

**THE DAILY PRACTICE OF  
THE CO-EMERGENT  
BHAGAVAT KALACHAKRA**

**FROM  
*THE COLLECTED WORKS*  
OF JAMGON KONGTRUL LODRO THAYE**

**BY LOTSAWA TONY DUFF  
PADMA KARPO TRANSLATION COMMITTEE**

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## INTRODUCTION

This is the daily practice of the co-emergent form of Kālachakra<sup>1</sup> written by Jamgon Kongtrul Lodro Thaye in the mid-19<sup>th</sup> century in Eastern Tibet. The translation was made in Kuala Lumpur, Malaysia, on the 4<sup>th</sup> of November, 2002 following the granting of the Kālachakra empowerment there by H.E. Beru Khyentse Rinpoche, for the sake of those needing a short practice of Kālachakra.

Note the style of the language in the text. Kalachakra is a deity of Highest Yogatantra. Highest Yogatantra has three divisions: mother, father, and non-dual tantra. Each division has its own particular emphasis and, correspondingly, its own language. The emphasis of mother tantra is bliss, luminosity, and passion. The emphasis of father tantra is emptiness and anger. Non-dual tantra does not emphasize one side or another but uses the most direct approach to reality possible in the system. In it, non-duality is emphasized. These days in Tibetan Buddhism it is most common to do the practices of yidams from mother tantra—Vajrayoginī, Chakrasaṃvara, Hevajra, and so on—or father tantra—Guhyasamāja, Yamāntaka, and so on. If you have been doing those practices, you will find the language and emphasis here a little different

## INTRODUCTION

from what you are used to. It is not just different but is language of non-duality, exactly.

This would be the text recommended for daily practice by anyone who received the empowerment from H.E. Beru Khyentse Rinpoche, Kalu Rinpoche, Bengchen Tenga Rinpoche, Sangyay Nyenpa Rinpoche, and so on, in fact, anyone who received the empowerment from a guru of the Kagyu Lineage. Other lineages might offer a different daily practice but this one could be used without fault.

Note that the text is provided for free. However, it should not be practised unless one has the empowerment, at very least. As with all Buddhist deity practices, there is real danger if you try to practice it on your own without having had the empowerment.

Lotsawa Tony Duff,  
Swayambunath,  
Nepal,  
8th June 2008



## THE DAILY PRACTICE OF THE BHAGAVAT CO-EMERGENT KĀLACHAKRA

*Namo guru Śhrī Kālachakraya! This liturgy is for those who understand that one's body in actuality is a deity's body and that one's mind in actuality is bliss and who want to do a completion-stage yoga for a wisdom deity yet do not like complex, extensive practice.*

*Take refuge:*

In the buddha, dharma, and sangha, who rob existence of fearsomeness, and until reaching enlightenment, I take refuge. For the sake of sentient beings, I hereby make the aspiration, "May I become a perfect buddha!"

*Say that three times.*

For non-things there is non-meditation. Meditation is no meditation! Thus things are non-things whereby meditation is without reference point.

OM ŚHUNYATĀ JÑĀNA VAJRA SVABHAVA ĀTMAKO  
'HAM<sup>2</sup>

This is emptiness endowed with the excellence of all aspects<sup>3</sup>.

The aspects of faces and hands are form and in being supreme bliss are formless. Therefore, they are co-emergent with all sentient beings and are called the “natural co-emergence.” The complete purities which are aspects of mind are in nature nirvana itself. The aspects of the form of the deity just on being produced are fully present as the deity’s form with features of faces, hands, color, and so on<sup>4</sup>.

Having discarded the form of a body with its solidified, physical features and having discarded the obscuration of a mind with concepts, there is unchanging great bliss. And the entirety of everything present in the three levels of existence is seen as emptiness. The wisdom of this great bliss and emptiness is exhibited in the body of the deity which is the complete purity, in union as co-emergence.

