


# **The Wild Boar Amulet to Subdue Epidemics: Contextualizing the Hidden Practice of Secret Protection (*gsang srung*) in the *Extended Commentary of the Four Tantras* and in the *Practice of the Wild Boar Wheel***

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mulets related to disease protection, *rimsung* (*rims srung*),<sup>1</sup> have been used widely across Tibet and the Himalayas as a preventive approach to ward off diseases. The demand for these amulets quickly grew in Tibetan Buddhist circles during the recent COVID-19 pandemic. *Rimsung* amulets are nowadays embraced by the general public as an apotropaic in combating epidemics. However, it is worth noting that the majority of users are unaware of the underlying tantric Buddhist teachings associated with these amulets and their diseases. A formulation of the amulet produced at the Men-Tsee-Khang (MTK, the Tibetan Medical and Astro Institute) in Dharamsala, India, can be traced back to the seventeenth-century *Extended Commentary of the Four Tantras* (*Man ngag lhan thabs*) by the Desi Sanggyé Gyatso (Sde srid sangs rgyas rgya mtsho, 1617–1682).<sup>2</sup> In the *Extended Commentary*, difficult-to-treat illnesses are explained as magico-religious in nature, with elements such as spirits and karma considered contributing causes of the diseases (Czaja 2011, 269–70). Several Tibetan works offer guidance for handling the overwhelming situation of epidemics assumed to be caused by supernatural forces. This study discusses one chapter in the *Extended Commentary* that employs a collection of ritualistic and atypical medicines rarely mentioned in other commentaries of *the Four Tantras*. Sanggyé Gyatso further engaged mantras and other magical formulae to treat diseases and disorders, encouraging the tantric healing aspect of the Sowa Rigpa tradition (Czaja 2007, 357). Analysis of the text reveals that the

<sup>1</sup> *Rims* refers to infectious disease, *srung* to protection.

<sup>2</sup> Translated as the *Extended Commentary on the Instructional Tantra of the Four Tantras* (hereafter the *Extended Commentary*). The full title in Tibetan reads: *Man ngag yon tan rgyud kyi lhan thabs zug rngu'i tsha gdung sel ba'i katpu ra dus min 'chi zhags gcod pa'i ral gri* (Sangs rgyas rgya mtsho 2005). Also known as the *Supplements to the Excellent Tantra of Oral Instructions*.

application of this amulet extends beyond being a mere protective object to be worn against diseases. It is also recognized as a potent Vajra Armor (*rdo rje'i khrab*), infused with the transformative power of a tantric Buddhist protective wheel practice (*srung 'khor*) known as the *Mantra of the Five Spokes* (*Rtsibs lnga'i sngags*) with apotropaic properties. The ritual entails inscribing the mantra on to an image portraying a pair of wild boars (*phag rgod*), and mentally immersing oneself in the visualization of transforming into a wild boar that then consumes the rampant disease. The disease vanishes within what Buddhists call emptiness (*stong pa nyid*). This amulet was intended to be a protective tool used by medical practitioners rather than a widespread therapy for the general public, since it is linked to a sophisticated tantric visualization practice which the wearer of the amulet is expected to employ when using the amulet. The *Extended Commentary* provides limited details regarding the essential aspects of the visualization, known as the "Secret Protection" (*gsang srung*), which is otherwise recorded in the work *Practice of the Wild Boar Wheel* (*Phag rgod 'khor lo'i sgrub tshul zhes bya ba bzhugs so*) by Drakri Damtsik Dorjé Drakpa Pel (Brag ri dam tshig rdo rje grags pa dpal, 1781–1855). This study explores the complex visualization practice in the *Practice of the Wild Boar Wheel* and the underlying tantric ideology employed to complete the *rimsung* amulet ritual. Upon careful examination of these two texts, it can be argued that the contemporary utilization of the *rimsung* amulet has undergone a reframing process, deviating from its original intended purpose as described by Sanggyé Gyatso in his *Extended Commentary*.

### 1. The Rimsung Amulet from Men-Tsee-Khang

We will commence our exploration with a commercially available *rimsung* amulet from the Men-Tsee-Khang in Dharamsala, which is obtainable in blue or red variants for female and male wearers respectively. According to the information leaflet displayed in the Men-Tsee-Khang shops, the amulet is crafted with the explicit intention of safeguarding individuals from untimely death during epidemic outbreaks. It is meticulously prepared based on the Sowa Rigpa medical tradition, drawing specifically from the instructions outlined in the revered Tibetan medical text known as the *Extended Commentary* authored by the renowned scholar Desi Sanggyé Gyatso.

The amulet gained prominence within the Tibetan Buddhist community. It is considered that by simply wearing the amulet around one's neck with faith, infection from contagious diseases will be prevented. During the initial outbreak of COVID-19, there were

reports of long queues of customers at dispensaries in Dharamsala seeking to purchase Men-Tsee-Khang *rimsung* amulets (Gerke 2020). The *rimsung* amulet contains a small piece of paper inscribed with mantras and infused with medicinal substances. It is briefly mentioned in an instructional pamphlet that the wearer is required to don the amulet, recite the specified mantras, and engage in visualization practices to maximize the amulet's protective properties against "epidemics, airborne viral diseases, and obstacles." Wearing this amulet is thought to serve as a preventive measure, providing a shield of defense for the wearer. According to the instructions, it is crucial to position the stitched stripe of the amulet for optimal efficacy, which is not explained in the leaflet.<sup>3</sup> Furthermore, practitioners are encouraged to engage in single-minded meditation on the illustrated image provided, while simultaneously reciting the five-spoke (*rtsibs lnga*) mantra: *ōṃ ṓṃ dhe ba nan te sad ka ru nan de sad: ṓṃ ṓṃ bram ze sad shog zi shog sad / ṓṃ ṓṃ zhu tshe zhu sad shog ze shog sad / ṓṃ gnam lcags rdo rje kha la prañ / om gnam lcags rdo rje thibs sod*.<sup>4</sup> Protection is optimized if one devotes ample time and effort, striving for regularity and consistency in this practice. However, the leaflet does not provide much information on how the visualization should be carried out.

## 2. Nyen—Beings or Diseases?

The details of the composition of this *rimsung* amulet are found in Chapter 30 of the *Extended Commentary* entitled "Treating the Nyen Disease of Brain Pain" (Gnyan nad mgor babs klad gzer bcos pa; Sangs rgyas rgya mtsho 2005, 117–22). As suggested by the title, the amulet was designed to protect against *nyen* (*gnyan*) disease (*nad*). Literally, *nyenné* means diseases caused by *nyen* beings. *Nyen* refers to various spirit beings, according to the fourteenth-century Bönpo Nyen Collection (Gnyan 'bum). These *nyen* beings dwell on mountains and were regarded as local deities (*gzhi bdag*; Karmay 2010, 53). According to Daniel Berounský, *nyen* beings were depicted in several forms according to old Tibetan texts:

The Nyen are beings often associated with the space between the sky and the earth (*bar snang*). Their fabulous land is mentioned

<sup>3</sup> The orientation of the amulet is crucial, as noted in the *Extended Commentary*. The stitched elements align with the direction of the mantra within, and this direction will affect its efficacy.

<sup>4</sup> Transliterated on the Men-Tsee-Khang instruction leaflet as: *Om Dhewa nan dhe sae Om Karu nan dhe sae Om Damsae sae Om shoksi shok sae Om Shhutse shhu sae Om shoksi shok sae Om nam chak dorit khel tram Om nam chak dorji theb soe*.

many times in the *Nyen Collection* as being Poma Yateng (*Pho ma Yags steng*) [...] In these texts, they are described as huge composite beings stretching between the earth and the sky. One such Lord of the Nyen is, for example, a huge stag with eighteen golden branches featuring mercury antlers and with blazing golden lakes for eyes. The stag has a golden coat and iron legs with copper feet. He pursues the “souls” (*bla*) of living beings and drinks fog via his mouth. Another Lord is described as an iron mouse with golden antlers. Others that are mentioned include, for example, a fish with the wings of an eagle (*khyung*), a golden snake, a man with hooves and antlers, a frog with the head of a monkey, a frog with the head of a dragon, a man with the head of a pig and nine arms and nine legs, and so on. From these myths, it is apparent that the Nyen often miraculously transform themselves into animal bodies, often deer, as well as birds, snakes, and so on.<sup>5</sup>

These legends demonstrate that *nyen* beings are associated with natural elements like rocks, lakes, rivers, and trees. When these natural features are disturbed, such as when a tree inhabited by a *nyen* being, known as a tree *nyen* (*shing gnyan*), is cut down, this *nyen* being may seek vengeance, resulting in diseases such as ulcers and cancer (Kocurek 2013, 21). The afflictions caused by these beings are often acute, contagious, and deadly. Remedial rituals can be provided by a local priest (*lha bon*) to reestablish harmony with the *nyen* beings according to the *Nyen Collection* (Karmay 2010, 59).

