāya*, *nirmāṇakāya*, the indivisible four *buddha* bodies, the *guru* as possessing of the five wisdoms (*ye shes lnga ldan*), and as being the holder of the six forms of clairvoyance (*mngon shes drug*). The final verse

[1195] Correlated passages: DK.α.Kha.59a$_5$-60a$_5$, DK.B.Ki.27.28a$_1$-29a$_2$, DK.D.Ki.27.28a$_5$-29a$_6$, DK.Q.Ki.27.456b$_6$-457b$_5$, DK.R.Ki.27.46a$_1$-48a$_6$, DK.S.Ki.26.48a$_3$-50a$_1$, DK.T.Ki.27.28n-29n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 545$_6$-549$_2$.

expresses a dedication of the merit, wishing that all sentient beings will attain flawless insight.

The segment has no colophon as such, but in the Dags lha sgam po xylograph (DK.A, reproduced in DK.R) the text ends with the short printer's colophon, which is also found at the end of the preceding texts.[1196] To the usual printer's colophon is added a short scribal colophon indicating the name of the scribe (*yi ge pa*), who produced the paper *Vorlage* for the carving of the wooden blocks, and expressing a brief prayer:

> The scribe was the nephew (*dbon po*) Shes rab kun dga' of the middle [branch of] the Spa [family from] the district of G.ye. Having principally cast aside and defeated any [negative] habits towards this, may [all] sentient beings meet Vajradhara. *Maṅgalam bhavantu*!"[1197]

The additional colophon thus identifies the scribe involved in copying this text for the 1520 xylograph as being one Shes rab kun dga'. He is here identified as a nephew, relative, or descendant (*dbon po*), which probably means that he is a descendant in the family-line of Bsod nams rin chen. The information is added that he hails from a region called G.ye (*g.ye phyogs*). It is possible that his family name was Spa, but that is a conjectural reading of the Tibetan text, which is hard to decipher in the print. It should be noted that a scribe of the same name, Shes rab kun dga', was mentioned in the colophon of text DK.A.Sha (see KRAGH 2013c:376 fn. 43).

[1196] See the summary of segment DK.A.Ba.8 for an English translation.

[1197] DK.A.Ki.27.29a$_{3-4}$: *//yi ge pa ni g.ye phyogs spa 'bring nas dbon po shes rab kun dga' lags so// //'di'i phyogsu gom pa gang bor ba phams gtso byas sems can rnams rdo rje 'chang dang mjal bar shog// //maṅga lambhawantu//*. A part of the scribal colophon is virtually illegible in DK.A due to a small paperfold which has distorted the xylographic print, making the words *...spa 'bring nas dbon po...* very difficult to read. The colophon has been reproduced in manuscript DK.R.Ki.27.48a$_{4-6}$, which generally confirms the above reading. The only exception is the words *spa 'bring*, instead of which DK.R. has *snga 'bring*, which does not seem to make sense. It should be added that the above Tibetan reading of the colophon is better than the one that I proposed in KRAGH (2013c:376 fn. 43), where the reading *...spa 'bring ras pa bon po...* was given.

6.32 DK.A.Khi: Sayings of the Dharma Master, the Doctor from Dags po: Collected Teachings, the Fivefold Mahāmudrā, the Jewel Rosary for the Highest Path; Summary of the Four Dharmas; The Esoteric Iron Nail of the Key point, A Condensation of Spiritual Practice; The Treasury of Secret Oral Instructions; and Oral Instructions on Ḍoṃbhipa's Inner Heat, Inner Heat of Magic Wheels, the Interim, and Transference (Chos rje dags po lha rje'i gsung/ bka' tshoms dang phyag rgya chen po lnga ldan/ lam mchog rin chen phreng ba/ chos bzhi mdor bsdus/ nyams len mdor bsdus/ gnad kyi gzer gsang/ zhal gdams gsang mdzod ma/ ḍoṃ bhi ba'i gtum mo/ 'khrul 'khor gyi gtum mo/ bar do'i gdams pa/ 'pho ba'i zhal gdams rnams bzhugs)

31 folios, 20 segments, 12 colophons. As indicated by the text's very extensive title, this work contains a wide range of instructions, including teachings on *Mahāmudrā*, deity practice, ritual practices, and the *yoga*s of Nāropa. The text begins with a segment which describes the practice stages involved in meditating on a Tantric deity. It then turns to two segments that briefly lay out the practices of *Mahāmudrā* meditation. A brief explanation of the stages of the Common *Mahāyāna* path follows presented in the framework of the so-called "four *Dharma*s of Sgam po pa" (*Dags po'i chos bzhi*), followed by a segment containing a spiritual poem. The remainder of the text mainly gives very detailed *yoga* instructions with particular focus on the practices related to the Interim stages (*bar do*, **antarābhava*) and Transference (*'pho ba*, **saṃkrānti*).

Segment DK.A.Khi.1: The segment begins (DK.A.Khi.1.1b$_1$): */bla ma rin po che la phyag 'tshal lo/ /gyad gyi nor bu lto na yod/.* It ends (DK.A.Khi.1.2b$_7$) with the colophon: */bka' tshoms gyi le'u'o//.*[1198] The segment contains a poem written in verse-form with numerous interlinear glosses in note form in prose. The poem consists of 47 verse-lines with seven syllables in each line. The poem seems quite cryptic when the verse-lines are read on their own, given that the verses employ numerous allegories to describe certain Tantric visualizations. However, when the interlinear notes written in smaller script are read together with the lines, the proper interpretation quickly becomes clear.

The poem describes a meditation on a Tantric deity, going through the various steps of generating the deity, blessing the visualization, and identifying oneself with the deity. Thereupon, the inner visualization of channels is briefly indicated and the *yoga* of Inner Heat (*gtum mo*) is shortly described. The winds of the afflictive emotions (*nyon mongs*, **kleśa*) are gathered into the central channel beneath the navel and consumed in the fire of insight. This process causes the white *bodhicitta* to melt in the *cakra* of great bliss (*bde chen gyi 'khor lo*, **mahāsukhacakra*) at the top of the head, making it descend down into

[1198] Correlated passages: DK.α.Ga.129a$_5$-129b$_4$, DK.B.Khi.1.1b$_1$-2b$_7$, DK.D.Khi.1.1b$_1$-3a$_1$, DK.Q.Khi.1.458a$_1$-458b$_6$, DK.R.Khi.1.1b$_1$-3b$_4$, DK.S.Khi.1.1b$_1$-3b$_3$, DK.T.Khi.1.1b-3n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 549$_4$-552$_6$.

the central channel. On its way down, the *bodhicitta* fills the various lesser channels and the four *cakra*s with bliss. The poem gives no indication of its author and its style of writing is unlike any other poem or song found in the corpus. The segment ends with a colophon (cited in Tibetan above): "The Chapter (*le'u*) on the Series (*tshoms*, **varga*) of Sayings (*bka'*)."

Segment DK.A.Khi.2: The segment begins (DK.A.Khi.2.2b$_7$): *//phyag rgya chen po lnga ldan ni// /sangs rgyas kun dang mnyam pa yi/.* It ends (DK.A.Khi.2.4b$_1$) with the colophon: *phyag rgya chen po lnga ldan zhes bya'o//.*[1199] The title heading of the segment (cited in Tibetan above) says: "Regarding the Fivefold *Mahāmudrā*." The phrase "fivefold *Mahāmudrā*" (*phyag rgya chen po lnga ldan*) is notable, given that this expression in later times became the name for a particular *Mahāmudrā* teaching and practice system, which was especially promulgated within the *'Bri gung bka' brgyud* and *Khro phu bka' brgyud* traditions.

This later doctrine known as "Fivefold *Mahāmudrā*" (*phyag chen lnga ldan*) or as "the profound path of the Fivefold *Mahāmudrā*" (*zab lam phyag chen lnga ldan*) has its textual source in root-texts by Bsod nams rin chen's student Phag mo gru pa Rdo rje rgyal po (1110-1170) and his student 'Jig rten gsum mgon Rin chen dpal (1143-1217). The five points taught in this system are: (1) engendering the resolve for Awakening (*byang sems phyag chen*), (2) deity practice (*lha sku'i phyag chen*), (3) devotion to the teacher (*mos gus phyag chen*), (4) *Mahāmudrā* practice on the actual nature (*gnas lugs phyag chen*), and (5) dedication of merit (*bsngo ba'i phyag chen*).[1200] Although the present segment of the *Dags po'i bka' 'bum* also bears the name "fivefold *Mahāmudrā*," it must be stressed that the five points taught here differ entirely from the five points seen in the later systems. The *Mahāmudrā* teaching of the present segment is therefore likely to be a work that predates the "fivefold *Mahāmudrā*" texts of Phag mo gru pa and 'Jig rten gsum mgon, sharing the same name as these later texts but not their fivefold structure.

The present segment begins by stating that the *Mahāmudrā* instruction (*phyag rgya chen po'i man ngag*) here has five features (*rnam pa lnga*), viz.: (1) realization endowed with the view (*rtogs pa lta ba dang ldan pa*); (2) meditation endowed with meditative experience (*sgom pa nyams myong dang ldan pa*); (3) conduct endowed with same flavor (*spyod pa ro snyoms dang ldan pa*); (4) instruction (**avavāda*) endowed with a transmission lineage (*gdams ngag brgyud pa dang ldan pa*); and (5) certainty endowed with dispelling of errors (*nges shes skyon bsal ba dang ldan pa*). The remainder of the segment explains each of the key words in these five points one by one, i.e., 'realization', 'view', 'meditation', 'meditative experience', etc. Some words receive more detailed treatment than others. The explanations

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[1199] Correlated passages: DK.α.Kha.188a$_3$-189a$_5$, DK.B.Khi.2.2b$_7$-4b$_1$, DK.D.Khi.2.3a$_1$-4b$_2$, DK.Q.Khi.2.458b$_6$-460a$_3$, DK.R.Khi.2.3b$_5$-6b$_3$, DK.S.Khi.2.3b$_3$-6a$_5$, DK.T.Khi.2.3n-4b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 552$_6$-557$_6$.

[1200] For an introduction to the *'Bri gung bka' brgyud* Fivefold *Mahāmudrā* teaching, see SOBISCH (2003).

in the body text are augmented by numerous interlinear notes inserted beneath lines in smaller script.

Realization (*rtogs pa*, **avabodha*) refers to the insight that *saṃsāra* and buddhahood (*sangs rgyas kyi rang bzhin*, **buddhasvabhāva*) share the same 'cause' (*rgyu*, **hetu*) or basis, given that both are subsumed within the inborn mind (*gnyug ma'i sems*, **nijacitta*). This insight arises when the practitioner looks at his own mind as being the *bla ma* (*rang sems bla mar shes pa*). In extension thereof, it is understood that the mind (*sems*, **citta*) and perceptions (*snang ba*, **avabhāsa*) are equally *Mahāmudrā* and without any separation or difference (*tha mi dad*). They are linked like sesame and sesame oil, or like water and ice.

The view (*lta ba*, **darśana*), which is derived from realization, is to be without clinging to anything whatsoever (*zhen pa med pa*, **asakta*), to have neither hope for buddhahood nor fear of the hell realms.

Meditation (*sgom pa*, **bhāvanā*) should not descend into any particular direction or identifiable structure, but should consist in resting in an inexpressible state. The mind should neither be directed outwards nor withdrawn within, but the meditator should let it rest directly in its own natural state (*rang lugs*).

Meditative experience (*nyams su myong ba*, **anubhāva*) should be uninterrupted (*rgyun chad med pa*) and wholly without distraction (*yengs ba*) even though there is nothing to meditate on (*bsgom du med*). The awareness should be overflowing (*me re ba*), supple (*ldem pa*), suspended (*phyang po*), blissful (*bde ba*), and vividly present (*gsal ba*). The segment here goes on describing these meditative experiences in somewhat more detail, also with reference to how they are situated in daily life experiences.

The conduct (*spyod pa*, **caryā*) should be wholly unbiased (*phyogs su ma lhung ba*). The experience of same flavor (*ro snyoms*) is the reverse (*go log*) of the behavior of ordinary people, to be without a care for conformity with the world (*'jig rten pa dang tshul mi mthun par bya*).

The instruction (*gdams ngag*, **avavāda*) or transmitted tradition (*man ngag*, **āmnāya*) means never to give up the venerable teacher (*bla ma rje btsun*) despite having realized one's own mind to be the Buddha, never to stop performing positive actions despite having realized perceptions to be the mind, always to avoid negative actions despite having no fear for the hell realms, never to criticize any teaching (*chos*, **dharma*) despite having no hope for buddhahood, never to be proud regardless of how many good qualities of meditation have arisen in oneself, always to train in solitary retreat (*dgon pa*) despite having realized that there is no difference between *saṃsāra* and *nirvāṇa*, and never to cease having compassion for sentient beings despite having realized there is no difference between self and others. A transmission lineage (*brgyud pa*, **paraṃparā*) means to take refuge in, pray to, and perform *maṇḍala* offerings to, and seek the blessing (*byin brlab*) from the lineage starting with the Buddha and reaching down to the contemporary teachers (*bla ma rje btsun pa*).

Certainty (*nges shes*, **niścayajñāna*) pertains to five definitive understandings: (1) that one has always been a *buddha*; (2) that *saṃsāra* is always suffering until one takes to heart

the complete uncertainty of things; (3) that co-emergent wisdom (*lhan cig skyes pa'i ye shes*, **sahajajñāna*) is inborn (*gnyug ma*, **nija*); (4) that all results spontaneously will appear when one settles the mind in the state of realization; and (5) that *saṃsāra* is without beginning or end.

Dispelling of errors (*skyon bsal ba*, **doṣāpakarṣaṇa*) is eightfold: (1-2) if hope or fear arises, there is an error of not having realized the view; (3-4) if any sense of something to be meditated upon and an act of meditating arises, there is an error of lacking a one-pointed mind; (5-6) if there is a sense of something to be developed and something to be eliminated, there is an error of not having done the meditation to its full conclusion; (7-8) if attachment to material things or gatherings of friends or relatives arises, there is an error of not knowing how to turn [thoughts] into the path (*lam du 'khyer ba*). The segment ends with a short colophon (cited in Tibetan above): "This is called the Fivefold *Mahāmudrā*."

Segment DK.A.Khi.3: The segment begins (DK.A.Khi.3.4b$_1$): *//chos rje dags po lha rje'i gsung sgros/ lam mchog rin chen phreng ba ces bya ba bzhugs so// gol sa thams cad gcad mdzad la/.* It ends (DK.A.Khi.3.6b$_4$): */gnyug ma ngos 'dzin gyi man ngag yang dag par gsang bar bya'o//.*[1201] The segment's title heading (cited in Tibetan above) says: "Here is *The Jewel Rosary for the Highest Path*, a Saying of the *Dharma* Master, the Doctor from Dags po." It is notable that the title of the segment is nearly identical to text DK.A.Chi entitled "The Oral Instruction of Master Sgam po pa entitled *The Jewel Rosary for the Highest Path*" (*Rje sgam po pa'i zhal gdams/ lam mchog rin po che'i phreng ba ces bya ba*), which is one of the most well-known works ascribed to Bsod nams rin chen. Despite the similarity in their titles, the two works, however, do not share the same contents in any way.

The segment is partly parallel to segment DK.A.Ki.15. Moreover, it is wholly identical to segment DK.A.A.10, except for the very beginning of the segment, which constitutes a highly abbreviated form of the explanations found at the beginning of segment DK.A.A.10.

The present segment opens with a verse paying homage to the *bla ma* and then lists the four conditions (*rkyen bzhi*), i.e., the causal condition (*rgyu'i rkyen*, **hetupratyaya*), the governing condition (*bdag po'i rkyen*, **adhipatipratyaya*), the focal condition (*dmigs pa'i rkyen*, **ālambanapratyaya*), and the immediately preceding condition (*de ma thag pa'i rkyen*, **samanantarapratyaya*). Without relating these conditions to what follows (as it is done in segment DK.A.A.10), the segment then briefly states that a wrong teacher (*log pa'i bshes gnyen*) is deluded and has attachment to hopes and fears, whereas a genuine teacher (*yang dag pa'i bshes gnyen*) is non-deluded, without hope and fear, and possesses special abilities to make wishes [come true], transform adverse circumstances, and induce understanding.

The remainder of the segment (DK.A.Khi.3.4b$_4$-6b$_3$) is identical to the latter part of segment DK.A.A.10.13a$_3$-15a$_5$. It describes the armor of the view (*lta ba'i go cha*) in the framework of four characteristics (*mtshan nyid bzhi*), the armor of insight (*shes rab kyi go*

[1201] Correlated passages: DK.α.Kha.189a$_6$-191b$_5$, DK.B.Khi.3.4b$_1$-6b$_5$, DK.D.Khi.3.4b$_2$-6b$_6$, DK.Q.Khi.3.460a$_4$-462a$_3$, DK.R.Khi.3.6b$_3$-10b$_2$, DK.S.Khi.3.6a$_5$-10a$_4$, DK.T.Khi.3.4b-6b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 557$_6$-564$_5$.

cha) in terms of explaining how to practice meditation, taking of refuge, practicing the six perfections (*pha rol tu phyin*), the causes and results of the path, the five paths, the thirty-seven factors of Awakening, and how to bring thoughts onto the path. For these explanations, see the summaries of segments DK.A.A.10 and DK.A.Ki.15. The segment ends with an admonition (cited in Tibetan above): "[This] instruction on recognizing the inborn should be kept completely secret."

Segment DK.A.Khi.4: The segment begins (DK.A.Khi.4.6b$_4$): *//chos bzhi mdor bsdus pa legs so// //na mo gu ru/ chos chos su 'gro ba/*. It ends (DK.A.Khi.4.7b$_2$): *'khrul pa ye shes su 'char ba yin gsung ngo//*.[1202] The segment bears the title heading (cited in Tibetan above): "The Good Summary of the Four *Dharma*s." As suggested by the title, the segment teaches the so-called "four *Dharma*s of Sgam po pa" (*Dags po'i chos bzhi*), which have also mentioned earlier in the *Manifold Sayings*, namely in segments DK.A.Cha.7, DK.A.Ja.7, DK.A.Nya.3, DK.A.Tha.18, and DK.A.Ha.15. The explanation given in the present segment is though slighter longer than those found elsewhere.

To turn one's *Dharma* to the *Dharma* (*chos chos su 'gro ba*) is said to necessitate thorough and sustained contemplation of the impermanence (*mi rtag pa*, **anitya*) of everything outer and inner. Having thoroughly realized this impermanence, the aspiring practitioner must leave behind all material possessions, family, and friends, and enter into solitude to practice in retreat. The segment firmly stresses that as long as the practitioner has not fully accepted the fact that everything is impermanent and that *saṃsāra* inevitably involves negative actions and only will bring more suffering, it remains fundamentally impossible truly to turn one's *Dharma* to the *Dharma*.

To turn the *Dharma* into a path (*chos lam du 'gro ba*) means to cultivate attitudes of kindness and compassion for others, to train in the relative *bodhicitta*, and to understand that all outer and inner phenomena are illusory like dreams, since they only are perceived through the coming together of various conditions. With such understanding in hand, the path removes the practitioner's delusion (*lam 'khrul pa sel ba*). Meditating on impermanence (*mi rtag pa bsgoms pas*) removes the delusion of clinging to this life (*tshe 'di la zhen pa'i 'khrul pa sel*), meditating on action and their results (*las 'bras*, **karmaphala*) removes the delusion of harboring wrong views (*lta ba ngan pa'i 'khrul pa*), meditating on the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*) removes the delusion of being attached to *saṃsāra* (*'khor ba la chags pa'i 'khrul pa*), meditating on kindness and compassion (*byams snying rje*, **maitrīkaruṇe*) removes the delusion of the lesser vehicles (*theg dman gyi 'khrul pa*), and meditating on things being like dreams and magical illusions (*rmi lam sgyu ma lta bu*, **svapnamāyopamā*) removes the delusion of taking things to be real (*dngos por 'dzin pa'i 'khrul pa*).

As the practitioner progresses to successively higher stages of these meditations, delusion arises as knowledge (*'khrul pa ye shes su 'char ba*). This means that by meditating on

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[1202] Correlated passages: DK.α.Kha.192b$_2$-193a$_5$, DK.B.Khi.4.6b$_5$-7b$_2$, DK.D.Khi.4.6b$_6$-7b$_3$, DK.Q.Khi.4.462a$_3$-462b$_6$, DK.R.Khi.4.10b$_2$-11b$_5$, DK.S.Khi.4.10a$_4$-11b$_2$, DK.T.Khi.4.6b-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 564$_5$-567$_1$.

that all phenomena ultimately have neither birth nor end, the meditator becomes able to ascertain the true nature of anything that is perceived and anything that is realized. The segment has no colophon.

Segment DK.A.Khi.5: The segment begins (DK.A.Khi.5.7b$_2$): *//nyams len mdor bsdus gnad kyi gzer gsang bzhugs so// //bla ma sangs rgyas rnams la phyag 'tshal lo//man ngag blo thor phra mo snyad par bya/.* It ends (DK.A.Khi.5.9a$_4$) with the colophon: */chos rje dpal ldan bla ma dam pa/ sgam po pa'i gdams pa/ nyams len bsdus pa'o/ maṅga lambha wantu/.*[1203] The segment is entitled (cited in Tibetan above): "Here is *The Esoteric Iron Nail of the Key point, A Condensation of Spiritual Practice*." The segment contains a spiritual poem written in verse. The poem's first part consists of 90 verse-lines, having nine syllables in each line. This part of the poem admonishes the reader to practice the *Dharma*. It is said that the practitioner is stuck in *saṃsāra*, wandering through life after life, and it is now needed to listen to many spiritual instructions (*man ngag*). The time for seeking liberation (*thar pa*, **mokṣa*) is right now, since life is uncertain and one may die any moment. Hence, the practitioner should abandon the mundane activities of this life and devote himself to practicing the *Dharma*. Without being enslaved to sleep and laziness, he must meditate one-pointedly on emptiness and compassion. Settling the mind in the state of meditative equanimity (*mnyam pa'i ngang*), the meditator should behold the pure sphere of reality (*chos dbyings*, **dharmadhātu*). The meditative experiences of non-thought, bliss, and presence must be cultivated, and the self-arisen uncontrived nature should be the basis for the *yogī*'s conduct. The result will be the four *buddha* bodies (*sku bzhi*, **catuḥkāya*) and the five wisdoms (*ye shes lnga*, **pañcajñāna*). The view, meditation, conduct, and result should be practiced as integrated parts of the path, all being based in a proper understanding of emptiness. A key point raised here is to eliminate attachment (*chags pa*, **rāga*), including attachment to spiritual things such as the deity or the *Dharma*. It is pointedly noted that all forms of attachment pose obstacles to the path (*lam gyi bar chad byed*), regardless of whether it is the rich man's attachment to a thousand ounces of gold or the poor man's attachment to a needle and a thread. As long as desires and attachment persist, the practitioner should endeavor in practicing positive actions (*dge ba*, **kuśala*) with body, speech, and mind, venerating the teacher and the three jewels with faith, and praying to the meditation deity (*yi dam lha*, **iṣṭadevatā*). Notably, no matter how much meditation on the meaning of the profound teachings is undertaken, it is a key point continously to engender compassion for sentient beings. The practitioner must give up laziness and strive in his practice. He must meditate on the instructions, understand the unborn nature of everything, perform the conduct of viewing all activities to be like illusions, and not permit even the smallest downfall in the practice. Observing the three sets of vows (*sdom gsum*), one should practice *Mahāmudrā*. In short, there are many outer signs of practicing the meditation on reality within, namely a pure conduct that avoids negativities of all sorts. Such a practi-

[1203] Correlated passages: DK.α.Kha.193b$_6$-195b$_4$, DK.B.Khi.5.7b$_2$-9a$_4$, DK.D.Khi.5.7b$_3$-9a$_6$, DK.Q.Khi.5.462b$_6$-463a$_6$, DK.R.Khi.5.11b$_5$-14b$_5$, DK.S.Khi.5.11b$_2$-14b$_2$, DK.T.Khi.5.7b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 567$_1$-572$_3$.

tioner avoids speaking harshly, avoids being untrue, avoids becoming angry, and avoids pride and arrogance. Whatever difficulties arise, the *yogī* keeps in mind that sentient beings are caught in delusion and that one ought to have compassion for others. He remembers that although he takes things to be real, they are, in fact, not so, and if he continues to train in this way, he cannot be harmed by anything. It is crucial that he always remembers the futility of wealth and too many engagements in mundane affairs, and that he keeps in mind that he is going to die. There are three ways in which *yogī*s may die: the best one dies like a madman (*smyon pa lta bur*), the middling one dies like a wild deer (*ri dwags lta bu*), while the lesser one dies like a king (*rgyal po lta bur*). The meaning of this is to have only few and small desires, to be content, to be without pride, to reduce afflictive emotions and to increase realization. In conclusion, the *yogī* should be without care for wealth and fame. This concludes the first part of the poem.

The second part of the poem consists of twenty-two verse-lines of varying length, having either seven or nine syllables per line in no discernible pattern. The poem's second part begins by emphasizing the practice of *bodhicitta* and the importance of being a *bodhisattva*. The basic principles for practicing are then that in the beginning adverse conditions will harm the practitioner and should therefore be avoided altogether. Later on, however, these adverse conditions, if encountered, become challenges that strengthen and aid the practice. Hence, in the beginning the practitioner should practice in isolation, avoiding gatherings of people. Then follows a series of verses that stress the difficulty in obtaining a human rebirth and receiving instructions, the weight of impermanence, and the need for practicing right now. If the practitioner continuously venerates the three jewels, relies on the teacher, listens to his instructions, and practices the path in a gradual manner (*rim gyis*, **krameṇa*), results will quickly be attained. Hence, the practitioner should control the mind and meditate. The segment ends with a short colophon (cited in Tibetan above): "[This] instruction by the *Dharma* master, the splendid true teacher Sgam po pa, is a condensation of spiritual practice (*nyams len bsdus pa'o*). *Maṅgalam bhavantu* (May it be auspicious)!"

Segment DK.A.Khi.6: The segment begins (DK.A.Khi.6.9a$_4$): *//chos rje dags po lha rje'i gsung/ zhal gdams gsang mdzod ma bzhugs so// //bla ma dam pa rnams la phyag 'tshal lo/ jo bo chen po nā ro pa'i bzhed pas/.* It ends (DK.A.Khi.6.19b$_7$) with an extensive colophon: *des ni/ bla ma rnams kyi zhal gyi gdams pa bshad pa'o// //bka' bzhi babs pa'i rnal 'byor pa/ /sprul skur grags pa'i tai lo pa/ /lung bstan thob pa'i nā ro pas/ /bcu gnyis bka' spyad mthar 'di gnang/ /blo gros shes bya mar pa yis/ /gser gyis mnyes byas mthar 'di gnang/ /chos rdor zhes bya rngog gis ni/ /spong thag lan gsum byas pas gnang/ /bla ma gzhung pa jo sras kyis/ bla ma mi la/ des bdag chos rje zla 'od gzhon nu la/ /thugs la btags nas gnang ba lags/ /de lta'i zhal gyi gdams pa 'di/ /yul dang dus kyis bskal nas ni/ /brjed kyi dogs pa'i 'jigs pa yis/ /rang gi dran pa bso phyir ni/ /shin du gsal bar yi ger dgod/ /de la 'gal ba ci mchis pa/ /dgyes rdor mkha' 'gror bcas pa dang/ /bla ma rnams la bzod par gsol/ /bla ma rnams kyi zhal gdams 'di/ /snod dang ldan pa bsgom nges pa/ /re re tsam la sbyin par bya/ /snod dang mi ldan gang zag la/ /rdzas la bltas nas mang spel na/ /gnas zhing las*

skyes mkha' 'gro dang/ /'du ba'i so pas snying phyung zhig/ //'dzam gling bkra shis rgyal mtshan tshugs par shog//.[1204] The title heading of the segment (cited in Tibetan above) says: "Here is the Treasury of Secret Oral Instructions, a Saying by the *Dharma* Master, the Doctor from Dags po." The sixth segment contains a very extensive collection of instructions on the Tantric *yoga*s, which make up nearly a third of the entire length of text DK.A.Khi. The instructions form a distinct text, *The Treasury of Secret Oral Instructions* (*Zhal gdams gsang mdzod ma*), whose writing style is very polished and highly structured. In this regard, it differs considerably from the other segments in the *Dags po'i bka' 'bum* dealing with the *yoga*s, which are manuals written in an unstructured style of simple prose. Further, the present text makes many references to the *Tantra*s, thereby striving to show a scriptural authority and basis for the *yoga*s of Nāropa, whereas other *yoga* segments in the *bka' 'bum* tend mainly or only to draw on the *yoga* manual known as "the instruction text" (*bka' dpe*).

The present segment takes as it starting point the notion of "interim" (*bar do*, **antarābhava*) and arranges the various *yoga* practices around this concept. The way in which the segment uses this notion differs considerably from how the notion occurs elsewhere in the *bka' 'bum*.[1205] In most other segments giving teachings on the interim, these teachings only concern the interim that begins with dying and lasts until becoming reborn into a new *saṃsāric* body. The instructions given in that context are focused on achieving liberation in the afterlife or, if that is not possible, preventing an undesirable rebirth and attaining a useful rebirth. In the present segment, the interim between death and rebirth is only one out of three types of interim phases, the two other being the interims of life and of dream. Hence, the present segment explains the notion of interim as a broader concept that comes to encompass any state of being, whether alive, sleeping, or dead. In this way, it is possible to incorporate all the different *yoga* practices and their various existential foci into a single conceptual framework.

The *yoga*s are here presented as practices of mixing (*bsre ba*, **miśra*) and transference (*'pho ba*, **saṃkrānti*), which likewise is a manner of presentation that is not found widely in the *yoga* instructions of *Dags po'i bka' 'bum*, with the exception of text DK.A.Tsa. It might here be noted that while the later *Bka' brgyud* traditions generally referred to the *yoga*s with the label "the six doctrines of Nāropa" (*nā ro'i chos drug* or *nā ro chos drug*), there are some Tibetan masters who used the label "mixing and transference" (*bsre 'pho*) as a general name for the *yoga*s, e.g., the famous *'Brug pa Bka' brgyud* master Kun mkhyen Padma dkar po (1527-1592). The latter name would thus agree with the presentational scheme found in the present segment and in text DK.A.Tsa.

[1204] Correlated passages: DK.α.Ka.122a_3-132b_4, DK.B.Khi.6.9a_4-19b_7, DK.D.Khi.6.9a_6-20a_6, DK.Q.Khi.6.463a_6-473a_2, DK.R.Khi.6.14b_5-32a_3, DK.S.Khi.6.14b_2-33b_2, DK.T.Khi.6.9n-20n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 572$_3$-606$_4$.

[1205] The present segment's special manner of teaching the interim is, however, shared with text DK.A.Tsa.

The segment starts with an introductory piece (DK.A.Khi.6.9a_4-9b_2), which is partly written in verse. This introductory passage briefly sums up the teachings on the interim (*bar do'i rnam bzhag*, **antarābhavavyavasthāna*) given by Nāropa, which are here listed in five very condensed points. These five points consist of three kinds of interim (*bar do*, **antarābhava*), three kinds of body (*lus*, **deha*), three kinds of preceding event (*sngon du 'gro ba*, **pūrvaṃgama*), three kinds of transition (*mtshams sbyor*, **pratisandhi*), and three kinds of blending (*bsre ba*, **miśra*). The introductory verses list the items belonging to these five triplets, which are going to be explained in detail below. Thereupon, the verses pay homage to the teacher Zhe sdang rdo rje (being the Tantric name of Mi la ras pa) and describe Nāropa's instructions in general terms by employing the metaphor of a lotus flower and its nectar, which grows out of the ocean of the *Tantra*s.

The segment's second passage (DK.A.Khi.6.9b_2-10a_2) narrates the transmission history of these instructions. First, the story of Nāropa is told in brief, reporting that Nāropa was born in Kashmir (*yul kha che*), became a *paṇḍita* learned in the five sciences, accomplished a recitation of a hundred thousand seven-syllable *mantra*s of the deity *Cakrasaṃvara*, and then received a prediction (*lung bstan*, **vyākaraṇa*) saying that he should go east and find Tailopa, who had been Nāropa's teacher in seven former lives. Nāropa and Tailopa finally met in the temple of Odantapūri, whereupon Tailopa gave to Nāropa the stream of the four teachings on the instructions (*gdams ngag gi bka' bzhi babs pa*). These four are comprised of (1) the stream of a teaching on the instructions from the master Nāgārjuna (*slob dpon klu sgrub kyi gdams ngag gi bka' gcig babs*), (2) the stream of a second teaching on the instructions from the great *Brāhmaṇa* Sarahapāda (*bram ze chen po sa ra ha pa'i gdams ngag gi bka' gcig babs*), (3) the stream of a third teaching on the instructions from the master Kṛṣṇapāda (*slob dpon nag po pa'i gdams ngag gi bka' gcig babs*), and (4) the stream of a fourth teaching on the instructions from the Ḍākinī Sukhasiddhi *Bhavyabhadrā (*mkha' 'gro ma sukha siddhi skal pa bzang mo'i gdams ngag gi bka' gcig babs pa*). To obtain these teachings, Nāropa had to stay with Tailopa for twelve years, in the span of which he underwent twelve life-threatening trials and hardships. Nāropa, in turn, taught the transmissions to *Bla ma* Mar pa in the course of twelve years, while staying at the temple of Vikramaśīla. Mar pa gave them to *Bla ma* Rngog [Chos sku rdo rje] after he thrice offered Mar pa all his possessions. This little history ends with an admonition saying that the instructions have only been taught to those who definitely will practice them but not to anyone who will not practice them.

The segment's third passage (DK.A.Khi.6.10a_2-10b_2) lays out Nāropa's presentation of the interim (*bar do rnam gzhag bca' ba*, **antarābhavavyavasthāna*) in five triplets, making fifteen points in total. Citing two lines from the *Hevajratantra* (II.ii.30ab),[1206] the teaching

[1206] See Snellgrove (1959.II:48-49): *yathā māyā yathā svapnaṃ yathā syād antarābhavaṃ//. Ji ltar sgyu ma rmi lam dang/ /ji ltar bar ma'i srid yin pa//.* English translation: "Let it be like an illusion, a dream, and like the interim." For a different English rendering, cf. SNELLGROVE (1959.I:91). The *Dags po'i bka' 'bum*'s quotation of the verse ends with the reading *srid pa yin* rather than *srid yin pa*. It might be noted that such a reading variant, perhaps a deliberate adjustment,

begins by stating that there are three interims (*bar do*, **antarābhava*): (1) an interim of birth and death (*skye shi bar do*, **janmamaraṇāntarābhava*) lasting a life time, (2) an interim of dream (*rmi lam bar do*, **svapnāntarābhava*) lasting from one begins to dream until one wakes up, and (3) an interim of becoming (*srid pa bar do*, **bhavāntarābhava*) lasting from one dies until one has arrived at a new body of reincarnation. These three states involve three different kinds of body (*lus*, **deha*), namely: (1) a body formed by karmic ripening (*rnam smin lus*, **vipākadeha*) found in the interim of birth and death, (2) a body formed by habitual tendences (*bag chags kyi lus*, **vāsanādeha*) found in the interim of dream, and (3) a mentally [projected] body (*yid kyi lus*, **manodeha*) found in the interim of becoming. Each interim has a particular antecedent, i.e., a phenomenon that precedes it (*sngon du 'gro ba*, **pūrvaṃgama*): (1) the interim of birth and death is preceded by the radiance of all phenomena (*chos thams cad 'od gsal*),[1207] (2) the interim of dream is preceded by deep sleep (*gnyid mthug po*), and (3) the interim of becoming is preceded by the radiance of death (*'chi ka'i 'od gsal*). Further, each interim has a certain spiritual practice or mundane event that is the transition (*mtshams sbyor*, **pratisandhi*) leading into it: (1) the meditative experience of the third Tantric empowerment (*dbang gsum pa'i nyams*, i.e., sexual intercourse) leads into the interim of life and death, (2) an intense aspiration (*'dun pa drag pa*, **tīvracchandatā*) leads into the interim of dream, and (3) [seeing the intercourse of] one's future parents (*rang gi pha ma*) leads into the interim of becoming. Finally, there are three manners of mixing (*bsre ba*, **miśra*) with the interims: (1) since desire is predominant (*'dod chags shas che ba*, **utsadarāga*) in the interim of birth and death, desire and meditation are mixed (*'dod chags dang bsam gtan bsre ba yin*); (2) since delusion is predominant (*gti mug shas che ba*, **utsadamoha*) in the interim of dream, delusion and meditation are mixed (*gti mug dang bsam gtan bsre ba*); and (3) since dislike is predominant (*zhe sdang shas che ba*, **utsadadveṣa*) in the interim of becoming, dislike and meditation are mixed (*zhe sdang dang bsam gtan bsre ba*). These constitute the fifteen points of the teaching on the interim.

The segment's fourth and final passage (DK.A.Khi.6.10b$_2$-19b$_2$) gives the explanation on how to put the three types of interim into meditative practice (*bar do nyams su len pa*). This involves two instructions (*man ngag*, **āmnāya*). The interims may either be practiced by

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makes the Tibetan version seem as if it reads *bar ma'i srid pa* in the sense of *srid pa'i bar do* (**bhavāntarābhava*) rather than *bar ma'i srid yin pa* as reflecting the Sanskrit original *syād antarābhavaṃ*. The reading variant would thus agree better with the present segment's purpose of quoting the verse, namely to show that there is a scriptural basis for teaching a triple set of interims, namely the state of birth to death (*skye shi bar do*, here equalled with the verse's mention of illusion, *māyā*, *sgyu ma*), the state of dream (*rmi lam bar do* = *svapna*, *rmi lam*), and the state of becoming, i.e., from death till rebirth (*srid pa'i bar do* = **bhavāntarābhava* ≈ *syād antarābhavaṃ*, *bar ma'i srid [pa]*).

[1207] This is how this antecedent is explained in the commentarial passage. In the introductory passage of the segment, this antecedent is stated to be "that all phenomena are empty" (*chos thams cad stong pa*).

relying on the instruction of mixing (*bsre ba*, **miśra*), which is the method for reaching buddhahood through meditation, or the interims may be practiced by relying on Transference (*'pho ba*, **saṃkrānti*), which is the method for reaching buddhahood without meditating.

As for mixing (DK.A.Khi.6.10b$_2$-16b$_3$), the *yogī* mixes the interim of birth and death with the practices of the Generation Stage and the Completion Stage of the deity practice (*skye shi bar do la bskyed rdzogs gnyis kyi man ngag dang bsre*) (DK.A.Khi.6.10b$_4$-12b$_7$). A necessary prerequisite (*sngon du*) for such mixing is to have trained thoroughly in the body and the winds (*lus dang rlung sbyang ba*), because otherwise the practices would either produce physical illness or fail to create the desired meditative experiences (*nyams myong*), a point that is illustrated in the segment with an analogy of preserving curd (*zho*) in a leather sack (*zho rkyal*). The segment here briefly outlines how the *yogī* should arrange six daily sessions in the course of three days with practice of breathing exercises as the prerequiste for training in the body and the winds. Having completed this preliminary practice, the *yogī* enters into the practices of the Generation Stage (*bskyed rim*, **utpattikrama*) where he visualizes the deities of any chosen *maṇḍala* in an extensive, abbreviated, or middling manner (*rgyas bsdus bar ma*) as taught in texts on the Generation Stage (*bskyed rim gzhung*). The meaning of the practices of the Completion Stage (*rdzogs rim*, **saṃpattikrama*) is first narrated in the segment with an analogy of a road and three wild beasts, which is meant to illustrate how a week-long session of practicing the Completion Stage can cause the wisdom inherent in the body to overcome the three mental poisons of desire, anger, and delusion, and bring about realization of their non-conceptuality (*mi rtog pa*, **nirvikalpa*). The analogy includes another citation from the *Hevajratantra*.

The actual instruction on the Completion Stage is then taught through three key points. The first is the key point of the [right] time (*dus kyi gnad*), which involves a short explanation on when and how to meditate on the winds entering the central channel. The second is the key point of the body (*lus kyi gnad*), where the correct sitting position and mental application is shortly presented in five analogies known from the *Instruction Manual* (*bka' dpe*). The third is the key point of the object (*yul gyi gnad*), which is an explanation of the channels and *cakra*s along with an instruction on how to meditate on Inner Heat (*gtum mo*). The *gtum mo* practice will produce sensations of heat (*drod*), then bliss (*bde ba*), and finally non-conceptuality (*mi rtog pa*, **nirvikalpa*) within a span of three to six months. It is stressed in the segment that it is highly important to undergo such training for six to seven months before attempting to perform other *yoga*s, including the meditation on Illusory Body (*sgyu lus*) and Radiance (*'od gsal*). With such training in hand, these practices will be easy to achieve. When the *yogī* begins to undertake the practice of the other *yoga*s, he will still perform the practice of Inner Heat occasionally before letting the other practices become his main focus. The performance of this overall sequence of practice is what is meant with mixing the instructions on the Generation and Completion Stages in the interim of birth and death.

The practices of mixing (*bsre ba*) also include a second aspect, namely the mixing of dream and meditation (*rmi lam dang bsam gtan bsre ba*) in the interim of dream (DK.A.Khi.6.13a_1-14a_3). The segment here gives a detailed presentation of the five points of the *yoga* of Dream (*rmi lam*). In brief, the first is to prepare the notion of dream (*rmi lam gyi 'du shes sngon du btang ba*) by contemplating and striving firmly to see all waking experiences and feelings to be entirely dream-like. The second is to use a method for not letting [unconscious] sleep set in (*gnyid mi 'ong bar bya ba'i thabs*), where the *yogī* lays down to sleep while visualizing a flower having four petals and five syllables in the throat *cakra*, or alternatively a small white ball of light in the place between the eyebrows. These visualizations are intended to heighten the dreamer's level of awareness in the sleep, thereby allowing him consciously to enter into lucid dreaming. The third is to recognize the dream as dream (*rmi lam la rmi lam du shes pa*) by relying on a previously formed firm intention to do so, similar to how intense habits and impressions formed during the day may give rise to particular dream scenarios in the night. Once the *yogī* has learned how to enter into lucid dreaming and such a dream has occurred, the fourth point is to increase the dream (*rmi lam spel ba*) by increasing the number of images exponentially so that the effulgence of the images spread everywhere, filling the world with light. The fifth point is to purify the dream (*rmi lam sbyang ba*) by transforming dreams into liberated images, turning worlds into *maṇḍala* palaces, beings into deities, and so forth. This will gradually produce meditative experiences of bliss-emptiness (*bde stong gi nyams myong*).

These are the various meditations that the *yogī* performs for as long as he lives. When he lies down to sleep (*nyal ba'i dus su*), he may feel the experience of Inner Heat rising up and enter into that, whereby he will practice Inner Heat in his dream (*rmi lam la gtum mo sgom*). Or he may feel the experience of Dream rising up, in which case he may put aside the practice of Inner Heat and meditate on Dream (*gtum mo bzhag nas rmi lam sgom*). Gradually, he strives towards letting the meditative experiences extend beyond the meditation session so that he attains an achievement in which there is no difference between meditation and post-meditation, though it is underlined that this is very difficult to accomplish.

Next, the segment (DK.A.Khi.6.14a_3-16b_3) explains how these meditative experiences will allow the *yogī* to mix them into the interim of becoming (*srid pa bar dor bsre*), whereby he may either recognize *dharmakāya* in the first phase of the interim (*bar do dang po*) by relying on the radiant light of death (*'chi ka'i 'od gsal*), or he may recognize the state of union (*zung 'jug gi sku*) in the second phase of the interim (*bar do gnyis pa*) by relying on the impure illusory body (*ma dag pa'i sgyu lus*), or he may close the door of rebirth into the six *saṃsāric* existences (*'gro drug gi sgo dgag pa*) in the third phase of the interim (*bar do gsum pa*).

The segment here explains the stages of dying, including the various outer and inner signs of each step and the visualizations to be done, and gives advice on how the meditator and nurse (*nad g.yog pa*) should place the body and observe with the mind. Quotations are given in support of these explanations from the fourth chapter of the *Vajrapañjaratantra* (*gur*). If the meditative experience of the *yogī*'s preceding practice is firm, it is possible for

him to recognize the nature of the mind as *dharmakāya* when the process of dying culminates in the appearance of radiance of death (*'chi ka'i 'od gsal*). To prepare for dying, the segment also describes a meditation with a visualization that gently simulates the stages of dying. If the meditator is unable to recognize *dharmakāya* in the radiance of death during the first interim phase (*bar do dang po*), he will enter into the second interim phase (*bar do gnyis pa*), where he may remain for up to seven week-long intervals, i.e., for a maximum of up to forty-nine days. During this time he may recognize the impure illusory body (*ma dag pa'i sgyu lus*) as being the body of union (*zung 'jug gi sku*).

The deceased person wakes up in the interim state after a period of unconsciousness lasting around three and a half days. He will remember his former life and the people he knew and realize that he is dead. At this point, he should meditate on the mental body (*yid kyi lus*) that he has in the interim as being the body of the deity, e.g., *Hevajra*. Given his earlier deep meditative experiences of his mind being bliss-emptiness, he is able to immerse himself in a deep meditative absorption in the interim, which may last up to several days. The result thereof will be the attainment of the body of union (*zung 'jug gi sku*).

If the *yogī* is unsuccessful therewith, he will enter into the third interim phase (*bar do gsum pa*), where he will have to attempt to block the door of rebirth into the six courses of *saṃsāric* existence (*'gro drug gi sgo dgag pa*). At first he will have a premonition of where he is going to be reborn, his future parents, and his future life. However, this rebirth can be prevented if he firmly avoids feeling any desire and dislike to the mother and father. To avoid this, he should view the father as his *guru* and the mother as his *guru*'s female partner, and should think that he requests the *guru* and his female partner for empowerment and instructions. Alternatively, he can visualize the future parents as the deity *Hevajra* in union. If he is unable to keep the door to rebirth shut, he will eventually enter into a new rebirth. Here he should make strong wishes to be born in a beneficial life as the child of *Dharma* practitioners. If he makes such wishes while again seeing the future parents as the teacher and his partner or as the deity, then he will be led to a good rebirth.

In these various ways, the practices of mixing the interim of life and death with the instruction of the Generation and Completion Stages and the practices of mixing the interim of dream with meditation are the meditations in which to train in the present life. Based on the meditative experiences derived therefrom, it becomes possible to recognize *dharmakāya* in the first interim phase when the radiance of death appears, or to recognized the body of union in the second interim phase when the impure illusory body appears, or to block the door of rebirth in the third interim phase. These are all the methods for attaining buddhahood through meditation (*bsgoms nas sangs rgya ba'i thabs*) by relying on the instructions of mixing (*bsre ba'i man ngag*).

The second instruction (*man ngag*, **āmnāya*) for putting the three types of interim into meditative practice (*bar do nyams su len pa*) is the practice of Transference (*'pho ba*, **saṃkrānti*), being the method for reaching buddhahood without meditating (*ma bsgoms par sangs rgya ba'i thabs*). The segment (DK.A.Khi.6.16b$_3$-19b$_2$) presents three kinds of Transference: (1) Transference through training (*sbyangs te 'pho ba*), (2) Transference using a

forceful method (*btsan thabs su 'pho ba*), and (3) Transference through manipulating the body (*lus bcos te 'pho ba*).

The practice of Transference through training (*sbyangs te 'pho ba*) begins with training in the winds (*rlung sbyang ba*). The segment explains the right sitting posture and how to hold the breath in the technique called pot-like breathing (*bum pa can*, **kumbhaka*). The practitioner must train in holding the breath in the abdomen for an extended period of time. A counting technique is taught where one circles the right hand over the right knee three times and then snaps the fingers; this movement equals one measure and each measure should be counted with a *mālā* held in the left hand. The technique is said to have originated with the Indian master (*slob dpon*) Vāgīśvarakīrti (Ngag gi dbang phyugs grags pa, who flourished at Nālandā in the early eleventh century). Using this technique, the best practitioner should become able to hold the breath for 108 measures, the middling one for 72 measures, and the lesser one for 36 measures. Once the practitioner has become able to hold the breath with the *kumbhaka* technique for at least 36 measures, he is ready to proceed to the next part of the practice.

The next step is then to train in the technique of Transference (*'pho ba sbyang ba*) for up to seven days. The sitting position is the same as above and the nine places on the body considered orifices should be blocked by visualizing particular *mantric* syllables at each place.[1208] A visualization of the channels focus on the navel *cakra* is then explained along with a technique for gradually elevating the consciousness up through the body to a point on top of the brain and right below the skull, and thereafter making it descend down through the body again to the navel *cakra*. The segment also describes the physical signs that accompany the successful practice. It is said that once the practice has been accomplished, it will be available to the *yogī* no matter how many years pass by before death comes and the practice thereby becomes actual.

When some day the signs of the beginning of the death process have clearly appeared,[1209] the practitioner may begin to apply the technique of the actual Transference (*'pho ba dngos*). First, the practice is done for some time in the manner that it was originally trained in order to refresh the technique. Then the dying practitioner visualizes several wind *maṇḍala*s at various points of the body and visualizes a small hole at the top of the skull. When the consciousness ascends up through the body, it is hurled out through the top of the skull and enters into the heart of the deity, who has been visualized above the head, and the *yogī* then sees himself as becoming the deity. This is the practice of Transference through training (*sbyangs te 'pho ba*).

The second technique taught here is called Transference using a forceful method (*btsan thabs su 'pho ba*, **haṭhayogasaṃkrānti*), which should be used in case of sudden death if

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[1208] Although described as orifices (*sgo*, lit. 'doors') some of the listed places do not belong to the usual bodily orifices (i.e., eyes, ears, nostrils, mouth, urinal tract, anus), namely the spot between the eyebrows and the navel.

[1209] The segment gives a quotation from the *Caturpīṭhatantra* (*gdan bzhi rtsa rgyud*) to illustrate this point.

there is little or no time to perform the Transference through training. The segment teaches two different methods. In both cases, the body is sitting upright and the larynx is manipulated. In one technique, the *yogī* focuses his awareness on a small ball of white light between the eyebrows. In the other technique, the *yogī* ejects his consciousness up through the top of his head using a simplified visualization and sends it into the heart of the deity visualized above his head.

The third technique is called Transference through manipulating the body (*lus bcos te 'pho ba*), which may be employed if neither of the two above techniques can be applied. When an ordinary person is dying, one approach is to place the body in the lion-like resting pose (*seng ge nyal stabs*), in which the Buddha lay when he passed away. This will prevent rebirth in the three lower realms. Another approach is likewise to lie in the lion-like resting pose, but to this is added the visualization of the *bla ma* and the deity in front of the dying person. Using a simplified visualization, the dying person ejects the consciousness from the navel *cakra* up through the top of the skull and into the heart of the deity and thereby becomes the deity.

These meditations on mixing (*bsre ba*) and transference (*'pho ba*) are the techniques for putting the three interims into practice. In other to create conducive conditions for these practices, the *yogī* should observe the various kinds of Tantric conduct (*spyod pa*, **caryā*) to the extent possible, which are taught in chapter fifteen of the *Vajrapañjaratantra* (*Gur*). These were the oral instructions (*zhal gdams pa*) of the *bla ma*s.

The segment ends (DK.A.Khi.6.19b$_{2\text{-}7}$) with a long colophon (cited in Tibetan above), which says:

> The *yogī* holding the transmission of the four teachings (*bka' bzhi babs pa*), Tailopa, who is renowned for being an [Awakened] emanation (*sprul sku*, **nirmāṇakāya*), taught these [instructions to] Nāropa. Nāropa had received a prediction [for becoming Tailopa's student], but first had to undergo twelve [great] hardships. Nāropa, in turn, taught the instructions to Mar pa, whose name was *Blo gros*, after he had pleased [Nāropa] with gold. Mar pa taught them to Rngog, whose name was Chos [sku] rdo rje, after he had offered all his belongings [to Mar pa] on three separate occassions. *Bla ma* Gzhung pa jo sras[1210] [taught them to] *Bla ma* Mi la, and he taught them me (*bdag*), the *Dharma* master Candraprabha Kumāra (*chos rje zla 'od gzhon nu*), after he had taken [me] to heart [as his student]. Fearing that these oral instructions might be forgotten through the obscurations of place and time, they were put in clear writing in order to refresh my memory. [If] there should be any contradiction, I beg *Hevajra*, the *ḍākinī*s, and the teachers to be forgiving. These oral instructions of the teachers are to be handed to every deserving student who is definitely set to practice them. However, if someone spreads them widely to undeserving people for the sake of profit, may his heart be ripped out by the *ḍākinī*s born from special places, the *ḍākinī*s born from [*buddha*] activities, and

[1210] *Bla ma* Gzhung pa jo sras may simply be another name for Rngog Chos sku rdo rje, the student of Mar pa Chos kyi blo gros. See fn. 369.

> the guardians of the gatherings! May the auspicious victory banner be raised over the world!

The colophon is notable in that it directly attributes the text to the hand of Candraprabha Kumāra (*zla 'od gzhon nu*), who it refers to with the first person pronoun "I" (*bdag*). The name Candraprabha Kumāra evidently refers to Sgam po pa Bsod nams rin chen. Yet, it is difficult to determine merely on the basis of the colophon whether this attribution of authorship is authentic. Generally speaking, the epithet Candraprabha Kumāra seems first to have come into use as a name for Bsod nams rin chen shortly after Bsod nams rin chen's demise. As discussed in the preceding part of this book, it was possibly initiated by Phag mo gru pa's eulogy of Bsod nams rin chen composed at the occasion of Bsod nams rin chen's funeral, wherein Phag mo gru pa poetically compared the deceased master to the *bodhisattva* Candraprabha Kumāra known from the *Samādhirājasūtra*.[1211] It may be the case that the text truly was composed by Bsod nams rin chen and that the colophon was added to the text at a later point of its transmission; it may be that the colophon is authentic in its attribution in which case the present use of the name Candraprabha Kumāra would constitute a unique attestation of Bsod nams rin chen using this name with reference to himself; or it may be that the text was composed later along with its colophon and that the authorship attribution consequently is inauthentic. To determine these matters will require further redaction critical investigation of the various textual layers of the *Dags po'i bka' 'bum* based on the internal linkages between its many segments.

Segment DK.A.Khi.7: The segment begins (DK.A.Khi.7.19b$_4$): */bla ma dam pa rnams la phyag 'tshal lo/ /spyi bo bde ba chen po'i 'khor lo na/*. It ends (DK.A.Khi.7.20b$_2$): *gnas skabs thams cad du bkra shis par gyur cig/ //maṅga lambha wantu// shubhaṃ//*.[1212] The segment contains a short outline of the Inner Heat practice (*gtum mo*). It is an instruction on the channels and winds (*rtsa rlung gi man ngag*), which is here referred to as "the flow and burning of the *a*-stroke" (*a thung gi 'bab bsreg*). First, the segment describes the inner visualization of channels, *cakra*s, and syllables. Thereupon, it instructs the *yogī* how to make the inner fire of the visualized *a*-stroke in the navel-*cakra* rise up and consume the higher *cakra*s, causing a downward flow of *bodhicitta*, which leads to an experience of bliss-emptiness. The segment ends with a wish for auspiciousness (*bkra shis pa*, **maṅga-lam*) without any colophon.

Segment DK.A.Khi.8: The segment begins (DK.A.Khi.8.20b$_3$): *//chos rje dags po lha rje'i gsung/ 'khrul 'khor gyis gtum mo dang/ ḍoṃ bhi pa'i gtum mo rnams bzhugs so// /bla ma dam pa rnams la phyag 'tshal lo/ /gdam ngag 'di yi lugs kyi gtum mo zhes kyang bya/*. It

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[1211] See the discussion of this matter on pp. 116ff.

[1212] Correlated passages: DK.α.Ka.132b$_4$-133b$_1$, DK.B.Khi.7.19b$_7$-20b$_2$, DK.D.Khi.7.20a$_6$-21a$_2$, DK.Q.Khi.7.473a$_2$-473b$_2$, DK.R.Khi.7.32a$_3$-33a$_4$, DK.S.Khi.7.33b$_2$-34b$_3$, DK.T.Khi.7.20n-21n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 606$_5$-608$_4$.

ends (DK.A.Khi.8.21a$_2$): */de tsho rje btsun mi la ras pa'i phyag bzhes yin no//.*[1213] The title heading of the segment (cited in Tibetan above) reads: "Here are the [instructions on] Inner Heat by means of *yogic* exercises (*'khrul 'khor*) and the Inner Heat of Ḍombhipa, a saying by the *Dharma* master the Doctor from Dags po." In spite of the title, the segment does actually not give a concrete instruction on the practice of Inner Heat (*gtum mo*), but its short explanations are focused on various outer facets of the practice, particularly a series of bodily poses and movements for improving the practice, i.e., bodily yogic exercises (*'khrul 'khor*).

It commences by listing three alternative ways of referring to these instructions, viz. "the Inner Heat of the tradition of this instruction" (*gdam ngag 'di yi lugs kyi gtum mo*), "the flow of heat through a forceful method" (*drod btsan thabs su dbab pa*),[1214] and "drawing out the winds from the bodily channels" (*lus kyi rtsa la rlung zug dbyung ba*).

The segment then briefly lists how practicing with the winds and channels may heal a number of bodily ailments caused by disturbances in the winds. It briefly instructs the practitioner how to sit in the right bodily posture while locking the arms against the thighs, how to control and hold the breath in the abdomen, and how to manipulate the posture through different positions of the legs and hands. The segment ends by stating that these instructions are guidelines stemming from *rje btsun* Mi la ras pa. The segment has no colophon.

Segment DK.A.Khi.9: The segment begins (DK.A.Khi.9.21a$_3$): */bla ma dam pa rnams la phyag 'tshal lo/ /gtum mo'i gdams ngag gnyis te/.* It ends (DK.A.Khi.9.21b$_3$): *nyal na tshigs bzhi bcings ba'i gnad byas la nyal lo// iṭhi//.*[1215] The segment explains a series of minor topics related to the practice of Inner Heat (*gtum mo*). First, it briefly lays out the history (*lo rgyus*) of the Indian transmission of the practice, saying that the practice of Inner Heat was first taught by the deity *Heruka* (i.e., *Hevajra*) to his consort *Nairātmyā* (*bdag med ma*). She taught it to *Bla ma* Tailopa, who taught it to the Tantric master Slob dpon Ḍoṃbhipa.

Next, the segment presents how the practice are to be carried out (*dgos ched*, **kārya*).[1216] The correct sitting position (*lus kyi gnad*) and the inner visualization (*sems kyi gnad*) are briefly explained in accordance with the instructions given in the relevant texts of the

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[1213] Correlated passages: DK.α.Kha.199b$_6$-200a$_6$, DK.B.Khi.8.20b$_3$-21a$_3$, DK.D.Khi.8.21a$_2$-21b$_4$, DK.Q.Khi.8.473b$_3$-474a$_3$, DK.R.Khi.8.33a$_4$-33b$_7$, DK.S.Khi.8.34b$_3$-35b$_3$, DK.T.Khi.8.21n-21b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 608$_5$-610$_4$.

[1214] Regarding the possible equivalence of the term 'forceful' (*btsan thabs*) and Sanskrit *haṭha-yoga*, see the remarks given in the summary of segment DK.A.Pa.12.

[1215] Correlated passages: DK.α.Kha.200a$_6$-200b$_5$, DK.B.Khi.9.21a$_3$-21b$_3$, DK.D.Khi.9.21b$_4$-22a$_4$, DK.Q.Khi.9.474a$_3$-474b$_1$, DK.R.Khi.9.34a$_1$-34b$_4$, DK.S.Khi.9.35b$_3$-36a$_1$, DK.T.Khi.9.21b-22n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 610$_4$-612$_1$. The segment is not attested in DK.α.

[1216] The Tibetan term *dgos ched* usually means 'purpose' (**prayojana*), but here it seems rather to be used in the sense of 'what is to be performed' (**kārya*).

tradition (*rang gzhung*). Thereupon, a series of countermeasures (*log gnon*) are presented, which are said to remedy different physical problems that may arise during the practice. These problems include cases when the blood rushes the wrong way (*khrag log*); when the winds wrongly surge to the upper body (*rlung stod du log*); when the winds wrongly surge to the lower body (*smad du log*); when the experience of heat reverses (*drod log*); when the bodily micro-organisms (*srin [bu]*, **kṛmi*) become agitated (*srin log*); how the *yogī* should focus when moving about (*'gro*); and how the *yogī* should focus when lying down to sleep (*nyal*). For each case, it is recommended to counter the problem or situation by focusing on a specific *mantric* syllable, bodily exercise, or breathing exercise. The segment has no colophon.

Segment DK.A.Khi.10: The segment begins (DK.A.Khi.10.21b$_3$): */na mo gu ru/ bla ma rin po che nā ro pa'i gdams pa yi/ chos bcu drug bsdu na/*. It ends (DK.A.Khi.10.22b$_4$) with the brief colophon: */bla ma'i gtum mo rnam gsum mo*.[1217] The segment summarizes the so-called sixteen doctrines (*chos bcu drug*) of *Bla ma* Nāropa's instructions into three general types of Inner Heat practice (*gtum mo*, **cāṇḍālī*).

The first type of Inner Heat is called the Action Practice of Inner Heat (*las kyi gtum mo*). Here the practice consists in visualizing the *a*-stroke syllable (*a shad*), a simple vertical stroke, in the secret place (*gsang gnas*, **guhyasthāna*). During the meditation, the stroke turns into a flame that flares up and burns away all habitual tendencies (*bag chags*, **vāsanā*) and negative energies (*gdon*, **graha*). The explanation is supported by a scriptural quotation from the *Saṃputatantra*.

