Tibetan colophons are not only a very intriguing and peculiar literary subject to study, but also extremely significant historical sources to develop. During the study of a text, it often happens that a colophon is the only source of information about the composition of it. Nevertheless, the studies on colophons are still very few.²

1. I wish to express my thanks to Professor Elena De Rossi Filibeck for having involved me with historical literature, for her precious remarks and kind help. I also want to thank warmly Professor Franz-Karl Ehrhard, Dr. Marta Sernesi and Stefan Larsson for kindly providing me their essays before the publication, and my friend Stefanie Calestini for revising the article.


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At first sight, colophons appear to be particularly difficult to translate. Concerning this, many years ago Jacques Bacot wrote:

Le piège le plus commun que rencontre le traducteur, surtout dans le colophons de monographies modernes et des biographies de grands lamas ou de saints, est le tout ou la partie des noms de personnes qu’on risque de méconnaître et de traduire littéralement (Bacot 1954: 275).

That’s exactly what happened to me when I started to read and translate colophons.

In this article I focus my attention on eight printing colophons (par byang) of the 16th century of Brag dkar rta so works kept in the Tucci Tibetan Fund at IsIAO Library in Rome, where numerous volumes selected and brought by Giuseppe Tucci (1894-1984) from his scientific missions in Tibet, are preserved.

A printing colophon is the inscription that follows a xylograph and includes indications of the actual printing of the work. It may provide information about place and date of composition or printing, name of author, scribe, donor, translator, editor, carvers or craftsmen who worked on woodblocks, and so on. The length is pretty variable.

Brag dkar rta so is a small but well-known monastery near sKyid grong, in the region of Mang yul (south-western Tibet, north area of the Kathmandu Valley), founded by lha btsun Rin chen rnam rgyal (1473-1557), one of the closest disciples of gTsang smyon Heruka (1452-1507), in a famous retreat of Mi la ras pa (1040-1123). During his life gTsang smyon initiated an important and ambitious cultural project together with his disciples in order to make the works of bka’ brgyud pa’s masters, especially rnam thars, available to others. Earlier works had remained in manuscript form till that moment, because woodblocks

3. I wish to express my thanks to the President of ISIAO, Professor Gherardo Gnoli, for kindly allowing me to study these xylographies.
5. The respectful title lha btsun, lit. “divine venerable one”, is applied only to ordained monks descendants of the old Royal Dinasty of Tibet. On this title, see Roberts 2007, 37, and Smith 2001, 288, n. 181.
6. On lha btsun Rin chen rnam rgyal, see Clemente (forthcoming) and Smith 2001, 75-79.
were still rare in Tibet. gTsang smyon went to great lengths to organize the carving of woodblocks that would guarantee a wide distribution of the works, and would reduce the risk of the loss of them. His aim was the spread of his masters’ writings in order to provide lay people with a holy life style to emulate, and to glorify the lineage he belonged to. In particular, he wanted to bring prestige to the so called “Aural Transmission” (snyan brgyud), which teachings were transmitted to him by Sha ra Rab ‘byams pa Sangs rgyas seng ge (1427-1470). After his death, the project was carried on mainly by lha btsun Rin chen rnam rgyal and rGod tshang ras pa sNa tshogs rang grol (1482-1559), another close disciple of gTsang smyon, in two different places: lHa btsun worked at Brag dkar rta so, and rGod tshang ras pa moved on to Ras chung phug (Yar klungs Valley, Central Tibet). After his death, the project was carried on mainly by lha btsun Rin chen rnam rgyal and rGod tshang ras pa moved on to Ras chung phug (Yar klungs Valley, Central Tibet). After his death, the project was carried on mainly by lha btsun Rin chen rnam rgyal and rGod tshang ras pa moved on to Ras chung phug (Yar klungs Valley, Central Tibet).

This article has a threefold purpose. The first one is to present colophons as sources, extracting from them significant information in order to give a most accurate picture of lha btsun Rin chen rnam rgyal entourage, and the progress of the work at Brag dkar rta so. Picking over the colophons I hope to delve into the historical background and to reveal some useful details. The second purpose is to provide a detailed description of the surviving Brag dkar rta so works, and the third one is to give some examples of translation.


9. On this figure, see Ehrhard 2004, 587-88 and 593, n. 6, Larsson (forthcoming) and Maruta Stearns 1985, 23.

10. For the datation, see Ehrhard 2004, 584 and Roberts 2007, 43-44. On rGod tshang ras chen’s figure, see Ehrhard 2004, 584, 588; Sernesi 2007a, ch. 2, and 2007b; and Smith 2001, 62.

11. See Ehrhard (forthcoming), Quintman 2006, Roberts 2007, 37, Sernesi 2007a, ch. 2, and Smith 2001, 61, 75. The project was carried on also by other disciples of gTsang smyon: dNgos grub dpal ’bar, dBang phyug rgyal mtshan, Śrī lo paṇ ras pa ’Jam dpal chos lha and Sangs rgyas dar po. See Ehrhard 2000, 18, n. 16, 42, 79; Larsson (forthcoming); Maruta Stearns 1985, 2-3, 13; Smith 2001, 74, 77, 78, 288, n. 179, 289, n. 192, n. 195, n. 197. Ras chung phug is a cave connected to the figure of Ras chung rDo rje grags, where gTsang smyon Heruka went to die. See Maruta Stearns 1985, 44-45.

There are eight Brag dkar rta so xylographies in the Tucci Tibetan Fund:

1. The *rnam mgur* (“autobiography and songs”) of *lha btsun* Rin chen rnam rgyal. It seems that the text was revised by some disciples of *lha btsun*, in order to recollect him. It presents some pencil’s marks in red and blue. Giuseppe Tucci used to underline in this way the texts he was studying. So, when we see a so-marked one, we know that Tucci studied it, even if he does not refer to it in his works. The *rnam mgur* of *lha btsun* is one of these.

2. The *rnam thar* (“biography”) of *lha btsun* Rin chen rnam rgyal. It is the second part of the *rnam mgur*. Although the author is still unknown, we may assume he is a disciple of the master, who based his work on material of *lha btsun* himself.

3. The *rnam thar* of gTsang smyon Heruka written by *lha btsun* Rin chen rnam rgyal and printed at Brag dkar rta so in 1543. It has been published together with gTsang smyon bDe mchog mkha’’gro snyan brgyud yig cha at the beginning of the first volume, but it comes from a separate manuscript and it is not part of the collection. The text was studied by Tucci.

4. The so-called *rDo rje’i mgur drug* (“The Six Adamantine Songs”), a separate collection of songs attributed to Mi la ras pa, but entirely compiled and edited by *lha btsun* Rin chen rnam rgyal, printed at Brag dkar rta so on 1st April 1550. Originally, the songs, often with title and final dedication, existed as independent short texts. The responsible of the editing attribution to *lha btsun* is the Italian scholar Marta Sernesi. She studied this edition of the work for her M.A. thesis. It appears that exists another copy of the Brag dkar rta so edition kept in the Cambridge University Library. The text was studied by Tucci.

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13. The *rnam mgur* and the *rnam thar* of *lha btsun* Rin chen rnam rgyal are the subject of my Ph.D dissertation. See Clemente (forthcoming).


16. See Aris 1979, 318 and Smith 2001, 76.
5. An incomplete collection of *dohās* written by different authors such as *Saraha, Nāgārjuna, Śa ba ri pa, Virupa, Tilopa, Nāropa, Maitripa, Kṛṣṇācārya*, compiled and edited by *lha btsun* Rin chen rnam rgyal, printed at Brag dkar rta so in 1543. The whole text was reproduced from the original Brag dkar rta so woodblocks by U rgyan rDo rje in 1976.\(^{17}\)

6. An explanatory text on the four stages of *mahāmudrā* written by *ku su lu'i sprang po* Yang dgon pa rGyal mtshan dpal (1213-1258)\(^{18}\) in the monastery of dPal lHa sding, and printed by *lha btsun* Rin chen rnam rgyal in 1556 at Brag dkar rta so. The text was studied by Tucci.

7. The *rnam mgur* of Ras chung rDo rje grags (1083-1161) written by *lha btsun* Rin chen rnam rgyal, completed and printed in 1503 at Brag dkar rta so.\(^{19}\) The text was studied by Tucci;

8. The *rnam mgur* of Ras chung rDo rje grags written by rGod tshang ras pa at Ras chung phug, and completed around 1531. In Tibet this is the well-known version of Ras chung pa’s life and songs.\(^{20}\) In the colophon of this work, Brag dkar rta so does not figure as the place of printing, but some features lead us to think it is an edition of that printery. Roberts states that eight editions of this work were available to him, but in his book he lists just seven of them. Anyway, the Brag dkar rta so edition does not appear among them, but if we compare our edition to those listed by Roberts, we cannot find a corresponding one.\(^{21}\) From the colophon it appears that the work was printed in 1559 by gNas rab ‘byams pa Byams pa phun tshogs (1503-1581), one of the closest disciples of both *lha btsun* and rGod tshang ras pa, who carried on the work of his masters, being involved in many printing projects.\(^{22}\) The *rnam mgur* of Ras chung pa was studied by Tucci.