On a seat of the four elements, Meru, lotus, moon, sun, and Rahu<sup>1</sup> stacked up, I am glorious Kālachakra, with a body that is blue in colour, has one face and three eyes, gives off stainless rays of light of the five-colours and with two hands holding a vajra and bell embraces his yellow consort Vishvamati.

His thumbs are yellow, index fingers white, middle fingers red, ring fingers black, and little fingers green. The first row of finger-joints are black, the second red, and the third white.

He has a crown that shows he is Vajrasatva; long hair bound up into a topknot that is adorned with a wish-fulfilling jewel,

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<sup>1</sup> Here, Rāhu is not Rāhu *per se* but a particular aspect of the same called “fire of time”. See the *Illuminator Tibetan-English Dictionary* for definition.

a crescent moon, and vajra; various vajra ornaments; and a lower garment of a tiger-skin.

My left leg white and bent and my right leg red and stretched out trample on the hearts of white Rudru and red Kamadeva respectively. Both have their hands emptied of weapons and both have subdued poses and their hands are emptied of weapons. Poised in the midst of a fire of the five colours, my mood is a mixture of wrath and passion.

Embracing that is the female consort Vishvamātā. She has one face, two hands, three eyes, and holds a hooked knife and skull cup. Naked, she is adorned with the five bone symbols and her hair is partially loosed. With her left leg outstretched, she is poised in balanced union with the Bhagavat.

At both their foreheads is a white OM; at their throats, a red ĀḤ; at their hearts, a blue HŪM; at their navels, a yellow HOḤ; at their crown protuberances, a green HAM; and at their secret places, a blue KSHAḤ. Thus every single one of the maṇḍalas of the six families of conquerors has been embodied.

*Alternatively, visualize a blue SVĀ at their secret places and a green HĀ at the crown protuberances of their heads.*

In the heart center, on top of moon, sun, and Rāhu disks, is the summation into one place of every thing without exception in the inanimate and animate<sup>5</sup>—saṃsāra and nirvāṇa, the quintessence of Kālachakra, the stack of ten powerful aspects<sup>6</sup>—blue for the ultimate purpose<sup>7</sup> or green for accomplishing all activities.

Light rays radiate out from that, make offerings to the noble ones and complete the aims of sentient beings. All of container worlds appear as an immeasurable mansion and all the contained beings as the assembly of Kālachakra deities. Again all is gathered; all subsides into the essence.

*Visualize that.*

OM HAM KSHAḤ MA LA VA RA YA SVĀ HĀ

*Recite that as much as you can.*

*At the finish, say this:*

Having gathered the containers and contents<sup>8</sup> into emptiness-luminosity, rest in equipoise.

Again I emerge as the deity's form which is innate to me, marked by OM at the forehead, ĀḤ at the throat, and HŪM at the heart.

*With this and similar prayers, dedicate the merit and make aspirations:*

By this merit may I quickly accomplish Kālachakra,  
Then establish every being without exception at that level.

*This common, development and completion stage liturgy can be used as a means of doing the co-emergent deity's meditation in an abridged way; as has been said, "if you would like to practice the co-emergent form as a preliminary just for the completion stage, it is only necessary to visualize the deity's form after the purification and re-condensing of the containers and contained and not to put effort into recitation".*

DAILY PRACTICE OF KALACHAKRA

*This co-emergent daily practice, in accordance with Shabdrung Rinpoche's request, was composed by Lodrö Thaye Daridra<sup>9</sup> on the fifteenth of the Vaiśhaka Month<sup>10</sup> during a meditation break at the remote Kunde Ling.*

*May goodness flourish! Mangalam!*



## NOTES

1. Co-emergent Kālachakra is the two-armed form of Kālachakra in union with his consort.
2. Meaning “I am emptiness-wisdom, the vajra nature”.
3. “Emptiness endowed with all aspects” means emptiness that is not a mere emptiness but has the excellence of having all dharmas with it. This is a special term of both the other emptiness (zhantong) system and the Kālachakra system. Simply stated, it refers to unified emptiness and appearance.
4. “...just on being produced fully abide as the deity’s form with features of faces, hands, color” refers to the way that the visualization is done. There are four ways of producing the visualization of a deity of unsurpassed tantra. Usually the deity is produced in steps however, in this practice, the deity is produced in one instant. I.e., “just on being produced” means that the visualization of the deity is not done in stages but simply appears on thinking of it. Just on thinking of it, the deity’s form is fully present with all features such as hands, colours, and so on, present. The deity’s form is the form of the saṃbhogakāya.