The second type of Inner Heat is called Blazing Inner Heat (*'bar ba'i gtum mo*). First an explanation is given on the key point of the body (*lus kyi gnad*), referring to the correct bodily posture for performing the *yoga*. This is followed by the key point of the channels (*rtsa'i gnad*), where a brief outline is given of the two side channels and the central channel. Next, the segment explains the key point of the winds (*rlung gi gnad*). These are the breaths and vital energies that flow in the channels. These winds are related to the process of dualistic perception where perception is divided into a perceiver (*'dzin pa*, **grāhaka*) and something perceived (*gzung ba*, **grāhya*). The winds (*rlung*, **vāyu*) are compared to horses (*rta*), while the awareness or consciousness (*rig pa*, **vidyā*) which moves through the body on the winds is compared to men (*mi*) riding the horses, i.e., horse-riders. Finally, the passage explains how the *yogī* must persevere in the practice with great discipline until the channels and winds have come under control and become honed and workable (*las su rung ba*, **karmaṇya*). This achievement is indicated by the appearance of the smoke-like sign (*rtags du ba lta bu*) and the experience of heat (*drod*, **ūṣman*), suggesting that the winds have started to enter into the central channel.

Once this level has been reached, the *yogī* may begin to focus on the third type of Inner Heat practice, which is called the Inner Heat of *Mahāmudrā* (*phyag rgya chen po'i gtum*

[1217] Correlated passages: DK.α.Kha.200b$_5$-201b$_6$, DK.B.Khi.10.21b$_3$-22b$_4$, DK.D.Khi.10.22a$_4$-23a$_5$, DK.Q.Khi.10.474b$_2$-475b$_1$, DK.R.Khi.10.34b$_5$-36b$_4$, DK.S.Khi.10.36a$_1$-38b$_1$, DK.T.Khi.10.22n-23n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 612$_1$-615$_5$.

mo). Here the *yogī* exerts no control over the sense faculties, he does not focus on the inner fire, he does not focus on the channels, and he does not control the winds. Rather, he rests meditatively in a natural state, wherein four experiences of vision (*lta ba*), emptiness (*stong pa*), bliss (*bde ba*), and union (*zung 'jug*) spontaneously arise inwardly without depending on anything extrinsic (*gzhan la ma ltos pa*). The segment ends with a short colophon (cited in Tibetan above) stating: "These are the teacher's three kinds of Inner Heat."

Segment DK.A.Khi.11: The segment begins (DK.A.Khi.11.22b$_4$): *zhabs rjes gsang spyod ma zhes bya ba'o// /bla ma rin po che la phyag 'tshal lo/ /dang po byang chub kyi sems gsum/.* It ends (DK.A.Khi.11.23b$_6$) with the brief colophon: */zhabs rjes la brten pa'i gdams pa'o// maṅga lambha wantu//.*[1218] The segment's title heading (cited in Tibetan above) says: "The Secret Practice of the Footprint." The segment gives instruction on a deity meditation that is ritually and contemplatively focused on a footprint (*zhabs rjes*, **pada* or **padasthāna*). The practitioner is instructed to begin by engendering the threefold resolve for Awakening (*byang chub kyi sems*, **bodhicitta*) and visualizing himself appearing instantly as the deity (*lha*, **devatā*). He should then make a physical footprint (*zhabs rjes*) on the ground in front of himself. While focusing his mind on the footprint, the *mantra* of emptiness (*śūnyatā*) should be recited thrice and the *yogī* should think that out of the state of emptiness the footprint emerges as a representation of the teacher (*bla ma*, **guru*).

A series of visualizations follow, where the practitioner focuses on seed syllables (*sa bon*, **bīja*), purificatory lights shining out and returning, and that the teacher and all sentient beings assume the form of the deity. Other lights invite all *buddha*s and *bodhisattva*s as well as all *ḍāka*s and *ḍākinī*s who dissolve into the footprint. Thereupon, the practitioner performs ritual worship of the footprint and prays to it using the seven-branch service (*yan lag bdun pa*), wishing for the perfection of meditation, insight, and realization. The ritual ends with a dedication of merit (*dge ba bsngo*) and wishing prayers (*smon lam*). An additional purificatory ritual may be performed at the end using the hundred-syllable *mantra* (*yi ge brgya pa*) in order to dispel doubts and obstacles and to purify failed Tantric observances (*dam tshig nyams pa*).

It is explained that this ritual can be performed in the case that the teacher no longer is present and the *yogī* wishes to perform worship, pray for his blessing, and purify his Tantric bonds. The practice may be enhanced by having the footprint ritually blessed with a consecration ritual (*rab gnas*, **prasthāna*). Finally, it is stated that since this use of a footprint is a secret practice (*gsang spyod*, **guhyacarya*), it should not be revealed to others. The segment ends with a short colophon (cited in Tibetan above): "This was the instruction of using a footprint. *Maṅgalam bhavantu* (May it be auspicious)!"

Segment DK.A.Khi.12: The segment begins (DK.A.Khi.12.23b$_7$): */chos rje dags po lha rje'i gsung/ bar do gzhi gzhig gdams pa'o// /na mo ratna gu ru/ skyes ni skyes/.* It ends

[1218] Correlated passages: DK.B.Khi.11.22b$_4$-23b$_6$, DK.D.Khi.11.23a$_5$-24b$_2$, DK.Q.Khi.11.475b$_2$-476b$_2$, DK.R.Khi.11.36b$_5$-39a$_1$, DK.S.Khi.11.38b$_1$-40b$_1$, DK.T.Khi.11.23n-24b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 615$_6$-619$_3$. The segment is not found in manuscript DK.α.

(DK.A.Khi.12.24a$_4$): */lus yid kyi lus yin no// //maṅga lambha wantu//.*[1219] The segment's title heading (cited in Tibetan above) is: "Instruction on Dissecting the Basis for the Interim." The segment is a short outline of a teaching on the three interims (*bar do*, **antarābhava*) written in an almost telegraphic style of note taking. The explanations found here are reminiscent of the more detailed presentations of the same topic given in segments DK.A.Tsa.5, DK.A.Tsa.10, DK.A.Tsa.11, DK.A.Tsha.3, and DK.A.Khi.6. The present segment lists and defines the three interims of birth and death (*skye shi bar do*, **janmamaraṇāntarābhava*), dream (*rmi lam bar do*, **svapnāntarābhava*), and becoming (*srid pa bar do*, **bhavāntarābhava*). It then briefly states what should be actualized (*mngon du byed pa*, **āmukhīkaroti*) by the practitioner in each interim, what transitions (*mtshams sbyar ba*, **pratisandhi*) into each interim, three kinds of blending (*bsre ba*, **miśra*), and three types of body (*lus*, *(*deha*). The segment has no colophon, but ends with the Sanskrit wish for auspiciousness, viz. *maṅgalam bhavantu* ("May [these instructions] be auspicious!").

Segment DK.A.Khi.13: The segment begins (DK.A.Khi.13.24a$_4$): */chos rje dags po lha rje'i gsung/ 'pho ba'i gdams pa bzhugs so// /yon tan kun dang ldan pa yi/.* It ends (DK.A.Khi.13.26a$_7$) with the colophon: */de lta bu de sbyangs te 'pho ba ces bya ba/ nā ro pa chen po'i gdams pa/ bla ma lho brag pas dngos su 'pho ba mdzad/ bla ma mi la chen pos kyang dngos su 'pho ba mdzad pa'i gdam ngag thun mong ma yin pa'o//.*[1220] The segment's title heading (cited in Tibetan above) reads: "Here is the Instruction on Transference, a Saying by the *Dharma* Master, the Doctor from Dags po." This rather extensive segment provides a detailed explanation on the *yoga* practice of Transference (*'pho ba*, **saṃkrānti*) written in a polished style of prose. It begins by making clear that learning the practice of *'pho ba* is important, since the practitioner never knows when death will come and it may come before he reaches perfection in his other practices. It is also stated that the explanations on Transference are found in the Indian Buddhist Tantric texts in the fifteenth chapter of the *Ḍākinīvajrapañjara Tantra* belonging to the *Hevajra* system and related texts including the *Saṃpuṭā* explanatory *Tantra*, the *Vajracaturpīṭha Tantra*, and the *Vajraḍākinī Tantra*.

When the practitioner observes the outer and inner signs indicating that death is imminent, he should begin to perform the practice of Transference. A long quotation is given from an Indian *Tantra* describing how the manner in which the consciousness leaves the body through a given bodily orifice leads to rebirth in a particular *saṃsāric* realm and that

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[1219] Correlated passages: DK.α.Ka.134a$_{2-5}$, DK.B.Khi.12.23b$_7$-24a$_4$, DK.D.Khi.12.24b$_{2-6}$, DK.Q.Khi.12.476b$_{3-6}$, DK.R.Khi.12.39a$_1$-39b$_2$, DK.S.Khi.12.40b$_1$-41a$_2$, DK.T.Khi.11.24b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 619$_3$-620$_3$. In manuscript DK.α, the segment is written on the final folio of volume *Ka* with the text divided into five square boxes placed next to each other. The second box is the continuation of the first box, etc., resulting in that the lines of the text should not be read all the way across the page in this manuscript.

[1220] Correlated passages: DK.α.Nga.154a$_2$-156a$_2$, DK.B.Khi.13.24a$_4$-26a$_7$, DK.D.Khi.13.24b$_6$-27a$_4$, DK.Q.Khi.13.476b$_7$-478b$_7$, DK.R.Khi.13.39b$_2$-43b$_4$, DK.S.Khi.13.41a$_2$-45a$_1$, DK.T.Khi.13.24b-27n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 620$_3$-627$_5$.

the practice of Transference is necessary to prevent this from happening. Following the quotation, the segment explains its meaning.

Thereupon, the practice of Transference is presented. First, the preliminary step of training in holding the breath (*rlung sbyang ba*) is briefly mentioned. Instructions are then given in the actual practice of Transference, outlining how the *yogī* should block all bodily orifices by visualizing *mantra* syllables, then visualize the inner channels and the dying consciousness represented in the form of a syllable, and how he should eject the consciousness through the top of the head by using a particular *mantra* syllable, and dissolving the consciousness into the heart of the deity to is visualized above in the space above the head. The segment ends by stating that this practice of Transference is promised to be effective when performed at the time of death, even in the case of a highly negative person who has committed the most heinous crimes. The segment ends with a colophon (cited in Tibetan above): "To train in this manner is what is called Transference, which is the instruction of the great Nāropa. It is the uncommon instruction for performing Transference in the manner in which it was accomplished by *Bla ma* Lho brag pa as well as by the great *Bla ma* Mi la."

Segment DK.A.Khi.14: The segment begins (DK.A.Khi.14.26b$_1$): */na mo gu ru/ lus kyi 'khrul 'khor gyi 'pho ba ni/*. It ends (DK.A.Khi.14.26b$_2$): *tsam po ka lan gsum bskor ro//*.[1221] This very short segment briefly outlines a Transference practice that is effected by means of a *yogic* bodily exercise, namely by making the dying person lie in the lion pose (*seng ge'i nyal stabs*). It also mentions a forceful method (*btsan thabs*, **haṭhayoga*) for inducing Transference, whose performance only is indicated through a short series of unexplained terms. The segment has no colophon.

Segment DK.A.Khi.15: The segment begins (DK.A.Khi.15.26b$_3$): */na mo gu ru/ gang du 'pho ba'i man ngag la/*. It ends (DK.A.Khi.15.27b$_7$) with the brief colophon: */nā ro chen po'i gdam ngag/ sangs rgyas mngon sum du 'byung ba'o//*.[1222] The first part of the segment (DK.A.Khi.15.26b$_3$-27a$_7$) provides a prose commentary on a series of root verses from an unidentified source, probably a Tibetan translation of an Indian text. The root verses present a ritual-meditative practice for determining the precise time when imminent death might occur. The Tibetan prose commentary explains the indicated practice in more detail. The purpose of examining such signs of imminent death (*'chi ltas brtags*) is to establish whether and when there may be a need for commencing the *yogic* practice of Transference (*'pho ba*). It may be added that the said signs are not regular physiological indication, as may be determined by a physician shortly before the coming of death, but rather they are omens in the form of shapes that appear visually when the *yogī* gazes into a cloudless sky or when he observes his shadow while using particular *mantra*s and *mudrā*s at certain times

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[1221] Correlated passages: DK.α.Nga.156a$_{3-4}$, DK.B.Khi.14.26b$_{1-2}$, DK.D.Khi.14.27a$_{4-5}$, DK.Q.Khi.14.478b$_7$-479a$_1$, DK.R.Khi.14.43b$_5$-44a$_1$, DK.S.Khi.14.45a$_{1-3}$, DK.T.Khi.14.27n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 627$_5$-628$_1$.

[1222] Correlated passages: DK.α.Nga.156a$_4$-157b$_1$, DK.B.Khi.15.26b$_3$-27b$_7$, DK.D.Khi.14.27a$_5$-28b$_4$, DK.Q.Khi.15.479a$_2$-480a$_4$, DK.R.Khi.15.44a$_2$-46b$_2$, DK.S.Khi.15.45a$_3$-47b$_2$, DK.T.Khi.14.27n-28b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 628$_1$-632$_2$.

of the day and night.[1223] Relying on this method, the text says it is possible to predict the coming of death within a range of one up to four months before it occurs. In some cases, it is said to be possible to prevent the predicted death by performing so-called death proxy rituals (*'chi blu*), where the danger of death is ritually transferred onto a surrogate drawing or a figurine representing the person who is close to dying.

The second part of the segment (DK.A.Khi.15.27a_7-27b_7) briefly mentions two methods for Transference (*'pho ba*, **saṃkrānti*). Here the dying *yogī* either ejects the consciousness into the Pure Land of *Sukhāvatī* (*bde ba can*) or into the heart of the deity who is visualized in front of the meditator. The segment also outlines a bodily posture that may be used for facilitating Transference in a dying person and it gives a short explanation on the various forms of *saṃsāric* rebirth that result if the consciousness leaves the dead body via this or that bodily orifice. The segment adds a quotation on Transference practices from the *Vajrapañjara Tantra* (*rdo rje gur*) and states that these practices are also presented in the Indian *Cakrasaṃvara* literature. It ends with a colophon (cited in Tibetan above): "[This was] the instruction of the great Nāro[pa], which [gives] rise to the actualization of buddhahood."

Segment DK.A.Khi.16: The segment begins (DK.A.Khi.16.28a_1): */bla ma grub thob rnams la phyag 'tshal lo/ /bar do 'chi ka ma'i man ngag bri/.* It ends (DK.A.Khi.16.29b_4) with the colophon: */bar do'i man ngag go/ /bla ma brgyud pa'i rim pas grub pa thob pa'i man ngag/ /rim pa nas rim par brgyud pa'i dmar khrid brjed byang du bris pa'o//.*[1224] The segment contains instructions (*man ngag*, **upadeśa*) on three interims (*bar do*) and death (*'chi ka ma*). Regarding the three interims, instructions are given on mixing (*bsre ba'i man ngag*) and on identifying the illusory body (*sgyu lus ngos bzung ba*). First, the various aspects of mixing (*bsre ba*, **miśra*) are presented for each of the three interims.

The first interim is the interim from birth to death (*skye shi bar do*), where the *yogī* strives to realize radiance (*'od gsal*) by mixing the path and the nature (*lam dang rang bzhin bsre ba*). This interim is transitioned (*mtshams sbyor*) by the third empowerment (*dbang gsum pa*), which is associated with the meditative experience of co-emergent knowledge (*lhan cig skyes pa'i ye shes nyams su myong ba*).

The second interim is the interim of dream (*rmi lam bar do*), where the *yogī* strives to realize the nature of dream (*rmi lam*) by mixing day- and night-time experience (*nyin mtshan bsre ba*). This interim is transitioned (*mtshams sbyor*) by refraining from close association with too many people and other activities and by forming a firm inner resolve to accomplish the practice of dream.

[1223] For an annotated English translation, with further references, of an extensive passage on a range of various similar prediction practices for examining portents of death found in a twelfth-century Indian Tantric text from the non-Buddhist *Jaina* tradition, namely Hemacandra's *Yogaśāstra*, see QUARNSTRÖM (2002:112-134).

[1224] Correlated passages: DK.α.Nga.157b_1-159a_6, DK.B.Khi.16.28a_1-29b_5, DK.D.Khi.16.28b_4-30b_2, DK.Q.Khi.16.480a_5-481b_7, DK.R.Khi.16.46b_2-49b_4, DK.S.Khi.16.47b_2-50b_3, DK.T.Khi.16.28b-30b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 632$_2$-637$_6$.

The third interim is the interim of becoming (*srid pa bar do*), where the *yogī* strives to realize the illusory body (*sgyu lus*) and attain buddhahood. The interim is transitioned (*mtshams sbyor*) by the sexual Tantric *karmamudrā* practices associated with the second empowerment (*dbang gnyis pa*), understanding all phenomena to be illusory, and not harboring any kind of attachment or envy. These practices will enable the *yogī* to avoid feeling sexual attraction and envy towards the parents of future rebirth in the interim of becoming.

Moreover, with regard to mixing (*bsre ba*, **miśra*), the segment provides a series of further details for each interim. As to how the interim between birth and death should be mixed with the interim of dream, an instruction is given on how to perform the practice of dream *yoga* (*rmi lam*). The *yogī* learns to fall asleep while remaining lucidly aware by relying on a visualization of syllables in the throat *cakra*. As sleep sets in, the *yogī* will first – before the onset of dreams – perceive the mind's radiance (*'od gsal*), which is *dharmakāya*. Thereupon, dreams begin to arise and the *yogī* trains in recognizing that he is dreaming. He trains himself by manipulating the dreams, seeing anything scary in the dream as mere illusion. When the dreams cease to arise in the state of deep sleep, the *yogī* again perceives the mind's natural radiance (*'od gsal*), which is *dharmakāya*. Finally, when the *yogī* wakes up, he should again meditate on the experience of dream and reality, seeing all phenomena as dreams. In this manner, he mixes the path and the real nature (*lam dang rang bzhin bsre ba*), the dream and the real nature (*rmi lam dang rang bzhin bsre ba*), as well as day and night (*nyin mtshan bsre ba*).

Following these *yogic* dream instructions, the segment presents how these practices are linked with the processes of dying (*'chi ba*). As the various bodily elements dissolve one into another at death and the breathing stops, the consciousness enters the state of radiance (*'od gsal*), which emerges as *dharmakāya*. If the *yogī* is able to recognize this state for what it is, he realizes buddhahood there and then. The segment refers to this state as "the interim with complete qualities" (*yon tan rdzogs pa'i bar do*) and as "the pure illusory body" (*dag pa'i sgyu lus*). If unable to rest therein, the *yogī* is instructed to let himself arise from within this state in the illusory form of the deity (*lha'i sku sgyu ma*), which the segment refers to as "the interim of entering in the manner of *saṃsāra*" (*'khor ba lugs su 'jug pa'i bar do*) and "the impure illusory body" (*ma dag pa'i sgyu lus*). As this impure illusory body is incinerated (*bsregs*) by the fire of radiance (*'od gsal gyi me*), the *yogī* meditates on non-duality (*gnyis med*, **advaya*), which constitutes the stage called union [still] entailing training (*slob pa'i zung 'jug*, **śaikṣayuganaddha*). As the illusory body then dissolves (*thim*) into the state of radiance, there is no longer anything to meditate on, which is the stage called union of no training (*mi slob pa'i zung 'jug*, **aśaikṣayuganaddha*).

For the *yogī* who is not successful in attaining these levels, the segment provides a final instruction on identifying the illusory body (*sgyu lus ngos bzung ba'i man ngag*), as illustrated with a quotation from a *Tantra* saying that those who wish to recognize the interim (*bar do*) should train in seeing things as being like illusions (*sgyu ma lta bu*). The practice on illusory body (*sgyu lus*) presented here is associated with the third empower-

ment (*dbang gsum pa*). It involves gazing at the reflection of a painting (*thang sku*) of a deity in a mirror while contemplating the illusory nature of its appearance. This is an insight and type of visualization that may also be applied when death occurs, as briefly indicated in the final part of the segment.

The segment ends with a short colophon (cited in Tibetan above): "[This was] the instruction on the interim (*bar do'i man ngag*). [This] instruction [stemming] from the *bla ma*s who have attained accomplishment throughout the generations of the transmission lineage, being a practical guidance (*dmar khrid*) which has been transmitted in a lineage from one generation [of practitioners] to another, was [here] written down as a means to avoid forgetting it (*brjed byang*)."

Segment DK.A.Khi.17: The segment begins (DK.A.Khi.17.29b$_4$): *//chos rje dags po lha rje'i gsung/ bar do gsum gyi gdams pa lags// /bla ma grub thob rnams la phyag 'tshal lo/ /mkhas pa chen po nā ro pas/.* It ends (DK.A.Khi.17.30a$_5$): */sku gsum dbyer med pa bde ba chen po'i sku'o//.*[1225] The segment's title heading (cited in Tibetan above) says: "Instruction on the Three Interims, a Saying by the *Dharma* Master, the Doctor from Dags po." The segment contains a short explanation on the three interims (*bar do*, **antarābhava*), which it attributes to the Indian master Nāropa. It commences by quoting the first five verse-lines from the text "Mar pa's Eight Verses" (*Mar pa'i tshigs bcad brgyad ma*), which introduce the Indian teacher Nāropa and the instruction he received on the three interims. Having cited the verses, the segment then states that it will explain the meaning of these lines (*shes bya ba'i don ni 'di lta ste*). It should be noted that text DK.A.Ci in the *Dags po'i bka' 'bum* provides a full commentary on these verses by Mar pa.

The three interims explained here include the interim between birth and death (*skye shi bar do*), the interim of dream (*rmi lam bar do*), and the interim of becoming (*srid pa bar do*). For each interim, the segment identifies the type of body (*lus*, **deha*) it involves, the type of mixing (*bsre ba*) to performed by the practitioner in each case, and the kind of attainment that may be achieved. These explanations concord with what was said about the three interims in previous segments dealing with this topic, e.g., in segments DK.A.Tsa.5, DK.A.Tsa.10, DK.A.Tsa.11, DK.A.Tsha.3, and DK.A.Khi.6. The present segment, however, makes some additional remarks on the mental poisons (*dug gsum*) of desire (*'dod chags*), anger (*zhe sdang*), and delusion (*gti mug*) by relating each to a particular interim, to a particular type of meditative experience, and to a particular risk of *saṃsāric* rebirth. Desire (*'dod chags*, **rāga*) is said generally to lead to rebirth as a hungry ghost (*yi dags*, **preta*), the *yogī* transforms (*bsgyur*) it into the meditative experience of bliss (*bde ba*, **sukha*), but if attachment to meditative bliss becomes strong, it may lead to rebirth as a god in the desire realm (*'dod khams kyi lha*). Anger (*zhe sdang*, **dveṣa*) generally leads to rebirth as a hell-being (*dmyal ba*, **naraka*), the *yogī* transforms anger into the meditative experience of radiance (*'od gsal*, **prabhāsvara*), but if he grows attached to this form of

[1225] Correlated passages: DK.α.Kha.13a$_6$-14a$_1$, DK.B.Khi.17.29b$_5$-30a$_5$, DK.D.Khi.17.30b$_2$-31a$_3$, DK.Q.Khi.17.481b$_7$-482a$_7$, DK.R.Khi.17.49b$_4$-50b$_4$, DK.S.Khi.17.50b$_3$-51b$_3$, DK.T.Khi.17.30b-31n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 637$_6$-639$_5$.

meditative experience, he risks becoming reborn as a god in the form realm (*gzugs khams kyi lha*). Delusion (*gti mug*, **moha*) is generally said to lead to rebirth as an animal (*byol song*, **tiryañc*), the *yogī* transforms it into the meditative experience of non-conceptuality (*mi rtog pa*, **nirvikalpa*), but if he grows attached to this experience, he risks rebirth as a god in the formless realm (*gzugs med khams kyi lha*).

The segment ends by admonishing the practitioner that it consequently is very important that the meditator regards all meditative experiences as belonging to his own mind (*rang gi sems*), that he realizes that the mind is birthless (*skye med*), and that he thus avoids clinging to meditative experiences. If the *yogī* is able to prevent such weaknesses, he is able to transform the meditative experience of bliss into *saṃbhogakāya*, the experience of radiance into *nirmāṇakāya*, and the experience of non-conceptuality into *dharmakāya*. The inseparability of the three *kāya*s is the body of great bliss (*bde ba chen po'i sku*, **mahā-sukhakāya*). The segment has no colophon.

Segment DK.A.Khi.18: The segment begins (DK.A.Khi.18.30a$_5$): *//zung 'jug gi bshad pa lags so//na mo gu ru/ lam gyi dus su slob pa'i zung 'jug/*. It ends (DK.A.Khi.18.30b$_1$): */gzugs sku zung du 'jug pa bshad rgyud kyi lugs yin no//*.[1226] The segment's title heading (cited in Tibetan above) reads: "Explanation on Union." This short segment outlines the distinction between what is called "union involving training" (*slob pa'i zung 'jug*, **śaikṣa-yuganaddha*) and "union of no-training" (*mi slob pa'i zung 'jug*, **aśaikṣayuganaddha*). The former is the stage of traversing the path (*lam*) and it lasts for as long as the practitioner needs to maintain effort in upholding non-distraction (*ma yengs par skyong ba*). The latter is the stage when all habitual tendencies (*bag chags*, **vāsanā*) have been purified; it begins when the stream of conceptuality (*rtog pa*, **vikalpa*) has been cut off. The segment then says that there are two different ways of presenting union (*zung 'jug*, **yuganaddha*). The tradition of the Practice Lineage (*sgrub brgyud kyi lugs*) speaks of the union of meditative experience (*nyams su myong ba*, **anubhāva*) and birthlessness (*skye med*, **anutpanna*). The tradition of the Explanatory *Tantra*s (*bshad brgyud kyi lugs*) speaks of the union of *dharmakāya* and the form *kāya*s (*gzugs sku*, **rūpakāya*). The segment has no colophon.

Segment DK.A.Khi.19: The segment begins (DK.A.Khi.19.30b$_1$): *//chos rje'i gsung sgros/ gtum mo'i lam rim bcu drug pa/ rngog dang mi la'i dgongs pa lags so// /bla ma rnams la phyag 'tshal lo//yi dam mkha' 'gro la phyag 'tshal lo//bla ma nā ro pa'i gdams pa la/*. It ends (DK.A.Khi.19.31a$_4$) with the colophon: */bla ma mar pa'i gtum mo'i chos bcu drug gi man ngag/ rngog gis gnang ba'i dmar khrid do//*.[1227] The segment's title (cited in Tibetan above) is: "The Sixteen Stages of the Path of Inner Heat, the Doctrine of Rngog

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[1226] Correlated passages: DK.α.Kha.14a$_{1-2}$, DK.B.Khi.18.30a$_6$-30b$_1$, DK.D.Khi.18.31a$_{3-5}$, DK.Q.Khi.18.482b$_{1-3}$, DK.R.Khi.18.50b$_5$-51a$_3$, DK.S.Khi.18.51b$_3$-52a$_1$, DK.T.Khi.18.31n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 639$_5$-640$_2$.

[1227] Correlated passages: DK.α.Kha.14a$_4$-15a$_1$, DK.B.Khi.19.30b$_1$-31a$_4$, DK.D.Khi.19.31a$_5$-32a$_3$, DK.Q.Khi.19.482b$_3$-484a$_6$ (the latter folio bears double pagination 483 and 484), DK.R.Khi.19.51a$_3$-52b$_2$, DK.S.Khi.19.52a$_1$-53a$_5$, DK.T.Khi.19.31n-32n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 640$_2$-642$_6$.

and Mi la, a Saying by the *Dharma* Master." The segment lays out the sixteen points (*chos bcu drug*) of the teaching on the Inner Heat *yoga* (*gtum mo*) according to *Bla ma* Nāropa's instructions. These are summed up in four sets of four.

The first set of four is called the four hidden [points] (*sba ba bzhi*). This includes explanations on generating the deity and the proctective circle (*'khor lo*). Next, the *yogī* is taught to visualize the inner channels (*rtsa*). The *yogī* then produces fire in the secret place (*gsang ba'i gnas*) in the abdomen and, finally, he learns to control the winds (*rlung*).

The second set is the four assisting conditions (*rkyen bzhi*). These are the conditions that facilitate bliss (*bde ba'i rkyen*) by avoiding mundane activities (while being in the retreat), facilitate clarity (*gsal ba'i rkyen*) by not suppressing the senses, facilitate non-conceptuality (*mi rtog pa'i rkyen*) by being without attachment, and facilitate non-duality or indifference (*gnyis su med pa'am/ tha mi dad pa'i rkyen*) by remaining at ease and non-artificial.

The third set of instructions consists of developing four kinds of skill (*las su rung ba bzhi*, **karmaṇya*) in working with the channels, the winds, the mind, and *bodhicitta*.

The final set is four masteries (*dbang bzhi*) that the *yogī* needs to achieve, namely to gain power over Awakened activities (*'phrin las*), the mind (*sems*), knowledge (*ye shes*), and the winds (*rlung*). The segment ends with a colophon (cited in Tibetan above): "The instruction on the sixteen points of Inner Heat by *Bla ma* Mar pa is a practical guidance (*dmar khrid*) given by Rngog." The name Rngog would here seem to refer to Mar pa's student Rngog Chos sku rdo rje.

Segment DK.A.Khi.20: The segment begins (DK.A.Khi.20.31a$_4$): *//bskyed rim gsum gyi 'bras bu'o// na mo gu ru/ bskyed rim rab kyis bden pa mthong/·* It ends (DK.A.Khi.20.31a$_7$) with the printer's colophon: */thams cad mkhyen pa thob pa'o// // //zhes pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel pa'i bslad du par du bgyis pa'o// // //spar yig 'di ni/ dar pos sor mo'i rtse las grub// //rkos byed mkhas pa/ nyi zla rdo rjes brkos/.*[1228] The segment's title heading (cited in Tibetan above) says: "The Results of the Three Generation Stages." This brief segment consists of eleven verse lines having seven syllables in each line. The verses begin by outlining the overall spiritual results that can be accomplished through the practice of the Generation Stage (*bskyed rim*, **utpatti-krama*) by three different types of practitioners of varying talents. The best type of practitioner (*rab*) perceives (*mthong*) reality (*bden pa*, **satya*). The medium type (*'bring*) attains [rebirth as] a *cakravartin* king (*'khor los sgyur ba'i rgyal po*). The lesser type (*tha ma*) attains rebirth as a god or human being (*lha mi'i lus*).

The remaining verse lines correlate various further stages of the Tantric path to their results. Those who have attained [realization] of the three steps of light (*snang ba gsum*

[1228] Correlated passages: DK.α.Kha.14a$_{3-4}$, DK.B.Khi.20.31a$_{4-6}$, DK.D.Khi.20.32a$_{3-5}$, DK.Q.Khi.20.484a$_6$-484b$_1$ (the folio bears double pagination 483 and 484), DK.R.Khi.20.52b$_{2-7}$, DK.S.Khi.20.53a$_5$-53b$_2$, DK.T.Khi.20.32n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 642$_6$-643$_3$.

po)[1229] abide on the ten *bodhisattva* levels (*sa bcu*, **daśabhūmi*). Those who have successfully accomplished the [five] Complete Awakenings (*mngon par byang chub*, **abhisaṃbodhi*)[1230] are certain to go to [rebirth in] the pure places (*gtsang ma'i gnas*).[1231] Those who have trained in the practice of Illusory Body (*sgyu lus*, **māyādeha*) will by relying on the practice of Radiance (*'od gsal*, **prabhāsvara*) be free of anything holding them back from reaching the [pure] Buddha fields (*sangs rgyas zhing*, **buddhakṣetra*). Thus, in this very life, such a person is attain omniscience (*thams cad mkhyen pa*, **sarvajña*).

The segment itself has no colophon, but it is followed by the short printing colophon of the 1520 xylograph, to which remarks have been added regarding the names of the scribe and the woodblock carver of text DK.A.Khi, identifying the name of the scribe as Dar po and the name of the carver as Nyi zla rdo rje: "This [text] was made into a block print (*par du bgyis pa'o*) at Mount Śānti (*ri bo shanti*) by the descendant of the master [Sgam po pa] (*rje nyid kyi dbon po*), the *Dharma* master attendant (*spyan snga chos kyi rje*) Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po, in order to promote the *Bka' brgyud* teachings. [The writing of] the print's letters was done by the fingertips of Dar po. It was carved by the skillful carver Nyi zla rdo rje."[1232]

6.33 DK.A.Gi: Sayings of the Dharma Master, the Doctor from Dags po: The Treatises [entitled] The Ambrosia Rosary of Good Counsel and [entitled] An Examination of the Four Ghosts (Chos rje dags po lha rje'i gsung/ bstan bcos gros 'debs bdud rtsi 'phreng ba dang 'dre bzhi rtsad gcod bzhugso)

11 folios, 3 segments, 3 colophons. Text DK.A.Gi contains three seemingly unrelated works, apart from the fact that the first two works deal in different ways with issues that may be seen as being somewhat extraneous to the practitioner's inner spiritual practice.

[1229] Usually the phrase *snang ba gsum po* refers to the three stages of the after-process of dying called 'light' (*snang ba*, **āloka*), 'rising [light]' ([*snang ba*] *mched pa*, **[āloka]vṛddhi*), and 'arrival' (*thob pa*, **labdha*), which in the present context might possibly also include certain corresponding phases of the deity practice. However, the instructions on these three stages are usually associated with the Completion Stage practices (*rdzogs rim*) and not with the Generation Stage (*bskyed rim*). Since the title of the present segment indicates that its explanations of results only pertain to the Generation Stage practices, it is possible that the phrase *snang ba gsum po* here might refer to something else, namely, an unspecified element of *bskyed rim* deity practice.

[1230] The Complete Awakenings (*mngon par byang chub pa*, **abhisaṃbodhi*) are five steps of generating the deity, which correspond to stages of embryology. See the explanations and further references given in the summary of segment DK.A.Ki.2.

[1231] The phrase *gtsang ma'i gnas* must be a metrical verse equivalent of the term *gnas gtsang ma* (*śuddhāvāsa*), which in the Indian *Abhidharma* literature is the name for five levels of the Form Realm (*gzugs khams*, *rūpadhātu*). The phrase should not be confused with the pure realms (*dags pa'i zhing khams*) of the Buddhas.

[1232] The printer's and scribal colophon of DK.A.Khi.20 is reproced in DK.R.Khi.20.52b$_{5-7}$.

The first work is a little treatise (*bstan bcos*, **śāstra*) entitled *The Ambrosia Rosary of Good Counsel* (*Gros 'debs bdud rtsi 'phreng ba*). This is a motivational work written in a highly colloquial style of prose, advising the practitioner not to entertain worldly ambitions but to turn away from *saṃsāra*, adopt a Buddhist practice, remedy the afflictive emotions, engender devotion to the teacher, and realize the nature of the mind. The colloquial language (*phal skad*) used in this text stands apart from the more stylized literary form of Classical Tibetan or *Dharma* language (*chos skad*) seen applied in various degrees in other parts of the *Dags po'i bka' 'bum*.[1233] Consequently, the present work is significant in terms of understanding the linguistic range of Tibetan writing styles employed in the material of the *Dags po'i bka' 'bum*, which is related to appreciating the literary attitudes and strategies adopted by the writers of the texts.

The second work is a text called *An Examination of the Four Ghosts* (*'Dre bzhi rtsad gcod*), which discusses superstitious beliefs in different kinds of ghosts, stressing that the *yogī* should neither believe in ghosts nor be afraid of them. It then teaches a few meditation techniques that utilize beliefs in ghosts in order to aid the practitioner's other contemplative practices. It ends with a short explanation on the nature of the mind. It may be noteworthy that the title of the text contains the word 'cutting' (*gcod*). Hence, the teachings given here might be regarded as a variant form of *gcod* practice, comparable to such *gcod* practices known in other Tibetan contemplative traditions of the eleventh and twelfth centuries, in particular teachings on Pacification (*zhi byed*) stemming from the Indian master Pha Dam pa sangs rgyas (died 1117) and the female Tibetan teacher Ma gcig slab sgron (ca. 1055-1149).

Text Dk.A.Gi ends with a third short segment in verse outlining five points of realization.

Segment DK.A.Gi.1: The segment begins (DK.A.Gi.1.1b$_1$): */oṃ swa sti/ khams gsum ma lus kun du khyab pa rdo rje'i sku/*. It ends (DK.A.Gi.1.8b$_7$) with the colophon: */sems la gros 'debs/ 'tshang skyon thams cad yul nas 'don par byed pa/ rang skyon lta ba'i me long/ gros 'debs bdud rtsi'i 'phreng ba'o//*.[1234] Following several verse lines expressing homage and the intention to compose the text, the segment characterizes the practitioner as someone who has obtained a precious human rebirth, encountered teachers from the *Bka' brgyud* tradition, obtained refuge, the *bodhisattva* vow, and Tantric empowerment, received vows and Tantric *samaya*s, listened to many teachings of the *Sūtra* class, the *Tantra* class, and profound *śāstra* treatises, and been given various profound meditation instructions from the oral transmission. Such a practitioner ought to turn the mind away from the mundane affairs of the present life. There is no purpose in achieving fame, a large court, or wealth. The practitioner should devote himself to studying and practicing the *Mahāyāna*, learning many teachings, becoming knowledgeable of the *Dharma*, receiving numerous instructions,

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[1233] Cf., however, also the use of colloqualisms in the writing style of segment DK.A.Tha.16.

[1234] Correlated passages: DK.B.Gi.1.1b$_1$-8b$_6$, DK.D.Gi.1.1b$_1$-9a$_6$, DK.Q.Gi.1.484b$_1$-491a$_4$, DK.R.Gi.1.1b$_1$-14b$_1$, DK.S.Gi.1.1b$_1$-15a$_1$, DK.T.Gi.1.1b-9n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 643$_3$-667$_1$. The segment is not found in manuscript DK.α.

and developing excellent skills in meditation, so that he may be equipped to remedy the afflictions (*nyon mongs pa*, **kleśa*) and give rise to good qualities.

The segment carries on speaking of the ills of mundane achievements, such as gathering wealth, seeking fame, and the like. In brief, the practitioner must turn away from the eight worldly *dharma*s (*chos brgyad*) and seek the supreme Awakening (*bla na med pa'i byang chub*). In fact, it would be embarrassing to claim to be a practitioner (*chos bya ba*) when one wears fine clothes, eats delicious food, and amasses wealth. A true practitioner shies away from all such things, is content with the bare necessities, and seeks a practice retreat in the isolation of the wilderness (*ri khrod kyi dgon sa*). If he gets sick, he gets sick like a dog. If he dies, he dies like a dog. Like all past *buddha*s, *bodhisattva*s and accomplished lords among *yogī*s (*rnal 'byor gyi dbang phyug grub pa thob pa*) who abandoned their prosperous lives at the royal palaces, practiced austerities, and underwent countless hardships, it is said that we practitioners must practice the *Dharma* without harboring hopes. There is no accomplishment without hardship (*dka' spyad*). As the *yogī* stays alone on a mountain for month after month, it does not help to hope for being heard by others, for gaining fame and respect, or for reaching special meditative experiences and qualities. Even if others were to request teachings, what could the practitioner possibly teach to them besides instructing them in desires and clinging, given that the inner negative habituation is so strong? Being a teacher like that is evil.

The way of acting of the *Bka' brgyud pa*s is not to care at all for fame or lack of fame, for respect or disrespect, for one's own happiness or suffering, but only to practice. The segment here quotes the master Ras chung pa (*rje btsun ras chung pa*), who was another student of Mi la ras pa. His saying describes how to deal with obstacles (*bar chad*). It is notable that quotations attributed to Ras chung pa are very rare in the *Dags po'i bka' 'bum*, making the present quotation rather unique.

The segment then admonishes the practitioner to stay in retreat and tame his own mind. If he talks with others, he should only mention his own shortcomings. If someone praises him, he should praise others. His only wealth should be noble qualities and meditative experiences. His mind should completely free from deceit. If he encounters someone of negative verbal or bodily behavior, he must avoid entertaining critical or bad thoughts, and should merely think to himself that this person's behavior might be some secret spiritual instruction that this person has received. As a follower of the *Mahāyāna*, the practitioner must think compassionately of such people, remembering that they were his own helpful parents in former lives. In essence, it is said, a *Mahāyāna* practitioner cannot allow the slightest leeway for harboring anger but must apply himself to the practice of patience and endurance (*bzod pa*, **kṣānti*), no matter what difficulty or insult others inflict on him. It is simply meaningless to enter the door to the *Dharma* and then carrying on criticizing others. One can never truly know the intentions of others and who might be a saint within.

Speaking in a direct voice, the segment admonishes: Offer what is good to others and keep what is bad to yourself. Even if you understood all the three baskets of the teachings (*sde snod gsum*, **tripiṭaka*), do not prattle like a parrot. You will thereby only end up like a

physician who knew all remedies but who died without taking any medicine. Even if you stay hundreds of years in the wilderness or in a cave, you are no more special than a wild deer or a marmot. No matter how great your generosity, how pure your conduct, or how many special powers you have attained, these mean nothing if they do not bring you liberation from *saṃsāra* by realizing the nature of the mind. For attaining such realization one has to devote oneself to a teacher (*bla ma*) with a proper transmission lineage, receive his blessing, and practice the instructions (*gdams ngag*).

These were a selection of the various sentiments and varied advice given in the text. The segment ends with a short colophon (cited in Tibetan above): "This counsel for the mind, which on the spot lists all faults and shortcomings, a mirror for seeing one's own faults, is entitled *The Ambrosia Rosary of Good Counsel.*"

Segment DK.A.Gi.2: The segment begins (DK.A.Gi.2.8b$_7$): */chos rje dags po lha rje'i gsung/ 'dre bzhi rtsad gcod bzhugs so// /bla ma dam pa rnams la phyag 'tshal lo/ /'dre bzhi gcod pa'i gdam pa 'di la don gnyis/.* It ends (DK.A.Gi.2.11a$_3$) with the colophon: */'dre rtog gzhom pa'i gdam pa/ 'dre bzhi rtsad gcod ces bya ba'o/ /gdams pa 'di dpal gyi stobs lung bya bar/ rje sgam po pa 'khor dang bcas pa bzhugs pa'i dus su/ lha 'dre'i cho 'phrul chen po byung bas/ 'khor thams cad gzims spyil gyi tha mar spungs pa'i dus su/ chos 'di gsungs pa yin/ gnas der sbyin sreg chen po mdzad pas lha 'dre thams cad brtul ba yin gsung ngo//.*[1235] The segment's title (cited in Tibetan above) is: "Here is *An Examination of the Four Ghosts*, a Saying by the *Dharma* Master, the Doctor from Dags po." The segment starts by introducing what in the title is referred to as "the four ghosts" (*'dre bzhi*).

The first type is called naturally occurring ghosts (*lhun gyi grub pa'i 'dre*), which refers to mundane spirit rulers (*srid pa'i mes po*), such as the god Brahman (*lha tshangs pa*), the lord of the land (*sa bdag*) 'Phags pa, and other kinds of ruling spirits (*gdon thams cad kyi mes po*). The segment argues that such beings do not really exist and that they therefore cannot inflict any harm.

The second type is called mundane ancestral ghosts (*srid pa khungs kyi 'dre*), such as guardians (*mgon po*), goddesses (*lha mo*), or kings (*rgyal po*) that have been handed down from one's parents. The segment again argues that such beings are not real.

The third type is called conceptual ghosts (*rnam par rtog pa'i 'dre*). These refer to assuming that certain living people are ghosts (*mi ma shi bar 'dre ru bzung*), such as witches (*ma mo*) or possessors of evil eyes (*mig mthong mkhan po*), and believing that they will harm one. Here as well the segment argues that ideas are unreal and that such ideas therefore also cannot be held responsible for inflicting concrete harm.

The fourth type is called ghosts who were humans (*mi las gyur pa'i 'dre*), like when a witch (*ma mo*) claims that people who have died turn into ghosts that may bring harm or benefit. The segment argues against this belief in light of that it does not fit logically with the Buddhist teaching on reincarnation into the six realms of *saṃsāra*. The segment then

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[1235] Correlated passages: DK.α.Ga.127a$_2$-129a$_5$, DK.B.Gi.2.8b$_7$-11a$_3$, DK.D.Gi.2.9a$_6$-11b$_3$, DK.Q.Gi.2.491a$_4$-493a$_5$, DK.R.Gi.2.14b$_1$-18b$_1$, DK.S.Gi.2.15a$_1$-19a$_1$, DK.T.Gi.2.9n-11b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 667$_1$-673$_6$.

quotes a passage from a Buddhist script (*lung*, **āgāma*) to establish that neither ghosts (*'dre*) nor gods (*lha*) exist.

After discussing these four types of ghosts, the segment moves on to an examination of evil spirits (*gdon*, **graha*) and great evil spirits (*gdon chen po*). It says that all evil spirits are simply ideas or thoughts (*rnam par rtog pa*, **vikalpa*) that subside in the body in the form of winds (*rlung*, **vāyu*). Thus, when wind moves in the energy channel of delusion (*gti mug gi rtsa*, **mohanāḍi*), it is the evil spirit of serpents (*klu gdon*, **nāga*). When it moves in the channel of anger (*zhe sdang gi rtsa*, **dveṣanāḍi*), it is in the nature of ruling spirits (*btsan*) and male malevolent spirits (*pho gdon*). When it moves in the channel of desire (*'dod chags kyi rtsa*, **rāganāḍi*), it is demonesses (*bsen mo*) and female malevolent spirits (*mo gdon*). In other words, all such evil spirits just amount to the three mental poisons (*dug gsum*) and thoughts (*rnam par rtog pa*). As for the great evil spirits (*gdon chen po*), these are spirits that are said to produce intense, subtle, or even hidden emotional states and thoughts, which in turn may give rise to illnesses or harm. Again, the segment argues that such beings do not exist and that, in fact, beliefs in such spirits simply refer to various forms of conceptuality (*rnam par rtog pa*, **vikalpa*). The text here quotes a passage attributed to Nāropa making a similar statement. Concepts, emotions, and thoughts are ultimately not rooted in reality but in conceptuality and are baseless.

Next, the segment turns to explain a few contemplative foci (*gnad du bsnun pa*)[1236] with regard to beliefs in ghosts and spirits, particularly aimed at realizing their lack of reality. The meditator should sit in a comfortable meditation posture, engender the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*), visualize himself in the form of his chosen deity (*rang yi dam lha*), visualize the teacher (*bla ma*, **guru*) and the Three Jewels (*dkon mchog*, **ratna*) above his head. He should then pay homage to them with devotion while wishing that he through this practice will become free from the superstition of believing in ghosts and spirits. Having done so, he should rest the mind in an unfabricated state wherein no duality is upheld between the thought of ghosts and his own mind. With firm focused, he should abide in this meditative state uninterruptedly. He should understand that ghostly apparitions (*'dre ltar snang ba*) are simply projections of his own mind, that the mind is empty, and that there thus is no separation between perceptions and the mind (*snang sems dbyer med*). When the *yogī* experiences a frightening perception (*yul 'jigs pa'i snang ba*) and uses this technique, he is able to turn it into a meditative experience, realizing the perception of ghosts as an experience of *dharmakāya*. Again, the segment quotes a passage attributed to Nāropa, which outlines a similar contemplative practice.

If the *yogī* is unable to calm down his fears of ghosts relying on the above method, an alternative meditation is given next, aimed at approaching ghosts as deities (*'dre lhar khyer ba*). The practitioner should again imagine himself in the form of a Tantric deity (*yi dam*) and visualize the deity's seed syllable (*sa bon*) in the heart *cakra*. The syllable emits a powerful light, which forces all harmful spirits (*gnod byed*, **apakāra*) to assemble in front of him. He should then visualize them all as assuming the form of the deity (*yi dam lha*)

[1236] On the phrase *gnad du bsnun pa*, see fn. 805.

and think that the light shining from his own heart strikes them, causing them to abolish all their evil and harmful intentions, rendering them completely peaceful. While maintaining a firm conviction of truly being the deity (*yi dam lha'i nga rgyal chen po dang ldan pa*), the practitioner then recites the deity's *mantra* in a very powerful manner (*drag tu*). Through this meditation, all evil intentions in the ghosts become fully pacified and they are prompted to support and aid the meditator in his endeavors. The segment here quotes another passage attributed to Nāropa describing such a meditation.

The segment finally outlines how the *yogī* living alone in the wilderness needs to relax his body and mind. He should remain in a state of radiance (*'od gsal*) even during his sleep. No matter which good or bad thought arises in his mind, the *yogī* must make sure to let it liberate itself in a state of non-artificiality. The segment ends with a detailed colophon (cited in Tibetan above) stating the circumstances of the teaching:

> This instruction on vanquishing ideas of ghosts is entitled *An Examination of the Four Ghosts*. Regarding this instruction, it is told that the master Sgam po pa at one time stayed with his followers in the *Dpal gyi stobs lung* valley, when a huge unnatural display of gods and ghosts appeared. All his followers huddled together in the back of the sleeping hut, whereupon [Sgam po pa] spoke this teaching. Having then performed a large fire *pūja* at this place, all the gods and ghosts were subdued.

Segment DK.A.Gi.3: The segment begins (DK.A.Gi.3.11a$_3$): */na mo radna gu ru/ man ngag gser gyi yangs skor la/*. It ends (DK.A.Gi.3.11a$_7$) with the colophon: */man ngag gser gyi yang skor zhes bya'o/ /sems kyi gzer zhes kyang bya'o/ /yang dag par rdzogs so/ rin po ches gsungs pa lags'ho/ shes pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o// /maṅga laṃ bha wantu shu bhaṃ/*.[1237] The final segment of text DK.A.Gi is called "a subsidiary cycle of golden instructions" (*man ngag gser gyi yang skor*). It gives a short teaching on the nature of the mind in five points (*don rnam pa lnga*). It first lists these points and then explains them in brief.

The five points are as follows: (1) To know all possible perceptions to be the real nature of things (*snang srid chos nyid du shes pa*), meaning that appearances (*snang ba*) should not be conceptualized as being real entities (*dngos po*). (2) To grasp space as mind (*nam mkha' sems su bzung ba*), meaning that the mind as such (*sems nyid*) is in any way a substantial entity (*dngos po med par sang nge ba*). (3) To know Samantabhadra as the father (*kun tu bzang po pha ru shes pa*), which denotes being without clinging or aversion. (4) To know Samantabhadrā as the mother (*kun tu bzang mo ma ru shes pa*), which is to settle the mind in its own mode without observation or concept. (5) To subsume perceptions within the mind (*snang ba sems su bsdu ba*), meaning that when one understands without delusion

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[1237] Correlated passages: DK.α.Kha.127b$_{2-6}$, DK.B.Gi.3.11a$_{3-7}$, DK.D.Gi.3.11b$_4$-12a$_2$, DK.Q.Gi.3.493a$_5$-493b$_2$, DK.R.Gi.3.18b$_1$-19a$_4$, DK.S.Gi.3.19a$_1$-19b$_2$, DK.T.Gi.3.11b-12n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 673$_6$-674$_6$.

that all perceptions are the mind as such, which is not a thing, then all perceptions are included within the mind.

The segment ends with a colophon (cited in Tibetan above): "The teaching entitled *A Subsidiary Cycle of Golden Instructions* and also called *A Nail [for Fastening] the Mind* is finished. It was spoken by the precious one (*rin po che*)." This colophon is followed by the short printer's colophon of the 1520 xylograph, which appears at the end of many other texts in similar form.[1238]

6.34 DK.A.Ngi: The Gathering of Vital Essence given by Candraprabha Kumāra (Zla 'od gzhon nus mdzad pa'i bcud bsdus bzhugso)

11 folios, 7 segments, no colophon. Text Dk.A.Ngi is a compilation of seven smaller works containing explanations on various types of Tantric fasting and rejuvenation practices (*bcud len*, **rasāyana*). These teachings involve recipes for various substances and drinks aimed at restoring health and longevity, giving special powers, and enhancing meditative experiences. It is possible that the practices described in the course of the various segments should be seen as constituting a progressive series, given that the earlier segments explain practices that involve fasting with some intake of food while the latter practices instruct in fasting practices with nearly no intake of solid food and only allowing intake of small amounts of water. Some of the segments contain cross-references to earlier segments, suggesting that at least some of the segments were written as integral parts of the compilation. Although the general title of the text in DK.A ascribes these works to Bsod nams rin chen, using the *bodhisattva* epithet Candraprabha Kumāra, the segments contain no internal evidence that suggests them to have been authored by him.

Segment DK.A.Ngi.1: The segment begins (DK.A.Ngi.1.1b$_1$): */oṃ ma hā ku ru hūṃ/ bcud len dam pa rnams la na mo/ /phyag rgya chen po sgrub par 'dod pa'i rnal 'byor pas/.* It ends (DK.A.Ngi.1.5a$_1$): *bdud rtsi dag la mos pa bsod nams che/.*[1239] The segment commences by presenting three general levels of *rasāyana* practices, on which *Mahāmudrā yogīs* rely. The first level is called outer *rasāyana* (*phyi'i bcud len*), denoting the Indian and Tibetan medicinal traditions (*rgya bod kyi sman 'gyur tshad*). The second level is inner *rasāyana* (*nang gi bcud len*), referring to the Tantric visualized offerings of the so-called five nectars (*bdud rtsi lnga*). The third level is secret *rasāyana* (*gsang ba'i bcud len*) consisting of the *yogī*'s view, meditation, and conduct (*lta sgom spyod gsum*). Additionally, there is a *rasāyana* that employs *mantric* syllables, namely the application of the *mantra: oṃ āḥ hūṃ.*

The segment then moves into giving a detailed and quite complex recipe for making pills or tablets (*ril bu*) described as nectar (*bdud rtsi*). Some of the many ingredients include

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[1238] For a translation of the printer's short colophon, see the summary of segment DK.A.Ba.8.

[1239] Correlated passages: DK.α.Kha.101b$_3$-104b$_4$, DK.B.Ngi.1.1b$_1$-5a$_1$, DK.D.Ngi.1.1b$_1$-5a$_2$, DK.Q.Ngi.1.493b$_2$-496b$_1$, DK.R.Ngi.1.1b$_1$-7b$_2$, DK.S.Ngi.1.1b$_1$-7b$_1$, DK.T.Ngi.1.1b-5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 674$_6$-685$_1$.

barley flour, butter, myrobalan fruit, milk, musk, camphor, white sandal wood, *hellebores* leaf, various kinds of molasses, honey, herbs, and calcite stone. These and other ingredients are prepared through a number of elaborate processes involving cooking, drying, heating, melting, and the like.

The resulting nectar pills (*bdud rtsi*) may be mixed with medicine (*sman*) or with other listed substances, in which case the compound is said to cure illnesses related to imbalances in the three humors of bile, phlegm, and wind. It may also cure poisoning, blood related diseases, and infections. When mixed with other substances, it may also be used to cure several specified bodily disorders, such as insomnia, vomiting, and loss of appetite. Ultimately, the compound may bring about inner results of meditative experiences, spontaneous understanding of the teachings, spiritual powers, and even Awakening. The segment explains that this is possible, because wind (*rlung*, **vāyu*) is the root of all meditative experience and these nectar pills can be used to affect the winds.

Having discussed these effects, the segment narrates a short story of how Padmasambhava (*pad ma 'byung gnas*) once explained the many benefits derived from the five nectars (*bdud rtsi lnga*, **pañcāmṛta*) to the king and the practitioners at Bsam yas monastery. Having outlined the various good results, the segment ends the story by relating various powers and effects with the duration throughout which the *yogī* sustains himself on nectar. These durations range from six months, ten months, three years, five years, six years, and so forth up to thirteen years. Depending on the duration of the practice, the *yogī* attains powers starting with the power to cure leprosy, gaining wealth-granting powers, bodily strength, clairvoyance, the ability to make miracles, up to attaining buddhahood. The segment ends by saying that there is greater merit in putting one's faith in the [five] nectars (*bdud rtsi dag*) than there is in relying for a thousand years on the practices of *rasāyana*. The segment has no colophon.

Segment DK.A.Ngi.2: The segment begins (DK.A.Ngi.2.5a$_1$): */na mo gu ru/ bdud rtsi log gnon pa/.* It ends (DK.A.Ngi.2.5a$_3$): *sla ba thams cad srang tshad btang//.*[1240] This is a very short segment, which describes how nectar (*bdud rtsi*, **amṛta*) may be combined with various substances, such as beer, cooked food, or curd, in order to subdue the negative effects of setbacks in the practice (*log gnon pa*). There is no colophon.

Segment DK.A.Ngi.3: The segment begins (DK.A.Ngi.3.5a$_3$): *na mo/ bdud rtsi 'di la phyi nang gsang ba gsum/.* It ends (DK.A.Ngi.3.5b$_1$): *bzang drug la sogs sman rnams rnyed tshad btang/.*[1241] The third segment presents the outer, inner, and secret aspects of using nectar (*bdud rtsi*, **amṛta*). The secret practice should be carried out in spring (*dar la bab pa*). The practitioner must avoid food and drinks containing meat, beer and wine, garlic,

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[1240] Correlated passages: DK.α.Kha.104b$_{4-5}$, DK.B.Ngi.2.5a$_{1-3}$, DK.D.Ngi.2.5a$_{2-3}$, DK.Q.Ngi.2.496b$_{2-3}$, DK.R.Ngi.2.7b$_{2-5}$, DK.S.Ngi.2.7b$_{1-3}$, DK.T.Ngi.2.5n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 685$_{1-3}$.

[1241] Correlated passages: DK.α.Kha.104b$_5$-105a$_4$, DK.B.Ngi.3.5a$_3$-5b$_1$, DK.D.Ngi.3.5a$_3$-5b$_2$, DK.Q.Ngi.3.496b$_3$-497a$_1$, DK.R.Ngi.3.7b$_5$-8b$_1$, DK.S.Ngi.3.7b$_3$-8a$_5$, DK.T.Ngi.3.5n-5b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 685$_3$-686$_4$.

onion, and liquor. He must also avoid contact with fire. He should stay out of the sun and remain in the shade. His conduct should be in accordance with the *Secret Mantra* teachings. When eating, he should bless the food with the *mantra*: *oṃ āḥ hūṃ*. The blessed nectar should then be mixed with different substances, such as butter, sulfur, clarified butter, white and brown ginger, long pepper, black pepper, or bird egg, which – when eaten – will serve as a medicine for colds, food poisoning, and infectious diseases. The nectar is also said to give special powers (*dngos grub*, **siddhi*) and realization of *Mahāmudrā* in this very lifetime. The segment stresses that it will cause obstacles if the practitioner speaks about or reveals these substances in public. There is no colophon.

Segment DK.A.Ngi.4: The segment begins (DK.A.Ngi.4.5b$_1$): *//bla ma rnams la phyag 'tshal lo/ /gdam ngag 'di la bzhed lugs lnga ste/.* It ends (DK.A.Ngi.4.7b$_2$): */lha srin thams cad grogs su bya ba bla ma yon tan zad pa med pa 'ong ngo gsung//.*[1242] The fourth segment gives recipes for making *yogic* substances in five different forms, including (1) pills (*ri lu*), (2) flour (*'gam phye*), (3) broth (*'o skol*), (4) paste, and (5) a balm made of purified butter. The explanations for making each of these substances are written in verse with lines of seven syllables each. The last part of the segment is written in mixed verse and prose.

As for making pills, the *yogī* should enter a solitary retreat, stay away from heat, and avoid eating or drinking salty, sour, and putrid things. He must take it easy and eat food made of white barley. The ingredients should be prepared on a clean flat grinding stone. He should then mix nectar of the five meats (*sha lnga bdud rtsi rnam pa lnga*), the three medicinal fruits, honey and molasses, and *amṛta*. The mixture should be shaped into pill form and be collected in a suitable vessel. The same recipe may be adapted to turn the substance into flour, broth, paste, or balm, as explained in some detail in the segment.

These blessed substances are said to give special powers for accomplishing spiritual qualities, removing obstacles, and ordering activities to be done by the *ḍākinī*s. When the substances are mixed with sulfur and certain *mantra*s are recited over them for particular lengths of time, they turn into particular medicines (*sman*) for curing leprosy, infections, colds, fevers, epidemics, jaundice, and a number of other diseases. They also hold the power to ward off ghosts and spirits, to make *ḍākinī*s and gods come to one's aid, and they can be worn in talismans (*ga'u*) for protection against illnesses. The segment has no colophon.

Segment DK.A.Ngi.5: The segment begins (DK.A.Ngi.5.7b$_2$): *//bla ma dam pa rnams la phyag 'tshal lo/ 'byung ba rgyun gcod pa'i chos 'di byed pa la/.* It ends (DK.A.Ngi.5.9a$_4$): */'gal ba byung na mkha' 'gro'i tshogs la bzod par gsol//.*[1243] The fifth segment offers a recipe for a *rasāyana* gruel, which is meant to aid the meditator in his practice. The opening of the

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[1242] Correlated passages: DK.α.Kha.105a$_4$-107b$_3$, DK.B.Ngi.4.5b$_1$-7b$_2$, DK.D.Ngi.4.5b$_2$-7b$_5$, DK.Q.Ngi.4.497a$_1$-500a$_1$, DK.R.Ngi.4.8b$_1$-12a$_6$, DK.S.Ngi.4.8a$_5$-12a$_3$, DK.T.Ngi.4.5b-7b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 686$_4$-693$_2$.

[1243] Correlated passages: DK.α.Kha.107b$_3$-109b$_1$, DK.B.Ngi.5.7b$_2$-9a$_4$, DK.D.Ngi.5.7b$_5$-9b$_1$, DK.Q.Ngi.5.500a$_1$-501a$_7$, DK.R.Ngi.5.12a$_6$-15a$_3$, DK.S.Ngi.5.12a$_3$-15a$_1$, DK.T.Ngi.5.7b-9b, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 693$_2$-698$_3$.

segment refers to this as a teaching for cutting off the stream of the physical elements (*'byung ba rgyun gcod pa'i chos*). In order to remove obstacles that may shorten the *yogī*'s life, such as the five poisons and other negative influences that harm the mind, he should go to a solitary place (*dgon pa*) near a plantain tree (*chu shing*, **kadalī*) or some other place that is undisturbed by people. The food to be used for the ritual should be cooked and placed in a suitable vessel. On an appropriate astrological date, the practitioner should perform *bali* offerings (*gtor ma*) to the teacher and the deities in the evening. He should then put garlic (*sgog pa*) in the food and eat a handful of the gruel (*chan spar*).

