

Hagiography and Polemic:
A Few Remarks on the Composition of the *Life of Ra Lotsawa*

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2014 AAR – Religion and the Literary in Tibet

The Text

By way of introduction, let me start with a few general observations about this text, the *Rwa lo rnam thar*. To date this is the only surviving complete and autonomous biography of the eleventh-century Vajrabhairava master Rwa lo tsā ba Rdo rje grags.¹ The text is ascribed by tradition to Rwa lo's grand-nephew, Rwa Ye shes seng ge. The biography was thus ostensibly written sometime during the twelfth or early thirteenth century. Though the work as it is presently known contains elements that may indeed be authentic to that early period (e.g. the preservation of archaic toponyms, verses and songs, etc.), its many anachronisms, language, and overall narrative style suggest a much later date and different authorship. Indeed, some scholars have long suspected this to be the case and have openly questioned the text's antiquity.

All the various printed and modern calligraphed versions of the *Rwa lo rnam thar* available today are copies of a single blockprinted text that was produced in Lhasa in 1905 with material support from the noble house (*yab bzhi*) of Glang mdun, the family estate of the Thirteenth Dalai Lama. The anonymous colophon proclaims it to have been the first ever printed copy of the life of Rwa lo tsā ba in Tibet. Regrettably, we do not yet have any authentically verified witness of Rwa Ye shes seng ge's work earlier than this 1905 Lhasa blockprint. At present, my hunch is that this singular edition of the *Rwa lo rnam thar* is likely based upon an original work of the seventeenth century, created or embellished anonymously by a faithful advocate, and perhaps even a close affiliate, of the Fifth Dalai Lama. I deal with these issues in a forthcoming article.

The *Rwa lo rnam thar* follows most of the standard conventions of Tibetan Buddhist hagiography. As sacred biography, I think it is safe to assume that, for the most part, the text was written for the faithful and intended to engender or heighten feelings of devotion and wonder toward the central figure whose life and deeds are recounted in its pages. In its general plot structure, panegyric style, and reliance on familiar formulas and time-honored stock motifs, the *Rwa lo rnam thar* fulfills the expectations of its traditional Tibetan audience, underscoring and amplifying the soundness of enduring Buddhist truths while demonstrating the superior virtues of its principal hero. In this way, the biography also serves a polemical function, self-consciously

¹ For what it's worth, my translation of this work will be coming out with Penguin Classics in July.

promoting the supremacy of Rwa lo tsā ba and his Vajrabhairava transmissions over and against other Buddhist traditions, old and new in Tibet, which were prevalent in Rwa lo's day, and some that continued to be propagated long after him. Rwa lo's conflicts with authorities who represent these various competing systems are a persistent theme throughout the biography. I think these polemics might also point to other purposes as well.

Target of Attack – The Rwa lo/Lang lab Episodes

My focus for the AAR meeting is on a two-part episode involving Rwa lo's conflict with a Vajrakīla/-kīlaya master known as Lang lab byang chub rdo rje (see Tibetan text attached; translation below). Lang lab is a figure recognized in later histories as an important early lineage holder of the special Vajrakīla transmissions practiced in the Rnying ma pa tradition. The first episode here is peculiar in that it describes Lang lab as the only opponent Rwa lo faces in the text who was actually successful in magically defeating him, at least initially. In the second part, Rwa lo once again engaged Lang lab in magical combat, only now it was Lang lab who staggered under the full might of Rwa lo's Vajrabhairava powers.

The Rnying ma histories sympathetic to Lang lab tell a different and much shorter tale. The one I include here is by Sog bzlog pa Blo gros rgyal mtshan (1552-1624) from his Vajrakīla history *Dpal rdo rje phur pa'i lo rgyus* (1609). (see Tibetan text attached; translation below). Interestingly, Sog bzlog pa ends his brief story by citing a verse of village gossip that is said to have circulated among the locals at that time. This same rumor is repeated verbatim in the *Rwa lo rnam thar*. The fact that the biography includes an unflattering account of Rwa lo's (initial) defeat by his Vajrakīla competitor and verbatim reference to the gossip that this setback inspired suggests that the author of the *Rwa lo rnam thar* may have been familiar with the Rnying ma version of the story and perhaps even knew Sog bzlog pa's text. The addition of Rwa lo's triumphant sequel might then be more appropriately interpreted as a creative effort to claim victory for its central hero in deliberate response to an opposing narrative. This raises historical questions about the composition of the biography, but also highlights a characteristic feature of the hagiographer's craft—namely, propaganda. The magical contests in this and similar episodes function polemically to exalt and glorify the saintly protagonist while denigrating his rivals and the tantric transmissions they represent. In Rwa lo's case, his biography aims to promote the supremacy of the Vajrabhairava revelation and its liberating powers, which Rwa lo embodies.

