This volume contains instructions on higher tantric practices intended for advanced yogis involved in the two Stages of superior tantras: the Generation Stage (bskyed rim) and the Perfection Stage (rdzogs rim). The main text of this category in this volume is the famed Lha gnyen shel sgon g which is one of the most important tantric works written by Shardza Rinpoche.

The volume also contains instructions pertaining to the Mother Tantras (Ma rgyud) and in particular a commentary (no. 323) on the third Ma rgyud tantra, the ‘Bras bu rdzogs sangs rgyas pa’i rgyud (no. 322), as well as instructions on the gCod practice according to the Mother Tantras. It is to be noted that the melody of the invocations, etc., of the gCod in this Ma rgyud lineage is on the verge of disappearing. It has already been lost by the Bon pos in exile but may still be in use in Eastern Tibet, especially in the lineage of Shardza Rinpoche.183

318.
gSang ba sngags kyi bsnyen bsgrub las gsum rnam par ‘byed pa lha gnyen shel sgon zhes bya ba

a. 1-213.
b. Pha (r) / bskyed rdzogs (v).
c. ces gsang ba sngags kyi bsnyen sgrub las gsum gyi rnam par ‘byed pa lha gnyen shel sgon zhes bya ba ‘di ni/ ‘chi med grub pa’i dbang po rig ‘dzin gsang sngags gling pas gsung bskul gnang ba dang/ nye bar mchog sprul drung mu’i mtshan gyis khyad du bskul bā la brten nas shar rdza’i bya bral bkra shis rgyal (211) mtshan dri med snying po’i sdes zangs brag padma gling gi gter gnas rang byung rdo’i khong bu mtshal kha ma ru bris pa la slar yang rang slob shes rab mchog ldan nas bsnyen dgu sogs de las cung rgyas dang sbas don rnam ston nas kha gsal zhig dgos tshul gyi bskul nan bskyed pa’i

183 Whose own Laughter of the Sky Dancers (mKha’ ‘gro gad rgyang) may have played a key-role in the slow discarding of the practice of gCod according to the Ma rgyud since it is nowadays the most widely spread gCod practice in the Bon tradition.
This is followed by a short *par byang* written by Yid (bzhin dbang) rgyal of the Khro clan (*Khro rigs*).

d. This very important text is mainly concerned with the fundamental principles of the two Stages (*rim gnyis*), namely the Generation Stage (*bskyed rim*) and the Perfection Stage (*rdzogs rim*). In the course of his explanation, the author describes in detail the phases known as propitiation (*bsnyen pa*), accomplishment (*bsgrub pa*) and activity practices (*las*). One should also note that in the last part of the work, Shardza Rinpoche summarily describes the principles of the practice of the Great Perfection.

A first version of the text was composed by the author at the request of gSang sngags gling pa (1864-1934?) et mChog sprul Drung mu, while Shardza Rinpoche was residing at Zangs brag Padma gling. Then, later on, he composed a second version at the behest of Shes rab mchog ldan, in order to clarify various points described in the text. Apparently only this later version has survived, but it would not seem surprising if a manuscript of the first one were available in Shardza’s hermitage. In his *Shel dkar phreng ba* (no. 31, p. 23), bsKal bzang bstan pa’i rgyal mtshan describes this text as an appendix (*cha lag*) to the instructions dealing with the two Stages in the *sDe snod mdzod* (nos. 4-7).

319.
*Lha gnyen shel sgong gi zur rgyan bka’ lung phyogs bsgrigs zhes bya ba*

a. 215-296.

b. *zur rgyan* (r) / *bskyed rdzogs* (v).

c. *ces pa’i lha gnyen shel sgong gi zur rgyan bka’ lung phyogs bsgrigs zhes pa’ di ni skyang sprul gzhan phan skal bzang don*

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184 I have discussed this text and the following one in an article entitled “Contribution aux nombrables de la tradition bon po”, *Revue d’Etudes Tibétaines*, no. 4, Paris, 2003, pp. 78-146.

185 As shown above by the colophon, the text that was included in the *Shar rdza bka’ bum* is the second version.