Next, the segment describes a meditation where the practitioner should visualize himself in the form of a white goddess holding a golden sword and a nectar vase. The goddess is a wisdom *ḍākinī* (*ye shes kyi mkha' 'gro ma*, **jñānaḍākinī*) and the meditation is categorized as being the secret *sādhana* (*gsang sgrub*) of the decapited form of *Vajravārāhī* (*phag mo dbu bcad ma*, **vārāhī chinnamuṇḍā*). When mental poisons arise in the mind, the *yogī* should visualize that he – in the form of the goddess – cuts off his own head with the sword. By thus severing the inner inner channels (*rtsa*, **nāḍi*), the five mental poisons are cut and become transformed into the five wisdoms. The goddess' entire body becomes filled with splendor and bliss. The goddess then pours nectar from the vase into the decapited neck of her torso, filling up her body with a soothing white sensation. Thereafter follows a *yoga* practice, where the *yogī* holds the breath in the abdomen (*bar rlung*), making the energy winds flow into the central channel. Meditating on himself as the goddess, the *yogī* recites the goddess' *mantra*, with her blessing turning his mind into the blazing radiance of the five wisdoms, causing him to attain buddhahood.

The *yogī* should continue this meditation for a week, while fasting and only imbibing unsalted boiled water in the evenings. When hunger arises during the first week of practice, he should rub his body with butter mixed with garlic, myrobalan fruit (*a ru ra*), and *shin kun* (unidentified). When inner wind (*rlung*, **vāya*) rises during three weeks of practice, he should drink a stock made from boiled bones and salt, and he should continue to rub his body with butter. These countermeasures ought to suffice if difficulties should arise before proficiency is attained in the practice.

The segment then gives a series of practical advice on what the *yogī* should do in the case of loss of appetite, painful ribs, constipation, and other difficult side effects. The remedies variously include eating myrobalan, applying butter on the body, eating a little butter, washing the body and applying oil to the skin, and the like. In this manner, the *yogī* continues the *bskyed rim* practice for a month, only eating a handful of gruel (*chan spar*) every third day. The practice is said to equalize the physical elements (*'byung ba ro snyoms pa*).

Having explained the practice, the segment outlines the signs (*rtags*) that appear on outer, inner, and secret levels, indicating that the stream of the physical elements has been interrupted (*'byung ba rgyun gcod pa*). The outer sign that the physical elements (*phyi 'byung ba*) have been interrupted is that a sensation of purity, lightness, and bliss appears in the body. Also, the senses become vivid and the *yogī* no longer feels any need for eating. The inner sign that attachment (*nang zhen pa*) has been cut off is that thoughts about outer

things cease (*phyi'i rnam rtog spangs*), that the different kinds of clairvoyance (*mngon par shes pa*, **abhijña*) appear, and that the need to eat can be abolished by controlling the winds. The secret sign that the stream of the afflictive emotions has been cut (*gsang ba nyon mongs pa rgyun chod pa'i rtags*) is that the *yogī*'s conduct has become inseparable from his *Dharma* practice, whereby the five afflictive poisons automatically are pacified, his meditation is completely free from agitation and drowsiness thereby giving rise to meditative experiences, and he spontaneously realizes the actual deity and sees the inseparability of *saṃsāra* and *nirvāṇa*.

Next, the segment lists various benefits of the practice, including bodily strength, speed, agility, long life, freedom from illnesses, seeing the face of the *ḍākinī*, grey hair becoming black again, the ability not to need any sleep, having no bodily odor, getting a powerful voice, gaining spiritual realization, and attaining impartiality towards enemies and friends.

The segment ends by describing the transmission history of the practice. It narrates that in India a master named *Mahāśmaśāna (*dur khrod chen po*) performed the practice of the goddess *Vārāhī* in the cremation ground called the Cool Grove (*bsil ba'i tshal*, **śītavana*). Having run out of provisions, he had to go to a village to beg for food. That night he received the instruction presented here in a vision of the white form of the goddess *Vārāhī*. He then performed this *rasāyana* practice (*bcud len*) for three months with only one measure of rice (*'bras rdog po gcig*), whereafter clairvoyance and the various signs appeared. Mahāśmaśāna gave the transmission to the **Ḍākinī* Nirgranthā (*mkha' 'gro ma gcer bu ma*), whereafter it was handed down in a lineage consisting of Bram ze mi rigs, Bal bo dza, Skal ldan chen po, Bun po, Rdo rje, and 'me'. The segment ends with asking the host of *ḍākinī*s for forgiveness for eventual errors in the explanations given here. The segment has no colophon.

Segment DK.A.Ngi.6: The segment begins (DK.A.Ngi.6.9a$_4$): *//na mo gu ru/ chu'i bcud len la/.* It ends (DK.A.Ngi.6.9b$_6$): */bla ma bai ro'i 'go ba'i nad thams cad thub bo//.*[1244] The segment describes a fasting *rasāyana* practice where the *yogī* mainly sustains himself on drinking a bit of hot water (*chu'i bcud len*). First, a recipe is given for cooking a broth consisting of melted butter (*mar gyi shun mar*), three hot peppery spices (*tsha ba gsum*), salt (*tshwa*), barley flour, and bone, which is to be prepared in a pot that is not made of copper (*zangs*). When starting the practice, the *yogī* should first perform water-based *bali* offerings (*chu gtor*) in order to accumulate merit and pay homage. He should then rub butter on his body and if he feels hungry in the evening he might eat a little on the first day. Thereafter, he must stop eating staple foods, such as roasted barley flour (*rtsam pa*). The following morning, he should make a sucking motion with the tongue in order to alleviate hunger while performing a visualization of white and red *bodhicitta* filling up all the inner channels and the whole body. Hot water with a small amount of salt is drunk in the mornings and evenings after having blessed the water using the ring finger and reciting the

[1244] Correlated passages: DK.α.Kha.109b$_1$-110a$_2$, DK.B.Ngi.6.9a$_4$-9b$_6$, DK.D.Ngi.6.9b$_1$-10a$_2$, DK.Q.Ngi.6.501b$_1$-502a$_1$, DK.R.Ngi.6.15a$_3$-16a$_3$, DK.S.Ngi.6.15a$_1$-16a$_1$, DK.T.Ngi.6.9b-10n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 698$_3$-700$_3$.

mantra oṃ āḥ hūṃ, visualizing the water as nectar. Whenever feeling lightheadedness or when inner wind arises, a little of the bone stock is to be added to the hot water before drinking it. The *yogī* follows this regimen for up to a month. During this time, he should avoid exposing himself to strong heat from fire or from the sun. He should avoid talking too much and should refrain from sex. He should also not drink alcohol or milk. As a result of the practice, he will need less sleep, obstacles will be removed and illnesses will be cured. He will gain longevity and attain the accomplishment of *Mahāmudrā*. The segment ends by stating that this instruction from the teacher Vairo (*bla ma bai ro*) cures all infectious diseases. The segment has no colophon.

Segment DK.A.Ngi.7: The segment begins (DK.A.Ngi.7.9b$_6$): */bla ma rnams la na mo/ chu ba 'thung gyis man ngag la/*. It ends (DK.A.Ngi.7.11a$_3$): */'di bsgoms na lce thog tu bdud rtsi dkar nyangs gis yong par 'dug go// //ces pa 'di ni/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshal dpal bzang pos/ ri bo shan tir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o// // //phan [b]sags [g]tso byas mkha' khyab sems can rnams/ /dge slong mtsho byed nyid dang mjal bar shog* [sic.] *// bkra shis dpal 'bar 'dzam gling brgyan du shog// maṅga lambha wantu//*.[1245] The last segment of text DK.A.Ngi contains an instruction on how to perform a *rasāyana* (*bcud lan*) fasting practice, where the practitioner's main intake only consists of drinking cold water.

First, a recipe is given for preparing a dried substance made of five medicinal fruits (*a ru ra lnga*), white sulphur (*mu zi dkar po*), salt (*tshwa*), white garlic peel (*sgog skya shun pa*), molasses, bone, and butter. Mixing a small amount of the substance with cold water and blessing it in the same manner as described above (the segment makes an internal reference here), the *yogī* fasts while performing recitations and visualizations, only drinking the cold water mixture in the morning and in the evening. It is stated that after eleven days of practice, the body becomes light and the mind becomes very clear. The *yogī* follows the same rules of conduct as described above.

After two months of practice, the *yogī* can entirely eliminate the need for any staple food (*rtsam pa*), salt (*tshwa*), milk (*'o ma*), tea (*ja*), and beer or wine (*chang*). Thereupon, the segment describes a few additional remedies to be applied in the case of different difficulties, and it then turns to presenting a Tantric visualization involving the deity and *mantric* syllables to be performed as a blessing while doing this cold-water-based *rasāyana* practice.

Part of the inner practice is focused on a white medicinal goddess (*sman gyi lha mo*), who decapitates herself with a sword and fills up the inner channels with nectar in a partly similar manner as the visualization described in segment DK.A.Ngi.5. A further part of the visualization involves imagining lights shining out and returning, which purify all sentient beings from negative actions and hindrances and removes the *yogī*'s own obstacles, illnes-

[1245] Correlated passages: DK.α.Kha.110a$_2$-111a$_4$, DK.B.Ngi.7.9b$_6$-10b$_8$, DK.D.Ngi.7.10a$_2$-11a$_3$, DK.Q.Ngi.7.502a$_2$-503a$_1$, DK.R.Ngi.7.16a$_3$-18a$_3$, DK.S.Ngi.7.16a$_1$-17b$_4$, DK.T.Ngi.7.10n-11n, *Phyag chen mdzod* vol. *Ka* (TBRC W23447-1894) pp. 700$_3$-703$_4$.

ses, and so forth. The meditation is said to produce a sweet white nectar substance (*bdud rtsi dkar nyangs*) that appears on top of the tongue.

The segment has no colophon of its own, but the text ends with the short printer's colophon that appears at the end of most texts in the second half of the *bka' 'bum*. After the standard printer's colophon is added a few short prayers (cited in Tibetan above) possibly inserted by the scribe or the carver, wishing that by the merit accumulated here all sentient being may one day meet the physician monk (*dge slong 'tsho byed*). These prayers display several orthographic mistakes (transliterated above as written in the xylograph).

6.35 DK.A.Ci: Sayings of the Dharma Master, the Doctor from Dags po: Commentary on Mar pa's Eight Verses (Chos rje dags po lha rje'i gsung/ mar pa'i tshig bcad brgyad ma'i 'grel pa bzhugs so)

6 folios, 6 segments, 3 colophons. According to the general title given to text DK.A.Ci in the 1520 xylograph, the work is a commentary on eight verses dealing with Tantric *yoga*s ascribed to Mar pa Chos kyi blo gros, the teacher of Mi la ras pa. The text's first segment contains a root-text in eight verses explaining the *yoga*s of Nāropa. This is followed by five short segments giving instructions on *yoga*s, some of which are mentioned in the root-text. These practices include the *yoga*s of Dream (*rmi lam*), an instruction on a condensed practice of the *yoga*s of the Five Stages (*rim lnga*, **pañcakrama*), Illusory Body (*sgyu lus*), Inner Heat (*gtum mo*), and a series of bodily *yoga* and breathing exercises referred to as methods for engendering the resolve for Awakening (*bodhicitta*).

Segment DK.A.Ci.1: The segment begins (DK.A.Ci.1.1b$_1$): */bla ma rnams la phyag 'tshal lo/ /mkhas pa chen po nā ro pas/*. It ends (DK.A.Ci.1.2a$_5$) with the colophon: */gdam ngag tshigs bcad pa brgyad pa/ /rje mar pas mdzad pa rdzogs so//*.[1246] The first segment cites in full the text known as "Mar pa's Eight Verses" (*Mar pa'i tshig[s] bcad brgyad pa*) or "The Instructions in Eight Verses" (*Gdam ngag tshigs bcad pa brgyad pa*), which is said to have been composed by Mar pa Chos kyi blo gros.[1247] The eight verses are written in a meter having seven syllables in each line. There are 32 verse-lines in total, revealing that each of the eight verses consists of four lines. Here follows a rough translation in prose of the eight verses in full:

[1246] Correlated passages: DK.α.Kha.195b$_4$-196a$_3$, DK.B.Ci.1.1b$_2$-2a$_5$, DK.D.Ci.1.1b$_1$-2a$_2$, DK.Q.Ci.1.503a$_{1-7}$, DK.S.Ci.1.1b$_1$-2b$_3$, DK.T.Ci.1.1b-2n. Text DK.A.Ci and all the subsequent remaining texts of the DK.A corpus (DK.A.Ci to DK.A.Vaṃ) are neither included in print DK.R nor in the *Phyag chen mdzod* print (TBRC W23447).

[1247] The eight verses have also been published in the recent edition of Mar pa's collected works entitled *Lho brag mar pa lo tsā'i gsung 'bum*, vol. 5, edited by Dpal brtsegs bod yig rnying zhib 'jug khang, Beijing: *Krung go'i bod rig pa dpe skrun khang* (2011), pp. 219-220. There the verses bear the title "The Eight Verses" (*tshigs su bcad pa brgyad pa*). However, the readings of the present xylograph in *Dags po'i bka' 'bum* seem superior to the variant readings found in the edition of the *gsung 'bum* of Mar pa.

> Homage to the teachers! The great scholar Nāropa relied on [his] teacher throughout twelve years. [Here are] the instructions he received [sitting] at [his *guru*'s] feet. [A person] exists throughout three interims: the interim between birth and death, the interim of dream, and the interim of becoming. The practices are twofold: mixing and transference. Mixing is the me-thod for reaching buddhahood by meditating. Transference is the method for reaching buddhahood without meditating. In the interim between birth and death, [the practitioner] should meditate on mixing the Generation Stage and the Completion Stage [practices of] channels and winds. When sleeping, [the practitioner] should first mix dream with the meditation on the instruction on radiance. When dreaming, [he] should mix [it] with meditation. Relying on a meditative experience [attained through such training], when [the *yogī*] dies, ignorance will arise as radiance at the beginning of the interim of becoming. Having attained a stable meditative experience of the channels, winds, and dream, [the *yogī*] may at that time dissolve [himself] into radiance and will thereby attain the *dharmakāya*. [However,] due to clinging, the second interim [may] arise. By [meditating with] clarity on the impure illusory body, [the *yogī*] attains the pure illusory body. If this is not attained because of clinging, the third interim [arises], where [he] will [enter one of] the doors to the six courses of existence and be reborn due to desire and aversion. By [relying on] the Generation and Completion [stages of meditation], the doors of desire and aversion can be closed. The teacher, who is like the Buddha, stated that there is no [need] to doubt [whether or] not buddhahood will be attained. Transference [includes] transference through training, transference through a forceful method, and transference by manipulating the body. The teacher said that [transference leads to] buddhahood without having meditated. The instruction [entitled] *The Eight Verses* made by lord Mar pa is finished.

The segment has no colophon. It should be noted that lines and topics from these verses are quoted a number of times in other parts of the *bka' 'bum*.

According to the general title of text DK.A.Ci, the five subsequent segments of the text are all supposed to provide a general commentary (*'grel pa*, **vṛtti*) to these verses. However, it should be noted that the 'commentary' is not a direct commentary on the actual words of the verses as is usually suggested by the genre term *'grel pa* (*vṛtti*), but the segments are rather a compilation of *yoga* instructions related to some but far from all points mentioned in the verses. The verse lines dealing with the three interims (*bar do*) are not explained in the present text, but these topics have been quoted and explained previously in segment DK.A.Khi.17. Likewise, the practice of Transference (*'pho ba*) mentioned in the last verses is not commented upon in the subsequent segments. Hence, it would seem that the only direct point mentioned in the verses being commented upon below is the practice of Dream (*rmi lam*). It may therefore be rather imprecise that the text (DK.A.Ci) in the 1520 xylograph has been given its general title that characterizes it as a 'commentary' on *Mar pa's Eight Verses*.[1248] In the earlier handwritten golden manuscript (DK.α.Kha.195b$_4$-199b$_6$), no such general title is affixed to the text describing it as a commentary. Rather, in that

[1248] Regarding the invention and addition of titles to text in the xylograph of 1520, see KRAGH (2013c:377-379 and 384-386).

redaction, the segments appear in the same series as in DK.A.Ci, including the 'first' segment containing *Mar pa's Eight Verses*, and the series are preceded and succeeded by segments that in the 1520 xylograph were compiled separately to create text DK.A.Khi. Hence, there is good reason to believe that the latter segments of DK.A.Ci ought not to be seen as an actual, direct commentary on segment DK.A.Ci.1.

Segment DK.A.Ci.2: The segment begins (DK.A.Ci.2.2a$_5$): *//rmi lam gyi man ngag lags// //bla ma rnams la phyag 'tshal lo/ /de la chos kyi phyag rgyas bdag byin gyis brlab pa la bzhi/.* It ends (DK.A.Ci.2.3a$_6$): */de ni rmi lam du 'khyer ba ste tshe 'di la bslab pa'o//.*[1249] The segment starts by saying that there are four ways for the *yogī* to bestow self-blessing (*bdag byin gyis brlabs pa*, **svādhiṣṭhāna*) by relying on the reality seal (*chos kyi phyag rgya*, **dharmamudrā*), i.e., the experience of absolute reality through all daily activities. Thereupon, the segment states that the first of these four ways is to use the experience of dream as a spiritual path (*rmi lam du 'khyer ba*), being the instruction that is given in the current segment. The segment, however, does not clarify what the three remaining ways of self-blessing are in this context, but it would seem that here these might refer to the instructions given in the three subsequent segments dealing with the *yoga*s of the Five Stages (*rim lnga*), Illusory Body (*sgyu lus*), and Inner Heat (*gtum mo*).

The segment presents the practice of Dream *yoga* (*rmi lam*, **svapna*) in four points. The first point is called "catching the dream" or "recognizing the dream" (*rmi lam bzung ba*). This point first instructs the *yogī* in the aspirational mental preparations that are to be carried out throughout the day and the evening before going to sleep. Then it explains how the *yogī* should visualize a ball of white light between the eyebrows while falling asleep, how he should turn ordinary dreams into lucid dreams in which the dreamer knows he is dreaming, and how he should contemplate the nature of dream after waking up in the morning.

The second point is called "training in the dream" or "purifying the dream" (*rmi lam sbyang ba*). It consists in techniques for strengthening the sense of the lucid dream being unreal. These techniques involve manipulating a given dream by doing extreme things in the dream that in reality would be impossible, such as leaping into water or fire without getting hurt, jumping into an abyss, or traveling instantly to faraway places, such as the celestial realms, to go sightseeing in India, to press down the sun and moon with one's feet, or the like.

The third point is called blessing the dream as illusory and getting rid of apprehension (*sgyu mar byin gyis brlab cing/ ya nga ba spang ba*). Whenever the slightest apprehension is felt in a dream due to taking the dream as being real, the *yogī* should here examine such fear and question it, given that its object is entirely unreal. The dreamer may again challenge himself by doing something seemingly scary, such as leaping into fire, in order to check whether any fear remains.

[1249] Correlated passages: DK.α.Kha.196a$_3$-197a$_3$, DK.B.Ci.2.2a$_5$-3a$_6$, DK.D.Ci.2.2a$_2$-3a$_4$, DK.Q.Ci.2.503b$_1$-504a$_7$, DK.S.Ci.2.2b$_3$-4b$_1$, DK.T.Ci.2.2n-3n.

The fourth point is called meditating on the real nature of the dream (*rmi lam gyi de kho na nyid sgom pa*). Here the dreamer should focus on that the dream is simply a deluded projection of the mind (*sems kyi 'khrul pa*). The segment ends by saying that the practice of using dream as a spiritual path is a training that is to be undertaken in the present life (*tshe 'di la slab pa*), i.e., while still alive (as opposed to *yoga* instructions pertaining to the process of dying and the afterlife in the interim). The segment has no colophon.

Segment DK.A.Ci.3: The segment begins (DK.A.Ci.3.3a$_7$): *rim lnga gnad gcig ma zhes bya ba lags// //bla ma dam pa rnams la phyag 'tshal lo/ /pha rgyud ma rgyud kyi sgom man ngag yin yang/.* It ends (DK.A.Ci.3.4b$_1$) with the short colophon: */rim pa lnga gdan gcig la sgom pa'i man ngag go//.*[1250] The segment's title heading (cited in Tibetan above) says: "Here is [the text] entitled *A Single Key point of the Five Stages.*" The segment's colophon (likewise cited in Tibetan above), however, gives the title as: "The Instruction for Meditating on the Five Stages in a Single Sitting."

The segment teaches a condensed method for meditating on the so-called Five Stages (*rim pa lnga*, **pañcakrama*) that constitute the Completion Stage practices (*rdzogs rim*) of the *Guhyasamāja Tantra* system (*gsang ba'i 'dus pa*). These Five Stages are here listed as: (1) *vajra recitation* (*rdo rje'i bzlas pa*, **vajrajāpa*), being a designation that here would seem to include the generally known terms *body isolation* (*lus dben pa*, *kāyaviveka*) and *speech isolation* (*ngag dben pa*, *vāgviveka*), although the latter terms do not occur in the present segment; (2) *mind absorption* (*sems la dmigs pa*, **cittanidhyapti*), also known elsewhere as *mind isolation* (*sems dben pa*, *cittaviveka*); (3) *illusory body* (*sgyu lus*, **māyādeha*); (4) *radiance* (*'od gsal*, **prabhāsvara*); and (5) *union* (*zung 'jug*, **yuganaddha*).

After a short introductory paragraph stating that the author has written down these instructions in order to avoid forgetting his teacher's explanations, the segment begins by presenting how the practitioner should sit and enter into the meditation on the Generation Stage by visualizing the seed syllable, the deity's palace and seat, the deity in union, inviting the wisdom-aspects, and consecrating the visualized aspects. Having laid out the inner visualization of *cakra*s, lotus flowers, and syllables, the segment then instructs in the practice of *vajra recitation* (*rdo rje'i bzlas pa*, **vajrajāpa*). At this stage, the *yogī* gently controls the breathing while meditating on the three Mantric syllables *oṃ āḥ hūṃ* and their respective colors in a fashion synchronized with the breath. Thereupon, the *yogī* focuses the mind on an increasingly smaller *āḥ* syllable, which here constitutes the practice of *mind absorption* (*sems la dmigs pa*, **cittanidhyapti*). From this point on, the *yogī* leads the meditation into the practices of Illusory Body (*sgyu lus*, **māyādeha*), Radiance (*'od gsal*, **prabhāsvara*), and Union (*zung 'jug*, **yuganaddha*), all representing different levels of experiencing non-duality.

Having briefly presented these stages, the segment explains how the meditator should rise again from this meditative absorption by reapplying the visualization of the deity and the syllables. A correlation is then made between the three stages in which the size of the

[1250] Correlated passages: DK.α.Kha.197a$_3$-198a$_5$, DK.B.Ci.3.3a$_7$-4b$_1$, DK.D.Ci.3.3a$_4$-4a$_6$, DK.Q.Ci.3.504a$_7$-505b$_1$, DK.S.Ci.3.4b$_1$-6b$_1$, DK.T.Ci.3.3n-4n.

letter *āḥ* is visualized in increasingly smaller steps and a series of Tantric terms, including the three lights (*snang ba gsum*), the three emptinesses of the mind (*sems stong pa gsum*), and the three purities (*dag pa gsum*). Furthermore, the system of the eighty conceptions (*rang bzhin brgyad cu'i gnas lugs*) is correlated with the three stages called *vajra recitation*, *mind absorption*, and *illusory body*. The segment finally instructs that when the *yogī* has practiced these Five Stages in a single sitting, he should practice Transference. The segment ends with the brief colophon cited and translated above.

Segment DK.A.Ci.4: The segment begins (DK.A.Ci.4.4b$_1$): *//sgyu lus mkha' mdzod ma zhes bya ba lags/ /bla ma dam pa rnams la phyag 'tshal lo/ /nā ro chen po'i rgyud lung gi gdam ngag ni/.* It ends (DK.A.Ci.4.5a$_5$): */sku ni lta bas mi ngoms pas/ /rdo rje sku la'ang de nyid yin//.*[1251] The segment's title heading (cited in Tibetan above) says: "Here is [the text] entitled *The Illusory Body [and] the Space-Repository*." The segment presents an instruction for the *yoga* practice of Illusory Body (*sgyu lus*, **māyādeha*), which it relates to the third empowerment (*gsang ba'i dbang*, **guhyābhiṣeka*). The practitioner is instructed to construct a cabin or hut having a window in the eastern direction. In the hut should be hung four mirrors and four swords that make it possible to create light reflections. On the western wall, he should hang a drawing or painting of the deity *Vajrasattva* (*rdo rje sems dpa'*) having one face and two hands.

As the morning light of the rising sun hits the *Vajrasattva* picture through the eastern window, the mirrors and swords should be arranged in such a manner that they reflect the image manifold onto the walls of the cabin, resulting in the room being filled with multiple illusory forms of the deity. The teacher instructs the practitioner to meditate on the appearing yet illusory nature of the deity while sitting in the cabin.

In the post-meditative phase, the student should keep this experience in mind while regarding all phenomena and daily activities as being entirely illusory. This will produce an inexpressible state of mind in which no difference is found between meditation and post-meditation. All perceptions emerge as hallucinatory, lacking any form of independent nature, giving rise to experiences of eradication (*spangs pa*) of the tendencies of taking things to be real, attainment (*thob pa*) of actualizing radiance, and realization (*rtogs pa*) of the illusory nature of self-awareness.

The segment further explains that such realization is threefold. First and foremost, buddhahood is certain to be reached already in the present life. Secondly, the practitioner will attain the meditative absorption of the space-repository (*nam mkha' mdzod kyi ting nge 'dzin*, **gaganagañjasamādhi*). Thirdly, by receiving empowerment from *buddha*s during dreams, the empowerment substances (*dbang rdzas*, **abhiṣekadravya*) will miraculously appear right in the *yogī*'s own hands even in the waking state.

The segment ends by citing twelve verse-lines with seven syllables in each line from that unidentified source that briefly indicate the above practice and its benefits. The segment has no colophon. It should be added that the practice described here with its construc-

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[1251] Correlated passages: DK.α.Kha.198a$_5$-199a$_2$, DK.B.Ci.4.4b$_1$-5a$_5$, DK.D.Ci.4.4a$_6$-5a$_3$, DK.Q.Ci.4.505b$_2$-506a$_5$, DK.S.Ci.4.6b$_1$-7b$_5$, DK.T.Ci.4.4n-5n.

tion of a special meditation hut has previously been taught in the corpus in segments DK.A.Ba.2 and DK.A.Tsa.5.

Segment DK.A.Ci.5: The segment begins (DK.A.Ci.5.5a$_5$): *//rigs gsum gtum mo'i man ngag lags// /bla ma rnams la phyag 'tshal lo/ /de la gtum mo la gsum ste/.* It ends (DK.A.Ci.5.5b$_7$) with the brief colophon: */gtum mo'i lam rim mo//.*[1252] The segment's title heading (cited in Tibetan above) says: "Here is the instruction on the three kinds of Inner Heat." The segment presents three progressive practices of Inner Heat (*gtum mo*, **cāṇḍālī*). These three techniques were also listed and explained previously in segments DK.A.Tsa.5 and DK.A.Khi.10.

The first stage is called the Action Practice of Inner Heat (*las kyi gtum mo*). Using the *kumbhaka* breathing technique (*bum can*), the *yogī* visualizes a fiery *a*-stroke in the navel *cakra*. Causing the bodily winds (*rlung*, **vāyu*) to flow into the central channel beneath the navel, the inner awareness (*nang rig pa*) emerges as knowledge (*ye shes*, **jñāna*). In the process thereof, the fiery syllable produces heat (*drod*, **ūṣman*). The *yogī* must keep up the practice until the sign (*rtags*) of heat has clearly appeared.

The second stage is called Blazing Inner Heat (*'bar ba'i gtum mo*). Here, the *yogī* focuses on that the fire from the *a*-stroke blazes up within the central channel, reaching the aperture at top of the head (*tshangs pa'i bu ga*). The practitioner should continue with this stage of the practice until three 'measures' (*tshad*) have been fulfilled, namely until mastery or skill (*las su rung ba*, *karmaṇya*) has been achieved in controlling the channels (*rtsa*, **nāḍi*), the winds (*rlung*, **vāyu*), and the mind (*sems*, **citta*). Interlinear notes here explain that these measures respectively denote that the body feels light and that it after a while is no longer felt at all, that all perceptions are understood to be mind, and that realization emerges as knowledge (*ye shes*, **jñāna*).

The third stage of the practice is called the Inner Heat of *Mahāmudrā* (*phyag rgya chen po'i gtum mo*). At this point, the *yogī* no longer applies the mind to any reference point of conceptual cognition (*yid la mi byed pa*, **amanasikāra*), focusing neither on the channels nor on the winds, and applying no other artificial technique. Instead, he rests directly in reality (*de nyid*, **tattva*). The meditative experience of the practice needs to be carried into all aspects of daily life and conduct, fully ascertaining the nature of the mind even while dreaming at night.

The segment ends by promising that when these methods are used, their various results are bound to be produced, including the experience of heat, the cessation of conceptuality, the emergence of knowledge, and the attainment of buddhahood. The segment ends with a brief colophon (cited in Tibetan above) saying: "[These were] the stages of the path of Inner Heat."

Segment DK.A.Ci.6: The segment begins (DK.A.Ci.6.6a$_1$): */byang chub mchog tu sems bskyed pa'i u pa de sha/ //bla ma rnams la phyag 'tshal lo/ /byang chub sems kyi man ngag*

[1252] Correlated passages: DK.α.Kha.199a$_2$-199b$_3$, DK.B.Ci.5.5a$_5$-5b$_7$, DK.D.Ci.5.5a$_3$-5b$_6$, DK.Q.Ci.5.506a$_5$-506b$_7$, DK.S.Ci.5.7b$_5$-9a$_3$, DK.T.Ci.5.5n-5b.

ni/. It ends (DK.A.Ci.6.6a$_6$) with the segment's colophon and the printer's colophon: */bla ma rin po che dags po lha rje'i man ngag zab mo'o// /zhes pa 'di ni/ rje nyid kyi dbon po spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o// //shes bya yi ge 'di/ e'i khri 'phang nas/ dkon mchog skyabs kyis sor mo'i rtse nas grub// //maṅga lambha wantu//.*[1253] The segment's title heading (cited in Tibetan above) is: "Instruction (**upadeśa*) on Engendering the Resolve for the Supreme Awakening." The segment is written in fourteen verse-lines, variously with nine or seven syllables in each line. The verses are composed in a highly metaphorical style, e.g., mentioning the four continents being pulled together, the ocean crashing onto rocks, hoisting a great banner, reversing the flow of a water spring, leaping in the manner of a tigress, etc. The actual meaning of the verses would remain entirely unclear if it were not for a series of interlinear notes (*mchan bu*) that identify each metaphor with a particular *yoga* body movement.

From these notes it thus becomes clear that the first series of longer verse-lines gives instruction in the well-known *yoga* exercise for expelling stale winds followed by the *kumbhaka* breathing technique, which the segment refers to as the instruction for holding [the wind] (*bzung ba'i man ngag*). As for the exercise, the *yogī* sits straight in meditation posture, points the tip of the tongue up into the palate, and rolls the eyeballs up backwards. Focusing on the *mantric* syllable *hūṃ*, he then causes the wind (*rlung*) to rise up from below reaching the heart *cakra*. He then thrusts the body forward into a shaking convulsion while expelling a series of sounds, *hag hag*. Extending the arms, he then inhales and pushes the breath into the abdomen, holding it there from above and below.

The second series of shorter verse-lines explains what it calls the instruction for blocking the channels (*rtsa mig dgag pa'i man ngag*). Here a series of bodily *yoga* motions are listed, including three repetitions of what is called rotating (*gcu*) the water pitcher (*chu snod*), three repetitions of expelling like a dog (i.e., the above-mentioned forward shaking motion with the sound *hag hag*), and three repetitions of the lion pose involving a thrusting movement.

Finally, the verse-lines explain a *yoga* technique for making the wind pervade the body (*lus la khyab par bya ba*). Here the *yogī* must do three repetitions of rotating (*gcus*) the larynx by rolling the head anti-clockwise starting in the downward direction of the left shoulder. After the three repetitions, he should stop the movement and rest, which will cause the wind to spread throughout the body.

The segment ends with a short colophon (cited in Tibetan above) saying: "[These were] the profound instructions of the *Bla ma rin po che* Dags po lha rje." The colophon is followed by the standard short printer's colophon pertaining to the 1520 xylograph. The printer's colophon is, moreover, followed by a brief note giving the name of the scribe (likewise cited in Tibetan above): "The letters [of the text describing] what is to be known were made by the fingertips of Dkon mchog skyabs [sitting] on the high throne of E. May it

[1253] Correlated passages: DK.α.Kha.199b$_{3-6}$, DK.B.Ci.6.6a$_{1-5}$, DK.D.Ci.6.5b$_6$-6a$_4$, DK.Q.Ci.6.507a$_{1-4}$, DK.S.Ci.6.9a$_3$-9b$_3$, DK.T.Ci.6.5b-6n.

be auspicious (*maṅgalam bhavantu!*)." The final part of the colophon thus identifies the scribe who produced the paper prototype for the carving of the wooden printing blocks as being a high *bla ma* from E Monastery named Dkon mchog skyabs. As proposed in KRAGH (2013c: 376 n. 45), the throne of E (*e'i khri*) might refer to the abbatial throne of *Bo dong e* monastery (*Bo dong e dgon pa*, TBRC G244) located in *Bkra shis sgang* in Lha rtse county.

6.36 DK.A.Chi: The Oral Instruction of Master Sgam po pa entitled the Jewel Rosary for the Highest Path (Rje sgam po pa'i zhal gdams/ lam mchog rin po che'i phreng ba ces bya ba bzhugs pa lags so)

12 folios, 1 segment, 1 colophon. The final text in the part of *Dags po'i bka' 'bum* containing what has here been designated "miscellaneous sayings" (*gsung thor bu*) is one of Bsod nams rin chen's more well-known works in the West, namely *The Jewel Rosary for the Highest Path* (*Lam mchog rin po che'i phreng ba*). It was in the form of this this little text that Bsod nams rin chen for the first time ever came to be introduced to the Western audience, namely by Walter Y. EVANS-WENTZ's (1878-1965) English translation of the text made in collaboration with the Sikkimese Lama Kazi Dawa-Samdup (1868-1922) under the title "The Supreme Path of Discipleship: The Precepts of the Gurus," published in 1935 within EVANS-WENTZ's book on Tibetan mysticism entitled *Tibetan Yogas and Secret Doctrines*. The text has in recent years been published in several translations in a number of Western languages, including, *inter alia*, those by COLSMAN (1986, German), KUNSANG, SCHMIDT & CHÖKYI NYIMA (1995 English), KARTHAR (1996 English), and DOCTOR (1998 Danish).

The text is a general guide to Buddhist practice consisting of 28 groups of things to be practiced or avoided. It somewhat sternly points out all the many faults and pitfalls of misunderstanding, moral inconsequence, and spiritual hypocrisy that the practitioner might find himself to be afflicted with if he takes a hard look at himself and, as such, the present work bears a certain resemblance to another *Rosary* (*'phreng ba*) text in the *Dags po'i bka' 'bum*, namely the small tract entitled *The Ambrosia Rosary of Good Counsel* (*Gros 'debs bdud rtsi 'phreng ba*, DK.A.Gi.1). Tough these segments share a common focus on bringing to mind possible faults in the practitioner, their writing styles differ. Segment DK.A.Gi.1 is characterized by prose written in a heavy colloquial style of language, whereas the present segment features an organizational principle of using lists.

In brief, the present text describes the mindset of an authentic *yogī* by presenting how the practitioner must relate towards a variety of circumstances, outer as well as inner, with attitudes of renunciation and spiritual determination. The basic sentiment is that a *yogī* must renounce mundane life in every form and live for practicing meditation in the wilderness with diligence, strength, determination, and firm devotion.

Segment DK.A.Chi.1: The segment begins (DK.A.Chi.1.1b$_1$): */na mo ratna gu ru/ gang zhig 'khor ba'i rgya mtsho 'jigs su rung zhing brgal dka' ba las*. It ends (DK.A.Chi.1.12a$_7$): *rje sgam po pa la mos pa'i skal ldan rnams kyis 'di dag spel ba'i las la brtson par zhu'o// //maṅga lam bha wantu shubhaṃ// /shes pa 'di nyid/ rje nyid kyi dbon po/ spyan snga chos*

kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ /ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad du par u bgyis pa'o//.[1254]

The segment begins with a prose passage paying homage to the genuine teachers (*bla ma dam pa rnams*) of the Practice Lineage (*sgrub brgyud*). The homage characterizes these teachers as being adorned with the pure conduct of the precious *Bka brgyud* lineage (*bka' brgyud rin po che*). The author then states that he for long time has reflected upon (*brnag par byas*) the stream of sayings (*gsung gi rgyun*) that has come from these *Bka' brgyud* transmissions (*bka' brgyud de dag*). Based on his direct experience and the [sayings] from the transmission lineage (*dngos dang brgyud*), he has put these instructions (*gdam ngag*, **avavāda*) into writing in the form of this text entitled the *Jewel Rosary for the Highest Path*. The text is structured in 28 units, each of which contains a list of ten or more points to be practiced or avoided. These points are as follows:

(1) Ten points of throwing away [what is valuable] (*'phangs pa'i chos bcu*, **daśa kṣipta-dharmāḥ*), which should be kept in mind (*rjes su dran par bya ba*, **anusmṛtavya*) by the person who has the proper disposition for practicing the *Dharma* (*rten gyi gang zag*) and who wishes to attain liberation and buddhahood. This passage describes how the practitioner risks depreciating and throwing away (*'phangs*, **kṣipta*) ten special things by not practicing the *Dharma* conscientiously and seriously. These special things include the pure and free rebirth as a human being (*mi lus*) which is difficult to obtain (*rnyed par dka' ba*) and difficult to keep (*ldan par dka' ba*); the lifespan as a human (*mi tshe*) which is short and fleeting; the nature of the mind (*rang sems*) which is *dharmakāya* (*chos sku*); the genuine teacher (*bla ma dam pa*); the religious vows and Tantric precepts (*sdom pa dam tshig*); realization (*rtogs pa*) gained thanks to the *bla ma*'s care and kindness; the profound instructions (*man ngag zab mo*) of the accomplished *siddha*s (*grub thob*); sentient beings (*sems can*) who were one's own parents (*pha ma rnams*) in one's former lives; and the possibilities offered throughout the three main phases of a human lifespan. The passage ad-

[1254] Correlated passages: DK.D.Chi.1.1b$_1$-11b$_5$, DK.Q.Chi.6.507a$_5$-15b$_7$ (incomplete), DK.S.Chi.1.1b$_1$-19b$_2$, DK.T.Chi.1.1b-11b. The text is not found in manuscript DK.α. It is also not found in the currently extant parts of manuscript DK.B. Text DK.A.Chi has, moreover, been transmitted in a number of wood prints that only contain this text on its own, or combined with text DK.A.E, the *Dags po thar rgyan*, or combined with a limited selection of the *Dags po'i bka' 'bum* corpus, without these prints reproducing the entire corpus. One such copy is found in volume *Ka* of the *Rtsib ri'i par ma* xylograph (W20749-1264), pp. 481-515. A reproduction based on DK.D was published by the Rumtek printery under the title *Rje sgam po pa'i zhal gdams/ lam mchog rin po che'i phreng ba* in 19 folios. A third older xylograph reproduction has been microfilmed by the NGMPP (reel no. L150/5, running no. L1834), folios 109b$_3$-111b$_1$. For a description of these prints with further bibliographical details, see the section "Miscellaneous Partial Prints" on pp. 195ff. The Tibetan text has also been included in two modern book publications: *Thar rgyan* (Chengdu: *Si khron mi rigs dpe skrun khang*, 1989) and *Lam rim thar rgyan* (*Gangs can rig brgya'i sgo 'byed lde mig* series vol. 20, Beijing: Mi rigs dpe skrun khang, 1992). For further details, see likewise pp. 195ff.

vises the practitioner not to waste these special things by becoming lost in mundane affairs, profit seeking, negative actions, or the like.

(2) Ten things that are needed (*dgos pa'i chos bcu*, **daśa karaṇīyadharmāḥ*): the need for avoiding things that will bring misery by checking oneself; the need for diligently putting the *bla ma*'s teachings into practice; the need for carefully choosing a proper teacher; the need for intelligently reaching the actual meaning intended by the teacher; the need for conscientiously clearing away errors in one's bodily, verbal, and mental conduct; the need for zealously relying on the meditational deity (*yi dam*); the need for being unattached in order not to hand the reins of one's life over to others; the need for effort in gathering the spiritual requisites for practice; the need for compassionately attuning the mind to accomplishing benefit for others; and the need for not mistaking the nature of phenomena by achieving insight and understanding.

(3) Ten things to be relied upon (*bsten par bya ba'i chos bcu*, **daśa āsevitavyadharmāḥ*): a genuine teacher (*bla ma dam pa*) possessing compassion and realization; a pleasant and isolated retreat place (*dgon pa*) with solitude (*dben*); suitable friends (*grogs po*) of like mind and conduct; clear remembrance of the downsides of seeking to make a livelihood; instructions (*gdam ngag*) transmitted in a lineage of accomplished practitioners (*grub thob brgyud pa*); profound interdependencies of materials, medicines, and *mantra*s for aiding oneself and others; proper food and methods for keeping the body fit; teachings and a manner of conduct that builds up meditative experience; suitable students possessing conviction and devotion; and focus and awareness throughout all daily activities.

(4) Ten things to be abandoned (*spang bar bya ba'i chos bcu*, **daśa prahātavyadharmāḥ*): teachers (*slob dpon*, **ācārya*) motivated by the eight worldly concerns (*'jig rten chos brgyad*, **aṣṭau lokadharmāḥ*);[1255] companions and friends who exert a negative influence on the *yogī*'s mind and meditative experience; places (*gnas*, **sthāna*) and monasteries (*dgon pa*, **āraṇya* or **vihāra*) entailing many distractions and difficulties; livelihoods (*'tsho ba*, **ājīva*) involving theft or deceit; actions or activities (*las dang bya ba*) that are harmful (*gnod pa*) to the *yogī*'s mind and meditative experience; foods or behaviors (*zas dang spyod lam*) that are harmful to the bodily constitution (*khams*); attachment (*'dzin chags*) controlled by hopes and envy; shameless behavior (*bag med pa'i spyod lam*) that causes others to lose faith; actions or activities involving purposeless going or staying; and proclaiming the faults of others (*gzhan skyon sgrog pa*) while hiding one's own faults.

(5) Ten things that should not be avoided (*mi spang bar bya ba'i chos bcu*, **daśa aprahātavyadharmāḥ*): perceptions (*snang ba*, **avabhāsa*), since they are the natural radiance of the mind (*sems kyi rang 'od*); thoughts (*rnam rtog*, **vikalpa*), since they are the play of reality (*chos nyid kyi rol pa*); afflictive emotions (*nyon mongs*, **kleśa*), since they are the reminders of knowledge (*ye shes kyi gsal 'debs*); enjoyable things (*'dod yon*), since they are the water and fertilizer (*chu lud*) for meditative experience and realization; illnesses and sufferings (*na tsha sdug bsngal*), since they are spiritual teachers (*dge ba'i bshes gnyen*); enemies and hindrances, since they are the exhortations of reality (*chos nyid kyi*

[1255] For a list, see fn. 1085.

bskul ma); likewise [enemies and hindrances] that have appeared indirectly (*shugs la byung na*), since such conditions, in fact, are accomplishments (*dngos grub*, **siddhi*); the method path (*thabs lam*, **upāyamārga*), since it supports the insight path (*shes rab kyi lam*); bodily *Dharma* practices (*lus kyi chos spyod*) that are leisurely performed; and the intention to benefit others even if one's ability to do so may be small.

(6) Ten things that should be understood (*shes par bya ba'i chos bcu*, **daśa jñātavya-dharmāḥ*): outer perceptions (*phyi'i snang ba*, **bāhyāvabhāsa*) should be understood as being unreal (*bden med*, *asat*), since they are false (*'khrul pa*, **bhrānti*). The inner mind as such (*nang gi sems nyid*, **adhyātmacittatā*) should be understood as being empty (*stong pa*, **śūnya*), since it is without a Self (*bdag med*). Thoughts (*rnam rtog*, **vikalpa*), appearing in between these two (*bar gyi*), should be understood as being adventitious, since they arise due to conditions. The body composed of the four material elements (*'byung bzhi'i lus*) and the speech (*ngag*) should be understood as being impermanent (*mi rtag pa*), since they are conditioned (*'dus byas*). All the joys and sufferings of sentient beings should be understood as being the incontrovertible results of actions (*las 'bras*, **karmaphala*), since they have arisen from actions. Suffering (*sdug bsngal*) should be understood as being a spiritual teacher (*dge ba'i bshes gnyen*), since it is the cause for renunciation (*nges par 'byung gi rgyu*, **niḥsaraṇahetu*). Happiness (*bde skyid*) should be understood as being a demon of attachment, since it is the root for *saṃsāra*. Social gatherings (*'du 'dzi*, **saṃsarga*) should be understood as being obstacles for [gathering] beneficence (*bsod nams bar chad*), since they are adverse circumstances for [practicing] the *Dharma*. Obstacles (*bar chad*, **antarāya*) should be understood as being the *guru* taking the form of enemies and hindrances (*dgra bgegs bla ma*), since they are exhortations for spiritual practice (*dge sbyor*). Finally, all phenomena (*chos thams cad*, **sarvadharmāḥ*) should ultimately be understood as being equal (*mnyam pa nyid*, **samatā*), since they are all without intrinsic nature (*rang bzhin med pa*, **niḥsvabhāva*).

(7) Ten things to be put into practice (*nyams su blang ba'i chos bcu*, **daśa upagamya-dharmāḥ*): to practice in accordance with the *Dharma* while being free from worldly concerns (*mi chos*); to practice without attachment to any particular place as being one's home or base; to practice as instructed by the teacher without pride; to practice the actual meaning of what has been learnt and understood without empty words; to practice undistractedly what has been realized within while remaining impartial to everything or everyone else; to keep practicing in solitude what has been put into practice without entering into the hustle of the gatherings of people; conscientiously to practice any spiritual vow or promise that has been made; to practice for the benefit of others with the resolve for Awakening without caring for one's own benefit; when one has taken up the practice of *mantra*, then to practice the triple *maṇḍala*s without ever regarding the body, speech, and mind as being ordinary; and to practice hardships and asceticism (*dka' thub*, **tapas*) following a genuine teacher without being enticed by the follies of youth.

(8) Ten things in which to persist (*nan tan du bya ba'i chos bcu*, **daśa yatnena pratipattidharmāḥ*): The beginner should persist in learning and understanding (*thos bsam*).

When meditative experience has arisen, he should persist in practicing meditation (*sgom sgrub*). Until stability has been attained, he should persist in staying in solitary retreat (*dben pa*, **prāvivekya*). If a scattered state of mind and agitation (*'phro rgod*) dominate (*shas che*), he should persist in subduing the awareness (*rig pa gcun pa*). If a dull and drowsy state of mind (*bying rmugs*) dominates, he should persist in stimulating the awareness (*rig pa g.yer ba*). If there are numerous adverse conditions, he should persist in practicing endurance and patience (*bzod pa*, **kṣānti*). If he has strong desires for sensual pleasures (*'dod 'dun*), he should persist in renouncing these by relying on forceful methods (*btsan thabs*, **haṭha-yoga*). Finally, if his kindness and compassion is weak, he should persist in training the mind in the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*).

(9) Ten things about which to become galvanized (*bskul ma gdab pa'i chos bcu*, **daśa saṃcodayitavyadharmāḥ*): the *Dharma* (*chos*) by contemplating the difficulty in obtaining a free and endowed rebirth (*dal 'byor rnyed dka' ba*); spiritual practice (*dge sbyor*, **śra-maṇa*) by contemplating death and impermanence (*'chi ba mi rtag pa*); relinquishing negative actions (*sdig pa mi dge ba spang ba*) by contemplating the unfailing workings of actions and their results (*las rgyu 'bras mi bslu ba*); reaching liberation (*thar pa, *mokṣa*) by contemplating the shortcomings of *saṃsāra* (*'khor ba'i nyes dmigs*); training in the resolve for Awakening (*byang chub kyi sems*, **bodhicitta*) by contemplating the suffering of all *saṃsāric* beings; learning and understanding [the *Dharma*] (*thos bsam*) by contemplating the erroneous and deluded minds of sentient beings; practicing meditation by reflecting on the difficulty in removing the subtle tendencies (*bag chags*, **vāsanā*) of delusion; applying the remedies (*gnyen po*, **pratipakṣa*) by thinking about the intensity of afflictive emotions (*nyon mongs*, **kleśa*) during this degenerate age (*gnyigs ma'i dus*, **kaṣāyakāla*); remaining enduring and patient (*bzod pa*, **kṣānti*) by considering the numerous adverse circumstances that exist in this degenerate age; and diligence in practice by considering the ultimate fruitlessness in going here or there or everywhere.

(10) Ten ways of becoming lost (*'chor ba bcu*): to become lost in idle talk if faith is small but understanding is big; to become lost in rigidity if faith is big but understanding is small; to become lost in errors and pitfalls if determination is big but instructions are lacking; to become lost in a state of obscured meditation if misconceptions of what has been learnt and understood have not been eradicated at the outset; to become lost in dumb talk about the *Dharma* if one's understanding and realization are not practiced in a natural manner of freshness; to become lost on the paths of the lower vehicles if one has not trained sufficiently in the method of great compassion; to become lost by turning anything one does into a path to *saṃsāra* if one has not trained sufficiently in the insight of emptiness; to become lost by turning all activities into mundane achievements if one has not succeeded in suppressing the eight mundane concerns; to become lost in the flatter of negative people if one is overwhelmed by the devotion and respect shown by others; and to become lost in performing village rituals if one's mind has not become stable in the achievements of good qualities, spiritual abilities, and spiritual powers.

(11) Ten ways of mistaking dissimilar things (*'dra min gyi nor sa bcu*): to mistake desire (*'dod pa*) for conviction (*dad pa*); to mistake attachment (*chags pa*) for kindness and compassion; to mistake an intellectually imagined emptiness (*blos byas kyi stong pa*) for the emptiness that is actually to be known; to mistake nihilism (*chad lta*) for the expanse of reality (*chos kyi dbyings*); to mistake meditative experience for realization; to mistake what is manipulated (*tshul 'chos*) for what is authentic (*btsun po*); to mistake temptation (*bdud khyer*) for the actual overcoming of delusion (*'khrul zhig*); to mistake a charlatan (*zog po*) for an accomplished practitioner (*grub thob*); to mistake acting for one's own benefit (*rang don byed pa*) for acting for the benefit of others (*gzhan don byed pa*); and to mistake deceit (*g.yo sgyu*) for having skill in means (*thabs mkhas pa*).

(12) Ten things involving no mistake (*ma nor ba'i chos bcu*): to go forth from the home into homelessness (*khyim nas khyim med par rab tu byung ba*, **āgārad anāgārikāṃ pravrajita*) free of any attachment; to rely on and be devoted to a genuine spiritual teacher; to study, understand and meditate on the *Dharma*; to keep the view high but the conduct low (i.e., humble); to keep the mind spacious but the vows tight; to keep insight great but pride small; to be wealthy in instructions (*gdams ngag*) and diligent in practice; to excel in meditative experiences and realization yet to be without self-conceit; to be able to remain in solitude yet to be carefree when with a group; and to be without demands for one's own benefit while being skilled in methods for benefiting others.

(13) Fourteen senseless things (*don med pa'i chos bcu bzhi*): to waste a human rebirth without remembering to practice the *Dharma*; to enter into practice but to remain a householder; to practice but without conviction; to rely on the *Dharma* but without applying the right remedies; to possess the instructions but without rooting out the afflictive emotions; to be skilled in talking but without bringing it to bear on the mind; to be generous but with things obtained through theft or deceit; to venerate the Three Jewels but causing harm to sentient beings; to be patient but manipulative in order to profit oneself; to perform great meritorious actions but hoping to gain renown, praise and good reputation; to have learnt a lot of teachings but to leave one's mind in its ordinary ways; to be skilled in the instructions but to be without meditative experience; to teach others but not having realized the meaning of the *Dharma* oneself; and to regard the meditative experiences that arise from the methods as being supreme but not searching for the actual nature of the mind. In the segment, each of these points is illustrated with an analogy, such as returning empty handed from a treasure island, and the like.

(14) Eighteen imperfections in *Dharma* practitioners (*chos pa'i mtshang bco brgyad*): to take pride in this life after having gone into solitary retreat (*dben pa*); to be concerned with fulfilling one's own desires after having put great effort into gathering the spiritual requisites (*tshogs*, **saṃbhāra*); not to shun negative actions although one has become learned in the *Dharma*; to leave the mind in its ordinary ways although one has obtained a great many instructions; to harbor intense desires although one has achieved saintlihood (*btsun*) in the moral discipline (*tshul khrims*, **śīla*); to leave the mind untamed (*ma thul ba*) though one has become skilled in meditative experiences and realization; not to relinquish attach-

ments to and frustrations with mundane affairs after having entered into a *Dharma* practice; to keep being concerned with farming (*so nam gyi bya ba*) although one has left behind mundane affairs (*mi chos*) and has turned to practicing the sacred *Dharma* (*lha chos*); not to put things into practice although one has gained proper understanding of the meaning; not to remain [in the retreat] (*sdod mi tshugs pa*) although one has taken a vow to practice; to fail implementing a proper conduct although there remains nothing else to be done than the *Dharma*; to fail to search for [the nature of] the mind even when food and provisions have come one's way by themselves; to demand that sick people and infants should have the ability to practice; to teach the profound instructions for the sake of gaining food or wealth; to choreograph praise for oneself and criticism of others; to explain the instructions to others while letting oneself be in ways that do not accord with the *Dharma*; be unable to have understanding for people and companions when one is oneself unable to remain alone; and to be unable neither to be happy nor to bear suffering.

(15) Twelve things without which there is no method (*med thabs med pa'i chos bcu gnyis*): lacking the conviction (*dad pa*, **śraddhā*) that deeply fears rebirth and death; lacking a genuine teacher (*bla ma dam pa*, **sadguru*) who can guide the practitioner through various paths to liberation; lacking the insight (*shes rab*, **prajñā*) that lets the practitioner understand the meaning; lacking the diligence (*brtson 'grus*, **vīrya*) that serves as an armor and fortitude; lacking an insatiable effort in gathering (*bsags pa*, **saṃbhṛta*) the two spiritual requisites [of beneficence and insight] (*tshogs gnyis*) and practicing the three trainings (*bslab gsum*); lacking the view (*lta ba*, **darśana*) that leads to realization of the real nature of what is to be known; lacking the meditation (*sgom pa*, **bhāvanā*) that lets the mind rest in itself; lacking the conduct that leads all actions and activities onto the path; lacking the instruction (*gdams ngag*, **avavāda*) that eliminates adverse conditions, temptations and pitfalls; lacking the practice (*nyams len*, **pratipatti*) that does not leave the instructions as mere words; lacking the great confidence (*zhe sdings chen po*) that lets the mind be at ease (*blo bde*) when the time has come for the body and mind to separate (*lus sems 'bral ba'i tshe na*); and lacking the result (*'bras bu*, **phala*) of spontaneously accomplishing the three *kāya*s (*sku gsum*) in oneself.

(16) Ten signs of a genuine person (*skyes bu dam pa'i rtags bcu*): having little envy and pride; having small desires and being satisfied with the bare necessities; being without manipulation and hypocrisy; maintaining careful self-introspection of any action and executing it with awareness and focus; guarding actions and their results as if protecting one's own eyeballs; being without hypocrisy with regard to vows and Tantric precepts; making no distinction between who is close and who is distant when it comes to sentient beings; never becoming angry but remaining patient when it comes to the negative actions committed by others; attributing all victories to others and blaming all defeats on oneself; and not accepting any [negative] thought or behavior [in oneself] as simply being a way of conforming to the worldly manners of others. The segment here states that the opposites of these are the signs of a bad person (*skyes bu ngan pa'i rtags*).

(17) Ten useless things (*phan pa med pa'i chos bcu*): No matter how much one serves and heals this illusory body, it remains impermanent. No matter how much one feels avarice and covetousness towards material wealth, one will be naked and empty handed at the time of death. No matter how much effort one puts into erecting fences and building great houses, at the time of death one will go forth alone and become a deceased person howling at the door. No matter how much material wealth one with good intention bequests to sons and grandsons, they can be of no assistance at the time of one's death. No matter how much one cares for and protects friends and relatives, one will have to go forth alone without companions at the time of death. No matter how many sons and grandsons one has, they will have to be abandoned some day, given their impermanence, regardless of how many gifts one gives them. No matter how much effort one devotes to gaining land, subjects, and dominions in this life, all places and associates amount to nothing at the time of death. If one has entered the *Dharma* with faith, it is senseless to do actions that go against the *Dharma*, given that such actions only become the cause for rebirth in the lower realms. No matter how much one has studied and reflected upon the teachings, these achievements cannot be carried with one when one dies unless one has put them into practice. Although one has spent years in the company of a true spiritual teacher, if one has no faith and devotion, one will never catch the qualities and blessings of the spiritual forefathers (*gong ma*).

(18) Next, the segment presents ten things involving self-made misery (*rang sdug rang gis byas pa'i chos bcu*), which it explains through a series of analogies. For example, it compares living in a family household without food to a fool eating fatal poison. In like manner, the segment here lays circumstances and behaviors, such as performing negative actions with-out regard for the *Dharma*, deceiving others, being a leader of less intelligent men, failing to strive for the benefit of others with pure motivation, striving for one's own benefit with regard to the eight mundane concerns, engaging in huge undertakings that do not lead to accomplishment, to depreciate genuine teachers and the Buddha's teachings out of pride, hanging out in villages having abandoned one's practice, failing to maintain insight into the real nature due to becoming distracted by ideas of social gatherings, and using the belong-ings of temples and monasteries without due care.

(19) Reversely, the text lays out ten things of great benefit to oneself brought about thanks to oneself (*rang drin rang la che ba'i chos bcu*). This list includes practicing the *Dharma* when having eradicated desire and anger; relying on a genuine teacher when having left behind family life, friends, and relatives; studying the teachings when having given up activities of social gatherings; staying in solitary retreat when having left behind neighbors and acquaintances; being firm in non-attachment when having cut the ties of sensual pleasures; being satisfied with the bare necessities when being without hopes and desires for nice things; consistently adhering to the precepts when having gained independence without delegating things to others; accomplishing the lasting happiness of Awakening when being without concern for any temporary happiness of this life; putting emptiness into practice when having abandoned all tendencies of taking things as being real; and

striving for the union (*zung 'jug*) of the gatherings of spiritual requisites without leaving the body, speech and mind in their usual modes.

(20) Next, the segment identifies ten right things (*yang dag pa'i chos bcu*) with reference to practitioners of weak, middling, and keen aptitudes (*dbang po*, **indriya*), including for each type their proper understanding of the right view (*yang dag pa'i lta ba*, **samyagdṛṣṭi*), the right meditation (*yang dag pa'i sgom pa*, **samyagbhāvanā*), and the right conduct (*yang dag pa'i spyod pa*, **samyagācāra*). The practitioner of weak aptitude (*dbang po tha ma*) should have conviction in the workings of action and result (right view), rest the mind one-pointedly on the focus (right meditation), and carefully watch over actions and their results as if protecting his own eyeballs (right conduct). The practitioner of middling aptitude (*dbang po 'bring*) should realize the four unions (*zung 'jug bzhi*) of perception-emptiness (*snang stong*), presence-emptiness (*gsal stong*), bliss-emptiness (*bde stong*), and knowledge-emptiness (*rig stong*) (right view), rest in a meditative concentration focused on these four unions (right meditation), and act while considering all phenomena to be mere dreams and magical illusions (right conduct). The practitioner of keen aptitude (*dbang po rab*) should realize the inseparability of the object of viewing, the act of viewing, and realization (right view), rest in an non-referential state wherein what is meditated upon, the act of meditating, and the meditative experience are inseparable (right meditation), and act in a manner that is without acting towards anything or anybody (right conduct). Finally, the cessation and pacification of all self-clinging and afflictive emotions are the signs of proficiency (*drod rtags*) in the practice for all three kinds of practitioners.

(21) Ten serious confusions in practitioners (*chos pa'i 'khrul pa bcu*): not to rely on a teacher who practices properly in accordance with the *Dharma* but instead to follow a charlatan who merely is skilled in talking; not to seek the instructions of the Hearing Lineage (*snyan brgyud*) of accomplished practitioners (*grub thob*) but instead to strive for pointless teachings in logic (*rigs pa'i chos*);[1256] always to be engaged in extensive preparations for planning to stay somewhere without ever getting around to spending one's life on letting go off sensory perceptions; not to contemplate the meaning of the *Dharma* in solitude but instead to explain the *Dharma* to crowds of people; not to be generous in giving away any leftovers of enjoyable things, but instead to accumulate wealth and things with avarice and cunning; not to guard the vows and Tantric precepts properly, but instead to let completely go of body, speech, and mind without a care; not to familiarize oneself with the meaning of realizing the true nature, but instead to exhaust one's life on undertaking all sorts of projects of little meaning; not to tame the bad habit of delusion in one's own being

[1256] The 1520 xylograph (DK.A.Chi.1.8b$_6$) here reads *rig pa'i chos* ("teachings of knowledge"), which has been emended to *rigs pa'i chos* ("teachings in logic"). Alternatively, the xylograph's spelling *rig pa'i* could be interpreted as intending *rig pa'i gnas* (*vidyāsthāna*), "fields of learning" or "sciences," thereby constituting an admonishion not to get lost in studies of the five outer sciences (*vidyā*, *rig pa*) of medicine (*cikitsāvidyā*, *gso ba'i rig pa*), logic (*hetuvidyā*, *tan tshig gi rig pa*), language (*śabdavidyā*, *sgra'i rig pa*), and fine arts and crafts (*śilpakarmasthānavidyā*, *bzo'i las kyi gnas kyi rig pa*).

but instead to try to tame the wild, infantile minds of others; not to protect and maintain the meditative experiences that have arisen in one's mind, but instead protect and maintain one's involvement in this life; and not to apply diligent effort given all the good conditions and connections one has been given in this life, but instead not to care and be indolent.