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17. See U rgyan rDo rje 1976, 107-79.
18. On this figure, see Aris 1979, 181; Roerich 1949, 686, 688–91; Smith 2001, 45, 47, 48, 49; TBRC (P 5262).
19. According to Roberts, this is the earliest surviving biography of Ras chung pa written as a wholly independent work (Roberts 2007, 37). On this text, see Sernesi 2007a. This work is mainly based on the *Ngo mtshar nor bu nyin pa* (“The Essence of a Wonderful Jewel”), written by Sum pa ras pa in 1195. See Roberts 2007, 7-9.
20. See Roberts 2007, 7-8, 40.
22. On this important figure, see Ehrhard 2004, 584, 587-89, and forthcoming.
The characteristic style of the editions coming from Brag dkar rta so is recognizable from at least five distinctive signs:

1. Front page: as you can see in plates 1 and 2, the titles have the same drawn frame.
2. Layout: all the texts have seven lines.
3. Ductus: all the texts are written in dbu chen, and present the same letters’ outline.
4. Orthographic peculiarities.²⁴
5. Woodcut representations. Brag dkar rta so xylographies are still renowned for their beautiful illustrations of masters and deities.²⁵ The texts present black and white, and colour representations. If we observe the various illustrations, we can notice the resemblance of the drawing lines thanks to some little details: the type of hat, the round halos, the base of the throne, the scenery behind the figures, and so on (see plates 3, 4 and 6). If we compare the details of Brag dkar rta so representations to those of Ras chung phug ones, for example, we’ll see immediately the difference (see plate 5). In partial confirmation of that, reading the colophon of a Ras chung phug work kept in the Tucci Tibetan Fund, I have noticed that the craftsmen are different from those employed at Brag dkar rta so.²⁶

²³ Special thanks to the ISIAO’s President, Professor Gherardo Gnoli, for giving me the permission to take pictures of these xylographs.
²⁴ On this subject, see the paragraph of this article entitled “Translation of the Eight Brag dkar rta so Printing Colophons”.
²⁵ On the different styles of the xylographic representations, see De Rossi Filibeck 2002. For a brief description of Brag dkar rta so kind of edition, see Stearns 2000, xii.
²⁶ A detailed study of this Ras chung phug work (vol. 1460) is in preparation by Marta Sernesi. See Sernesi 2007b.
Plate 1. The Six Adamantine Songs.

Plate 2. The Biography of gTsang smyon Heruka.
Plate 3. gTsang smyon Heruka image from the biography of gTsang smyon Heruka (f. 1b).

Plate 4. Ras chung pa, Mi la ras pa and sGam po pa images from the biography of lha btsun Rin chen rnam rgyal (f. 1b).

Plate 5. gTsang smyon Heruka image from the Ras chung phug work.

Plate 6. rJe Byams 'gol ba, gTsang smyon Heruka and rGyal ba lo images from the Biography of Ras chung pa written by rGod tshang ras pa (f. 240b).
The printing process claimed workmanship and materials, but above all money, so patrons or sponsors, as we say nowadays. A printing house needed a large group of expert workers like scribes, carvers, proof-readers, printers, and so on.

First of all the planks had to be carved backwards. This task required experience and professionalism. Then the plank was soaked in ink, and finally they ran paper over it.

This was the standard process, but there was another one. First the book had to be written on very thin paper, which was then stuck onto the blocks. When the paper dried, it was removed with a damp cloth. The imprint remained on the block, and the carvers then carved over it. The calligraphers used to write with a bamboo nib and Chinese black ink. The ink had to stay on the block, so they had to be extremely careful in using the damp cloth.29 As noticed by Bacot, this process was more complicated during the cold season.30

Usually, the first and last pages of a xylograph present some pictures, which number can range from one to three. The woodblocks had to have an oblong shape, and the average thickness had to be about four or five centimetres.31

At this point it is important to remember that Tibetan people were, and are, mainly interested in the religious function of art. For example, a religious image has no value unless it is consecrated through the appropriate rite (rab gnas). Painting or carving is like performing a rite or praying, but it is the same for the work of writing, editing, proofreading or copying a religious text, which is a “support of the [Buddha’s] word” (gsung rten). So, we can say that all the people involved in the printing process did a
sacred work, and with their actions they accumulated many merits for the benefit of themselves and others, as we read in every colophon.\textsuperscript{32}

**TRANSLATION OF THE EIGHT BRAG Dkar rta so PRINTING COLOPHONS**

Before starting to translate the eight printing colophons of Brag dkar rta so works, it is necessary to repeat some preliminary remarks made by Gene Smith many years ago about the most common orthographic peculiarities of this edition. In these works we can find:
- the alternation of the pre-initials;
- the substitutions of some words with other homophonic ones.\textsuperscript{33}

Due to the length, and in some cases to the damaged folios of the printing colophons, I have translated only the most significant part of them. However, the notes provide the entire transliteration of the colophons.

1. THE AUTOBIOGRAPHY OF LHA BTSUN RIN CHEN RNAM RGYAL
   (VOL. 657/5, FF. 1A-54B)

**Title**

The Self-manifestation of the Inconceivable Dharmakāya: The Biography and Songs of the Holy Glorious Accomplished Master lha btsun Chos kyi rgyal po.\textsuperscript{34}

**Woodcut representations on margins**

Folio 1b: on the left there are the images of Tilopa, Vajradhara and Nāropa;\textsuperscript{35} on the right we find the icons of Mi la ras pa, Mar pa Chos kyi blo gros (1012-1096) and Ras chung pa.\textsuperscript{36}

\textsuperscript{32} On this subject, see for example Lo Bue 1990, 171, and Schaeffer 2004, 277.
\textsuperscript{33} For further details, see Sernesi 2004, 263, and Smith 2001, 67-68.
\textsuperscript{34} \texttt{dPal ldan bla ma dam pa mkhas grub lha btsun chos kyi rgyal po'i rnam mgur blo 'das chos sku'i rang gdangs (Cf. f. 1a).}
\textsuperscript{35} The caption says: \texttt{ti lo pa la na mah| rdo rje 'chang chen po la na mah| na ro pa la na mah|}
\textsuperscript{36} The caption says: \texttt{mi la ras pa la na mah| mar pa lo tsa la na mah| ras chung pa la na mah|}
Folio 2a: on the left there is the icon of gTsang smyon Heruka; on the right we find *lha btsun* Rin chen rnam rgyal.

Folio 54a: on the left there is Amitāyus; on the right we see the White Tārā.

*Colophon (f. 53b)*

[...] the chief disciples offered the revision (dag byed) of the print. Furthermore, the heart sons offered material things:

*drung pa* Tshe brtan 15 *khal* [of] gTsang;

'Jam gling *drung pa* 6 *khal* and a half;

*drung rab* Phun tshogs, dPal ldan bsam grub

and Sangs rgyas skyab ma 4 shells (skogs)

*dka’ bcu* 'Dzin pa dpal mgon 7 shells and a *khal*;

*dpom sa* Kun dga’, *gsol dpom* Nye mgon,

*dpom mo* sGrol ma, *bcu dpom* rDor rgyal,

*dpom yig* Blos btang 2 *khal* and 5 *bre* each;

37. The caption says: *gtṣang smyon he ru ka sangs rgyas rgyal mtshan la na maḥ*

38. The caption says: *pha bka’ drin mnyam med lha btsun chos kyi rgyal po la na maḥ*

39. The caption says: *rje btsun ma ‘phags ma sgrol ma dkar po la na maḥ*

40. The number of the page refers to the beginning of the colophon.

41. *Khal* was a set weight or measure used for dry goods, corn, salt, tea, and so on. It was the basic volume measure for payment (see Das 1902 and Goldstein 1971, 8). *Khal* was the quality of grains measurable in one ‘*bo*’ (Sangyay-Rigzin 1986, 42). On the use of this measure, see also Jahoda 2007, 217, n. 5. On Tibetan currency and taxes, see Petech 1953, 236, Rhodes 1980, Sangyay-Rigzin 1986 and Wangchen Gelek 1986.

42. *Grangs phyed* = 1 *khal* and a half (see Schmidt 2003).

43. The use of shells as offering or currency is attested in *Mi la’i rnam thar*. See Lhalungpa 1977, 133.


45. *bCudpom*, “leader of ten [soldiers]” is a military title for an official of minor rank. See Ehrhard 2000, 73-4, n. 11.

46. *rDo rgyal* could be *rDo rje rgyal mtshan* or *rDo rje rgyal le*.


48. *Bre* was a smaller measuring instrument, a type of long square pyramid box which had the capacity to hold twenty *bre* or one *khal*. In some villages, *bre* was also a kind of standard circular wooden bowl (Sangyay-Rigzin 1980, 42). On the use of this measure, see also Jahoda 2007, 217, n. 5.
Kāstha rgyal le 8 khal and a nas [for] the printing sheets (par yig); 
dpon btsun Padma 3 khal and a half. 
Drung pa rGya mtsho, uncle and nephew (tsha zhang),
quickly put together the necessary things like bcu tshigs. 
[Concerning] the drawings in the front and back pages (le lha’i ri mo),
mkhas pa dPal chen [made] the carving. 
dPon btsun Padma, mkhas pa bSod bkra, 
bcu dpon rDo rje rgyal, dpon po mGon ne, and others, 
[offered] sulphur in abundance […]