Polemics and Composition

Internal textual evidence points to the probability that this 1905 blockprint was based on a manuscript produced or modified during the seventeenth century, no longer extant. Assuming this to be the case, and judging from the printed narrative that has come down to us, this manuscript would have been compiled from a patchwork of earlier biographical sources that probably included the original *Ye shes seng ge* text, as well as a number of other early sources which we know only through references in later works. This patchwork then would have been embellished with new material, worked over and adapted to form a cohesive and extravagantly detailed narrative, but retaining the attribution of *Rwa Ye shes seng ge*, the figure long renowned by tradition to have been the biography's legitimate author. The identity of this anonymous craftsman (or craftsmen), however, remains a matter of conjecture. We can surmise, though, given specific historical references, philosophical sympathies (e.g. sensitivity to *Rdzogs chen* interpretations, openness to specific *gter ma* transmissions, among other things), and the overall polemical slant of the text, that this individual (or group of individuals) was probably working in close connection with the Fifth Dalai Lama, or perhaps even at the behest of the Dalai Lama himself. The first evidence for this is to be found in the miniatures prominently inscribed on the second folio of the 1905 blockprint, where we see depicted from left to right three figures: *Rwa lo tsā ba*, *Tsong kha pa*, and the Fifth Dalai Lama (see attached image). Other evidence woven throughout the text assures its post-fifteenth century compilation and further attests to its *Dge lugs pa* affiliations.

The sharp sectarian polemics of the biography are quite revealing, as we can see in the episode I've chosen to highlight for our meeting. We all know that the Fifth Dalai Lama was an avid patron and follower of the *Rnying ma pa*, and it is also well-documented that, despite his general ecumenism, there was one pair of *Rnying ma* luminaries whom he personally despised. This was the *gter ston* *Zhig po gling pa* (1524-1583) and his disciple *Sog bzlog pa Blo gros rgyal mtshan*. *Zhig po gling pa* was a political visionary and scion of the powerful *Snang rtse* family in the *Stod lung* valley. The nobles of *Snang rtse* were patrons of the *Karma Bka' brgyud pa* in *Gtsang* and hence opponents to the *Dge lugs pa* and their Mongolian allies. Consequently, *Zhig po gling pa* was engaged in ongoing efforts to combat by ritual sorcery *Dge lugs pa*/Mongolian dominance in central Tibet; efforts that his student *Sog bzlog pa* would later continue with great fervor (as his name suggests). *Dge lugs pa* authorities were likewise not very fond of these two political agitators—they were *Rnying ma pas* supported by *Bka' brgyud* patrons who had placed themselves in direct ritual competition with their *Dge lugs pa* rivals. As Gene Smith and others have already noted, the Fifth Dalai Lama even placed *Zhig po gling pa*, *Sog bzlog pa*, and their

cohorts at the top of his list of rogue political visionaries, whose prophecies were deemed treasonous and whose writings were sealed and banned from publication. It is not implausible then to suggest that we might see hints of this conflict being played out in the pages of the *Rwa lo rnam thar*, particularly in the episodes recounting Rwa lo's troubles with the Vajrakīla master Lang lab byang chub rdo rje. It was Sog bzlog pa, after all, who had celebrated Rwa lo's defeat by the superior magic of this Rnying ma yogin in his 1609 history of the Vajrakīla transmissions

Remarkably, this seemingly major conflict in Rwa lo's life occurs only in the Lhasa biography; it is missing in all the other (earlier?) Rwa lo accounts. So the appearance of Lang lab and his battles with Rwa lo in this larger work is peculiar indeed. Perhaps, as I would like to suggest, we have here a clear example of a seventeenth-century Dge lugs pa polemic, a veiled expression of one of the Fifth Dalai Lama's own personal and political vendettas. If so, this episode and the many others like it throughout the work may provide significant clues for situating the text historically and ascertaining the lineage of its compiler. In addition, these sorts of narrative episodes might also tell us something significant about the process of hagiographical composition in Tibet and the specific goals of such literary production, beyond of course the edification of a beloved Buddhist hero (or antihero as the case may be).