(22) Thereafter, the segment presents ten necessary things (*dgos pa'i chos bcu*) related to an attitude that is needed at the outset (*dang po*), an action that is taken in the middle (*bar du*), and a different attitude that is adopted in the end (*tha mar*). Each point is also explained with an analogy. For example, what is needed at the outset is a conviction of fearing rebirth and death, which is compared to how a wild deer strives to flee from trap. Similarly, the text here presents analogies for having relentless diligence in the middle and delight in the end; at the outset to know that time is short, to meditate without distraction in the middle, and to know that there is nothing to be done in the end; to generate certainty about the *Dharma* at the outset, to develop certainty about one's own mind in the middle, and to achieve certainty about non-duality at the end. Finally, the last needed thing is to aim for ultimate reality (*de kho na nyid*, **tattva*).

(23) Reversely, the segment lays out ten things that are not needed (*mi dgos pa'i chos bcu*), namely study and contemplation (*thos bsam*) once realization of the mind being empty has arisen; purification of negative actions once one has understood that awareness (*rig pa*, **vidyā*) is untainted (*dri med*, **vimala*); still gathering the spiritual prerequisites once one has reached the natural path (*rnal ma'i lam*); cultivation of the method path once one can maintain the immanent state (*gnyug ma'i ngang*); meditation on non-conceptuality once one has understood thoughts to be reality as such (*chos nyid*, **dharmatā*); reliance on remedies once afflictive emotions has been seen as rootless; efforts to stop or develop anything once perceptions and sounds have been seen as illusory; transference (*'pho ba*) once one has realized one's own mind to be birthless (*skye med*); and accomplishing one's own benefit once one has become able to turn anything into benefit for others.

(24) Ten really outstanding things (*khyad par 'phags pa'i chos bcu*) include: a free and endowed human rebirth compared with all other forms of rebirth; a person who practices the *Dharma* compared with various bad people who have no *Dharma*; the vehicle of the heart meaning (*snying po'i don gyi theg pa*) from among all other sorts of spiritual paths; even a single moment of insight derived from meditation in comparison to all insight derived from learning and reflection; even a single moment of unconditioned positive action in comparison to all the conditioned positive actions; even a moment of non-referential meditation (*dmigs med kyi ting nge 'dzin*) in comparison to all the meditations involving a point of reference (*dmigs byas*); even a moment of unfettered bliss in comparison to all the forms of happiness leading to bondage; even a moment of realization in comparison to all the happinesses derived from meditative experience; even a moment of conduct free of artifice in comparison to all forms of artificially planned behaviors; and to be without conceptualization and clinging to anything in comparison to all actions of giving away and offering material wealth and riches.

(25) Ten qualities that remain excellent no matter what is done (*ji ltar byas kyang legs pa'i chos bcu*): The person whose mind has turned to the *Dharma* is excellent, regardless of whether or not he manages to do further actions. The person whose conceptual imputations and denials have been resolved is excellent, regardless of whether or not he manages to meditate. The person who has cut the ties of sensual pleasures is excellent, regardless of whether or not he manages to become fully free from attachment. The person who directly realizes reality is excellent, regardless of whether he dwells in an empty cave or holds a high position involving many possessions. The person who understands perceptions to be illusory is excellent, regardless of whether he lives alone in the wilderness or wanders about in the country aimlessly. The person who achieves mastery over the mind is excellent, regardless of whether he abandons sensory pleasures or keeps supporting himself on them. The person who possesses the resolve for Awakening is excellent, regardless of whether he practices in solitude or serves the benefit of others in a crowd. The person with unflagging trust and devotion is excellent, regardless of whether or not he stays together with the *bla ma*. The person who has studied a lot and understood the meaning is excellent, regardless of whether he encounters accomplishments or obstacles. The person who attains the highest realization is excellent, regardless of whether or not he possesses signs of ordinary accomplishment (*thun mong gi grub rtags*).

(26) Thereupon, the segment give an extensive list of ten good qualities of the true *Dharma* (*dam pa'i chos kyi yon tan bcu*). First of all, these qualities cover the teachings (*chos*, **dharma*) that appear in the world (*'jig rten du 'byung ba*), including the teachings on such topics as the ten beneficial actions (*dge ba bcu*), the six perfections (*pha rol tu phyin pa drug po*), emptiness, the factors of Awakening (*byang chub kyi phyogs kyi chos*), the four truths of the noble ones (*'phags pa'i bden pa bzhi*), the four levels of meditative absorption (*bsam gtan bzhi*), the four formless absorptions (*gzugs med pa'i snyoms par 'jug pa bzhi*), and the various *Mantra* methods for maturing and liberating (*sngags kyi smin grol*). The segment also lists many other manifestations in the world (*'jig rten na 'byung ba*) as being qualities of the *Dharma* (*dam pa'i chos kyi yon tan*). These include the four classes or castes (*rigs bzhi*, **caturvarṇa*), mentioning specifically the high castes (*rigs che zhing mtho ba*) of *kṣatriya*s (*rgyal rigs*), *brāhmaṇ*s (*bram ze'i rigs*), householders (*khyim bdag gi rigs*) along with various types of celestial beings belonging to the realm of desire (*'dod khams*), the form realm (*gzugs khams*), and the formless realm (*gzugs med pa*). Further, it mentions the different types of accomplished practitioners, namely stream-enterers, once-returners, non-returners, *arhat*s, *pratyekabuddha*s, and omniscient *buddha*s. Next is the fact that Awakened beings compassionately manifest the two form-*kāya*s (*gzugs sku gnyis*) in order to perform benefit for sentient beings for as long as beings remain trapped in *saṃsāra*, as well as how Awakened *bodhisattva*s manifest things that are needed by sentient beings by means their wishing prayers (*smon lam*). The segment here also list the shortlasting periods of happiness that may appear in the lower realms and in unfree places (*mi khom pa'i gnas*) as a result of positive actions. Other mentioned facets include how negative persons (*skyes bu ngan pa*) may become positive (*skyes bu dam pa*) by relying on the *Dharma*; how

even those who have committed very negative actions eventually can attain good rebirths and liberation by relying on the *Dharma*; how anyone with mere faith, trust and joy in the *Dharma* become worthy of others' rejoicing and respect; and how provisions naturally appear for practitioners even after they have left behind all possessions, abandoned the lives of being householders, gone forth, and live hidden away in solitary retreat in the wilderness (*ri khrod dgon pa*).

(27) Ten things that are mere labels (*ming tsam gyi chos bcu*): The basis (*gzhi*, **ādhāra*) is a mere label (*ming tsam*, **nāmamātra*), since the way it is (*gnas lugs*) cannot be shown (*bstan du med pa*). The path (*lam*, **mārga*) is a mere label, since there is neither a goer nor an act of going on the path. Realization (*rtogs pa*, **avabodha*) is a mere label, since there is neither an act of seeing nor a seer in the way things are. Meditative experience (*nyams myong*, **anubhāva*) is a mere label, since there is neither meditation nor a meditator in the immanent state. Conduct (*spyod pa*, **ācāra*) is a mere label, since there is neither something to be done nor a doer in the fundamental nature. The Tantric bond (*dam tshig*, **samaya*) is a mere label, since there in reality is neither something to be observed nor an observer. The gathering of the two spiritual requisites (*tshogs gnyis*, **dvisaṃbhāra* or **dvayasaṃbhāra*) is a mere label, since there in fact is nothing to gather and no gatherer. The two hindrances (*sgrib pa*, **āvaraṇa*) are mere labels, since there actually is nothing to purify and no purifier. *Saṃsāra* (*'khor ba*) is a mere label, since there in reality is neither something to be eliminated nor an eliminator. The result (*'bras bu*, **phala*) is a mere label, since there really is nothing to achieve nor any achiever.

(28) Finally, the segment presents ten things that involve spontaneous accomplishment in highest joy (*bde ba chen por lhun gyis grub pa'i chos bcu*). These take the form of ten reasons as to why there is spontanous accomplishment in highest joy (*bde ba chen por lhun gyis grub*). The reasons given are: the fact that the mind of every sentient being abides in *dharmakāya*; the fact that there are no conceptual characteristics (*mtshan ma'i spros pa med pa*) within the basis, the sphere of phenomena as such (*gzhi chos nyid kyi dbyings*); the fact that there are no conceptions of partiality (*phyogs ris kyi spros pa med pa*) within realization (*rtogs pa*), which is free of extremes and beyond the intellect; the fact that there are no conceptions of a focus (*dmigs pa'i spros pa med pa*) within the meditative experience (*nyams myong*) that is without conceptual cognition (*yid la bya ba med pa*); the fact that there are no conceptions of cultivating and abandoning (*blang dor gyi spros pa med pa*) in the conduct that involves nothing to do and no effort (*bya bral rtsol med kyi spyod pa*); the fact that there are no conceptions of subject and object in *dharmakāya*, which is the inseparability of Awakened space and knowledge (*dbyings dang ye shes dbyer med pa*); the fact that there are no conceptions of birth, death, or transference (*skye shi 'pho 'gyur gyi spros pa med pa*) involved in the enjoyment bodies (*longs sku*, **saṃbhogakāya*) that emerge from self-arisen compassion; the fact that there are no conceptions of conditioned dualistic perceptions involved in the emanation bodies (*sprul sku*, **nirmāṇakāya*) that emerge from self-evolving compassion; the fact that there are no conceptions of an intrinsic

Self (*bdag lta*) in the Buddha's teachings; and the fact that there is no fragmentation or partiality in the measureless Awakened activities of compassion.

The text ends with an extensive colophon, which reads:

> *The Jewel Rosary for the Highest Path*, written by Bsod nams rin chen, the Meditator of the Rnyi Family [living in] Dags po in the East, a keeper of the treasury of the instructions of both the *Bka' [gdams pa]* and the *Mahāmudrā* (*bka' phyag gnyis*), is finished. [The text] incorporates the essence of the stainless transmission of sayings (*gsung rgyun*) spoken by the glorious Dīpaṃkara [Atiśa] and his followers (*yab sras*), who clarified the [Buddha's] teachings [here] in the northern Land of Snow with the blessing of the [earlier] teachers (*bla ma*) endowed with unfettered knowledge and the blessing of the meditational deities, the Goddess *Tārā* and so forth, as these sayings were heard from [my] kind teachers of the *Bka' gdams pa* tradition (*bka' gdams pa'i bla ma sku drin can rnams*). It unites these teachings with the stainless [transmission of] sayings (*gsung*) spoken by those who were cared for by Mid la ras pa, the king of the venerable masters, who held the heart essence of the Scholar-*Siddha*s (*mkhas grub rnams*), including the two great masters renowned like the sun and the moon in the noble land of India, Nāropa and Maitrī, along with [the Tibetan teacher] Mar pa Lho brag pa, and so forth. [As a result], may auspiciousness and blazing glory adorn the world! The master Sgam po pa said: "All those in the future, who have trust in me but who think they cannot meet me, should read the treatises that I composed, including *The Jewel Rosary for the Highest Path*, *The Jewel Ornament of Liberation*, and so forth. Reading these will be no different from meeting me in person." Since the Lord Sgam po pa spoke thus, those fortunate ones who have faith in Lord Sgam po pa are requested to strive to propagate these [texts]. May it be auspicious! May it be good (*maṅgalaṃ bhavantu śubham*)![1257]

The text's colophon is succeeded by the standard brief printer's colophon.[1258] The colophon states that it was written by "Bsod nams rin chen, the meditator of the *Rnyi* family [living]

[1257] DK.A.Chi.1.12a$_{1-7}$: *zag med [m]khyen pa dang ldan pa'i bla ma dang/ rje btsun sgrol ma la sogs lhag pa'i lha rnams kyis/ byang phyogs kha ba can gyis bstan pa'i gsal byed du/ mnga' gsol ba'i dpal ldan mar me mdzad yab sras kyis gsung rgyud dri ma med pa rnams/ bka' gdam pa'i bla ma sku drin can rnams la thos pa dang/ rgya gar 'phags pa'i yul du nyin zla ltar grags pa'i skyes mchog nā ro mai tri gnyis dang/ mar pa lho brag pa la sogs pa'i mkhas grub rnams kyi thugs kyi bcud 'dzin pa/ rje btsun gyi rgyal po mid la ras pas rjes su gzung ba'i gsung dri ma med pa rnams phyogs cig du bsdus pa'i lam mchog rin po che'i phreng ba ces bya ba/ bka' phyag gnyis kyis gdam pa'i mdzod 'chang ba/ shar dags po rnying bsgom bsod nams rin chen gyis bris pa rdzogs so// //bkras shis dpal 'bar 'dzam gling rgyan du shog// rje sgam po pa'i zhal nas/ ma 'ongs pa'i gang zag bdag la mos shing/ bdag dang ma phrad snyam pa kun kyang/ kho bos rtsams pa'i lam mchog rin po che'i phreng ba dang/ thar pa rin po che'i rgyan la sogs pa'i bstan chos rnams gzigs par zhu/ nga dang mngon sum du 'phrad pa dang khyad med par yod kyi gsungs 'dug pas/ rje sgam po pa la mos pa'i skal ldan rnams kyis 'di dag spel ba'i las la brtson par zhu'o// //maṅga lam bha wantu shubhaṃ//.*

[1258] For a translation, see the summary of segment DK.A.Ba.8.

at Dags po in the East" (*shar dags po rnying bsgom*[1259] *bsod nams rin chen*). It is notable that the colophon names Bsod nams rin chen by his regular monastic name instead of employing an honorific epithet such as Dags po lha rje, Sgam po pa, or Zla 'od gzhon nu. In fact, this is a feature that only is shared with the colophon of text DK.A.E, the *Dags po thar rgyan*. All other colophons and passages in the corpus that mention Bsod nams rin chen invariably refer to him by an honorific epithet, which may be less likely for a Tibetan monk to use with reference to himself. Hence, there is a higher probability that the colophon of the present text may reflect the actual hand and authorship of Bsod nams rin chen.[1260]

Nevertheless, it should be remarked that the writing style of the text differs significantly from the styles attested in the other works of the *Dags po'i bka' 'bum*, which stylistically sets it apart. Moreover, the treatise's opening passage mentions several times the sectarian name *Bka' brgyud* (also in plural form), which is not a term that appears frequently elsewhere in the *Dags po'i bka' 'bum*. These features might betray that the work is of later provenance, written by the hand of a *Bka' brgyud* practitioner of a subsequent generation, who could have ascribed the overall message of the work to Bsod nams rin chen in that the text was seen as representative of the intended thought of Bsod nams rin chen's *yogic* transmission and style of practice. A clear conclusion on this point, however, cannot be reached at the present stage of textual scholarship on the *Dags po'i bka' 'bum*.

[1259] The reading *rnying bsgom* should be emended to *rnyi bsgom* or *rnyi ba bsgom*. Manuscript DK.D.Chi.1.11b$_3$ reads *rnyi sgom*.

[1260] This point has previously been argued in KRAGH (2013c:388).

7. Dags po'i bka' 'bum: Eulogies (Bstod pa)

Appended at the end of the miscellaneous works and before the corpus' two larger texts on the *Stages of the Path* (*lam rim*), the extant paper print of the 1520 xylograph contains two eulogies (*bstod pa*) of Sgam po pa and his two lineage-holder nephews. Neither eulogy is marked by an alphabetical text-label, but the texts have here for the sake of reference been labeled DK.A.*Ji and DK.A.*Nyi.[1261]

It is possible that the two eulogies were added to the xylograph at a slightly later date, possibly in the latter half of the sixteenth century. This may be indicated by their slightly differing page layout and the fact that these are the only two texts in the corpus lacking an alphabetical text label.[1262]

According to its colophon, the first eulogy composed by Phag mo gru pa (DK.A.*Ji) was printed in 1519, i.e., in the year leading up to the publication of the 1520 xylograph.[1263] Yet, it remains unclear exactly when it was added to the *Dags po' bka' 'bum* xylograph. It might have been added in 1520 when the carved blocks of the corpus were ready to be printed or it could have been added at a later date, perhaps in the 1560s or '70s when Sgam po Bkra shis rnam rgyal, who according to the colophon sponsored the printing of the eulogy in 1519 when he was seven years old, was serving as the 17th abbot of the Dags lha sgam po hermitage. However this may be, it remains a fact that this particular eulogy was not included in the Mang yul gung thang xylograph (xylograph DK.B) produced in 1572 having the 1520 xylograph (DK.A) as its prototype (*Vorlage*).

The second eulogy (DK.A.*Nyi) composed by Sgam po Bkra shis rnam rgyal (1513-1587) is undated. It has a layout and printing style similar to the *Shes bya ma* eulogy (DK.A.*Ji) and may consequently have been printed at the same place and time, i.e., in 1519. However, the colophon of the text gives the author's name by using his well-known *nom de plume* "Sgam po pa maṅga la'i ming can," meaning "the Sgam po pa having the name Maṅgala", where the Sanskrit word *maṅgala* corresponds to Tibetan *bkra shis*, thereby referring to the author's monastic name Bkra shis rnam rgyal chos kyi dpal bzang. If the eulogy were composed in 1519 or 1520 when the author was merely seven or eight years old, it is not certain that he had already received his monastic name and it is consequently not clear that he would already then be making use of this particular *nom de plume*. The *nom de plume* is a signature that otherwise only is known in the author's relative late works, e.g., in the colophon of his *Mahāmudrā* work *Phyag rgya chen po'i khrid yig chen*

[1261] It should be noted that text DK.A.*Nyi is reprinted in the later xylograph DK.B, where it has received the alphabetical text-label *oṃ* (DK.B.Oṃ). Moreover, DK.B adds two other eulogies to the series (DK.B.Āḥ and DK.B.Hūṃ) but omits the Sgam po pa eulogy by Phag mo gru pa (DK.A.*Ji). These two are a short praise of the masters of the *Bka' brgyud* transmission lineage within the *Karma Kaṃ tshang* tradition, composed by the seventh Karma pa Chos grags rgya mtsho (1454-1506), and a praise of the Dags lha sgam po hermitage entitled *Ri bo shan ti'i gnas bstod*.

[1262] For the argument concerning the possible later inclusion of these texts, see the discussion of the printing of Phag mo gru pa's eulogy *Shes bya ma* in fn. 313.

[1263] For a discussion thereof, see fn. 313.

mo gnyug ma'i de nyid gsal ba (TBRC W23179, pp. 116-117). Thus, the colophon's formulation seems to suggest a later composition date than 1519 or 1520. In any case, like the *Shes bya ma* eulogy, the second eulogy might have been added to the *Dags po'i bka' 'bum* xylograph in 1520 if it was written at such an early date, or at some later date. It is at least notable that – unlike the *Shes bya ma* eulogy – the present eulogy was included in the Mang yul gung thang xylograph of 1572 (DK.B) and consequently must have been included in DK.A by that year.

*7.37 DK.A.*Ji: What Should be Known (Shes bya ma bzhugs)*

3 folios, 1 segment, 1 colophon. The first eulogy simply bears the title "What Should be Known" (*Shes bya ma*). This title actually just consists of the first two words (*shes bya'i*) of the eulogy's first verse, to which has been added the nominal particle *ma* in order to render the words into a text title. According to its colophon, it was composed by Bsod nams rin chen's student Phag mo Gru pa (1110-1170), although there may be doubt concerning the authenticity of the authorship.[1264]

Segment DK.A.*Ji.1: The segment begins (DK.A.*Ji.1.1b$_1$): */shes bya'i mkha' la mkhyen rab dkyil 'khor rgyas/.* It ends (DK.A.*Ji.1.3b$_5$) with the colophon: *ces/ chos kyi rje dpal ldan sgam po pa'i rnam par thar pa la gsol 'debs yan lag bdun pa dang bcas pa 'di nyid phag mo grub pas gus par sbyar ba'o// //di'i sbyin bdag rje sgam po pa'i dbon po a bo rgya mtshos gung lo bdun pa'i dus su/ lha ri sgam por par du sgrubs pa'o// chos dang bkra shis 'phel bar mdzad du gsol//.*[1265] The text shall not be summarized here, as it is translated in full above (see pp. 122ff.).

*7.38 DK.A.*Nyi: A Bouquet of the Fresh Blue Lotuses: A Eulogy to the Three Masters, the Uncle and His [Two] Nephews (Rje khu dbon rnam gsum la bstod pa utpal gzhon nu'i chun po zhes bya ba bzhugs)*

3 folios, 3 segments, 1 colophon. This is a short eulogy of Bsod nams rin chen composed by Sgam po Bkra shis rnam rgyal (1512-1587), the first Sgam po pa *sprul sku* of Dags lha sgam po monastery, who served as the monastery's seventeenth abbot in the years 1532-1543 and again as its nineteenth abbot in 1563/64-1587.[1266] Although the title of the praise, with the phrase "the uncle and his two nephews" (*khu dbon rnam gsum*), also includes Bsod nams rin chen's lineage-holder nephews Dags po Sgom tshul and Dags po Sgom chung, these two successors are actually not specifically named or described in the text. The eulogy makes no reference to any historical event or information, but is focused solely on

[1264] For a discussion of the authorship and the various prints of the text, see pp. 122ff.

[1265] Text DK.A.*Ji has no correlated passages in any of the other *Dags po'i bka' 'bum* prints. For prints and reproductions of the eulogy in other Tibetan corpora, see fn. 313.

[1266] The abbatial number and dates are according to SØRENSEN & DOLMA (2007:48-49).

expressing poetic comparisons for Sgam po pa's various spiritual qualities. It only mentions Sgam po pa, using that epithet, in its first verse.

Segment DK.A.*Nyi.1: The segment begins (DK.A.*Nyi.1.1b$_1$): */rje khu dbon rnam gsum gyi bstod pa utpal gzhon nu'i chun po zhes bya ba/.* It ends (DK.A.*Nyi.1.2a$_4$): */lung rtogs chos kyi dags ston 'gyed gyur cig// shu waṃ/.*[1267] The first segment of the eulogy consists of 13 verses, where each verse has four verse-lines with nine syllables in each line. Verse one pays homage to Sgam po pa, who is here juxtaposed with the *bodhisattva* guardians (*mgon po*) of the three strata of existence (*srid gsum*), viz. the *bodhisattva*s Mañjuśrī (*'jam pa'i dbyangs*), Avalokiteśvara (*spyan ras gzigs*), and Guhyapati (*bsang ba'i bdag*, i.e., Vajrapāni). Written in the typically ornate verse style of the Tibetan poetic tradition (*snyan ngag*, **kāvya*) of the middle period of classical Tibetan literature, the next ten verses give a poetic description of Bsod nams rin chen's accumulation of beneficence and knowledge, body, speech, mind, knowledge, observation of the three sets of vows (*sdom gsum*), study of the various classes of Buddhist scripture (*thos bsam bsgom pa*), *Dharma* activities of teaching, debating and composing texts (*'chad brtsod brtsom pa*), and his spiritual journey of having traversed the five paths and the ten *bodhisattva* levels. The two final verses express the wish that the positive action (*dge ba*) of having praised Bsod nams rin chen's good qualities (*yon tan*) may lead all sentient beings to Awakening, and further state the wish that the author or the reader, without being separated from Bsod nams rin chen (*khyod*, 'you') in all future rebirths, will receive ordination (*rab tu byung*), obtain *Dharma* teachings, realize their definitive meaning (*nges don*), and benefit all sentient beings by teaching the *Dharma*.

Segment DK.A.*Nyi.2: The segment begins (DK.A.*Nyi.2.2a$_5$): */swa sti/ /rgya chen gting zab yon tan rol mtsho'i dbus/.* It ends (DK.A.*Nyi.2.2b$_5$): */lung rtogs bstan pa'i bdag por bdag gyur cig// shu waṃ/.*[1268] The second part of the eulogy consists of nine verses, likewise having four lines with nine syllables in each line. The first seven verses pay homage (*'dud*) to the master, presenting his spiritual qualities of pure conduct, practice, and realization through a series of metaphors. Thus, he is compared to Mount Meru situated in the center of the cosmos, rain-giving clouds, a nectar-producing lotus flower, a ship, a mirror, the sun, and a wish-granting jewel. The two final verses express wishes, in that verse eight dedicates the merit of the eulogy to the Awakening of all sentient beings, while the author in the ultimate verse prays that he in all future rebirths will gain the intelligence enabling him to teach the *Dharma*, debate its points and compose texts (*'chad rtsod rtsom pa*), practice meditation, gain meditative experience and realization, and thus become a master of the teachings of the scriptures and realization (*lung rtogs bstan pa'i bdag po*). The verses do not provide any name for the person being eulogized.

[1267] Correlated passages: DK.B.Oṁ.1.1b$_1$-2a$_4$. The other Dags po'i bka' 'bum manuscripts and prints do not contain this eulogy.

[1268] Correlated passages: DK.B.Oṁ.2.2a$_5$-2b$_5$.

Segment DK.A.*Nyi.3: The segment begins (DK.A.*Nyi.3.2b$_5$): */swa sti/ /shes bya ma lus mkhyen pa'i 'od stong gang.* It ends (DK.A.*Nyi.3.3a$_5$) with the colophon: */ces pa 'di yang sgam po pa maṅgala'i ming can gyis sbyor ba'o// shu waṃ//.*[1269] The final part of the eulogy consists of eight verses in the same meter. Six verses venerate (*'dud*) the master, describing his qualities of Awakening, purity of conduct, perfection of *Dharma* training (*bslab pa*), realization of *Mahāmudrā*, and his Awakened activities. Once again, a number of metaphors in ornate style are used to present suitable literary analogies. The two final verses contain prayers for the Awakening of all sentient beings and the wish that the author in all future rebirths will be able to hear the *Dharma* being taught, understand its meaning without suffering from doubts, perfect it through meditation, and become a victory banner of the teachings by teaching and accomplishing it. The eulogy ends with the colophon (cited in Tibetan above): "This too was put together by the Sgam po pa with the name *Maṅgala* ("the auspicious one," **bkra shis*)," thereby identifying the author as Sgam po Bkra shis rnam rgyal.

[1269] Correlated passages: DK.B.Oṁ.3.2b$_5$-3a$_5$.

8. Dags po'i bka' 'bum: Stages of the Path (Lam rim)

The final section of the *Manifold Sayings of Dags po* (*Dags po'i bka' 'bum*) includes two larger works written in literary style rather than in the style of oral sayings or instructions. These two works may be classified as belonging to the genres called "Stages of the Path" (*lam rim*, **mārgakrama*) or "Stages of the Teachings" (*bstan rim*, **śāsanakrama*).[1270] The general purpose of such genre works is to provide a universal survey of the steps of the *bodhisattva* path as it has been taught in the Common *Mahāyāna* approach. In the Indian Buddhist tradition, some of the most famous works giving such surveys include the *Yogācārabhūmi*, Maitreya-Asaṅga's *Mahāyānasaṃgraha* and *Mahāyānasūtrālaṃkāra*, the *Abhisamayālaṃkāra*, and Buddhaghosa's *Theravāda* manual *Visuddhimagga*. These Indian texts are all works of the fourth and fifth centuries CE. A number of later Indian treatises outlining the path have also exerted particular influence on the ensuing Tibetan tradition, such as Kamalaśīla's *Bhāvanākrama* and Atiśa's *Bodhipathapradīpa*. It is though notable that none of these works are explicitly referred to in their titles by the later Tibetan labels *lam rim* or *bstan rim*, and it is therefore evident that the concept of an independent *lam rim* or *bstan rim* genre is a distinct Tibetan tradition. Early Tibetan exemplars of these genres include writings by Gro lung pa Blo gros 'byung gnas (11th-12th centuries), Bsod nams rin chen (1079-1153), Phag mo gru pa (1110-1170), and Sa skya Paṇḍi ta (1182-1251).[1271] The most famous Tibetan *lam rim* treatise of later times is undoubtedly Rje Tsong kha pa Blo bzang grags pa's (1357-1419) *Lam rim chen mo*.

The *Dags po'i bka' 'bum* ends with two treatises that may be regarded as *lam rim* or *bstan rim* texts. The first text is the most well-known *Mahāyāna* treatise ascribed to Sgam po pa Bsod nams rin chen, namely the work that in Tibetan has come to be known by the shorthand title *Dags po thar rgyan* and which in English has become known as *The Jewel Ornament of Liberation*. Overall, this is the largest text in the *Dags po'i bka' 'bum* corpus, consisting of 131 double-sided folios in the Dags lha sgam po xylograph of 1520. The treatise provides a full overview of the Buddhist *Mahāyāna* path, primarily based on the teaching style of the Tibetan *Bka' gdams pa* tradition. The text makes only very few references to the other aspects of Bsod nams rin chen's broader teaching and instruction tradition, such as his *Mahāmudrā* meditation system and the Tantric *yoga*s stemming from Nāropa. There is consequently a rather considerable difference in emphasis, style and contents between the *Dags po thar rgyan* and the other works in the corpus.

The second text in the final part of the corpus is a smaller treatise entitled *Scriptural Sunshine* (*Bstan bcos lung gi nyi 'od*, 27 folios). This work is less organized in its structure in comparison to the *Dags po thar rgyan* and lays its main emphasis on providing quotations from the Indian Buddhist scriptures on a series of doctrinal points. It seems that the text's main purpose is to function as a handy repository of quotations of key scriptural

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[1270] On the distinction between these genres, see JACKSON (1996:229-230), who classifies the present works as belonging to the genre of *Stages of the Teachings*.

[1271] For details, see the article by JACKSON (1996).

passages. It might be expected that the scriptural passages cited in this treatise are identical to the many textual passages cited in the *Dags po thar rgyan* and other parts of the corpus, but surprisingly this is only the case with regard to a small number of quotations. Consequently, it is not possible to regard the *Scriptural Sunshine* treatise as constituting the key textual reference 'library' of the corpus. This would otherwise have been a distinct possibility, when it is kept in mind that a physical library of manuscripts and books did not exist at the Dags lha sgam po hermitage during the life time of Bsod nams rin chen.[1272]

Given the two texts' character of being treatises composed in a highly literary style of Classical Tibetan language, using ample scriptural quotation, and dealing with topics that are limited to doctrines of the Common *Mahāyāna*, these texts stand apart from nearly all the other works in the corpus. The corpus' only other writing that generally shares these features is the *Teaching to the Gathering* text (*tshogs chos*) entitled *Legs mdzes's Teaching to the Gathering Given by the Protector Candraprabha Kumāra* (*Mgon po zla 'od gzhon nus mdzad pa'i tshogs chos legs mdzes ma*, DK.A.Ca). Similar to the two present works, text DK.A.Ca uses a high volume of scriptural quotations and is focused primarily on doctrinal topics belonging to the Common *Mahāyāna* teachings, although it includes more material belonging to the *Mahāmudrā* and Tantric teachings than is the case with texts DK.A.E and DK.A.Vaṃ.[1273] The writing style of the *Tshogs chos* text is though more vernacular and less literary than the present works. Yet, there does generally seem to be some textual linkage between these three works, which remains a point demanding further textual investigation.

8.39 DK.A.E: Exposition of the Stages of the Mahāyāna Path of the Two Streams of Bka' gdams pa and Mahāmudrā entitled the Wish-Fulfilling Gem of the True Teaching Adorning the Precious Libera-tion (Dam chos yid bzhin nor bu thar pa rin po che'i rgyan zhes bya ba bka' phyag chu bo gnyis kyi theg pa chen po'i lam rim gyi bshad pa bzhugso)

131 folios, 22 segments, 1 colophon. The first *lam rim* text on the Stages of the Path in the *Dags po'i bka' 'bum* is the work that generally has come to be considered Bsod nams rin chen's *opus magnum*, namely *The Jewel Ornament of Liberation.* This is the English title under which the book has become known to Western readers in the form of the English title of Herbert V. GUENTHER's English translation from 1959. In Tibetan, the shorthand title for the work is *Dags po thar rgyan.* The full title of the text, translated and cited above, is though considerably longer. As made explicit in the longer title, the treatise provides a general exposition (*bshad pa*) of the stages of the *Mahāyāna* path (*theg pa chen po'i lam*

[1272] Regarding the date of creating the earliest manuscript library at the hermitage in the late twelfth and early thirteenth centuries, see the discussion in KRAGH (2013c:389-390).

[1273] For discussion of the scriptural quotation patterns in corpus, see the section of "Scriptural Effects" in KRAGH (2013b:1377-1379, particularly fn. 39).

rim).[1274] The doctrines presented in the work mainly belong to the teachings of the *Bka' gdams pa* tradition, but a few references are also given to Bsod nams rin chen's *Mahāmudrā* teachings, particularly in the book's chapter on the perfection of insight. The title of the work refers to the confluence of these two traditions as "the two streams of *Bka' gdams pa* and *Mahāmudrā*" (*bka' phyag chu bo gnyis*).

Following Herbert V. GUENTHER's English translation in 1959,[1275] the text has since been translated many times into Western languages. These include the translations by LABINGER (1980, excerpt only), GUENTHER (1989, German), HOLMES & HOLMES (1995, English), LHÜNDRUB (1996, German), GYALTSEN & CHÖDRON (1998, English), RINCZEN (1998, Polish, excerpt only), BRUYAT & the Padmakara Translation Committee (1999, French), and SCOTT (2000, Danish).

Regarding the authorship of the work, the text's colophon, found at the end of the work, states explicitly that it was composed or compiled (*bkod pa*, **racita*) by the doctor Bsod nams rin chen (*lha rje bsod nams rin chen*) in response to a request by the monk Dar ma skyabs (*bande dar ma skyabs*), and that the scribe (*yi ge pa*) wrote down the words of the text was the same Dar ma skyabs:

> Hereby ends the explanation of the stages of the *Mahāyāna* path entitled *The Wish-fulfilling Gem of the True Teaching Adorning the Precious Liberation*, which was put together by the doctor Bsod nams rin chen in response to a request by the monk Dar ma skyabs. The writing of the letters was made by the same Dar ma skyabs.[1276]

Similar to text DK.A.Chi, the present work thus refers to Sgam po pa with Bsod nams rin chen's monastic name rather than by using any honorific epithet. This may suggest a higher likelihood of the colophon having been composed, at least in part, by Bsod nams rin chen's own hand.

There are, however, several problems in asserting the work to have been composed by Sgam po pa Bsod nams rin chen (1079-1153). Although the later Tibetan tradition at least since the fifteenth-sixteenth centuries has regarded Sgam po pa Bsod nams rin chen to be the author, the distinct possibility of a different later author – perhaps bearing the same monastic name – needs to be kept firmly in mind.

Three such problems surrounding the traditionally asserted authorships have previously been raised (KRAGH, 2013c:388-391). The first problem is that the highly polished literary

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[1274] In the older handwritten manuscript, the title of the text is at one attestation given in slightly variant form in the internal title reference at the end of chapter one (DK.α.Ka-Thar-rgyan.2b$_2$): *dam chos yid bzhin nor bu mdo sde thar pa rin po che'i rgyan*, meaning "The Wish-Fulfilling Gem of the True Teaching Adorning the *Sūtra*s [of] Precious Liberation." This variant title is, however, not seen at the end of other chapters of the text, where the manuscript cites the title in the same form as it occurs in DK.A.E.

[1275] For a scholarly review of the translation, see SEYFORT RUEGG (1962).

[1276] DK.A.E.22.131a$_{3-4}$: *dam chos yid bzhin nor bu thar pa rin po che rgyan zhes bya ba/ theg pa chen po'i lam gyi rim pa bshad pa 'di ni bande dar ma skyabs kyis bskul ba'i ngor/ lha rje bsod nams rin chen gyi bkod pa rdzogs so// yi ge pa yang dar ma skyabs kyi bgyis pa'o//.*

writing style of the text stands apart from the other works of the corpus. The second problem is that the text does not seem to have been mentioned or cited elsewhere in the Tibetan literature of the period, which seems highly unlikely if the founder of the *Bka' brgyud* tradition truly had composed such an important key-text for the tradition. The third problem is that the work includes a very large number of Tibetan quotations from Indian Buddhist scriptures and treatises, that similar quotation patterns are not found in other early works of the *Dags po* tradition, and that it is virtually impossible to explain how Sgam po pa Bsod nams rin chen could have composed a literary treatise with so many quotations while living nearly all his life in environments where there were no access to larger collections of Buddhist texts.

To these previously raised problems (KRAGH, op.cit.) can be added a fourth problem, namely that the name of the Buddhist monk requesting the composition of the treatise and serving as the scribe of the text, viz. *Bande* Dar ma skyabs, is not a name that is directly known in the circle of peers and students surrounding Sgam po pa Bsod nams rin chen.

The name *Bande* Dar ma skyabs begins with the epithet *Bande*. This epithet has occasionally been used as a general title for Tibetan monks at least since the eleventh century, given that it is frequently attested in colophons of Tibetan translations of Indian Buddhist texts made during that epoch. *Bande* is probably a loanword from medieval Newari *vande* or *bande*, meaning 'venerable'; the Newari word seems to have been derived from Sanskrit *vandya*, 'venerable'.[1277] The Tibetan semantic equivalent of the title is *btsun pa*, which has variously been used as Tibetan translations for Sanskrit *bhadanta*, *vandya*, and *bhaṭṭāraka*. In short, the epithet *bande* suggests an ordained monk (*dge slong*, *bhikṣu*).

The name Dar ma skyabs, meaning "prosperous refuge" (**saṃpattiśaraṇa*?), is not attested anywhere else in the *Dags po'i bka' 'bum* corpus. The first part of the name, *Dar ma* meaning 'prosperous', was by no means unusual in the twelfth century. In fact, Sgam po pa Bsod nams rin chen is stated in the hagiographical literature to have been named Dar ma grags in his boyhood prior to becoming a Buddhist monk.[1278]

The only direct student of Sgam po pa Bsod nams rin chen having a name featuring the word Dar ma is the founder of the ensuing *'Ba' rom Bka' brgyud* tradition, 'Ba' rom pa Dar ma dbang phyug (1127-1199). There is, however, no attestation of Dar ma dbang phyug being known as Dar ma skyabs or similar.

Notably, the name Dar ma skyabs is attested as the name of a student of Bsod nams rin chen's student Phag mo gru pa rdo rje rgyal po (1110-1170). The *gsung 'bum* of Rdo rje rgyal po contains a short *Mahāmudrā* meditation instruction, whose colophon states: "[This instruction] was written by the precious *Dharma* Master Phag mo gru pa for the sake of Dar ma skyabs of Lha sa (*lha sa ba Dar ma skyabs*)."[1279] Accordingly, there seems to have been

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[1277] For an analysis of the word *bande*, see LIENHARD (310-313).

[1278] See DK.A.Ga.2.19b$_1$: *sa mo lug gi lo la ngo mtshar ba'i bltas mang po dang bcas te sku 'khrungs/ mtshan dar ma grags shes btags shing/.*

[1279] The colophon occurs at the end of the segment entitled *Lha sa ba dar ma skyabs la gdams pa*, which is part of the text entitled *Gdams pa gsal byed me long sogs gdams pa rnams kyi skor la chos*

a practitioner from Lha sa by the name Dar ma skyabs, who received meditation instruction from Rdo rje rgyal po, probably some time after Rdo rje rgyal po became a meditation master in his own right in the late 1140s and before he passed away in 1170. It is hypothetically possible that this person Dar ma skyabs also met Bsod nams rin chen, requested the latter to compose the *Dags po thar rgyan* as a *lam rim* treatise, and served as the scribe for the writing of the text. However, aside from the mention of the name *Bande* Dar ma skyabs in the *Dags po thar rgyan*'s colophon, there is no other attestation of Bsod nams rin chen and Dar ma skyabs having met. Hence, further evidence is needed in order to identify the monk *Bande* Dar ma skyabs listed in the colophon of text DK.A.E as being a person who with any sense of historical certainty can be placed in the circle of Sgam po pa Bsod nams rin chen.

It should, moreover, be noted that the name of the author *Lha rje* Bsod nams rin chen might refer to a later person by the name Bsod nams rin chen, which by no means was a unique name, given that many later Tibetan Buddhist monks have had that name. Yet, the epithet *Lha rje*, meaning 'physician' or 'doctor', seems to point specifically to Sgam po pa Bsod nams rin chen, since he was educated as a physician in his youth and commonly is known as "the doctor from Dags po" (*Dags po lha rje*). Moreover, the fact that the text (DK.A.E) contains several references to Sgam po pa Bsod nams rin chen's teacher Mi la ras pa tightly links the work with Sgam po pa. A satisfactory solution to these problems surrounding the authorship of the treatise requires further textual analysis of the overall *Dags po'i bka' 'bum* corpus and its transmission history, as well as better identifications of references to the *Dags po thar rgyan* treatise in other works of the ensuing period, which could better corroborate the reception history of the text.

Regarding the structure of the text, the treatise provides an exposition of the *bodhisattva* path according to the Common Mahāyāna teachings in six main topics and twenty-one chapters. The chapters are build up around a series of outline verses (*sdom*, **uddāna*) that appear at the beginning of each chapter. This feature is reminiscent of the structure of some earlier Indian treatises, such as the *Yogācārabhūmi*. The topics and chapters shall be outlined in the following summary.

Segment DK.A.E.1: The segment begins (DK.A.E.1.1b$_1$): */'phags pa 'jam dpal gzhon nur gyur pa la phyag 'tshal lo//rgyal dang de sras rnams dang dam pa'i chos rnams dang/.* It ends (DK.A.E.1.6b$_7$) with the colophon: */dam pa'i chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las rgyu'i le'u ste dang po'o//.*[1280] In the first chapter, the text commences by

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tshan so drug (text *Na*), published in *Dus gsum sangs rgyas thams cad kyi thugs rje'i rnam rol dpal ldan phag gru rdo rje rgyal po mchog gi gsung 'bum rin po che* (*The Collected Works of Phag-mo Dru-pa*), vol. 4 (*Nga*), folio 23a$_5$-23b$_1$ (pp. 667-668) (TBRC W23891-3168). The Tibetan colophon reads: *chos rje rin po che phag mo gru pas/ lha sa ba dar ma skyabs kyi don du mdzad pa'o//.*

[1280] Correlated passages: DK.α.Ka-Thar-rgyan.1b$_1$-6b$_2$, DK.B.E.1.1b$_1$-6b$_7$, DK.D.Nyi.1.1b$_1$-6b$_6$, DK.S.Nyi.1.1b$_1$-10a$_2$, and DK.T.Nyi.1.1b-5b. Other xylographs and reproductions of the text include NGMPP microfilm L150/5 of an unidentified xylograph folios 1b$_1$(?)-5b$_6$ (folio 1 is missing), the *Rtsib ri'i par ma* xylograph vol. *Ka* (W20749-1264) folios 1b$_1$-10a$_4$, the Rumtek xylograph folios

paying reverence to *Mañjuśrī Kumārabhūta* in the style of homage that is used in canonical texts. The homage is followed by a verse of adulation of the Buddha, the *bodhisattva*s, the teachings, and the teacher. Also, the author states his intention to write this composition on the precious *Dharma* (*dam chos rin chen*), which he – while paraphrasing the title of the work – compares to a wish-fulfilling gem (*yid bzhin nor bu lta bu*). He states that he bases himself on the kindness (*drin*) of the master Mi la [ras pa] (*mi la rje*).[1281]

Following these introductory verses, the writing style changes to prose and the actual exposition then begins by first giving a short outline of the key features of *saṃsāra* and *nirvāṇa*. The text here describes how sentient beings are caught in *saṃsāra* and suffer due to delusion (*'khrul pa*, **bhrānti*). It underlines how the practitioner ought to strive for the highest Awakening (*bla med kyi byang chub*, **sambodhi*), which brings liberation from *saṃsāra*.

Next, the text gives its first outline verse (*sdom*, **uddāna*). This verse enumerates the six key topics that are to be presented in the treatise, thereby laying out the basic structure of the work. The six key topics include: (1) the cause (*rgyu*, **hetu*) for Awakening; (2) the support (*rten*, **ādhāra*), referring to the person (*gang zag*, **pudgala*) who can attain Awakening; (3) the condition (*rkyen*, **pratyaya*) that spurs the individual to attain Awakening; (4) the methods (*thabs*, **upāya*) for attaining Awakening; (5) the result (*'bras bu*, **phala*) of the path, which is the ultimate Awakening that is accomplished when following the path; and (6) the Awakened activities (*'phrin las*, **karman*) of a *buddha* aimed at benefiting sentient beings.

Having listed these six overall points, the text provides a second outline verse (*sdom*, **uddāna*), which further specifies each of these key points: (1) the cause is the *buddha*-nature (*bde gshegs snying po*, **tathāgatagarbha*);[1282] (2) the support is the precious human body (*mi lus rin chen*); (3) the condition is the spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*); (4) the method is his instructions (*gdams ngag*, **avavāda*); (5) the result is

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$1b_1$-$8a_5$, the Punakha xylograph (W1KG3680) folios $1b_1$-$7b_5$, the unidentified TBRC xylograph (W1CZ1013) folios $1b_1$-$6a_3$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 3-16. The *Mi rigs dpe skrun khang* book (Beijing, 1992) was not available to me at the time when producing these page references. For further bibliographic details on the mentioned prints, see the section entitled "Miscellaneous Partial Prints", pp. 195ff. English translations: GUENTHER (1959:1-13), GYALTSEN & CHÖDRON (1998:44-55). HOLMES & HOLMES (1995) was not available to me at this time.

[1281] Several of the Western translations of the text, starting with GUENTHER (1959:1), interpret the phrase *mi la rje* as a *dvandva* compound referring to Mi la ras pa (*mi la*) and Atiśa (*rje*). These modern translators have thus taken the adjective 'venerable' (*rje*) as a short form of the epithet *jo bo rje*, "the venerable lord," which is the usual Tibetan epithet for Atiśa. That is a possible interpretation, although it may not stand out as the most obvious reading.

[1282] The regular Sanskrit term is *tathāgatagarbha* (Tibetan *de gshegs snying po*), but the Tibetan form of the word employed here –which occurs frequently in Tibetan writings on this topic – is *bde gshegs snying po*. Hypethetically speaking, this latter Tibetan form actually corresponds to the non-attested Sanskrit form **sugatagarbha*.

the state of complete buddhahood (*rdzogs pa'i sangs rgyas kyi sku*, **sambuddhakāya*); and (6) the Awakened activities are non-conceptual actions of benefit for sentient beings (*rtog med 'gro don mdzad pa*). These are the points to be presented in the main body of the treatise (*lus rnam bzhag bstan pa*), which are to be presented in detail (*yan lag rgyas par 'chad*).

The remainder of the first chapter moves on to explain the first of the above points, namely the cause (*rgyu*, **hetu*). It is taught that the cause is the *buddha*-nature (*bde gshegs snying po*, **tathāgatagarbha*). It is here argued that even inferior persons (*gang zag dman pa*, **nihīnapudgala*) are able to attain the highest Awakening (*bla med kyi byang chub*, **niruttarabodhi*) if they apply themselves with effort to achieving this goal, because every sentient being (*sems can thams cad*, **sarvasattva*) possesses the cause for buddhahood (*sangs rgyas kyi rgyu*, **buddhahetu*), namely the *buddha*-nature (*de bzhin gshegs pa'i snying po*, **tathāgatagarbha*).

To prove this point, the chapter provides four often-cited scriptural quotations establishing that the *buddha*-nature is found in all sentient beings. The text attributes these quotations (explicitly indicated as such with the Tibetan quotation marker *ces*) to the following scriptures: (1) the *Samādhirājasūtra*, (2-3) the longer and the shorter versions of the *Mahāparinirvāṇasūtra*, and (4) the *Mahāyānasutrālaṃkāra*. Nonetheless, apart from the quotation from the latter *śāstra* treatise, the three *sūtra* quotations are, in fact, not found in the actual canonical scriptures in the exact wording in which they are quoted here.[1283] There are a number of possible explanation for the lack of correspondence between the quoted passaged and the *Sūtra* scriptures. It is possible that the scriptural quotations are entirely apocryphal. It is possible that they are found in other scriptures than those men-tioned here and that they have been misattributed to the wrong sources. It is possible that the passages were originally derived from the cited *Sūtra*s but that they were taken from other versions of those texts than the ones now found in the Tibetan canon xylographs; this latter option might even include that the passages were originally drawn from the *sūtra*s in other language versions, such as the Chinese translations of the texts. Or, it is possible that the cited passages are mere paraphrases that only are meant to sum up the meaning of longer passages found in the given *sūtra* texts.

Having stated these scriptural quotations, the first chapter next proceeds to present three logical arguments (*rgyu mtshan*) for proving that sentient beings indeed are endowed with the *buddha*-nature (*sangs rgyas kyi snying po can*). The stated arguments are: (1) because the *dharmakāya*, i.e., emptiness, pervades sentient beings; (2) because there are no divisions in the nature of things (*chos nyid*, **dharmatā*), i.e., in reality (*de bzhin nyid*, **tathatā*); and (3) because every sentient being possesses a particular spiritual predisposition (*rigs*,

[1283] The absence of the passage attributed to the *Samādhirājasūtra* in the Tibetan version of the *sūtra* scripture has previously been noted by STEARNS (2010:398 fn. 568) in a different context. The passage that is here attributed to the smaller *Parinirvāṇasūtra* is, however, found in the *Ratnagotravibhāgavyākhyā* D4025.88a$_5$, as has been pointed out by PARK (2011:95 fn. 2).

**gotra*). The chapter quotes verse 1.28 from the *Ratnagotravibhāga* as being the textual basis for these three reasonings.

When explaining the notion of the spiritual predisposition, the chapter gives another outline verse (*sdom*, **uddāna*) that lists the possible predispositions for buddhahood (*sangs rgyas kyi rigs*, **buddhagotra*) as being of five types. These are: (1) a predisposition for lacking a predisposition (*rigs chad kyi rigs*), (2) an indeterminate predisposition (*ma nges pa'i rigs*, **aniyatagotra*), (3) a *śrāvaka* predisposition (*nyan thos kyi rigs*, **śrāvakagotra*), (4) a *pratyekabuddha* predisposition (*rang sangs rgyas kyi rigs*, **pratyekabuddhagotra*), and (5) a *Mahāyāna* predisposition (*theg pa chen po'i rigs*, **mahāyānagotra*). The remainder of the chapter presents these five categories in detail.

The text's division of predispositions into five types may be notable, since it has been argued by Hidenori S. SAKUMA (2007), discussing a different context, that such a fivefold *gotra* division strictly speaking only originated in 7th-century Chinese Buddhism and that it is not expressly found in Indian sources. Whether or not this might imply a Chinese influence on Tibetan *tathāgatagarbha* thought, the fivefold division generally seems to be common in Tibetan writings, at least in Tibetan works that postdate the present text.

In terms of the broader relationship between the *Dags po thar rgyan* (DK.A.E) and the rest of the *Dags po'i bka' 'bum* corpus, it may be noted that references to the *tathāgatagarbha* notion are exceedingly rare in other parts of the *bka' 'bum*. Elsewhere, it only features sporadically in segments DK.A.Nya.6 and DK.A.Vaṃ.1.3b$_1$, whereas in the *Dags po thar rgyan* the *tathāgatagarbha* concept is presented very prominently as the most basic and foundational notion in the doctrinal structure of the entire treatise. Moreover, while the *Dags po thar rgyan* in the first chapter makes copious direct and indirect references to the Indian treatise *Ratnagotravibhāga* (*Rgyud bla ma*), citations of this work are seldom made in the remainder of the *bka' 'bum*. In fact, other texts of the corpus only include three quotations from this Indian source, found in segments DK.A.Ca.19 and DK.A.Ca.20. This stands in contrast to the view of some later Tibetan histories, where the claim is made that Bsod nams rin chen should have stated to his student Phag mo gru pa that the *Ratnagotravibhāga* is the basic scripture for his *Mahāmudrā* doctrine.[1284]

The first chapter ends with a colophon (cited in Tibetan above): "[This was] the first chapter on the cause (*rgyu*, **hetu*) in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*."

Segment DK.A.E.2: The segment begins (DK.A.E.2.7a$_1$): */rten ni mi lus rin chen mchog/ /ces pa la/*. It ends (DK.A.E.2.11b$_1$) with the colophon: */dam pa'i chos yid bzhin gyi*

[1284] See the reference to the *Blue Annals* mentioned on p. 71. From the internal evidence of the *Dags po'i bka' 'bum* itself, it may be added that segment DK.A.Da.7 identifies the "texts teaching *Mahāmudrā*" (*phyag rgya chen po ston pa'i gzhung*) as being the Indian realization songs (*Dohā*), the three text-cycles of the new Tantras (*gsar ma skor gsum*), and other such works (*sogs*). It is notable, however, that the segment does not mention the *Ratnagotravibhāga*. For further details, see the summary of the said segment.

nor bu thar pa rin po che'i rgyan las rten gyi le'u ste/ gnyis pa'o//.[1285] The second chapter presents the second key topic of the treatise, namely the necessary support (*rten*, **ādhāra*) for attaining Awakening. The support is the precious human body (*mi lus rin chen* or *mi lus rin po che*). Although all sentient beings of any *saṃsāric* realm are endowed with the *buddha*-nature, the sentient beings who find themselves in a situation wherein they are able to reach Awakening are, in fact, only those beings who are reborn in a physical body (*lus*, **deha*) that is free and endowed with favorable circumstances (*dal 'byor*) for practicing the *Dharma*.

An outline verse (*sdom*, **uddāna*) lists five headings under which the chapter explains this point: (1) having the leisure (*dal ba*, **kṣaṇa*) to practice the *Dharma*, given that a human is free from eight inopportune circumstances; (2) being endowed (*'byor ba*, **sampat*) with ten favorable circumstances; (3) having faith (*dad pa*, **śraddhā*) in the form of conviction (*yid ches*, **sampratyaya*) of the Buddha's teachings; (4) having faith in the form of the wish (*'dod pa*, **icchā*) to attain Awakening; and (5) having faith in the form of developing a bright and pure mind (*dang ba*, **prasāda*). The two prior headings pertain to the precious human rebirth that is difficult to obtain (*rnyed par dka'*), while the latter three headings describe the mindset needed for practicing the *Dharma*.

The chapter then lays out the eight inopportune circumstances (*mi khom pa brgyad*, **aṣṭākṣaṇya*) and the ten favorable circumstances including five obtained by oneself (*rang gi 'byor pa*, **ātmasampat*) and five that are dependent on others (*gzhan gyi 'byor pa*, **para-sampat*). Thereupon, it briefly presents the division of different types of practitioners known as "the three persons" (*skyes bu gsum*), which is a doctrinal system drawn from Atiśa's *Bodhipathapradīpa* (*Byang chub lam gyi sgron ma*).

Finally, the segment explains the three types of faith (*dad pa*, **śraddhā*) mentioned above. Throughout the chapter, numerous quotations are given from dozens of Indian Buddhist scriptures and treatises in order to support and embellish each point. The chapter ends by stating that the individual (*gang zag*, **pudgala*) who is endowed with such a human rebirth and these three kinds of faith possesses the necessary support (*rten*, **ādhāra*) for reaching Awakening. The chapter's colophon (cited in Tibetan above) says: "[This was] the second chapter on the support (*rten*, **ādhāra*) in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*."

In terms of the broader relationship between the *Dags po thar rgyan* and the other works in the corpus, the theme of the precious human body (*mi lus rin chen*) possessing leisure, being endowed with opportune circumstances (*dal 'byor*), and being hard to obtain (*rnyed*

[1285] Correlated passages: DK.α.Ka-Thar-rgyan.6b$_2$-11a$_2$, DK.B.E.2.7a$_1$-11b(?) (folio 11 is missing in the microfilm of the extant text), DK.D.Nyi.2.6b$_6$-11b$_4$, DK.S.Nyi.2.10a$_2$-18a$_5$, and DK.T.Nyi.2.5b-10b, NGMPP microfilm L150/5 folios 5b$_6$-9b$_5$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 10a$_4$-18a$_1$, the Rumtek xylograph folios 8a$_5$-14b$_4$, the Punakha xylograph (W1KG3680) folios 7b$_5$-13b$_6$, TBRC xylograph (W1CZ1013) folios 6a$_3$-10b$_3$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 17-29. English translations: GUENTHER (1959:14-29), GYALTSEN & CHÖDRON (1998:57-66).

par dka') appears very frequently throughout the corpus. It is frequently mentioned as a basic point for contemplation to be practiced by the *yogī* in order to generate the right motivation for practicing the *Dharma*. First and foremost, the topic is repeatedly raised in the texts belonging to the *Teachings to the Gathering* genre (*tshogs chos*).[1286] Yet, the topic also comes up briefly in a number of other contexts.[1287] It should though be noted that none of these passages employs the many scriptural citations seen in the present chapter.

The teaching on the three persons (*skyes bu gsum*) that is briefly laid out in the middle part of the present chapter is likewise frequently attested in the other parts of the *Dags po'i bka' 'bum*. Explanations on this well-known *Bka' gdams pa* doctrine on the gradation of Buddhist practitioners are found in the *Teachings to the Gathering* works[1288] as well as in a few other contexts.[1289] The topic of faith (*dad pa*, **śraddhā*) occurs less frequently in the other parts of the *Dags po'i bka' 'bum* and is usually just mentioned in passing.[1290] A more detailed presentation thereof is exclusively found in a single passage,[1291] where it is not explained in the same manner as it is done here in the *Dags po thar rgyan*.

Segment DK.A.E.3: The segment begins (DK.A.E.3.11b$_2$): */rkyen ni dge ba'i bshes gnyen yin/ /zhes pa la/*. It ends (DK.A.E.3.15b$_7$) with the colophon: */dam pa'i chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ dge ba'i bshes gnyen bsten pa'i le'u ste/ gsum pa'o//*.[1292] The third chapter presents the proper qualifications of a spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*). The teacher functions as the necessary condition (*rkyen*, **pratyaya*) for the practitioner, who possesses a precious human body and thereby is able to practice the path. Without the support and guidance obtained from an authentic spiritual teacher, it is said to be exceedingly difficult to enter the path leading to Awakening, since numerous negative tendencies are so thoroughly ingrained in the practitioner's mind and since he is naturally obstructed by the ripening of various harmful actions done repeatedly in the multitude of previous lives.

[1286] See segments Dk.A.Ca.1, DK.A.Ca.6, DK.A.Ca.7, DK.A.Ca.8, DK.A.Ca.10, DK.A.Ca.17, DK.A.Ja.17, DK.A.Ja.19, and DK.A.Nya.8.

[1287] See DK.A.Dza.10, DK.A.Dza.16, DK.A.Wa.2, DK.A.Wa.6, DK.A.Wa.16, DK.A.Zha.9, DK.A.La.3, DK.A.Ki.22, DK.A.Khi.5, DK.A.Gi.1, and DK.A.Chi.1.

[1288] These *Tshogs chos* passages include DK.A.Nga.1, DK.A.Cha.4, DK.A.Cha.7, DK.A.Cha.8, and DK.A.Cha.27.

[1289] Namely, segments DK.A.Tha.9, DK.A.Tha.13, DK.A.La.3, DK.A.Sa.1, and DK.A.Sa.11.

[1290] Segments dealing with *dad pa* include: DK.A.Tha.14, DK.A.Zha.8, DK.A.Sa.8, DK.A.A.6, and DK.A.Chi.1.

[1291] Namely, DK.A.Nya.1.

[1292] Correlated passages: DK.α.Ka-Thar-rgyan.11a$_2$-15a$_6$, DK.B.E.3.11b(?)-15b$_7$ (missing folio 11 in the microfilm), DK.D.Nyi.3.11b$_4$-16b$_1$, DK.S.Nyi.3.18a$_5$-26b$_2$, and DK.T.Nyi.3.10b-15b, NGMPP microfilm L150/5 folios 9b$_5$-13b$_4$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 18a$_1$-25b$_4$, the Rumtek xylograph folios 14b$_4$-21a$_3$, the Punakha xylograph (W1KG3680) folios 13b$_6$-19b$_6$, TBRC xylograph (W1CZ1013) folios 10b$_3$-15a$_2$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 30-42. English translations: GUENTHER (1959:30-40), GYALTSEN & CHÖDRON (1998:67-75).

An outline verse (*sdom*, **uddāna*) lays out five points through which this topic is presented in the text. The first point is a statement of the reasons (*'thad pa*, **upapatti*) as to why it is necessary to rely on a spiritual teacher. This point takes the form of a few scriptural quotations (*lung*, **āgama*), a logical reasoning (*rigs pa*, **yukti*) arguing that the practitioner would not know how to practice the path without the instruction of a teacher, and three analogies (*dpe*, **upamā*) comparing the spiritual teacher to a guide (*lam mkhan*), a bodyguard (*skyel ma*), and a ferry man (*mnyan pa*).

The second point is a categorization (*dbye ba*, **prabheda*) of spiritual teachers into four types, namely the spiritual teacher who is an ordinary person (*so so skye bo*, **pṛthagjana*), a *bodhisattva* who has reached a high *bodhisattva* level (*sa chen po la gnas pa'i byang chub sems dpa'*, **mahābhūmisthitabodhisattva*), a *buddha* in his emanation body (*sprul pa'i sku*, **nirmāṇakāya*), and a *buddha* in his enjoyment body (*longs spyod rdzogs pa'i sku*, **saṃbhogakāya*). It is argued that the type of spiritual teacher whom the practitioner is able to encounter depends strictly on practitioner's own spiritual advancement.