50. Nas = “barley grain”, “barley seed” (yava). A small unite of measure. See Lo Bue 1990, 192; Padma Karpo Translation Committee 2003. “Barley grain, the staple crop of the southern valleys, was always a popular currency item. Indeed, it continued to play an important role in Tibetan financial affairs until the 20th Century, with a proportion of Government revenue and the salaries of officials always expressed in grain” (Rhodes 1980: 261). On this subject, see also Shakabpa 1967, 10.
51. dPon btsun Padma was a carver from the region of gTsang. See Ehrhard 2000, 76, 78.
52. For the translation of tsha zhang (tsha bo dang zhang po), see Schmidt 2003.
53. I was unable to find the meaning of bcu tshigs.
54. For the translation of le lha’i ri mo, see Ehrhard 2000, 70.
55. In Western gTsang the term mkhas pa was the title for an artist. See Jackson 1996, 138, n. 302.
56. mkhas pa dPal chen was a famous painter from Gung thang. See Ehrhard 2000, 77, 79, and Jackson 1996, 122.
57. mkhas pa bSod nams bkra shis was a famous carver, also called mkhas pa chen po. See Ehrhard 2000, 71, 72, 73, 75, 79.
58. dPon po mGon ne was a carver from the region of gTsang. See Ehrhard 2000, 76.
59. om swa sti | spyad pas mi bzad ‘phel zhing ‘dod dgu ‘byung | bla ma’i rnam thar rin chen ding ‘dir rnyed | ching bu [= ‘ching bu] ‘i khrod du ‘chol ba mi rigs zhes | bu chen slob mas par giy dag byed gsal | de ‘ang thugs sras rnam kyis zang zing dgos | drung pa tshe brtan gtsang khal bco Inga ste | ’jam gling drung pas khal grangs phyed dang Inga | drung rab phun tshogs dpal ldan bsam grub dang | sangs rgyas (54a) skyab mas khal grangs skog bzhi re | dka’ bcu ‘dzin pa dpal mgon khal skog bdun | dpon sa kun nga’ gsal dpon nye mgon dang | dpon mo sgrol ma bcu dpon rdor rgyal dang | dpon yig blo tsang khal gnyis bre Inga re | kāstha rgyal les par yig nas khal brgyad | dpon btsun padmas khal grangs phyed gnyis phul | ‘phral giy mthun rkyen bcu tshig | la sog, pa | drung pa rgya mtsho tsha zhang gnyi, kyis bsgrubs | le lha’i ri mo mkhas pa dpal chen te | rkos kyi ‘du byed dpon btsun padma dang | mkha’ bsod bkra bcu dpon rdo rje rgyal | dpon po mgon ne sog kyis bzab, pa’i mu | ‘dir ’brel yon mchod thog drangs ‘gro ba kun | ‘di skyid phyi ma byang chub rgyu ru bsngo || I emended ching bu into ‘ching bu, but it could be emendend into mching bu, too.
2. THE BIOGRAPHY OF LHA BTSUN RIN CHEN RNAM RGYAL
(VOL. 657/6, FF. 1-32A)

Title

Second Part of the Biography of the Lord of yogins, lha btsun Chos kyi rgyal po.\footnote{60}

Woodcut representations on margins

Folio 1b: on the left there are Maitripta, Saraha and Ti pu pa\footnote{61} on the right we see Ras chung pa, Mi la ras pa and sGam po pa (1079-1153).\footnote{62} Folio 2a: on the left we find gTsang smyon Heruka;\footnote{63} on the right there is lha btsun Rin chen rnam rgyal.\footnote{64}

Folio 32a: on the left there is the representation of the four-armed Mahakala;\footnote{65} on the right we see Tshe ring ma.\footnote{66}

Colophon (f. 31b4)

[…] the local prince (sku zhang),\footnote{67} which is the master [who] rested on the command that arrived [from] the order of Mi dbang gong ma.\footnote{68}

\footnote{60} rNal ‘byor dbang phyug lha btsun chos kyi rgyal po’i rnam thar gyi smad cha bzhugs s.ho || e baṃ || (Cf. f. 1a)

\footnote{61} The caption says rje maitri pa la na mah | bram ze chen po la na mah | ti pu pa la na ma || e baṃ |

\footnote{62} The caption says ras chung pa la na ma | bzhad pa rdo rje la na ma | dags po lha rje la na ma | See plate 4.

\footnote{63} The caption says grub thob gtsang pa la phyag ‘tshal lo ||

\footnote{64} The caption says lha btsun chos kyi rgyal po phyag ‘tshal lo ||

\footnote{65} The caption says dpal ye shes mgon po phyag bzhii pa la na mah |

\footnote{66} The caption says gtso mo bkra shis tshe rings ma la na mah | maṃ ga laṃ |

\footnote{67} On sku zhang rulers, see Vitali 1990, 98-103.

\footnote{68} At first sight, this sentence has a hidden meaning. According to Dr. Saerji, a Tibetan scholar who teaches at the Peking University, Mi dbang gong ma asked local prince to print the book, and the latter welcomed the order (personal communication, July 2007; I wish to express my thanks to him for his kind help). Mi dbang gong ma could be King Kun bzang Nyi zla grags pa (1514-60), mentioned also under the names Mi dbang gong ma Kun bzang bdud lde and Mi dbang gong ma Chos dpon chen po. This King appears as donor in the colophons of Mi la’i rnam thar’s xylographs printed by lha btsun Rin chen rnam rgyal, and he supported also a Bo dong pa Lam rim manual carved in Gung thang. See Ehrhard 2000, 17, 18, n. 15, and Jackson 1996, 122.
The drawings of the front and back pages of this print in particular have been carved [by] the artists mkhas pa Don bzang and sMan thang rgyud ‘dzin. The seven ones who are, for the first blocks (stod cha) bcu dpon rDo rje rgyal le, master of ‘Byon gnas [which is one of the] Ru bzhi of gTsang, dpon po Mgon ne, mGon po rdo rje, mGon po rgyal mtshan, and also mGon po, mGon po dbang phyug and dGe bshes dge ‘dun, [they] did [the work of carving] very well from the core of their heart, being aware of any thought of the kind master […]
3. The Biography of gTsang smyon Heruka
(Vol. 706, FF. 1-65a)

Title

(1a) The Hair Bristling Biography of grub thob gTsang smyon.\(^77\)

Woodcut colour representations

Folio 1b: on the left there is rJe btsun Mi la ras pa;\(^78\) on the right we find gTsang smyon Heruka.\(^79\)

Folio 65a: on the left there is the four armed Mahākāla;\(^80\) on the right we see sNyan rgyud mgon po.\(^81\)

Colophon (f. 64a6)

[…] in the hermitage of Brag dkar rta so, the secret place of the completely perfect Buddhahood in a lifetime, the Venerable one obtained the indestructible faith, and bya btang lha btsun Rin chen rnam rgyal, who mixed his mind with his master’s one, the siddha himself, printed [gTsang smyon rnam thar] at the junctures of encountering favorable stars and planets of the light phase in the sixth Tibetan lunar month of the so-called Male Water Hare Year […]\(^82\)

\(^77\) Grub thob gtsang pa smyon pa’i rnam thar dad pa’i spu long g.yo ba (Cf. f. 1a). See plate 2.

\(^78\) The caption says rje btsun bzhad pa rdo rje la na mo ||

\(^79\) The caption says rje btsun gtsang pa he ru ka la na mo || See plate 3.

\(^80\) The caption says mgon po phyug bzhi pa la na mo ||

\(^81\) The caption says snyan brgyud mgon po la na mo ||

\(^82\) ces rnal ‘byor gyi dbang phyug grub thob kyi rgyal po gtsang smyon he ru ka’i
I, lha btsun, printed [gTsang smyon rnam thar] thanks to the faith. For this, concerning the offerings [with] faith and devotion, "dul 'dzin chos rje mKhas grub dbang rgyal offered with faith two sgor⁸³ of copper (zangs) and a small one, a bolt of white woven wool (snam dkar),⁸⁴ a whole piece of cotton (ras yug). rLung sms bsang thob gSung rab rgya mtsho, repeatedly requesting the writing [of this work], offered 30 excellent woodblocks, a full zho (zho gang),⁸⁵ barley grain, bcu tshigs, and so on. mKhas grub chos rje bZang po rgyal mtshan offered with faith five cubits (khrus)⁸⁶ of white woven wool. mKhas grub chen po slob dpon Tshe brtan offered [with] faith a bolt of excellent white wool. The patron of 'Om lung, Sangs rgyas skyab ma offered with faith, attitude and behavior, a full zho and also nas. […] These square printing sheets of gTsang. elegant, [of] excellent tradition, the tradition of the master-artist without laziness, is the distinctive feature of smon thang Kun dga’ rgyal po.

rnam thar rags btus [= rags bsdus] ngo mtshar mthong ba don ldan zhes bgyi ba ‘di nyid | bsam gtan ngang gis ‘phel ba’i dben gnas | drang srong ‘phags pa bzhugs pa’i bsti gnas | dpa’ bo mkha’ ‘gro ‘du ba’i tshogs khang | rje btsun chen po mi la ra pa rtswa (64b) dbu ma’i ‘dud rang sar grol | bkod pa lus ri dzu ‘phrul bstan | mgrin pa longs spyod kyi rtsa kha physe ste | tshe gcig la mngon par rdzogs par sangs rgyas pa’i gnas chen brag dkar rta so’i dben gnas su | rje btsun de nyid la mi byed pa’i dad pa thob cing | grub thob de nyid dang thugs yid gcig tu ‘dres pa’i | bya btsang lha’i btsun pa rin chen rnam rgyal gyis | mdzes byed zhes bya chu mo yos kyi lo hor zla drug pa’i dkar phyogs kyi ‘grub sbor ‘dzom pa la par du bsgrub, pa ‘dis kyang mdo snags kyi bstan pa dar shing rgyas la yun ring du gnas par gyur cig || e wam || e ma ho || sangs rgyas zhing khaps zab ‘byams mtha’ yas kyang | khyad par ‘phags pa chen mtho rgyal gyi | phyag gnyis mnyam gzhag lhung zed [= lhung bzed] dpag tshad nang | stong gsum nyi shu rtsa lnga brtsegs pa yi | bcu gnyis yas mar bzhag pa’i bcu gsum pa | mi ‘jed zhing [= mi mjad zhing ] ‘di’i lho phyogs ‘dzam bu gling | snyigs dus bstan pa dar ba gangs can gyi | mga’ ris char gtoogs mang yul gung thang ‘dir | sangs rgyas rnam sprul gdung brgyud rims ‘byon pa’i | rgyal po’i pho brang khyung rdzong dkar po yi | lho phyogs dpag tshad gcig tsam ‘das pa’i sa | gnas chen brag dkar rta so’i dben gnas su | sungs rgyas kun ‘dus ti lo’i rnam sprul mchog | grub thob rgyal po gtsang pa he ru ka’i | rnam thar rags sdus mthong ba yid ‘phrog ‘di ||

