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**THE ACTION PHURPA (*'PHRIN LAS  
PHUR PA*) FROM THE *EIGHTFOLD  
BUDDHA WORD, EMBODYING THE  
SUGATAS (BKA' BRGYAD BDE GSHEGS  
'DUS PA)*, REVEALED BY NYANG-REL  
NYIMA ÖZER (1124–1192, TIB. MYANG  
RAL NYI MA 'OD ZER)**

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THE ACTION PHURPA ('*PHRIN LAS PHUR PA*) FROM THE  
*EIGHTFOLD BUDDHA WORD, EMBODYING THE SUGATAS (BKA'*  
*BRGYAD BDE GSHEGS 'DUS PA)*, REVEALED BY NYANG-REL<sup>1</sup>  
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*Abstract*

This paper presents the main findings of an in-depth textual study of the core sections of the “*phrin las phur pa* [Action Phurpa]” part of Nyang-rel Nyima Özer’s (Tib. Myang ral Nyi ma ’od zer) revealed corpus of the *bKa’ brgyad bDe gshegs ’dus pa* [The Eightfold Buddha Word, Embodying the Sugatas]. This research suggests that at least this part of the *Eightfold Buddha Word* revelation represents the survival of

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<sup>1</sup> Note that both the spellings *nyang ral* and *myang ral* are witnessed widely in Tibetan sources, but older sources invariably use, *myang ral*. Although our project title had used *nyang ral*, I now follow Per Sorensen (personal communication, 16th July 2019), who informed me that, “*Myang* is without any doubt the correct and original spelling”, adding that early post-dynastic sources almost always use, *myang*, and that the variant reading, *nyang*, occurs later, perhaps from the thirteenth century.

<sup>2</sup> This work was supported by the DFG Germany under Grant number ME 2006/3–1, *Nyang ral’s Codification of rNying ma Literature and Ritual*, at the Center for Religious Studies (CERES) of the Ruhr-Universität Bochum, 2017–2019. The research builds on work begun under an earlier research project, *Dunhuang Phur-pa Texts*, supported by the UK Arts and Humanities Research Council at the Oriental Institute, University of Oxford, 2004–2007. The major output of the earlier research was Cathy Cantwell and Robert Mayer, *Early Tibetan Documents on Phur pa from Dunhuang* (Vienna: Österreichische Akademie der Wissenschaften Verlag, 2008), and the new edition in the current publication incorporates some of Robert Mayer’s work from our earlier book. I would like to acknowledge the help of Lupon P. Ogyan Tanzin, who acted as consultant to the project in Bochum, with whom I read and discussed the entire text. I must also thank my colleague, Dylan Esler, for fruitful discussions during the Bochum project period, and Karma Phuntsho for provision of clearer images than those available on the EAP website of the Phurdrup Gonpa (*phur sgrub dgon pa*) manuscript version of the text. I should also mention that some of this work was presented at the International Association for Tibetan Studies conference in Paris in July 2019, and I am grateful to those who gave me feedback at that event. Further thanks are due to Klaus-Dieter Mathes for his detailed comments.

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an archaic form of practice on the tantric deity, Vajrakīlaya. Its six sections constitute a coherent whole covering complementary aspects of the tantric rituals, while the second section parallels in its entirety a text from the archaeological recovered manuscripts from a Library Cave in Dunhuang (IOL Tib J 331.III), which dates back over a century before Nyang-rel's time. Here, a critical edition of that second section of Nyang-rel's *Action Phurpa* is presented, taking account of all current extant versions, and supported by consideration of the accompanying materials found in the five other sections.

## 1. Introduction

The *bKa' brgyad bDe gshegs 'dus pa*, KD [The Eightfold Buddha Word, Embodying the Sugatas] is structured around a system of eight wrathful tantric deities or *herukas*, each associated with a Tibetan *vidyādhara* or tantric master, who received transmission from Padmasambhava and demonstrated miraculous signs of accomplishment. The story is told in Chapter 19 of Nyang-rel's hagiography of Padmasambhava, the *Zangs gling ma* [Copper Island].<sup>4</sup> This eightfold structure remains significant in later centuries and subsequent lamas had their own *Eightfold Buddha Word* revelations. In particular, we may note Nyang-rel's 13th century successor, Guru Chöwang (Tib. Gu ru Chos dbang); the 14th century Rindzin Gödem (Tib. Rig 'dzin rGod ldem), whose revelations formed the basis for the Jangter (Tib. Byang gter) tradition; the 15th to 16th century Pema Lingpa (Tib. Padma Gling pa); and Samten Déchen Lingpa (Tib. bSam gtan bDe chen Gling pa) from a similar period.<sup>5</sup> In

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<sup>4</sup> Kong sprul's version of the *Zangs gling ma* gives additional details, see Yeshe Tsogyal, *The Lotus-Born: The Life Story of Padmasambhava*, revealed by Nyang Ral Nyima Öser, translated from Tibetan by Erik Pema Kunsang (Boston, London: Shambhala, 1993), 124–127, but even the versions which Doney identifies as the oldest specify the textual heritage associated with each of the eight deities, along with Padmasambhava's bestowal of empowerment on the eight named students, and their subsequent accomplishments. See therefore the text reproduced in Lewis Doney, *The Zangs gling ma: The First Padmasambhava Biography. Two Exemplars of the Earliest Attested Recension* (Andiast: Switzerland: International Institute for Tibetan and Buddhist Studies, 2014), 283–285, ms.ZLi, 59r–60v.

<sup>5</sup> Dudjom *Collected Writings* Volume Ca: 90–91 explains the *bka' brgyad* revelations of these five prominent early revealers, beginning with Nyang-rel, as the five great heart

the most extensive thirteen volume collections of Nyang-rel's *Eightfold Buddha Word*, there are detailed elaborations of the eightfold system as a whole and its peaceful and wrathful *maṇḍalas*, while each section is given its own root tantra, found also in the *rNying ma rgyud 'bum*, NGB [Ancient Tantra Collection]. There are additionally further individual sections on each of the eight deities, as well as a good deal of related instructions and practices. The principal root tantras in the *Eightfold Buddha Word*—unlike their versions in the *Ancient Tantra Collection*—have a large number of interlineal annotations.<sup>6</sup> In the case of the Phurpa Tantra, the annotations virtually double the length of the text in some editions. Despite their absence from the *Ancient Tantra Collection* versions, there seems to be some evidence that the annotations are likely to go back to the archetype of the extant versions, suggesting that they may have been very early, and quite possibly included in Nyang-rel's revelation of the tantra.<sup>7</sup> In this paper, I focus on the other part of the collection which is specifically devoted to Phurpa, the *phrin las phur pa* [Action Phurpa] text, and which is closely related to a text we have studied previously from the Dunhuang (敦煌) tantric manuscripts.

In the early 20th century, there was an archaeological discovery of a Library Cave at Dunhuang, in which were found many well-preserved manuscripts in different languages, including Tibetan, dating back to the early 11th century or earlier. Shortly after Robert Mayer and I had published a book on those manuscripts amongst the cache relating to the tantric deity Vajrakīlaya (Tib. *rdo rje phur pa*), and to associated rituals involving ritual daggers or pegs (Tib. *phur pa*),<sup>8</sup> I discovered within the *Action Phurpa* part of the Tsamdrak (Tib. mTshams brag) edition of

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revelations; his own compilation draws upon theirs and the works of four further revealers.

<sup>6</sup> An exception is the Kyirong lama four volume edition of the *bDe gshegs 'dus pa* (WIKG9588 vol. 2: 257–310). Here, the Phurpa root tantra does not carry the annotations, but in this case, it is most likely that the root tantra has been added from a locally found version of the *rNying ma rgyud 'bum* rather than a transmission of the *bDe gshegs 'dus pa* itself.

<sup>7</sup> I refer to the work of my colleague Dr Dylan Esler on the root *tantra*.

<sup>8</sup> Cathy Cantwell and Robert Mayer, *Early Tibetan Documents on Phur pa from Dunhuang* (Vienna: Österreichische Akademie der Wissenschaften Verlag, 2008), Chapter 5–6.

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Nyang-rel Nyima Özer's *Eightfold Buddha Word* revelation texts a precise parallel to the longest Dunhuang Phurpa text on which we had devoted two chapters of our book. This text, classified as IOL Tib J 331.III, is held in the Stein Collection at the British Library. Apart from transmissional corruptions, the only substantial differences between IOL Tib J 331.III and the section within the *Eightfold Buddha Word* are different opening titles and framing of the manual. While the Dunhuang version of the text is anonymous, Nyang-rel's version is presented as his treasure re-discovery of a text composed by the late Imperial period Indian master, Vimalamitra (8th c.). Moreover, the parallel passage within Nyang-rel's revelation is embedded within materials which are closely connected to it. Our study of IOL Tib J 331.III had already pointed out substantial parallels between it and several *Ancient Tantra Collection* texts, and there were obvious connections with rituals of the later Vajrakīlaya traditions, yet there were also uncertainties over the exact content of rituals mentioned briefly, and the connotations of some of the text's abbreviated instructions. The substantial additional materials found in Nyang-rel's *Action Phurpa* promised to illuminate the terse wording of IOL Tib J 331.III, at least as understood a few generations later. In the event, a close study (see below 7–18) seems to indicate that the entire *Action Phurpa* is likely to pre-date Nyang-rel himself. The parallel text also raises questions about the nature of Nyang-rel's revelatory activity, which I discuss in other publications.<sup>9</sup>

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<sup>9</sup> (1) Cathy Cantwell, "Myang ral Nyi ma 'od zer (1124–1192): Authority and Authorship in the Coalescing of the rNying ma Tantric Tradition", in *Rethinking Scholastic Communities across Medieval Eurasia*, ed. Pascale Hugon and Birgit Kellner, in a Special Edition of *Medieval Worlds*. (2) Cathy Cantwell, "Early teachings on the Four Phurpas in the light of the *Eightfold Buddha Word* (*bka' bryad bde gshegs 'dus pa*) revelation of Myang ral Nyi ma 'od zer (1124–1192), and the Relationship between the Revelatory (*gter ma*) and Transmitted (*bka' ma*) Textual Traditions," in *New Directions in Gter ma Studies*, ed. Jue Liang and Changhong Zhang, forthcoming Special Issue of the *Journal of Tibetology* ([http://en.cnki.com.cn/Journal\\_en/F-F094-ZAXK-2010-00.htm](http://en.cnki.com.cn/Journal_en/F-F094-ZAXK-2010-00.htm)), Sichuan University, Chengdu.

## 2. *The Character and Significance of the Action Phurpa of the Eightfold Buddha Word*

My research suggests that this *Action Phurpa* part of the *Eightfold Buddha Word* revelation represents the survival of an archaic form of practice on the tantric deity, Vajrakīlaya, and is thus of significance in providing a window into the genesis of the Vajrakīlaya traditions of practice. It is worth saying that before embarking on the current research project, my working hypothesis had been that *only* the section which parallels the Dunhuang text was old, that is, the second *Supreme Pacification* ritual section, and that Nyang-rel had added the accompanying commentarial sections. I now believe this hypothesis to have been mistaken—on the contrary, an assessment of this *Action Phurpa* has led me to the conclusion that the entire text of around one hundred and seventy pages is in fact a coherent work likely to pre-date Nyang-rel, and that Nyang-rel most probably incorporated the text as a whole into his *Eightfold Buddha Word*, possibly, but not necessarily, with some editing or re-ordering. My conclusion is based on two types of evidence: that of the structure and presentation of the text, and that of its content.

### 2.1. *The Structure and Presentation of the Text*

As explained below (see page 42–45), a systematic comparison of variants between the extant *Eightfold Buddha Word* versions of this text suggests that the Kathok blockprint (KAḤ) shares a number of transmissional errors with the X and Y manuscripts, implying that they most probably share a hyparchetype not shared with the Tsamdrak and Phurdruk Gönpa (TSH/PH) manuscripts, which represent a transmission in Bhutan. TSH/PH present the six sections as separate texts, each with their own title page; while the KAḤ and the X/Y group present the whole *Action Phurpa* as a single text with six sections. Since the *Eightfold Buddha Word* versions most probably represent two separate transmissions, it is not possible to ascertain which of the two is earlier on stemmatic grounds in the cases where the two groups have different



readings.<sup>10</sup> In this specific instance, however, it seems more likely that the division into separate texts was a feature only of the Bhutan branch of the transmission. This is because there are a number of indications throughout which suggest that the work is envisaged by *both* versions as a single whole, and its sections are framed together as revealed. The original authorship, not only of the root *Supreme Pacification* section equivalent to the Dunhuang manuscript, but also of the text as a whole, is said on a number of occasions to have been Vimalamitra's. The attribution is given at the end of each section, apart from the short commentary section, and in that case, the attribution after the following long commentary most probably includes both commentaries.<sup>11</sup> There is also a reference to Vimalamitra as the author *within* the text of the short commentary. It is possible that in a few cases, the authorship attribution is intended to apply *only* to the second root section, but a few of the attributions are clearly referring to one or more of the other sections. Thus, we can conclude that the whole text seems to be presented as a single work. The final colophon at the end of the series appears to apply to the full group. This specifies that the text is from King Trisong Detsen's (Tib. Khri srong lde'u btsan) manuscript, which was concealed as a precious treasure. It would seem clear that this claim must refer to the text as a whole, not only to the collection of supplementary recitations given in the final invocation manual.<sup>12</sup> It is a little uncertain whether the title given before the concluding comment about the King's manuscript is intended to apply to the text as a whole or to the invocation manual alone.<sup>13</sup> Here, we find the title referring to the manual of pointing out teachings on Consecrations through the Phurpa Practice by Vimalamitra, which would not seem quite appropriate merely to refer to

<sup>10</sup> If the probable stemma is incorrect, and in fact the three groups of TSH/PH; KAḤ and X/Y descend separately from the archetype, this would on the contrary show more clearly that it is the Bhutan group which changed the presentation of the text.

<sup>11</sup> This *sādhana* with its commentary composed by the Indian scholar Vimalamitra (*bi ma la mi tras sgrub thabs dang 'grel bar bcas pa mdzad*, with minor variants).

<sup>12</sup> *rgyal po khri srong lde'u btsan gyi phyag dpe: rin po che'i gter du sbas ste rgyas btab pa'o: gter rgya: sbas rgya: gtad rgya:* (KAḤ version; minor variants in other versions).

<sup>13</sup> *slob dpon bi ma la mi tra mdzad pa'i byin rlabs phur pa'i sgrub pa pra khrid kyi mdo byang rdzogs so:* (KAḤ version; minor variants in other versions).



the invocation manual (Tib. *bskul byang*) just completed, although it is just possible that it does. There is also the fact that the final part of the invocation manual refers back to the previous section, saying that for the meditations (which should accompany the ritual recitations), the explanations of the visualisations are necessary<sup>14</sup>—doubtless indicating those given in the previous visualisation section, referred to by the same term in its title, namely *mngon par rtogs pa*. Another indication that the series of sections cohere as a single work is the overall title as, *Byin rlabs phur pa'i sgrub pa* [Consecrations through the Phurpa Practice]. This title is given on a title page at the beginning of the series in the KAḤ, X, Y version. It is omitted as a separate title in the TSH/PH version, integrated only into its title for the opening preliminary section. Yet clearly, it is appropriate for the whole text, and recurs elsewhere, such as in the TSH/PH version title for the visualisation section.<sup>15</sup> Furthermore, the division into separate texts in TSH and PH would seem somewhat artificial. The titles given on their title pages seem to derive primarily from the titles given at the end of each section. It would appear that these titles have been repeated at the beginning simply as part of a policy to present each section as a separate unit with a title page. This scenario would seem much more likely than the possibility that a hypertext of KAḤ, X and Y removed initial titles and merged six separate texts into one. There is also the fact that the six different sections depend upon each other. While section two, *the Supreme Pacification* manual which corresponds to the Dunhuang manuscript, can be seen as the root or main text, it is inconceivable that it could have been an entirely autonomous text. It must have relied on other materials, since the sometimes terse instructions refer to rituals not given within it, and there would seem no good reason to doubt that the full text we find in the *Eightfold Buddha Word* was presented by Nyang-rel as a single unit representing an integrated teaching of Vimalamitra's.

<sup>14</sup> *dgongs pa ni mngon par rtogs pa'i 'grel ltar bya'o* (KAḤ version; TSH PH give *'brel* rather than *'grel*, and if this is not a simple spelling error, it may slightly change the sense, but would still seem to indicate that it is the earlier visualisation section which should be used).

<sup>15</sup> *byin rlabs phur pa'i sgrub pa'i mngon par rtogs pa*, TSH450.

## 2.2. Content: An Archaic Form of Practice on the Tantric Deity, Vajrakīlaya

The practice has much in continuity with the Vajrakīlaya tradition, but it also has distinctive features in its arrangement of the *maṇḍala*, not sharing the usual layout. The deity descriptions do not exactly correspond to the standard Vajrakīlaya *maṇḍala* of deities, not even in relation to the central deities. Briefly, the standard arrangement has the central dark blue three-faced, six-armed Vajrakīlaya *heruka* deity, the right face white and the left face red, holding nine- and five-spoked vajras in his right hands, a fire-ball and trident in his left hands, while rolling a ritual dagger (Tib. *phur pa*) between his two lower hands. He unites with his consort, the light blue Khorlo Gyédepma (*'khor lo rgyas 'debs ma*), and they are surrounded by two or more circles of further deities, one circle of the Ten Wrathful Deities (Tib. *khro bcu*) and another circle of deified ritual *phurpa* or "supreme son" (*sras mchog*) deities. Outside these circles are four female door-keepers at the porches of the *maṇḍala* palace, and a standard set of Vajrakīlaya guardian deities (*phur srung*).<sup>16</sup> Now, these standard forms are given elsewhere in the *Eightfold Buddha Word* texts, both in the root Phurpa Tantra (see page 4–6 above; its Chapter 1 and 2 give full descriptions of the deities)<sup>17</sup> and in short sections of the other *Eightfold Buddha Word* texts which discuss all eight wrathful *heruka* deities.<sup>18</sup> In contrast, as described here in the visualisation section (KAH133–137; TSH426–430; PH269,1–269,3; X739–744; Y772–778), for the central deities, first there is a white form of Vajrasattva with a right blue and left red face, and six hands carrying the implements of the five families and embracing the consort.<sup>19</sup> The

<sup>16</sup> For a summary of the standard forms and their variants, see Cathy Cantwell, Introduction, 2020, 9–11.

<sup>17</sup> There is a slight anomaly in the most likely earliest reading for the main deity's face colours given in Chapter 1, where the right face is red and left face white, reversing the typical colours (the sde dge NGB version corrects this, while the South Central NGB and Kyirong versions have a further variant, giving the right face as green). Apart from this, the appearance of the deities conforms to the usual range of variation on the standard theme.

<sup>18</sup> See the descriptions, for example, in the *rtsa ba'i rgyud kyi rgyal po* (TSH vol. 1: 68–70); and the *'byed pa lde'u mig gi rgyud* (TSH vol. 2: 130–131).

<sup>19</sup> In the Vajrakīlaya traditions, Vajrakīlaya is frequently said to be a wrathful manifestation of Vajrasattva, and the *jñānasattva* deity in the heart often takes the form of



three right hands thus respectively hold a *vajra*, a wheel, and a sword. The first left hand holds a bell and embraces his consort, and the other left hands are holding a jewel and a lotus. After this form dissolves into light, a resultant form of the green Karma Heruka arises, with a right white and left red face; the three right hands holding a wheel with fire sparking, a three-pronged *vajra* and a battle axe, and the three left hands embracing the consort, holding a crossed *vajra* at the heart, a skull-cup with blood, and rolling a Mt. Meru *phurpa*. In *the Supreme Pacification* manual, the central deity is referred to simply as, Heruka, but the four deities in the immediate retinue are named (KAḤ64; TSH354; PH243,2; X668–669; Y703; DUN2v). Their names correspond to four of the standard list of the *khro bo bcu*, the Ten Wrathful Deities (Tib. *khro bcu*) in the standard Vajrakīlaya retinue, but the standard positioning does not place them as a set of four in the cardinal directions, associated with the respective buddha families as they are here. Moreover, their colouring and implements as described in the visualisation section also seem a little different from any of the standard depictions, although they share the standard three-faced, six armed *heruka* form in union with the consort. The main *maṇḍala* deities are completed with the set of four female door-keepers at the four *maṇḍala* palace doorways. Here, they apparently each have three human faces,<sup>20</sup> along with six arms, and in their first right hands, they hold the characteristic implements (respectively the iron hook, noose, iron chains and bell), embracing their consorts with their first left hands. Although the visualisation is complicated a good deal by the generation of the inner body, speech, and mind deities and the *jñānasattva* within the main deity's body, not to mention the further generation of offering goddesses and messengers etc., the relatively simple *maṇḍala* arrangement is confirmed also in the preliminary section which describes the *maṇḍala* structure to be laid out in the practice site with *phurpa* seats for each of the main deities. In the standard arrangement, there is often a further *nirmāṇakāya* circle of

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a white or blue Vajrasattva. So, this visualisation would seem in keeping with the general Vajrakīlaya imagery, although I have not come across the kind of initial visualisation of Vajrasattva which we find here.

<sup>20</sup> They are often bird-headed or have other animal heads in the Vajrakīlaya tradition, although less frequently, human deity heads also occur.

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supreme sons (Tib. *sras mchog*) or deified *phurpa* implements, generated from the central deity couple. In this text, we find the same category, but here the focus is simply on generating the central ritual *phurpa* as the supreme son, whose appearance is described in *the Supreme Pacification* manual itself (KAḤ65; TSH355; PH242,3; X669; Y704; DUN3r), as well as in greater detail in the other sections.<sup>21</sup>

It is worth noting that the set of the Ten Wrathful Deities which usually arise as the central retinue of the main Vajrakīlaya deity here occur with their standard *mantras* in the invocation manual in the context of the preliminary rites for demarcating the symbolic boundaries of the practice site with the implantation of *phurpas* on the ground where the *maṇḍala* is to be erected (KAḤ164–165; TSH457–458; PH vol. Nya1,3–2,3; X771–772; Y805–806).<sup>22</sup> They continue to have this role in sacralising the site also in the Vajrakīlaya traditions, but it is interesting that in this text, they are *only* given attention in these preliminary rites.<sup>23</sup> The group were well-established in the immediate circle of the *maṇḍala* in the early Vajrakīlaya tradition—including both root tantras<sup>24</sup> and early

<sup>21</sup> Note that there are verses for inviting the assembly of material *phurpa* deities of the cardinal directions given in the invocation manual (KAḤ172–175; TSH464–466; PH Volume Nya3,3–5,1; X779–783; Y813–817), but the emphasis in the other sections is on the central figure.

<sup>22</sup> Note also that according to the visualisation section (KAḤ131; TSH425; PH267,3; X736–737; Y770), the ten emanations (not named in this section) take the form of deified *phurpas*. This form does occur for the central group in some Vajrakīlaya cycles, but the *heruka* deity form with legs is much more usual, see Cantwell 2020: Chapter 11, 284–285, note 22.

<sup>23</sup> They are twice briefly mentioned again in the invocation manual. First, they occur in one of the recitations for generating the deities (*phyogs bcu'i khro rgyal yab yum mthu chen rnams.*; KAḤ181; TSH470; PH Volume Nya5,3; X788; Y823), including verses for the *phurpa* deities of the different buddha families. Second, they occur in the verses for generating majestic splendour in the ritual *phurpa*, which focuses on the 'supreme son' deity, and they are here noted as accompanying him (*phyogs bcu khro rgyal yab yum sras dang bcas.*; KAḤ187; TSH474; PH Volume Nya7,2; X794; Y829). It seems likely that the connotation in these cases remains an association with the circle of material *phurpas*.

<sup>24</sup> They are found also in other early Nyingma sources apart from the Vajrakīlaya tradition, such as in the central wrathful *maṇḍala* of the important Mahāyoga tantra, the '*Phags pa thabs kyi zhags pa padma 'phreng gi don bsdu pa*', see Cathy Cantwell and Robert Mayer, *A Noble Noose of Methods, the Lotus Garland Synopsis: A Mahāyoga Tantra and its Commentary* (Vienna: Österreichische Akademie der Wissenschaften Verlag, 2012), 358–362.

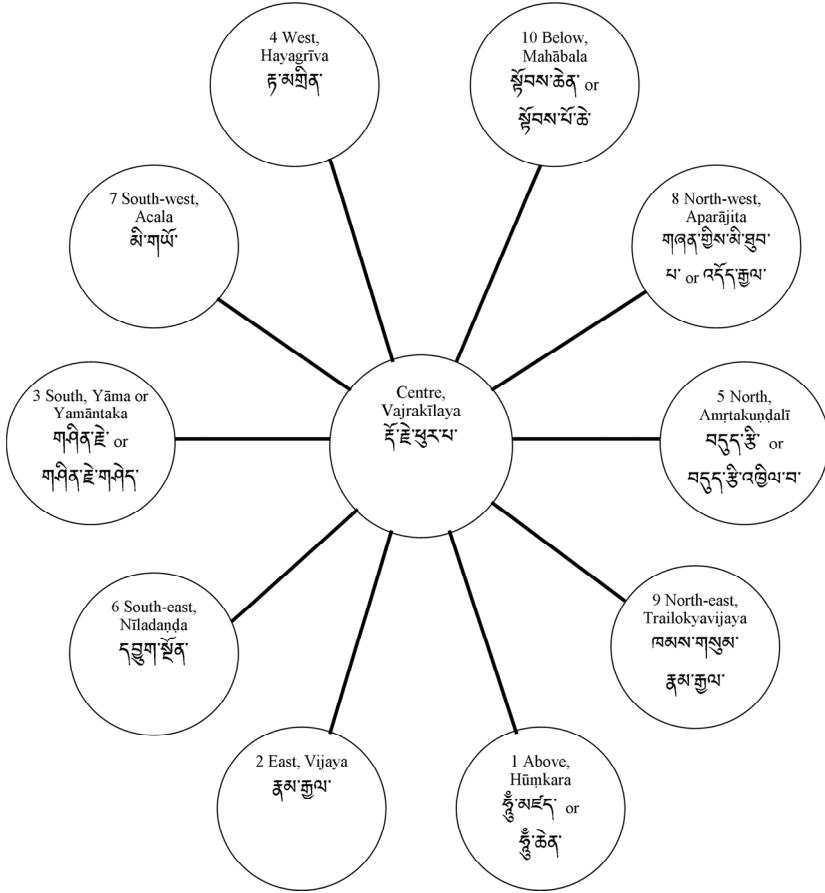
commentaries and practice texts, and indeed, as mentioned above, they are found elsewhere in this position in Nyang-rel's *Eightfold Buddha Word*, both in his *Vajrakīlayatantra* and in the materials on the eight deities in the earlier volumes of the collection. This standard *maṇḍala* arrangement persisted right through the tradition historically, apparently unlike the set of deities found in our text.<sup>25</sup> One cannot go so far as to suggest that the group of deities found here—with a group of just four from the *khro bcu* set in the immediate circle around the main green Karma Heruka deity—are earlier than the standard group, since we witness that standard group in many very early texts. But it would seem clear that the arrangement found in our text represents a similarly early or an earlier formulation before the tradition became relatively fixed in its standard *maṇḍala* layout.

At this stage, little can be safely said about the historical development: clearly, both the set of deities found in this text and the standard formulation pre-date Nyang-rel, and we have no firm evidence beyond this. What is clear is that the standard set became ubiquitous in Vajrakīlaya traditions in Tibet, both within transmitted and revealed sources, while it appears that the set in our text were lost to view, at least in the mainstream Vajrakīlaya traditions. Further research is, however, desirable into the specifically *Eightfold Buddha Word* traditions. It may be that some of these apparently unique features live on in this corner of tantric practice. Unfortunately, it was not possible to review the vast *Eightfold Buddha Word* literature of the later tradition within the scope of our short project.

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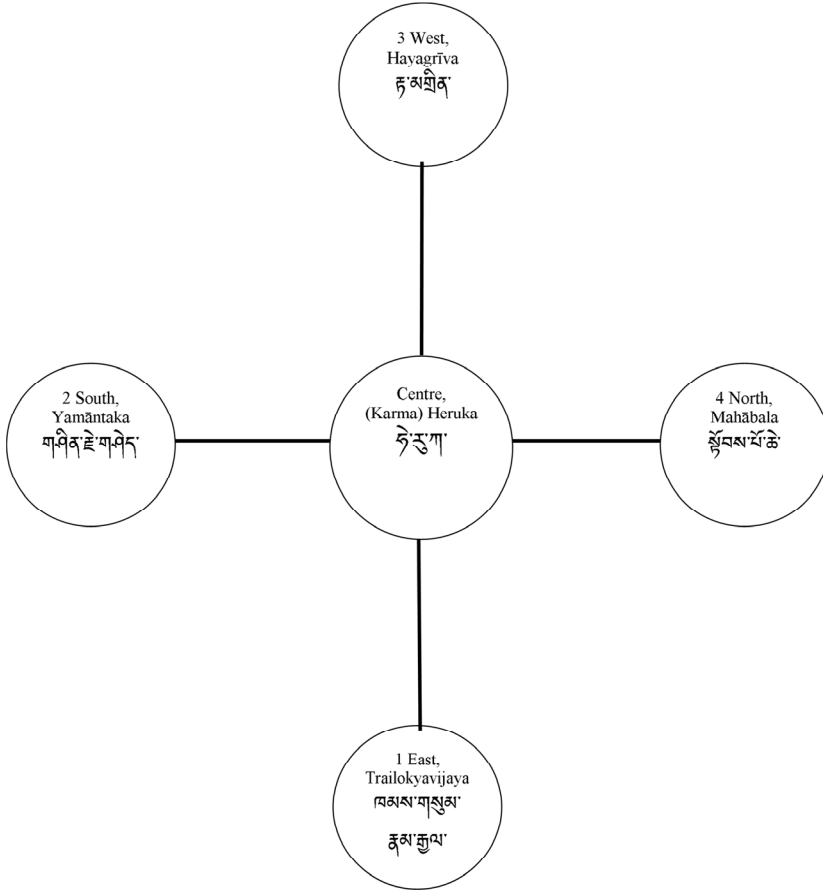
<sup>25</sup> I am not certain about this, since I have not sufficiently examined the later texts representing various branches of the *Eightfold Buddha Word* practices. At present, I can only say that the arrangement found here is not witnessed so far as I know within the specific Vajrakīlaya traditions, although it is possible that it may be found in one or other of the *Eightfold Buddha Word* traditions.

**Standard Arrangement of the Ten Wrathful Deities around the central deity in Vajrakīlaya Maṇḍalas**



BuddhistRoad Paper 7.2. Cantwell, “The Action Phurpa (‘phrin las phur pa)”

**Simple *Maṇḍala* Arrangement of Principal Deities in the  
*Supreme Pacification Manual***



### 2.3. Further Considerations

Unlike many of the root *Vajrakīlaya tantras*, which contain abundant obscure passages and apparently disordered materials,<sup>26</sup> despite its antiquity, this text appears to be a relatively coherent set of tantric ritual instructions, which would be accessible to practitioners familiar with the Vajrakīlaya traditions. There are a number of mostly minor inconsistencies, however, between the different sections. For instance, there are small discrepancies between a few of the visualisations described in the long commentary and in the visualisation section, such as the implement of the deity Mahābala, given as a five spoked *vajra* in the long commentary, but a crossed *vajra* in the visualisation section (KAḤ99, 136; TSH392, 429; PH257,2, 268,3; X704–705, 742; Y738, 776).<sup>27</sup> It is possible that these inconsistencies have resulted from transmissional errors. It is clear that the *Eightfold Buddha Word* hypertext was not perfect. Besides the omission of necessary text in the second section, which is found in the Dunhuang manuscript (see below page 32–34), there are a few similar examples in other parts of the text, such as an apparent omission of the expected description of the body *heruka* in the head (KAḤ139; TSH432; PH270,1; X745; Y779).

Alternatively, there is another possibility which might explain at least some of the discrepancies between different parts of the text. Although

<sup>26</sup> See Cathy Cantwell and Robert Mayer, *The Kīlaya Nirvāṇa Tantra and the Vajra Wrath Tantra: Two Texts from the Ancient Tantra Collection* (Vienna: Österreichische Akademie der Wissenschaften Verlag, 2007), 37–41, 79–84. Such obscure passages are found within some chapters of Nyang-rel’s Vajrakīlaya root *tantra* for the *Eightfold Buddha Word*; again, I refer to the work of my colleague Dr Dylan Esler on the root *tantra*: “The Root Phur pa Tantra of Myang ral’ s bKa’ brgyad bDe gshegs ’ dus pa (KD) Corpus: A Thematic Overview and Philological Analysis,” BuddhistRoad Paper 7.1 (2020).

<sup>27</sup> Lopen P. Ogyan Tenzin, with whom I discussed this discrepancy, commented that either of these implements may be considered appropriate. Mahābala generally has a *vajra*, and a five-spoked *vajra* would seem appropriate in the context of the meaning given to it in the long commentary, where it is related to the act of overcoming Devapūtra Māra. On the other hand, in the context of this text, Mahābala, usually positioned in the below direction, has taken over the north, and thus, Amoghasiddhi’s crossed *vajra* weapon given in the visualisation section would seem to fit.



we find here a fairly coherent work in which the different sections complement each other, it is possible that some of the materials may have been collated from different sources which were not necessarily fully consistent with each other. This seems perhaps even probable in the case of some of the materials included in the invocation manual. The longest section by a considerable margin, the invocation manual gathers together the recitations needed at various points of the rites. Some are doubtless generic, used for different tantric deity practices, to be slotted into the appropriate niche in our ritual, and some appear to derive from a broader Vajrakīlaya repertoire than the specific visualisations of our text. If there was an original single author for this *Action Phurpa* text, he surely acted more as a compiler of many of the liturgies supplied in this section. Under such circumstances, a Tibetan editor/compiler may slightly adapt a generic liturgy to suit the specific practice, but will not invariably do so. In the Nyingma tantric tradition, logical consistency in *maṅḍala* formations and so on may take second place to the principle of recourse to time-honoured potent tantric verses, and these may be re-applied to different practices. Thus, a highly valued tantric chant may be used on many occasions, even where its descriptions do not altogether fit with the main practice into which it is slotted.<sup>28</sup> In this case, the main ritual given in section two of the text requires numerous insertions for the various ritual actions which are simply mentioned or summarised. It is possible that before the invocation manual had been compiled, memorised passages of common rituals performed regularly in the context of different deity practices—such as for demarcating the symbolic boundaries of the site and so forth—might have been used. Also, more specific liturgies in the context of Vajrakīlaya practice, such as verses for inviting the assembly of deities, might have been well-known by practitioners specialising in these rites. Yet there is no doubt that a manual of such necessary inserts would be a desirable or even essential addition to the text, and it is likely that such inserts might have been gathered at an early stage of the transmission of the text. It would

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<sup>28</sup> An example from a recent period is Dudjom Rinpoche's use of a Fulfilment (Tib. *bskang ba*) recitation from the revelations of Padma gling pa for two of his Vajrakīlaya cycles, even though the maṅḍala of deities does not quite fit in either case Cantwell 2020: Chapter 10, 263).



seem clear that this section had been incorporated into the text as a whole by the time that Nyang-rel transmitted it in his *Eightfold Buddha Word*. Yet we should not be altogether surprised to witness a number of apparently slightly inappropriate recitations, or some written in a style which seems somewhat out of keeping with the rest of the text. One striking example of a difference in style is a eulogy to the deity which is given both in the visualisation section and in the invocation manual (KAḤ141–142, 175–176; TSH433–434, 466–467; PH vol. Ja 270,2–271,2; X747, 783–784; Y781–782, 817–818). Its imagery seems a little awkward, for instance, using the example of a poisonous plant to illustrate the action of controlling rather than destruction, and the main object of praise seems to be Samantabhadra in wrathful form or Chéchok Heruka (Tib. *che mchog*), rather than the Karma Heruka of our text. It would seem that these verses were nonetheless considered suitable; given their repetition, it is unlikely that they could have been corrupted simply through scribal error. Perhaps this text was always envisaged within the context of a wider *Eightfold Buddha Word maṇḍala*, in which Chéchok may act as the central deity for the group.<sup>29</sup> In any case, we have here a text supplying all the materials needed for the *Supreme Pacification* ritual, ranging in content from erudite scholarly explanations of the structure of the practice and the meditation methods to miscellaneous liturgies to be chanted, including some which seem not quite appropriate for our particular *maṇḍala* of deities, and others which seem comparatively unpolished.

<sup>29</sup> For instance, from Nyang-rel's *Eightfold Buddha Word* collection, the *rtsa ba'i rgyud kyi rgyal po* (KAḤ vol. 1: 273–352; TSH Volume 1: 13–83) or the *'byed par byed pa lde mig gi rgyud* (KAḤ vol. 2: 279–498; TSH vol. 1, 3–197). In the case of our *Action Phurpa* text, the chances that it had been envisaged within an *Eightfold Buddha Word* context are strengthened by the opening homage to *kun bzang khro bo'i rgyal*, and the composer's eulogy at the beginning of the long commentary, addressing *kun bzang he ru ka* (KAḤ56, 84; TSH344, 378; PH vol. Ja 240,1, 253,1; X660, 689; Y694, 723).

### 3. Summaries of the Six Sections of the Action Phurpa (*phrin las phur pa*) of the Eightfold Buddha Word

#### 3.1. The Preliminary Section (KAH56–62; TSH343–349; PH Vol. Ja 239,1–241,1; X659–666; Y694–700)

The initial section preceding the main root section on the *Supreme Pacification* is given a title of *sgrub thabs* [or *sgrub pa*] *mdor bsdus pa* [Abbreviated Practice or *sādhana*], but while it summarises much of the ritual action of the main text, it cannot be considered a short version of the practice itself. Rather, this text is more of a preface, including the necessary background to the ritual and visualisation practices. It starts by introducing the topic of the second section, and proceeds to the ritual *maṇḍala* to be set up, as well as noting the necessary preliminary rituals, such as the earth ritual and the demarcation of the outer and inner boundaries.<sup>30</sup> Having thus prepared the ritual space, the colours for the *maṇḍala* are consecrated and the parts of the *maṇḍala* are described. As remained standard in Vajrakīlaya practice, there is a central blue triangle, but here it has a door.<sup>31</sup> The triangle is given a circular border of a white garland of skulls, and around its rim there is a four-spoked wheel, the spokes of which point in the four cardinal directions. The palace walls outside the wheel create a square with four porched doors. A large iron *phurpa* is put in the central triangle as a materialisation of the central *heruka* deity, while further *phurpas*, respectively of silver, gold, copper and iron, are placed on each of the four spokes, clearly as the supports for the four main retinue deities. Four Khadira wood *phurpas* are established at the palace doors, doubtless as supports for the four door-keepers. At the intermediate directions, items for the different wrathful rituals are laid out: 21 *phurpas* in the north-east for the striking rituals; a *maṇḍala* for a controlling and destructive (Tib. *dbang drag*) burnt offerings ritual in the south-east; a *maṇḍala* for the four rituals in the south-west, with a skull-cup, presumably for the suppression ritual mentioned later in the section, in which the ashes from the burnt

<sup>30</sup> These rites remain standard in major practice sessions (*sgrub chen*) on a tantric deity in Nyingma tradition.

<sup>31</sup> The door is confirmed also in the invocation manual. See both occurrences, KAH57, 166; TSH345, 459; PH vol. Ja 240,1–239, 2, vol. Nya 3,1; X661, 774; Y695, 807.

offerings rite are buried; 21 sharp wooden sticks (Tib. *rtsang*), along with poisonous and dangerous *tormas* in the north-west. Key points of the section two rituals are then listed. For the ‘perfection of recitation’ (see edition, 89–92), as well as mentioning the approach practice, the benefit of self and of others is said to be accomplished through changing the ending (of the *mantra*) and thus effecting the four different ritual actions. Some concluding rituals not specified in section two are noted here: the burnt offerings ritual and burial of the skull-cup with the ashes.

3.2. *Section 2: The Supreme Pacification ritual (KAH62–77; TSH351–365; PH Vol. Ja 242,1–247,2; X666–682; Y700–716)*

This is the section corresponding to IOL Tib J 331.III, outlining rites for the seven perfections. A full edition and translation is given below.

3.3. *The Short Commentary (KAH77–84; TSH367–375; PH Vol. Ja 248,1–251,1; X682–689; Y716–722)*

Entitled *Phun sum tshogs pa don gyi man ngag la 'grel* [Commentary in terms of Pith Instructions of the Key Points of the Perfections], this commentary interprets the structure of our ritual manual. It is worth noting here that parts of these two commentaries are written in an almost scholastic form, with structured explanations in line with more general non-tantric analyses of teachings. For instance, the short commentary opens with the structuring principle of the five limbs of initial analysis (Tib. *rtsis 'go yan lag lnga*) found in Buddhist *śāstra* literature, apparently deriving from traditions at Nālandā.<sup>32</sup> In subsequent generations, the texts classified as root revelation are often rather raw visionary works, and may be somewhat disordered—further practice manuals and commentaries may then be composed by the revealer or those to whom the lineage is passed.<sup>33</sup> In this case, however, there would be nothing to distinguish the content from scholarly texts of the *bka' ma* transmissions. The first five points are followed by four aspects of the initial verses of the manual, focusing on the indication of the ultimate and natural qualities of the phurpa teachings. The seven perfections (Tib.

<sup>32</sup> See the Tony Duff Illuminator Dictionary entry.

<sup>33</sup> See Cathy Cantwell 2020: Chapter 14.

*phun sum tshogs pa*) into which the remainder of the manual is divided are then each broken down further. There are four aspects to the form of the ritual *phurpa*: its substance, measurement, shape, and the direction of its point. The consecration perfection is sub-divided into eight,<sup>34</sup> and it is explained which lines in the manual relate to each of these eight. There is: (1) the three *kāya* consecration; (2) consecration as the five families; (3) consecrations of enlightened body, speech, and mind; (4) the single pointed heart/mind primordial wisdom consecrations; (5) consecrations of the wrathful deities of each of the families; (6) consecrations of all the sugatas of the ten directions; (7) consecration as the great lord; (8) consecration as the perfected lord of enlightened body, speech, and mind. This list has been useful in the textual analysis of *the Supreme Pacification* manual, since it cites the lines which begin and end each section, including one section break where all versions of the *Eightfold Buddha Word* have omitted the cited lines. The recitation perfection is classified into five: (1) the *samādhi* of the deity; (2) the essence *mantra* to be recited; (3) radiating and re-absorbing (light-rays); (4) the number (of *mantras*) for the approach (Tib. *bsnyen pa*); (5) the method for absorbing the *samādhi*. The perfection of ritual action is introduced with reference to two sets of meditations appropriate in the context of wrathful rites: the three enlightened attitudes (Tib. *dgongs pa gsum*) and the three clarities (Tib. *gsal ba gsum*) (see edition 96, note 399). A list of thirteen parts to the rites follows, and it includes some preliminary points, such as marking out the four *maṇḍalas*, which are not specified in the manual itself. The short commentary ends with a brief reference to the final three perfections, of the place, timing, and the practitioner.