Some general questions/issues for discussion

- The craft of Tibetan hagiographical composition: identifying source-texts/narratives, common tropes and stock elements. How does the hagiographer make use of them, what choices were made in terms of omission or embellishment, and why?
- Authorship in Tibetan hagiography and the narrative voice(s), individual or collective? Can we determine this solely from the language of the text?
- Tibetan hagiography as narrative polemic, a broadly accessible alternative to the more erudite scholastic form (*dgag lan*, *brgal lan*, *rtsod zlog*, etc.).
- The meaning and use of proverbs, idioms, and other vernacular expressions in Tibetan literature and what these might reveal about a particular text's historical and regional provenance. Also, broader issues of language usage, rhetoric, aesthetics, style, etc.

****Note to participants:** Given time constraints, it is probably best if we focus our discussion on the few proverbs and vernacular expressions recorded here as village gossip in these episodes (highlighted below in blue).

Translations

I. Rwa Ye shes seng ge, *Rwa lo rnam thar*, fols. 26r.6-27v.1 (Beijing edition: 56-59); 39v.6-40v.6 (Beijing edition: 87-89). Date of composition unknown; printed in 1905.

Lang lab Episode 1

[26r.6; 56.15] [Rwa lo] then traveled on to Se thar in La stod. When he arrived, he found a crowd of people bustling about causing a commotion.

“What’s going on?” he asked.

[26v] “Lang lab byang chub rdo rje is giving a series of dharma teachings,” was the reply. And so the Great Rwa went to meet him and made him an offering. Lang lab, however, refused to accept his gift and, turning his back to him, sat [silent]. [57]

“What’s that about?” [Rwa lo] questioned him.

“You’re a scholar of a deviant dharma,” he replied. “You’ve embraced a heretic named Bharo as your lama and adhere to some ghostly spirit with an animal’s head as your chosen deity. You’re a deceiver of living beings!”

Meanwhile, the townspeople began bowing and paying reverence to the Great Rwa, which infuriated Lang lab. “These people believe only in this evil man!” he declared.

The Great Rwa was a bit displeased at that comment and responded, “I may be evil, but this is the way I do things.” He then struck his hand against a rock and his arm sank deep into the stone all the way up to his shoulder. Lang lab withdrew a nailing dagger from his waist and jabbed it into a large boulder, splitting it apart. The Great Rwa forced the sun toward the west, while Lang lab sat cross-legged in the sky. On the whole, given that there was no great winner or loser that day, the two of them went their separate ways. The Great Rwa and his disciples left for Snye nam, while Lang lab remained there [in Se thar].

One day when Lama Rwa lo was traveling to Skyo sangs, Lang lab caused a lightning shower of nailing daggers to strike the very spot where the Lama was walking, killing many of his attendants. Above Rwa lo’s own head there also appeared a nailing dagger all ablaze in a mass of flames. But when Rwa lo performed the defensive rite of expulsion, he failed to suppress [the attacks]. He thought to himself, *How do I respond to this?*

Then, from out of the sky, the Venerable Tārā appeared in emerald-colored brilliance, extremely beautiful and adorned with [27r] all kinds of precious ornaments. Surrounded by a retinue of divine [58] sons and daughters presenting offerings, she spoke the following words:

Extremely fierce paranormal attacks
Can't be suppressed by expulsion rites alone.
Using meditative absorption devoid of inherent existence,
In combination with the secret expulsion, is most effective.

Furthermore, there are eight additional teachings that are required,
Including three cherished oral instructions;
Yet these have not been translated here in Tibet.
The sheer number of attendant practices for these teachings is beyond count.

Therefore the time has come for you to go obtain
These profound dharma cycles.
Proceed to the land of Nepal without delay;
Translate those into Tibetan.

Even though the attacks against you did no harm,
Your being unharmed appears to you as being harmed;
That was a skillful device of the Victor and his sons
To get you to begin translating this dharma.