83. sGor was a currency unit. See Schmidt 2003.
84. On the use of wool as trading currency, see Rhodes 1980, 262.
85. Zho gang = a full zho = ten skar ma. See Das 1902.
Concerning \textit{mkhas pa} rGyud ‘dzin,\footnote{Cf. n. 71.} \cite{Ehrhard2000} \cite{88} \cite{89} he is the supervisor of the carving of the print. The so-called \textit{nang tshar} \cite{88} \textit{dpon btsun} Padma [did] specifically the images of the front page. The emanation of Biśva, bKra shis gtsang bstod, \textit{bcu dpon rDo rje rgyal}, Thugs rab gtsang pa and mGon po rgyal mtshan, the three spiritual friends, did the carving \cite{89} of the remaining pages.\footnote{Cf. n. 71.}

4. \textbf{The Six Adamantine Songs (Vol. 1089/2, Ff. 1-109a)}

\textit{Title}

Some Miscellaneous Oral Transmissions Including the Venerable Mi la ras pa Six Adamantine Songs.\footnote{The caption says \textit{rje mi la phyag ‘tshal lo ||}}

\textit{Woodcut representations on margins}

Folio 1b: on the left there is the representation of \textit{rJe btsun Mi la ras pa};\footnote{The caption says \textit{rje la ras pa \textit{i rdo rje mgur drug sog sgsun rgyun thur bu ‘ga’ bzhugs s.ho || e wam || (Cf. f. 1a). See plate 1.}} on the right there is the image of \textit{rJe Ras chung pa}.\footnote{The caption says \textit{rje ras chung pa la na mo ||}}
Colophon (f. 109a6)

Namo guru! Thanks to the virtue, lha btsun Rin chen rnam rgyal printed [it] at the sacred place of Brag dkar rta so during the excellent waxing summer moon in the Male Iron Dog Year, arranging and laying out at the beginning of the book the songs of rJe btsun chen po Mi la ras pa, which were not present in the greater printed edition of the rnam mgur, those one [contained] above.93

5. THE DOHĀS (VOL. 1102, FF. 1A-35B)94

Title

The Outline [of] Ka kha dohās, mDzod drug (“Six Treasures of dohās”), and mDo ha skor gsum (“Three Cycles of dohās”) composed by the Great Brahmin Saraha.95

Woodcut representations on margins

Folio 1b (ripped): on the left there is the icon of Nāgārjuna96; in the centre we find Saraha;97 on the right there is dPal Śa ba ri pa.98

Folio 25b: on the left there is gTsang smyon Heruka,99 on the right we find lha btsun Rin chen rnam rgyal.100 The folio 26a-b is missing.

93. na mo gu ru || rje btsun chen po mi la ras pa’i mgur ma | rnam mgur par ma na cher mi bzhugs pa’i | mgur ma ‘ga’ yar ‘di nyid kyis mgo bsham ‘brig par [= ‘gri g par] | lha’i btsun pa rin chen rnam rgyal gyis | lcags pho khyi’i lo’i dbyar zlar ba’i yar tshes bzang po la | gnas chen brag dkar rta sor par du sgrubs pa’i dge bas | pha ma’i gtso byas ‘gro kun gyis | gdod na gnas pa’i sku gsum mngon gyur shog | e wam || dge’o ||

94. This work is a miscellanea, so it contains many colophons. I have translated here just the most significant ones for this article.

95. Bram ze chen pos mdzad pa’i dho ha bskor gsum | mdzod drug | ka kha dho ha | sa spyad [= sa bcad] rnam s bzhugs s.ho || (Cf. f. 1a)

96. The caption says ‘phags pa klu sgrub la na mo ||

97. The caption says bram ze sa ra ha la na mo ||

98. The caption says dpal sha wa ri la na mo || The carving on the right is missing, but I could find the image in U rgyan rDo rje 1976, 108.

99. The caption says grub thob gtsang pa smyon pa la na mo ||

100. The caption says lha btsun chos rje la na mo ||
Colophon (f. 25a3)

Oh! The so-called “Ka kha dohā Treasure” has been accomplished from the instructions of the great lord of yogins, the glorious Saraha. [...] I, lha btsun, prepared mDo ha skor gsum, mDzod drug [and] Ka kha mdo ha [works] in the hermitage of Brag dkar rta so in the Male Water Hare Year called mdzes byed101 in order to spread the Dharma of the Buddha. Evaṃ!102

Colophon (f. 27b7)

lHa btsun Rin chen rnam rgyal composed this outline of the King dohās, support to the oral tradition of the king of siddhas, in the hermitage of Brag dkar rta so. [...]103

Colophon (f. 35b3)

Thus, lha btsun Rin chen rnam rgyal, the spiritual son who mixed his mind together with the one of the great siddha himself, having established as root the Oral Transmission of the king of siddhas, gTsang smyon Heruka, [who] became the most excellent disciple of Ša ra Rab ’byamchos rje, manifestation of the great Brahmin Saraha, composed this outline of the mDo ha skor gsum, a commentary of the tantra, at the sacred place of Brag dkar rta so the

101. mDzes byed (sobhana) is the name of a year of the sexagenary cycle according to the Indian tradition (dkar rtsis). See Vogel 1964, 226.
102. kye ho | da ni de la the tshom med ces smra | sa ni dngos po ’di kun dngos po med par mnyam | ’khrul pas stong pa snying rje ma tang cig | lhan skyes mchog ni gang gis ’ching mi nus | ha ni kye ho rgod pa yi | rtsa ba sna tshogs kyi ni tshim | rmongs pas ’phrog cing de dang de nyid de | dbang phyug dbyibs med kha ngog dus gsum med | ku re rtser mos bla med legs par ’grub par ’gyur | kṣa ni yul du bdud bas byang chub sems ni chud zos ’gyur | kṣa kṣa’i ska ni rgya mtsho dag kyang zad par byed | ’di ni btsun mo’i gdar bzhin byang chub nyid du grol | kye ho | gcer bus thams cad bslus pas nges par the tshom med | kye ho | ka kha’i do ha zhes pa rnal ’byor dbang phyug chen po dpal ldan sa ra ha’i zhal mnga’ nas mdo sngags kyi sten pa rgyas par gyur cig ||
103. rgyal po mdo ha’i sa bcad ’di nyid | grub thob rgyal po’i gsung rgyun la rte<n> nas | lha’i btsun pa rin chen rnam rgyal gyis | brag dkar rta so’i dben gnas su | lha btsun bdag gi [= gis] bstan pa rgyas phyir bsgrubs || e wam ||

Title

The Treasure of the Essential Meaning [of] Mahāmudrā Four Yoga Stages.105

Woodcut colour representations on margins

Folio 1b: on the left there is rGod tshang pa mGon po rdo rje (1189–1258);106 on the right we find Rgyal ba Yang dgon pa Rgyal mtshan dpal.107

Colophon (f. 18a3)

[...] Ku su lu'i sprang po Yang dgon pa finished to write down in dPal lha sdings monastery the so-called Treasure of the Essential Meaning, expanding a little bit the holy master's speech [about] the four yoga stages of Mahāmudrā. lHa btsun Rin chen rnam rgyal accomplished the Four Yoga Stages of the Essential Meaning at Brag dkar rta so in the Female Fire Dragon Year [...]108

104. de ltar rgyud kyi dgongs 'grel dho ha skor gsum gyi sa bcad 'di nyid | bram chen po sa ra ha'i rnam 'phrul shwa ra rab 'byam chos rje'i thugs kyi sras mchog dam par gyur pa | grub thob rgyal po gtsang smyon he ru ka'i gsung gzyun ghzir bzha'g ste | grub thob chen po de nyid dang thugs yid cig tu 'dres pa'i thugs sras | lha'i btsun pa rin chen rnam rgyal gyis | gnas chen brag dkar rta sor sa pho byi ba lo'i dbyar zla ra ba'i tshes bcu la grub par sbyar ba'o || 'dis kyang mdo sngags kyi bstan pa dar rgyas yun ring du gnas par gyur cig || | bram zes mda' 'khan mo dang rol rtsed mdzad | dmang_rnam_ | dad log sha 'gyed chad pa babs || dho ba glur glangs grong khyer smin grol bkod | rto gsol dus mtshungs em ngo mtshar che || dho ba skor gsum sa bcad mdzod drug rnam | lha'i btsun pa rin che', rnam rgyal gyis | chu mo yos la par du legs par bsgrubs | de'i mthun rkyen bzo bo'i gsol thang rnam | drung btsun chos rgyam 'degs 'byor mdzad pa'i mthus | ma gyur 'gro drug skyi ba thams cad du | bram ze chen po'i rto gsol pa mngon 'gyur shog || e wam ||

105. Phyag rgya chen po rnal 'byor bzhi'i rim pa snying po don gyi gter mdzod ces bya ba bzhugs s.ho || (Cf. f. 1a).

106. The caption says brygal ba rgod tshang pa la phyag 'tshal lo |

107. As the page is ripped, we cannot read the whole caption under the icon.

108. ma bcos rkyen gsum bral ba snying po'i don | gnyug ma 'gro 'ong med pa phyag rgya che | mos gus mchog tu gyur pa'i skal ldan la | byin brlabs stobs kyis 'char gyi brtag,
7. THE BIOGRAPHY WITH SONGS OF RAS CHUNG PA
(VOL. 657/3, FF. 1-93A)

Title

A Concise Biography and Extensive Songs of rje Ras chung pa who obtained the Rainbow Body in A Lifetime.\textsuperscript{109}

Woodcut representations on margins

Folio 1b: on the left there is Mi la ras pa’s icon; on the right we see Ras chung pa.\textsuperscript{110}

Colophon (f. 93a3)

[…] exerting himself to practice asceticism, the great rje btsun rDo rje grags pa, the holy heart son of the so-called dbang phyug bZhad pa rdo rje, who has completely realized the Buddhahood in one body and in a lifetime, manifested the Rainbow Body. His biography has incorporated a bit of the ordinary biographies from the extensive ones with songs which have been written by Sangs rgyas ston pa, rGyal ba lo and Dam pa sum pa. IHa btsun Rin chen rnam rgyal, [who] mixed his mind with the one of the siddha gTsang smyon, during the waxing summer moon in the Male Water Pig Year, printed at the sacred place of Brag dkar rta so the one hundred and fifty-five adamantine spiritual songs (rdo rje’i gsung mgur).

