

THE WRITINGS  
OF  
SHABKAR

*zhabs dkar*  
*tshogs drug rang grol*  
(1781-1851)

*A descriptive catalogue*

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Since the publication of the English translation of the autobiography of Shabkar (*zhabs dkar*)<sup>1</sup>, almost all the writings of this great master have been rediscovered—chiefly at his seat in the valley of Rebkong (*reb gong*) in the province of Amdo (*a mdo*) in north-eastern Tibet, but also in central Tibet and Nepal. As a result of collaboration between the holders of Shabkar's lineage in Amdo, and Shechen (*zhe chen*) monastery in Nepal, the creation of a complete edition of the *Collected Writings* has now become possible. This has been published both in the Qinhai province (in a 12 volume book edition) and in India (in a 14 volume *dpe cha* edition).

According to an inventory of the Writings (see SH 179) once preserved in Shabkar's own library at his seat at Yama Tashikhyil (*g.ya' ma bkra shis 'khyil*), it appears that, save for a few minor texts and an anthology of quotations (SH 102), all the major works have been recovered. In view of this, and in the interests of future research, it seemed useful to create a numerical referencing system for the works now available.

The present catalogue includes one hundred and eighty titles from Shabkar's *Collected Works* (SH 1 to 180, see *dkar chag* SH 180), a number of manuscripts of early editions of various texts that were later included in the *Works* (SH-MAN 1-7), and some supplementary texts (*rgyab chos*, TP 1-13) from the *rta phag yid bzhin nor bu* cycle of teachings rediscovered by Terchen Kunzang Dechen Gyalpo (*gter chen kun bzang bde chen rgyal po*, born in 1736).

An earlier version of this catalogue was presented in 2001, as part of an electronic commemorative volume in honor of Gene Smith. It was Gene who first opened our eyes to the works of Shabkar in the 1970's, by telling us that Shabkar's *rnam thar* was, in his opinion, the most inspiring biography in Tibetan literature. Subsequently, the catalogue was completed, following another year's search for missing texts in Amdo.

This new 14-volume edition of Shabkar's Works has been printed in the spring of 2003, by Samdrup Tshering of Shechen Publications, New Delhi, India, with the generous support of the Tsadra Foundation.

This catalogue has been compiled by Matthieu Ricard at Shechen Monastery, Kathmandu, Nepal.

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Although we have not discovered a complete list of Shabkar's writings that might have been created during his lifetime, a manuscript inventory of his works has survived. Furthermore, with a few notable exceptions, most of the major texts are also mentioned and dated in Shabkar's autobiography or other writings.

In 1988, Jigme Thekchog (*jigs med theg mchog* – 1951-2001), an eminent scholar from *rong po dgon chen* who had been the tutor of Shabkar's 4th incarnation, included a partial list of the master's writings in his history of *rong po* monastery.<sup>2</sup> Subsequently, in 1993, the late Pal Gyalkar (*dpal rgyal mkhar*) compiled a more extensive list and a collection of excerpts of Shabkar's works, together with an excellent analysis of his style.<sup>3</sup> This is at the moment best study of Shabkar in the Tibetan language.

The present edition of Shabkar's work was made possible through the dedicated efforts and collaboration of Urgyen Jigme Tenpa'i Gyaltsen (*o rgyan 'jigs med bstan pa'i rgyal mtshan*), Shabkar's fourth incarnation, born in 1980; of Tenpa Gyatso (*bstan pa rgya mtsho*), a senior monk of Yama Tashikhyil (*g.ya ma bkra shis 'khyil*); of Yundrung Gyal (*g.yung drung rgyal*), the nephew of the famous scholar Gendun Chöpel (*dge 'dun chos 'phel*); of Jigme Thekchog (*jigs med theg mchog*), mentioned above; and Konchog Palmo, (*dkon mchog dpal mo*) a western disciple of Kyabje Dilgo Khyentse Rinpoche (*skyabs rje dil mgo mkhyen brtse rin po che* – 1910-1991), all of whom have been active over the years in gathering Shabkar's writings in the Rebkong area. We ourselves visited the area on three separate occasions. We were also given a number of texts found in northern Nepal by Sengdrak Rinpoche (*seng 'grags rin po che*) and Pema Gyurme (*padma 'gyur med*). Through these combined efforts, almost the whole of Shabkar's works have been collected and preserved.

In the case of many of the texts, excellent wood-blocks were kept at the temple-hermitage of Yama Tashikhyil (*g.ya ma bkra shis 'khyil*)—henceforth referred to as TK—near Showong (*zho 'ong*, nowadays pronounced "sho-pong") in Rebkong. The carving of most of them was organized by Sangye Rinchen (*sangs rgyas rin chen*), one of the author's close disciples. Although these wood-blocks were burned during the Cultural Revolution, at least one print of each volume has survived. Several volumes of manuscripts, some of which are in Shabkar's own hand, have also been preserved in the same area.

Xylographs for a few volumes were also carved at Shugsep (*shug gseb*) monastery in central Tibet under the auspices of the famous lady teacher Shugsep Jetsun Chönyi Sangmo (*shug gseb rje btsun chos nyid bzang mo* – 1852-1953), who was a holder of Shabkar's teachings and transmitted them in the central provinces. Alas, these xylographs were also destroyed and only a few prints have survived.

According to word of mouth information from Khetsun Sangpo Rinpoche (*mkhas btsun bzang po rin po che*), several manuscript volumes of Shabkar's works were preserved at Parthang Rinchen Ding (*bar thang rin chen lding*) at the foot of the mountain of Jomo Kharak (*jo mo kha rag*) in central Tibet, the residence for several years of Shabkar's close disciple Kalden Rangdrol (*skal ldan rang grol*). This monastery was destroyed with all its treasures.

A few manuscripts of Shabkar's writings were passed down through his disciple Jinpa Norbu (*sbyin pa nor bu*), who lived with Shabkar on Mount Kailash, in Lapchi (*la phyi*) and elsewhere. Holders of Jinpa Norbu's lineage have preserved these manuscripts in Dolpo Tarap in Nepal.

The xylographic edition of Shabkar's writings was arranged in ten volumes identified by the Tibetan letters *Ka* through *Ta*, the last volume being marked *Om*. This collection begins with the two volumes of Shabkar's autobiography, continues with the *mgur 'bum* followed by the general Mahayana teachings and concludes with texts on the Vajrayana and *rdzogs chen*. Many important works, on the other hand, are without alphabetical reference and existed only in manuscript form.

A few volumes of writings were published in India in the 1970's and 80's. Some of these were reprinted from xylographic prints of the TK edition, others from the often flawed manuscripts found in northern Nepal.

In 1985, the Qinhai Nationalities Press (*mtsho sngon mi rigs dpe mdzod khang*) published the two volumes of the biography (*rnam thar*) in 1985, followed by the two volumes of the *mgur 'bum* in 1988. In 2002, Shabkar's 4th incarnation published ten volumes of a new edition of the Works, due to be completed, in 2003, with two volumes of liturgical texts.

The edition presented here in *dpe cha* format was prepared at Shechen Monastery in Nepal. Except for the biography and the first volume of the *mgur 'bum*, for which we have used original xylographic prints, the texts have been twice entered on computer and then compared in order to eliminate typographic errors. They were then proof-read by Alak Zenkar Rinpoche (Tudeng Nima) and by Dagpo Tulku Rinpoche (Sonam Gyaltzen), and, in the case of a few texts (i.e. *snying rje sprul pa'i leg bam* and *legs bshad kun bzang mchod sprin*), by Jigme Thekchog.

After consultation with eminent scholars (in particular Jigme Thekchog), regarding the best way to organize the texts, we have placed the works in the following order: the biographies (*rnam thar*), the collected songs (*mgur 'bum*), the nine *sprul pa'i glegs bam*, the three *chos bshad*, the three *legs bshad*, the three *gdams ngag* and the three *lta ba'i mgur gsum*, followed by various instructions (*khrid yig*), liturgical pieces (*'don cha*) and the general list of contents (*dkar chag*).

## CHRONOLOGY

A significant number of Shabkar's principal writings are dated. The *mkha' lding gshog rlabs*, possibly his most celebrated work, is also one of his earliest, composed in 1807 on the Tsonying Island (*mtsho snying*), in the Lake Kokonor. It was there also that, in 1808, he wrote the *lam rim gsal ba'i sgron me*.

After travelling to Central Tibet, Shabkar wrote the *chos bshad gzhan phan nyi ma* (1811) at Chölung (*chos lung*). In 1812, in Tsari (*tsa ri*), he composed the *chos bshad gzhan phan zla ba* and *gzhan phan nor bu*, as well as the *legs bshad kun bzang mchod sprin*. The *bka' gdams* and *'jam dbyangs sprul pa'i glegs bam* were composed at Mt Kailash (1815), and, at nearby Purang (*spu rang*), the *ngo mtshar sprul pa'i glegs bam* in 1817-8. These were followed, in 1819 at Lapchi (*la phyi*), by the *rgyal sras sprul pa'i glegs bam* and, in 1825, by the *ya mtshan sprul pa'i glegs bam* written at Khardo (*mkhar do*), near Lhasa.

Returning to Amdo, Shabkar committed to writing in 1837 the first part of his autobiography. Most of his remaining works were written at Yama Tashikhyil (*g.ya ma bkra shis 'khyil*). These include the *gdams ngag gser gyi ri bo* and the *O rgyan sprul pa'i glegs bam*, around 1845, and the *snying rje sprul pa'i glegs bam* in 1846.

Although they are not dated, the *rmd byung* and *dag snang sprul pa'i glegs bam*, were also written at Tashikhyil, and the *legs bshad bdud rtsi'i chu rgyun* at nearby Drong Lung (*'brong lung*).

## SHABKAR'S LITERARY STYLE

Shabkar's rich and varied style ranks among the clearest and most beautiful in Tibetan literature. The hermit-poet composed in a lively, often colloquial manner, expressing in colorful detail the truths of the contemplative life. Frequently adopting the literary style known as *sgrung bshad*, namely, the weaving together of scriptural texts with anecdotes taken from everyday life, Shabkar skillfully presents the Buddhist teachings with great energy and freshness. Despite his amazing erudition, his main interest is not in theoretical knowledge but in the transmission of the essential teachings in a lively and engaging way.

Whereas he makes free use of quotations from past masters, his own explanations are expressed in a vigorous, lucid manner without lapsing into pedantry—a style that was to be imitated by a number of other writers, notably Dza Patrul Rinpoche (*dza dpal sprul rin po che* — 1808-1887), who contributed to the great revival of Tibetan Buddhism in the nineteenth-century.

Shabkar's spiritual songs are a good example of his extraordinary talent for reading the outer world as a guide for the inner life. Lofty white peaks, for example, or immaculate clouds prompt him see his beloved teachers seated on them, magnificent and radiant. A transparent, luminous sky enhances his realization of the view of the Great Perfection. The change of seasons and the withering of flowers inspire him with melancholy and remind him of impermanence and death. The murmur of cascading streams, the whistling of the wind, and the songs of birds, call to his mind the words of the teachings and his conversations with his spiritual masters and friends:

Just as silvery mist rises  
Into the vast, empty firmament,  
Will not the form of the lord my guru  
Appear in the immensity of all-pervading space?

Just as gentle rain slowly descends  
Within the beautiful arc of a rainbow,  
Will not the guru shower down profound teachings  
Within a dome of five-colored light?

