

༄༅། །རང་གཞན་ལ་གདམས་པའི་རྩོམ་གྱི་སྒྲུ་
ཕན་བདེའི་ཚུན་པོ།

**Bouquet of Benefit and Happiness:
A Spontaneous Vajra Song of Advice for
Myself and Others**

Jamyang Khyentse Wangpo



KHYENTSE VISION
PROJECT

rang gzhan la gdams pa'i rdo rje'i thol glu phan bde'i chun po

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Translated by Dana Ming and Nisheeta Jagtiani with consultation by Adam Kane. Reviewed by Heidi Nevin. Revised in acrostic form and edited by Albion M. Butters. We gratefully acknowledge the clarifications and explanations given by Khenpo Choying Dorjee and Adzom Gyalse Rinpoche. The translation was completed under the patronage of Khyentse Foundation and the supervision of Khyentse Vision Project.

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Khyentse Vision Project: Translating the Works of
Jamyang Khyentse Wangpo

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TRANSLATORS' INTRODUCTION

Composed as pithy verses of heart advice, this song addresses both Jamyang Khyentse Wangpo himself and others. *Bouquet of Benefit and Happiness* touches on such profound topics as the view and meditation of the Great Perfection while interweaving them with a powerful aesthetic, producing a text that is whimsical and compelling.

An important aspect of this song is its use of the abecedarian poetic form, a form of acrostic known as *katsom* in Tibet.¹ Here, each line begins with a different letter of the Tibetan alphabet, proceeding in order (from *ka* to *a*) to cover each of the thirty Tibetan consonants, with a few extra lines to conclude. As evidenced by many such songs in his collection, Khyentse Wangpo enjoyed experimenting with this literary structure, employing unusual and playful grammatical constructions, metaphors, and juxtapositions. For example, crude friends are compared to stinging nettles, a guru's compassion is described as a "mālā of camphor drops," and delusions are likened to oxen.

The song begins by describing the dharmakāya using Dzogchen terminology and continues with a presentation of the path of liberation, with references to inherent freedom, and meditating within indivisible emptiness. The next few verses express a strong sense of renunciation, spurring practitioners to consider the consequences of negative emotions. The song ends on a profound note, celebrating what it means to be considered a yogi who realizes the birthlessness of emptiness, the meaning of the seed syllable A.

ཕན་བདེའི་ཚུན་པོ།

Bouquet of Benefit and Happiness

ཀ་དག་ཁྱད་ཆོས་རྒྱལ་ལྡན་ཆོས་སྐྱེ་ཡི་གྲོང་དུ།

kadak khyechö druk den chöku yi long du

Amidst the primordially pure expanse of the dharmakāya endowed with the six special attributes,

ཁ་སྒྱུར་ཡན་ལག་བདུན་ལྡན་ཕྱིར་གསལ་གྱི་རང་གདངས།

khajor yenlak dün den chir sal gyi rang dang

Belonging to the natural radiance of outer luminosity are the seven aspects of union.

ག་བྱར་ཐིགས་སྒྲེང་གཡོ་བས་གདུང་བ་དེ་སེལ་བཞིན།

gabur tik treng yowé dungwa dé sel zhin

Camphor drops² of a flowing mālā dispel torment.

ང་བདག་འཛིན་བྲལ་སྐྱེ་གསུམ་སྒྲ་མ་དེ་མཁྱེན་ནོ།

nga dak dzin dral kusum lama dé khyen no

Devoid of ego-grasping, O guru of the three kāyas—think of us!

ཅ་ཅེའི་ཆོག་གིས་མི་མཛོན་སྒྲུས་བྲལ་གྱི་ངོ་བོ།

chachö tsik gi mi tsön trödral gyi ngowo

Essence, free of elaboration, cannot be expressed through the chatter of words.

ཆ་མཐུན་ཡིད་བྱེད་བྲལ་བའི་ངང་བཞག་གི་རོལ་པ།

cha tün yijé dralwé ngang zhak gi rölpa

Fully in harmony with that is the display of resting in the state free of conceptual constructs.

རྩ་དར་དབྱིག་གིས་མི་བསྐྱར་རང་བྱུང་གི་ཡེ་ཤེས།

ja dar yik gi mi gyur rangjung gi yeshé

Gems, silks, and tea³ do not alter naturally arising wisdom.

ཉ་རྒྱས་ལྷ་འདྲའི་བྱང་མེས་ས་རང་རྩ་རྫོགས་མཛོད།

nyagyé da dré jangsem rang ngo ru dzok dzö

Have the mind of awakening, like the full moon, come to completion as your own nature.

