

Kṛṣṇacaryāpādasya Dohākoṣaṭīke

A Study of its Commentaries: Edited, Translated, and
Annotated, together with a Survey of his Life and Works and a
Study on the *Dohā* as a Literary Genre

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| *phyag 'tshal ba dang mchod cing bshags pa dang* |
| *rjes su yi rang bskul zhing gsol ba yi* |
| *dge ba cung zad bdag gis ci bsags pa* |
| *thams cad bdag gis byang chub pyhir bsngo'o* ||

*Whatever slightest merit I have gained –
through homage, offering, and confession, rejoicing, turning of the
(dharmacakra), and requesting (of teachings) –
I dedicate to all sentient beings so that (they quickly reach the state
of) awakening.*

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Scope and Limitations of the Present Work

This dissertation aims at shedding some light on Kṛṣṇacaryā (middle of the eighth and beginning of the ninth century),¹ one of the most outstanding figures of the *siddha*-traditions in India, and one of his most prominent writings, his *Treasury of Tantric Poetry* or *Dohākoṣa*, together with its two commentaries (Skt. *ṭīke*). Too little research concerning Kṛṣṇacaryā and his writings, as well as the *dohā* in general, has been conducted yet. I sincerely hope that this might change and I have confidence that this work will serve as a reliable contribution to further studies to come. Needless to say, this work—keeping in mind the sheer amount of materials involved in the study of a *siddha*, or of any text genre (even when just dealing with one particular combination)—cannot be sufficient on its own, especially when one’s studies are aimed to be done in depth.

Instead, I hope that in addition to those brilliant scholars on whose works I rely and to whom I am most grateful, others will also be inspired to study additional and novel aspects of the mysterious and outstanding upholders of the Buddhist *tantric* traditions, their doctrine of *Mahāmudrā*, and their lineages as they came down to Tibet.² There are still many gaps to fill when it comes to the field of classical Indology, *tantric* and Buddhist studies. Despite the importance of interdisciplinary work and the modern approaches in humanities, I take it as an obligation to stress the importance of upholding the classical traditions. Working with the classical languages and the methodologies of how to deal with them remains a crucial component in

¹As I will later show, this temporal classification is based on the assumption of at least two Kṛṣṇacaryās of major importance. The one I associate with the *Dohākoṣa* is Kṛṣṇacaryā the older, and the other one is Kāṇha of the east. See “Kanha name confusions,” Hiamalyan Art, accessed September 09, 2017, <http://www.himalayanart.org/news/post.cfm/kanha-name-confusions>. ²A particularly interesting point here is to study the relation of the Indian and Tibetan Mahāmudrā lineages, in particular of the bKa’ brgyud (Tib. *bka’ brgyud*) school, which is the one most closely associated with *Mahāmudrā* as a doctrine.

making available more of the fascinating primary sources, only on account of which can we increase our knowledge and fill in the gaps. Two of those gaps are Kṛṣṇacaryā and his writings, which are surely of great importance for completing the picture of late *tantric* Buddhism in India. Understanding his treasury of poetic verses, which is certainly also an inspiration beyond academic matters, is a step towards closing them.

As I started to be more and more interested in the poetic writings – *dohās*–of the *siddhas*, it appeared to me striking that even from the few commentarial materials available, very little has been used in academic studies.³ Also, I am not aware of any close and comprehensive study of even one of the commentarial traditions,⁴ which a more thorough understanding of the *siddha*'s poetry seems almost impossible to me. Having made it my quest to get to know more about the often ambiguous and difficult poetic writings and their traditions, I started working on the *Dohākoṣa* of Kṛṣṇacaryā, believing that the amount of materials would be suitable for a dissertation. Unaware how far-reaching this topic would become, I spent two years of study to finish the first translation(s) and critical edition(s) of one of the most prominent cycle of *dohās* (and their commentaries), which form the main contribution of this dissertation. After another few months a general section was completed, introducing the *dohās*, their genre, general content, and their relation to commentarial traditions, followed by a first attempt to engage with the life and works of the *Siddha* Kṛṣṇacaryā.

³For the only actual and complete translation of a commentary on the *Dohākoṣa*, see BAGCHI 1935: 139-175. ⁴The only exception in this regard might be the studies of the Mahāsiddha Saraha, undoubtedly one of the most (if not the most) prominent among the *siddhas*. For Saraha the state of research appears to be comparatively good, even though there is still much more commentarial literature and further associated poetic writings that have not been taken into account. Among others see: SCHÄFFER 2000, BRAITSTEIN 2004.

I am fully aware that my idealistic undertaking of shedding some light on Kṛṣṇacaryā, his *dohās* and the *dohās* in general, is full of gaps, which could not, due mainly to lacking the mutually dependent components of time and further experience, be filled. Thus, I unfortunately had to limit myself and leave aside highly interesting and relevant materials, which in this dissertation could not have been given the attention they deserve. Thus, I take this chance to apologise to any reader who is not satisfied with (only) general presentations and who (rightly) wishes for more detail and depth. However, the state of art in the field of Indology and in the case of *Siddha* Kṛṣṇacaryā and the *dohās* in particular, did not allow me to go much beyond a mere collection of materials, leaving aside a comprehensive study of those. Not only would the many texts, along with their commentarial traditions, related transmission lineages, and environmental aspects associated with Kṛṣṇacaryā, deserve an in-depth study, but also topics such as the linguistic or metric study of Apabhraṃśa and its grammar require more than just one dissertation to be treated with the attention that they deserve. Keeping in mind that not even Kṛṣṇacaryā's *Dohākoṣa*, the topic of this dissertation, could be studied as thoroughly and extensively as I would have wished,⁵ this work should be understood as introducing the materials needed for the study of Kṛṣṇacaryā, the *Dohās* and related topics. Having, due to the state of art, felt urged to touch many topics, I hope that those already accomplished in many fields may forgive my superficiality, inadequacy, and lack of knowledge regarding all that has been addressed here.

⁵During my research I encountered two other commentarial works on Kṛṣṇacaryā's *Dohākoṣa*, which due to their length and difficulty could not be incorporated. The first are rather extensive commentaries by Tāranātha (*Doha'i 'grel pa: Commentary on Kṛṣṇacaryā's Dohākoṣa*, and *Doha thor bu: Commentary on Kṛṣṇacaryā's "Performance Songs"* from the *Caryāgītikoṣa* (ed. KVAERNE 1977)), and the second is another codex of the *Mekhalāṭikā* from the NGMCP (E0387-16), accompanying a commentary (bhāsa) in what I believe is Newari.

Now, I will briefly introduce the basic research questions of this dissertation, which, in addition to preparing and translating the critical edition, were the main goals of this work.

Outline

The undertaking of every study begins with the collation of available materials in primary as well as secondary sources, followed by a general, and, one might say, *a priori*, categorisation of one's findings. Here it appears evident that a few important and relatively vast topics already manifest themselves by just glancing through the sources related to the study of the *dohās* and Kṛṣṇacaryā. Thus the first and most obvious questions are:

- What are *dohās*? How can those writings be defined and categorized?⁶
- How did the *dohās* influence the related Tibetan genres? What could a possible classification and role of the *Dohās* within the Tibetan textual heritage be, with a view especially on the bKa' brgyud school as part of their transmission?
- How many Kāṇhas and Kṛṣṇas are there, when did they live, and what did they write?⁷

Those three questions are addressed in the first two parts of this dissertation.

In the first part, the *dohā* as a genre and their general content are described. Following are a few assumptions and observations regarding their

⁶A further and more detailed question that arose during the research: What is the relation of the, as it seems, generic terms *Caryāgīti*, *Vajragīti* and the *Dohā*? ⁷Another related and much more direct question (which helped me in approaching this topic) is: can the tradition be right in claiming that the author of the *Dohākoṣa* (being studied in this work) be the same as the author of one of the two most important commentaries on the *Hevajratāntra* – the *Yogaratnamālā*?

reception in the bKa' brgyud school of Tibetan Buddhism. I encountered many links between this school and the *dohās*, which inspired me to devote some words to it. The first part initially presents some ideas about the *dohās* and their relation to the commentarial traditions in which they are preserved, which can reveal many insights into the cultural and religious setting of those songs.⁸

The second part presents the biography of Kṛṣṇacaryā and continues with a general summary of his associated works, with a special focus on his poetic songs and collections. Supplementary to this, a few figures of particular interest for the study of Kṛṣṇacaryā are briefly introduced.

Since each of those parts involves a great amount of materials and knowledge, I would like to apologise again for their sketchy and general nature.

The third and fourth are the main parts of this dissertation. They contain the Sanskrit and Tibetan editions and annotated translations of Kṛṣṇacaryā's *Dohākoṣa* and its two commentaries (*Mekhalāṭīkā* and *Dohākoṣaṭīkā*).

The Appendices provide complementary materials for the first two parts: a catalogue of Kṛṣṇacaryā's works, the *rGya-gzhung* (Tib. *rgya gzhung*),⁹ the remaining short songs associated with him, and a transcription of the translated life story.

⁸This chapter is devoted to several so far untouched topics, which to write has been inspired by my postgraduate fellowship at the CSMC (The Center for the Study of Manuscript Culture) ⁹A bKa' brgyudpa work of general interest for study of the environment of the *dohās*.

Future studies

As stressed above, and since this thesis constitutes a rather preliminary treatment, I would like now to briefly list those points which remain for future studies to come:

- Close research into the different transmission lineages that this *siddha* (or *siddhas* bearing the same name or idioms) is involved in. This particularly concerns Kṛṣṇacaryā's relation to and role in the transmission of the *Cakrasaṃvara* corpus, the *Samputatantra* (which he is said to have obtained from a *Ḍākiṇī*¹⁰), the cycles connected to *Hevajra*, and his involvement in the transmission of Gaṇapati Mahārakta.¹¹
- In connection to the transmission lineages, I believe that the works on the *Cakrasaṃvara* corpus would be of particular interest for a detailed study, in particular the *Vasantatilakā* and their commentaries and transmissions.
- The previous point leads to another highly interesting and similarly vast one: the writings of the great Tibetan historian and master of the Jonang school of Tibetan Buddhism, Tāranātha (Tib. *rje btsun tā ra nā tha*), also known under the name Kūnga Nyingpo (Tib. *kun dga' snying po*), whose writings appear to be most crucial in the study of Kṛṣṇacaryā.¹²
- Among the Tibetan sources—as previously mentioned—are some writings of the bKa' brgyud school of Tibetan Buddhism that are most interesting for the study of the *dohās* in general. Here the 3rd Karmapa

¹⁰See TEMPLEMAN 1989: 9-10. ¹¹The amount of writings devoted to this protective deity (*dharmapāla*) was surprising to me. See II.2.4: 'Other works attributed to Kṛṣṇacaryā'.

¹²See II.2.5.3: 'Tāranātha and Kṛṣṇacaryā'. There a list of the commentaries written by Tāranātha for the works of Kṛṣṇacaryā can be found.

Rangjung Dorjé (Tib. *rang 'byung rdo rje*) (1284—1339) and the 7th Karmapa Chödrak Gyatso (Tib. *chos grags rgya mtsho*) (1454—1506), two outstanding scholars of the Karma bKa' brgyud tradition of Tibetan Buddhism, have contributed significantly.

- Following this, the relation of the Tibetan terms Gur (Tib. *mgur*), Lu (Tib. *glu*) and Nyamgur (Tib. *nyams mgur*), their format, structure and function in view of the *dohās* and their influences, certainly deserves some attention.
- For the sake of completeness it has to be mentioned that the Newar Buddhist traditions in Nepal have preserved and produced a rich, old religious culture in which the application of a certain format of *dohā*, namely *cacā*-songs, became part of and is still being applied in daily Newar Buddhist practice.¹³ The study of those songs can be expected to offer yet another world of fascinating insights into the study of *dohā* and related formats and contents.

As a matter of fact, especially the last items listed deserve special attention, as here appears a very close link between the Indian and Tibetan traditions. Needless to mention, the study of the writings of Tāranātha (as one of the most critical and outstanding historians and practitioners) about one of the most important Indian *Siddhas* will be of great benefit, not solely for the knowledge of those two figures, but also for the understanding of the *dohās* and the cycles of Cakrasaṃvara. The same goes for the two Karmapas listed above. Their study may shed further light, not only on the *dohās*, but notably also on the Tibetan tradition being most closely connected to the Indian *mahāmudrā* writings, for which the study of the *dohā* are certainly of high importance.

¹³ See WIDDESS 2004.

Part I

The *Dohā*, it's Genre, Content and Context

CHAPTER 1

What is a Dohā

Within the general class of texts that give practical instructions, again there are two varieties. Some of these texts are elaborate explanations of the methods of practice, and some are very brief, very pithy statements on the essence of practice. The latter tend to be in the form of songs and are referred to in Sanskrit as doha. They are the most important type of texts to emphasize in your study, because, given their form, they are easy to remember. Being easy to keep in mind, they are easy to use in actual practice. They combine the two virtues of profundity and brevity.¹⁴

Reading a *dohā* might be confusing on the first glance, while many of the lists and metaphors expounded in the commentaries seem rather redundant for the main message, which appears to be a rather colourful synopsis of many *tantric* aspects connected to deep breathing and other elements of the so-called completion stage. Yet, with the *dohās* we find not only a rather ancient take towards *mahāmudrā* and ascetic conducts, that found their continuation in the Tibetan traditions within which they became an essential part, but also a way of understanding how the traditions came about and how their founders thought and felt and what all it needs to start seeing the

¹⁴Cf. KONGTRUL 2002: 86.

two virtues of profundity and brevity which the traditions ascribes to this genre.

But, before I will dive a bit deeper into introducing the manifold aspects concerning the *dohās*, I will take the chance to briefly address a first feature, namely the spiritual or religious dimension (though the latter term is, I feel, not as appropriate) of the song studied in this dissertation. As those matters seem to go deeply into psychology, phenomenology, the study of religion and the like, though I have addressed it in some sense here and there, I have refrained from discussing this as an separate point, since I by no means feel in the position to address those issues accurately. Hence, just the following shall be said:

As Buddhism in general, so also (or maybe even more so in particular) the *dohā*-songs (or *tantric* poetic songs, as I have called them), have primarily been expressions of an individuals insight of the Buddhist or *tantric* path(s). As such, whatever has been tried to explain and addressed by me, particularly at those places which require various annotations and that appear to be counter-intuitive, confusing or simply inappropriate in some sense, have to be understood under the premise of serving a spiritual goal (Buddhahood). It is not scholastic or intellectual, and if so, only when serving some provisional means (*upāya*) conducive towards developing further insight (*prajñā*). Also my translation(s) should be read in this (relativistic) light. I, for a lack of better terminology, regard the *tantric* methods as a path of transformation, which in case of this from of poetry is even reflected on the level of its dialect and features (*samdhyaabhāṣa*). The practitioner identifies her or himself as similar to what he or she wants to achieve and acts symbolically expressing this conduct. Hence, the views expressed and actions implied are representations of the mundane transformed into the pure or divine and the hermeneutics found in this class of scriptures.¹⁵ Thus the texts are merely

¹⁵See BRIODO 1989: 71-118; THURMAN 1989: 119-148. In: LOPEZ 1989 (ed.)

inspiration and instruction, rather than that those are meant to be studied for the sake of being studied. They are interwoven into a network (*tantra*) that is designed to break out of any limitations and mind states that may undermine human development and ultimately causes suffering in the Buddhist sense. The aim is to develop towards there where relativity (*vivṛtysat*) and absolutism (*saṃvṛtysat*) are merely two sides of the same medal (*advaya*). This purpose and dimension is an important feature to make sense of this forms of writings which, I fear, cannot be finally understood when extracted from the framework within which they appeared (as reports of instructions on meditation), within which they are meant to be applied and only by which many of its symbolism and metaphors start to make sense. Combining all those points with the attributes of profundity and brevity, one understands why it takes some time until the first reading experience that often results in confusion is transformed into clarity or at least a the feeling of finding some simplistic elegance in the songs, which might be a first glance of their actual meaning in some sense.

Moreover, as religion and religious story as such, I believe that those are embodiments of a social and spiritual evolution to display metaphysical intuitional truths, which are perhaps incredibly complex. Finally, what we have in front of us is the (supposedly) lasting experience of an awakened state (*mahāmudrā*) expressed by those who internalized and hence embodied this state that is beyond words. This idea is by no means trivial, but highly sophisticated inasmuch we are confronted with a heuristic framework designed to exceed itself, culminating in a point of spontaneous insight (*sahajakṣaṇa*) and luminosity. It acknowledges the restrictions and barriers of speech, epistemology and ontology, while pointing towards spheres of consciousness, though not in the range of our common experience, by means of which we may experience the underlying profoundness and truth of all there is. Hence, Buddhist thought and the texts studied in this volume, has the potential of being deeply useful and an effective mechanism. Given the ben-

erit of the doubt and assuming “that awakening is possible” using skilful means will eventually lead towards the values that go along with the pursue of enlightenment and human development.

In the one instant of the practice, the innate moment [and] just then great bliss is obtained.

The whole world is mingled with body, speech and mind, flashing forth in there is the body of truth.

Verses 26 *pādas* cd and verse 27.

A Provisional Summary

A *Dohākoṣa* – in the context of my work, in relation to their authors, the *siddhas* and in the light of the introductory quote—might be best understood as a generic term denoting a *siddhas* song-poem in the widest sense. The understanding and contextualization of theirs presupposes to combine at least the provisional presentation of a few features. Those are summarized in this section and detailed out individually in the following five sections and two chapters. My aim for this part is to first address the poems as such and how those function soteriologically, that is to ask: What is their spiritual purpose? From thereon, on the next level, their genre, connected terms and content will be presented. This leads to analyse the next broader level of the song-poems, namely the context of their commentaries, which leads to the last and broadest point, their cultural milieu and reception, which will be presented in chapter two and three. Though some of the points appear to be not very strongly interconnected to each other on the first glance, I believe that each of those points discussed in the first part is needed for the development of the bigger picture, and I sincerely hope that the combination of theirs is sufficiently serving as a proper frame for that very picture.

Literally and soteriologically this class of writings is to be contextualized together with the *tantric* scriptures belonging mainly to the *Yoginī-tantra* class and its preceding movements, the time and culture from which they emerged. The authors of the *dohās*, the “great accomplished ones” or *Mahāsiddhas* (Tib. *grub chen*) belong to a rather unconventional milieu or caste of *tantric* practitioners, who expressed the insight, content and practice of theirs exemplary (among others) via their provoking and non-conservative songs-poems. Thereof, though this being a Tibetan term, the idea of *spiritual songs* or *songs of experience* (Tib. *nyams mgur*) is rather fitting to denote the quality and feeling of the songs by which the practitioner expresses

his or her realization of the *tantric* spiritual path. Thus, in the broader context of Buddhism, like most of esoteric literature, the *dohās* are to be understood as what Lambert Schmithausen called the “positive-mystical” approach (in contrast to older and more conservative forms of Buddhism, “negative-intellectualist”).¹⁶ To which the elusive lyric style of the song-poems (being usually reflected in their commentaries) adds their particular and even for “*tantric* standards” rather pragmatic and “largely unconcerned” tone, which appears to be one among their major features. The content of the song-poems as well as their contextual functions outside of India, will be outlined in the following sections.¹⁷

The etymology of the term *dohā* can be explained in two ways and seems fitting as to engage into the topic.

The first derives from a division of the word into its two syllables. Middle-Indic *do* would be understood as ‘two’ (*dva* or *dvā* relating to the Sanskrit stem *dvi*)¹⁸ – meaning the numeral “two”, and the verbal root $\sqrt{hā}$ would mean either “emitted” or “sprung from”.¹⁹ Thus the word could mean: “Sprung or emitted from the two”. In this interpretation the word “two” would most likely refer to the fact that the metre is usually written in two stanzas.

Another possible interpretation is given by Braitstain. Here $\sqrt{hā}$ is a particle with the meaning “said” for which she unfortunately does not give any reference.²⁰ I could imagine this to be a derivative from the root *ah* or the Middle-Indic *hakka*.²¹ The overall meaning, however, does not change dra-

¹⁶I might be noted here, that the idea of *mahāmudrā*-practice as expressed in the songs underlines precisely the experiential side of the *tantric* practice. ¹⁷To add some words on how to contextualize (following section) the *dohās* within the broader Buddhist framework was kindly pointed out to me by Prof. Wangchuk and is certainly important for the overall understanding of the poems, their purpose and reception. ¹⁸See MW s.v. *dva*, *dvā* ¹⁹See MW s.v.; TURNER 1985: s.v. *ujjāgratī*, *uddhāna*. ²⁰Cf. BRAITSTEIN 2004: 131. ²¹Cf. TURNER 1985: 806. s.v.

matically, as we could more or less freely translate the word within its given context as:

[A meaning or content] which has been expressed via two [stanzas].

The second possible option is that the word comes from the verbal Sanskrit root \sqrt{duh} meaning “to milk”, and of which *doha* or *dohā* (as the feminine form) would be a derived noun:

“milking i.e. yielding or granting”²²

This second meaning has of course a more poetic and religious flavour to it, alluding more to the level of content than to structure or form.

Even though this might be accidental, these two possible etymologies nevertheless illustrate the unity of form and content, that is one of the distinguishing marks of the *dohā*.

This double meaning may also reflect history, in some sense. The *dohā*, originally denoting a certain metre, might at one point simply have become the very metre most frequently used by many of the *siddhas*.²³ Later, the frequent application of that poetic format by the *siddhas* and the specifics of their writings and language (Apabhraṃśa, the particular language of the *dohās*), may have changed the metric term into a generic term denoting the *siddha*’s song-poems. As Schaeffer puts it:

From as early as the 7th cen. later North Indian Buddhism saw the emergence of a poetic form of religious expression, songs in the late Middle Indo-Aryan dialect of *Apabhraṃśa*, of various

²²See MW s.v. *doha*. ²³The *dohā* as a metre is not the only metre having been used and employed by the authors. Furthermore it is even questionable to what extent the *dohā* within the context of the *Dohākoṣa* does refer to any specific metre at all. For a more detailed presentation I would like to refer to III.1.5: ‘metre’ in which the metre as part of the preliminaries for the edition and translation will be discussed. See also SHAHIDULLAH 2007: ch. IV, pp 59 f.

lengths and consisting primarily of rhymed couplets, extolling the beauty and simplicity of *tantric* spiritual experience and social practice. In time this genre became to be designated *dohā* the name of the meter most frequently employed.²⁴

As for the genre and not only owing to this just implied broad connotation, there is strong evidence to take the term *dohā* as a hypernym of the terms *vajragīti* (diamond songs) and *caryāgīti* (performance songs), two closely related terms frequently employed in discussions and discourses throughout the secondary literature when dealing with the genre of song-poems. Within most of the secondary it often seems as if the three terms *dohā*, *vajragīti* and *caryāgīti* are taken as if belonging to different genres. However, there are mainly two reasons for taking the terms *vajragīti* and *caryāgīti* as subordinates:

1. There is only little evidence of the terms *vajragīti* and *caryāgīti* as distinct genres in primary Indian works.²⁵
2. Even if we were to make a differentiation on the basis of structure and form, the content and context is, overall, the same for the subordinates. Hence to classify them as distinct genres of their own does not seem to be correct.

²⁴Cf. SCHAEFFER 2000: 5. ²⁵The term *caryāgīti* does not seem to be attested at all. The term is, however, attested in Tibetan translations of Sanskrit or Indian works. The term *vajragīti* appears, though as well attested in primary Indian sources (and here most likely, like in the Tibetan context, to be used interchangeably with the term *dohā*, mainly in *Yogīnītantras* such as: *Hevajratantra* (ed. SNELLGROVE 1957), *Samvarodayatantra* (ed. Tsuda 1974), *Caryāmelāpakapradīpa* (DSBC), *Sarvatathāgatatavasaṃgraha* (GRETIL) and others.) There,

The content that will be discussed in the second of the following sections, one may summarize that the general Buddhist *tantric* practices employed are primarily related to sexual yoga, *tantric* breathing and the doctrine of the Great Seal (Skt. *Mahāmudrā*),²⁶ merged with the “unconventional” conduct of the siddhas, the so-called “conduct of the madmen.”²⁷ This is done—as my professor Harunaga Isaacson once put it—in the form of “crypto folk-songs”, meaning that those songs do not directly pertain to *tantric* rituals involving initiations and related procedures. Rather, the poems concurrently reveal themselves as from within the content of Tantras on which they highly depend. Hence, the songs are—formally speaking—situated outside of the common contextual application of the *Yoginītatras*, since to perform the teachings given in the songs does not seem to presuppose any specific contextual framework.²⁸ However, it also seems that having previously (before the performance of a *dohā*) obtained some kind of initiation and education within the *tantric* milieu (Skt. *mantrayāna* or *vajrayāna*) is beyond doubt presupposed. It has to be understood that a *tantric* religious milieu was common to the recipients and performers of those songs, as they are, in as

however, the term does not denote a distinct genre, but is rather a feature of *tantric* practice-texts (Skt. *sādhana*) within the generation phase (Skt. *utpattikrama*) of a *tantric* deity (Skt. *iṣṭadevatā*). See for instance the short chapter of ‘Self Consecration’ in the *Hevajratāntra* I.iv.: *devatābhīṣekapaṭalaṃ vyākhyāsyāmaḥ | svahr̥di svabījād raśmim̐ niścārya kr̥ṣṇadīptayā ’ṅkuśakārayā traidhātukavyavasthitān buddhān ākr̥ṣyāṣṭamāṭṛbhiḥ saṃpūjyānūnāyayati | (1) om̐ abhiṣiñcantu mām̐ sarvatathāgatā iti | tair buddhair herukākārarūpaiḥ pañcāmṛtabhṛtaiḥ pañcatathāgatātmakaiḥ kalaśaiḥ pañcabhir abhiṣicyate abhiṣicyamāne puṣpavṛṣṭīr bhavati | dundubhiśabda uccalati kuṅkumavṛṣṭīr bhavati | (2) rūpavajrādibhiḥ saṃpūyate | vajragūṭyo locanādibhir gīyante | abhiṣicyamāne mūrdhni svakuleśo bhavati | etena heruko niṣpannaḥ trisaṃdhyādhiṣṭhānabhāvanām̐ vibhāvvyottiṣṭhet | devatāmūrtyā sthātavyam̐ || (3) abhiṣekapatalaś caturthaḥ.* “Self Consecration: (3) you will be worshipped by Rūpāvajra and her companions and Locanā and the others will sing *vajra-songs* [...]” Cf. SNELLGROVE 1959: 59-60. ²⁶See I.1.3: ‘General Contents and Structural Outline’ ²⁷See I.1.1: ‘Dohās - A Contextualization’ ²⁸This means that to perform the songs—at least according to their content—does not require formal procedures, rites, offerings or initiation (Skt. *karmaprasarābhīṣekādī*).

far as the commentaries and collections imply, clearly meant to be abbreviated instructions for applied practices common to those found within the *Yoginītantras*. The content expressed and presented in the song-poems is of an advanced *tantric* level.

