The first and second volumes of Shardza Rinpoche’s Collected Works (bKa’ ’bum) are dedicated to what appears as the author’s opus magnum, namely the Precious Treasury of Space and Awareness (dByings rig rin po che’i mdzod). This Treasury is considered as the sum of all rdzogs chen teachings written by someone who has fully reached the ultimate result of this Path, with his realization of the Rainbow Body (’ja’ lus). There are to my knowledge four editions of this work, all in a two-volume set:

— the first one was printed at the Shar rdza bde chen ri khrod hermitage and was established by Shardza Rinpoche himself;¹ there must have been a first manuscript compilation which served as the basis of the xylographic edition printed at his hermitage;²
— the second one is the lithographic version prepared by Khyung sprul ’Jigs med nam mkha’i rdo rje ca. 1955 in India, i.e. some 20 years after its author reached Rainbow Body;
— the third one is simply a reproduction of the preceding one;³ and
— the last one, based on the first version, was prepared for the ca. 1990 edition of the Shar rdza bka’ ’bum in Chamdo which is catalogued in these

¹ There are numerous original xylographs from the Shar rdza prints in the Library of the Ecole Française d’Extrême Orient which were acquired by André Migot in Khams in the 1940s. See Ngawang Dakpa, Catalogue du Fonds Tibétain de la Bibliothèque de l’Ecole Française d’Extrême-Orient — Fonds Migot, passim (see also here in Appendix III). However, there is unfortunately no copy of the dByings rig mdzod among these. As we have seen in Part One, most of these original xylographs that Shardza Rinpoche commissioned were printed on the woodblocks prepared by the famed wood-carver of sDe dge called dBang phyug.
² And necessarily different from the Zab gnad ’byed pa’i lde mig which served as we have seen above as a first draft.
³ Reproduced under the title dByings rig rin po che’i mdzod — A Synthetic Treatise on the Bonpo Traditions of Dzogchen Meditational Practice by Shar rdza Bkra shis rgyal mtshan, Delhi 1972, 2 volumes.
pages; it was apparently based on a previous set of xylographs available at Shardza’s hermitage which must most certainly correspond to the version 1 mentioned above.⁴

There may have been a fifth version (most certainly in a manuscript form) presented as a “corrected” one published in the 1920s by some editor in g.Yung drung gling monastery who expurgated some references made by Shardza Rinpoche in his work that displeased the g.Yung drung gling orthodoxy. There may also exist manuscripts copies of one of the first three versions but given the wide spread of Shardza’s Collected Works in Eastern Tibet, it is unlikely that other xylographic editions ever existed. Obviously some manuscripts may be mentioned in sources I have not checked and this would need more research.

1.

dByings rig rin po che’i mdzod gsang ba nges pa’i rgyan ces bya ba
a. 1-525

b. Ka — dByings rig mdzod

c. See § [c] to no. 2 for the full colophon.

d. The dByings rig mdzod is certainly one of the most important compositions among Shardza Rinpoche’s bKa’ ’bum and an extremely significant work for the whole Bon po tradition of rDzogs chen. It can only be paralleled with works such as The Precious Treasury of the Supreme Vehicle (Theg mchog rin po che’i mdzod) by Klong chen pa (1308-1364) with which it bears common themes and explanations. This masterpiece of rDzogs chen thought and practice is clearly centered on the Oral Instructions or Precepts Series (Man ngag sde), although it also tackles (mostly in volume II) the main themes and practices of both the Mind and Space Series (Sems sde and Klong sde), even though this is done in a limited form.

⁴ The version of the cycle included in the edition in 333 volumes of the Bon gyi brten ‘gyur chen mo (vol. 278 and 280) is a reproduction made from the Chamdo set.