NOTES

5. “Inanimate and animate” means the inanimate worlds that are the environment of sentient beings and the animate sentient beings who are present in that environment.

6. “... the stack of ten powerful aspects” is the name of the seed-syllable of Kālachakra. It is visualized at the deity’s heart-centre. It is made up of the individual syllables of the deity’s mantra:

ॐ ह्रं क्षं मं लं वं रं यं

HAM KṢHA MA LA WA RA YA

which are stacked in a vertical stack like this:

ॐ  
ह्रं  
क्षं  
मं  
लं  
वं  
रं  
यं

The individual syllables, crescent moon, and bindu represent the ten important parts of Kālachakra’s mandala. Hence it is called the “ten powerful aspects”.

For the stacked form, the ending AM vowel has to be written over the top of the stack. However, when the mantra is written left to right, where should the AM vowel be placed? Some gurus say that it vowel goes over the first syllable to make HAM as shown above. The sixteenth Karmapa preferred the former and Beru Khyentse Rinpoche, from whom I received the empowerment and instructions, preferred that for his students, since his root guru was the sixteenth Karmapa. Hence it is initially



shown that way here. However, others say that it goes over the syllable at the end as in:

HA KṢHA MA LA WA RA YAṂ

7. The “ultimate purpose” is true complete enlightenment and refers principally to the dharmakāya here. “All activities” refers to the rupakāyas i.e., form bodies that enlightened beings emanate to serve sentient beings.

8. “Containers and contents” is another way of referring to all of the worlds that there are and all of the sentient beings contained in them.

9. “Lodrö Thaye Daridra” is another name for Jamgön Kongtrül Lodrö Thaye the Great.

10. The sadhana was completed on the full moon day of the Tibetan fourth lunar month which is Vaiśhaka day, the day commemorating the birth of the Buddha



TIBETAN TEXT

༡། །བཙམ་ལྷན་འདས་དུས་ཀྱི་འཁོར་ལོ་ལྷན་སྐྱེས་ཀྱི་རྒྱུན་  
 བྱེད་ཞེས་བྱ་བ་བཞུགས་སོ། །ཀ་མོ་གུ་རུ་ལྷོ་ཀུ་ལ་ཙཱ་ཡ།  
 འདིར་ལུས་ཀྱི་གནས་ལུགས་ལྷ་སྐྱེ་དང་། སེམས་ཀྱི་གནས་  
 ལུགས་བདེ་བར་ཤེས་ཏེ་སྒྲོམ་པ་ལ་མི་དགའ་བར་ཡེ་ཤེས་ཀྱི་ལྷ་སྐྱེ་  
 དང་རྣམ་པ་མཚུངས་པའི་ཚོགས་པའི་རྣམ་འབྱོར་ཉམས་སུ་ལེན་པར་  
 འདོད་པས་སྐྱབས་སེམས་ནི། སངས་རྒྱས་ཚེས་དང་དགེ་འདུན་  
 སྲིད་པའི་འཛིགས་འཕྲོག་ལ་ཡང་བྱང་རྒྱུ་བར་དུ་བདག་ནི་སྐྱབས་སུ་  
 མཚི། ཚོགས་སངས་རྒྱས་སུ་བདག་གྱུར་ཅིག་ཅིས་འདིར་ནི་སྒྲོམ་  
 ལམ་སེམས་ཅན་དོན་གྱི་སྲིད་དུ་བདག་བགྱིད་དོ། །ལན་གསུམ།  
 དངོས་པོ་མེད་ལ་སྒྲོམ་པ་མེད། །བསྒྲོམ་པ་བསྒྲོམ་པ་ཉིད་མ་  
 ཡིན། །དེ་ལྟར་དངོས་པོ་དངོས་མེད་པས། །སྒྲོམ་པ་དམིགས་  
 སུ་མེད་པའོ། །ཇོ་ཤུབ་ཏུ་རྫོལ་བཟོ་སྤྲུལ་ལྷ་ལྷོ་ལོ་ལྷོ། །རྣམ་