[...] sMad chag u shung rTogs ldan sangs grags made an offering of 10 printing sheets for the benefit of his parents. mNga’ ris dmag dpon sgang

bas min | bla ma’i drin gyis sms kyi ngo bo mthong | goms pa’i stobs kysis rjes shes dri ma dag | gong ma’i gsung dang rang gis myong ba’i gnang | gzhan la phan phyir yi ger bkod pa yin | dge pa ’di yis mkha’ mnyam sms can kun | phyag rgya chen po’i rto gs mngon gyur shog | phyag rgya chen po rnal ‘byor bzhi’i rim pa | bla ma dam pa’i gsung las cung zad rgyas par phy ba | snying po don gyi gter mdzod ces bya ba | ku su lu’i sprang po yang dgon pas | dpal lha sdings kyi dgon par yi ger bkod pa rdzogs s.ho || [+ = sprang?] po ri , po che’i rto gs, cho snying po don gyi rnal ‘byor bzhi rim ‘di | lha’i btsun pa rin chen rnam rgyal gyi, | me mo ‘brug lo brag dkar rta so, sgrub, | [’di kyang ++++ gna, pa da’eg | ’gro drug rnam kyi gdod na gna’ pa’i sku gsum mngon gyur sho || e wa ||]

109. Tshe gcig la’ ja’i lus brnyes pa rje ras chung pa | i rnam thar rags bsdus mgur rnam rgyas pa | (Cf. f. 1a).

110. Below the images of this work the caption is not present.
dkar A mgon pa offered lotus, excellent copper, zho\textsuperscript{111} in order to accumulate merits. Li nga’i bla ma bka’ bcu dPal mgon pa offered with faith a zho skugs,\textsuperscript{112} heavy woollen cloth (snam bu) and a nas of gold in order to accumulate merits for himself and for others [...]\textsuperscript{113}

8. THE BIOGRAPHY WITH SONGS OF RAS CHUNG PA
(VOL. 657/4, FF. 1A-243A)

Title
The Light of Wisdom: The Mirror that Illuminates the Path of Liberation and Omniscience: the Biography of rje btsun Ras chung rDo rje grags.\textsuperscript{114}

Woodcut representations on margins

Folio 1b: on the left there are rJe btsun ma, rDo rje ‘chang and rDo rje snying po;\textsuperscript{115} on the right we see Nāropa, Tilopa and Maitripa.\textsuperscript{116} The folio is ripped, so the representation of Maitripa is incomplete.

\textsuperscript{111} Zho was a small weighing instrument (Sangyay-Rigzin 1986, 42).
\textsuperscript{112} I was not able to find zho skugs.
\textsuperscript{113} kham gsum na ’dran zla dang bral zhih | stong gsum na mtshan + ltar grags pa | bdud bzhi cig char du bcom ste | tshe cig lus cig la mgon par rdzogs par sngs rgyas pa’i dbang phyug bzhad pa rdo rje zhes bya ba’i thugs sras dam pa | rje btsun rdo rje grags pa zhes pa che ‘dir dka’ spyad brtson pas | ja’ lus mgon du mzdad pa de nyid kyi rnam thar | sngs rgyas ston pa | rgyal ba lo | dam pa sum pa rnam kyis mzdad pa’i rnam mgur rgyas pa las | thun mongs pa’i rnam thar rnam cung zad bs dus | rdo rje’i gsung mgur brgya lnga bcu nga lnga rnam | chu bo phag gi lo’i dbyar zlar ba’i yar tshes la | grub thob gtshang pa dang thugs yid cig tu ‘dres pa | lha’i btsun pa rin chen rnam rgyal gyis | gnas chen brag dkar rta sor par du sgrubs | dis kya lung rtog snying po’i bstan pa dar rgyas yun du gnas par gyur cig | ‘di la dad pas ’deg, ‘byor phul ba ni | smad chag u shung rtogs ldan sangs grags kyis | pha ma’i don du pa, shing bcu’i yon sgrub | mnga’ ris dma dpo, sngang dka, a mgon pas | tshog, rdzogs phyir du zho zang leg, pad phul | li nga’i bla ma bka’ bcu dpal mgon pa | gser na, nam bu zho kugs [= skugs] cig rang gzhan tshog, rdzog phyir du dad bas phul | ‘di sgrubs par gcig tu + bsam + mngag mthu | gong ma rnam kyi sku tshe ri ng shi ng rta | chab srid ’jam dar dpal ‘byor phun tshogs shing | khyad par bdag gi pha mas gtsos byas pa’i | chos dbang phyag rgya zas kyi ’brel ba sogs | mkha’ khyab ’gro drug sms can thams kad kyi | sgrub gnyis rang dag rdzogs gnyis yongs rdzogs nas | rang sms gnas lugs mgon du ‘gyur bar shog | e wam |

\textsuperscript{114} rje btsun ras chung rdo rje grags pa’i rnam thar rnam mkhyen thar lam gsal bar ston pa’i me long ye shes kyi snang ba bzhugs s ho || (Cf. f. 1a).
\textsuperscript{115} The caption says rje btsun ma | rdo rje ‘chang chen la na mo || rdo rje snying po ||
\textsuperscript{116} The caption says nā ro pañ chen | grub chen ti lo pa | mnga’ bdag mai tri pa ||
Folio 2a: on the left there are Mar pa, Mi la ras pa and Ma cig lab sgron;\(^{117}\) on the right we find Ras chung pa.\(^{118}\)

Folio 240b: on the left we find rJe Byams ‘gol ba, gTsang smyon Heruka and rGyal ba lo;\(^{119}\) on the right there are Khyung tshang pa (1115-76),\(^{120}\) rGod tshang ras pa and Sum ston ras pa.\(^{121}\)

Folio 241a: on the left there are Bya rog gdong, Phyag bzhi ba,\(^{122}\) Seng ge gdong;\(^{123}\) on the right we see Tshe ring ma, Re ma ti and others.\(^{124}\)

Author’s colophon (f. 240a6)

The biography of rJe btsun Ras chung rDo rje grags was created mainly [from] *The Essence of a Wonderful Jewel* (*Ngo mtshar nor bu’i snying po*), and [from] the biographies composed by “the three siddha brothers” from many different parts [of] texts that [describe] the way of doing the benefit of beings in this realm. Furthermore, having faith, and being certain [of] the authentic sources, these were gathered up into one, the so-called *Light of Wisdom: The Mirror that Illuminates the Precious Path of Liberation and Omniscience*. The yogin of the supreme vehicle named rGod tshang ras pa sNa tshogs rang [grol] wrote (*yi ger bkod pa*) it in the centre of the land of Yar mo lung rings similar to a sprout of rice at the base of a mountain, spreading like a pile at the five sources of the earth phenomenas, in the environs which peak is similar to the heap of precious stone known as Lo ma lo ri, as prophesied by dPal ldan bZhad pa rdo rje and blessed by Ras chung rDo rje grags, in the ‘Og min

\(^{117}\) The caption says *mar pa lo tstdpa | rje btsun mi la | grub pa’i rgyal mo |*

\(^{118}\) Unfortunately, the caption is only partially legible, so I was not able to identify the first and the third figure. The caption says *bla ma ... | ras chung rdo rje grags pa | grub chen ...*

\(^{119}\) The caption says *rje byams ’gol ba | grub thob gtsang smyon | rgyal ba lo ||* (See plate 6). I was not able to identify the first figure. rGyal ba lo is one of the principal disciples of Ras chung pa. See Roberts 2007, 3, and Sernesi 2007a.

\(^{120}\) On this important disciple of Ras chung pa, see Roberts 2007, 3, and Sernesi 2007a.

\(^{121}\) The caption says *rje khyung tshang pa | rnal ’byor rgod tshang ras chen | rje sum ston ras pa ||* Sum ston ras pa is one of the three principal pupils of Ras chung pa. See Roberts 2007, 2, and Sernesi 2007a.

\(^{122}\) The Four Armed One is the protector of the Aural lineage (*snyan brgyud*), and gTsang smyon’s main protector. See Larsson (forthcoming).

\(^{123}\) The caption says *bya rog gdong | phyag bzhi ba la na mo | seng ge gdong |*

\(^{124}\) The caption says *tshe rings ma | srid gsum bdag mo re ma ti | rnams s.ho ||*
mkha’ spyod pho brang, the highest bla ma’s residence (bla brang)\textsuperscript{125} of the famous sacred place called the glorious Ras chung phug, similar to the second Kuśinagara (rtsa mchog), where the Body of the Form of gTsang smyon Heruka, [that is] Vajradhara in human form, seemed to merge into the Dharmadhātu. May the prosperity become as wide as the sky!\textsuperscript{126}