ཏ་ལའི་ནགས་ཚལ་དབེན་པར་བག་ཡོད་ཀྱི་བསྐྱབ་པས།

talé nagtsal enpar bak yö kyi labpé

In secluded palmyra groves,⁴ training mindfully and [535]

ཐ་དད་ཟུང་འཇུག་གསང་སྤྲུགས་ཉེ་ལམ་ལ་སྦྱོད་དང་།

tadé zungjuk sangak nyelam la chö dang

Joining in practice on the direct path of secret mantra that unifies separateness,⁵

ད་གཞོན་བསྐྱར་གྲོལ་འབྲས་བྱར་རེ་བ་ནི་མ་དགོས།

dazö kyar dröl drebur rewa ni ma gö

Know that there is no need to hope for a result of liberation again⁶—

ན་མར་བདེ་སྟོང་འོད་གསལ་ལ་རོལ་པ་རྩ་རྫོགས་འགོ།

namar dé tongösal rölpa ru dzok dro

Luminous bliss-emptiness, the nature of mind,⁷ is perfected as the display.

པ་ར་མི་ཏའི་སྤྱིང་པོ་བྱང་མེས་ས་ལ་སྦྱངས་པས།

pa ra mi té nyingpo jangsem la jangpé

Making bodhicitta—the heart essence of the pāramitās—the practice,

པ་མཐའ་བྲལ་བའི་རྣམ་ཐར་གསུམ་ལྡན་དང་མཐའ་འོང་།

pata dralwé namtar sum den dang jal ong

No end to the three liberations will be met.

བ་ལང་ཁྱ་བུའི་མྱོངས་ཚོགས་གཉེག་མ་རུ་བསྐྱངས་པས།

balang tabü mong tsok nyuk ma ru kyangpé

Ox-like throngs of delusion being kept in their natural state,

མ་རིག་འཁྱལ་པ་སྒོ་འདས་ཆོས་སྐུ་བྱོལ་འགོ།

ma rik trülpa lodé chöku ru dröl dro

Puzzlement and ignorance will be freed in the dharmakāya beyond ordinary mind.

ཙུ་རུའི་ཞལ་བས་འདྲན་པས་ཚོགས་དྲུག་ནི་མི་བྱོལ།

tsarü zhalzé drenpé tsok druk ni mi dröl

Questing through offering pure foods does not liberate the six sense consciousnesses.

ཚ་གང་ཚོགས་ཀྱི་འཁོར་ལོས་རླུང་སེམས་ཡང་མི་འདུ།

tsadrang tsok kyi khorlō lung sem yang mi du

Roasted and cold gaṇacakras⁸ do not gather prāṇa and mind.⁹

ཇ་རུའི་རྒྱན་ལྟར་སྟོང་ཉིད་དབྱེར་མེད་དུ་བསྐྱོམས་ཏེ།

dza hü gyüntar tongnyi yermé du gom té

So, meditate on indivisible emptiness, like the flow of the Ganges.¹⁰

ལྷ་མོས་རི་སུལ་འགྲིམ་ལྟར་བས་མཐའ་རུ་འགྲིམ་མཛོད།

wamö risül drim tarweta ru drim dzö

Travel in remote places, like a fox roaming a mountain valley.

ཞུ་ལྟར་མཐོ་བའི་རྒྱལ་ས་ཆགས་སྤང་གི་གཞི་མ།

zha tar towé gyalsa chagdang gi zhima

Upper classes and royal status, lofty like a crown, are the basis of greed and aversion.

བཟ་ལྟར་རྩལ་པའི་འཁོར་འབྲེལ་དན་སོང་གི་ས་མཁན།

za tar tsubpé khor drel ngensong gi sakhen

Vulgar, nettle-like companions are guides to the lower realms.

འཁྱུར་རྒྱུ་འབྲས་འཚོལ་བའི་གཏོལ་སྟོད་འདི་བསམ་ན།

a ur gyundré chölwé dölchö di sam na

Weigh this lowly behavior of being reckless and confused about cause and effect.

ཡ་མཐོན་གསུམ་འབོད་ཆོ་གར་འགོ་རང་མི་འདུག།

yamantaké bö tsé gar dro rangmi duk

Exactly who knows where we go, when Yamāntaka calls!¹¹

ར་མ་རྟ་ལྷ་ར་སྟིང་ལྷ་ལ་ལ་བསྐྱེད་ཅིང་།།

rama tar nyingtob drubpa la kyé ching

Yoke courage, like Ramaṇa, for the sake of accomplishment.