These facts become clear by reading the commentaries, which offer a rich doctrinal background and relate the song-poems to *yogic* techniques and practices that are found in, and which probably emerged from, (primarily) the *Yoginītantras*. To be able to apply those *yogic* techniques and practices without a high degree of familiarity with the *tantric* scriptures seems unlikely, especially considering the very short and often cryptic expressions of the song-poems. In this sense the teachings contained in the song-poems might be taken as a ‘mnemonic outline,’ which require full-fledged explanations in order to be practised properly. A relation of root verses (Skt. *mūla*) and commentary (Skt. *ṭīkā*) is common to Buddhist scriptures. Root verses often function as a mnemonic outline, to be studied in combination with their explanatory commentaries, which decode cryptic expressions and unfold abbreviations.

The organisation and commentary contextualization is another point consequently belonging to the provisional definition and will be presented in the following sections. This will add contextual and cultural observations to the presentation of this genre. It will deal with the fact of how the *dohās* are organised and transmitted. In most cases, the song-poems are preserved via commentaries²⁹ and multi-text manuscripts, or textual collection, which is also the case for the manuscripts used for the edition in this dissertation. Though this is certainly not accidental, it is surprising, however, that this fact has not yet received much attention. While this fact certainly does not deny the strong oral component inherent in the transmission of the song-

²⁹The fact that within the Tibetan tradition many songs appear individually is not shared by the Indian traditions, for which in any case much less material is available.

poems, it yet becomes an important factor for reflecting upon the cultural dimension in and outside of India and serves to engage into the understanding of why the song-poems became to serve as an literary model for a Tibetan famed genre.

This brief description of the *dohā*'s main features can be provisionally summarized as follows:

The *dohā*, as a literary genre³⁰ can be used as the headword subsuming various kinds of song formats. the Buddhist *tantric siddhas* used this format to express their conduct of the ascetic *yogin*. Having become a genre uniting metre and meaning, the poetic song-writings are interpret to promote techniques and content as related to the *Yoginītantras*, primarily those of sexual yoga in relation to the concept of the “innate” (Skt. *sahaja* = i.e. the emphasis on psycho-physic experience rather than conceptual understanding) and written in the (cryptic) poetic language Apabhraṃśa adding the elusive and mystified linguistic components for which those writings are famed. It so belongs to the “(crypto-)folk and orally transmitted (non-institutional)”³¹ type of texts. Its structure, content classification, and practice application when interpreted in connection with commentarial text traditions and often organized within multi-text collections, and

Most of the individual short songs are preserved solely in Tibetan. As for the Tibetan transmissions, one should keep in mind that the song-poems appear in meaningfully organized collections. As for the Indian materials, it is notable that the three most famous *Dohākoṣa* and the collection of *Caryāgīti* handed down to us are all preserved within commentaries (Cf. BAGCHI 1938; KVAERNE 1977). ³⁰As for the literary genre, I have applied the categories text type, structure, text function and organisation to provide some framework of comprehension that would allow the use of my definition within the context of literary studies. Cf. RHEINGANS 2015: 1-31: “introduction to the edited volume.” ³¹Originally I planned to incorporate the term ‘instruction’ into the definition.

serves to transmit and explicate the tradition of *Mahāmudrā*-doctrine.

1.1 *Dohās* - A Contextualization

To understand the importance and influences of the *dohās* and their subgroups in general, it is important to link and contextualize this genre within the broader context of Buddhism. Since many traces of this genre can be found within particularly Tibetan Buddhism, a contextualization of this genre and its soteriological function naturally connects Tibetan and Indian traditions. This emphasizes the special importance of the *dohās* and the significance of their study for a better understanding of the Tibetan cultural domain, while the Tibetan perspectives—as the culture in which the tradition of the *Dohās* has been kept and developed—may in turn help to illuminate some of the *Dohās* implications, doctrinal points and their significance for Buddhist traditions. This point will be made clear in the last chapter of the first part which will deal with the significance of the *dohās* for the specific doctrine of the bKa’ rgyud school of Tibetan Buddhism. There it will be shown that the *dohās* as a genre fulfils an authoritative function as Indian source texts “proving” or “exemplifying” the specific Great Seal approach of theirs.³² Thereof, to understand the *dohās* in the broader context of Buddhism presupposes to understand the history of a genre in view of its cross-cultural applications, interpretations and changes. The *dohā* is a living

I, however, decided not to do so, since this might create the idea that the song-poems were meant to teach, which from a purely academic point of view, does not seem acceptable. Assuming that the songs were simply uttered as part of the *siddhas* self expression, there might not have been any attempt to convey a certain educative message, as this seems to be implied by the commentary traditions. ³²See ARDUSSI 1997: 115 ff.; See also MULLIN 1997: 44-70, where many of the aspects of *na ro chos drug* that are in turn strongly interrelated with the *dohās* are here discussed in their connection to the bK’a brgyud history.

example for the development of (what in the beginning might have been) a rather unconventional religious movement into a poetic-religious genre of great authority and spiritual value, that eventually culminated in great Tibetan movements of the 15th and 16th century.³³ The aim of this section together with the following is to point out the main features that may help understanding how this rather unorthodox and highly individualized poetic movement became a role model for still living esoteric traditions in Nepal and Tibet. Specially regarding the latter point, the focus switches more and more to the contextual function and importance of the commentary traditions, which tends to unify and standardize the writings, perhaps being part of their becoming to serve as models for later traditions.

1.1.1 Mode and Conduct

Turning back to the Indian milieu, in opposition to the Tibetan literary sphere, a clear contextual notion of the *dohā* and what is taught and expressed via this format is rather difficult to be defined, since many social as well as religious factors played together.³⁴ Thus, the main point to start with, an observation which will be repeated to some extent in the following section dealing with the genre, is that “mode and tone” of the song-poems pointing towards the fact that the songs are rather “individual expressions than doctrinal teachings.” This means that—at least when reflecting about the very nature of the *dohā* apart from later contextualization and organization—the song-poems should initially, be understood as song-poems of an individual figure (historical or fictional) expressing her or his insight or realization that accords with their pledges (*vrata*) of a specific ascetic conduct (*caryā*).

According to the Tibetan traditions, there is a threefold categorization of the term *spyod pa*, here meaning something like spiritual activity or conduct.

³³ibid. 115-116. ³⁴I cannot judge the real impact of social and cultural movements for the development of *Tantrism*, which to discuss is out of my scope and experience. Hence I would like to refer to DAVIDSON 2002.

There, three different conducts/practices (Skt. *caryā*, Tib. *spyod pa*) go along with different vows (*vrata*). Those are known in the Tibetan tradition as “conduct of a young monk” (*dge sbyong gzhon nu’i spyod pa*), “tantric conduct of a madman” (*smyon pa (b)rtul zhugs [= unmattavrata] kyi spyod pa*), and “conduct of a king (*rgyal po sa ’dzin gyi spyod pa*).”, while in the context of this dissertation we certainly refer to the conduct of a “divine madman,” a *yogin*.

In this sense, the “the great accomplished ones” of the *dohā*-traditions express the *unmattavrata*-conduct but in a poetic form. Though not spelled out as explicitly as in other sources of relatively early *tantric* scriptures, such as in the *Guhyasamājatantra*³⁵ or its exegetical work the *Jñānasiddhi*, it appears that the overall idea is shared. The *Guhyasamājatantra* for instance reads

The secret pledge declared by all the Buddhas should be heard:
You might kill beings and tell lies,
You might take what is not given, and enjoy [other men’s] wife’s,
All beings should be extorted by this path of the *vajra*.³⁶

In the *Jñānasiddhi*, the following lines are found

He should kill [any] being of the three worlds, he should steal the wealth of others, he certainly should make love to the women of others (*paradārān*); [Also] he should tell lies.

Due to which very actions sentient beings are cooked in the frightening hell, even in hundreds millions of aeons, through such the *yogin* is liberated.

The *yogin* who is fully equipped with the great means is the one

³⁵cf. DOWMAN 1985: 2. ³⁶*Guhyasamājatantra*: xvi 61-62: *samayaṃ śrāvayed guhyaṃ sarvabuddhair udāhṛtam | prāṇīnaś ca tvayā ghātyā vaktavyaṃ ca mṛṣā vacaḥ | adattaṃ ca tvayā grāhyaṃ sevanaṃ yoṣitām api || anena vajramārgena vajrasattvān pracodayet | eṣo hi sarvabuddhānāṃ samayaḥ paramaśāsvataḥ ||* ed. MATSUNAGA 1978.

who accomplishes the purpose for the world. For him, there is nothing known that is not ought to be done [even] what is declined by all [other] beings.

The *vajrin* who has turned into *Vajrasattva* said himself "Due to the perfect union of wisdom and means there is no mention of sin."

The *yogin* who is totally free from [restrictions of] what can or cannot be eaten or drunken [and] whose nature is without [anything] that is gone to or not certainly becomes equable.³⁷

The overall shared content is that traditional moral guidelines³⁸ as found in non-*tantric* Buddhism are obsolete for the *yogin* inasmuch as those do not resort to their individual experience, but only to "theoretical" knowledge or scriptures, social norms or conceptual thinking, which to follow is denied or found irrelevant.³⁹ Hence, the following statement found in the *Compendium of Advayavajra Writings* may serve as a fitting definition:

Who overcame worldly conventions, should be regarded as the one [keeping] the pledge of 'madness' (*unmattavrata*).⁴⁰

³⁷In the first chapter a couple of verses can be found expressing the idea of *unmattavrata*: 1.11-18, 1.67, 1.71. ed. BHATTACHARYA 1929. There verses cited above correspond to 1.14-18: *ghāṭayet tribhavodbhūtān paravittāni hārayet | kāmāyet paradārān vai mṛṣāvādān udīrayet ||1.14|| karmaṇā yena vai sattvāḥ kalpakotiśatāny api | pacyante narake ghore tena yogī vimucyate ||1.15|| mahopāyasamāyukto yogī lokārthasādhaḥ | nākāryaṇ vidyate tasya sarvasattvajugupsitam ||1.16|| prajñopāyasamāyogān nāsti pāpaṇ prakīrtitam | ity uvāca svayaṇ vajrī vajrasattvavikurvitaḥ ||1.17|| bhakṣyābhakṣyavinirmuktaḥ peyāpeya-vivarjitaḥ | gamyāgamyavimuktātmā bhaved yogī samāhitaḥ ||1.18|| (The readings of this small passage contain some emendation. A colleague and myself plan to publish a revised version of the whole work soon.) ³⁸This might refer classically is taught as ethical behaviour (*śīla*), such as the ten virtuous or non-virtuous actions etc. ³⁹See also DOWMAN 1985: 2 ff. ⁴⁰*Tattvadaśaka: lokadharmavyatīto 'sau unmattavratam āśritaḥ |* ed. SHASTRI 1927.; cf. also *Samvarodayatantra* 21.14: *udbhrāntapattravad bhramed unmattavram āśritaḥ | śmāsāne ekaliṅge vā ekavṛkṣe 'the kānane ||* ed. TSUDA 1974.*

As it will be clear by examining the actual song-poems (*dohās*), similar ideas accentuating the uselessness of classical education, are found in many of them. So, the first and 30th stanzas of Kṛṣṇacaryā for instance read:

People display pride: “I am skilled in the highest truth;
But just anyone amidst millions becomes merged with the spotless.

By whom the rare innate moment is comprehended; Hey, why listening to *Veda and Purāṇa*?
Hey! By that one the world of all conceptions and remaining thoughts is cracked!⁴¹

Those statements should, as already implied by the last line cited, not be understood on just a cultural or social level, but pointing beyond that. Thinking about how those statements link up, all points towards renunciation (admittedly maybe not the best word) of the outside (in the sense of any forms of regulations or rules) in favour of the inside. I would like to have understood ‘inside’ here as the focus on practices leading towards the experience of *mahāmudrāsiddhi* - The accomplishment of the Great Seal, i.e. the fruit of the Buddhist *tantric* path or Buddhahood. Thus, mode and conduct, which is here expressed by what on the first sight appears to be immoral or anti-social and provoking statements, are actually nothing but phrases ought to counteract the idea that worldly conventions or practices (including religion) are sufficient to serve the spiritual goal of *mahāmudrāsiddhi*. Hence, the mode and conduct expressed in the song-poems contains various underlying soteriological premises of their advocates.

I am certain that it is precisely due to this very fact, that the song-poems rich in metaphor and written in the “common tongue” were fit to be interpreted

⁴¹See also JACKSON 2004, who lists several passages in the song-poems of Saraha, Tillopā and Kṛṣṇacaryā, in a section which he calls ‘Cultural Critique.’

and explained in much *tantric* depth, since commentaries and exegesis are nothing but a *re-enforcement* of Buddhist doctrines and practices that have been latent from the beginning as the soteriological foundation of the *tantric* advocates.⁴²

1.1.2 Soteriological Considerations

As already mentioned in the introductory summary and the previous section, the overall context of the songs is that their advocates, the great *siddhas*, express the accomplishment (*mahāmudrā* or some of its various stages etc.) of their particular path (their *tantric* conduct and pledges) via song-poems. Hence, a poem is almost like a record of a *siddhas* spiritual experience following the successful application of their *tantric* methods (*upāya*) and is thus to be understood as an exemplified display of *how to reach liberation and awakening* in the methodological and soteriological system shared in the *Mahāyoga-* and *Yogīnītantras*, the religious milieu out of which the *dohās* arose. Following this very premise the genre and corresponding content will be defined closer in the following sections. Moreover, it is also the underlying context on account of which the root verses are interpreted and explained by commentarial traditions, organized accordingly, and the combination of which—I assume—led to the aforementioned predecessor role for the Tibetan traditions.

The theory of salvation, in true sense of the word, is that there is no such a theory but that by the combination of practice and insight or experience (*prajñāpāya*) might lead to a moment of non-conceptual awareness (*sahajakṣaṇa*), such as explained in the 26th stanza of Kṛṣṇacaryā's verses:

In the one instant of the practice, the innate moment, just then
great bliss is obtained.

Even though, as will be clear from the annotated translation of Kṛṣṇacaryā's

⁴²cf. DAVIDSON 2002: 262.

verses and the corresponding presentation of the content, strong emphasis is given to physical means, non-conceptuality (*niṣprapañca*) remains the omnipresent foundation of the views expressed in the *dohās*. It is the importance of the psycho-physical experiences that are emphasised over conceptuality.⁴³ Thus, the rather advanced *yogic* techniques, involving various complicated visualizations, such as the mentioning of drops and channels, are to subsumed under the *principal of the importance of psycho-physical experience* as the means towards non-conceptuality and part of the main theme that is described in Kṛṣṇacaryā's verses.⁴⁴ The use of subtle elements goes hand in hand with the idea of the physical consort.⁴⁵ Since this topic as the (maybe) second major theme of Kṛṣṇacaryā's verses will be dealt with in the verses and commentary, and partially also in the next section, here it shall just be stated that also the *karmamudrā*- or *kāmamudrā*-practice is to be understood as well as a practice signifying the strive for non-duality, i.e. the union of otherwise divided pairs and thus has a strong spiritual component:

In the Tantric view, enlightenment arises from the realization that seemingly opposite principles are in truth one. The passive concepts *shunyata* ("emptiness") and *prajna* ("wisdom"), for example, must be resolved with the active *karuna* ("compassion") and *upaya* ("skillful means"). This fundamental polarity and its resolution are often expressed through symbols of sexuality.⁴⁶

To reconstruct and discuss in detail in which way the elusive language and elaborated symbolism (being itself a characteristic for *tantric* Buddhism) is, due to the polysemic nature of the *tantras* and the complexity of its

⁴³cf. SIMMER-BROWN 2002: 216 ff, where the process of sexual yoga as symbolising advanced means towards non-conceptuality is described in length. ⁴⁴See also WANGCHUK 2007, where, particularly in the sixth chapter the idea of Psycho-Physiological *Bodhicitta* and its possible doctrinal and soteriolo-focal backgrounds are explored. ⁴⁵ibid. ⁴⁶"Vajrayana," Encyclopaedia Britannica, accessed January 11, 2019, <https://www.britannica.com/topic/Vajrayana>.

systems,⁴⁷ not easy and entirely possible in this context. Also, even an attempt to describe the *tantric* elements of visualization etc. would be, due to its complexity and their being embedded into the doctrinal Buddhist systems, too far reaching.⁴⁸

Rather, I will now turn towards the text itself, and give a few examples that connect the ideas and aspects mentioned so far. The verses 20, 22, 27 and 28 are chosen to illustrate the non-conceptual emphasis regarding salvation, i.e. *nirvāṇa* (20), the emphasis of the means (*upāya*) in order to achieve those (22), the focus on the psycho-physical experience (27), and the critical, i.e. “mad” conduct (*unmattavrata*).

Motionless, without conceptions, unchangeable,
 Free form rising and setting [and] being an excellent essence
 – So Nirvana is explained.
 In there mind and its states – [They] somewhat don’t do anything! (20)

When the door of the moving wind has been locked firmly,
 When, the mind has been made a lamp in the terrifying darkness,
 When the victor’s jewel’s top, he the very best touches the sky,
 Kāṇha says, [then] while enjoying existence, he even accomplishes
nirvāṇa. (22)

The whole world is mingled with body, speech and mind, flashing
 forth in there is the body³⁸⁰ [of truth];
 Considering this division, [He says], the king of great bliss and
nirvāṇa are one!(27)

⁴⁷cf. DAVIDSON 2002: 262. Here it might be noted that DAVIDSON in his *Indian Esoteric Buddhism: A Social History* (2002), especially in the 5th and 6th chapter, offers a variety of observation regarding this matter. ⁴⁸Here I would like to refer to SANTIDEV 1999 and DAS 1959. Particularly the first gives many preliminaries and an useful introduction.

Not one *mantra*[recitation] or *tantra*[reading] is to be done;
 Having taken the mistress of the house [and] while the amorous
 play is performed;
 For as long as the mistress does not descend into one's own house;
 For that long: Why not being busy with [one] of the five castes(*varṇas*)?

Hence, the *unmattavrata*-conduct as expressing the soteriological *tantric* ideal of non-conceptuality connected to certain methodological techniques of sexual yoga and the turning away from normative social and even religious settings (at least in an ultimate sense),⁴⁹ as exemplifying this very idea, might be a fitting way of provisionally summarising the above sections as to introduce the “soteriological roadmap” of the *dohās*.

1.1.3 The “Performance” of the *Dohās*

Following the two previous subsections and before turning to the terminology of the genre terms, I now will add a few words to the idea of *caryā* (*spyod pa*). This term connects the idea of how salvation is presented in the *dohās* with the contexts and content of the *dohās* (subsuming the upcoming generic terms *performance*, and *vajra songs*). Before coming to those, I want to give a few general ideas about the connotations of the word “performance,” (*caryā*) which, due to the a rather strong soteriological connotation of the term, are important before postulating ideas about genre type or literary classifications.

To begin with, I would doubt that songs transmit 1ted in a language that is not used for prose,⁵⁰ were transmitted other than in the form of poetic

⁴⁹This might even include *tantric* Buddhist circles. See for instance § 12.2. ⁵⁰This observation is not mine, but was pointed out to me by Prof. Harunaga Isaacson in one of our meetings. His opinion in this regard might be taken as an almost ultimate statement.

expressions, and not primarily to be studied or the like, a dimension that came into play via commentaries and collections.⁵¹ Thus one would need to define more precisely what is meant by the term “performance”. Generally one could either refer to the way or mode of performance or to the content of what is to be performed (or expressed) by the songs. The difference of which we—maybe somehow naturally—think is that in the *performance song* sub-genre the act of mere performance is simply more emphasized and that the *vajra songs* on the contrary would rather emphasise the content⁵². This, I believe, is not the case. Rather, the term “performance” points towards the soteriological component of the genre as such; together with the focus on the above described psycho-physic experiences. As already pointed out in the previous sections, the connotation of the term *caryā* (*spyod pa*) is rather that of a conduct in connection to certain performances (and in reference to the caste of ascetic practitioners) than a certain informative setting. In this sense the idea conveyed by the *caryāgītis* (*spyod pa'i glu*) is not different from those of the *vajragītis*, but rather a different way of referring the same thing.

However, how those songs came into being, namely spontaneously or not, should due to the historic impossibility of proof or rejections be excluded from any judgement. The differentiation of stressing content or action might or might not be true, but is in any case not subject to our knowledge. Nor does a different title distinguish them initially into any specific genre or clearly defined sub-genre. I do not want to deny that there are certainly reasons for the classifications we come across within secondary literature,

⁵¹That such is the case can be observed throughout the commentary. Here I would like to draw the attention on § 10. in which it is stated that “It is void of sin and virtue, it is one [though] it is nothing this Kāṇha clearly declares.” Such points towards the idea of either implicit (*neyartha*) or explicit (*nītārtha*) expression of meaning. In light of the whole poems, it can be deduced that, the poem is an utterance of explicit meaning, which is only possible for those of practical experience. ⁵²This idea has been pointed out by, for instance JACKSON 2004 and *Braitstein* 2004.

but the presentations of them as distinct genres seems a little careless, especially in view of the fact that throughout the secondary literature we find rather conflicting statements. It also seems premature, in the sense of lacking enough information to allow a more mature statement based on a greater amount of evidence than a single collection, while not alluding to the broader contextual implication of the idea of *caryā*. I will now close this chapter with a few words concerning content and form. As David Snellgrove states:

the final consummation [...] This is the content of which the Dohā-verses sing.⁵³

This statement, taken from the section *Dealing with the Yogin's subtle body* is referring to *Saraha's Treasury of Rhyming Couplets*,⁵⁴ and expresses the general content of the song-poems quite well. Of course one might ask what the final consummation refers to (*see* 1.3.1. Summary (of Content)), but the point to make is that the overall content as referring to the *yogin's* subtle body and related practices through which the practitioner gains the realization that she or he expressed via a *spiritual song* or *dohā* is seems the shared content of all songs and possible sub-genres.

Connecting this section to the following two, it may be anticipated that the just described holds true regardless of the designation of a song-poem as a *performance-*, *vajra song* or *dohā*. In fact, as will be shown in the later parts, dealing with the interpretation of the content via the commentaries, the ideas of what is to be expressed is basically the same for *performance-* and *vajra songs* and of course not different from what the *dohās* sing about.

⁵³Cf. SNELLGROVE 1959: 37. ⁵⁴ibid.

1.2 A Generic Group: *Dohās*, *Vajra-* and *Caryāgītis*

Following up on the previous section and before discussing the use of the most important terms employed in the given discourse, it should be kept in mind, since this appears to be a repetitive element in various argumentation within secondary literature, that any of the song-poem and their subordinates could have been performed or spontaneously uttered under any given circumstances. This holds true regardless of any imposed contextual notions and regardless of any (perhaps later given) title or textual organization for any of the sing-poems.

The following section aims at clarifying the most frequently used terms in relation to the poetic compositions of the *siddhas*. *Dohā*, *vajra-* and *caryāgīti* are three terms frequently employed in discourses dealing with the song-poems. To provide a more comprehensible understanding of the literature being dealt with, this paragraph will give an overview over this three terms and their different aspects:

- *Dohā*, often also referred to as 'Rhyming Couplets,' a term which to my knowledge never has been translated into Tibetan and which simply is rendered as *do-ha*.
- *Vajragīti* (hereafter "vajra song"). In Tibetan *rDo rje'i glu* is also translated as 'Adamantine or Diamond Song'
- *Caryāgīti* (hereafter "performance song"). In Tibetan *sPyod pa'i glu*.⁵⁵

These three terms are all used to refer to song-poems, which are strongly

⁵⁵Further, and this observation is primarily owed to having worked out a rough catalogue of the *rGya-gzhung*, the terms *gīti* (Tib. glu) and *dohā* (Tib. do ha) seem to be used interchangeably in Tibetan, while the term *mgur* is not found at all, even though that terms such as *nyams mgur* nevertheless seem closely related.

related (and overlapping) in content, structure and form. Consequently, all terms can be used almost interchangeably, not only since a properly defined frame of reference is missing in the secondary sources, but also since their content and function seems rather unified. Different terms are found referring to similar content matter and *vice versa*. In order to provide a more structured picture of their relation and peculiarities, and thus to avoid more confusion, I have tried to ground my definitions in my findings within the primary Indian and Tibetan sources.

Initially, whenever dealing with the various sub-classes of the *dohā* and the various Tibetan song-poems, it has to be kept in mind that their overall broader contextualization and soteriological implications are, as indicated above, the same for all the subgroups.

