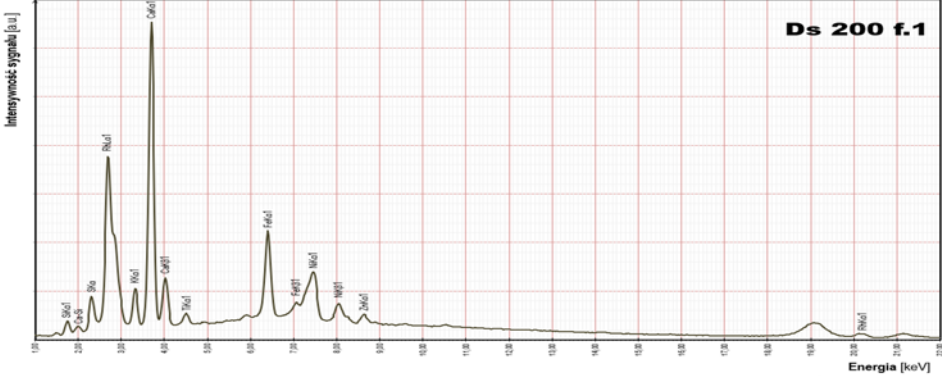


1. Text number	Ds 200																																														
2. Text title (where present) in Tibetan	འགྲུག་ཡབ་སྐུ་བཅུ་དྲིལ་གྱི་.....ཐོན་ལས་བཞུགས་པ་ལེགས།།																																														
3. Text title (where present) in Wylie transliteration	<i>Yab sras bcud dril gyi....phrin las bzhugs pa legs+ho/</i>																																														
4. A brief summary of the item's contents	Prayer to the lineage masters of the past, visualizing the main meditational deity, in the aspiration for enlightenment.																																														
5. Number of folios	9																																														
6. Scribe's name																																															
7. Translation of title	The essence of the teachings on the gathering of the master and his two disciples																																														
8. Transcription of colophon	ces mchod pa phul ba'i mnyes nas bdag la thim pas/ chu la chu 'dris pa'i/ lan tsha chu la thims pal tar/ 2 su med par bsam lad sngags kyis 'phreng/ bdag gi spyi bor thims/ khog pa'i nang nas rgyu rdo rje'i rtse la thon/ yum gyi pad ma.....yum gyi zhal nas yang/ rang gis zhal du thims pa la/'khor lo 'khor bal tar dmigs la/ rtsa ba'i sngags sgra che na 'dzab dbyangs/ 'bring shus bu/ tha ma gong ba'i thos tsam du 'bum 'phrag l gam. Zhag grangs nyi shu rtsa l du bzlas par bya'o/ thugs rje rdzogs pa'i rim pa ni/ de latr lha dang bla ma bsgom pa'i dus na/ me long nang gi gzugs brnyan bzhin/ snang stong dngos bzung med pa'i rig pa spros bral ngang la/ bskyed bzlas byas p yin zhing / rgyas pa 'og nas 'byung ba latr ro/ de latr bsgrub pas/ dbang po ya rabs la zhag bdudn nang du zhal																																														
9. Translation of colophon	In this case, after the offering, a sense of joy arises. The main meditation deity merges into my being, like water merging with water, or like fragrance merging into water. Visualizing myself as indistinguishable from the meditation deity, it merges into the crown of my head, reaching the vajra summit at my heart, entering through the mouth of the dakini... merging into my own mouth. Like a turning wheel, I visualize, loudly recite, or chant the root mantra, reciting it one hundred million times, or continuously for twenty-one nights. In this manner, the steps of perfect visualization, when visualizing the meditation deity and the guru, are like reflections in a mirror, a mind devoid of conceptual thoughts, observing emptiness and non-duality. The specific detailed procedure is as follows. By practising in this way, those with the most exceptional potential may encounter the meditation deity's presence for seven nights...																																														
10. General remarks	This text contains evidence of the transmission of this teaching from rGyal rong in eastern Tibet to Dolpo in the west. In the process of this transmission, in a similar way to the lineage of the sTag la me 'bar cycle in this collection, it was primarily passed into Dolpo through individuals like Slob dpon bsTan pa 'od zer, Bya dur Nyi ma 'od zer, and others.																																														