པ་ཐམས་ཅད་ཀྱི་མཚོག་དང་ལྷན་པའི་སྟོང་པ་ཉིད་དོ། ཞལ་ཕྱག་  
 རྣམ་པའི་གཟུགས་ཅན་ཉིད། །མཚོག་ཏུ་བདེ་བས་གཟུགས་མེད་  
 པ། །དེ་སྟེང་འགོ་ཀུན་ལྷན་ཅིག་སྐྱེས། །རང་བཞིན་ལྷན་ཅིག་  
 སྐྱེས་ཞེས་བརྗོད། །རྣམ་དག་རྣམ་པའི་སེམས་ཀྱིས་ནི། རང་  
 བཞིན་སྐྱུང་བ་འདས་པ་ཉིད། །ལྷ་ཡི་རྣམ་པའི་གཟུགས་ཀྱིས་ནི།  
 བཞིན་ལག་ཁ་དོག་རྣམ་པར་ནི། །སྐྱེས་པ་ཙམ་ཀྱིས་རྣམ་པར་  
 གནས། ལུས་ཐོགས་བཙས་རྩལ་ཚོས་ཀྱི་དབྱིབས་སྤངས་པ་དང་།  
 སེམས་ཏོག་བཙས་སྟོས་བཏགས་ཀྱི་སྦྱིབ་པ་སྤངས་པ་འཇུག་བ་མེད་  
 པའི་བདེ་བ་ཚེན་པོ་དང་། སྲིད་པ་གསུམ་ན་གནས་པ་མཐའ་དག་  
 གཟིགས་པའི་སྟོང་ཉིད་ཀྱི་ཡེ་ཤེས་རྣམ་པར་དག་པ་དོ་པོ་དབྱེར་མེད་པ་  
 །ཁ་སྐྱོར་ལྷན་ཅིག་སྐྱེས་པའི་སྐྱེས་མཚོན་པ་ནི། འབྱུང་བཞི་རི་རབ་  
 པར་ཟླ་ཉི་ཟླ་གཅན་རྣམས་བཙུགས་པའི་གདན་ལ། བདག་ཉིད་  
 དཔལ་དུས་ཀྱི་འཁོར་ལོ་སྐྱེ་མདོག་སྟོན་པོ་ཞལ་གཅིག་སྐྱེན་གསུམ་པ།  
 ཇི་མ་མེད་པའི་འོད་ཟེར་ལྷ་རྣམས་འགྲེད་ཅིང་། ཕྱག་གཉིས་ཀྱིས་  
 རོ་རྗེ་དང་རྗེལ་བུ་འཛོལ་པས་ཡུམ་ལ་འཇུག་པ། མཐེ་བོང་སེར་པོ།  
 མཚུ་བ་མོ་དཀར་པོ། གུང་མོ་དམར་པོ། སྲིན་ལག་ནག་པོ།  
 མཐེའུ་ཆུང་ལྗང་གུ། ཕྱག་སེར་རྣམས་ཀྱི་ཚིགས་སྟེང་དང་པོ་ནག་  
 པོ། གཉིས་པ་དམར་པོ། གསུམ་པ་དཀར་པོ། རོ་རྗེ་སེམས་