Firstly, I have to assume that a majority of the definitions discussed hereafter are based on and have been influenced by later Tibetan categorisations according to the titles they gave in their respective collections.⁵⁶

Secondly, whenever the so-called *performance songs* are referred to with respect to the Indian traditions, it is usually exclusively the collection of the songs commented upon by Munidatta,⁵⁷ that are meant, while all other songs (short, long or as collections) are referred to as either *dohā* or *vajra song*. There is also the frequently used and rather non-specific term *songs of realization or spiritual songs*, which seems to have been taken as another headword uniting various Tibetan terms, as well as subsuming Indian terms, all re-

⁵⁶The term *caryāgīti* is not reported within any Indian Sanskrit literature (though of course possible to have been existed or to be reported in the future), but so far only in Tibetan and Nepali (where this term later became a distinct element of Newar Buddhism, there being known as *caca*, *chachā* or *cacca* songs). The continuation and integration of *Vajrayāna* Buddhism in the Newar traditions is certainly a study in itself. It has to be noted that the Newar traditions offer a rich and also contemporary environment for the study of a *dohā* format reaching back several centuries. See WIDDESS 2004. ⁵⁷See KVAERNE 1977. There are a few minor exceptions within the Tibetan traditions, but which have never been mentioned as such in any relevant discourses, to the best of my knowledge. These will be commented upon later.

ferring more or less to the same genre.⁵⁸ Though these terms will not be discussed here, it should be noted, as pointed out in the previous section, that the genre of *mgur* and particular of *nyams mgur* is closely related to (and perhaps highly influenced by) what is contextually associated with the *dohās*.⁵⁹ It should be kept in mind, that when it is referred to *dohās*, using the terminology just mentioned, it is most likely influenced by Tibetan traditions. *dohā* and *nyams mgur*.

1.2.1 Performance Songs

The name *performance song* is in itself already a bit misleading. This name somehow implies that other songs were not intended to be performed or that we at least have to distinguish different kinds of performances. Further, there are also *tantric* practice texts, *sādhana*s for example, in which Apabhraṃśa verses are contained that clearly, as being part of *tantric* ritual, were intended to be practised, and thus the songs in them intended to be sung. The fact that the songs in such ritual practice texts are called *vajra songs* and not *performance songs* leaves a certain ambiguity about the function associated with any of the terms. A natural question to ask here is: what does *performance* now refer to and why is a collection of songs named as such? I believe that the reason to designate them as such lies not in their content or form, of which especially the latter is a differentiating mark that

⁵⁸cf. ARDUSSI 1997: 115-116. ⁵⁹The Tibetan term for *song of realisation* is *nyams mgur*, which more precisely means *experience song* or *song of (or about) experience*. I cannot judge the accuracy of using those different names as referring to the same genre, even though it has been suggested that it is the translation for the Indian word *dohā*. In any case it is again obvious that the *dohā* as a genre has influenced the Tibetan equivalents and that there is a relation between the terms. See MULLIN 1994: 20-25. See also JACKSON 1996: “Poetry” In Tibet: glu, mgur, snyan ngag and “Songs Of Experience”. See also ARDUSSI 1997.

distinguishes them from others of their genre,⁶⁰ but in their “imposed” naming. The only collection of so called *performance songs* usually referred to is the **Caryākoṣagītvṛtti*, which actually is a back-translation from Tibetan *Spyod-pa'i glu'i mjod-kyi 'grel-ba*⁶¹, which suggests that the term might not be of Indian origin. Further, regardless of the attestation in Indian sources, one could and maybe indeed should criticize the very use of the translation “performance” for the Sanskrit word *caryā*, in Tibetan *spyod pa*, in the first place. Keeping in mind the actual content of the songs in question, to translate *spyod pa* for instance as “[*tantric*] conduct”⁶² might be more appropriate. Thus a translation such as songs [expressing] “*tantric* conduct (to be understood as insight etc.)” would be more accurate in terms of pointing towards their content, function and as well helps to contextualize this genre in its broader Buddhist context. Further, it would dissolve the implied ambiguity and contradiction referred to above.

In the oldest textual witness of this collection⁶³ known to us so far, we find the expression *āścaryacaryācaye* – *the collection of magical performances* in

⁶⁰All 49 songs in the **Caryākoṣagītvṛtti* are written in five *dohā* verses. The first and last five have further purposes. The first stanza is the *dhruvapada*, a refrain to be repeated in between the other lines. The last verse is honouring its author. This last has been given the name *bhaṇa*-line (inspired by Munidattas, another name could be *anuśaṃsapada* (stanza of praise)). Stanzas two, three and four are mainly carrying out the actual content of the song. Also a specific *rāga*-musical note or harmony—is given to each of the fivefold rhyming couplets. Even though in the so-called vajra songs, such a clear format is not kept, *bhaṇa*-line are also found. See V 13, 15, 22 of Kṛṣṇayaryā's *Dohākoṣa*. See also Saraha's and Tilopa's *Dohākoṣa*. ⁶¹See KVAERNE 1977: 3. ⁶²The related term *spyod pa'i brtul zhugs* (or *smyon pa (b)rtul zhugs*; Skt. *unmattavratta*) also expresses the idea that *spyod pa*, in the given context, seems to refer to a “special mode of behaviour or practice,” namely that of the “holy of divine madman,” rather than to to become active or a simple action”. Cf. KONGTRUL 489,490n39, where in an extensive footnote it is explained that “conduct [...] refers primarily to a special form of practice to enhance one's realisation of the phase of generation or completion”. ⁶³Photos of a Microfilm scanned by the NGMPP, and available under the NGMCP codex: (A 0934-15)-1 containingff. 1, 2, 48, 69. For a facsimile edition of this manuscript See MOUDUD 1992.

the initial verses of homage. Also in the aforementioned *Rgya-gzhung*, of which roughly one third consists of *dohā*, containing *performance-* and *vajra songs*⁶⁴, the term *spyod pa'i glu* is found in only four of them. None of those four, apart from the collection in question, contains even a roughly comparable amount of similar songs, which would witness the categorisation as an independent generic term. Further evidence underlining the fact that performance songs may not designate an independent genre is Tāranātha's commentary on those songs of the **Caryākoṣagītvṛtti* that are attributed to Kṛṣṇacaryā.⁶⁵ He uses the expression *dohā thor-bu - various dohās*. As concerns primary Indian sources, there seems not to be a single occurrence of the term *caryāgīti(a)*. Of course it is not impossible, because of the Tibetan translations available to us, that the term had existed in Indian sources. However, even this being the case, would not change the argument that this term rather denotes the “mode or context” in which or out of which a *Siddha* performs his or her lyrics, rather than that the terms would point towards a particular setting of performance or the like.

The **Caryākoṣagītvṛtti* is a collection of songs in a particular format and a quite “crypto folkloristic” style. The images and lyric pictures used seem to be of an even more esoteric type than most of the so-called *dohā* collections or *vajragīti*, but this still does not mean that we should speak here of an independent genre. The same observation has been made by Kvaerne:

The term *caryāgīti* does not apply to any particular collection of songs. It is a general term used to designate a genre of spiritual songs which at one time must have been composed in great numbers. The fifty songs collected and commented on by Munidatta represent only a small selection of what must originally have been a considerable body of texts.⁶⁶

⁶⁴We speak here of about 37 songs, which contain the phrases *do ha, rdo rje'i glu* or *spyod pa'i glu*. ⁶⁵Tib. *kahna pa'i do ha thor bu rnams kyi 'grel pa ngo mtshar snang ba*. ⁶⁶Cf KVAERNE 1977: 7.

This implies that we might use the term *performance song* to refer to more than just those songs that are similar in form, structure and content to those of the collection named **Caryākoṣagītvṛtti*, or vice versa.

1.2.2 Vajra Songs

As already implied, the term *vajra song* is actually used to refer to two different kinds of literature within the Indian and Tibetan contexts. In Indian sources, the term—in contrast to the term *performance songs*—is attested and refers to short songs (Apabhraṃśa verses) sung by *ḍākinīs* (female goddesses) as part of the ritual performances within some *tantric* liturgical texts—*sādhanas*.⁶⁷ They appear when the *ḍākinīs* urge the principal deity of the practice to manifest again from an essential state that is beyond form through their songs. Thus in the original Indian context there is a very limited and rather specific contextual framework attached to the term, while the Tibetan usage can refer to a much broader range of writings and also to standalone songs, such as the *Dohākoṣa* of Kṛṣṇacaryā. The Tibetan traditions further apply the term *vajra song*—*dorje lu* (Tib. *rdo rje'i glu*) when referring to *dohā*-collections of the *siddhas*. This also includes the translated and edited text of this dissertation. This very fact finds its support in a remark by Tāranātha:

although the Vajragīti came from the collections of songs in the tantras themselves, the true siddhas expressed their experiences in the form of dohās, and doubtless of more conducive circumstances they later appeared as forms of Vajragīti.⁶⁸

Thus the statement:

⁶⁷A collection of those songs as they appear in the *Hevajratantra* and the *Sādhnamālā* for instance was collected by BAGCHI 1938: 41-47. For another survey on *Apabhraṃśa* verses being contained as parts of liturgical texts in the *Vimalaprabhā*, *Khasamatantraṭīkā*, *Kriyāsaṃgraha*, *Amṛtakaṇikā*, *Kṛṣṇayamāritantra*, See also Dhīḥ 1986: 35—46. ⁶⁸Cf. TEMPLEMEN 1989: 46.

they [*vajragīti*] are easily identified on sight by the fact that usually a title will have 'adamantine song' worked into it, but in fact the 'vajra' of 'vajra songs' refers to the meaning of the songs, not the form⁶⁹

might be true, when keeping in mind a certain development of the Tibetan traditions and the use of terms therein. Thus, while the terms *vajra song* and *dohākoṣa* can be used interchangeably in Tibetan, this is not the case in the Indian context. In fact all the famous song-collections of the Indian *siddhas*, such as the songs ascribed to Saraha, Tilopa, Naropa, Vīrupa, Kṛṣṇacaryā and others are called *Dohākoṣas*, but can optionally be labelled by the Tibetan traditions as *vajragītis*.

1.2.3 Conclusion

The names *performance song* and *vajra song* do not presuppose any specific genre, form or content. The terms, according to the Tibetan usage, can be used equally within a broader literary and doctrinal context and have an authoritative function within the transmission of the Great Seal (Skt. *mahāmudrā*, Tib. *phyag rgya chen po*) doctrine (see Chapter 3: Dohā-writings within the bKa' brgyud-school). The terms are not generically different from each other and can equally be named *dohās* as being referred to by the Indian traditions, without the need of further specifications. Thus the statements that:

performance songs and diamond songs, [...] differ generically from Dohās because of their different context and function⁷⁰

or that

the caryāgīti are not transmitted or performed as a genre of spontaneous song [Vajragītis], as they are performed by Tāntrikas at

⁶⁹Cf. *Braitstein* 2004: 134. ⁷⁰Cf. *JACKSON* 2004: 6.

Tantric gatherings⁷¹

or that

they [Vajragītīs] cannot be understood except within the context of a tantric ritual feast⁷²

seem to be misleading, as here a certain imagined religious setting (understood as the (per)formative setting) is used as the actual justification for the above written statements. These statements are not applicable to the actual naming. Further, they oppose to their overall similar contents, also the fact that the term *vajra song* can refer to two kinds of songs: standalone verse collections (*dohākoṣa*) and those found within the *tantras* is usually disregarded.

Form

The format, as accessible to us now, might differ across the existing collections, but also with respect to those collections, the *dohākoṣas* we know of now most certainly did not exist as fixed units from the very beginning, which would distinguish them clearly from the *performance-songs*. How the *vajra songs* were arranged or maybe altered until they had the form we have at present day is still subject to investigation.

One instance that has usually been stated to distinguish the *performance-songs* is the clear-cut form of five couplets, in which the last is the so-called “*bhaṇa*-line”,⁷³ which makes the form quite distinct and fixed. Also the pictures being employed share a consistency in style⁷⁴ to which the *vajra songs* certainly do not match, but from which they are also not principally different.

Among the highly advanced *yogic* techniques that are postulated in the *vajra songs* as well as in the *performance songs*, a number of simple daily life

⁷¹Cf. BRAITSTEIN 2004: 133. ⁷²Cf. JACKSON 2004: 6. ⁷³Cf. KVAERNE 1977. ⁷⁴ibid.

pictures are shared, which is usually said to be a characteristic of the *performance songs*. *Vajra songs* include poetic elements that are found in an exclusive and consistent style in the *performance songs*. If we, for instance, have a look at the fourth stanza of song four in the **Caryākoṣaḡīvṛtti*:

sāsu ghare ghāli koñca tāla |
*cānda suja beṇi pakhā phāla ||*⁷⁵

and compare this to the first part of the 22nd verse in Kṛṣṇacaryā *Dohākoṣa*:

jahi maṇa pabaṇagaṇa duāren diṛha tāla bi dijjāi
*jaī tasu ghore andhareṇ maṇi dibaho kijjāi |*⁷⁶

we find the same daily life pictures in both texts, here that of the lock (Apa. *tāla*) being used to keep the door (Apa. *duāren*) closed, or being the lock in which there is a key (Apa. *koñca*). Also the very fact that about two thirds of Kṛṣṇacaryā's *Dohākoṣa* are cited within the **Caryākoṣaḡīvṛtti* in order to illuminate its content, further strengthens the assumption, that we are not dealing with generically different collections.

To summarize: I propose to not treat the three terms being discussed here as different generic terms, but to classify them as one genre when referring to their textual and contextual function. They all belong to the “folk and orally transmitted” texts, expressing the realization of their authors. Being mostly preserved in commentaries, they became to have an educative function as being, and this of course is true for the Tibetan viewpoint, part of the so-called *māhamudrā* text-collections and their organisation. The fact

⁷⁵cit. Munidatta's **Caryākoṣaḡīvṛtti* (4): 86 f. “[She] is leading (*ghāli*) to the house (*ghare*) of wind (*sāsu*) [and] the key (*koñca*) is in the lock (*tāla*); sun and moon (*cānda suja*) having been brought together (*beṇi*) the parts (*pakhā*) are bound (*phāla*).” ⁷⁶cit. Kṛṣṇacaryā *Dohākoṣa* (22): “When (*jahi*) the door of the moving wind (*pabaṇagaṇa duāren*), that is the mind (*maṇa*) has been locked firmly (*diṛha tāla bi dijjāi*), when (*jaī*), the mind (*maṇi*) has been made a lamp (*dibaho kijjāi*) in the terrifying darkness (*tasu ghore andhareṇ*), [...]”

that we have different formats, namely metre and number of lines, makes the collection of so-called *performance songs* simply the most consistent within their given genre. We might conclude further, that what has been called *vajra song* within the Tibetan context (similar to a *dohā* in the Indian context) is generally more loose in both format and content.⁷⁷ The content and its particular emphasis on “sexual yoga” does leave the reader with an overall unified impression concerning the content, for which groupings into distinct genres would not be suitable. Rather, both terms *vajra* and *caryā* may denote different aspects of the *dohā*.

Finally, the different uses of terms among Tibetan and Indian literature (in which the *vajragīti* have a rather specific context) or among Indian and Nepal (in which *caryāgīti* have become an distinct feature within its cultural and spiritual setting)⁷⁸ should be kept in mind to avoid inconsistencies and confusion in any classifications of the *dohā* and its synonyms and sub-genres.

1.3 General Contents and Structural Outline

As already stated, this content of the *dohās*, subsuming the generic terms *vajra-* and *caryāgīti*, seems overall very much the same or is at least intended in many of them, though admittedly not everywhere as central as in the *dohā* Kṛṣṇacaryā or the **Caryākoṣagītivṛtti*. To avoid repeating what has already been written in particular about the song poems viewed apart from their commentaries,⁷⁹ I will just give an outline of what in my view serves

⁷⁷Cf. BRAITSTEIN 2004: 135. ⁷⁸Nepalese *tantric* adepts *vajrācāryas* perform those songs until the present day. Cf. GELLNER 1992. ⁷⁹Here I would like to refer in particular to the very well structured overview given by JACKSON 2004 in the part entitled “Common Themes”, in which he lists perhaps the most common features of what, in my view, is applicable to the *dohās* in general. Another very helpful contribution is Snellgrove’s 1959 introduction to his translation of the *Hevajratantra*, and herein in particular pp. 27-39.

as the songs' basic argumentative structure and *highlight some of the basic dogmatic elements according to the commentaries* which to study was the main aspect of this dissertation. Before doing so, it must be highlighted that this methodological description, regardless of much emphasized in the *dohās*, is not the standalone characteristic of the poems but only the means (*upāya*) by help of which the spiritual goal is eventually attained. Those methods to be understood as suffused with the spiritual ideals of *tantric* Mahāyāna Buddhism and permeated by elaborate doctrinal Buddhist systems.

The argumentation and practice outline in a nutshell is the following:

To understand how the world in the Buddhist sense (Skt. *tribhuvana*) of outer appearances (Skt. *bhāhyabhūta*) is brought about by the three doors (Skt. *kāyavāgicitta*), which is essentially one's innate nature (Skt. *sahajasvabhāva*), together with the teacher's instructions (Skt. *gurofadeśa*) on how to use the inherent and subtle potential of the mind's appearances, which are manifested within the *yogin's* body (Skt. *sahajakāya*, *vajrāṅga*, **sūkṣmarūpa*) in different forms, may give the means to transcend those appearances (Skt. *rūpādi*) themselves and thus to experience mind itself. This process of transformation is brought about by the means of practice with a consort (Skt. *karmamudrā* and *jñānamudrā*), two stages that work with controlling the most fundamental energetic manifestations (the practices of Tsalung (Tib. *rtsa rlung*) and the Six-Limbed Yoga) of our mind within our body.⁸⁰ *Karmamudrā* and *jñānamudrā* can here be seen as two stages essential to the accomplishment of *mahāmudrā* inasmuch as the *karmamudrā*—a practice with con-

See also KVAERNE 1977: 30f.; See also the 6th and 7th chapter in DAVIDSON 2002. See also *Jagannātha Upādhyāya's Siddha and Apabhraṃśa Literature: A Critical Survey*, In: Dhīḥ 1986: 257—298. ⁸⁰Another description, explaining overall the same content, but using other doctrinal elements in its description is given in “The Elements of Esoteric Yoga”, Cf. DASGUPTA 1950: 178-196.

sort or with form—initiates the bodily processes, while the *jñā-namudrā*–visualisations (or awareness without (outer) form)—are used to proceed in the process initiated by the bodily energies, which will lead to the final goal.⁸¹ The idea is that, in the beginning, in order to work with the most fundamental energies, the practitioner needs help, first from a real partner and later from certain forms of visualisations, until the point at which the seeming dualities (experienced before) are understood to be not actually real. This final step can be described by all kinds of paraphrases.⁸²

As for the doctrinal points, all the poems in general, and this seems to be usually not much stressed in the related discussions, take as their starting point what could be broadly called an *abhidharmic* discourse. This is evident by the fact that not only the poem of Kṛṣṇacaryā, but also those of Saraha and Tilopa, build up their description of practice and related instructions of the *yogic* body on the basic organisation of aggregates (Skt. *skandhas*), sense-bases (Skt. *āyatanas*), and elements (Skt. *dhātus*).⁸³ Also the phys-

⁸¹Cf. SFERRA 2001: 54. See also SFERRA 2001: 248, where supporting passages from the *Guṇabharaṇī* are cited. ⁸²The “final consumation” as Snellgrove calls it (Cf. SNELLGROVE 1959: 37) is in Kṛṣṇacaryā’s *Dohākoṣa* for instance paraphrased as: *mahāmudrā(siddhi)*, *sahaja(-ānanda)*, *sarvaśūnya*, *mahāsukha* and *prabhāsvara*, *vajradhara-śarīra/pada/tva*, and of course by the syllable *evam*. ⁸³Cf. *Dohākoṣaṭīkā* V2: *prapañcākāro ’pi skandhadhātāvāyatanādis tata eva niṣprapañcāt sahajajñānāj jāyate. tajjanīta eva prapañcākāraḥ tatpratipattinimittam. tathā cōktam: prapañcair niṣprapañcāyēd iti*. “even the aspects which [form] external expansion, which means *skandhas*, *dhātus* and *āyatanas* only arise on account of non-expansion, which means the knowledge of the simultaneously arisen. Born from that is precisely the aspect which [forms] external expansion, that is the means for realizing that. Therefore its moreover taught: One may delaborate through elaborations.” See also the first couplet in the *Sārārthapañjikā*, which contains *Tillopādasya Dohākoṣa: kandha [dhāū] āattaṇa indī | sahasahāveṇ saala vivandī ||*. (Cf. BAGCHI 1938.) “Aggregates (*kandha*), elements (*dhāū*), fields (*āattaṇa*) and senses (*indī*); they are entirely (*saala*) held (*vivandī*) by the innate nature (*sahasahāveṇ*).”

ical body, including the senses and their objects, are taken as a referential points in building up the structure of the song-poems. However, they are explained from within a very *tantric* view as each of the different (provisionally accepted) external elements is explained in connection to *tantric* elements, such as energies, winds, drops and the like.

The point of interpreting external elements as representing elements of *tantric* practices points directly to the main doctrinal setting of the song-poems.⁸⁴ The means for such transformation, being another crucial part of song-poems, constitutes the primary part of its content. *Yogic* breathing practices of restraining breath (Skt. *prāṇayāma*) and their relation to sexual yoga,⁸⁵ which basically refers to any kind of practices of the union of male and female⁸⁶ or their representation by different pairs of principles—practices which also can be called *cāṇḍālī* or *gtum mo*—is the second main component. It can be identified clearly in relation with the practices as known as the Six-Limbed Yoga (*ṣaḍāṅgayoga*),⁸⁷ the study of which appears crucial in understanding the *dohās* and in particular the commentary of Amṛtavajra, such as in visible in paragraphs thirteen to eighteen. These forms a synthesis in which basic

⁸⁴This is a strategy common to *tantric* practices. Cf. KONGTRUL 2008: 99. f. ⁸⁵Cf. *ibid.*: 175 ff. Terms being used in the *Dohākoṣaṭīkā* to refer to the sexual union of men and woman (physical or visualised) are: *keli*, *rati*, °(*saṃ*)*yoga*, °*gharṣaṇa* (as in the last two when having as a first member of the compound a *dvandva* expressing a male and female principal). ⁸⁶“Sexual Yoga” may refer to and involve different layers or aspects. Generally speaking, it implies a consort together with whom the *yogin* (the *tantric* practitioner) performs. This consort is, depending on the practice or respective stage within the practice, either physical (a real woman, Skt. *karmamudrā*; Tib. *las kyi phyag rgya*; lit. “action seal”) or visualised (a form of light and energy, a female deity, Skt.: *jñānamudrā*; Tib. *ye shes kyi phyag rgya*; lit. “wisdom seal”). Here “sexual yoga” is a particular “means” (Skt. *upāya*; Tib. *thabs*) used attain the goal of their practice, “Great Seal” (Skt. *mahāmudrāsiddhi*; Tib. *phyag chen grub*). It has great symbolic as well as doctrinal implications, being implemented deeply into the *tantric* system. ⁸⁷cf. SFERRA 2001, whose work has proven an inevitable source for the study of this poem, and for which I am truly thankful.

Buddhist doctrinal content, as a representation of the ordinary world and our experiences, is incorporated into a *tantric* world-view and *yogic* practices. As the counterpart to our ordinary experiences, there is a much more subtle (Skt. **sūkṣma*) body in which the body's essential elements consist of drops (Skt. *bindu*), energy-centres (Skt. *cakra*) and channels (Skt. *nāḍī*). Those elements represented are combined with common doctrinal elements and primarily connected to breathing-visualisation exercises.⁸⁸ The transformation, understanding of, and finally control over those energies may bring about the final results, the accomplishment of the Great Seal.

The song-poems employ a rich doctrinal background in combination with very specific instructions. They may best be viewed as “non-scholastic or institutionally bound instruction songs”.⁸⁹ They presuppose a common understanding of *tantric* Buddhism of its time,⁹⁰ which in turn uses sets of elements that are used and transformed within the practice, but which clearly come from *pre-tantric* Buddhism.

The core scriptures forming the common *tantric* background might at best

⁸⁸The techniques of breathing (Skt. *prāṇāyāma*) are interconnected with specific visualisations of energy-points (Skt. *cakra*), channels (Skt. *nāḍī*), energy drops (Skt. *bindu*) etc. within the “subtle body” (Skt. **sūkṣmarūpa*) or vajra-body. These techniques, commonly referred to as “Channels and Winds” (Tib. *rtsa rlung*; Skt. **nāḍī-vāyu*), build the basis for famous sets of practices, such as The “Six Doctrines of Nāropa” (Tib. *Nā ro chos drug*) or The “Six-limbed Practice” according to the *Kālacakra* tradition. (Skt. *Ṣaḍaṅgayoga*). See GÜNTHER 1963; SFERRA 2000. ⁸⁹This statement is underlined by a certain social critique and a critique towards established religious practices (even concerning the *tantric* milieu inasmuch as its practices might be ritualised) that is evidently present as an element of the song-poems. The authors clearly emphasize the actual application of *tantric* practice, rather than theoretical digressions or detailed information about rituals etc. If at all, we find *sāstric* elements present only in the typical commentarial argumentation formats (rhetoric questions or opponents raising questions etc.). Cf. JACKSON 2004: 19. ⁹⁰Cf. JACKSON 2004. The introductions has a paragraph about the *Yoginī Tantras* as the background of the songs.

be illustrated by the sources being frequently employed and used within the songs. This are mainly *Yoginī Tantras* among which the following texts being most frequently referred to:

1. The *Hevajratantra* cycle.
2. The *Samvaratantra* together its explanatory *tantras*, the *Samputa* and the *Vsatantatilakā*
3. and the *Kālacakratantra* cycle with its explanatory *tantras* and works, the *Sekoddeśa*, its *ṭīkā* and the *Laghutantraṭīkā*.
4. Further, we find not only many quotations, but also doctrinal points in the prose parts, which are representative of the *Āryā*-school of the *Guhyasamājatantra*.