In the context of Sowa Rigpa, the term “*nyen* disease” includes a group of contagious diseases categorized by certain symptoms. The symptoms of *nyen* diseases are characterized as acute, severe, and deadly, such as those characterized by a plague (Czaja 2019, 289). Here, the term *nyen* serves more as a description of the symptoms rather than indicating that *nyen* beings are the main cause of these terrifying diseases. The *nyen* being may have evolved into a symbolic representation of the disease’s source instead of serving as a literal cause. In Chapter 23 of Sanggyé Gyatso’s *Blue Beryl* (*Baidurya sngon po*), a commentary on the *Four Tantras* that he completed in 1688, before he wrote the *Extended Commentary*, offers deeper insights into the concept of *nyen* as an adjective that describes certain qualities rather than referring to a specific being (Sangs rgyas rgya mtsho 1981). According to the text, during the decline of the Buddha’s teachings, *nyen* diseases occur in three forms: yellow, red, and black. All these forms adversely impact sentient beings with limited merits. The text does not mention the *nyen* specifically as beings. The yellow *nyen* develops as a feverish

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<sup>5</sup> Berounský 2017, 6.

plague, the red *nyen* affects the gastrointestinal system, and the black *nyen* leads to the occurrence of diseases such as sore ulcers (*lhog pa*). In the *Blue Beryl* chapter, an alternative interpretation of the *nyen* disease is presented based on the “three faults” or *nyepa* (*nyes pa gsum*).<sup>6</sup> Notably, the various types of acute and severe *nyen* disease can be caused by the upset of a specific *nyepa*. Tremor-type *nyen* is linked to the “wind” (*rlung*) *nyepa*, cramping and prickling-pain types are connected to “bile” (*mkhris pa*) *nyepa*, and the lethargy type is associated with the “phlegm” (*bad kan*) *nyepa*. The bile type of *nyen* is further related to the minute worms known as *tretreho* and *parpata*, which develop into widespread disease that affect the subtle channels of an individual and whose effects are characterized by prickling pain. According to a private communication with Dr. Dawa Dorjé, the term *nyen* often does not refer to a disease caused by spirit beings in the contemporary context. *Nyen* disease often refers to deadly ulcer and cancer, while *nyen rim* refers to a plague that is quick and severe in nature. In this paper, *nyen* is an adjective which describes the characteristic of the disease as acute and severe, and not a disease caused by a *nyen* being. This is also true for diseases caused by evil spirits (*gdon nad*). According to Dr. Dawa, *dön* (*gdon*) simply has the connotation of “severe” rather than “evil spirit.” Nonetheless, further studies could explore the full range of meanings behind the *nyen*, in which the emergence of biomedicine may have played a significant role. This transition is critical as it reflects not only changes in medical practices but also shifts in societal attitudes toward health and sickness.

This transition of meanings can also be due to environmental factors. As suggested by Kocurek (2013, 28), *nyen* beings as causes of diseases have simply been replaced by *lu* (*klu*), a serpentine being associated with water, probably due to ecological changes in Tibet in which forests were diminishing around 1430 CE (Miehe et al. 2009, 66) with the result that people refocused on *lu*, which reside near water sources, as a cause of disease. This change in interpretation can be seen in the *Extended Commentary* as well. Chapter 30 of the *Extended Commentary* (Sangs rgyas rgya mtsho 2005, 117–22) focuses on an epidemic known as “prickly brain pain” or *lezer* (*klad zer*),<sup>7</sup> a deadly and contagious *nyen* disease that attacks the brain resulting in an intense, piercing pain. This disease is one of the so-called “eighteen deadly *nyen* diseases” (*gnyan nad rigs bco brgyad*) and is highly severe, and very much feared as there is no known antidote. The disease is not caused

<sup>6</sup> In Tibetan medicine, the *nyes pa* wind (*rlung*), bile (*mkhris pa*), and phlegm (*bad kan*) are the three fundamental attributes that influence health. An imbalance (or faults) among these three attributes results in the body’s malfunction.

<sup>7</sup> Translated as “meningitis” by practitioners nowadays.

by a *nyen* being but by the disturbance of the *lu*, which in turn cause the demoness (*ma mo*) to spill out disease-causing worms (*srin*), known as *parpata* and *tretreho*, which cause a disruption to the bile *nyepa* (*nyes pa*; Sangs rgyas rgya mtsho 2005, 118, ln 3–6).

### 3. *Lezer as a Form of Nyen Disease in the Extended Commentary*

*Lezer* is among the eighteen ailments attributed to the manifestation of *nyen*. At the outset of the chapter, Sanggyé Gyatso provides a detailed explanation of the origins of *nyen* and the process through which it arises. The etiology and treatment of disease are highlighted in the following excerpt from the discussed Chapter 30 of the *Extended Commentary*:

The *nyen* disease that infests the brain is understood as a malicious condition transmitted to those sentient beings with karmic obscurations. This disease is not thoroughly documented in the famous canonical texts, with only fleeting mentions and no detailed accounts. If left untreated, this disease will strike with the speed of lightning, immediately leading to the patient's death. This "black *nyen* disease" (*gnyan nad nag po*) can devastate a quarter of the households it infects. The symptoms include sudden, excruciating pain that disrupts the body's constituents (*lus zungs*), with confounding heat (*tsha*) and cold (*grang*) manifestations in the pulse and urine that confuses diagnosis. The miasmatic transmission of this illness resembles a plague, but standard medical treatments prove ineffective and may even hasten the patient's demise. The great compassionate master Padmasambhava of Urgyan, possessing the wisdom of an omniscient Buddha and the loving concern of a father to all sentient beings in turmoil, has imparted profound esoteric instructions and miraculous remedies to the virtuous Dharma king Trisong Detsen for treating this pestilential scourge.<sup>8</sup>

Sanggyé Gyatso's prevailing belief was that *nyen* disease is caused by a lack of merit, influenced by the concept of karma. Sanggyé Gyatso has not related nor mentioned the *nyen* beings as the cause of disease, instead the term *nyen* is used as an adjective to describe the disease as acute and deadly, rendering previous treatment methods ineffective. Under this condition, novel interventions foretold by Padmasambhava in a hidden treasure or *terma* (*gter ma*) were revealed by Sanggyé

<sup>8</sup> Sangs rgyas rgya mtsho 2005, 117. Unless otherwise noted, all translations are mine with reference to Disi Sangjie Jiacao (2015) and in consultation with Dr. Dawa Dorjé. Please refer to the appendix for the Wylie transliteration.

Gyatso and incorporated into the aforementioned Chapter 30.<sup>9</sup> Padmasambhava, also known as Guru Rinpoche, is a highly revered figure in Tibetan Buddhism. He is often credited with bringing Buddhism to Tibet in the eighth century and is considered a “second Buddha” by many Tibetans. His teachings and practices form the core of the *terma* tradition of Tibetan Vajrayāna Buddhism. The discovery of *terma* is seen as a way to revitalize and adapt Buddhist teachings to the needs of the time. In the context of healing, it is believed that the revelation of *terma* holds an important position, as new diseases arise in different epochs, and *termas* with healing specialties provide new ways of healing. Great *terma* revealers (*gter chen*), such as Guru Chöwang (Chos dbang, 1212–1270) even suggested that “all medicine and calculation have arisen as *terma*, because the compassionate Buddha manifested as Mañjuśrī, within whose heart all kinds of astrology and medicine were initially concealed, from which they were subsequently revealed” (Mayer 2022, 384).

During the compilation of the *Extended Commentary*, the introduction of therapeutics from *terma* underscored the limitations of contemporary medical practices in treating severe *nyen* diseases, suggesting that the *terma*-revealed amulet was particularly effective. Sanggyé Gyatso suggests that while empirical clinical experience is important, divine revelation should not be overlooked, indicating that *nyen* diseases may have spiritual roots that benefit from a combined medical and tantric approach. This potentially implies that the disease had spiritual causes that would benefit most from a spiritual approach to treatment provided by the prescription in the *Extended Commentary*. Sanggyé Gyatso states:

The key points are summarized as follows, to be remembered carefully. There are nine [aspects] related to this [*nyen* disease]: the individual causes, the conditions, the site of infection, preventative measures, symptoms, treatment, empowering vows, pacifying, and further management.

Individual causes: The eight classes of fierce deities (*sde brgyad*) are aroused by the three poisons (greed, hatred, delusion).

<sup>9</sup> *Termas* are concealed objects and teachings which are revealed by a qualified *tertön* (*gter ston*, “treasure-revealer”) either in the earth, in space or in the mind of the *tertön* via dreams or visions. *Termas* are generally associated with Padmasambhava and *ḍākinīs*, such as his consort Yeshé Tsogyel, by whom these *terma* were concealed. These teachings remain hidden and protected until their appropriate time comes when they are meant to be revealed. Although *terma* are found in different Tibetan Buddhist schools, the Nyingma School has been most closely identified with most of the revealed texts and *tertön* revealers from the eleventh century to present times, forming a unique system of transmission of teaching known as the “treasure traditions” (*gter lugs*; Doctor 2005, 17).

The conditions: The uncultivated beings of the degenerated age, who do not uphold the precepts. Those who disregard their commitments often find themselves in conflict with one another. In utmost carelessness, they provoke the wrath of the Dharma-protecting deities and *lu*. Breaking their vows, they defy the instructions of the Guru. By engaging in grievous non-virtue (*mi dge*) and negative behaviors (*spyod ngan*), they provoke the dharma protectors, leading even the gods to transform into demons. The toxic breath of the *mamo* (*ma mo*) deities gathers like ominous clouds, while the contagious diseases of the *nyengö* (*gnyan rgod*) deities descend like rain. Like dry tinder meeting fire, the conditions present in the causes lead to the manifestation of the so-called *tretreho* or *parbata* in the form of parasites (*srin*). These parasites possess lizard-like heads, large mouths, and long, snake-like tails, resembling centipedes with many legs. Their wings are made of wind (*rlung gshog*), allowing them to move in all directions, entering the patient's pores and nostrils. These worms dwell within the body without limbs, are reddish-copper colored, of extremely small size that is invisible to the naked eye, and transform into seven types of poisonous micro-worms that swiftly infect the entire body, traveling along the channels, causing all kinds of *nyen* and *dzé* (*mdze*) diseases symptoms. Under the influence of negative factors such as improper living conditions, time and season, diet, as well as demonic disturbances, these worms erode the vital essence, leading to the outbreak of the pestilence.<sup>10</sup>

Furthermore in this chapter, *nyen* can manifest as a range of disease with different target organs. *Nyen* diseases are not restricted to the brain but can turn into many types of fatal diseases which are highly transmissible. The following excerpt illustrates this point by focusing on various sites that *nyen* diseases can target:

The classification of *nyen* disease is based on the location of the affliction. In the head it causes a "brain pricking pain"; in the throat it causes a "swelling throat" (*gag pa*); in the upper body [lungs] it is called an "acute stabbing pain" (*gzer thung*); in the small intestine it causes a pain as inflicted by a "bull's horn" (*glang*); in the small intestine it causes colic (*rgyu gzer*); on the skin it causes fiery eruptions and swellings (*me dbal*); in the joints it causes swelling (*rmen bu*); in the calf muscles it causes cramps; it causes ulcers in the muscles (*lhog pa*); in the hands, bones, and veins it causes necrotic

<sup>10</sup> Sangs rgyas rgya mtsho 2005, 117–18, ll. 15–20, 1–12. See appendix for Wylie transliteration.



ulcers (*nang lhog*); in the spinal cord it causes the arching of the spine (*'dzum bu ltag dgye*). In the gallbladder (*mkhris*) it causes madness (*rims smyon*) [known as] *tretreho*, the “Chinese disease, yellow eye, and black three-in-one disease” (*rgya nad mig ser nag po gsum*);<sup>11</sup> in the life vein (*srog tsa*), vital organs and viscera, it causes internal ulcers (*nang lhog*), pestilence lumps (*kha med*), “spoon disease” (*khyem bu*),<sup>12</sup> bumpy skin disease (*'bar 'bur*), as well as swelling below the ears (*rna rtsa phus 'debs*), throat disease (*ngam ru*), and many other kinds of pestilence that rapidly take away life.<sup>13</sup>

Sanggyé Gyatso highlights the severity of the disease and the need for an effective prevention, especially for the eighteen deadly *nyen* diseases. An important point he established for the later use of the amulet is that all internal causes of disease stem from the three poisons associated with the eight classes of fierce deities. According to the Buddhist worldview, these three poisons arise from a person's mind and lack an inherent nature. The teaching of emptiness (*stong pa nyid*) implies that all phenomena are interdependent and devoid of inherent existence, and this insight can alleviate diseases by revealing the empty nature of reality, which is mediated through the ritual of the amulet. It logically follows that if disease itself lacks inherent nature it can be eliminated with the practice of meditative power. At this advanced stage of emptiness meditation, all forms and concepts experienced in life, such as diseases, are perceived as illusory and dream-like, making them highly mutable for the adept (Tokar 1999, 51).

#### 4. The Vajra Armor - Dissolving Diseases into the Void

In Chapter 30, the amulet is said to rely on a meditative protective ritual known as the Vajra Armor. This protective ritual can be traced back to the Hindu tradition of *kavaca* (Van Kooij 1983, 118–29), meaning a “protective cover.” In the context of healing, *kavaca* is often used as protection against diseases. From Sanggyé Gyatso's perspective, the concept of the Vajra Armor encompasses a specific set of practices which include the recitation of magical formulas, the invocation of a deity, and the transformation of the practitioner into the deity. Additionally, the process involves the creation of protective textual amulets (known as *srung 'khor* or “protective wheels,” hence in

<sup>11</sup> *Rgya nad* (literally “Chinese disease”) was believed to have been carried by travelers from the Chinese region.

<sup>12</sup> Swelling of the lymph nodes at the neck.

<sup>13</sup> Sangs rgyas rgya mtsho 2005, 118.

our case *rims srung 'khor*, “infectious disease protection wheel”) infused with medicinal substances. The process consists of two distinct stages: an “Internal Protection” (*nang gi srung*) stage, which incorporates the use of invocations of mantras and the empowerment of the medicinal substances (*sman sgrub*) drawing on older traditions that influenced Sanggyé Gyatso (Garrett 2009; Cantwell 2015; Sehnalova 2019), and a “Secret Protection” (*gsang srung*) stage, which involves a meditative practice centered around the deity Garuḍa (*khyung*; Simioli 2019; van der Valk 2019). These two stages are crucial for the amulet to exhibit protection against difficult-to-treat diseases, especially the Secret Protection stage where diseases are transformed into the void—that is the void of inherent nature (*rang bzhin*). What follows is my translated description of the amulet preparation and related practice:

The practitioner treating the disease should protect themselves by wearing the amulet containing the following diagram [Fig. 1].

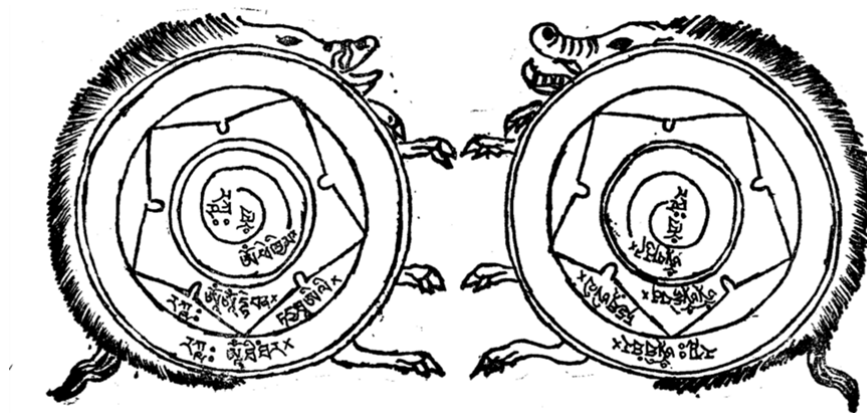


Fig. 1 — The wild boar amulet, with the female wheel on the left and the male wheel on the right.

The amulet is prepared by drawing two sets of four concentric circles with a five-spoked wheel having even interior angles. On the male wheel, the mantra should face outward, while the mantra on the female wheel should face inward. On the outside of each wheel, a ferocious wild boar should be drawn. In the center of each ferocious wild boar, the syllable *khrom*<sup>14</sup> should be written.<sup>15</sup> On the male wheel, at the outer-middle section, the mantra beginning from

<sup>14</sup> *Khrom* (pronounced: *trom*) is the seed syllable of the bird-like deity Garuḍa.

<sup>15</sup> *De phyir phag rgod 'jigs rung dbus su khrom*.

the outward direction “*om̐ ga ru ḍa haṃ sa he tsa le tsa le hūṃ phaṭ*”<sup>16</sup> should be inscribed; this mantra is believed to protect the practitioner’s body, speech, and mind from *parpata* worms by wearing [it]. In the center of the female wheel, the syllable *khroṃ* should be written, and on the outer-middle circle, the mantra “*om̐ phe khyim ni swāhā*” should be written. This mantra protects the practitioner from *nyen* diseases brought forth by the *parpata* worm to their body, speech, and mind. The other mantras, such as *ma ma rakṣā rakṣā*, should also be written in the outward direction. Inside the five-spoked wheel, the mantra “*ōṃ ṍṃ dhe ba nan te sad ka ru nan de sad: ṍṃ ṍṃ bram ze sad shog zi shog sad/ ṍṃ ṍṃ zhu tshe zhu sad shog ze shog sad/ ṍṃ gnam lcags rdo rje kha la pram: om̐ gnam lcags rdo rje thibs sod*” should be written.<sup>17</sup> Outside the five-spoked wheel “*ōṃ gnam lcags rdo rje kha la pram: om̐ gnam lcags rdo rje thibs sod/ rtsibs mchan ltar/ tadya thā i li ghi bsu i gi swāhā/ tadya thā ma ha ga ma hā ma li ha ma ho ma swāhā: tadya thā bdag la badzra ghandhe kan tsa dur mi e ki hi: kandhe hi kandhe tsa dur mi e ki hi: na ga hu ni ārya swāhā*” should be written. In the outermost circle “*om̐ the tha ra ti sa dunte dzwa la ram pa ye hūṃ phaṭ ye dhar*” should be written. Wearing this amulet will guard against *parpata nyen* caused by one’s misdeeds. Follow by [recitation of] the *rakṣa* mantras.<sup>18</sup> After inscribing the mantras on the amulet, it is to be completed by soaking it in a solution of aconite (*btsan dug*), sweet flag (*shu dag*), myrrh (*gu gul*), asafetida (*shing kun*), realgar (*ldong ros*), musk (*gla rtsi*), arsenic (*ba bla*), and sulphur (*mu zi*). One should generate the bodhicitta of Vajrapāṇi and perform the practice. Before dawn, wrap the amulet with five-colored threads, and complete it with a consecration. Meditate on the five-spoked wheel mantra and the “*ha la*” mantra.<sup>19</sup> After completing the meditation, wear the amulet for protection. Amulets for the prevention of other diseases should be also prepared in this way. In any case, the practitioners should perform the wild boar meditation and recite the mantra upon the amulet before wearing it around their neck.<sup>20</sup>

<sup>16</sup> This mantra is associated with the Garuḍa deity, discussed further below.

<sup>17</sup> These are the mantras mentioned on the instruction leaflet of the amulet produced by the Men-Tsee-Khang.

<sup>18</sup> Hidden meaning or practice which is not elaborated.

<sup>19</sup> The “*ha la*” mantra was not further explained in the *Extended Commentary*. “*Ha la*” literally translates as poison, which could also relate to *halāhala*, a specific poison in Hindu mythology.

<sup>20</sup> Sangs rgyas rgya mtsho 2005, 119–20, ll. 1–16, 1–8. This Wild Boar meditation could be a meditation related to the dharma protector Mahākāla, but further research has to be done to verify this.

In the preparation of the “protective wheel” amulet, we have noted the Garuḍa syllable *khrom* and the related mantra in the instruction, although Sanggyé Gyatso did not disclose any information on the deity Garuḍa. The Secret Protection stage for the emptiness meditation mentioned above, which can dissolve diseases, is absent in Chapter 30 and other sections of the *Extended Commentary*.