Just as rainwater remains  
Upon the even ground of a broad meadow,  
Will not these teachings remain in the mind  
Of your faithful and devoted son?

Just as brilliantly colored flowers  
Spring up across the lush, soft moorland,  
Will not spiritual experiences and realization  
Arise in your son's mindstream?  
(SH 8, Vol. 4, p. 405)

Some of his verses display astonishing technical virtuosity. For example, he will sometimes construct an entire poem using a single vowel. For example "u":

khu byug 'du lung sgrub phug gzungs/ /rgyun du sku gsung thugs gsum bkur/ /phul byung thub  
gsung du kun sgrubs/ /zung 'jug sku gsum myur 'grub 'gyur// (SH 8, Vol. 4, p. 434)

or "e":

bshes gnyen legs bsten bde chen 'dren/ /theg chen sems bskyed bde gshegs brnyes/ /dge byed khe  
che bde legs 'phel/ /skye med de shes bde ster nges// (*ibid* p. 435)

On other occasions, all the words will be marked with *ya btags*:

rgyal mkhyen phyogs brgyas phyag byas skyob/ /skyabs rgyal mkhyen rgyas phyag brkyangs kyis/  
/rgyal spyod skyong phyin physis skyid myong / /skyid myong bya byed rgya bskyed gyis/ (*ibid* p.  
436)

or *ra btags*:

'brel 'brel spro brod 'gro 'dren sras/ /spro brod 'gro 'dren sras 'brel 'grogs/ /phrad phrad srog 'phrog  
'gran bral dgra/ /srog 'phrog 'gran bral dgrar skrag bros/ (*ibid* p. 436)

He even composed a poem consisting entirely of palindromes (verses that can be read forward or backward)! (*ibid*. p. 438)

Shabkar has often been compared with Milarepa not only for his way of life and his spiritual accomplishments, but also for his amazing ability to improvise songs on the spur of the moment. From down-to-earth advice on ethics and conduct, or highly ornate poetry sent to spiritual masters and kings, to songs setting forth the vastness of the *rdzogs chen* view, each song and poem has a particular flavor. In whatever style he chooses to adopt, Shabkar displays an effortless mastery of the art of Tibetan composition.

# THE WRITINGS

*We have ascribed reference numbers (SH) to each of the works described below.*

## THE AUTOBIOGRAPHIES

### *rang rnam*

#### VOLUME 1

SH 1: *rnam thar stod cha*. Vol. 1 (Ka): 1-970.

Autobiography Part 1 (thereafter referred to as NAM): *snyigs dus 'gro ba yongs kyi skyabs mgon zhabs dkar rdo rje 'chang chen po'i rnam par thar pa rgyas par bshad pa skal bzang gdul bya thar 'dod rnams kyi re ba skong ba'i yid bzhin gyi nor bu bsam 'phel dbang gi rgyal po* [The King of Wish-Granting Jewels].

This volume was also published at Dolanji, by Tsering Wangyal, 1975; as Vols. 1 and 2 of the incomplete edition of the *Collected Works of Zhabs dkar tshogs drug rang grol*: Paro: Lama Ngodrup and Sherap Drimey, 1980 (thereafter referred to as CWP, for "Collected Works, Paro Edition"). Also Xining: Qinghai Nationalities Press (*mtsho sngon mi rigs dpe mdzod khang*, thereafter referred to as QH) 1985: 1-1097, and finally the 2002 edition of the same *mtsho sngon mi rigs dpe mdzod khang*: 1-1119.

#### VOLUME 2

SH 2: *rnam thar smad cha*. Vol. 2 (kha): 1-690. Autobiography Part II. *'gro mgon zhabs dkar ba'i sku tshe'i smad kyi rnam thar thog mtha'i bar du dge ba yid bzhin nor bu dgos 'dod kun 'byung*. Completed by a posthumous section written by *spyang lung sprul sku khyab brdal klong yangs*. Second part of volume Ka of TK edition. Published as Vol.3 of CWP. Also QH, 1986: 1-645 and QH, 2002: 1-644.

The contents and genesis of the two autobiographical volumes and of the "early autobiography" have been discussed in the *Translator's Introduction* (thereafter referred to as TI) to the *Life of Shabkar*.

Part I, composed in 1935, covers Shabkar's life until the age of fifty-six, and Part II, from the age of fifty-six to seventy. The last section of Part II, written by Kyapdal Longyang (*khyab brdal klong yangs*), details some facts, and describes certain miraculous events, not described in the autobiographies. It also relates the last moments of Shabkar's life.

SH 3: *gsang ba'i rnam thar*. Vol. 2 (kha): 691-762. The esoteric biography. *rje btsun zhabs dkar rdo rje 'chang chen po'i gsang ba'i rtogs brjod mandarava'i phreng ba de kho na nyid snang ba 'phag ma'i zhal lung*. QH, 2002, Vol. 2: 645-700. (Original manuscript in *dbu med*, 21 folios, preserved at TK).

The origin of this esoteric biography is rather unusual. Four years after Shabkar's death in 1855, his close disciple Kunzang Nyendrak (*kun bzang snyan grags*), who possessed the *siddhi* of clairvoyance, visited Yama Tashikhyil. He was there request by Sangye Rinchen (see above) to write the secret biography of Shabkar by means of *pra*, a method of divination using a mirror.

Kunzang Nyendrak gladly complied with this request and, in 1856, committed to writing all that he had seen. The result is a unique secret biography describing the visions and meditative experiences enjoyed by Shabkar throughout his life.

## OTHER BIOGRAPHIES

### *rnam thar*

SH 4: *grub pa'i dbang phyug dam pa dpal chen nam mkha' 'jigs med mchog gi rnam par thar pa snying por dril ba bskal bzang thar pa 'khrid pa'i ded dpon*. Vol. 2 (kha): 763-868.

A biography of Changlung Namkha Jigme (*spyang lung nam mkha' 'jigs med*, 1769-1833), one of Shabkar's spiritual friends, written at TK. According to oral sources in Rebkong, this biography was written based on notes made by Shabkar's disciple Nyang Tshampa Lobsang Tenpa'i Nyima (*nyang mtshams pa blo bzang bstan pa'i nyi ma*, 1811-1861).

SH 5: *bka' drin mnyam med rtsa ba'i bla ma bstan 'dzin nyi ma rin po che'i rnam thar las, sku tshe'i stod kyi mdzad pa cung zad tshigs su bcad pa*. Vol. 2 (kha): 869-878.

An account in verse of the early life of Tendzin Nyima (*bstan 'dzin nyi ma*) from Gomar (*sgo dmar*), also known as Lobsang Ozer (*blo bzang 'od zer*), an accomplished hermit and one of Shabkar's teachers, whom he met on *mtsho snying* island. Composed on the island, in 1809.

SH 6: *grub dbang padma rang grol rin po che'i sku tshe'i stod kyi rnam par thar pa rin chen 'phreng ba'i smad cha rin chen phreng mdzes*. Vol. 2 (kha): 879-912.

The second part of the biography of Drubwang Pema Rangdrol (*grub dbang pad ma rang grol*), supplementing the master's own autobiography (the short title of which is *pad ma rang grol rnam thar rin chen 'phreng ba*. This first part existed until recently in the Rebkong area, but so far has not been located). Written at the hermitage of Kheche Dekyi Nyamga Ling (*khe che bde skyid nyams dga' gling*).

SH 7: *bla ma skal ldan bde bar gshegs pa'i rnam par thar pa las, sku tshe tha ma'i rnam thar yi ge nyung ngu'i lam nas ston pa mi rtag 'chi ba ston pa'i slob dpon*. Vol. 2 (kha): 913-929.

A short account of the death of Kalden Rangdrol (*skal ldan rang grol*), one of Shabkar's closest disciples, also known as Lhundrup Rigdzin (*lhun grub rig 'dzin*, 1779-1828), who drowned just after discovering a place where the river Machu (*rma chu*) could be forded, thus saving a caravan of hundreds of people from famine. Written at TK.

## COLLECTED SONGS

### *mgur 'bum*

#### VOLUMES 3-5

SH 8: *bya btang tshogs drug rang grol gyis rang dang skal ldan gdul bya la mgrin pa gdams pa'i dang mdzod nas glu dbyangs dga' ston 'gyed pa rnams*. Published in three parts: *stod cha*, Vol. 3 (kha): 1-760, *bar cha*, Vol. 4 (nga): 1-607, and *smad cha*, Vol. 5 (Ca): 1-402.

These are volumes Kha and Ga of the TK edition. The first part (*stod cha*) of the *mgur 'bum* was published earlier as Vol. 4 of CWP: 1-760. Both parts were published in Amdo as QH Vol. 1 (*stod cha*), 1987: 1-846, Vol.2 (*smad cha*), 1988: 1-872, and again in the QH 2002 edition Vol. 3: 1-815 and Vol. 4: 1-738.

Early one morning at Amnye Machen (*a myes rma chen*) (see *NAM*, SH 1, fol. 276), Shabkar had a vision of a king who told him, "It is wonderful that you adhere to the life-style of our holy predecessors, singing songs of the sacred teachings. I name you the *Bard of the Land of Snows*. It is most kind of you to leave thousands of songs as the heritage of Tibet. They will bring immense benefit to faithful disciples."

The collections of songs are also a mine of information both about Shabkar himself and also his disciples. Several smaller collections (see SH-MAN 2-7), at the end of this catalogue) were gathered at every sacred place where Shabkar spent a significant amount of time: Lake Kokonor, *Tsa ri*, Mount Kailash, Lapchi etc. Later, many of the songs were incorporated in the two autobiographies (see *TI*), and there were still enough written songs left over to fill two large volumes.

## MISCELLANEOUS SONGS, PIECES OF SPIRITUAL ADVICE AND LETTERS

SH 9: *springs yig ka la ping ka'i sgra dbyangs*. Vol. 5 (Ca): 290-294. Spiritual advice sent by Shabkar from TK to his disciples in Central Tibet.

SH 10: *nyams mgur khu byug sngon mo'i skad snyan*. Vol. 5 (Ca): 294-296. A joyful spiritual song, composed in TK.

SH 11: *'dun ma legs pa'i mgur dbyangs gdangs snyan pi wang gling bu*. Vol. 5 (Ca): 296-298. A song in which Shabkar recollects major aspects of his life, written at TK.

SH 12: *dam chos gser 'od dam pa'i rnga sgra*. Vol. 5 (Ca): 298-300. A collection of a dozen major quotations of the Buddha and a few important teachers, gathered at TK by Shabkar as a source of inspiration.

SH 13: *rgyal ba yab sras la phul ba'i zhu shog rab dkar gos bzang*. Vol. 5 (Ca): 300-304. A letter offered to the Dalai Lama, followed by one offered to the Panchen Lama, beginning with the words *nges 'byung byang sems...*

SH 14: *skyo mgur pi wang rgyud mang*. Vol. 5 (Ca): 304-307. A melancholic spiritual advice, evoking impermanence and the need to dedicate oneself to spiritual practice, sent by Shabkar's to his disciple in central and western Tibet.

SH 15: *man ngag gser gyi thur ma*. Vol. 5 (Ca): 307-311.

A short spiritual advice.

SH 16: *zhal gdams dang mgur sna tshogs*. Vol. 5 (Ca): 311-389. Various pieces of advice and spiritual songs.