Thus the range of the *tantric* doctrinal backgrounds is not only vast in content, but also in its historical time range, which might show that the actual instructions of the songs represent practices that are not connected to a specific school or philosophical position in particular. They have simply emerged from amidst the *tantric* community of their time, since

by the fist millennium, tantra increasingly had come to dominate Indian Buddhist life and practices[...].⁹¹

The practices involved here, the same as in **Caryākoṣaḡīṭivṛtti*, are that of a particular kind of *yogic* breathing, which aims at gaining control over the *tantric* elements and ultimately over one's own mind. Mastering the breathing-practices, the related energies, bodily processes and visualisations, is actually the means to accomplish Buddhahood.⁹² This practice is related

⁹¹Cf. JACKSON: 2004: 11 ff. ⁹²Cf. *Dohākoṣaṭīkā* V10: *āvāhanavisarjanābhāvān nistarāṅgam, kumbhakarūpasyātīkrāntatvāt samam, yathābhūtaivaṅkārārūpatvāt saharūpam*. "Its wave-less (*nistarāṅga*), due to the absence of calling and dismissing, its unchanging, due to having surpassed the vase-breathing practice (*kumbhaka*), its the nature of the simultaneously arisen (*saharūpa*), due to the state that has the nature that is in accordance with the syllable *evaṃ*."

to the three main channels and has a very strong connection to the act of lovemaking and the union of the female and male principles. Thus certain threefold sets, as well as the doctrine of *sahaja* – the innate⁹³ related to the flow of *bodhicitta*⁹⁴ in the three main inner channels during the practice of sexual union,⁹⁵ as found for example also in the *Samvarodayatantra* or the

⁹³Cf. JACKSON 2004: 15f.; See also KVAERNE 1977: 61-64. The “innate” (Skt. *sahaja*; Tib. *lhan cig skyes pa*) is, within *tantric* Buddhism and in particular the genre of the *dohā* writings, a technical term denoting the “the moment in which innate qualities are ultimately realized and perfected”. The very emphasis given to this term in the *dohā*-writings, as well as in other places, has led some scholars to define this emphasis as a distinct Buddhist school called the “Innate Vehicle” (**Sahajayāna*), See DASGUPTA 1950: 61, 71f. The moment of the innate” (Skt. *sahajakṣaṇa*) is itself part a larger doctrinal framework of a set of four successive stages (Cf. SNELLGROVE 1959: I, 33 f.; ISAACSON, SFERRA 2014: 105, 106) and should simultaneously be understood as referring to a particular stage of *tantric* practice, as well as to the main goal, that of attaining the “Great Seal”, a term of great diversity and importance not only for Indian Buddhism, but also for different Tibetan Buddhist schools, and herein in particular to the bKa’ brgyud school. See also JACKSON 1998, where many examples on the relation of the *siddha* and their *dohā*-traditions and the Great Seal doctrine of the bKa’ brgyudpas can be found. ⁹⁴Usually the term *bodhicitta* is referred to as an attitude or principal, namely ones “focus towards awakening” consisting of several stages. In the context of sexual yoga, however, the terms has a particular technical meaning, which will be referred to frequently in the song-poems. ⁹⁵The three main inner channels are: *Lalanā* (usually on the left), *Rasanā* (usually on the right) and the *Āvadhūtī* (the central channel). While the qualities of the left and right channel are related to female and male principles, the central channel may represent their union (SNELLGROVE 1959: 27) and is thus often related to the process in which the practitioner can experience the state of awakening. Also the central channel is often paraphrased as a female deity of spoken of as a *Yoginī*. See for example the *Samvarodayatantra* XXXI-22,23; TSUDA 1974: *lalanā rasanā dvayoḥ pārśve ālikālisvarūpiṇī | kāryakāraṇarūpeṇa catvārānandarūpiṇī || sahajānandasvabhāvāñ ca advayaṃ parameśvarī | samvṛtaṃ kundasaṃkāśaṃ vivṛtaṃ sukharūpiṇī | buddhānām bodhisattvānām ādhāraṃ vajradhāriṇam ||* («To either side of her are *Lalanā* and *Rasanā*; she is of the nature of *ālī* and *kālī*. She is formed of the four (kinds of) joy in the form of (both) cause and result. Her nature is the innate joy (*sahajānanda*), she is non-dual, and is the supreme female-lord. In the conventional truth, she is like a kunda-flower,

Hevajratantra, are by far the most prominent concept commonly used by the commentators. These topics are combined with what Roger Jackson has called the rhetoric of paradox⁹⁶ with various doctrinal philosophical points as well as the use of rather technical terms. This particular style employs the harmonisation of seemingly contradictory statements in order to point to that which itself lies beyond words and thus may express an experience of what also is described as interdependent relation (Skt. *pratītyasamūtpāda*) or emptiness (Skt. *śūnyatā*). Thus the songs are in a way elaborating on one of the most fundamental notions in Mahāyāna Buddhism. They do not, however, seem to be concerned with its doctrinal digressions,⁹⁷ but attempt to boil things down to a very direct, simple and pragmatic way of teaching, focusing always on the very moment of experience, as seen in the verse twenty-eight and twenty-nine.⁹⁸ This focus might be why Tibetans called those song-poems songs of realisation,⁹⁹ and why some scholars defined the milieu of those songs as **sahajayāna*.¹⁰⁰ Another main focus of the songs is on the terms great bliss–*mahāsukha*,¹⁰¹ and clear light–*prabhāsvara*–which are in themselves practices as well as descriptions of the result of the practice.

and, in the absolute truth, she is woman in the form of pleasure. She is the support of Buddhas and Bodhisattvas, the “holder of vajra”.») ⁹⁶Cf. JACKSON 2004: The introduction has a paragraph about ‘the Rhetoric of Paradox’. ⁹⁷Cf. JACKSON 2004: The introduction has a paragraph about ‘Cultural Critique’. ⁹⁸Cf. JACKSON 2004: The introduction has a paragraph about ‘the Focus on the Innate’. This idea also finds support in Kapstein’s paper in which he associates the dohā-movement with the idea of Subitism. Cf. KAPSTEIN 2015: 293. ⁹⁹See ROBERTS 2011: 10. ¹⁰⁰Some scholars, due to the very focus on the concept of *sahaja* within the *tantric* literature ascribed to the Indian *Siddhas* in general and the *dohās* in particular, even tend to postulate it as being a rather individual and “independent” path within the *tantric* branch of Buddhism and speak of a so-called “*sahajayāna*”. This term, while a purely scholarly invention, nevertheless give a certain interpretative force that is certainly not mistaken. Cf. DASGUPTA 1950: 61, 71 f. ¹⁰¹The term *mahāsukha* (great bliss) is either used to describe the feeling which arises at the time of awakening, and can refer very generally to the state of being a Buddha, or it refers especially to the process of the union of the female with the male energy at certain places (Skt. *cakra*) in the central-channel

This can be seen as a key point within the structure and description of the practices promoted by the song-poems. Verse 18 within the *Dohākoṣaṭīkā* of Amṛtavajra offers a passage, suitable as an example for many of the elements explained above:

If the goddesses of the *maṇḍala* of the body, speech and mind, which are the elements, fields and sense bases, have gone to become of one taste through the instructions on great bliss, then precisely that is the *maṇḍala* of the great, therefore there exists no other *maṇḍala* apart from that.¹⁰²

This explains great bliss (synonymous for sexual yoga and its practice components) as the means to reach the goal. The commentary on the 20th verse of the *Dohākoṣaṭīkā* explains further, that the result can as well be described as the state of great bliss (Skt. *mahāsukhatva*) and the nature of clear light (Skt. *prabhāsvaratva*),¹⁰³ which are also very typical terms used within the bKa' brgyud tradition of Tibetan Buddhism to refer to the awakened state. Therefore, such texts have been taken as the basis when referring to the transmission of the doctrine of *mahāmudrā* coming from India.¹⁰⁴

(Skt. *avadhūti*) of the subtle body (Skt. *sūkṣmaśarīra*), and is here very much related to the ultimate bodhicitta which melts down from the crown-cakra or *mahāsukhacakra* at the top of the head, when the female energy (Skt. *cāṇḍālī*) meets with the male energy, which is situated in the *mahāsukhacakra*, after “she” has made her way up through all the *cakras*. See for example the *Hevajratāntra* Ii.31. In: SNELGROVE 1959: *caṇḍālī jvalitā nābhau || dahati pañcatathāgatān || dahati ca locanādīḥ dagdhe 'haṃ sravate śāśī ||* (Caṇḍālī blazes up from the navel. She burns the five Buddhas. She burns Locanā and the others. HAṂ is burnt and the Moon melts.)¹⁰²Cf. *Dohākoṣaṭīkā* V18: *skandhadhātvy-atanādīkāyavākcittamaṇḍaladevatāś cen mahāsukhopadeśasamarasībhāvaṃ gatāḥ, tarhi tad eva mahāmaṇḍalam, ato nānyat pṛthak maṇḍalam asti.*¹⁰³Cf. *Dohākoṣaṭīkā* V20: *suṣṭhu śobhanaṃ mahāsukhatvāt, sāraṃ prabhāsvaratvāt.*¹⁰⁴See ROBERTS 2011: 10.

1.3.1 Summary

The song-poems make rich use of the shared and commonly accepted doctrinal *tantric* and non-*tantric* background of Buddhist scriptures. They do this in a less scholastically affiliated form, not showing a direct connection to any particular *tantric* school. The main practices promoted by the song-poems are rather specific Buddhist *tantric* practices. They focus on, among others, practices which involve subtle elements of *tantric* practices (visualisations of winds, drops and channels) in combination with breathing practices that go hand in hand with the *tantric* concept of lovemaking (*gtum mo; cāṅḍālī*). Key terms that are used to describe the soteriological orientation of the adherents and practitioners of the song-poems are: *sahaja*, *mahāmudrā*, *mahāsukha*, *prabhāsvara* and the like. Further, the song-poems tend to express and promote their very pragmatic and praxis-oriented approach. Since here the *practices of union and breathing* are the key means to achieve the goal, to categorize such *dohā* as instructions on *Karmamudrā* is equally possible, and shows the main focus of the practice very clearly. In a way, this term summarizes in an exemplary fashion the complete content description given above.¹⁰⁵ Another term equally stressing the emphasis on *karmamudrā* in connection to the *dohā* as a means to attain *mahāmudrā* is found in connection to Alala, one of the main students of Kṛṣṇacaryā, whose practice is called *Karma-mahāmudrā*.¹⁰⁶ Further association, rather than a classification, which should not be missed in the context of sexual yoga and the *dohās*, is the term “practice lineage”.¹⁰⁷ This connection is particularly evident in

¹⁰⁵How some of the key terms, such as *mahā-* or *karmamudrā* are related to the *siddhas*, authors of the *dohās*, is nicely illustrated by Tāranātha’s *The Seven Instruction Lineages*. See TEMPLEMEN 1983: 25. A similar approach of contextualizing *dohā* can be found in the *rGya-gzhung*, Cf. MATHES 2006: 103. See also KONGTRUL 2008: 175-179, where a brief description of the content according to the ‘completion phase’ of the *saṃvara*-practice as being associated with Kṛṣṇacaryā can be found. ¹⁰⁶See the section II.1.2.3. ‘His Six Main Students According to his Life Story’, where a few information about Alala are given.

¹⁰⁷See MOJUMDER 1973: xvi.

the case of Kṛṣṇacaryā, who not only bears other names showing exactly this association¹⁰⁸, but moreover is said to be the founder of the so-called *caryā* lineage.¹⁰⁹ The term *caryā* should clearly be understood as ‘*tantric* conduct’, which nicely underlines the approach towards practice, rather than scholastic education. As the instant of the final stage of *tantric* union is primarily emphasised in the *dohās* it does not at all surprise that they are further associated with the so-called “completion phase”.¹¹⁰ The last important term to mention in the summary is the aforementioned *prabhāsvara* (clear light or luminosity), which is another far-reaching term of great doctrinal and philosophical importance for *tantric* traditions and which is strongly associated with Samvara transmission lineage as found in the bKa’ brgyud-pa school.¹¹¹ (See 2.4 *Other Works Attributed to Kṛṣṇacaryā*)

¹⁰⁸See I.2.3: ‘Names Associated with Kṛṣṇacaryā’. ¹⁰⁹See TEMPLEMEN 1989: xi; See also MOJUMDER 1973: 5. ¹¹⁰See KONGTRUL 2008: 149, 175-179. where on several occasions *dohās* and statements which closely resemble their content are mentioned in relation to the *tantric* completion phase ¹¹¹In his sense it has to be noticed that in the transmission of the so-called Six Yogas or Dharmas of Naropa (*Na ro chos drug*) the first, i.e. inner heat (gtum mo) is associated with the instructions originating with Kṛṣṇacaryā. See MULLIN 1997: 17.

CHAPTER 2

Dohās, their Commentaries and Milieu

The following chapter, after the main features of the song-poems and their genre, soteriological function and general content has been discussed, now focuses on the role and function of the commentaries, their contextualization and interpretation of the *dohās*.

2.1 Relation of *Mūla and Ṭīkā*

A great and important component of the *dohās* lies in the field of *orality and literacy*. The range of phonetic deviations found in the poetic art language Apabhraṃśa can be huge, and most certainly a strong oral tradition has influenced the songs and how they have been transmitted. Nevertheless, it seems remarkable that most of the individual *dohā* collections available to us in Indian languages are transmitted within commentaries, or in the case of the Tibetan transmission are organized within collections. This does not necessarily oppose the picture of the orally transmitted songs of realisation, passed on from teacher to student, but adds another important and often slightly disregarded fact to the picture, namely that India's religions are part of a culture in which the manuscript and textual traditions have had a great importance. Also it seems to be important to distinguish between origin

and transmission. Even if for the sake of romanticism we assume an oriental scenario in which

a solitary yogin walks out fo the Bengali jungle just after sundown and sits cross-legged under the canopy of a village banyan tree. [...] When his audience has settled down, the man starts slowly to beat out a rhythm on his drum, and then he begins to sing. [...] using words from the common tongue, he celebrates the ecstasy of enlightened awareness and the free-roaming life, [...] When he [has] finished, he [...] walks back alone into the jungle [...]¹¹²

Even if we accept this as a possible origin of a *dohā*, it does not mean its transmission must be oral too. The indices are actually suggesting the opposite to be the case. Of course, it is almost always impossible to verify that an oral tradition is the means for a transmission, due to the very fact that such a transmission does not require any historical records in terms of scripture. In any case, if the transmissions of the *dohās* were oral alone (or at least primarily oral), we would probably not find those songs transmitted in commentaries and organised collections to such an extent.¹¹³ Further, we are often dealing with multi-text manuscripts, such as those used for the editions of this dissertation, and such as are generally a feature in Indian and Tibetan primary sources. These important structural components must be considered.

Despite those facts, for many modern translations and treatments of the famous *dohās*, their commentaries and the aspect of textual collection and organisation is usually not considered.¹¹⁴ Thus many may assume that *dohās*

¹¹²Cf. JACKSON 2007: 3. ¹¹³Such a collections is for instance the *rGya-gzhung* Appendix II. As for organizations I like to refer to the Tangyur. (Derge: rgyud Vol. 52 (zhi)).

¹¹⁴Cf. The works of JACKSON 2007; SHAHIDULLAH 2007, BRAITSTEIN 2004; BHAYANI 1997 presents the *Dohākoṣas* of Saraha, Tillopa and Kṛṣṇacaryā extracted from the commentaries within which they are transmitted.

are simply transmitted in their stand-alone form apart from any commentaries or the like and were performed in the presence of some realized teacher. Thus *dohās* are to many readers primarily connected to the statements such as:

The *dohā*, a song of realization that acknowledges an encounter with a master teacher, traditionally a guru or lama, and explores a particular wisdom or teaching transmitted through a kind of call-and-response duet format.¹¹⁵

Not only are such statements such as “call-and-response duet” a bit vague and inaccurate, also I feel them to be coloured significantly by Tibetan traditions and perhaps slightly by some romantic imagination. The *only* Indian textual example for one of the famous *dohā* having been transmitted without being embedded into a commentarial structure that I am aware of is the *dohā* of Kṛṣṇacaryā.¹¹⁶ The rest of the textual witnesses for the *Dohākoṣa* are transmitted exclusively through commentaries. The other two famous *Dohākoṣas* available in their original Indian languages are similarly transmitted via commentaries. They are the *Sārārthapañjikā* (commentary on the *Dohākoṣa* of Tilopa) and the *Viṣamapadabhañjikā* (commentary on the *Dohākoṣa* of Sarahapāda), which are actually transmitted in one codex.¹¹⁷ As for all other forms or formats of *dohā*, we find that they are primarily transmitted in meaningful organized collections, rather than in “individual” chunks.

As suggested by the examples for the Indian and Tibetan materials, collections such as the **Caryākoṣagīvṛtti* and the *rGya-gzhung* are meaningfully organized collections within which the *dohās* serve an authoritative, educa-

¹¹⁵Cf. WALDMAN 1996: 264. ¹¹⁶Cf. Bgch._{BI} in the Sigla Codicorum, even though it appears to be part of a multi-text manuscript. ¹¹⁷For the *editio princeps* See BAGCHI 1938; Cf. Photos of a microfilm scanned by the NGMCP: A 0932-04.

tive and contextual function.¹¹⁸ Hence, what is known about the *dohās*, their authors and the way they fit into Buddhism as a religion depends on their commentarial expositions, which deliver such a framework. Thus the category “stabilisation of knowledge” is suitable to explain the function carried out by the manuscripts and the relation of treatise and commentaries they contain. Also, the tendency towards a standardisation rather than an individualisation of knowledge is evident by the overall shared content as described already.

2.1.1 Standardization of Knowledge and Curricula

In terms of stabilisation and standardisation there are a few points, most of which have already been touched upon, that in respect to the commentaries and collections are to be kept in mind:

1. The concept of *sahaja* - “the innate”
2. The promotion of *yogic* techniques in relation to sexual yoga and *tantric* breathing
3. The doctrine of the “Great Seal”–*mahāmudrā*–as being kept and transmitted within the bKa’ brgyud school of Tibetan Buddhism
4. The commentaries making primary use of a few *tantras* (esoteric Buddhist writings) and related scriptures

The fourth item directly points to the idea of a curricula (whether scholastic or not), another important point in evaluating commentarial literature. This, together with the style of language and composition of the commentaries, point towards a common background of their authors. The milieu in which the commentators were educated, while showing vast knowledge regarding sources and Buddhist doctrinal literature, simultaneously appears to be less

¹¹⁸See MATHES 2006: 102f.

institutional and doctrinal in terms of classical education, which indeed would suit the general milieu also associated with those *siddhas* and *tantric* masters. Analysing the style of quotations for instance illustrates “sloppiness” in style and form (compared to other Buddhist masters) combined with a vast tantric background and a thorough knowledge of scriptures belonging primarily to the middle and late phase of Buddhist *tantra* in India.

Quotations

Though the commentators on the *dohās* show a great knowledge of sources, telling us a lot about their background and milieu, it is nevertheless remarkable that they often quote wrongly. In many cases they are neither aware of the original source nor (in other cases) of any source at all. Sometime they even mix up several sources. Thus, the authors are attending to a more or less “fixed set” of sources, with which they operate and which should be regarded as an authoritative support for their explanations. The following sources may be viewed as their curricula:

the Yoginī tantras. These tantras, which include the *Hevajra*,
Samvarodaya, *Caṇḍamahāroṣana*, *Mahāmudrāṭīlaka*, *Vajrakālaya*,
Catuḥpāṭha, *Buddhakapāla*, and *Kālacakra* [...] ¹¹⁹

This list might generally be taken to represent the background closely related to the writings of the *dohās*. However, from among those *tantras*, not all are of equal importance for the authors as their authoritative sources for citations. In Amṛtavajra’s *Dohākoṣaṭīkā* the primary sources for citations are coming from:

1. The *Hevajratantra* and related scriptures
2. The *Kālacakratantra* and related scriptures
3. Scriptures related to the Ārya-school of the *Guhyasamāja*

¹¹⁹Cf. JACKSON 2007: 11.

From among the forty-eight quotations found in the *Dohakoṣaṭīkā*, Amṛtavajra cites:

Sixteen times from the *Kālacakratantra*, and respectively from the *Sekkodeśa* and its *ṭīkā*, the *Laghutantraṭīkā*, the *Vimalabhrabhāṭīkā*, and the *Ṣaḍaṅgayoga*

Fifteen times from the *Hevajratantra* or literature related to Saṃvara, among which also appears the *Vasantatilakā*, an explanatory work according to the *Saṃvara*-cycle¹²⁰ and the *Sampuṭatantra*, an explanatory tantra according to the *Saṃvara*-cycle, both being associated with Kṛṣṇacaryā.

Six times from the Ārya-school of the *Guhyasamāja*, not from the tantra itself, but from the related works: *Caryāmelāpakapradīpa*, *Pañcakrama*, *Piṇḍīkrama* and others.

Among the remaining eleven citations, five could not be identified by me, while six are from various other works.

In the commentary to the final verse we find one citation (of five verses) is from the *Guhyatattvapraṅkāśa* (T: 1450), another text associated with the *Saṃvara*-cycle, which to my knowledge does not exist in Sanskrit any more. The Tibetan, however, clearly confirms that the citation is indeed from a text called *Guhyatattvapraṅkāśa*.

Thus the *Hevajratantra* (together with citations also associated with *Saṃvara*), the *Kālacakratantra* and the Ārya-school of the *Guhyasamāja* have

¹²⁰From among the fourteen citations, three are found within both of the Heruka forms, three only within the Saṃvara literature, and eleven within the Hevajra literature.

been most influential for the author of this *ṭīkā*. As for other texts of the same genre, we are confronted with more or less the same background of scriptures. In the **Caryākoṣagātivṛtti* by Munidatta the primary source for citation is the Hevajratāntra, followed likewise by Kālacakra and Guhyasamāja related literature.¹²¹ In the *Sārārthapañjikā* – a commentary on Tilopa’s *Dohākoṣa* by an unknown author—it is likewise primarily quoted from the *Hevajratāntra* together with a handful of other sources and *Guhyasamāja*-related literature. As for the *Dohākoṣapañjikā* – a commentary on Saraha’s *Dohākoṣa* by Advayavajra—the same is the case.¹²²

This set of authoritative scriptures underlines and explains the specific practices being promoted in the *dohās*, namely those relating to sexual yoga and other practices already mentioned in the ‘General Contents’. “*Herukatantras*” and the *Kālacakra-tantras* can be viewed as the major works promulgating such *tantric* practices. *Guhyasamāja* is frequently mentioned in relation to the “sets of three”,¹²³ which are used in Amṛtavajra’s *Dohākoṣaṭīkā* to refer to the three main channels, a topic inseparable from the practices of secret sexual yoga and the working with the methods of *yogic* breathing – *prāṇayāma*.

¹²¹Cf. KVAERNE 1977: 18f., where a list of quoted literature is given. ¹²²Cf. BAGCHI 1938, where the editions can be consulted. ¹²³Verse 3 of the Amṛtavajra’s *Dohākoṣaṭīkā*, mentions many of those “sets of three” in connection to the main channels and their qualities and symbolism according the male, female, and non-dual distinctions associated with the three main channels.

2.2 Language - *Mūla* and *Ṭṛkā*

The language of the *dohās* is commonly defined as Apabhraṃśa. That literally means “corrupted language”¹²⁴ or “ungrammatical language”¹²⁵. According to Patañjali it originally denotes any kind of vernacular deviations from proper Sanskrit.¹²⁶ It is lyric language of Middle-Indic origin, that roughly, according to its linguistic development, has been arranged as Middle-Indic Prakrit, or in other words, belonging to the middle Indo-Aryan languages¹²⁷ dating from the sixth until the twelfth or thirteenth century.¹²⁸ Other have identified this language as old Bengali¹²⁹.

The linguistics and the history of Apabhraṃśa, however, are not the main concern here. Rather, since Apabhraṃśa is the language used by the *siddhas* for their poetical song-writing, I would like to focus on some of the significances of Apabhraṃśa in relation to the Sanskrit commentaries and to point out some of the challenges and observations in dealing with such multilingual

¹²⁴MW s.v.: “falling down, a fall; a corrupted form of a word; corruption; ungrammatical language; the most corrupt of the Prakrit dialects.” ¹²⁵See *Amarakoṣa* 1.6.355 (GRETIL): *apabhraṃśo’paśabdah syācchāstre śabdastu vācakah* || “Apabhraṃśa: This might denote bad (or ungrammatical) speech in scriptures, words or sentences.” ¹²⁶Cf. TAGARE 1948: 1, §3; See *Vyakaraṇamahābhāṣya* (GRETIL) 4.4: *ekaikasya hi śabdasya bahavaḥ apaśabdāḥ. tat yathā gauḥ iti asya śabdasya gāvī goṇī gotā gopotalikā iti evamādayaḥ apabhraṃśāḥ*. “There are many ungrammatical usages: such as for the word ‘gauḥ’ (cow): this word [can be also expressed with the sounds] gāvī goṇī gotā gopotalikā, hence words of such kind are ‘apabhraṃśa.’” ¹²⁷The stemma would be as follows: The Linguistic classification of Apabhraṃśa is middle Indo-Aryan. Middle Indo-Aryan, in which category is as well Sanskrit, is accordingly a subcategory of Indo-Aryan, which itself is a subcategory of Indo-Iranian. See “Language: Middle Indo-Aryan” Glottolog: Comprehensive reference information for the world’s languages, especially the lesser known languages, accessed November 28, 2017, <http://glottolog.org/resource/languoid/id/midd1350>. ¹²⁸See TAGARE 1948: 4., who in his introductions further gives a very helpful introduction to Apabhraṃśa, citing many of the classical sources, helping to identify its development and categorisation and understanding from within the Indian traditions. ¹²⁹See KVAERNE 1978: 3.

tantric texts.