3.4. *The Long Commentary (phun sum tshogs pa rgya cher 'grel ba; KAḤ84–126; TSH377–417; PH Vol. Ja 252,1–265,3; X689–732; Y722–766)*

Positioned next in the series of sections, the long commentary supplies a detailed analysis of much of the wording in our manual, and elaborates

<sup>34</sup> The initial list appears to be corrupted in TSH and XY—some items are missing and the list is not in the correct order. However, it seems most likely that this problem was present in the archetype, and KAḤ corrected it in line with the following outline of each section.



on the rituals and the associated meditations. It includes some reference to *mantras* and ritual actions not given in the manual, which would be familiar to tantric practitioners of these traditions. It begins with a discussion of this practice as combining the heart *sādhana* with action, and both peaceful and wrathful practice, by putting Karma Heruka at the centre of the *maṇḍala*. After commenting on the opening verses of section two, it expands at some length on the verse following the *bodhicitta* generation, which relates to the *heruka*'s heart (see edition 54, note 42). Here, the yogin should first meditate on himself as the Karma Heruka, with a sun disc at the heart on which is a green letter *hūṃ*, radiating light-rays, and the limbs of the merit accumulation (prostrations, offerings, confessions, generating *bodhicitta* etc.) should be performed. Then the primordial wisdom accumulation is achieved through realising the natural wisdom qualities of the deity's mind. An objection is raised to the applicability of the *phurpa* imagery, since a *phurpa* should be used for striking, but here it is explained that this enlightened heart is called "*phurpa*" since it strikes all discursive thoughts. The commentary then works through the seven perfections of our text, initially, however, re-ordering them in accordance with their logical order in the development of the practice, thus starting with the practitioner, the place, and the time, before proceeding with the (*phurpa*) form, the ritual action, consecrations, and recitation. The practice will then inevitably bring *siddhis*, for the Samaya Lord, Vajrasattva, will not transgress his sacred word. In elaborating on the materials, shape and length of the ritual *phurpa*, the symbolic significances of the different types of materials and parts of the *phurpa* are supplied. The stage of consecrations is divided into those for one's own benefit and those for the benefit of others. One's own benefit is accomplished through the consecrations of oneself and the *phurpa* as the three *kāyas*. The *dharmakāya* consecration involves meditating on emptiness, while the *sambhogakāya* consecration generates the *maṇḍala* of deities, here expanded on with the initial generation of the *vajra* enclosure, a description of the celestial palace and the symbolic meanings of its features. The central Karma Heruka deity, his central retinue of four and the door-keepers are described along with their symbolic associations. Further, there is mention of the four *mudrās*, *hūṃ* syllables at the three



bodily centres and between the breasts, creating vajra body, speech and mind, and the inner *jñānasattva* deity. The appropriate meditation for the offerings and dissolution is outlined, and this leads into the *nirmānakāya* consecration of the *phurpa* as the ‘supreme son’ wrathful deity, whose attributes are interpreted in accordance with their tantric symbolism. The five family consecrations are explained with reference to the *herukas* of the five families consecrating oneself on the crown of the head, and the consecration of the *phurpa* through the five seed syllables. Up to here, the consecrations are accomplished through the yogic meditation, while the actual *phurpa* consecration follows with its body, speech and mind consecrations through the three syllables at the three parts of the *phurpa* (edition 73–74) and the subsequent consecrations of the wrathful deities of the various families. Then there are consecrations for the benefit of others, referring to the series of hand *mudrās* listed in the *Supreme Pacification* ritual, through which the buddhas assemble, majestic powers are generated in the *phurpa*, and radiating sparks of fire transform the universe. The *phurpa* is then to be pelted with mustard seed miniature wrathful deities, and fumigated with *gu gul* incense. For the perfection of recitation, the commentary first outlines the meditation with the *jñānasattva* at the heart, and then discusses the different parts of the *mantra*. The perfection of ritual actions begins with a lengthy expansion of the lines of the root manual which refer briefly to the ritual of the site and the demarcation of the boundaries (edition 93–94), giving details of the associated meditations. The text moves on to the ritual preparations, indicating how the substances specified in the root manual for the effigy relate to the tantric elixirs and their other symbolic connotations. The summoning ritual is then described, with the appropriate groups of goddesses emanated in turn to summon the obstacles, to bind and dissolve them into the effigy, and to make them joyful. The stages of the stabbing rite are explained in relation to the three clarities, and the planting of each of the *phurpas* into a different body part is in turn interpreted. The role of the *mantras* and *mudrās* of Mahābala, *Vajra Teeth* and *Vajra Club* are mentioned, as well as the pelting with mustard seeds and the incense fumigation. Details are given of the meditations to accompany the ritual of suppression beneath Mt. Meru. Although it seems slightly out of place, at this point the



commentary supplies further meditations for the rite of slaying, and in particular the sequence through which the consciousness of the negative forces is established in the consort's womb, and transforms into *Vajra Bearer* (Tib. *rdo rje 'dzin pa*). Finally, the closing rituals are discussed, and there is some attention given to the perfections of the timing, the place, and the practitioner.

3.5. *The Visualisation Section (phun sum tshogs pa'i mngon par rtogs pa; KAHI26–160; TSH419–450; PH Vol. Ja 266,1–277,2; X732–768; Y766–801)*

Next is found a set of notes on the visualisations and meditations which should accompany the rituals. Unlike the two commentaries above, these notes do not work through our manual systematically, but rather focus on the specifics of visualisations needed to perform the deity generation and a number of the particular ritual actions mentioned in the text. They not only describe in detail the appearance of the different deities of the *maṇḍala*, but also work through complex sequences for emanating and dissolving deities and mentally performing the ritual processes. There is some repetition of material already covered in the long commentary, although this section tends to give more detailed description, while the long commentary gives more attention to the symbolic import of the practices it covers. The section begins with a brief review of the preparations for conducting the wrathful ritual, which will be found elsewhere, while here the descriptions of the visualisation stages are given. For the initial ritual practice as summarised in the *Supreme Pacification* rite, first are explained the meditations for the four Immeasurables, and then a visualisation of oneself as Karma Heruka is to be performed according to the Great Perfection (Tib. *rdzogs pa chen po*) method, here presumably indicating an instantaneous visualisation. Then the *maṇḍala* of deities is projected into the sky in front, and emanating one's ordinary body from the heart of the deity, prostrations and offerings are to be made. Appropriate recitations for confessions, going for refuge, supplication, and generating *bodhicitta* are given. For the ultimate *bodhicitta*, a version of a standard *sūnyatā mantra* is supplied. A series of meditations for the three *kāya* consecrations is given. After the *dharmakāya* consecration on emptiness, there are three

*BuddhistRoad Paper 7.2. Cantwell, "The Action Phurpa ('phrin las phur pa)"*





preparatory *samādhis*, beginning with a *samādhi* on demarcating the boundaries and establishing the *vajra* pavilion, and suppressing the worldly protectors of the ten directions. This is followed by a *samādhi* on generating the celestial palace, including visualisation of the elements which form the foundation arising in turn, and then the structure of the palace itself. The causal *samādhi*<sup>35</sup> consists of the meditation for generating Vajrasattva (see above, page 10–11). Then, the fruition *sambhogakāya* and *nirmāṇakāya samādhis* are described. For the *sambhogakāya*, there is the visualisation of the main *maṇḍala* of deities, including a visualisation of the mind, speech, and body *herukas*, as well as the *jñānasattva* deities, all of which are within the bodies of the *maṇḍala* deities. Offering goddesses are then generated, offerings made and an invocation of the primordial wisdom *maṇḍala*. The five family *herukas* perform empowerment into the natural condition of the five primordial wisdoms, a *torma* is offered to dispel obstacles, and praises to the central deity are recited.<sup>36</sup> There is then a *samādhi* for presenting the elixir (Tib. *bdud rtsi sbyin pa'i ting nge 'dzin*), through which the essence juice of the five families is imbibed by the deities and consecration is received. The *nirmāṇakāya samādhi* focuses on generating the *phurpa* as the 'supreme son' (Tib. *sras mchog*) deity, involving a meditation on the sexual union of the central deities and the arising of the deified *phurpa* deity from their *bodhicitta* fluid. Its consecration as the five primordial wisdoms is effected with five seed syllables at different parts of the *phurpa*, while the body, speech and

<sup>35</sup> This set of three preparatory *samādhis* (*sbyor ba dang po'i ting nge 'dzin*) is not quite equivalent to the standard Mahāyoga set of three *samādhis*, which is doubtless also part of the general background to our text. Although not apparently specified in the Action Phurpa text, one annotation in IOL Tib J 331.III mentions the three *samādhis* (see edition 54, note 38), and the context makes it probable that the annotation is referencing the standard set. Moreover, the set are discussed explicitly in the two short manuscripts which precede IOL Tib J 331.III in the Stein collection IOL Tib J 331.I and II; see Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, 72. Here, although the third preparatory *samādhi* is given a similar name to the third in the standard set (here, *rgyu rkyen gyi ting nge 'dzin*), instead of applying to the seed syllable and its generation of the entire *maṇḍala*, including the palace, it is concerned only with the Vajrasattva generation.

<sup>36</sup> In fact, the central Lord here seems to be Samantabhadra in wrathful form or Chéchok (*che mchog*) Heruka, see above page 18.



mind consecration is to be performed next, but the text simply says that it can be done as previously given.<sup>37</sup> For the consecration relating to qualities and action, there is then the consecration in the single-pointed heart primordial wisdom, with the *phaṭ* syllables on the blade embodying the action and the *hūṃ* syllables embodying the qualities. This is followed by a further sequence of invitations to the wrathful deities of the *maṇḍala*, praises and offerings. The text moves next to the meditations needed for the *mantra* recitation practice. Here, alternative possible sequences are given, but in either case, it seems that there is a double focus on oneself as the deity, with the *jñānasattva* at the heart, and the *phurpa* as the *phurpa* wrathful deity outside. For the recitation, the nine seed syllables are given, while the words, *māraya phaṭ* are to be added for the period when benefitting others. The nine syllables are often given in the Vajrakīlaya traditions as the life-force seeds in the heart of the *jñānasattva*. The recitation ends with the dissolution of the deities apart from the central Karma Heruka, and there is a further sequence for offering *torma*s and elixir, and entrusting the deities with ritual actions. For the visualisations needed when performing the wrathful rites for the benefit of others, the text reviews the *sambhogakāya* meditations given above, adding a meditation on the deities of each of the five families dissolving respectively into the crowns of the heads of the main five *maṇḍala* deities. Following the *nirmāṇakāya* consecration of the *phurpa* wrathful deity, the visualisations for the series of hand *mudrās* given in the root section (see edition 79–87) are described in detail, and the *phurpa* is empowered for the ritual performance. Next are given the visualisation sequences for the ritual of summoning the obstacles, followed by the striking ritual and the ritual of transference. Here, the meditations on absorbing the vital qualities of life into one’s own heart, on purifying defilements and liberating the consciousness are given at length, including discussion of the stabbings of the different body parts of the effigy, and the subsequent *mantras* and *mudrās*, already expanded upon in the long commentary. Finally, the meditations for the suppression ritual are supplied, with the visualisation of Amoghasiddhi

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<sup>37</sup> It would appear that the visualisation section is here cross-referencing the description given in the long commentary (KAḤ106; TSH398; PH259,2–258,3; X711; Y744–745; see above page 23).

as Karma Heruka, suppressing the negative spirits with Mt. Meru, as well as appropriate recitations for the concluding *torma* offerings and entrustment of the ritual action.

3.6. *The Invocation Manual (phun sum tshogs pa'i 'phrin las bskul byang; KAḤ160–221, TSH453–503, PH Vol. Nya 1, 1–16, 3; X768–828, Y801–864)*

The set of practice texts is concluded with a fifty plus page manual, supplying ritual formulas, liturgies, detailed instructions and further additions to augment the practices. As mentioned above (see page 17), some of the material here might represent generic ritual categories, added to supplement the main deity practice, yet there seems little doubt that the manual was compiled for the particular practice, so that the text as a whole would include sufficient instructions and recitations to enable a practitioner to enact the rituals fully. Having mentioned the perfections of the practitioner, the place and the time, the manual starts by giving attention to the necessary preliminaries, including setting up the *maṇḍala* and gathering the ritual materials. There is some repetition of information given already in the preliminary section, but here there is a more comprehensive list of the substances required, and discussion of preparatory practices such as *sūtra* readings etc. Details are given of the rituals to delineate the outer and inner boundaries of the sacred space, and here, the appropriate visualisations and liturgies are supplied. Recitations follow for consecrating the area where the *maṇḍala* is to be built, for drawing the *maṇḍala* lines and for consecrating the colours to be applied to the different features of the *maṇḍala*. The different ritual specialists are mentioned, and the opening meditations, after which is given the liturgy for generating the elements constituting the basis of the *maṇḍala* palace, followed by the palace itself and the main *maṇḍala* deities.<sup>38</sup> After a resumé of *mantras* for the consecrations mostly given in

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<sup>38</sup> Here, the central *heruka* figure is not named and the recitation does not give his colouring or implements. The retinue deities are named but there would appear to be a discrepancy in giving Amṛtakunḍalin (the *khro bcu* deity generally given in the north) instead of the expected Mahābala. It is uncertain whether this is due to transmissional error, perhaps based on familiarity with the standard *khro bcu* arrangement, or whether the verses may have been applied from another source when the manual was compiled.



the visualisation section, there are verses for generating the *maṇḍala* of the material *phurpas*. Recitations for prostrations and the different types of offerings are given next. More information is given on various types of *phurpas* than is found in the other sections, and then there are further lengthy recitations for inviting the deities of the different buddha families, and for dissolving them into and consecrating the *phurpa*, generating majestic splendour in it. Here, the description of the ‘supreme son’ deity appears to combine features of the dark blue four-armed *phurpa* deity described in the root section (see edition, 67–72) with the green Karma Heruka deity, who has three faces, six arms and different implements. There are further verses for empowering the *phurpa*, and cleansing it of any defilement. A section on the recitation perfection supplies additional *mantras* for the four ritual actions. There is a summary of some of the actions for the wrathful ritual, with verses given for emanating the messengers and summoning the obstacles into the effigy. A long recitation, evoking the qualities of the *phurpa*, is given for the stabbing ritual, followed by *Vajra Claw’s mantra*, and then verses for striking the different parts of the body, and for the series of *mantras* and *mudrās*, as well as for the incense fumigation and pelting with mustard seeds, which are performed after the slaying ritual. Additional recitations are given for stabbing rites in connection with the four ritual actions. The text then supplies appropriate verses to recite for the suppression ritual which should prevent any reversal of the ritual action. There is a verse for slicing up the effigy, further verses on fumigating and pelting with mustard seeds, and then verses for the different types of wrathful *tormas* and other wrathful offerings. Some notes are given on the subsequent burnt offerings ritual, in which the remains of the effigy are burnt, and buried in a skull-cup. A recitation is given for the dance of suppression which accompanies such burial rites. A long section focuses on the imbibing of *siddhis* which are to be consumed at the end of the practice session, enjoining the deities of the different buddha families, and then those connected with the material *phurpas*, to be present and bestow the *siddhis*. Finally, the invocation manual contains a ritual for the initiation of students. The emphasis here is on entrusting the different types of ritual *phurpas* and other ritual implements into the hands of the students, such that the students become empowered to meditate and become

inseparable from the deity's body, speech and mind, and to perform the visualisations and different ritual actions in turn. Also, there are empowerment verses relating to the various *tormas*, the *gu gul* incense and the mustard seeds, initiating the students into the full range of ritual components of the practice.

#### 4. *Versions of the Action Phurpa of the Eightfold Buddha Word*

Since Nyang-rel's *Eightfold Buddha Word* became an important cycle of tantric practice throughout the Nyingma (Tib. *rnying ma*) tradition, there are numerous practice compilations, but not so many collections survive which include the root *tantras* and the revelatory texts themselves. It is salutary to reflect that there were doubtless many manuscript collections of the *Eightfold Buddha Word* cycle in Nyingma monastery libraries throughout Tibet, but following the devastation of the Chinese invasion and Cultural Revolution in the 20th century, we are left with a small number of witnesses. That said, the contemporary dedication of Tibetans to restoring their literary heritage has led to the surfacing of further texts (including our X and Y manuscripts—see below) which are now continually becoming available, and in due course, it may become possible to clarify the puzzles resulting from the partial evidence currently accessible to scholarship. At the time of writing, this *Action Phurpa* text is found within five extant collections, which essentially break down into three versions:

4.1. *The Kathok (Tib. Kaḥ thog) Printed bKa' brgyad bDe gshegs 'dus pa in 13 vols (KAḤ), TBRC W1KG12075.*

The *Byin rlabs phur pa'i sgrub pa* [Consecrations through the Phurpa Practice], vol. 9: 55–221, is presented as a single text with six sections, the second of which is the *Zhi ba'i mchog brtan g.yo ba'i cho ga* [Supreme Pacification, the Ritual for the Animate and Inanimate World] vol. 9: 62–77, corresponding to the Dunhuang text IOL Tib J 331.III. Bibliographic Note on the collection: “Reproduced from the sole known surviving set of prints from the Kaḥ-thog blocks from the library of H.H. Dudjom Rinpoche.”

*BuddhistRoad Paper 7.2. Cantwell, “The Action Phurpa ('phrin las phur pa)”*

Although I have assumed that this version represents the Kathok prints, it has to be said that the Buddhist Digital Resource Center (BDRC) images more closely resemble a manuscript collection than a blockprint reproduction. Not only does each volume have a handwritten contents list—which could have been added—but the appearance and shape of the lettering and the fact that many of the lines are not very straight, might suggest the possibility that this was a handwritten copy of the prints rather than a simple reproduction. If so, errors in the hand copying might account for the relatively high level of scribal errors for a blockprint.<sup>39</sup>

4.2. *The Tsamdrak (Tib. mTshams brag) bKa' brgyad bDe gshegs 'dus pa in 13 Vols (TSH), TBRC W22247*

There are six texts constituting the *Action Phurpa*, texts labelled, *shukhe*, vol. 9: 343–503, the second of which is the *Byin brlabs phun sum tshogs pa phur pa 'i bsgrub pa bi mā las mdzad pa zhi ba 'i mchog [g]tan spo ba 'i cho ga* [Phurpa Practice for the Perfection [of] Consecrations Composed by Vimala(mitra), the Supreme Pacification (through) the Ritual of Permanent Transference], vol. 9: 351–365, corresponding to the Dunhuang text IOL Tib J 331.III. Bibliographic Note on the collection: “represents the redaction of Gongra Lochen Zhenpen Dorje (1594–1654) preserved at Tsamdrak Monastery in Bhutan.”

4.3. *The Phurdrup Gönpa (Tib. phur sgrub dgon pa) bKa' brgyad bDe gshegs 'dus pa Version (PH), EAP310/3/1/7 and EAP310–3–1–8*

There are six texts constituting the “*Action Phurpa*”, texts labelled, *shukhe*, EAP images vol. Ja: 239,1–277,2, and vol. Nya 1,1–16,3. The second is the *Byin brlabs phun sum tshogs pa phur pa 'i bsgrub pa bi mā*

<sup>39</sup> Tibetan blockprints are not always carefully edited or corrected, however: a twelve volume xylograph print edition of bDud 'dul rdo rje's collected revelations from Seng ri sgar in the Kaḥ thog area has numerous spelling errors: Chapter 5 in Cathy Cantwell, *Dudjom Rinpoche's Vajrakīlaya Works: A Study in Authoring, Compiling and Editing Texts in the Tibetan Revelatory Tradition* (Sheffield: Equinox, 2020), 117. A feature which might seem to strengthen the likelihood that the *Eightfold Buddha Word* collection is indeed a printing, despite appearances, is that the annotations on the root tantras are positioned on the main lines, and only slightly smaller than the main text.



*las mdzad pa zhi ba'i mchog [g]tan spo ba'i cho ga* [Phurpa Practice for the Perfection [of] Consecrations Composed by Vimala(mitra), the Supreme Pacification (through) the Ritual of Permanent Transference], Volume Ja: Text labelled, su, EAP images 242,1–247,2, corresponding to the Dunhuang text IOL Tib J 331.III.

4.4. *An dbu med Manuscript bKa' brgyad bDe gshegs 'dus pa Collection in 8 Volumes (X), TBRC W2PD17479*

The *Byin rlabs phur pa'i bsgrub pa* [Consecrations through the Phurpa Practice]), vol. 6: pdf 659–828, is presented as a single text with six sections, the second of which is the *Zhi ba'i mchog gan g.yo ba'i cho ga* [Ritual of Movement [into] the Permanent Supreme Pacification], vol. 6: pdf 666–682. Provenance unknown.

4.5. *An dbu med Manuscript bKa' brgyad bDe gshegs 'dus pa Collection in 9 Volumes (Y), TBRC W2PD20239*

The *Byin brlabs phur pa'i bsgrub pa* [Consecrations through the Phurpa Practice], vol. 6: 693–865, is presented as a single text with six sections, the second of which is the *Ritual of Movement [into] the Permanent Supreme Pacification*, vol. 6: pdf 700–716. Provenance unknown.

The Kathok blockprint (KAH) and the Tsamdrak manuscript (TSH) represent the most extensive *Eightfold Buddha Word* collections in 13 volumes, and in both cases our text is found in vol. 9, although the two versions carry significant variants. The Kathok blockprint was apparently the only printed version (vol. 1: Preface), although as noted above, the extant copy appears in the BDRC images to resemble a handwritten manuscript. It shows some sign of editorial work to modernise or regularise spellings and punctuation, but it carries some serious scribal lapses from which the editorial work was apparently unable to recover. The two *Eightfold Buddha Word* collections from Bhutan, the Tsamdrak manuscript in 13 volumes and the Phurdruk Gönpa manuscript in ten volumes, give a different layout to the material, each section presented as a separate text with its own title page. Two *dbu med* manuscript collections of the *Eightfold Buddha Word* have recently become available—one in a total of eight volumes, which I have labelled

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X, and the other, which I have labelled Y, in slightly larger writing in nine volumes. In both, our text is found in vol. 6. Unfortunately, although BDRC has supplied an excellent colour reproduction of the manuscripts, they give no information on their provenance, not even a note as to where or from whom they acquired the copies. One possible clue may come from the colophon added to the Phurpa root tantra found in vol. 2 of X (p.762), apparently saying that the copy—at least of that root tantra—derived from one belonging to Rindzin Künzang Shéráp (Tib. Rig 'dzin Kun bzang shes rab), who is surely the Rindzin Künzang Shéráp (1636–1698, TBRC ID P655) who was the first throne-holder of the Pelyül (Tib. dPal yul) Monastery. Possibly, then, this manuscript collection X may come from Pelyül.

5. *Stemmatic Relationships between the Six Versions of the Second Section of the Action Phurpa Text, with Reference also to Readings in the Other Sections of KD*

5.1. *The Two Main Branches of the Transmission*

A stemmatic analysis of the second section corresponding to IOL Tib J 331.III unsurprisingly shows that the Dunhuang version stands alone, and that the *Eightfold Buddha Word* versions must all have shared a hyparchetype which the Dunhuang text does not. When one has a bipartite stemma, it may be impossible to tell which of the two readings are the earliest, but in this case, there are some indicative errors shared by the *Eightfold Buddha Word* versions which cannot have been the earlier reading (improved by the Dunhuang transmission). Most strikingly, in the case of two omitted passages necessary to the text (KAH66, 67; TSH356, 357; PH243,3; X671; Y705; DUN3v–4r, 4v; see edition 75–76, 79–80), the commentarial material which follows in the *Eightfold Buddha Word* versions cites some of the missing lines, demonstrating that the lines must still have been there when the commentary was written. Amongst the many other variants between the two editions, several seem most likely to represent shared errors of KD:

'og tu: DUN *steng du*  
bzhugs pa: DUN *bzhags pa*'

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*stag*: DUN *ltag*  
*bskul*: DUN *bsgul*  
*phur*: DUN *bur*  
DUN inserts *lha 'I*  
DUN omits *dur khrod du*  
*dbug/dbugs*: DUN *bkug*  
DUN omits *rdo rje rgya gram gyi*  
*lus*: DUN *sus*  
*rnams*: DUN *gnyis*  
*ltag/stag*: DUN *lhag*  
*bskyed*: DUN *bkyed*.

In most of these cases, either the KD reading is less coherent or appropriate for the context, and/or the commentary in other parts of the *Action Phurpa* text would seem to favour the DUN reading. In one case—KD’s insertion of *rdo rje rgya gram gyi*—it appears that an annotation has intruded into the main text. The textual assessment has been helped also by the existence of parallel passages in a number of *Ancient Tantra Collection* texts, and especially the version of the text in the *'Phrin las phun sum tshogs pa'i rgyud* [Tantra of the Perfections of Ritual Action]. Virtually the whole text is included within its Chapters 8 to 11.<sup>40</sup> The sections are ordered differently and the tantra is broken up by the addition of chapter openings and endings, but is otherwise the same. Of course, these NGB tantras are separate texts from ours, and the archetype of our *Action Phurpa* text need not have shared all their readings of the shared material, yet where these NGB sources support the DUN reading in our text, it would seem to increase the likelihood of the presence of the reading in our archetype.

The Dunhuang text has a number of significant scribal errors and other variants too. It omits the section title and first words for the perfection of consecrations (DUN2r, see edition 60, note 88), which are clearly needed to introduce the topic. It also omits a long string of *mantras* (DUN2v, see edition 64, note 129), although in that case, it is uncertain whether the *mantras* have been added or subtracted. Although they are needed at this point in the ritual, there are other necessary

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<sup>40</sup> Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, 76–87.



*mantras* found only in the other sections of the text in KD. Variant readings most probably in error in DUN include:

- DUN omits *mgo*
- yan chad*: DUN *man chad*
- DUN omits *ral pa*
- DUN omits *ma ra na*
- DUN inserts *rgyab*
- DUN omits *'khor lo 'bar ba rab tu*
- DUN omits *gtor ma nag*.

There are also many further variants, such as a longer version of a *mantra* (DUN9v, see edition 119, note 647), where it is uncertain which version is the archetypal reading.

### 5.2. *The Kaḥ thog KD Version (KAḤ)*

The relationship between the *Eightfold Buddha Word* versions themselves is less clear. There is no doubt concerning the identification of the three main versions outlined above (page 29–32), but what is a little less certain is whether two out of three form a separate line of descent. First, to consider the three main versions in turn, the Kathok print has recensional differences from the other versions: an attempt has been made to render the *mantras* with obvious Sanskrit equivalents into their correct spelling, and other spellings have been corrected into their standard forms. Although less clear in section two, there would seem to be further instances of editorial intervention in the other sections of the text. In particular, at least two lists appear to have been re-worked to achieve a more logical or consistent order. KAḤ's list of the eight sub-sections of the consecration perfection in the short commentary (KAḤ80, TSH371, PH Volume Ja 249,2, X684–685, Y718, see page 21, note 34 above) conforms to the discussion below.<sup>41</sup> KAḤ's version of a list apparently of seven points in connection with the consecration perfection in the invocation manual (KAḤ179, TSH469, PH vol. Nya 6,2, X786, Y821) resolves an incoherency in the numbering, by dividing

<sup>41</sup> KAḤ's list of the sub-sections of the recitation perfection in the short commentary (KAḤ82) also differs from the other versions, reversing the order of two of the categories, although in that case, KAḤ most likely has a transmissional error, since its order neither conforms to the discussion, nor to any obvious logic.

one of the five points listed into two, and by adding a further point based on the recitations given below. It is conceivable that KAḤ has preserved an earlier reading corrupted in the other versions, but this seems less likely than the explanation of editorial work in KAḤ, in part because other evidence suggests the likelihood of KAḤ sharing a hypearchetype with X and Y, which would exclude the possibility of it preserving archetypal readings corrupted in exactly the same manner by the TSH/PH group and the X/Y group. Moreover, in the case of the list in the invocation manual, KAḤ's list does not seem exactly to correspond to the text following, and one wonders whether the problem may be simply that the archetype had an error only in the number given—it seems quite likely that five points were intended.

KAḤ has numerous transmissional errors, and it is virtually inconceivable that any of the other versions could have copied or descended from it. Examples in the second section of the text include:

*gtan*: KAḤ *brtan*  
*g.yas*: KAḤ *g.yon*  
*mthe bong gshibs*: KAḤ *mthe bong gnyis gshibs*  
*byin*: KAḤ *byin rlabs*  
*ma ra na phaṭ*: KAḤ *mā ra ya phaṭ*  
KAḤ omits *ci ran cig*  
*ti ka ya wak tsitta*: KAḤ *wāk tsitta*  
*dgu*: KAḤ *bsgu*  
*bcol*: KAḤ *btsal*  
*bskor ba'o*: KAḤ *bskrod pa'o*

In other sections of the text, errors include:

*thod*: KAḤ *'od* (KAḤ57, TSH345, X661)<sup>42</sup>  
*'phro 'du bstan pa dang*: *bsnyen pa'i grangs bstan pa dang*: KAḤ  
*bsnyen pa'i grangs bstan pa dang*: *'phro 'du bstan pa dang*: (KAḤ82,  
TSH373, X687)  
*byang chub sems la dga' ba ni bya ba ni*: KAḤ *byang chub sems dpa'*  
*zhes bya ba ni*: (KAḤ82, TSH373, X687; here, the root manual is cited,  
and KAḤ's error is clear)  
*gnas*: KAḤ *gdab* (KAḤ89, TSH383, X694)  
*rtse zur gsum*: KAḤ *rtse thung gsum* (KAḤ90, TSH384, X695)

<sup>42</sup> Here and in the examples below, I only note pagination for one witness of each of the three versions, but the other witnesses have been checked.



*rang bzhin gyi*: KAḤ *gzhan gyis* (KAḤ101, TSH394, X707)  
*drag po 'i*: KAḤ *drug po 'i* (KAḤ103, TSH396, X709)  
 KAḤ inserts *yon tan* (KAḤ104, TSH396, X709)  
*rdul*: KAḤ *sdug bsngal* (KAḤ122, TSH413, X729)  
*thams cad*: KAḤ *rnams cad* (KAḤ122, TSH413, X729)  
*śrī heruka*: KAḤ *heruka śrī* (KAḤ129, TSH423, X735)  
*sems*: KAḤ *byang chub sems* (KAḤ133, TSH426, X739)  
*gzugs*: KAḤ *gdugs* (KAḤ142, TSH434, X748)  
*gze mas*, KAḤ *gzims*; X/Y *gzi mas* (KAḤ148, TSH440, X756, Y789;  
 here, it seems likely that KAḤ inherited X/Y's already corrupted reading,  
 but corrupted it further)  
*mthing ka*: KAḤ *nag* (KAḤ150, TSH441, X758)  
*sked/rked*: KAḤ *rkang* (KAḤ152, TSH443, X759)  
*'du byed*: KAḤ *'du shes* (KAḤ156, TSH446, X763)  
*gsung mchog*: KAḤ *phrin las* (KAḤ184, TSH471, X791)

### 5.3. *The Transmission Represented by the Bhutanese Manuscripts (TSH and PH)*

The two manuscripts from Bhutan must have shared a hypertext which the other versions do not. Taking the *Action Phurpa* text as a whole, we have noted the recensional differences in the presentation of TSH and PH: the text is broken up into six separate texts, each given their own title, title page and text identification letter. The TSH/PH version also gives three sets of symbolic lettering (*mkha' 'gro brda yig*) on its first title page (TSH343; PH vol. Ja 239,1), and then a further set at the beginning of the visualisation section (TSH420; PH vol. Ja 267,1). The other versions do not carry any such symbolic lettering at the start of their integrated text, although they do share TSH/PH's set before the visualisation section (KAḤ126, X732, Y766), and they also give a similar set before their versions of the long commentary (KAḤ84, X689, Y722). It is hard to be certain, but it would appear likely that at least some of these instances stem from the KD archetype, and surely the set marking the visualisation section. But the others have either been lost in KAḤ, X and Y, or added in TSH/PH. There are many further examples where TSH/PH gives a distinctive reading, but not many within the second section of the text which can be clearly identified as shared errors. Variant readings which seem clearly to be in error in TSH/PH include:

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*zhi*: TSH PH *zhing*  
*rang gi*: TSH PH *rang nyid*  
*'geng*: TSH PH *'bren*  
*rked*: TSH PH *skyed*  
 TSH PH omit *phur pa*  
*sta/stwa re'i ltag*: TSH PH *rta gri'i stag*  
*phul*: TSH PH *shul*.

Clear errors in other sections of the text include *don drug* rather than *don yod sgrub* found in KAḤ X Y, and *brgyud* rather than *rgyu* (KAḤ83, TSH374, PH vol. Ja250,1, X688); also, omission of *yab* (TSH380, PH vol. Ja 253,2); *padma zur gsum* for *smad zur gsum* (KAḤ94, TSH387, PH vol. Ja254,3, X699); *dmar po* for *mang po* (KAḤ95, TSH389, PH vol. Ja 256,1, X701); *'phreng* for *'phrad* (KAḤ109, TSH401, PH vol. Ja261,1, X714); *sug pa'i* for *srub ma'i* (KAḤ162, TSH456, PH vol. Nya1,2, X770); *gnas* for *gnar* and *mahā* for *badzra* (KAḤ196–197, TSH482, PH vol. Nya9,3, X803); *gsung gnyis sbyang* for *gā'u gnyis sbyar* (KAḤ219, TSH501, PH vol. Nya15,3, X826). They also share omissions of the following necessary lines: *dkyil 'khor la dkyil 'khor* (XY *dal*) *thim nas*: (KAḤ102, TSH394, PH258,1, X707); *de bzhin gshegs pa bzhugs par byin gyis brlab par bya ste: dang po lag gi 'du byed kyis brlab par bya ste*: (KAḤ150, TSH441, PH Volume Ja273,3, X757). There are many other instances where major differences in the readings of TSH/PH and KAḤ/X/Y might represent corruption in either line. For example, TSH and PH omit: *hūm: phyag rgya bzhi dang ldan pas dbang bskur bas*: (KAḤ216, TSH498, PH Volume Nya16,1, X823), which most probably represents a scribal omission, but since the line is repeated, it is just possible that this might represent a dittographical error in KAḤ/X/Y.

The differences between the two manuscripts from Bhutan are so small that at least on the basis of this short collated section, together with selected readings of the larger text, it is even possible that either could have been copied from the other. For example, for *duṣtan* in a *mantra*, PH gives *du stan*, but TSH gives only *stan*. TSH gives *rta gri* where PH gives *sta gri*. Here, TSH may be corrupting PH's reading, but alternatively, PH may be correcting TSH's reading, even unreflectively. Similarly, PH alone gives *gnyid* for *bdag nyid*, and *'am gsum 'am* for

*'am gsum 'bum*, but the correct readings could have been conjectured in TSH.<sup>43</sup> To demonstrate the shared descent, the stemma diagram gives a hyparchetype *c*, but it is possible that there is no *c*, and that TSH descends from PH, or that PH descends from TSH.

#### 5.4. *The Transmission Represented by the Unidentified Manuscripts (X and Y)*

Third, the *dbu med* manuscripts I have labelled X and Y share many readings unlikely to have been in the archetype, and must have shared a hyparchetype which the other versions do not. I have not identified any obvious recensional interventions in these copies, but they were clearly made with care, and are remarkably free from major transmissional errors, apart from those apparently shared with KAḤ. The writing in X seems rather neater and smaller than that of Y, and there are slightly less errors in X. They have many features in common which are typical of *dbu med* manuscripts, such as abbreviations and contractions, and they share rubrication in red ink of section beginnings or significant lines.<sup>44</sup> They also share some of their own distinctive spelling conventions, such as consistently spelling *mthe* or *mthe'u* without the prefixed letter *ma*, and frequently giving the word, *dal* (for *maṅḍala*), rather than *dkyil 'khor*. Variant readings in the second section which seem likely to be in error (or at least not archetypal readings) in X/Y include:

*skur*: X Y *sku*  
*dkrol*: X Y *bkrol*  
X Y insert *bo*  
*khro bo*: X Y *khro mo*  
*bdag*: X Y *dag*  
*gsor*: X Y *bsor*

In the other sections of the text, variants which clearly seem to indicate shared errors include *ldan* for *ldab/bldabs* (KAḤ163, TSH457, X770,

<sup>43</sup> In the long commentary (TSH393, PH256,3), TSH omits *dga' bas rdo rje lcags sgrog bsnam pa dang*., which would seem to make it unlikely that PH copied or descended from TSH, yet the line is necessary here, since one needs all four door-keepers and TSH gives only three, so even this omission could have been conjectured by PH.

<sup>44</sup> The style of rubrication is shared, but X and Y frequently make different decisions about which words, phrases or lines to rubricate.



Y804), and *gzhengs* for *dben* (which KAḤ corrupts to *dbyen*; KAḤ168, TSH461, X776, Y809). In other cases, the X/Y variants do not always represent errors, but nonetheless, would seem to illustrate their separate descent from the other two lines, such as in the following examples:

KAḤ114 *brtan ma*, TSH405 *sgran pa*, X719 Y753 *sbran ma* (here, only KAḤ makes good sense, and was perhaps attempting to correct a corrupt reading)

KAḤ143 *om badzra kī li kī li kī la ya hūm*; TSH435 *om badzra kro ta ki li ki la ya hūm*; X750 Y783 *om badzra ki li ki la ya hūm* (the *mantra* is not given in the root section, so it is hard to choose between the three versions)

KAḤ inserts *thal gyi*; X Y insert *la gyi*, X with a cross above (it seems that X/Y probably originally shared an error with KAḤ, and either corrupted it further, or KAḤ sought to emend it to something meaningful. But here X has realised the error, and noted it for deletion; KAḤ155, TSH445, X763, Y796)

KAḤ180 *gcum*; TSH469 *cung*; X787 Y822 *lcim* (we witness three different readings, none of which make good sense)

KAḤ190 *dri'i khirus*; TSH477 *dril lo: de nas khirus*; X797 Y833 *dril khirus* (any of these three readings could work, but they have different meanings).

Although sharing many readings, X and Y both have their own individual errors too, making it unlikely that either copied the other directly. Single errors of X in the second section not shared by Y include:

*nag*: X *nan*  
*bsnyen*: X *bsnyan*  
*sum*: X omits

Elsewhere in the text, X gives *sgo* for *rtsangs/rtsang* (KAḤ58, TSH346, X662, Y696), a visual error owing to copying from an *dbu med* source. Single errors of Y in the second section not shared by X include:

*bstan*: Y omits  
*bstan*: Y *bsten*  
*na*: Y omits  
*gsung thugs*: Y *gsum*  
*ba'i bar du*: Y *bar du du*  
*lnga'i*: Y omits  
*pa rtse mo*: Y omits  
*lan*: Y *len*

*gyi/gyis*: Y omits  
Y inserts *la*  
*la*: Y *nas*

Y also has a significant omission in the long commentary, omitting: *byang chub sems la dga' ba ni bya ba ni*: (KAH88 TSH382 X693 Y726), and also omits *gsum* (KAH93 TSH387 X699 Y732).

### 5.5. *The Proposed Stemma*

Thus, we have the three lines of descent, and none of the copies are worthless witnesses.<sup>45</sup> The next question is whether or not there is a further hyparchetype from which two out of three of the versions descend? Here, there is less certainty, yet as will be explained below, the most likely relationship between the three KD lines of transmission is that KAH and X/Y descend from a hyparchetype which was not an ancestor of TSH/PH. If, on the other hand, the apparent shared errors of KAH and X/Y can be explained by clever editorial work in the TSH/PH line, conjecturing a reading lost in hyparchetype *b*, or coincidental spelling variants etc. in KAH and X/Y, then we may have a situation of the three main versions all descending separately from *b*.

<sup>45</sup> Even TSH and PH have occasional minor variants, which may make it worth consulting both in cases of uncertain readings. For instance, in the short commentary, TSH gives *sdeng*, where PH gives *gdeng*, which is surely the intended reading representing the Bhutan transmission (see Edition 96 note 399). Here, however, it remains uncertain whether *sdeng* or *gdeng* was earlier: *gdeng* could have been conjectured.



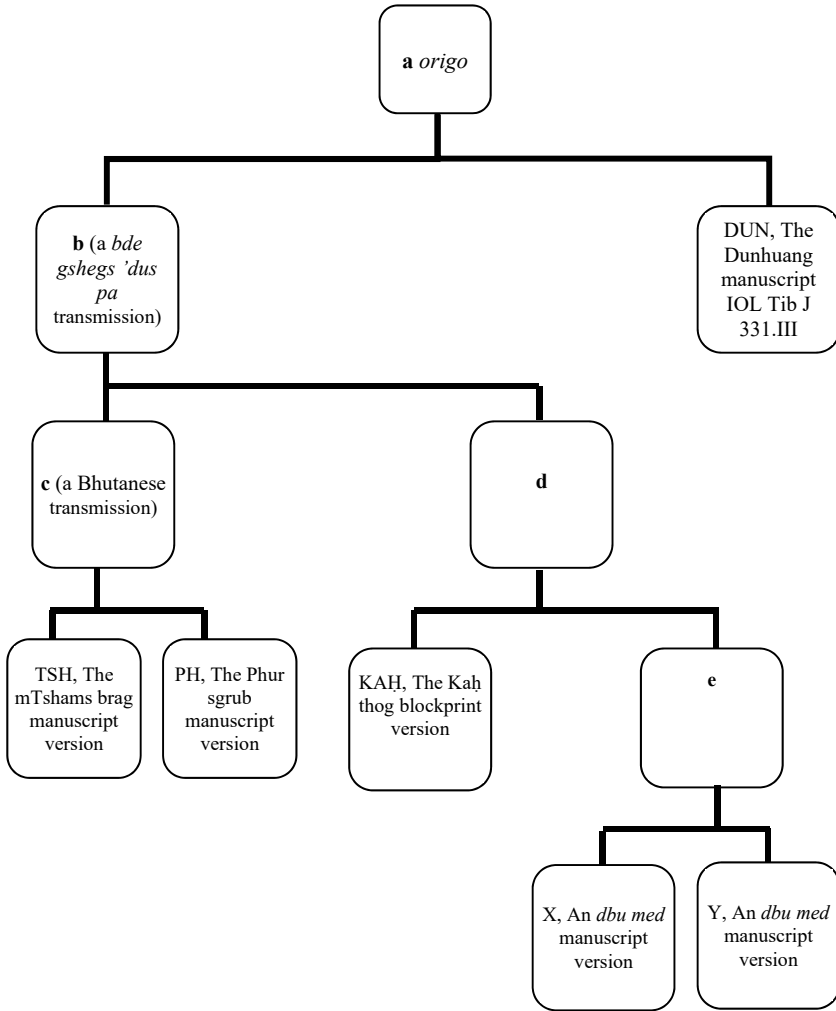


Figure 1. Diagram of the Probable Stemma of The Supreme Pacification (through) the Ritual of Permanent Transference (*zhi ba'i mchog gtan spo ba'i cho ga*) from the *Action Phurpa* (*'phrin las phur pa*) section of the Eightfold Buddha Word, Embodying the Sugatas (*bka' bryad bde gshegs 'dus pa*).