After [Tārā] finished speaking, she departed in the sky heading east and vanished. Then the Great Lama Rwa, upon entering the meditative absorption that revives the dead, brought back to life every one of his attendants who had died and made all the nailing daggers disappear. Everyone developed firm conviction.

Even so, [Rwa lo] decided that he should go to Nepal on account of [Tārā's] prophecy declaring the need for him to translate into Tibetan the rest of the oral instructions without exception. He also wanted to go in order to clear up gossip that had been spreading among the common folk, who were telling tales such as:

The clueless one was confounded at every turn (rgyus med lan cig gar yang spubs).

Too many generals spoil the strategy (dmag dpon mang na byus nyes byung).²

The Yama scholar succumbed to the nailing dagger (gshin rje mkhan po phur la rdug).

² This particular proverb (*gtam dpe*) appears to have been quite popular among Tibetan authors in the seventeenth and eighteenth centuries. See Per K. Sørensen and Franz Xaver Erhard, "Tibetan Proverbial Literature: Semantics and Metaphoricity in Context," in *Nepalica-Tibetica: Festgabe for Christoph Cüppers*, vol. 2, pp. 237-238 and 240. Here, I'm opting for Sørensen and Erhard's translation of the phrase.

[59] [Rwa lo] gathered his disciples and said to them, “I’m going back to visit my Guru for a short while. In the meantime, remember these heartfelt words of mine and accomplish them single-pointedly.” [27v.1] He then sang this song... [59.4]

Lang lab Episode 2: The Sequel

[39v.6; 87.16] All the while Lang lab and his students were growing agitated. [40r] “The two of us, Rwa lo and I, are equals,” Lang lab remarked. “But should his merit continue to increase, that wouldn’t be good at all. If [Rwa lo] is not killed very soon, then I’m afraid we’re all bound to get hurt in retaliation.” [88] He then began to perform many hostile sorcery [rites aimed at vanquishing Rwa lo]. And Rwa lo in turn deployed his own magical assaults against Lang lab.

At daybreak, Glorious Vajrakumāra appeared, his body fully adorned with his customary colors and ornaments. He was surrounded by the ten wrathful deities (Skt. *daśakrodha*) of variegated color, the gate guardians, and the Vajrakīla protectors, among others, and the entire retinue was engulfed in a mass of burning fire. Just as they were about to swoop down upon the Great Rwa’s head, Rwa lo rose up in the body of Glorious Vajrabhairava, and with his nine mouths, inhaled that wrathful retinue and swallowed those deities whole. In his heart he melted them down into the mind of awakening and excreted them back out through his penis. In the process, they were transformed into a divine assembly of Yama Lords in *kīla* form and became [Rwa lo’s] own helpers. When [Rwa lo] stabbed the *liṅga* [effigy], the *liṅga* jumped up and shook quite violently and blood began dripping from [the figure’s] mouth and navel. There were other positive signs [of success] that occurred [at that moment]. Not long afterward, Lang lab came down with a bout of bloody pox (*dmar shal gyi rims*) that made him gravely ill. On the verge of death, he gave this final testament:

The Great One from Oḍḍiyāna once stated:
 “The yogin who practices Secret Mantra
 Should never harm anyone whatsoever.
 If he himself harms one with greater power,
 Right away [that] mantra practitioner is destroyed.”

Lang lab said, “That’s a comment about mantra practitioners who swear to behave recklessly, and this is exactly what happens to them. I once made contact with Ācārya Sa le, a direct disciple of Lady Mtsho rgyal, [40v] and gained proficiency in the Secret Mantra [rites of]

Vajrakīla. As a result, I could suppress gods, demons, and men, all three spectacularly. [89] Until now not a single person, no learned or accomplished master, could harm me. This time I failed to repel the powers of this Rwa lo and so I'm going to die. You all can go up against anyone, but don't ever oppose Rwa lo tsā [ba]! You can also challenge anyone in contests of hostile magic, but never challenge an expert in the sorcery of [Vajra]bhairava! And furthermore, however great your powers are, don't ever use them [expressly] to kill others!"

Lang lab died as soon as he finished speaking. Later, his devoted students also died one after the other by all sorts of nefarious circumstances. And so it was that in a single month Rwa lo had liberated Lang lab along with a hundred of his flock and dispatched them to the buddha realm of Mañjuśrī, the prime [buddha]. Thereupon all the spiritual advisors of both the Old and New Mantra traditions were in mutual agreement when they remarked, "One who has power to liberate even great accomplished masters of the likes of Lang lab must certainly have been empowered by all the buddhas as a master of sorcery. Who else is there with such magical prowess?"