As for the relation of the root verses (Skt. *mūla*) and their commentaries (Skt. *ṭīkā*), I feel that to approach the root verses via their commentaries (rather than the other way around) is the natural means of approaching the Apabhraṃśa verses. One of the most distinct and important features, which would be almost impossible to address properly without relying on the commentaries, is the use of *sandhyabhāṣa*, which I believe to be as much a characteristic of Apabhraṃśa as its linguistic or phonetic features.

The function of *sandhyabhāṣa* is to use “normal” language to express “hidden meanings”. Words are used that may have strong implicit connotations and can hint beyond the common meaning. Thus we could translate the term *sandhyabhāṣa* most meaningfully as “intentional language”¹³⁰. We find the term as referring to the nature of Apabhraṃśa at least once in *Kāṇhas Dohākoṣa*,¹³¹ as well as a couple of times in the **Caryākoṣagītvṛtti*.¹³² In the following sections four categories of glossing will be introduced, which will show different ways how the authors explain (and thus reveal) the hidden or “intended” content of the root verses through the commentaries. Thus the commentaries are vital for the understanding of the practices promoted by the root verses, since as their content is unlikely to be understood in more than just a vague manner without the various glosses, which “uncover” the intended meaning of the root verses. It has to be kept in mind that the categories introduced hereafter are primarily meant to show some of the possible features of how root verses can be implemented into their commentaries and also to point out just a few of the many linguistic and contextual subtleties involved in the studies of this *tantric* genre.

¹³⁰See KVAERNE 1978: 37, 38. for possible translations of the term, having been used by different scholars. For a short paper on this topic See also WAYMAN 1973: 128. ff. See Also BHARATI 1961. ¹³¹Cf. Amṛtavajras Commentary on the 16th verse: *kulīkāyām sandhyābhāṣāntareṇa uṣṇīṣam bimbam traidhātukam aśeṣastah* ¹³²Cf. KVAERNE 1978: 37-60

2.2.1 Glossing and Interpretation

The examples illustrating the four categories are taken from the *Dohākoṣaṭikā* (DKT), the *Mekhalāṭikā* (MK), and **Caryākoṣagātivṛtti* (CG). The term gloss follows my understanding of how the root verses are represented in commentaries. That presupposes taking the term gloss in the widest sense:

Every word or word phrase in the commentary which could be taken as an idiom, explanation, interpretation or phonetic rendering is potentially glossing the root text.

Thus the range of possible glosses is quite huge and often unclear and ambiguous. The very nature of the commentaries and its relation to the root verses does not allow any technical or mechanical way of analysing or defining what is to be taken as a gloss and what not, when a clear phonetic rendering is missing. This often leaves one with the challenge of not having any means to judge whether a certain word is being glossed or not, other than one's own understanding of the verses and their content.

Hence the following observations may help in approaching texts of such kind where wordplays, puns and tricky pictures containing hidden meanings require not only experience in the given literature, but also creativity, intuition and thinking outside the box in order to make sense of the *dohās* and their commentaries.

Phonetic Glosses are the most obvious and straightforward category. This is expressed with the Sanskrit word *chāya*, meaning “shadow”, usually used to denote a phonetic reflection of a word or sentence in another language or dialect. In this category any Apabhraṃśa word or word cluster from a root verse is simply glossed by its phonetic counterpart in Sanskrit. This way of glossing forms by far the biggest portion of glosses found in Sanskrit commentaries on Apabhraṃśa verses.

Examples: Apabhraṃśa *muha* relates to Sanskrit *mukha* (noun meaning ‘face’), *kāa* to *kāya* (noun meaning ‘body’), *phuda* to *sphuṭa* (adjective meaning ‘wide, clear’) and many more. There are of course also phonetic glosses that are less intuitive,¹³³ but which on the basis of Indo-Aryan phonetic sound changes are perfectly explicable. For instance *sacca* for *satya* (adjective meaning ‘true, real’).¹³⁴

Ambiguous Phonetic Glosses and Wordplays are within the group of the phonetic glosses are some ambiguous cases. These are twofold. Some are ambiguous due to the nature of the Apabhraṃśa, and some are ambiguous due to a certain wordplay or pun being involved. The first subcategory, the “ambiguous phonetic gloss” denotes the problem that we find multiple possible acceptable phonetic Sanskrit renderings of an Apabhraṃśa term that differ in meaning.

Examples: Apabhraṃśa *gaana* can either relate to Sanskrit *gagana* or *gamana* (this noun can either mean ‘space’ or ‘movement’), which of the two is meant depends on the context.¹³⁵

¹³³An exact representation of cases, numbers or genders is often not given in the phonetic glosses. This means that a single word or word phrase might be represented relatively accurately or in another syntactical structure. Thus declensions and conjugations of the commentaries do not necessarily correspond with what is assumed for the root-texts. This might be simply due to the fact that Apabhraṃśa itself, being regarded as an “ungrammatical language” often lacks the required specificity. ¹³⁴Cf. different works: Etymology dictionary of indo-aryan: TURNER 1985; Linguistic, and phonetic rules in middle-indic: v. HINÜBER 2001; Grammar on Apabhraṃśa, offering a helpful Apabhraṃśa-Sanskrit glossary: TAGARE 1948. ¹³⁵The following readings taken from commentaries on four out of the 32 verses illustrate the contextuality of the phonetic renderings for *gaana*: Cf. DKT. 4: *gaṇa nīra ityādi: gaganam akṣobhyaḥ sa eva nīratvena nīrūpito ’tīśud-dhatvāt*. “[The part of the verse] beginning with *gaṇa nīra* means: *gamana* (moving), being [also] *akṣobhya* (unbreakable), just that is observed by the nature of *nīra* (water),

The “intentional ambiguous phonetic gloss” or “phonetic word-play” is the second subcategory within this group. It could be seen as an example *par excellence* for the character of intentional language. Here a certain kind of phonetic rendering is expected, while another phonetic rendering equally possible, but less likely or obvious, is found in the commentary. It has to be noticed that this category already could overlap with the “explanatory gloss”. Glossing on the level of intentional speech means to reveal some hidden meaning of a phonetically related word. Thus another attempt to describe this kind of glossing may result in the term “decoding phonetic gloss”.

Examples: Apabhraṃśa *sāsu*, which should be **śvaśrū* (wife)¹³⁶ is rendered as *śvāsu* (breath). Thus the term “wife” is here decoded as to mean “breath” and thus reveals the *tantric* level of this word.¹³⁷ Another example

due to having a nature which is extremely clear”; MT 4: *ayam arthaḥ. mahāsukharūpatvāt gagananīram amitābho bodhicittaṃ*. “This is the meaning [of the verse]: The *gagananīra* (space-liquor) due to the state appearing as great bliss (*mahāsukha*) is *amitābha* (unmeasured splendour), being (also) *bodhicitta* (the mind directed towards awakening).”; but MT 8: *ayam arthaḥ. gaganam ākāśam samīraṇo vāyuh tayor sukhavāse sukhasthāne pañcabhir mahābhūtaiḥ paripūrṇa iti*. “This is the meaning: *Gagana* means space and motion means wind [and] in abode of bliss - the location of bliss - of the two, it is filled the five, the great elements.”; DKT 8 does not comment on this part of the verse.; DKT 9: [*khiti jala jalaṇa pavaṇa gaṇa vi māṇaha*], *khiti jala jalaṇa ityādi: khiti pāṛthivamaṇḍalaṃ, jalaṃ jalamaṇḍalaṃ, jalaṇam agnīmaṇḍalaṃ, pavanaṃ vāyumaṇḍalam, gaṇam ākāśamaṇḍalam*. “*Khiti jala jalaṇa* and so forth means: *Khiti* - the earth - is the earth-*maṇḍala*. *Jalaṃ* - water - is the water-*maṇḍala*. *Jalaṇam* - fire - is the fire-*maṇḍala*. *Pavanaṃ* - wind - is the wind-*maṇḍala* [and] *Gaṇam* - space - is the space-*maṇḍala*”; MT 9 does not gloss the word: *ayam arthaḥ etad eva bhūta-pañcakaṃ viśayo vajrābjasaṃyogāt*. “That is the meaning: Just that, because of the union of Vajra and Lotus, are the five elements.”; DKT 22: *jaī pavaṇagamaṇadvāra ityādi: pavanasya gamanāya dvāram*. “[The verse] beginning with *Jaī pavaṇagamaṇadvāra* means: The door for the moving winds”; MT 22: *ayam arthaḥ. pavanasya gamanadvāraṃ*. “The following in the meaning: The door of the moving winds”.¹³⁶ Cf. TURNER 1985: 739. s.v. *śvaśrū* ¹³⁷Cf. CG 4.4: *sāsu ityādi: prathamam tāvat yogīndreṇa*

is *viāti* (young girl), that is explained as *avadhūtīkā* (feminine noun denoting the central channel in the Buddhist *tantric* practices of winds and energies). Thus the word “young girl” actually refers to the “central channel”, which is another example showing female words (or words for woman or girls) to have strong *tantric* connotations to be revealed in the context of esoteric practice.¹³⁸ *Kumbhāra*, which means “crocodile” in both Sanskrit and Apabhraṃśa, is rendered as *kumbhaka* (vase, denoting a particular kind of breathing, called vase-breathing). Here the word “crocodile” refers to a specific kind of “breathing practice”.¹³⁹ This category is particularly employed with reference to the **sūkṣmarūpa* – the subtle body.

devatāyogapūrvakaṃ kāyavajraṃdṛḍhīkṛtya vajrajāpopadeśena candrasūryayoḥ pakṣagrahaṃ khaṇḍayitvā vāgvajraṃ sthīrīkṛtya cittavajradṛḍhīkaraṇāya sāvīramānandāvadhūtīkā sahañānandaikalolībhāvena śvāsāgāraṃ sumeruśīkharaṃ nītvā [...]. “Sāsu and so forth (ityādi) [means]: First the best of Yogins once having made firm the Vajra-body [by means of] the former practice of the individual deity, having divided the houses’ parts of moon and sun through the instruction into the Vajra-speech, having made firm the Vajra of speech, she (sā), whose nature is the central channel in the joy of cessation (viramānandāvadhūtīkā) after leading (nītvā) to the peak of excellent mount Meru, is the breathing in and out (śvāsāgāraṃ) by the cultivation of the solitary innate joy (sahañānandaikalolī°) in order to make firm the Vajra that is the mind (cittavajradṛḍhīkaraṇāya)”.
¹³⁸Cf. CG 2.2.: *viātīti: ātmani pariśuddhāvadhūtīrūpam adhimucya yogīndro vadati bho pariśuddhāvadhūtīke śṛṇu.* “*Viāti* means: The best of Yogins, after having generated the firm conviction of the nature of the perfectly pure central channel (*pariśuddhāvadhūtī°*) in the self, he speaks [to himself] ‘Oh perfectly pure central channel (*pariśuddhāvadhūtīke*) listen (*śṛṇu*)!’”. Since to describe the *Avadhūtīkā* as the *Yoginī*, a *Ḍombī* or other females, to gloss *viāti* as *avadhūtīkā* is not all surprising. One should also note that *viāti* is also related via its pronunciation, so that this gloss might also be understood as a pun. ¹³⁹Cf. CG 2.1.: *tasmāt gurupāraṃparyakramajanitā yogīndrāḥ kāyavṛkṣasya phalaṃ tad eva bodhicittaṃ cīṅcāphalavad vakraṃ, kumbhāraṃ iti: vilakṣaṇapariśodhitakumbhakasamādhinā svānubhavakrameṇa ca tasya bhakṣaṇaṃ niḥsvabhāvīkaraṇaṃ kurvanti.*

Synonymous Glosses is a second category in which a word is simply glossed with a synonymous term, that can be equal or close to the meaning of what would have been the phonetic equivalent. Such glosses, since the words are not in any notable phonetic relation, and since commentaries can have several synonymous terms that could relate, are sometimes not easy to recognize and can be mistakenly recognized. Further, this kind of gloss can, depending on how close the gloss is related in meaning to the respective term in the root text, also be interpreted as an “interpreting or explicating gloss”.

Examples: Apabhraṃśa *muha*, for which the proper corresponding Sanskrit word would be *mukha*¹⁴⁰ is rendered as *vaktra* (both mean face), the expression *veci* [and] *sasi*, glossed with *sūrya* and *candra*, two different and phonetically unrelated words, but both meaning “sun and moon”.¹⁴¹

Illustrative and Interpretative Glosses is a quite delicate and difficult category, not because only the borderline between an illustration and an interpretation might be quite hard to grasp, but identifying what is meant to

“On account of that (*tasmāt*) all the best of Yogins (*yogīndrāḥ*), which are produced from an uninterrupted series of Gurus are eating (*bhakṣaṇam*) - [which means they are] without self-inherent nature - that fruit of the tree, which is the body [and] that precisely (*eva*) is the mind of awakening (*bodhicittaṃ*) [which is expressed] as the curly (*vakraṃ*) fruit of the Tamarind tree (*ciñcāphalavad*) here [that is expressed as] as the *Kumbhaka-samādhi*, which is the complete purification, that is without any characteristics and through the series of one’s own experiences, [which is] expressed (*iti*) [by the word] Crocodile (*kumbhīra*).”

¹⁴⁰Cf. TURNER 1985: 585. s.v. *mukha* ¹⁴¹Cf MK 5: *ayam arthaḥ: vāmanāsāpuṭe prajñācandrasvabhāvena lalanā sthitā, dakṣiṇanāsāpuṭe upāyasūryasvabhāvena rasanā sthitā, dve ṣaṇḍe sthite. Dvayoḥ ṣaṇḍayoḥ vāmadakṣiṇayoḥ vipārśvayoḥ.* “The following is the meaning: *Lalanā* is [the name of the left channel] being situated in the hollow space (*puṭa*) [behind] the left nostril by nature being wisdom and the moon, *Rasanā* is [the name of the right channel] being situated in the hollow space (*puṭa*) [behind] the right nostril by nature being means and the sun, [and they] remain in two parts (*ṣaṇḍa*). Then is there the connection of (*vipārśvayoḥ*) the two, the left and right channel.”

be a gloss in the first place is difficult. Though it appears that perhaps more distinct categories are necessary to approach the different layers and notions that are found among the various ways of glosses, I—for the time being—am staying with one category.

Examples: Apabhraṃśa *pāpa* “in” is rendered in Sanskrit as *vairāgaduhkha*, thus “sin means the suffering of aversion” and would be an example of what I called “illustrative gloss”.¹⁴² In order to feel the contrast, here are two examples of “interpretative gloss”: Apabhraṃśa *sijjhāi* for Sanskrit *śidhyati* is glossed with *sākṣādbhavati*, thus “to accomplish” is here interpreted as “to become or see clearly”¹⁴³ and *māṇaha* for Sanskrit *maṇyate* or *manute* is interpreted as *rocate*, thus “to be considered means to be enjoyed”.¹⁴⁴

Nirukta is another quite interesting peculiarity of Buddhist *tantric* texts is a feature called *nirukta*, a kind of “((artificial)-etymological glossing”.¹⁴⁵ As the feature of this particular method of glossing follows a mechanical pattern (the word to be glossed is divided into letters or syllables, which are taken as the beginning of new words, which together form an interpretative or explanatory phrase) it is relatively easy to detect. Inasmuch as it is pho-

¹⁴²Cf. DKT 10: *pāpapuṇṇarāhi ekku ṇatthīti, pāpaṃ vairāgaduhkhaṃ, puṇyam akṣarasukham. tatraikam api nāsti. “Pāpapuṇṇarāhi ekku ṇatthi, which means: sin, which is the suffering of aversion, [and] merit, which is firm bliss; are one therein [and] also not existing”. ¹⁴³Cf. DTK 22: [...] *sarvavirāgaduhkhebhynirvṛtatvāt nirvāṇaṃ mahāmudrā-padaṃ śidhyati sākṣādbhavati. “[...] due to the cessation of the sufferings of all dis-passion, nirvana [which here means] the level of the Great Seal is accomplished, [which is to say] has become manifest.” ¹⁴⁴Cf. DKT 9: *khīti jala jalaṇa pavaṇa gaṇa vi māṇaha, khīti jala jalaṇa ityādi: khīti pārthivamaṇḍalaṃ, jalaṃ jalamaṇḍalaṃ, jalaṇam agnimaṇḍalaṃ, pavanaṃ vāyumaṇḍalam, gaṇam ākāśamaṇḍalam, etān eva pañcasṛṣṭisamhārakrameṇa candrasūrya- bhedena rocate. “[...] precisely that is to be enjoyed with the sequence of the collection of the five natural properties [of the world], being divided as moon and sun.” Here the larger syntactical structure shows clearly that *rocate* is to be taken for *māṇaha*.***

¹⁴⁵“Explanation or etymological interpretation of a word” Cf. MW s.v.

netically related and also subject to interpretation, this category however overlaps with all three previously mentioned categories to some extent.

Examples: *ḍuli* is explained as *dvayākāraṃ yasmin līnaṃ gataṃ*, thus “the tortoise means that in which duality has disappeared.”¹⁴⁶ *susāra* is explained as *suṣṭhu śobhanaṃ mahāsukhatvāt sāraṃ prabhāsvaratvāt*, thus “good substance means it is excellent – [which means] brilliant due to the state of great bliss [and] essence due to the state of being clear light”.¹⁴⁷ Apabhraṃśa *saṃveaī*, for Sanskrit *saṃvedayati* is explained as *yaḥ samyak kulīśābjasaṃyogena mano ’valambanena yathārthaṃ vedayati*, thus “caused to be known means that one who investigates perfectly how things are by resting on the mind, that is with union of vajra and lotus”.¹⁴⁸

Word Division as observed in Apabhraṃśa, though not directly related to the categories of glosses, is nevertheless worth mentioning. Generally we have to be aware of possible “ambiguous word division”. Words or parts of words in Apabhraṃśa phonetics can consist of vowel clusters. Such vowel clusters (like: *aī*, *aā*, *aū* and so on) tend to be at the end of words. In such cases it is not always sure where one word ends and where another words starts with a prefix, which for instance can simply be a vowel *a°*. In those cases only commentaries can solve the ambiguities given by the script and phonetics of Apabhraṃśa. An example from the 10th verse of Tillopas *Dohakoṣa* may illustrate this:

jahi jāi citta tahi suṇa hua citta

Listen! Just as the mind is born, so it ceases

¹⁴⁶Cf. CG 2.1.: *ḍulītyādi dvayākāraṃ yasmin līnaṃ gataṃ mahāsukhakamalaṃ ḍulī-sandhyāsaṅkete bodhavyaṃ*. “The tortoise (*ḍulī°*) as it regards the convention of intentional [speech] (*°sandhyāsaṅkete*) should be understood as the lotus of great bliss, in which the shape of a twofold nature (*dvayākāraṃ*) has gone away (*līnaṃ gataṃ*)”. ¹⁴⁷Cf. DKT 20.

¹⁴⁸Cf. DKT 20.

or

*jahi jāi citta tahi suṇahu acitta**Listen! Even though the mind is born, still there is no mind*¹⁴⁹

2.3 Orality and Literacy

Buddhist esoteric poetry in Apabhraṃśa, even though it has a strong oral-transmission component, is closely connected with commentaries and collections within which it is contextualized and transmitted. By its authors the content is being interpreted and in a way “identified” as belonging to a specific genre of *tantric* scriptures, promoting esoteric practices related to the attainment of the Great Seal (Skt. *mahāmudrā*, Tib *phyag chen*, short for *phyag rgya chen po*) by means of special breathing and union practices. The oral component is present by the mere fact that many of the wordplays, puns and the basic principle of *saṃdhyabhāṣā*, are only possible because of a phonetic relation between the words of the commentaries and the root verses. If the dialects spoken by the readers of or listeners to any of the songs did not resemble Apabhraṃśa, the multi-layered components of ordinary and esoteric meanings would be missed. The textual component on the other hand provides us with the layer of esoteric meaning. Thus the Great Seal, the goal to be achieved, and here in particular the means or instructions by which it can be achieved, is made explicit by the commentaries. The close relation of the root verses and their commentaries is in this way similar to that of oral-

¹⁴⁹The reading with *suṇahu acitta* is chosen by Bagchi and Jackson. See ed. trnsl. BAGCHI 1935, 1938.; JACKSON 2004.; The reading of the first alternative word division is my own. Even though this division is not supported by the *Sārārthapañjikā*, the readings *suṇa* for Sanskrit *śṛṇu*, as well as *hua* for *bhūta* are well attested. (Cf. CG 2.2; commentary on 5.5. s.v. *suṇa*; Cf. Turner 1985: 545. s.v. *bhūta*) Also the Tibetan translation (bstan ’gyur (*gser bris ma*) Vol. 49, pp: 380-384. *lhan cig skyes pa’i sems ni legs par spyongs* (which I take as mistaken for *spongs*), supports the reading *suṇa hua citta*.

ity and literacy. This relation might be missed without being aware of the underlying dialects being related to the language used in the actual songs.¹⁵⁰

¹⁵⁰Here one should keep in mind that a huge part of the *dohā* are not preserved in their original language, but only in Tibetan. Tibetan does not allow us to study and employ the play of orality and literacy, as well as the principal of *saṃdhyabhāṣā* in the way that this is possible in the case of Apabhraṃśa and Sanskrit, since in the Tibetan translations the phonetic component can not be reflected.

CHAPTER 3

Dohā-writings within the bKa' brgyud-school

3.1 Linking *Dohā* and *Mahāmudrā*

Apart from the soteriological component of the songs, which has been kept and developed in Tibet, there are further quite interesting viewpoints on the *dohā* in connection to their classification within the Buddhist *tantric* writings are found within the bKa'-brgyud (Kagyü)¹⁵¹ school of Tibetan Buddhism. In their descriptions of the *mahāmudrā*-doctrine are a few points which resemble quite closely what can be found within the song-poems. In this chapter I am focussing on the perhaps most influential school among the sub-branches of the bKa' brgyud school, the Karma bKa' brgyud. The choice to take the Karma bKa' brgyud branch as exemplifying some cor-

¹⁵¹There are four major and eight minor schools. The Karma bKa' brgyud is counted as one of the four major bKa' brgyud schools. Those are: Karma bKa' brgyud (*karma bka' brgyud*) founded by the 1st Karmapa Düsum Khyenpa (*dus gsum mkhyen pa*, 1110—1193), Tsalpa bKa' brgyud (*tsal pa bka' brgyud*) founded by Lama Zhang zhang g.yu brag pa brtson 'grus g.yung drung, 1123—1193), Barom bKa' brgyud (*'ba' rom bka' brgyud*) founded by Barompa Dharma Wangchuk (*'ba rom pa dar ma dbang phyug*, 1127—1194?) and Pakdru bKa' brgyud (*phag gru bka' brgyud*) founded by Phakmo Drupa (*phag mo gru pa rdo rje rgyal po*, 1110—1170). The eight minor ar: Drigung bKa' brgyud (*'bri gung bka' brgyud*) founded by Jikten Sumgön

respondences of *dohā* and the *mahāmudrā*-doctrine as found in this school, should not cause it to be overlooked that the other schools do have their distinguishing marks and specific approaches as distinct schools of Tibetan Buddhism.¹⁵² Of course it remains questionable whether the Tibetan ideas about the *dohās* as a literary genre (as I classified them before) are applicable to the Indian presentations. However, the mere fact that the *dohās* have received a relatively high level of attention in this school allows at least some provisional classification from within a school that in its origin is—historically speaking—contemporary to the *tantric* movements of which the *dohās* were part.¹⁵³ Here, and this is for instance quite obvious in the

(*'jig rten gsum mgon, rin chen dpal*, 1143—1217), Taklung bKa' brgyud (*stag lung bka' brgyud*) founded by Taklung Tangpa Trashī Penden (*stag lung thang pa bkra shis dpal ldan*, 1142—1209/10), Tropu bKa' brgyud (*khro phu bka' brgyud*) founded by Tropu Gyeltsa Rinchen Gön (*khro phu rgyal tsha rin chen mgon*, 1118—1195) and Tropu Lotsāwa Jampa Pel (*khro phu lo tsā ba byams pa dpal*, 1172?–1236?), Drukpa bKa' brgyud (*'brug pa bka' brgyud*) founded by Lingje Repa Pema Dorje or Lingrepa (*gling rje ras pa padma rdo rje*, 1128—1188) and Tsangpa Gyare (*gtsang pa rgya ras*, 1161—1211), Martsang bKa' brgyud (*smar tshang bka' brgyud*) founded by Martsang Sherap Sengge (*smar tshang shes rab seng ge, smar pa shes rab ye shes*, 1135—1203), Yelpa bKa' brgyud (*yel pa bka' brgyud*) founded by Yelpa Yeshe Tsek (*yel pa ye shes brtsegs*, 1134—1194), Yazang bKa' brgyud (*g.ya' bzang bka' brgyud*) founded by Zara Kelden Yeshe Sengge (*zwa ra skal ldan ye shes seng ge*, 1168?–1207) and Shuksep bKa' brgyud (*shug gseb bka' brgyud*) founded by Gyergom Tsültrim Sengge (*gyer sgom tshul khrims seng ge*, 1144—1204). Cf. KONGTRUL 2007-2: 137-140. ¹⁵²At this place it would like to refer to the excellent work of David Jackson: *Enlightenment by a Single Means*, 1994, which introduces various classifications of *mahāmudrā*, being most useful in the aim of trying to understand how the *dohās* might be classified. ¹⁵³Having a look at the transmission lineages of this school, it appears that several of the impoarant figures involved in the Marpa bKa' brgyud transmission lineage are as well the most prominent among the authors of the *dohā*. See KONGTRUL 2007-2: 141ff. As it concerns for instance Kṛṣṇacaryā, we read the following in the *Blue Annals*: after Ghaṇṭapāda (came) Kūrmapāda, he (transmitted it) to Jālandharapāda; the latter to Kṛṣṇapāda, the latter to Bhadrāpāda; the latter to Vijayapāda ; the latter to Tilli-pa; the latter to Naro-pa. Thus from Ghaṇṭa(pada) till Naro-pa, there have been eight teachers in the line. Cf. ROERICH 1996: 754.

rGya-gzhung, which will be dealt with later, the *dohās* are generally classified as belonging to the Indian *tantric mahāmudrā*-tradition, as being kept and transmitted within the bKa' brgyud school as their main doctrine.