### 5.5.1. Evidence for Hypearchetype *d*

As mentioned above, there appear to be some errors shared by KAḤ and the X/Y group, but they are not entirely conclusive and thus the stemma is probable but not certain. Instances within the second section of the text include:

- spo*: KAḤ X Y *g.yo*
- 'das*: KAḤ X Y *'dus*
- lcags sam*: KAḤ X Y omit
- gzungs*: KAḤ X Y *gzugs*
- nyid*: KAḤ X Y omit
- namkha'*: KAḤ X Y *mkha'*
- man chad*: KAḤ X Y *yan chad* (DUN omits)
- yan chad*: KAḤ *man chad*; X Y *man chad du* (these two examples follow one another, and it is clear that there has been a transposition, but not obvious which is more appropriate. DUN has an omission on the first instance, but agrees with TSH/PH's placement on the second.)
- smug*: KAḤ X Y *smug nag*
- rdo rje*: KAḤ X Y omit
- sarba pa pham*: KAḤ X Y *sarba pa*; TSH *sarba pā pham*; DUN *sa rba pa pam* (omission of *pham*)
- karma badzra*: KAḤ X Y *badzra karma*
- phur pa slar*: KAḤ X Y *sa slar*; DUN *slar phur pa*
- man chad mar*: KAḤ *yan chad yar*; X Y *yan chad mar* (perhaps KAḤ and X/Y shared the error of *yan chad mar*, and then KAḤ corrected *mar* to make it more coherent?)

An advantage of the readings in the second section is that we have the Dunhuang manuscript testament which can help us to establish the likely archetypal reading where KAḤ X Y and TSH/PH have different readings. In the other sections, an apparent scribal corruption in KAḤ X Y might in some cases indicate corruption in the archetype, corrected in TSH/PH, and under such circumstances, a hypearchetype *d* would not be necessary to account for the corruption. However, there are a large number of apparent shared errors of KAḤ X Y throughout the text, and it would seem unlikely that TSH/PH made a wholesale attempt at editing and restoring corrupt text, especially since they preserved their own scribal corruptions apparently without attempting to correct them. But two examples of transmissional error in KAḤ X Y stand out, since it

would seem unlikely that TSH/PH could have inherited these readings and recovered from them:

(1) KAḤ X Y omit in the long commentary:

khrag mthung gi thugs ye shes kyi phyag rgya la de bzhin gshegs pa thams cad thabs [PH+kyi] 'dus pa'i rtags so: rked pa sor gcig la rgya mdud bya ba ni: (KAḤ93, TSH387, PH Volume Ja254,3, X699, Y732).

This seems to have been an eyeskip error in KAḤ X Y, so that two points have been elided into one. The points relate to the two knots on the *phurpa*. The first knot is said to symbolise an embodiment of the *tathāgatas' upāya*, while the knot at the waist symbolises an embodiment of the *tathāgatas' prajñā*. Both knots are mentioned in the root text of the second section, so we would expect them both to be given.

(2) KAḤ X Y omit in the invocation manual:

longs spyod rdzogs pa'i skur byin gyis brlab pa dang: sprul pa'i skur byin gyis brlab pa dang (KAḤ189, TSH475–476, PH Vol. Nya7,3, X796, Y831).

Again, this appears to represent an eyeskip error: in reviewing the categories in the ritual, these points are needed, and they seem to be omitted in error in KAḤ X Y.

Other examples of apparent shared errors in KAḤ X Y would seem to add weight to the hypothesis of a hyperarchetype *d*:

*shar lho*: *shar phyogs* (KAḤ58, TSH346, PH vol. Ja239,2, X662, Y696)  
*'chad*: KAḤ *phyed*; X Y *phyad*  
*gtams* KAḤ X Y *bsdams* (KAḤ109, TSH401, PH261,1, X714)  
*'khyil* KAḤ X Y *'khyal* (KAḤ109, TSH401, PH261,1, X715)  
*sems can*: KAḤ X Y omit (KAḤ134, TSH427, PH269,1, X739, Y773)  
*dbul*: KAḤ X Y *bsdus* (KAḤ145, TSH437, PH272,1, X752, Y785)  
KAḤ X Y insert *mchod* (KAḤ148, TSH439, PH273,2, X755, Y788)  
*mched*: KAḤ X Y *mchod* (KAḤ153, TSH444, PH274,2, X761, Y794)  
*bya ba*: KAḤ X Y *badzra ba* (KAḤ157, TSH447, PH275,3, X764, Y798)  
*ngar bskyed*: KAḤ X Y *rang bskyed* (KAḤ157, TSH464, PH275,3, X764, Y798)



*lga yis*: KAḤ X Y *las mkhan gcig gis* (KAḤ167, TSH460, PH Vol. Nya 3,1, X774, Y808)

*stsal ba'i* KAḤ X Y *grangs kyang* (KAḤ208, TSH492, PH vol. Nya 13,2, X815, Y852)

*de nas zhal* [PH *zhas*] *zas la rol lo*: KAḤ X Y omit (KAḤ211, TSH494–495, PH Vol. Nya 13,3, X818, Y855)

KAḤ X Y insert *hūm*: *phyag rgya bzhi dang ldan pas dbang bskur bas* (KAḤ216, TSH498, PH Vol. Nya 16,1, X823, Y859; in this case, however, it is uncertain if this is an omission in TSH and PH or a dittographical error in KAḤ X Y)

### 5.5.2. Counter-evidence for Hypearchetype *d*

It would seem that there is enough evidence of shared errors between KAḤ and X/Y for a tripartite descent to appear less likely. But the possibility of hypearchetype *d* could be altogether excluded if an affiliation between TSH/PH and X/Y could be demonstrated. As discussed above when considering KAḤ, there are many occasions when the KAḤ reading appears preferable, although in most such cases, it is where the other versions have non-standard spellings etc. which could have been in the archetype. The following examples represent the strongest evidence of possible shared errors between TSH/PH and X/Y in the second section:

*dus phun sum tshogs pa dang*: TSH PH X Y omit (this line is needed, but it could have been conjectured by KAḤ)

*rakta dang*: TSH PH X Y *raktas*; DUN *rag ta dang* (here, TSH PH X Y appear to have omitted *dang*, although it is possible that KAḤ might have introduced *dang* since the list continues with *dang* after the other items)

*sngags dang phyag rgya bya*: TSH PH X Y *phyag rgya dang sngags bya*; DUN *sngags dang phyag rgya* (this appears like an indicative error. It is nonetheless conceivable that KAḤ might have corrected it, since *sngags dang phyag rgya* would seem to be a more conventional ordering.)

*sring mo*: TSH PH X Y *sring mo* (here, DUN, KAḤ, the long commentary, and the '*Phrin las phun sum tshogs pa'i rgyud*, agrees with the more likely reading, *sring mo*—see Edition page 127, note 739. It is possible that TSH/PH and X/Y independently introduced *sring mo*, or that the KD archetype had already done so, and KAḤ corrected it.)

*gdon*: TSH PH X Y *gnod*; DUN *gdon par* (here, either *gdon* or *gnod* could fit. It seems possible that *gdon* was the archetypal reading at this point, but we need not assume a shared corruption between TSH/PH and

X/Y since all versions of both the long commentary and the invocation manual give *gnod*.)

The evidence of these examples does not seem strong enough to conclude that TSH/PH and X/Y had a hyparchetype not shared by KAḤ. The other possible affiliation is between KAḤ and TSH/PH, but despite the fact that X/Y not infrequently have good readings absent in the other two lines, these are generally where KAḤ and TSH/PH have corrupted the text in different ways. Also, KAḤ and TSH/PH often share modernised spellings (e.g. where X/Y give *la stsogs*, while KAḤ TSH PH give *la sogs*), but they could have corrected them independently. The strongest examples of apparent shared errors between KAḤ and TSH/PH in the second section are:

*mngag*: KAḤ TSH PH *man ngag* (here, X/Y's *mngag* could be intended as an abbreviation of *man ngag* rather than a preservation of *mngag* since there are numerous abbreviations in X/Y, so this one is not fully convincing as a shared error)

*gzas*: KAḤ TSH PH *bzas*

*ma*: KAḤ *ma'ang*; TSH PH *ma yang*

In other sections of the text, we find:

*khro mang*: KAḤ TSH PH *khro mo* (KAḤ146, TSH438, PH273,1, X753, Y786)

*mkhar*: KAḤ TSH *khar* (KAḤ158, TSH447, PH276,1, X765, Y798)

*gtor*: KAḤ TSH *gtong* (KAḤ160, TSH449, PH276,2, X767, Y801)

In these cases, the appropriate reading could have been conjectured in X/Y. There would seem, then, to be little evidence supporting an affiliation between KAḤ and TSH/PH.

## 6. Editorial Policy

A diplomatic edition of IOL Tib J 331.III has already been presented<sup>46</sup> and readers interested in the particular features of the Dunhuang manuscript, including additional comments on its annotations and their placement in the text, can consult this previous work.<sup>47</sup> Here, the

<sup>46</sup> Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, Chapter 6.

<sup>47</sup> The previous work contains also detailed information on the manuscripts which accompany it in the Stein Collection, and on the lengthy parallels with NGB texts, and

*BuddhistRoad Paper 7.2*. Cantwell, "The Action Phurpa (*'phrin las phur pa*)"

primary aim has been to represent rather the *Eightfold Buddha Word* version. However, where it is abundantly clear that the KD hypertextype must have been in error, such as in the case of the omitted passages (see above page 32), while the Dunhuang manuscript preserves the earlier reading, I have given the DUN reading in the edition. In other cases, where the KD and DUN readings are at variance but there is uncertainty over which represents the archetypal reading, I have given KD's reading, while drawing attention to DUN's alternative in the apparatus and the translation. Furthermore, where the DUN reading is given in at least one of the three branches of KD's transmission, I have tended to assume that it most probably represents a survival of the earlier reading.<sup>48</sup> I have also used stemmatic logic in assessing the most likely KD hypertextypal readings where possible, such as in cases where TSH/PH and either KAḤ or X/Y share a reading. But while seeking to eliminate obvious scribal corruptions and where possible, to restore archetypal readings, this has not been done in a wholly mechanical manner. We know that the archetype already incorporated errors, and it is clearly worthwhile to seek to represent the intended meaning for the textual tradition. Thus, on some occasions, I have given a reading in the edition which was less likely to have been present in the archetype, for instance, where other sections of the text would seem to support it (see the example of *gdon/gnod* discussed above). In any case, the edition draws attention to meaningful variants, both in the apparatus, and also in the translation. For the Nyingma textual tradition is not monolithic, and will happily tolerate diversity of understandings in its different transmissions. The aim of producing a readable text in line with the Nyingma traditions also means that there seemed little point in restoring all the non-standard spellings given in the archetype, especially where they have been corrected in one line of the transmission, and I have

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links with the broader Vajrakīlaya heritage; see Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, Chapter 5. The new edition nonetheless integrates many notes from the earlier edition which have relevance to the text beyond simply its Dunhuang instantiation.

<sup>48</sup> In fact, whether there is a hypertextype *d* or not, where KAḤ and TSH/PH (or TSH/PH and XY) give *different* corrupted readings, and an apparently uncorrupted reading is found in DUN and XY (or DUN and KAḤ), then we can be fairly confident that this uncorrupted reading is most likely the earlier.

*BuddhistRoad Paper 7.2. Cantwell, "The Action Phurpa ('phrin las phur pa)"*

relied on KAH's careful editing in representing many of the *mantra* syllables, where their intended Sanskrit equivalents would seem clear.

I have integrated edition, apparatus, translation and commentarial notes in a presentation which may be unconventional, yet in this context of an archaic text which it seems the tradition has lost sight of, it seems justifiable. This presentation maximises transparency in the editorial decision making, facilitates readers in making their own judgements of the relative merits of the editorial choices, and creates a translation which recognises alternatives without heavy-handedly favouring more apparently coherent readings, which may later turn out to be mistaken.

*Critical Edition of the Second Section of the Action Phurpa: the Supreme Pacification (through) the Ritual of Permanent Transference*

*The Versions of the Text*

- (1) The Kathok KD version (KAH), TBRC W1KG1207

zhi ba'i mchog brtan g.yo ba'i cho ga, vol. 9: 62–77, section two of, byin rlabs phur pa'i sgrub pa, 55–222.

- (2) The Tsamdrak KD version (TSH), TBRC W22247

Bka' brgyad bde gshegs 'dus pa las: byin brlabs phun sum tshogs pa phur pa'i bsgrub pa bi mā las mdzad pa zhi ba'i mchog [g]tan spo ba'i cho ga, text labelled, su, vol. Ta: 351–365.

- (3) The Phurdrup Gonpa

*phur sgrub dgon pa* KD (PH), EAP310/3/1/7

bka' brgyad bde gshegs 'dus pa las: byin brlabs phun sum tshogs pa phur pa'i bsgrub pa bi mā las mdzad pa zhi ba'i mchog [g]tan spo ba'i cho ga, vol. Ja: text labelled, su, EAP images 242,1–247,2.

- (4) The version from an eight volume *dbu med* manuscript KD collection (X), TBRC W2PD17479

zhi ba'i mchog gtan g.yo ba'i cho ga, vol. 6: pdf 666–682.

As in many *dbu med* manuscripts, there are numerous abbreviations and contractions, as well as other typical manuscript copy features, such as numerals for numbers (1 for *gcig* etc.)—I have not burdened the apparatus by listing them here, and only note the actual variants.

- (5) The version from a nine volume *dbu med* manuscript KD collection (Y), TBRC W2PD20239

zhi ba'i mchog gtan g.yo ba'i cho ga, vol. 6: pdf 700–716.

Similar considerations to X (see above).

- (6) The Dunhuang manuscript version (DUN), IOL Tib J 331.III



Note archaisms used in the Dunhuang manuscript: Virtually all the *gi gu* are reversed (all apart from *phyir* 1v.1, *ni* 6r.4, two instances of *phyir* 8r.3, and *ni* 11v.1). *la stsogs* for *la sogs* (but *phun sum tshogs pa* is given consistently); *rin po ce* (and *ce* for *che* in other words also); *pa'* for *pa*; *myi/mye* for *mi/me*; *'phral ba* for *dpral ba*; buddha is transliterated, *'bu ta* (4v). The reversed *gi gus* and the multiple instances of the *ya btags* etc. have not been noted in the edition, so as not to overburden the apparatus, except where variant readings and annotations are noted. In those cases, the Dunhuang spellings are given in Tibetan, but note that in discussion, I follow the convention of capitalising the reversed *gi gu* in transliteration.



*Supreme Pacification, the Concise Ritual Action of Transference; or: This is the Concise Ritual Action which [effects] Transference [into] the Supreme Peace.)*

(TSH352) (PH243,1) (Y701) <sup>8</sup>བཙོམ་ལྷན་འདས་དཔལ་ལྷག་འཕུང་གི་རྒྱལ་པོལ་ཕྱག་འཚལ་ལེ།<sup>9</sup>

I prostrate to the Victorious Transcendent Glorious (Heruka) King of the Blood Drinkers!

<sup>10</sup>ཧྱུ་<sup>11</sup>འཛིན་ཏུ་<sup>13</sup>ཁྲོ་བོར་<sup>14</sup>(X667) གཏུམ་པ་<sup>15</sup>ལུ།<sup>16</sup>

*Hūm!* For the extremely wrathful and furious,

<sup>8</sup> TSH PH insert |.

<sup>9</sup> བཙོམ་ལྷན་འདས་དཔལ་ལྷག་འཕུང་གི་རྒྱལ་པོལ་ཕྱག་འཚལ་ལེ།: DUN omits.

<sup>10</sup> DUN: ann., དུར་ཁོང་གྱི་བགེགས་མ་ཉང་ཀ་རུ་ཏྲ་ལྷ་བུ་; [For] the charnel ground obstacles like Matanga Rudra.

<sup>11</sup> ཧྱུ་: KAḤ inserts |; DUN omits.

<sup>12</sup> This verse has a precise parallel which we find in several NGB texts. It is found in the *'Phrin las phun sum tshogs pa'i rgyud*'s Chapter 8 (M Vol. Chi 1023.4–5), beginning the long parallelling with this text (see Cantwell and Mayer 2008: 68 note 3). It occurs in the *Phur pa bcu gnyis*'s Chapter 7, which is the chapter on the taming of Rudra (D vol. Pa 206r–v: འཛིན་ཏུ་ཁྲོས་ཤིང་གཏུམ་པར་འགྱུར། འཛིན་བས་ཕན་པར་མི་འགྱུར་ཏེ། འཛིན་རབ་ཐབས་སུ་སྤོར་མཛད་པ། ཁྲོ་བོར་དེ་བཞིན་གཤེགས་ཀྱང་མཛད།) . It is also found in Chapter 3 of the *Myang 'das*, the chapter which sets the scene for the detailed account of the taming of Rudra in Chapter 4. In the *Myang 'das*, a close parallel to the first line (in D vol. Zha 47v.1–2: འཛིན་ཏུ་ཁྲོས་ཤིང་གཏུམ་པར་འགྱུར།) is followed some lines below (D Vol. Zha 47v.6–7) with: འཛིན་ཏུ་གདུག་ཅིང་གཏུམ་པལ། འཛིན་བས་ཕན་པར་མི་འགྱུར་ཏེ། འཛིན་རབ་ཐབས་ཀྱི་ངོ་བོ་ལས། ཁྲོ་བོར་དེ་བཞིན་གཤེགས་ཀྱང་མཛད།.

<sup>13</sup> ཏུ་: DUN ཏུ་.

<sup>14</sup> ཁྲོ་བོར་: DUN ཁྲོ་ཞིང་ (Note that the DUN reading is given in the citation of these lines in the invocation manual, KAḤ171, TSH463, PH Volume Nya3,3, X779, Y812.).

<sup>15</sup> གཏུམ་པ་: DUN གཏུམ་པ་.

<sup>16</sup> DUN: ann., དེ་བཞིན་གཤེགས་པ་འི་མཛད་སྤྱོད་སྟོན་; the tathāgatas' engagement in action is demonstrated.



ཞི་བས་ཕན་པར་<sup>17</sup> མི་འགྱུར་ཏེ།<sup>18</sup>

no benefit comes by pacifying [them];<sup>19</sup>

<sup>20</sup>ཤེས་རབ་ཐབས་<sup>21</sup> ལྷ་སྦྲེལ་བ་ཡིས།

through conjoining wisdom and means,

<sup>22</sup>ལྷོ་བོས་<sup>23</sup> དེ་བཞིན་གཤེགས་ཀུན་<sup>24</sup>མཛད།

through the wrathful deity the tathāgatas are all activated (KAH wrathfulness activates all the tathāgatas; TSH/PH: the wrathful deity activates (his) tathāgata body; DUN: all the tathāgatas act in the wrathful deity).

ཧྱེུ་<sup>25</sup> ལྷོ་ལ་ལྷོས་པའི་རྒྱལ་པོ་ཡིས།<sup>26</sup>

*Hūṃ!* Through the king of wrathfulness towards wrath,

ལྷོ་བ་<sup>27</sup> ཉེ་བར་ཞི་མཛད་པ།<sup>28</sup>

wrath is (DUN: the wrathful one[s] are) fully pacified;

<sup>17</sup> ཕན་པར་: DUN ཕན་བར་.

<sup>18</sup> ཏེ་: TSH PH རྟེ་.

<sup>19</sup> DUN: ann., ཚོས་ཀྱི་ཟེ་ཀྱེ་བ་མོ་བཤད་པ་ལ་སྦྱོགས་པའ་; explaining the profound Dharma and so forth.

<sup>20</sup> DUN: ann., ཀྱ་ལ་; presumably indicating “one [is wisdom], two [is means]”.

<sup>21</sup> ཐབས་: DUN ཐབས་.

<sup>22</sup> DUN: ann., དྲག་པོ་འི་ལས་བརྒྱུ་བ་འི་དགོས་ཚད་བསྟན་; demonstrates the necessity for commencing destructive action.

<sup>23</sup> ལྷོ་བོས་: KAH ལྷོ་བས་; DUN ལྷོ་བོར་ (note that in the long commentary, KAH86, KAH comments on *khro bo*, suggesting an error in giving *khros ba* here.).

<sup>24</sup> ཀུན་: TSH PH ལྷུ་ (Note that TSH463, PH Volume Nya3,3, give *kun* in their citation of the lines in the invocation manual; the parallel NGB texts also agree with *kun*, see page 51, note 12 above.).

<sup>25</sup> ཧྱེུ་: KAH inserts །.

<sup>26</sup> ཡིས་: TSH PH ཡི་; DUN: ann., ཉེ་རུ་ཀའི་ཀྱི་རང་ཉེ་བཞིན་བསྟན་ལྷོ་བོ་གང་ཡང་རུང་བ་ལ་བྱ་; The *heruka*’s nature is demonstrated. [He has] the capability of every kind of wrathful deity.

<sup>27</sup> ལྷོ་བ་: DUN ལྷོ་བོ་.

<sup>28</sup> TSH: this line is inserted in small letters at the bottom of the page.

ལོ་ཞི་<sup>29</sup> ཚེལ་ཕྱག་འཚལ་ལོ།<sup>30</sup>

(I) prostrate to the Great Wrathful [and] Peaceful [deity] (TSH/PH the Wrathful and Great [deity]),

<sup>3132</sup>(KAH63) ཚད་མེད་སྙིང་རྩེ་བསྐྱེད་པ་དང་།<sup>33</sup>

generating limitless compassion and

བྱང་ཚུབ་སེམས་ལ་དགའ་བ་ནི།<sup>34</sup>

rejoicing in the bodhicitta,

སྔོན་དུ་འགྲོ་བའི་ལམ་མཚོག་སྟེ།<sup>35</sup>

is the supreme path for the foundation,

<sup>29</sup> ཞི: TSH PH ཞིང (Note that we find exactly the same variant in TSH and PH's citation of these lines in the invocation manual, where the other versions give *zhi*, KAH171, TSH463, PH Volume Nya3,3, X779, Y813. In contrast, the long commentary's citation gives *zhing* in all three versions apart from TSH/PH which give, *zhi*; KAH87, TSH381, PH252,3, X692, Y726).

<sup>30</sup> ལོ: DUN ཏི; DUN: ann., ཀ་ལ་; presumably indicating, both wrathful and peaceful.

<sup>31</sup> DUN: ann., བསྐྱེད་པ་པོས་སྔོན་དུ་བྱ་བའི་ལམ་བསྟན་ ཕྱག་འཚལ་བ་ལ།; The preliminary actions to be performed by the practitioner are demonstrated. [You] should prostrate.

<sup>32</sup> A parallel for the next twelve *tshig rkang* is given in the *Phur pa bcu gnyis*'s Chapter 8 (D Vol. Pa 212v): ལམ་གྱི་དཀྱིལ་འཁོར་དམ་པ་ནི། །དང་པོ་ཚད་མེད་སྙིང་རྩེ་བསྐྱེད། །བྱང་ཚུབ་སེམས་ ལ་དགའ་བ་ནི། །སྔོན་དུ་འགྲོ་བའི་ལམ་མཚོག་ཡིན། །སྐྱབ་ [K བསྐྱབ་] པ་པོས་ནི་ནན་ཏན་བྱ། །ཐུག་འཕུང་ཐུགས་ལ་ [M ཐུགས་སུ; TRK ཐུགས་] གནས་པ་ནི། །ཡེ་ཤེས་རྩོམ་མཚོག་ཡིན་ཏེ། [K ལྟེ།] །རྫོག་གསུམ་ [K འཇུག་] ལས་ནི་འདས་ [K བཞེས་] པའི་ཕྱིར། །རྩོམ་མེད་པའི་ལམ་ [TR ལུས་] སུ་བསྟན། །འདི་ [MTRK དེ] བྱི་གཟུགས་ [D གཟུག་], followed by a lacuna for one letter; M གཟུང་] དང་ཕྱིན་ཚོབ་ [M རྩེབས་; TRK བཞེབས་] དང་། །བཞེས་ བཞེད་དང་ནི་འཕྲིན་ [D ཕྲིན་] ལས་དང་། །དུས་དང་གནས་དང་བདག་ཉིད་དང་། །ཕུན་སུམ་ [K གསུམ་] ཚོགས་པ་ བདུན་པོ་ཡིས་ [R ཡིན་] །ལས་གང་བསྐྱབ་ [D སྐྱབ་; K འཇུག་] པ་འཇུག་ [M ཇུག་] པར་བྱེད།

<sup>33</sup> DUN: ann., ཀུན་རྫོབ་དང་བྱང་ཚུབ་ཀྱི་སེམས་ལ་པན་འདོགས་དོན་དམ་པ་འི་བྱང་ཚུབ་ཀྱི་སེམས་རྣམ་གཉིས་ དང་ཕྱོགས།; Endowed with two aspects, to bring benefit with *bodhicitta* conventionally [and] ultimate *bodhicitta*.

<sup>34</sup> DUN: ann., དོན་དམ་པ་འི་བྱང་ཚུབ་ཀྱི་སེམས་; Ultimate *bodhicitta*.

<sup>35</sup> ལམ་མཚོག་སྟེ: DUN ལམ་ཚོག་ཡིན་ཏེ (deletion in error, presumably for metrical reasons).



<sup>36</sup>བསྐྱབ་<sup>37</sup> བ་པོས་ནི་ནན་ཏན་བྱེ་<sup>38</sup>

[in which] the practitioner should earnestly strive.

<sup>39</sup>ལྷག་འབྲུང་སྤྱགས་ (DUN1v) ལ་<sup>40</sup> (TSH353) གནས་པ་ནི་<sup>41</sup>

[That which] abides in the blood-drinker[’s] heart,<sup>42</sup>

ཡེ་ཤེས་སྡེ་མོ་མཚོག་ཉིད་དེ་<sup>43</sup>

is identical with the supreme primordial wisdom [phurpa] point;

<sup>36</sup> DUN: ann., བྱང་རྒྱུ་ཀྱི་སེམས་རྣམ་གཉིས་དང་འོག་ནས་འབྲུང་བ་འི་སྣོད་པོ་; The two aspects of *bodhicitta* and as below, the essence [syllable] of origination.

<sup>37</sup> བསྐྱབ་: KAḤ སྐྱབ་.

<sup>38</sup> DUN: ann., ཕྱག་རྒྱ་དང་ཉིད་ཅེ་འཛིན་རྣམ་གསུམ།; The *mudrās* and the three *samādhis*.

<sup>39</sup> Here, the *’Phrin las phun sum tshogs pa’i rgyud’*’s Chapter 8 starts again to parallel the text, following a passage which does not resemble any of our content here. From this point, the remainder of the text—in a slightly different order—is contained in the *’Phrin las phun sum tshogs pa’i rgyud’*’s Chapters 8 to 11, with little added material apart from bridging passages which introduce and conclude each section.

<sup>40</sup> ལ་: DUN ལྷ་ (the long commentary agrees with *su* in its citation, KAḤ89, TSH383, PH254,1, X694–695, Y728).

<sup>41</sup> DUN 1r: ann., ཉི་ལྷ་ག་སྤྱགས་ཀྱི་སྤུར་པ་འི་རང་བཞིན་; the true nature of the *heruka* heart *Phurpa*.

<sup>42</sup> The parallel passage in the *’Phrin las phun sum tshogs pa’i rgyud’*— at least in mTshams brag and gTing skyes editions, which end the line with *’di*, although sDe dge shares Tib J 331.III’s reading of *ni*—might seem to suggest a reading of, “This abiding in the blood-drinker’s heart” (mTshams brag NGB vol. Chi, 1028.7). This would make equally good sense of the Tibetan of this line, although perhaps would not fit entirely comfortably with the lines above in this case. The long commentary relates this section to the primordial wisdom accumulation, in which the primordial wisdom of emptiness is the naturally abiding [*phurpa*] point in the heart, the supreme point arisen from all the other primordial wisdoms, KAḤ89–90, TSH383–384, PH254,1, X694, Y727–728.

<sup>43</sup> de: KAḤ TSH PH ste; DUN: ann., ཚོས་ཀྱི་དབྱིངས་རྣམ་པར་དག་པ་འི་ཡེ་ཤེས་; the primordial wisdom of the *dharmadhātu* total purity.

སྐྱོ་གསུམ་ལས་ནི་འདས་<sup>44</sup> སའི་ཕྱིར་<sup>45</sup>

since the actions of the three-fold hūṃ (or: the three *hūms*,)<sup>46</sup> are transcendent<sup>47</sup> (KAḤ X Y embodied),

ཚེ་མོ་མེད་པའི་ལུང་དུ་<sup>48</sup> བསྟན་<sup>49</sup>

[it] is taught as the scriptural authority (DUN action) without any [phurpa] point.

དེ་ཡི་<sup>50</sup> གཟུགས་དང་བྱིན་རླབས་<sup>51</sup> དང་

Of this [the sections are]: the form, the consecrations,

བཞུགས་བརྗོད་དང་ནི་འཕྲིན་<sup>52</sup> ལས་དང་

the recitation, the ritual action,

<sup>44</sup> འདས་: KAḤ X Y འདུས་ (all versions of the long commentary agree with 'das, KAḤ90, TSH383, PH254,1, X695, Y728; and apart from KAḤ, which repeats 'das, the invocation manual also gives 'das, KAḤ189, TSH475, PHvol.8,8,2, X796, Y831).

<sup>45</sup> DUN: ann., སྐྱོ་གསུང་གྲུགས་ཀྱང་གྲུགས་ཚམ་དུ་; even [buddha] body, speech, and mind [are] only [buddha] mind.

<sup>46</sup> This might refer to three *hūms*, but is rather more likely to indicate a three-fold *hūṃ*. The syllable is made up of the letter *ha*, the *ū* and the *m*; these elements are discussed in many tantric sources. The first Vajrasattva text in the same Dunhuang manuscript. considered here (IOL Tib J 331.I: 1v), refers to different parts of the syllable, *hūṃ*, associating them with the various emotional defilements. There too the interlineal comments refer to [buddha] body, speech and mind. Unfortunately, the long commentary does not help with this point.

<sup>47</sup> Here, the '*Phrin las phun sum tshogs pa'i rgyud* (M Vol. Chi, 1028.7) gives *bzlas* for 'das, suggesting a reading of, "on account of the recitation actions of the three-fold hūṃ...".

<sup>48</sup> ལུང་དུ་: DUN ལས་སུ་ (all versions of the invocation manual agree with DUN's *las su*, KAḤ189, TSH475, PHvol.8,8,2, X796, Y831).

<sup>49</sup> DUN: ann., མདོ་རྒྱས་པ་འ་; as the extensive *sutra*.

<sup>50</sup> དེ་ཡི་: TSH PH དེའི་; DUN དེའོ་.

<sup>51</sup> རླབས་: TSH PH X བརླབས་.

<sup>52</sup> འཕྲིན་: KAḤ Y ཕྲིན་.



དུས་དང་གནས་དང་བདག་ཉིད་<sup>53</sup> དང་།

the time, the place and oneself;

ཕུན་སུམ་ཚོགས་པ་བདུན་པོ་ཡིས་།<sup>54</sup>

the seven perfections, through which

བཏབ་ན་ཅི་འདོད་སྒྲིན་ལོ་ཞེས་།

when striking, it is said that whatever [one] wishes will be granted.

དམ་ཚིག་ (PH242,2) བདག་པོས་རབ་གསུངས་ཏེ་།<sup>55</sup>

[This] is well taught by the Samaya Lord;

འདས་ན་ལྷ་ཡང་བརྒྱུག་གོ་ཞེས་།<sup>56</sup>

(who) says that even a deity will be destroyed if [they] transgress,

རང་གི་<sup>57</sup> བཀའ་ (Y702) ལས་རང་མི་འདའ་།<sup>58</sup>

[so] he himself does not transgress [his] own sacred word.

དེ་ལ་ཕུན་སུམ་ཚོགས་པ་བདུན་དུ་བསྟན་ཏེ་།<sup>59</sup>

Here, [it is] taught as the seven perfections (TSH the seven perfections are taught; DUN Regarding these perfections, taught as sevenfold):

གཟུགས་ཕུན་སུམ་ཚོགས་པ་དང་།

the perfection [of] form;

<sup>53</sup> བདག་ཉིད་: PH གཉིད་.

<sup>54</sup> DUN: ann., དེ་བདུན་དང་ལྷན་བརྒྱུད་ནས་; having become endowed with these seven.

<sup>55</sup> གསུངས་ཏེ་: TSH PH གསུངས་སྟེ་; DUN གསུང་ཏེ་; DUN: ann., རྗེ་སེམས་པས་སྒྲིན།; by Vajrasattva previously.

<sup>56</sup> གོ་ཞེས་: DUN པ་འི་ཕྱིར་; DUN: ann., དེ་ལས་འདས་བཞིན་དུ་ལས་མ་གྲུབ་ན་; in accordance with the transgression, if not accomplishing the action.

<sup>57</sup> གི་: TSH PH ཉིད་; X Y གིས་.

<sup>58</sup> DUN: ann., ལྷ་དམ་ཚིག་ལས་འདས་ན་ལྷ་རམ་རུང་བརྒྱུན་པོ་ཆེར་འགྱུར་བས་; if the deity transgresses samaya, [he would] become a great liar unsuitable [to be] a deity.

<sup>59</sup> བདུན་དུ་བསྟན་: TSH PH བདུན་བསྟན་; Y བདུན་དུ་; DUN ལོ་བདུན་དུ་བསྟན་.

<sup>60</sup> DUN: ann., རྒྱུས་པའི་; in detail.





བྱིན་རྒྱ་བས་<sup>61</sup> སྤྱན་སྲུམ་ཚོགས་པ་དང་།

the perfection [of] consecrations;

(X668) བཟླས་བརྗོད་སྤྱན་སྲུམ་ཚོགས་པ་དང་།

the perfection [of] recitation;

འཕྲིན་<sup>62</sup> ལས་ (DUN2r) སྤྱན་སྲུམ་ཚོགས་པ་དང་།

the perfection [of] ritual action;

(TSH354) ཏུས་སྤྱན་སྲུམ་<sup>63</sup> ཚོགས་པ་དང་།<sup>64</sup>

the perfection [of] time;

གནས་སྤྱན་སྲུམ་ཚོགས་པ་དང་།

the perfection [of] place, and

བདག་ཉིད་སྤྱན་སྲུམ་ཚོགས་པའོ།

the perfection [of] oneself.

དེ་ལ་གཟུགས་སྤྱན་སྲུམ་ཚོགས་པ་ནི་<sup>65</sup>

Here, for the perfection of form,

སྤྱགས་ཀྱི་ཕྱག་རྒྱའི་དབྱིབས་ལ་<sup>66</sup> བྱ་སྟེ།

[it] should be rendered in the shape of the heart [deity's] *mudrā*:<sup>67</sup>

<sup>61</sup> རྒྱ་བས་: TSH PH X བརྒྱ་བས་.

<sup>62</sup> འཕྲིན་: KAḤ ཕྲིན་.

<sup>63</sup> སྲུམ་: DUN omits.

<sup>64</sup> ཏུས་སྤྱན་སྲུམ་ཚོགས་པ་དང་།: TSH PH X Y omit (TSH at the turn of the page).

<sup>65</sup> སྤྱན་སྲུམ་ཚོགས་པ་ནི་: DUN ནི་; DUN omits | .

<sup>66</sup> ལ་: KAḤ X Y omit.

<sup>67</sup> Lopon P. Ogyan Tenzin comments that *thugs* here must refer to the deity, and his *mudrā* would mean his form or body, so the implication is that the shape and attributes of the phurpa should reflect the deity's own form. The long commentary (KAḤ92, TSH386, PH255,2, X698, Y731) is not very explicit but seems to suggest that the phurpa's shape expresses the *mudrā* of the primordial wisdom of emptiness which is the nature of the deity's heart (see page 54, note 42 above).



(KAH64) ལྷབས་འདིར་<sup>68</sup> ལྷགས་སམ་<sup>69</sup> ལྷགས་སྣ་<sup>70</sup> ལྷ་འམ་<sup>71</sup>

on this occasion, [make it from] iron, or five types of iron/metal or

སེང་ལྷེང་ལ་སྣོགས་<sup>72</sup> པ་ཚོར་མ་ཅན་གྱི་<sup>73</sup> ཤིང་ལས་<sup>74</sup>

Khadira (Acacia catechu) etc., thorny wood, out [of which],

<sup>68</sup> TSH PH insert མི་.

<sup>69</sup> ལྷགས་སམ་: KAH X Y omit; DUN: ann., དག་པོའི་ཕུར་པའི་ལྷབས་འདིར་; For the occasion of the destructive *phurpa*.

<sup>70</sup> ལྷ་: DUN omits.

<sup>71</sup> DUN: ann., གནམ་ལྷགས་ལོ་ལྷོ་སྣོ་ཕུར་པའི་མཚོན་ [སྣར་(/རྣར་)] མ་སྣོག་ཆགས་བསད་པའི་མཚོན་ཆ་ ཅུམ་བྱ་ལྷ་འོ་; meteoric iron, molten [iron], [that from?] a weapon of [an] aggressive man, *sdur/rdur ma* [and] fragments [from?] a weapon which has killed beings makes five (only the first two categories of this list of five are completely clear here. *sDur ma* is of uncertain meaning. One possibility is that *thur ma*, needle/stick/spade, might be intended. It would not itself be altogether clear, although iron from old agricultural implements is sometimes included when making *phurpas*. *sDur blang* or *sdur len* can mean amber. The long commentary partially agrees with this list; it gives: *meteoric iron; molten iron, the tip of a lance with which a being has been killed; an arrowhead with which a being has been killed; an [old] nail from a door*; གནམ་ལྷགས་དང་ ལོ་ལྷོ་དང་ སྣོག་ཆགས་བསད་པའི་མཚོན་ཆ་དང་ སྣོག་ཆགས་བསད་པའི་མཚོན་ཆ་དང་ སྣོག་ཆགས་བསད་པའི་མཚོན་ཆ་དང་ སྣོག་ཆགས་བསད་པའི་མཚོན་ཆ་དང་; KAH92, TSH386, PH255.2, X698, Y731. Interestingly, the list has a clear parallel with that of the five types of iron/metal in the *Myang 'da's* Chapter 8, D vol. Zha 54v.1. There we find meteoric iron [*gnam lcags*], iron mined from the ground [*sa lcags*], molten iron [*khro chu*], the tip of a weapon which has killed a human or horse [*mi rta bsad pa'i mtshon rtse*] and common iron [*phal pa'i lcags*]. In Chapter 13, the five are again referred to, D vol. Zha 61r, but not listed. Chapter 10 of the *Phur pa bcu gnyis*, D vol. Pa 215v, also lists the five types, but the list appears to be quite different! Nonetheless, the *Phur pa bcu gnyis* comparison is also interesting in specifying materials for making a *kila* as ideally to be taken from weapons such as knives and arrowheads, as well as from meteors or thunderbolts, and to have qualities of cutting, sharpness, and hardness etc. It is also possible that the *Phur pa bcu gnyis* advocates the use of iron from an arrowhead that has pierced a person's heart, but the text is corrupt at that point, and the meaning ambiguous, D vol. Pa folio 216r; T vol. Dza p. 106.)

<sup>72</sup> ལྷོགས་: KAH སྣོགས་sogs.

<sup>73</sup> གྱི་: Y གྱིས་.

<sup>74</sup> ལས་: DUN ལ་.



སོར་བརྒྱད་དམ་<sup>75</sup> བརྩ་གཉིས་པར་བྱ་སྟེ་<sup>76</sup>

[you] make [the *phurpa*] eight or twelve inches, and

མགོ་མཇུག་མ་ཚོར་བར་<sup>77</sup> ཤིང་གི་ཚུ་བ་ལ་<sup>78</sup> མགོ་བྱས་སྟེ་<sup>79</sup>

without muddling the top [and] the bottom, make the head at (DUN towards) the roots of the wood,<sup>80</sup> and

<sup>75</sup> DUN inserts སོར་.

<sup>76</sup> བྱ་སྟེ་: DUN བྱས་ལ་.

<sup>77</sup> ཚོར་བར་: KAH ཚོར་བ་; DUN ཚོར་པར་.

<sup>78</sup> ལ་: DUN ལོགས་སུ་.

<sup>79</sup> སྟེ་: KAH X Y ཉེ་; DUN ལ་.

<sup>80</sup> In making a ritual implement from wood, there is the principle that the implement should be made according to the way the tree originally stood, so the directions should be marked when the wood is first cut, and the implement is then fashioned in the ‘correct’ way up (information from Lopon P. Ogyan Tanzin, discussions 2014 and 2016). In the case of a *phurpa*, the chiseled face should be made at the eastern side in relation to the way in which the tree stood (see Dudjom *Collected Writings*, ཤིང་ནས་བརྩམས་ཏེ་བཅད་ལ་, vol. Da: 25). However, although one might expect the ‘head’ of the *phurpa* to be its top and its tip to be its lower end, our text here seems clear that the *phurpa* should have the head at the bottom— towards the roots— and the tip pointing towards the top of the original tree. The first of the following commentaries is too brief to help (ཚེ་མོ་ཕྱོགས་བསྟན་པ་ནི་: མགོ་མཇུག་མ་ཚོར་བར་བྱས་ནས་: TSH370, PH249,2) but the long commentary appears to confirm this understanding, apparently suggesting an equation between the ‘top’ (*rtse mo*) of the tree and the ‘tip’ (again, *rtse mo*) of the *phurpa*. Thus, we find: “The root of the wood (*rtsa ba*) must not be muddled with its top (*rtse mo*), meaning that the head (*mgo bo*) of the *phurpa* must not be muddled with its point (*rtse mo*)” (ཤིང་གི་ཚུ་བ་ཚེ་མོ་མ་ཚོར་བར་བྱ་བ་ནི་: སྤུར་བྱའི་ [KAH པའི་] མགོ་བོ་དང་ཚེ་མོ་མ་ཚོར་བར་བྱ་བའི་དོན་ཏེ་: KAH93, TSH386–387, PH254,3, X698, Y732). Lopon P. Ogyan Tanzin comments that although at first sight this may seem surprising, it may make sense because the root of the tree is heavier, and for the *phurpa*, the strength should be in the head at the top of the implement, because one is pressing down upon the negative forces. In fact, when uncertain which way up a piece of wood should be to make a ritual implement, a test is to put it into a stream, and the heavier end— which must be the lower direction of the tree— will sink a little more than the upper end.

*BuddhistRoad Paper 7.2*. Cantwell, “The Action *Phurpa* (*‘phrin las phur pa*)”



མགོ་<sup>81</sup> སོར་གཅིག་ལ་རྒྱ་མདུད་མེ

[make] a knot one inch [in size] at the head,

ཞེད་པ་<sup>82</sup> སོར་གཅིག་ལ་རྒྱ་མདུད་མེ

[and another] one inch knot at the waist.

སྟོད་ཟུར་བརྒྱད་<sup>83</sup>

the upper [part] has eight facets (or: is octagonal),

སྟོད་ཟུར་གསུམ་དུ་བྱས་ལེམ་མེ

the lower is made with [a] three-sided [blade], and

རི་རབ་ལྷ་རབ་རྗེད་པར་འདུག་པ་ནི་<sup>84</sup> གཟུགས་སྤུན་སྤུམ་ཚོགས་པ་འོམ་མེ

being imposing like Mt. Meru,<sup>85</sup> [it] is the perfection of form.

བྱིན་རྒྱབས་<sup>86</sup> སྤུན་སྤུམ་ (PH243,2) ཚོགས་པ་ནིམ་མེ

For the perfection of consecrations,

ཐོག་མ་ཉིད་དུ་<sup>87</sup> སྐྱ་གསུམ་དུ་བྱིན་གྱིས་བརྒྱབས་པར་བྱ་སྟེ་<sup>88</sup>

[it]<sup>89</sup> should be consecrated as the primordially existent three *kāyas*.