[...] [In] the land of Avalokiteśvara, [in] the Northern direction [of] ‘Dzam bu gling, [in the land of] Yar mo lung rings in dBus, at g.Yu ru,\textsuperscript{127} Ru bzhi, we are IHa dbang rdo rje, [who] wrote (bris) carefully doing a good service, and mKha’ dbyings bston ‘dzin dbang, the scribe (yig mkhan) of the composition. [...] mKhas pa ‘Od zer\textsuperscript{128} and bcu dpon rDo rje rgyal mtshan\textsuperscript{129} both made tangible the printing sheets. The craftsmen completed and made tangible the carving of the print, and the artists bcu dpon rDor rgyal and others carefully carved eleven and six [blocks]. [This has been] arranged in the sacred place of dGon gsar gnas.\textsuperscript{130}

\begin{itemize}
\item[125.] Bla brang is the private estate belonging to a bla ma of a monastery (Sangyay-Rigzin 1986, 42).
\item[126.] rje bsun ras chung rdo rje grags pa’i rnam thar | zhing ‘dir ‘gro don mdzad tshul gyi yi ge cha mi ‘dra ba du ma las | grub thob sku mched gsum gys mdzad pa’i rnam thar | ngo mtshar nor bu’i snying po tso bor byas shing | gzhlan yang | yid ches shing khungs bsun pa | nges ‘grongs rnam phyogs gcig tu bsdu pa | rnam mkhyen thar lam rin po che gsal ba’i me long ye shes snang bzhes bya ba’i di nyid | theg pa mchog gi rnal ‘byor pa | (240b) rgod tshang ras pa sna tshogs rang ming can gyis | yul yar mo lung rings kyi dbus | sa chos ‘byung lnga brtseg s kyi ‘phel kha | ri rtsa ba’i bras kyi ljang ba’i dra bas | lo ma lo ri zhes grags pa rtse mo rin chen spungs pa’i dra ba’i ‘dabs | dpal ldan bzhad pa rdo rjes lung bstan pa bzhin du | ras chung rdo rje grags pas byin gyi brlabs shing | rgyal dbang rdo rje ‘chang chen mi’i gzugs su sprul pa | gtsang smyon he ru ka’i gzugs sku chos dbyings su thim pa’i tshul bstan pa’i sa | rtsa mchog gnyis pa lta bu | dpal ras chung phug pa zhes yongs su grags pa’i gnas chen gyi bla brang yang rtse | ‘og min mkha’ spyod pho brang du yi ger bkod pa | dge legs nam mkha’ dang mnyam par gyur cig ||
\item[127.] g.Yu ru is one of the two ancient districts of Central Tibet (see Schmidt 2003).
\item[128.] mKhas pa ‘Od zer was a famous scribe native of the region of gTsang. His complete name was bSod nams ‘od zer, and he is described as being a disciple of rDo rje dpal, the “head scribe of mNga’ ris [Gung thang]” (mnga’ ris yig dpon). See Ehrhard 2000, 73, 74, 76-78, and Jackson 1996, 122.
\item[129.] bcu dpon rDo rje rgyal mtshan was an expert carver from the region of gTsang. See Ehrhard 2000, 73, 75, 77, 78.
\item[130.] E ma ho ! chos sku’i zhing khams chos dbyings mkha’ dang mnyam | longs sku’i zhing khams rgyan bkod che chung gsum | longs spyod rdzogs sku rnam snang gangs chen mtsho’i | mnyam bzhag lhung bzed rin chen pad sdong la | sprul sku’i zhing
Printing colophon (f. 241b)

[... Byams pa phun tshogs realized [it] in order to accomplish the Two Truths, meaning as much as is encountered, acquiring the Buddhahood starting in particular from bSam grub rin chen and dPal skyabs, father and mother, in order to obtain the knowledge of everything [and] all the concerned, for the happiness [of] the various lands [of] the eternal Buddha’s teachings, in order to elucidate the life [of] rGod tshang rje, and in order to fulfill lha btsun rje wisdom intention. For this, [he] compiled [it thanks to] the auspicious circumstances. Gong ma chen po Kun bzang chos rje, the holder of the threefold lineage that is at the beginning, the lineage of the wondrous first elected king of the world, in the middle, the lineage of the gently wonder, at the end, the supreme lineage of the Three Ancestral Kings, the sublime successive dharmarāja’s lineage, [he] made the highly pure offering of 7 woodblocks.132

khams nyer lnga brtsegs ba’i dbus | (241a) bar ba mi mjen bcu gsum pa nyid kyi | stong gsum bye ba phrag brya’i nga tshan las | ’dzam gling byang phyogs thugs rje chen po’i zhing | ru bzhí’i g.yu ru yar mo lung rings dbus | rtsom pa’i yig mkhan mkha’ dbyings bstan ’dzin dbang | legs phab [= legs phan] gza bris lha dbang rdo rje yin | de dag de ba ’ang rdo rje ’dzin thob nas | khams gsum ma lus he ru kar gyur te | don gnyis lhun gyis grub ba’i bkra shis shog | e wam | par yig rig byed mkhas pa’od zer dang bcu dpon rdo rje rgyal mtshan rnam gnyis yin | par rkos rig byed btsang nas mkhas pa rnam | bcu dpon rdoor rgyal la sogs mkhas pa ni | bcu phrag gcig dang drug gis bzabs nas brkos | sgrub gnas dgon gsar gnas su bkod ||

131. He could be Mi dbang gong ma Kun bzang Nyi zla grags pa. Cf. n. 68.
132. na mo gu ru de wa da ki ni | ras pa chen po bzhad pa rdo rje yis | chung ngu’i dus na brtse bas legs bskyangs pas | rdo rje gsum mnyam snyan pa sgra dbyangs mchog | grags pas kun khyab badzra kyi rti rgyal | tshogs gnyis rin chen khams las legs grub cing | yon tan ngo mtshar sku bzhí’i bang rims can [= bang rim can] | rmad byung mdzad pa nyi zla’i rke rags [= rked rags] gsal | thar ’dod rol mtsho rnam mang gser ri’i bskor | gdul bya gling bzhí’i dbus na lha ma mer gsal | gsang bdag rdo rje grags pa’i ngo mtshar gtam | grangs med nang nas gtsang smyon rgyal tshab mchog | mkha’ gro’i dbang phyug rgod tshan ras chen gyis | mdzad pa’i rnam that bar lam gsal ba yi | me long ye shes snang ba zhes bya ba | ma gros mtsho las chu gter grangs med rnam | skom gdungs sel ba’i dpal du gyur pa lta | ljon shing snying po’i glegs bam nor bu las | dkar ’jam glegs bam mi zad spel thabs ’di | lha dbang blo gros lha btsunchos rje dang | ngag dbang chos rgyal rgod tshan ras chen dang | mi skyod rdo rje dkon mchog lhun grub sog | yongs ’dzin bcu phrag Inga sogs zhab la btugs [= zhab la gtugs] | gzhung lugs rab ’jam sma bar rlong byed cing | dam pa’i legs bshad rnam g.yeng dbang song ba’i | khang gi ston sgom byam pa phun tshogs kyis | lha btsun rje sogs thugs dgon sogs phyir dang | rgod tshan rje sogs sku tshe bstan byed cing | thub bstan yun gnas rgyal khams bde phyir dang | ’brel yol thams cad rnam mkhyen thob phyir dang | khyad par pha ma bsam grub rin chen dang | dpal skyabs la sogs sangs rgyas thob byed cing | ’brel tshad don lden [= don ldan]
rGyal ba'i gdung gsob dKon mchog rgyal dbang offered a turquoise (g.yu) and 2 cubs (sbig phru gu) [as] gift. Byang chub sms dpa’ mkhan chen Blo ldan ba provided 5 pieces of white woven wool. Chos rje mKhyen rtogs pa provided a zho skugs. Chos rje Lung rigs pa offered [as] gift white woven wool, a kind of cotton cloth (spa ri) [and] white silk (dar dkar). sGo mangs sByin sa offered turquoise [as] a gift. Slob dpon rDo rje tshe rtan 5 ‘bru khal,133 dpon po mGon sa 8 khal [of] gTsang and fine grain, chos mdzad lha mo dpon btsun Shes rab provided skugs of 5 khal each. Concerning the scribe, rGyal le provided 3 khal, and having passed the winter, the nun A che dpal le slong mda’ offered 5 woodblocks of both the Two Jewels. Chos rje sKu skyes offered 3 woodblocks and drung pa Byang chub 6 bre of iron. rDzong dpon134 chen po rNam rgyal rdo rje wrote the highly pure instruction of ‘Bral du brtse ba, and [offered] 7 woodblocks and fine bcu tshigs. A ya dpal ‘bar and bcu dpon dGos ‘byor offered 3 woodblocks and bcu tshigs each. mKhan chen Chos dbyings, mKhan chen Gling rgod and chos rje sPyan mga’ rdo rje provided [as] gift a zho of butter each, bcu tshigs and woodblocks. dPon po sKyes pa chos rdo rje put auspicious seeds for every woodblock.135 Drung bsnyan Grags dbang po [and his] disciples