The Great Seal (Skt. *mahāmudrā*, Tib. *phyag rgya chen po*), the core doctrine of the bKa' brgyud school, is in itself a huge and highly debated topic and remains difficult to explain or classify. Many scholars have written about it,¹⁵⁴ let alone the numerous Tibetan works on this topic.¹⁵⁵ Thus, even an attempt to classify *mahāmudrā* and the possible influences of the *dohās* for the particular way that *mahāmudrā* is understood in the bKa' brgyud-school is impossible without greater research. Rather, I would like to point out some similarities I was able to observe during my studies.

As for *tantric* Buddhism in India, the term certainly denotes a very advanced, probably the most advanced view on “reality”. In the *tantras* “*mudrā*” appears as the fourth of a set of four *mudrās* or seals.¹⁵⁶ In Tibet *mahāmudrā* is a doctrine in its own right and is usually depicted as one of the three most

¹⁵⁴For further and general information, introducing various topics connected to the study of Mahāmudrā and the bKa' brgyud tradition, see JACKSON, KAPSTEIN 2006. For the disputed approach towards the Karma bKa' brgyud approach, see also MATHES 2003.

¹⁵⁵For a list of associated works and lineages, see TBRC Resource ID: T199. For a compendium of authoritative works in the Karma bKa' brgyud tradition See the *nges don phyag rgya chen po'i khrīd mdzod*, being a collection of Indian and Tibetan works compiled by the 14th Shamar Rinpoche Mipham Chökyi Lodrö (1952-2014). ¹⁵⁶The concept of the four “*mudrās*” of which *mahāmudrā* can be considered to be the highest is found among lists of four or three *mudrās* in a successive development of *tantric* practice. See for example the *caturmudrā*-section in the *Advayavajrasaṃgraha* Cf. SHASTRI 1927: 31.: *iha hi mudrānvayavibhrāntiyā mūḍhamanaso bhramanti bhavārṇave duḥkhitāḥ. teṣāṃ sukhena caturmudrārthapratīpattaye tantrānusāreṇa mahāsukhasādhanam prasādhyate. caturmudreti karmamudrā dharmamudrā mahāmudrā samayamudrā* | (In this world due to the delusion regarding the succession of the (four) seals, certainly the unhappy and wicked-minded (people) wander around in the ocean of worldly existence. For those in order to obtain the meaning of the four seals with bliss, the *sādhana*

advanced views expressing ultimate realisation (Tib. *chen po gsum*). Those are the Great Perfection (Tib. *dzogs chen*), the Great Seal (Tib. *phyag chen*) and the Great Middle way (Tib. *dbu chen*), which are nicely illustrated by a quotation from the famous *Great Seal Wishes* of the third Karmapa, who writes

Free from mental fabrication, it is *Mahāmudrā*.

Free from extremes, it is Great *Madhyamaka*.

This is also called the Great Perfection, the consummation of all.

May we have confidence that understanding one realizes all¹⁵⁷

Those three—as it concerns the Tibetan traditions—are best understood to be equal to Buddhahood, which is equal to the realisation of the true nature of mind.

The *dohās* themselves are now understood by the Tibetans (or more precisely, the bKa' brgyud school for which the realisation of *mahāmudrā* is the goal) as carrying out the view of the *mahāmudrā* doctrine. This is strongly underlined by the fact that about a third of the *rGya-gzhung* consists of *dohās*¹⁵⁸ of various *siddhas*. Another textual witness underlining this fact strongly is the collection called *Dohā mDzod-brgyad* (Tib. *do ha mdzod brgyad*), a collection

of great bliss is promoted in accordance with the *tantras*. The four *mudrās* are: The *Karmamudrā*, The *Dharmamudrā*, The *Mahāmudrā* and the *Samayamudrā*.) In general the term, which is mainly related to the *Yoginītantras* and collections of poetic writings associated with the *Siddhas*, refers to the quintessence of their content. The term can be understood as the description of the experience regarding the idea of awakening in the Buddhist *tantras*. This concept usually goes together with the “four joys”, “four moments” or the “four Buddha bodies” etc. See also SNELGROVE 1959: 34. There are however further differentiations of *mudrās* and particularly in connection to the *yogic* practice *Karmamudrā* addressed in the *dohās*, which can also be viewed as an individual practice lineage, the above fourfold differentiation does not necessary apply. Cf. SFERRA 2001: 54. ¹⁵⁷Cf. RANGJUNG DORJE: 1999: 24. ¹⁵⁸A rough Catalogue of the *rGya-gzhung* (Tib. *rgya gzhung*) is given in the Appendices. The third volume mainly consists of *dohās*, as well as of various *vajra-* and *caryāgītī*, which in this context can be seen as equal in genre and function.

of eight different song-poems. Just reading the title makes the connection of the *mahāmudrā*-doctrine and the *dohā*, as one means of transmitting them, obvious:

*Do ha mdzod brgyad ces bya ba phyag rgya chen po'i man ngag
gsal bar ston pa'i gzhung*

Texts Teaching Clearly the Instructions on the Great Seal, called
*The Eight Dohākoṣas*¹⁵⁹

This together with the *rGya-gzhung* are clearly illustrating links of the *mahāmudrā* doctrine and the *dohās* as a means of its transmission within the bKa' brgyud sect.¹⁶⁰

The authors of the *dohās*, the *siddhas*, are the keepers, expounders and transmitters of those songs. This is important since (as taught generally within the Tibetan and Indian Buddhist traditions) the realisation of a certain doctrine or practice depends on a genuine transmission originating from a realised practitioner of that very doctrine. Hence:

The lineage of *mahāmudrā* is known as 'the ultimate lineage of meaning.' It is also known as the 'profound tradition of the practice lineage.' The lineage transmission brings actual realization, rather than a conceptual understanding of the nature of mind. [...] This lineage is further known as the 'incomparable Dakpo Kagyu.' Dakpo Kagyu is the mother lineage of the Kagyu tradi-

¹⁵⁹In: *dkar rnying gi skyes chen du ma'i phyag rdzogs kyi gdams ngag gnad bsdus nyer mkho rin po che'i gter mdzod* (rtsibs ri'i par ma): Vol. 4: 1-47. The collection itself consists of texts that are essential for the *mahāmudrā* doctrine in the Nyingma and Drupka bKa' brgyud, and which are also popular within the bKa' brgyudpa sects (Cf. KAPSTEIN 2015: 293.). The collection is being organized together with what I consider to be the usual content of *mahāmudrā*, such as *Nāro chos dug*, instructions from other lineage masters among bKa' brgyudpa etc. ¹⁶⁰Cf. KAPSTEIN 2015: 293.

tion.¹⁶¹

Thus one might conclude that *dohās* are one of the authoritative ways or modes by means of which the *siddhas* transmitted their realisation (of *mahāmudrā*), a tradition which entered Tibet in the second phase of establishing Buddhism¹⁶² and has since then been kept in Tibet. This relation of *dohās* and *mahāmudrā* is nicely indicated by the following quote in which Maitripa (a.k.a Advajavajra), one of the principal *mahāmudrā*-teachers of Marpa Lotsawa¹⁶³ (and with whom another famous *dohā* as kept in the *Do ha mdzod brgyad* is associated), is addressed:

According to the Indian lineages in all of the Tibetan *dohā* accounts, the lineage-holder of all the teachings is mNga’-bdag Maitripā, an incarnation of the ācārya Kṛṣṇācārya, so it is said [...]¹⁶⁴

3.2 Classification

Thus there is much evidence for linking and associating the *dohās* and *mahāmudrā* traditions in the bKa’ brgyud school. Now there are several approaches towards a categorisation of *mahāmudrā* in the Tibetan Dagpo bKa’

¹⁶¹Dzogchen Pönlop Rinpoche statement about the essential teachings of *Mahāmudrā*; a similar approach can be found in KONGTRUL 2007-2: 209. “This widely renowned tradition called “Incomparable Dakpo Kagyu” is reported to be no mere lineage of words but rather the lineage of ultimate meaning. This refers to the fact that it is an uninterrupted lineage of flawless realization of *mahāmudrā*. One’s root guru is thus whoever was the source of one’s *mahāmudrā* realization, and that practice system has not deteriorated right up until the present. Here we focus on the most famous instructions of this precious lineage, the *mahāmudrā*.” ¹⁶²The tradition assumes two phases of the establishment of Buddhism in Tibet. The first is associated with the Nyingma or old school, and the second with Sarma or new schools, having taking place from the early eleventh century onwards. ¹⁶³Cf. KONGTRUL 2007-2: 209, 413n208. ¹⁶⁴Cf. TEMPLEMEN 1989: 83.

brgyud (a particular school within the “Marpa Kygü” that is connected to a specific approach of *Mahāmudrā*) traditions, which originated with Gampopa (Tib. *sGam po pa bSod nams Rin chen*) (1079—1153). He taught three kinds of *mahāmudrā*¹⁶⁵: the so called *sūtra*-, *tantra*- and *essence-mahāmudrā*.¹⁶⁶ To precisely figure out for which of those three the *dohās* are most representative is—unlike the general association of the *dohās* with the *mahāmudrā* doctrine—more difficult. For each of those three above-mentioned categorisations, linking points with the *dohās* can be found. However, the closest among the three to provisionally associate the *dohās* with, is perhaps the third, the essence *mahāmudrā*.

This type of *mahāmudrā* could also be called **Sahaja-mahāmudrā*¹⁶⁷. This the term is used emphatically in the song-poems and expresses the insight as being transmitted by the *siddha* lineages through their songs. It appears that this doctrine is very close to how essence-*mahāmudrā*, which is been kept within in the bKa' brgyud tradition, is described:

rje sGam-po-pa had discovered within himself the treasure of innate wisdom, and for him it was also essential to try to convey it to others. And convey it he did, on a scale never attempted within his lineage. To do so, he bent the traditional rules restricting how certain Vajrayāna teachings could be transmitted[...].¹⁶⁸

On the other hand Gampopa himself categorized *mahāmudrā* as belonging

¹⁶⁵Tib. *phyag chen rnam pa gsum*; See also KONGTRUL 2007-2: 216 ff. ¹⁶⁶Tib. *snying po'i phyag chen* This term is at times also referred to as “pointing out instructions”. Another term being important here is *sems kyi ngo sprod* - “Pointing out the mind”, which might be used by Gampopa to refer equally to this kind of teaching *mahāmudrā*. See also JACKSON 1994. This work discusses many of the essential points concerning the different kinds and interpretations of the Great Seal doctrine. However, using such terms might be delicate, since those categorisations are of later origin and must only be imposed on earlier ones with great caution. ¹⁶⁷See JACKSON 1994: 26. ¹⁶⁸See JACKSON 1994: 14.

to the *tantric* completion phase (Skt. *utpattikrama*, Tib *rdzogs rim*),¹⁶⁹ a classification equally suitable for the *dohās*, as has already been shown.¹⁷⁰ It should be kept in mind that the classification of *mahāmudrā* into *sūtra*, *tantra* or *essence* based, is not mandatory in terms of Gampopa's writings. It is rather about the possibility that *mahāmudrā*, the “highest” doctrine, can be taught also outside of a traditional (and more conservative ritualized *tantric*) setting,¹⁷¹ precisely which is one of the distinctive marks of the *dohās*.

Thus one may conclude that the content and classification of the *dohās*—in the light of Gampopa's *mahāmudrā*—can be classified in respect to other traditions and branches of spiritual attainment based on several characteristics:

1. *Dohās* are on of the means by which the *siddhas* transmitted the doctrine of **(sahaja-)mahāmudrā* into the bKa' brgyud lineage
2. *Dohās* are to be categorized as teaching (*tantric*) *mahāmudrā* doctrine, but outside of it's ritualised setting
3. Both *dohās* and the *mahāmudrā* doctrine can be viewed in terms of *tantric* completion-phase based teachings, and contain according characteristics

In Tibet, this tradition has been carried on by figures such as Milarepa (1052—1135)¹⁷² or Zhang Yudrakpa Tsöndru Drakpa (1122—1193),¹⁷³ whose

¹⁶⁹ibid: 26 f. ¹⁷⁰Cf. KONGTRUL 2008: 149, 175-179. ¹⁷¹Cf. JACKSON 1994: 24-27.

¹⁷²Tib. *rje btsun mi la ras pa*, who in his songs uses expressions we find in the *dohās*, and whose songs expressing the experiences of a *yogin* living society may also resemble some of the features we find in the writings of the Indian predecessors. ¹⁷³Tib. *zhang g.yu brag pa brtson 'gru brags pa* (Lama Zhang). I chose this as one out of many examples, as one feels the nature of the songs resembles that of the Dohā in a certain respect, even though they are less practice-oriented. See also ROBERTS 2011. Also Kaptein points out the similarity of dohā and such prominent, but controversial figures such as lama Zhang. (Cf. (Cf. Kapstein 2015: 293.) 2015: 293.)

song-poems have become most famous examples of the Tibetan *mGur* genre. These are examples of keeping up a tradition¹⁷⁴ which in style and content is close to the *Dohā*-writings and clearly resemble some of their characteristic features, which above all certainly is connected to an emphatic stress of personal experiences resulting from the successful application of *tantric* methods and view. (see Chapter 1: 1.3.1. Summary (of Content)) Thus the activity of masters such as Gampopa, together with other masters of the bKa' brgyud school such as Karma Trinlepa (1456-1539),¹⁷⁵ Rechungpa (1083/5-1161)¹⁷⁶, Go Lotsāwa Zhonnu Pel, Zhalu Lotsawa Chokkyong Zangpo¹⁷⁷ or the third and seventh Karmapas,¹⁷⁸ indicate that the *dohās* certainly should be understood as a valid means of transmitting the *mahāmudrā*-doctrine in that school.

¹⁷⁴This is for instance nicely illustrated by the fact that some of the Siddhas' life stories, including those of the *dohā* tradition, which also include Kṛṣṇacaryā, are included in the life stories of the bKa' brgyud masters. Cf. SITU BELO: 2010. ¹⁷⁵Tib. *karma 'phrin las pa*, a famous bKa' brgyud master, student to the 7th and teacher to the 8th Karmapas, wrote a commentary on the three cycles of *dohā* from Saraha. See also SCHÄFFER 2000. ¹⁷⁶Tib. *ras chung rdo rje grags* and one of the principal students of the famous Tibetan Yogi Milarepa is himself connected to a distinct *dohā* transmission. See ROBERTS 2007: 162; See also TEMPLEMEN 1989: 83. ¹⁷⁷The latter two are discussed in II. 2.5.2: "The Tibetan Translators of Kṛṣṇacaryā works' and their relation to the bKa' brgyudpa's" following in the next chapter. ¹⁷⁸The third Karmapa Rangjung Dorje, 1284—1339 wrote several treatises on the *dohā* literature, among which is yet another short treatise on the work of Kṛṣṇacaryā, which I have just recently discovered. Those works are: *rgyal po do ha'i sa bcad* "Outline of the King's Dohā" (Outline to one of the Dohā cycles by Saraha); *btsun mo do ha'i sa bcad* "Outline of the Queen's Dohā" (Outline to one of the Dohā cycles by Saraha); *do ha mdzod kyi bsduṣ don* "Summary of the Treasury of Dohās" (Another compilation attributed to Saraha's Dohās) and *do ha mdzod kyi glu yi don gsal bar byed pa'i tshig gi rgyan dri ma med pa'i sgron me* "Torch of the Stainless Ornament of Words Elucidating the Meaning of the Treasury of Dohās" (Extended explanation to a Dohā cycle as it went to Maitripa and Rechungpa).

To summarize: The *dohā* tradition is a means of verification of the specific *mahāmudrā*-doctrine as kept within the bKa' brgyud school of Tibetan Buddhism in general. In particular it is a model for applied teachings that function outside of a ritualised *tantric* setting, though of course highly dependent on and inseparable from a “*tantric* mindset”. The terminology of ‘*sahaja*’ as a main doctrinal element distinctively points out a connection between a Tibetan interpretation of essence *mahāmudrā* and the Indian esoteric song-poems. This is not only a connection which would be most interesting to investigate, but further research of the *dohās* and their representation within *mahāmudrā*-discourse might increase both knowledge about the *mahāmudrā*-doctrine of bKa' brgyud and a more thorough understanding of the *dohās* as a distinct genre within *tantric* Buddhism in India.

This is followed by a commentary on the famous *Mahāmudropadeśa* (*phyag chen po gaṅgāma'i sa bcad bzhugs so*) – a *dohā* sung from Tilopa to his student Nāropa. Those are contained in the *dPal rgyal dbang karma pa sku phreng rim byon gyi gsung 'bum phyogs bsgrigs* - “A Compilation of the Collected Writings of the Successive Incarnations of the Karmapas.” (Lha sa: dpal brtsegs bod yig dpe rnying zhib 'jug khang. 2013; TBRC Resource ID: W3PD1288) in. Vol. six of the third Karmapas collections pp. 299-397. As for the seventh Karmapa I will refer to his collection, the *rgya gzhung* and his relation to the translation of the *dohā* in the Section: “The Tibetan Translators of Kṛṣṇacaryā works’ and their relation to the bKa' brgyudpa's” following in the next Part.

Part II

Kṛṣṇacaryā's Life and Works

CHAPTER 1

Life Story, Naming and Dates

Kṛṣṇacaryā life stories are preserved within Tibetan sources such as the *Blue Annals*, Tāranātha's *A History of Buddhism in India*, and in his extensive life story the *Spyod 'chang dbang po'i rnam thar ngo mtshar snyan pa'i sgra dbyangs* – “The Marvellous Life Story of the Lord Caryādhariṇa, A Pleasant Melody”.¹⁷⁹ Apart from the famous work of Abyadatta, which has been translated several times and is said to be of Indian origin, there are no Indian sources available.¹⁸⁰ Besides those well known and comparatively well researched sources, another great work, the so-called *Situ Belo*, provides another short account of Kṛṣṇacaryā's life.¹⁸¹ Apart from those, Kṛṣṇacaryā is of course mentioned occasionally in materials such as *The Historical Grammar of Apabhraṃśā*, the great works of Jamgön Kongtrul Lodrö Thaye,¹⁸² or the *Sādhanamālā*. The following summary of Kṛṣṇacaryā's life accounts is primarily a translation of the text in *Situ Belo*, enriched and annotated

¹⁷⁹For a translation of this work See TEMPLEMEN 1989. ¹⁸⁰See DOWMAN 1985 and ROBINSON 1979. ¹⁸¹The work—as its short title shows—is named after their two main contributors Situ Chokyi Jungnay and Belo Tsewang Kunkhyab; the full title of the work is: (*sgrub brgyud kar ma kam tshang brgyud pa rin po che'i rnam par thar pa rab 'byams nor bu zla ba chu shel gyi phreng pa kha skong bcas bzhugs so*) ¹⁸²With this I refer to the *Gdams nag mdzod*, and of course in particular the works having been published in the series *The Treasury of Knowledge*

according to other sources given above.

It should be kept in mind that this life story describes the life of Kṛṣṇacaryā the Elder,¹⁸³ student of Jalandhrīpa, whom I suppose to have lived in the late eighth or early and middle ninth century.¹⁸⁴ He is mainly associated with the *dohās*, the transmission of *Samvara* and the transmission of Clear Light (Skt. *prabhāsvara*, Tib. ‘*od gsal*).¹⁸⁵

1.1 The Life Story of Ācāryakṛṣṇacaryā

1.1.1 Introduction

Whether or not a story is individualized, the narrative follows a certain pattern, which, with repetition, takes on an almost ritualistic quality.¹⁸⁶

In general, the different accounts of Kṛṣṇacaryā’s life stories share most of the major events according to how they are presented in the following text. In the life account composed by Tāranātha, many instances are simply described in greater detail, while the account as found in Abhayadatta’s collection is very brief, and merges different narrative episodes (according to the descriptions in Sito Belo and Tāranātha) into new narratives preserving just traces of their individual elements.

¹⁸³This is well supported by the facts that Tāranātha mentions Kṛṣṇacaryā as distinct from a later Kṛṣṇacaryā and that Kāṇha of the east, whom I supposed to be Kṛṣṇacaryā the Younger, has his own life-story in connection to Vīrupa, according to the Lamdre tradition. See II.1.3: ‘Names Associated with Kṛṣṇacaryā’. ¹⁸⁴See II.1.4: ‘Dating Kṛṣṇacaryā’.

¹⁸⁵Kṛṣṇacaryā and the transmission of Clear Light according to the *Samvra* lineage is distinct from that of Inner Heat (Tib. *gtum mo*) and the *Hevajra* tradition, which is clearly associated with another (later) Kṛṣṇa (aka Samayavajra). See II.1.3: ‘Names Associated with Kṛṣṇacaryā’; and II.2.4: ‘Other Works Attributed to Kṛṣṇacaryā’. 157cf. ROBINSON 1979: 9. ¹⁸⁶Cf. ROBINSON 1979: 9.

To be born into a noble family (1), to have undergone some classical education (2), to abandon the “conservative circles” and to seek for a real *tantric* master according to a “dramatic life change” or “crisis” (3) to encounter a *ḍākinī* (4), to undergo hardship and training with the guru (5), to display their abilities in defeating and subjugating evil forces (6) and to finally achieve realisation and have students (7) are stages in the life-story; The last point of which is perhaps slightly unusual in the case of Kṛṣṇacaryā. He is the only one of the eighty-four *siddhas* who, due to disobeying the instructions of the *ḍākinīs* who appeared to him, as well as his teacher’s commands, did not reach the highest *mahāmudrā-siddhi* during his lifetime.¹⁸⁷

His life story—as well as the life stories of Indian and Tibetan masters in general—should not be understood as a life story in the Western sense. It might of course have some historically valid features, but is mainly an example of how to reach realisation in the Buddhist sense and is a means to display Buddhist practice. Thus, life stories are rich in Buddhist teachings and can be understood as complementary to the practices of the Buddhist paths. Also, the hagiography composed by Tāranātha is more than a simple record of one person’s life, but rather a supplement to Buddhist practice, which in this case is closely connected to Cakrasaṃvara. Tāranātha himself remarks:

This is the supplement to the account of ācārya Caryāpa, and in order to understand the origination and spread of Cakrasaṃvara, I rGyal-khams-pa, Tāranātha wrote these words.¹⁸⁸

Templeman continues to describe the hagiography with the following words:

Historically [it] fills gaps in important siddha lineages, [and] gives insight into the Caryā activities [...] Inspirationally, the tone of

¹⁸⁷Cf. DOWMAN 1985: 128-129. ¹⁸⁸Cf. TEMPLEMAN 1989: xi.

the work is sufficiently reverential to impel the reader to practice here and now [...] As a didactic work it gives much direct instruction on the practice itself [...] at times and with the Guru's blessing such works can certainly take on an initiatic quality in themselves [...].¹⁸⁹

Thus not accidentally do Robinson and Dowman in their translations of Abhayadatta's collective life stories of the 84 *mahāsiddhas* from 1979 and 1985 describe the ritualistic and archetypal elements, which Dowman for instance equates to a *sādhana*,¹⁹⁰ a kind of text describing the successive stages of Buddhist *tantric* practice.