<sup>81</sup> མགོ་: DUN omits.

<sup>82</sup> ཞེད་པ་: KAḤ སྟོད་པ་; TSH PH སྟོད་པ་; DUN ཞེད་པར་.

<sup>83</sup> DUN: ann., རིན་པོ་ཅེ་འབྲུ་བརྒྱད་ལྷ་བྱུར་འདུག་སྟེ་སྤྱི་[ར?] སྤུར་བྱ་རིན་པོ་ཅེ་འོ་རིགས་ཡིན་བར་བཤད་; since [this] is like eight jewel granules, it is explained as the general phurba [of] the jewel family. (It is not clear whether this comment really clarifies the sense here; the association with the jewel family seems odd. The long commentary [KAḤ93, TSH387, PH254,3, X699, Y732] suggests that the eight facets indicate a jewel which fulfils the needs and wishes of sentient beings and symbolises accomplishing the benefit of beings through the eight liberations.) .

<sup>84</sup> ནི་: KAḤ X Y འདི་ནི་; X Y insert མེ.

<sup>85</sup> See the discussion of the Mount Meru imagery, Cantwell and Mayer 2008: 16–17, 22–25.

<sup>86</sup> རྒྱབས་: TSH PH X Y བརྒྱབས་'.

<sup>87</sup> X Y insert མེ.

<sup>88</sup> བྱིན་རྒྱབས་སྤུན་སྤུམ་ཚོགས་པ་ནིམ་ ཐོག་མ་ཉིད་དུ་སྐྱ་གསུམ་དུ་བྱིན་གྱིས་བརྒྱབས་པར་བྱ་སྟེ་: DUN omits.



དང་པོ་ལོན་སྟོང་པ་ཉིད་དུ་ (DUN2v) བསྐྱོམ་སྟེ།<sup>90</sup>

First, [having] meditated [on it] (DUN consecrated [it]) as emptiness alone,

ཚོས་གྱི་ (Y703) སྐྱར་<sup>91</sup> ཕྱིན་གྱིས་བསྐྱབ་པ་པོ་<sup>92</sup>

(it) is consecrated as the dharmakāya.

དེའི་འོག་ཏུ་<sup>93</sup> རྒྱ་མདུད་གཞལ་ཡས་ཁང་དུ་ཕྱིན་གྱིས་བསྐྱབ་པར་བྱ་སྟེ།<sup>94</sup>

After this, the knot (DUN the knot above) should be consecrated as (DUN is visualised as) the Celestial Palace,

ཕྱོགས་བཞི་དབུས་དང་ལྗར་རྩྭ་སྐྱིལ་<sup>95</sup> མ་ལུ་བཞག་སྟེ།<sup>96</sup>

at the four directions and the centre, making five, five unified/connected<sup>97</sup> *hūms* are established;

<sup>89</sup> Here, given the description of the elements of the phurpa implement below, the translation assumes the phurpa as the subject, although it is worth noting that the long commentary speaks of both oneself and the *phurpa* (KAH94, TSH388, PH255,3, X700, Y733).

<sup>90</sup> བསྐྱོམ་སྟེ།: DUN ཕྱིན་གྱིས་བསྐྱབ་སྟེ།; DUN ann. f.2r, བདག་དང་ཕྱུར་བྱ་དང་ཚོས་ཀྱན་; oneself and the *phurbu* and all phenomena.

<sup>91</sup> སྐྱར་: X Y སྐྱར་.

<sup>92</sup> ཕྱིན་གྱིས་བསྐྱབ་པོ་: KAH X Y ཕྱིན་གྱིས་བསྐྱབ་པོ་པོ་; DUN ཕྱིན་གྱིས་བསྐྱབ་པ་དང་; DUN ann., crossed through, བཟོ་ཉེ་རྒྱ་ལུས་ལོ་ཉི་ཤ་རི་; this comment occurs on the line below; almost certainly, it was written in the wrong place and crossed through when the error was noticed.

<sup>93</sup> འོག་ཏུ་: DUN སྟེང་དུ་ (here, we cannot be certain if KD was in error, yet DUN's upper knot would seem more appropriate in this context).

<sup>94</sup> ཕྱིན་གྱིས་བསྐྱབ་པར་བྱ་སྟེ།: KAH X Y ཕྱིན་གྱིས་བསྐྱབ་པར་བྱ་སྟེ།; DUN དམིགས་ཉེ་; DUN ann., ཕུར་བུ་འདི་ཉིད་ནི་རི་རབ་ཙམ་ལ་དེའི་སྟེང་ན་ཕོ་བྲང་རྒྱ་ཆེ་བ་འ་; the *phurbu* itself is as big as Meru, and above it is the vast palace.

<sup>95</sup> སྐྱིལ་gril: X Y བསྐྱིལ་.

<sup>96</sup> DUN: ann., མ་ལས་ཉི་མ་འི་དཀྱིལ་འཁོར་དུ་གྱུར་པ་འི་དབུས་སུ་; from [the syllable] *ma*, transformed into a sun *maṇḍala*, in the centre.

<sup>97</sup> སྐྱིལ་མ་: We find the phrase, རྩྭ་སྐྱིལ་མ་ (literally, a unified/concentrated/condensed/rolled up *hūm*), elsewhere. In the Dunhuang manuscript, the text above (IOL Tib J 331.II, 4r), which is not a *Phurpa* text and probably not

དབུས་སུ་རྟེ་རུ་ཀཾ།<sup>98</sup>

in the centre [is] Heruka,

ཤར་དུ་འཇམ་མཁའ་གསུམ་རྣམ་རྒྱལ་།<sup>99</sup>

<sup>100</sup>in the east [is] Trailokyavijaya,

originally found in an immediately preceding position to this text, also has *hūm sgril ma*, describing the syllable *hūm* after the body, speech and mind consecrations are dissolved. A perhaps closer parallel usage to that here is in the section on making the boundaries in the Sakya *Phur chen* (4.2), where we have a unified/rolled up *hūm* giving rise to mantra syllables and effecting a transformation into the vajra form. The word *sgril ma* in the *Phur chen* is commented on in A myes zhabs (189.2), as *bsgril ba/bsgril ma* (note that the MT 'Phrin las phun sum tshogs pa'i rgyud editions give *bsgril* and D gives *sgril*). Grags pa rgyal mtshan's elaboration (in his *rdo rje phur pa'i mngon par rtogs pa*) of what is clearly the same practice, presents a *hūm* emerging from the deity, becoming unified with a *hūm* in the sky, and then dividing and dissolving again. In this case, the term, *sgril ma* is not used, but the word *sbrel ma* occurs in the corresponding place, describing the unification or connectedness of the *hūms*. It would thus seem that "unified" or "connected" is the most appropriate sense of the term *sgril ma* in this context. See also the elaborate discussion in the long commentary, of light-rays radiating and establishing the celestial palace and the five *hūms* with the nature of wrathful deities (KAH96, TSH389, PH256,1–257,1, X701, Y735).

<sup>98</sup> DUN: ann., བཟླ་རྟེ་རུ་ཀཾ་ལྷུ་མོ་རྟོ་ཤེ་ཤེ་; Vajra Heruka, [and his] consort Krodhīśvarī.

<sup>99</sup> གསུམ་རྣམ་རྒྱལ་: DUN སུམ་རྣམ་པར་རྒྱལ་བ་; DUN ann., ལྷུ་ལས་ཏེ་ལོག་ཀྱི་ལི་ཇ་ཡ་མ་ཏེ་ལོ་རྟོ་ཤེ་ཤེ་ལྷུ་ ཞེས་བཟོན་པས་འཕྲོ་འདུར་གྱུར་ལས་དེ་རྣམ་སྐར་གྱུར་གཞན་ཀྱན་ཡང་དེ་དང་འབྲེ་ལོ་; from [a syllable] *hūm* [comes the mantra] *trailokyavijaya mahākrodhīśvarī hūm*; through reciting this, [it] comes to radiate and reabsorb [light rays]; then it transforms into the [buddha] body; and all the other [deities] are also similar to this (ie. in the way they arise).

<sup>100</sup> The four deities listed here as arising in the four directions correspond to four of the standard list of the *khro bo bcu*, the ten Wrathful deities who form the immediate retinue of the Phurpa deity in the traditional cycles of practice on Phurpa as a *yi dam* deity (the positions and names of these deities tend to be reasonably constant across different *Phurpa* texts, even if their appearances and hand implements might vary). In the case of the second and third given here, they are situated in the appropriate direction associated with the *khro bo bcu* deities of the same names. Trailokyavijaya is generally situated in

*BuddhistRoad Paper 7.2. Cantwell, "The Action Phurpa ('phrin las phur pa)"*



ལྷོར་གཤེན་ (X669) རྗེ་གཤེན་<sup>101</sup>

in the south [is] Yamāntaka,

བྱུང་བྱ་རྩ་མགྲིན་<sup>102</sup>

in the west [is] Hayagrīva,

བྱང་བྱ་སྟོབས་པོ་ཆེ་<sup>103</sup>

in the north [is] Mahābala,

འདི་རྣམས་སོ་སོའི་སྡིང་པོ་བྲན་ཅམ་<sup>104</sup> གྲིས་བསྐྱེལ་ཏེ་<sup>105</sup>

[they] are enjoined, by appropriately recalling the essence [mantra] of each of them.

ལྷོ་ཀམ་གྱི་<sup>106</sup> ཉེ་རྩ་གྲི་<sup>107</sup> ལི་གྲི་<sup>108</sup> ལ་ཡ་མར་ཅམ་<sup>109</sup> སམ་བུ་ལྷན་<sup>110</sup> ཉ་ག་ཉ་ན་<sup>111</sup> (TSH355)

ད་ཉ་པ་ཅ་རྩྱ་ཡན་<sup>112</sup>

གམ་ཨ་<sup>112</sup> མོ་ག་<sup>113</sup> སི་ཉི་རྩྱ་ཡན་<sup>112</sup>

the north-eastern direction, although Vijaya is usually in the east. Mahābala/stobs chen is generally associated not with the north, as given here, but with the below direction.

<sup>101</sup> DUN: ann., ལ་མན་ཉ་ཡི་དབང་ཡོང་རྩྱ་; yamāntakṛt vajrakrodha hūm.

<sup>102</sup> བྱ་རྩ་མགྲིན་: KAḤ PH X Y རྩ་རྩ་མགྲིན་; DUN བྱ་རྩ་འགྲིན་; DUN ann., ཉ་ཡ་གྲི་བཟོ་ཡོང་རྩྱ་; hayagrīva vajrakrodha hūm.

<sup>103</sup> ཆེ: DUN ཅེ; DUN ann., མ་ཉ་པ་ལ་བཟོ་ཡོང་རྩྱ་; mahābala vajrakrodha hūm.

<sup>104</sup> བྲན་ཅམ་: KAḤ བྲན་ཅམ་; DUN བྲན་ རྩ་བཤེན་*dran*; prefixed *ba* inserted below line.

There is no *tsheg* given after it, but *ba tsam* would also be a possibility: “by merely remembering...”. This would also be consistent with the *Phrin las phun sum tshogs pa'i rgyud* reading of “*dran ba tsam*” (mTshams brag NGB vol. Chi, 1032.3).

<sup>105</sup> ཏེ: X Y རྩེ; DUN ལ་; DUN ann., སྐར་བྱུང་པ་ལས་; having become [buddha] body.

<sup>106</sup> ལྷོ་ཀམ་གྱི་: KAḤ ལོ་ཀམ་གྱི་; TSH PH ལྷོ་ཀམ་གྱི་; X ལྷོ་ཀམ་གྱི་; Y ལྷོ་ཀམ་གྱི་. See Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, 72, note 13, on the persistence of the usage of the long syllable, *ōm*.

<sup>107</sup> གྲི: TSH PH X Y གི་.

<sup>108</sup> གྲི: TSH PH X Y གི་.

<sup>109</sup> ཅམ་: TSH PH ཅན་ཉ་; X ཅན་ཉ་; Y ཅན་ཉ་.

<sup>110</sup> ལྷན་: TSH ལྷན་*stan*; PH ལྷན་.

<sup>111</sup> TSH PH insert ད་ཉ་ན་ (perhaps an accidental repetition?).

<sup>112</sup> གམ་ཨ་: KAḤ གམ་ཨ་; X གམ་ཨ་.







“om karma śrī heruka kīli kīlaya mahācaṇḍa sarvaduṣṭāntaka hana daha paca hūṃ phaṭ. karma amoghasiddhi hūṃ phaṭ. om trailokyavijaya vajra krodha hūṃ phaṭ. krodhiśvarī hūṃ. om yamāntaka vajra krodha hūṃ phaṭ. krodhiśvarī hūṃ. om hayagrīva vajra krodha hūṃ phaṭ. krodhiśvarī hūṃ. om mahābala vajra krodha hūṃ phaṭ. krodhiśvarī hūṃ. aṅkuśa jah pāśa hūṃ sphota vaṃ ghanta hoh”

གཟུངས་<sup>130</sup> དང་གཉིས་སུ<sup>131</sup> མེད་པས་མཚོན་པ་བྱས་ལ།

[They are] non-dual with their *dhāraṇīs* (KAḤ non-dual with the [*phurpa*] form); making offerings,

དེ་ལ་<sup>132</sup> འཁོར་བྱས་པར་དམིགས་པ་ནི་<sup>133</sup>

[you] meditate on them and their extended retinue.<sup>134</sup>

<sup>130</sup> གཟུངས་: KAḤ X Y གཟུགས་. Note that the '*Phrin las phun sum tshogs pa'i rgyud* agrees with *gzugs*, mTshams brag NGB vol. Chi, 1032.3. It is not certain which is the earlier reading, but the agreement of TSH/PH with DUN would suggest that in relation to this point in our text, *gzungs* was likely to have been the archetypal reading. In the long commentary, in contrast, all KD versions give, *gzugs*, but it appears nonetheless to be in error, since the gloss clearly indicates that *gzungs* is the correct reading: “you meditate that the male and female deities are indivisible like a seedling and a shadow”, ལྷ་གུ་དང་གྲིབ་མའི་རྩུལ་དུ་ཡུམ་ཡང་ཡབ་དང་གཉིས་སུ་མེད་པར་བསྐྱེམ་པར་བྱའོ, with minor variants, KAḤ99, TSH392, PH256,3, X705, Y738. This seems to be a shorthand for two common examples: the unity of a seed and seedling, or a person and their shadow.

<sup>131</sup> གཉིས་སུ: TSH X Y གཉིསུ.

<sup>132</sup> མེད་པས་མཚོན་པ་བྱས་ལ། དེ་ལ་: DUN ཟུང་པ། །མཚོན་པ་ཡང་.

<sup>133</sup> པ་ནི: DUN པ་འོ.

<sup>134</sup> Note that the sense of the '*Phrin las phun sum tshogs pa'i rgyud*'s version (mTshams brag NGB Volume Chi, 1032.3–4) is slightly different in these two lines, giving འཁོར་པ་དང་ for མཚོན་པ་བྱས་ལ།, thus, “established in non-duality...”. MT also give རྩུས་བཏབ་ for རྩུས་, suggesting that the retinue is sealed, rather than that the retinue is extensive, but this may be a scribal error. mTshams brag's text for the two lines is: གཟུགས་དང་གཉིས་སུ་མེད་པར་འཁོར་པ་དང་། འཁོར་བ་རྩུས་བཏབ་པར་དམིགས་ཏེ་ (D: འཁོར་བ་རྩུས་བཏབ་).

ཕྱི་ནང་གི་མཚོན་པ་ཅི་འབྱོར་<sup>135</sup> སྤུལ་ཏེ་<sup>136</sup>

Offering whatever outer and inner offerings have been collected,

དམ་ཚིག་རྗེས་སུ་བསྐྱུལ་ནས་<sup>137</sup>

having enjoined [the deities] to follow [the] *samaya*,

གཉིས་ (Y704) སྤྱི་མེད་པར་<sup>138</sup> རྒྱན་རྗེས་པར་མཛད་པ་ནི་

perfecting the adornments in non-duality (DUN [this] embellishment of non-duality perfected),<sup>139</sup>

(DUN3r) ལོངས་སྤོད་རྗེས་ (PH242,3) པའི་སྐྱར་བྱིན་གྱིས་བརྒྱབས་<sup>140</sup> པའོ་

is the consecration as the sambhogakāya.

<sup>135</sup> DUN inserts པ་.

<sup>136</sup> ཏེ་: TSH PH X Y རྗེ་; DUN ann., ཕྱི་ནང་གི་མཚོན་པ་འི་ལྷ་མོ་དང་ལྷ་ཀླུ་ལ་སྤྱོད་པ་སྤོ་བའི་ཀླན་; the outer and inner offering goddesses with the iron hook etc., [at] all four doors.

<sup>137</sup> DUN ann., མཚོན་པ་རྣམས་ལ་དང་བདུད་ཅི་ལྷ་; the five offerings and the five *amṛtas*.

<sup>138</sup> པར་: DUN པའི་.

<sup>139</sup> The KAH TSH PH X Y reading most probably implies that having enjoined the deities, they are perfected in adorning primordial wisdom without duality. The Dunhuang reading might suggest a different sense. The idea of ornamentation or embellishment is often linked to offerings, and taking the line in this sense would seem to fit with the Dunhuang commentator’s note above on the appropriate *samaya* offerings. The same slight ambiguity is found in the *Myang ‘das*’s parallel verse (D vol. Zha 56r), which nonetheless shares KAH TSH PH X Y’s *med par*, rather than Dunhuang’s genitive. Either understanding would fit with the notion of a sambhogakāya consecration. In the first case, the emphasis would be on the visualised forms and their ultimate nature; in the second, on the visualisation of the offerings embellishing the deities. The long commentary (KAH102; TSH394–395; PH258,1; X707; Y740–741) links *perfecting the adornments in non-duality* to the non-dual bodhicitta of the union of the male and female deities, and the dissolution and re-arising of the *maṅḍala*.

<sup>140</sup> བྱིན་གྱིས་བརྒྱབས་: TSH PH བྱིན་གྱིས་བརྒྱབ་; DUN བྱིན་གྱིས་བརྒྱབས་.



<sup>141</sup> དེ་ནས་<sup>142</sup> སྲས་ཕུར་བུ་<sup>143</sup> ལྷོ་ལོར་བསྐྱེད་ལུང་<sup>144</sup>

Then, the Son Phurbu is generated as the wrathful deity (DUN From this, [it] is born as the Son [which is] the essence of Phurbu),<sup>145</sup>

<sup>146</sup> ལྷེ་བ་ཡན་ཆད་<sup>147</sup> མཐིང་ནག་ལུང་

dark blue above the waist, upon [which]

དབུ་རལ་པ་<sup>148</sup> ལམ་པ་ཟུར་གསུམ་པའི་ཐབས་ (X670) སུ་འགྲོང་བུ་<sup>149</sup>

[his] reddish-brown locks of hair are standing up in a (pointed) triangular fashion.

བྲང་གིས་འགྲོ་བ་ཆེན་པོ་དང་།

Great serpent[s] and

<sup>141</sup> DUN ann., བསྐྱབ་པ་པོས་བཅོལ་པ་འི་ལས་འདི་སྐབ་བར་མཛོད་ཅིག་པར་བསྐོ་; The practitioner commands that [they] should act to accomplish the action which is entrusted [to them]. (This would not appear to be a very appropriate comment here. It has most likely been misplaced, and is intended to fit with the words on the previous page, beginning, དམ་ཚིག་རྗེས་སུ་བསྐྱལ་ནས་).

<sup>142</sup> དེ་ནས་: DUN དེ་ལས་.

<sup>143</sup> བུ་: TSH PH omit.

<sup>144</sup> ལྷོ་ལོར་བསྐྱེད་ལུང་: TSH PH ལྷོ་ལོར་བསྐྱེད་ནས་; DUN འི་ལོར་བསྐྱེས་པ་ནི་; DUN ann., ཉེ་ལུ་གའི་སྐྱུ་གས་ཀྱི་འཁྲིལ་ལས་; from *hūm* at the heart of the *heruka*.

<sup>145</sup> Note also that the *'Phrin las phun sum tshogs pa'i rgyud's* version (mTshams brag NGB vol. Chi, 1032.5) agrees more closely with the KD reading of this line: དེ་ལ་སྲས་ཕུར་པ་ལྷོ་ལོར་བསྐྱེད་པ་ནི་; on this basis, the Son Phurpa is generated as the wrathful deity.

<sup>146</sup> Note that the description given here (and in the parallel passages in the *'Phrin las phun sum tshogs pa'i rgyud*, the *Myang 'das* and in the *Phur pa bcu gnyis*) is similar to that found in Guhyasamāja commentaries, such as the *Piṅḍikṛtasādhana* and the *Piṅḍikṛtasāadhanopāyikāvṛttiratnāvalī* (see Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, Appendix to Ch. 8, 162–163; also.

<sup>147</sup> ཡན་ཆད་: DUN མན་ཆད་ (clearly, in error).

<sup>148</sup> རལ་པ་: DUN omits (presumably, in error; both the versions of this line in the *Myang 'das* and in the *Phur pa bcu gnyis* give *ral pa* in place of *dbu*, while the *'Phrin las phun sum tshogs pa'i rgyud's* version, mTshams brag NGB vol. Chi, 1032.5, gives *dbu skra*).

<sup>149</sup> ཟུར་གསུམ་པའི་ཐབས་སུ་འགྲོང་བ་: KAḤ ཟུར་གསུམ་པའི་ཐབས་སུ་འགྲོང་བ་; TSH PH ཟུར་གསུམ་པའི་ཐབས་སུ་འགྲོང་བ་; DUN ལྷེ་ན་དུ་འགྲོང་བ་.



ཐོད་ལྷོན་གྱིས་བཅིངས་ཤིང་<sup>150</sup> བཞགས་པ་<sup>151</sup>

fresh skulls coil around and beautify [him].

སྤྱན་གསུམ་སྔང་མིག་བསྐྱད་དེ་<sup>152</sup>

[His] three eyes are staring, in an angry expression,

ཕུག་གཡོན་པའི་ཕུར་བུ་<sup>153</sup> ལ་གཟིགས་པ་མེ

looking at the phurbu in [his] left hand,

མཆེ་བ་གཅིགས་པ་མེ

baring [his] fangs;

རབ་ཏུ་རྩམ་པ་<sup>154</sup> བཟུངས་པ་<sup>155</sup>

thoroughly awe-inspiring,

དུར་ཁྲོད་<sup>156</sup> མེ་དཔུང་གི་ནང་ན་<sup>157</sup> ལྷེ་བ་མན་ཆད་ལྷུགས་ཀྱི་ཕུར་པ་རྩུར་གསུམ་པ་མེ

[he is] within a mass [of] cremation flames. Below the waist [is] an iron phurpa with three edges,

<sup>150</sup> གྱིས་བཅིངས་ཤིང་: TSH PH གྱིས་བཅིང་ཅིང་; X Y གྱི་བཅིངས་ཤིང་.

<sup>151</sup> བཞགས་པ་: KAḤ TSH PH X Y བཞགས་པ་; DUN བཞགས་པའ་ (here, the DUN reading is more appropriate, and has been followed also in the translation. *bzhags*: *Bod rgya tshig mdzod chen mo* (2434), (*rnying*) *gzhags pa'am gzhabs pa'ang zer/ brgyan pa'am mdzes pa/*. The '*Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB vol. Chi, 1032.6) gives *bzhad*. The words are not cited exactly in the long commentary, so its help is limited. However, it speaks of ཐོད་ལྷོན་གྱི་ཞགས་པ་, KAḤ103, TSH395, PH259,1, X708, Y741. A noose or lasso is not very apt here; possibly, *zhags pa* may have been a corruption of *bzhags pa*.

<sup>152</sup> སྤྱན་གསུམ་བསྐྱད་དེ་: KAḤ སྔང་དམིགས་བསྐྱད་པ་; TSH PH གདང་མིག་བསྐྱད་སྤྱེ་; DUN སྔང་དམིག་ཏུ་དགྲན་དེ་.

<sup>153</sup> ཕུར་བུ་: DUN ཕུར་པ་.

<sup>154</sup> རྩམ་: X Y རྩས་.

<sup>155</sup> རབ་ཏུ་རྩམ་པ་: DUN omits.

<sup>156</sup> DUN inserts གྱི་.

<sup>157</sup> DUN inserts [.



ཨེའི<sup>158</sup> ནང་དུ་སུམ་ཆ་<sup>159</sup> ཙམ་རུབ་ (KAH66) བ་ལཱ<sup>160</sup>

as much as a third [of which] is sinking down into the “e”.<sup>161</sup>

ཕྱག་བཞི་པ་སྟེ<sup>162</sup>

[Having] four arms,

གཡམས་<sup>163</sup> གྱི་དང་པོ་ན་<sup>164</sup> སྟེ་<sup>165</sup> ལ་ཡར་བསྟན་ཏེ་ལྷག་<sup>166</sup> བས་དེག་པ་ལྷར་བྱས་པ་<sup>167</sup>

in the first (DUN upper) right [hand], [he] exhibits an axe facing upwards, as if to strike with the back [of the axe],<sup>168</sup>

<sup>158</sup> ཨེའི: TSH PH ཨེ་ཡི་.

<sup>159</sup> ཆ: DUN ཅ་.

<sup>160</sup> རུབ་པ་ལ་: KAH རུབ་ལ་; TSH PH X Y རུབ་པ་; DUN ann., ཚོས་ཉིད་ཡུམ་གྱི་མཁའ་འོ་རང་བཞིན་ཏེ་ཡུམ་ལྷ་བྱང་རྒྱུ་པ་ནི་དགོས་པ་འི་ཡེ་ཤེས་ཏེ་རྣམ་པར་ལྷོ་རྟོག་པ་འི་ཚོས་ཉིད་ལ་བྱ་: The elemental state is the very nature of the *yum*'s space, coming to resemble the *yum*; this is the necessary primordial wisdom, within the non-discursive elemental state ('Space' is a euphemism for the female deities' private parts or their wombs. Here, the comment would seem to refer to the unification of primordial wisdom with the elemental state, expressed by the male phurpa inserted within the female *e* ritual stand.).

<sup>161</sup> Sinking down into the *e*: the sense here is slightly uncertain. *Nub pa* usually has the meaning of declining/setting, which could suggest here the image of the bottom third not being visible. *E* would indicate the *phur khung*, the triangular shaped ritual stand or container in which the phurpa is inserted so as to stand upright. It is symbolically equated with the female genitals and the *chos 'byung* (*source of dharmas*). We have སུམ་ཆ་རུབ་ནས་ in the *Myang 'das* parallel lines. At this point, the long commentary does not help since it comments only on the symbolism.

<sup>162</sup> DUN omits སྟེ་.

<sup>163</sup> གཡམས་: KAH གཡོན་ (surely in error).

<sup>164</sup> གྱི་དང་པོ་ན་: DUN པ་འི་གོང་མ་.

<sup>165</sup> སྟེ་: TSH ཏེ་གི་; PH སྟེ་གི་; X སྟེ་འི་ (presumably, TSH's *rta gri* should be *sta gri*, as PH).

<sup>166</sup> བསྟན་ཏེ་ལྷག་: KAH བསྟན་ཏེ་སྟེ་ག་; TSH PH བསྟན་སྟེ་སྟེ་ག་; Y བསྟན་ཏེ་སྟེ་ག་ (*ltag* is surely intended, even though it is not given in KD here. It is given in the long commentary in KAH104; X709; Y742. TSH396 and PH258,2 still give *stag*.)

<sup>167</sup> དེག་པ་ལྷར་བྱས་པ་: KAH བདེག་པ་ལྷར་བྱས་པ་; TSH PH དེག་ལྷར་བྱས་ལ་; Y དེག་པ་ལྷར་བྱས་; DUN དེག་པར་བྱ་སྟེ་.



འོག་མ་<sup>169</sup> རྫོང་རི་རབ་ཀྱིས་<sup>170</sup> (TSH356) གཞོན་པའི་ཐབས་སུ་འཛིན་པ་<sup>171</sup>

the lower [hand] grasps the vajra mount meru,<sup>172</sup> in the manner of suppressing.

<sup>168</sup> The sense is not completely clear here, but seems to imply that the sharp side of the axe is facing upwards so that he is threatening with the blunt back side of the axe. The long commentary suggests the back of the phurpa (KAH104; TSH396; PH258,2; X709; Y742, ལུས་པའི་ཕྱི་རྩོད་)— probably, *phur pa* is a scribal error in this case—while the visualisation section elaborates: held aloft in the manner of striking (TSH PH holding up) the vajra back (KAH144: རྫོང་རི་ལྷག་པ་བརྟེན་པའི་ཐབས་སུ་ཕྱར་; TSH436, PH271,3 give ལྷག་པ་བརྟེན་པའི་; X750, Y784: ལྷག་པ་རྟེན་པའི་). Lopon P. Ogyan Tanzin comments that the back of the axe has a half-vajra. Note that TSH PH's *bteg* here is not supported in their version of the long commentary, TSH396, PH258,2.

<sup>169</sup> DUN inserts ལ་.

<sup>170</sup> ཀྱིས་: TSH ཀྱིས་.

<sup>171</sup> DUN ann., ལུས་དེས་མཚན་པས་སུས་ཀྱང་མི་ཕྱིན་པ་འོ་དོན་; This means [that] by suppressing with this phurpa, whoever [is the object, they will] not [be able to] leave.

<sup>172</sup> Perhaps, here, *mount meru vajra* would be a more appropriate translation. The long commentary (TSH396; PH258,2; KAH104; X709; Y742–743) glosses this as indicating a crossed vajra, its four aspects corresponding to the shape of Meru. The visualisation section (KAH144; TSH436; PH271,3; X751, Y784) also mentions a crossed vajra, but without so clearly specifying how it relates to Mt. Meru.



(DUN3v) གཞོན་དང་པོ་ན་ལ་རྟོ་ག་<sup>173</sup> དགོལ་ཅིང་<sup>174</sup> བདུད་ཀྱི་ཁམས་འཇིགས་<sup>175</sup> སུ།<sup>176</sup>

In the first left [hand, he] shakes/rattles<sup>177</sup> a (DUN+vajra) *khaṭvāṅga*,  
destroying/frighting the (DUN+three) realms of māras;

<sup>173</sup> ར་ལ་རྟོ་ག་: TSH PH ར་ལ་རྟོ་ག་; X ར་ལ་རྟོ་ག་; Y ར་ལ་རྟོ་ག་; DUN རྟོ་ག་ལ་ལྷན་ལ་.

<sup>174</sup> དགོལ་ཅིང་: X Y དགོལ་ཅིང་; DUN དགོལ་ཞིང་.

<sup>175</sup> ཁམས་འཇིགས་: DUN ཁམས་སྐྱུ་འཇིགས་ (probably, 'jig is intended, although Lopon P.

Ogyan Tanzin suggests it may be short for 'jigs pa byed pa, since to frighten is more appropriate in the context of shaking the trident rather than striking with it. However, we also find 'jigs in the line below, where 'jig is more appropriate, so perhaps we have the same non-standard spelling in both instances. The long commentary, KAḤ104; TSH396; PH258,2; X709; Y743, also gives the spelling, 'jigs.).

<sup>176</sup> DUN ann., ཕྱི་མགོལ་སྐྱུ་སྐྱུ་བྱས་པ་; playing cymbals with? the human head[s]. (The beginning of this comment is written close to the word *dkrol* and presumably elaborates on it: it can mean playing/ringing/resounding a musical instrument such as a bell or cymbals. It is also possible that the verb *dkrol* in the text may carry the sense of letting loose, releasing, perhaps suggesting the releasing/liberation of beings. The main meaning of *dkrol* here, however, is most probably to rattle, resound, reverberate or to make music. The long commentary [KAḤ104; TSH396; PH258,2; X709; Y743] and visualisation section [KAḤ144; TSH436; PH271,3; X751, Y784] give 'khrol, found also in the 'Phrin las phun sum tshogs pa'i rgyud [mTshams brag NGB vol. Chi, 1033.2], as well as all editions of the *Myang 'das*. The sense of resound, ring or jingle is the primary meaning of 'khrol, although it can also be a form of 'grol. For further reflection on DUN's annotation, see Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, 98, note 48.

<sup>177</sup> The meaning of *dkrol* here is not entirely unambiguous: see above note. It could be that a double meaning is intended.

*BuddhistRoad Paper 7.2. Cantwell, "The Action Phurpa ('phrin las phur pa)"*



འོག་མ་ན་<sup>178</sup> སྤར་པ་བྱུང་གསུམ་པ་<sup>179</sup> འདེབས་པའི་ཐབས་སུ་བཟོས་<sup>180</sup> ཤིང་ངན་སོང་གསུམ་  
འཇིགས་<sup>181</sup> པེ།

the lower [hand holds] a three-sided phurpa, fashioned in the manner of striking, and destroying the three lower realms,

སློབས་དང་མཐུ་དཔུང་ལ་སོགས་པ་<sup>182</sup> ཁོ་བོ་ཐམས་ཅད་<sup>183</sup> འདུས་པ་བས་ཀྱང་ལྷག་པར་ཆེ་བ་ཅིག་  
<sup>184</sup> འོག་ (Y705) ཏུ་<sup>185</sup> ལྷུང་སྟེ།<sup>186</sup>

sending out below a mass of inherent powers and potent strength etc., even greater than a whole assembly [of] wrathful deities, so

རྟག་པ་ཆེན་པོར་བཞུགས་པ་བརྟན་<sup>187</sup> པ་འདི་ནི།<sup>188</sup>

this firm establishment (DUN teaching on/display) [of the phurpa] in great permanence

སྦྱུལ་པའི་སྦྱར་བྱིན་གྱིས་བརྟུབས་<sup>189</sup> པའོ།

is the consecration as the *nirmāṇakāya*.

<sup>178</sup> ན་: Y omits; DUN ལ་.

<sup>179</sup> X Y insert ས་.

<sup>180</sup> བཟོས་: DUN གཟིགས་. Note that the '*Phrin las phun sum tshogs pa*' *i rgyud*, mTshams brag NGB vol. Chi, 1033.2, reads *gzas*, which gives a rather clearer meaning: readying/aiming (it) as though as to strike.

<sup>181</sup> འཇིགས་: DUN འཇིག་ (again, *'jig* is presumably intended).

<sup>182</sup> སོགས་པ་: X Y སློགས་པ་; DUN སློགས་པ་ལ།.

<sup>183</sup> ཐམས་ཅད་: DUN ཐམས་ཆད་.

<sup>184</sup> ཅིག་: KAḤ ཞིག་; DUN གཅིག་.

<sup>185</sup> ཏུ་: DUN ཏུ་.

<sup>186</sup> སྟེ་: TSH PH ཏེ་.

<sup>187</sup> བཞུགས་པ་བརྟན་: X Y བཞུགས་པར་བརྟན་; DUN བརྟན་.

<sup>188</sup> DUN omits །.

<sup>189</sup> གྱིས་བརྟུབས་: TSH PH གྱིས་བརྟུབ་; DUN གྱིས་བརྟུབས་.





དེ་ནས་<sup>190</sup> རིགས་ལྔ་འབྲུག་གྱིས་བརྒྱབ་<sup>191</sup> བར་བྱའོ་<sup>192</sup>

Then, [it] should be consecrated as the five [buddha] families.

དེའི་<sup>193</sup> ལྷ་གསུང་ཐུགས་<sup>194</sup> ལྷ་ (PH243,3) འབྲུག་གྱིས་བརྒྱབ་<sup>195</sup> (X671) བར་བྱ་སྟེ་<sup>196</sup>

Since it must be consecrated as [buddha] body, speech [and] mind,

སྲི་གཙུག་ཏུ་ཨྲོ་<sup>197</sup>

[the syllable] ōṃ is meditated on at the crown of the head,

ཀློང་<sup>198</sup> བར་ཇི་<sup>199</sup>

hri at the waist,

<sup>190</sup> རྣས་: DUN ལ་.

<sup>191</sup> གྱིས་བརྒྱབ་: X Y གྱིས་བརྒྱབས་; DUN གྱིས་བརྒྱབ་.

<sup>192</sup> བྱའོ: DUN བྱ་སྟེ། [འབྲུག་ལྷ་གནས་ལྔ་འབྲུག་གྱིས་བརྒྱབས་པ་ལོ།; the five seeds at the five places are consecrated (it is not clear if this additional line has been omitted in error in KD, or whether the DUN copyist mistook an annotation for main text).

<sup>193</sup> དེའི: DUN དེ་ནས་.

<sup>194</sup> གསུང་ཐུགས་: Y གསྟེ་.

<sup>195</sup> གྱིས་བརྒྱབ་: X གྱིས་བརྒྱབས་' (Y has an abbreviation of the whole phrase which gives a final sa); DUN གྱིས་བརྒྱབ་.

<sup>196</sup> DUN ann., རིགས་ལྔ་དང་ལྷ་གསུང་ཐུགས་གཉིས་ཀྱིས་བརྒྱབས་ན་ཡང་བཟང་གང་ཡང་རུང་བ་གཅིག་བྱས་ན་ཡང་རུང་།; [It is] fine whether the five families and the [buddha] body, speech [and] mind consecrations [are] both performed, or either one is [also] suitable (note, *Bod rgya tshig mdzod chen mo* [978]: *gnyi ga = gnyis ka*, archaic).

<sup>197</sup> tu ཨྲོ་: KAḤ ཏུ་ཨྲོ་; DUN ཏུ་ཨྲོ་ (most probably, ཨྲོ་ is intended). DUN ann., ཨྲོ་དཀར་པོ་ལྷེ་བར་བསམ་; meditate on a white ōṃ at the centre/navel (possibly, the words *lte ba* and *'phral ba* [= *dpral ba*, forehead] below have been transposed [see Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, 99 note 54, and 100, notes 59, 60].)

<sup>198</sup> ཀློང་: TSH PH ལྷོང་ .

<sup>199</sup> ཇི་: KAḤ X Y ཇི་; TSH PH ཇི་; DUN ཇི་.



ཕྱེ་མོར་ཕན་<sup>200</sup> བསམ་མོ།<sup>201</sup>

[and] phaṭ at the point [of the phurpa].<sup>202</sup>

དེའི་འོག་ཏུ་<sup>203</sup> ཐུགས་<sup>204</sup> ཡེ་ཤེས་ཚེ་གཅིག་<sup>205</sup> བར་བྱིན་གྱིས་བརྒྱབས་ཅིང་<sup>206</sup>

<sup>207</sup>Following this, [the phurpa] is consecrated in the single-pointed heart primordial wisdom

<sup>200</sup> ཕན་: DUN ཕན་.

<sup>201</sup> DUN ann., ལྷོ་དམར་པོ་ལྷུ་རྩུང་ལྷོ་ལོ་སྤྲིང་གསུ་མེར་པོ་འཕམ་བར་ཏུ་ལྷུ་རྩུང་ (sic. = ཀྲང་ or ཀྲེད་?) བར་བསམ་; meditate on a red *ām* [at the] tongue, blue *hung* [at the] heart, yellow *swa* [at the] forehead, [and] a green *ha* at the foot/waist (note, '*phral ba*: archaic for *dpral ba*, forehead, *Bod rgya tshig mdzod chen mo*: 1792. It is possible that *lte ba*, navel, has been transposed with '*phral ba* here; see page 73, note 197 above. The long commentary and visualisation section give slightly different lists. For the body, speech and mind consecration, the long commentary gives a white *om* at the crown of its head; a red *hriḥ* at the waist; and a dark blue *phaṭ* at the point. For the above consecration as the five families/primordial wisdoms, the long commentary and visualisation section both list the five places as the crown of its head; the waist; the waist boundary; the point; and the sides [of the blade]. However, the long commentary gives the five syllables as, *om āḥ hūm svā hā*, while the visualisation section specifies a white *om* at the crown of its head; a red *hriḥ* at the waist; a yellow *svā* at the waist boundary; a dark blue *hūm* at the point; and a green *hūm* at the sides [of the blade], KAḤ105–106, 144–145; TSH397–398, 436–437; PH259,2–258,3, PH272,1; X710–711, 751–752; Y744–745, 785. Perhaps the green *hūm* is an error for a green *hā*, which might seem more appropriate here, especially given that there is already *hūm* at the point?).

<sup>202</sup> We have a parallel to this in the Sa skya *Phur chen*, where the kilas of the five families are generated, and consecrated as buddha body, speech and mind, with *om* meditated on at the crown, *hriḥ* at the waist, and *phaṭ* at the tip (24r.2–3).

<sup>203</sup> ཏུ་: DUN ཏུ་.

<sup>204</sup> DUN inserts རྱི་.

<sup>205</sup> གཅིག་: TSH PH ཅིག་.

<sup>206</sup> གྱིས་བརྒྱབས་ཅིང་: KAḤ TSH PH གྱིས་བརྒྱབ་ཅིང་; X Y གྱིས་བརྒྱབས་ཤིང་; DUN གྱིས་བརྒྱབས་ཏེ།; DUN ann., དཔལ་ཚེན་པོ་འི་ཐུགས་རྒྱལ་ཡེ་ཤེས་ཀྱི་ རྣམ་པར་ལྷོ་རྟོག་པ་འི་ཡེ་ཤེས་; the Great Glorious [One]’s heart, non-discursive primordial wisdom.



[{Here, KAḤ, TSH, PH, X and Y omit a passage found in DUN, which is included since the omission clearly constitutes a shared scribal error:<sup>208</sup>}

ལྷུར་གསུམ་དུ་ (DUN4r) །ཕྱེད་གསུམ།<sup>209</sup>

At the three edges [of the blade?] three [syllable] *phaṭs*,

<sup>207</sup> This line, and the text below omitted in KAḤ, TSH, PH, X and Y, concerning the three *hūms* and three *phaṭs*, has a parallel in the *'Bum nag* (Boord 196), which simply quotes “the tantra”. But it may be that the *gSang rgyud* is intended, since this is quoted a little above. Interestingly, in this case the positioning of the *hūms* and *phaṭs* is the reverse of that in DUN here. The *bDud 'joms bKa' ma* edition of the *'Bum nag* gives: སྤུལ་མཚོག་འདི་ ཡང་སྐྱེ་གསུང་བྱུགས་ཡེ་ཤེས་རྩེ་གཅིག་དུ་བྱིན་གྱིས་བསྐྱབས་ཏེ། དབལ་གྱི་ལྷུར་གསུམ་རྩྭ་གསུམ། འོགས་གསུམ་དུ་ཕྱེད་ གསུམ། རྩེ་མོ་ལ་ཨ་དཀར་པོ་ཞིག་བསམ་སྟེ། ལྷུང་ལས། འོགས་ལ་ཕྱེད་གསུམ་བཞག་པ་ཡིན། ལྷུར་གསུམ་རྩྭ་གསུམ་ གཞག་པ་ཡིན། །ཞེས་སོ།། The *'Phrin las phun sum tshogs pa'i rgyud* parallel text, as well as the *Myang 'das* parallel passage in its Chapter 9 and the parallel lines in the *Phur pa bcu gnyis*'s Chapter 11 agree with the positioning in DUN here, and differ from the *'Bum nag*. This would also appear to be the case with the differently worded *tshig rkang* on the subject in the *Dur khrod khu byug rol pa'i rgyud*. It gives: ལྷུར་གསུམ་དང་ཞི་ཕྱེད་གསུམ་གྱིས། །རིས་ གསུམ་དང་ཞི་ལྷུར་གསུམ་ལ། (mTshams brag NGB Volume Ba: 277). The long commentary and visualisation section also confirm the placement of syllables given in DUN (KAḤ106, 145; TSH398, 437; PH258,3, PH272,1; X711, 752; Y745, 785).