SH 17: *springs yig kun dga'i dpal ster ngo mtshar dpyid kyi rgyal mo'i glu dbyangs*. Vol. 5 (Ca): 403-410. Letter of advice to disciples and patrons in the central provinces, sent from Chusang (*chu bzang*) monastery in Amdo, some time after 1837.

SH 18: *springs yig rnar snyan yid 'bab dri za'i bu mo'i glu dbyangs*. Vol. 5 (Ca): 411-418. Letter of advice to disciples and patrons living in the region of Ngari Korsum (*mnga' ri skor gsum*), sent from Chusang monastery in Amdo.

SH 19: *snying gdam dbyangs can pi wang*. Vol. 5 (Ca): 418-419. Letter of advice sent to hermits of central and western Tibet.

SH 20: *springs yig bde skyid nyi ma rang 'char*. Vol. 5 (Ca): 419-425. Advice in reply to letters from disciples in central and western Tibet, in which Shabkar explains why he could not come again to see them and encouraging them to persevere in their practice. Sent from TK.

SH 21: *dbus gtsang la springs yig nyi ma'i 'od zer*. Vol. 5 (Ca): 425-433. A similar advice, sent from TK when Shabkar was 66 years old.

SH 22: *mnga' ris la springs yig zla ba'i 'od zer*. Vol. 5 (Ca): 433-441. Message sent to disciples in central Tibet. Shabkar tells them that he continues to live in solitude at Drong Lung (*'brong lung*) hermitage, and explains that he is too old to visit the provinces of U and Tsang again. He tells his disciples not to be sad but to pray to the Guru and endeavor in their spiritual practice.

SH 23: *rong mtshams la springs yig nor bu'i 'od zer*. Vol. 5 (Ca): 441-448. Similar message sent from TK.

SH 24: *sems la gang shar yi ger bkod pa*. Vol. 5 (Ca): 448-452. Letter sent to central Tibet from TK, with gifts, blessed substances and books.

SH 25: *lo rgyus gsal ba'i sgron me*. Vol. 5 (Ca): 452-455. Reply to letters from central Tibet.

SH 26: *mi rtag sgyu ma'i chos bshad*. Vol. 5 (Ca): 455-459. Letter enjoining his disciples to remember the impermanent and illusory nature of this world and to meditate on the guru's body, speech, and mind. Written at TK.

SH 27 to 33 are letters sent by Shabkar to Central Tibet (*chab shog skor: dbus gtsang phyogs su bskur ba'i zhu yig sna tshogs*) Vol. 5: 459-472. These include:

SH 27: Letter of spiritual advice to Jinpa Norbu (*sbyin pa nor bu*) beginning with the words *Namo guru ji lta ji snyed*.

SH 28: Letter of advice to Lama Gangriwa (*bla ma gangs ri ba*) beginning with the words *btsun pa'i ljon shing rtsa ba rab tu brtan...*

SH 29: Letter of advice to Lama Yeshe Wangchuk (*bla ma ye shes dbang phyug*) beginning with the words *bla ma mchog gsum mgo yi zhwa bzhin bkur...*

SH 30: Letter offered to the abbot of Rina (*ri sna*) monastery beginning with the words *nges 'byung byang sems yang dag lta ba yi...*

SH 31: Letter sent to Khardo Tulku (*mkhar rdo sprul sku*) beginning with the words *zla med thub bstan dar zhing rgyas pa dang...*

SH 32: Letter sent to the young Chaksam Tulku (*lcags zam sprul sku*) beginning with the words *thub bstan padma'i tshal rnams legs skyong shing.*

SH 33: Letter offered to the son of Ch<sup>7</sup> gyal Lha Gyari (*chos rgyal lha rgya ri*) beginning with the words *ris med mdo sngags bstan pa'i nyin byed mchog.*

SH 34: *springs yig pi wang rgyud mang.* Vol. 5 (Ca): 473-484. A letter describing Shabkar's restoration, in 1824, of the stupa of Chung Riwoche (*cung ri po che*), first constructed by Thangtong Gyalpo (*thang stong rgyal po*).

SH 35: *spring yig snyan pa'i ba dan dkar po.* Vol. 5 (Ca): 484-488. Letter sent by Shabkar from TK, encouraging devotees to support the monastic renunciants with alms.

SH 36: *'phrin yig gdung ba kun sel.* Letter of advice. Not found.

SH 37: *spring yig bkra shis dpal 'bar.* Letter of advice. Not found.

SH 38: *bka' shog bkra shis gzhi 'dzin.* Letter. Not found.

SH 39: *bca' yig rin chen them skas.* Rules. Not found

SH 40: *sngags mang gi bca' yig chos kyi sgo 'byed.* Vol. 5 (Ca): 488-521. Recalling the history of the Dzogchen tradition of the Nyingma lineage. Written at TK for the mantrika community of the Rebkong district.

SH 41: *bca' yig chos kyi sgo 'byed.* Vol. 5 (Ca): 521-524. Advice to the mantrika community of Zhouwong (*zho bong*).

SH 42: *bca' yig drang srong bden tshig.* Rules of the monastic hermitage of Yama Tashikhyil (*g.ya ma bra shis 'khyil*). Not found.

SH 43: *snying gtam rin chen phreng ba.* Vol. 5 (Ca): 525-527. Advice to the people of Banag Khasum (*rba nag kha gsum*).

SH 44: *zhal gdams*, spiritual advice beginning with the words *skyon gyis ma gos bla mar gsol ba 'debs.* Vol. 5 (Ca): 528.

SH 45: *zhal gdams*, spiritual advice beginning with the words *dpal ldan bla ma'i zhabs.* Vol. 5 (Ca): 528-530. Written at TK.

SH 46: *drin can A ma'i phyi ma'i lam yig.* Vol. 5 (Ca): 531-544. (SH 46 to 48) A guide written by Shabkar after the death of his mother, to lead her on the path of her next life.

SH 47: *A ma dran pa'i mgur.* Vol. 5 (Ca): 544-550. Narration, songs and teachings related to the death of Shabkar's mother, which were later interspersed in the *rnam thar*. Includes a song beginning with *rje bla ma sangs rgyas...*: 547-550.

SH 48: *ma yi drin bsab.* Vol. 5 (Ca): 550-555. Remembering and repaying one's mother's kindness. Written by Shabkar on the occasion of his mother's death.

## MAIN TEACHINGS AND SPIRITUAL INSTRUCTIONS

(The English equivalent of the titles give in square brackets are those used in the translation of *The Life of Shabkar*).

### The Nine Emanated Scriptures

*sprul pa'i glegs bam dgu*

The expression *sprul pa'i glegs bam* appears in the titles of nine of Shabkar's major works. In NAM (chap. 11, fol. 262b), he explains, "I called these teachings 'emanated' to indicate their authenticity. They are as though emanated from earlier scriptures, just as one butter-lamp is lit from another." This series of *emanated scriptures* succeeds in conveying the flavor and the essential teachings of the various traditions of Tibetan Buddhism.

## VOLUME 6

SH 49: *ngo mtshar sprul pa'i glegs bam* [The Marvelous Emanated Scriptures]. Vol. 6 (Cha): 1-283. TK edition, 173 fols. Also manuscript in *dbu med*, 109 fols. CWP, 1985. QH, Vol. 5: 1-234.

Composed at the monastery of Shephel Ling (*bshad 'phel gling*) in Purang (*spu rang*), during the winter of 1817-18, this text became very popular in central Tibet. Shabkar said of it that "it is based on the teachings and stories found in the discourses of the Buddha and in various writings of the sages of India and Tibet." After an elaborate praise of the Twelve Deeds of the Buddha, it recounts thirty-four former existences of Shakyamuni during which he generated the wish to attain enlightenment for the sake of all beings and endured immense hardship simply to receive a few words of teachings.

With the help of didactic stories, the second section stresses the importance of reflecting on impermanence and death and on the law of karma. The third and fourth parts explain how lay people are to live in harmony with the Dharma.

SH 50: *bka' gdams sprul pa'i glegs bam* [The Emanated Scriptures of the Kadampas]. Vol. 6 (Cha): 285-740. Part of vol. Ga of TK edition, 233 fols. Also, manuscript in *dbu med* of 171 fols, CWP, 1983. QH, Vol. 6: 219-599.

Composed at Mount Kailash around 1815, this work was, on Shabkar's own account, intended to explain the Kadampa "graded path" in simple terms easily accessible to ordinary people. The text is typical of Shabkar's colorful style. Beginning with renunciation and culminating in the six *paramitas*, it abounds in stories and anecdotes illustrating the practices for individuals with limited, medium, and superior faculties. It may be regarded as a lively, expanded version of the *lam rim gsal ba'i sgron me*, which Shabkar composed in 1808.

## VOLUME 7

SH 51: *rgyal sras sprul pa'i glegs bam* [The Emanated Scriptures of the Bodhisattva]. Volume 7 (Ja): 1-330. TK edition, 181 fols. QH, Vol. 5: 235-509.

This volume derives its name from the life and teachings of the great bodhisattva Gyalse Ngulshu Thogme (*rgyal sras dngul chu thogs med*, 1295-1369), an earlier incarnation of Shabkar (see TI p.26). It is a detailed explanation of the celebrated *blo sbyong don bdun ma* according to Ngulchu Thogme's tradition.

Following an exhaustive description of the lineage of the *blo sbyong*, there is a thorough explanation of the "seven-point mind training" (*blo sbyong don bdun ma*), studded with anecdotes recounted in the *sgrung bshad* narrative style. In the section on absolute bodhicitta, the author gives an in depth introduction to the nature of the mind (*sems kyi ngo sprod*) enriched with many quotes. This text was composed at Milarepa's cave Dudul Phuk (*bdud 'dul phug*) in Lapchi (*la phyi*) in 1819, at the request of *skal ldan rang grol* and many others, following an oral teachings that Shabkar gave to a few hundred disciples.

SH 52: *snying rje sprul pa'i glegs bam* [The Emanated Scriptures of Compassion]. Vol. 7 (Ja): 331-468. (Part of vol. Cha of TK edition, 61 fols.). QH, Vol. 6: 600-713.

This is Shabkar's last major work (together with the second part of his autobiography). Composed at TK around 1846 (see SH 2, QH, 1986, p. 363). It opens with a beautiful hymn in praise of compassion, illustrated with quotations that Shabkar had collected throughout his life. The work continues with two sections in which he again condemns uncompromisingly the consumption of meat by Buddhist practitioners. For those on the Mahayana path, he says, it is unacceptable to eat meat at the cost of endless suffering for animals. He quotes from the *Mahaparinirvana sutra*, in which the Buddha said, "The `eating of meat annihilates the seed of compassion," and extensively from the sixth chapter of the *Lankavatara Sutra*, which is entirely devoted to the condemnation of meat-eating: "If, bereft of compassion and wisdom, you eat meat, you have turned your back on liberation. [...]. Meat is the food of ferocious beasts."

It is here and in the *legs bshad bdud rtsi'i chu rgyun* (SH 65) that Shabkar delivers the most sweeping indictment of meat-eating to be found in Tibetan literature. It was particularly relevant at a time when the prediction the Buddha made in the *Lankavatara Sutra* had already become a reality: "In the future, meat-eaters, speaking out of ignorance, will say that the Buddha permitted the eating of meat, and that he taught that there was no sin in doing so."