And [like that, Rwa lo's] reputation as supreme magician spread far and wide in every direction. Even among common folk there was gossip [like this]:

The moon is whitest in the first phase of the month (zla ba dkar ba zla stod yin).

Father and mother are united in the first phase of life (pha ma 'dzom pa tshe stod yin).

[Vajra]kīla's powers [work] only once (phur bu'i nus pa lan cig yin).

Rwa lo is a treasure trove of magical power (rwa lo mthu'i dkor mdzod yin).

Such sayings were circulating at that time and this is why the people of the valley [in Lang lab's homeland] were occasionally called names like Rwa gong ("Rwa Upperhand"), Phur brdugs ("Kīla's Beating"), and Pham lung ("Defeated Valley"). [40v.6; 89.19]

II. Sog bzlog pa Blo gros rgyal mtshan, *Dpal rdo rje phur pa'i lo rgyus chos kyi 'byung gnas ngo mtshar rgya mtsho'i rba rlabs*, fols. 168.2-170.3. Text composed in 1609.

[168.2] As to how the particular teaching of the Vajrakīla [transmission] of Jo bo Lang lab, not well known to others, originated: [The lineage] up to and including Lang lab's lama, Ngam 'bre Sal le, has already been described above. Jo bo Lang lab's parents died when he was young. His father's siblings did not listen to his parents' last will and testament, and so they gave mother and son nothing more than a reed hut and a single small field. Ngam 'bre Sal le could not bear the thought of it, and so he granted [Lang lab] this exalted Vajrakīla instruction. Lang lab practiced it and annihilated every one of his enemies. Although his fame spread in all directions, the donations that resulted were minimal, and so he was destitute. During his stay in 'Khor re, he worked as a shepherd.

At that time, Dge bshes Rwa lo tsā ba Rdo rje grags, on account of his wealth of merit and great magical power, was demanding that all the aristocrats of Tibet and all the lamas, masters, and spiritual advisors prostrate to him, pay him honors and service, and provide offerings. In the case of those who refused to do so, he would immediately liberate them through his meditative absorption on Yamāntaka. Thus, because they had failed to act respectfully toward him, he liberated thirteen bodhisattvas who had attained the [bodhisattva] levels, such as Mar pa's son Dar ma mdo sde, among others. [Likewise,] there were also thirteen translators like himself, such as Gnyan lo tsā ba Dar ma grags, [169] and many others he liberated.

So then, accompanied by as many as ten thousand monks, he [Rwa lo] came to 'Khor re to turn the wheel of dharma. The local ruler (*btsad po*) of 'Khor re and others were sponsoring a four-month long dharma project (*chos gzhi*). At that time, Lang lab did not bow down in reverence to Rwa lo tsā ba and thought, *The man who arrived is a stupid fool*. And the people in turn [said], "He [Lang lab] is a great sorcerer and an expert in [the practice of] Vajrakīla."

But [Rwa lo] said, "Since he has so little wealth and merit, he's now forced to shepherd others' sheep. Inflated with pride, he comes here refusing to bow to me. Well, he won't live beyond this night, just wait and see!"

[Rwa lo] finished his dharma lecture and made the ritual preparations for the fourfold rites of slaying according to the Vajrabhairava [system]. Specifically, during the burnt offering, Rwa lo transformed himself into the actual body of Vajrabhairava and then three times performed the true sign (*bden brda'*) of summoning Lang lab and causing him to enter (*bzhug=gzhug*) into the *ling+ga* [effigy].