དཔལ་རང་ཉིད་དུ་མཚོན་པའི་དབུ་རྒྱན་ཅན། རལ་པའི་ཐོར་ཚུགས་  
 ཡིད་བཞིན་གྱི་ལོར་བུ་དང་། ཟླ་ཕྱིད་རྗེ་རྗེས་བརྒྱན་པ། རྗེ་རྗེའི་  
 རྒྱན་སྣ་ཚོ་གས་དང་། སྟག་གི་པགས་པའི་ཤམ་ཐབས་ཅན།  
 ཞབས་གཡོན་པ་དཀར་པོ་བསྐྱུ་མས་པས་དྲག་པོ་དཀར་པོ་དང་།  
 གཡས་པ་དམར་པོ་བརྒྱངས་པས་འདོད་ལྷ་དམར་པོའི་སླིང་གར་  
 མནན་པ་གཉིས་ཀའང་མཚོན་ཆ་སྤངས་པའི་ལག་པ་གཉིས་པ་དམར་  
 པའི་རྩྭ་ཅན། །ཁ་དོག་ལྷ་པའི་མའི་དབུས་ན་སྤོ་ཆགས་འདྲེས་  
 པའི་ཉམས་གྱིས་བཞུགས་པའོ། །དེ་ལ་འཁྱུད་པའི་སྣ་ཚོ་གས་ཡུམ་  
 སེར་མོ་ཞལ་གཅིག་ཕྱག་གཉིས་རྒྱན་གསུམ་མ། གྱི་གྲུག་དང་ཐོད་  
 པ་འཛིན་པ། གཅེར་མོ་རུས་པའི་ཕྱག་རྒྱ་ལྷས་བརྒྱན་ཅིང་དབུ་སྐྱ་  
 ཕྱིད་གོལ་བ། གཡོན་བརྒྱང་གིས་བཅོམ་ལྷན་འདས་ལ་སྟོམས་  
 པར་ཞུགས་པའོ། །གཉིས་པའི་དབྱལ་བར་ཨོྲོ་དཀར་པོ།  
 མགྲིན་པར་ཡུལ་དམར་པོ། ཐུགས་ཀར་རྩྭ་སྟོན་པོ། ལྟེ་བར་  
 རྩེ་སེར་པོ་གཙུག་ཏིར་དུ་ཉི་ལྷུང་གུ། །གསང་བར་གྲུང་སྟོན་པོ་  
 རྒྱལ་བ་རིགས་དྲུག་གི་དཀྱིལ་འཁོར་མ་ལུས་པ་འདུས་པའི་བདག་  
 ཉིད་དུ་གྱུར། ཡང་ན། གསང་བར་སྣ་སྟོན་པོ། གཙུག་ཏིར་དུ་ཉི་ལྷུང་གུ་  
 བསྟོམ། །ཐུགས་ཀར་ཟླ་ཉི་སྐྱ་གཅན་གྱི་སྟེང་དུ་བརྟན་གཡོ་འཁོར་  
 འདས་མ་ལུས་པ་གཅིག་ཏུ་འདུས་པ་དུས་ཀྱི་འཁོར་ལོའི་རྩ་བའི་སླིང་