SH 53: *ya mtshan sprul pa'i glegs bam* [The Amazing Emanated Scriptures]. Vol. 7 (Ja): 469-642. TK edition in 76 fols. Also manuscript in *dbu can*, 88 fols. Darjeeling: Lama Dawa and Chopal Lama, 1984. QH, Vol. 5: 510-653.

Composed at Khardo Samten Ling (*mkhar do bsam gtan gling*), near Lhasa, in 1825, this treatise encourages the practitioner to consider the problems created by craving for the five pleasures of the senses, particularly the attachment to food, clothing, and sex. It tells of the need to rid oneself of the preoccupations of this life and to endeavor in spiritual practice in solitude; and it describes the joy that such renunciation brings.

## VOLUME 8

SH 54: *rmd byung sprul pa'i glegs bam* [The Wondrous Emanated Scriptures]. Vol. 8 (Nya): 1-256. Part of vol. Cha of TK edition, 112 fols. Also, manuscript in *dbu can*, 119 fols, Darjeeling: Lama Dawa and Chopal Lama, 1984. QH, Vol. 7: 1-214

At the request of the incarnation of Tsodu Khen Rinpoche (*tsho 'du'i mkhan rin po che*) (the latter was Shabkar's own father) and others, this text was composed at TK after Shabkar had returned from central Tibet. It opens with a powerful admonition against eating meat, one of the author's favorite topics, quoting at length from several Mahayana sutras, especially the *Lankavatara Sutra* (often said to be "the quintessence of the Buddha's words"), in which the Buddha says: "Those who practice loving-kindness should consider all sentient beings as their own children; therefore, they must give up eating meat." Contrary to common belief, not only the sutras but also the tantras condemn meat-eating. The *thugs rje chen po 'khor ba dong sprug gyi rgyud*, for instance, says that the result of eating meat is rebirth in the hell-realm for an entire kalpa. Shabkar cites the example of many saints who denounced meat-eating, including Mila Repa (*mi la ras pa*) who said: "having slaughtered innocent animals, one eats their flesh and get drunk. All the conditions come together for rebirth in the hell realms."

The second section of the text depicts the negative effects of drinking. It quotes the Buddha who said: "whoever drinks a drop of alcohol is not my disciple." The third section discusses sex, presenting it as a compulsive craving that leads to all kinds of negative conduct. The fourth section depicts the dreadful karmic consequences of killing any living being.

SH 55: *'jam dbyangs sprul pa'i glegs bam* [The Emanated Scriptures of Manjushri]. Vol. 8 (Nya): 257-519. Part of Vol. Nga of TK edition, 144 fols. Also manuscript in *dbu can*, 109 fols., published as Vol. 5 of *CWP*, 1984. QH, Vol. 6: 1-218

Composed near Milarepa's Miracle Cave (*rdzu 'phrul phug*) at Mount Kailash around 1815, this compendium of spiritual instructions is written in the form of questions and answers between Shabkar and his disciples. It presents the essence of the *lam rim*, *blo sbyong*, *mahamudra*, *rdzogs chen*, and *doha* traditions. In twenty-two pieces of advice, the author elucidates the essentials of spiritual practice: the need to renounce the world, to rely on a spiritual master, and to unite meditation on emptiness with compassion. It explains how to meditate, how to apply the insights thus gained in daily life, and how to mingle one's mind with the guru's mind, liberating thoughts as they arise. Shabkar's style is crisp and effective, as if he had intended to define each step of the contemplative life in the most brief, yet complete and inspiring way for practitioners.

## VOLUME 9

SH 56: *dag snang sprul pa'i glegs bam* [The Emanated Scriptures of Pure Vision]. Vol. 9 (Ta): 1-306. Part of vol. Tha of TK xylograph, 135 fols. Published as vol. 5 of CWP, 1984. QH, Vol. 8: 427-669

Composed at Tashikhyil, this text stands somewhat apart from Shabkar's other works. In many of his writings, he emphasizes the safe approach of the Mind Training (*blo sbyong*), entailing renunciation from worldly pleasures, for this approach is suited to most practitioners. In this text, however, Shabkar describes the methods that utilize sense-pleasures and bliss as catalysts for spiritual progress. He clearly delineates the conditions that must be fulfilled by the exceptional person able to implement such practices in an appropriate manner.

Shabkar composed this text in response to a request for a teaching that would inspire pure vision toward the authentic practitioners of the Vajrayana. In the colophon, he mentions that he first conceived the wish to write such a text when, in the course of his travels, he saw that many people thoughtlessly criticized Vajrayana practitioners for not renouncing meat, alcohol, and sex. In his introduction he states: "Although many individuals in this age appear to be merely indulging their worldly desires, one does not have the capacity to judge them, so it is best to train oneself in the practice of in pure vision."

Drawing on many texts, he defends the Nyingma school against its detractors, warning that it is a serious fault to disparage an authentic tradition out of prejudice and ignorance. He also demonstrates how all views and traditions are non-contradictory and lead to the same goal. After giving the reasons why the Vajrayana must be kept secret, he concludes, "one must cultivate pure perception of the actions of Bodhisattvas and great *siddhas*. On the other hand, immature disciples should not thoughtlessly try to imitate them." The *dag snang sprul pa'i glegs bam* ends with two small texts on *thabs lam*.

SH 57: *rdzogs rim 'od gsal mngon du byed pa'i thabs bde ba chen po bskyed tshul 'dod yon lha mo'i dga' ston*. Vol 9 (Ta): 291-295, QH, Vol. 8: 670-673

SH 58: *yes shes kyi phyag rgya ma la brten nas bde stong gi ye shes bskyed tshul dpyid kyi rgyal mo'i glu dbyangs*: Vol 9 (Ta): 296-306, QH, Vol. 8: 674-683

Although these two last sections were carved at TK and have been included in the present edition, as well as in QH, they are considered to be sealed with secrecy (*bka' rgya ma*).

SH 59: *bstan 'gro yongs la phan pa'i O rgyan sprul pa'i glegs bam* [The Emanated Scriptures of Orgyen]. Vol. 9 (Ta): 307-579. Vol. Om of TK xylograph in 106 fols. Also published at Dolanji: Tsering Wangyal, 1975. QH, Vol. 7: 215-441. QH, Vol. 7: 215-440

Once, in his old age, Shabkar experienced a vision of Guru Padmasambhava. In the course of the vision he said to Guru Rinpoche, "I have prayed to you all my life, yet until now I have never been blessed by a vision of you." "Don't you remember," Guru Rinpoche replied, "the vision you had on the Island of Tsonying? That was me." He thus indicated that it was he who had appeared to him in the form of Tsongkhapa. Following this vision, and at the request of the Tulku of Khenpo Shiwa Tso (*mkhan po zhi ba mtsho*) and others, Shabkar wrote this treatise at TK, around 1845 (see SH 2, QH, 1986, p.349).

The first section describes how our universe—with its countless realms, Buddhas, and sentient beings—appeared within the immutable expanse of primordial emptiness. The author then explains how various pure and impure perceptions, *samsara* and *nirvana*, came about through the process of dependent arising. In infinite Buddhafields and in every atom of the universe, infinite Buddhas display infinite forms to meet the aspirations and capacities of beings, and to free them from ignorance and suffering. Shabkar then goes on to show how, thanks to pure perception, the entire phenomenal world can be regarded as the manifestation of Guru Padmasambhava.

The purpose of the second section is to demonstrate the authenticity of the tantras and *gter ma* of the Nyingma tradition. Shabkar points out that *gter ma* are found in all lineages of Indian and Tibetan Buddhism, and not only in the Nyingma lineage. He then quotes masters from various schools who emphasize that the *gter ma* tradition is particularly appropriate for our times.

Citing the second Dalai Lama and masters from all schools, the third section describes how Atisha and Tsongkhapa were both emanations of Padmasambhava. Shabkar lays special emphasis on the relationship between the Nyingma master Lhodrak Drupchen Lekyi Dorje (*lho brag grub chen las kyi rdo rje*, 1326-1401) and Je Tsongkhapa.<sup>4</sup> The fourth section is a final encouragement to extricate oneself from the bonds of *samsara* and speedily to attain Buddhahood.

### **The Three Dharma Discourses**

#### ***chos bshad gsum***

#### **VOLUME 10**

SH 60: *chos bshad gzhan phan nyi ma* [The Beneficial Sun]. Vol. 10 (Tha): 1-308, composed in 1811, at Ch<sub>7</sub> lung (*chos lung*) near Lhasa. Part of volume Ja of TK edition, 122 fols. Also manuscript in *dbu med*, 166 fols, CWP, 1983. QH, Vol. 6: 441-696.

"Scholars," Shabkar declares, "can delight the learned with a stream of profound and elegant teachings, but these are not much help to ordinary, uneducated people. The latter sometimes come away from long teaching-sessions with nothing to keep in mind and nothing to pass on to others. They can only say, 'The master taught a lot, but we haven't a clue of what he was talking about. We would like to practice, but we don't know where to start.'"

It was with such people mind that Shabkar composed this text. "My disciples," he said, "persistently requested these teachings, but I had no books from which to draw stories and quotations. So like a generous person turning his bag inside out and tipping out its contents onto a cloth spread upon the ground, I wrote down everything that came into my mind without holding anything back—and called it *The Beneficial Sun*."

The structure of this text is typical of several of Shabkar's other writings that focus on Mahayana training. Beginning with the basic karmic law of cause and effect, he explains how negative thoughts and actions result in suffering and positive ones bring happiness. He also explains the value of human existence. To misuse or squander this life is like filling a jeweled golden vase with filth. Through vividly depicting the sufferings of animals, he stresses the evils of hunting and fishing, and of butchering animals for their meat. Having emphasized the essential role of loving-kindness, compassion, and Bodhicitta as the very essence of the Mahayana path, Shabkar concludes by explaining the importance of dedicating the merits of virtuous actions to the benefit of others.

SH 61: *chos bshad gzhan phan zla ba* [The Beneficial Moon] composed at Tsari in 1812. Vol. 10 (Tha): 309-651. TK edition, 171 fols. Also manuscript in *dbu chen* of 178 fols. kept in Kyermi, Humla, Nepal. NGMPP, reel no. E 2723/11 to 2724/1. QH, Vol. 8: 1-284

Shabkar wrote the *chos bshad gzhan phan zla ba* at Tsari in 1812, for the benefit of disciples living in solitary retreat in the mountains. The text is illustrated with wonderful quotations from the saints of the four main lineages of Tibetan Buddhism, chiefly belonging to the Kagyu school. Of all Shabkar's writings, this text gives the most powerful incentive to give up the ordinary affairs of this world. It presents non-attachment and renunciation as the keys to spiritual progress and happiness. If no inner transformation results from one's study, meditation and action, it is because of one's strong desire for the pleasures of this life.

Shabkar exhorts his disciples to go to secluded mountain retreats and not to postpone their spiritual practice. A novice who practices in busy places stacks all the odds against success on the spiritual path. By contrast, solitude enables even vulnerable beginners to progress without hindrance. Although the welfare of beings should be their main motivation, immature practitioners should not be too quick to help or teach others, before they have developed a stable realization.