ལ་ལྷུང་ངེས་མེད་དག་གཉེན་སྤངས་པ་རུ་རྒྱ་ནས།།

la lung ngemé dranyen pangpa ru gyu né

Zero friends and enemies are to be had as we wander unknown mountain passes and rivers.

ཤ་ཁག་གཡོས་སུ་སྦྱར་བའི་དགའ་སྟོན་དེ་བསྦྱར་ཐོང་།།

shatrak yö su jarwé gatön dé kyur tong

Give up celebrations that include cooking flesh and blood.¹²

ས་བརྩ་རང་ལ་སྦྱབ་པའི་གདིང་ཆེན་ཞིག་སྦྱབ་ཤོག།

sachu rang la drubpé ding chen zhik drub shok

May we gain great confidence in our own ability to accomplish the ten bhūmis!

ཧ་ལ་ལྟ་བུའི་སྤང་གཉེན་རང་རོ་རུ་གྲོལ་ཆོ།།

hala tabü pang nyen rang ngo ru dröl tsé

When the poisons to be abandoned and their antidotes are liberated in their own essence,

ཨ་དོན་སྐྱེ་མེད་རྟགས་པའི་ནུལ་འབྱོར་དུ་འདོགས་རུང་།།

a dōn kyeme togpé naljor du dok rung

The one who realizes birthlessness, the meaning of the syllable A,¹³ can be called a yogi.

དོན་དམ་འོད་གསལ་ལྷན་གྲུབ་སྤང་བཞི་ཡི་སྦྱབས་སུ།།

döndam ösal lhündrub nang zhi yi bub su

In the sphere of ultimate truth luminosity, the four visions of spontaneous presence,

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སྐུ་གསུམ་རང་ལ་རྫོགས་པའི་སྟོན་ལམ་ཞིག་ཞུའོ།།

kusum rang la dzogpé mönlam zhik zhü'o

I offer this aspiration prayer that the three kāyas may be perfected within us!

*Having sung this uncontrived, spontaneous vajra song,
A melody of the thirty consonants, just as it came to mind,
May all beings weary of worldly paths find rest
In the essence of bliss-emptiness, the inner expanse of primordial freedom.*

NOTES

1. In Tibetan literature, abecedarian poems are known as *katsom* (*ka rtsom*), which literally means “composition using the alphabetical order.”
2. According to Khenpo Choying Dorjee, camphor drops are a poetic metaphor for the moon. Thus, the metaphor of the moving *mālā* represents the appearance and progression of the moon across the sky, which cools and soothes those who see it, dispelling their suffering. Following the references to the *dharmakāya* and *saṃbhogakāya* (e.g., the seven aspects of union) in the preceding lines, this can be taken as an allusion to the *nirmāṇakāya*.
3. This can be taken literally or as symbolic of material things held to be precious in Tibet.
4. According to Khenpo Choying Dorjee, a palmyra grove may be taken as a general reference to any forest grove. This is an example of Jamyang Khyentse Wangpo choosing a term starting with a particular letter—in this case, the letter *ta*— to facilitate the structure of the acrostic poem.
5. According to Khenpo Choying Dorjee, the separateness (*tha dad*) that is unified here refers to skillful means (*thabs*) and wisdom (*shes rab*).
6. According to Khenpo Choying Dorjee, after discovering our inherent freedom there is no need to seek liberation once again (*bskyar grol*).
7. The Tibetan term *na mar* was explained by Adzom Gyalse Rinpoche to refer in this context to the nature of mind (*sems kyi rang bzhin*).
8. This refers to tantric feast offerings containing both hot and cold substances.
9. According to Khenpo Choying Dorjee, this refers to the practice of gathering *prāṇa* (*rlung*) and mind (*sems*) in the central channel (*ritsa dbu ma*).
10. The Tibetan *dza hu* refers to the Indian sage Jahnu, who is renowned for swallowing the Ganges when it flooded his hermitage. King Bhagīratha, whose penance was the initial cause for the Ganges falling to Earth, entreated Jahnu to release the water, which he did through his ear. From then on, the sacred river has been called Jāhnavī, or the “daughter of Jahnu” (cf. *Bhāgavata Purāṇa* 9.22.4–5, 9.22.9). Her connection with Buddhism and emptiness in particular is found in *Astasāhasrikaprajñāpāramitāsūtra* XIX, where it is predicted that the goddess Gaṅgā will achieve enlightenment.
11. Khyentse Wangpo goes beyond what can be represented by the English idiom “when Death calls,” instead referring to Yamāntaka (that is, the one who destroys Yama, the Lord of Death).