The third point is a presentation of the defining characteristics of each of the four types (*phye ba so so'i mtshan nyid*). In this framework, the chapter lays out the qualities of a *buddha*, the ten powers of caring for others (*rjes su 'dzin pa'i dbang bcu*) found in advanced *bodhisattva*s, and the characteristics of an authentic spiritual teacher who is an ordinary person. The latter set of characteristics is variously explained as consisting of eight, four, or two positive traits. These qualities are presented on the basis of textual passages from the *Bodhisattvabhūmi*, the *Mahāyānasūtrālaṃkāra*, and the *Bodhicaryāvatāra*.

The fourth point pertains to the different ways in which the practitioner should venerate, serve, and rely on the spiritual teacher (*bsten pa'i thabs*, **sevopāya*) by showing him respect, feeling devoted, and receiving his teachings with due care and understanding.

Finally, the fifth point briefly lists the benefits (*phan yon*, **anuśaṃsa*) derived from encountering and relying on a proper spiritual teacher. The chapter ends with the colophon (cited in Tibetan above): "[This was] the third chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, concerned with relying on a spiritual teacher (*dge ba'i bshes gnyen bsten pa*)."

Generally speaking, the chapter's topic – particularly its explanation on the proper qualifications of a spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*) – is shared with at least five passages in other parts of the *Dags po'i bka' 'bum*.[1293] It should, however, be underlined that the details of how the qualities are explained differ to somewhat between these various passages. None of the other segments accords precisely with how the topic is presented in the *Dags po thar rgyan*.

Segment DK.A.E.4: The segment begins (DK.A.E.4.15b$_7$): */thabs ni de yi gdam ngag ste/ /zhes pa la/*. It ends (DK.A.E.4.21b$_3$) with the colophon: */dam pa'i chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ 'dus byas mi rtag par bstan pa'i le'u ste/ bzhi*

[1293] See segments DK.A.Nga.2, DK.A.Nya.9, DK.A.Tha.14, DK.A.Dza.9, and DK.A.A.10.

pa'o//.[1294] The fourth basic key topic of the text mentioned in the first outline verse (*sdom*, **uddāna*) in chapter one is the methods (*thabs*, **upāya*) for attaining Awakening. The explanation of this key topic is, however, so extensive that it carries on throughout chapter four to chapter nineteen of the text.

The fourth chapter begins by reasoning that although the practitioner is endowed with the *buddha*-nature, has previously attained a precious human body in a number of earlier reincarnations, and may even have met with proper spiritual teachers in his former lives, he nonetheless has still not attained buddhahood due to four hindering factors. These factors are attachment to the sensual pleasures of this life (*tshe 'di'i spyod yul la chags pa*), attachment to the happiness that may be attained in the higher states of *saṃsāric* existence (*srid pa'i bde ba la chags pa*), attachment to the happiness of the peace of *nirvāṇa* (*zhi ba'i bde ba la chags pa*), and a lack of knowledge of the right means to attain buddhahood (*sangs rgyas sgrub pa'i thabs mi shes pa*). The effective way to overcome these hindrances is to listen to and cultivate the instructions (*gdam ngag*, **avavāda*) of a spiritual teacher.

An outline verse (*sdom*, **uddāna*) then sums up the teacher's instructions in four broad categories, which are to be presented in the course of the following chapters, viz. (1) instruction on the contemplation of impermanence (*mi rtag pa sgom pa'i gdam ngag*) (chapter 4), (2) instruction on the contemplation of the detrimental character of *saṃsāra* along with the functioning of actions and their results (*'khor ba'i nyes dmigs las 'bras dang bcas pa sgom pa'i gdam ngag*) (chapters 5-6), (3) instruction on the cultivation of friendliness and compassion (*byams pa dang snying rje sgom pa'i gdam ngag*) (chapter 7), and (4) instruction on engendering the resolve for the highest Awakening (*byang chub mchog tu sems bskyed pa'i gdam ngag*) (chapters 8-19). Each of these instructions is said respectively to remedy one of the four hindering factors that have hitherto prevented the practitioner from achieving buddhahood.

The topic presented in the remainder of the fourth chapter is the spiritual teacher's instruction on the contemplation of impermanence (*mi rtag pa sgom pa*). The teaching on impermanence is first supported by two scriptural quotations, in which the Buddha declares the transitory nature of everything composite. Thereupon, an outline verse (*sdom*, **uddāna*) specifies three headings for the contemplation on impermanence: (1) its subdivisions (*dbye ba*, **prabheda*), (2) the contemplative methods (*sgom thabs*, **bhāvanopāya*), and (3) the benefits (*phan yon*, **anuśaṃsa*) derived from contemplating impermanence.

Regarding the subdivisions, impermanence is said to pertain to the outer world and the sentient beings who inhabit it; to the character of general and subtle phenomena; and to others and oneself.

[1294] Correlated passages: DK.α.Ka-Thar-rgyan.15a_6-20b_4, DK.B.E.4.15b_7-21b_3, DK.D.Nyi.4.16b_1-22b_1, DK.S.Nyi.4.26b_2-37a_2, and DK.T.Nyi.4.15b-21b, NGMPP microfilm L150/5 folios 13b_4-18b_6, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 25b_4-34b_4, the Rumtek xylograph folios 21a_3-29b_1, the Punakha xylograph (W1KG3680) folios 19b_6-27b_2, TBRC xylograph (W1CZ1013) folios 15a_2-20b_5, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 43-59. English translations: GUENTHER (1959:41-54), GYALTSEN & CHÖDRON (1998:77-91).

Thereupon, it is explained in detail how the meditator should investigate and contemplate the transitory nature of gross matter in the form of the cosmos in its entirety (*phyi snod kyi rags pa'i mi rtag pa*) and the subtle impermanence (*phra ba'i mi rtag pa*) appearing in the changing of the four seasons (*dus bzhi'i 'gyur bas mi rtag pa*), the constant rising and setting of the sun and the moon (*nyi zla shar nub kyis mi rtag pa*), and the fleeting nature of every instant (*skad cig mas mi rtag pa*). Next, the meditator should consider the impermanence of all living beings by contemplating the certainty of death in others (*gzhan mi rtag pa*) as well as the certainty of his own death (*rang mi rtag pa*). The latter is explained in further detailed by laying out contemplations of death (*'chi ba bsgom pa*), the signs of death (*'chi ba'i mtshan nyid bsgom pa*), the constant loss of life span (*tshe 'dzad pa bsgom pa*), and the separation experienced in death (*'bral bar bsgom pa*). A detailed contemplation of the certainty of death (*nges par 'chi ba*) and its consequences follows, presented in great detail via three triads of arguments and pertinent analogies.

Finally, the chapter presents the benefits of contemplating death and impermanence, primarily consisting in that the practitioner fully overcomes attachment to the present life (*tshe 'di la mngon zhen ldog pa*). This form of contemplation is, moreover, said to restore faith, be an aid for diligence, and to serve as a supporting factor for realizing the ultimate equality of everything, being an insight that arises when all attachment and aversion has ceased. The chapter ends with a colophon (cited in Tibetan above): "[This was] the fourth chapter, in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, teaching the impermanence of everything conditioned (*'dus byas mi rtag par bstan pa*)."

The topic of contemplating death and impermanence occurs very frequently throughout the works of the *Dags po'i bka' 'bum*, although only few of those segments present the topic in as much detail as seen in the present chapter.[1295]

Segment DK.A.E.5: The segment begins (DK.A.E.5.21b$_4$): */de ltar mi rtag pa shi yang ci lto ste/*. It ends (DK.A.E.5.31a$_4$) with the colophon: */dam pa'i chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ 'khor ba'i sdug bsngal bstan pa'i le'u ste lnga pa'o//*.[1296] The fifth segment continues presenting the methods for attaining Awakening taught by the spiritual teacher. Here the instruction in question is the contemplation of the detrimental character of *saṃsāra* (*'khor ba'i nyes dmigs*, **saṃsārādīnava*), namely the suffering that is experienced throughout cyclic existence (*'khor ba'i sdug bsngal*, **saṃsāraduḥkha*). This

[1295] The main segments that touch on this topic include: DK.A.Nga.3, DK.A.Ja.1, DK.A.Nya.12, DK.A.Dza.1, DK.A.Dza.5, DK.A.La.3, DK.A.La.5, DK.A.Sa.7, DK.A.Sa.9, DK.A.Sa.11, DK.A.Ha.6, DK.A.A.13, DK.A.Khi.4, and DK.A.Chi.1.

[1296] Correlated passages: DK.α.Ka-Thar-rgyan.20b$_4$-29b$_3$, DK.B.E.5.21b$_3$-31a$_4$, DK.D.Nyi.5.22b$_2$-32a$_5$, DK.S.Nyi.5.37a$_2$-54b$_4$, and DK.T.Nyi.5.21b-31n, NGMPP microfilm L150/5 folios 18b$_6$-27b$_1$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 34b$_4$-51a$_3$, the Rumtek xylograph folios 29b$_1$-43b$_1$, the Punakha xylograph (W1KG3680) folios 27b$_2$-40a$_4$, TBRC xylograph (W1CZ1013) folios 20b$_6$-30b$_2$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 60-86. English translations: GUENTHER (1959:55-73), GYALTSEN & CHÖDRON (1998:93-109).

contemplation is said to serve as the remedy against craving for existential happiness (*srid pa'i bde ba la chags pa*), i.e., the tendency to think that although everything is impermanent and one is going to die, it does not matter since one can obtain new wealth and sensual pleasures in future rebirths as a human or a god.

An outline verse (*sdom*, **uddāna*) sums up this contemplation under three headings: (1) the suffering that is intrinsic in everything conditioned (*'du byed kyi sdug bsngal*), (2) the suffering of perpetual change (*'gyur ba'i sdug bsngal*), and (3) the suffering of suffering (*sdug bngal gyi sdug bsngal*).

The chapter explains these three forms of suffering (*sdug bsngal gsum po*) through a series of analogies combined with pertinent scriptural quotations from Indian sources. The first type of suffering is the bondage that is involved in existing as a sentient being having the five aggregates (*phung po*, **skandha*), which intrinsically attract suffering like an infectious disease. The second type of suffering is the misery felt in the inevitable loss of all forms of ordinary gain or happiness. The third type of suffering, which is presented at great length in the chapter, consists of all the concrete physical and mental encounters with misery and suffering that a sentient being constantly undergoes in the various forms of *saṃsāric* existence.

The text here provides a detailed presentation of the three lower forms of rebirth (*ngan song*, **durgati*), namely those as a hell being (*dmyal ba*, **naraka*), a hungry ghost (*yi dags*, **preta*), and an animal (*dud 'gro*, **tiryañc*). Each lower existence is explained in terms of its subdivisions (*dbye ba*), location (*gnas*), its sufferings (*sdug bsngal*), and the life span (*tshe*) that beings have in that realm of existence. These explanations are derived from Vasubandhu's *Abhidharmakośa* and other Indian works. The text also supplies quotations from these sources.

Thereupon, the chapter gives a description of the three higher forms of rebirth (*bde 'gro*, **sugati*), viz. birth as a human (*mi*, **manuṣya*), half god (*lha min*, **asura*), and god (*lha*, **deva*), likewise detailing the suffering encountered in those types of existence. The presentation of the suffering experienced as a human being includes a rather detailed synopsis of the Buddhist teaching on embryology, outlining the weekly development of the human fetus in the womb as taught in the *Garbhāvakrāntisūtra*. In comparison to the *Sūtra*, the present chapter, however, places a great deal stronger focus on the pain these developmental stages induce.[1297] The chapter concludes with a series of scriptural quotations emphasizing the need for the practitioner to turn the mind completely away from *saṃsāra*, given the great mass of misery and suffering that *saṃsāra* inevitably involves. The chapter ends with a colophon (cited in Tibetan above): "[This was] the fifth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, teaching the suffering of *saṃsāra* (*'khor ba'i sdug bsngal bstan pa*)."

The topic of contemplating the suffering and shortcomings of *saṃsāra* is frequently mentioned in other parts of the *Dags po'i bka' 'bum*, but nowhere does this contemplation

[1297] For studies of the embryological stages taught in the *sūtra*, see YAMABE (2013) and KRITZER (2013) with further bibliographical references.

receive as detailed treatment as attested here.[1298] One such context is the *Bka' gdams pa* teaching on the three types of persons (*skyes bu gsum*) who practice the Buddha's teachings, where the small person (*skyes bu chung ngu*) is said to be motivated to practice the *Dharma* due to feeling apprehensive of the suffering experienced in lower rebirths in *saṃsāra*. Furthermore, the contemplation of *saṃsāric* suffering is often mentioned as a motivational method for engendering diligence in the practitioner and for turning the mind away from *saṃsāric* existence in its entirety.

Segment DK.A.E.6: The segment begins (DK.A.E.6.31a$_4$): *//de ltar bshad pa'i sdug bsngal de dag rgyu ci las byung snyam na/ zag bcas kyi las las byung bar shes par bya'o/.* It ends (DK.A.E.6.37b$_1$) with the colophon: */dam pa'i chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ las 'bras yongs su bstan pa'i le'u ste/ drug pa'o//.*[1299] The sixth segment presents the origin of suffering (*rgyu*, **hetu*), namely action that binds the doer to *saṃsāra* (*zag bcas kyi las*, **sāsravakarman*). Action (*las*, **karman*) includes the mental aspect of intention (*sems pa'i las*, **cetanākarman*) and the ensuing intentional verbal and bodily actions (*bsam pa'i las*, **cetayitvākarman*). An outline verse (*sdom*, **uddāna*) first lists the headings of the present chapter, organizing the presentation into a sub-division (*dbye ba*, **bheda*) of action, its defining features (*mtshan nyid*, **lakṣaṇa*), its appropriation (*bdag gir bya ba*, **svīkaraṇa*), its accompanying features (*bgo skal spyod pa*, **pārṣada*), how it is possible for big results to come about from a tiny cause (*chung las cher smin*), and the enduring nature (*chud mi za ba*, **avipraṇāśa*) of the result of action.

The sub-division of action divides action into the cause and result of non-beneficial action (*bsod nams ma yin pa'i las rgyu 'bras*, **apuṇyakarmaphala*), the cause and result of beneficial action (*bsod nams kyi las rgyu 'bras*, **puṇyakarmaphala*), and the cause and result of immovable action (*mi g.yo ba'i las rgyu 'bras*, **āniñjyakarmaphala*).

The non-beneficial actions are presented in the form of the ten negative actions (*mi dge ba bcu*, **daśākuśala*), which are thoroughly explained in the chapter. These include killing, taking what has not been given, sexual misconduct, telling lies, slandering, saying hurtful things, engaging in useless talk, covetousness, ill-will, and upholding erroneous views. The results of each of these negative actions are taught in the form of its ripening result (*rnam par smin pa'i 'bras bu*, **vipākaphala*), the result that correlates with its cause (*rgyu mthun pa'i las*, **niṣyandaphala*), and its dominant result (*dbang gi 'bras bu*, **adhipatiphala*).

[1298] Other segments in the corpus that briefly mention this theme in a variety of contexts include DK.A.Nga.1, DK.A.Ca.3, DK.A.Ca.4, DK.A.Cha.30, DK.A.Ja.18, Dk.A.Dza.15, DK.A.Dza.16, DK.A.La.3, DK.A.La.5, DK.A.Sa.1, DK.A.Sa.11, DK.A.Ha.16, DK.A.A.6, DK.A.Ki.10, DK.A.Ki.22, DK.A.Khi.2, DK.A.Khi.4, and DK.A.Chi.1.

[1299] Correlated passages: DK.α.Ka-Thar-rgyan.29b$_3$-35a$_2$, DK.B.E.6.31a$_4$-37b$_1$, DK.D.Nyi.6.32a$_5$-38b$_4$, DK.S.Nyi.6.54b$_4$-66a$_3$, and DK.T.Nyi.6.31n-37b, NGMPP microfilm L150/5 folios 27b$_1$-33a$_1$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 51a$_3$-61b$_6$, the Rumtek xylograph folios 43b$_2$-52b$_2$, the Punakha xylograph (W1KG3680) folios 40a$_4$-48b$_1$, TBRC xylograph (W1CZ1013) folios 30b$_2$-36b$_5$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 87-104. English translations: GUENTHER (1959:74-90), GYALTSEN & CHÖDRON (1998:111-121).

Additionally, it is stated which type of each action is particularly (*khyad par*, **viśeṣa*) negative. Also, an explanation of the ripening result of action is given with regard to the type of afflictive emotion (*nyon mongs pa*, **kleśa*) involved in the action, the action's frequency (*grangs*, **saṃkhya*), and its object (*yul*, **viṣaya*).

Next, the chapter briefly presents beneficial actions in the form of the ten positive actions (*dge ba bcu*, **daśakuśala*), namely giving up the ten negative actions and doing their opposites.

A slightly more expansive synopsis is given of immovable actions, signifying the existential effects of practicing meditative absorption (*snyoms 'jug*, **samāpatti*). The practice of such meditative concentration (*bsam gtan*, **dhyāna*) may lead to rebirth as a god in the form realm (*gzugs khams*, **rūpadhātu*) or in the formless realm (*gzugs med khams*, **ārūpyadhātu*). These meditative states and the associated celestial realms are briefly laid out, detailing the seventeen classes of gods of the form realm and the four levels of the formless realm.

The appropriation (*bdag gir bya ba*, **svīkaraṇa*) of action and its result is explained as meaning that the result of an action ripens in the stream of being belonging to the same person who committed the action and not to someone else. In other words, the principle of action and result is strictly individual and personal.

The accompanying features of action (*bgo skal spyod pa*, **pārṣada*) means that there is a fixed correlation between the nature of the action and its result in the sense that a positive action invariably produces a positive result, whereas a negative action always brings about a negative result.

The point that big results can arise from a tiny cause (*chung las cher smin*) is said to refer to the fact that even a single action can produce a very long-lasting result, e.g., rebirth in a hell realm for thousands of years, if the character of the action is intensely positive or negative.

Finally, the enduring nature and inevitableness (*chud mi za ba*, **avipraṇāśa*) of the result of action means that an action is always going produce a result at some point in time, even if that result might first occur in a very distant future, unless a counter-action has been done to eradicate the negative outcome. Hence, the chapter concludes that the practitioner ought to be terrified by the misery of *saṃsāra* and should uphold strong belief in the principles of actions and their results that govern the workings of *saṃsāra*. The chapter ends with a colophon (cited in Tibetan above), saying: "[This was] the sixth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, fully teaching actions and their results (*las 'bras yongs su bstan pa*)."

While the topic of action and result is mentioned occasionally in other parts of the *Dags po'i bka' 'bum* as a teaching that ought to be contemplated for motivational purposes and in order to understand the workings of *saṃsāra*, there is no other passage in the corpus that

provides details on the doctrine of *karmaphala*. Sixteen segments mention *karmaphala* in passing without furnishing such detailed explanations as found in the present text.[1300]

Segment DK.A.E.7: The segment begins (DK.A.E.7.37b$_1$): *//da ni zhi ba'i bde ba la chags pa'i gnyen por/ byams pa dang snying rje sgom pa bshad par bya ste/.* It ends (DK.A.E.7.41b$_5$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ byams pa dang snying rje bstan pa'i le'u bdun pa'o//.*[1301] The seventh segment teaches the cultivation of friendliness (*byams pa*, **maitra*) and compassion (*snying rje*, **karuṇa*). These spiritual qualities function as remedies (*gnyen po*, **pratipakṣa*) against any attachment that the practitioner might entertain towards reaching personal hapiness in the peaceful state of *nirvāṇa*, given that such attachment would be uncharacteristic for a follower of the *Mahāyāna*.

First, friendliness – also often rendered in English with 'kindness' – is summed up under six headings in an outline verse (*sdom*, **uddāna*). These include: its sub-division (*dbye ba*, **bheda*) along with its objects of reference (*dmigs yul*, **ālambanaviṣaya*), the form it takes (*rnam pa*, **ākāra*), the contemplative methods (*sgom thabs*, **bhāvanopāya*) for cultivating it, the measure of its perfection (*'byongs tshad*), and the good qualities (*yon tan*, **guṇa*) that are derived from it.

The sub-division of friendliness is threefold based on its object of reference: friendliness with reference to sentient beings (*sems can la dmigs pa'i byams pa*), friendliness with reference to phenomena (*chos la dmigs pa'i byams pa*), and non-referential friendliness (*dmigs pa med pa'i byams pa*). It is stated that the explanations given in the present text only pertain to the first type of friendliness.

The form or nature of friendliness is the wish that all sentient beings may be happy. As for the contemplative methods employed to cultivate it, the text gives a relatively detailed presentation on how to meditate. The meditator here contemplates all the help and benefit that he or she has previously received from sentient beings who have been his or her mothers in former lives and that the practitioner consequently should wish every form of happiness to all sentient beings in return.

Its measure of perfection is said to be that the advanced practitioner only desires the happiness of others and fully forgoes any thought of happiness for him- or herself. The good qualities derived from having cultivated friendliness is first and foremost an inexhaustible accumulation of beneficence (*bsod nams*, **puṇya*). Furthermore, eight

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[1300] These sixteen segments are: DK.A.Ca.4, DK.A.Ca.9, DK.A.Cha.9, DK.A.Cha.29, DK.A.Cha.30, DK.A.Ja.12, DK.A.Nya.7, DK.A.Tha.32, DK.A.Dza.13, DK.A.Zha.9, DK.A.Sa.11, DK.A.Ki.22, DK.A.Ki.25, DK.A.Ki.26, DK.A.Khi.4, and DK.A.Chi.1.

[1301] Correlated passages: DK.α.Ka-Thar-rgyan.35a$_2$-39a$_1$, DK.B.E.7.37b$_1$-41b$_5$, DK.D.Nyi.7.38b$_4$-43a$_1$, DK.S.Nyi.7.66a$_3$-74a$_2$, and DK.T.Nyi.7.37b-42n, NGMPP microfilm L150/5 folios 33a$_1$-36b$_1$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 61b$_6$-69a$_5$, the Rumtek xylograph folios 52b$_2$-58b$_4$, the Punakha xylograph (W1KG3680) folios 48b$_1$-53b$_6$, TBRC xylograph (W1CZ1013) folios 36b$_5$-40b$_7$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 105-116. English translations: GUENTHER (1959:91-98), GYALTSEN & CHÖDRON (1998:123-132).

mundane benefits are enumerated, such as being appreciated by gods and men, being protected against dangers, attaining good rebirths, and the like.

Secondly, the chapter presents compassion (*snying rje*, **karuṇa*) as summed in another outline verse (*sdom*, **uddāna*) consisting of the same six headings. The sub-division of compassion is likewise according to its object of reference, i.e., the same three forms mentioned in the case of friendliness.

Compassion takes the form of wishing that all sentient beings are free from suffering. The contemplative method employed to cultivate compassion is again to think of all sentient beings as having been one's mother in previous lives, then to consider all the many sufferings that a mother undergoes, and finally to wish all sentient beings to be completely free from all suffering. These contemplations are presented in detail in the chapter.

The measure of having perfected compassion is that the advanced practitioner no longer feels that he is better or more important than others and he constantly maintains the desire to liberate all sentient beings from *saṃsāra*.

Finally, the text describes the good qualities derived from compassion, particularly an inexhaustible accumulation of beneficence. The chapter ends with a colophon (cited in Tibetan above): "[This was] the seventh chapter teaching friendliness and compassion (*byams pa dang snying rje bstan pa*), in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*."

The cultivation of friendliness (*byams pa*) and compassion (*snying rje*) is a topic that is very frequently mentioned in passing throughout the *Dags po'i bka' 'bum*.[1302] Five segments elsewhere in the corpus give more thorough explanation on these qualities.[1303] These explanations generally accord with the teachings given in the present chapter, albeit none of them has the same degree of detail as found here. From the many references to these practices, it is clear that the meditations are of key importance to the works of the corpus, as they also generally are in the teaching tradition of the early *Bka' gdams pa* school, which in some passages of the *Dags po'i bka' 'bum* is stated to be the source of these instructions.

Segment DK.A.E.8: The segment begins (DK.A.E.8.41b$_5$): *skyes bu de ni mchog yin no// //da ni sangs rgyas bsgrub pa'i thabs mi shes pa'i gnyen por/ byang chub mchog tu sems bskyed pa'i chos rnams bshad par bya ste/*. It ends (DK.A.E.8.47b$_6$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ skyabs su 'gro zhing sdom pa gzung ba'i le'u brgyad pa'o//*.[1304] With the eighth segment commences the

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[1302] For brief mentions of these practices, see segments DK.A.Ca.3, DK.A.Ca.15, DK.A.Cha.7-8, DK.A.Ja.10, DK.A.Ja.13, DK.A.Nya.3, DK.A.Nya.6, DK.A.Tha.13, DK.A.Da.7, DK.A.Dza.10, DK.A.Dza.15, DK.A.Ra.13, DK.A.La.3, DK.A.Sa.7, DK.A.Sa.12, DK.A.Ha.6, DK.A.Ha.10, DK.A.A.13, and DK.A.Khi.4.

[1303] For lengthier instruction on friendliness and compassion, see DK.A.Ca.6-9, DK.A.Cha.28, DK.A.Ja.4, DK.A.La.5, and DK.A.A.5.

[1304] Correlated passages: DK.α.Ka-Thar-rgyan.39a$_1$-44b$_4$, DK.B.E.8.41b$_5$-47b$_6$, DK.D.Nyi.8.43a$_1$-49a$_3$, DK.S.Nyi.8.74a$_2$-85a$_3$, and DK.T.Nyi.8.42n-48n, NGMPP microfilm L150/5 folios 36b$_2$-41b$_4$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 69a$_5$-79b$_6$, the Rumtek xylograph folios 58b$_4$-67b$_1$,

text's very detailed explanations on how to engender and cultivate the resolve for Awakening (*byang chub kyi sems bskyed pa*, **bodhicittotpāda*).

An outline verse (*sdom*, **uddāna*) enumerates twelve headings for these explanations: the basis (*rten*, **ādhāra*), its nature (*ngo bo*, **svarūpa*), its divisions (*dbye ba*, **bheda*), focis (*dmigs pa*, **ālambana*), motive (*rgyu*, **nimitta*), the source for receiving it (*blang yul*, **samādānaviṣaya*), the ritual for obtaining it (*cho ga*, **vidhi*), its benefits (*phan yon*, **anuśaṃsa*), the faults involved in losing it (*nyes dmigs*, **ādīnava*), the causes for losing it (*'chor rgyu*), the methods for restoring it (*bcos thabs*, **viśodhanopāya*), and the training needed to cultivate it (*bslab bya*, **śikṣitavya*). These explanations are spread out over chapters eight to nineteen.

Chapter eight only covers the first of the above twelve points, namely the proper basis or receptacle (*rten*, **ādhāra*) for engendering the resolve for Awakening. What is called the basis or receptable here signifies the kind person who is able to engender the resolve. That person's character must exhibit the traits of the *Mahāyāna* predisposition (*theg pa chen po'i rigs*, **mahāyānagotra*) and these traits must have become activated (*rigs sad pa*). The person must have taken refuge in the Three Jewels (*dkon mchog gsum la skyabs su song ba*) and should uphold one or another of the seven sets of *Prātimokṣa* vows (*so sor thar pa'i sdom pa rigs bdun*). These qualifications are justified in the text with reference to the *Bodhisattvabhūmi*, the *Bodhipathapradīpa*, and the *Abhidharmakośa*.

In particular, the chapter provides a very detailed explanation on going for refuge (*skyabs su 'gro ba*, **śaraṇaṃgamana*) in the Three Jewels (*dkon mchog gsum*, **triratna*), i.e., the *Buddha*, the *Dharma*, and the *Saṅgha*. An outline verse (*sdom*, **uddāna*) enumerates the topics covered by this explanation as consisting of the following nine points: the division (*dbye ba*), the receptable (*rten*), the object (*yul*), the time (*dus*), the motivation (*bsam pa*), the ritual (*cho ga*), the effect (*byed pa'i las*), the training (*bslab bya*), and the benefits (*phan yon*).

The division (*dbye ba*, **bheda*) of different types of Buddhist refuge includes a general form of taking refuge (*thun mong gi skyabs 'gro*) and a form that is particular (*khyad par*, **viśeṣa*) to followers of the *Mahāyāna*. The receptacle (*rten*, **āśaya*) is the person wishing to take refuge, either due to fear of *saṃsāra* or due to the *Mahāyāna* attitude of wishing to liberate others from *saṃsāra*. The object (*yul*, **viśaya*) of the refuge is the Three Jewels, which may refer to a concrete object placed in front of the practitioner, the intended object signifying the meaning and qualities that these objects represent, as well as the ultimate object of refuge, which is buddhahood.

The time (*dus*, **kāla*) denotes the duration for how long the practitioner takes refuge. The duration may either be for as long as the practitioner lives or it may be until he has attained full and complete Awakening. The proper motivation (*bsam pa*, **abhiprāya*) for taking refuge is either fear of *saṃsāra* or the wish to liberate others.

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the Punakha xylograph (W1KG3680) folios 53b$_6$-61b$_1$, TBRC xylograph (W1CZ1013) folios 40b$_7$-47a$_1$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 117-133. English translations: GUENTHER (1959:99-111), GYALTSEN & CHÖDRON (1998:133-146).

Concerning the ritual (*cho ga*, **vidhi*) for taking refuge, the chapter provides a detailed explanation first of the ordinary manner of conducting the refuge ritual as well as a more elaborate ritual pertaining specifically to the *Mahāyāna* manner of taking refuge. As for the effect (*byed pa'i las*, **kāraṇa*) of taking refuge, it is promised that the refuge will protect the practitioner against all sorts of miseries, bad rebirths, and wrong views, while the special *Mahāyāna* refuge will protect against stooping to the path of the *Hīnayāna*.

Thereupon, the chapter gives a longer presentation of the training (*bslab bya*, **śikṣitavya*) that should be observed by the practitioner upon having taken refuge. This includes venerating the Three Jewels, e.g., by making offerings to them; never to forsake them; to take refuge repeatedly and to recollect the qualities of the Three Jewels; not to take refuge in other gods; to avoid inflicting harm on sentient beings; not to follow the teachings of non-Buddhist schools (*mu stegs can*, **tīrthika*); and to treat symbols of the Three Jewels with care and respect.

The chapter then lists various benefits (*phan yon*, **anuśaṃsa*) that are derived from taking refuge, such as reaching liberation and Awakening, purifying negative actions, removing various obstacles, accumulating great beneficence, and avoiding bad rebirths.

Finally, the chapter presents the third requisite that the person must possess in order to be able to engender the resolve for Awakening, namely that he or she must have taken and observe one of the seven sets of *Prātimokṣa* vows. In brief, these sets of vows include the conduct of a monastic practitioner, such as a monk or a nun, as well as the conduct to be upheld by a lay practitioner. The need for taking and upholding such vows is laid out in some detail. The chapter ends with a colophon (cited in Tibetan above): "[This was] the eighth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on taking refuge and holding vows (*skyabs su 'gro zhing sdom pa gzung ba*)."

The topic of taking refuge is not explained in detail in other parts of the *Dags po'i bka' 'bum*, although the importance of taking refuge is mentioned in passing in a few segments.[1305] The topic of religious vows (*sdom pa*, **saṃvara*) that regulate the practitioner's behavior is clearly important to the instructions presented throughout the *Dags po'i bka' 'bum*, because there are numerous segments that raise this point in passing.[1306] Nevertheless, the only other passages in the corpus that contain detailed explanations of vows are the five segments that discuss the topic of the three sets of vows (*sdom gsum*).[1307] Those segments differ from the present chapter, given that the three sets of vows not only include the *prātimokṣa* vows for outer conduct but also pertain to the vows of inner and secret conduct of the *Mahāyāna* and *Mantrayāna* teachings.

[1305] See segments DK.A.Nga.1, DK.A.Cha.22, DK.A.La.3, DK.A.Sa.1, and DK.A.A.10.

[1306] For brief mentions of vows, see segments DK.A.Nga.1, DK.A.Cha.22, DK.A.Tha.11, DK.A.Da.7, DK.A.La.1, DK.A.La.3, DK.A.Ki.24, DK.A.Khi.5, DK.A.Gi.1, DK.A.Chi.1, and DK.A.*Nyi.1.

[1307] For discussions of the three sets of vows, see segments DK.A.Nga.6, DK.A.Nga.8, DK.A.Ha.7, DK.A.Ha.11, and DK.A.A.1.

Segment DK.A.E.9: The segment begins (DK.A.E.9.47b$_6$): *//byang chub tu sems bskyed pa'i ngo bo nyid ni//.* It ends (DK.A.E.9.63b$_5$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ byang chub kyi sems yongs su gzung ba'i le'u ste/ dgu pa'o//.*[1308] The ninth segment continues the teaching on the general topic of engendering and cultivating the resolve for Awakening (*sems bskyed*, **cittotpāda*). While the preceeding chapter laid out the necessary basis (*rten*, **ādhāra*) that consisted in the individual possessing the *Mahāyāna* predisposition, taking refuge, and upholding the outer *Prātimokṣa* vows of a monastic or lay practitioner, the present chapter enters into an extensive explanation of the actual resolve for Awakening (*byang chub tu sems*, **bodhicitta*) and its initial creation in the practitioner in the form of the ritual for receiving the *bodhisattva* vow. From among the twelve headings covering the text's teaching on *bodhicitta* listed at the outset of chapter 8, the ninth chapter covers points two to eleven, including: the nature of *bodhicitta*, its divisions, foci, motive, the source for receiving it, the ritual, its benefits, the faults involved in losing it, the causes for losing it, and the methods for restoring it.

The form or nature (*ngo bo*, **svarūpa*) of the resolve for Awakening is defined as, "the wish to attain complete and perfect Awakening in order to benefit others" (*gzhan gyi don du yang dag par rdzogs pa'i byang chub 'dod pa*). This definition is derived from the Indian *Abhisamayālaṃkāra* treatise.

The divisions (*dbye ba*, **bheda*) of *bodhicitta* are laid out in three different models. The first model presents *bodhicitta* via twenty-two similes (*dpe'i sgo nas dbye ba*) taught in the *Abhisamayālaṃkāra*. The similes are arranged in the progressive steps of the five paths (*lam lnga*). The second model is based on a distinction of four stages (*sa mtshams kyi sgo nas dbye ba*) of *bodhicitta* cultivation taught in the *Mahāyānasūtrālaṃkāra*, including ascertainment (*mos pa*), exalted conviction (*lhag pa'i bsam pa*), a mature stage (*rnam par smin pa*), and the stage of buddhahood where the hindrances have been fully eliminated (*sgrib pa spangs pa*). These steps follow the doctrine of the *Yogacārā* treatises, starting with the *Bodhisattvabhūmi*. The third model is a twofold division according to defining characteristics (*mtshan nyid kyi sgo nas dbye ba*), namely into the ultimate *bodhicitta* (*don dam byang chub kyi sems*) and the relative *bodhicitta* (*kun rdzob byang chub kyi sems*). These two forms of *bodhicitta* are here presented with reference to the *Saṃdhinirmocana-sūtra* and the *Mahāyānasūtrālaṃkāra*. Having defined the ultimate *bodhicitta* in brief, the chapter moves into an extensive teaching on the relative *bodhicitta*. It is stated that the relative *bodhicitta* consists of two aspects, the aspiring *bodhicitta* (*smon pa'i sems*) and the applied *bodhicitta* (*'jug pa'i sems*). Differing interpretations of these two aspects are briefly discussed comparatively between the Indian tradition of Nāgārjuna and Śāntideva said to

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[1308] Correlated passages: DK.α.Ka-Thar-rgyan.44b$_4$-59b$_2$, DK.B.E.9.47b$_6$-63b$_5$, DK.D.Nyi.9.49a$_3$-65a$_1$, DK.S.Nyi.9.85a$_3$-114b$_1$, and DK.T.Nyi.9.48n-64n, NGMPP microfilm L150/5 folios 41b$_4$-55b$_2$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 80a$_1$-107b$_4$, the Rumtek xylograph folios 67b$_1$-89b$_5$, the Punakha xylograph (W1KG3680) folios 61b$_1$-81b$_1$, TBRC xylograph (W1CZ1013) folios 47a$_1$-63a$_5$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 134-177. English translations: GUENTHER (1959:112-141), GYALTSEN & CHÖDRON (1998:147-172).

stem from the *bodhisattva* Mañjuśrī and the Indian tradition of Asaṅga and Atiśa's Indonesian teacher Dharmakīrti (Gser gling pa) said to hail from the *bodhisattva* Maitreya.

Next, the chapter analyzes the resolve's foci (*dmigs pa*, **ālambana*). These include Awakening (*byang chub*, **bodhi*) as well as benefit for sentient beings (*sems can gyi don*, **sattvārtha*). The segment here draws its explanations mainly from the *Bodhisattvabhūmi* and the *Mahāyānasūtrālaṃkāra*.

Regarding the motive (*rgyu*, **nimitta*) for engendering the resolve for Awakening, reference is made to the *Daśabhūmikasūtra* and the *Bodhisattvabhūmi*, citing such reasons as having faith in the Buddha, seeing how sentient beings suffer, and feeling inspired by spiritual teachers.

The source for receiving the *bodhisattva* vow (*blang yul*) is said primarily to be a spiritual teacher (*slob dpon*, **ācārya*). The aspiring *bodhisattva* should go and meet a good teacher in order to obtain the vow, even if the journey might be long and arduous. The qualities of an authentic teacher are briefly defined. If, however, the travel to meet the teacher in person is too dangerous for the practitioner's life or chastity, the segment also explains how it alternatively may be possible to receive the *bodhisattva* vow in virtual form simply in front of a Buddha image or by visualizing *buddha*s and *bodhisattva*s. In these matters, the chapter draws on Atiśa's *Bodhipathapradīpa*, the *Bodhisattvabhūmi*, and Śāntideva's *Śikṣāsamuccaya*.

Thereupon, the segment moves into a comprehensive explanation of the ritual (*cho ga*, **vidhi*) by which the practitioner obtains the *bodhisattva* vow and thereby ritually engenders the resolve for Awakening. The chapter explains in detail the two main ritual traditions for this ceremony that are used in Tibet, namely the tradition of Mañjuśrī-Nāgārjuna-Śāntideva and the tradition of Maitreya-Asaṅga-Gser gling pa (the Indonesian Dharmakīrti of Suvarṇadvīpa).[1309] The ritual steps of each tradition are laid out in detail, with inclusion of several underlying theoretical points concerning worship, the weight of negative actions, purification, and other issues pertinent to the ritual steps.

The benefits (*phan yon*, **anuśaṃsa*) of engendering the resolve for Awakening are listed in the form of those that are countable and those that are uncountable. The segment here describes how excellent a person the practitioner becomes by developing this lofty ideal. Thereupon, the downsides (*nyes pa*, **doṣa*) of losing this resolve once it has been engendered are stated, given that such loss leads to negative rebirths, failure in benefiting others, and defeat in the attempt to attain high spiritual levels.

The last part of the chapter lays out the mistakes that may cause the practitioner to lose the resolve (*'chor rgyu*), either by excluding any sentient being from the spiritual aspiration, forsaking the training, or by committing highly negative actions that cause harm to others. Further, the chapter teaches the method that the practitioner must apply to restore the *bodhisattva* vow in case the resolve has been weakened or lost (*bcos thabs*, **viśodhanopāya*). This is simply done by retaking the *bodhisattva* vow in the same manner as it was

[1309] The former tradition denotes a ritual that is derived from Śāntideva's *Śikṣāsamuccaya* and *Bodhicaryāvatāra*, while the latter tradition is based on the *Bodhisattvabhūmi*.

previously done. The chapter ends with a colophon (cited in Tibetan above): "[This was] the ninth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on adopting the resolve for Awakening."

The topic of engendering the resolve for Awakening (*sems bskyed*, **cittotpāda*) is certainly a key instruction throughout the *Dags po'i bka' 'bum*, because there are countless segments that in passing stress the importance of engendering *bodhicitta*.[1310] Nevertheless, it is conspicuous that there is no other segment in the corpus that contains really comprehensive teachings on *bodhicitta*, its formation, and ritual.[1311]

Segment DK.A.E.10: The segment begins (DK.A.E.10.63b$_5$): *//byang chub tu sems bskyed nas kyi bslab bya ni gnyis te/.* It ends (DK.A.E.10.67a$_2$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ smon pa byang chub tu sems bskyed pa'i bslab bya bstan pa'i le'u ste/ bcu pa'o//.*[1312] With the tenth segment commences the text's extensive explanation on the final point in the teachings on engendering the resolve for Awakening, namely the training (*bslab bya*, **śikṣitavya*) needed for cultivating *bodhicitta*. This point constitutes the twelfth heading from among the twelve headings listed in the *uddāna* verse at the beginning of chapter eight. The instructions on the training are covered in segments 10 to 19.

The tenth segment describes in brief the issues involved in forming the aspiring aspect (*smon pa'i sems*) of the relative *bodhicitta* (*kun rdzob byang chub kyi sems*, **saṃvṛtti-bodhicitta*). An outline verse (*sdom*, **uddāna*) at the beginning of the chapter enumerates five aspects of the aspiring *bodhicitta*.

The first aspect is that the aspiring *bodhisattva* should avoid excluding any sentient being from his or her resolve to attain Awakening (*sems can blos mi btang ba*). It is explained that such an all-inclusive attitude of complete impartiality is the method needed to avoid losing the *bodhicitta* ideal. Following a scriptural quotation and explanation, the segment clarifies that if the aspiring *bodhisattva* mentally excludes any sentient being from

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[1310] Some of the many segments that mention *bodhicitta* in a variety of contexts include: DK.A.Nga.1, DK.A.Ca.3, DK.A.Ca.6, DK.A.Ca.8, DK.A.Ca.9, DK.A.Ca.15, DK.A.Cha.7, DK.A.Cha.8, DK.A.Cha.21, DK.A.Cha.27, DK.A.Cha.29, DK.A.Ja.3, DK.A.Ja.7, DK.A.Ja.9, DK.A.Ja.10, DK.A.Ja.12, DK.A.Ja.19, DK.A.Nya.2, DK.A.Tha.9, DK.A.Tha.13, DK.A.Tha.14, DK.A.Tha.17, DK.A.Tha.32, DK.A.Da.7, DK.A.Dza.1, DK.A.Dza.10, DK.A.Ra.6, DK.A.La.3, DK.A.La.5, DK.A.Sa.5, DK.A.Sa.12, DK.A.A.5, DK.A.A.13, DK.A.Ki.15, DK.A.Khi.4, DK.A.Khi.11, DK.A.Gi.2, and DK.A.Chi.1.

[1311] The only three segments in the corpus apart from the present chapter, which give brief instructions on how to generate *bodhicitta*, are: DK.A.Ja.1, DK.A.Ja.4, and DK.A.Nya.16. None of them, however, provides the kind of detail found here in the ninth chapter of the *Dags po thar rgyan.*

[1312] Correlated passages: DK.α.Ka-Thar-rgyan.59b$_2$-63b$_1$, DK.B.E.10.63b$_5$-67a$_2$, DK.D.Nyi.10.65a$_1$-68b$_6$, DK.S.Nyi.10.114b$_1$-120b$_2$, and DK.T.Nyi.10.64n-67b, NGMPP microfilm L150/5 folios 55b$_3$-58a$_7$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 107b$_4$-113b$_2$, the Rumtek xylograph folios 89b$_5$-94a$_6$, the Punakha xylograph (W1KG3680) folios 81b$_1$-85b$_3$, TBRC xylograph (W1CZ1013) folios 63a$_5$-66b$_3$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 178-187. English translations: GUENTHER (1959:142-147), GYALTSEN & CHÖDRON (1998:173-177).

his overall motivation to liberate all sentient beings from *saṃsāra*, the *bodhisattva* needs to remedy this idealistic downfall within an hour. Otherwise, he will not only have weakened but will have fully lost the *bodhisattva* vow. It is also explained that one issue at hand here is the problem that the practitioner may decide to give up the aspiration to reach Awakening for the sake of liberating others and may instead decide to follow the Buddhist paths of *śrāvaka*s and *pratyekabuddha*s which only result in personal liberation for the practitioner himself without leading to ensuing Awakened activities aimed at liberating others. The problem at hand also pertains to committing actions that bring serious harm to other beings, which likewise undermines and violates the *bodhisattva*'s good intention to benefit others.

The second aspect is to keep in mind the benefits and spiritual developments that are produced by upholding the *bodhicitta* motivation (*sems de'i phan yon dran bya*). It is stated that such recollection is the method needed to avoid weakening the *bodhicitta* ideal. The segment refers to a scriptural reference given in Atiśa's *Bodhipathapradīpa*, where it is said that the *Gaṇḍavyūhasūtra* presents the many benefits obtained by engendering the resolve for Awakening. The segment then sums up the *Sūtra*'s teaching in 130 similes by categorizing them under four general headings. The segment recommends the practitioner to perform such recollection practices continuously in connection with the regular meditation sessions.

The third aspect is to gather the two requisites (*tshogs gnyis bsags par bya ba*, **saṃbhārasaṃbhṛta*), i.e., the accumulation of beneficence (*bsod nams*, **puṇya*) and knowledge (*ye shes*, **jñāna*). This is the method needed to strengthen the *bodhicitta* ideal. The principles of these accumulations are briefly explained with reference to the ten *Dharma* practices (*chos spyod bcu*),[1313] the four bases for gathering [disciples] (*bsdu ba'i dngos po bzhi*, **catuḥsaṃgrahavastu*),[1314] and the insight purifying the three elements of subject, object, and action (*'khor gsum yongs dag tu shes pa*).

The fourth aspect is to train in *bodhicitta* repeatedly (*yang yang byang sems sbyang ba*), which is said to be the method needed to increase the *bodhicitta* ideal. This involves

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[1313] The ten *Dharma* practices (*chos spyod bcu*, *daśadhā dharmacaritam*) include: (1) transcribing the teachings (*lekhanā*, *yi ge 'bri*), (2) making offerings (*pūjanā*, *mchod*), (3) practicing generosity (*dāna*, *sbyin pa*), (4) listening to the teachings (*śravaṇa*, *nyan*), (5) reading them (*vācana*, *klog*), memorizing and internalizing them (*udgraha*, *len pa*), teaching them [to others] (*prakāśanā*, *'chad*), reciting them (*svādhyāya*, *kha ton byed pa*), contemplating and understanding them (*cintanā*, *sems pa*), and cultivating them through meditation (*bhāvanā*, *sgom pa*). This well-known set of practices is, for example, taught in the fifth chapter of the Indian *Yogācāra* treatise *Madhyāntavibhāga* (*Dbus dang mtha' rnam par 'byed pa*) in the following verse lines (NAGAO, 1964:63, verses V.8cd-10ab): *saṃyuktā dharmacaritaiḥ sā jñeyā daśabhiḥ punaḥ // V.8 //lekhanā pūjanā dānaṃ śravaṇaṃ vācanodgrahaḥ / prakāśanātha svādhyāyaś cintanā bhāvanā ca tat // V.9 // ameyapuṇyaskandhaṃ hi caritan tad daśātmakaṃ /* (Sanskrit text based on the electronic Gretil edition). D4021.44a$_{4-5}$: *de ni chos spyod rnam bcu dang/ /yang dag ldan par shes par bya/ /yi ge 'bri mchod sbyin pa dang/ /nyan dang klog dang len pa dang/ /'chad dang kha ton byed pa dang/ /de sems pa dang sgom pa'o/ /spyod pa de bcu'i bdag nyid ni/ /bsod nams phung po dpag tu med/.*

[1314] See fn. 294.

training in the causes for the resolve by cultivating friendliness and compassion (*byams pa dang snying rje*), training in the actual resolve by again and again wishing to attain buddhahood for the benefit of sentient beings, and training in the conduct that goes with the resolve by repeatedly dedicating all accumulated beneficence for the welfare of others and forming a firm decision to uphold the discipline of a *bodhisattva*.

The fifth aspect is to decide always to avoid four negative actions and always to embrace four positive actions (*dkar nag chos brgyad blang dor*), which are the methods needed to avoid forgetting the *bodhicitta* ideal. Based on the *Kāśyapaparivartasūtra*, the segment lays out the four negative actions: to be deceitful towards spiritual teachers and others worthy of respect, to cause regret in others where no regret is due, to speak negatively to a *bodhisattva* out of anger or dislike, and to act in deceitful ways towards sentient beings. The four positive actions to be adopted are never knowingly to tell lies even if it is done in order to save oneself, to guide sentient beings to do wholesome actions in general and to embrace the wholesome actions of the *Mahāyāna* in particular, to regard a *bodhisattva* who has properly engendered the resolve for Awakening to be a spiritual teacher like the Buddha and everywhere to speak positively about this person's good qualities, and to uphold an exalted attitude towards all sentient beings while being completely without deceit. The segment explains these actions in some detail. It ends with a colophon (cited in Tibetan above): "[This was] the tenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on training in the aspiring resolve for Awakening."

Detailed instruction on the topic of training in the *bodhicitta* of aspiration is not found elsewhere in the *Dags po'i bka' 'bum* corpus. While – as mentioned above - there are several passages that refer to the importance of cultivating *bodhicitta* in general and a few sections that give brief instructions on how to meditate on all sentient beings in order to cultivate friendliness and compassion, none of those segments speaks specifically about training in the aspiring *bodhicitta* (*smon pa'i sems*).

Segment DK.A.E.11: The segment begins (DK.A.E.11.67a_3): *'jug pa byang chub tu sems bskyed pa'i bslab bya ni rnam pa gsum yin te/.* It ends (DK.A.E.11.68b_6) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ pha rol du phyin pa drug gi rnam bzhag bstan pa'i le'u ste bcu gcig pa'o//.*[1315] The eleventh segment is a brief chapter that introduces the *bodhisattva*'s training (*bslab bya*, **śikṣitavya*) in the applied *bodhicitta* (*'jug pa byang chub tu sems bskyed pa'i bslab bya*).

The training is first subsumed under the three trainings (*bslab pa gsum*, **tisraḥ śikṣāḥ*) which are commonly taught in all the Buddhist approaches, namely the training in higher discipline (*lhag pa tshul khrims*, **adhiśīla*), higher mind (*lhag pa sems*, **adhicitta*), and

[1315] Correlated passages: DK.α.Ka-Thar-rgyan.63b_1-64a_1, DK.B.E.11.67a_3-68b_6, DK.D.Nyi.11.68b_6-70b_3, DK.S.Nyi.11.120b_2-123b_3, and DK.T.Nyi.11.67b-69b, NGMPP microfilm L150/5 folios 58a_7-59b_7, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 113b_2-116b_2, the Rumtek xylograph folios 94a_6-96b_6, the Punakha xylograph (W1KG3680) folios 85b_3-87b_5, TBRC xylograph (W1CZ1013) folios 66b_3-68a_7, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 188-193. English translations: GUENTHER (1959:148-151), GYALTSEN & CHÖDRON (1998:179-182).

higher understanding (*lhag pa shes rab*, **adhiprajña*). Without going into detailed explanations of these facets as such, the segment simply correlates the three trainings with the six perfections (*pha rol tu phyin pa*, **pāramitā*) of the *bodhisattva* path. This is done by referring to a verse from the *Mahāyānasūtrālaṃkāra*. Thus, the training in higher discipline is said to encompass the perfections of generosity (*sbyin pa*, **dāna*), discipline (*tshul khrims*, **śīla*), and endurance (*bzod pa*, **kṣānti*); the training in higher mind (i.e., meditation) denotes the perfection of meditation (*bsam gtan*, **dhyāna*); and the training in higher understanding is correlated with the perfection of insight (*shes rab*, **prajñā*). The perfection of drive (*brtson 'grus*, **vīrya*) is said to pertain to all three types of training.

An outline verse (*sdom*, **uddāna*) and a *sūtra* quotation then list the six perfections and state that these perfections are what constitute the *bodhisattva*'s training in the applied *bodhicitta*. The current chapter exclusive gives a general outline of the perfections (*pha rol tu phyin pa*, **pāramitā*) as a whole set of terms and practices, while the subsequent six chapters explain the six perfections one by one in detail. Another outline verse then lists five points under which the perfections will be explained universally in broad terms. The explanations that follow are mainly based on the *Mahāyānasūtrālaṃkāra*.

The first point is the precise number (*grangs nges pa*, **niścitasaṃkhyā*) of the perfections being six, which is explained with reference to temporary and lasting benefits in the form of good rebirths and full Awakening. The second point is the precise sequence (*go rim nges pa*, **niścitānukrama*) of the perfections, meaning that the six perfections are taught progressively based on their subtlety and difficulty. The third point (*mtshan nyid*, **lakṣaṇa*) is the defining features of the perfections, namely that they eliminate adverse factors that hinder spiritual Awakening, give rise to non-conceptual knowledge, fulfill all wishes, and develop sentient beings. The fourth point presents a series of etymologies (*nges tshig*, **nirukti*) of the Sanskrit names of each of the perfections – i.e., generosity (*dāna*) and so forth – as well as of the term 'perfection' (*pāramitā*) itself, drawn from the *Mahāyānasūtrālaṃkāra*. The fifth and final point briefly explains two possible sub-divisions (*rab tu dbye ba*, **prabheda*) of each perfection, either into a sixfold manner taught in the *Abhisamayālaṃkāra* or in a twofold way taught in the *Mahāyānasūtrālaṃkāra*. The segment ends with a colophon (cited in Tibetan above): "[This was] the eleventh chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, giving an exposition of the six perfections."

The topic of the three trainings (*bslab pa gsum*, **tisraḥ śikṣāḥ*) is covered in some detail in three other segments in the *Dags po'i bka' 'bum* corpus.[1316] The three segments – which are partly copies of each other – give instruction on the three trainings in more detail than found in the present chapter, but they are particularly focused on the training in higher discipline. Their discussions of higher discipline constitute the passages in the corpus dealing with the three sets of vows (*sdom gsum*) and in this regard they differ distinctly from the *Dags po thar rgyan*. The topic of giving a general exposition of the applied *bodhi-*

[1316] See segments DK.A.Nga.6, DK.A.Ha.7, and, DK.A.A.1. Additionally, segment DK.A.Dza.4 makes a passing reference to the three trainings.

citta (*'jug pa'i sems*) is not covered elsewhere in the corpus. Brief explanations on the six *pāramitā*s as a set of six occur in just two other segments.[1317] Instead, the most frequent mention of the *pāramitā*s elsewhere in the corpus is when the segments speak of the *Pāramitā* approach as a whole forming a distinct tenet system. Those segment then refer to this approach as the "*Pāramitā* path" (*pha rol tu phyin pa'i lam*), the "*Pāramitā* tradition" (*pha rol tu phyin pa'i lugs*), or simply as "the *Pāramitā*" (*pha rol tu phyin pa*). In all such cases, the *Pāramitā* system is invariably contrasted with the Secret *Mantra* approach (*gsang sngags*, **guhyamantra*). Doxographical comparisons of this kind are, however, found nowhere in the present *Dags po thar rgyan* treatise.

Segment DK.A.E.12: The segment begins (DK.A.E.12.68b$_7$): *yan lag rgyas par bshad pa la drug las/*. It ends (DK.A.E.12.75a$_2$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ sbyin pa'i pha rol du phyin pa'i le'u ste bcu gnyis pa'o//*.[1318] With the twelfth segment begins the *Dags po thar rgyan*'s detailed exposition (*rgyas par bshad pa*) of the six *pāramitā*s, which carries on with one *pāramitā* per chapter from chapter twelve to chapter seventeen. All six chapters are built up around the exact same internal structure with seven headings: (1) a consideration of the faults of lacking the particular *pāramitā* and the benefits derived from having it (*skyon yon bsam pa*); (2) its basic nature (*ngo bo*, **svabhāva*); (3) its sub-divisions (*phye ba*, **prabheda*); (4) the defining characteristics of each sub-type (*so so'i mtshan nyid*); (5) how to increase it (*spel ba*, **vardhana*); (6) how to perfect it (*dag par bya ba*, **viśuddha*); and (7) its results (*'bras bu*, **phala*).

The first of the six perfections (*pha rol tu phyin pa drug*, **ṣaṭ pāramitāḥ*) is the perfection of generosity (*sbyin pa'i pha rol tu phyin pa*, **dānapāramitā*), which is the topic of the present chapter twelve.

As for the faults (*skyon*, **doṣa*) caused by lacking generosity, the segment stresses that a miser will always be reborn poor and feel dejected. Such a person is likely to be reborn as a hungry ghost (*yi dags*, **preta*). Also, a miser is incapable of benefiting others and cannot attain spiritual Awakening. The opposite is the case for a *bodhisattva* who has perfected generosity. The segment provides several quotations from Indian Buddhist *Sūtra*s and treatises to illustrate these points.

[1317] See segments DK.A.Ja.2 and DK.A.Ja.12, where the six *pāramitā*s are taught with the first *pāramitā* as an explanatory model for the remaining perfections. Additionally, segment DK.A.Ja.17 mentions the six *pāramitā*s as set in passing.

[1318] Correlated passages: DK.α.Ka-Thar-rgyan.64a$_1$-69b$_1$, DK.B.E.12.68b$_7$-75a$_2$, DK.D.Nyi.12.70b$_3$-76b$_5$, DK.S.Nyi.12.123b$_3$-134b$_5$, and DK.T.Nyi.12.69b-75b, NGMPP microfilm L150/5 folios 59b$_7$-65a$_6$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 116b$_2$-127a$_2$, the Rumtek xylograph folios 96b$_6$-104b$_5$, the Punakha xylograph (W1KG3680) folios 87b$_5$-95b$_1$, TBRC xylograph (W1CZ1013) folios 68a$_7$-74a$_6$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 194-210. English translations: GUENTHER (1959:152-162), GYALTSEN & CHÖDRON (1998:183-193).

The basic nature of generosity is defined as the giving of wealth with unattached mind. The definition is here drawn from the *Bodhisattvabhūmi*'s chapter on the perfection of generosity (the *Dānapaṭala* chapter).

Generosity is sub-divided into the giving of alms and other material things (*zang zing*, **āmiṣa*), the giving of security (*mi 'jigs pa*, **abhaya*), and the giving of *Dharma* (*chos*). The segment defines and explains these three in detail along with discussing improper forms of giving that are to be avoided. It here draws its instructions mainly from the *Bodhisattvabhūmi*, the *Bodhicaryāvatāra*, and the *Mahāyānasūtrālaṃkāra*. This part makes up the majority of the chapter.

Next, the segment teaches how to increase generosity in that the practitioner applies inner attitudes of knowledge (*ye shes*, **jñāna*), insight (*shes rab*, **prajñā*), and dedication (*bsngo ba*, **pariṇāmanā*). Knowledge means adopting the view that the subject, object, and action of generosity are empty, unreal, and illusion-like. Insight signifies that the act of generosity is done by the *bodhisattva* without any hope or expectation of reward, whether material or spiritual. Dedication denotes that the *bodhisattva* does not regard the positive action as his own, but instead dedicates it for the spiritual Awakening of all sentient beings and thereby makes it impersonal. The segment explains these points by drawing on passages from the *Bodhisattvapiṭaka*, the *Bodhisattvabhūmi*, the *Prajñāpāramitā Saṃcaya-gāthā*, and the *Akṣayamatiparipṛcchāsūtra*.

How to perfect (*dag par bya ba*, **viśuddha*) the perfection of generosity is taught with reference to Śāntideva's *Śikṣāsamuccaya* and the *Ratnacūḍaparipṛcchāsūtra*. It is here explained that generosity has become perfected when it is thoroughly linked with an understanding of emptiness and a pure motivation of compassion. Finally, the segment explains the results of the perfection of generosity, first and foremost, to consist in the attainment of full Awakening, and secondarily as resulting in obtaining spontaneous wealth and enjoyment and possessing the ability to help others strive for liberation and Awakening. Several scriptural passages are cited to support this point. The chapter ends with a colophon (cited in Tibetan above): "[This was] the twelfth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on the perfection of generosity."

The *Dags po'i bka' 'bum* corpus includes three other segments that teach the topic of generosity.[1319] Each of those segments deals with particular facets of the more elaborate explanation given in the present chapter, but none of them contains a teaching that is fully comparable to the *Dags po thar rgyan* on this point.

Segment DK.A.E.13: The segment begins (DK.A.E.13.75a$_2$): *//tshul khrims kyi pha rol du phyin pa la/ sdom ni/.* It ends (DK.A.E.13.80a$_1$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ tshul khrims kyi pha rol tu phyin pa'i le'u ste/ bcu gsum pa'o//.*[1320] The thirteenth segment contains the *Dags po thar rgyan*'s chapter on the

[1319] See segments DK.A.Ja.2, DK.A.Ja.11, and DK.A.Sa.13.

[1320] Correlated passages: DK.α.Ka-Thar-rgyan.69b$_1$-74a$_2$, DK.B.E.13.75a$_2$-80a$_1$, DK.D.Nyi.13.76b$_6$-81b$_5$, DK.S.Nyi.13.134b$_5$-143b$_5$, and DK.T.Nyi.13.75b-80b, NGMPP microfilm L150/5 folios 65a$_7$-69b$_5$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 127a$_2$-135b$_4$, the Rumtek

perfection of discipline (*tshul khrims kyi pha rol tu phyin pa*, **śīlapāramitā*). The chapter is structured along the same seven points employed in the preceding chapter on generosity.

Regarding the faults (*skyon*, **doṣa*) of lacking discipline even if the practitioner has the good quality of generosity, the segment raises the problem that such a practitioner will be hindered by inferior rebirths in the lower realms as the karmic results of doing negative actions caused by lacking discipline and good ethics. As a consequence, it will be impossible for the practitioner in future lives to encounter the *Dharma* and practice the Buddhist path. Oppositely, the practitioner who upholds a pure discipline and ethics is ensured to obtain higher rebirths in good circumstance that will enable him or her to continue practicing the *Dharma* and thereby progress towards the final result of achieving buddhahood. The segment cites several *sūtra* passages to illustrate this point.