## VOLUME 11

SH 62: *chos bshad gzhan phan nor bu* [The Beneficial Jewel] Vol. 11 (Da): 1-631. TK edition, 247 fols. QH, Vol. 9: 1-529. At the request of Kunzang Rangdrol, one of his close disciples, Shabkar wrote this text in a small hermitage near the Varahi Temple at Tsari in 1812. Its purpose is to enhance pure perception toward the various aspects and levels of the Buddha's teachings and to those who hold these teachings. Shabkar explains here at great length how all these philosophical views and spiritual practices are in truth non-contradictory. He also advises cultivating pure vision toward non-buddhist traditions. With an abundance of reasoning, quotes and stories he shows how the various misconceptions held by uneducated people regarding each of the four main schools of Tibetan Buddhism are unfounded.

### The Three Excellent Discourses

#### *legs bshad gsum*

## VOLUME 12

SH 63: *legs bshad kun bzang mchod sprin* [The Cloud Like Offering of Samantabhadra]. Vol. 12 (Na): 1-314 composed at Tsari in 1812. TK edition, 134 fols. QH, Vol. 10: 103-364

This four-part text was composed at Tsari for Shabkar's close disciple Kalden Rangdrol (*skal ldan rang grol*, 1779-1828) and others, who requested a text that would inspire faith, respect, and pure perception towards the various levels of the Buddhist teachings and those who practice them. Shabkar explains the need for diversity in the Buddha's teachings, tailored as they are to the varying capacity of beings. Since they are all aids in the progress towards enlightenment, and antidotes to suffering, the teachings are non-contradictory. Shabkar quotes at length the conversations of Drom Tönpa (*'brom ston pa rgyal ba'i 'byung gnas*, 1004-1064) with his teacher Atisha (*jo bo rje a ti sha*, 982-1054) about the relationships between the various *yanas* and the need to cultivate a pure perception of all Buddhist schools.

The essence of all the teachings is to master one's mind and dispel ego clinging (*bdag 'dzin*); one therefore needs to develop a correct view (*lta ba*). In this context, Shabkar offers an in-depth teaching on the nature of the mind and a thorough investigation of the notion of ego. He concludes by stressing the essential need to cultivate *bodhicitta* and pure vision (*dag snang*) towards all beings and phenomena.

SH 64: *legs bshad nyi ma rang shar* [The Self-Arising Sun] Vol. 12 (Na): 315-574. Part of vol. Tha of TK xylograph, 116 fols. QH, Vol. 10: 365-583.

Shabkar examines the controversy surrounding the so-called *hwa shan* view. He describes the protagonists of the debate that took place at Samyé between the proponents of the gradual approach to enlightenment (*rim skyes pa*), represented by Shantarakshita's disciple Vikramashila, and the adepts of "sudden" realization (*cig char ba*), advocated by the Chinese monk *Hwa shan* Mahayana. He reminds us of the views of Sakya Pandita and Tsongkhapa, who accused the practitioners of *mahamudra* and *rdzogs chen* of falling into the *hwa shan* view. Shabkar also presents the refutations of these opinions by several Nyingma and Kagyu scholars, especially Kunkhyen Pema Karpo (*kun mkhyen padma dkar po*, 1527-1592).

With characteristic diplomacy, Shabkar begins by paying homage to all the protagonists in the controversy. He also points out that there were numerous philosophical schools among Chinese Buddhists, each of them represented by learned and accomplished masters. The meditation practice that aims to bar all conceptual thoughts from the mind is only one among the three main *hwa shan* views.

In defense of the Nyingma tradition, Shabkar then dismisses Thuken Chökyi Nyima's (*thu'u bkvan blo bzang chos kyi nyi ma*, 1737-1802) astonishing claim that King Lang Darma (*glang dar ma*), who almost wiped out Buddhism in Tibet, was an emanation of Chenrezi, the Buddha of compassion, because he cleared away "impure doctrines" (meaning the Nyingma tradition). Shabkar then gives a detailed explanation of the difference between the state of having no thoughts and the state of going beyond thoughts. And he shows the difference between the Dzogchen teachings, which he describes as the apex of the Vajrayana, and the *hwa shan* views which are based on eighty specific sutras.

SH 65: *legs shad bdud rtsi'i chu rgyun* [The Stream of Ambrosia]. Vol. 12 (Na): 575-614. QH, Vol. 9: 549-580.

This text is entirely devoted to an explanation of the negativity involved in the consumption of meat. It was composed in Drong Lung (*'brong lung*), in Amdo. It has been translated into English by the Padmakara Translation Group, and published, with an introduction in *Food for Heroes*, Boston, Shambhala, 2003.

## VOLUME 13

### The Three Spiritual Instructions

#### *gdams nag gsum*

SH 66: *mi shes mun pa mthug po sel ba'i lam rim gsal ba'i sgron me* [The Torch That Illuminates the Graded Path]. Vol. 13 (Pa): 1-169. TK xylograph in 61 fols. Also CWP, 1983. QH, Vol. 8: 285-426.

This short text, written at Tsonying Island, shows that the equivalence between dependent origination (*rten 'byung*) and emptiness is the ultimate view of the Madhyamaka Prasangika. This understanding, however, does not lead us to neglect the laws of karma, but rather to the realization that emptiness manifests as the law of cause and effect.

In 1808, on Tsonying Island, Shabkar experienced a magnificent dream (*see* NAM chap. 6, fol. 117) in which he climbed a long crystal staircase to the top of a jewel mountain, upon which he met a lama of resplendent dignity. "One never tired of looking at him; the mere sight of his face put an end to the mind' delusion." The lama in question was Guru Padmasambhava appearing in the form of Tsongkhapa. He was teaching the *lam rim bsdus don* to a retinue of disciples. At the end of the teaching, he gave the book to Shabkar. Inspired by the account of this dream, some disciples requested Shabkar to compose a teaching in verse on the graded path. He therefore composed the *lam rim gsal ba'i sgron me*, intending thereby to present an intermediate version of the *lam rim* teachings of Je Tsongkhapa (*rje tsong kha pa blo bzang grags pa*, 1357-1419), shorter than the *lam rim chen mo*, yet more detailed than the *lam rim bsdus don*. Composed in verses of fifteen syllables each, this treatise is perhaps the most formal of Shabkar's works.

SH 67: *rang gzhan thams cad 'tshengs pa'i gdams ngag gser gyi ri bo*. [The Mountain of Gold]. Vol. 13 (Pa): 171-292. TK xylograph in 47 fols. CPW, 1983. QH, Vol. 10: 1-102.

This instruction, composed at TK around 1845, refers to various activities related to the preparation for spiritual practice. It emphasizes the benefit of cleaning temples, of displaying sacred images, and of arranging offerings properly and beautifully. These are the various methods that allow one to perfect the accumulation of wisdom and merit. The text then describes the virtuous practices to be performed between meditation sessions and, finally, the way in which merit is to be dedicated with prayers of aspiration. It ends with three additional texts:

SH 68: *mchod pa 'bul ba'i skabs su ji ltar bslab pa'i rim pa*. Vol. 13 (Pa): 275-287. QH, Vol. 10: 86-96.

The benefits of making mandala and other offerings to the Buddha and Bodhisattvas dwelling in countless Buddhafields.

SH 69: *mchod pa'i smon lam*. Vol. 13 (Pa): 287-9. QH, Vol. 10: 97-98. Prayer to dedicate the merit of making offerings.

SH 70: *mchod pa'i smon lam zhing khams sgo 'byed*. Vol. 13 (Pa): 289-292. QH, Vol. 10: 99-102. Prayer to dedicate the merit of performing offerings, and pray for rebirth in a Buddhafield.

SH 71: *legs bshad gser gyi thur ma* [The Golden Scalpel – do you mean scalpel]. Vol. 13 (Pa): 293-317. TK xylograph, 12 fols. Xylograph print from *lha sa*, carved in 1842 or 1902, 27 fols. QH, Vol. 9: 529-548.

This is one of Shabkar's most famous short Dzogchen instructions, which helps one to recognize the fundamental nature of the mind. Composed at TK.

### **The Three Songs on the View**

#### ***lta ba'i mgur gsum***

SH 72: *'od gsal rdzogs pa chen po'i khregs chod lta ba'i glu dbyangs sa lam ma lus myur du bgrod pa'i rtsal ldan mkha' lding gshog rlabs* [The Flight of the Garuda]. Vol. 13 (Pa): 319-384. QH: Vol. 9: 549-580. TK xylograph in 61 fols. Together with:

SH 73: *'od gsal rdzogs pa chen po'i lhun grub thod rgal gyi glu dbyangs ting 'dzin sgo 'phar brgya phrag cig char 'byed pa'i lde'u mig*, Vol. 13 (Pa): 385-449. QH: Vol. 9: 581-635.

SH 74: *thod rgal gyi gnad kyi zhal shes mgur dbyangs bdud rtsi'i bum bzang* (fols. 55-61). Vol. 13 (Pa): 451-470. QH: 636-701. Part of Vol. Ta of TK edition. Composed at *mtsho snying* Island around 1807. Wood blocks have also been carved at Khampagar, Tashijong near Kangra, in India (75 fols).

These three form a trilogy and are usually published together. SH 72 has been translated twice into English as *The Flight of the Garuda*, by Erik Schmidt, Pema Kunzang, Kathmandu, Rangjung Yeshe, 1984; and by Keith Dowman, Boston, Wisdom, 1993. There is also a partial translation in German with an analysis of the text and its background by Franz-Karl Ehrhard, *Flugelschlage des Garuda. Literar- und ideengeschichtliche Bermerkungen zu einer Liedersammlung des rDzogs-chen*, Stuttgart, Franz Steiner Verlag, 1990.

Composed around 1807, when he was twenty-six years old, this is perhaps Shabkar's most famous work. In twenty-three short songs addressed to his disciples, he introduces, with striking beauty and clarity, the view, meditation and practice of the *khregs chod* section of Dzogchen practice, which leads directly to realization of the ultimate nature of the mind.

The second part (SH 73), in eighteen songs, presents the fundamentals of *thod rgal*, the ultimate practice of Dzogchen. The third part (SH74), in three songs, elucidates actual instructions for that visionary practice, based on oral tradition. Because of their highly esoteric nature these two last parts were not included in the English translations.

### **MISCELLANEOUS WRITINGS**

#### ***gsung sna tshogs***

SH 75: *sems khrid yid bzhin nor bu*. Vol. 13 (Pa): 471-479. Teaching and meditation on the nature of the mind.

SH 76: *sems khrid snying gi nor bu*. Vol. 13 (Pa): 479-482. An instruction encouraging the reader to watch the nature of the mind.

SH 77: *sems kyi ngo sprod go sla 'khyer bde*. Introduction to the nature of mind. Not found.

SH 78: *gdams pa gcig shes kun grol*. Vol. 13 (Pa): 482-486. How to meditate on the nature of the mind and deal with discursive thoughts. Written at the Kuntuzangpo forest hermitage.

SH 79: *rdzogs chen kun gyi yang bcud nyams len lam khyer gdams pa*. Vol. 13 (Pa): 486-489. How to maintain the practice of *rdzogs chen* in all circumstances.

SH 80: *rdzogs pa chen po'i phan yon*. Benefits of the Great Perfection. Not found.

SH 81: *tshig gsum gnad rdegs kyi 'grel ba*. Mentioned in *dpal rgyal mkhar* article (see note 3), but not found and unknown to present scholars.

SH 82: *zab mo dbu ma'i lta ba ngo mtshar rmad byung*. Vol. 13 (Pa): 491-507. Composed at Yama Tashikhyil. Shabkar this text explains how emptiness and dependent origination are two ways of speaking of the same thing. It is because phenomena are devoid of real existence that they can arise uninterruptedly according to the ineluctable laws of cause and effect.