### 5. Garuḍa and Healing

The association of the amulet with the deities Garuḍa (Khyung) and Vajrapāṇi reflects the complex history and cultural influences on the development of Sowa Rigpa, including Nyingma healing practices centered on Garuḍa (Hillis 2002, 313–32). Garuḍa is a sacred bird-like creature with a human-like face and arms, depicted wearing a crown and various ornaments. It is often associated with protection. In the Tibetan context, Garuḍa is considered to be a powerful protective deity who has the power to protect against negative energies and to purify the environment. In both Indic and Tibetan traditions, Garuḍa is often described as the enemy of the *lu*. *Lu* can be both benevolent and malevolent, depending on the context and the beliefs surrounding them. According to a legend, there was a kingdom in India plagued by diseases caused by the *lu*. The king sought refuge in the Three Jewels (*dkon mchog gsum*), and in response, Garuḍa manifested to aid the afflicted. Garuḍa's body transformed into medicinal substances which could be taken as pills or worn as amulets for healing (Gyatso and Hakim 2010, 317). These medicinal substances<sup>21</sup> later became the key ingredients of the Garuḍa-5 formula in the Sowa Rigpa tradition (van der Valk 2019, 112), a formula, slightly reformulated, also prominently used during COVID-19 (Tidwell et al. 2024).<sup>22</sup>

The concept of healing through the power of Garuḍa can also be traced back to earlier revealed *terma* medical texts, such as the *Great Vase of the Amṛta of Immortality* (*'Chi med bdud rtsi bum chen*; hereafter *Vase of Amṛta*, Simioli 2019, 252). Medical practitioners perceived that the disturbance of the ecological environment is caused by the three poisons generated by sentient beings, which in turn irritate the *lu* who then cause various diseases. *Lu* are a special class of spirits mentioned

<sup>21</sup> The medicinal substances are chebulic myrobalan (*a ru ra*) which symbolizes Garuḍa's flesh; costus (*ru rta*) symbolizes Garuḍa's bones; sweet flag (*shu dag nag po*) symbolizes Garuḍa's muscles; musk (*gla rtsi*) symbolizes Garuḍa's blood; and dark-blue aconite (*bong nga nag po*) symbolizes Garuḍa's heart. (Gyatso and Hakim 2010: 317).

<sup>22</sup> The reformulation consists of chebulic myrobalan, sweet flag, costus, aconite, and myrrh (*gu gul*) replaces musk.

in the *Four Tantras* that expresses the condition of the natural environment. Similar to *nyen*, *lu* are provoked by disturbances to their natural environment, and the diseases caused by them can be cured by pacifying the upset *lu*. In the context of this paper, the association of the amulet with Garuḍa, as well as the use of its seed syllable (*khrom*) and its mantra, can be seen as an effective protective measure against the negative energies and disturbances in the environment by means of making offerings to the Garuḍa. Another distinctive element of the amulet is the representation of the wild boar. While we can understand these connections based on other works, Garuḍa's relation to the wild boar and the deity Vajrapāṇi remains unexplained in the *Extended Commentary*.

#### 6. Secrecy of the Secret Protection Stage

Sanggyé Gyatso prescribes the practice of the Wild Boar meditation as a preliminary step before wearing the amulet. In Chapter 30 of the *Extended Commentary*, the process of achieving the aforementioned "Internal Protection" stage of creating the amulet is fully described, while the details of the "Secret Protection" stage remain undisclosed. The available information regarding Garuḍa being represented and the specific visualization techniques to be employed is limited. This lack of information in the *Extended Commentary* may stem from several factors. Firstly, the practice of visualization was likely a familiar and widely understood, but orally transmitted, technique among practitioners at the time of the composition in the seventeenth century, especially in relation to the healing cult of Garuḍa. Consequently, detailed written instructions for the "Secret Protection" may have been deemed unnecessary. Secondly, this paucity of information underscores the prevalent tradition of maintaining secrecy among the tantric practitioners. It could serve as a means of safeguarding significant tantric therapeutic practices from misuse. Since it was considered to be a powerful "Vajra Armor" practice, it is plausible that the Wild Boar meditation might not have been documented in other tantric manuals to prevent uninitiated individuals from engaging in it or prescribing the associated amulet, as discussed in a previous investigation on the so-called concealed medicinal practices (*gsang sman*) detailed in the *Extended Commentary* (Chui 2020).

The tradition of secrecy within Tibetan medicine is rooted in the early transmission of medical knowledge from India to Tibet. During this process, the dissemination of medical knowledge was often conducted in a concealed manner, with the texts being shared only

among a few selected individuals.<sup>23</sup> The main objective behind this practice was to safeguard the knowledge and prevent access to it by unauthorized individuals. By keeping the knowledge secret, the tradition aimed to maintain its exclusivity and ensure that it was passed down only to those considered deserving and trustworthy.<sup>24</sup> Another point to note is that detailed explanations of the visualization is not found in commentaries on the *Extended Commentary* either. This is also the case with commentaries on other chapters of the *Extended Commentary*. In-depth explanations are available in the commentaries of the *Extended Commentary*, such as the *Single Lineage of Secret Medicine: The Golden Key for Decoding the Knot of the Extended Commentary on the Instructional Tantra* (*Gsang sman chig brgyud/ Lhan thabs kyi rgya mdud bkrol ba'i rin chen gser gyi lde mig*; Ngag dbang sangs rgyas dpal bzang 2005) by Ngawang Sanggyé Pelzang (Ngag dbang sangs rgyas dpal bzang, late 17th c.), and the *Writing on the Single Lineage of Secret Medicine* (*Gsang sman chig brgyud kyi shog dril skor*; Blo bzang chos grags 2005) by Darmo Menrampa Lozang Chodrak (Dar mo sman rams pa blo bzang chos grags, 1638–1710). The “Secret Protection” ritual and the Wild Boar visualization instructions could have been kept secret and transmitted orally elsewhere.

### 7. The Missing “Secret Protection” Practice Instructions

A matching prescription to the *Extended Commentary's rimsung* amulet can be found in Chapter 11 of the *Fulfilment of All Goals: the Liturgy of Clear Instructions on the Way of Supplication by Means of the Four Maṇḍala Offerings of Ārya Tārā* (*Rje btsun sgrol ma la maṇḍal bzhi mchod kyi sgo nas gsol ba btab tshul gyi cho ga gsal bar bkod pa 'dod don kun 'grub sogs*) entitled the *Practice of the Wild Boar Wheel* (*Phag rgod 'khor lo'i sgrub tshul*) by Drakri Damtsik Dorjé Drakpa Pel Drakri Damtsik Dorjé Drakpa Pel (Brag ri dam tshig rdo rje grags pa dpal), hereafter the *Fulfilment of All Goals* and the *Wild Boar Wheel*.<sup>25</sup> Drakri Damtsik Dorjé was a Mongolian scholar who was best known for his work on the Guhyasādhana practice of the deity Hayagrīva (*Rta mgrin*). The *Fulfilment of All Goals* is a collection of rituals. Many of them are engaged in purifying negativities, such as the *Fumigation Rituals Eliminating Evil and Pollution* (*Sdig sgrib kun sel bsangs*), the *Dhāraṇī of the Great Wrathful Vajra King to Revert Evil Dispute* (*Rdo rje khro bo'i rgyal*

<sup>23</sup> See Chui 2019.

<sup>24</sup> Further on the secrecy concerning the *Extended Commentary*, please refer to Chui 2019.

<sup>25</sup> Brag ri dam tshig rdo rje 2023, available online and in the manuscript collection of the National Library of Mongolia.

*po chen po kha mchu nag po bzlog pa'i gzungs*), and the *Torma Offering for Obstructing Spirits* (*Bgegs gtor*). The chapter *Wild Boar Wheel* exhibits striking similarities to the mantra and amulet preparation instructions found in the *Extended Commentary*, and sometimes appears to offer more detail. In the chapter's annotation, the author emphasizes the preservation of the original ritual practice as it is presented in accordance with the *Cycle of Collection of Wrathful Rituals* (*Gtum po'i las tshogs*). The purpose of this preservation and transmission is given as offering benefit to sentient beings during outbreaks of widespread disease. Additionally, the annotation highlights that the ritual practice draws inspiration from a medical manual authored by Ngawang Pelzang, yet no additional details regarding this source are provided.<sup>26</sup>

Within the Tibetan medical tradition there are multiple individuals named Ngawang Pelzang. If we assume that the mentioned Ngawang Pelzang refers to Ngawang Sanggyé Pelzang (Ngag dbang sangs rgyas dpal bzang, *ca.* late 17th c.), a student of Sanggyé Gyatso during the reign of the Fifth Dalai Lama, it may shed some light on the rationale behind the exclusion of visualization instructions from the main text of the *Extended Commentary*. In a commentary on the *Extended Commentary* known as the *Single Lineage of Secret Medicine: The Golden Key for Decoding the Knot of the Extended Commentary on the Instructional Tantra*,<sup>27</sup> Ngawang Sanggyé Pelzang emphasizes the importance of restricted oral transmission of medical knowledge. He states that the key to this knowledge is to be transmitted orally, and it is only bestowed upon those who are capable and have shown reverence to their teacher. Ngawang Sanggyé Pelzang further asserts that due to the paramount importance of these secret methods in treating diseases, practitioners must receive proper teachings and blessings from their teacher before engaging in practice.<sup>28</sup> He also emphasizes the exclusive transmission of the core of the secret practice within a single lineage (Chui 2020). Therefore, it is likely that the visualization aspect of "Secret Protection" was reserved within the lineage and intentionally omitted from Chapter 30 of the *Extended Commentary*. When composing the text Sanggyé Gyatso may have intentionally left out the "Secret Protection" instructions, as the amulet would remain incomplete without this crucial empowering visualization. This approach aligns with the principles emphasized by Ngawang Sanggyé Pelzang and is typical for any tantric knowledge aiming at safeguarding the esoteric practices within its lineage. The intricate details of the Wild Boar visualization practice could have been

<sup>26</sup> Ngag dbang dpal bzang (Brag ri dam tshig rdo rje 2023, 240).

<sup>27</sup> According to Meyer (2003, 111), Sanggyé Gyatso appointed Darma Menrampa as one of his students in charge of medical teaching at the Chakpori medical college.