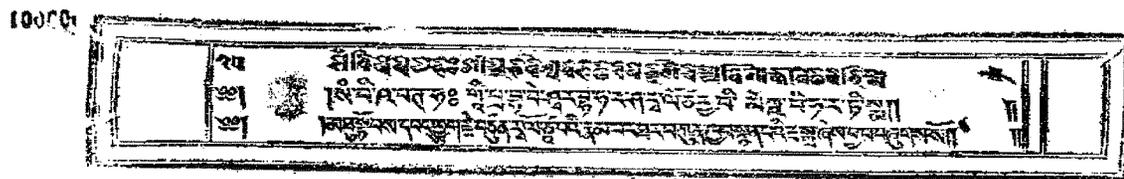
Meanwhile, Lang lab was just watching over his sheep, doing nothing else. But then the first time [Rwa lo] performed the summons and guidance (*dgug 'dren*), the nailing daggers of thorny wood (*rtsang phur*), which were placed around the outer rim of the *maṇḍala*, rose up and rained down [upon him], wounding the monks who were nearby. The second time, the devouring and slaying spirits (*za bsod=gsod*) and the ten wrathful deities (Skt. *daśakrodha*) rained down [in the form of] iron daggers, forcing [Rwa lo's] entourage to flee inside their cave dwellings. During the third and final time, the sky became filled with a mass of fire and clamorous roars. When [Rwa lo] looked up, he saw Vajrakumāra, the size of twin mountains made of molten iron. [170] The upper half [of Vajrakumāra's body appeared in the form of] a wrathful deity, the lower half [in the form of] a nailing dagger. In front of his heart he violently whirled a nailing dagger, and once he shouted “HŪṀ PHAṬ” [the dagger] descended in Rwa lo tsā ba's direction and blocked (*khad='khad*) him. Stunned, breathless, and trembling with fear [?] (*za za rngams rngams mcha' mcha'*),³ he was absolutely petrified. In that moment, he begged forgiveness and promised to bow in reverence to Lang lab, whereupon the frightening apparitions disappeared. Later that night, after sending an invitation to Lang lab, [Rwa lo] bowed to him, served and venerated him honorably, and presented him with hundreds of excellent offerings.

At that time, people also began spreading the news, “[The Yama scholar succumbed to the nailing dagger](#)” (*gshin rje mkhan po phur la brdugs*)—an expression that has become widely known.

A master of that sort, an accomplished practitioner of Vajrakīla as supreme as this Master Lang lab, has never again appeared in this land of Tibet. [170.3]

³ *za za* = *za ri za ri/za ri zi ri*, “stunned, dazed” (?); *rngam rngam*, “threateningly;” *rngam pa*, “to breathe violently, to pant for;” *rngams pa*, “wonder, surprise; pathos in music;” *rngam rngam rdzig rdzig*, “frightening, scary” (Goldstein, 318); *mcha' mcha'* (?).