SH 83: *zab mo lta ba'i gdams pa*. Instruction on the profound view. Not found.

SH 84: *rgyal ba blo bzang dgyes pa'i glu dbyangs*. Vol. 13 (Pa): 509-531. A collection of verses extracted from the beginning and end of each chapter of the '*jam dpal zhal lung* written by the fifth Dalai Lama (an epitome of the *lam rim chen mo* of Je Tsongkhapa. Written down by Shabkar at Zalung (*zwa lung*) in central Tibet.

SH 85: *chos nyan tshul*. Advice on how to listen to the teachings. Not found.

SH 86: *blo sbyong 'dod 'byung nor bu*. Manuscript in *dbu med*, 13 fols. Instructions on Mind Training. Not found.

SH 87: *bsam gtan chos drug*. On the six yogas. Not found.

SH 88: *sprul bsgyur ngo mtshar sgyu ma'i ltad mo'i dga' ston*. On the practice of meditative transformations (*sprul bsgyur*). Not found.

SH 89: *dad pa'i A long 'dren pa'i mdo rgyud lung gi lcags kyu*. Not found.

SH 90: *lung bstan dag snang chos kyi sgo 'byed*. Predictions. Not found.

SH 91: *gsang sngags snga 'gyur la rtsod pa spongs ba sgol ngan dngos po 'joms pa'i rtsod lan rdo rje pha lam*. Refutation of critics against the *rnying ma* tradition. Not found.

SH 92: *rdor sems sgom bzlas byin rlabs bla ma'i rnal 'byor chos bshad dang bcas pa*. Vol. 13 (Pa): 533-550. Instructions for the purification practice based on Vajrasattva, and for the Guru Yoga.

SH 93: *bla ma'i rnal 'byor bsgoms pa'i phan yon*. Vol. 13 (Pa): 551-567. A collection of citations extolling the benefits of the Guru Yoga practice. Written at Mt. Kailash.

SH 94: *bkra shis 'khyil ba'i gnas bstod kun dga'i dpal ster*. Manuscript in *dbu can*, 4 fols. Praise to the sacred place, Yama Tashikhyil. Not found.

SH 95: *mchod rten chen po bya rung kha shor nyams gso gnang ba'i dkar chag thar lam dkar po* [The White Path of Liberation]. A description of the offering of a layer of gold to the Great Stupa of Bodhnath, Kathmandu, Nepal in 1821. Quoted in NAM chap. 13, fol. 373. Not found.

SH 96: *gcun ri bo che'i bkra shi sgo mang mchod rten chen po'i nyams gso gnang ba'i dkar chag gsal ba'i me long*. [The Bright Mirror Record]. The list and description of the restoration work of the *bkra shis sgo mang* stupa at Chung Riwoche, in Tö, composed in 1824 (see NAM chap. 14, fol. 397). Not found.

SH 97: *rten bzhengs byas pa'i phan yon*. Vol. 13 (Pa): 569. The benefit of erecting sacred objects.

SH 98: *srog shing 'bri tshul mdor bsodus*. Vol. 13 (Pa): 569-570. Mantras and prayers to be written upon the "life-tree" inserted in statues and stupas.

SH 99: *rten bshad kun 'dus nor bu*. Vol. 13 (Pa): 570-574. A list of relics of all kinds used by Shabkar to prepare pills to be placed inside statues and other sacred objects.

SH 100: *dug don lung dang rig pa'i mda' mo*. Vol. 13 (Pa): 575-592. Xylograph print in 12 fols., also NGMPP, reel no. L 26318. This short text explains the harmful effects of smoking tobacco. Tibetan Buddhism in general, and the Nyingma school in particular, is one of the only religious traditions that considers the smoking of tobacco to be a major source of obstacles on the spiritual practice, written at Drak-kar Trel Dzong (*brag dkar sprel rdzong*) in 1809 or 1810. Scholars have pointed out that the original manuscript used to prepare this text seems to have been flawed and we hope, eventually, to locate a more correct version.

SH 101: *grangs 'dren me tog phreng ba blo gsal gzhon nu'i mgul rgyan*. Vol. 14 (Pha): 593-685. A collection of enumerations of Buddhist concepts and categories.

SH 102: *lung 'dren rin chen gter mdzod* [A Jewel Treasury of Quotes], manuscript in *dbu med* kept at TK, 133 fols (missing fols. 124 to 132). This manuscript, an extensive collection of quotes from the sutras, tantras and writings of past masters, which Shabkar collected throughout his life has been recently lost in *a mdo*.

## VOLUME 14

### Liturgical pieces

#### 'don cha sna tshogs

SH 103: *ston pa thugs rje can gyi mdzad pa bcu gnyis dang mthun pa'i rnam thar gsol 'debs nor bu'i phreng ba*. Vol. 14 (Pha): 1-5. Prayer to Lord Buddha Shakyamuni, recalling his Twelve Deeds.

SH 104: *ston pa'i yon tan rjes su dran tshul chos kyi sgo 'byed*. (9 fols). Praise to the Buddha's qualities. Not found.

SH 105: *bod kyi rgyal po pandita grub chen rag rim tsa zhis mgo smos nas bod du sngon byon dam pa rnams la gsol 'debs*. Vol. 14 (Pha): 7-18. A devotional prayer to the great religious kings of Tibet and the accomplished masters of the various spiritual lineages.

SH 106: *bla ma'i gsol 'debs byin rlabs gter mdzod*. Vol. 14 (Pha): 19-24. A poetic prayer to the guru, written at Tsonying island.

SH 107: *bla ma'i mtshan don dang 'brel ba'i gsol 'debs*. Vol. 14 (Pha): 25-26. Devotional prayer invoking the names of various teachers of Shabkar's lineage.

SH 108: *grub ba'i dbang phyug dpal chen nam mkha' 'jigs med rin po che'i skyes phreng gsol 'debs rin chen gser gyi phreng ba*. Vol. 14 (Pha): 27-31. A prayer to the previous and future incarnations of Changlung Namkha Jigme (*spyang lung nam mkha' 'jigs med* – 1769-1833), who had close spiritual links with Shabkar (see his biography in SH 4). Written at TK.

SH 109: *zhabs dkar ba'i skye rabs nyung 'dus*. Vol. 14 (Pha): 33-34. A short prayer to Shabkar's past and future incarnations.

SH 110: *bla ma'i rnam thar gsol 'debs dad pa'i sgo 'byed*. Vol. 14 (Pha): 35-40. A devotional prayer evoking Shabkar's life. Written at TK.

SH 111: *bla ma'i rnam thar gsol 'debs snying rje'i sgo 'byed*. Vol. 14 (Pha): 41-46. A devotional prayer focused on Shabkar's compassionate deeds, such as saving the lives of animals, appealing to hunters to stop killing animals and to give up eating meat etc.

SH 112: *bla ma'i gsol 'debs byin rlabs myur 'jug*. Vol. 14 (Pha): 47-49. A devotional prayer to Shabkar, written at Mt. Kailash.

SH 113: *bla ma rgyang 'bod*. Vol. 14 (Pha): 51. A prayer calling the Guru from afar.

SH 114: *na mo gu ru, dal 'byor rnyed dka' 'chi ba myur du 'ong (sngon 'gro nyung bsdus)*. Vol. 14 (Pha): 53-54. A concise text for performing the "preliminary practices" (*sngon 'gro nyung 'dus*).

SH 115: A concise meditation on the various steps of spiritual practice, from *sngon 'gro* to *rdzogs rim*, beginning with the words *na mo gu ru manjugosha ya, chos sku kun bzang longs sku rdo rje 'chang*. Vol. 14 (Pha): 55-56.

[Together, the following texts, SH 116-119, written at Mr. Kailash, form a sngon 'gro practice. The guru yoga is sometime found on its own].

SH 116: *skyabs sems gsol 'debs dad pa'i 'jug ngogs*. Vol. 14 (Pha): 57. Refuge and Bodhicitta.

SH 117: *rdor sems bsgom bzlas sdig sgrib 'khru ba'i chu rgyun*. Vol. 14 (Pha): 57. Meditation and recitation on Vajrasattva

SH 118: *mandal zhing khams sgo 'byed*. Vol. 14 (Pha): 58. Mandala offering.

SH 119: *sgyu lus 'od skur grol ba'i bla ma'i rnal 'byor* Vol. 14 (Pha): 59-60. Guru Yoga.

SH 120: A short guru yoga (*bla ma'i rnal 'byor*) focused upon the master as embodying the Three Roots, beginning with the words *gar bzhugs zhing nas bla ma tshur byon*. Vol. 14 (Pha): 61-62.

SH 121: *gsol 'debs byin rlabs myur 'jug ma dang bla ma'i rnal 'byor*. Vol. 14 (Pha): 63-76. A guru yoga focused on Shabkar. It incorporates the prayer SH 112, written earlier. Composed at Drong Lung (*'brong lung*) in Amdo.

SH 122: *'jam dbyangs dkar po la brten pa'i bla ma'i rnal 'byor*. Guru yoga focused on White Manjushri. Not found

SH 123: *rje btsun 'jam dbyangs dmar ser la bsten pa'i bla ma'i rnal 'byor*. Guru yoga focused on the red-orange Manjushri. Vol. 14 (Pha): 77-82.

SH 124: *rdo rje rnal 'byor ma la brten pa'i bla ma'i rnal 'byor*. Guru yoga focused on Vajra Yogini. Not found

SH 125: *O rgyan bla ma'i rnal 'byor*. Vol. 14 (Pha): 83-89. A Guru yoga focused on Guru Padmasambhava.

SH 126: Beginning with the words *mdun gyi nam mkhar 'ja' 'od gur khang klong*, a guru yoga focused on the trikaya (Shakyamuni, Vajradhara and Samantabhadra), with Guru Padmasambhava and Je Tsongkhapa. Written at Tsonying Island. Vol. 14 (Pha): 91-94.

SH 127: *rje btsun mi la la bsten pa'i byin rlabs myur 'jug bla ma'i rnal 'byor*. Vol. 14 (Pha): 95-100. Guru yoga focused on Milarepa.

SH 128: *myur lam bla ma'i rnal 'byor*. Vol. 14 (Pha): 101-107. A guru yoga applicable to all teachers, composed at Mt. Kailash.

SH 129: *bla ma'i rnal 'byor dngos grub kun rtsol*. Guru Yoga, 4 fols. Not found.

SH 130: *byang sgra mi snyan gyi tshe sgrub kyi bla ma brgyud pa'i gsol 'debs*. Vol. 14 (Pha): 109-111. Devotional prayer to the lineage masters of the "Long-life Practice of Uttarakuru".

SH 131: *byang sgra mi snyan gyi tshe sgrub kyi rgyun khyer 'chi med tshe yi yang snying*. Vol. 14 (Pha): 113-123. Daily recitation for the "Long-life Practice of Uttarakuru". Written at Chusang (*chu bzang*) in Amdo.

SH 132: *byang sgra mi snyan gyi tshe sgrub mdor bsdus*. Vol. 14 (Pha): 125-126. Short sadhana of the "Long-life Practice of Uttarakuru"

SH 133: *bkra shis 'chi med dpal ster*. Vol. 14 (Pha): 127-128. Prayer for attracting good fortune, to conclude a long-life sadhana. Written at *'brong lung* in a mdo.