Drawing on the Discipline Chapter (*Śīlapaṭala*) of the *Bodhisattvabhūmi*, the segment thereupon defines the basic nature (*ngo bo*, **svabhāva*) of discipline (*tshul khrims*, **śīla*) as entailing four positive qualities (*yon tan*, **guṇa*). These are: (1) that the *bodhisattva* receives vows in a proper fashion from another person holding these vows, (2) that he has a pure motivation, (3) that he – by relying on the required confessional rites – restores any vow that has been broken, and (4) that he exerts conscientious care not to break the vows [again].

Next, the segment states and explains the three sub-types of discipline (*phye ba*, **prabheda*), as known from the *Bodhisattvabhūmi*. The first is the discipline of vows (*sdom pa'i tshul khrims*, **saṃvaraśīla*). This includes the discipline encoded in the seven sets of *Prātimokṣa* vows as well as a series of negative actions that *bodhisattva*s generally have to avoid, as taught in Śāntideva's *Śikṣāsamuccaya*, the *Ākāśagarbhasūtra*, the *Bodhisattvabhūmi*, and the *Saṃvaraviṃśaka*. The second type is the discipline of gathering beneficial actions (*dge ba'i chos sdud pa'i tshul khrims*, **kuśaladharmasaṃgrāhakaṃ śīlam*), which is presented with a lengthy quotation from the pertinent passage of the *Bodhisattvabhūmi*'s *Śīlapaṭala* chapter. The third type is the discipline of acting for the benefit of sentient beings (*sems can gyi don byed pa'i tshul khrims*, **sattvārthakriyāśīla*). Again, the segment cites the *Bodhisattvabhūmi* and adds to this an explanation of how the *bodhisattva* should learn to identify and avoid impure motivations and foster pure motivations in all activities of body, speech, and mind. For the latter teaching, the segment cites several *sūtra* scriptures.

The chapter ends by briefly explaining the points of how to increase and perfect discipline, along with stating the temporary and ultimate results of discipline. These topics are by and large a short summary of the same instructions given in the chapter on the perfection of generosity. The chapter ends with a colophon (cited in Tibetan above): "[This was] the thirteenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on the perfection of discipline."

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xylograph folios 104b$_5$-111a$_6$, the Punakha xylograph (W1KG3680) folios 95b$_1$-101b$_3$, TBRC xylograph (W1CZ1013) folios 74a$_6$-79a$_2$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 211-226. English translations: GUENTHER (1959:163-172), GYALTSEN & CHÖDRON (1998:195-203).

While discipline (*tshul khrims*, **śīla*) is briefly mentioned in a variety of contexts throughout the *Manifold Sayings* (*bka' 'bum*), the only segments that treat discipline in detail are the four segments concerned with analyzing the interrelationship of the three sets of vows (*sdom gsum*).[1321] However, the *sdom gsum* segments are exclusively concerned with the discipline of vows and offer no remarks on other forms of discipline, such as the two other sub-types outlined in the present chapter. Accordingly, the corpus does not contain any comparable exposition of the perfection of discipline.

Segment DK.A.E.14: The segment begins (DK.A.E.14.80a_2): *bzod pa'i pha rol tu phyin pa la/ sdom ni/.* It ends (DK.A.E.14.83b_6) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ bzod pa'i pha rol du phyin pa'i le'u ste bcu bzhi pa'o//.*[1322] The fourteenth segment contains the *Dags po thar rgyan*'s chapter on the perfection of endurance and patience (*bzod pa'i pha rol tu phyin pa*, **kṣāntipāramitā*). The chapter exhibits the same internal structure in seven points as found in the preceding chapters.

The main fault (*skyon*, **doṣa*) of lacking endurance and patience is said to be the potential destruction of all accumulated beneficial actions of generosity and worship along with the friendships formed thereby, given that a single outburst of anger can destroy the entire basis for all of these. It therefore constitutes a major potential setback on the *bodhisattva*'s spiritual path. Oppositely, the good quality (*yon tan*, **guṇa*) of possessing endurance and patience is said to involve happiness, satisfaction, and steady spiritual progress.

The basic nature (*ngo bo*, **svabhāva*) of endurance (*bzod pa*, **kṣānti*) is taught through the definition given in the *Kṣāntipaṭala* chapter of the *Bodhisattvabhūmi*. There, endurance is defined as an attitude of pure compassion, free from any hope of reward, which patiently bears with and forgives any wrongdoing by someone else.

Next, the segment sub-divides (*phye ba*, **prabheda*) endurance into three types and explains these at length. The types are the same categories taught in the *Bodhisattvabhūmi*, namely (1) the endurance of patiently bearing wrongdoings inflicted by others (*gzhan gnod pa byed pa la ji mi snyam pa'i bzod pa*, **parāpakāramarṣaṇākṣānti*); (2) the endurance of accepting sufferings (*sdug bsngal dang du len pa'i bzod pa*, **duḥkhādhivāsanākṣānti*); and (3) the endurance of resolving to comprehend the *Dharma* (*chos la nges par sems pa la mos pa'i bzod pa*, **dharmanidhyānādhimokṣakṣānti*). Several quotations are here given from Śāntideva's *Bodhicaryāvatāra* and the *Bodhisattvabhūmi*.

[1321] Segments that give a passing reference to discipline include: DK.A.Nga.1, DK.A.Cha.27, DK.A.Dza.4, DK.A.Sa.8, DK.A.A.2, and DK.A.Chi.1. The four *sdom gsum* segments are DK.A.Nga.6, DK.A.Nga.8, DK.A.Ha.7, and DK.A.A.1.

[1322] Correlated passages: DK.α.Ka-Thar-rgyan.74a_3-77b_4, DK.B.E.14.80a_2-83b_6, DK.D.Nyi.14.81b_5-85b_3, DK.S.Nyi.14.144a_1-151a_2, and DK.T.Nyi.14.80b-84b, NGMPP microfilm L150/5 folios 69b_5-73a_5, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 135b_4-142a_6, the Rumtek xylograph folios 111a_6-116b_2, the Punakha xylograph (W1KG3680) folios 101b_3-106b_1, TBRC xylograph (W1CZ1013) folios 79a_3-82b_6, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 227-237. English translations: GUENTHER (1959:173-180), GYALTSEN & CHÖDRON (1998:205-211).

Finally, the segment briefly points out the manner of increasing and perfecting endurance, along with its temporary and ultimate results, along the same lines as instructed in the preceding chapters. It ends with a colophon (cited in Tibetan above): "[This was] the fourteenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on the perfection of endurance."

The topic of the perfection of endurance and patience (*bzod pa*, **kṣānti*) is not taught elsewhere in the *Dags po'i bka' 'bum* corpus in any comparable way. There are two larger segments in the *Manifold Sayings* that are concerned with identifying and uprooting faults and hypocrisies in the practitioner, and both these passages touch on the need for cultivating patience and forgiveness and avoiding anger.[1323] Otherwise, the only other context in which patience is raised is when discussing the qualities required in a good spiritual teacher (*dge ba'i bshes gnyen*, **kalyāṇamitra*), namely that the teacher must have sufficient patience to deal with the questions and queries of his students.[1324]

Segment DK.A.E.15: The segment begins (DK.A.E.15.83b$_6$): *//brtson 'grus kyi pha rol du phyin pa la/ sdom ni/.* It ends (DK.A.E.15.86b$_7$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ brtson 'grus kyi pha rol du phyin pa'i le'u ste bcu lnga pa'o//.*[1325] The fifteenth segment teaches the perfection of effort and drive (*brtson 'grus kyi pha rol tu phyin pa*, **vīryapāramitā*) in the same seven points as above.

The fault of lacking drive is said to be failure in developing qualities and benefiting others. Oppositely, it is with drive that the *bodhisattva* reaches the far shore of full Awakening.

Drive is then defined as enthusiasm for what is wholesome (*dge ba la spro ba*, **kuśalam utsāhaḥ*) and it is said to counteract three forms of laziness (*le lo*, **kusīda*), which the segment explains in detail. Next, three sub-types of drive are laid out, namely the armor-[like] drive (*go cha'i brtson 'grus*, **saṃnāhavīrya*), the drive of engagement (*sbyor ba'i brtson 'grus*, **prayogavīrya*), and insatiable drive (*chog par mi 'dzin pa'i brtson 'grus*, **asaṃtuṣṭavīrya*). These three forms are explained in detail with quotations from several *sūtra*s and *śāstra*s.

The segment then outlines the increase and perfection of drive along with its temporary and ultimate results, along the same lines as in the preceding chapters. It ends with a colophon (cited in Tibetan above): "[This was] the fifteenth chapter in *The Wish-Fulfilling*

[1323] The two segments in question are DK.A.Gi.1 and DK.A.Chi.1.

[1324] See, for example, segment DK.A.Dza.9.

[1325] Correlated passages: DK.α.Ka-Thar-rgyan.77b$_5$-80b$_2$, DK.B.E.15.83b$_6$-86b$_7$, DK.D.Nyi.15.85b$_3$-88b$_4$, DK.S.Nyi.15.151a$_2$-156b$_3$, and DK.T.Nyi.15.84b-87b, NGMPP microfilm L150/5 folios 73a$_5$-76a$_1$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 142a$_6$-147b$_4$, the Rumtek xylograph folios 116b$_2$-120b$_3$, the Punakha xylograph (W1KG3680) folios 106b$_2$-110a$_5$, TBRC xylograph (W1CZ1013) folios 82b$_6$-85b$_5$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 238-246. English translations: GUENTHER (1959:181-186), GYALTSEN & CHÖDRON (1998:213-218).

Gem of the True Teaching Adorning the Precious Liberation, on the perfection of endurance."[1326]

While the need for the *yogī* to foster drive and effort is stressed in several segments throughout the corpus,[1327] there is only a single other segment that provides a somewhat detailed explanation of this topic. This is segment DK.A.Ca.6, which lists and explains the same three forms of drive as found in the present chapter, viz. the armor-like drive, the drive of engagement, and the insatiable drive. There is only a minor variation in the Tibetan name for the third type with no semantic difference, given that segment DK.A.Ca.6 calls it *chog mi shes pa'i brtson 'grus* while the present segment calls it *chog mi 'dzin pa'i brtson 'grus*. Neither segment identifies the textual source for this threefold division, but it is notable that it differs from the threefold grouping of drive that is commonly seen in Indian *Yogācāra* treatises, including the *Bodhisattvabhūmi*. In the latter text, drive is divided into the armor-[like] drive (*saṃnāhavīrya*, *go cha'i brtson 'grus*), the drive for gathering beneficial qualities (*kuśaladharmasaṃgrāhakaṃ* [*vīryam*], *dge ba'i phyogs kyi chos sdud pa*), and the drive devoted to acting for the benefit of sentient beings (*sattvārthakriyāyai* [*vīryam*], *sems can gyi don bya ba*).[1328] The manner of sub-dividing drive that is shared between segment DK.A.Ca.6 and the *Dags po thar rgyan* would seem to point to a common textual or oral source for these two parts of the corpus.

Segment DK.A.E.16: The segment begins (DK.A.E.16.86b$_7$): *//bsam gtan gyi pha rol du phyin pa la/ sdom ni/*. It ends (DK.A.E.16.94b$_4$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ bsam gtan gyi pha rol du phyin pa'i le'u ste bcu drug pa'o//*.[1329] The sixteenth segment is the chapter on the perfection of meditation (*bsam gtan gyi pha rol tu phyin pa*, **dhyānapāramitā*). It contains the same seven points as the preceding chapters, but the present chapter is considerably more substantive.

The faults (*skyon*, **doṣa*) of not practicing meditation is that the aspiring *bodhisattva* too easily gets drawn into distractions (*rnam par g.yeng ba*, **vikṣepa*) and as a result will suffer from afflictive emotions (*nyon mongs*, **kleśa*). Also, he will neither be able to give rise spiritual understanding (*shes rab*, **prajñā*) nor to spiritual powers and clairvoyance (*mngon*

[1326] Following the chapter colophon, xylograph DK.B has a short carver's colophon inserted into the text at this point, pertaining to the wood carving of the xylograph. The colophon says: "The twelve [chapters?] till here were carved by Dpal ldan rdo rje." DK.B.E.15.86b$_7$: *//'di yan bcu gnyis dpaldan rdo rje'i brkoso//*.

[1327] See segments DK.A.Nya.5, DK.A.Wa.7, DK.A.Ha.4, and DK.A.Chi.1.

[1328] For details, see KRAGH (2013a:181-182).

[1329] Correlated passages: DK.α.Ka-Thar-rgyan.80b$_2$-87b$_3$, DK.B.E.16.86b$_7$-94b$_4$, DK.D.Nyi.16.88b$_4$-96b$_1$, DK.S.Nyi.16.156b$_3$-171a$_1$, and DK.T.Nyi.16.87b-95b, NGMPP microfilm L150/5 folios 76a$_1$-82b$_7$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 147b$_4$-161a$_5$, the Rumtek xylograph folios 120b$_3$-131a$_4$, the Punakha xylograph (W1KG3680) folios 110a$_5$-120a$_2$, TBRC xylograph (W1CZ1013) folios 85b$_6$-93a$_3$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 247-268. English translations: GUENTHER (1959:187-201), GYALTSEN & CHÖDRON (1998:219-231).

shes, **abhijñā*). Conversely, the practitioner who has become accomplished in meditation is free from such problems and fosters those good qualities (*yon tan*, **guṇa*).

The basic nature (*ngo bo*, **svabhāva*) of meditation is explained through the definition of meditation given in the *Dhyānapaṭala* chapter of the *Bodhisattvabhūmi*, namely to rest the mind (*sems gnas pa*, **cittasthiti*) with one-pointedness (*sems rtse gcig pa*, **cittaikāgrya*) on what is beneficial (*dge ba*, **kuśala*).

At this point, the segment enters into a very detailed explanation of how to overcome distractions (*rnam par g.yeng ba*, **vikṣepa*), given that skill in meditation is said to depend on overcoming the distractions that hinder meditative absorption. It seems that this lengthy instruction falls outside the general seven-point structure seen in all the *pāramitā* chapters in the text. The additional teaching draws mainly on Śāntideva's *Bodhicaryāvatāra*, but also has excerpts from the *Abhidharmakośa* and several *Mahāyāna sūtra*s.

The overcoming of distraction is equaled with isolation (*dben pa*, **prāvivekya*). It is by isolating the body from social relations and enjoyable things (*'du 'dzi*, **saṃsarga* or **āmiṣa*) and by isolating the mind from conceptuality (*rnam par rtog pa*, **vikalpa*) that the meditator enters into non-conceptuality (*rnam par mi rtog pa*, **nirvikalpa*). Relations to people and enjoyable things (*'du 'dzi*, **saṃsarga*) are defined as the distractions found in children, spouse, friends, relatives, followers, and possessions. The distraction of these things is rooted in attachment (*chags pa*, **saṅga*). The segment then presents the negativity of such attachment to material things, people, and good reputation by citing several *sūtra* passages.

Isolation (*dben pa*, **prāvivekya*) is defined as being free from relations to people and things (*'du 'dzi*) and it is said to arise from dwelling alone in the wilderness (*gcig pur dgon par gnas pa*). The wilderness (*dgon pa*, **araṇya*) is, for example, a cremation ground, a forest, an open plain, or some other form on uninhabited area. The segment here lists at length the many advantages that the meditator gains from dwelling with focused mind in meditation retreat in such places.

Further, the meditator needs to isolate the mind from thoughts and conceptuality. In this regard, the segment instructs how the retreatant should contemplate the fundamental need for refraining from all further involvement in *saṃsāra* with the outer and inner movements of body, speech, and mind, wholly abandoning physical negative actions, idle and foolish speech, as well as all emotional states tainted by afflictions.

Once the practitioner has entered wholeheartedly into retreat and there overcomes all distractions, he becomes able to enter into deep meditative absorption (*bsam gtan*, **dhyāna*). He then needs to train therein continuously. To do so, it is important that the meditator applies the right contemplative remedy (*gnyen po*, **pratipakṣa*). The segment lists six different remedies whose applications depend on the practitioner's specific temperament.[1330] The remedy against sexual desire (*'dod chags*, **rāga*) is meditation on unattrac-

[1330] These six remedies partly correspond to the five foci purifying the practitioner's temperament (*caritaviśodhanam ālambanam*, *spyad pa rnam par sbyong ba'i dmigs pa*) taught in the second *Yogasthāna* of the *Śrāvakabhūmi*. For details, see KRAGH (2013a:122-125).

tiveness (*mi sdug pa sgom pa*, **aśubhābhāvanā*). The remedy against anger and hatred (*zhe sdang*, **dveṣa*) is meditation on kindness and friendliness (*byams pa sgom pa*, **maitrī-bhāvanā*). The remedy against deludedness and stupidity (*gti mug*, **moha*) is meditation on causality and dependent arising (*rten 'brel sgom pa*, **idaṃpratyayāpratītyasamutpāda-bhāvanā*). The remedy against jealousy and envy (*phrag dog*, **īrṣyā*) is meditation on the similarity of self and others (*bdag gzhan mnyam pa sgom pa*). The remedy against pride and conceit (*nga rgyal*, **māna*) is meditation on exchanging oneself for others (*bdag bzhan rje ba sgom pa*). The remedy against a temperament with equal measures of the different afflictive emotions or against a state of mind disturbed by many thoughts is meditation on the breathing (*rlung sgom pa*, **ānāpānabhāvanā*).

The segment lays out each of these meditation techniques in brief. In particular, the segment gives a detailed teaching on the links of dependent arising (*rten cing 'brel par 'byung ba*, **pratītyasamutpāda*) in its outer and inner forms. At the end of the explanation, the segment states that aside from such remedies, there also exist other meditation techniques which neither involve rejecting, following, or transforming the afflictive emotions. These are the techniques of the Secret *Mantra* tradition (*gsang sngags kyi lugs*), being the instructions taught in the tradition transmitted by Mar pa and his disciples (*mar pa yab sras kyi phyag srol dang bzhed pa*), the instructions on the *yoga* of the co-emergent (*lhan cig skyes sbyor*, **sahajayoga*), and the instructions on the six doctrines of Nāropa (*dpal n'a ro pa'i chos drug*).

After this extensive digression, the segment returns to the general seven-point exposition of *pāramitā* of meditation. Regarding the sub-divisions (*phye ba*, **prabheda*) of meditation, the segment enumerates and explains three kinds of motivation for practicing meditation, which have been taught in the *Dhyānapaṭala* chapter of the *Bodhisattvabhūmi*: (1) meditating for the sake of remaining happy in the present life (*mthong ba'i chos la bde bar gnas pa'i bsam gtan*, **dṛṣṭadharmasukhavihārāya dhyānam*); (2) meditating for the sake of building up good qualities (*yon tan sgrub pa'i bsam gtan*, **guṇanirhārāya dhyānam*); and (3) meditating for the sake of acting for the benefit of sentient beings (*sems can gyi don byed pa'i bsam gtan*, **sattvārthakriyāyai dhyānam*). The chapter ends by briefly outlining the way of increasing and perfecting meditation, and states the temporary and ultimate results to which it leads. Finally, there is the closing colophon (cited in Tibetan above): "[This was] the sixteenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on the perfection of meditation."

The perfection of meditation (*bsam gtan gyi pha rol tu phyin pa*, **dhyānapāramitā*) is a topic that as such is not treated elsewhere in the *Dags po'i bka' 'bum*. The only context in which reference is made to the term **dhyāna* (*bsam gtan*) is the point of warning meditators against becoming attached to meditative absorption and meditative experiences. In segments voicing such warning, it is explained that the meditator can achieve the four levels of meditation concentration (*bsam gtan bzhi*, **catvāri dhyānāni*) but attachment

thereto runs the risk of leading to rebirth in the form realm (*gzugs khams*, **rūpadhātu*).[1331] In the *Dags po thar rgyan*, the topic of giving warning is not included in the present chapter on the perfection of meditation, but is instead treated in chapter 6 on action and result (*las dang 'bras bu*, **karmaphala*) when discussing the category of immovable actions (*mi g.yo ba'i las*, **āniñjyakarman*). Moreover, the topic of ties to people and enjoyable things (*'du 'dzi*, **saṃsarga*), which is discussed at length in the present chapter, is only raised briefly in two other segments of *Dags po'i bka' 'bum* corpus without any detailed analysis.[1332]

Segment DK.A.E.17: The segment begins (DK.A.E.17.94b$_4$): *//shes rab kyi pha rol du phyin pa la/ sdom ni/*. It ends (DK.A.E.17.108b$_6$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ shes rab kyi pha rol du phyin pa'i le'u ste bcu bdun pa'o//*.[1333] The seventeenth segment contains the treatise's large chapter on the perfection of insight (*shes rab kyi pha rol tu phyin pa*, **prajñāpāramitā*). Like the preceding chapters, the chapter's internal structure also consists of seven points, but the seven points of the present chapter differ slightly. The seven points are: (1) the fault of lacking insight and the benefit of having it; (2) the basic nature of insight; (3) its sub-divisions; (4) the defining characteristics of each sub-type; (5) what is to be known by insight (*shes par bya ba*, **jñeya*); (6) its cultivation (*goms par bya ba*, **abhyāsa*); and (7) its results.

On the one hand, regarding the fault of possessing the other *pāramitā*s but lacking the perfection of insight, the chapter underlines that it is only through insight that the *bodhisattva* attains the omniscience of a *buddha*. Without it, he could not lead others to Awakening and would be like a blind man without a guide. On the other hand, being endowed with insight, the *bodhisattva* has direct knowledge of reality, is liberated from *saṃsāra*, and can lead others to full Awakening, just like a seeing person can guide those who are blind. The segment also stresses the need for developing the first five *pāramitā*s in unison with insight, while avoiding to develop just one without the other. Insight without generosity, etc., brings no benefit to others, whereas generosity, etc., without insight remains stuck in *saṃsāra*. The proper combination of these qualities is compared to the working together of feet and eyes that is needed when going somewhere.

[1331] The passages on this topic that explicitly include the term *bsam gtan* are segments DK.A.Tsa.7, DK.A.Tsa.9, DK.A.Zha.6, DK.A.Ra.1, DK.A.Sa.3, DK.A.A.3, DK.A.A.6, DK.A.Chi.1, and DK.A.E.6. Other passages contain similar warnings, but speak only of attachment to meditative experiences (*nyams myong*, **anubhūta*) without mentioning the term **dhyāna* (*bsam gtan*).

[1332] See segments DK.A.Tha.34 and DK.A.Chi.1.

[1333] Correlated passages: DK.α.Ka-Thar-rgyan.87b$_4$-99b$_3$, DK.B.E.17.94b$_4$-108b$_6$, DK.D.Nyi.17.96b$_1$-110b$_6$, DK.S.Nyi.17.171a$_1$-185b$_1$, and DK.T.Nyi.17.95b-109b, NGMPP microfilm L150/5 folios 82b$_7$-91a$_6$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 161a$_5$-184a$_5$, the Rumtek xylograph folios 131a$_4$-149b$_6$, the Punakha xylograph (W1KG3680) folios 120a$_2$-136a$_5$, TBRC xylograph (W1CZ1013) folios 93a$_3$-105b$_3$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 269-294. English translations: GUENTHER (1959:202-231), GYALTSEN & CHÖDRON (1998:233-256).

The basic nature (*ngo bo*, **svabhāva*) of insight (*shes rab*, **prajñā*) is briefly stated with a definition given in the *Abhidharmasamuccaya*, namely "examination of qualities [of the object to be investigated]" (*chos rab tu rnam par 'byed pa*, **dharmāṇāṃ pravicayaḥ*).[1334]

Insight is divided into three sub-types, following the *Mahāyānasūtrālaṃkāraṭīkā*. The first type is mundane knowledge (*'jig rten pa'i shes rab*, **laukikīprajñā*), designating learning in medicine, logic, language, and crafts. The second type is lower supramundane insight (*'jig rten las 'das pa dman pa'i shes rab*, **lokottarā nihīnaprajñā*), referring to insight into the nature of the aggregates attained by *śrāvaka*s and *pratyekabuddha*s. The third type is higher supramundane insight (*'jig rten las 'das pa chen po'i shes rab*, **lokottarā mahāprajñā*), being the insight into the emptiness of reality (*stong pa nyid*, **śūnyatā*) attained by Awakened *bodhisattva*s and *buddha*s.

Starting from the segment's fifth point onwards, the chapter deviates from the internal seven-point structure seen in the preceding chapters. The fifth point, which makes up the most substantial part of the chapter, is a philosophical exposition of insight's object of knowledge, i.e., what is to be understood by the *bodhisattva*'s higher insight into reality (*shes rab shes par bya ba*). The exposition is divided into six sub-topics.

The first sub-topic is a refutation of existence (*dngos por 'dzin pa dgag pa*, **bhāvagrāhakapratiṣedha*). The segment here introduces the two kinds of Self or essence (*bdag*, **ātman*), namely an individual self (*gang zag gi bdag*) and a substantial essence in phenomena (*chos kyi bdag*). To refute the existence of an individual Self and establish the essencelessness of the individual (*gang zag gi bdag med*, **pudgalanairātmya*), the segment relies on Nāgārjuna's *Ratnāvalī* (*Rin chen 'phreng ba*) and the *Madhyamaka* argument showing that a real thing cannot arise from itself (*rang las skye ba*), from something other (*gzhan las skye ba*), from both itself and other (*gnyis ka las skye ba*), or from any of the three times of past, present, and future (*dus gsum las skye ba*). The segment also lays out an alternative way of refuting the individual Self by analyzing whether the Self exists in the body (*rang gi lus*, **svadeha*), in the mind (*sems*, **citta*), or as a name (*ming*, **nāman*).

To refute the existence of a substantial essence in phenomena and establish the essencelessness of phenomena (*chos kyi bdag med*, **dharmanairātmya*), the segment makes reference to the *Yogācāra* treatise *Viṃśatikā* and the *Laṅkāvatārasūtra*, as well as to Nāgārjuna's *Ratnāvalī*. The argument is presented that an outer perceived object (*phyi gzung ba'i yul*) does not exist. The atomist views of the *Vaibhāṣika*s and *Sautrāntika*s are here criticized, arguing that atoms can be neither singular (*gcig ma grub*) nor plural (*du ma ma grub*). It is then argued that outer physical objects (*phyi gzung ba'i yul*) do not exist but everything is mind (*sems tsam*, **cittamātra*) and all phenomena are therefore only experiences (*snang ba*, **avabhāsa*), i.e., deluded projections of the mind (*sems kyi 'khrul snang*). The mind which is the inner perceiver of objects (*nang 'dzin pa'i sems*) also does not exist (*ma grub pa*). A refutation of the existence of the mind is presented in reliance on Nāgār-

[1334] For the full definition given in the *Abidhidharmasamuccaya* and a comparison to similar definitions in other Indian *Abhidharma* and *Yogācāra* works, see Jowita KRAMER (2013:1003).

juna's *Ratnāvalī*, giving the argument that an independent, indivisible moment of mind (*skad cig*, **kṣaṇa*) cannot be established.

It is then explained that the practitioner needs to search for the mind (*btsal*) to investigate whether the mind abides (*gnas pa*) outside of the body, within it, or between the two. The meditator looks to see whether the mind possesses any defining characteristic, such as a shape (*gzugs*) or color (*kha dog*). Not finding any real object that can be identified, the meditator understands that the seeker itself is unidentifiable, beyond thoughts and words. A series of quotations from *Mahāyāna sūtra*s and Śāntideva's *Bodhicaryāvatāra* are then given to support this point. A quotation is also given from Tailopa. Finally, it is concluded that since a perceived object does not really exist, a perceiving mind also does not exist. This constitutes the transcendence of knowledge and knower.

The second sub-topic is a short refutation of non-existence (*dngos med du 'dzin pa dgag pa*, **abhāvagrāhakapratiṣedha*). It is argued that non-existence could only be said to exist, if there were something opposite to it, namely if the two kinds of Self first existed and thereafter did not exist. Yet, since there never has been any existence, there likewise never has been any non-existence. This point is supported with quotations from Saraha, the *Laṅkāvatārasūtra*, and Nāgārjuna's *Ratnāvalī*.

The third sub-topic lays out the faults of believing in non-existence (*med par 'dzin pa'i skyon*). Through a series of scriptural quotations and passages from Nāgārjuna's *Mūlamadhyamakakārikā* and *Ratnāvalī*, it is argued that belief in non-existence is very negative, because it amounts to a highly destructive kind of nihilism.

The fourth sub-topic discusses the faults of believing in both existence and non-existence (*'dzin pa gnyis char gyi skyon*). It is argued that both types of belief are ignorant, since belief in existence is eternalism (*rtag pa'i mtha'*), while belief in non-existence is nihilism (*chad pa'i mtha'*). The point is supported with a verse from Nāgārjuna's *Ratnāvalī*.

The fifth sub-topic is a short presentation of the path leading to liberation (*grol bar 'gyur ba'i lam*), which is the Middle Path (*dbu ma'i lam*, **madhyamā pratipad*). The value and meaning of this path is highlighted through a series of scriptural quotations.

The sixth sub-topic presents the nature of liberation, which is *nirvāṇa* (*grol ba'i rang bzhin mya ngan las 'das pa*). This point takes the form of a little discussion of whether *nirvāṇa* should be seen as being existent or non-existent. It is concluded that *nirvāṇa* is neither, but that it is beyond concepts and verbalization. Reference is here made to several *Madhyamaka* treatises and *Mahāyāna sūtra*s.

Having concluded the extensive presentation in six sub-topics of what is to be known by insight (*shes par bya ba*), the chapter returns to its overall sevenfold structure. The sixth point in this structure is the cultivation (*goms par bya ba*, **abhyāsa*) of insight. The cultivation is said to consist of four steps. The first is a preparatory stage (*sngon 'gro*, **pūrvaṃgama*), where the mind comes to ascertain its real nature (*sems rnal du dbab pa*). Following a short quotation from a *Prajñāpāramitā* scripture describing the general procedure of meditation, the segment states that this is called the preparation for *Mahāmudrā* (*phyag rgya chen po'i sngon 'gro*). By here using the term *Mahāmudrā* for the first time in

the treatise, the text clearly indicates that the following explanations on the cultivation of insight are linked with Bsod nams rin chen's *Mahāmudrā* teachings.

The second step in the cultivation of insight is the practice of meditative absorption (*mnyam bzhag*, **samāhita*). This practice is here to be done in accordance with the tradition of *Mahāmudrā* instruction (*phyag rgya chen po'i khrid lugs*). The meditator should settle the mind effortlessly without conceiving of anything existing, not existing, something to be developed, or something to be removed (*yod med blang dor ci la yang mi sems par 'bad rtsol dang bral bar bzhag go*). Following this very concise instruction, the segment authorizes the mentioned procedure by giving a longer series of quotations from Indian teachers who are traditionally associated with the *Mahāmudrā* lineage, including Tailopa, Nāgārjuna, *Śabari (*ri khrod dbang phyug*), and Saraha. This is followed by more quotations from other teachers and scriptures, such as Atiśa, Vāgīśvara, and the *Prajñāpāramitā sūtra*s.

It should be noted that the mere brief attention given here to stating actual instructions for *Mahāmudrā* meditation with a lot more emphasis put on providing authoritative quotations from Indian works that verify this method as being correct and authentic in the view of the Indian tradition seems almost apologetic. It thus differs starkly from other parts of the *Dags po'i bka' 'bum* corpus where no such sentiment is seen, and it might indeed be indicative of a relatively late date for the *Mahāmudrā* part of the *Dags po thar rgyan* treatise. In other words, the passage would seem to have been written at a time after critiques of *Bka' brgyud Mahāmudrā* had been raised by masters of other Tibetan traditions, such as the critique written by Sa skya Paṇḍi ta in his *Sdom gsum rab dbye*. The defensive tone of the explanations given here are, in fact, completely in line and character with Tibetan *Mahāmudrā* writings of the 15th-16th centuries, which usually include long self-justifying passages intended to prove the correctness and Indian roots of the *Mahāmudrā* contemplative system by furnishing numerous scriptural quotations.

The third step in the cultivation of insight is the so-called ensuing attainment (*rjes thob*, **pṛṣṭhalabdha*), referring to the phase of daily life following after a session of meditative absorption. It is said that the meditator will come to see everything as hallucinatory and illusion-like (*sgyu ma lta bu*, **māyopama*) and that the practitioner from within this awareness should put great effort in accumulating beneficial actions (*bsod nams*, **puṇya*), for example by performing deeds of generosity (*sbyin pa*, **dāna*), etc. This explanation is supported with quotations from the *Prajñāpāramitāsaṃcayagāthā* and the *Samādhirāja-sūtra*. It is further said that when the practitioner has fully cultivated (*goms pa*) insight, the two phases of meditative absorption and ensuing attainment (*mnyam rjes gnyis*) become indistinguishable (*tha mi dad du 'gyur*), which renders the practitioner to be completely without any self-aggrandizement (*rlom sems dang bral bar 'gyur*, **manyāpagata*). The segment then sets off with a series of scriptural quotations praising the great benefit and merit found in such genuine practice and realization. It also extolls how all forms of Buddhist practice are subsumed within it, including the taking of refuge, engendering the

resolve for Awakening, practicing the Generation Stage of Secret *Mantra*, making offerings, and performing the six perfections of generosity and so forth.[1335]

The fourth and final point taught in the context of the cultivation of insight is an explanation of the signs indicating the complete cultivation of insight (*goms rtags*). These signs include exerting great care and conscientiousness with all that is beneficial, an inner weakening of the afflictive emotions, the feeling of compassion for sentient beings, a sustained wish to put great effort in practicing the *Dharma*, a natural inclination to stay away from all distractions, and being without feelings of attachment or desire for the things and affairs of this life. The explanation is supported with a quotation from Nāgārjuna's *Ratnāvalī*.

Having thus taught how to cultivate insight, the segment turns to the final point of its sevenfold structure, namely the results of insight (*'bras bu*, **phala*). The ultimate result (*mthar thug*, **niṣṭhā*) is the attainment of complete Awakening and buddhahood. The immediate result (*gnas skabs*, **avasthā*) is that everything good and positive takes place. The segment ends with a colophon (cited in Tibetan above): "[This was] the seventeenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, on the perfection of insight."

The term 'insight' (*shes rab*, **prajñā*) is clearly of paramount importance for all the mystical practices taught throughout the whole *Dags po'i bka' 'bum* corpus, because it pops up repeatedly in a great number of different contexts. There are numerous passages that

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[1335] David P. JACKSON (1994:20-24) has discussed this passage, arguing that the statement that all forms of Buddhist practice are subsumed within the the perfection of insight implies a 'simultaneist' viewpoint (*cig car ba*) and that all the foregoing gradualist teachings (*rim gyis pa*) were only intended for the spiritually ill-equipped. Also, JACKSON argued (ibid.) that some of the scriptures quoted in this part of the text originated as apocryphal Chinese Buddhist texts, and that there is similar reliance on some these scriptural passages in medieval Chinese Chán Buddhist works as well as in medieval Tibetan *Rdzogs chen* texts. It should though be noted that the *Dags po thar rgyan* passage in question actually does not employ the terms 'instantaneous' (*cig car ba*) and 'gradualist' (*rim gyis pa*), and that JACKSON consequently reads his interpretation into the passage, which therefore remains just one possible way of interpreting the meaning.

Regarding the citations of apocryphal scriptures, JACKSON (1994:24) rightly raises the problem of the textual transmission of these texts in Tibet: "The presence of these quotes does, however, raise several questions: Where did sGam-po-pa receive these traditions from? Did he have direct access to Chinese materials that had been suppressed in the late 8th century? Or did he merely learn them from some intermediate source, such as from the writings of one of the early Tibetan Ch'an-influenced "simultaneist" (*cig car ba*) traditions such as are recorded in the *bSam gtan mig sgron* of gNubs Sangs-rgyas-ye-shes? It seems unlikely that he would have come upon them merely through a random reading of Sūtras." JACKSON does not answer these questions in his book and the task of finding pertinent information therefore still remains. It should though be noted that the questions need to be considered while keeping firmly in mind that the *Dags po thar rgyan*'s many quotations almost certainly do not date from the time of Sgam po pa Bsod nams rin chen, but either are likely to have been inserted into an original smaller version of the work at a later stage of transmission, or the *Dags po thar rgyan* as a whole should be seen as being a later composition that was not authored by Sgam po pa Bsod nams rin chen.

simply mention insight briefly in passing, in some cases adding a few words of definition or clarification.[1336] Moreover, belonging to the triad of the three trainings (*bslab pa gsum*, * *tisraḥ śikṣāḥ*), insight is in a few passages briefly explained as the training in higher insight (*lhag pa shes rab*, **adhiprajña*) when these trainings are laid out in the context of discussing the three sets of vows (*sdom gsum*).[1337] Insight also occurs as part of the binary set of the two armors (*go cha gnyis*, **dvayasaṃnāha*), consisting of the armor of the view (*lta ba'i go cha*) and the armor of insight (*shes rab kyi go cha*).[1338] Further, insight is a frequent component of Tantric symbolism, given that it is the quality associated with the left side-channel as well as with the third Tantric empowerment called the insight-knowledge empowerment (*shes rab ye shes kyi dbang*, **prajñājñānābhiṣeka*).[1339] There are also instances that speak of insight as a separate path, sometimes called "the insight path" (*shes rab kyi lam*), as opposed to the Tantric "method path" (*thabs kyi lam*).[1340] Yet, none of these many passages provides any detailed exposition of the perfection of insight (*shes rab kyi pha rol tu phyin pa*, **prajñāpāramitā*) as found in the present chapter. The only other passage in the corpus that gives a detailed teaching on insight – covering the topics of relative and ultimate insight and the two kinds of essencelessness – is segment DK.A.A.2, which bears some similarity to the present chapter, though its exposition is far from as thorough as that of the *Dags po thar rgyan*.

Segment DK.A.E.18: The segment begins (DK.A.E.18.108b$_6$): *//de ltar dang po byang chub mchog tu sems bskyed nas//*. It ends (DK.A.E.18.111b$_2$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ lam gyi rnam par bzhag pa bstan pa'i le'u ste/ bcwa brgyad pa'o//*.[1341] With the eighteenth segment, the *Dags po thar rgyan*'s

[1336] For brief references to insight in various contexts of Common *Mahāyāna* as well as Secret *Mantra* instructions, see segments: DK.A.Ca.3, DK.A.Ca.8, DK.A.Ca.17, DK.A.Cha.12, DK.A.Nya.9, DK.A.Tha.36, DK.A.Dza.12, DK.A.Wa.1, DK.A.Wa.16, DK.A.Sa.4, DK.A.A.3, DK.A.A.8, and DK.A.A.11.

[1337] These *sdom gsum* passages that mention higher insight are: DK.A.Nga.6, DK.A.Ha.7, and DK.A.A.1. The three trainings are also brought up in the *Dags po thar rgyan*, chapter 11 (DK.A.E.11), without reference to the three sets of vows.

[1338] The segments on the two armors are: DK.A.Nya.4, DK.A.Dza.1, DK.A.Ki.15, DK.A.Ki.16, DK.A.Ki.18, and DK.A.Khi.3.

[1339] Segment DK.A.Tsa.3 mentions the insight symbolism of the left side-channel, while segments DK.*A.Ma.1, DK.A.Sha.3, and DK.A.Sa.3 discuss the insight-knowledge empowerment.

[1340] For such juxtaposition of insight and method practice, see segments DK.A.Ca.9, DK.A.Ca.18, DK.A.Cha.22, DK.A.Cha.26, and DK.A.Chi.1.

[1341] Correlated passages: DK.α.Ka-Thar-rgyan.99b$_3$-101b$_6$, DK.B.E.18.108b$_6$-111b$_2$, DK.D.Nyi.18.110b$_6$-113b$_2$, DK.S.Nyi.18.185b$_1$-200a$_3$, and DK.T.Nyi.18.109b-112b, NGMPP microfilm L150/5 folios 91a$_6$-93b$_2$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 184a$_5$-188b$_3$, the Rumtek xylograph folios 149b$_6$-153b$_1$, the Punakha xylograph (W1KG3680) folios 136a$_5$-139a$_5$, TBRC xylograph (W1CZ1013) folios 105b$_3$-108a$_5$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 295-302. English translations: GUENTHER (1959:232-238), GYALTSEN & CHÖDRON (1998:257-261).

presentation of the six perfections is finished and the treatise turns to teaching the Buddhist path (*lam*, **mārga*) and levels (*sa*, **bhūmi*). In the overall structure of the work, these explanations still belong to the text's exposition of *bodhicitta*, in that the path and levels are taught within the framework of what needs to be practiced in terms of the applied *bodhicitta*. In other words, the current and the following chapters of the text analyze how the six perfections are pragmatically to be cultivated and perfected throughout in the course of various spiritual stages.

More specifically, the eighteenth chapter contains an exposition of the Buddhist path (*lam gyi rnam par bzhag pa*, **mārgavyavasthāna*), laying out the structure of the five paths (*lam lnga*, **pañcamārga*). It begins by first correlating its explanation thereon with the treatment of the same topic found in Atiśa's *Bodhipathapradīpa*.

The first of the five paths is the path of accumulation (*tshogs lam*, **saṃbhāramārga*). On this path, the practitioner, who possesses the *Mahāyāna* predisposition (*rigs*, **gotra*), engenders the resolve for Awakening, receives teachings, and practices the *Dharma* until he reaches the stage of knowledge called 'heat' (*drod*). The segment briefly indicates the four internal stages of the path of accumulation, the reason for its name, and how it relates to the first twelve of the 37 factors of Awakening (*byang chub kyi phyogs kyi chos*, **bodhipakṣyā dharmāḥ*).

The second is the path of preparation (*sbyor lam*, **prayogamārga*). Here, the practitioner undergoes successively deeper stages of meditative insights into the nature of reality though without yet achieving a complete direct realization. These are meditative experiences that still belong to the category of tranquility meditation (*zhi gnas*, **śamatha*). The explanation covers the four internal stages of the path, the reason for its name, and how it includes the five powers (*dbang po lnga*, **pañcendriya*) from among the 37 factors of Awakening.

The third is the path of seeing (*mthong lam*, **darśanamārga*). This level entails the direct perception of the four truths of the noble ones (*'phags pa'i bden pa bzhi*, **catvāry āryasatyāni*). It denotes the actualization of insight meditation (*lhag mthong*, **vipaśyanā*). The segment here gives a short outline of these truths with their sixteen aspects. It also states the reason for the name of the path and mentions that it includes the seven limbs of Awakening (*byang chub kyi yan lag bdun*, **sapta bodhyaṅgāni*) from among the 37 factors.

The fourth is the path of cultivation (*sgom lam*, **bhāvanāmārga*). It includes the mundane path (*'jig rten pa'i lam*) and the supramundane path (*'jig rten las 'das pa'i lam*) of meditative cultivation, both of which are laid out in brief. The segment also states the reason for the path's name and that it includes the eightfold path of the noble ones (*'phags pa'i lam yan lag brgyad*, **āryāṣṭāṅgo mārgaḥ*) from among the 37 factors.

The fifth is the path of perfection or the path of fulfillment (*mthar phyin pa'i lam*, **niṣṭhāgatamārga*). This is the highest level that follows upon the *vajra*-like meditative absorption (*rdo rje lta bu'i ting nge 'dzin*). The segment shortly explains this absorption and the highest knowledge that arises from it. The segment ends with a colophon (cited in

Tibetan above): "[This was] the eighteenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, teaching an exposition of the path."

Along similar lines to the exposition of the present chapter, elsewhere in the corpus segment DK.A.A.10 gives a short correlation between the five paths and the 37 factors of Awakening. A general survey of the five paths is also found in segment DK.A.Ha.14. Other segments in the corpus that deal with the topic of the paths only do so in comparison to the Secret *Mantra* approach or the steps of accomplishment according to the *Mahāmudrā* teachings.[1342]

Segment DK.A.E.19: The segment begins (DK.A.E.19.111b$_2$): */lam lnga po de dag las du yong ce na/ sdom ni/*. It ends (DK.A.E.19.121b$_5$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ sa'i rnam bzhag bstan pa'i le'u ste bcu dgu pa'o//*.[1343] The nineteenth segment provides a detailed explication of the thirteen spiritual levels (*sa*, **bhūmi*). As stated in an outline verse (*sdom*, **uddāna*) at the beginning of the chapter, these levels include: the level of a beginner *bodhisattva* (*las dang po pa'i sa*, **ādikarmikabhūmi*), the level of practicing with ascertainment (*mos pas spyod pa'i sa*, **adhimukticaryābhūmi*), the ten *bodhisattva* levels (*byang chub sems dpa'i sa bcu*, **daśa bodhisattvabhūmayaḥ*), and the level of a fully Awakened *buddha* (*sangs rgyas kyi sa*, **buddhabhūmi*). After briefly outlining the beginner level and the level of practicing with ascertainment, which belong to the paths of accumulation and preparation, the segment moves into a more detailed explanation of the ten *bodhisattva* levels.

The exposition of the *bodhisattva* levels starts with a general presentation (*spyi'i chos*). Here, the basic nature (*ngo bo*, **svabhāva*) of a *bodhisattva* level is defined as denoting the mind-stream of a *bodhisattva* learner who is endowed with meditation involving direct realization of the essencelessness of phenomena. Also, the term 'level' or 'ground' (*sa*, **bhūmi*) is explained with an etymology (*nges tshig*, **nirukti*) as meaning that which provides a basis for good qualities. A series of analogies is provided to illustrate the literal meaning of the term, and an argument is stated as to why there are ten levels.

Thereupon, the segment turns to a detailed presentation (*bye brag gi chos*) of each *bodhisattva* level. Every level is here explicated in nine points, covering the topics of the level's name, an etymology of the name, what has to be prepared in order to attain it, what is developed on the given level, what is perfected, what kind of realization it entails, what is

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[1342] A segment explaining the five paths in relation to the Secret *Mantra* system is DK.A.A.8, while three segments correlate the five paths and the four *yoga*s of *Mahāmudrā*, viz. DK.A.Tha.23, DK.A.Ki.21, and DK.A.Ki.26.

[1343] Correlated passages: DK.α.Ka-Thar-rgyan.101b$_6$-110a$_4$, DK.B.E.19.111b$_2$-121b$_5$, DK.D.Nyi.19.113b$_2$-124a$_4$, DK.S.Nyi.19.200a$_3$-218a$_4$, and DK.T.Nyi.19.112b-123n, NGMPP microfilm L150/5 folios 93b$_2$-102a$_5$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 188b$_3$-205b$_3$, the Rumtek xylograph folios 153b$_1$-167a$_2$, the Punakha xylograph (W1KG3680) folios 139a$_5$-151a$_2$, TBRC xylograph (W1CZ1013) folios 108a$_5$-117b$_3$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 303-329. English translations: GUENTHER (1959:239-256), GYALTSEN & CHÖDRON (1998:263-277).

eliminated on the level, the place of rebirth it enables, and the powers that the *bodhisattva* has on this level. With all these points taught for each of the ten levels, it is evident that the present chapter offers a rather detailed exposition of the topic at hand. Here the explanation shall only be summed up in general.

The first *bodhisattva* is named 'the joyful' (*rab tu dga' ba*, **pramuditā*). The *bodhisattva* approaches this level by getting rid of all crookedness (*gya gyu*, **kuṭila*) and by engaging in ten good qualities (*chos bcu*), namely the ten perfections in general and generosity in particular. While resting in meditative absorption (*mnyam bzhag*, **samāhita*), the *bodhisattva* on this level for the first time attains direct realization of emptiness. This ultimate meditative quality remains the same throughout all the ensuing *bodhisattva* levels with no further gradations in the level of meditative realization. However, the realization is progressively deepened for the *bodhisattva* in terms the stage of ensuing attainment (*rjes thob*). During the ensuing attainment (*rjes thob*) of the first *bodhisattva* level, the *bodhisattva* perceives emptiness as being all pervading (*kun tu 'gro ba*), which leads to realizing the sameness (*mnyam pa nyid*, **samatā*) of self and others. The *bodhisattva* overcomes 82 types of afflictive emotions and eliminates fear. Such a *bodhisattva* is apt to be reborn as a human monarch on the *Jambudvīpa* continent and will thereby inspire sentient beings to give up stinginess with his profound conduct of never-ending generosity.

The second level is called 'the stainless' (*dri ma med pa*, **vimalā*), since it is on this level that the *bodhisattva* perfects ethics and discipline (*tshul khrims*, **śīla*). The *bodhisattva* approaches this attainment by practicing all good forms of ethics and discipline. In the ensuing attainment, the *bodhisattva* perceives emptiness as being of highest import (*mchog gi don*, **agryārtha*) and therefore resolves deeply to strive for it in every way. The *bodhisattva* eliminates sixty kinds of afflictive emotions in their manifest form (*mngon gyur*), leaving only their seeds (*sa bon*, **bīja*) for future purification. A *bodhisattva* of the second level is apt to be reborn as a human monarch on three other continents and will thereby inspire sentient beings to stop doing negative actions with his good example of pure conduct.

The third level is called 'the illuminating' (*'od byed pa*, **prabhākarī*), since its meditative absorption is very bright. The *bodhisattva* approaches this level through insatiable striving in studying the *Dharma* and teaching it to others without any hope of personal gain. On this level, the *bodhisattva* perfects the *pāramitā* of endurance and patience (*bzod pa*, **kṣānti*), but he also practices the other *pāramitā*s. In the ensuing attainment, the *bodhisattva* realizes that the *Dharma* is the highest value since it corresponds to its cause, which is the highest reality. Accordingly, such a *bodhisattva* will be willing to undergo incredible difficulty for the sake of learning even a single *Dharma* verse. A *bodhisattva* of this level is apt to be reborn as a celestial king of the gods, such as *Indra*, whereby he will lead sentient beings away from desires.

The fourth level is called 'the flaming' (*'od 'phro ba*, **arciṣmatī*), since the flames of its knowledge consume hindrances. The *bodhisattva* approaches this level by going into retreat and living in solitude (*dgon par gnas pa*), thoroughly reducing his existence to a bare

minimum of needs, always being content, and strictly upholding a pure discipline. Here the *bodhisattva* perfects the *pāramitā* of drive (*brtson 'grus*, **vīrya*) while also practicing the other *pāramitā*s. In the ensuing attainment, he experiences that reality is completely without features and possessions (*yongs su 'dzin pa med pa*, **aparigraha*) and therefore puts a stop to all kinds of craving for things (*chos la sred pa*). The *bodhisattva* is apt to be reborn as a celestial leader of the *Suyāma* gods of the desire realm (*rab 'thab bral*), thereby freeing sentient beings from wrong views.

The fifth level is called 'difficult to master' (*shin tu sbyang dka' ba*, **sudurjayā*). The *bodhisattva* approaches this level by avoiding association with all householders and disturbing places that he might otherwise have gone to for the sake of selfish gain or personal benefit. On this level, the *pāramitā* of meditation (*bsam gtan*, **dhyāna*) is perfected, while the *bodhisattva* also engages in the other *pāramitā*s. In the ensuing attainment, the *bodhisattva* sees that reality entails no distinct streams of being (*rgyud tha dad pa*) and he therefore realizes the ṭen kinds of sameness (*mnyam pa nyid*, **samatā*). The *bodhisattva* is apt to be reborn as a celestial leader of the *Tuṣita* gods (*dga' ldan gnas kyi lha*) of the desire realm, whereby he conquers wrong views.

The sixth level is named 'actualization' (*mngon du gyur pa*, **abhimukhī*), since it is on this level that the *bodhisattva* fully accomplishes insight and thereby attains the non-abiding *nirvāṇa*. The level is approached by perfecting the six *pāramitā*s and abandoning all hope for the limited kind of personal *nirvāṇa* reached by *śrāvaka*s and *pratyekabuddha*s. The *bodhisattva* here perfects the *pāramïtā* of insight (*shes rab kyi pha rol tu phyin pa*, **prajñāpāramitā*), while also practicing the other perfections. In the ensuing attainment, he sees that reality involves neither bondage (*kun nas nyon mongs pa*, **saṃkleśa*) nor purification (*rnam par byang ba*, **vyavadāna*). The *bodhisattva* is apt to be reborn as a celestial leader of the *Sunirmita* gods (*rab 'phrul*) of the desire realm, quelling the self-conceit of beings.

The seventh level is called 'far reaching' (*ring du song ba*, **dūraṅgamā*). It is approached by overcoming all belief in a Self (*bdag tu 'dzin pa*, **ātmagrāha*). The *bodhisattva* perfects the *pāramitā* of methods (*thabs*, **upāya*) while also practicing the other *pāramitā*s. The ensuing attainment is a thorough realization of non-differentiation (*tha dad med pa*, **avinirbhāga*). The *bodhisattva* is apt to be reborn as a celestial leader of the *Vaśavartin* gods (*dbang bsgyur lha*) and becomes highly skilled in the realizations of the four truths of the noble ones attained by *śrāvaka*s and *pratyekabuddha*s.

The eighth level bears the name 'immovable' (*mi g.yo ba*, **acalā*). The *bodhisattva* approaches it by fully knowing and understanding others' behavior through his special powers of clairvoyance (*mngon shes*, **abhijñā*). On this level, the *pāramitā* of wishing prayers (*smon lam*, **praṇidhāna*) is perfected while still practicing the other nine *pāramitā*s. In the ensuing attainment, the *bodhisattva* sees that all phenomena are beyond concepts and space-like (*nam mkha' dang 'dra ba*), and consequently feels neither fear nor anxiety. This is the attainment of the endurance (*bzod pa*, **kṣānti*) of unborn reality, wherein there is neither increase nor decrease. The *bodhisattva* achieves ten special abilities (*dbang*, **vaśa*),

whereby he has mastery and control over his life span, mind, provisions, *karma*, rebirth, wishing prayers, faith, miracles, knowledge, and the *Dharma*. He is apt to take rebirth as the god *Brahman* ruling over a thousand realms, enabling him to attend to the needs of *arhat*s and *pratyekabuddha*s.

The ninth level is called 'good intellect' (*legs pa'i blo gros*, **sādhumatī*), since the *bodhisattva* here perfects analytical knowledge (*so so yang dag par rig pa*, **pratisaṃvit*). The segment briefly enumerates the four types of analytical knowledge, namely complete knowledge of the *Dharma*, the meanings of its words, derivative analyses, and rhetoric. The *bodhisattva* approaches this level by making and fulfilling uncountable wishing prayers. The level is the perfection of the *pāramitā* of power (*stobs*, **bala*). In the ensuing attainment, the *bodhisattva* masters all forms of knowledge and he is apt to take rebirth as the god *Brahman* ruling over a thousand world systems of a thousand realms, able to answer the questions of all beings.

The tenth *bodhisattva* level is called 'the *Dharma* cloud' (*chos kyi sprin*, **dharmamegha*), since the *bodhisattva* on this level causes the *Dharma* to fall like a soothing rain. The level is the perfection of the *pāramitā* of knowledge (*ye shes*, **jñāna*). The *bodhisattva* has complete knowledge of the workings of action and result, and he is able to manifest himself in any form in order to fulfill the needs of beings. He is apt to take rebirth as *Maheśvara*, the king of all gods, thereby giving guidance to all spiritual seekers. He attains an endless number of meditative absorptions and manifests an endless stream of emanation bodies of *buddha*s, *bodhisattva*s, and *buddha* realms. To underline this point, the segment cites Candrakīrti's *Madhyamakāvatāra*, which – it should be noted – is a text that was very rarely studied or quoted in Tibet prior to the fourteenth century.

Finally, the segment explains the level of buddhahood (*sangs rgyas kyi sa*, **buddhabhūmi*) as being the level on which both the hindrance of afflictive emotions (*nyon mongs kyi sgrib pa*) as well as the hindrance for knowledge (*shes bya'i sgrib pa*) have been eliminated in their entirety. The *bodhisattva* traverses the ten *bodhisattva* levels throughout three uncountable aeons before finally manifesting the level of a *buddha*. The segment here quotes the *Bodhisattvabhūmi*'s presentation of the three uncountable aeons. The chapter ends with a colophon (cited in Tibetan above): "[This was] the nineteenth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, teaching an exposition of the levels."

The topic of spiritual levels in general and the ten *bodhisattva* levels in particular is occasionally mentioned in other parts of the corpus.[1344] Only three other segments in the *Dags po'i bka' 'bum* give overall teachings on the ten *bodhisattva* levels and none of those instructions are as detailed as the one found here.[1345]

[1344] For segments with passing references, see: DK.A.Cha.22, DK.A.Za.1, DK.A.A.6, DK.A.Ki.7, DK.A.Ki.21, and DK.A.Khi.20.

[1345] The three segments giving more detailed surveys of the ten *bhūmi*s are: DK.A.Cha.2, DK.A.Dza.12, and DK.A.Ha.14.

In a survey of Tibetan literature on the levels (*sa*) and paths (*lam*), Jules B. LEVINSON (1996:261) has stated that the earliest Tibetan text on this topic that he was able to identify was Sgam po pa's *Dags po thar rgyan*. His observation, however, seems to be based in the presupposition that the text was composed in its entirety by Sgam po pa in the mid-twelfth century, which seems highly unlikely. Moreover, LEVINSON's view has in the meantime been superseded with the publication in recent years of many newly found Tibetan medieval works on the topic, such as the two *Abhisamayālaṃkāra* commentaries by Rin chen bzang po (958-1055) and Rngog Blo ldan shes rab (1059-1109).[1346]

Segment DK.A.E.20: The segment begins (DK.A.E.20.121b$_5$): *//'bras bu rdzogs sangs rgyas kyi sku/ /zhes pa la/.* It ends (DK.A.E.20.128b$_5$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ 'bras bu rdzogs pa'i sangs rgyas bstan pa'i le'u ste nyi shu pa'o//.*[1347] The *Dags po thar rgyan*'s teaching on the cultivation of *bodhicitta* ended with the nineteenth chapter. The twentieth segment then returns to the penultimate point among the overall topic headings for the treatise listed in the outline verse (*sdom*, **uddāna*) at the beginning of the first chapter (DK.A.E.1). The penultimate topic is the result of the path (*'bras bu*, **phala*), namely the state of perfect and complete buddhahood (*rdzogs sangs rgyas kyi sku*, **sambuddhakāya*).

This topic is presented in seven points that are first enumerated in a new outline verse at the start of the twentieth chapter: the nature of buddhahood, the meaning of the word *buddha*, its sub-divisions into states (*sku*, **kāya*), their exposition, the reason for their numbers, their general characteristics, and their special features.

The nature (*ngo bo*, **svabhāva*) of buddhahood is the perfection of renunciation (*spangs pa phun sum tshogs pa*, **prahāṇasaṃpad*) and the perfection of knowledge (*ye shes phun sum tshogs pa*, **jñānasaṃpad*). The segment explains these two qualities in detail with reference to a variety of opinions regarding the nature of a *buddha*'s knowledge stated in Indian Buddhist sources. The lengthy discussion entails differing interpretations of the complete knowledge of things as they really are (*ji lta ba mkhyen pa'i ye shes*, **yathābhūta-parijñāna*) and complete knowledge of things in their variety (*ji snyed pa mkhyen pa'i ye shes*, **yāvadbhūtaparijñāna*), and whether a *buddha* possesses only the former or both of these, given that the latter kind of knowledge is relative in nature while a *buddha* is ultimate.

[1346] Both the mentioned commentaries were published in 2006 in vol. 1 of the *Bka' gdams gsung 'bum phyogs bsgrigs thengs dang po* (TBRC W1PD89051).

[1347] Correlated passages: DK.α.Ka-Thar-rgyan.110a$_4$-116a$_5$, DK.B.E.20.121b$_5$-128b$_5$, DK.D.Nyi.20.124a$_4$-131a$_4$, DK.S.Nyi.20.218a$_4$-230a$_5$, and DK.T.Nyi.20.123n-130n, NGMPP microfilm L150/5 folios 102a$_5$-107b$_3$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 205b$_3$-217a$_1$, the Rumtek xylograph folios 167a$_2$-178(?) (missing folios 177-179 in my copy), the Punakha xylograph (W1KG3680) folios 151a$_2$-159a$_1$, TBRC xylograph (W1CZ1013) folios 117b$_3$-124a$_4$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 330-347. English translations: GUENTHER (1959:257-270), GYALTSEN & CHÖDRON (1998:279-293).

The debate ends with the author citing the opinion of his own spiritual teacher, whom the segment only refers to as *dge bshes pa* (**kalyāṇamitra*). Following that, a saying from the master Mi la ras pa (*rje btsun mi la*) is cited. According to this view, the Buddha is ultimately purely the *dharmakāya* and the *dharmakāya* is unborn and free from all conceptual proliferations (*spros bral*, **niṣprapañca*). Without conceptual labels being applicable, it actually cannot be said that the Buddha possesses any knowledge at all (*ye shes mi mnga'o*), and consequently the debate on whether the Buddha is endowed only with ultimate knowledge or also with relative knowledge is futile and beside the point.

The literal meaning of the word (*sgra'i don*, **śabdārtha*) '*buddha*' is briefly outlined as meaning someone who has 'awoken' (*sangs*) from the sleep of ignorance (*ma rig gnyid*) and 'unfolded' (*rgyas*) a complete understanding (*blo*).

The sub-divisions (*dbye ba*, **bheda*) of buddhahood are said to be threefold, namely the three *buddha*-bodies: the *dharmakāya* (*chos kyi sku*), the *saṃbhogakāya* (*longs spyod rdzogs pa'i sku*), and the *nirmāṇakāya* (*sprul pa'i sku*). The segment gives a somewhat detailed presentation (*rnam bzhag*, **vyavasthāna*) of these *kāya*s.

Regarding the number of the three *kāya*s (*grang nges*), it is argued that there are three, since the *dharmakāya* fulfills the *buddha*'s own benefit, whereas the two form-*kāya*s (*gzugs sku*, **rūpakāya*) fulfill the benefit of others, appearing respectively to partly Awakened beings who have already been purified but still need teachings as well as to ordinary beings who have not yet been purified and are in need of teachings.