<sup>28</sup> Ngag dbang sangs rgyas dpal bzang 2005, 461.

preserved by Ngawang Sanggyé Pelzang and subsequently transmitted to Drakri Damtsik Dorjé (Fig. 2).



Fig. 2 — The transmission of the Secret Protection instructions.

### 8. The Wild Boar Visualization according to Drakri Damtsik Dorjé

In the Chapter of the *Practice of the Wild Boar Wheel* by Drakri Damtsik Dorjé, the subtitle can be translated as “Further Supplementary (*lhan thabs*) Explanation to the Accomplishment Practice of the Wild Boar Wheel.” Alternatively, it can read as “Further Explanations of the *Extended Commentary* (*lhan thabs*) on the Accomplishment Practice of the Wild Boar Wheel.”<sup>29</sup> The term *lhan thabs* can mean explanation, supplement, or the *Extended Commentary*. However, additional research is required to ascertain whether Drakri Damtsik Dorjé is referring to the *Extended Commentary* here. Another point to note is that this practice refers to the *Vajra Armor of the Wrathful in the Form of Garuḍa*.<sup>30</sup> Upon examining the mantra to be written on the wild boar drawing as described by Drakri Damtsik Dorjé, there are striking similarities with Sanggyé Gyatso’s description, such as: draw two ferocious wild boars facing each other with their mouths wide open; the syllable letter *khroṃ* is to be written in the center of the boars; “*oṃ ga ru ḍa haṃ sa he tsa le tsa le hūṃ phaṭ*” is to be written on the male boar, and “*oṃ phe khyim ni swāhā*” on the female boar. With these two mantras, *nyen* diseases caused by *parpata* will be eliminated. The way the mantras are positioned in the amulet are alike (Brag ri dam tshig rdo rje 2023, 223–25). It is reasonable to infer that the missing element necessary for completing the amulet—the visualization of the Wild Boar, which is not clearly explained in the *Extended Commentary*—would likely resemble the one found in the *Wild Boar Wheel*. The

<sup>29</sup> Brag ri dam tshig rdo rje (2023, 223): *gzhan yang lhan thabs su bshad pa'i phag rgod 'khor lo 'bres sgrub pa*.

<sup>30</sup> Full title in Tibetan: *Gdams pa 'di ni gsang bdag gtum po'i las tshegs las 'byung ba bzhin rdo rje khrab rangs las bshad pas 'dir gsang bdag gtum po'i sgo nas khyung* / (Brag ri dam tshig rdo rje 2023, 238).



section on the visualization in my translation reads as follows:

In the practice of self-generation, the process begins by focusing on the syllable *hūm* symbolizing emptiness. Visualize the manifestation of two black wild boars originating from the empty space evoked by the syllable [*khrom*]. Simultaneously, the syllable *khrom* emerges in yellow light at the center of the Wild Boar Wheel, which is adorned with spokes featuring five points. Above the syllable, an array of diverse lights emanates, illuminating the practitioner's innermost seat of the heart. At this stage, the secret supreme Lord Vajrapāṇi (Gsang pa'i bdag po), accompanied by an extensive assembly of buddhas, bodhisattvas, and their retinues, materializes on a cloud positioned above. Offer supplications to them three times, entreating their assistance in subjugating all afflictions and adversities caused by demons and spirits.

After the supplication, the practitioner engages in a visualization exercise involving the guru, Lord Vajrapāṇi, buddhas, bodhisattvas, and their retinues, wherein they radiate wisdom from their hearts. Within this wisdom, the image of the wild boar, referred to as the "wild boar of wisdom" (*ye shes kyi phag rgod*), manifests and is assimilated into the practitioner's heart. From the wisdom inherent in the heart of Vajrapāṇi, the Wild Boar Wheel emerges and is subsequently incorporated into the prepared amulet. It is crucial to understand that the wild boar symbolizes nothing other than the wisdom embodied by Vajrapāṇi. As an act of offering to the deity, flowers are to be scattered.

Lord Vajrapāṇi, assuming the form of Tumchen Nakpo (gtum chen nag po), is then absorbed into the Wild Boar amulet positioned in front of the practitioner. This healing process occurs as the syllable of the mantra becomes connected to the ailment, allowing the power of the syllable to eradicate the disease. The spokes of the mantra wheel emit brilliant rays that completely incinerate the disease, eliminating it without distinction from the outermost to the innermost, from top to bottom. Subsequently, the practitioner recites the mantra while scattering flowers as offerings. Before dawn comes, cover the amulet with a black cloth before wearing it on the body. The recitation of the protective mantra should continue, while simultaneously visualizing the *cakra* located in the heart as inseparable from emptiness.<sup>31</sup>

The preceding instructions outline the visualization for creating the amulet rooted in the healing Garuḍa-Vajrapāṇi practice, which

<sup>31</sup> Brag ri dam tshig rdo rje 2023, 227–29.

corresponds with the “Secret Protection” stage we are seeking to explore. The text reveals that the wild boar symbolizes the wisdom of Vajrapāṇi rather than ignorance. In other words, the wisdom of Vajrapāṇi, disguised as a wild boar, devours the diseases that arise from ignorance. In the Vajrayāna tradition, Vajrapāṇi holds significant importance. The name “Vajrapāṇi” (Phyag na rdo rje) can be translated as “Vajra in Hand” or “Holder of the Thunderbolt.” Vajrapāṇi is regarded as a bodhisattva, an enlightened being who compassionately works towards the well-being of all sentient beings. Vajrapāṇi manifests in various forms, and in this visualization practice, the practitioner is instructed to visualize Vajrapāṇi in the wrathful form known as Guhyapati, the Lord of Secrets (Gsang pa'i bdag po). The instruction alludes to a wrathful form of Vajrapāṇi known as Tumchen Nakpo, without providing additional details or elaboration regarding this form.

In Tibetan iconography, the commonly depicted form of Guhyapati Vajrapāṇi is a blue-black deity with a single face and two hands. In his right hand, he grasps a five-pointed *vajra*, symbolizing the unyielding nature of enlightenment. His left hand is raised to his heart, displaying a wrathful gesture. Vajrapāṇi's hair in a vibrant yellow color coils upwards and contains the head of a horse, representing the deity Hayagrīva. Atop the crown of the horse's head sits Garuḍa (Khyung) depicted in a white hue. Garuḍa vigorously flaps his sword-like wings and possesses turquoise-colored horns. Additionally, he is adorned with a radiant jewel positioned between his horns. These three deities, when combined, form the Ta Chak Khyungsum (Rta phyag khyung gsum), the trinity of Hayagrīva, Vajrapāṇi, and Garuḍa. The associated practice is believed to address injuries, infections, and the looming threat of epidemic diseases in three aspects: Vajrapāṇi embodies the forceful and wrathful power of the Buddha, Hayagrīva represents the utmost compassion of Chenrezik (Avalokiteśvara), and Garuḍa symbolizes skillful wisdom in countering diseases associated with *lu*.

### 9. The Vajrapāṇi-Garuḍa Deity

Despite the detailed elucidation of the “Secret Protection” by Drakri Damtsik Dorjé, the visualization instruction provided lacks a comprehensive depiction of the Hayagrīva aspect, leaving room for further investigation and clarification. It is possible that the visualization practice mentioned in the *Wild Boar Wheel* draws inspiration from another deity similar to Guhyapati without Hayagrīva. *The Precious Methods of Accomplishment of Ratnasambhava: Clarifying the Purpose of Realization* (Yi dam rgya mtsho'i sgrub thabs rin

*chen 'byung gnas kyi lhan thabs rin 'byung don gsal*) compiled by the Seventh Panchen Lama Tenpai Nyima (Bstan pa'i nyi ma, 1782–1853)<sup>32</sup> depicts various forms of both Vajrapāṇi and Garuḍa. One such form, which closely resembles the aforementioned Tumchen Nakpo, bears the name “Great Wrathful Vajrapāṇi” (Phag na rdo rje gtum chen, found on folio 329). This deity is a wrathful Vajrapāṇi adorned with a white Garuḍa holding a wheel (*'khor lo'i khyung*) on his head, known as the Buddha-Garuḍa. Additionally, four other Garuḍas emanate from Vajrapāṇi: on the neck, a red Padma-Garuḍa (Padma'i khyung) holding a lotus on the heart; a blue Vajra-Garuḍa (Rdo rje'i khyung) holding a thunderbolt at his navel; a yellow Ratna-Garuḍa (Rin po che'i khyung) with a gem at the navel; and a green Karma-Garuḍa (Las kyi khyung) holding a sword in the genital region. These five Garuḍas, with their respective colors and names, represent the Five Dhyani Buddhas (Rgyal ba rigs lnga), symbolizing the transformation of the five poisons into the five transcendent wisdoms.<sup>33</sup> Metaphorically, the five-spoked wheels of the wild boar represent the five powers of the Dhyani Buddhas of the five cardinal points that eradicate epidemics caused by *nyen* diseases and ultimately originating from the ignorance (*ma rig pa*) of sentient beings.

Returning to the chapter of the *Wild Boar Wheel*, the subsequent visualization instruction within the same chapter presents a more comprehensive method of disease eradication:

From the vast expanse of emptiness, there emerges the syllable *khrom* along with the formidable presence of the wild boar. The mouth of the wild boar emits the wrathful mantra, resembling a blazing fire, while an infinite number of fierce wild boars materialize from the practitioner. These wild boars proceed to devour the disease in its entirety.

Within the heart of each wild boar, visualize a black syllable *khrom* upon a moon disc. Then, a droplet (*thig le*) emits radiant white rays of light, serving as a protective shield against disease. The individual seeking healing is envisioned within this droplet, positioned at the center of the wild boar wheel. The tips of the wheel's five spokes effectively capture and eliminate all forms of

<sup>32</sup> Refer to Nebesky-Wojkowitz 1993, 257.