པོ་རྣམ་བཅུ་དབང་ལྡན་བརྟེན་གསུམ་པ་མཚོ་གཤི་དོན་ཏུ་སྡོན་པོ་འཇམ། །  
 ལས་ཐམས་ཅད་པར་ཁ་དོག་ལྡང་གུར། གནས་པ་ལས་འོད་ཟེར་  
 འཕྲོས། འཕགས་པ་མཚོད། སེམས་ཅན་གྱི་དོན་བྱས།  
 སྡོད་ཐམས་ཅད་གཞལ་ཡས་ཁང་དང་། བཅུད་ཐམས་ཅད་དུས་གྱི་  
 འཁོར་ལའི་ལྷ་ཚོགས་སུ་གསལ། སྐར་འདུས་ཏེ་སློང་པོར་ཐིམ་པར་  
 བསམ། ཨོྲཱི་ཧྲཱི་མ་ལ་ཤར་ཡ་སྐྱ་རྒྱ། ཞེས་ཅི་རུས་བརྒྱས་བའི་  
 མཐར། སྡོད་བཅུད་སྡོད་ཉིད་འོད་གསལ་དུ་བསྐྱེད་ནས་མཉམ་པར་  
 བཞག་ཅིང་། སྐར་གཉེན་མའི་ལྷ་སྐྱ་རྒྱ་ལྡང་། དབུལ་བར་ཨོྲཱི་  
 མགྲིན་པར་ཞུ། ཐུགས་ཀར་རྩྱུ་གི་མཚན་པར་གྱུར། དགོ་བ་  
 འདི་ཡིས་སྐྱུར་དུ་བདག །དུས་གྱི་འཁོར་ལོ་འགྲུབ་གྱུར་  
 བས། །འགོ་བ་གཅིག་གྲུང་མ་ལུས་པ། །དེ་ཡིས་ལ་འགོད་  
 པར་ཤོག། འདི་ནི་བསྐྱེད་རྫོགས་ཐུན་མོངས་ལ་ལྟོས་པ་སྟེ། རྫོགས་རིམ་འོ་  
 བའི་སྡོན་འགོར་ལྡན་སྐྱེས་བསྐྱེམས་ན་སྡོད་བཅུད་སྐྱུངས་བསྐྱེད་རྫོགས་སུ་ལྷ་སྐྱུ་ལ་  
 སེམས་འཛིན་པ་མ་གསོགས་བརྒྱས་པའི་རྩོལ་བ་མི་དགོས་སོ། ཞེས་པ་ནི་བསྐྱེད་  
 པའི་རྩོལ་གྱིས་ལྡན་སྐྱེས་བསྐྱེམས་པའི་ཐབས་སོ། ཞབས་དུང་རིན་པོ་ཆེའི་བཀའ་  
 ལྟར་སྐྱོ་གོས་མཐའ་ཡས་ད་རི་རྒྱས་ས་ལྡེའི་ཚོས་བཅོལ་བའི་སྐྱེན་མཚམས་སུ་དབེན་ཁྲིད་  
 ཀུན་བདེ་སློང་དུ་བྱིས་པ་དགོ་ལེགས་འཕེལ། མཚན་ཡི།།





Tony Duff has spent a lifetime pursuing the Buddha's teaching and transmitting it to others. In the early 1970's, during his post-graduate studies in molecular biology, he went to Asia and met the Buddhist teachings of various South-east Asian countries. He met Tibetan Buddhism in Nepal and has followed it since. After his trip he abandoned worldly life and was the first monk ordained in his home country of Australia. Together with several others, he founded the monastery called Chenrezig Institute for Wisdom Culture where he studied and practised the Gelugpa teachings for several years under the guidance of Lama Yeshe, Lama Zopa, Geshe Lodan, and Zasep Tulku. After that, he offered back his ordination and left for the USA to study the Kagyu teachings with the incomparable Chogyam Trungpa Rinpoche. Tony was very active in the community and went through all possible levels of training that were available during his twelve year stay. He was also a core member of the Nalanda Translation Committee. After Chogyam Trungpa died, Tony went to live in Nepal where he worked as the personal translator for Tsoknyi Rinpoche and also translated for several other well-known teachers. He also founded and directed the largest Tibetan text preservation project in Asia, the Drukpa Kagyu Heritage Project, which he oversaw for eight years. He also established the Padma Karpo Translation Committee which has produced many fine translations and made many resources for translators such as the highly acclaimed *Illuminator Tibetan-English Dictionary*. After the year 2000, Tony focussed primarily on obtaining Dzogchen teachings from the best teachers available, especially within Tibet, and translating and teaching them. He has received much approval from many teachers and has been given the titles "lotsawa" and "lama" and been strongly encouraged by them to teach Westerners. One way he does that is by producing these fine translations.

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