<sup>208</sup> The passage is found in the parallel section of the *'Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB Volume Chi, Chapter 10, 1034), and for further parallels, see note above. At first sight it may not seem certain that it was not added in DUN, since the KAḤ TSH PH X Y version remains coherent without it. However, since lines within the passage are referred to in the short commentary (KAḤ81; TSH 372; PH248,3; X686; Y720), and the meditation is discussed both in the long commentary (KAḤ106; TSH 398; PH258,3; X711; Y745) and in the visualisation section (KAḤ145; TSH437; PH272,1; X751–752; Y785), this surely implies that the passage has been omitted in error at this point in the hyparchetype of these versions. Moreover, there is a further omission some lines below— and in that case, the omitted passage is required. Thus, the weight of evidence points to scribal lapse in this section of the KD archetype of the text.

<sup>209</sup> DUN ann. (written beneath *phaṭ* and *gsum* respectively), གསུང་བྱུགས་; [buddha] speech mind.



འོས་གསུམ་དུ་རྗེ་གསུམ་གཞག་གོ།<sup>210</sup>

[and] at the three sides three *hūms* are placed.

དེ་ནས་སྐྱེ་རྣམས་པ་<sup>211</sup> དང་།<sup>212</sup>

Then, the [buddha] body is augmented<sup>213</sup> and,

རིགས་སོ་སོ་འི་ཁྲོ་བོ་ཐམས་ཆད་ཀྱིས་བྱིན་ཀྱིས་བརྒྱབ་ཅིང་།

[the phurpa] should be consecrated by all the wrathful deities of the various families,

{Here, the passage omitted in KAH, TSH, PH, X and Y concludes}

དབང་བསྐྱར་བར་བྱ་སྟེ་།

and empowered [by them].

<sup>210</sup> DUN ann., རྗེ་གསུམ་ལས་འདས་པར་འོང་བའ་; from the three *hūms* [it] will come to transcendence

<sup>211</sup> *rtas pa* may indicate *brtas pa*, perfective of *brta ba*, a reading which Lopon P. Ogyan Tanzin suggests would be appropriate here. Alternatively, it is possible that *rtas* here may be an error for *brtag*, the reading which is found in the '*Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB Volume Chi, 1034.2). However, in this case, another possibility is *btas* or *ltas*, found in the short commentary (KAH81; TSH372; PH248,3; X686; Y720), which could mean simply that the phurba is perceived as the buddha body. Moreover, the long commentary seems to explain the word in this sense, although in that case, the readings are not so consistent (KAH106 gives *brtas*; TSH398 and PH258,3, confirm *ltas*; X712 and Y745 inappropriately give *bstan*). However, the gloss fits best with the reading, *ltas*: you should meditate for a long time as though it is actually appearing like this (ཡུན་རིང་དུ་མངོན་སུམ་དང་འདྲ་བར་བསམས་ལ་བྱའོ་).

<sup>212</sup> DUN ann., ཁོང་དུ་གཞལ་ཟེད་ཁང་ [ལུབ་(ལུབ)] བའི་ནང་ན་བཞུགས་པའི་ཁྲོ་བོ་ཡབ་ཡུམ་བརྩམ་; above, the ten *yab yum* wrathful deities abide within the protective covering (uncertain) [of] the Immeasurable Palace (*phub* is slightly uncertain, although it would make more sense than *phrab*, if we take *phub pa* (from '*bubs pa*) as indicating the protective covering of the Celestial Palace. Just possibly here, *phrab* = *khra*b, armour/shield?).

<sup>213</sup> See note 211 above on a possible scribal error, in which case, the meaning would be, *is perceived* or *is examined*.



ཁོ་བོ་འདི་དགུ་ལ་འཁོར་དེ་དག་ཉིད་ཚྱོགས་བརྩུར་འཕྲོས་ཏེ།

The *mandalas* of these same wrathful deities are emanated in the ten directions, and

སྐྱར་འདུས་པ་ལས།<sup>214</sup>

having once again merged together,

ལྷོ་ལྷོ་དང་ཡན་ཡན་གྱི་<sup>215</sup>སྐྱ་འབྲེན་ཅིང་།

the sounds of *hūṃ hūṃ* and *phaṭ phaṭ* are emitted.

དེ་ཉིད་ལ་བསྐྱེམ་ཏེ།<sup>216</sup>

These [syllables] are dissolved into it [DUN: these are dissolved into the buddha form],

དབང་དང་བྱེན་སྐབས་<sup>217</sup>ཐམས་ཅད་ཀྱིས་བསྐྱེམ་<sup>218</sup>པར་ (KAḤ67) ལྷོ་<sup>219</sup>

so that [they] should be dissolved [into the phurpa] with all the powers and consecrations.<sup>220</sup>

<sup>214</sup> བ་ལས་: DUN ཅས་; DUN omits |.

<sup>215</sup> ཡན་ཡན་གྱི་: KAḤ TSH ཡན་ཅེ། ཡན་ཅེ། གྱི་; PH ཡན་ཅེ། ཡན་ཅེ། གྱི་; Y ཡན་ཡན་གྱིས་; DUN ཡན་ཡན་གྱི་

<sup>216</sup> ཉིད་ལ་བསྐྱེམ་ཏེ་: KAḤ X Y ལ་བསྐྱེམ་སྟེ་; DUN ཉིད་སྐྱེལ་བསྐྱེམ་ཏེ་; DUN omits |.

<sup>217</sup> སྐབས་: TSH PH X བསྐྱེམ་ཏེ་.

<sup>218</sup> ཐམས་ཅད་ཀྱིས་བསྐྱེམ་: TSH PH ཐམས་ཅད་ཀྱི་བསྐྱེམ་; DUN ཐམས་ཅད་ཀྱིས་བཅིན་.

<sup>219</sup> DUN ann., (placed under སྐྱེལ་བསྐྱེམ་ཏེ་) ཁོ་བོ་མངོ་ཕུར་པ་ལ་; (placed under བཅིན་པར་བྱ་) ཐམས་ཅད་ཀྱི་དོན་; this means that many wrathful ones are dissolving into the *phurpa*.

<sup>220</sup> KAḤ, TSH, PH, X and Y are clear, but DUN *bcln*, possibly = *'byin*, or *phyin*? It is also possible that the reading *bcing*, found in the mTshams brag and gTing skyes editions of the *'Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB vol. Chi, 1034.4), was intended. This could be translated, “[the phurpa] should be bound up with all the powers and consecrations”. The sDe dge edition gives, *tshim*, “[the phurpa] should be satiated with...”). In any case, the annotation attached to these words in DUN makes it clear that the sense is *dissolving*, thus agreeing with the KD reading.



དེ་ནས་འགྲོ་བའི་དོན་ལ་གཤེགས་ན་<sup>221</sup> ལྷོགས་བརྩའི་བདེ་བར་གཤེགས་པ་ཐམས་ཅད་<sup>222</sup> ལྷོང་  
གྲོགས་<sup>223</sup> མཇེད་པར་<sup>224</sup> ལྷོན་ཞལ་གྱིས་བཞེས་པ་ལགས་པས།

Then, coming for the benefit of beings, all the sugatas of the ten directions, since formerly [they] verily promised to act as allies,

<sup>225</sup> ལྷོང་གྲོགས་<sup>226</sup> མཇེད་ཅིང་སྐྱུ་<sup>227</sup> ལ་འཇུག་གོ།<sup>228</sup>

acting as [DUN this purpa's] allies, [they] enter into this [buddha] form.

བདག་ཉིད་ཀྱང་བདག་ཉིད་ཆེན་པོ་ཡིན་པས།<sup>229</sup>

since even you yourself are the great lord,

ཕྱར་པ་ཡང་བདག་ཉིད་ཆེན་པོར་དབང་བསྐྱར་<sup>230</sup> བྱིན་གྱིས་བརླབ་<sup>231</sup> (DUN 4v) པའི་ཕྱིར་ཅེ།

so, in order to empower and consecrate the purpa also as the great lord,

<sup>221</sup> DUN inserts | .

<sup>222</sup> ཐམས་ཅད་: DUN ཐམས་ཅད་གྱིས་ཀྱང་།; DUN ann., སྐྱུ་ལ་པ་འི་ཁོ་བོ་འབྱུང་བ་ཉིད་བསྐྱབ་པ་པོས་བསམ་བ་ཐམས་ཅད་སྐྱབ་པ་འི་ཕྱིར་གཤེགས་པ་ལ་འགྲོ་བའི་དོན་ཅེས་བྱ་འོ་; coming in order for the practitioner to accomplish all wishes, this very arising of the emanated wrathful ones is said to be [for] the benefit of beings.

<sup>223</sup> ལྷོང་གྲོགས་: X Y ལྷོང་གྲོགས་ (X/Y have presumably corrected the text here and in the case below; *stongs grogs* is found in the mTshams brag edition of the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1034.5, although not in sDe dge or gTing skyes, which agree with *stong grogs*).

<sup>224</sup> པར་: DUN ཅིང་.

<sup>225</sup> DUN inserts དེ་འི་.

<sup>226</sup> ལྷོང་གྲོགས་: X Y ལྷོང་གྲོགས་.

<sup>227</sup> སྐྱུ་: KAḤ བསྐྱུ་; DUN དེ་འི་སྐྱུ་.

<sup>228</sup> གོ་: DUN པ་དང་; DUN ann., (placed under དེ་འི་ལྷོང་གྲོགས་) ཕྱར་པ་འི་ཁོ་བོ་; (placed under འཇུག་པ་དང་) ཐིམ་བའ་; Phurpa wrathful deities... dissolve.

<sup>229</sup> པས་: DUN བས་; DUN ann., (placed under ཉིད་ཀྱང་) ལྷོགས་མཁན་; (placed under ཡིན་བས་) དཔལ་ཆེན་པོ་འི་; the mantra practitioner... the great glorious *heruka*.

<sup>230</sup> DUN inserts ཞིང་།.

<sup>231</sup> བྱིས་བརླབ་: KAḤ X Y བྱིས་བརླབས་; DUN བྱིས་བརླབ་.



ལག་མཐོལ་གཡས་པར་མ་<sup>232</sup> ལས་ཉི་མའི་<sup>233</sup> དཀྱིལ་ (TSH357) འཁོར་དུ་གྱུར་པའི་སྟེང་དུ་  
meditate that [the syllable] *ma* [is] in the palm [of] the right hand,  
transforming into a sun maṇḍala, and above,

[{Here, KAḤ, TSH, PH, X and Y omit a passage found in DUN  
(possibly due to eyeskip from *steng du*), which is included, since its  
omission clearly represents a shared scribal error:<sup>234</sup>}

རྫོག་<sup>235</sup>

is *hūm*.

ལག་ཡོན་པའི་ལག་པར་ཏ་ལས་ལྷ་བའི་དཀྱིལ་འཁོར་དུ་གྱུར་པའི་སྟེང་དུ་ཨ་བསམས་ལ།<sup>236</sup>

[and the syllable] *ta* [is] in the left hand, transforming into a moon  
maṇḍala, with [the syllable] *a* above, and

ཀྲུང་མོ་ལ་ཨློ།<sup>237</sup>

at the middle finger [is the syllable] *ōm*,

<sup>232</sup> མ་: ཡ མེ.

<sup>233</sup> ཉི་མའི་: DUN ཉི་འི་.

<sup>234</sup> The passage is found in the parallel section of the '*Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB vol. Chi, Chapter 10, 1034–1035). It is also needed in that the line mentioning the right hand and sun *maṇḍala* needs to be followed by the left hand and moon *maṇḍala*. Unlike the omitted passage above, none of the lines are cited in the following short commentary, but the lines are discussed in the long commentary (KAḤ108–109, TSH400–401, PH260,1, X714, Y747–748). Moreover, since the passage is necessary in this context, and it follows closely after the previous omitted passage, which must have been omitted in error (see page 75, note 208 above), the evidence would seem conclusive that the omission represents scribal lapse in this section of the KD archetype of the text.

<sup>235</sup> DUN ann., འདི་མན་ཆད་ནི་ཉིང་འཛིན་གྱིས་བྱིན་གྱིས་བསྐབ་པར་འཆད་; (placed under གྱུར་པ་... རྫོག་, presumably applying to the sun *maṇḍala*) བྱང་རྒྱལ་གྱི་སེམས་དོ་རྗེའི་དོན་; From this point, [this] is explained as consecrating through *samādhi*... [this] means the *bodhicitta vajra*.

<sup>236</sup> DUN ann., (placed under ཏ་ལས་ལྷ་བའི་) ཉི་ཤེས་རབ་ཀྱི་རང་བཞིན་; (placed under ཨ་བསམས་ལ་) ཀྲུན་དུ་བཟང་མོའི་དོན་; for [the syllable *ta*], wisdom's natural expression... [this] means Samantabhadri.

<sup>237</sup> DUN ann., ཨློ་སྟེ་འབྲུ་ཏ་འི་རིགས་; *ōm* is the buddha family.

|མཐེ་བོ་ལ་སྒྲི།<sup>238</sup>

at the thumb, *hūm*,

|འཛུ་བ་མོ་ལ་ཏྟ།<sup>239</sup>

at the forefinger, *tram*,

|སློན་ལག་ལ་ཏྟ།<sup>240</sup>

at the ring finger, *hrī*,

|མཐེ་ལྷ་ལ་ [ཨ'(/ཡ)]<sup>241</sup>

at the little finger, *a*;

|འདི་རྣམས་ལྷ་བ་འི་དཀྱིལ་འཁོར་གྱི་སྟེང་དུ་

above moon *maṇḍala*[s],<sup>242</sup> these

{Here, the passage omitted in KAḤ, TSH, PH, X and Y concludes}

བཞག་སྟེ།

are established,

<sup>238</sup> DUN ann., རྡོ་རྗེ་འི་རྒྱལ་མོ་; the *vajra* family.

<sup>239</sup> DUN ann., རིན་པོ་ཅེ་འི་རྒྱལ་མོ་; the *jewel* family.

<sup>240</sup> DUN ann., བདམ་འི་རྒྱལ་མོ་; the *lotus* family.

<sup>241</sup> The parallel text in the '*Phrin las phun sum tshogs pa*' *i rgyud* (mTshams brag NGB vol. Chi, 1035.1) gives, *ha* (D Volume Wa, 350v.7: *hā*). But the letter *a* (*āḥ* in XY) is confirmed in the long commentary (KAḤ109, TSH400, PH260,1, X714, Y747). However, rather inconsistently, the following visualisation notes give *ha* (*haḥ* in Y), except for KAḤ, which gives *ā* (KAḤ150, TSH442, PH373,3, X758, Y791). DUN ann., ལས་གྱི་རྒྱལ་མོ་; the *action* family.

<sup>242</sup> It is uncertain whether the plural is implied (in which case, each syllable would have its own disc). This would seem quite likely from the rather expanded version of the parallel text in the *Phur pa bcu gnyis* (mTshams brag Volume Dza, 905), or other sources, such as Mag gsar 2003: 169.





<sup>243</sup>ཨྃ (Y706) སྲུ་ར་སྒྲིཾ<sup>244</sup>

and reciting, “*ōṃ suras tvam*”,

ཞེས་བརྗོད་པས་<sup>245</sup> ཐལ་མོ་མཉམ་པར་<sup>246</sup> སྲུ་ར་<sup>247</sup>

the palms [of the two hands] are joined together.

ཨྃ<sup>248</sup> བརྗོད་ཨ་ཇ་ལི་<sup>249</sup> སྒྲིཾ

Reciting, “*ōṃ vajra añjali hūṃ*”,

ཞེས་<sup>250</sup> པས་སོར་མོ་རྩུང་བསྐྱེད་ལོཾ

the fingers are intertwined a little.

ཨྃ<sup>251</sup> བརྗོད་བཅ་<sup>252</sup> སྒྲིཾ (X672) ཞེས་བརྗོད་པས་<sup>253</sup>

Reciting, “*ōṃ vajra bandha hūṃ*”,

སོར་མོ་རྩུབ་<sup>254</sup> བསྐྱེད་ཏེ་བསྐྱེད་མོཾ<sup>255</sup>

[the hands are] bound [together], intertwining the fingers [back to] back.

<sup>243</sup> Note that in the case of the mantras rendered into approximate Sanskrit equivalents here and below, some combine Tibetan words and also unknown sounds with the Sanskrit; hence a ‘correct’ Sanskrit rendering is not really possible.

<sup>244</sup> ཨྃ་སྲུ་ར་སྒྲིཾ: KAH ཨྃ་སྲུ་ར་སྒྲིཾ; TSH PH ཨྃ་སྲུ་ར་སྒྲིཾ; DUN སྲུ་ར་སྒྲིཾ.

<sup>245</sup> པས་: DUN པ།.

<sup>246</sup> པར་: DUN པར་.

<sup>247</sup> KAH X Y omit རོ་.

<sup>248</sup> ཨྃ་: KAH ཨྃ་.

<sup>249</sup> ཨ་ཇ་ལི་: X ཨ་ཇ་ལི་; DUN ཨ་འཇའ་ལི་.

<sup>250</sup> DUN inserts བརྗོད་.

<sup>251</sup> ཨྃ་: KAH ཨྃ་.

<sup>252</sup> བཅ་: KAH བཅའི་; X Y བཅ་; DUN བཅ་.

<sup>253</sup> KAH X Y omit སྐཾ.

<sup>254</sup> ཏེ་: KAH X Y ཏེ་.

<sup>255</sup> བསྐྱེད་མོཾ: X བསྐྱེད་མོ་ DUN བསྐྱེད་.



དེ་ནས་<sup>256</sup> ས་མ་ཡ་སྟོང་<sup>257</sup>

Then by reciting, “*samayas tvam*”,

ཞེས་བརྗོད་པས་<sup>258</sup> ཡུར་པ་སྒྲངས་ཏེ་ཚང་ (PH244,1) པའི་<sup>259</sup> རྩ་བུ་བརྩུག་ལ་<sup>260</sup>

taking the phurpa, putting [it] within the [closed] fist,

ལག་པའི་རྩིང་པ་ཕྱེ་ནས་<sup>261</sup>

[you] separate the stem[s]<sup>262</sup> of the hand[s],

མཐེ་བོང་<sup>263</sup> གཉིས་སྟོན་ལག་ (DUN5r) དང་མཐེའུ་<sup>264</sup> རྩུང་གི་བར་དུ་བརྩུག་ལ་<sup>265</sup>

putting [it]<sup>266</sup> between the two thumbs, the ring finger[s] and the little finger[s], and

<sup>256</sup> DUN omits དེ་ནས་.

<sup>257</sup> སྟོང་: TSH PH སྟོང་; DUN ann., དམ་ཚིག་སྟོངས་པ་ཞེས་བྱ་; [this] is called, restoring the *samaya* .

<sup>258</sup> པས་: DUN ལ།.

<sup>259</sup> ཚང་པའི་: KAḤ ཚང་པའི་; TSH PH DUN ཚང་པའི་ (*chang ba* 'i, given in both TSH/PH and DUN, may have been the earlier reading but presumably, *chang ba* = 'changs pa [Das]/changs pa [Bod rgya tshig mdzod chen mo]. Like X/Y here, the parallel text in the 'Phrin las phun sum tshogs pa 'i rgyud, mTshams brag NGB vol. Chi, 1035.3, gives *chang pa* 'i.).

<sup>260</sup> ལ་: DUN ལས་.

<sup>261</sup> རྩིང་པ་ཕྱེ་ནས་: KAḤ གཉིང་པ་ཕྱེས་ནས་; DUN རྩིང་ཕྱེ་ནས་, DUN omits །.

<sup>262</sup> Generally, *rting pa* would indicate the heel of the foot: in the case of the hands, it presumably means the base or stem of the hands, just above the wrists.

<sup>263</sup> མཐེ་བོང་: X Y ཐེ་བོང་; DUN མཐེ་བོ་.

<sup>264</sup> མཐེའུ་: TSH PH མཐེ་; X Y ཐེའུ་.

<sup>265</sup> ལ་: DUN ལས་.

<sup>266</sup> The parallel verse in the 'Phrin las phun sum tshogs pa 'i rgyud (mTshams brag NGB vol. Chi, 1035.3) and in the Myang 'das adds in *phur pa* ("bar du phur pa"), making it clear that it is the phurpa being referred to here.



མཐེ་ཐོང་གིས་ཀྱང་<sup>267</sup> ལུང་ཟད་བསྐྱུལ་ལ་དྲངས་སོང་<sup>268</sup>

the thumbs also induce and guide (DUN move and straighten<sup>269</sup>) [it] a little.

ཨྲི་<sup>270</sup> བརྗ་ཨ་བེ་<sup>271</sup> །ཤ་ཡ་ཨ་<sup>272</sup> ཞེས་བརྗོད་པས་མེ

Reciting, “*om vajra āveśaya a*”,

<sup>267</sup> མཐེ་ཐོང་གིས་ཀྱང་: TSH མཐེ་ཐོང་གྱིས་ཀྱང་; X Y ཐེ་ཐོང་གིས་ཀྱང་; DUN མཐེ་ཐོས་.

<sup>268</sup> བསྐྱུལ་ལ་དྲངས་སོང་: TSH PH བསྐྱུལ་ལ་དྲངས་པོ་; DUN བསྐྱུལ་ཞིང་དྲུད་དོ་ (the parallel text in the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.4, gives *bsgul zhing dril lo*, and the *Myang 'das* gives *bsgul la phur pa 'dril*. It is quite likely that KAḤ TSH PH X Y are in error with *bskul*; *bsgul* makes better sense here.).

<sup>269</sup> See above note: the translation of the *'Phrin las phun sum tshogs pa'i rgyud* and *Myang 'das* versions would be roll.

<sup>270</sup> ཨྲི་: KAḤ ཨྲི་.

<sup>271</sup> བེ་: X Y བེ་.

<sup>272</sup> ཨ་ཨ་: X Y ཨ་ཨ་; DUN ཨ་ཨ་ (one would expect that *ya*, but it is worth noting that the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.4, shares DUN's reading of *a*).



ཕྱོགས་བརྩའི་དེ་བཞིན་གཤེགས་པ་ཡབ་ཡུམ་<sup>273</sup> སྲས་དང་བཅས་པ་ཐམས་ཅད་<sup>274</sup> ཞེ་ (KAH68)  
སྣང་རྗེས་སུ་དྲན་པའི་<sup>275</sup> སྐྱུ་ཉུངས་<sup>276</sup> འབྲུ་ཙམ་<sup>277</sup> བར་མཚམས་<sup>278</sup> མེད་པར་སྤྲར་པ་<sup>279</sup> ལ་བསྐྱུ་ཞིང་  
<sup>280</sup> བསྐྱེམ་མེད་<sup>281</sup>

all the male and female tathāgatas (DUN sugatas) of the ten directions (DUN+and the three times), together with [their] sons, mindful [of] hatred, [their buddha] bodies the size of mustard seed[s], gather without [leaving any] gaps,<sup>282</sup> and dissolve into the *phurpa*.

<sup>273</sup> བརྩའི་དེ་བཞིན་གཤེགས་པ་ཡབ་ཡུམ་: KAH བརྩའི་དེ་བཞིན་གཤེགས་པས་ཡུམ་; DUN བརྩའི་དེ་བཞིན་གཤེགས་པ་ཡབ་ཡུམ་གྱི་བདེ་བར་གཤེགས་པ་ (note that the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.4, gives *du gsum gyi bde bar gshegs pa*, but also gives *yab yum*).

<sup>274</sup> ཐམས་ཅད་: TSH PH X Y ཐམས་ཅད་; DUN ཐམས་ཅད་.

<sup>275</sup> པའི་: DUN པའི་.

<sup>276</sup> ཉུངས་: TSH PH ཉུང་; DUN ཡུངས་.

<sup>277</sup> TSH PH insert མེད་.

<sup>278</sup> མཚམས་: TSH PH X Y འཚམས་.

<sup>279</sup> TSH PH omit སྤྲར་པ་, presumably in error (*phur pa* is also found in the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.5).

<sup>280</sup> ཞིང་: TSH PH ཅིང་.

<sup>281</sup> DUN ann., (placed under ཞེ་སྣང་) རྩོ་བོ་ལ་བྱ་; (starts under ཡུངས་འབྲུ་ ...) སྐྱུ་ཉུངས་མཁའ་ན་བདག་ཉིད་ཀྱང་ཡུངས་འབྲུ་ཙམ་བར་མཚམས་མེད་པ་མངོན་བསྐྱེམ་; acting as wrathful deities... also the mantra practitioner oneself dissolves into many [forms] like mustard seed[s], without [leaving any] gaps. (It is also possible that the comment intends to suggest rather that the buddhas are also dissolving into oneself, although this is not spelt out.)

<sup>282</sup> The sense is clarified in the short commentary's summary: སྐྱུ་ཉུངས་འབྲུ་ཙམ་གྱི་མེད་པ་སྤྲར་པ་ལ་བསྐྱུ་བ་, "limitless [buddha] forms the size of mustard seeds are absorbed into the *phurpa*" (KAH81, minor variants in other versions).



དེ་ནས་<sup>283</sup> ལྷ་གསུང་ཐུགས་ཀྱི་<sup>284</sup> བདག་པོ་<sup>285</sup> ཉིད་དུ་<sup>286</sup> བྱིན་གྱིས་བརྒྱབ་ཅིང་<sup>287</sup> དབང་བསྐྱར་ཏེ་<sup>288</sup>

Then, consecrating and empowering [it] (DUN+in perfecting [it]) as the essential (DUN+great) lord of [buddha] body, speech [and] mind, and

སོར་མོ་རྒྱབ་དུ་<sup>289</sup> བསྐོལ་ཏེ་<sup>290</sup>

intertwining the fingers [back] to back,

གུང་མོ་གཉིས་གཤེབས་ཏེ་<sup>291</sup> བསྐྱང་བའི་བར་དུ་<sup>292</sup> སྤར་པ་བཟུང་<sup>293</sup> ལུག

(you) hold the phurpa between the two middle fingers [which are] positioned upright, and

ལྷོ་<sup>294</sup> བཟོ་ས་ཏུ་ར་ཅ་<sup>295</sup> ལྷོ་ཞེས་བཟླས་སོ་<sup>296</sup>

recite, “om vajrasattva rāja hūm”.

དེ་ནས་སོར་མོ་སྤུག་སྤུག་པོར་བྱས་ཏེ་<sup>297</sup>

Then, making the fingers into “*phug sug po*”/ “*pug pug po*”<sup>298</sup>

<sup>283</sup> DUN omits དེ་ནས་.

<sup>284</sup> ཀྱི་: X ཀྱིས་.

<sup>285</sup> DUN inserts ཚེན་པོ་ (found also in the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.6).

<sup>286</sup> DUN inserts རྗོགས་པར་ (found also in the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.6).

<sup>287</sup> བྱིས་བརྒྱབ་ཅིང་: X Y བྱིས་བརྒྱབས་ཤིང་; DUN བྱིས་བརྒྱབ་ཅིང་.

<sup>288</sup> ཏེ་: DUN བར་བྱ་སྟེ་ (found also in the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1035.6).

<sup>289</sup> དུ་: KAḤ X Y དུ་.

<sup>290</sup> ཏེ་: TSH PH སྟེ་; DUN ལ་; DUN ann., འདི་ཡན་ཚད་ཐུགས་དང་ཕྱག་རྒྱས་བྱིན་གྱིས་བརྒྱབ་པ་སྟོན་; up to this point, consecrating with *mantra*[s] and *mudrā*[s] is demonstrated.

<sup>291</sup> ཏེ་: TSH PH སྟེ་.

<sup>292</sup> བའི་བར་དུ་: Y བར་དུ་དུ་.

<sup>293</sup> བཟུང་: DUN གཟུང་.

<sup>294</sup> ལྷོ་: KAḤ ལྷོ་.

<sup>295</sup> ས་ཏུ་ར་ཅ་: KAḤ པ་ཏུ་ར་ཅ་; TSH PH ས་ཏུ་ར་ཅ་; X ས་ཏུ་ར་ཅ་; Y ས་ཏུ་ར་ཅ་; DUN ས་ཏུ་ར་ཅ་.

<sup>296</sup> DUN omits སོ་; DUN ann., ཐུགས་རྗོལ་རྗོལ་གྱིས་; the mind/heart *vajra* family.

<sup>297</sup> སྤུག་སྤུག་པོར་བྱས་ཏེ་: TSH PH སྤུག་སྤུག་སོར་བྱ་སྟེ་; X སྤུག་སྤུག་པོར་བྱ་ཏེ་; Y སྤུག་སྤུག་པོར་བྱ་སྟེ་; DUN [སྤུག་སྤུག་(/སྤུག་སྤུག་)] པོར་བྱས་ལ་.



<sup>299</sup>ལག་པའི་རྟིང་པས་ཕུར་ (Y707) ལྷ་<sup>300</sup> བཟུང་ལམ་

(KAH+and then) holding the phurpa with the base<sup>301</sup> of the hand[s],

ལྷོ་ལྷ་<sup>302</sup> ལྷ་བ་ཕྱེད་ ཅེས་<sup>303</sup> བརྗོད་དོ་<sup>304</sup>

(you) recite, “*om bhūr bhuvah phaṭ*”.

<sup>298</sup> The text in all versions would seem corrupt. DUN might intend: *prag prag po*, but this does not help. The *'Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB vol. Chi, 1035.7) gives *pug pug por* (also in D and T). The *Myang 'das*'s Chapter 9 gives the reading of *phug phug po*. The three groups of *rNying rgyud* editions of the *Myang 'das* agree on *phug* (R has *pug* and N *bug* for the second *phug*), although D has a marginal note giving an alternative reading, *sug sug*. Although *phug phug po* is not clear, it might suggest making a hollow or “making the fingers [as though they are?] piercing”. In a parallel line in the *Phur pa bcu gnyis*'s Chapter 11, D gives the reading, *thug por* for *pug pug por* (against TRK's *phug por* and M's *sug por*). This would make sense (touching), but it would seem highly unlikely that this was an earlier reading from which all our instances of *phug/pug/sug* derive! It is more likely that *thug* was an editorial attempt to make sense of a rather obscure word in this context. In *dbu med* sources, we are quite likely to find confusion between *pa* and *sa*, but far less likely for confusions of either of these letters with *tha*. In the *Dur khrod khu byug rol pa'i rgyud*'s parallel passage, which is a very differently phrased presentation of the material (although unmistakable in that, for instance, the mantras are in the same sequence), the description at this point would seem to suggest that the two hands are made into a lotus shape, with the fingers of each hand touching each other (ལག་གཉིས་སོར་མོ་ཕྱེ་སྒྲུབ་དེ། །པལ་ལྷ་ལྷ་བཟུང་པ་ཡི། [mTshams brag edition, Vol. Ba: 277]). It is perhaps just possible that *pug/phug* might be for *spug*, a jewel, which would seem to fit, but a problem would still remain with the following *pug po/sug so*!

<sup>299</sup> KAH inserts དེ་ནས་.

<sup>300</sup> ཕུར་ལྷ་: DUN ཕུར་པ་.

<sup>301</sup> See page 82, note 262 above on *rting pa*.

<sup>302</sup> ལྷོ་ལྷ་: KAH ལྷོ་ལྷ་; TSH PH X Y ལྷོ་ལྷ་.

<sup>303</sup> ེ ཅེས་: TSH PH X Y ེ ཞེས་; DUN ཅེས་.

<sup>304</sup> DUN ann., གསུང་པད་མ་འི་རིགས་ཀྱིས་; the speech lotus family.



དེ་ནས་སོར་མོ་རྒྱབ་དུ་<sup>305</sup> བསྐྱོལ་ཏེ་<sup>306</sup>

Then intertwining the fingers [back] to back,

མཐེ་བོང་ (X673) གཤེགས་པ་<sup>307</sup> པའི་ (DUN5v) ཚང་པའི་<sup>308</sup> བར་དུ་<sup>309</sup> བརྩལ་ལ་<sup>310</sup>

[you] put [it]<sup>311</sup> between the closed hands, with the thumbs lined up and,

ལྷོ་<sup>312</sup> ཉ་ན་ཉ་ན་ཉིབ་ཉ་ཚྲ་<sup>313</sup> ལྷོ་ (TSH358) སྐྱོ་ ཅེས་<sup>314</sup> བརྗོད་ནས་རིལ་ཏེ་<sup>315</sup>

reciting, “*om hana hana dīptacakra hūṃ phaṭ*”,<sup>316</sup> [it] is rolled, and

བདག་ཉིད་ཚེན་པོ་ཐམས་ཅད་གཉིས་སུ་མེད་པའི་<sup>317</sup> ལྷོ་བ་མཛད་པའི་གཟི་བྱིན་ཐམས་ཅད་ཕུར་  
པའི་སྐྱེ་ལ་ཞུགས་པས་<sup>318</sup>

all the majestic powers created [by] all the great lords in non-dual union  
enter into the [buddha] body of the *phurpa*.

<sup>305</sup> དུ་: KAḤ X Y དུ་.

<sup>306</sup> DUN omits |.

<sup>307</sup> མཐེ་བོང་གཤེགས་པ་: KAḤ མཐེ་བོང་གཉིས་གཤེགས་; TSH PH མཐེ་བོང་གཤེགས་; X ཐེ་ལོང་གཤེགས་; Y ཐེ་བོང་གཤེགས་; DUN མཐེ་བོ་གཤེགས་.

<sup>308</sup> see page 82, note 259 above.

<sup>309</sup> པའི་བར་དུ་: TSH PH གི་བར་དུ་; DUN པར་.

<sup>310</sup> ལ་: DUN ལས་.

<sup>311</sup> the '*Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB vol. Chi, 1036.1) parallel passage makes this explicit: ཕུར་བ་བརྩལ་.

<sup>312</sup> ལྷོ་: KAḤ ལོ་.

<sup>313</sup> ཉིབ་ཉ་ཚྲ་: KAḤ ཉིལྷ་ཚྲ་; DUN ཉིབ་ཉ་ཚྲ་.

<sup>314</sup> ཅེས་: TSH PH X Y ཅེས་; DUN ཅེས་.

<sup>315</sup> རིལ་ཏེ་: KAḤ དལ་ཏེ་; TSH PH དིལ་ལྷེ་; X འདིལ་ཏེ་.

<sup>316</sup> This mantra has its parallel to that in the *Guhyasamāja's* Chapter 14 (*om tshin da tshin da ha na ha na da ha da ha dīpta badzra tsakra hūṃ phaṭ*): eg. in the mTshams brag NGB edition, vol. Tsha 862.6; see also the Dunhuang version, IOL Tib J 438: 55r.1 (*om tshin da tshin da/[nga/(da?)] [...] ha na ha na dlb btātsa kra hūṃ phaṭ*).

<sup>317</sup> པའི་: TSH PH པར་.

<sup>318</sup> པས་: DUN nas; DUN ann., ལག་པ་གཡས་པ་ཐབས་ཏེ་རིགས་ལྔ་གཡོན་ཤེས་རབ་སྟེ་ཡུམ་ལྔ་ཐབས་དང་ཤེས་རབ་ཀྱི་བདག་ཉིད་ཀུན་སྐྱོང་ཁོ་བོ་ཀྱི་ཕྱང་རྒྱབ་ཀྱི་སེམས་; the right hand being means, the five families, the left being wisdom, the five consorts, [this demonstrates] the purifying bodhicitta [of] all the [male and female] lords of means and wisdom.



སྒྲོང་མམས་གང་བར་<sup>319</sup> མེ་སྐྱལ་འཕྲོ་ཞིང་<sup>320</sup> དམིགས་པ་ཐམས་ཅད་<sup>321</sup> དེས་ (PH345,1) སར་  
སྐབ་<sup>322</sup> སའི་ཕྱིན་<sup>323</sup> དང་<sup>324</sup> དབང་ཚེན་པོ་དང་ལྷན་པར་གྱུར་ཏེ་<sup>325</sup>

Sparks of fire radiate, filling the thousand-fold realms, and [the *phurpa*]  
becomes fully consecrated and empowered really to accomplish all  
objects.

མདུན་གྱི་ནམ་མཁའ་ཨེ་ཡི་<sup>326</sup> གདན་ལ་བཞུགས་པར་བསམས་<sup>327</sup> རྣམས་།

Having meditated on [the *phurpa* deity] abiding (DUN requested to  
abide) upon the throne of the (+DUN triangular) “e”<sup>328</sup> (DUN+in) the  
space in front,

ཉུངས་དཀར་གྱི་<sup>329</sup> རྒྱལ་པོས་བརྟེན་ཅིང་<sup>330</sup>

striking with the king of white mustard seeds,

གྲུ་གྲུལ་སྐྱར་མས་བདུག་པས་<sup>331</sup>

fumigating with compounded *bdellium* incense,<sup>332</sup>

<sup>319</sup> བར་: TSH PH བ་.

<sup>320</sup> ཞིང་: TSH PH ཅིང་.

<sup>321</sup> ཐམས་ཅད་: DUN ཐམས་ཚད་.

<sup>322</sup> སྐབ་: DUN འགྲུབ་.

<sup>323</sup> ཕྱིན་: KAH ཕྱིན་ལྷབས་.

<sup>324</sup> DUN inserts |.

<sup>325</sup> སར་གྱུར་ཏེ་: DUN བར་འགྱུར་སྟེ་; DUN ann., (placed under འཕྲོ་ཞིང་) ལྷོ་པོ་འི་; of wrathful  
deities.

<sup>326</sup> མམ་མཁའ་ཨེ་ཡི་: KAH X Y མམ་མཁའ་ཨེ་འི་; DUN རྣམ་མཁའ་ལ་ཨེ་གྲུ་གསུམ་གྱི་ (note that the long  
commentary gives *nam mkha' la* (KAH111; TSH403; PH261,2; X717; Y750).

<sup>327</sup> བསམས་: TSH PH བསམ་; Y བསྐྱོད་; DUN གསོལ་ (the '*Phrin las phun sum tshogs pa'i*  
*rgyud*, mTshams brag NGB vol. Chi, 1036.4, shares the reading *gsol*).

<sup>328</sup> The triangular *e*, symbolic of the female organ, the source of *dharmas* (Tib. *chos*  
*'byung*), is represented in ritual practice as the container/stand in which the *phurpa* is  
inserted (see also above, page 69, note 161).

<sup>329</sup> ཉུངས་དཀར་གྱི་: KAH ཉུངས་ཀར་གྱིས་; DUN ལྷངས་ཀར་གྱི་.

<sup>330</sup> བརྟེན་ཅིང་: KAH བརྟེན་ཅིང་; KAH TSH PH omit ཅི་.

<sup>331</sup> མས་བདུག་པས་: TSH PH བས་བདུག་པས་; DUN མས་བདུགས་ལ་; DUN ann., འཕྲོ་ཞིང་ལས་བསྐྱུལ་  
བའ་; enjoining action.





(KAH69) ཕྱི་ནང་གི་<sup>333</sup> མཚན་པ་ཐམས་ཅད་<sup>334</sup> དབུལ་བར་བྱའོ་<sup>335</sup>

all the outer [and] inner offerings should be offered.

དེ་ནས་ཡིད་ལ་བརྟག་<sup>336</sup> པའི་འཕྲིན་<sup>337</sup> ལས་བཅོལ་ཏེ་<sup>338</sup>

Then, entrusting the actions which have been mentally focused upon,

འདི་ནི་བྱིན་བསྐྱབས་<sup>339</sup> ལྷན་སྲུང་ཚོགས་པ་འོ་

this [completes] the perfection [of] consecrations.

བསྐྱབས་བཅོད་སྲུང་སྲུང་ཚོགས་པ་ནི་<sup>340</sup>

The perfection of [mantra] recitation:

(DUN6r) བདག་ཉིད་ལས་ཀྱི་<sup>341</sup> ཏིང་ངེ་འཛིན་དུ་ལྷགས་ཏེ་

Onself entering into the (DUN+deity) *samādhi* for the ritual action,

<sup>332</sup> Tibetan *gu gul*, equivalent to Sanskrit *guggula*, is used in wrathful rites to expel evil spirits. Generally, it seems that *bdellium* is used for it, an aromatic gum resin similar to myrrh (*Commiphora myrrha*), from the *Commiphora wightii* or Mukul myrrh (*Commiphora mukul*) tree, or from the Abyssinian myrrh (*Commiphora habessinica*, *Amyris Agallocha*) tree.

<sup>333</sup> གི་: KAH omits.

<sup>334</sup> ཐམས་ཅད་: DUN ཐམས་ཅད་.

<sup>335</sup> DUN ann., (linked to ཕྱི) མཚན་པ་ལྔ་; (linked to ནང) ལྔ་ན་ལྔ་; the five offerings... the five medicinal cordials.

<sup>336</sup> བརྟག་: TSH PH གནག་ (surely in error); X བརྟགས་; Y གག་, corrected to བརྟགས་.

<sup>337</sup> འཕྲིན་: KAH X Y ཕྲིན་.

<sup>338</sup> ཏེ་: TSH PH ལྷེ་; DUN ཏེ་, omitting |; DUN ann., ལས་འདི་ལྷ་བྱ་བྱུང་པར་མཚོད་ཅིག་ཅེས་; say, “accomplish action[s] like this!”.

<sup>339</sup> བྱིན་བསྐྱབས་: KAH Y བྱིན་བསྐྱབས་; DUN བྱིན་ཀྱིས་བསྐྱབས་པ་.

<sup>340</sup> DUN ann., གྲངས་ཀྱི་བསྐྱེད་པ་དང་དུས་ཀྱི་བསྐྱེད་པ་དང་མཚན་མ་འི་བསྐྱེད་པ་འདི་; (this concerns) the Approach [mantra] enumeration, the Approach time period and the Approach signs.

<sup>341</sup> DUN inserts ལྷ་འི་. The ‘*Phrin las phun sum tshogs pa’i rgyud* parallel text, mTshams brag NGB vol. Chi, 1037.3, gives བདག་ཉིད་ལས་ནི་ལྷ་ར་བསྐྱོམས་ལ་ for this line; perhaps lha’i has been omitted in error in KD. This would seem to be confirmed by the citation of བདག་ཉིད་ལྷའི་ཏིང་ངེ་འཛིན་ in the appropriate context in the following sections: KAH82, 112; TSH373, 403–404; PH249,3, 260,3 ; X687, 717; Y720, 751.



སྒྲིང་ཁར་<sup>342</sup> ཉི་མའི་དཀྱིལ་འཁོར་<sup>343</sup> ལ་སྒྲིང་མཐོང་ནག་ཅིག་བསམ་མོ་<sup>344</sup>

one visualises a dark blue *hūṃ* upon a sun *maṇḍala* at the heart.

ལྷོ་<sup>345</sup> བརྗོ་གི་ལི་གི་ལ་ཡ་མ་ར་ན་<sup>346</sup> ཆེ་གོ་མོ་ཞིག་མ་<sup>347</sup> ར་ཡ་ཕན་<sup>348</sup> (Y708) ཅེས་<sup>348</sup> བརྗོད་  
བསམ་<sup>349</sup>

by reciting “*om vajra kili kilaya maraṇa che ge mo zhiḡ māraya phaṭ*”,<sup>350</sup>

ཕུར་པ་<sup>351</sup> བློ་བོ་ཅི་འདྲ་བ་མང་པོ་བསམ་གྱིས་མི་བྱུབ་ (X674) པ་<sup>352</sup> དེ་ལས་བྱུང་སྟེ་

many inconceivable [numbers of emanations] (DUN one [emanation])  
resembling the phurpa wrathful deity arise from this, and

<sup>342</sup> སྒྲིང་ཁར་: DUN སྒྲིང་ཀར་.