SH 134: *spyang ras gzigs kyi bsgom bzlas zhal mthong gsung thos ma bzhugs so*. Vol. 14 (Pha): 129-130. Sadhana practice based on a vision of Avalokiteshvara. Written at Mt. Kailash.

SH 135: *spyang ras gzigs kyi bsgom bzlas phan bde'i 'byung gnas*. Vol. 14 (Pha): 131-132. Meditation and recitation on Avalokiteshvara.

SH 136: *smyung gnas cho ga bde gshegs lam bzang*. Vol. 14 (Pha): 133-168. Fasting practice based on the eleven-faced Avalokiteshvara. Written at Mt. Kailash.

SH 137: *smyung gnas cho ga thar pa'i them skas*. Vol. 14 (Pha): 169-178. Concise fasting practice. Written at Mt. Kailash.

SH 138: *rdor sems sgom bzlas sdig bsgrib kun byang*. Meditation and recitation on Vajrasattva. Not found.

SH 139: *rdo rje sems dpa'i khrus kyi cho ga bdud rtsi'i bum bzang*. Vol. 14 (Pha): 179-186. Cleansing ritual based on Vajrasattva. (From a flawed manuscript, a proper edition should be searched for.)

SH 140: *gcod dmigs bdag 'dzin gcod pa'i stwa re*. Vol. 14 (Pha): 187-188. Visualization for the *bcod* practice. Written at Tsari.

SH 141: *zab lam gcod kyi dmigs rim*. Vol. 14 (Pha): 189-194. Visualization for the *bcod* practice. Written at Mt. Kailash.

SH 142: *zab lam gcod kyi ngag 'don bdag 'dzin gcod kyi stwa re*. Vol. 14 (Pha): 195-202. NGMPP, reel no. L 309/5. Visualization for the *bcod* practice.

SH 143: *gcod dmigs bdag 'dzin rtsad gcod*. Vol. 14 (Pha): 203-208. A liturgical text for the practice of *gcod*.

SH 144: *'pho ba spyi gtsug 'ja' gur ma*. Vol. 14 (Pha): 209-210. Short practice of transference to Amitabha's Buddhafield.

SH 145: *tshogs mchod 'dod dgu'i char 'bebs*. Vol. 14 (Pha): 211-217. A liturgical text for offering a *ganachakra* to the deities of the three roots. Written at Mt. Kailash.

SH 146: *tshogs mchod kun bzang mchod sprin*. Vol. 14 (Pha): 217-227. An expanded liturgical text for offering a *ganachakra* to the deities of the three roots. Written at 'byams pa gling.

SH 147: *rab gnas bsdus pa*. Manuscript in *dbu can*, 2 fols, preserved at Serang Gonpa, Nepal. NGMPP, reel no. L 342/3. Ritual for the consecration of sacred objects. Could not be included in this edition.

SH 148: *bsang mchod mdor bsdus*. Vol. 14 (Pha): 229-230. Short ritual for offering fragrant smoke.

SH 149: *mnol bsangs mdor bsdus*. Vol. 14 (Pha): 231-232. Short purifying offering of fragrant smoke.

SH 150: *g.yang 'gug dbul ba kun sel*. Vol. 14 (Pha): 233-237. Invocation for attracting prosperity and well-being. Written at TK.

SH 151: *dzam nag gi mngon rtogs 'dod dgu'i char 'bebs*. Vol. 14 (Pha): 239-244. Visualization and recitation focused on black Jambhala for increasing abundance.

SH 152: Short invocation to Jambhala beginning with the words *bla ma yid bzhin nor bu*. Vol. 14 (Pha): 245.

SH 153: *gtor bsngo mdor bsdus*. Vol. 14 (Pha): 247-252. Short *gtor ma* offering.

SH 154: *gtor ma brgya rtsa bsdus pa, chu sbyin, klu gtor mdor bsdus, gsur bsngo nyung bsdus*. Vol. 14 (Pha): 253-260. Texts for the "hundred *gtor ma* offering", water *gtor ma* offering, offering to the Nagas, and burnt offering. Written at Lapchi.

SH 155: *ja mchod 'dod dgu'i char 'bebs*. Tea offering. Not found.

SH 156: *mkha' 'gro mched lnga'i gser skyems dngos grub char 'bebs*. Vol. 14 (Pha): 261-262. Libation-offering to the "five sisters of longevity," *tshé ring mched lnga*.

SH 157: *shar thams cad mkhyen pa blo bzang chos grags rgya mtsho'i yang sprul myur 'byon*. Vol. 14 (Pha): 263-264. Supplication for the swift rebirth of the abbot of Rongpo Gonchen (*rong po dgon chen*) in Rebkong.

SH 158: Supplication for the swift rebirth of Serkhang Dorje Changsang Tendzin Gyatso (*gser khang rdo rje 'chang bzang bstan 'dzin rgya mtsho* – 1780-ca.1848), beginning with the words *rgyal bstan 'dzin mkhan yongs kyi gtsug gi rgyan*. Vol. 14 (Pha): 264.

SH 159: Supplication for the swift rebirth of Shabkar's chief disciple Drubwang Pema Rangdrol (*grub dbang padma rang grol* – dies in 1837), beginning with the words *rtsa brgyud bla ma yid dam zhi khro dang*. Vol. 14 (Pha): 265.

SH 160: Supplication for the swift rebirth of Drubwang Dzogchen Rinpoche (*grub dbang rdzogs chen rin po che*, probably *chos dbyings stobs ldan rdo rje*), who died in 1848, beginning with the words *phan bde'i 'byung gnas mdo rgyud rin po che*. Vol. 14 (Pha): 266.

SH 161: Supplication for the swift rebirth of Jigme Sangpo (*'jigs med bzang po*) abbot of Shelgön (*shel dgon*) monastery near Rebkong, beginning with the words *'jigs bral phyogs las rnam rgyal yongs 'dzin rje*. Vol. 14 (Pha): 266-267.

SH 162: *sprul sku myur byon spyi 'gro*. Vol. 14 (Pha): 267-268. General Supplication for the swift rebirth of a deceased master.

SH 163: *chos spyod smon lam rim pa bde skyid nyi ma rang 'char*. Vol. 14 (Pha): 269-284. An elaborate prayer of dedication and aspirations, to conclude any spiritual practice and accumulation of merit. Composed at a hermitage near Amnye Machen.

SH 164: Beginning with the words *bla ma rdo rje sems dpar gus phyag 'tshal*, a prayer to be reborn in the Abhirati (*mngon dga'*), the Buddhafield of Vajrasattva. Written at Tsari. Vol. 14 (Pha): 285-288.

SH 165: *smon lam sangs rgyas zhing khams grangs med kyi sgo rnams 'byed pa'i lde mig*. Vol. 14 (Pha): 289-296. Aspiration to be reborn in the eastern Buddhafield of Abhirati (*mngon par dga' ba*), written following a dream in which Shabkar's guru urged him to pray to be reborn in this Buddhafield.

SH 166: *rigs lnga'i zhing sbyong smon lam*. Vol. 14 (Pha): 297-310. Prayer to be reborn in the Buddhafields of the Buddhas of the Five Families. Incorporates part of SH 165. Written at *la phyi*.

SH 167: *bsngo ba gser gyi phreng ba*. A prayer used for dedicating virtuous deeds. (See NAM chap. 12, fol. 314). Incomplete manuscript. Not included in this edition.

SH 168: *smon lam rin chen gser gyi phreng ba*. Vol. 14 (Pha): 311-314. Dedication prayer written on Tsonying island.

SH 169: *smon lam bde skyid kun 'byung*. Aspiration prayer. Not found.

SH 170: *kha ton byas pa'i mjug tu 'don rgyu'i smon lam*. Vol. 14 (Pha): 315-316. Verses to dedicate the merit after performing one's daily prayers.

SH 171: *rgyal khams bde zhing skyid pa'i gsol 'debs*. Vol. 14 (Pha): 316. Prayer for peace.

SH 172: Aspiration prayer (*smon lam*) beginning with the words *bslu med dkon mchog gsum gyi byin rlabs kyis...* Vol. 14 (Pha): 317.

SH 173: *mar me'i smon lam*. Vol. 14 (Pha): 318. Prayer to accompany lamp offerings. Composed at Mt. Kailash.

SH 174: *mar me smon lam 'dod 'byung nor bu 'od 'bar* [The Blazing Jewel that Grants all Wishes]. 10 fols. A prayer to accompany lamp-offerings. Mentioned in NAM chap. 9, fol 200b, this piece was probably composed in Lhasa around 1810-11. Not found.

SH 175: Dedication prayer beginning with the words *bla ma dkon mchog gsum la phyag 'tshal lo*. Vol. 14 (Pha): 319-320.

SH 176: *ci bsam 'grub pa'i smon lam*. Vol. 14 (Pha): 321. Prayer

SH 177: *phun sum tshogs pa'i bkra shis*. Vol. 14 (Pha): 323-324. Wishes for auspiciousness.

SH 178: *bkra shis rin chen phreng ba*. Vol. 14 (Pha): 325-332. Wishes for the fulfillment of all spiritual aspirations.

SH 179: *skar chag gsal ba'i me long las skyabs mgon zhabs dkar pa'i gsung 'bum gyi tho yig*. Vol. 14 (Pha): 333-345. This is the most complete list of Shabkar's writings known. It does not provide a structured arrangement of the masters' works, but is a detailed inventory of the books preserved at Yama Tashikhyil (it even describes the fabric in which the volumes were wrapped). This list proved extremely helpful in the search for, and compilation of, Shabkar's miscellaneous writings.

SH 180: *'gro ba'i mgon po zhabs dkar tshogs drug rang grol gi gsung 'bum gyi bzhugs byang mani phreng ba*. Vol. 14 (Pha): 347-366. The list of contents of the *zhe chen* edition of Shabkar's *Collected Writings*, and of the supplementary texts (*rgyab chos*) from the *rta phag yid bzhin nor bu* cycle of teachings rediscovered by *gter chen kun bzang bde chen rgyal po*.

## Miscellaneous manuscripts

Apart from a few pages, these manuscripts do not constitute separate works by Shabkar, and are found in other works. Nevertheless, it seemed of interest to list them, as they provide some insights on the genesis of some of Shabkar's works.

SH-MAN 1: *rnam thar dngos* [Early autobiography]. Manuscript in *dbu med*, 50 fols, kept at Khakar Gonpa, Tarap Dolpo, Nepal. (Nepal-German Manuscript Preservation Project, thereafter referred to as NGMPP, reel No. L 408/10). Not included in this edition, as it has been later incorporated in the final redaction of Shabkar's autobiography.

SH-MAN 2: Autobiographical song, beginning with the verse *pha yul rgya mtsho nang nas thon/ mi med ri khrod mkha' la 'phags/ tshogs drug ran grol nyi gzhon gyi/ rnam thar dri med 'od zer*. Manuscript in *dbu med*, 3 fols. kept at Khakar Gonpa, Tarap Dolpo, Nepal. NGMPP, reel no. L 408/9.

SH-MAN 3: *bya btang tshogs drug rang grol gyis phyogs med ri khrod 'grims pa'i tshe rang gzhan chos la bskul ba'i phyir glu dbyangs blangs tshul rim pa*. [The Tsari Songs]. Manuscript in *dbu med*, 44 fols. NGMPP, reel no. L 315/9. (Folio 17 missing). The contents and arrangement of this *dbu med* manuscript preserved in Trulshik Rinpoche's library are almost identical to the section on *Tsari Songs* in SH 8, but it contains a few short extra pieces.