The following is the annotated translation of the *Slob dpon nag po spyod pa'i rnam thar*¹⁹¹ – The Spiritual Biography¹⁹² of the Master Kṛṣṇacaryā [the Elder].¹⁹³ It has been divided into smaller sections according to his “spiritual development” and partially inspired by Tāranātha's presentation of Kṛṣṇacaryā's life story, which is also very helpful in understanding the life account as presented in the Situ Belo. The text as presented therein might be

¹⁸⁹Cf. TEMPLEMAN 1989: xiii-xiv. ¹⁹⁰“The Legends of the eighty-four Mahāsiddhas, as a compendium of the various psycho-experimental techniques that constitute *sādhana* [...]” Cf. DOWMAN 1985: 19f. ¹⁹¹See SITU BELO: 2010: 37-41. The transcription of the Tibetan text can be viewed in the Appendix no. IV. ¹⁹²The term *rnam thar* (Skt. *vimokṣa*) is a rather technical Tibetan term used for life stories of sages and venerable masters; another possible translation would be hagiography. ¹⁹³The Elder is associated with *Samvara*, while the Younger is associated with *Hevajra*. This is supported by the collection from which the following life story is taken. Cf. *Sgrub brgyud karma kaM tshang gi brgyud pa rin po che'i rnam par thar pa rab 'byams nor bu zla ba chu shel gyi phreng ba* In: *gsung 'bum of Chos kyi 'byung gnas*. In that work we find two Nagpos: the first of whom appears in a text called *Nagpo Virūpa* (Vol. I, ch. 2, sec. 3, pp. 873-875) in the section called *Gsum: gtum mo'i bka' babs*, which supports the association with *Hevajra*. The life story of the second *Nagpo Chöpa (spyod pa)* is found in the following section: *Bzhi: 'od gsal gyi bka' babs*, the section which is associated with *Samvara* and in which the life story accordingly follows the life story of his main teacher Jalandharī. (Vol. I, ch. 2, sec 4, pp. 863-868.)

understood as a very abbreviated and sometimes slightly cryptic version of Tāranātha's story. Considering the dates for Tāranātha and Situ Panchen, who lived 200 years later, it is definitely possible that Tāranātha's story had been the role model, and was simply adopted in a comprised form for *The garland of bKa' brgyud Life Stories* composed by Situ and Belo.¹⁹⁴

'And in the country of Oḍiviśa there will appear a man possessed of the faculty of mystic meditation which he will exercise with great energy. He will be a follower of the precepts of Rāmaṇi. His name (is spelt as follows):-The letter Ka of the first phonetic class is adorned with the first vowel (i.e. A). Then comes the fourth letter of the seventh class (Ha), being as if slightly mounted on the letter Na. This unique and powerful Yogin will secure the eight great principal magical properties. The person spoken of here is Kāhnapā or Kṛṣṇacārin (nagpo- spyod-pa-pa). The six pupils of the latter are to secure the Great Seal (Maha-mudra) by means of which everything which has a separate and physical reality will be rejected.'¹⁹⁵

¹⁹⁴It has to be noted that most of the accounts are missing in the very brief description found in Abhayadatta. In his presentation, on the other hand, are found a few additional elements, while of the many main elements as described in the following life story, only traces are left. In the version of Kṛṣṇacaryā's life story according to Abhayadatta, a very famous account of the lives of the eighty-four *mahāsiddhas*, he is listed as the seventeenth *siddha*. See DOWMAN 1985: 123-131; ROBINSON 1979: 81-85. The information there has been incorporated in cases where it complement the information of Sito Belo and the story written by Tāranātha. This life story, he tells us, is written in accordance with the general Tibetan accounts and according to the Indian Siddha Kusalipa (Cf. TEMPLEMEN 1983: 53.). See TEMPLEMEN 1989: 43. ¹⁹⁵Cf. CHATTOPADHYAYA 1990: 412-413. (According to the prophecy quoted by Bu-ston ii.120:)

1.1.2 Birth and formal education

Kṛṣṇacaryā, Jñānapada, and many more were very widely known among the students [of Jālandharipa],¹⁹⁶ and as for Kṛṣṇacaryā, he was prophesied according to the later *Kālacakratantra* and the bringing down of the protectors—[the eight *Mahākālatantras*].¹⁹⁷ Born into a Brahmin family in the eastern direction of Oḍivi;¹⁹⁸ all-knowing in respect to the sciences, he was a monk at Nālanda,¹⁹⁹ being skilled in the scriptural collections and the *Tantras*.

1.1.3 Encounter with the Main Teacher and the Ḍākinī

[Then] after having been blessed by the most glorious lady²⁰⁰ [and] after having met with Jālandharipa²⁰¹, who granted him empowerments and instructions through which he gained accomplishment, he obtained powers. After that he then attained the ordinary accomplishments of sword, mercury

¹⁹⁶This is added as the previous *nam tar* is that of Jalandharipa. ¹⁹⁷Cf. TEMPLEMEN 1989: 4. ¹⁹⁸Elsewhere the place name is given as Uruviśa or Oḍiviśa. Cf. TEMPLEMEN 1989: 3; Cf. CHATTOPADHYAYA 1990: 412. This place is further specified as belonging to the Kingdom of Gaura, close to Bengal. Cf. TEMPLEMEN 1989: 6. In his *History of Buddhism in India* Tāranātha mentions Jālandharipa and Kṛṣṇacaryā in connection to the dynasty of King Gobicandra. Cf. CHATTOPADHYAYA 1990: Ch. 27. 'Period of King Gobicandra and Others', pp. 249 ff. In the account of Abhayadatta, his birthplace is given as Somapurī, which appears later in this story. Cf. DOWMAN 1985: 123. Also we can read there, that Kṛṣṇacaryā obtained education and ordination in that place. ¹⁹⁹Here it should be kept in mind, that to have studied or lived in Nālanda is a feature frequently used within Tibetan life writings. To my understanding it is an expression of learnedness, which does not necessarily refer to this specific place; rather it is more of an idiom. It is not given in Abhayadatta. ²⁰⁰This might refer to the fact that Lakṣmīnkāra had appeared before him and send him to his later Guru. Cf. TEMPLEMEN 1989: 7. ²⁰¹For further information on his life-stories and related historiographic information, See DOWMAN 1986: 245-251; ROBINSON 1979: 161-162; 302. It seems almost certain that Kṛṣṇacaryā was a student of Jālandharipa, since this is reported among various sources and lineages. Cf. DOWMAN 1986: 250.

pills²⁰² and the like, and after talking to his Guru he went into the northern direction to Pretapuri.²⁰³

1.1.4 Bhadri Ḍākinī granting the Bone-ornaments

[Afterwards he met with] Bhadri Ḍākinī²⁰⁴ and requested [and obtained] the *Samṣṭitantra*.²⁰⁵ [And] his Guru, after Kṛṣṇacaryā offered [the Tantra] to him, said: “If you had been without doubts [you would have] attained the supreme *siddhi*²⁰⁶ in that moment [in which you obtained the transmission from the Ḍākinī] and I myself don’t need that teaching (*pusti*).” Then, the best student [Kṛṣṇacaryā] was send (*gtad*) for bone-ornaments,²⁰⁷ to ask for blessing in order to obtain [the ornaments] accordingly [and] directly from

²⁰²*ral gri dang dngul chu ril bu*; this is an expression referring to eight *siddhis*. Cf. TEMPLEMEN 1989: 4 ²⁰³Pretapuri is seventy-five kilometres west of Darchen and one of the most sacred of the eight Underground Abodes (Tib. *sa ‘og gi gnas brgyad*). It is said that Vajravarāhī is the chief deity of the place. According to the Padma Katang (Tib. *padma bka’ thang*), the subjugation of Rudra took place at Pretapuri. This site has also been blessed by Guru Padmasambhava and many other saints. The Khyung Lung Monastery is located about thirty kilometres west of Pretapuri. It initially followed the Bönpo tradition and later turned to the Gelukpa school. ²⁰⁴Cf. TEMPLEMEN 1989: 9-10. Here the encounter with the Ḍākinī is described. The alternative names are given as Lakṣmīnkāra, which perhaps is a proper alternative name of *skal byang mo*, as well as Bhadri. This Ḍākinī is further described as being an emanation of either Varāhī or Nairatmyā, thus being one of the two principal consorts of Heruka forms associated with Kṛṣṇacaryā. Cf. TEMPLEMEN 1989: 11. ²⁰⁵According to Tāranātha the text is called *Samṣṭitilakatantra*, and not *Samṣṭitantra*, Tib. *Kha ‘byor thig le*; alternatively called: *Yang dag par sbyor ba zhes bya ba’i rgyud chen po* (T: 381). ²⁰⁶This here perhaps means *mahāmudrāsiddhi*. Further, Tāranātha adds at this point a small and rather interesting critical side note, namely about the truthfulness of transmitting teachings, such as in the case of the Ḍākinī and Kṛṣṇacaryā’s truthfulness, which is lost by ‘nowadays’ due to stupidity and pretence. He further stresses the importance of an authentic lineage and of strong trust to the unorthodox methodology of the *siddhas*. cf. TEMPLEMEN 1989: 11-12. ²⁰⁷This refers to six bone-ornaments (*asthyābharāṇa*) crown, earnings, bracelets/anklets, necklace, apron of wheels and an unguent of bone-ash gleaned from cemeteries. Cf. TEMPLEMEN 1989: 109/110n15.

a Ḍākinī from Orgyan.²⁰⁸ So he went, as it was said, to get [those]. [He found] that Ḍākinī sitting at a down-row of a *gaṇacakra*²⁰⁹ (*tshogs gral gyi gsham na*), [and] due to having asked her for blessing (*byin rlabs*), [she] granted [him] the ornaments, each of them connected [to another with] a sealing knot (*mdud rgya*).²¹⁰ On the way [back], after having opened²¹¹ the sealing knots, [and] due to wearing [the ornaments then], [he] manifested many [super powers], such as clairvoyance and the like. [After having got back, and] having presented [the bone-ornaments] to the Ācārya, [he] said [to Kṛṣṇacaryā]: “Understand that, if you would have given me those [bone-ornaments] sealed by the Ḍākinī to [have them] untied by me, [you would have] gained supreme *siddhi*”.

1.1.5 Period of Training and Performing

Moreover, he achieved the eight [worldly] *siddhis* [called:] the pill, eye-salve, sword, and the swift-runner, the essence-extraction, the *yakṣiṇī* (*gnod spyin mo*), the re-animation (*vetāla, ro langs*), and the underground,²¹² [and]

²⁰⁸Orgyan (or alternatively Urgyan) refers to Oḍḍiyāna. It is a Ḍākinī land which is the birthplace of Padmasambhava (Guru Rinpoche). According to some, it is located between present-day Afghanistan and Kashmir. It is also the birthplace of Garab Dorje. It further is listed among the twenty-four sacred places. See SNELGROVE 1959: 69n2; See also PATRUL RINPOCHE 1999: 439. ²⁰⁹A *gaṇacakra* is often translated as a “*tantric* feast”, meaning a gathering of *tantric* adepts at which *tantric* rites are performed and which are accompanied by music and dance. ²¹⁰This event is described in slightly more detail in TEMPLEMEN 1989: 13-14. The Ḍākinī is said to have been very ugly, which for Kṛṣṇacaryā was the sign that pointed out which of the Ḍākinīs he had to beseech. ²¹¹The Tibetan literally means “destroyed” (bshig). ²¹²The list given here is: *ril bu, mig sman, ral gri, rkyang mgyogs, bcud len, gnod spyin mo, ro langs, sa 'og*. A slightly alternative list is for instance found in the Ranjung Yeshe Dictionary: the eight [common] *siddhis*. 1) mig sman. 2) rkang mgyogs 3) ral gri 4) sa 'og 'grub 5) ril bu 6) mkha' spyod 7) mi snang ba 8) bcud len Syn thun mong gi dngos grub; eight accomplishments; The eight accomplishments are: the sword, eye potion, swift-feet, invisibility, essence extract, superknowledges, travels to celestial realms, travels to terrestrial realms.

granted [those *siddhis*] to many disciples.²¹³ [Also] the abilities of destroying, changing, and putting again together of things, occasionally subduing [other beings] and so forth, were obtained unhindered. [At one time he,] because of having re-animated a beggar into a *vetāla*,²¹⁴ who was dwelling at *Picetri*²¹⁵ [he could] mount [on him] for walking²¹⁶ some time.²¹⁷ Then, having asked his Guru for permission, [and] having been granted the six aforementioned [bone-]ornaments, he obtained permission to perform the *tantric* deeds (*spyod pa*), with the exception of Devikoṭi.²¹⁸ [Then] seven umbrellas surrounded [him by] themselves. Seven hand-drums

See “grub pa brgyad,” Rangjung Yeshe Wiki - Rangjung Yeshe Wiki - Dharma Dictionary, accessed December 22, 2017, http://rywiki.tsadra.org/index.php/grub_pa_brgyad.²¹³ In the corresponding passage in Tāranātha, we are informed that Kṛṣṇacaryā had 37 female and 35 male students. Cf. TEMPLEMEN 1989: 14-15. ²¹⁴A *vetāla* is a re-animated corpse. The method of re-animation of a being is known among the so-called “eight accomplishments”. ²¹⁵I was not able to find the name *pi tshe khri*. My only provisional idea to make sense of this is to take it as a short form for *tshang 'khrigs*, the only one of the eight great charnel grounds (*dur khrod chen po*) that is close in orthography and sound. About this particular name or instance connected to any place name is nothing found in any of the other sources. In Templemen 1989: 16., the event is described as follows: “Now at that time there was a tree on which there was a corpse hanging like a sign and causing a hindrance to the tree. The *ācārya* fixed the tree with a ritual gaze and overcame the hindrance. The corpse fell on the ground, pondered for a while, transformed itself into a *vetāla*, and came before the *ācārya* to become his servant”. ²¹⁶I suppose what is meant here is that after Kṛṣṇacaryā had mounted on the re-animated corpse, he was sitting on his back, while the corpse was carrying him. ²¹⁷The according Tibetan: *bsad pa gos ba gong bu dgug pa re ngas pa dbang du byed pa sogs kyi nus pa ni thogs med grub, ro langs med po grub pas bzhugs pa'i tshe khri dang bshegs pa'i tshe chibs byed pa yang yod*, appears slightly cryptic to me. ²¹⁸Devikota is a place sacred to *tantric* Buddhists, specially among the bKa' brgyudpa, since it is connected to the deities Samvara, and his consort. It is identified with Tsari, or Charitra, and as such listed as one of the three e holy places of Tibet connected with the minds of Cakrasamvara and Vajravārāhī in union. The other two are Kailash and Labchi, i.e. body and speech. See ZANGPO 2001; See also “Devikota”, Rangjung Yeshe Wiki—Dharma Dictionary, accessed December 30, 2017, <http://rywiki.tsadra.org/index.php/Devikota>.

(ḍamaru) surrounded [him], which made [their] sound themselves.²¹⁹ [Then] 700 surrounded [him] disappeared, along with [another] 700, which acted for the welfare of the world.^{220,a}

1.1.6 Miraculous Acts

[Then] he miraculously went to Siṅgala²²¹ with his disciples [and] he spread the *mantra*[*yāna*]-teachings there.^b [There] has been made a temple called the Kṛṣṇavihāra²²² [and] if requested he gave great blessings such as to beget a child to a barren woman and so forth.²²³

[Also] the Brahma demons on that island were bound to a promise.²²⁴ [Then] he went to Ḍamiḍo.²²⁵

²¹⁹Those items are famous symbols for success and respectively a symbol strongly associated with *tantric* practice. Cf. TEMPLEMEN 1989: 118n64,n65. Further Templemen informs that there are vignettes in Tāranātha's works depicting those scenes. ²²⁰Further examples describing several instances of his performances in the places Malava, Mahārastra and Kataliksetra, and in particular the encounter with the King Gobīcandra (Cf. TEMPLEMEN 1989: 119n70) are given in TEMPLEMEN 1989: 16-19. ²²¹According to Tāranātha he stayed in the two places Odiśa and Kalinka, before he went to Siṅgala. Cf. TEMPLEMEN 1989: 20. ²²²This temple is mentioned in connection to a King called Rathabala, who together with his followers is said to have built this temple. Cf. TEMPLEMEN 1989: 20. ²²³In Tāranātha those events are described in more detail. Cf. TEMPLEMEN 1989: 20-21. ²²⁴That means that he subdued them. ²²⁵This place name, which is connected with the Rakṣasī Ḍākinī, which is mentioned hereafter, is surprisingly not given in Tāranātha. I could not find any further references to this place. There is a place existing in present-day India, located in northern Odisha, which bears that name, but which does not seem to have any relevance.

^aUntil this place in the narrative, Abhayadatta only gives four encounters with some ḍākinī, owed to the pride Kṛṣṇacaryā developed through his TANTRIC practice, and then picks up this episode. See subsection 'The Footprint' in the following section 1.2 'Supplements'.

^bAccording to Abhayadatta's story, Kṛṣṇacaryā never went to Sri Lanka, since his guru advised him not to, but to go to Pataliputra instead. See subsection 'The Weaver' in the following section 1.2 'Supplements'.

[There] was Viṣvarūpī – “appearing in various forms”, a great rakṣasī kind of ḍākinī, who harmed men and cattle in Jambu Lingpa and other islands.²²⁶ After he subjugated her entourage, the chief [ḍākinī], while residing at some place, went to meet [him, and to trick him],²²⁷ but who had been enslaved to do other services for him.²²⁸

In the southern region of Tuṇḍamaṇḍāla²²⁹ there was a self-arisen stone statue of the Reddish Goddess,²³⁰ at which, just as it had arisen, the heretics summoned many men and cows, because [they performed] ritual offerings of life; [this goddess as well] was subdued.²³¹

In the region, called southern Tampa,²³² after the heretic *siddha* Kṛṣṇabhima had been defeated in a battle of abilities, there at the temple of [other] heretics called Nāthāmāthura and so on, each was squashed with the feet to destroy [them]. The teachings of the Conqueror that had been spread then, are still there.²³³

²²⁶Jambu Lingpa and other islands refer to the four main islands (and possibly also places in the intermediate directions) surrounding mount Meru in the four main cardinal directions according to the classical Buddhist cosmology. ²²⁷Tibetan up to here has: *gtso mo de bzhuḡs pa'i tshe gdan dang phebs pa'i tshe chibs pa dang*, which again appears slightly cryptic to me. ²²⁸The encounter with that malicious ḍākinī is, in Tāranātha's story, described in terms of a conversation after which he defeated her and her entourage, TEMPLEMEN 1989: 21-22. ²²⁹This place could not be identified. This terms could only be found by me in reference to flowers. ²³⁰Tib. *dmar ser ma*; Skt. *piṅgalā*. ²³¹The corresponding passages for the last two events in Tāranātha are in TEMPLEMEN 1989: 22-24. ²³²Also this place could not be identified. Tāranātha mentions that this land is close to Vidhyānāgar. Cf. TEMPLEMEN 1989: 121n85. ²³³The corresponding passages for the last two events in Tāranātha are in TEMPLEMEN 1989: 22-24. Here the second story is explained in more detail and it is added that in the region of Tambala, there due to the powerful gazes that had been performed to succeed over the very powerful Kṛṣṇabhima, people have been Buddhist since then; also other famous masters converted the non-Buddhists after the time of Kṛṣṇacaryā.

[Also there was] a king called Paṅkaja, who had wrong views [and lived] in the village Devaghaṭā amidst the Vindhya Hills²³⁴ [and] who rejoiced in magic. That king was turned into a Buddhist (*nang bar bkod*).²³⁵

[At another time,] because there was a *gaṇacakra* in the Koṅkana region,²³⁶ in one night many men, non-humans and animals heard the pleasant sound of the hand-drum (*dāmaru*) [played by Kṛṣṇacaryā]. [Later] He satisfied [them] with food of a hundred different flavours from a small pot. [And] he said to them: “All you must do is act virtuously!”, [and] all the humans and non-humans²³⁷ replied that they would act accordingly for five hundred years. Then, until [the time] of Khego Druk,²³⁸ the teachings of the Conqueror spread and remained.²³⁹

[At the place] renowned as “Vajravārāhī fetching chang for the triple world”, called “Town of the Stūpa”, below which he was dwelling at the untouched Chaitya (*mchod rten*)—“the glorious space”,²⁴⁰ many times when [beer] should be served (*bsings nas*) each time the beer herbs and beer grains had been

²³⁴Tib. *rigs byed*. Those hills are along the Narmadā river in the area of nowadays Mādhyā Pradesh and Gujarat. Cf. TEMPLEMEN 1989: 121n86. ²³⁵In Tāranātha the events of taming the magically produced elephants are said to have taken place in the land of Virājāpur. Cf. TEMPLEMEN 1989: 24-25. ²³⁶The location of this place could not be identified. I had, like Templemen, no idea other than the coast range of present-day Maharashtra, Goa and Karnathaka. ²³⁷Non-humans refers to some kind of demons and possibly other classes of beings, such as nāgas etc. Cf. TEMPLEMEN 1989: 121n90. ²³⁸Tibetan mkhas sgo drug, This refers to the “six wise door [keepers]”, having been the gatekeepers of Vikramaśīla that would have a debate with new applicants/students to evaluate they are it to enter. Cf. TEMPLEMEN 1989: 121/122n91. ²³⁹The accordong passage is found in TEMPLEMEN 1989: 25. ²⁴⁰In Tibetan: *nam mkhar dpal reg pa med pa'i mchod rten*. This addition is not given in Tāranātha. However, even though I was not able to exactly locate that place, further references are found with the spelling variations *mchog/dpal reg pa med pa'i mchod rten*. While Templeman associates this place with Odra (modern Orissa; Cf. TEMPLEMAN 1989: 122n92,93), this place seems to appear in connection to Uḍḍiyāna (Cf. SÖRENSEN 1994: 63.).

mixed (*sbyar chang dang 'gru chang rnam sbyar?*) [already], [and] after [the mixture] had become non nutritious, it was always put aside for some time, [and] it later reverted to being fresh again. This could happen seven times. And on auspicious days, all the region (la lung) was pervaded by the odour of beer.

The king of that [land], that was called Charitra,²⁴¹ was named Indumāla. Prepared in accordance with the day, [the king] had made offerings [to the gods] by killing many beings. Those had been made faithful with supernatural performances [and] converted into Buddhists (*nang pa*).²⁴²

[Then] in the southern region of Malyara²⁴³ a regional boss, in order to test his abilities, stole a buffalo and its calf, which were bound at the entrance door to the place of Kṛṣṇacaryā's gaṇacakra. Although [the stealing of the buffaloes] had been repeated seven times, [but] because the buffaloes re-appeared²⁴⁴ as

Further, in the *Collected Works of Chökyi Jungne* (Vol. 13: 731-744) the title *Mchog reg pa med pa'i mchod rten gyi snang brgyan dge legs 'dod dgu'i char 'bebs kyi dkar chag ut+pa la'i phreng ba* is contained. Cf. TBRC Resource ID: W26630. ²⁴¹Charitra, as being identified with Devikoṭa, already appeared earlier in this text. This famous place is well listed among the twenty-four sacred places of Cakrasamvara. See ZANGPO 2001; See also "Twenty-four great sacred places," Rangjung Yeshe Wiki—Dharma Dictionary, accessed December 30, 2017, http://www.rigpawiki.org/index.php?title=Twenty-four_great_sacred_places. ²⁴²The corresponding passage is found in TEMPLEMEN 1989: 25-27. There it is specified that the offerings that the king made, as he was under the thrall of some gods, had taken place in a temple whose doors opened up themselves for Kṛṣṇacaryā, so that he could pacify the site through ritual gazes. ²⁴³This seems to be a place in south India. Cf. CHATTOPADHYAYA 1990: 335, where this place is mentioned once. See also TEMPLEMEN 1989: 122n94, who suspects that his might refer to the mountain range called Malaya. Tāranātha adds that this place is nowadays known as Candrakumāra, which confirms the association with southern India (Cf. TEMPLEMEN 1989: 122n94). ²⁴⁴The Tibetan word here is *gnas*, meaning situated. That means they remained at the door. Thus I guess the meaning is that somehow the buffaloes reappeared after they had been stolen.

before at the front door, thus he attained faith, followed Kṛṣṇacaryā in the future, [and] became the *siddha* called Lavāyipa.²⁴⁵

[At a later time] while performing a *gaṇacakra* at the charnel ground Aṭṭahāsa (*ha ha srogs*)²⁴⁶ there was one fruit [called] *Queen's Melon* (*rgyal mo ga gon*), which multiplied [itself] into many.^c Because it was granted to hundreds of people from the region, the minds (*rgyu*) [of] those people were liberated [and] hundreds became accomplished.²⁴⁷

[At another time] at a beautiful lake in the region called Daṇḍakaraṇḍya,²⁴⁸ there suddenly appeared [two] poisonous evil serpents, which maliciously with their poisonous saliva [poisoned the water]. The next morning the monks [of that region], because they drank that water at one point, died being killed [from the poison] (*brab*). After Kṛṣṇacaryā had arrived there, he tamed the two serpents, [and] having extracted (*bsdus*) their poison [from the water],

²⁴⁵This *siddha* could not be identified nor associated to any work or transmission by me. Also I have tried to find occurrences, using various alterations of the name, which was also not successful. The corresponding passage is found in TEMPLEMEN 1989: 27-28. ²⁴⁶Aṭṭahāsa or Aṭṭaṭṭahāsa is the north-eastern of the “eight great charnel grounds” (Skt. *aṣṭamahāśmāsāna*). For a description and list of those and their further attributes See ENGLISH 2002: 136-143: ‘The Cremation Grounds’. ²⁴⁷The corresponding passage is found in TEMPLEMEN 1989: 28. There it is specified that the event took place in the region called Trilinga, a country in southern India (Cf. TEMPLEMEN 1989: 122n95.) ²⁴⁸Tāranātha specifies that Kṛṣṇacaryā was dwelling near Kāna, which Templemen identifies with Karṇāṭaka (Cf. TEMPLEMEN 1989: 122n97.). However, the region Daṇḍakaraṇḍya is known to be roughly equivalent to the Bastar division in the Chhattisgarh state in the central-east part of India. (See “Dandakaranya,” Wikipedia, accessed January 09, 2018, <https://en.wikipedia.org/wiki/Dandakaranya>).

^cIn Abhayadatta’s story this similar event is connected to a narrative in which Kṛṣṇacaryā had been sent to learn from one of Jalandharī’s students, a weaver. This narrative element is unique to Abhayadatta’s life story. See subsection ‘The Weaver’ in the following section 1.2 ‘Supplements’.

he bound [the serpents] to vows [and] revived all those who had died [before]. [And thus] he spread the teachings of the Victorious One [in that region].²⁴⁹

Having been invited by Digdeva (*phyogs lha*), the King of Orgyan,²⁵⁰ he went there [and] subdued many *tīrthikas*²⁵¹ and *dākinīs*.²⁵² [And] while he was performing a *gaṇacakra* at the charnel ground Ghorāndakāra²⁵³ he [sang] a praise to Cakrasaṃvara, who had appeared during a melodiously uttered *mantra*, beginning with:

Khye

Due to the ignorance of people, that is like dark night,
[you] manifest in that darkness...