don gnyis ‘grub phyir sgrubs | de la legs tshogs rten ‘brel sgrig mdzad pa || thog mar ngo
mtshar mang bkur rgyal po’i rgyud | bar du ya mtshan dal bu yi rgyud | tha mar mchog
gyur mes dbon rnam gsum rgyud | rim par byon pa chos rgyal gdung rgyud mchog |
gong ma chen po kun bzang chos rje yi [= yis] | phar shing [= par shing] bdun gyi gnang
sbyin yang dag mdzad |
133. ‘bru khal = grain measurer. A measuring container for grains that holds one
measure called ‘bo (Padma Karpo Translation Committee 2003).
134. The rdzong dpon, “district commissioner”, was the head of a district (rdzong)
appointed by the central government of Lhasa. See Goldstein 1971, 4.
135. rgyal ba’i gdung (242a) bsob [= gsob] dkon mchog rgyal dbang gis | sbigs [= sbig]
phrug gu ba gnyis g.yu gcig gnang sbyin mdzad | byang chub sms dpa’ mkhan chen blo ldan
bas | sna’m dkar lnga gnang chos rje mKhyen rtogs pas | zho skugs gcig gnang chos rje lung
rigs pas | dar kha [= dar kar / dar dkar] spa ri sna’m dkar gnang sbyin mdzad | sgo mangs
sbyin sa g.yu gnyis gnang sbyin mdzad | slob dpon rdo rje tshe stan [= rtan] ‘bru khal lnga |
dpon po mgon sa ‘bru bzang btsang [= gtsang] khal brgyad | chos mdzad lha mo dpon btsun
shes rab kyi’i | khal nga [= lnga] re yi skugs gnang drung yig ni | rgyal le’i [= yis] khal gsum
gnang zheng [= zhang] dgun ‘da’ nas | a che dpal le slong md a’ ne ni | dkon mchog gnyis
kyi spar zhing [= spar shing] lnga lnga phul | chos rje sku skyes par shing gsum nyid dang |
drung pa byang chub lcags bre drug nyid phul | rdzong dpon chen po rnam rgyal rdo rje yis |
bcu tshigs bzang po spar shing bdun dang ni | ‘bral du brtse ba’i zhal bkod yang dag mdzad |
a ya dpal ‘bar bcu dpon [= bcu dpon] dgos ‘byor gyis | bcu tshigs re dang par shing gsum re
phul | mkhan chen chos dbyings khon chen [= mkhan chen] gling rgod dang | chos rje spyan
offered as gift a [book] cover [representing a couple of] wrathful father and mother. Drung pa A ya provided 4 woodblocks and drung pa Sangs rgyas bstan ‘dzin made the offering of one knife (shang lang) and 3 white woven wools. Both Ber rtse gdan sa drung pa Bya btang and Tog tog bla ma Nam mkha’ rgyal mtshan made an highly pure offering of a woodblock. ‘Phags nang Nyi mgon khab nang chen po and the two rDo rje rgyal mtshan made an highly pure offering of 6 woodblocks each and bcu tshigs. A practitioner offered a khal and nas on that occasion. Yum bu ‘dre dka offered virtuously white woven wool. rDor bzang offered with faith 2 woodblocks. sByong ldan gnas po dPal ldan bsam grub made an offering of 10 woodblocks and [his] mother made an highly pure token gift [of] a woodblock for this and her future life. mKhas pa rDor rgyal offered 11 woodblocks and fine bcu ston.136 The dpon yig Blos btang offered 6 woodblocks and both [his] sons Tshe rings and Mi dar 6 woodblocks in order to become a Buddha [like] Kun dga’ dpal mo. dPon mo Bur dga’ and bSam ‘dren dkar mo [offered] 4 woodblocks each, sKyab ma and dpun dar sri mo dPal sgron bzhi offered 3 woodblocks each. bZhi ‘dzom and brTson ‘grus rdo rje offered 6 woodblocks each. lHa dar, Mes tshab, and once again, Mi dar offered 2 woodblocks each. sMos grub, Tshe rings, Badzra sri thar rgyal po and mGon po rdo rje offered a woodblock each. Tshe rings offered virtuously 1 and a half woodblock and Sri thar bzang po some leather. They accomplished an excellent drinking feast (chang ston). Once more gnas pa dPal bsam btang and dpun dar Sri dar rgyal ba made a feast (bar ston)137 there. dPon po Tshe rtan offered 7 and a half bre [of] iron, sher pa dpon btsun Don yod made together with his assistants [an offering] of a drinking feast and a woodblock. gNas nas drung pa Don grub nor bu made a bcu ston. dPon po Blo gros asked [to supply] whatever was needed such as the basic offerings. dBang phyug A ma bzang mo and others offered 20 woodblocks together with fine bcu ston in order to obtain the Buddhahood. Ngo mtshar che Rab btrtan and bDe chen kyi long offered bcu tshigs and 4 woodblocks each.138

mnga’ rdo rjes dma, zho re’i | gnang sbyin bcu tshigs sog par shing gnang | dpon po skyes pa chos rdo rje yi [= yis] | par shing re re dge ba’i sa bon bzhag |

136. I was not able to find bcu ston.
137. For the meaning of bar ston as “feast in the middle of an extensive construction project”, see Schmidt 2003.
138. drung bsnyan grags dbang po sku mched kyis | khro pha ma khegs pa’i gnang sbyin mdzad pa la | drung pa a ya par shing bzhi gnang zhing | drung pa sangs rgyas
dGe sbyong Chos rdo rje offered virtuously 2 woodblocks, thanks to the pure superior intent, Mes tshab 4 [woodblocks] and a common bcu tshigs, lHa da r a bcu tshigs together with 13 woodblocks. dGos ‘byor offered 2 woodblocks and a bcu tshigs, guru bSam grub 2 woodblocks and a drinking feast, bla ma rNam rgyal a woodblock. Nam mkha’ nyi ma father and son offered a highly pure woodblock each and accomplished a bcu ston. Kun ‘du offered 13 phul139 [of] iron. Bla ma Nam bzang made an excellent drinking feast. Tshe grub lhun grub and rDo rje dpal ‘bar offered a woodblock and a common bcu tshigs each. Tshe rings mgon po gave a white woven wool [as] offering [to] the moon and 3 deers (kha sha). bKra shis skyid offered 5 khal and donkeys (bong).

[…] Jo bo Don grub lde, rGyal dbang lde and mNgos lde, father and sons, thanks to the faith offered 6 woodblocks and a bcu tshigs each. gNas po Kun ‘du and A ta ye shes offered a woodblock and a bcu tshigs each. ‘Dzam dbyangs Tshe rings, lHa dbang rdo rje, Mgon po and oth-

ers offered 16 kinds [of] *grag*, 39 deers (*kha sha*), 2 hides [of] wild goat (*ra rgod*), 8 *phul* [of] iron and 14 *bre* [of] butter. Glang chu phar sa offered a woodblock. rDo rje bkra shis offered white woven wool and 1 *lham*. Drung *pa* Tshe brtan provided a bell (*dril bu*). Drung *pa* dPal ‘byor bzang po offered 3 little turquoises and Chos khrims nam mkha’ *ting shags* and a *bum pa*. bKa’ *bcu* Rin chen provided a woodblock. […]

This excellent technique of increasing the number of the copies has been realized in the wonderful dwelling-place [of] the [Buddha’s] teaching [with] the consecration rite in the fourth day of the waxing moon in the sixth month of the Female Earth Sheep Year called *don grub*. The source [of] desires and hopes of this sublime print has been realized near the so called “sacred place [of] the origin of the holy master”, which has been consecrated by the accomplished master Atiśa and others, in the environs of the dwelling-place [of] the self-appeared Avalokiteśvara in Skyid grong [in] the so called Mang yul, the region prophesied in the sublime *Mañjuśrīmūlatantra* [as one of the] 32 major countries. May the glory of goodness blaze in the ornament of Jambudvīpa!

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140. I was not able to find the meaning of *grag*.

141. I was not able to find the meaning of *lham*.

142. *Ting shags* is a kind of cymbal used in Buddhist ceremonies or in daily offerings. See Padma Karpo Translation Committee 2003.

143. *Don grub* (*siddhārtin*) is the name of a year of the sexagenary cycle according to the Indian tradition (*dkar rtis*). See Vogel 1964, 225-26.

144. dge sbyongchos rdo rjes par shing gnyis | mes tshab bzhi dang ‘thun mong [= thun mong] bcu tshigs cig | lha dar cu tshig_= | bcu gsum lhag bsam dag phul ba dge | dgos ‘byor cu tshigs [= bcu tshigs] cig dang par shing gnyis | gu ru bsam grub chang ston par shing gnyis | bla ma rnam rgyal par shing cig phul cing | na<m> mkha’ byi ma pha bu cu ston [= bcu ston] ni | cig sgurbs par shing re re yang dag phul | kun ‘du lcags phul bcu gsum phul ba la_= | bla ma nam bzang (243a) chang ston bzang ba mdzad | tshe grub lhun grub rdo rje dpal ‘bar gyis | thun mongs bcu tshigs par shing re re phul | tshe rings mgon + phud zhu kha sha gsum | zla ba phud zhu smam dkar gcig phu<_l> lo | bkra shis skyid kyis bong khal lnga nyid phul | stan + + par shing cig phu<_l> lo | cang nas dge skul byas pa stong phod can | jo bo don grub lde dang rgyal dbang lde | mngos lde yab sras rnam s kyis [= kyis] dad pas ni | bcu tshigs cig dang par shing drug re phul | gnas po kun ‘du a ta ye shes s kyis [= kyis] | bcu tshigs re re par shing re re phul | ‘dzam dbyangs tshe rings lha dbang rdo rje dang | mgon po la sogs grag rigs bcu drug gis | kha sha gsum dgu ra rgod dpags pa gnyis | lcags phul brgyad dang mar bre ba bcu bzhhi phul | glang chu phar sa par shing cig nyid phul | rdo rje bkra shis lham gcig smam dkar phul | drung pa tshe b rtan dril
WHAT CAN WE LEARN FROM COLOPHONS?

Although colophons at first sight seem to be just long and boring lists, we can actually learn a lot from them besides the usual information we expect to find. For example, from the colophons translated above, it is possible to extract useful information on *lha btsun entourage* and the progress of the work at Brag dkar rta so, partially complementing the known data on the 16th century scenario of the printing project. As you could note, some figures appear several times, so it seems that *lha btsun* worked with a permanent staff for the entire duration of a printing project. This is especially common for craftsmen like carvers and painters, who drew illustrations. Most of them are very famous artists of gTsang who worked on other printing projects in Mang yul Gung thang, as noted by Ehrhard:

145. *dpon btsun* Padma,
146. *mkhas pa* dPal chen,
147. *mkhas pa* bSod nams bkra shis,
148. *dpon po* mGon ne,
149. *mkhas pa* Don bzang,
150. *mkhas pa* Dri med,
151. mGon po rgyal mtshan,
152. *mkhas pa* bSod nams ‘od zer,
153. *bcu dpon* rDo rje rgyal mtshan.

Some of them, for example *mkhas pa* Don bzang and *mkhas pa* Dri med, are associated with *sman thang pa* sMan bla don grub tradition, whose style is recognizable in a few woodcut representations.