SH-MAN 4: *bya btang tshogs drug rang grol gyis sems nyid me long gsal la mgur dbyangs gzugs brnyan gang shar rnams yi ge'i gzugs su bris pa*. [Songs Arisen in the Mirror of Mind]. Manuscript in *dbu med* from Dolpo Tarap in Nepal, 76 fols.

This manuscript contains seventy-nine songs. Thirteen were incorporated at the beginning of the chap. 11 of NAM, sixty-two which were incorporated in SH 8, and four that are found in neither of these two texts. This collection was gathered by Orgyen Tendzin (*o rgyan bstan 'dzin*), a disciple of Jinpa Norbu (*sbyin pa nor bu*) active in Dolpo Tarap.

SH-MAN 5: *rje btsun tshogs drug rang grol gyi rnam thar bsdu pa dang gangs rir mdzad pa'i mgur ma* [Short biography and the Kailash Songs]. Manuscript in *dbu med* from Dolpo Tarap, 43 fols. This second manuscript from Dolpo contains forty-one songs and pieces of advice. Out of these ten were incorporated in chap. 11 of NAM, twenty-one in SH 8 and ten are not found elsewhere.

SH-MAN 6: *bya btang tshogs drug rang grol gyis phyogs med rgyal khams 'grim pa'i tshe dad can snang 'gyur ba'i thabs mgur dbyangs pi wang rgyud mangs* [The Many-Stringed Lute]. Manuscript in *dbu med* from Dolpo Tarap, 117 fols.

Of the sixty pieces contained in this collection, fifteen have been incorporated in SH 8, eight in chap. 11 of NAM, twenty in chap. 12, and four in chap. 13. The few pieces original to this collection include a devotional prayer addressed to Jinpa Norbu (*sbyin pa nor bu*) composed by Shabkar at Lapchi, as well as prayers to the lineage of the Mahamudra teachings, to the lineage of Nagarjuna's *zab mo lta brgyud*, and to the *rdzogs chen mkha' 'gro snying thig* lineage. There is also a prayer for Shabkar's long life offered by the government of Tibet (*dga' ldan pho brang*). The collection ends with an appeal to benefactors to support the restoration of the Tashi Gomang (*bkra shis sgo mang*) stupa at Chung Riwoche (*gcung ri bo che*), which must have been written in 1824 (see NAM chap. 14). For a discussion on the relation between these three collections from Dolpo and the genesis of Shabkar autobiography, see TI p.23.

SH-MAN 7: *rang gzhan gyi sems la phan pa'i gsung nye mkho kha shas* [Pieces of Advice to Self and Others]. Manuscript in *dbu med*, 202 fols. NGMPP, reel no. L 178/3.

The manuscript of this compendium of Shabkar teachings was lost in the fire that destroyed Thangboche Monastery (Nepal), in 1988. Fortunately, it has been preserved on microfilm through the efforts of the Nepal German Manuscript Preservation Project.

## RTA PHAG YID BZHIN NOR BU'S CHOS SKOR

### (*rgyab chos*)

Texts from the *rta phag yid bzhin nor bu* cycle revealed by Terchen Kunzang Dechen Gyalpo (*gter chen kun bzang bde chen rgyal po* – b.1736).

These were the basis of Shabkar's main spiritual practice and are still practiced today in Shabkar's and other lineages. It therefore seemed helpful for their preservation and transmission to include them in the present edition. Details about Kunzang Dechen Gyalpo, his rediscovered teachings and his lineage are given in Appendix 4, to *The Life of Shabkar*, Snow Lion, 2001.

TP 1: *rta phag yid bzhin nor bu'i las byang dngos grub rgya mtsho dang zur rgyan 'dod 'byung nor bu bklag chog tu bkod pa pundarika'i do shal*. Vol. 14 (Pha): 367-411. The sadhana of Hayagriva and Vajra Varahi, with supplementary sections, arranged and written by Kyabje Trulshik Rinpoche (*'khrul zhig ngag dbang chos kyi blo gros*, born 1924), who received the transmission of this cycle of teachings from Shugsep Jetsun (*shug gseb rje btsun chos nyid bzang mo* – 1852-1953) and offered them to Kyabje Dilgo Khyentse Rinpoche (*dil mgo mkhyen brtse rin po che 'gyur med theg mchog bstan pa'i rgyal mtshan*, 1910-1991).

TP 2: *yang gsang rta phag yid bzhin nor bu'i dbang chog ye shes bdud rtsi'i bum bzang*. Vol. 14 (Pha): 413-480. Text to bestow the empowerment of the *rta phag yid bzhin nor bu*, written by Kyabje Trulshik Rinpoche.

TP 3: *yang gsang rta phag gi las byang dngos grub rgya mtsho*. Vol. 14 (Pha): 481-508. Sadhana of Hayagriva and Vajra Varahi, arranged by Gurung Natsok Rangdrol (*dgu rong sna tshogs rang grol*), in Amdo.

TP 4: *mgon dkar gyi sgrub thabs bla ma mong po'i zhal lung dngos grub rol mtsho*. Vol. 14 (Pha): 509-525. Sadhana of *mgon po dkar po*, the protector of the *rta phag* cycle. Written by Gurung Natsok Rangdrol.

TP 5: *yang gsang rta phag yid bzhin nor bu'i skong bshags kyi cho ga padma raga'i phreng ba*. Vol. 14 (Pha): 527-553. Liturgy for the confession and repair ritual related to the *rta phag* sadhana. Written in Amdo by Gurung Gedun Jigme Namdrol (*dgu rong dge 'dun 'jigs med rnam grol*).

TP 6: *rta phag yid bzhin nor bu'i bzhi ba'i sbyin sreg ye shes me 'od*. Vol. 14 (Pha): 555-570. Pacifying Fire offering related to the *rta phag* cycle. Written by Nyang Tshampa (*nyang mtshams pa blo bzang bstan pa'i nyi ma*, 1811-1861)

TP 7: *yang gsang rta phag bsnyen pa'i kha skong gi sbyin sreg 'khyer bde bkod pa sgrib mum 'joms pa'i nyi ma*. Fire ceremony performed when completing a recitation retreat focused on *rta phag* sadhana. Vol. 14 (Pha): 571-573. Written by Gurung Natsok Rangdrol.

TP 8: *yang gsang rta phag las char 'bebs kyi cho ga phan bde'i dpal sbyin*. Vol. 14 (Pha): 575-596. Ritual to bring rainfall. Author unknown.

TP 9: *gter gsar rta phag yid bzhin nor bu'i bsnyen yig nyams chung yid kyi mun sel*. Vol. 14 (Pha): 597-609. Manual for the recitation and meditation precious upon the *rta phag* sadhana. Written by *bya bral skal ldan rig grol*. Manuscript from central Tibet.

TP 10: *rta phag yid bzhin nor bu'i skyed rdzogs*. Vol. 14 (Pha): 611-613. Instructions on the development and completion stages of the *rta phag* practice. Author unknown. Manuscript from central Tibet.

TP 11: *rta phag yid bzhin nor bu las rtsa lung senge nyams rtogs bde chen 'od 'bar*. Vol. 14 (Pha): 615-624. Instructions on yogic practices. Revealed by Tertön Dechen Gyalpo. Manuscript from central Tibet.

TP 12: *rdzogs pa chen po ma rig mun sel gyi sngon 'gro'i zur rgyan*. Vol. 14 (Pha): 627-659. Notes for the preliminaries practice to the Great Perfection teachings of the *rta phag* cycle known as *ma rig mun sel* (TP 13, composed by *chos rgyal nga gi dbang po*). Author unknown.

TP 13: *gter gsar rdzogs chen gyi khrid rim ma rig mun sel ye shes sgron me*. Vol. 14 (Pha): 661-861. Detailed instructions on the practice of the *rta phag* cycle leading to the meditation of the Great Perfection, written by Shabkar's main teacher, Chę gyal Ngakyi Wangpo, Ngawang Dargye (*chos rgyal ngag gi dbang po ngag dbang dar rgyas*, 1736-1807). Edition based on a manuscript in Shabkar's handwriting preserved in Kyabje Dilgo Khyentse Rinpoche's library, and on a xylograph from Rebkong.

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Illustrations credits: Cover: Detail of a thangka kept at Nyengya, Rekong, photo M. Ricard. Portfolio: 1 - Thangkas depicting Shabkar, and his former incarnations (see details in IT, xx-xsxi). Photo Raphaële Demandre. 2 - Tseshung and Takmo Dzong, ph. M. Ricard. 3 - Tashikhyil and Jadrön, ph. M. Ricard. 4 - Tsonying Island Ph. M. Ricard and R. Demandre, Amnye Machen, Photo Katia Buffetrille. 5 - Trakar Drel Dzong, Amnye Machen, Nyengya, ph. M. Ricard. 6 - Tsari, author unknown. 7- Kailash, Manasarovar, Bodhnath, ph. M. Ricard; Lapchi, ph. Matthieu Akester. 8 - Shabkar's incarnation, ph. Raphaële Demandre, others, ph. M. Ricard.

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## NOTES

1. Ricard, Matthieu, Jakob Leschly, Erik Schmidt, Marilyn Silverstone & Ani Lodrö Palmo, (*trans.*), and Constance Wilkinson (ed.), *The Life of Shabkar, The Autobiography of a Tibetan Yogi*, S.U.N.Y. Press, 1994, reprinted by Snow Lion, 2001.

2. In his *rong po dgon chen gyi gdan rabs rdzogs ldan gtam gyi rang sgrags* (Xining: Qinghai Nationalities Press, 1988. p. 646), *jigs med theg mchog* considers twenty-two major works of *zhabs dkar*: nine *sprul pa'i glegs bam*, four *legs bshad*, three *chos bshad*, three *lta mgur* and four *rnam mgur* (autobiographical songs). In a later personal communication, he structured the main works in nine *sprul pa'i glegs bam*, three *chos bshad*, three *legs bshad*, three *gdams nag* and three *lta ba'i mgur*, which is the order we have followed in the present edition.

3. Pal Gyalkar (*dpal rgyal mkhar*, d. 2000): "*bya gtang chen po zhabs dkar tshogs drug rang grol ba'i phyag rtsom gyi che ba bzhad pa'i me tog.*" In *bod kyi shes rig dpyad rtsom phyogs bsgrigs blo gsal bung ba 'dren pa'i dpyid kyi pho nya*, Beijing: China Tibetology Publishing House (*krung go'i bod kyi shes rig dpe skrun khang*), 1992, vol. 3: 1-56. From the same author, see also *rje zhabs dkar ba'i mgur glu'i bsam blo'i rang bzhin skor rags gleng ba*. In *krung go'i bod kyi shes rig*, 1989, 4: 132-40.

4. On the relation between *lho brag grub chen* and *tsong kha pa*, see Ehrhard, Franz-Karl "The 'Vision' of rDzogs-chen: A text and its histories." In *Proceedings of the 5th Conference of the International Association for Tibetan Studies*. Naritasan: 1989, as well as Appendix 5 of *The Life of Shabkar* and *The Collected Works (gsung 'bum) of lho brag grub chen nam mkha' rgyal mtshan*. Thimphu: Kunzang Topgyel, 1985.