Next, the segment presents the individual features of each of the three *kāya*s (*so so'i mtshan nyid*). The *dharmakāya* is taught as having eight characteristics (*mtshan nyid brgyad*), which are explained. The segment here also cites a view of the *dharmakāya* pronounced by the teacher Mi la ras pa (*bla ma mi la*). The *saṃbhogakāya* also possesses eight characteristics, which are presented as features of the pure realms of Buddha Vairocana and other Awakened beings. The *nirmāṇakāya* similarly has its own set of eight characteristics, pertaining to how *buddha*s manifest in the world.

Finally, it is said that there are three special features (*khyad par*, **viśeṣa*) that characterize all three *kāya*s, viz. their sameness (*mnyam pa'i khyad par*), everlastingness (*rtag pa'i khyad par*), and appearance (*snang ba'i khyad par*).

The chapter ends with a colophon (cited in Tibetan above): "[This was] the twentieth chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, teaching the result that is perfect buddhahood."

The topics of buddhahood and the three *buddha*-bodies occur frequently throughout the *Dags po'i bka' 'bum* corpus. A few segments treat the notion of *buddha* in general terms and discuss the relationship between the terms 'sentient being' (*sems can*, **sattva*) and '*buddha*' (*sangs rgyas*).[1348] The *buddha* concept is also significant with regard to how the practitioner should view the teacher (*bla ma*, **guru*), in that he is advised to see the teacher as the

[1348] For general expositions of the term 'buddha', see segments DK.A.Ca.3, DK.A.Ca.15, DK.A.Da.1, and DK.A.Khi.2.

Buddha himself.[1349] The explanatory structure of the three *buddha* bodies is particularly frequent in the corpus. Several segments give short explanations on the three *kāya*s, most of which are shorter than the teaching provided by the *Dags po thar rgyan*.[1350] Some of those expositions are given in accordance with the Secret *Mantra* approach, where the three *kāya*s are employed as a spiritual path (*lam*, **mārga*) or as results to be attained during the interim (*bar do*, **antarābhava*) after death.[1351] Yet, the by far most common reference to the *kāya*s in the corpus is given in the context of identifying the nature of the mind with the *dharmakāya*. Numerous of those passage are structured along the *Mahāmudrā* teaching, wherein the co-emergent mind as such (*sems nyid lhan cig skyes pa*) is identified with the *dharmakāya*, while co-emergent experiences (*snang ba lhan cig skyes pa*) are said to be the light of *dharmakāya*.[1352] It should be noted that this latter kind of teaching on the *kāya*s are not found in the *Dags po thar rgyan*, whose presentation of the topic is more in line with Common *Mahāyāna* teachings.

Segment DK.A.E.21: The segment begins (DK.A.E.21.128b$_5$): *//'phrin las rtog med 'gro don mdzad/ /ces pa la/*. It ends (DK.A.E.21.131a$_2$) with the colophon: */dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan las/ sangs rgyas kyi 'phrin las bstan pa'i le'u ste/ nyi shu rtsa gcig pa'o//*.[1353] The twenty-first segment contains the final chapter of the treatise, namely the book's brief presentation of non-conceptual activities (*'phrin las*, **karman*) aimed at benefiting sentient beings (*rtog med 'gro don mdzad*). The segment explains that the practitioner engenders the resolve for Awakening (*bodhicitta*) and practices the path for the sole purpose of helping sentient beings become liberated from the suffering of *saṃsāra*. When the practitioner becomes a *buddha*, these conscious efforts all cease,

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[1349] For passages on seeing the *bla ma* as *buddha*, see segments DK.A.Ca.21, DK.A.Tha.40, and DK.A.Wa.17.

[1350] For short expositions of the three *kāya*s, see segments DK.A.Ca.11, DK.A.Cha.2, DK.A.Cha.8, DK.A.Ja.8, DK.A.Nya.8, DK.A.Nya.11, DK.A.Tha.11, DK.A.Dza.5, DK.A.Dza.12, DK.A.La.5, DK.A.Sa.11, DK.A.A.10, and DK.A.Ki.7.

[1351] For a passages giving Tantric instructions on the three *kāya*s, see, e.g., segments DK.A.Dza.4, DK.A.Za.1, DK.A.Ki.13, and DK.A.Khi.17.

[1352] For identifications of the nature of the mind with *dharmakāya* and other passages relating various aspects of the mind and its qualities to the three *kāya*s, see segments: DK.A.Nga.7, DK.A.Nga.9, DK.A.Ca.3, DK.A.Ca.14, DK.A.Ca.15, DK.A.Ca.19, DK.A.Ca.21, DK.A.Cha.17, DK.A.Cha.18, DK.A.Cha.21, DK.A.Cha.23, DK.A.Ja.9, DK.A.Ja.10, DK.A.Nya.3, DK.A.Nya.10, DK.A.Tha.38, DK.A.Na.1, DK.A.Pa.3, DK.A.Tsa.5, DK.A.Dza.1, DK.A.Wa.3, DK.A.'a.3, DK.A.'a.4, DK.A.Sha.1, DK.A.Sha.3, DK.A.Sa.12, DK.A.Ki.8, DK.A.Ki.15, and DK.A.Khi.17.

[1353] Correlated passages: DK.α.Ka-Thar-rgyan.116a$_5$-118a$_4$, DK.B.E.21.128b$_5$-131a$_2$, DK.D.Nyi.21.131a$_4$-133b$_2$, DK.S.Nyi.21.230a$_5$-234a$_4$, and DK.T.Nyi.21.130n-132b, NGMPP microfilm L150/5 folios 107b$_4$-109b$_1$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 217a$_1$-220b$_5$, the Rumtek xylograph folios 178(?)-180b$_2$ (missing folios 177-179 in my copy), the Punakha xylograph (W1KG3680) folios 159a$_1$-161b$_4$, TBRC xylograph (W1CZ1013) folios 124a$_5$- (incomplete from folio 124b ff.), and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 348-354. English translations: GUENTHER (1959:271-275), GYALTSEN & CHÖDRON (1998:295-300).

because a *buddha* is completely without conceptuality. The *buddha* nonetheless performs endless activities with body, speech, and mind for the benefit of others in a non-conceptual manner. The causes for these spontaneous Awakened activities are the former beneficial aspirations and actions performed while the *bodhisattva* was still consciously practicing the path in a conceptual manner.

To illustrate how these activities function effortlessly and without conceptual, personal intent, the segment quotes a verse from the *Ratnagotravibhāga*, which provides nine analogies for the *buddha* activities. The nine analogies are: (1) the multiple reflections of the king of the gods, *Indra*, that spontaneously appear through the heavenly palaces due to the reflective qualities of their crystal walls; (2) the celestial drum that miraculously appears in the heavens to warn the gods about their own eventual death and ultimate impermanence; (3) a rain cloud in the summer that naturally gives water to the crops; (4) the lord of the gods, *Brahman*, who appears elsewhere to the other gods without actually ever leaving his own abode; (5) the warm rays of the sun that naturally make the flowers bloom and which simultaneously are reflected manifold in many pools of water; (6) a wish-fulfilling gem that has the power miraculously to grant any wish; (7) an echo that arises without intention in response to a sound; (8) the sky that encompasses and enables everything; and (9) the earth that naturally supports all and lets it grow. The chapter ends with a colophon (cited in Tibetan above): "[This was] the twenty-first chapter in *The Wish-Fulfilling Gem of the True Teaching Adorning the Precious Liberation*, teaching the *buddha* activities."

The topic of *buddha* activities (*'phrin las*) presented here is not treated in detail anywhere else in the *Dags po'i bka' 'bum* corpus. It is mentioned in passing in just four other segments.[1354]

Segment DK.A.E.22: The segment begins (DK.A.E.22.131a$_3$): *dam chos yid bzhin gyi nor bu thar pa rin po che'i rgyan zhes bya ba/*. It ends (DK.A.E.22.131b$_7$): */dus gsum sangs rgyas skyed pa'i yum/*.[1355] The twenty-second segment contains a series of final colophons for the *Dags po thar rgyan* text and its printing.

The first colophon is the treatise's original colophon stating the title of the work and the name of its author:

> Hereby ends the explanation on the stages of the *Mahāyāna* path entitled *The Wish-fulfilling Gem of the True Teaching Adorning the Precious Liberation*, which was put together by the doctor Bsod nams rin chen in response to a request by the

[1354] The four segments briefly mentioning *'phrin las* are: DK.A.Cha.21, DK.A.Tha.7, DK.A.La.2, and DK.A.Khi.19.

[1355] Correlated passages: DK.α.Ka-Thar-rgyan.118a$_{4-5}$, DK.B.E.22.131a$_{3-7}$, DK.D.Nyi.22.133b$_{2-4}$, DK.S.Nyi.22.234a$_4$-234b$_2$, and DK.T.Nyi.22.132b, NGMPP microfilm L150/5 folios 109b$_{1-3}$, *Rtsib ri'i par ma* vol. *Ka* (W20749-1264) folios 220b$_5$-221a$_1$, the Rumtek xylograph folios 180b$_{2-4}$, the Punakha xylograph (W1KG3680) folios 161b$_{4-5}$, and the *Si khron mi rigs dpe skrun khang* book (Chengdu, 1989) pp. 354. English translations: GUENTHER (1959:274), GYALTSEN & CHÖDRON (1998:301).

> monk Dar ma skyabs. The writing of the letters was made by the same Dar ma skyabs.[1356]

In DK.A, the author-colophon is followed by a short dedication prayer, which is attested already in the older handwritten manuscript (DK.α) and therefore seems to predate the 1520 xylograph (DK.A):

> By the merit of your writing of this *Wish-fulfilling Gem of the True Teaching*, which non-conceptually brings benefit to sentient beings, may all sentient beings attain the highest Awakening![1357]

Next, the segment has an extensive printing colophon that describes the production of the Dags lha sgam po xylograph in 1520:

> The *Complete Manifold Sayings along with the Ornament of Liberation* were made into a print 2,388 years after the *nirvāṇa* of our teacher Munīndra, 442 years after the birth of our protector [Bsod nams rin chen], 367 years after he passed into the realm of reality (*dharmadhātu*), on the fifteenth lunar day in the Month of the Rod of the male Iron Dragon year [1520 CE]. [It was produced] in order to disseminate a countless number [of copies] of the *Complete Manifold Sayings* (*bka' 'bum yongs rdzogs*) by the master [Bsod nams rin chen]'s descendant, the *Dharma* master Attendant Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po, in the temple of Bsgom pa A 'khar bde chen at the neck of Mount Śānti for the purpose of spreading the *Bka' brgyud* teachings.[1358]

The colophon has been analyzed in detail in KRAGH (2013c:374-375). In brief, it is evident that the colophon establishes that date of the publication was September 26, 1520 CE, that the place of the publication was the Dags lha sgam po hermitage, and that the publisher who oversaw the publication was the monastery's sixteenth abbot, Sgam po Bsod nams lhun grub (1488-1552).

Thereupon, the segment continues with a further colophon, which discusses the publisher's difficulty in reproducing the *Dags po thar rgyan* treatise in a reliable manner:

> It is said in some manuscripts of the *Ornament of Liberation* that a reliable original of the text could not be found. It is correct that numerous changes have crept into

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[1356] DK.A.E.22.131a$_{3-4}$: *dam chos yid bzhin nor bu thar pa rin po che rgyan zhes bya ba/ theg pa chen po'i lam gyi rim pa bshad pa 'di ni bande dar ma skyabs kyis bskul ba'i ngor/ lha rje bsod nams rin chen gyi bkod pa rdzogs so// yi ge pa yang dar ma skyabs kyi bgyis pa'o//.*

[1357] DK.A.E.22.131a$_{4}$: *dam chos yid bzhin nor bu yi/ /rtog med 'gro ba'i don 'byung ba/ /khyod nyid bris pa'i bsod nams kyis/ /'gro kun byang chub mchog thob shog//.*

[1358] DK.A.E.22.131a$_{5}$-131b$_{1}$: *bka' 'bum yongs rdzogs thar rgyan dang bcas pa 'di ni/ ston pa thub pa'i dbang po mya ngan las 'das nas/ nyis stong gsum brgya go brgyad dang/ mgon po 'di nyid bltams nas/ bzhi brgya zhe gnyis lon/ chos kyi dbyings su zhugs nas/ gsum rgya re bdun rdzogs pa yi/ lcags pho 'brug gi lo/ dbyug pa zla ba'i tshes bcwo lnga la/ bka' 'bum yongs rdzogs grangs med pa spel ba'i phyir du/ rje nyid kyi dbon po spyan snga/ chos kyi rje bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ bka' brgyud kyi bstan pa spel ba'i slad du ri bo shanti yi mgu la/ bsgom pa a 'khar bde chen gyi gtsug lag khang du par du bgyis pa'o/.*

> the text. Thus, in the prefatory chapter stating the author's intention to compose the work and in some codices also in [the instructions] providing training in the successive contemplative foci and especially in the meditation chapter, the insight chapter, the chapters on the levels and the paths, and so forth, there are omissions and additions mixed into the text from statements by Mi la and his disciples (*mi la yab sras kyi bzhed pa*) as well as from statements by Marpa and his disciples (*mar pa yab sras kyi bzhed pa*). Nevertheless, the [overall] tradition [represented] in this [text] is authentic and the *Complete Manifold Sayings along with the Ornament of Liberation* still constitute the chief discourse on the stages of the path of the two streams of *Bka' gdams pa* and *Mahāmudrā*.[1359]

The ramifications of the textual warning set forth in this colophon have previously been discussed in detail in KRAGH (2013c:390-391).

Finally, the text ends with a series of short colophons by the scribe and carvers who specifically produced the *Dags po thar rgyan* text (DK.A.E) for 1520 xylograph:

> The one who clarified all nets of doubts by means of his editing, whose sword of knowledge overcame all invaders and cut away all errors of confusion, was the Śākya monk Ye shes dbang phyug.
>
> The scribe was Kun dga' rin chen, who is knowledgeable in the carving of letters, arrived like an emanation. Dpal 'byor dar rgyas dbon bsam pa with a team of thirty skillful men, akin to emanations of Viśvakarman's activities, then carved [the blocks]. Can anything compare to the carving of knowledge?
>
> By the mother who gives birth to the *buddha*s of the three times, in the realm of reality of spontaneous accomplishment, the complete fulfillment of the inseparability of *saṃsāra* and *nirvāṇa*, ...[1360]

The colophon identifies the editor (*zhu dag*) of the text as Śākya *dge slong* Ye shes dbang phyug, the scribe (*yi ge ba*) as Kun dga' rin chen, and the head carver as Dpal 'byor dar rgyas dbon bsam pa. The name of the editor is not repeated elsewhere in the corpus. The scribe Kun dga' rin chen, however, is also listed as the scribe elsewhere, namely as the scribe who produced texts DK.A.Ga, DK.A.Na, DK.A.Pa, and DK.A.Vaṃ. In other colo-

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[1359] DK.A.E.22.131b$_{1-4}$: */thar rgyan gyi par 'ga' zhig las/ yid brten gyi phyi mo ma rnyed zer nas/ rtsom par dam bca'i skabs dang par rnams su yang/ mi la yab sras kyi bzhed pa dang/ mar pa yab sras kyi bzhed pas/ dmigs rims spob la sogs dang/ khyad par du bsam gtan gyi le'u dang shes rab kyi le'u/ sa lam gyi le'u la sogs pa rnams su/ /gcug pa dang gton pa la sogs pa'i bsre slang mang du byas na'ang/ lugs de la bden pa yin mod/ 'on kyang bka' 'bum yongs rdzogs thar rgyan dang bcas pa 'di rnams/ bka' phyag chu bo gnyis kyi lam rim du mgo ba'i gtam mo//.*

[1360] DK.A.E.22.131b$_{4-7}$: *//zhu dag lags pas 'khrul pa'i skyon sel ba'i/ /rig pa'i ral gri g.yul las rgyal ba yi/ /the tshom dra ba mtha' dag gsal ba 'di/ /sh'akya'i dge slong ye shes dbang phyug yin// //yi ge ba ni kun dga' rin chen yin// //rig byed brkos la mkhas pa sprul skur byon/ /dpal 'byor dar rgyas dbon bsam pa dang ni/ /wishwa karma'i rnam thar sprul pa yi/ /mkhas par btus pa bcu phrag gsum gyis brkos/ /shes bya brkos la 'dran zla can mchis sam// //chos dbyings lhun gyi grub pa la/ /dbyer med 'khor 'das yongs su rdzogs/ /dus gsum sangs rgyas bskyed pa'i yum/.*

phons, he is said to have belonged to the monastic house (*bla 'brang*) of A phyags (text DK.A.Vaṃ) and as being a scholar hailing from the region of E (*e phyogs mkhas pa*, text DK.A.Pa). The name of the head-carver, Dpal 'byor dar rgyas, does not appear elsewhere in the corpus.

The colophon continues with a short prayer, which ends abruptly. This seems to indicate that a final folio is lacking in the extant print of the text. In any case, the same prayer is reproduced in its entirety at the end of xylograph DK.B.E.[1361] Based on that reproduction of the prayer, it is evident that it is a short prayer for auspiciousness (*bkra shis*) devoted to the three *buddha* bodies. The prayer furnishes no particular historical evidence.

8.40 DK.A.Vaṃ: Sayings of the Dharma Master, the Doctor from Dags po: The Treatise entitled Scriptural Sunshine (Chos rje dags po lha rje'i gsung/ bstan chos lung gi nyi 'od bzhugso)

27 folios, 1 segment, 1 colophon. The second text on the Stages of the Path (*lam rim*) in the *Dags po'i bka' 'bum* is "The Treatise entitled Scriptural Sunshine" (*Bstan chos lung gi nyi 'od*). In the text's opening sentences as well as in its final colophon, the work's title is, though, given as "Scriptural Sunshine Illuminating the Essential Nature that is the Meaning of the Mind" (*sems don snying po'i gnas lugs gsal byed lung gi nyi 'od*). In comparison to the *Dags po thar rgyan*, this work is much smaller and much less known. There exist no modern studies or translations of the text.

The treatise ends with a colophon indicating a date of composition and the name or epithet of its compiler:

> [This treatise] entitled *Scriptural Sunshine Illuminating the Essential Nature that is the Meaning of the Mind* was compiled in the place of Sgam po by the King of Medicine on the twenty-fifth [lunar day] of the month of Abhijit in the male wood-tiger year.
>
> Shining with a thousand rays of knowledge about the nature of things, [this sun-like treatise] is a warm friend who unfurls a thousand flower blossoms [in the minds] of those with strong faith. It was put together in order to bring joy to the

[1361] DK.B.E.22.131b$_5$-132a$_5$: *chos dbyings lhun gyis grub pa la/ /dbyer med 'khor 'das yongs su rdzogs/ dus gsum sangs rgyas bskyed pa'i yum/ /chos sku mchog gi bkra shis shog/ /rnam snang ye shes gangs chen mtsho/ /mi 'khrugs rgyal po la sogs pa/ /rgyal ba sras bcas 'khor gyis bskor/ /longs spyod rdzogs pa'i bkra shis shog/ /thub chen rgyal ba gser mdog can/ /bskal bzangs sangs rgyas stong gi dbus/ /rnam 'phrul bsam gyis mi khyab pa/ /sprul sku mchog gi bkra shis shog/ /sku gsum lhun grub yongs rdzogs shing/ /ye shes dbyings kyi dkyil 'khor du/ /ngo bo nyid kyis thams cad mkhyen/ /sku bzhi yongs rdzogs bkra shis shog /dags po lha rje 'gro ba'i mgon/ /yid bzhin nor bu brnyed pa ltar/ /bdag bzhan yongs kyi dbul ba sel/ /dgos 'dod 'byung ba'i bkra shis shog/ /byang chub sems kyi 'phrin las kyi/ /thugs rje'i 'od zer phyogs med 'phro/ /bcwa lnga'i zla ba nya rgyas ltar/ /'dzam gling 'jig rten bkra shis shog// manggalaṃ/ dge'o//.*

> faithful, who are [like little] six-legged bees extracting the [flowers'] nectar essence,
> the highest *vajra*-meaning.[1362]

The colophon states that the text was put together (*bkod*, **racita*) at Sgam po (*sgam po'i gnas*). It seems that Sgam po here implies the monastery of Dags lha sgam po. The name of the compiler is only indicated as "the King of Medicine" (*sman pa'i rgyal po*, **bhaiṣajyarājan*). While this generally is not an epithet that is specifically associated with Sgam po pa Bsod nams rin chen, it is notable that he is the only major physician or healer (*lha rje*) associated with this monastery. It is remarkable that the title "King of Medicine" (*sman pa'i rgyal po*) also is a general epithet for the healing *buddha* (*sangs rgyas sman bla*, **bhaiṣajyaguru*). In fact, the phrase *sman pa'i rgyal po* was used in that sense with reference to Sgam po pa Bsod nams rin chen and other *guru*s of the lineage in verse ten of a praise to the teachers composed by Bsod nams rin chen's elder nephew Dags po Sgom tshul.[1363] It therefore seems likely that the title here is meant to denote Bsod nams rin chen. It is though quite unlikely that he would have used such a high title about himself, if Bsod nams rin chen were the author of the colophon itself.

The colophon also states a specific date of the text's composition, namely the 25th lunar day of the month named *Abhijit* (*dro zhun zla ba*, i.e., the seventh Tibetan lunar month) of the male wood-tiger year (*shing pho stag gi lo*). Since the pertinent sixty-year cycle (*rab byung*) is not stated along with the name of the year, it is in principle possible for the year name to refer to any of the seven male wood-tiger years that occurred between the second sexagenary cycle during Bsod nams rin chen's life and the eighth sexagenary cycle leading up to the printing of the text in 1520. The year reference may thus denote any of the years 1134, 1194, 1254, 1314, 1374, 1434, or 1494 CE. If Bsod nams rin chen's authorship of the text is posited, the date would have to correspond to July 18, 1134 CE, when Bsod nams rin chen was 55 years old.

However, as will be argued below, the text's use of a particular poetic device makes it more likely that the work was written some time after 1270. If so, it is only the latter series of male wood-tiger years that remains possible dates of composition, namely 1314, 1374, 1434, or 1494. Hence, it shall here be argued that the work should be dated as belonging to the fourteenth or fifteenth centuries. In this context, it is also worth underlining that the treatise was not included in the older *Lha dbang dpal 'byor* manuscript (DK.α), being a compilation that likewise is datable to the fourteenth or fifteenth centuries.

The *Scriptural Sunshine* treatise is mystical in nature. Its central concern is to provide an overview of the path of a Buddhist mystic and in that sense it too may be regarded as a *lam rim* text of sorts. If the *Dags po thar rgyan* principally is a *lam rim* treatise of the *Mahāyāna* path of a *bodhisattva*, the *Bstan chos lung gi nyi 'od* could be said to be a *lam*

[1362] DK.A.Vaṃ.1.27a4-6: */sems don snying po'i gnas lugs gsal byed lung gi nyi 'od ces bya ba/ /shing pho stag gi lo dro zhun zla ba'i nyer lnga la/ /sman pa'i rgyal pos sgam po'i gnas su bkod/ /shes bya'i gnas lugs mkhyen pa'i 'od stong 'phro//rab tu gus byed 'dab stong rgyas pa'i gnyen//rdo rje'i don mchog sbrang rtsi'i dpal 'dzin pa'i//dad can rkang drug dga' ba bskyed phyir bsdebs//.*

[1363] See the summary of segment DK.A.Ki.27.

rim treatise for the meditator. The focus of the latter text is purely inward, being centered directly on the nature of its mind (*sems don*, **cittārtha*) and meditative absorption (*sgom*, **bhāvanā*) therein.

Unlike the many mystical segments in the *Dags po'i bka' 'bum* corpus that consist of oral sayings by the teacher (*bla ma*), the *Bstan chos lung gi nyi 'od* is highly literary in nature. The opening and closing parts of the text are written in high lexicon style with florid poetic devices in complex meters. The main body of the text is tightly structured along the kind of point-by-point organization (*sa bcad*) that is typical of later Tibetan scholastic *śāstra* treatises (*bstan bcos*) and commentaries (*'grel pa*, **vṛtti*). The design of the text might accordingly give rise to the expectation that its contents likewise would be intricately doctrinal in nature, appropriate for a well-educated scholar-monk with the likings of a Tibetan bookworm (a so-called *dpe cha ba*). Yet, surprisingly, the topic treated in the text is – as mentioned – purely contemplative and mystical.

The first part of the text is a motivational piece arguing why the practitioner ought to meditate. The second part is instructional, teaching in detail how to practice deep meditation involving no outer form or ritual but being solely concerned with resting directly in the nature of the mind (*sems kyi gnas lugs*).

Still, the text's approach to imparting its contemplative instructions on mysticism differs from the other meditational texts in the corpus. The author's own writing has here been kept to an absolute minimum, for it merely consists of a series of sort headings placed at the beginning of every part of the text. Each heading is a kind of maxim, or brief statement, which in a sentence or two declares an essential point to be explained. The maxim is then followed by a long series of quotations of pertinent passages from Indian Buddhist works, whether it be *sūtra*s, *śāstra*s, *tantra*s, *dohā*s, or *gīti*s. The literary effect of such hyper-extended use of quotation is that it nestles the author's intention within a reading of translated scriptures, which from the viewpoint of Tibetan Buddhists are considered original, valid, and bona fide.

With the most stunning feature of the text being its extensive use of scriptural quotations, the work is comparable to the medieval European Latin genre of the *florilegium*, a genre term that is loosely translatable as "a bouquet of flowers." European *florilegia* texts were medieval anthologies of scriptural excerpts drawn from the Bible or writings by the Church Fathers and Antique philosophers, arranged topically under short organizational headings. Before the days of printing and wider access to low-cost books, *florilegia* functioned as handy mini-libraries of scripture in limited anthological form that allowed for cost-efficient copying.[1364] The commensurate use of scriptural excerpts in the *Bstan chos lung gi nyi 'od*, being a text produced in the era before the onset of xylographic printing in Tibet in the fifteenth and sixteenth centuries,[1365] raises the question of what use the work might have had

[1364] For discussion of the *florigium* comparison with further bibliographical references, see KRAGH (2013b:1379) and KRAGH (2013c:391).

[1365] For an outline of the history of printing in Tibet, see KRAGH (2013c:365-370), EHRHARD (2010), and SCHAEFFER (2009:90-119).

as a reference archive of scripture for the *Dags po* tradition in general and the *Dags po'i bka' 'bum* corpus in particular between the twelfth and sixteenth centuries.

It is notable that the *Bstan bcos lung gi nyi 'od* is one of a triad of quotation-rich texts in the corpus. These three works are the *Mgon po zla 'od gzhon nus mdzad pa'i tshogs chos legs mdzes ma* (DK.A.Ca), the *Dags po thar rgyan* (DK.A.E), and the *Bstan chos lung gi nyi 'od* (DK.A.Vaṃ). Of the ca. 1,412 quotations found throughout the entire corpus, this triad of texts accounts for no less than 1,099 of these quotations (78%). Among the three texts, it is the *Bstan chos lung gi nyi 'od* that has the highest number of quotations per folio, nearly double the ratio of the two other quotation-rich texts,[1366] which renders especially this compilation of prime importance for source critically analyzing the quotation patterns in the corpus. Since quotation is the very hallmark of the work, special attention has been given to the issue of scriptural sources in the below summary of the text.

Regarding the use of the sunshine metaphor (*nyi 'od*) in both versions of the text's title, it is possible that the metaphor in this epoch was commonly associated with works dealing with the topic of Buddhist scriptures. At least, it may be noted that a thirteenth-century treatise giving a major survey of the texts of the Buddhist canon also employed the sunshine metaphor in its title. This is the work by Bcom ldan Rig pa'i ral gri (1227-1305) entitled *Sunshine on the Ornament: An Arrangement of the Teachings* (*Bstan pa rgyas pa rgyan gyi nyi 'od*).[1367]

In the 1520 xylograph of the *Dags po'i bka' 'bum*, on the one hand, the *Bstan chos lung gi nyi 'od* has been placed as the final text in the corpus. Thus, the two *lam rim* texts – viz. the *Dags po thar rgyan* and the *Bstan chos lung gi nyi 'od* – close the corpus, as indicated by the two works' labels, *e* and *vaṃ*. The labels spell the Sanskrit word *evaṃ*, which is the opening word of every Buddhist *sūtra*. The two syllables are often used in conjunction to indicate a pair or, as here, as closing pair.

On the other hand, in the Sde dge xylograph (DK.D) along with two modern publications which reflect the Sde dge arrangement, the order of the two final texts of the corpus has been reversed, so that *Bstan chos lung gi nyi 'od* is placed as the penultimate work while the *Dags po thar rgyan* is the ultimate text. These publications do not use the text labels *e* and *vaṃ*, but have instead designated the texts *Ji* and *Nyi* respectively.

Segment DK.A.Vaṃ.1: The segment begins (DK.A.Vaṃ.1.1b$_1$): */na mo gu ru/ sarvabudhabodhisatvabhyaḥ / sems don snying po'i gnas lugs gsal byed lung gi nyi 'od ces bya ba sangs rgyas thams cad kyis phrin las cig tu bsdus pa'i sdom/.* It ends (DK.A.Vaṃ.1.27a$_7$) with the colophon: */sems don snying po'i gnas lugs gsal byed lung gi nyi 'od ces bya ba/ /shing pho stag gi lo dro zhun zla ba'i nyer lnga la/ /sman pa'i rgyal pos sgam po'i gnas su bkod/ /shes bya'i gnas la mkhyen pa'i 'od stong 'phro/ /rab tu gus byed*

[1366] For the data, see KRAGH (2013b:1377).

[1367] The text has been studied in detail by SCHAEFFER & VAN DER KUIJP (2009). As noted by the authors (op.cit.:52), the extant manuscripts have several different variations of the title. Most of them contain the sunshine metaphor, though the text also was known as "a flower on the ornament" (*rgyan gyi me tog*); see the text's colophon in SCHAEFFER & VAN DER KUIJP (2009:277).

'dab stong rgyas pa'i gnyen/ /rdo rje'i don mchog sbrang rtsi'i dpal 'dzin pa'i/ dad can rkang drug dga' ba bskyed phyir bsdebs// //par 'di nyid/ rje nyid kyi dbon po/ spyan snga chos kyi rje/ bsod nams lhun grub zla 'od rgyal mtshan dpal bzang pos/ ri bo shantir/ bka' brgyud kyi bstan pa spel ba'i bslad du par du bgyis pa'o// //yi ge 'di nyid a phyags bla 'brang nas/ /kun dga' rin chen dpon slob gum gyis bris/ /bkra shis dpal 'bar 'dzam gling brgyan du shog// shubhaṃ/ manggalaṃ bhavantu//.[1368]

Text DK.A.Vaṃ consists of just a single large segment. It is not divided into any separate sayings (*gsung*), teaching sessions (*chos tshan*), or chapters (*le'u*). It is a treatise that clearly exhibits authorial and textual unity in terms of its internal structure, stylistic form, and contents. Overall, the work is structured along separate points (*sa bcad*) of explanation, which are ordered according to numbers, as is typical of later Tibetan scholastic treatises. The structure shall be laid out in the following summary of the text.

The text commences with a short opening section (DK.A.Vaṃ.1b_1-2a_3) expressing homage (*phyag 'tshal*) and stating the intention to compose the work (*dam bca'*). Following a short single-sentence Sanskrit salutation to the *guru* and all *buddha*s and *bodhisattva*s, the alternative title of the work is given: "Scriptural Sunshine Illuminating the Essential Nature that is the Meaning of the Mind" (*sems don snying po'i gnas lugs gsal byed lung gi nyi 'od*). The comes an homage to feet of the *bla ma*, followed by two poetic verses saluting the *buddha*s and *bodhisattva*s and the teacher (*bla ma*).

In the verse dedicated to the teacher, the author displays his poetic skill by employing a complex meter and an unusual poetic device. The verse consists of four lines (*pāda*) with fifteen syllables (*akṣara*) in each line. Each *pāda*, in turn, consists of seven metrical units (*gaṇa*), i.e., *morae*, with two syllables in each unit, plus an ultimate single syllable. The *gaṇa*s exhibit the rhetorical figure that in the European tradition is known as *anadiplosis*, consisting in the repetition of words in successive metrical units, so that the following unit begins by repeating the final word of the preceding unit. In the Indo-Tibetan tradition of poetics, this figure of repeated concatenation is a special type of *yamaka* trope, namely the so-called *cakravāla-yamaka*, also known as *saṃdaṣṭa* as it is called by Daṇḍin.[1369] For example, in the present verse, the Tibetan first line reads (with hyphens added to indicate *gaṇa* units): *kun-mkhyen mkhyen-rab rab-tu gsal-zhing zhing-'dir rnam-dag dag-pa'i thugs.* If the symbol 'x' indicates a non-repeated word and a capital letter A, B, C, etc. implies a repeated word-structure, the *anadiplosis* pattern of the given line is: A-B B-C C-D x-E E-x x-F F-x x. Given the complexity of the meter and the device, it is evident that the literary style used in the verse was drawn from a literary tradition of formal poetics (*snyan ngag*, **alaṃkāraśāstra*). It is unlikely that it was modelled on indigenous Tibetan traditions of folk song or poetry.

[1368] Correlated passages: DK.D.Ji.1.1b_1-27a_3, DK.S.Ji.1.1b_1-47b_3, and DK.T.Ji.1.1b-27n. The text is not found in DK.α, DK.B, DK.P, DK.Q, and DK.R. The text has, moreover, been published in 1550 as a separate xylograph by the printer Lha btsun rin chen rnam rgyal at the Brag dkar rta so hermitage in Mang yul gung thang; for the extant copies and reproductions of that print, see fn. 492.

[1369] On the *cakravāla-yamaka* trope in Indian poetics, see SÖHNEN (1995:507, type B5).

As noted by NEWMAN (1996:412) as well as VAN DER KUIJP (1996:393), the study of poetics really first started in Tibet with Sa skya Paṇḍita's (1182-1251) treatise *Mkhas pa rnams 'jug pa'i sgo* composed between ca. 1220 and 1230, and the subsequent Tibetan translation in the years 1267 to 1270 of Daṇḍin's poetic treatise *Kāvyādarśa* (*Snyan ngag me long*, D4301) produced by Shong ston Rdo rje rgyal mtshan, Dpang lo tsā ba Blo gros brtan pa (1276-1342), and the Nepalese scholar Lakṣmīkara (VAN DER KUIJP, 1996:395). The *saṃdaṣṭa* figure is described in Daṇḍin's text in verses 3.51 and 3.52 (SÖHNEN, 1995:507).[1370] Consequently, the author's use of this rather technical rhetorical device in the opening verses of the text betrays the supposed dating of text in 1134 during the life of Sgam po pa Bsod nams rin chen, revealing instead that it is highly unlikely that the work was written prior to the translation of Daṇḍin's *Kāvyādarśa* around the year 1270. As concluded above, the text's composition date in a male wood-tiger year means that it was in all likelihood composed in the 14th or 15th century, in one of the wood-tiger years of 1314, 1374, 1434, or 1494.

Following the salutation verses, the author adds a third verse expressing that he is going to write (*bri*) this work, embodying the sunshine of the *sūtra*s, *tantra*s, *śāstra*s, and instructions (*man ngag*), in order to illuminate spiritual darkness in himself and others.

The principal topic of the treatise is then stated (DK.A.Vaṃ.2a_{3-5}) as exclusively being the cultivation (*bsgom pa*, **bhāvanā*) of the mind as such (*sems nyid*, **cittatā*), and to this end two things are to be known, namely: (1) the reasons why the practitioner needs to put the nature of the mind into practice (*sems don nyams su len dgos pa'i rgyu mtshan*), and (2) how it is to be practiced (*de la nyams su blang bar bya'o*). The entire treatise is organized around these two topics, which constitute the basic headings (*sa bcad*) in the overall structure of the work.

The first half of the treatise (DK.A.Vaṃ.2a_6-9a_6) then presents the reasons why the practitioner needs to put the nature of the mind into practice (*sems don nyams su len dgos pa'i rgyu mtshan*). The explanation thereon unfolds in the course of three sub-points.

The first sub-point (1.1) (DK.A.Vaṃ.2a_6-4a_6) is an argument showing that the root of all negative and positive qualities is the mind (*skyon yon thams cad kyi rtsa ba sems yin pa*). This first sub-point may be explained to illustrate the general writing style that is employed throughout the whole text. The point begins by making a short statement in prose. In this case, the statement says: "Since all negative and positive qualities along with all happiness and suffering of *saṃsāra* and *nirvāṇa* are based on the mind or arise from the mind, it is the mind as such that has to be cultivated."[1371] The statement functions as a brief maxim that is placed at the head of a sub-section of the treatise.

The remainder of the sub-section then consists of a series of quotations of pertinent passages from Indian Buddhist sources, which are meant to illustrate or elaborate the given

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[1370] For an edition, study, and translation of the third chapter of Daṇḍin's *Kāvyādarśa*, see DIMITROV (2011).

[1371] DK.A.Vaṃ.2a_7: */dang po ni 'khor 'das kyi skyon yon bde sdug thams cad sems la brten pa'am/ sems las byung ba'i phyir sems nyid sgom par bya ba yin te/.*

maxim on the basis of authoritative Buddhist scriptures. Each quoted passage is headed by a phrase stating the source from which the cited passage is said to have been drawn, either by giving a short title of a scripture or by mentioning an author name. The end of each quotation is clearly marked by the Tibetan quotation marker particle *ces* in its appropriate *sandhi* form. The source indications show how the work's author attributed the cited textual passages to specific Buddhist scriptures. A thorough source critical study of the quotations against the mentioned sources would be required to verify the listed source attributions, but that task falls outside the scope of the present summary.

It is notable that the treatise contains no quotation from any indigenous Tibetan Buddhist writing. Rather, the selected passages have either been drawn from the general body of the Tibetan Buddhist canon of *Mahāyāna sūtra*s, *śāstra*s, and *tantra*s, or from the mystical writings and poems of the Indian *Mahāsiddha*s, who were considered particular important to the Indian heritage of the Tibetan *Bka' brgyud* lineage. Virtually all the identified source attributions of *sūtra* passages quoted throughout the work belong to the Tibetan *Bka' 'gyur* canon. Accordingly, the author probably considered all the cited *sūtra*s to be of Indian origin, even if some of these translations, according to modern scholarship, may have originated from East Asia and have been translated into Tibetan from Chinese.[1372] As for the quoted *Tantra*s, with the exception of a half-verse stemming from a *Rdzogs chen* source,[1373] all the identified source attributions to *Tantra*s stated in the entire text belong to the *Gsar ma* tradition of scriptures without inclusion of any *Rnying ma Tantra*s.

The text's first maxim that all positive and negative qualities derive from the mind is corroborated with quotations of seventeen scriptural passages. These include: (1) a long prose passage attributed to the *Chos yang dag par sdud pa'i mdo*;[1374] (2) a short prose

[1372] See fn. 1335 regarding the problem of quotations of Chinese apocryphal texts in the *Dags po thar rgyan* raised by David P. JACKSON. Passages from some of the same *sūtra* scriptures are also found in the present treatise and the problem therefore also applies to this text.

[1373] For the exception, see fn. 1519.

[1374] The *Dharmasaṃgīti Sūtra* (D238). The quotation begins: *byang chub sems dpa' rnam pa mnon pa'i blo gros kyis gsol pa/ bcom ldan 'das chos chos shes bgyi ba'i chos gang lags pa de ni/*, etc. When the beginnings of the text's quoted passages are listed in the footnotes here and below, their spelling is given in accordance with xylograph DK.A. The Sanskrit titles mentioned here and below are only given in short-hand form, similar to the short-hand Tibetan titles cited in the text. For the full Tibetan and Sanskrit titles, search the online canon catalog via the listed Sde dge (D) text numbers at http://web1.otani.ac.jp/cri/twrpe/peking/. It should again be underlined that the stated titles are solely the source attributions given in the treatise itself, without philological corroboration that the cited passage actually is attested in the mentioned text. Consequently, the source identifications proposed here in the footnotes also only remain preliminary attempts at identifying the mentioned sources without further verification. They are only intended as a possible guideline for the reader, who may need aid in navigating the common Tibetan short-hand scripture titles used in the work.

passage attributed to the *'Phags pa nam mkha' mdzod kyi mdo*;[1375] (3-4) a prose sentence as well as two verses attributed to the *'Phags pa dkon mchog sprin*;[1376] (5) a longer prose passage cited only with its beginning and ending parts, attributed to the *'Phags pa sdong po bkod pa*;[1377] (6) a prose passage attributed to the *Yum sher phyin gyi mdo*;[1378] (7) a verse attributed to the *Chos mngon pa'i mdo*;[1379] (8) a prose sentence attributed to the *Dpal 'phreng gi mdo*;[1380] (9-10) a passage of three verses followed by a quotation of one verse attributed to the *Rgyud dgyes rdor*;[1381] (11) a verse attributed to the *Rdo rje mkha' 'gro'i rgyud*;[1382] (12) a verse attributed to the *Rdo rje gur*;[1383] (13) a prose passage attributed to the *Nyi ma'i snying po'i mdo*;[1384] (14) a prose sentence attributed to the *Yab sras mjal ba'i mdo*;[1385] (15-16) a passage of two verses and another quotation of one verse attributed to *Rje btsun zhi ba lha*;[1386] and (17) a verse classified as *Sa ra ha'i man ngag*.[1387]

The second sub-point (1.2) (DK.A.Vaṃ.4a_6-6b_6) presents the problems suffered if the nature of the mind is not cultivated (*sems don ma bsgoms pa'i nyes dmigs*). This part of the text also starts with a short maxim, which is the bolstered by a subsequent series of

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[1375] The *Gaganagañjaparipṛcchā Sūtra* (D148). The quotation begins: */'di lta ste dper na/ bu ga nas rlung 'jug pa de bzhin du*, etc.

[1376] The *Ratnamegha Sūtra* (D231). The quotation begins: *sems ni chos thams cad kyi sngon du 'gro ba ste/*, etc.

[1377] The *Gaṇḍavyūha* chapter of the *Avataṃsaka Sūtra* (D44). The first quotation says: */byang chub sems dpa'i spyod pa thams cad ni rang gi sems brten no/*. The second quotation begins: */rigs kyi bu gang 'di snyam du sems te/ dge ba'i rtsa ba thams cad kyis ni rang gi sems brtan par bya'o/*, etc.

[1378] Referring to an unspecified *sūtra* of the *Prajñāpāramitā* class. The quotation begins: *sems can kyi don du bsam gtan gyi pha rol du phyin pa*, etc.

[1379] A non-extant scripture entitled **Abhidharmasūtra*, which often is cited with this particular verse in Indian and Tibetan *Yogācāra* works. The quotation begins: *thogs ma med pa'i dus can dbyings/*, etc. For discussion of the text with further bibliographical reference, see the lemma 阿毘達磨大乘經 in the *Digital Dictionary of Buddhism* (http://www.buddhism-dict.net/).

[1380] The *Śrīmālādevīsiṃhanāda Sūtra* (D92), belonging to the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *bcom ldan 'das de bzhin gshegs pa'i snying po mchis na/*, etc.

[1381] The *Hevajra Tantra* (D417). The first quotation begins: *'di nyid 'khor ba ces kyang bya/*, etc. The second quotation begins: *nga las 'gro ba thams cad 'byung/*, etc.

[1382] The *Vajraḍāka Tantra* (D370). The quotation begins: *rnal ma'i don la gnas nas ni/*, etc.

[1383] The *Vajrapañjara Tantra* (D419). The quotation begins: *thog ma med pa'i srid gyur nas/*, etc.

[1384] The *Sūryagarbha Sūtra* (D257). The quotation begins: */byang chub sems dpa' nyi ma'i snying pos gsol pa//'khor bar 'jug pa dang ldog pa ji ltar shes par bgyi/*, etc.

[1385] The *Pitāputrasamāgamana Sūtra* (D60) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *gang sems la rnam rtog yod kyi bar 'jug la/*, etc.

[1386] Ācārya Śāntideva, the personal name referring either to his *Bodhisattvacaryāvatāra* (D3871) or his *Śikṣāsamuccaya* (3939). The first quotation begins: */kun nas dran pa'i thag pa yis/*, etc. The second quotation begins: */de ltar bdag gi sems 'di ni/*, etc.

[1387] I.e., an *upadeśa* (*man ngag*) by Saraha, probably referring the *Dohakoṣa-nāma-mahāmudro-padeśa* (D2273). The quotation begins: *sems nyid gcig pu kun gyi sa bon te/*, etc.

scriptural quotations. This maxim says: "If the nature of the mind has not been cultivated, [the practitioner] will never attain the ultimate pure liberation [from *saṃsāra*] by undertaking any hardship of doing beneficial actions with body or speech, by any learning and contemplation of mere words, or by any meditation only entailing a conceptual focus."[1388]

The text then quotes another seventeen scriptural passages to establish this point: (1) a long prose passage attributed to the *Chos yang dag par sdud pa'i mdo*;[1389] (2) a short prose passage attributed to the *Rin po che phung po'i mdo*;[1390] (3) six verse-lines attributed to the *Rgya chen rol pa'i mdo* (sic.);[1391] (4-5) two passages in verse attributed to the *Lhag bsam bskul ba'i mdo*;[1392] (6) nine verses attributed to the *Sdong po bkod pa'i mdo*;[1393] (7-8) two verse passages attributed to the *'Od srungs kyi zhus pa'i mdo* (sic.);[1394] (9) a verse attributed to the *Sa'i snying po'i mdo*;[1395] (10) a prose sentence attributed to the *Drag shul can gyi zhus pa'i mdo*;[1396] (11) a prose sentence attributed to the *Gsang ba bsam gyis mi khyab pa'i mdo*;[1397] (12) a prose sentence attributed to the *De bzhin gshegs pa gsang ba'i mdo*;[1398] (13) a short passage in verse attributed to the *Chos 'byung ba med pa'i mdo*;[1399] (14) a prose

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[1388] DK.A.Vaṃ.4a$_6$-6b$_6$: */gnyis pa ni sems kyi don ma bsgoms na lus ngag gi dge ba dka' thub dang/ /tshig tsam gyi thos bsam dmigs bcas kyi sgom pa la sogs gang gis kyang gnas skabs kyi bde 'bras tsam las/ mthar thug gi dag grol mi thob ste/.*

[1389] The *Dharmasaṃgīti Sūtra* (D238). The quotation begins: *dge slong bud med kyi lus kyi rnam pa yid la byed na*, etc.

[1390] The *Ratnarāśi Sūtra* (D88) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *'di ltar lus kyis lus dag par 'gyur gyis/*, etc.

[1391] The *Lalitavistara Sūtra* (D95). The quotation begins: *ngag dang skad dang sgra rnams tsam gyis ni/*, etc.

[1392] The *Adhyāśayasaṃcodana Sūtra* (D69) of the *Ratnakūṭa* section (*Dkon brtsegs*). The first quotation begins: *bdag ni bsgrub nyams dang ni ci bya ces/*, etc. The second quotation begins: *yun rings dus su smra la dga' bas ni/*, etc.

[1393] The *Gaṇḍavyūha* chapter of the *Avataṃsaka Sūtra* (D44). The quotation begins: */yang dag sangs rgyas bstan pa 'di/ /thos pa tsam gyis mi 'grub bo/*, etc.

[1394] The *Kāśyapaparivarta Sūtra* (D87) of the *Ratnakūṭa* section (*Dkon brtsegs*). The first quotation begins: *dper na mi zhig rgya mtsho'i chus khyer la/*, etc. The second quotation begins: *dper na sman pa'i sman sgror gcug pa'i sman/*, etc.

[1395] The *Daśacakrakṣitigarbha Sūtra* (D239). The quotation begins: */nga'i rab tu zab pa'i chos bshad kyang/*, etc.

[1396] The *Ugraparipṛcchā Sūtra* (D63) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */gal te thos pa dang ldan pa/*, etc.

[1397] The *Tathāgatācintyaguhyanirdeśa Sūtra* (D47) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */byang chub sems dpa' myur du bla na med pa yang dag par*, etc.

[1398] There is no *sūtra* by this name in the Tibetan canon, but the sentence is found as a direct quotation within Śāntideva's *Śikṣāsamuccaya*, where it is attributed to the *De bzhin gshegs pa gsang ba'i mdo* (D3940, folio 6b$_4$ for the *Sūtra* title and folio 6b$_7$-7a$_1$ for the sentence quoted here). In the present text, the quotation begins: */dper na gang la rnal 'byor med pa de dag ni/*, etc.

[1399] The *Sarvadharmapravṛttinirdeśa Sūtra* (D180). The quotation begins: *spyod lam dag kyang 'khrul pas chags gyur cing/*, etc.

sentence attributed to the *Rnam par rol pa'i mdo*;[1400] (15) a prose passage attributed to the *Las rnam bzhag gi mdo*;[1401] (16) a half-verse attributed to an unspecified *Rgyud* (*Tantra*);[1402] and (17-19) three passages in verse and prose simply attributed to the Indian master Saraha (*sa ra ha*).[1403]

The third sub-point in the first general part of the text (1.3) (DK.A.Vaṃ.6b$_7$-9a$_6$) is devoted to the benefits obtained by cultivating the mind (*sems bsgoms pa'i phan yon*). The maxim for this part says: "If the nature of the mind as such has been cultivated, that is the unique path of a *buddha*, and there exists no greater power than such an accumulation of the requisites [for spiritual growth] and purification of the hindrances; hence, the mind is what should be cultivated."[1404]

The sentence is followed by an anthology of twenty-one scriptural quotations underlining the point. These are: (1) a prose sentence attributed to the *Shes rab snying po*;[1405] (2) a prose passage attributed to the *Spyan ras gzigs rnam par rol pa'i mdo*;[1406] (3) a prose dialog attributed to the *De kho na nyid rab tu mi gnas pa'i rgyud*;[1407] (4) a prose passage attributed to the *De kho na nyid nges par bstan pa'i mdo*;[1408] (5) a verse attributed to the *Rtogs pa chen po rgyas pa'i mdo*;[1409] (6) a prose piece attributed to the *Gtsug tor chen po'i mdo*;[1410] (7) a prose sentence attributed to the *[Don] dam pa rtogs pa'i mdo*;[1411] (8) six

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[1400] Probably the *Mañjuśrīvikrīḍita Sūtra* (D96) is intended. The quotation begins: *sems kyi rang bzhin ma rtogs na/ /sems rnam par rtog pa'i kha thabs su song bas/*, etc.

[1401] Unidentified, but perhaps referring to the *Karmāvaraṇaviśuddhi Sūtra* (*Las kyi sgrib pa rnam par dag pa'i mdo*, D218). The quotation begins: *byang chub sems dpa' sgrib pa rnam par sel bas gsol pa/*, etc. See also the remark by David P. JACKSON (1994:22-23, fn. 54), where he mentions a quotation given in the *Prajñāpāramitā* chapter of *Dags po thar rgyan*, which in the text is attributed to a scripture entitled *Las rnam par dag pa'i mdo* but which actually stems from a *sūtra* of Chinese origin that in Tibetan is entitled *'Phags pa thar pa chen po phyogs su rgyas pa 'gyod tshangs kyis sdig sbyangs te rgyas su grub par rnam par bkod pa* (D264).

[1402] The quotation says: *'od gsal nam mkha' ma rtogs pa/ /rnam pa gzhan gyis rnyed mi 'gyur/.*

[1403] The first quotation begins: *dge tshul dge slong gnas brtan zhes bya ba'i/*, etc. The second quotation begins: *kye ho/ bu nyon/ rtsod pa'i ro ni dga' bar gnas shes pa'i/*, etc. The third quotation begins: *gang zhig gang la gnas pa ni/*, etc.

[1404] DK.A.Vaṃ.6b$_7$: *gsum pa ni sems nyid kyi don bsgoms na sangs rgyas kyi lam thun mong ma yin pa yin zhing tshogs bsog pa dang/ /sgrib pa sbyong ba 'di las stobs che ba gzhan med pas kyang sems bsgom par bya ba yin te/.*

[1405] The *Prajñāpāramitāhṛdaya* (D531). The quotation begins: *dus gsum du rnam par bzhugs pa'i sangs rgyas thams cad*, etc.

[1406] Unidentified. The quotation begins: */byang chub sems dpa' spyan ras gzigs kyi gsol pa/ /dus tha ma'i tshe yang dag pa'i lam zhes bgyi ba gang lags/*, etc.

[1407] Unidentified. The quotation begins: */tha mal shes pa'i rang bzhin 'bras bu'i mchog/*, etc.

[1408] Unidentified. The quotation begins: */sh'a ri bu gang gis bskal pa gcig gis bar du nyan pa bas/*, etc.

[1409] *'Phags pa rtogs pa chen po yongs su rgyas pa'i mdo* (D264-D265). The quotation says: *thang cig bsam gtan thun zhugs na/ kham gsum gang ba'i mi rnams la/ /srog sbyin pas ni 'di don ches/.*

[1410] Probably D236. The quotation begins: */bskal pa mang po'i bar thos pa bsams pa bas ni/*, etc.

verse-lines attributed to the *Chos 'byung ba med par bstan pa'i mdo*;[1412] (9-10) two prose passages attributed to the *Sa'i snying po 'khor lo bcu pa*;[1413] (11) two verses attributed to the *Rgyud rdo rje gur*;[1414] (12-13) two prose passages attributed to the *Ting nge 'dzin mchog dam pa'i mdo*;[1415] (14) a long prose passage attributed to the *Lang kar gshegs pa'i mdo*;[1416] (15) a prose passage attributed to the *Chos kyi rgyal po'i mdo*;[1417] (16) another prose piece attributed to the *Chos 'byung ba med pa'i mdo*;[1418] (17) a verse attributed to the *Phyogs bcu rgyas pa'i mdo*;[1419] (18) a verse attributed to the *Bde mchog gi rgyud*;[1420] (19) two verses attributed to the *Saṃ pū ṭi*;[1421] (20) a verse attributed to the *Gsang ba bsam gyis mi khyab pa'i rgyud*;[1422] (21) a verse attributed to the Indian master Śāntideva (*zhi ba lha*);[1423] and (22) a verse attributed to the Indian master Saraha (*sa ra ha*).[1424]

This completes the first of the two overarching topics of the text, namely the reasons why the practitioner needs to put the nature of the mind into practice (*sems don nyams su len dgos pa'i rgyu mtshan*). As a slight digression, it should be mentioned that the structure of the text up to this point – and possibly also a number of its scriptural quotations – were

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[1411] Unidentified. The quotation begins: *khams gsum gyi sems can gyi ji srid mtsho'i bar du*, etc.

[1412] The *Sarvadharmapravṛttinirdeśa Sūtra* (D180). The quotation begins: *yun rings dus su tshul khrims bsrung byed cing/*, etc.

[1413] The *Daśacakrakṣitigarbha Sūtra* (D239). The first quotation begins: *ting nge 'dzin bsgoms pas the tshom gcod 'gyur gyis/*, etc. The second quotation begins: */chos 'bri ba dang klog pa dang/ nyan pa dang/*, etc.

[1414] The *Vajrapañjara Tantra* (D419). The quotation begins: *yid bzhin nor bu rin po che/ /'dod don 'bras bu rtsol ba bzhin/*, etc.

[1415] The *Samādhiyagrottama* (D137). The first quotation begins: *mang du thos pa la sems gnyis te/*, etc. The second quotation begins: *mang du thos pa'i mchog tu gyur pa chos thams cad stong zhing zhi ba'i don yang ston te/*, etc.

[1416] The *Laṅkāvatāra Sūtra* (D107). The quotation begins: *mang du thos pa zhes bya ba ni/ don la mkhas pa*, etc. The beginning of the passage is also quoted in Vimalamitra's *Cig car 'jug pa rnam par mi rtog pa'i bsgom don* (D3910.12a$_{5-6}$), where it is likewise attributed to the *Laṅkāvatāra Sūtra*.

[1417] The *Saddharmarāja Sūtra* (D243). The quotation begins: *sems gcig ste gnyis su med par shes na/*, etc.

[1418] The *Sarvadharmapravṛttinirdeśa Sūtra* (D180). The quotation begins: *'jam dpal gyi gsol pa/ ji tsam gyis na las kyi sgrib pa dag par 'gyur/*, etc.

[1419] Unidentified, but maybe referring to the *Thar pa chen po phyogs su rgyas pa'i mdo* (D264). The quotation begins: *lo stong lon pa'i mun pa yang/ /gron me cig gis sel bar byed/*, etc.

[1420] The *Śrī-Herukābhidhāna*, also known as the *Laghusaṃvara Tantra* (D368). The quotation begins: *dag byed sdig pa 'jig byed pa/*, etc.

[1421] The *Saṃpūṭi Tantra* (*Yang dag par sbyor ba*, D381). The quotation begins: *chos dang chos min rnam par spangs/ /de phyir rtog pa'i dra ba ni/*, etc.

[1422] The *Cakrasaṃvaraguhyācintya Tantra* (D385). The quotation begins: *mtshan ma'i 'bras bu mngon du byed pa bas/*, etc.

[1423] The *Bodhisattvacaryāvatāra* (D3871), verses 9.31-32. The quotation begins: *stong nyid bag chags goms pas ni/*, etc.

[1424] The quotation begins: *kye ho rmongs pa sems kyi[s] sems rtogs na/*, etc.

appropriated by a later *Mahāmudrā* author hailing from Dags lha sgam po monastery. This was Sgam po Bkra shis rnam rgyal (1513-1587), the seventeenth abbot, who in the second half of the sixteenth century composed a large *Mahāmudrā* treatise called "*Mahāmudrā Moonlight*" (*Phyag chen zla ba'i 'od zer*).[1425] Notably, he wrote his work after the 1520 printing of the *Dags po'i bka' 'bum* at the hermitage. Following the opening sections of his text, the first chapter of the *Phyag chen zla ba'i 'od zer* discusses the reasons why the practitioner needs to meditate on the nature of the mind (*sems don sgom dgos pa'i rgyu mtshan*). This topic is treated under three points, viz. showing that everything is mind (*chos thams cad sems su bstan pa*), the problems encountered if the nature of the mind is not cultivated (*sems don ma bsgoms pa'i skyon*), and the good qualities obtained by cultivating [the mind] (*bsgoms pa'i yon tan*).[1426] It is evident that this structure is adopted directly from the first half of the *Bstan chos lung gi nyi 'od*.

The latter half of the *Bstan chos lung gi nyi 'od* (DK.A.Vaṃ.9a_6-26b_2) then treats the treatise's second overarching topic, which is how the nature of the mind is to be practiced (*de la nyams su blang bar bya'o*). This topic is presented in three key points (2.1-3), each of which has additional sub-points.

The first key point (2.1, DK.A.Vaṃ.9a_7-15a_7) is concerned with the basis that is to be ascertained by the right view (*gzhi lta bas gtan la phab pa*). This key point is, in turn, explained in four sub-points.

The first sub-point of the ascertainment (2.1.1, DK.A.Vaṃ.9b_1-10a_7) instructs that all phenomena are one's own mind (*chos rnams rang gi sems su bstan*). The maxim teaching this point says: "All phenomena in *saṃsāra* and *nirvāṇa* – those that appear to the senses as well as those that are verbalized – are [merely] one's own mind."[1427] The pointing out instruction is then elaborated through a potpourri of thirteen scriptural passages: (1-3) three verse passages attributed to the *Lang kar gshegs pa*;[1428] (4) a short prose passage attributed to the *'Jam dpal rnam par rol pa'i mdo*;[1429] (5) a verse attributed to the *Phal po che'i mdo*;[1430] (6) a short prose sentence attributed to the *Sa bcu pa'i mdo*;[1431] (7-9) three verse

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[1425] For details of the author and the text, see fn. 97. For bibliographic details of the Tibetan text, see TBRC (W23447-1898).

[1426] See *Phyag chen zla ba'i 'od zer* (TBRC W23447-1898), folios 4a_6-9a_2 (pp. 7-17). For the English translation of the text, see LHALUNGPA (1986:6-11).

[1427] DK.A.Vaṃ.9b_1: *dang po ni/ 'khor 'das snang grags kyi chos thams cad rang sems yin te/.*

[1428] The *Laṅkāvatāra Sūtra* (D107). The first quotation begins: *me long la ni gzugs snang yang/*, etc. The second quotation begins: *bag chags kyis ni dkrugs pa'i sems/*, etc. This is the *Sūtra*'s verse 10.155ab. The third quotation begins: *dkar dmar shes pa'i ngo bor bden/*, etc.

[1429] The *Mañjuśrīvikrīḍita Sūtra* (D96). However, the passage is not found in this scripture, at least in its Tibetan canonical version. The quotation begins: */lha'i bu rnam par rol pas smras pa/ /'jam dpal phyi rol gyi yul 'di rnams byed pa pos byas pa'am/*, etc.

[1430] The *Avataṃsaka Sūtra* (D44). The quotation begins: *sems ni ri mo mkhan dang 'dra/*, etc.

[1431] The *Daśabhūmikasūtra*, being a part of the *Avataṃsaka Sūtra* (D44). The quotation says: *kyai rgyal ba'i sras dag/ /khams gsum po 'di dag ni sems tsam mo/.* This is the well-known and much discussed passage from the *sūtra*'s sixth chapter: *cittamātram idaṃ yad idaṃ traidhātukam.*

passages attributed to the *Rgyud rdo rje'i gur*;[1432] (10) four verses attributed to the *Du[r] khrod rgyan gyi rgyud*;[1433] (11) a verse attributed to the *Sems 'grel*;[1434] (12) a half-verse attributed to Saraha (*sa ra ha*);[1435] and (13) a verse attributed to Maitrīpa (*mai tri pa*).[1436]

The second sub-point of the ascertainment (2.1.2, DK.A.Vaṃ.10a$_7$-11b$_4$) teaches that the mind is radiance-emptiness (*sems 'od gsal stong par bstan*). The maxim says: "The mind is emptiness, the matrix of reality, which is natural radiance."[1437] This is illustrated with fifteen scriptural passages: (1) a sentence attributed to the *Brgyad stong pa*;[1438] (2) a verse attributed to the *Snying rje chen po bstan pa'i mdo*;[1439] (3) a prose passage attributed to the *Nye ba[r] 'khor gyis zhus pa'i mdo*;[1440] (4) a verse attributed to the *Sangs rgyas mngon sum pa'i ting nge 'dzin*;[1441] (5) a prose passage attributed to the *Ye shes snang ba rgyan gyi mdo*;[1442] (6) a short prose passage attributed to the *'Phags pa sgo mtha' yas pa rnam par sbyong ba'i le'u*;[1443] (7) a prose passage attributed to the *Dpal 'phreng gi mdo*;[1444] (8) three verses attributed to the *Lang kar gshegs pa*;[1445] (9) a longer prose passage ascribed to the

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[1432] The *Vajrapañjara Tantra* (D419). The first quotation begins: *rin chen sems las phyir gyur ba'i/*, etc. It is found with reading variant in the *Tantra* on folio 44a$_4$. The second quotation begins: *gzugs dang de bzhin sgra dang dri/*, etc. The third quotation begins: *sems las phyi rol gyur med de/*, etc.