Rwa lo mnam thar (Lhasa print, 1905) – Title page and miniatures



Rje btsun 'Jam dpal dbyangs

Rigs brgya'i khyab bdag Rdo rje 'changs

Grub chen Rol pa'i rdo rje



Rwa chen lo tsā Rdo rje 'chang

'Jam mgon chos kyi rgyal po

Srid zhi'i gtsug rgyan Ngag dbang blo bzang rgya mtsho

འདི་མོ་ཚོ་ཆེ། །རྣམ་རྒྱུག་གི་བར་ཚད་ལྟར་ཅན་ལ། །ཐིམ་པ་
 རྣམ་གསུམ་གྱི་གདམས་རག་བརྟེན། །ད་རྣམ་རྒྱུག་གི་བཞུགས་ལ་
 ཉམ་ར་མེད། །གཞན་ཡང་དམོག་པའི་ཚོས་རྒྱག་ཡོད། །ལམ་
 རྩེ་གདམས་རག་རྣམ་བཞི་ཡོད། །དེ་མཚའ་གཅེས་པའི་ཚོས་
 གསུམ་ཡོད། །འབྲུལ་འཁོར་ཉི་ལྔ་ཚ་བརྒྱད་ཡོད། །མི་གེ་བཞི་
 པའི་བམན་བརྒྱུག་ཡོད། །གདམས་རག་ཟབ་མོ་ཅིས་ལས་འདས། །
 མཁའ་གྲུབ་ཀྱི་ཟླ་མ་མཐའ་བའི་ལྷོད། །གདམས་རག་མི་ཚེའི་
 དྲགས་མ་མཚེས། །ཟབ་མི་ཟབ་ལག་རྒྱ་ཡོངས་དང་ཤེས། །
 དབྱངས་འདི་ལ་ཁོ་མོའི་ལྷོན་ལྷོན་ལས་མཚོད། །ཅེས་གསུངས་པས་
 ཐམས་ཅད་ཤིན་ཏུ་དྲ་བར་གྱུར་རྟེ། །དེར་སྤོང་མཚན་མར་བས་
 ཡུང་གུས་པར་གྱུར་རྟེ། །དུས་གཅིང་ཁམས་གསུམ་ནས་སྤོང་མ་
 མང་ཏུ་འདུས། །འབྲུལ་བ་འོང་བ་ནི་བམན་གྱིས་མི་ལྷོད། །ཟུང་
 ལུལ་བརྒྱད་འདུལ་ལྟ་ཁང་གི་གཙུག་ལག་ཁང་བརྟེན། །ཟླ་བ་གཅིག་
 གི་ཁོངས་སུ་རབ་ལྷུང་བརྟེན་ཚོགས་སུ་བ་མི་ལྷོད་ཐུག་བཞུགས་བ་ལྷུང་།
 ཟབ་ལམ་རྩི་རྩི་འཇིགས་ལྟེན་གྱི་གདམས་པ་ལ་བརྟེན་ནས་ཟུབ་མོ་
 ཚོབ་པ་འདྲ་མཐའ་ལས་པ་ལྷོད། །*དེའི་ཚེ་ལང་ལམ་དཔོན་སྤོང་
 རྣམས་སུ་གསལ་མ་བའི་ནས། །ར་མོ་དང་དེད་གཉིས་འདྲ་འདྲ་ཡིན་
 པ་ལ། །ཁོང་ལ་བམན་རྣམས་ཆེ་ཆེད་སྤོང་ལྟེན་པ་དེ་མ་ཡིགས།
 ད་ལྟར་ཏུ་མ་བམན་ན་རང་དེ་ཆེ་ལ་གཞོན་ལན་བྱས་དྲགས་ཡོད་.....

Start

ཟེར་ནས་མཐུ་གུལ་མང་ཏུ་བྱས་ལྷུང་བ་ལ། །ཟླ་མ་ར་མོས་ལྷུང་ལང་
 ལམ་ལ་མངོན་སྲོད་མཚན་པས། །ཚེའི་ངས་ཁ་གཅིག་གི་ཆེད་པ་ལ།
 རྩི་རྩི་གཞོན་ཏུ་སྤོང་མ་རྣམས་ཆུ་ཆ་ལྷགས་ཡོངས་སུ་རྒྱུགས་པ་ལ་འཁོར་
 ཁོ་བཅུ་ཁྱ་ཐུག་ཐུག་སྤོང་ལྷུང་ལ་མོགས་པ་བརྒྱར་བ་ཞིག་ལེ་
 དུས་སུ་སྤོང་ཏུ་བྱུང་ནས། །ར་ཆེན་གྱི་དུས་གཙུག་ཏུ་འབབ་
 ཏུ་ཆ་བ་ལས། །ར་མོས་དཔལ་རྩི་རྩི་འཇིགས་ལྟེན་གྱི་སྤོང་
 བཞེད་མ་ནས། །དེ་རྣམས་ལམ་དུས་བརྒྱུག་པས་ཉི་གཞོན་པས།
 ལྷགས་གར་བྱང་ཆུབ་ཀྱི་སེམས་སུ་བྱུང་ནས། །སྤར་གསང་གནས་ནས་
 བརྟེན་པས་གཞིན་རྩི་ལ་ཡའི་རྩི་ཚོགས་སུ་བྱུང་རྟེ་རང་གི་སྤོང་
 ལྷོད། །དེ་ལྷོད་ལ་བརྟེན་པས་ལྷོད་ལས་གཞོན་པར་གྱུར་ཞིང་
 ཁ་དང་ཉེ་བ་ནས་ལྷག་འཇག་པས་གསལ་ལམ་པ་ལྷུང་། །དེ་
 རྣམ་མི་འིང་བར་ལང་ལམ་དམར་ཤམ་གྱི་རིམ་གྱིས་བརྒྱབ་རྟེ། །སྤོང་
 འདྲ་ཁར་ལམ་ཆེ་མས་སུ་བཞག་པ། །ལྷོན་ཆེན་པོའི་གསུང་ལས་
 ཡུང་། །གསང་སྤོང་སྤོང་པའི་རྣམ་འབྱུང་པ། །གང་ཡང་བརྟེན་
 པར་མི་བྱ་གྱེ། །རང་བས་རྒྱས་པ་ཆེ་བརྟེན་ན། །དེའི་མཚན་ལ་
 སྤོང་གསལ་པ་འཛོམས། །ཞེས་སྤོང་པ་རྣམས་ཀྱི་ལྷག་ཏུ་སྤོང་པའི་
 དམ་ཚོགས་ཏུ་གསུངས་པ་དེ་འདི་རྩི་བྱ་ཡིན་པར་འདུག །ཁོ་མོ་ཚོ་
 མཚོ་ཆུལ་གྱི་དེད་སྤོང་མ་ཅེར་མ་ལེ་ལ་གཏུགས། །གསང་སྤོང་
 རྩི་རྩི་སྤོང་པ་ལ་རྒྱས་པ་ཚོན་པས་རྩི་འདྲེ་མི་གསུམ་མི་ལྱིས་གཞོན།