	<table border="1"> <tr> <td>1</td> <td>G.yung durng gling pa (1345-1405)</td> <td>sPa gro</td> </tr> <tr> <td>2</td> <td>Mtshungs med bsod blo</td> <td>mKhar sna</td> </tr> <tr> <td>3</td> <td>G.yung drung rgyal ntshan</td> <td>rGyal rong</td> </tr> <tr> <td>4</td> <td>Rig pa rang shar</td> <td>gNam mtsho</td> </tr> <tr> <td>5</td> <td>Bla ma gsas chen</td> <td></td> </tr> <tr> <td>6</td> <td>Bla ma gsas chung</td> <td></td> </tr> <tr> <td>7</td> <td>sByin pa rgyal mtshan</td> <td>rGyal rong</td> </tr> <tr> <td>8</td> <td>sNgags chang khro gsas</td> <td></td> </tr> <tr> <td>9</td> <td>Nam mkha' rgyal mtshan</td> <td></td> </tr> <tr> <td>10</td> <td>Nam mkha' dbang ldan</td> <td></td> </tr> <tr> <td>11</td> <td>Rin chen lhun grub</td> <td></td> </tr> <tr> <td>12</td> <td>bsTan pa 'od zer (16th century)</td> <td>dGe sding, gTsang</td> </tr> <tr> <td>13</td> <td>Nyi ma 'od zer (16th-17th century)</td> <td>dGe sding, gTsang</td> </tr> <tr> <td>14</td> <td>Tshul khrim 'od zer</td> <td>bSam gling, Dolpo</td> </tr> <tr> <td>15</td> <td>gYung drung tshul khrim</td> <td>mTsho gling, Dolpo</td> </tr> </table>		1	G.yung durng gling pa (1345-1405)	sPa gro	2	Mtshungs med bsod blo	mKhar sna	3	G.yung drung rgyal ntshan	rGyal rong	4	Rig pa rang shar	gNam mtsho	5	Bla ma gsas chen		6	Bla ma gsas chung		7	sByin pa rgyal mtshan	rGyal rong	8	sNgags chang khro gsas		9	Nam mkha' rgyal mtshan		10	Nam mkha' dbang ldan		11	Rin chen lhun grub		12	bsTan pa 'od zer (16 th century)	dGe sding, gTsang	13	Nyi ma 'od zer (16th-17th century)	dGe sding, gTsang	14	Tshul khrim 'od zer	bSam gling, Dolpo	15	gYung drung tshul khrim	mTsho gling, Dolpo
1	G.yung durng gling pa (1345-1405)	sPa gro																																													
2	Mtshungs med bsod blo	mKhar sna																																													
3	G.yung drung rgyal ntshan	rGyal rong																																													
4	Rig pa rang shar	gNam mtsho																																													
5	Bla ma gsas chen																																														
6	Bla ma gsas chung																																														
7	sByin pa rgyal mtshan	rGyal rong																																													
8	sNgags chang khro gsas																																														
9	Nam mkha' rgyal mtshan																																														
10	Nam mkha' dbang ldan																																														
11	Rin chen lhun grub																																														
12	bsTan pa 'od zer (16 th century)	dGe sding, gTsang																																													
13	Nyi ma 'od zer (16th-17th century)	dGe sding, gTsang																																													
14	Tshul khrim 'od zer	bSam gling, Dolpo																																													
15	gYung drung tshul khrim	mTsho gling, Dolpo																																													
11. Remarks on script	'bru tsha, 'khyug ma tshugs																																														

12. Format	Loose leaves
13. Size	7.5 × 25.7 cm
14. Layout	
15. Illustrations and decorations	
16. Paper type	Woven, 2 layers, deterioration and dirt signs visible
17. Paper thickness	0.18–0.24 mm
18. Nos of folio sampled	f. 1
19. Fibre analysis	<i>Daphne</i> and <i>Stellera</i> sp.
20. AMS ¹⁴ C dating	
21. XRF analysis	 <p>The XRF spectrum shows intensity in arbitrary units (a.u.) on the y-axis and energy in keV on the x-axis, ranging from 0 to 22.5. The plot is titled 'Ds 200 f.1'. Several peaks are labeled with their corresponding elements: Ca (at ~2.8 keV), Fe (at ~6.4 keV), K (at ~10.6 keV), S (at ~2.3 keV), Ti (at ~4.5 keV), Zn (at ~8.6 keV), and Si (at ~1.7 keV). The Ca peak is the most prominent, followed by Fe and K.</p> <p>Main elements: Ca, Fe, K, S Trace elements: Ti, Zn, Si</p>
22. RTI	
23. GCMS	