<sup>33</sup> The Five Dhyani Buddhas represent different aspects of enlightened wisdom and are visualized and meditated upon to cultivate specific qualities and transcendental insight. Vairocana represents the wisdom of the Dharmadhātu (the Realm of Truth). Akṣobhya allows one to see the nature of reality and overcome anger and aggression. Ratnasambhava embodies the wisdom of equanimity. Amitābha represents discriminating wisdom. Amoghasiddhi embodies the wisdom of accomplishment.

disease. As the mantra contained within the wheel grows in intensity, the disease is burnt into ashes. Subsequently, the wind disperses these ashes, leading to a complete eradication of the disease, erasing its very existence as if it never had a name. The protective mantra continues to emanate an uninterrupted light throughout the wheel. It is at this stage that the following prayer should be recited: "The fire of the wild boar consumes all diseases. The profound and blissful wisdom arising from emptiness scatters the ashes. The nectar from the Jar of Great Bliss cleanses away all diseases, leaving no trace behind."<sup>34</sup>

In the context of the expanded details concerning the *Wild Boar Wheel*, the *rimsung* amulet not only serves as a protective object but also encompasses profound Buddhist principles and practices. As stated at the outset of the chapter of the *Extended Commentary*, the emergence of infectious diseases is attributed solely to the ignorance inherent within individuals as an intrinsic factor, coupled with the absence of correct Buddhist teachings as extrinsic factors. Consequently, the *rimsung* amulet serves not merely as a remedy for alleviating diseases but also to guide practitioners to their innate wisdom as presented by the Buddhist tradition. Ignorance stands as the fundamental cause of disease, while wisdom serves as the ultimate remedy. In the final section of the *Wild Boar Wheel*, the ultimate remedy for Sanggyé Gyatso's "individual causes" of *nyen* disease is suggested. This remedy involves transcending the three poisons—as both our existence and *nyen* disease are empty in nature. Ultimately, the cure for disease is not found in external remedies or treatments but within the depths of our own minds. By addressing the root causes of disease and cultivating a deeper understanding of the empty nature of all phenomena, we can unlock the path to true healing and liberation. This is the utmost purpose of the *Wild Boar Wheel*'s amulet practice:

Visualize the radiant light rays of the protective mantra completely encircling the upper and lower parts of the body, without any gaps or interruptions. The ferocious fire of the Wild Boar Wheel burns away the inner diseases, demons, obstacles, and hindrances of the body, incinerating them like a forest of thorns. The wind of emptiness, unencumbered by concepts, blows forth and scatters the ashes. May the nectar of the vase of great bliss, the water of wisdom, completely eliminate all diseases, demons, obstacles, and hindrances, leaving not even a name or a trace behind. In the mirror of my own mind, free from the distortions of delusion, the forms of

<sup>34</sup> Brag ri dam tshig rdo rje 2023, 233–35.

obstacles, which appear as enemies, are revealed as mere illusions. Through the simple recognition of the empty nature of appearances, may they completely dissolve, like a mirage, into the vast expanse of emptiness.<sup>35</sup>

### 10. Concluding Remarks

The *rimsung* amulet provides a critical lens for examining the cultural and ontological frameworks underlying Tibetan conceptions of sickness and healing. It situates disease within a complex interplay of cosmological, karmic, and environmental factors. This perspective frames sickness not as an isolated phenomenon but as a manifestation of interdependent imbalances affecting physical, spiritual, and relational dimensions of existence. Healing, therefore, extends beyond physical symptom alleviation to include rituals, offerings, and ethical conduct aimed at restoring harmony with these entities. This approach reflects a worldview that sees human health as deeply interconnected with the natural and spiritual environment.

Although biomedicine has proven effective in addressing many health challenges, including COVID-19, the epistemological significance of amulets lies in their ability to provide spiritual support and cultural continuity within Tibetan traditions. Amulets are often seen as symbols of protection, instilling hope and resilience in times of uncertainty. They serve as a bridge between traditional beliefs and modern healthcare, allowing individuals to navigate their fears and anxieties while adhering to scientific health measures. This is particularly relevant in the context of COVID-19, where the helplessness felt in the face of a global pandemic can lead individuals to seek additional sources of comfort and reassurance.

The preservation and promotion of the amulet play a crucial role in enhancing community health and well-being. While the amulet can provide a sense of protection and spiritual comfort, Tibetan medical practitioners emphasize the importance of maintaining hygiene practices and seeking proper vaccinations as essential components of health. Institutions like the Men-Tsee-Khang are vital in safeguarding this heritage while also promoting the role of Sowa Rigpa practitioners during public health crises without interfering or contradicting biomedical interventions. This is particularly important and should be approached carefully to avoid creating the perception that Tibetan medicine supersedes biomedicine.

The allure of amulets can be particularly significant for younger

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<sup>35</sup> Brag ri dam tshig rdo rje 2023, 236–37.

generations who may feel disconnected from traditional practices in an increasingly modern world. By engaging with these cultural artifacts, young people can develop a sense of identity and belonging, sparking interest in Sowa Rigpa and its associated practices. Amulets can serve as a tangible connection to their heritage, making traditional Tibetan medicine more accessible and relatable. Moreover, as younger generations explore the intersections between tradition and contemporary life, the amulet becomes a point of engagement, encouraging them to learn about the philosophical underpinnings of Sowa Rigpa, including its traditional approach to health that emphasizes balance and well-being. This newfound interest can lead to a greater appreciation for traditional practices, ultimately ensuring their survival and relevance in modern society.

However, it is essential to approach the promotion of these practices with caution, ensuring that claims about the amulet do not imply it can replace established health measures. A collaborative approach with biomedicine can create a synergistic effect, enhancing overall community health. This perspective not only preserves cultural heritage but also contributes to a more comprehensive understanding of health and wellness in contemporary society, recognizing that well-being encompasses both physical and spiritual dimensions. By nurturing this connection, we can cultivate a new generation that values and practices Sowa Rigpa, ensuring its continuity for future generations. In doing so, we address the gap of uncertainty faced during the pandemic, offering a sense of hope and stability that complements biomedical efforts.

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## Appendix 1

*Extended Commentary, original text:*

[117] *le'u sum cu pa/ gnyan nad mgor babs klad gzer bcos pa/*  
 gnyan zhes bya ba'i gdug can nad sna ni/ bsod nams mthu zhan snyigs dus sems can  
 la/ gzhung chen rnams su ma grags nad sna dang/ phyogs tsam ma gtogs ma  
 gsungs du ma 'byung/ bcos pa'i long med 'phraldu thog babs gsod/ gnyan nad nag  
 pos 'dzam gling bzhi cha stong/ drag po'i zug rngus lus zungs glo bur 'khrug/ tsha  
 yang grang tshul grang yang tsha tshul ston/ nges med sna tshogs rtsa chu 'chol bar  
 'byung/ de phyir blta reg dri bas ngos bzung dka'/ dri phog yams thabs 'gos nas  
 mched pa sogs/ ltar snang rims nad spyi dang 'dra na' ang/ nad gzhan gso ba'i thabs  
 tshul dushes kyang/ 'di la sgos kyi gnyen pos ma slebs na/ sman dpyad gang yang  
 nad kyi grogs yin te/ 'chi bdag kha ru de srog myur du 'grol/ des na thugs rje'i gter  
 mdzod o rgyan rjes/ snyigs ma'i 'gro ba rnams la brtses dgongs pa'i/ yab rje kun  
 mkhyen dam pa mi rje'i tshul/ bzung ba'i mnga' bdag khri srong lde'u btsan sogs/  
 dag pa'i 'khor la gdams pa'i zab gnad dang/ gzhan yang sgos kyi zab dgu bye ba'i  
 bcud/ nyung ngur bsod nas bshad kyis yid la gzung/ 'di la sger rgyu de rkyen babs  
 sa dang/ mi 'byung srung ba rtags dang gso ba'i thabs/ dam tshig log gnon phyi rjes  
 bcad dang dgu/ de la rgyu ni dug gsum las skyed pa'i/ sde brgyad la sogs drag po'i  
 gdon yin te/ rkyen ni mi bsrin snyigs ma'i mi rnams kyis/ khrims la mi gnas [118]  
 mna' za nang dme byed/ bag med tho cos lha klu kun la bsod/ dam tshig misrung  
 bla ma'i bka' yang bcag/ ma rungs mi dge spyod ngan sna tshogs kyis/ srung ma'i  
 thugs khros lha yang bdud du babs/ ma mo'i kha rlangs gdug pa sprin du 'khrigs/  
 gnyan rgod rims nad char bzhi phab pa las/ spra ba rlan med me dang phrad pa  
 bzhi/ rgyu la rkyen des tre tre ho zhes sam/ parba tade srin gyi gzugs sprul pa/  
 rtsangs pa'i mgo dbyibs kha che sbrul lta bu'i/ mjug ring rta bla ltar du yan lag  
 mang/ rlung gshog ldan pas phyogs kun rgyu ba ste/ bar snang khams nas ba spu  
 sna sgor bdud rtsi bum pa dang rgyud kyi dgongs pa zung du bsgril ba 'jug/ de bstun  
 lus nang gnas pa'i srin bu ni/ khrag srin rkang med zlum la dmar ba de/ khrag la  
 gnas shing rtsa nang kun tu rgyu/ gnyan nadkun gyi rgyu dang mdze nad byed/  
 ces pa'i dug can srin bu rnam pa bdun gag lhog la/ zangs ltar dmar zhing phra la  
 bltar mi mngon/ skad cig tsam la mgo rkang khyab rgyu nus/ de la rkyen ni rlung  
 mkhris bad kan 'dus/ skyed byed yul dus zas spyod gdon rkyen gyis/ srin 'khrugs  
 lus zungs bzas [zas] pas gnyan nad 'byung/ de phyir dkar mngar gnod cing dug gis  
 'joms/ dbye ba babs sa ming gis tha dad de/ mgo la babs na klad gzer zhes bya zhing/  
 gre bar gag pa ro stod gzer thung ste/ pho bar gnyan glang rgyu mar rgyu gzer la/  
 lpags la me dbal tshigs la rmen bu skyed/ nywa la nywa lhog [log] shar babs lhog par  
 bshad/ sha rus rtsar ben 'drul phyir 'bras zhes dang/ rgyungs par babs na 'dzum  
 bu ltar dgye dang/ mkhris babs rtsar rgyug rimssmyon tre tre ho/ rgyu nad mig ser  
 nag po gsum 'gril zhes/ srog rtsa don sger smos min pa phal cher snod nang babs  
 nang lhog dang/ gnyan rims kha med khyem bu 'bar 'bur dang/ rna rtsa plus 'debs  
 ngam ru zhes pa sogs/ mdor na [119] ming bzung mi lang nad kyi rigs/ du mas 'gro  
 ba'i tshe srog myur du len/ gso byed rnams kyang rang la 'go ba'i phyir/ 'khor lo  
 dpe'u chung ltar mu khyud bzhi/ rtsibs lnga'i steng 'og mnyam pa pho 'khor gyi/  
 yi ge phyir bstan mo 'khor yi ge nang/ de phyir phag rgod 'jigs rung dbus su khrom/  
 de mthar pho 'khor yi ge phyi ru bstan/ om ga ru da hañ sa he tsa le tsa le hūm phat:  
 'di' chang ba'i lus ngag yid gsum la 'go ba'i rims nad 'go nad gnyan parba ta las gyur