<sup>343</sup> དཀྱིལ་འཁོར་: X Y དལ་.

<sup>344</sup> ཅིག་བསམ་མོ་: KAḤ གཅིག་བསམ་མོ་; DUN ཅིག་བཞག་ལ་.

<sup>345</sup> ལྷོ་: KAḤ ལོ་.

<sup>346</sup> གི་ལི་གི་ལ་ཡ་མ་ར་ན་: KAḤ གི་ལི་གི་ལ་ཡ་མ་ར་ན་; TSH PH གི་ལི་གི་ལ་ཡ་མ་ར་ན་ལ་; DUN གི་ལ་ཡ་  
(note that although all the KD versions include *ma ra na* here, not given in DUN, yet they all omit it in the citation of this mantra in the short commentary following (KAḤ82, TSH373; PH249,3; X687; Y720), and also in the long commentary (KAḤ113, TSH404; PH260,3; X718; Y752) and the visualisation section (KAḤ147, TSH439; PH261,2; X754; Y787). However, it is given in the invocation manual (KAḤ191; TSH477; PH Volume Nya 8,3; X798; Y834). Lopon P. Ogyan Tanzin comments that he thinks the addition of *marāṇa* most likely in error, since a single mantra should not give both *marāṇa* and *māraya*.)

<sup>347</sup> མ་: KAḤ མུ་.

<sup>348</sup> ཕན་ ཅེས་: DUN ཕན་ཅེས་.

<sup>349</sup> DUN omits [.

<sup>350</sup> ཆེ་གོ་མོ་ཞིག་: *so and so*, i.e. you slot the relevant personal name[s] in here. See note 346 above on the question of the inclusion of *marāṇa*.

<sup>351</sup> ཕུར་པ་: DUN ཕུར་པ་འི་.

<sup>352</sup> མང་པོ་བསམ་གྱིས་མི་བྱུབ་པ་: TSH མང་པོ་བསམ་གྱི་མི་བྱུབ་པ་; DUN ཅིག་ (the '*Phrin las phun sum tshogs pa'i rgyud* parallel text, mTshams brag NGB vol. Chi, 1037.4, agrees with *cig*)



ཕྱོགས་བཅུ་ཐམས་ཅད་ཀྱི་<sup>353</sup> རྟོན་བྱས་ནས་<sup>354</sup>

having brought benefit (DUN+for sentient beings) [throughout] all the ten directions,

སྤར་པ་ལ་བསྐྱེམ་མོ་<sup>355</sup>

[they] are dissolved into *phurpa*.<sup>356</sup>

འདི་འདྲ་བ་འབྲུམ་འམ་སྲུམ་འབྲུམ་<sup>357</sup> མན་ཆད་དམ་<sup>358</sup>

Like this, [you recite]<sup>359</sup> one hundred thousand or three hundred thousand as a lesser number (KAH X Y at least one hundred thousand or three hundred thousand) or

བདུན་འབྲུམ་མམ་<sup>360</sup> ས་ཡ་ཡན་ཆད་<sup>361</sup> བྱས་ཏེ་<sup>362</sup>

seven hundred thousand or one million<sup>363</sup> as a greater number (KAH X Y up to seven hundred thousand or one million),<sup>364</sup> and

<sup>353</sup> ཅད་ཀྱི་: DUN ཆད་ཐམས་ཅད་ཀྱི་ (the 'Phrin las phun sum tshogs pa'i rgyud parallel text, mTshams brag NGB vol. Chi, 1037.4, also gives *sems can*; and so too does the long commentary KAH112; TSH404; PH260,3; X718; Y751).

<sup>354</sup> KAH X Y omit མོ་.

<sup>355</sup> DUN ann., སྤར་པ་ལྗེ་སྐྱེགས་ཀྱི་ནས་ཀྱང་བདག་ལ་བསྐྱེམ་མོ་; from the heart of [the] *phurpa*, [he/they] also dissolve[s] into oneself.

<sup>356</sup> There is some uncertainty here whether it is referring to the visualised *phurpa* deity or the ritual *phurpa*. It would seem most likely that both are intended; the visualisation section in this recitation context gives an elaboration suggesting a dual meditation focus on oneself as the deity, and the *phurpa* deity outside (KAH146–147; TSH438–439; PH272,2; X754–755; Y787).

<sup>357</sup> འམ་སྲུམ་འབྲུམ་: KAH X Y མམ་སྲུམ་འབྲུམ་; TSH འམ་གསུམ་འབྲུམ་; PH འམ་གསུམ་འམ་; DUN འམ་སྲུམ་འབྲུམ་.

<sup>358</sup> མན་ཆད་དམ་: KAH X Y ཡན་ཆད་དམ་; DUN འམ་; TSH PH omit མོ་.

<sup>359</sup> ‘recite’ is explicit in the 'Phrin las phun sum tshogs pa'i rgyud (mTshams brag NGB vol. Chi, 1037.5): *bzlas ba* is added following *sa ya yan chad* below.

<sup>360</sup> མམ་: DUN འམ་; TSH PH omit; TSH PH X Y omit མོ་.

<sup>361</sup> ཡན་ཆད་: KAH མན་ཆད་; X Y མན་ཆད་དེ་.

<sup>362</sup> ཏེ་: TSH PH རྟེ་.



བསྐྱེན་པ་གཏོང་བར་འདོད་ན།<sup>365</sup>

when [you] want to finish the approach [practice],

ཡུར་པ་ཉིད་སྦྱང་གའི་<sup>366</sup> རྩི་ལ་བསྐྱེན་མོ་<sup>367</sup>

(DUN+also) Dissolve phurpa [him]self<sup>368</sup> (DUN phurpa [him]self is absorbed) into the *hūm* in the heart.

དེ་ནི་<sup>369</sup> བསྐྱེན་བརྗོད་ཡུན་སྐྱེས་ཚོགས་པའོ།

This is the perfection [of *mantra*] recitation.

<sup>363</sup> Generally, *sa ya* is one million and *bye ba* represents ten million, so I have followed that here, although some Tibetan sources give *bye ba* as one million and *sa ya* as ten million, so it is not certain in this case. See Charles Bell, *Manual of Colloquial Tibetan* (Kathmandu: Ratna Pustak Bhanda, 1978) [first edition 1905], 70. In Dudjom Rinpoche’s Vajrakīlaya commentary, *Collected Writings* vol. Da: 162, there is a citation on the correct count of *mantras*, which only seems coherent if the number, *bye ba*, is understood as one million, since the Ritual Action *mantras* should number one tenth of the Approach *mantras*.

<sup>364</sup> It is clear that either TSH PH or KAḤ X Y has transposed *yan chad* and *man chad*. At first sight, KAḤ X Y’s reading would seem clearer. However, although DUN does not give both *yan chad* and *man chad*, its version gives *yan chad* in the same position as TSH PH’s *yan chad*, which would seem to increase the chances that an earlier version of KD gave *yan chad* in this place. KAḤ X Y may have corrected an apparently less clear reading. In any case, since KAḤ, TSH, PH and X/Y must share a hyparchetype and we cannot ascertain whether TSH PH on the one hand, or KAḤ and X/Y (which probably share their own hyparchetype) on the other hand, preserve the earlier reading in this case, so uncertainty remains.

<sup>365</sup> DUN omits |.

<sup>366</sup> སྦྱང་གའི་: X Y སྦྱང་ལའི་; DUN ཡུར་སྦྱང་ག་.

<sup>367</sup> བསྐྱེན་མོ་: DUN བསྐྱེས་ཏེ་.

<sup>368</sup> Again, there is some uncertainty here whether it is referring to the visualised *phurpa* deity or the ritual *phurpa*. The long commentary would seem to suggest that both are implied: *Saying, Phurpa [him]self, the phurpa itself is also meditated on as a wrathful deity* (ཡུར་པ་ཉིད་ཡུར་ཞེས་བྱ་བ་ནི་ ཡུར་པ་ཁོ་བོར་བསྐྱེན་པ་ཉིད་ཡུར་ངོ་, KAḤ113; TSH404–405; PH261,3; X718–719; Y752).

<sup>369</sup> དེ་ནི་: KAḤ དེ་ནས་; DUN འདི་ནི་.



<sup>370</sup>འཕྲིན་<sup>371</sup> ལས་སྤྱན་སྲུང་ (TSH359) ཚོགས་པ་ནི།

The perfection [of] ritual actions:

ཐོག་མ་ཉིད་དུ་བརྟགས་པའི་ས་རྟེན་ནས།<sup>372</sup>

Having found the site which has been examined at the very outset,

(DUN6v) བསྐྱད་པ་དང་མཚམས་བཅད་<sup>373</sup> པ་ལ་ (PH244,2) ལྷོགས་པ་<sup>374</sup> བྱས་ནས།<sup>375</sup>

performing the expelling and demarcating the boundaries [of the practice area] etc.,

སྐད་ཅིག་མའི་ཉིང་ངེ་འཛིན་གྱིས་ལྷོ་བོའི་སྤང་མིག་<sup>376</sup> དང་།<sup>377</sup>

through an instantaneous *samādhi*, the obstacles are expelled by the wrathful deity angry stare,

<sup>370</sup> DUN here has some deleted lines, where the scribe must have begun the section on the perfection of the place in error, and then realised the mistake.

<sup>371</sup> འཕྲིན་: KAH Y ཕྲིན་.

<sup>372</sup> DUN ann., (starts below ཐོག་མ་) འདེབས་པ་འི་དུས་དང་; (starts under བརྟགས་) གནས་སྤྱན་སྲུང་ ཚོགས་པའ་; the perfection [of] the time for striking and... [of] the place (the commentator is referring to the two *phun sum tshogs pa* which follow after the ritual action section).

<sup>373</sup> མཚམས་བཅད་: TSH PH X འཚམས་བཅད་; DUN མཚམས་གཅད་.

<sup>374</sup> ལྷོགས་པ་: KAH བཅུམ་པར་; TSH PH ལོགས་པ་.

<sup>375</sup> བྱས་: DUN ཉེ་; DUN ann., (starts below བསྐྱད་པ་) སར་; (starts below མཚམས་) རྩེ་ལྷི་ རྩེ་གས་པར་བྱ་བ་འི་ལྷིང་; [expelling] out... so that nothing harmful [comes] back in (i.e. through the boundaries).

<sup>376</sup> ལྷོ་བོའི་སྤང་མིག་: TSH PH ལྷོ་བོ་སྤང་མིག་; DUN ལྷོ་བོའི་སྤང་དམིག་

<sup>377</sup> DUN ann., དམིག་གཡས་པར་མ་ལས་ཉིམ་འི་དཀྱིལ་འཁོར་དུ་གྱུར་པ་འི་དབུས་སུ་ལྷོ་བོ་མང་པོ་འཕྲོ་བ་དང་ གཡོན་པར་ཉ་ལས་ལྷོ་བོའི་དཀྱིལ་འཁོར་དུ་གྱུར་པ་ལ་ལྷོ་བོ་མང་པོ་འཕྲོ་བ་ནི་སྤྲུག་ཏུ་ རྩེ་གཅིག་ཅེས་བྱ་འོ་; at the right eye, from [the syllable] *ma* comes a sun *maṅḍala*, in the middle of [which] many wrathful ones emanate, and at the left eye, from [the syllable] *ta* comes a moon *maṅḍala*, on [which] many wrathful ones emanate; this is called, “the angry stare” (a similar meditation is given in the long commentary, where fire is said to come from the sun *maṅḍala* at the right eye; water from the moon *maṅḍala* at the left eye, while a wind *maṅḍala* arises at the nostrils so that everything is burnt, cleansed, and the remains scattered, KAH114; TSH405–406; PH262,1; X720; Y753).



མཚན་ཆའི་ཆར་དང་།<sup>378</sup>

a downpour of weapons

དོ་རྩེ་གོད་ (KAH70) ལྷིན་ལ་སྟོགས་པས་<sup>379</sup> བགོགས་<sup>380</sup> བསྐྱད་ནས་<sup>381</sup>

and [the] *Vajra Yakṣa*<sup>382</sup> etc. and,

ཕུར་པ་<sup>383</sup> ལྷོ་བོ་བརྩུར་བྱིན་གྱིས་བསྐྱབས་ཏེ་<sup>384</sup>

the (DUN+ten) phurpa[s] are consecrated as the ten wrathful deities;

ཕྱོགས་བརྩུར་བྱེད་པས་<sup>385</sup> ཅི་ཙམ་འདོད་པ་<sup>386</sup> ལྷོན་ཆད་<sup>387</sup> མཚམས་གཅད་<sup>388</sup> རོ་།

through planting [them] at the ten directions, the boundaries are demarcated as far as [you] want.

<sup>378</sup> DUN omits |

<sup>379</sup> ལྷོགས་པས་: KAH ལྷོགས་པའི་; TSH PH ལྷོགས་པས་

<sup>380</sup> DUN inserts རྩམས་

<sup>381</sup> རྩས་: DUN ལ་

<sup>382</sup> The long commentary clarifies that here one should meditate on Vajrapāṇi (དོ་རྩེ་གོད་ལྷིན་ལི་ཕྱག་ཏུ་ལྷག་ཏུ་འབྲེལ་བའི་དོ་རྩེ་བསྐྱོམ་མོ་, with minor variants, KAH115; TSH406; PH262,1; X720; Y754). Lopon P. Ogyan Tanzin adds that Vajrapāṇi is commonly called, [the] Vajra Yakṣa, since he is the leader of the *yakṣa* class and tames them.

<sup>383</sup> DUN inserts བརྩུ, a reading shared by the *'Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB vol. Chi, 1038.3), and the sense is clear, although it is not spelt out either by the long commentary (KAH115; TSH406; PH262,1; X720; Y754).

<sup>384</sup> ལྷིས་བསྐྱབས་ཏེ་: TSH PH ལྷིས་བསྐྱབས་ལྷེ་: DUN ལྷིས་བསྐྱབས་ཏེ་: DUN ann., ལྷིས་བརྩུ་པ་ལས་འབྱུང་བ་དང་མཐུན་; in accordance with [the description] deriving from the *Three Hundred (Verses)*. I am uncertain which text of three hundred verses is being referred to here, but the tradition of marking out the boundaries for ritual practice through the planting of phurbus in the ten directions is ubiquitous in Tibetan practice, not only in *Phurpa* rites.

<sup>385</sup> པས་: DUN རྩས་.

<sup>386</sup> པ་: TSH PH པའི་.

<sup>387</sup> Note that the *'Phrin las phun sum tshogs pa'i rgyud* parallel (M. Vol. Chi: 1038.3) gives *bsrung bar* for *tshun chad* here, "...established and protected just as desired".

<sup>388</sup> མཚམས་གཅད་: KAH Y མཚམས་བཅད་; TSH PH འཚམས་གཅད་; X འཚམས་བཅད་.



དང་པོ་<sup>389</sup> རིགས་ལྔ་འི་<sup>390</sup> ལྷ་མཉེས་པར་བྱས་ཏེ་<sup>391</sup>

First, [you] honour the deities of the five [buddha] families, and

དེ་ནས་ལས་ཀྱི་ལྷ་མཉེས་པར་བྱས་ནས་<sup>392</sup>

then [you] honour the ritual action deities, after which,

<sup>393</sup> ཏིང་ངེ་འཛིན་གོང་ནས་འབྱུང་<sup>394</sup> བ་དང་།

(DUN+then) arising from the earlier *samādhi*,

<sup>389</sup> པོ་: DUN པོར་.

<sup>390</sup> ལྔ་འི་: Y omits.

<sup>391</sup> ཏེ་: TSH PH ལྷེ་; DUN ann., ལྷོ་བོ་གོང་དུ་རྒྱ་མཐུད་ལ་བསམས་པའ་; meditating on the wrathful deitie[s] at the upper knot.

<sup>392</sup> རས་: DUN ལ་; DUN ann., ལྷས་པོ་ཉིད་ནི་ལྷོ་བོ་འོ་; [in their] essential origin (uncertain reading), [they are] wrathful deities.

<sup>393</sup> DUN inserts དེ་ནས་.

<sup>394</sup> འབྱུང་: X 'བྱང་.



བསྐྱོན་པ་རྣམས་ཚར་ནས་<sup>395</sup> གནས་ཆེན་པོ་དྲུང་ལྷོད་དུ་<sup>396</sup> དཀྱིལ་འཁོར་ནག་པོ་<sup>397</sup> གྲུ་གསུམ་པ་ཕྱེ་  
མོ་<sup>398</sup> ལྷོ་ཕྱོགས་སུ་ (Y709) བསྐྱོན་ཏེ་<sup>399</sup>

having finished (DUN completed) the approach [practice]s, (DUN+within) a black triangular *maṇḍala* in a charnel ground “sacred site”,<sup>400</sup> the point facing towards the southern direction,

<sup>395</sup> ཚར་ནས་: TSH PH X Y ཚར་ནས་; DUN ཚར་ནས་.

<sup>396</sup> པོ་དྲུང་ལྷོད་དུ་: DUN por. Note that the addition of དྲུང་ལྷོད་དུ་, not given in the 'Phrin las phun sum tshogs pa'i rgyud parallel, M. vol. Chi: 1038, suggests a possible intrusion of an annotation into the main text in KD.

<sup>397</sup> གནས་པོ་: DUN omits (so too does the 'Phrin las phun sum tshogs pa'i rgyud parallel, M. vol. Chi: 1038).

<sup>398</sup> པ་ཕྱེ་མོ་: Y omits; DUN ལ། ཕྱེ་མོ་.

<sup>399</sup> DUN ann., (starts below བསྐྱོན་པ་) རྣམ་གསུམ་གང་ཡང་རུང་བའ་; (given under, གནས་ཆེན་) དྲུང་ལྷོད་དུ་; the three aspects [of the practice], whichever may be appropriate... in a charnel ground. There are a number of possibilities for *rnam gsum* mentioned here, since there are many sets of three. It is possible that it refers to the three aspects of the mantra recitation practice recognised by the later tradition: (1) total clarity; (2) stable pride; (3) mindfulness (of) total purity. (རྣམ་པ་གསལ་བ། འཇུལ་བརྟན་པ། རྣམ་དག་བྲན་པའོ།, see e.g. Dudjom vol. Da: 113ff). However, we need to be cautious in equating later categorisations with those given in this text, especially when the term, *rnam gsum* could be applied to many sets of three. Other possibilities would be the three maṇḍalas of body, speech and mind; or the 'three clarities' (གསལ་བ་རྣམ་པ་གསུམ་), which have a special sense in the context of ritual meditations for striking a *liṅga* in the *Phur pa* tradition. These three clarities are referred to in the short commentary section following (KAḤ83, TSH373–374, PH250,1, X688, Y721), but they would not seem altogether applicable precisely in our context of the general Approach meditations here. Perhaps the set of the དཀོངས་པ་གསུམ་, mentioned also at the same point in the short commentary, would fit more appropriately. The content of the first is a little uncertain, since we have three different readings: becoming confident (in the deity); entering *samādhi*; or realising emptiness (TSH *sdeng*, PH *gdeng*; KAḤ *ting*; XY *stong*; *du gyur pa*). The second is clarity in the mind (*vid la gsal ba*); and the third is recitation with the mouth (TSH PH XY *khar bzlas pa*; KAḤ *zhar bzlas pa*).

<sup>400</sup> གནས་ཆེན་: here the term presumably indicates a charnel ground of human remains, as in the major sites associated with Heruka's subjugation of Rudra and the parts of Rudra's corpse.





ཞིང་ཚེན་གྱི་ཐལ་བ་དང་།

[place] ashes of [cremated] human flesh,

(X675) སྐྱེ་ཚོ་དང་།<sup>401</sup>

black mustard seeds,

ལན་ཚ་<sup>402</sup> དང་།<sup>403</sup>

salt,

ཞིང་ཚེན་གྱི་རྩྭ་དང་།<sup>404</sup>

with rakta from human corpses;

སྤུབ་མའི་<sup>405</sup> ལོ་མ་དང་།<sup>406</sup>

leaves of anemony,<sup>407</sup>

<sup>401</sup> DUN ann., ཚ་བས་བྲག་; fierce with heat.

<sup>402</sup> ལན་ཚ་: X ལན་ཚ་; Y ལེན་ཚ་.

<sup>403</sup> DUN ann., གཞན་འཇོལ་; expelling elsewhere.

<sup>404</sup> རྩྭ་དང་: TSH PH X Y རྩྭ་ས་; DUN རྩྭ་ཉ་དང་.

<sup>405</sup> སྤུབ་མའི་: KAḤ X Y སྤུབ་མའི་; TSH PH སྤུབ་མའི་; DUN སྤུབ་མའི་ (although *srub* in DUN is somewhat uncertain. The only appropriate meaning would seem to arise from *srub ma*, if it is to be equated with *srub ka* (see note 407 below). The *Bod rgya tshig mdzod chen mo* Volume 3: 2984, gives as *rtsa srub ma* as a variant of *srub ka*. This also fits with the reading of *srub ma* in the *'Phrin las phun sum tshogs pa'i rgyud* (mTshams brag NGB Volume Chi, 1038.5), although the sDe dge edition (vol. Wa, 352r.2) gives an indistinct reading, perhaps of *srun rma*. The long commentary and the invocation manual confirm *srub ma'i lo ma*, although TSH PH have an error in the invocation manual, giving *sug pa'i lo ma* (KAḤ117, 162; TSH408, 456; PH vol. Ja262,2, vol. Nya1,2; X722, 770; Y756, 803).

<sup>406</sup> DUN ann., གཏུག་པས་; poisonous.

<sup>407</sup> see note 405 above; *Tibetan Medical Paintings* gives *srub ka* as anemony (Plate 27: 71, 72; Plate 33:18). This would seem the most likely identification, especially since at least some varieties are poisonous (M. Lippmann-Pawłowski, transl. by O. Konstandt, *The most beautiful Alpine Flowers* (Innsbruck, Tyrol: Pinguin-Verlag), no. 2, 9, 12, 21.

(DUN7r) ལྷོ་དང་མུ་<sup>408</sup>

foxtail millet,<sup>409</sup>

ལྷོ་ཚེ་ལྷོ་<sup>410</sup> ལྷོ་མ་དང་

stems of horsetails<sup>411</sup> and

ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་དང་

earth from an ant-hill,

<sup>408</sup> DUN omits ]; DUN ann., (given under, ལྷོ་དང་ལྷོ་ ཡང་བས་; with lightness.

<sup>409</sup> Lopon P. Ogyan Tenzin comments that the word, *khre*, is not used for the regular cultivated millet, which would be *mon chag*. It is rather a small grain which may grow in the wild, not as rounded or as good to eat as millet. Dan Martin's *Tibetan Vocabulary* (2007) gives *Panicum italicum* for *khre*, citing Helen Johnson, "Grains in Mediaeval India", JAOS 61 (1941) 169 (no. 10). Foxtail millet is the common name for *Panicum italicum*.

<sup>410</sup> ལྷོ་ཚེ་: DUN ལྷོ་ཚེ་; TSH PH ལྷོ་ཚེ་ (presumably, *chu mtshe* is intended. The parallel passage in the 'Phrin las phun sum tshogs pa'i rgyud, mTshams brag NGB vol. Chi, 1038.6, gives, *ju tshé*; gTing skyes gives *dzu tshé*, 532.1.)

<sup>411</sup> It seems that there is a mistaken suggested identification for *chu mtshe* (see note above) in Cantwell and Mayer, *Early Tibetan Documents on Phur pa from Dunhuang*, 111, notes 129 and 130. According to Toni Huber (personal communication: 27/07/2017), although many lists of Tibetan *materia medica* classify *chu mtshe* as one of the types of *mtshe* (Ephedra), it instead corresponds to the superficially similar but completely unrelated genus *Equisetum* (family *Equisetaceae*), better known in English as 'horsetails'. Nonetheless, in so far as Tibetan tradition may see *chu mtshe* as a variety of *mtshe*, it may share the connotations of the *mtshe* shrub in ritual practice, where it is frequently used in wrathful tantric rites. One puzzle about the identification of *chu mtshe* as horsetails, however, is that *phub ma* would usually mean the husk or chaff, which would not seem entirely appropriate for this plant. But it is possible that that *phub ma* is a mistaken reading, despite the agreement of all versions, since all versions of the invocation manual specify *lo ma*, leaves, rather than *phub ma* (KAH162, TSH456; PH Volume Nya1,2; X770; Y803), as does the long commentary (KAH117, TSH408, PH262,2, X722, Y756).

བོང་བྱའི་བདུད་རྩི་ལ་<sup>412</sup> ལྷུ་སྐྱ་ཏི་<sup>413</sup>

mixed with “donkey juice”.<sup>414</sup>

ཞིང་ཚེན་གྱི་<sup>415</sup> ཐལ་བ་མ་རྙེད་<sup>416</sup> རྩ་<sup>417</sup> ཏིལ་ནག་<sup>418</sup> བོ་ལ་<sup>419</sup> ལའི་སྒྲངས་ཏི་<sup>420</sup>

If [you] cannot obtain human cremation ashes, take black sesame [as] the basis,

<sup>412</sup> ལ་: DUN ལས་.

<sup>413</sup> ཏི: TSH PH ལྷུ; DUN ann., ལྷ་སྐྱ; molasses.

<sup>414</sup> also *bong bu* can mean insect, but this is unlikely here. In any case, this phrase is quite likely to indicate a specific substance for which *bong bu*’i *bdud rtsi* is a metaphoric term. The DUN annotation suggests molasses and this is supported by the long commentary, which gives a syrup of molasses (བྱ་སྐྱ་གྱི་འདེག་ལྷུ་ [ལྷུ་གྱི་ intended, given in PH], with minor variants, KAḤ117, TSH408, PH262,2, X722, Y756). In understanding the term used, Lopon P. Ogyan Tanzin suggests that donkey urine may be intended—after all, a liquid is needed here, and this also is supported by the long commentary, which adds that it indicates the substance for urine (འི་ལྷུ་ལྷུ་ལོ). Note also that in Chapter 6 of the *Phurpa* root tantra in the KD collection, we find *bdud rtsi* twice linked with *bong bu* in the context of the anointing of the fire pit, and for the substances needed for the destructive burnt offerings ritual. Both instances mention also camel *bdud rtsi*, and the second occasion speaks additionally of the crow, although it may be intended respectively to link juice; flesh and blood; and feathers, to the three animals (བོང་བྱ་རྩ་མོ་བྱ་ལོག་གི་ལྷུ་བདུད་རྩི་གཞག་སྤུ་དང་རྩི་, KAḤ vol. 3: 325; see also sGang steng-a NGB vol. Ya: 302r). In any case, it seems likely to indicate the animal’s urine, and that is surely the case for anointing the fire pit (རྩ་མོང་བོང་བྱའི་བདུད་རྩི་བྱུག་, KAḤ vol. 3: 324; sGang steng-a NGB vol. Ya: 301v, with minor variants).

<sup>415</sup> གྱི: TSH PH ལྷུ; Y omits.

<sup>416</sup> རྙེད: TSH བསྙེད་.

<sup>417</sup> DUN inserts |.

<sup>418</sup> རྩག: X རྩག་.

<sup>419</sup> ལ་: DUN ལས་.

<sup>420</sup> ཏི: TSH PH ལྷུ་.



གཟུགས་སམ་རིམ་བྲིས་ཏེ།<sup>421</sup>

(DUN+is also alright for making) either in [forming] the effigy or making the drawing.

མདོག་སྐྱག་དུ་བྱ།<sup>422</sup>

[you] should make it (KAḤ X Y+dark) maroon in colour.

ཞིང་གི་<sup>423</sup> བྱན་པ་ལ་སྐྱོགས་<sup>424</sup> པ་ལ་བྱས་ལ་<sup>425</sup> ཞིང་གི་རྒྱས་<sup>426</sup>

Make it upon a [piece of] corpse skin (DUN bark)<sup>427</sup> etc.,

རྩྭ་ཆེ་གོ་མོ་ཞིག་མ་ར་ན་ཕྱེས་<sup>428</sup> ཅེས་བྲིས་ཏེ་<sup>429</sup> སྤྱིང་གར་སྐྱན་ལ་<sup>430</sup>

writing, “*hūm che ge mo zhiḡ<sup>431</sup> maraṇa/māraya phaṭ*” with corpse *rakta*, fixing it at the heart,<sup>432</sup>

<sup>421</sup> སམ་རིམ་བྲིས་ཏེ་: Y སི་རིམ་ལ་བྲིས་ཏེ་; DUN བྱས་ཀྱང་རུང་། རིམ་བྲིས་ལ་.

<sup>422</sup> སྐྱག་དུ་བྱ་: KAḤ X Y སྐྱག་ནག་དུ་བྱ་; DUN སྐྱག་དུ་བྱས་ཏེ་ (note that the *'Phrin las phun sum tshogs pa'i rgyud* version agrees with KAḤ X Y's *smug nag*, and so does the long commentary, KAḤ117, TSH408, PH262,2, X722, Y756) and the invocation manual (KAḤ162, TSH456; PH vol. Nya2,2; X770; Y803).

<sup>423</sup> ཞིང་གི་: DUN omits (perhaps ཞིང་གི་ is an accidental repetition here? It is not given in the parallel passage in the *'Phrin las phun sum tshogs pa'i rgyud*, and the DUN reading may seem preferable, see below note 427).

<sup>424</sup> སྐྱོགས་: KAḤ TSH PH སོགས་.

<sup>425</sup> བྱས་ལ་: DUN omits .

<sup>426</sup> རྒྱས་: TSH རྒྱ་; DUN རག་ཏས་; DUN ann., (begins under ལ་སྐྱོགས་པ་) མོ་བ་འམ་ཤིང་བྱན་ལ་བྱ་བུ་ལ་; like white birch or wood bark.

<sup>427</sup> *shun pa* is not the most usual term in speaking of human skin (*pags pa*); bark may seem preferable here.

<sup>428</sup> མ་ར་ན་ཕྱེས་: KAḤ མུ་ར་ལ་ཕྱེས་; DUN ཕན་.

<sup>429</sup> ཏེ་: TSH PH སྟེ་; DUN ཅས་།.

<sup>430</sup> གར་སྐྱན་ལ་: KAḤ གར་སྐྱན་ལ་; TSH PH ལར་སྐྱན་ལ་; X Y ལར་སྐྱན་ལ་; DUN ཀར་སྐྱན་ཏེ་.

<sup>431</sup> see 90 note 350 above.

<sup>432</sup> X/Y's *glan* seems clearest, and would seem to indicate fixing or sewing the writing to the effigy's heart. This spelling is given in the invocation manual, apart from TSH and PH which give *slan* (KAḤ162, TSH456, PH vol. Nya2,2; X770, Y803). The parallel passage in the *'Phrin las phun sum tshogs pa'i rgyud*, the mTshams brag edition (NGB *BuddhistRoad Paper 7.2*. Cantwell, “The Action Phurpa (*'phrin las phur pa*)”



དཀྱིལ་འཁོར་གྱི་སྟེང་དུ་གན་རྒྱལ་<sup>433</sup> ལུ་བཞག་ལུ<sup>434</sup>

[the effigy is] placed on [its] back above the *maṇḍala*,

མགོ་<sup>435</sup> ལྗོ་ (TSH360) ལྗོ་གས་སུ་<sup>436</sup> བསྟན་<sup>437</sup>

[with] the head facing towards the southern direction,<sup>438</sup>

གཞོན་དེ་ཉིད་བུག་པ་ (PH245,2) བློ་མངག་<sup>439</sup> གཞུག་གམ<sup>440</sup>

and [you] summon this actual evil being. For this, [it is] permissible to employ the messengers or (KAḤ TSH PH and [it is] permissible to employ the pith instruction on piercing this actual evil being or; X/Y and [it is] permissible to employ the messengers for piercing this actual evil being or),

vol. Chi, 1039.1) also gives, *glan*, while sDe dge (vol. Wa 352r.3) gives *blan?* and gTing skyes (vol. Sha 532.3) gives *rlan*. DUN's *klan* probably indicates the same word. The verb, *blan*, however, might suggest a sense of luring or summoning; the *Bod rgya tshig mdzod chen mo* notes an archaic meaning: ལྗོ་འགྲུགས་པ་དང་། རྩེ་ལྗོ་གས་པ། ལ་བྲངས་པ། (1916). Yet this is less likely here because the ritual summoning will be done below.

<sup>433</sup> རྒྱལ་: KAḤ རྒྱལ་; TSH PH རྒྱལ་.

<sup>434</sup> DUN omits |.

<sup>435</sup> X Y insert ལོ་.

<sup>436</sup> མགོ་ལྗོ་ལྗོ་གས་སུ་: KAḤ མ་མགོ་ལྗོ་ལྗོ་གས་སུ་; DUN ལྗོ་ལྗོ་གས་སུ་མགོ་.

<sup>437</sup> བསྟན་: DUN བསྟན་ཏེ་; omits |.

<sup>438</sup> Lopon P. Ogyan Tanzin comments that the head is placed towards the south because this is Yama's direction. It is always considered inauspicious to face the south, so for instance, one avoids building a house where the front faces south. The long commentary confirms this interpretation—the direction is for the suppressing of Yama (གཞོན་རྗེ་གཞོན་པའི་ཆེད་དོ་; KAḤ116, TSH407, PH262,2, X722, Y755).

<sup>439</sup> བུག་པ་བློ་མངག་: KAḤ TSH PH དབྱུག་པའི་མན་ངག་; X དབྱུག་པའི་མངག་; Y དབྱུགས་པའི་མངག་ (here, the KAḤ TSH PH reading of *man ngag* seems inappropriate, and although the KAḤ TSH PH X reading of *dbug pa'i* could fit, the sense of summoning would seem much more appropriate in this context).

<sup>440</sup> KAḤ X Y omit མ་; DUN ann., (begins under བུག་པ་, but presumably referring to, མངག་གཞུག་) མ་མོ་འམ་འཕྲ་མེན་མ་; *mamo[s]* or *'phra men ma*.



ལོ་ལོ་སུམ་གྱ་ནིའི་<sup>441</sup>སྦྱོར་ (KAH71) བ་<sup>442</sup>ཡང་རུང་།  
 wrathful deities, applying the *sumbhani* [mantra], or  
 གསང་བའི་ཐུགས་ཀ་འམ་<sup>443</sup>  
 Either at the secret [buddha] heart<sup>444</sup> or  
 རང་གི་སྦྱིང་གར་<sup>445</sup> ལྷ་བའི་དགྲིལ་འཁོར་ལས་<sup>446</sup>  
 your own heart, from (DUN upon) a moon *maṇḍala*,  
 རྩ་<sup>447</sup>འདྲ་བ་དམར་པོ་གཅིག་བཞག་<sup>448</sup> ལ།  
 a red (syllable) resembling a *dza*<sup>449</sup> is established and

<sup>441</sup> ལོ་སུམ་གྱ་ནིའི་: KAH ལོ་གསུམ་བ་ནིའི་; TSH PH ལོ་སུམ་པ་ནིའི་; X Y ལོ་སུམ་པའི་ནིའི་; DUN ལོ་སུམ་གྱ་ནིའི་.

<sup>442</sup> བ་: KAH X Y omit .

<sup>443</sup> ཀ་འམ་: KAH X Y ཀ་འམ་; DUN འམ་རུང་.

<sup>444</sup> The heart of the tantric deity, as visualised in this tantric system. The long commentary suggests that this line indicates, *on the secret heart lotus* (གསང་བའི་ཐུགས་ཀར་གསང་བའི་སྦྱིང་ག་པདྨ་ལ་བྱའོ་, KAH118, TSH408, PH263,2, X723, Y757, with minor variants), possibly indicating the heart *cakra* with its eight facets, which is sometimes likened to an eight-petalled lotus. However, Lopon P. Ogyan Tanzin suggests that the gloss of a lotus at the heart is more likely simply to indicate the lotus seat of the heart *jñānasattva* deity. The long commentary glosses the next line relating to *your own heart* as indicating the heart of the *jñānasattva* deity in one’s heart (KAH118, TSH408–409, PH263,2, X723, Y757).

<sup>445</sup> སྦྱིང་གར་: TSH PH X Y སྦྱིང་ཁར་; DUN སྦྱིང་ཀར་.

<sup>446</sup> དགྲིལ་འཁོར་ལས་: X དལ་ལས་; Y དལས་ (presumably, abbreviation for དལ་ལས་); DUN དགྲིལ་འཁོར་ལ་.

<sup>447</sup> རྩ་: TSH PH X Y རྩ་; DUN རྩའ་.

<sup>448</sup> དམར་པོ་གཅིག་བཞག་: KAH དམར་པོ་ཞིག་བཞག་; TSH PH དམར་པོ་ཅིག་བཞག་; DUN གཅིག་གཞག་.

<sup>449</sup> The syllable *dza* is used in indicating summoning, although the syllable *dzwa* might indicate, *dzwa la* (=Skt. *jvala*, Tib. *'bar ba*, blazing), which would fit with the red colour. However, this is not so appropriate here and not given in DUN or KAH). The long commentary does not altogether clarify either the correct reading for the syllable or for the colour. TSH409, PH263,2, X723 and Y757 give *dzdza* twice, surely the earlier reading in these cases (KAH118 corrects it to *dzah*), although they give *dza* on the third occasion



ཇོ་རྩྭ་བོ་རྩོ་<sup>450</sup> བཟླ་ཨ་འགྲུ་<sup>451</sup> ཤ་ཆེ་གོ་མོ་<sup>452</sup> རྩྭ་ཇོ་ཞེས་བཟོད་པས་<sup>453</sup>

by reciting (DUN having recited), “*jaḥ hūṃ baṃ hoḥ vajra ankuṣa che ge mo hūṃ jah*”,<sup>454</sup>

ལྷོ་མོ་<sup>455</sup> ལྷུགས་ཀྱ་ཅན་ (DUN7v) གངས་མེད་པ་རྒྱད་<sup>456</sup> མར་བྱུང་ནས་<sup>457</sup>

innumerable wrathful female deities (DUN goddesses) with iron hooks arise in a continuous stream, after (DUN through) which,

བགོགས་ཀྱི་སྡིང་ག་<sup>458</sup> རས་བཟུང་སྟེ་ (Y710) དེར་འོང་པ་<sup>459</sup> དང་།

the obstacles are seized by [their] hearts and come here.

(KAH118 consistently gives *dzah*). In any case, it would seem that the summoning syllable *dza* is intended here. The colour discrepancy is between the red given in all versions here, and white (*dkar po*) given in all versions of the long commentary. Symbolically, white would seem more appropriate in this context, yet we cannot necessarily assume that this archaic text will conform to standard symbolism. The parallel line in the ‘*Phrin las phun sum tshogs pa’i rgyud* reads, ཇོ་རྩྭ་ཇོ་ཞེས་བཟོད་པས་ཀྱི་ལྷུགས་ཀྱ་ཅན་ (mTshams brag vol. Chi, 1039.2; sDe dge variants in brackets).

<sup>450</sup> ཇོ་རྩྭ་བོ་རྩོ་: TSH ཇོ་རྩྭ་བོ་རྩོ་; DUN ཇོ་རྩྭ་བོ་རྩོ་.

<sup>451</sup> ཨ་འགྲུ་: KAH ཨ་འགྲུ་; X Y ཨ་འགྲུ་.

<sup>452</sup> DUN inserts ཞིག་, almost certainly in error, part of a deletion of the following three syllables (ཟླ་བེ་ཤ་) in DUN, representing an eyeskip to ཆེ་གོ་མོ་ཞིག་ below, which the scribe noticed and rectified.

<sup>453</sup> པས་: DUN རས་.

<sup>454</sup> Again, see 90 note 350 above.

<sup>455</sup> ལྷོ་མོ་: DUN ལྷོ་མོ་.

<sup>456</sup> རྒྱད་: KAH བརྒྱད་.

<sup>457</sup> རས་: DUN བས་.

<sup>458</sup> ག་: X Y ལ་; DUN omits.

<sup>459</sup> འོང་པ་: KAH X Y འོང་པ་; DUN འོངས་པ་.



ཇོ་རྩི་འོ་རྩི་<sup>460</sup> (X676) ཆེ་གོ་མོ་<sup>461</sup> བྲ་བེ་ཤ་རྩི་<sup>462</sup> ཞེས་ཅི་རན་ཅིག་<sup>463</sup> བརྗོད་ནས་<sup>464</sup>

This is the time to say, “*jaḥ hūṃ vaṃ hoh*”<sup>465</sup> *che ge mo praveśa hūṃ*”,<sup>466</sup>  
[and] having recited [this] once,

གཟུགས་སམ་རི་མོ་ལ་ཕབ་སྟེ་<sup>467</sup>

[they] fall down into the effigy or the drawing.

ཇོ་རྩི་འོ་རྩི་<sup>468</sup> ཞེས་བརྗོད་པས་<sup>469</sup>

By saying (DUN having said), “*jaḥ hūṃ vaṃ hoh*”,

ལྷགས་ཀྱུ་དང་<sup>470</sup> ཞགས་པ་དང་ལྷགས་སྐྱོག་གི་ཕྱག་རྒྱ་རྣམས་ཀྱིས་བྲངས་ཤིང་བཅིངས་པ་<sup>471</sup> དང་<sup>472</sup>  
with the *mudrās* of the iron-hook, lasso and iron chains, [you] draw  
[them] in, tie [them] up and

<sup>460</sup> ཇོ་རྩི་འོ་རྩི་: TSH ཇོ་རྩི་འོ་རྩི་; DUN ཇོ་རྩི་འོ་རྩི་.

<sup>461</sup> DUN inserts ཞིག་.

<sup>462</sup> བྲ་བེ་ཤ་རྩི་: KAḤ བྲ་ལེ་ཤ་པའ་; X བྲ་བེ་ཤ་ཡ་རྩི་; Y བྲ་ལེ་ཤ་ཡ་རྩི་.

<sup>463</sup> ཅི་རན་ཅིག་: KAḤ omits; TSH PH X Y བརྗོད་ནས་ཅི་རན་ཅིག་; DUN ཅི་རན་ཞིག་.

<sup>464</sup> DUN ann., (placed under བྲ་བེ་ཤ་) ཐེབས་པ་འདི་དོན་; [this] means, come.

<sup>465</sup> The ‘*Phrin las phun sum tshogs pa’i rgyud*’ version inserts *badzra* here.

<sup>466</sup> Again, see 90 note 350 above.

<sup>467</sup> DUN omits [ ].

<sup>468</sup> ཇོ་རྩི་འོ་རྩི་: KAḤ PH ཇོ་རྩི་འོ་རྩི་; TSH ཇོ་རྩི་འོ་རྩི་ཇོ་; DUN ཇོ་རྩི་འོ་རྩི་.

<sup>469</sup> པས་: DUN ཅས་.

<sup>470</sup> དང་: KAḤ X Y omit.

<sup>471</sup> ཕྱག་རྒྱ་རྣམས་ཀྱིས་བྲངས་ཤིང་བཅིངས་པ་: TSH PH ཕྱག་རྒྱ་རྣམས་ཀྱི་བྲང་ཞིང་བཅིངས་པ་; X Y ཕྱག་རྒྱ་  
རྣམས་ཀྱི་བྲངས་ཤིང་བཅིངས་པ་; DUN ཕྱག་རྒྱས་བཅིངས་པ་.