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bu gcig nyid gnang | drung pa dpal ‘byor bzang pos g.yu chung gsum | chos khrims na<m> mkha’i [= yis] bum pa ting shags phul | bka’ bcu rin chen par shing gcig gnang ngo || de ltar rnam dkar leg, tshog, grub pa’i mthus | bdag sog, mkha’ khyab ‘gro ba ma la lus pa | don gnyis lhun grub sku bzhi mngon gyur na, | mi zad ‘khor ba dong sprugs nus pa, shog | glegs bam grangs med spel ba’i thab mchog ‘di | don grub zhe, bya sa mo lug lo yi | chu stod zla ba’i yar ngo tshe, bzhi’i nyin | rab gnas bstan bzhus phun sum tshog, pa grub | de lta’i par mchog dgos ‘dod kun ‘byung ‘di | dpal ldan ‘jam dpal rtsa ba’i rgyud mchog las | mchog grub yul chen so gnyis lung bstan pa’i | rang phyog, mang yul zhe, bya skyid pa’i grong | lo ki śva ra rang byon bzhus pa’i ‘dabs | a ti sha so gs mkhas grub byin brlabs pa’i | dam pa’i ‘byung gnas gnas zhes bya na sgrub | bkra shis dpal ‘bar ‘dzam gling brgyan du shog || gu ge dpon btsun kun bsam + shing drag ||

146. Cf. n. 51.
147. Cf. n. 56.
148. Cf. n. 57.
149. Cf. n. 58.
150. Cf. n. 70.
151. Cf. n. 71.
152. Cf. n. 75.
153. Cf. n. 128.
154. Cf. n. 129.
Hereafter, an index of personal names is provided. It is my hope that it could be useful for scholars interested in this subject.

For the moment we can date the printing of six of the eight works examined in this article. They were printed in a period between 1503 and 1559. We know that all but one were printed by lha btsun Rin chen rnam rgyal himself. Furthermore, reading the colophons, we can become aware of the complexity of the printing project, whose work started from the fund-raising and continued with the finding of the necessary material. As you could see, many people made different offerings, but their aim was the same: the accumulation of merits. It is also possible to learn something on wares used as trading currency like barley grain, shells, wool, turquoises, silk, cotton, leather, iron, animals, and so on. We know that Tibetan people made most purchases through barter, and that a monetary system was utilized just in the communities grown up around the great monasteries.\footnote{See Rhodes 1980, 261.} As you could read indeed, most of the donors offered wares instead of coins, gold or silver.

As stated in the introduction, this study has been undertaken with the threefold purpose of showing the importance of colophons as literary genre for the development of our knowledge of Tibetan history, providing a detailed description of Brag dkar rta so surviving works, and giving some examples of translation.

I think that a systematic study of the 16th and 17th century colophons of other Brag dkar rta so works together with those of Ras chung phug and La phyi could lead us to a clearer picture of gTsang smyon Heruka cultural project and its continuation after his death.
INDEX OF PERSONAL NAMES

The number in parenthesis refers to the eight Brag dkar rta so works listed at the beginning of the article. Sometimes it may be followed by personal qualification (according to the text) and note number.

KĀSTHA RGYAL LE (1)
KUN 'DU (8, see also gnas po Kun 'du)
BKA’ BRGYUD RGYAL MO (2)
BKA’ BCU DPAL MGN PA (7, see also dka’ bcu ‘Dzin pa dpal mgon)
BKA’ BCU RIN CHEN (8)
DKA’ BCU ‘DZIN PA DPAL MGN (1, see also bka’ bcu dPal mgon pa)
BKRA SHIS SKYID (8)
BKRA SHIS GTSANG BSTOD (3)
SKYAB MA (8)
MKHAN CHEN CHOS DBYINGS (8)
MKHAN CHEN GLING RGOD (8)
MKHA’ DBYINGS BSTAN ‘DZIN DBANG (8, scribe)
MKHAS GRUB CHEN PO SLOB DPN TSHE BRTAN (3, see also drung pa Tshe brtan and dpon Tshe rtan)
MKHAS GRUB CHOS RJE BZANG PO RGYAL MTSHAN (3)
MKHAS PA RGYUD ‘DZIN (3, supervisor of the carving, see also sman thang rGyud ‘dzin)
MKHAS PA DON BZANG (2, carver, n. 71)
MKHAS PA RDOR RGYAL (8, see also bcu dpon rDo rje rgyal, bca dpon rDo rje rgyal mtshan, bca dpon rDo rje rgyal le, bca dpon rDo rgyal and rDo rje rgyal mtshan)
MKHAS PA DPAL CHEN (1, carver, n. 57)
MKHAS PA ‘OD ZER [mkhas pa bSod nams ‘od zer] (8, n. 128)
MKHAS PA BSOD BKRA [mkhas pa bSod nams bkra shis] (1, n. 58)
GURU BSAM GRUB (8)
GONG MA CHEN PO KUN BZANG CHOS RJE (8, see also Mi dbang gong ma)

GLANG CHU PHAR SA (8)
DGE SBYONG CHOS RDO RJE (8)
DGE BSHES DGE ‘DUN (2)
DGOS ’BYOR (8)
MGN PO (2)
MGN PO RGYAL MTSHAN (2, 3, n. 76)
MGN PO RDO RJE (2, 8)
MGN PO DBANG PHYUG (2)
SGO MANGS SBYIN SA (8)
RGYAL BA’I GDUNG GSOB DKON MCHOG RGYAL DBANG (8)
RGYAL DBANG LDE (8)
NGO MTSHAR CHE RAB BRTAN (8)
MNGA’ RIS DMAG DPN SANG DKar A MGN PA (7, see also dpon sa A mgon)
MNGOS LDE (8)
BCU DPN DGOS ’BYOR (8, see also dGos ’byor)
BCU DPN RDO RJE RGYAL (1, 3, carver, see also mkhas pa rDor rgyal, bca dpon rDo rje rgyal, bca dpon rDo rje rgyal mtshan, bca dpon rDo rje rgyal le, bca dpon rDo rgyal and rDo rje rgyal mtshan)
BCU DPN RDO RJE RGYAL MTSHAN (8, carver, n. 129, see also mkhas pa rDor rgyal, bca dpon rDo rje rgyal, bca dpon rDo rje rgyal mtshan, bca dpon rDo rje rgyal le, bca dpon rDor rgyal and rDo rje rgyal mtshan)
BCU DPN RDO RJE RGYAL LE (2, carver, see also mkhas pa rDor rgyal, bca dpon rDo rje rgyal, bca dpon rDo rje rgyal mtshan, bca dpon rDor rgyal and rDo rje rgyal mtshan)
BCU DPN RDOR RGYAL (1, 8, carver, see also mkhas pa rDor rgyal, bca dpon
rDo rje rgyal, bcu dpon rDo rje rgyal mtsshan, bcu dpon rDo rje rgyal le, bcu dpon rDor rgyal and rDo rje rgyal mtsshan)

CHOS KHRIMS NAM MKHA’ (8)
CHOS RJE SKU SKYES (8)
CHOS RJE MKHYEN RTOGS PA (8)
CHOS RJE SPYAN MNGA’ RDO RJE (8)
CHOS RJE LUNG RIGS PA (8)
CHOS MDZAD LHA MO DPNON BTSUN SHES RAB (8, see also dpon btsun Shes rab)

JO BO DON GRUB LDE (8)
JAM GLING DRUNG PA (1)

tOG TOG MLA NA NAM MKHA’ RGYAL MTSHAN (8)
RTOGS LDAN SANGS GRAGS (2, see also smad chag u shung rTogs ldan sangs grags)

THUGS RAB GTSANG PA (3, carver)

DRUNG BSNYAN GRAGS DBANG PO (8)
DRUNG PA RGYA MTSHO (1)
DRUNG PA DPAL ‘BYOR BZANG PO (8)
DRUNG PA BYANG CHUB (8)
DRUNG PA TSHE RTAN (1, 8, see also mkhas grub chen po slob dpon Tshe brtan and dpon po Tshe rtan)

DRUNG PA SANGS RGYAS BSTAN ‘DZIN (8)
DRUNG PA A YA (8)
DRUNG RAB PHUN TSHOGS (1)
BDE CHEN KIY LONG (8)
‘DUL ‘DZIN CHOS RJE MKHAS GRUB DBANG RGYAL (3)
RDO RJE BKRA SHIS (8)
RDO RJE RGYAL MTSHAN (8, see also mkhas pa rDor rgyal, bcu dpon rDo rje rgyal, bcu dpon rDo rje rgyal mtsshan, bcu dpon rDo rje rgyal le, bcu dpon rDor rgyal)
RDO RJE DPAL ‘BAR (8)
RDOR BZANG (rDo rje bzang, 8)

NANG TSHAR DPNON BTSUN PADMA (3, carver, n. 52, see also dpon btsun Padma)

NAM MKHA’ NYI MA (8)
GNAS NAS DRUNG PA DON GRUB NOR BU (8)

GNAS PA DPAI BSAM BTANG (8)
GNAS PO KUN ‘DU (8, see also Kun ‘du)

DPAL SKYABS (8)

DPAL LDAN BSAM GRUB (1, see also sbyong ldan gnas po dPal ldan bsam grub)

DPUN DAR SRI DAR RGYAL BA (8)

DPUN DAR SRI MO DPNON SGRON BZHI (8)

DPON PO SKYES PA CHOS RDO RJE (8)

DPON PO MGON NE (1, 2, carver, n. 59)

DPON PO MGON SA (8)

DPON PO BLO GROS (8)

DPON PO TSHE RTAN (8, see also mkhas grub chen po slob dpon Tshe brtan and drung pa Tshe brtan)

DPON MO SGROL MA (1)

DPON MO BUR DGA’ (8)

DPON BTSUN PADMA (1, see also nang tshar dpon btsun Padma)

DPON BTSUN SHES RAB (2, see also chos mdzad lha mo dpon btsun Shes rab)

DPON YIG BLOS BTANG (1, 8)

DPON SA KUN DGA’ (1)

DPON SA A MGON (2, see also mngas’ ris dmas dpon sgang dkar A mgon pa)

‘PHAGS NANG NYI MGON KHAB NANG CHEN PO (8)

BADZRA SRI THAR RGYAL PO (8)

BER RTSE GDAN SA DRUNG PA BYA BTANG (8)

BYANG CHUB SEMS DPA’ MKHAN CHEN BLO LDAN BA (8)

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BLA MA RNAM RGYAL (8)

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