pa'i rigs che ge'i 'tshe ba thams cad srung shig ma ma raksha raksha / mo 'khor dbus  
 khrom om phe khyim ni swāhā/ 'di 'chang ba'i lus ngag yid gsum la 'go ba'i rims nad  
 'go nad gnyan parba ta las gyur ba'i rigs che ge'i 'tshe ba thams cad srungs shig ma  
 ma raksha raksha/ yi ge kha nang du bstan lagzhan ma 'dra// rtsibs lngar om om dhe  
 ba nan te sad ka ru nan de sad: om om bram ze sad shog zi shog sad/ om om zhu tshe  
 zhu sad shog ze shog sad/ om gnam lcags rdo rje kha la prah: om gnam lcags rdo rje  
 thibs sod/ rtsibs mchan ltar/ tadya thā i li ghi bsu i gi swāhā/ tadya thā ma ha ga ma  
 hā ma li ha ma ho ma swāhā:tadya thā bdag la badzra ghandhe kan tsa dur mi e ki hi:  
 kandhe hi kandhe tsa dur mi e ki hi: na ga hu ni ārya swāhā: phyi mar om the tha ra  
 ti sa dunte dzwa la ran pa ye hūm phat/ [120] om ye dhar [x] 'chang ba'i sgo gsum  
 la gnyan parba ta las gyur pa'i 'go ba'irims che ge'i 'tshe ba thams cad srungs shig  
 raksha/ zhes bris btsan dug shu dag gu gul dang// shing kun ldong ros gla rtsi ba bla  
 yung// mu zi sbyar byugs phag rgod bsnol ma bris// rang nyid gsang bdag bskyed la  
 rang sngags dang// rten snying rab gnas bris nas ma langs gong// tshon skud dkris  
 la shisbrjod rang nyid ni// phag rgod bsgom la snying gar 'khor lo yi// rtsibs lnga'i  
 sngags sam bag re bzlas pa yi/ ha la dang sbrel btags shing gzhan bsrung yang// de  
 bzhin phag rgod snying gar bskyed la btags// nang gi zas bsrung rims la bshad ltar  
 bya// nad de 'byung ba'i spyi rtags dang po ni// zhag 'ga'i gong nas tshig pa za ba  
 dang// khro dang ngu 'dod skabs su 'khrū skyug 'byung// nad gzhi gang yod steng  
 'bab res 'ga' gzer// kha zas dkar dmar mngar skyur dug 'dra spang// spyod lam g.yeng  
 med mun nag dben pa'i sar// ra phyir gdan bting byung la sngas bstad [gtad] nyal//  
 dam nyams yugs sa 'dre can 'grul la 'dzem// lha rje nad g.yog phag rgod mche ba  
 btags// ka ca khyad par myur smad kyi dus su khyer len rol mo'i sgra skad spang//  
 tshogs gsog 'chi bsu la sogs rim gro 'bad//de dag gnyan nad spyi yi chings su bshad//  
 de nang mgor babs ya ma klad gzer zhes// ngo bo gnyan tshad spyi dang 'dra ba de//  
 rtags bcas gnyis las dang po ngos bzung rtags// mur gong ltang pa gzer dang 'phar  
 rtsa 'khyug/ mig sprin dmar la sha lpags drod tsha zhing/ stod du en tsam gzer la glo  
 mang 'ong// bcas pa'i thabs la sman dpyad zas spyod bzhi// sman ni dang po mi thod  
 'brug rus dang// thang phrom dkar po phur nag gu gul thang// lan 'ga' bsten rjes  
 [121] gtum po thang phrom dkar// gla gul shing kun shu dag lang thang ca [tse] //  
 mu zi sha tshil dngul chu byi tang ga/ 'brug rus mi thod btsa' ma tig ta rnam// gong  
 gnyis gtsor smos dri chus 'phul la khong btang du bas bdug/ ma zhi byung lugs man  
 ngag gur kum bcu gsum dang// a byag bsnan pa'i spang rtsi bcu gnyis pa// mgo thang  
 gsum gyis 'phul btang ltang spyad la// gur kum shing mngar tig ta skyu ru ra// ka ra  
 zhun mar sbyar ba'i sna sman btang/ yang na thang phrom khandā ra khrag tshos//  
 sbyar bar phan pa kun ldan zhes grags 'dis// klad gzer ya ma gnyan rims mtha' dag  
 dang// rtsa dkar rlung ldan la sogs ngos 'dzin dka'i// mgo nad spyi la phan zhes  
 myong ba'i gnas// yang na gur kum cu gang ldong ros dang// thang phrom 'brug rus  
 thun re gla rtsi drug/ lo brgyad dri chus 'phul ba khong du btang// yang na gur  
 khyung tshad ldan sbyar ba'i steng// thang phrom byi tang ga bsnan mchog tu  
 bsngags// gar nag bong gcin rta byas sna sman btang// sman gyis zhi dka' mur gong  
 'phar rtsa dang// mtshogs steng me gdab dpral rtsar rlangs thon gtar// ma thub drag  
 po'i lam nas sbyong ba de// thar nu sum gnyis hong len chu rtse dang// re lcag stag  
 sha gla gul shu dag dang// 'brug rus sbyur bas drag po'i lam nas sbyang// yang na  
 gtso bo padme byang baha shig rdo// rgyu tsha mtshal dang tsha la lnga po dang//  
 brgyud 'gyur thar nu sngo yi tsha ba gsum/ bzhi cha bzang drug de yi phyed tsam  
 pa// chang khyor gang la sbyar ba nad steng sogs// mgo bor byugs la hel ge rlon pa  
 dkri// ras gtums nyi phyed tsam du gan rkyal bzhag// thebs rtags rtsa lto sbrags par

bshal ba 'byung// mgo la chu bur rgyug cing chu rnag 'dzag/ zas spyod gnyan tshad rgyas pa spyi dang mthun// mjug tu gur kum bcu gsum bsten kyang shis// zhes bdud rtsi snying po yan lag brgyad pa gsang ba man ngag yon [122] tan rgyud kyi lhan thabs zug rngu'i tsha gdung sel ba'i katpu ra dus min 'chi zhags gcod pa'i ral gri zhes pa las gnyan nad mgor babs klad gzer bcos pa'i le'u ste sum cu pa'o//