12. According to Khenpo Choying Dorjee, this refers to gatherings of family and friends (such as a New Year's celebration), which in Tibet might involve cooking large pots of meat.
13. Regarding the Tibetan term *a don*, it is important to remember that the letter *a*, the first vowel in the Sanskrit and Tibetan alphabets, symbolizes emptiness. This association dates to *Pañcaviṃśatisāhasrikāprajñāpāramitāsūtra* 1–2, 85: “The syllable *a* is a door to the insight that all dharmas are unproduced from the very beginning.” Moreover, the entirety of the vast Perfection of Wisdom cycle is said to be condensed in that single letter. Note also the parallel between this line and the final line of Jamyang Khyentse Wangpo's acrostic poem *Nectar to Benefit Others* (KVP B259).

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GLOSSARY

acrostic poem

ཀ་རྩྭ་སྟོན། • *ka rtsom*

A poetic style where the first letters of each line spell out a message or successively complete the alphabet.

courage

སྙིངས་སྟོབས། • *snyings stobs*

Literally, “power of heart.” Fortitude and bravery. Also included as *sattva* among the three qualities (*tattvas*) of Sāṃkhya philosophy.

display

རོལ་པ། • *rol pa*

In the context of meditation (*bsam gtan gyi rol pa*), the posture which one should assume on the meditation cushion.

four visions of spontaneous presence

སྣང་བཞི། • *snang bzhi*

The four visionary experiences of *tōgal* practice: (1) the vision of the direct perception of reality (*chos nyid mngon sum gyi snang ba*), (2) the vision of ever-increasing meditative experiences (*nyams gong 'phel ba'i snang ba*), (3) the vision of the culmination of awareness (*rig pa tshad phebs kyi snang ba*), and (4) the vision of exhaustion into reality (*chos nyid du zad pa'i snang ba*).

gaṇacakra

ཆོག་པ། • *tshogs* • gaṇacakra

Feast offerings made in a tantric context.

Ganges

ཇུ་འབྲུག་པོ། • *dza hu'i bu mo* • jāhnavī

Literally, “the daughter of Jahnu.” The sage Jahnu drank the Ganges river when it washed away his hermitage, and only released her after the gods’ petitions.

natural state

གཏུག་མ། • *gnyug ma*

The uncontrived way that things naturally are.

path of liberation

གྲོ་ལམ། • *grol lam*

In the Dzogchen context, this means the practice of sustaining the natural state of mind.

prāṇa

རླུང་། • *rlung* • *prāṇa*

Life force or breath.

pure food offerings

ཐུ་བུ་ཞལ་བམ། • *tsA ru'i zhal zas*

Synonymous with the “three white foods” (milk, butter, and curd) offered during tantric feasts.

Ramaṇa

ར་མ་ཏ། • *ra ma Na* • *ramaṇa*

In Tibet, the name Ramaṇa became standardized for Rāma, the hero of the *Rāmāyaṇa*, the famous Indian epic.

seven aspects of union

ཁ་སྦྱར་ཡན་ལག་བདུན། • *kha sbyor yan lag bdun*

The seven aspects of union are: (1) complete enjoyment (*longs spyod rdzogs pa*), (2) union (*kha sbyor*), (3) great bliss (*bde ba chen po*), (4) having no self-nature (*rang bzhin med pa*), (5) being completely filled with compassion (*snying rjes yongs su gang ba*), (6) being uninterrupted (*rgyun mi chad pa*), and (7) being unceasing (*'gog pa med pa*).

six sense consciousnesses

ཚོགས་རྩལ། • *tsbogs drug*

The consciousnesses of the five senses (touch, sight, hearing, smell, and taste) and that of the mind.

six special attributes

ཁྱད་ཚོས་རྩལ། • *khyad chos drug*

The six special attributes of the dharmakāya are that it is uncreated, free from the limits of conceptual elaboration, empty of inherent existence, naturally radiant, beyond duality, and spacious like the sky.

sphere

སྤུབས། • *sbubs* • *suṣira*

An inner space. Also possessing the sense of an enclosed space, like a cocoon.

three liberations

རྣམ་ཐར་གསུམ། • *rnam thar gsum*

Emptiness (*stong pa nyid*), signlessness (*mtshan ma med pa*), and wishlessness (*smon pa med pa*).

Yamāntaka

ཡ་མང་ཏ་ཀ་ • *ya mAn+ta ka* • yamāntaka

Literally, “The Slayer of the Lord of Death,” Yamāntaka is a wrathful form of Mañjuśrī.