<sup>472</sup> DUN ann., (begins at under ལྷགས་ཀྱུ་) བགོགས་ཀྱི་སྒྲིང་ག་ནས་; around the heart of the  
obstacles.





བསྐྱམས་ནས་<sup>473</sup> དེའི་བསམ་པ་<sup>474</sup> མ་འཇུགས་<sup>475</sup> སར་དག་དང་དབང་བྱ་<sup>476</sup> བྱས་<sup>477</sup> རྣམས་<sup>478</sup>

bind [them], after which, without agitating their mind[s], [you] purify and bring them under control (X/Y [you] bring them under your control; DUN [you] make them joyful).<sup>479</sup>

ཞེའི་ནང་བྱ་སྤར་པའི་<sup>480</sup> ཟུང་མོའི་འོག་ཏུ་<sup>481</sup> མོང་བར་བསམ་ནས་<sup>482</sup>

Meditate that [they] come beneath the point of the phurpa, within the “e”.<sup>483</sup>

དེ་ནས་སྤར་པ་<sup>484</sup> ལྷངས་ཏེ་<sup>485</sup>

Then, taking the phurpa,

<sup>473</sup> བསྐྱམས་ནས་: DUN བསྐྱམ་བ་དང་.

<sup>474</sup> བསམ་པ་: DUN སེམས་.

<sup>475</sup> འཇུགས་: TSH PH འཇུག་.

<sup>476</sup> དག་དང་དབང་བྱ་: X Y བདག་དང་དབང་བྱ་; DUN དགའ་བར་ (but note that the final 'a is uncertain, and dag may be intended).

<sup>477</sup> Here, the 'Phrin las phun sum tshogs pa'i rgyud gives, དེའི་སེམས་འཇུགས་པར་བྱས་... (mTshams brag vol. Chi, 1039.5).

<sup>478</sup> རྣམས་: KAH ལ་; DUN ann., (placed under བསྐྱམ་) ཟ་; (placed under སེམས་) སྤུལ་བྱས་; (placed under བར་བྱས་ནས་) མོངས་པར་བྱས་པ་ལ་བྱ་; eat... with the bell... make [them] befuddled (the annotation, *za*, seems rather inappropriate, although the ringing of the bell, representing the action of the fourth goddess, would seem appropriate at this point, and her action is generally glossed as making the evil forces delirious).

<sup>479</sup> But the uncertainty in DUN's reading (see note 476 above) may mean that *dag* (purify) is intended, and *dag* may have been in the archetype. Lopon P. Ogyan Tenzin comments, however, that the XY reading would seem clearest in this context, since purification should be performed later, not at this point. The long commentary agrees with DUN, and all versions give *dga' bar byas* (KAH 118, TSH409, PH263,2, X724, Y757).

<sup>480</sup> སྤར་པའི་: DUN omits.

<sup>481</sup> ཏུ་: DUN ཏུ་.

<sup>482</sup> བར་བསམ་ནས་: KAH X བར་བསམས་ནས་; TSH PH བར་བསམ་ནས་; DUN བར་བསམ་.

<sup>483</sup> Presumably here, *e* = the *phur khung*, the triangular stand/container for the effigy mentioned above.

<sup>484</sup> སྤར་པ་: DUN སྤར་བྱ་.

<sup>485</sup> ཏེ་: DUN བ་ཏེ་; DUN omits [.



486ལས་ཀྱི་ལྷའི་ཉིང་འཛིན་<sup>487</sup> དང་བཅས་པས་<sup>488</sup> གྲག་ཏུ་<sup>489</sup> ཟུང་ཞིག་<sup>490</sup> བསྐྱལ་ནས་<sup>491</sup>

along with the *samādhi* (DUN essence [*mantras*]) of the ritual action deities, strongly enjoin [them] for a while, after which

ཐལ་མོ་སྐྱར་ཐབས་ཀྱིས་གསོར་<sup>492</sup> ཉེ།

brandish [the *phurpa*] in the manner of joining the hands together, and

493རྗེ་སྣང་སྣང་མེད་སྣགས་བཞུས་ཅིང་<sup>494</sup>

recite the *mantra* of Vajra Claw.

ཉིང་འཛིན་<sup>495</sup> འཛིན་གསལ་བར་མ་ལྷག་<sup>496</sup> བར་དུ་གྱིལ་<sup>497</sup> ནས་<sup>498</sup>

Until clear *samādhi* has been invoked, roll [the *phurpa*],

ལྷགས་<sup>499</sup> བ་དང་<sup>500</sup>

invoking (DUN+*samādhi*),

<sup>486</sup> Y gives a symbol in the text and inserts the next lines at the bottom of the page.

<sup>487</sup> ཉིང་འཛིན་: TSH ཉིང་འཛིན་; DUN ལྷའི་ལོ་ (note here that all versions of the long commentary. agree with DUN's *snying po*, KAH 118, TSH409, PH263,2, X724, Y758).

<sup>488</sup> TSH PH insert ཅི།.

<sup>489</sup> ཏུ་: DUN *du*.

<sup>490</sup> ཞིག་: Y ཞི་; DUN ཟད་ཅིག་.

<sup>491</sup> ནས་: DUN ལ་; DUN ann., (begins under བོ་དང་བཅས་) ཐུར་པ་ཉིད་ཀྱི་སྣང་ལོ་བཟོ་གི་ལ་ཡ་བམ་རྩོ་རྗེ་སྣང་མོར་ཐ་; do the heart essence of the **phurpa** itself, *vajra kllaya bam*, *Vajra Claw* (the import of this comment is not quite clear: Vajra Claw's mantra is given in the text below).

<sup>492</sup> ཀྱིས་གསོར་: TSH PH ཀྱི་གསོར་; X Y ཀྱི་བསོར་ (the '*Phrin las phun sum tshogs pa'i rgyud* gives *gsol*, 'make supplication', for *gsor*, 'brandish', M Vol. Chi: 1039.6; D vol. Wa: 352r.7 agrees with *gsol*; T Vol. Sha: 532.7 seems to be in error, giving *skya sor*).

<sup>493</sup> Y's insertion ends here.

<sup>494</sup> ཅིང་: KAH X Y ཞིང་; DUN ལ་.

<sup>495</sup> ཉིང་འཛིན་: TSH ཉིང་.

<sup>496</sup> ལྷག་: DUN ལྷགས་ཀྱི་.

<sup>497</sup> གྱིལ་: KAH རྒྱུལ་; X Y འཛིལ་; DUN རྒྱུལ་ (*dril* was probably the earlier reading, but clearly, *gril*, roll, is intended).

<sup>498</sup> KAH TSH PH omit ཅི། .

<sup>499</sup> ལྷགས་: KAH X Y ལྷག་; DUN ཉིང་འཛིན་ལྷགས་.

<sup>500</sup> X Y omit ཅི། .



གདན་གྱི་<sup>501</sup>སྟོང་དུ་ཚེ་མོ་ནས་གང་ཙམ་གྱིས་<sup>502</sup> (DUN8r) མ་རེག་པར་ (KAH72) གཟམ་<sup>503</sup>  
ལ།<sup>504</sup>

with the tip [of the phurpa] above [the effigy’s] throne (DUN vital parts),  
made ready (to strike but) not quite touching [it],

ཁྲོ་བོའི་ཁྲེག་པ་<sup>504</sup> རྣས་ལག་པ་གཡོན་པས་ (TSH361) བཟུང་ལ།<sup>505</sup>

[you] grasp the waist (DUN neck) of the wrathful deity with the left  
hand,

དོ་རྩེ་ཐོ་ (PH244,3) བའམ་སྟེ་རེའི་ལྷག་<sup>506</sup> བས་བརྟེན་ཅིང་<sup>507</sup> རྩོ་རྩེ་<sup>508</sup> སྟེར་མོའི་སྟགས་ལན་  
གསུམ་འམ་<sup>509</sup> བདུན་ནམ་<sup>510</sup> ཉི་ཤུ་ཙུ་གཅིག་<sup>511</sup> བཟླས་ཤིང་གདབ་<sup>512</sup> ལྷོ།<sup>513</sup>

and beat with the *vajra* hammer or the back<sup>513</sup> part of the axe. Reciting  
the *mantra* of Vajra Claw three, seven or (DUN up to) twenty-one times,  
[you] stab and

<sup>501</sup> གདན་གྱི་: DUN གནད་གྱི་.

<sup>502</sup> གྱིས་: X Y གྱི་.

<sup>503</sup> གཟམ་: KAH TSH PH བཟམ་.

<sup>504</sup> ཁྲེག་པ་: PH ཁྲེག་པ་; DUN ཁྲེག་.

<sup>505</sup> ལ་: Y ལ་; DUN ལེ་; DUN omits |.

<sup>506</sup> སྟེ་རེའི་ལྷག་: KAH X Y སྟེ་རེའི་ལྷག་; TSH PH ཉི་ཤེའི་ལྷག་.

<sup>507</sup> བརྟེན་ཅིང་: Y བརྟེན་ཅིང་; DUN བརྟེན་ཅིང་།.

<sup>508</sup> རྩོ་རྩེ་: KAH X Y omit.

<sup>509</sup> འམ་: KAH omits; X Y མི་.

<sup>510</sup> རྣས་: DUN རྣས་.

<sup>511</sup> DUN inserts གི་བར་དུ་.

<sup>512</sup> ཤིང་གདབ་: TSH PH ཅིང་གདབ་; DUN ཤིང་བཏབ་.

<sup>513</sup> ལྷག་པས་ (TSH PH’s reading of *stag pas* is presumably in error): Lopon P. Ogyan

Tanzin comments that either implement can be used but here you do not want to cut the  
effigy, so you either use the hammer, or the back side of the axe, which is not sharp and  
may have a half-*vajra* (see also page 70, note 168 above, where we have the blunt side of  
the axe referred to).



སང་ལྗེང་<sup>514</sup> གི་ཕུར་པ་སོར་<sup>515</sup> བརྒྱད་པ་ཅིག་སྒྲིང་གར་<sup>516</sup> གདབ་མེ

[then] stab an eight inch long (DUN eight faceted/octagonal)<sup>517</sup> Khadira (Acacia catechu) wood *phurpa* into [the effigy's] heart.

གཅིག་དཔྱལ་<sup>518</sup> བར་གདབ་མེ<sup>519</sup>

Stab one [*phurpa*] into the forehead.

བཞི་དཔྱལ་མགོ་<sup>520</sup> གཉིས་དང་<sup>521</sup>

With] four [more], stab into the upper part of the two shoulders and

(X677) བརྒྱའི་<sup>522</sup> རྐང་ལོགས་གཉིས་སུ་གདབ་མེ

into the two sides of the inner thighs.

གཅིག་ལྗེ་བའི་ཁྲུང་དུ་<sup>523</sup> གདབ་པོ་<sup>524</sup>

Stab one in the navel too.

དོ་རྩེ་སྒྲེར་མོའི་སྒྲགས་ལེ་<sup>525</sup>

For *Vajra Claw's* mantra:<sup>526</sup>

<sup>514</sup> ལྗེང་: KAH ལྗེང་.

<sup>515</sup> སོར་: DUN ལུར་.

<sup>516</sup> ཅིག་སྒྲིང་གར་: KAH ཞིག་སྒྲིང་གར་; TSH PH ཅིག་གི་སྒྲིང་ཁར་; X Y ཉ་སྒྲིང་ཁར་; DUN ཅིག་སྒྲིང་གར་

<sup>517</sup> The '*Phrin las phun sum tshogs pa'i rgyud* reading agrees with KAH TSH X Y (mTshams brag vol. Chi, 1040.2). This is also consistent with the description of the 'perfection of form' given above in this text (and elsewhere).

<sup>518</sup> དཔྱལ་: X པྱལ་; DUN འཕྱལ་ (as page 74 note 201 above, འཕྱལ་བ་: archaic for དཔྱལ་བ་, forehead).

<sup>519</sup> DUN ann., ཚོ་ཉམས་པར་བྱ་བའི་ཕྱིར་; to make the life-span deteriorate.

<sup>520</sup> མགོ་: DUN འགོ་.

<sup>521</sup> KAH X Y omit མེ; DUN ann., འགལ་ལྷོ་རུས་པར་བྱ་བའི་ཕྱིར་; to immobilise [it].

<sup>522</sup> བརྒྱའི་: X ལྗེའི་.

<sup>523</sup> གཅིག་ལྗེ་བའི་ཁྲུང་དུ་: TSH PH གཅིག་ལྗེ་བའི་ཁྲུང་དུ་ཡང་; DUN ལྗེ་བའི་ཁྲུང་དུ་གཅིག་.

<sup>524</sup> གདབ་པོ་: Y གདབ་པོ་; DUN གདབ་པོ་; DUN ann., ལུས་ཀྱི་རྒྱུ་ལྡེད་པར་བྱ་བའི་ཕྱིར་; to destroy the body's physical support.

<sup>525</sup> ལེ་: DUN ལྷི་; X Y omit མེ.

<sup>526</sup> On this mantra, see Cantwell and Mayer, *Early Tibetan Documents on Phur pa* from Dunhuang, 84–85. It is a variant of a *mantra* found in the *Guhyasamāja's* Chapter

*BuddhistRoad Paper 7.2*. Cantwell, "The Action Phurpa (*'phrin las phur pa*)"



<sup>527</sup> (Y711) བ་མ་ས་མན་ཏ་ཀ་ལ་ཤག་ཅིང་འཛ་ནན་ཅེ

ལྷོ་མྱ་གྲ་གྲ་ཏ་ལ་སཐ་བུལ་ཅེ་གམོ་ཞིག་པའ་ཅེ

ཀི་ལི་ཀི་ལ་ལ་སཐ་པ་མི་པའ་ཅེ

རྩྭ་རྩྭ་བཟོ་བཟོ་ལ་ལ་བཟོ་བཟོ་ལ་ལ་འད་ཉ་པ་ཏི་ཀ་ལ་ཤག་ཅིང་བཟོ་བཟོ་ལ་ལ་རྩྭ་མའ་ཅེ

“*namaḥ samantakāyavākittavajra nan*

*om gha gha ghātaya sarvaduṣṭān che ge mo zhig phaṭ*

*kīli kīlaya sarvapāpān phaṭ*

*hūṃ hūṃ vajrakīla vajradhara ājñāpayati*

*kāyavākittavajra kīlaya hūṃ phaṭ”*

Recite this loudly.

14, and is widely used in early tantric sources for the action of stabbing in the *sgrol ba* ritual.

<sup>527</sup> The version of this mantra given in the mTshams brag edition of the *'Phrin las phun sum tshogs pa'i rgyud* is: བ་མ་ས་ཏ་ཀ་ལ་ཤག་ཅིང་འཛ་ནན་ ལྷོ་མྱ་གྲ་གྲ་ཏ་ལ་ཆེ་གམོ་པའ་སཐ་བུལ་ཅེ་གམོ་ཞིག་པའ་སྐྱེ། ། D omits: ལྷོ་རྩྭ་རྩྭ་བཟོ་བཟོ་ལ་ལ་བཟོ་བཟོ་ར་ལྷོ་པ་ཏི་ཀ་ལ་ཤག་ཅིང་བཟོ་བཟོ་ལ་ལ་རྩྭ་པའ་ (1040.3–4).

<sup>528</sup> བན་ཏ་ཀ་ལ་ཤག་ཅིང་: KAH མན་ཏ་ཀ་ལ་ཤག་ཅིང་; TSH PH བན་ཏ་ཀ་ལ་ཤག་ཅིང་; X Y བན་ཏ་ཀ་ལ་ཤག་ཅིང་; DUN བན་ཏ་ཀ་ལ་བག་ཅིང་.

<sup>529</sup> ལྷོ་: KAH ལྷོ་.

<sup>530</sup> མཐ་བུལ་: TSH PH མཐ་བུལ་; DUN མཐ་བུལ་.

<sup>531</sup> Again, p.90 note 350 above.

<sup>532</sup> པའ་: DUN པའ་པའ་.

<sup>533</sup> ཀི་ལི་ཀི་ལ་ལ་: KAH ཀི་ལི་ཀི་ལ་ལ་; DUN ཀི་ལ་ལ་ཀི་ལ་ལ་.

<sup>534</sup> མཐ་པ་མི་: KAH X Y མཐ་པ་; TSH PH མཐ་པ་མི་; DUN མཐ་པ་མམ་.

<sup>535</sup> རྩྭ་རྩྭ་: DUN རྩྭ་རྩྭ་.

<sup>536</sup> ཀི་: KAH ཀི་.

<sup>537</sup> འཛ་ནན་: KAH ད་རོ་; TSH PH ད་རོ་; X Y འཛ་ནན་.

<sup>538</sup> ཏི་ཀ་ལ་ཤག་ཅིང་: KAH ཤག་ཅིང་; TSH PH ཏི་ཀ་ལ་ཤག་ཅིང་; X Y ཏི་ཀ་ལ་ཤག་ཅིང་; DUN ཏི་ཀ་ལ་བག་ཅིང་.

<sup>539</sup> ཀི་: KAH kī.

<sup>540</sup> ཞེས་བཟོ་བཟོ་བཟོ་བཟོ་: TSH ཞེས་བཟོ་བཟོ་བཟོ་བཟོ་; DUN ཅེས་བཟོ་བཟོ་བཟོ་བཟོ་.



(DUN8v) ལུང་པ་<sup>541</sup> དེ་དག་བཏབ་ཟིན་ནས་<sup>542</sup>

Having completed the stabbing [in of] these phurpas,

དེའི་སྟེང་དུ་ལས་ཀྱི་ལྷ་འི་ཕྱག་རྒྱ་དང་<sup>543</sup>

above them, with the *mudrās* of the ritual action deities,<sup>544</sup> and

<sup>545</sup>ལྷགས་ཀྱིས་མནན་ཏེ་<sup>546</sup>

with the *mantra* (KAḤ TSH PH X Y+of the crossed *vajra*),<sup>547</sup> [you] suppress [the evil spirits]

<sup>541</sup> པ་: DUN ལུང་.

<sup>542</sup> DUN omits [.

<sup>543</sup> DUN omits [; DUN ann., (placed under ལྷ་འི་) རྫོང་རྒྱ་གསལ་གྱི་; of the crossed *vajra*.

<sup>544</sup> Note that here the mTshams brag and gTing skyes editions of the '*Phrin las phun sum tshogs pa'i rgyud* (mTshams brag vol. Chi, 1040.4–5) omit, *lha'i*, thus, “*mudrās* and *mantras* of the ritual actions”, although this is quite possibly a shared error of MT, since D (Vol. Wa D352v.3) includes *lha'i*.

<sup>545</sup> KAḤ TSH PH X Y insert རྫོང་རྒྱ་གསལ་གྱི་ (it is quite possible that here an annotation has intruded into the main text in KD; it is not given in the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.5).

<sup>546</sup> ཀྱིས་མནན་ཏེ་: TSH PH ཀྱི་གནན་སྟེ་; X Y ཀྱི་མནན་ཏེ་.

<sup>547</sup> In DUN, the crossed vajra is an annotation associated with a *mudrā*, which makes good sense. The gesture of placing the vajra on top of those to be suppressed, and then again placing it at right angles to the first placement, creating a crossed *vajra*, is common in suppression rites. KAḤ TSH PH X Y's crossed *vajra mantra* is surely less likely. Moreover, the preliminary section refers in this context to the *vajra cross mudrā* (KAḤ61, TSH348, PH240,3, X665, Y699); and so too does the recitation included in the invocation manual (KAḤ196, TSH482, PH vol. Nya10,2, X803, Y839).



ལག་པ་གཉིས་<sup>548</sup> བསྐྱེལ་ཏེ་<sup>549</sup> མཐེ་བོང་དང་མཐེའུ་ཚུང་<sup>550</sup> རོས་སྐྱར་ཏེ་བརྐྱང་<sup>551</sup> ལེ།

intertwining (DUN+the fingers [of]) the two hands, the thumbs and the little fingers (DUN the two thumbs) are placed together and extended,

གཞན་<sup>552</sup> རྩང་བོར་བསྐང་<sup>553</sup>

(DUN+the backs of) the other [fingers] are straightened out.

དེའི་སྐྱགས་ལེ། ལྷོ་ཀམ་བཇོ་<sup>554</sup> གོ་ཏ་<sup>555</sup> ལྷོ་ཡན་<sup>556</sup>

The *mantra* for this [is]: “*om karma vajra krodha hūm phat* (DUN+*svāhā*)”.

ལན་ཉི་<sup>557</sup> བུ་ཅ་གཅིག་བསྐྱར་ཏེ་<sup>558</sup>

Reciting [it] twenty-one times,

གཡོན་<sup>559</sup> ཕྱོགས་ནས་བསྐོར་ཏེ་<sup>560</sup>

[you] rotate in an anticlockwise (DUN clockwise) direction and

<sup>548</sup> DUN inserts རོར་མོ་ (this reading is shared with the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.5).

<sup>549</sup> ཏེ་: DUN ལ་.

<sup>550</sup> མཐེ་བོང་དང་མཐེའུ་ཚུང་: X Y ཐེ་བོང་དང་ཐེའུ་ཚུང་; DUN མཐེ་བོ་གཉིས་ (here the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.5, agrees with the KAḤ TSH PH X Y reading).

<sup>551</sup> ཏེ་བརྐྱང་: KAḤ X Y ཏེ་བརྐྱངས་; TSH PH ལྷེ་བརྐྱང་; DUN རོང་བརྐྱང་.

<sup>552</sup> DUN inserts ལྷོ་བ་ (a reading shared with the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.5).

<sup>553</sup> བསྐང་: X Y བསྐངས་.

<sup>554</sup> ལྷོ་ཀམ་བཇོ་: KAḤ ལྷོ་བཇོ་ཀམ་; X Y ལྷོ་བཇོ་ཀམ་; DUN ལྷོ་ཀར་མ་བཇོ་.

<sup>555</sup> གོ་ཏ་: DUN གོ་ཏ་.

<sup>556</sup> DUN inserts ལྷ་ཏ་ (the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.6, also gives *svāhā*).

<sup>557</sup> ཉི་: X ཉི་.

<sup>558</sup> ཏེ་: TSH PH ལྷེ་; DUN omits |.

<sup>559</sup> གཡོན་: DUN གཡས་ (a reading shared with the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.6).

<sup>560</sup> ཏེ་: TSH PH ལྷེ་; DUN ལ་.



ཀི་<sup>561</sup> ལ་ཡའི་མགོ་ལ་ལན་བདུན་ (KAH73) གཏུག་གོ་<sup>562</sup>

touch seven (DUN three) times to Kilaya's head.<sup>563</sup>

དེ་ནས་ཕྱར་པ་སྐར་<sup>564</sup> མི་དབྱུང་ཞིང་སྐུས་<sup>565</sup> །ཀྱང་མི་ཕྱིན་པ་དང་<sup>566</sup>

Then, without taking out the *phurpa*[s] again, [you] meditate that no-one whatsoever can leave,

ལྷག་པར་ཡང་བྱུག་<sup>567</sup> ཅིང་བཟལ་ཕྱིན་པར་བསམ་ (PH245,3) མོ་

[for the *phurpas*] are entirely planted [into] and transfix [them].

(TSH362) དེ་ནས་དམ་ཚིག་གི་ཕྱག་ཀྱང་བསྟན་ཏེ་<sup>568</sup>

Then, displaying the *samaya mudrā*,

<sup>561</sup> ཀི་: KAH ཀི་.

<sup>562</sup> བདུན་གཏུག་གོ་: TSH བདུན་གཏུག་གོ་; PH བདུན་གཏུག་གོ་; DUN གསུམ་གཏུག་གོ་ (the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.6, agrees with DUN's *gsum*)

<sup>563</sup> The meaning here is not entirely clear: this may be referring to the *mudrā* of rotating the *phurpa* around one's head, but perhaps the Kilaya here refers to the ritual *phurpas*, and the *mudrā* is touching above them.

<sup>564</sup> ཕྱར་པ་སྐར་: KAH X Y ས་སྐར་; DUN སྐར་ཕྱར་པ་.

<sup>565</sup> དབྱུང་ཞིང་སྐུས་: KAH དབྱུང་ཞིང་ལུས་; TSH PH དབྱུང་ཅིང་ལུས་; X Y དབྱུང་ཅིང་ལུས་ (*lus* is surely incorrect here, and it is not clear what *dpung* or *dbur* could mean. The '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.7, gives དབྱུང་ཞིང་ ལུས་).

<sup>566</sup> པ་དང་: DUN པར་; DUN omits [.

<sup>567</sup> ལྷག་པར་ཡང་བྱུག་: KAH PH X ལྷག་པར་བྱུག་; Y ལྷག་པར་བྱུང་; TSH ལྷག་པར་བྱུག་ (the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1040.7, agrees with ལྷག་པར་ཡང་བྱུག་, which seems more coherent here).

<sup>568</sup> ཏེ་: DUN པ་སྟེ་.





སོར་མོ་<sup>569</sup> རྒྱལ་དུ་བསྐྱོལ་སྟེ་བཅང་ (X678) རྣམ་<sup>570</sup> གྲུང་མོ་གཉིས་<sup>571</sup> སྐྱར་ཏེ་<sup>572</sup>

holding [the *phurpa* between?] the fingers intertwined back [to back], joining the two middle fingers (DUN having joined the backs [of] the two middle fingers) [together]

ཅེ་སྒྲོན་སྒྲེང་<sup>573</sup> ལ་<sup>574</sup> རྩོད་པོར་བྱས་ལ་<sup>575</sup>

[you] raise up the tip[s] which are touching each other, and pointing them (DUN the fingers),<sup>576</sup>

ཕུར་པའི་གྲུང་དུ་གཞན་<sup>577</sup>

[you] press down on the top of the *phurpa*.<sup>578</sup>

<sup>569</sup> DUN inserts རྣམས་.

<sup>570</sup> རྒྱལ་དུ་བསྐྱོལ་ཏེ་བཅང་ནས་: KAḤ རྒྱལ་དུ་བསྐྱོལ་ཏེ་ བརྒྱུད་ནས་; TSH རྒྱལ་དུ་བསྐྱོལ་སྟེ་བཅང་ནས་; PH རྒྱལ་དུ་བསྐྱོལ་སྟེ་བཅང་ནས་; X བརྒྱལ་དུ་བསྐྱོལ་ཏེ་ བཅང་ནས་ནས་; Y རྒྱལ་དུ་བསྐྱོལ་ཏེ་ བཅང་ནས་ནས་; DUN རྒྱལ་དུ་བསྐྱོལ་ཏེ་བཅང་ནས་ལ།.

<sup>571</sup> DUN inserts རྒྱལ་ (here, the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1041.1, agrees with the KAḤ TSH PH X Y reading).

<sup>572</sup> ཏེ་: DUN རྣམ་; DUN omits |.

<sup>573</sup> སྒྲོན་སྒྲེང་: KAḤ སྒྲོན་སྒྲེང་ས་; DUN མོ་བསྒྲེང་.

<sup>574</sup> DUN inserts སོར་མོ་.

<sup>575</sup> ལ་: DUN ཏེ་; DUN omits |.

<sup>576</sup> This is uncertain: literally, making them sharp/sharpening them.

<sup>577</sup> གཞན་: KAḤ X Y མཞན་.

<sup>578</sup> The exact movement is not very clear here. The '*Phrin las phun sum tshogs pa'i rgyud* version (mTshams brag vol. Chi, 1041.1–2) gives *slad du* for *glad du* (gTing skyes omits this, but the reading is shared by sDe dge), which may suggest, “[you] afterwards press down [with?] the *phurpa*.” Unfortunately, the discussion in the long commentary at this point deals only with the symbolic purpose (the continuity of the samaya relationship) and the invocation manual only supplies an accompanying recitation (KAḤ119–120, 197, TSH410, 482, PH vol. Ja262,3, Volume Nya9,3, X725, 803, Y759, 839–840).



ཕུར་པའི་ལྷ་དང་བགོགས་ཆེག་མོ་ (DUN9r) ལྷོད་དམ་ཚིག་འདི་ལས་ (Y712) མ་འདའ་  
ཤིག་<sup>579</sup> པར་བསྐྱོད་<sup>580</sup>

Phurpa deities and obstacles of whatever name, [I] command you not to transgress this *samaya*!

སྲགས་འདི་ལན་བདུན་བསྐྱེས་སོཾ

This *mantra* is recited seven times:

ཨོྲི་<sup>581</sup> བཇླ་ས་<sup>582</sup> ས་མ་ཡ་རྩྱི་ཡནཾ ཞེས་<sup>583</sup> བརྗོད་དོཾ<sup>584</sup>

“*om vajra sattva samaya hūṃ pha?*”

འདི་ནི་སེམས་མ་དམ་ཚིག་གི་སྲགས་དང་ཕྱག་རྒྱ་སྐྱེཾ<sup>585</sup>

This being the female [bodhi]sattva[’s] *samaya mantra* and *mudrās*,

བསྐྱོད་བ་ཐམས་ཅད་<sup>586</sup> ཉན་པར་བསམཾ

meditate that [they] obey all the commands.

དེ་ནས་སོར་མོ་རྣམས་<sup>587</sup> ཉན་དུ་བསྐྱོལ་རྟེཾ<sup>588</sup>

Then, intertwining the (KAḤ TSH PH X Y two) fingers inwards,<sup>589</sup>

<sup>579</sup> ཤིག་: KAḤ ཞིག་; DUN inserts |.

<sup>580</sup> DUN inserts འིང་, omits |.

<sup>581</sup> ཨོྲི་: KAḤ TSH PH ཨོྲི་.

<sup>582</sup> ས་དུ་: TSH PH སྲ་དུ་: DUN སད་དུ་.

<sup>583</sup> ཞེས་: DUN ཅེས་.

<sup>584</sup> དོཾ: KAḤ X Y omit.

<sup>585</sup> DUN omits |.

<sup>586</sup> ཐམས་ཅད་: DUN ཐམས་ཆད་.

<sup>587</sup> རྣམས་: KAḤ TSH PH X Y གཉིས་ (the ‘*Phrin las phun sum tshogs pa’i rgyud*, mTshams brag vol. Chi, 1041.3, agrees with the DUN reading, while the KAḤ TSH PH X Y reading seems unclear—it is not specifying which two fingers).

<sup>588</sup> རྟེཾ: DUN ལ་; KAḤ TSH PH omit རྟེཾ.

<sup>589</sup> a little uncertain: might mean, intertwining [the *phurpa?*] within/between the fingers.



ཐེ་ཐོང་<sup>590</sup> དང་མཐེའུ་<sup>591</sup> ལྷུང་གཉིས་<sup>592</sup> རོས་<sup>593</sup> ལྷུང་ཏེ་སྐྱེང་<sup>594</sup>

the thumbs and the two little fingers are placed together, raised up,

ལྷུང་གཉིས་<sup>595</sup> མི་བཅང་པར་<sup>596</sup> མོར་མོ་རྣམས་<sup>597</sup> ཕྱིར་བཞེད་<sup>598</sup> དེ་<sup>599</sup>

without clenching the two fists, the (KAḤ TSH PH X Y two) fingers are bent back outside,

ཕུར་པའི་སྐྱེང་དུ་གནན་<sup>600</sup> ཅིང་སྐྱགས་འདི་བཟོད་དོ་<sup>601</sup>

pressing down above the phurpa, and this *mantra* is recited:

<sup>590</sup> ཐེ་ཐོང་: DUN མཐེ་ཐོ་.

<sup>591</sup> མཐེའུ་: TSH PH ཐེབ་; X Y ཐེའུ་; DUN མཐེའུ་.

<sup>592</sup> KAḤ TSH PH X Y insert ཐོ་.

<sup>593</sup> རོས་: DUN རོར་.

<sup>594</sup> ཏེ་སྐྱེང་: KAḤ ཏེ་སྐྱེངས་; TSH PH ཏེ་སྐྱེང་, omitting ེ; DUN ལ་བསྐྱེང་.

<sup>595</sup> DUN omits གཉིས་.

<sup>596</sup> བཅང་པར་: KAḤ X Y བཅངས་པར་; DUN བཅང་བར་.

<sup>597</sup> རྣམས་: KAḤ TSH PH X Y གཉིས་ (again, the 'Phrin las phun sum tshogs pa'i rgyud, mTshams brag vol. Chi, 1041.4, agrees with the DUN reading, while the KAḤ TSH PH X Y reading seems unclear—it is not specifying which two fingers).

<sup>598</sup> བཞེད་: KAḤ TSH PH X Y བསྐྱེད་.

<sup>599</sup> DUN omits །.

<sup>600</sup> གནན་: KAḤ X Y མནན་.

<sup>601</sup> དོ་: KAḤ X Y omit.





གོང་དུ་བཀའ་ཉན་པས་<sup>616</sup> བདག་གི་ (KAH74) དབང་དུ་གྱུར་ནས་<sup>617</sup>

through attending to the above commands, [they] are brought under one's own control,

ཅི་བསྐྱོ་<sup>618</sup> བ་ཐམས་ཅད་<sup>619</sup> བྲན་བཞིན་དུ་<sup>620</sup> བྱེད་པར་འགྱུར་རོ།

so whatever all the commands [may be, they] carry them out like (DUN+one's own) servants.

(DUN9v) དེ་ནས་ཉུངས་དཀར་<sup>621</sup> གྱི་རྒྱལ་པོས་བརྟེན་ཅིང་<sup>622</sup>

Then, beating [obstacles?] with the king of white mustard seeds and

གུ་གུལ་སྐྱར་མས་བདུག་<sup>623</sup> ལ་བཞག་<sup>624</sup> གོ།

fumigating with compounded *bdellium* incense,<sup>625</sup> [they?] are left there.

དེ་ནས་ལག་ (X679) བ་གཉིས་སྐྱར་ལ་<sup>626</sup> (PH246,1)

Then, the two hands are joined (DUN+back [to back]),

མཐེའུ་<sup>627</sup> རྒྱང་གཉིས་གཅིག་<sup>628</sup> ལ་གཅིག་འཁྲུད་ལ་<sup>629</sup>

the two little fingers<sup>630</sup> wrap round each other, and

<sup>616</sup> བས་: DUN བ་ལས་.

<sup>617</sup> DUN omits |.

<sup>618</sup> བསྐྱོ་: TSH སྐྱོ་.

<sup>619</sup> ཅད་: DUN ཚད་བདག་གི་ (*bdag gi* is given in the '*Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1041.6).

<sup>620</sup> དུ་: DUN ལས་.

<sup>621</sup> ཉུངས་དཀར་: KAH ཉུངས་ཀར་; DUN ཡུངས་ཀར་.

<sup>622</sup> DUN omits |.

<sup>623</sup> མས་བདུག་: KAH X Y བས་བདུག་; DUN མས་བདུགས་.

<sup>624</sup> བཞག་: DUN གཞག་.

<sup>625</sup> See page 88–89, note 332 above.

<sup>626</sup> སྐྱར་ལ་: DUN རྒྱབ་སྐྱར་; DUN omits | (the '*Phrin las phun sum tshogs pa'i rgyud* includes *rgyab*, mTshams brag vol. Chi, 1041.7).

<sup>627</sup> མཐེའུ་: TSH PH མཐེ་; X Y ཐེའུ་; DUN མཐེའུ་.

<sup>628</sup> གཅིག་: TSH PH ཅིག་; Y ཉ་.

<sup>629</sup> གཅིག་འཁྲུད་ལ་: X ཅིག་འཁྲུད་ལ་; Y ཉ་འཁྲུད་ལ་; DUN གཅིག་མཁྲུད་; KAH TSH PH omit མ་.



འཇུབ་<sup>631</sup> མོ་གཉིས་ཁ་འགྲམ་གཡས་ (TSH 363) གཡོན་དུ་སྐྱེང་<sup>632</sup> ལྟེ་<sup>633</sup> ཡིད་དགུ་<sup>634</sup> བར་  
བྱུང་<sup>635</sup>

the two forefingers nearby are raised upright at the right [and] left and made to mentally bend down,<sup>636</sup>

སྐྱག་མ་རྣམས་ནང་དུ་བཅིངས་<sup>637</sup> ལུང་<sup>638</sup>

while the remaining [fingers] are trapped within, and

འཇུབ་<sup>639</sup> (Y713) མོ་གཉིས་མཆེབ་བསམས་ལ་<sup>640</sup>

[you] meditate on the two forefingers as the canine teeth (TSH meditate on opening out/separating the two forefingers).<sup>641</sup>

<sup>630</sup> the mTshams brag and gTing skyes editions of the *'Phrin las phun sum tshogs pa'i rgyud* (mTshams brag vol. Chi, 1041.7) add *mthe bong* in front of *mthe'u chung*, producing a meaning of, “the thumbs and little fingers”, but this may be an error since it is not shared by sDe dge (vol. Wa, 353r.2).

<sup>631</sup> འཇུབ་: KAḤ X Y མཇུབ་.

<sup>632</sup> སྐྱེང་: DUN བསྐྱེང་.

<sup>633</sup> ལྟེ་: X ཉེ་; TSH PH X Y insert སྟེ་.

<sup>634</sup> དགུ་: KAḤ བསྐྱེད་.

<sup>635</sup> TSH PH X Y omit སྟེ་.

<sup>636</sup> Note that the mTshams brag and gTing skyes editions of the *'Phrin las phun sum tshogs pa'i rgyud* reading, ཡིད་མགུ་བར་བྱས་ (mTshams brag vol. Chi, 1042.1), gives a rather different sense here, “creates mental rejoicing”, but sDe dge (vol. Wa, 353r.3) shares དགུ་བར་.

<sup>637</sup> བཅིངས་: DUN བཅངས་.

<sup>638</sup> DUN omits །.

<sup>639</sup> འཇུབ་: KAḤ X Y མཇུབ་.

<sup>640</sup> མཆེབ་བསམས་ལ་: TSH PH ཕྱེ་བ་བསམ་ལ་; DUN མཆེབ་བསམས་ཉེ་.

<sup>641</sup> Here, the TSH PH reading might seem more coherent at first sight, although all other versions, including the *'Phrin las phun sum tshogs pa'i rgyud* versions, agree with the reading, *mche ba* (teeth), and this reading is confirmed also in the preliminary section (KAḤ61, X665, Y699), although TSH (348) and PH (240,3) give the spelling *che ba*, most likely a simple scribal error. All versions of the invocation manual, moreover, refer to the *vajra* teeth, or *Vajra Teeth*, *mudrā* (*rdo rje mche ba'i phyag rgya*, KAḤ197, TSH482, PH volume Nya9,3, X804, Y840). Furthermore, the presentation in the long

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ཀངས་གཡོན་པ་<sup>642</sup> བགོགས་ཀྱི་སྒྲིང་གར་མནན་<sup>643</sup> ལེ།

The left foot presses down on the heart of the obstacles;

སྔགས་འདི་ལན་བདུན་བསྒྲས་སེ།

recite this mantra seven times:

ཨྱོ་<sup>644</sup> བརྗ་ཡཎྲ་<sup>645</sup> གྲོ་ཏ་ལ་ལ་<sup>646</sup> ཏ་ཏ་རྩྱེ་རྩྱེ་ཕའ་<sup>647</sup> ཅེས་བརྗོད་དོ།

“om vajra yakṣa krodha kha kha ha ha hūṃ hūṃ phaṭ”

དེ་ནས་དོ་རྗེ་བེ་ཙོན་གྱི་སྔགས་དང་ཕྱག་རྒྱ་བྱ་<sup>648</sup> སྟེ།

Then, that which is called the *mudrā* and *mantra* (DUN *mantra* and *mudrā*) of *Vajra Club*,<sup>649</sup>

commentary (KAH120, TSH410, PH263,3, X725, Y759) seems to imply that *Vajra* Teeth should be a deity name, since we have the *mudrās* and *mantras* of a number of deities listed. Perhaps this deity was lost sight of by the tradition, so that TSH PH attempted to correct a puzzling reading (but produced a different wording from that in their version of the preliminary text). The *Phur pa bcu gnyis* passage also has *mche ba/bas*, but its lines otherwise rather diverge from the text here, and do not help to clarify our meaning. They rather illustrate the creative re-embedding of textual material across different sources. Based on the sDe dge edition, the lines would translate, “Clenching the fists, the forefingers raised upright, [they] should bend down to the two [fingers?] nearby. [This] is considered to be killing with teeth/fangs. The left foot presses down on the heart...” །ལུ་རྩྱེ་ར་བ་ཅངས་ཀྱི་བ་ཅིངས་ཀྱི་ཉེ་ཉེ་སྟེ། །མཚུ་བ་མོ་ཀྱི་སོ་སོར་ཀྱེ་བསྐྱེངས་ཀྱི་བསྐྱེངས་ཀྱི། །ལ་འགྲམ་གཉིས་སུ་དགུ་པོར་བྱུ་བསྐྱེང་བསྐྱེངས་ཀྱི། །མཆེ་བས་ཀྱི་བ་ཀྱི་གསོད་པ་ཡིན་པར་བརྟགས་ཀྱི་བརྗོད་ཀྱི། །ཀངས་གཡོན་པ་སྒྲིང་གར་ཀྱི་ལར་ཀྱི་མནན་ཀྱི་བཞག་ཀྱི། །sDe dge vol. Pa, 225v, variants given in other versions in brackets).

<sup>642</sup> པ་: DUN པས་.

<sup>643</sup> གར་མནན་: TSH PH ལར་གནན་: X ལར་མནན་: DUN ཀར་མནན་.

<sup>644</sup> ཨྱོ་: KAH TSH ཨྱོ་.

<sup>645</sup> ཡཎྲ་: TSH PH X Y ཡག་ཎྲ་.

<sup>646</sup> ལ་: Y ལ་.

<sup>647</sup> ཡཎྲ་གྲོ་ཏ་ལ་ལ་ཏ་ཏ་རྩྱེ་རྩྱེ་ཕའ་: DUN ཡཎྲ་གྲོ་རྩྱེ་ལ་ལ་ཏ་ཏ་ཏ་ཏ་རྩྱེ་རྩྱེ་ཕའ་ཕའ་ (here, apart from minor spelling variants and the repetition of *phaṭ*, the *Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1042.2, agrees with KAH TSH PH X Y's reading).

<sup>648</sup> སྔགས་དང་ཕྱག་རྒྱ་བྱ་: TSH PH X Y ཕྱག་རྒྱ་དང་སྔགས་བྱ་: DUN སྔགས་དང་ཕྱག་རྒྱ་.



ལག་པ་གཉིས་སོར་མོ་ལུ་གུ་རྒྱུད་དུ་སྐྱེལ་<sup>650</sup> ལ།

connecting (DUN intertwining) the fingers [of] the two hands as an interlocking chain,<sup>651</sup>

མཐེ་བོང་གཡལས་<sup>652</sup> གཡོན་པའི་སྟེང་དུ་མནན་<sup>653</sup>

press (DUN place) down the right upon the left thumb.