[1433] The *Adbhutaśmaśāna-alaṃkāra Cakrasaṃvara Tantra* (D413). The quotation begins: *rang rig rang 'khrul gzhan rig snang/*, etc.

[1434] The *Bodhicittavivaraṇa* (D1800). The quotation begins: *sems 'di nyid la kun brtags dang/*, etc. The same quotation is also cited in the Indian treatise *Munimatālaṃkāra* (D3903.160b$_1$) and is there attributed to Nāgārjuna.

[1435] The quotation begins: *'khor 'das kun gyi rtsa ba sems yin phyir/*, etc.

[1436] The quotation begins: *las rnams thams cad rang gi sems/*, etc.

[1437] DK.A.Vaṃ.10a$_7$: *gnyis pa ni sems ni rang bzhin gyi 'od gsal ba'i chos dbyings stong pa nyid yin te/.*

[1438] The *Aṣṭasāhasrikā Prajñāpāramitā* (D12). The quotation says: *sems la sems ma mchis te/ /sems kyi rang bzhin ni 'od gsal ba'o*. This is chapter 1, p. 3$_{18}$ (VAIDYA, 1960b): *tac cittam acittam / prakṛtiś cittasya prabhāsvarā //.*

[1439] The *Tathāgatamahākaruṇānirdeśa Sūtra* (D147). The quotation begins: *sems ni rang bzhin gyis 'od gsal ba'i phyir/*, etc.

[1440] The *Vinayaviniścaya-Upāliparipṛcchā Sūtra* (D68). The quotation begins: *sems 'di rang bzhin 'od gsal rnam dag cing/*, etc.

[1441] The *Pratyutpannabuddhasaṃmukhāvasthitasamādhi Sūtra* (D133). The quotation begins: *sangs rgyas byang chub sems kyi btags pa yin/.*

[1442] The *Jñānālokālaṃkāra Sūtra* (D100). The quotation begins: *'jam dpal byang chub ni sems rang bzhin gyis 'od gsal ba nyid kyi rang bzhin*, etc.

[1443] The *Anantamukhapariśodhananirdeśaparivarta Sūtra* (D46) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *sems ni rang bzhin 'od gsal bas*, etc.

[1444] The *Śrīmālādevīsiṃhanāda Sūtra* (D92), belonging to the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *sems ni rang bzhin 'od gsal ba ste/*, etc.

[1445] The *Laṅkāvatāra Sūtra* (D107). The quotation begins: */sems ni rang bzhin 'od gsal te/*, etc.

Chos kyi dbyings kyi rang bzhin dbyer med par bstan pa'i le'u;[1446] (10-11) two verse-passages attributed to the *Nam mkha' rin po che'i rgyud snying po*;[1447] (12) a verse attributed to the *Dus 'khor rtsa rgyud*;[1448] (13) a half-verse attributed to the *Gsang ba 'dus pa*;[1449] (14) a half-verse attributed to the *Rnam 'grel*;[1450] and (15) a half-verse attributed to Atiśa (*Jo bo*).[1451]

The third sub-point of the ascertainment (2.1.3, DK.A.Vaṃ.11b$_4$-14b$_1$) aims to show that emptiness is non-dual sameness (*stong pa gnyis med mnyam pa nyid du bstan*). The section's maxim says: "Emptiness, moreover, is in no way limited to any particular extreme of existence or non-existence, arising or ceasing, to be abandoned or to be cultivated, existence or peace, but it is non-duality, union, sameness, comparable to space."[1452]

To substantiate this point, the treatise offers a garland of 27 scriptural pieces: (1) a prose passage attributed to the *'Phags pa chos kyi phyag rgya'i mdo*;[1453] (2-3) two longer prose passages attributed to the *Chos 'byung ba med pa'i mdo*;[1454] (4) two verses attributed to the *Dgongs pa lung bstan gyi mdo*;[1455] (5) a long prose passage attributed to the *Chos kyi rgyal po'i mdo*;[1456] (6) three verses attributed to the *Ye shes rgyas pa'i ting nge 'dzin*;[1457] (7) a verse attributed to the *Gnyis med rnam rgyal gyi rgyud*;[1458] (8) three verses ascribed to the

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[1446] The *Dharmadhātuprakṛti-Asaṃbhedanirdeśa Sūtra* (D52) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */sems 'di ni sngon po'am/ ser po'am/*, etc.

[1447] Unidentified. The quotation begins: *'od gsal nam mkha' chen po ni/*, etc.

[1448] The *Kālacakra Tantra* (D362). The quotation begins: */sems can sems nyid 'od gsal zhing/*, etc.

[1449] The *Guhyasamāja Tantra* (D442). The quotation says: */chos rnams rang bzhin 'od gsal ba/ /gdod nas dag pa nam mkha' bzhin/*. This is verse 2.7ab: *prakṛtiprabhāsvarā dharmāḥ suviśuddhā nabhaḥ-samāḥ*.

[1450] Dharmakīrti's *Pramāṇavārttika* (D4210). The quotation says: *sems ni rang bzhin 'od gsal bas/ /'dri ma mams ni glo bur ba/*. This is verse II.208ab: *prabhāsvaram idaṃ cittaṃ prakṛtyāgantavo malāḥ//*.

[1451] Unidentified. The quotation says: *zab cing spros bral de bzhin de/ /'od gsal 'dus ma byas pa gang/*.

[1452] DK.A.Vaṃ.11b$_4$-14b$_1$: *gsum pa ni stong pa de yang yod med skye 'gag spangs blang srid zhi la sogs mtha' cig tu ma chad par gnyis med zung 'jug nam mkha' ltar mnyam nyid yin te/*.

[1453] The *Dharmamudrā Sūtra* (D203). The quotation begins: */chos kyi dbyings ni nang na yang mi dmigs/*, etc.

[1454] The *Sarvadharmapravṛttinirdeśa Sūtra* (D180). The first quotation begins: */byang chub sems dpa' seng ge rtsal 'gros gsol pa/ /bcom ldan 'das thabs la mkhas pa'i tshig gi/*, etc. The second quotation begins: *sangs rgyas kyi rang bzhin gang zhe na/*, etc.

[1455] Probably the *Sandhivyākaraṇa Tantra* (rather than '*Sūtra*') (D444). The quotation begins: */byang chub sems kyi nges pa'i don/*, etc.

[1456] The *Saddharmarāja Sūtra* (D243). The quotation begins: */byang chub sems dpa' nam mkha' mdzod kyis gsol pa/ /snyigs ma'i dus na sems can mi dge ba*, etc.

[1457] Probably the *Jñānamudrāsamādhi Sūtra* (*Ye shes kyi phyag rgya*, rather than *Ye shes rgyas pa'i*) (D799). The quotation begins: */ji ltar stong nyid rang bzin 'dir gnas pa/*, etc.

[1458] The *Advayasamatāvijaya Tantra* (D452). The quotation begins: */dngos dang dngos med dang bral ba/*, etc.

Dam pa'i chos yongs su 'dzin pa'i mdo;[1459] (9) a verse passage attributed to the *Stobs po che'i rgyud*;[1460] (10) a short prose passage attributed to the *Chos nyid mi g.yo ba'i mdo*;[1461] (11-12) two prose passages attributed to the *Sangs rgyas sgro ba'i mdo*;[1462] (13) a verse attributed to the *Rgyud saṃ pū ṭi*;[1463] (14) a verse attributed to the *Gsang ba bsam gyis mi khyab pa'i rgyud*;[1464] (15) a short prose passage attributed to the *Byams pas zhus pa'i mdo*;[1465] (16) a verse attributed to the *Dpal gsang ba spyod pa'i rgyud*;[1466] (17) a verse attributed to the *Lang kar gshegs pa*;[1467] (18) a verse attributed to the *Dgongs pa nges 'grel*;[1468] (19-20) two short prose passages attributed to the *Yum sher phyin*;[1469] (21) a verse attributed to the *Dpal sdom pa*;[1470] (22) a verse attributed to the *Mdo sde rgyan*;[1471] (23) a verse attributed to the *Sems nyid ngal so ba'i do ha*;[1472] (24) a verse attributed to *Bden*

[1459] Unidentified. Perhaps it refers to the *Kuśalamūlasaṃparigraha Sūtra* (*Dge ba'i rtsa ba yongs su 'dzin pa'i mdo*, D101). The quotation begins: *de phyir sems ni bsog dang gsob/*, etc.

[1460] The *Mahābala Sūtra* (either D572 or D757). The quotation begins: *sgyu ma tsam gyis tshul gnas shing/*, etc.

[1461] The *Dharmatāsvabhāvaśūnyatācalapratisarvāloka Sūtra* (D128). The quotation begins: */chos thams cad rang bzhin gyis ma skyes pa/ /ngo bo nyid kyis mi gnas pa/*, etc.

[1462] Unidentified. The first quotation begins: *sangs rgyas sgro ba gang zhe na/*, etc. The second quotation begins: */chos thams cad ni ma byung ba ma skyes pa/*, etc.

[1463] The *Saṃpūṭi Tantra* (D381). The quotation begins: *dpyad du med cing shes bya'ang min/*, etc.

[1464] The *Cakrasaṃvaraguhyācintya Tantra* (D385). The quotation begins: *rtag chad skye 'gag la sogs pa'i/*, etc.

[1465] The *Maitreyaparipṛcchā Sūtra* (D85) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */sh'a ri bus smras pa/ 'jam dpal sgro btags pa*, etc.

[1466] Unidentified. Perhaps referring incorrectly to the *Śrīguhyasarvacchinda Tantra (Dpal gsang ba thams cad gcod pa'i rgyud*, D384)? The quotation begins: */chos kun sems kyi ngo bo ste/*, etc.

[1467] The *Laṅkāvatāra Sūtra* (D107). The quotation begins: */phyi rol dngos po yod med min/*, etc.

[1468] The *Saṃdhinirmocana Sūtra* (D106). The quotation begins: *so sor rang rig mtshan med spyod te/*, etc.

[1469] Unspecified *Prajñāpāramitā* scriptures. The first quotation begins: */tshe dang ldan pa rab 'byor/ /chos ma skyes pa skye ba'am/*, etc. The second quotation begins: *rab 'byor sems de gang yin/*, etc.

[1470] Unidentified; It is either a text from the *Cakrasaṃvara Tantra* cycle or from the *Saṃvarodaya* works. The quotation begins: */sangs rgyas rnams ni byon gyur kyang/*, etc.

[1471] The *Mahāyānasūtrālaṃkāra* (D4020). The quotation begins: */yod min med min de nyid min/*, etc. The passage – with a few variants – is verse 7.1 in the text (D4020.6a_7-6b_1).

[1472] The *Svacittaviśramopadeśa Gāthā* (D2129). The quotation begins: */gang shar thams cad de yin te/*, etc. It is the third verse in the text (D2129.175b_5).

gnyis;[1473] (25) a verse attributed to Nāgārjuna (*klu sgrub*);[1474] (26) a verse attributed to Saraha (*sa ra ha*);[1475] and (27) a verse attributed to *Mai tri pa*.[1476]

The fourth and last sub-point of what is to be ascertained by the view (2.1.4, DK.A.Vaṃ.14b$_1$-15a$_7$) revolves around showing that when the practitioner recognizes this state as being his own innermost nature, this is the intended meaning of the Buddha's teaching (*de rang ngo shes pa sangs rgyas kyi dgongs par bstan pa*). The text's maxim expressing this topic says: "This nature exists within every sentient being, regardless of whether or not it has been realized by someone, and it is the incontrovertible recognition of this nature as it really is that is the intention of the Buddha's teaching."[1477]

The treatise then presents a string of fourteen scriptural passages to establish this point: (1) a prose sentence ascribed to the *De bzhin gshegs pa snying po'i mdo*;[1478] (2) two verses attributed to the *Bla ma'i yon tan yongs su bzung ba'i rgyud*;[1479] (3) a half-verse attributed to *Rdo rje mkha' 'gro gsang ba'i rgyud*;[1480] (4) a verse attributed to the *Kye'i rdo rje*;[1481] (5) a short prose passage attributed to the *Dpal 'phreng*;[1482] (6) a verse attributed to the *Rdo rje gur*;[1483] (7) a prose sentence ascribed to the *'Phags pa 'da' ka ye shes*;[1484] (8-9) two short prose passages attributed to the *Rnam snang mngon byang gi rgyud*;[1485] (10) a prose sen-

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[1473] Atiśa's *Satyadvayāvatāra* (D3902). The quotation begins: */gzhan las shes min zhi ba dang/*, etc.

[1474] Unidentified. The quotation begins: *ma skyes pa yis stong nyid cig/*, etc.

[1475] Unidentified. The quotation begins: *dngos po rtogs pa thams cad phyugs dang 'dra bar brjod/*, etc.

[1476] Unidentified. The quotation begins */sems kyang dran rig 'gyu ba tsam/*

[1477] DK.A.Vaṃ.14b$_{1-2}$: */bzhi pa ni gang gis gnas lugs de rtogs ma rtogs min pa sems can thams cad la yod cing/ /de phyin ci ma log par ji lta ba bzhin du rang ngo shes pa ni sangs rgyas kyi dgongs pa yin te/.*

[1478] The *Tathāgatagarbha Sūtra* (D258). The quotation begins: */rigs kyi bu 'di dag ni chos rnams kyi chos nyid de/*, etc.

[1479] It is a text belonging to the *Kālacakra* cycle. The work is included in Dol po pa Shes rab rgyal mtshan's *Dus 'khor phyogs bsgrigs chen mo* (TBRC W3PD287), vol. *Nga*, pp. 591-648. As noted by Dan MARTIN in his *Tibskrit Philology* online electronic file (2011, p. 61), the text is listed in the Drepung manuscript catalog and the translator seems to have been Mi nyag chen po Sangs rgyas grags. The quotation begins: */'khor ba stong pa chos kyi sku/*, etc.

[1480] The *Vajraḍākaguhya Tantra* (D399). The quotation begins: */rang sems rang gis rtogs pas na/*, etc.

[1481] The *Hevajra Tantra* (D417). The quotation begins: *sems can rnams ni sangs rgyas nyid/*, etc.

[1482] The *Śrīmālādevīsiṃhanāda Sūtra* (D92), belonging to the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *de bzhin gshegs pa'i ye shes mtha' dag rjes su zhugs pa'i sems can de ni*, etc.

[1483] The *Vajrapañjara Tantra* (D419). The quotation begins: *skye 'dir sangs rgyas mchog nyid du/*, etc.

[1484] The *Atyayajñānasūtra* (D122). The quotation begins: */sems rtogs na ye shes yin pas/*, etc.

[1485] The *Vairocanābhisambodhi* (D494). The first quotation begins: *de las byang chub gang zhe na/ rang gis sems yang dag pa ji lta ba bzhin du*, etc. The second quotation begins: *byang chub dang thams cad mkhyen pa nyid ni*, etc.

tence attributed to the *Saṃ pū ṭi*;[1486] (11) a verse attributed to the *Brtag pa gnyis pa'i rgyud*;[1487] (12) two verses attributed to the *Lang kar gshegs pa*;[1488] (13) a verse attributed to Nāgārjuna (*klu sgrub*);[1489] and (14) a half-verse ascribed to Saraha (*sa ra ha*).[1490]

The treatise's exposition of its second overarching topic on how to practice the nature of the mind then turns to its second key point (2.2, DK.A.Vaṃ.15b$_1$-24a$_7$). This key point teaches how the practitioner should practice by cultivating the path (*lam bsgom pas nyams su blang ba*). The explanation thereof also consists of four sub-points.

The first sub-point in cultivating the path (2.2.1, DK.A.Vaṃ.15b$_1$-16b$_3$) teaches how the *yogī* should cut the root of the mind (*sems kyis rtsa ba bcad*).[1491] Its maxim states: "Having looked inside nakedly at the mind, nothing whatsoever is found that can be searched out, and therein one is rid of all identifications."[1492] This entry into mysticism is, in turn, outlined via eight scriptural passages: (1-2) two longer prose passages attributed to the *Dkon mchog brtsegs pa*;[1493] (3) a prose passage attributed to the *Gtsug na rin po che'i mdo*;[1494] (4) two verses attributed to the *Sum bcu rtsa gsum pa'i le'u*;[1495] (5) a verse attributed to the *Lta spyod kun rig*;[1496] (6) a short prose dialog attributed to the *Byams pas zhus pa'i mdo*;[1497] (7) six verse-lines attributed to Śāntideva (*zhi ba lha*);[1498] and (8) a short prose passage attributed to Atiśa (*jo bo*).[1499]

The second sub-point in cultivating the path (2.2.2, DK.A.Vaṃ.16b$_3$-18b$_5$) gives instruction in the methods for meditative absorption (*mnyam par bzhag pa'i thabs*). The maxim says: "When all foci and cognitions thus have been relinquished within this state wherein

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[1486] The *Saṃpūṭi Tantra* (D381). The quotation begins: *mi shes mun pas sgribs pa ni/*, etc.

[1487] The *Hevajra Tantra* (D417). The quotation begins: */'jig rten khams ni gang du yang/*, etc.

[1488] The *Laṅkāvatāra Sūtra* (D107.92a$_{2-3}$). The quotation begins: */gzhan du rnam par rtog pa 'di/*, etc.

[1489] From Nāgārjuna's *Dharmadhātustotra* (D1118). The quotation begins: *shes dang mi shes pa dag las/*, etc.

[1490] Unidentified. The quotation begins: *gnyug ma'i ye shes gnyis bral 'di las ma gtogs pa'i/*, etc.

[1491] In DK.A, the Tibetan spelling of the phrase actually means: "cut the root with the mind," but that might be an orthographic error.

[1492] DK.A.Vaṃ.15b$_{1-2}$: */dang po ni/ sems la nang du gcer gyis bltas nas gang du btsal kyang mi rnyed la/ /ngos bzung thams cad dang bral ba ste/*.

[1493] The *Ratnakūṭa* section (D45-D93). The first quotation begins: */de ltar sems yongs su tshol te/*, etc. The second quotation begins: *'od srungs sems ni kun du btsal na mi rnyed do/*, etc.

[1494] The *Ratnacūḍaparipṛcchā Sūtra* (D91) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */de sems kun du tshol ba ni/ sems te nang na*, etc.

[1495] The *Trayastiṃśatparivarva Sūtra* (D223). The quotation begins: */srid gsum thams cad sems las grub par 'byung/*, etc.

[1496] Unidentified. The quotation begins: *tshig gis rtsa ba ma bcad don gyi rtsa ba chod/*, etc.

[1497] The *Maitreyaparipṛcchā Sūtra* (D85) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */bcom ldan 'das nang gi sems ji ltar blta bar bgyi/*, etc.

[1498] The *Bodhisattvacaryāvatāra* (D3871.34b$_7$), chapter 9. The quotation begins: *nang yang sems min phyi min zhing/*, etc.

[1499] Unidentified. The quotation begins: *de yang 'di ltar 'das pa'i sems ni 'gag cing zhig/*, etc.

nothing is found and nothing is established, [the *yogī*] rests spontaneously in this state in a manner of not meditating."[1500]

The meaning thereof is brought out at length in 28 scriptural passages: (1) a prose passage attributed to the *Chos kyi dbyings dbyer med par bstan pa'i mdo*;[1501] (2-3) two prose passages attributed to the *Dgongs pa nges 'grel*;[1502] (4) a verse attributed to the *He badzra*;[1503] (5) a verse attributed to the *Gsang ba spyod pa'i rgyud*;[1504] (6) a verse attributed to the *Rab tu mi gnas pa'i rgyud*;[1505] (7) a sentence attributed to the *Sher phyin bdun brgya pa*;[1506] (8) six verse-lines attributed to the *Gsang ba 'dus pa*;[1507] (9) a prose passage attributed to the *Sangs rgyas kyi sde snod tshul khrims 'chal pa tshar gcod pa'i mdo*;[1508] (10) a verse ascribed to the *Ye shes gsang ba'i rgyud*;[1509] (11-12) two short prose passages attributed to the *'Jam dpal rnam par 'phrul pa'i le'u*;[1510] (13) a half verse attributed to a *Rtsa rgyud*;[1511] (14) a short prose passage attributed to the *Sangs rgyas phal po che*;[1512] (15) a single sentence attributed to the *Ye shes phyag rgya'i mdo*;[1513] (16) seven verse-lines ascribed to the *Gsang ba bdud rtsi rgyal po'i rgyud*;[1514] (17) three verses attributed to the *Mdo sde*

[1500] DK.A.Vaṃ.16b$_{3-4}$: */gnyis pa ni/ de ltar ma rnyed cing ma grub pa'i ngang la dmigs pa dang yid la byed pa thams cad spangs te/ mi sgom pa'i tshul gyis de'i ngang du rang babsu 'jog pa yin te/.*

[1501] The *Dharmadhātuprakṛti-Asaṃbhedanirdeśa Sūtra* (D52) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */dge slong nang nye bar zhi bas yul thams cad nye bar zhi bar mthong zhing/*, etc.

[1502] The *Saṃdhinirmocana Sūtra* (D106). The first quotation begins: *sems 'jog par byed kun du 'jog par byed/*, etc. The quotation enumerates the nine stage of resting the mind (*sems gnas dgu*, **navākārā cittasthitiḥ*); for details on these steps, see CHA (2013). The second quotation begins: *de bzhin nyid ni yid la byed pa na/*, etc.

[1503] The *Hevajra Tantra* (D417). The quotation begins: *gang phyir yid kyis mi sgom par/*, etc.

[1504] Unidentified. See fn. 1466. The quotation begins: */bzung ba dang ni 'dzin pa yis/*, etc.

[1505] Unidentified. The quotation begins: *ngo mtshar rdo rje sangs rgyas mchog/*, etc.

[1506] The *Saptaśatika-Prajñāpāramitā Sūtra* (D90) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation says: */shes rab kyi pha rol du phyin pa mi sgom pa'i tshul gyis sgom par bya'o/.*

[1507] The *Guhyasamāja Tantra* (D442). The quotation begins: */dam pa'i don du dngos po rnams/*, etc.

[1508] The *Buddhapiṭaka-duḥśūlanigrahī Sūtra* (D220). The quotation begins: */de ltar dge ba yid la gyis shig/*, etc.

[1509] The *Jñānaguhya Tantra* (D392). The quotation begins: */lhan cig skyes pa sgrub tu med/*, etc.

[1510] The *Mañjuśrīvikurvāṇaparivarta Sūtra* (D97). The first quotation says: */gang yid la byed pa thams cad bdud kyi las so/.* The second quotation begins: *stong pa nyid la rlom sems med par sbyor la/*, etc.

[1511] An unspecified *mūla-tantra*. The quotation says: *rtse gcig rnal 'byor goms par byed/ /yid la ci yang mi gsal lo/.*

[1512] The *Avataṃsaka Sūtra* (D44). The quotation begins: */rgyal ba'i dpyod yul 'di la gang zhig 'jug 'dod pas/*, etc.

[1513] The *Tathāgatajñānamudrāsamādhi Sūtra* (D131). The quotation says: */gang sgom pa med pa ni sgom pa'o/.*

[1514] Unidentified. The quotation begins: */rang bzhin stong pa 'od gsal ba/*, etc.

rgyan;[1515] (18-19) two short prose passages attributed to Tailopa (*tai lo pa*);[1516] (20) three verse-lines ascribed to Nāgārjuna (*klu sgrub*);[1517] (21) six verse-lines attributed to Śabaripāda (*ri khrod dbang phyug*);[1518] (22) a half-verse attributed to the *Sgom don grub pa*;[1519] (23-24) two separate verses attributed to Sarah (*sa ra ha*);[1520] (25) a verse attributed to Nāgārjuna (*slob dpon klu sgrub*);[1521] and (27-28) two verse passages attributed to Atiśa (*jo bo*).[1522]

The third sub-point in cultivating the path (2.2.3, DK.A.Vaṃ.18b$_5$-20b$_2$) shows the essence of [actual] meditation (*ting nge 'dzin gyi ngo bo*). The maxim says: "Meditation (*ting nge 'dzin*, **samādhi*) is one-pointed dwelling (*rtse gcig pa*, **ekāgratā*) in the state of radiance-emptiness that arises when the thought waves about object and subject have been quelled by settling [the mind] in meditative absorption (*mnyam par bzhag pa*, **samāhita*)."[1523]

The treatise then lays out twenty-one scriptural passages to substantiate this point: (1-2) two short sentences attributed to the *Ting nge 'dzin rgyal po*;[1524] (3) a verse ascribed to the *Nam mkha' mdzod kyi mdo*;[1525] (4) a verse attributed to the *Ye shes phyag rgya'i mdo*;[1526] (5)

[1515] The *Mahāyānasūtrālaṃkāra* (D4020). The quotation begins: *dmigs pa nyid la sems brtan nas/*, etc.

[1516] Unidentified. The first quotation begins: *mi mno/ mi bsam/ mi sems/*, etc. The passage teaches Tailopa's famous "six *dharma*s" or "six key points," known in Tibetan as *gnad kyi gzer drug*. The second quotation begins: *sems nyid ngal bsor yang//bu nyon khyod gang rnam par rtogs/*, etc.

[1517] Unidentified. The quotation begins: *glang chen lom nas sems tshags tshud pa ltar/*, etc.

[1518] Unidentified. The quotation begins: */gang la skyon du mi blta zhing/*, etc.

[1519] The cited title *Sgom don grub pa* seems to be a variant abbreviation of the title of the text otherwise known as *Sgom pa don grub*. The *Sgom pa don grub* belongs to the "thirteen later translations" (*phyi 'gyur bcu gsum*) among "the eighteen major scriptural transmissions of the Mind Series" (*sems sde lung chen po bco brgyad*). These *Sems sde* texts are among the earliest extant sources of the *Rnying ma Rdzogs chen* tradition. For a study of the *Sgom pa don grub* text, see LILJENBERG (2009). The quotation says: *sgom pa'i tshe ci yang mi sgom ste//tha snyad tsam du de la sgom zhes bya/*. The first line is indeed attested in the *Sgom pa don grub*; see LILJENBERG's Tibetan edition (2009:53 fn. 15). The second line, however, is not attested in LILJENBERG's edition.

[1520] Unidentified. The first quotation begins: *gang la zhen pa yod na de yang thong/*, etc. The second quotation begins: *dngos dang dngos med bde bar gshegs pa'i 'ching bas te/*, etc.

[1521] Unidentified. The quotation begins: *gar yang ma rtog cing yang ma sems cig/*, etc.

[1522] Unidentified. The first quotation begins: *zab cing spros bral de bzhin nyid/*, etc. The second quotation begins: *Chos dbyings spros dang bral ba las/*, etc.

[1523] DK.A.Vaṃ.18b$_5$-20b$_2$: */gsum pa ni de ltar mnyam par bzhag pas gzung 'dzin rnam par rtog pa'i dba' rlabs zhi nas gsal stong gi ngang la rtse gcig pa ni ting nge 'dzin yin te/.*

[1524] The *Samādhirāja Sūtra* (D127). The first quotation begins: *gzhon nu ting nge 'dzin zhes bya ba ni/*, etc. The second quotation begins: *rtog pa med cing rnam rtog med/*, etc.

[1525] The *Gaganagañjaparipṛcchā Sūtra* (D148). The quotation begins: *sems can thams sems cig ste/*, etc.

[1526] The *Tathāgatajñānamudrāsamādhi Sūtra* (D131). The quotation begins: *chos rnams sems kyi rgyas btab cing/*, etc.

a verse attributed to the *Nam mkha' lta bu'i ting nge 'dzin gyi mdo*;[1527] (6) two verses ascribed to the *Ting nge 'dzin dam pa'i mdo*;[1528] (7) three and a half verses attributed to the *Rgyud sdom pa 'byung ba*;[1529] (8) three verses attributed to the *Bdag med pa dris pa'i mdo*;[1530] (9) a verse attributed to the *Brtag gnyis*;[1531] (10) a prose sentence attributed to *Yum*;[1532] (11) two verses attributed to the *Nam mkha' rin po che'i mdo*;[1533] (12) two verses attributed to the *Byang chub sems dpa'i sde snod kyi mdo*;[1534] (13) a prose passage attributed to the *Dgongs pa nges 'grel*;[1535] (14) a prose passage attributed to the *Dad pa stobs bskyed pa la 'jug pa'i phyag rgya'i mdo*;[1536] (15) a verse ascribed to the *Sdud pa*;[1537] (16) a half-verse attributed to the *Saṃ pū ṭi*;[1538] (17) a verse attributed to the *Kyai rdo rje*;[1539] (18) a verse attributed to the *Byang chub sems 'grel*;[1540] (19) a verse attributed to Saraha (*sa ra ha*);[1541] (20) ten verse-lines ascribed to *Rta dbyangs kyi sgom rim*;[1542] and (21) a verse attributed to Saraha (*sa ra ha*).[1543]

The last sub-point in cultivating the path (2.2.4, DK.A.Vaṃ.20b$_2$-24a$_7$) teaches how meditation on the nature of the mind includes and completes (*tshang ba*) other forms of Buddhist practice (*de la thabs kyi cha rnams tshang bar bstan pa*). This section of the text is structured slightly differently than the rest of the treatise. Instead of placing a single maxim at the head of the section followed by a long series of quotations, it consists of fifteen separate maxims, each of which is followed by a short number of quotations.

[1527] Unidentified. The quotation begins: *bla ma dam pa'i bdud rtsi yis/*.

[1528] The *Samādhiyagrottama Sūtra* (D137). The quotation begins: *ji bzhin pa yi chos nyid la/*, etc.

[1529] The *Saṃvarodaya Tantra* (D373). The quotation begins: *ye shes 'di ni rang rig pas/*, etc.

[1530] The *Nairātmaparipṛcchā Sūtra* (D173). The quotation begins: *bde ba bzang po kun bsam pa/*, etc.

[1531] The *Hevajra Tantra* (D417). The quotation begins: *de ni ring min thung ba min/*, etc.

[1532] An unspecified *Prajñāpāramitā Sūtra*. The quotation says: *shes rab kyi pha rol du phyin pa sgom pa ni nam mkha' sgom pa'o/*.

[1533] Unidentified. The quotation begins: *ji ltar chu la chu bzhag dang/*, etc.

[1534] The *Bodhisattvapiṭaka Sūtra* (D56) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *gang la gnas te rnam bsgoms pa/*, etc.

[1535] The *Saṃdhinirmocana Sūtra* (D106). The quotation begins: *byang chub sems dpa' ji tsam gyis na sgom pa lags/*, etc.

[1536] The *Śraddhābalādhānāvatāramudrā Sūtra* (D201). The quotation begins: *zhi gnas kyi tshogs ni/*, etc.

[1537] The *Prajñāpāramitā Saṃcayagāthā* (D13). The quotation begins: *nam mkha' mthong zhes sems can tshig tu rab brjod pa/*, etc.

[1538] The *Saṃpūṭi Tantra* (D381). The quotation says: *mi rtog ting 'dzin la gnas na/ /mkha' bzhin dri ma med par gnas/*.

[1539] The *Hevajra Tantra* (D417). The quotation begins: *gang gis rig pa'i ye shes 'di/*, etc.

[1540] The *Bodhicittavivaraṇa* (D1800). The quotation begins: *dmigs pa dang ni bral ba'i sems/*, etc.

[1541] Unidentified. The quotation begins: *kha dog yon tan yi ge dpe dang bral/*.

[1542] Aśvaghoṣa's *Paramārthabodhicitta-bhāvanākrama-varṇasaṃgraha* (D3912). The quotation begins: */mtshon yang mtshon bya ma yin te/*, etc.

[1543] Unidentified. The quotation begins: *grogs dag zab mo dang ni rgya che ba'i/*, etc.

The first maxim says: "The fourth point teaches how all aspects of the path are completely subsumed and perfected in such meditation on the emptiness endowed with all the best qualities. First of all, taking refuge is subsumed therein."[1544] The statement is followed by quotation of three scriptural passages on the taking of refuge: (1) a long prose passage attributed to the *Ma dros pas zhus pa'i mdo*;[1545] (2) a verse attributed to the *Rnam snang mngon byang gi rgyud*;[1546] and (3) and a verse attributed to the *Saṃ pū ṭi*.[1547]

The second maxim says: "Engendering the resolve for Awakening is subsumed therein."[1548] Two quotations support this: (1) a prose sentence attributed to the *Sems bskyed chen mo'i mdo*;[1549] and (2) two verses attributed to the *Dus 'khor rtsa rgyud*.[1550]

The third maxim says: "The Generation Stage practices of reciting *mantra*s while meditating on deities are also subsumed [therein]."[1551] Eight quotations are cited to illustrate this: (1) six verse-lines attributed to the *Kyai rdo rje*;[1552] (2) a verse attributed to the *Sangs rgyas mnyam sbyor*;[1553] (3) five verse-lines attributed to the *Rdo rje rtse mo*;[1554] (4-5) two short passages attributed to the *Dus 'khor 'grel chen*;[1555] (6) a half-verse attributed to the *[b]rtag*

[1544] DK.A.Vaṃ.20b$_{2-3}$: */Bzhi pa ni de lta bu'i rnam pa kun gyi mchog dang ldan pa'i stong pa nyid kyi ting nge 'dzin de la lam gyi cha rnams thams cad ma lus par tshang bar bstan te/ de yang de nyid las skyabs 'gro tshang ste/.* The original sentence incorrectly reads *kun gyis mchog ldan*, which has here been emended to *kun gyi mchog ldan.*

[1545] The *Anavataptanāgarājaparipṛcchā Sūtra* (D156). The quotation begins: */byang chub sems dpa' chos thams cad bdag med pa/*, etc.

[1546] The *Vairocanābhisambodhi* (D494). The quotation begins: *dang po'i sems ni sangs rgyas te/*, etc.

[1547] The *Saṃpūṭi Tantra* (D381). The quotation begins: *stong nyid snying rje dbyer med pa'i/*, etc.

[1548] DK.A.Vaṃ.21a$_2$: *de nyid la sems bskyed tshang ste/.*

[1549] Unidentified. The quotation begins: *'od srungs chos thams cad nam mkha' ltar mtshan nyid med cing/*, etc.

[1550] The *Kālacakra Tantra* (D362). The quotation begins: *stong pa las byung gzugs ni rgyu/*, etc.

[1551] DK.A.Vaṃ.21a$_4$: *bskyed rims lha sgom pa'i sngags kyi bzlas brjod yang tshang ste/.*

[1552] The *Hevajra Tantra* (D417). The quotation begins: *sgom med sgom pa po yang med/*, etc.

[1553] The *Sarvabuddha-samayoga-ḍākinījālasaṃvara Tantra* (D366-D367). The quotation begins: *gzugs brnyan lugs ma la sogs la/*, etc.

[1554] The *Vajraśekhara Tantra* (D480). The quotation begins: *sngags rnams kyi ni mtshan nyid do/*, etc.

[1555] The *Vimalaprabhā Kālacakra* commentary (D1347). The first quotation begins: *stong pa dang ni snying rje'i sku/*, etc. The second quotation says: *dus 'khor gnyis su med par 'dod.*

pa bdun pa;[1556] (7) another verse attributed to the *Sangs rgyas mnyam sbyor*;[1557] and (8) a verse attributed to the *'Dus pa'i rgyud kyi phyi ma*.[1558]

The fourth maxim says: "Fire *pūja*s are also subsumed therein."[1559] A single quotation is given here: (1) a verse attributed to the *Gsang ba bdud rtsi rgyal po'i rgyud*.[1560]

The fifth maxim says: "The six perfections (*pāramitā*) are also subsumed therein."[1561] Five quotations follow: (1) a half-verse attributed to the *Rdo rje ting nge 'dzin gyi mdo*;[1562] (2) a verse passage attributed to the *Khyad par sems kyis zhus pa'i mdo*;[1563] (3) a verse passage attributed to the *Chos spyod mngon rtogs kyi rgyud*;[1564] (4-5) two verse passages attributed to the *Sa'i snying po'i mdo*.[1565]

The sixth maxim says: "Doing prostrations is also subsumed therein."[1566] This is bolstered by a single verse attributed to the *Nam mkha' rin po che'i mdo*.[1567]

The seventh maxim says: "Making offerings is also subsumed therein."[1568] Three quotations prove this point: (1) a verse attributed to the *Yab sras mjal ba'i mdo*;[1569] (2) a verse attributed to the *Bde mchog gi rgyud*;[1570] and (3) a verse ascribed to the *Bdud rtsi gsang ba'i rgyud*.[1571]

The eighth maxim says: "The confession of negative actions is also subsumed therein."[1572] This point is supported by two scriptural passages: (1) a verse attributed to the *Las*

[1556] Unidentified. Probably the *Brtag pa gnyis pa* is intended, i.e., the *Hevajra Tantra* (D417). The quotation is certainly *Hevajra* related. The quotation says: *he ni snying rje chen po ste/ /badzra shes rab brjod par bya/*.

[1557] The *Sarvabuddha-samayoga-ḍākinījālasaṃbara Tantra* (D366-D367). The quotation begins: *sems shes bya ba bde bar gshegs/*, etc.

[1558] The *Sarvakalpasamuccaya Sarvabuddhasamayoga-Ḍākinījālasambara Uttaratantra* (D367). The quotation begins: *sku gsung thugs ni rnam pa gsum/*, etc.

[1559] DK.A.Vaṃ.21b$_4$: *de nyid la sbyin sreg kyang tshang ste/*.

[1560] Unidentified. The quotation begins: *gang gis phyir na sbyin sreg ni/*, etc.

[1561] DK.A.Vaṃ.21b$_5$: */de nyid la phar phyin drug kyang tshang ste/*.

[1562] Perhaps the *Rdo rje'i ting nge 'dzin gyi chos kyi yi ge* (D135). The quotation says: *stong pa nyid las ma g.yos na/ /pha rol phyin pa drug 'dus so/*.

[1563] The *Brahmaviśeṣacintiparipṛcchā Sūtra* (D160). The quotation begins: *mi sems pa ni sbyin pa'o/*, etc.

[1564] Unidentified. The quotation begins: */sems stong pa dang rtog pa yis/*, etc.

[1565] The *Daśacakrakṣitigarbha Sūtra* (D239). The first quotation begins: */mkhas pa stong nyid chos sgom pa/*, etc. The second quotation begins: *thams cad chos la ro gcig mthun par/*, etc.

[1566] DK.A.Vaṃ.22a$_4$: */de nyid la phyag 'tshal ba yang 'dus te/*.

[1567] Unidentified. The quotation begins: *ji ltar chu la chu bzhag dang/*, etc. It is the same verse as was cited above; see fn. 1533.

[1568] DK.A.Vaṃ.22a$_5$: */de nyid la mchod pa 'bul ba tshang ste/*.

[1569] The *Pitāputrasamāgamana Sūtra* (D60) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: *stong nyid chos la brten bgyid cing/*, etc.

[1570] The *Śrī Herukābhidhāna* (D368). The quotation begins: *rang gi stong par rtog pa yi/*, etc.

[1571] Unidentified. The quotation begins: *mnyes pa'i don gyis mchod pa ste/*, etc.

[1572] DK.A.Vaṃ.22b$_1$: *de nyid la sdig bshags kyang tshang ste/*.

rnam par dag pa'i mdo;[1573] and (2) a prose passage attributed to the *De bzhin gshegs pa gsang ba'i mdzod kyi mdo*.[1574]

The ninth maxim says: "Upholding discipline and Tantric observances are also subsumed therein."[1575] Three pertinent quotations are given: (1) a half-verse attributed to the *Lha'i bus zhus pa'i mdo*;[1576] (2) a half-verse attributed to the *Sdud pa*;[1577] (3) a prose sentence attributed to the *'Khor lo bcu pa'i mdo*;[1578] (4) a verse attributed to the *Rdo rje 'phreng ba'i rgyud*;[1579] and (5) a verse attributed to the *Thig le mnyam gnas kyi rgyud*.[1580]

The tenth maxim says: "Studying, understanding, and cultivating [the teachings] are also subsumed therein."[1581] This is followed by two supporting passages: (1) a verse ascribed to the *Rab tu mi gnas pa'i rgyud*;[1582] and (2) a verse attributed to Saraha (*sa ra ha*).[1583]

The elevent maxim says: "Making *gtor ma* offerings and other *Dharma* practices are also subsumed therein."[1584] This is authenticated with a quotation attributed to the *Gsang ba bdud rtsi rgyal po'i rgyud*.[1585]

The twelfth maxim says: "The question may then be raised: If all these practices are subsumed within meditation on the mind as such, why have so many stages of methods been taught? It was done so in order to guide those who are ignorant about this nature."[1586] To illustrate the answer, the treatise offers four quotations: (1) a verse attributed to the *Ye shes snang ba rgyan gyis mdo*;[1587] (2) a half-verse attributed to the *Bde mchog sdom 'byung*;[1588] (3) a prose sentence attributed to the *Nam mkha' rin po che'i mdo*;[1589] and (4) a half-verse ascribed to Atiśa (*jo bo*).[1590]

[1573] Unidentified; see fn. 1401. The quotation begins: *gang zhig bshags pa byed 'dod na/*, etc.

[1574] The *Sarvatathāgata-guhyamahāguhyakoṣa Sūtra* (D830). The quotation begins: *chos thams cad byas pa med pa dang/*, etc.

[1575] DK.A.Vaṃ.22b$_4$: *tshul khrims dang dam tshig bsrung ba yang tshang ste/.*

[1576] The *Suvikrāntadevaputraparipṛcchā Sūtra* (D161). The quotation begins: *gang la sdom pa sdom pa ma yin pa'i rlom sems med pa ni/*, etc.

[1577] The *Prajñāpāramitā Saṃcayagāthā* (D13). The quotation begins: *gang la sdom dang sdom pa ma yin rlom sems med/*, etc.

[1578] The *Daśacakrakṣitigarbha Sūtra* (D239). The quotation begins: *khyim na gnas shing skra dang kha spu ma bregs chos gos kyang ma gyon/*, etc.

[1579] The *Vajramāla Tantra* (D445). The quotation begins: *dbang po rnams ni yul rnams la/*, etc.

[1580] Unidentified. The quotation begins: *bde chen ngang la mnyam gnas na/*, etc.

[1581] DK.A.Vaṃ.23a$_{1-2}$: */de nyid la thos bsam sgom gsum yang tshang ste/.*

[1582] Unidentified. The quotation begins: */ma bcos rnal ma'i zas cig zos gyur pa/*, etc.

[1583] Unidentified. The quotation begins: *klog pa de yin 'dzin dang sgom pa de yin te/*, etc.

[1584] DK.A.Vaṃ.23a$_{3-4}$: */de la gtor ma chos spyod kyang tshang ste/.*

[1585] Unidentified. The quotation begins: *mchod dang gtor ma la sogs pa'i/*, etc.

[1586] DK.A.Vaṃ.23a$_5$: *de thams cad sems nyid sgom pa la 'dus na/ /thabs kyi rim pa mang du gsungs pa rnams ji ltar yin zhe na/ de lta bu'i gnas lugs la rmongs pa rnams 'khrid pa'i phyir yin.*

[1587] The *Jñānālokālaṃkāra Sūtra* (D100). The quotation begins: *rgyu rkyen 'brel bar bshad pa dang/*, etc.

[1588] The *Saṃvarodaya Tantra* (D373). The quotation begins: *'di ltar bdag gi mkha' mtshungs par/*, etc.

The thirteenth maxim says: "In that case, doesn't this lead to a nihilist outlook?"[1591] To explain what is meant by nihilism (*chad pa*, **uccheda*), the text lays out such a negative view with seven quotations: (1) a prose passage attributed to the *Dran pa nyer bzhag*;[1592] (2) a verse attributed to the *'Khor lo bcu pa*;[1593] (3) a prose sentence attributed to the *Byang chub sems dpa'i sde snod kyi mdo*;[1594] (4) a long prose passage attributed to the *Rta skad byang chub sems dpas zhus pa'i mdo*;[1595] (5) a short prose passage attributed to the *Nor bu 'phreng ba'i mdo*;[1596] and (6) a short passage attributed to Virūpa (*vi rū pa*).[1597]

Finally, the treatise rounds off this point with two arguments. First, it says: "Well, on the one hand, the above instantaneous approach (*gcig car*) is the method for practicing, but on the other hand the purity that ensues from having practiced is achieved gradually (*rim gyis*)."[1598] This argument is supported with a quotation attributed to the *Lang kar gshegs pa*.[1599] Secondly, it states: "Or, these two differing approaches were addressed separately to those of sharp and dull aptitude."[1600]

With this, the treatise comes to the third and final key point (2.3, DK.A.Vaṃ.24a$_7$-26b$_2$) in its treatment of how the nature of the mind is to be practiced. The third key point is an explanation of the manner in which the result of the path will manifest (*'bras bu mngon du byed pa'i tshul*). The result is presented in two sub-points.

The former sub-point (2.3.1, DK.A.Vaṃ.24a$_7$-25b$_1$) concerns when the result will appear. The text says: "First, as to when the result will manifest, by meditating in this way the best practitioners will attain the ultimate accomplishment in this very life, the best of the middling practitioners will attain it in the interim (*bar do*), the middling of the middling practitioners will attain it within two rebirths, while the last of the middling practitioners

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[1589] Unidentified. The quotation begins: */chos kyi dbyings kyi rgya mtshor ma zhugs kyi bar las lam tha dad mod kyi*, etc.

[1590] Unidentified. The quotation begins: *cig tu mnyam bzhag sems brtan na/*.

[1591] DK.A.Vaṃ.23b$_{1-2}$: *de ltar na chad par lta bar mi 'gyur ram zhe na/*.

[1592] The *Saddharmānusmṛtyupasthāna* (D287). The quotation begins: *chad par lta ba la gnyis te/*, etc.

[1593] The *Daśacakrakṣitigarbha Sūtra* (D239). The quotation begins: *las kyi rnam smin rgyu 'bras med 'dod pa/*, etc.

[1594] The *Bodhisattvapiṭaka Sūtra* (D56) of the *Ratnakūṭa* section (*Dkon brtsegs*). The quotation begins: */chad par lta ba gang zhe na/*, etc.

[1595] Unidentified. The quotation begins: *bcom ldan 'das chos thams cad stong pa nyid la gsan/*, etc.

[1596] Unidentified. The quotation begins: *byang chub sems dpa' ra ma ṇa'i snying pos gsol pa/*, etc.

[1597] Unidentified. The quotation begins: *phyag rgya chen po'i ngang nas lhan cig skyes pa ste/*, etc.

[1598] DK.A.Vaṃ.24a$_4$: */'on kyang gong gi gcig car ni sbyong byed kyis thabs yin gyis sbyangs pa'i dag pa ni rim gyis thob par 'gyur te/*.

[1599] The *Laṅkāvatāra Sūtra* (D107). The quotation begins: *byang chub sems dpa' blo gros chen pos gsol pa/*, etc.

[1600] DK.A.Vaṃ.24a$_7$: */yang na gong 'og gnyis dbang po rno rtul gyi khyad par gyi'o/*.

will attain it within seven or sixteen rebirths."[1601] To authenticate this promise to the mystic, the text lays out fourteen quotations: (1) a verse attributed to both *Gur* and *Gdan bzhi* (*gur dang gdan bzhi gnyis ka*);[1602] (2) a prose sentence attributed to the *Gtsug tor gyi mdo*;[1603] (3) six verse-lines attributed to the *Nyi zla grub pa*;[1604] (4) a verse attributed to the *Rdo rje rtse mo*;[1605] (5) a prose sentence attributed to the *'Jam dpal rtsa rgyud*;[1606] (6) a verse attributed to the *A bhi da na'i rgyud*;[1607] (7) a half-verse ascribed to the *'Jam dpal zhal lung*;[1608] (8) a half-verse attributed to the *Ye shes thig le*;[1609] (9) a prose sentence attributed to *Bde mchog*;[1610] (10) a prose passage attributed to *Dus 'khor*;[1611] (11) a prose sentence attributed to the *Dus 'khor 'grel chen*;[1612] (12) a verse attributed to the *Gsang ba mdzod*;[1613] (13) a half-verse attributed to the *Dam tshig lnga pa*;[1614] and (14) a verse attributed to the *Rdo rje rtse mo*.[1615] To this, the treatise adds the following remark: "These [promises of manifesting the result] are dependent on that [the practitioner] employs the special methods of Secret *Mantra* and practices the path. It may take longer if such methods are not used. However, it

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[1601] DK.A.Vaṃ.24a$_7$-24b$_1$: *dang po 'bras bu mngon du byed pa'i dus ni de ltar bsgoms pas rab kyis tshe 'di nyid la mchog gi dngos grub thob cing 'bring gis rab bar dor/ 'bring gis 'bring skye gnyis/ /'bring gis tha mas skye ba bdun nam bcu drug na thob ste/.*

[1602] The *Vajrapañjara* (D419) and the *Caturpīṭha Tantra* (D428). The quotation begins: */rin chen sems ni rab bskul bas/*, etc.

[1603] Probably D236. The quotation begins: *chos thams cad mtshan ma med pa'i ye shes la/*, etc.

[1604] The *Kālacakropadeśa-sūryacandrasādhana* (D1369). The quotation begins: *rnal 'byor dbang rab rnams kyi ni/*, etc.

[1605] The *Vajraśekhara Tantra* (D480). The quotation begins: *bskal pa grangs med pa ru 'byung/*, etc.

[1606] The *Mañjuśrīmūlatantra* (D543). The quotation begins: *pha rol du phyin pa'i bskal pa rab 'byams kyis*, etc.

[1607] The *Abhidhāna-Uttaratantra* (D369). The quotation begins: *phyag rgya che la nges par rol/*, etc.

[1608] The *Dvikramatattvabhāvanā* (*Rim pa gnyis pa'i de kho na nyid sgom pa zhes bya ba'i zhal gyi lung*, D1853), commonly known in the Tibetan tradition as *'Jam dpal zhal lung*. The quotation begins: *yid ni rdo rje'i skur gyur pas/*, etc.

[1609] The *Jñānatilaka Tantra* (D422). The quotation begins: */yang na lus 'di spangs ma thag/*, etc.

[1610] The *Śrī Herukābhidhāna* (D368). The quotation begins: *'chi ba ces bya rnam rtog ste/*, etc.

[1611] The *Kālacakra Tantra* (D362). The quotation begins: */rnal 'byor dbang po rab tu g.yo ba'i yid ldan*, etc.

[1612] The *Vimalaprabhā Kālacakra* commentary (D1347). The quotation begins: *skye ba bdun gyis mthar thug pas*, etc.

[1613] Perhaps referring to the *Sarvatathāgatamahāguhyaguhyakoṣa Sūtra* (D830), which in the *Sde dge* canon is classified as a *Rnying rgyud*. However, the identification proposed here is not certain. The quotation begins: *dbang bskur yang yang sbyin ldan na/*, etc.

[1614] The *Samayapañca* ascribed to Padmasambhava (D1224). The quotation begins: *gal te ltung ba med gyur na/*, etc.

[1615] The *Vajraśekhara Tantra* (D480). The quotation begins: */yang na mthong ba tsam gyis ni/*, etc.

is also taught that good qualities will not appear if the practitioner does not practice, and if he were to commit negative actions, there is the risk that he will fall into the lower realms. These matters should be understood as they have been explained in the great texts of the *Pāramitā* tradition."[1616]

The latter sub-point on the result (2.3.2, DK.A.Vaṃ.25b$_1$-26b$_2$) says: "Secondly, the ultimate result that is to be attained consists of the three *buddha*-bodies (*kāya*), the five *buddha*-bodies, and the five wisdoms, from which *buddha* activities emerge for as long as *saṃsāra* remains."[1617] The treatise illustrates this with a final series of twelve scriptural passages: (1-2) two prose passages attributed to the *'Od zer bstan pa'i mdo*;[1618] (3) three verse-lines from the *Mtshan yang dag par brjod pa*;[1619] (4-5) two short prose passages attributed to the *Sku gsum bstan pa'i mdo*;[1620] (6) six verse-lines attributed to the *Rin chen 'phreng ba'i rgyud*;[1621] (7) a verse attributed to the *Ye shes dgongs pa'i rgyud*;[1622] (8) a verse attributed to the *Mdo sde rgyan*;[1623] (9) seven lines attributed to the *Sangs rgyas pa'i mdo*;[1624] (10) a passage attributed to the *Ye shes bsam gyis mi khyab pa'i rgyud*;[1625] (11) a prose passage attributed to the *Ye shes snang ba rgyan gyi mdo*;[1626] and (12) two verses attributed to the *Bla ma'i yon tan yongs su bzung ba'i rgyud*.[1627]

This little treatise for *yogī*s on mysticism, meditation, the realization of the nature of the mind, and the manifestation of buddhahood ends with a series of poetic verses expressing the wish that the text will be of benefit to the faithful. The verses make repeated use of the sunshine metaphor that figures in the text's title.

[1616] DK.A.Vaṃ.25a$_6$-25b$_1$: */de dag ni gsang sngags kyi thabs khyad par can gyis zin cing/ /lam bsgrub pa'i dbang du byas pa yin la/ /thabs kyi[s] ma zin na dus ring la/ /mi bsgrub na yon tan mi 'byung zhing/ /mi dge ba spyad na ngan song du ltung srid par gsungs so/ /pha rol du phyin pa'i lugs kyi ni gzhung lugs chen po rnams nas gsungs pa ltar khong du chud par bya'o//.*

[1617] DK.A.Vaṃ.25b$_1$-26b$_2$: *//gnyis pa thob bya'i 'bras bu mthar thug ni/ /sku gsum mam sku lnga ye shes lnga'i bdag nyid can/ /phrin las srid mtha'i bar du 'byung ba ste/.*

[1618] Perhaps the *Suvarṇaprabhāsottama Sūtra* (D555-D557). The first quotation begins: *de bzhin gshegs pa dgongs pa*, etc. The second quotation begins: *chos nyid kyi ye shes la rtogs pa med kyang/*, etc.

[1619] The *Mañjuśrīnāmasaṃgīti* (D360). The quotation begins: *mchog gi dang po sku gsum 'chang/*, etc.

[1620] The *Kāyatraya Sūtra* (D283). The first quotation begins: *sangs rgyas rnams ni sku gsum ste/*, etc. The second quotation begins: *dper na nam mkha' las ni sprin 'byung ngo/*, etc.

[1621] The *Ratnamāla Tantra* (D389). The quotation begins: *chos sku sprin med nam mkha' bzhin/*, etc.

[1622] Unidentified. The quotation begins: *sna tshogs gsal ba sprul pa'i sku/*, etc.

[1623] The *Mahāyānasūtrālaṃkāra* (D4020). The quotation begins: *sku gsum dag gis sangs rgyas kyis/*, etc.

[1624] Unidentified. The quotation begins: *sangs rgyas kyi ye shes ni rnam pa lnga ste/*, etc.

[1625] Unidentified. The quotation begins: */de la me long ye shes ni/*, etc.

[1626] The *Jñānālokālaṃkāra Sūtra* (D100). The quotation begins: *chos thams cad de lta bu'i rang bzhin*, etc.

[1627] Unidentified; see fn. 1479. The quotation begins: *zag med dbyings las ma g.yos kyang/*, etc.

It closes with the colophons translated above, describing the place and date of the composition. The printing of the text is, moreover, verified by the short printing colophon of the 1520 xylograph. This is followed by a brief scribal colophon saying: "These letters were written by Master Kun dga' rin chen and two students (*dpon slob gsum*) from the *A Phyag* monastic household. May the blazing splendor of auspiciousness [of having produced this text] adorn the world! May it be good and pure (*śubhaṃ*)! May it be auspicious (*maṅgalaṃ bhavatu*)!"[1628]

[1628] DK.A.Vaṃ.27a$_7$: *//yi ge 'di ni a phyag bla 'brang nas/ /kun dga' rin chen dpon slob gsum gyis bris/ /bkra shis dpal 'bar 'dzam gling brgyan du shog// śubhaṃ/ maṅgalaṃ bhavantu//.*

List of Abbreviations

CE	Common Era
cf.	*confer*, "compare"
D	The Tibetan *Sde dge* canon cataloged by Ui *et al.* (1934)
DK	*Dags po'i bka' 'bum*
DK.α	The *Lha dbang dpal 'byor* manuscript of DK; see pp. 167ff.
DK.A	The *Dags lha sgam po* xylograph of DK produced in 1520; see pp. 170ff.
DK.B	The *Mang yul gung thang* xylograph of DK produced in 1572; see pp. 174ff.
DK.D	The *Sde dge* xylograph of DK; see pp. 184ff.
DK.P	The 1974 Dolanji publication of DK; see pp. 187ff.
DK.Q	The 1975 Lahul publication of DK; see pp. 188ff.
DK.R	The 1982 Darjeeling publication of DK; see pp. 190ff.
DK.S	The 2000 Kathmandu publication of DK; see pp. 191ff.
DK.T	The Karma Lekshay Ling publication of DK; see pp. 194ff.
e.g.	*exempli gratia*, "for example"
fn.	footnote
ibid.	*ibidem*, "in the same place"
i.e.	*id est*, "that is"
ms	manuscript
NGMPP	The Nepal-German Manuscript Preservation Project; see http://www.uni-hamburg.de/ngmcp/index_e.html
op.cit.	*opere citato*, "the cited work"
Q	The Tibetan Peking canon cataloged by Suzuki (1955-1961); see http://web1.otani.ac.jp/cri/twrpe/peking/
sic.	*sic erat scriptum*, "written thus"
T	The Taishō edition of the Chinese Tripiṭaka
TBRC	Tibetan Buddhist Resource Center; see www.tbrc.org
viz.	*videlicet*, "namely"

Technical Remarks

Tibetan words are throughout the book written in transliterated form, using the *Extended Wylie System*. The system meticulously reproduces Tibetan words with inclusion of all silent letters but does not indicate their phonetic value. For instance, the name of the famous medieval author is transliterated *Sgam po pa Bsod nams rin chen*, but is pronounced *Gampopa Sönam Rinchen*. While Tibetan transliteration with its precise reproduction of Tibetan orthography is advantageous for Tibetan scholars, it might be burdensome for readers lacking a working knowledge of Tibe-tan writing.

Here, a helpful tool is the online converter of transliterated Tibetan words to their spoken phonetic form: www.thlib.org/reference/transliteration/phconverter.php

A few minor modifications have been applied to the *Extended Wylie* transliteration scheme in places where it was quintessential to account for non-standard wri-ting forms used in the old manuscripts at hand. Details thereof are given in footnotes 648, 676, and 922. Moreover, the use of technical transliteration was fully avoided in the *Theoretical Preamble* in order to place the methodological considerations in an interdisciplinary context of the humanities.

To facilitate effective textual navigation within the *Dags po'i bka' 'bum* corpus, a new reference system has been established. Thus, the reference DK.A.Tha.13.27b_5 implies: The *Dags po'i bka' 'bum* corpus (abbreviated DK), the *Dags lha sgam po* xylograph (siglum *A*), the text bearing the Tibetan alphabetical label *Tha* from among this xylograph's forty works, internal segment 13 from among that particular text's 41 segments, folio 27b (*recto* and *verso* folio-sides being indicated by the letters *a* and *b*), folio-line five. For the sigla in use, see the *List of Abbreviations* on page 690.

Individual works from the Tibetan Buddhist canon are cited with the use of a siglum followed by a text number from a particular canon edition's catalog, which precedes a page-reference to a folio and line number. For instance, the citation D127.12a_{4-7} refers to the *Sde dge* edition (siglum D), text 127 being the *Samādhi-rājasūtra*, folio 12a and lines 4-7. A similar reference system is used for the Chinese Buddhist canon with the siglum *T* denoting the Taishō edition. For further details thereon, see likewise the *List of Abbreviations.*

Secondary sources have been cited by stating the author name, the year of publication, and a page reference. Full bibliographical details are found in the bibliography at the end of the book. References to primary sources in Tibetan, how-ever, have been furnished with full bibliographical detail directly in the footnote where the reference occurs. For this reason, primary sources are not included in the bibliography. Additionally, in most cases, the identification code used by the *Tibe-tan Buddhist Resource Center* (TBRC) has also been provided for Tibetan citations, allowing further consultation of bibliographical as well as historical details on the TBRC homepage (www.tbrc.org).

Throughout the book, technical Buddhist terms are given in English followed by the Tibetan original word in parentheses. The orthography of Tibetan terms accords with the spelling used in the 1520 xylograph of the *Dags po'i bka' 'bum* (DK.A). Whenever possible, the Sanskrit equivalent of the Tibetan term is added. In a few cases where the pertinent Tibetan sources are direct translations of Sanskrit texts supplying attested Tibetan-Sanskrit correlations, the Sanskrit term features without an asterisk (*). However, in the majority of cases where the discussed Tibetan terms are concretely derived from indigenous Tibetan works with no actual Sanskrit basis other than the Tibetan text's general use of standard Tibetan Buddhist terminology, the supplied Sanskrit term has been marked with an asterisk sign in order to highlight the hypothetical character of the linguistic correspondence. For instance, the Tibetan term for 'meditation' features in the book as: meditation (*sgom pa*, **bhāvanā*).

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