## Appendix 2

### The Practice of the Wild Boar Wheel [W1NLM3924 222–42]

[222] phag rgod 'khor lo'i sgrub tshul zhes bya ba bzhugs so/ [223] gzhan yang lhan thabs su bshad pa'i phag rgod 'khor lo 'bris sgrub pa'/ phag rgod 'jigs su rung ba kha gdangs nas mche ba btsigs shing gyen du langs pa gnyis 'bres la/ lto bar mu khyud bzhi bskor ba/ gyas la mo 'khor gyi yig mgo nang bstan/ gyon la pho 'khor gyi yig mgo phyir bstan/ de gnyis la lte bar khroñ yig mgo 'og thag bstan/ de'i mthar 'og nas mgo brtsams te/ phyi nas gyas bskor du pho 'khor la/ om ga ru da han sa he tsa le tsa le hūñ phaṭ: 'di 'chang ba'i lus ngag yid [224] gsum la 'go ba'i rims nad 'go nad gnyan parba ta las gyur bī rims nad kyi 'tshe ba thams cad bsrung shig ma ma rakṣha rakṣha/ ces sprul 'khyis ba ltar mjug nang du bcug bas 'bris/ mo 'khor la khroñ gyi 'og thad nas/ om phe khyim niswāhā: 'di 'chang ba'i zhes pa nas rakṣha rakṣha/ ces g.yon du sngar bzhiñ 'bri/ de'i mu khrud la 'og dang steng 'og gi g.yas g.yon sogs la rtsibs lnga byas la 'og gi rtsibs nas mgo brtsams pa'i/ om̐ om̐ dhe ba nan te sad ka ru nan de sad / om̐ om̐... [225] ces pa rnams rim bzhiñ 'bri/ mu khrud phyi ma la/ om̐ thim tha ra hi sa dunte dzwa la ram pa ye swāhā/ om̐ yi ngaha ram nas 'chang ba'i sog gsum la gnyan par ba ta las gyur ba'i 'go ba'i rims nad kyi 'tshe ba thañd bsrung shig rakṣha: ces pa 'bri/ pho 'khor la yig mgo phyir bstan g.yas bskor mo 'khor la yig mgo nang bstan g.yon du 'bri la/ de la btsan dug shu dag gu gus shing kun ldong ro gla rtsi ba bla yung mu ze rnams spyar nas byug la/ steng 'og gi 'khor lo'i mu khyud [226] rtsibs phag rgod rnams mnyam pa bsnol med bar 'bris dgo shing/ g.yas kyi phag rgod gyi pha nas: ha la dun te ha la rtsi na ga rā dza dun ya krug li krug li ha la ha la dug ka la sa ma ya bung rtsi yang sa ra ga ru na khrung khrung dun dun phu phu hri hri: 'chang ba po la 'go ba'i nad dang rims thañd las bsrung shig rakṣha rakṣha: ces g.yon gyi kha la bar gyi 'phreng cig chag med bar sprel [sbrel] nas 'bri/ stegsbtsang mas dar ras dkar po bteng ba'i steng du/ len mor bkram pa'i mdun tu [227] mchod pa bshams la/ sa dag bskyed ba zlas pa yang grub rjes/ 'khor lo la yungs kar gyis brum ba cing/ a mṛ tam̐ sogs drug tu brjod/ de nas/ 'khor lo bsang spyangs/ stong pa'i dang las hūñ las phag rgod kham nag gnyis dang bhrum las 'khor lo ser po rtsibs lnga pa/ ste ba mu khrung dang.... bcas pa'i rtsibs rnams kyi steng du/ sngags kyi ye ge gyen dang sgra sgrog cing/ 'od zer kha dog sna tshogs pa 'phro bar gyur par bsam la/ [228] rang gi thugs ka'i sa bon las 'od zer 'phros/ rang bzhiñ gyi gnas nas bla ma dang gsang pa'i bdag po phyag rdor gtum chen la/ sngas rgyas dang byang chub sems dpa' tshogs dang byang chub sems dpa'...tshogs dpag tu med pas bskor ba spyan drangs/ 'khor lo'i steng gi nam mkha' la sprin gyi pung po 'khrigs pa bzhiñ bzhugs par gyur bar bsam la/ ji snyed su dag nas bstong'o/ zhes par yan lag bdun pa pul/ [229] bla ma dang bcom ldan 'das dpal gsang ba'i bdag po phyag na rdo rje gtum chen gyi lha tshogs kyi bsrung bya 'di la 'go pa'i yams dang gnyan rims gdon bgegs thañd las bsrung ba dang skyabs par mdzad du gsol/ med par byin gyin sa brlabs du

gsol/ rmugs pa... sangs par mdzad du gsol/ zhes sna gsum tung shugs trag pos gsol  
 ba btab/ bla ma dang gsang ba'i bdag po phyag na rdo rje gtum chen 'khor [230] bcas  
 kyi thugs ka nas ye shes kyi phag rgod 'khor lo dpag tu med pa byon nas/ mdun gyi  
 phag rgod 'khor lo la gnyis su med par gyur bar bsam la/ om badzra tsa na ta ha ma  
 ro sa na hūm phaṭ/ ces pa ci grub bzā/ om ga ru ta hān sa he tsa li tsa li hūm phaṭ /  
 'di 'chang ba'i X ma ma rakṣha rakṣha ces pa dang/ om phe khyiṃ ni sbā hā/ 'di  
 'chang ba'i X rakṣha X ces bzā/ om om dhe ba nan te sag ka ru nan de sad/ zhes sogs  
 rtsibs lnga ba'i sngags rnas re re bzā/ [231] tadya thā i li ghi ba su i gi swāhā/ zhes  
 sogs rtsibs mtshan lnga' sngags rnams ri ri bzā/ om thim tha ra X om ye dha rma X  
 'chang pa'i sgo...gsum la X rakṣha ces pa mu khyud phyi ma'i sngags rnams re re ci  
 'grub bzā'o/ ye dharma ci 'grub bzā shing 'khor lo la me tog 'thor/ bla ma dang dpal  
 gsang ba'i bdag po phyag na rdo rje gtum chen nag po 'khor dang bcas pa.... mthun  
 gyi phag rgod 'khor lo la thim/ 'khor lo ste ba'i 'chang ba// [232] po la yi ge dang  
 bsrung bya dbyer med pa'i phyi rol tu 'khor lo'i rtsibs kyi rtse mo ra nad bdag nad  
 dang bcas pa thams cad nyal nyal gtubs/ bsrung sngags kyi 'od zer rab tu 'bar ba'i  
 mes gzhob thul thul bsregs/ phyi rol tu 'phros pas steng 'og 'khor yug bar mtshes med  
 par yongs su bskor bsa rnam pa thaṃd tu 'go ba'i nad rims/ gdon bgegs kyi nyer 'tshe  
 dang bral bar gyur par bas ma la slar yang/ [233] ye dharma brjod ceng me tog 'thor/  
 shes pa brjod bar bya'o/ de nas/ nam ma lngas par lngas te/ 'khor lo stebs la/ tshon  
 skud kyid rgya gram tu dkres la/ dar nag pos dril te lus la ttaba pa la/ bsrung bya a  
 mṛ tas bsang/ swāhā was 'khor lo ste ba'i 'chang ba'i yi ge dang dbyer med pa'i  
 bsrung bya stong pa nyid tu gyur bar bsam/ stong pa'i dang la las khrom yig yongs  
 su gyur pa las bsrung bya phag rgod kham nag 'jigs su rung ba'i zhal nas la sa trag  
 sngags [234] kyi me stag phrom phrom 'phrom ba/ rang las sprul pa'i phag rgod 'jigs  
 su rung ba dpag tu med pa 'phros pas nad rims gdon thaṃd hur thum zas bar gyur  
 par cas ma/ de'i thugs kar khrom nad po'i thig le'i nang du 'od zer dkar bos gsang  
 ba'i dbus su/ bsrung bya tha ma la ba'i rnams pa can gyis zla dkyil la gnas par gyur  
 par bsam la/ om bzra... tsa na ta ma tā ro sa na hūm phaṭ/ ces pa dang/ de nas/ 'khor  
 lo'i ste ba dang rtsibs [235] mu khrud kyi sngags rnams cung zad bzla bas/ 'khor lo'i  
 ste ba'i phag rgod du gsol ba'i snying kha'i khrom gyi thig le'i nang du bsrung bya  
 tshud cing: phyi rol tu 'khor lo drag tu 'khor ba'i rtsibs rtses rims nad gdon bgegs  
 thams cad bcad gtubs/ sngags dang 'khor lo las spros pa'i me lces gzhob thul thul  
 bsregs bsregs pa'i thal pa... rlung gis gtor te ming tsam yang ma lus bar byas/ bsrung  
 sngags [236] kyi 'od zer 'bar ba'i steng 'og 'khor yug tu bar mtshams med par yong  
 su bskor par bsam la/ me shig phag 'khor bskal ba'i me gur... nang: : 'go ba'i rims nad  
 gdon bgegs bud shing gi/ bde chen ye shes me lha'i zhal du bsregs/ spros bral stong  
 pa'i rlung gus.... bsregs thal 'thor/ /bde stong ye shes bum ba'i btud rtsi'i chu// nad  
 rims tri 'khrug ming tsam med par shog/ rang sems 'khrul [237] ba'i rnam dag me  
 long ngas/ las snang gnod ba'i gzugs su shar ba rnams/ snang stong sgru ma'i rten  
 'brul 'du tsam gyis/ dmi ta med stong ba'i dbyings su yal bar gyur/ zhes me dnigs  
 pas lta pa'i rgyas btab bya/ nam mkha'i med par gyur na yang/ sngags kyi dngos...  
 grub med mi srid/ / lha dang trang srong gis bshad pas/ / rigs sngags bslu ba mi srid  
 na/ / 'dod chags bral bas bshad pa yi/ gsang [238] sngags spyor bas bslu ba ni/ ma  
 byung 'byung bar mi gyur ro/ zhes nges ba shugs trag bsgom/ bsrung 'khor sogs kyis/  
 bgegs rigs stong phrag zhes.. sogs kyis smon lam dang bkra shis kyis mtha' brgyan  
 par bya'o/ khyung 'khor gyi... gdams pa 'di ni gsang bdag gtum po'i las tshegs las  
 'byung ba bzhin rdo rje khrab rangs las bshad pas 'dir gsang bdag gtum po'i sgo nas  
 khyung.... 'khor bsgrub tshul gdams pa klad tsheg tu bkod pa yin no/ / rig 'dzin [239]

*thugs bcud gdams pa'i mkhas las 'ongs/ / khyung 'khor gdams ba'i sprin nag phrung  
 'khrig las/ chos sgrigs bdud rtsi'i char rgyun bab pa yi/ rims nad trag po'i me dpung  
 bzhi gyur nas/ 'gro ba'i sa la phan pa'i lo tog rgyas/ / skyes dgu'i dga' bde'i.... dpal  
 la spyod gyur cig/ ces gsang bdag gtum po'i sgo nas khyung 'khor sgrub tshul gyi  
 gdams pa rims nad drag po'i me dpung gzhi byed bdud rtsi'i char rgyun [240] ces  
 bya ba 'di ni 'gro ba mang po la rims nad kyi rigs mang po'i nyer 'tshe ba'i dus 'dir/  
 'di lta bu'i gdams pa zab khyab cad med mi rung du mthong nas/ ngag dbang dpal  
 bzang gis mdzad pa'i khyung 'khor sgrub tshul dang/ ras chung sprags sgrub gdon  
 gzhom.. trag po'i las tshogs kyi khyung sgrub man ngag gis gzhi byas nas/ bla ma'i  
 man ngag gis brgyan te/ btsun gzugs a mo gha bdzras bstebs pa 'dis kyang rang  
 gzhan la phan thogs rgya chen po 'byung bar gyur cig/ 'khyung 'khor gyi gdams  
 [241] 'di ni shin tu zab la rgya che ba gsang ba las kyang gsang zhes du swa ba'o dge'  
 po'// legs so//*