འཇུབ་<sup>654</sup> མོ་གཉིས་ངོས་ (DUN10r) སྐྱར་ཏེ་སྐྱོང་ལ།<sup>655</sup>

Placing together the two forefingers, and raising [them] up,

སྒྲུང་མིག་དུ་བསྐྱད་དེ་བརྟེན་པའི་<sup>656</sup> སྐྱགས་<sup>657</sup> ལན་བདུན་ནམ་<sup>658</sup> ཉི་ཤུ་<sup>659</sup> ལྷ་གཅིག་གཤམ་<sup>660</sup> བརྒྱ་ཙུ་བརྒྱད་<sup>661</sup> བསྐྱེད་སྦྱོར།

[you] stare with an angry look, and recite the *mantra* for striking seven, twenty-one or one hundred and eight times:

<sup>649</sup> this might simply mean, “of the *vajra* club”, but as noted above, note 641, we seem to have a list of the *mudrās* and *mantras* of a series of deities, and the long commentary mentions also the deity’s consort, Uccuṣma (རྫོང་མེ་བོ་ཙོན་ལུ་ཙུ་མེ་ཏའི་སྐགས་དང་ཕྱག་རྒྱ་བཞུགས།, KAḤ120, TSH411, PH263,3, X725, Y759, with minor variants), who is also referred to in the invocation manual (KAḤ192, TSH478, PH vol. Nya 9,1; X799, Y835).

<sup>650</sup> སྐྱེལ་: DUN བསྐྱེལ་.

<sup>651</sup> *śṛṅkhalamudrā*.

<sup>652</sup> མཐེ་བོང་གཡལས་: TSH PH X མཐེ་བོང་གཡལས་; Y མཐེ་བོང་གཡལས་; DUN མཐེ་བོ་གཡལས་པ་; X Y insert ས།

<sup>653</sup> མནན་: TSH PH གནན་; DUN བཞག་.

<sup>654</sup> འཇུབ་: KAḤ X Y མཇུབ་.

<sup>655</sup> ངོས་སྐྱར་ཏེ་སྐྱོང་ལ་: KAḤ ངོས་སྐྱར་ཏེ་སྐྱོང་ལ་; TSH PH ངོས་སྐྱར་ཉེ་སྐྱོང་ལ་; Y དངོས་སྐྱར་ཏེ་སྐྱོང་ལ་; DUN ངོས་སྐྱར་ཏེ། བསྐྱོང་ནས་; DUN omits | after རས་.

<sup>656</sup> མིག་དུ་བསྐྱད་དེ་བརྟེན་པའི་: KAḤ X Y མིག་དུ་བསྐྱད་དེ་བརྟེན་པའི་; TSH PH མིག་དུ་བསྐྱད་ཉེ་བརྟེན་པའི་; DUN དམིག་དུ་དབྱེད་ནས་རྟེན་པའི་ (for *dgrad, Bod rgya tshig mdzod chen mo* gives [snying] *bgrad*).

<sup>657</sup> DUN inserts འདི་.

<sup>658</sup> བདུན་ནམ་: DUN omits (here, the *’Phrin las phun sum tshogs pa’i rgyud*, mTshams brag vol. Chi, 1042.3, agrees with KAḤ TSH PH X Y).

<sup>659</sup> ཉི་ཤུ་: X ཉུ་; Y ཉི་.

<sup>660</sup> TSH PH X Y insert ས།.

<sup>661</sup> DUN inserts ཏུ་.





<sup>662</sup>ཨྲི་<sup>663</sup>བཛྲ་ཀྲོ་<sup>664</sup>མ་རྒྱ་<sup>665</sup>ལ་<sup>666</sup>རྩ་རྩ་རྩ་ ད་རྩ་ད་རྩ་ བ་ཙ་པ་ཙ་ བི་རྩ་<sup>667</sup>ས་ཡུལ་<sup>668</sup>  
ཇི་ཏི་ལི་ བི་ད་ར་<sup>669</sup> ལྷ་<sup>670</sup> ལྷ་སྐྱ་<sup>671</sup> ཀྲོ་<sup>672</sup>རྩྱི་ཡན་ ཅེས་བཛྲ་ (KAH75) རྩ་<sup>673</sup>

“om vajra krodha mahābala hana hana daha daha paca paca  
vidhvamsaya jaṭilāmbhodhara ucchuṣmakrodha hūṃ phaṭ”

དེ་ནས་ཉུངས་དཀར་གྱིས་<sup>674</sup>བརྟེག་ཅིང་།

Then, pelting with (DUN+the king of) white mustard seeds,

གྲུ་གྲུ་ལྷ་སྐྱ་ (X680) མས་བདུག་ཅིང་།<sup>675</sup>

fumigating with compounded *bdellium* incense,<sup>676</sup>

<sup>662</sup> The version of the *mantra* in the mTshams brag edition of the *'Phrin las phun sum tshogs pa'i rgyud's* parallel text (1042.4; sDe dge variants in brackets) is: ཨྲི་བཛྲ་ཀྲོ་རྩ་མ་རྒྱ་ལ་རྩ་རྩ་ད་རྩ་བ་ཙ་པ་ཙ་ད་རྩ་ད་རྩ་ D བ་ཙ་པ་ཙ་ཀྲོ་ས་མ་ཡུལ་ཇི་ཏི་ལི་བོ་ད་ར་ལྷ་ལྷ་སྐྱ་མ་རྩ་ D རྩྱི་ཀྲོ་རྩྱི་ཡན་ཅེས་བཛྲ་.

<sup>663</sup> ཨྲི་: KAH ཨྲི་.

<sup>664</sup> རྩ་: DUN རྩ་.

<sup>665</sup> རྒྱ་: KAH X Y རྒྱ་; TSH DUN རྩ་.

<sup>666</sup> TSH PH insert ེ་.

<sup>667</sup> ད་རྩ་: TSH PH ད་རྩ་.

<sup>668</sup> རྩ་རྩ་རྩ་ ད་རྩ་ད་རྩ་ བ་ཙ་པ་ཙ་ བི་རྩ་ས་ཡུལ་: DUN རྩ་རྩ་ད་རྩ་བ་ཙ་པ་ཙ་ས་ཡུལ་.

<sup>669</sup> ཏི་ལི་ བི་ད་ར་: KAH ཏི་ལི་ བི་ད་ར་; DUN ཏི་ལི་མས་བཛྲ་རྩ་.

<sup>670</sup> TSH has ལྷ་ས་, but deletion of the letter ས་ is indicated.

<sup>671</sup> ལྷ་སྐྱ་: KAH ལྷ་སྐྱ་; TSH PH Y ལྷ་སྐྱ་.

<sup>672</sup> རྩ་: DUN རྩ་.

<sup>673</sup> This *mantra* is given in the *Mahābala-nāma-mahāyānasūtra*, of which there are many copies in the Dunhuang materials. In one, it is given as follows: *om bajra gro dhā ma ha ba la / ha na da ha pa ca / bi dhan sa ya / ji ti la / lam po da ra / u cu smra kro dha hūṃ phaṭ sva hā* (Bischoff 1956: 26).

<sup>674</sup> ཉུངས་དཀར་གྱིས་: KAH ཉུངས་ཀར་གྱིས་; X ཉུང་དཀར་གྱི་; Y ཉུངས་ཀར་གྱི་; DUN ཡུངས་ཀར་གྱི་རྒྱལ་ རོས་ (here, the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag vol. Chi, 1042.5, agrees with DUN's reading).

<sup>675</sup> བདུག་ཅིང་: DUN བདུགས་ལ་; DUN omits |.

<sup>676</sup> Again, see page 88–89, note 332 above.



ལས་འདི་ཞིན་ཏུ་བརྟན་ཅིང་གྲུབ་<sup>677</sup> པར་འགྱུར་བར་ལས་བཅོལ་<sup>678</sup> ལོ།

really reinforcing the action, [you] entrust the ritual actions, thus bringing accomplishment (DUN+at once).

ཅུང་ཟད་ཕྱིན་ཚུང་བ་<sup>679</sup> འང་ན།<sup>680</sup>

If [it seems only to have] a little, like a lesser majestic power,

དོ་རྗེ་བརྗོད་གཞན་བསམ་གཏན་གྱིས་གནན་<sup>681</sup> པར་བྱ་སྟེ།

[you] should press down with the vajra overpowering contemplation.

ལོ་བོ་རྣམས་ཀྱི་སྤྱི་བོ་ནས་<sup>682</sup> བསྐྱས་པའི་སྟེང་དུ་<sup>683</sup> (PH247,1)

From the crown of the heads of the wrathful deities, [arising] above the assembly (DUN From [a] dark blue *hūm/hūms* [which] is/are concentrated within the crown of the heads of the wrathful deities),

རྩྭ་ (Y714) མཐིང་ནག་ལས་<sup>684</sup> དོ་རྗེ་རྒྱ་གམ་ལྗང་གྱ་<sup>685</sup> མ་ལྗེའི་འཕྲེང་<sup>686</sup> བས་བསྐྱར་བའོ་<sup>687</sup>

[there is a] dark blue *hūm*, out of which [a] green crossed vajra [arises], encircled by a garland of tongues of fire,

<sup>677</sup> ཏུ་བརྟན་ཅིང་གྲུབ་: KAḤ ཏུ་བརྟེན་ཅིང་འགྲུབ་; Y ཏུ་བརྟེན་ཅིང་གྲུབ་; DUN ཏུ་བརྟན་ཞིང་གྲུབ་.

<sup>678</sup> འགྱུར་བར་ལས་བཅོལ་: KAḤ འགྱུར་པ་ལས་བཅོལ་; DUN གྱུར་ཅིག་པར་བཅོལ་.

<sup>679</sup> བ་: PH བ་.

<sup>680</sup> DUN omits |; DUN ann., བརྟག་པ་འི་ཚོགས་; [during] the ritual of mental focusing.

<sup>681</sup> བསམ་གཏན་གྱིས་གནན་: KAḤ རྣམ་བསམ་གཏན་གྱིས་མནན་; TSH བསམ་ཏན་གྱིས་གནན་; X Y ལི་བསི་གཏན་གྱི་མནན་; DUN གྱི་བསམ་རྟན་གྱིས་གནན་.

<sup>682</sup> བོ་ནས་: Y བོས་ནས་; DUN བོ་.

<sup>683</sup> སྟེང་དུ་: DUN རྟང་དུ་; DUN omits |.

<sup>684</sup> DUN inserts |.

<sup>685</sup> རྒྱ་གམ་ལྗང་གྱ་: TSH PH རྒྱ་རམ་ལྗང་ལུ་; Y རྒྱ་མི་ལྗང་ལུ་; DUN ལྗང་ལུ་རྒྱ་གམ་.

<sup>686</sup> ལྗེའི་འཕྲེང་: KAḤ X Y ལྗེའི་ཕྲེང་; DUN ར་ལྗེ་འཕྲེང་.

<sup>687</sup> བསྐྱར་བའོ་: KAḤ བསྐྱོད་པའོ་; DUN བསྐྱོར་པ་འི་; DUN omits |.



ལྷ་གྲམ་གྱི་དགྲིལ་འཁོར་<sup>688</sup> ཡི་གེ་སྤྱི་ལོ་ལོ་གསེར་བཙོ་<sup>689</sup> མའི་འ་<sup>690</sup> མདོག་འབྲ་བ་ཞིག་<sup>691</sup> འདུག་  
པར་བསམས་ (TSH364) ལཱ་<sup>692</sup>

[and on] the [vajra] cross *maṇḍala* (DUN at [its] centre), there is one syllable *su*, [its] colour like refined gold, [and] meditating on [this] (DUN from [this]),

ཨྲྀ་<sup>693</sup> བཟླ་ (DUN10v) སུ་མེ་རུ་རྩྱི་<sup>694</sup> ས་མ་ཡ་སྤྱི་<sup>695</sup> ཞེས་<sup>696</sup> བརྗོད་པས་<sup>697</sup>

recite, “*om vajra sumeru hūṃ samayas tvam*”, through which

གསེར་གྱི་རི་རབ་དཔག་ཚད་བྱེ་བའི་ཚུན་ཙམ་ཅིག་ཏུ་གྱུར་<sup>698</sup>

it immediately becomes a golden [DUN+square] Mt. Meru measuring as much as ten million<sup>699</sup> leagues.

དེའི་སྤྲེང་དུ་<sup>700</sup> བཙོམ་ལྷན་འདས་དོན་ཡོད་གྲུབ་པ་སྤྱི་མདོག་ལྷ་འཁྱུ་<sup>701</sup> དབྱེ་གསུམ་ཕྱག་རྒྱ་པ་<sup>702</sup>

Above this [arises] the Victorious One, Amoghasiddhi, [his] body green [in] colour, [with] three heads [and] six arms,

<sup>688</sup> ལྷ་གྲམ་གྱི་དགྲིལ་འཁོར་: TSH X Y ལྷ་གྲམ་གྱི་དགྲིལ་འཁོར་; DUN དགྲིལ་དུ།

<sup>689</sup> མའི་འ་གསེར་བཙོ་: TSH X མའི་འ་གསེར་བཙོ་; DUN གསེར་གྱི་བཙོ་ (but གྱི་ seems to have been deleted).

<sup>690</sup> འ་: DUN omits.

<sup>691</sup> ཞིག་: TSH PH ཅིག་; X Y ཉ།

<sup>692</sup> པར་བསམས་ལ་: Y པར་བསམ་ལ་; DUN པ་ལས་.

<sup>693</sup> ཨྲྀ་: KAḤ ཨྲྀ་.

<sup>694</sup> སུ་མེ་རུ་རྩྱི་: Y སུ་མེ་རུ་; DUN སུ་མེ་རུ་རྩྱི་.

<sup>695</sup> སྤྱི་: TSH PH སྤྱི་.

<sup>696</sup> ཞེས་: KAḤ ཅས་.

<sup>697</sup> པས་: DUN ཅས་; KAḤ omits ཅ།

<sup>698</sup> བྱེ་བའི་ཚུན་ཙམ་ཅིག་ཏུ་གྱུར་: KAḤ བྱེ་བའི་ཚུན་ཙམ་ཞིག་ཏུ་གྱུར་; TSH བྱེ་བའི་ཚུན་ཙམ་ཅིག་ཏུ་གྱུར་; DUN བྱེ་བ་གྲུ་བཞི་པ་གཅིག་འདུག་པ་ལས་.

<sup>699</sup> See page 91–92, note 363 on this number.

<sup>700</sup> དེའི་སྤྲེང་དུ་: DUN omits.

<sup>701</sup> ལྱུ་: KAḤ ལྱུ་; TSH PH ལྱུ་; DUN ལྱུ།

<sup>702</sup> DUN omits [.



ཕྱག་<sup>703</sup> གཡས་ཀྱི་དང་པོ་ན་འཁོར་ལོ་འབར་བ་རབ་ཏུ་འཕྱར་ཏེ་<sup>704</sup> བསྐྱམས་པས་<sup>705</sup>

In the first right hand, [he] holds aloft a brightly blazing wheel.<sup>706</sup>

གཡོན་ཀྱི་དང་པོ་ན་རྩོ་རྩེ་རྒྱ་གམ་<sup>707</sup> རྒྱགས་ཀར་བརྟན་པས་<sup>708</sup>

In the first left [hand], a crossed *vajra* is held firm (KAH TSH PH [he] exhibits a crossed *vajra*) at the heart.

འཁོར་དཔག་ཏུ་<sup>709</sup> མེད་པ་དང་བཅས་པའི་ཕོ་བྲང་<sup>710</sup> བཏབ་པར་བསམ་པས་<sup>711</sup>

Meditate that [he is] striking the palace along with the immeasurable retinue, so that,<sup>712</sup>

<sup>703</sup> ཕྱག་: DUN omits.

<sup>704</sup> ན་འཁོར་ལོ་འབར་བ་རབ་ཏུ་འཕྱར་ཏེ་: TSH PH ན་འཁོར་ལོ་འབར་བ་རབ་ཏུ་འཕྱར་སྟེ་; DUN ལ་ཕྱར་ཏེ་.

<sup>705</sup> པས་: DUN omits.

<sup>706</sup> The '*Phrin las phun sum tshogs pa'i rgyud* gives, གཡས་ཀྱི་དང་པོ་ན་འཁོར་ལོ་འབར་བ་ཕྱར་ཏེ་བསྐྱམས་, "in the first right [hand he] holds aloft a blazing wheel" (mTshams brag vol. Chi, 1043.2; the sDe dge edition shares this reading; gTing skyes omits '*khor lo*, most probably in error). It is likely that IOL Tib J 331.III has a scribal omission here.

<sup>707</sup> རྒྱ་གམ་: TSH PH རྒྱ་རམ་.

<sup>708</sup> བརྟན་པས་: KAH TSH PH བསྟན་པས་; DUN བརྟན་པ་འ་.The mTshams brag and gTing skyes editions of the '*Phrin las phun sum tshogs pa'i rgyud* give, *bstan*, mTshams brag vol. Chi, 1043.2. The sDe dge edition, however, has *brten*, vol. Wa, 353v.1, which perhaps increases the likelihood of *brtan* as an earlier reading.

<sup>709</sup> ཏུ་: DUN ཏུ་.

<sup>710</sup> པ་དང་བཅས་པའི་ཕོ་བྲང་: DUN པ་འི་ཕོ་བྲང་.

<sup>711</sup> པར་བསམ་པས་: KAH X པར་བསམས་པས་; DUN པ་འ།.

<sup>712</sup> The long commentary clarifies that the palace here refers to the top of Mt. Meru, and the retinue refers to the encircling wrathful deities within a conflagration (འཁོར་དཔག་ཏུ་མེད་པ་ཞེས་བྱ་བ་ནི་ཞོ་བོས་མེ་དཔུང་གི་ནང་ན་བར་མཚམས་མེད་པར་གཏམས་པའོ། འཁོར་གྱི་ཞོ་བོས་བསྐྱར་བའོ། ཕོ་བྲང་བཏབ་པ་ནི་རི་རབ་ཀྱི་སྟེང་རོ།, KAH121, TSH412, PH264,1, X724, Y761, with minor variants). The invocation manual further specifies that one generates the palace of Amoghasiddhi with the golden Mt. Meru (གསེར་གྱི་རི་རབ་དོན་ཡོད་གྲུབ་པའི་ཕོ་བྲང་དང་བཅས་པ་བསྐྱེད་ལོ།, KAH202, TSH486, PH Volume Nya 11,2; X808, Y845, with minor variants), and this is again referred to in the following recitation of aspirations (KAH204, TSH488, PH Volume Nya 11,3; X811, Y847), so it would seem that the sense here is that it is

*BuddhistRoad Paper 7.2*. Cantwell, "The Action Phurpa ('*phrin las phur pa*)"



ལྷོ་པོ་རྣམས་ཀྱང་ཤིན་ཏུ་<sup>713</sup>གཟེར་ཞིང་<sup>714</sup>མི་གཡོ་བ་དང་།

even the wrathful deities are really pinned down and immobilised, and

ལས་' (KAH76) མ་གྲུབ་ན་བསྐལ་པའི་མཐའ་ཐུག་ཏུ་མནན་<sup>715</sup>པར་བསམ་<sup>716</sup>

meditate that [they] will be kept down (DUN remain)<sup>717</sup> until the end of the aeon for as long as the actions have not been accomplished.

འཕྲིན་<sup>718</sup>ལས་' (X681) ཀྱང་དེ་བཞིན་ཏུ་བཅོལ་ཏེ་བཞག་<sup>719</sup>གོ་།

The actions are likewise also entrusted and established in this way.

ཡོ་བྱད་ཐམས་ཅད་ཀྱང་<sup>720</sup>ནག་པོར་བཤམ་མོ་<sup>721</sup>

[You should] prepare also all the requisite articles in black.

གཏོར་མ་<sup>722</sup>ནག་པོར་བཤམ་མོ་<sup>723</sup>

(KAH TSH PH+Also) A *torma* is laid out, black,

Amoghasiddhi's own palace of deities which are to be held in place to continue the suppression.

<sup>713</sup> ཏུ': DUN ཏུ'.

<sup>714</sup> ཞིང': TSH PH ཅིང'.

<sup>715</sup> བསྐལ་པའི་མཐའ་ཐུག་ཏུ་མནན': KAH བསྐལ་པའི་མཐའ་ཐུག་ཏུ་མནན'; X Y སྐལ་པའི་མཐའ་ཐུག་ཏུ་མནན'; DUN པ་མཐའི་བར་ཏུ་གནས'.

<sup>716</sup> བསམ': X Y བསྐལ'.

<sup>717</sup> The '*Phrin las phun sum tshogs pa'i rgyud* agrees with the reading, *mnan* rather than *gnas* here (mTshams brag vol. Chi, 1043.3).

<sup>718</sup> འཕྲིན': KAH ཕྲིན'.

<sup>719</sup> ཏེ་བཞག': TSH PH སྟེ་བཞག'; DUN ཏེ་གཞག'.

<sup>720</sup> ཅད་ཀྱང': DUN ཚད'.

<sup>721</sup> བཤམ་མོ': TSH བཤམོ'; X Y བཤམ་སོ'; DUN བཤམ'.

<sup>722</sup> མ': KAH མའང'; TSH PH མ་ཡང'.

<sup>723</sup> པོར་བཤམ་མོ': KAH པོ་བཤམ་མོ'; X Y པོར་བཤམ་སོ'; TSH པོར་བཤམོ'.



གཏོར་མ་ནག་པོར་བཤམ་པ་<sup>724</sup>ཆག་ཅིག་<sup>725</sup>

The *torma* laid out, black, is a single portion,<sup>726</sup>

དམ་ཚོག་ཅན་འཁོར་དང་བཅས་པ་དང་།

dedicating [it/them] to those bearing samaya along with [their] retinues  
and

འཇིག་རྟེན་པ་ཐམས་ཅད་<sup>727</sup>ལ་བསྐྱོ་ཞིང་<sup>728</sup> (DUN11r) ལས་བཅོལ་ལོ་<sup>729</sup>

all worldly deities, the actions are entrusted [to them].

བླག་ (Y715) པོའི་གཏོར་མ་ཆག་ཅིག་ནི་<sup>730</sup>གདོན་དེ་ཉིད་<sup>731</sup>བཀྲུག་སྟེ་བར་གཞུག་གོ་<sup>732</sup>

For the destructive *torma* portion, [you] summon the actual evil beings  
and [you] let [them] eat [it].

འཕྲིན་<sup>733</sup> ལས་འདིའི་ (PH246,2) ཏུས་སུ་<sup>734</sup>

At the time of these ritual actions,

<sup>724</sup> པོར་བཤམ་པ་: KAH པོ་བཤམ་པ་; X Y པོར་བཤམ་པ་.

<sup>725</sup> པོར་བཤམ་མོ་། གཏོར་མ་ནག་པོར་བཤམ་པ་ཆག་ཅིག་: DUN པོ་ཆག་ཅིག་བཤམས་ཏེ་ (The chances are that *cha gcig* was in the archetype. KAH TSH PH X Y may have some element of repetition in their version, although it is possible that DUN had an eyeskip error.)

<sup>726</sup> DUN ann., གཏོར་མ་འདི་དུག་དུ་བྱིན་གྱིས་བསྐྱབ་ཅིང་སྐྱབ་བ་དང་གཏོར་མ་འི་འདྲ་དུ་འཁྲུག་ཏེ་ས་པས་མཚོན་ཆ་འི་ཆར་དུ་གྱུར་པས་ཕོག་པར་བསྐྱོམ་; meditate that this *torma* is consecrated as poison and taken up, and through the light of the *torma* radiating, it transforms into a rain of weapons falling down.

<sup>727</sup> པ་ཐམས་ཅད་: DUN ཐམས་ཅད་.

<sup>728</sup> ཞིང་: TSH PH ཅིང་.

<sup>729</sup> བཅོལ་ལོ་: TSH བཅོལ་.

<sup>730</sup> ནི་: DUN omits.

<sup>731</sup> KAH inserts ཏུ་.

<sup>732</sup> གཞུག་གོ་: TSH གཞུག་གོ་ .

<sup>733</sup> འཕྲིན་: KAH ཕྲིན་.

<sup>734</sup> འདིའི་དུས་སུ་: TSH འདིའི་དུས་; PH X Y འདིའི་དུས་སུ་; DUN omits [ .

འཕྲ་<sup>735</sup> མེན་མ་དང་<sup>736</sup>

the magical hybrid deities,<sup>737</sup>

གཞོན་སྐྱེན་མ་དང་<sup>738</sup>

the *yakṣiṅīs* and

སྲིན་མོ་<sup>739</sup> རྣམས་<sup>740</sup> སྐྱུན་བྲངས་ཤིང་<sup>741</sup> ལས་བཅོལ་ལོ་<sup>742</sup>

(DUN+also) the *rākṣasīs* (TSH PH X Y sisters) are invited, (DUN+the *torma* is offered) and the actions are entrusted.

ཇོ་<sup>743</sup> ལྷོ་བོ་རྟོ་<sup>744</sup> ཞེ་བྱ་<sup>745</sup> ཉི་ལྷ་གཤམ་<sup>746</sup> བིབྱ་ར་ཙལ་མེ ལྷོ་རྩ་རྩ་<sup>747</sup> ལྷོ་ལྷོ་ ལུ་ལུ་ལྷོ་ལྷོ་

By reciting, “*jaḥ hūṃ vaṃ hoḥ ehi bhagavan ?vidyārājaya kṣi jaḥ jaḥ bhyo bhyo rulu rulu hūṃ*”,

<sup>735</sup> འཕྲ་: KAḤ TSH PH Y ཕ་.

<sup>736</sup> DUN omits |.

<sup>737</sup> Animal-headed emanations; a set of twenty accompany the ten Wrathful Deities in the Vajrakīlaya maṇḍala.

<sup>738</sup> DUN omits |.

<sup>739</sup> སྲིན་མོ་: TSH PH X Y སྲིང་མོ་. Here, both KAḤ and the *'Phrin las phun sum tshogs pa'i rgyud* agrees with the more likely reading, *srin mo*, mTshams brag vol. Chi, 1043.6, found also in the long commentary (KAḤ123, TSH414, PH264,2, X729, Y763), although *sring mo*, meaning sisters, is sometimes used of supportive female deities.

<sup>740</sup> DUN inserts ཡང་.

<sup>741</sup> བྲངས་ཤིང་: TSH PH བྲངས་ཅིང་; DUN བྲང་ཞིང་གཏོར་མ་དབུལ།. the *'Phrin las phun sum tshogs pa'i rgyud* includes *gtor ma dbul*, mTshams brag vol. Chi, 1043.6, and its inclusion is perhaps most likely.

<sup>742</sup> ལོ་: DUN ཉི་; DUN ann., (placed under གཏོར་མ་དབུལ།) དམ་ཚིག་ཅན་རྣམས་; those bearing samaya

<sup>743</sup> ཇོ་: DUN ཇོ་.

<sup>744</sup> ལྷོ་: KAḤ TSH PH ལྷོ་.

<sup>745</sup> ཞེ་: KAḤ ཞེ་; Y ཉ་; TSH PH ཉ་ཉ་.

<sup>746</sup> གཤམ་: KAḤ གཤམ་; DUN གཤམ་; DUN omits |.

<sup>747</sup> བིབྱ་ར་ཙལ་མེ ལྷོ་རྩ་རྩ་: TSH PH བིབྱ་ར་ཙལ་མེ ལྷོ་རྩ་རྩ་; X Y བིབྱ་ར་ཙལ་མེ ལྷོ་རྩ་རྩ་; DUN ལྷོ་རྩ་ལྷོ་ལྷོ་.



ཞེས་ལན་གསུམ་བཅོད་པས་།<sup>748</sup> ལྷན་བཅའ་ལོ་།<sup>749</sup>

three times, [they] are invited.

ལྷོ་བཟོ་པ་ཏི་ཇ་ཏོ་།<sup>750</sup> ཞེས་བཅོད་།<sup>751</sup> པས་གཏོར་མ་དབུལ་ལོ་།<sup>752</sup>

The *torma* is offered by reciting, “*om vajra pratīccha hoḥ*”.

ལྷོ་ས་།<sup>753</sup> མ་ཡ་ཨ་མི་ཏ་ཨཱྀ་།<sup>754</sup> པ་ཏི་ཇ་ཏོ་།<sup>755</sup> ལྷོ་སྐྱ་རྣ་།<sup>756</sup>

“*om samaya amṛtārgham pratīccha hoḥ hūm svāhā*”

ཞེས་ལན་གསུམ་།<sup>757</sup> བཟོས་ཏེ་།<sup>758</sup> (TSH365) ཨ་མི་ཏ་སྐྱུལ་ལ་།<sup>759</sup> ཅི་འདོད་པའི་ལས་བཅོལ་།<sup>760</sup>

Reciting [this] three (DUN seven) times, the elixir is offered (TSH left behind) and whatever actions [you] desire are entrusted [to them].

འདི་ནི་འཕྲིན་།<sup>761</sup> ལས་སྐྱུལ་སྐྱུམ་ཚོགས་པའོ་།

This is the perfection [of] ritual action.

དུས་སྐྱུལ་སྐྱུམ་ཚོགས་པ་ནི་།

The perfection [of] the timing:

<sup>748</sup> DUN omits |.

<sup>749</sup> བཅའ་ལོ་: KAH བཅའ་ལོ་; TSH བཅའ་ལོ་; PH བཅའ་ལོ་; X Y བཅའ་ལོ་.

<sup>750</sup> ལྷོ་བཟོ་པ་ཏི་ཇ་ཏོ་།: KAH ལྷོ་བཟོ་པ་ཏི་ཇ་ཏོ་; X Y ལྷོ་བཟོ་པ་ཏི་ཇ་ཏོ་; DUN ལྷོ་བཟོ་པ་ཏི་ཇ་ཏོ་.

<sup>751</sup> བཅོད་: DUN omits.

<sup>752</sup> དབུལ་ལོ་: KAH དབུལ་ལོ་; TSH དབུལ་ལོ་.

<sup>753</sup> ལྷོ་ས་: KAH ལྷོ་ས་; TSH PH ལྷོ་ས་.

<sup>754</sup> མི་ཏ་ཨཱྀ་: KAH མི་ཏ་ཨཱྀ་; DUN མི་ཏ་ཨཱྀ་.

<sup>755</sup> པ་ཏི་ཇ་ཏོ་: DUN པ་ཏི་ཇ་ཏོ་.

<sup>756</sup> ལྷོ་སྐྱ་རྣ་: DUN ལྷོ་སྐྱ་རྣ་.

<sup>757</sup> གསུམ་: DUN བདུན་ (the ‘*Phrin las phun sum tshogs pa’i rgyud*’ version does not specify the number, mTshams brag vol. Chi, 1044.1).

<sup>758</sup> ཏེ་: TSH PH ཏེ་.

<sup>759</sup> ཨ་མི་ཏ་སྐྱུལ་ལ་: TSH ཨ་མི་ཏ་སྐྱུལ་ལ་; PH ཨ་མི་ཏ་སྐྱུལ་ལ་; DUN ཨ་མི་ཏ་སྐྱུལ་ལ་.

<sup>760</sup> བཅོལ་: Y བཅོལ་ལོ་; DUN བཅོལ་ལོ་.

<sup>761</sup> འཕྲིན་: KAH Y འཕྲིན་.





ཚེས་བརྒྱ་བདུན་ མན་ཚད་མར་<sup>762</sup> གྱི་དོད་དང་།

from the seventeenth day, [during] the waning moon (KAH up to the seventeenth day, [during] the waxing moon; X Y up to the seventeenth day, [during] the waning moon),

ཉིན་ (KAH77) མཚན་གྱི་<sup>763</sup> གུང་དང་།<sup>764</sup>

[at] midday [or] midnight and,

(X682) གཟའ་དང་སྐྱུར་།<sup>765</sup> (DUN11v)

[at times of] planetary conjunction[s],

བསྐྱེན་<sup>766</sup> པ་ཚར་<sup>767</sup> བ་དང་།<sup>768</sup>

[when] the Approach [practice] is finished (DUN completed) and,

རྟགས་བྱུང་བ་<sup>769</sup> ལ་སྐྱོགས་པ་<sup>770</sup> འདི་ནི་།<sup>771</sup>

the signs [of success] have arisen etc.,

<sup>762</sup> མན་ཚད་མར་: KAH ཡན་ཚད་ཡར་; X Y ཡན་ཚད་མར་ . Note that KAH similarly gives ཡར་གྱི་ རོ་ in the visualisation section, KAH127, although inconsistently gives མར་གྱི་རོ་ in the long commentary, KAH124, and the full phrase, མན་ཚད་མར་གྱི་རོ་ in the invocation manual, KAH161.

<sup>763</sup> གྱི་: TSH གྱི་.

<sup>764</sup> DUN ann., ཡར་གྱི་དོད་ལས་སྐྱི་དགེ་བ་དང་ཐུག་ལུལ་བྱ་བར་སྐྱི་ཤིས།; [at the time of] the waxing moon, it is inauspicious to perform non-virtuous actions and ritual actions [of] destruction.

<sup>765</sup> སྐྱུར་: DUN སྐྱུར་བ་དང་; DUN ann., དུམྱིག་དམར་ལ་བྱ་; perform [it] on Mars [day] (i.e. Tuesday).

<sup>766</sup> བསྐྱེན་: X བསྐྱེན་.

<sup>767</sup> ཚར་: DUN ཚར་.

<sup>768</sup> DUN ann., རྣམ་གསུམ་གང་ཡང་རྩུང་བ་དང་; the three aspects [of the Approach practice], whichever may be appropriate, and (see above, page 96, note 399, discussing an earlier annotation relating to the three aspects).

<sup>769</sup> བ་: TSH PH X Y པ་.

<sup>770</sup> སྐྱོགས་པ་: KAH TSH PH སྐོགས་པ་; X Y སྐྱོགས་; DUN སྐྱོགས་སྐྱེ་.

<sup>771</sup> DUN omits ]; DUN ann., ཕུར་བུ་འགྲུལ་བའ་... མྱི་ལྷས་བཟང་པོ་; the phurbu shaking... good dreams [and] omens.

དུས་སྤྱོད་སྤུང་ཚོགས་པའོ།

this is the perfection [of] the timing.

གནས་སྤྱོད་སྤུང་ཚོགས་པ་ནི།<sup>772</sup>

The perfection [of] the place:

གནས་ཆེན་པོ་དང་།<sup>773</sup>

a ‘sacred place’ and

ཉིང་རྒྱུ་གཅིག་པ་<sup>774</sup> དང་།<sup>775</sup>

[with] one solitary tree and,

གཞོན་<sup>776</sup> རེས་པ་སྤྲེ།<sup>777</sup>

[a place where] it is really dangerous (KAH it is really malevolent; DUN driving out is certain);

འདི་ནི་གནས་སྤྱོད་ (Y716) སྤུང་ཚོགས་པའོ།

this is the perfection [of] the place.

<sup>772</sup> DUN omits [.

<sup>773</sup> DUN ann., སྤུང་ཚོན་; charnel ground. The same clarification is given in the short commentary following (KAH84, TSH375, PH255,1, X689, Y722), and also in the long commentary (KAH125, TSH415, PH265,1, X730, Y764) although there it adds Mahādeva’s residence (Lopon P. Ogyan Tanzin elaborates that this indicates a Śiva sacred site, such as the twenty-four sacred places).

<sup>774</sup> ས་: KAH X Y omit.

<sup>775</sup> DUN ann., འདི་ལ་འབྱུང་པོ་གནས་པས་; since elementals reside here.

<sup>776</sup> གཞོན་: KAH གཞོན་; DUN གཞོན་པར་ (here, given that KAH shares DUN’s *gdon*, it seems at least possible that the archetype of this text had *gdon* or *gdon par*, and DUN’s comment seems to fit with its reading, but both the long commentary and the invocation manual give *gnod* in all versions (KAH125, 161; TSH415, 455; PH265,1, vol. Nya2,1; X730, 769; Y764, 802), although TSH/PH give *gnas* in the invocation manual’s main text, corrected to *gnod* in TSH, and *gnos* in PH. Moreover, the parallel text in the ‘*Phrin las phun sum tshogs pa’i rgyud*, mTshams brag NGB vol. Chi, 1031.3, and also in Mag gсар Kun bzang stobs ldan dbang pa 2003: 164, reads, *gnod par*.)

<sup>777</sup> སྤྲེ: TSH ཉི; DUN ann., གང་ལ་བྱ་བ་དེ་ཉིད་ལ་བྱ་; [this] is to be done for whosoever is the [rite’s] actual object.



བདག་ཉིད་ལྷན་སུམ་ཚོགས་པ་ནི།

The perfection [of] yourself [i.e. the practitioner]:

བྱང་ལྡན་ལ་གཞིལ་བ་དང་།<sup>778</sup>

absorbed in [the practice for] enlightenment,

མང་དུ་ཐོས་པ་དང་།<sup>779</sup>

[having] heard many [teachings],<sup>780</sup>

ལས་ཀྱི་བྱེ་བྲག་ལ་མཁས་པ་དང་།<sup>781</sup>

skilled in the diverse ritual actions,

ལྟ་ཉེ་བར་གྱུར་པ་དང་།<sup>782</sup>

familiarised (with the) deity/deities,

མི་ཕྱེད་པའི་དད་པ་ཐོབ་པ་དང་།<sup>783</sup>

having attained unshakable faith and

<sup>778</sup> བ་དང་: DUN རྒྱུ; DUN omits [.

<sup>779</sup> DUN ann., བྱང་ལྡན་གྱི་སེམས་ལ་དགའ་བ་; delighting in bodhicitta.

<sup>780</sup> The implication of མང་དུ་ཐོས་པ་ is one who is learned; a literal translation seemed appropriate here, since it brings out the emphasis on absorbing heard knowledge rather than more modern notions of book learning.

<sup>781</sup> ཀྱི་བྱེ་བྲག་: DUN omits.

<sup>782</sup> DUN ann., ལྟ་ཉེ་བར་གྱུར་པ་ལས་ལ་མཁས་པ་དང་; [genuinely] skilled in ritual actions without being a charlatan.

<sup>783</sup> DUN ann., ལྟ་ཉེ་བར་གྱུར་པ་; continually meditating [on] the deity/deities.

<sup>784</sup> DUN ann., གཞན་གྱིས་དབེན་བྱང་མྱི་ཚུགས་པ་དང་; [one's] solitude is undisturbed by others.



བྲག་<sup>785</sup> ཅིང་ལྷོག་པ་མེད་པའི་སེམས་དང་<sup>786</sup> (PH247,2) ལྷན་པ་<sup>787</sup> དང་<sup>788</sup>  
endowed with a mind which is strong and not relapsing,

ཕྲག་<sup>789</sup> རྟོག་རྒྱུད་བ་<sup>790</sup> དང་<sup>791</sup>  
with minimal (DUN without) jealousies and

འབྲས་བུ་གཞན་ལ་<sup>792</sup> རེ་བ་མེད་པ་དང་<sup>793</sup>  
hopes for any other result, and

དམ་ཚིག་མ་ཉམས་པ་འདྲི་<sup>794</sup> ཉི་<sup>795</sup> བདག་ཉིད་ཕྱན་སྲུང་ཚོགས་པའོ་<sup>796</sup>

with the samayas undegenerated; this (DUN these) [constitutes] the  
perfection [of] yourself.

<sup>785</sup> The parallel text in Mag gzar Kun bzang stobs ldan dbang pa (2003: 164) reads, *rtag*, which may seem a little more appropriate. The meaning would be, “a constant mind which does not relapse”. However, the root *tantra* source for Mag gzar, ie. the *'Phrin las phun sum tshogs pa'i rgyud*, mTshams brag NGB vol. Chi, 1030.5, agrees with KAḤ TSH PH X Y and DUN. Yet another reading is given in all editions of the invocation manual: *dran*, mindful (KAḤ161, TSH454, PH Volume Nya2,1; X768, Y802), which would fit, but it is not given in the long commentary (KAḤ126, TSH416, PH264,3, X731, Y765).

<sup>786</sup> DUN inserts [.

<sup>787</sup> པ་: DUN བ་.

<sup>788</sup> DUN ann., (placed under བྲག་ཅིང་) བརྩོན་འགྲུས་... (placed under ལྷན་པ་དང་) བརྩོན་པ་; [with] energetic application... persevering.

<sup>789</sup> ཕྲག་: DUN འཕྲག་.

<sup>790</sup> རྒྱུད་བ་: DUN omits (the long commentary gives ཕྲག་རྟོག་མེད་པ་, KAḤ126, TSH416, PH264,3, X731, Y765).

<sup>791</sup> DUN ann., མ་སྲུབ་ན་; if not accomplished.

<sup>792</sup> ལ་: KAḤ X Y ན་.

<sup>793</sup> DUN ann., གཞན་པ་ཐོབ་དུ་རེ་བ་ལྟེན་; without hoping to attain fame.

<sup>794</sup> DUN inserts ཉམས་.

<sup>795</sup> X Y insert མི་.

<sup>796</sup> DUN ann., (placed under མ་ཉམས་) རྩ་བ་དང་ཡན་ལག་གི་; of root and branch (i.e. root and branch *samayas*).



བྱིན་བརྒྱབས་<sup>797</sup> ལུན་སུམ་<sup>798</sup> ཚོགས་པ་ཕུར་པའི་བསྐྱབ་<sup>799</sup> ཐབས་མཁོ་

This is the phurpa *sādhana* for the perfection [of] consecrations,

སློབ་དཔོན་བྱེ་མ་ལ་སྤྲུངས་<sup>800</sup> མཛད་པ་<sup>801</sup>

composed by Master Vimalamitra.

སློགས་སྦྱོར་<sup>802</sup>

The End. (TSH/PH +[May it bring] Virtues!) (TSH+Proof-read.)

<sup>797</sup> བརྒྱབས་: KAH Y རྒྱབས་.

<sup>798</sup> སུམ་: X omits.

<sup>799</sup> ཕུར་པའི་བསྐྱབ་: KAH ཕུར་བུའི་བསྐྱབ་; X Y ཕུར་བུའི་བསྐྱབ་.

<sup>800</sup> བྱེ་མ་ལ་སྤྲུངས་: KAH བེ་མ་ལ་སྤྲུངས་.

<sup>801</sup> བྱིན་བརྒྱབས་ལུན་སུམ་ཚོགས་པ་ཕུར་པའི་བསྐྱབ་ཐབས་མཁོ་ སློབ་དཔོན་བྱེ་མ་ལ་སྤྲུངས་མཛད་པ་: DUN omits; KAH X Y omit མཁོ་.

<sup>802</sup> སློགས་སྦྱོར་: TSH སློགས་སྦྱོར་ དགེའོ་ མཁོ་ ལུས་; PH སློགས་སྦྱོར་ དགེའོ་; X Y སློགས་སྦྱོར་གྱི་; DUN ཚོགས་སྦྱོར་ ||.

*Abbreviations*

ann.	annotation
IOL Tib J	Tibetan Dunhuang Manuscripts preserved at the British Library in London (formerly in the India Office Library (IOL))
KD	<i>bKa' brgyad bde gshegs 'dus pa</i>
NGB	<i>rNying ma rgyud 'bum</i>

*Sigla*

DUN	Dunhuang manuscript IOL Tib J 331.III
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*KD Versions*

KAH	Kah thog 13 volumes
TSH	mTshams brag 13 volumes.
PH	Phur sgrub dgon pa 10 volumes.
X	Unknown 8 volumes <i>dbu med</i> .
Y	Unknown 9 volumes <i>dbu med</i> .

*NGB Editions*

D	sDe dge.
G-a	sGang steng A.
GR	dGra med rtse.
G-b	sGang steng B.
M	mTshams brag.
S	Sangs rgyas gling.
T	gTing skyes.
R	Rig 'dzin tshe dbang nor bu.
K	Kathmandu.

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