ར་ལྷོ་མན་ཏུ་མཁའ་པ་དྲུག་པ་གང་གིས་ཡུང་བརྩི་བར་མ་ཏུས་
 པ་ཞིག་ཡིན་རྟེ། །ད་ལན་ར་མོ་འདིའི་རྒྱལ་པ་མ་བརྒྱུག་པས་འཆེ་
 པར་འདུག །ལྷོད་རྣམས་ཡུང་ཅི་ལ་རྩི་བརྩི་ཡང་། །ར་མོ་ལྷོ་ལ་རྩི་
 མ་བརྩི། །ཅི་དང་མཐུ་འཇུག་ཡུང་འཇིགས་ལྟེན་མཁའ་པ་དྲུག་
 མཐུ་མ་འཇུག། རྒྱས་པ་ཁི་ཅམ་ཆེ་ཡང་གཞན་ལ་ལྷོད་གསོད་མ་ལྟེད།
 ཞེས་གསུངས་ནས་ཡོངས་སོང་། །དེ་ནས་སྤོང་མ་རྒྱག་པ་རྣམས་
 ཡུང་གྱེན་རན་རྩི་ཚོགས་པས་རིམ་གྱིས་འདས་རྟེ། །ཟླ་བ་གཅིག་གི་
 ཁོངས་སུ་ལང་ལམ་འཁོར་བརྒྱ་དང་བཅས་པ་བརྒྱལ་རྟེ་འཇམ་.....
 དཔལ་དང་མོའི་སངས་རྒྱས་ཀྱི་ཞིང་ཏུ་བསྐྱལ་ཡོ། །དེའི་ཚེ་
 སྤོང་གསལ་གསར་རྩིང་གི་དགེ་བའི་བཞུགས་གཉེན་ཐམས་ཅད་ལམ་མཐུན་
 པར། །ལང་ལམ་རྩི་བྱའི་སྤོང་མོ་མཚོན་པོ་འདྲ་སྤོང་པར་རྒྱས་པ་ནི་
 སངས་རྒྱས་ཐམས་ཅད་ཀྱིས་མཐུ་སྤོང་པའི་བདག་མོར་དཔེ་དབང་བསྐྱར་
 པར་འཇིགས། །གཞན་ཏུ་ན་དེ་རྩི་སྤོང་ལྷོད་ལྷོད་མཚན་ཞིང་། །སྤོང་
 ཐམས་ཅད་ཏུ་རྒྱས་པ་ཆེ་བའི་སྤོང་གསལ་གྱིས་ལྷུབ་པར་གྱུར་རྟེ། །
 །སྤོང་མོ་མལ་པའི་ཁོང་ག་ལ་ཡང་། །ཟླ་བ་དཀར་བ་རྒྱ་སྤོང་ཡིན། །
 བ་མ་འཛོམས་པ་ཆེ་སྤོང་ཡིན། །སྤོང་ལྷོད་རྒྱས་པ་ལན་ཅིག་
 ཡིན། །ར་མོ་མཐུའི་དཀོར་མཚན་ཡིན། །བྱ་བ་དེ་ཡང་དེ་རྒྱས་
 ཡུང་བ་ཡིན། །ལྷུང་པ་རྣམས་ལ་ཡང་ར་མོ་དྲུང་། །སྤོང་བརྒྱུགས་
 དྲང་། །མམ་སྤོང་ཏུ་སྤོང་གསལ་རྩི་དྲུགས་སུ་རྒྱུགས་པའོ། །དེ་ནས་

End