And [thus] the permission [to practice] was granted. [Further] the master praised [Cakrasaṃvara] with [the words] beginning with:

Your body burns the triple world,
You possess the compassion to tame [beings].²⁵⁴

[Then, on his way] to Jālandharipa, having [gone] below the ground, he pulled a stone staff [that measured] one fathom in breadth and eight fathoms in length out [of the ground] with a single hand [and] stuck it into the

²⁴⁹The accordong passage is found in TEMPLEMEN 1989: 28-29. ²⁵⁰This King could not be identified by me and is also not mentioned in Tāranātha's *History of Buddhism in India*. ²⁵¹This refers to "heretics" (BHSD s.v.). To which group a "heretic" might refer can differ. Here, however, it is most likely—as in perhaps the majority of cases—that it simply refers to non-Buddhists, i.e. adherents of any other than a Buddhist school or the Buddhist school being promoted by the respective text using the term. ²⁵²Tāranātha adds that Kṛṣṇacaryā was converting many different kingdoms and adherents of various views to Buddhism by his powers. Cf. TEMPLEMEN 1989: 30. ²⁵³Ghorāndakāra is the south-western of the "eight great charnel gournds" (Skt. *aṣṭamahāśmāsāna*). For a description and list of those and their further attributes See "The Cremation Grounds," in ENGLISH 2002: 136-143. ²⁵⁴For corresponding passages, which also specify the circumstances of Saṃvara's appearance, See TEMPLEMEN 1989: 29-31.

ground at the edge of the village Konaja,²⁵⁵ where it still stands today. Also he turned the dharma-wheel of *vajrayāna* in that place.^d

[Later he met] King Lalitacandra, the grandson of [the aforementioned] King Govīcandra in Baṅgala,²⁵⁶ whose faith was non-Buddhist; only his minister Kuśalanātha (*dge ba'i mgon po*) and his entourage were Buddhist (*nang pa*). Hence, when Kṛṣṇacaryā went there, the minister Kuśalanātha begged for consecration of an Avalokiteśvara statue in [his] garden. After he placed a flower on the top of the statue, he [just] said “*supraṭiṣṭhā*” to finish [the consecration]. Because [the minister] did not believe that [this was the consecration], [Kṛṣṇacaryā] took the flower with his hand [and] went off, but with the statue following him magically. [Then] empowerments and instructions were granted to Kuśalanātha.²⁵⁷ [And at the same time] because it was needed, there also appeared a painting of the Glorious Cakrasaṃvara. After

²⁵⁵This village could not be identified by me. ²⁵⁶Those Kings ruled from in the early and middle ninth and late seventh and early eight century. Cf. TEMPLEMEN 1989: 122n102,103. Though those dates appear to be a bit too early for Kṛṣṇacaryā the Elder, it certainly is not mistaken to place him into more or less the same period with those rulers. ²⁵⁷The corresponding passage, containing more detail concerning arriving and consecration, is found in TEMPLEMEN 1989: 31-34. This passage further explains, that the image of Avalokiteśvara - in fear of the king - was made to resemble other gods.

^dHere, the first time in this story, SITU BELO leaves out an event that is found in Tāranātha and which is implied by Abhayadatta, namely that Kṛṣṇacaryā had been invited to inaugurate the Temple in Somapurī. Concerning this event Templemen correctly remarks that such an event would place Kṛṣṇacaryā indeed very early. Thus Tāranāthas remarks of two Somapurīs, where the original one has been shifted under the rule of King Devapāla is most interesting indeed. Cf. TEMPLEMEN 1989: 31,122n101,102,103. Now Abhayadatta remarks that Kṛṣṇacaryā had been sent by his Guru to Pataliputra and King Dharmapāla. Since—historically speaking—Dharmapāla pre-dates Devapāla (Cf. MAJUMDAR 1971: 161-162.), Abhayadatta confirms the earlier placing of Kṛṣṇacaryā. However, concerning those facts a discrepancy of dates is involved. In his History of Buddhism in India Tāranātha mentions Kṛṣṇacaryā the Younger to be in the period of King Dharmapāla, while Bu ston gives Dharmapāla as the predecessor of Devapāla. Cf. CHATTOPADHYAYA 1990: 266n4, 268.

the king found²⁵⁸ that [there was a picture of Saṃvara] trampling on the Bhairava and Kālaratri (*'jigs duS*) he asked [his minister]: “Who has drawn that image?”, and [the minister] replied: “It arose [by itself], [like that] it is in the Vajrayāna scripture of the Buddha”, [and the king] answered: “When these powers are true, [and those] are in that scriptures, there will be a rivalry.” Then, the king had a painting made in which Heruka was trampled upon, [and] then both pictures were arranged together for a week [to see which doctrine would conquer the other]. [Then] the painting produced by the king had become the seat [for Heruka] and because the picture of Heruka had become even more flashing than before [standing] in the middle of the other, the king and his entourage and the entire country of Bengal became Buddhist.²⁵⁹

1.1.7 His Death and after-death Manifestation

Then, after he had the wish to go Devikoṭa, he went [first] to Varendra.²⁶⁰ [One day], as Kṛṣṇacaryā wanted to cause a fruit to fall [from a tree], but after a protective girl made them stay, she said: “Don’t act proud if [you want] to attain even the slightest abilities. That girl was Vajravārāhī.²⁶¹”

After that he arrived in Devikoṭa, without [following] the instructions of

²⁵⁸the expression here found in Tibetan is *mtsho nas*, which does not reveal any sense to me in this context, nor did any emendation come to mind that would explain this form. The word ‘found’ has been added by me for context. ²⁵⁹The corresponding passage, containing more detail (concerning the minister’s fear of the king, their conversation etc.), is found in TEMPLEMEN 1989: 34-36. ²⁶⁰Varendra was a kingdom in ancient Bengal during the time of the Pālas and Senas. Nowadays the region lies in northern Bangladesh. ²⁶¹The corresponding passage, containing more detail of the girl’s conversation, since she initially provoked Kṛṣṇacaryā, is found in TEMPLEMEN 1989: 37. The episode is also reflected in Abhayadatta. See subsection ‘The Footprint’ and ‘The Ḍākinī Bhadri’ in the following section 1.2 ‘Supplements’, where the narrative element of the pride in connection to a Ḍākinī appears in the first and the element of the girl and the tree in the latter.

[his] Guru. There was the tīrthika ḍākinī (ḍākima), [wrongly] called Vāhurī, whose [name] actually was Kāladaṇḍibhattakāli, who [made] a māṭṛika sign for the sake of [destruction] (don du ma mo'i spyi). [And] since there was [a girl] in the bardo, [at the moment] when the annihilation [of the body] began, [the ḍākinī] had pretended [to be] the body just having passed away, as [she] wished to be in a body once again. But when [Kṛṣṇacaryā] had melted down what had entered [Buddha's] relics,²⁶² Kṛṣṇacaryā indeed, at the end of the seventh day,²⁶³ appeared just like before,²⁶⁴ and gave the sermon of dharma-[teachings]²⁶⁵ to many.²⁶⁶

²⁶²This rather cryptic part of the rnam thar deserves clarification, which is offered by Tāranātha, without whose corresponding passage the text would be difficult to be understood. The ḍākinī had bewitched a stūpa with Buddha-relics, after having entered a young girl's body. A fight followed between the ḍākinī and Kṛṣṇacaryā, at the end of which the yogin defeated the ḍākinī, but was injured himself. That led to his death soon after.

²⁶³This is just a brief statement, reflecting symbolically the events before Kṛṣṇacaryā's *parinirvāṇa*, which are described in Tāranātha in more detail: First he acknowledges that having gone to Devikoṭa was acting against the advice of his Guru, and that thus his death is the result of his action. He advised his students to perform rituals in the 24 lands and the cemeteries, as well as to ask for medicine, but the students did not succeed until the middle of the seven days, so Kṛṣṇacaryā understood, that having broken the bond to his teacher will let him attain the highest *siddhi* only in the *bardo* (here meaning the period in between death and birth). On the fifth day, Kṛṣṇacaryā was brought to the cremation ground at which he was placed by the 84 Siddhas and 84 thousand yogins and yoginīs into the maṇḍala that lit up in flames by itself. ²⁶⁴Tāranātha informs us: on the seventh day appeared seven hundred umbrellas, ḍamarus and visible and invisible retinues, just as this was described in the event which made his Guru allow him to wander into the lands and to teach. ²⁶⁵Tāranātha informs us: Kṛṣṇacaryā made a statement about the body being unreal, and sang a *dohāvajra* song, then he, together with all other manifestations, disappeared. Offerings were made, which were accompanied by a rain of flowers, pleasant odours etc. ²⁶⁶The corresponding passage, containing more narrative detail, is found in

TEMPLEMEN 1989: 38-41. Further Tāranātha has remarked that the spot of Kṛṣṇacaryā's relics is a particular unlucky sport. Cf. TEMPLEMEN 1989: 125n120, who refers to the work of Briggs, *Gorakhnāth and the Kānpaṭa yogis*, pp. 39-43.

Also,^e [after he disappeared,] he manifested in the [western] region Maru²⁶⁷ and in the region called Puṣkāra,²⁶⁸ he was dwelling in several places for some time as desired (*zla ba 'kha' re bzhugs*). [There] many fortunate beings were led to Buddhism and salvation.²⁶⁹

Also, having come to the southern region Karṇāṭa,²⁷⁰ he entered his bodily form, just as before, he acted for the welfare of [many] beings.²⁷¹

[Then,] in the same way he went again²⁷² to [the north to] a river called Puri,²⁷³ in between the Gaṅgā and the Yamuna, having performed there with elaborations²⁷⁴ for a week, he disappeared.²⁷⁵

He [once more] took a bodily form together with the bone ornaments at

²⁶⁷A town called Maru is found in west Bengal, just about 50 kilometres west from the Damodar River, which is associated with Puṣkāra. ²⁶⁸This seems to be the town in the Ajmer district in the Indian state of Rajasthan. Thus, since this city is about 1500 kilometres away from Maru, which lies in western Bengal, I have to assume that another city is meant. See also TEMPLEMEN 1989: 126n125, who identifies this with the area Puṣkaraṇa in Bengal. ²⁶⁹This is to be understood as representing the eastern of the four main cardinal directions. ²⁷⁰This is referring to the southern district Karṇāṭaka. ²⁷¹The corresponding passage is found in TEMPLEMEN 1989: 42. Here it is said that he perfected the bardo state and that he had given medicine and other healing activity to the people. ²⁷²That perhaps means that he 'again' had manifested in his bodily form. ²⁷³I could not identify that place; it should, however, lie somewhere in Uttar Pradesh, in the north-eastern direction of Allahabad, the place where the Yamuna enters into the Ganges. ²⁷⁴By this the yogin's ornamentations are meant. ²⁷⁵the corresponding passage is found in TEMPLEMEN 1989: 42. Here Tāranātha informs us that, since Kṛṣṇacaryā could not practice there during his ascetic life, he mediated for six months, after which six bone ornaments came to him and he acted miraculously for one week. This is associated with the *yuganaddha* state.

^eThe use of the terms 'also' may refer to the fact that Tāranātha previously adds further places in which yogins and yoginīs manifested after Kṛṣṇacaryā's death. Those are: De-vikoṭa, Varendra, Kāmarūpa, Heramba, Śrīhatta, Bhangala, Oḍiviśa, Rādha and so forth.

the [western] place called Jarikhaṇḍa;²⁷⁶ after about one month, he [had practised] the [two stages of meditation,] *utpatti-* and *utpanna[krama]*,²⁷⁷ having [still the same] body, [and] at the sixth month he [obtained] meditative equipoise (Tib. *mnyam par bzhug*), [before he finally] obtained the state (sku) of *yuganaddha*.²⁷⁸.^f

1.2 Supplements

1.2.1 Various Additional Narrative Elements

The Life Stories of the Eighty-Four Great Siddhas by Abhayadatta offers a few elements that are not found in the accounts written by Tāranātha and composed by Situ Chokyi Jungnay and Belo Tsewang Kunkhyab.

²⁷⁶Even though I was not able to locate this place, I suggest placing it somewhere in a western direction, since, in the list of the four main cardinal directions, it is only the western that is missing. The idea behind this is that Kṛṣṇacaryā manifested himself in all the directions after his death. ²⁷⁷Those are the two stages within *tantric* meditation; where (speaking generally) the first involves the building up of the forms to be visualized and can thus be called “generation-phase” (Tib. *skyes rim*), while the second stage is more or less equal with the goal to be achieved, .i.e. where one is identified with the form to be accomplished. Thus in Tibetan the second stage is called “perfection-phase” (Tib. *rdzogs rim*). ²⁷⁸*Yuganaddha* literally means union, and refers in this case—as well as in tantra in general—to the union of [perhaps any] pairs, which expresses a state in which Buddhahood is ultimately realized. Those pairs might be, among others, *prañōpāya*, *śūnyatākaraṇā*, or in a way any other synonymous pair for male and female. See also DASGUPTA 1950: 125-184. (IV.iii. ‘*Advaya* (Non-duality) and *Yuganaddha* (Principle of Union)’). He also in this section refers to the fifth chapter of the *Pañcakrama*. Thus, the two aforementioned technical terms can be seen as preliminary stages before the “unity” is accomplished.

^fThe event of Kṛṣṇacaryā’s death is described by Abhayadatta combining several episodes found as individual parts of the narrative in Tāranātha, and Situ and Belo. See subsection ‘The Ḍākinī Bhadri’ in the following section 1.2 ‘Supplements’.

The Footprint

The first of those elements is found in the very beginning of the description of Kṛṣṇacaryā's life story, right after the initial sentence.

There it is said, that

Kṛṣṇacaryā was practising according to the instructions as given to him by his guru, and at once the earth started to tremble. Having thus developed pride, a ḍākinī appeared to bring him back down to earth. Continuing the practice, the situation repeated, only that the second time the ḍākinī appeared it was due to the pride developed by leaving a footprint in some stone, the third time through flying and the fourth and final time seven hand drums and canopies appeared by themselves. Following this last occurrence, Kṛṣṇacaryā went off to Sri Lanka.²⁷⁹

The last occurrence is a feature that is known from the stories of Tāranātha, and Situ Belo. In those it marks the final stage of what I have called 'The Period of Training and Performing', before it continues in the story with a description of his magical deeds. Thus Abhayadatta perhaps has chosen this part of the narrative to refer to the initial stage of being a student as a whole. That the final stage within the 'Period of Training' is common among all narrators of Kṛṣṇacaryā's life story, certainly highlights this event.

In Abhayadatta's story, this episode is further connected to a conversation of Kṛṣṇacaryā with his Guru,²⁸⁰ in which Kṛṣṇacaryā is again depicted as particularly proud, a fact which is also reflected in the description of Kṛṣṇacaryā's death by Tāranātha, and Situ Belo.

²⁷⁹Cf. DOWMAN 1985: 123-124; ROBINSON 1979: 82. ²⁸⁰This short narrative sequence describes Kṛṣṇacaryā as thinking himself superior to his Guru concerning his abilities.

The Weaver

The next element might connect to an episode described by Tāranātha in respect to the great temple in Somapurī, a narrative element missing in Situ Belo. Even though the temple is not mentioned in Abhayadatta's description, he mentions the King Dharmapāla, the King ruling before Devapāla. The weaver, a student of Kṛṣṇacaryā's *Guru*,²⁸¹ is an additional element only found in Abhayadatta's description. The *tantric* feast that is described in connection to 'the weaver', again has an element that is also found in Tāranātha.²⁸²

“You should go to my country of Paṭaliputra, where the beneficent King Dharmapāla reigns, and there look for a pupil of mine who is a weaver. Obey him implicitly and you will obtain the highest truth, which you have not yet understood.”

In the following narrative it is described how Kṛṣṇacaryā found the weaver, as he was one who could repair broken threads without his hands, obeyed him and started requesting teachings. The weaver displayed his accomplishments as he transformed himself to a wolf eating a corpse on a charnel ground. After an episode in which Kṛṣṇacaryā refused to eat the feces of the weaver, they had a great *gaṇacakra*. He found that the food multiplied itself. In this way the story is not only in connection with that of Somapurī, but also with that of the 'Queen of fruits', which multiplied itself during the feast. As Kṛṣṇacaryā left, the weaver shouted some teaching verse after him.²⁸³

The Ḍākinī Bhadri

In Abhayadatta's account of Kṛṣṇacaryā's life, two episodes that are described by Tāranātha as distinct events, have been arranged as a single and

²⁸¹This short narrative sequence describes Kṛṣṇacaryā as thinking himself superior to his *Guru* concerning his abilities. ²⁸²Cf. TEMPLEMEN 1989: 28. ²⁸³Cf. DOWMAN 1985: 124-127; ROBINSON 1979: 83-84.

last narrative element in the story. Those are the encounter with the young lady with whom Kṛṣṇacaryā had a ‘ritual gaze battle’ about making fruits descend from a tree and the final fight with the fierce ḍākinī Kāladaṇḍibhat-takāli (though she is not mentioned by name in Abhayadatta), which led to Kṛṣṇacaryā’s death. In Tāranātha the young girl is said to be Vajravārāhī.²⁸⁴ Now in Abhayadatta’s story the young girl and the fierce ḍākinī are the same.²⁸⁵ Though the *ḍākinī* Bhadri appears in Tāranātha’s story, she does so much earlier in the narrative and not in connection to Kṛṣṇacaryā’s death, but in connection to the obtainment of the six bone ornaments.²⁸⁶ In Abhayadatta’s story here Bhadri appears for the first time, trying to help him after he had been wounded by the fierce ḍākinī.

The narrative element that leads to Kṛṣṇacaryā’s death, namely being careless due to compassion, is kept. In this way Abhayadatta has merged several episodes and narrative elements into a single finishing episode for Kṛṣṇacaryā’s story.

“Give me some fruit” he said to the girl.

“I will not” she replied.

[...] he cursed the girl with a maledictory mantra so that she fell writhing on the ground, bleeding from her limbs. [...] feeling compassion for the girl he removed the curse. But he was now vulnerable to the curse she called upon him. [...]

Subsequent to this he called upon the *ḍākinī* Bhande in order to help him with medicine in the stories of Tāranātha, and Sito and Belo, a task undertaken by his students.

In Abhayadatta the story ends with Kṛṣṇacaryā granting a last teaching,

²⁸⁴Cf. TEMPLEMEN 1989: 37ff. ²⁸⁵Cf. DOWMAN 1985: 127; ROBINSON 1979: 84-85.

²⁸⁶See the subsection ‘Bhadri Ḍākinī the Ḍākinī granting the Bone-ornaments’ in the preceding section.

a *sādhana* called *The Severed-Headed Vajra Vārāhī*²⁸⁷ before dying, and the statement that the *ḍākinī* who cursed Kṛṣṇacaryā had been killed by Bhadri.²⁸⁸

The Plougher and the Leper Woman

According to Tāranātha there is yet another narrative element, which is connected to his departure to Devīkoṭa. The story of the ploughman and the leper woman is, according to Tāranātha, a narrative element common to several life stories and not a distinct episode in the life of Kṛṣṇacaryā. Those are in any case to be understood as manifestations of Saṃvara and Vārāhī.²⁸⁹

1.2.2 Territory

Supplementary to the life story of Kṛṣṇacaryā, Tāranātha adds a section of what could be called a reverential description of impact. This starts with “that he had preached the Holy Doctrine, and of those who saw him countless individuals were established in the *mantrayāna* and became *yogins* and *yoginīs*, completely emptying thirteen towns, so it is said.”²⁹⁰ Regardless of the historical validity of those geographical accounts, it seems clear that Kṛṣṇacaryā—as perhaps also many of his kind—is to be situated in nowadays north-eastern India (Bengal, Bihar and Uttar Pradesh) and perhaps

²⁸⁷To which of the works this text refers could not be identified by me. The according Title should be something like (*rdo rje*) *phag mo zhal bdun*. I could not find any texts referring to a *Vārāhī*-form with seven heads. It seems that onyl forms with two or four heads are commonly found. There are, however, a number of works associated with Cakrasaṃvara and some female deities. A text mentioning Vajravārāhī explicitly is not among the works which could be found by me. See Appendix I ‘Works in the bstan ‘gyur and related materials’ ²⁸⁸Cf. DOWMAN 1985: 127; ROBINSON 1979: 85. See also the last subsection ‘His Death and after-death Manifestation’ in the preceding section. ²⁸⁹Cf. TEMPLEMEN 1989: 47-48. ²⁹⁰Cf. TEMPLEMEN 1989: 43, 126/127n130. See also pp. 43-45, in which the great number and accomplishments of his retinue is described.

southern Bangladesh.²⁹¹ However, the accounts also show that yogins such as Kṛṣṇacaryā must have been frequent travellers, who would surely go beyond their “main territory”, since references to more southerly regions such as Karnataka and Maharashtra are also found among the places associated with Kṛṣṇacaryā by Tāranātha.

1.2.3 His Six Main Students According to his Life Story

The following section contains some accounts of the students of Kṛṣṇacaryā.

The master [Kṛṣṇacaryā], as prophesied by the Buddha, had six students. Those were Alala, Mahila, Dhamapa, Dhamala, Bhadrapa and Chembupa.²⁹²

About none of those six main students is much information available, nor do any of them seem to be well known due to any famous composition or event. The following paragraphs, however, present the little information I could gather.

Alala, alternatively spelling Eyala,²⁹³ could be found by me only in connection with the Lamdre tradition of Hevajra as kept in the Sakya lineage. There, he appears in the transmission lineage of the *Water Lily Commentary*

²⁹¹This is evident from the fact that Kṛṣṇacaryā is strongly associated with the great *vihāra* Somapurī, Cf. TEMPLEMEN 1989: 31-32; DOWMAN 1985: 123; ROBINSON 1979: 81-82. ²⁹²That is the last sentence of the life story as contained in SITU BELO: 2010: 41. ²⁹³A short account of Eyala is found in Tāranātha’s section about the main male disciples. Cf. TEMPLEMEN 1989: 51-52. There the main practice of Eyala is said to be the *Karma-Mahā-mudrā* according to the Saṃvara tradition and the practice according to the *Vasatatilaka*.

with the name Alalavajra.²⁹⁴ At least according to the fact that he is associated with Vīrupa, preceding him in the lineage, and by the fact that Vīrupa is to be associated with Kṛṣṇacaryā the Younger, it should be doubted that Alala really was a student of Kṛṣṇacaryā the Elder.

Mahila, also called Mahipa²⁹⁵ appears in four texts, three of which are of in connection to Kṛṣṇacaryā the Elder. He is listed thirty-seventh among the eighty four *mahāsiddhas*.²⁹⁶

- The first is *Vāyutattvadohāgītikā* (O: 3179; G: 1184; T: 2351.) that is found in the Bstan-'gyur , as well as in the *Gzayhung* and in which Mahila is named as the one having performed according to Kṛṣṇacaryās transmission.²⁹⁷
- The second time he is mentioned in *The Collection of Life Stories of the Successive Incarnation of Kirti Rinpoche* the ²⁹⁸ In the text we find a passage he appears together with Gorakṣa and Kṛṣṇacaryā. I presume that this is the same Gorakṣa which appears in the life story written by Tāranātha.

²⁹⁴Water Lily Commentary, and Middle Commentary Lineages: Vajradhara, Nairatma, Virupa, Dombi Heruka, Alala Vajra, Nagtropa, Garbharipa, Sonyompa, Gyalwa Palkyi Yeshe, Durjayachandra, Bhikshu Viravajra, Sherab Wangpo Dzepa, Je Drogmi Shakya Yeshe, Ngaripa Salwai Nyingpo, Khankyi Chuwa, Drabya, The Lord of Dharma Sakyapa (1092-1158). See "The Margapala Lineages (and others) of the Sakya Tradition by Chogyal Pagpa Rinpoche (1235-1280)," Hiamalyan Art, accessed janurary 24, 2018, http://www.himalayanart.orghttps://www.himalayanart.org/pages/lineages_pagpa.cfm. See also TBRC Resource ID: P3291. ²⁹⁵A short version of his life is found in Tāranātha's section about the main male disciples. Cf. TEMPLEMEN 1989: 52. ²⁹⁶See DOWMAN 1985: 210-212; ROBINSON 1979: 136-137. The list of works given in Robinson only lists the first one given below. See also TBRC Resource ID: P9842. ²⁹⁷The colophon reads: *rlung gi de nyid kyi do ha'i glu zhes bya ba slob dpon nag po pa nas brgyud pa slob dpon ma hi pas mdzad pa rdzogs so ||* ²⁹⁸See *ma hi la'i yal 'dab* In: *rong chen ljags nag pa ki rti sku 'phreng rim byon gyi rnam thar phyogs bsgrigs*. Vol. 1: 109-111. TBRC Resource ID: W2DB5974.

- The third text is the *View of Sorrow*.²⁹⁹ This text is, like the first, not written by Mahila, but simply passed on by him according to his transmission; in this case the transmission comes not from Kṛṣṇacaryā, but from his guru Jalandharī.³⁰⁰
- The fourth text, the *Practice Illumination of the Protector of the Lineage*³⁰¹ is authored by Mahila himself.
- Finally we find a short history (Tib. *lo rgyus*) attributed to him in the outstanding *Collection of Successive Life Stories of Indian and Tibetan Masters*³⁰² by the Nyingma scholar Khetsün Zangpo Rinpoche (1920-2009).

Besides those, there are a small number of texts in which a king (*rgyal po*) Mahila is mentioned. However, I believe that this is not the same person. In contrast to the first student Alala, the textual witnesses in the case of Mahila do more certainly point him towards Kṛṣṇacaryā the Elder.

Dhamapa, alternatively named Dharmapa,³⁰³ is listed as the thirty-sixth of the eighty four *mahāsiddhas*³⁰⁴ and has one *Vajragīti* ascribed to him.

- The one work listed in the Bstan-'gyur is the *Song on the View of the Well Gone*³⁰⁵

²⁹⁹Tib. *Mya ngan gyi lta ba* G: 1217; O: 3212; T: 2434). ³⁰⁰The colophon according to TBRC reads: *mya ngan gyi lta ba zhes bya ba | slob dpon ma hi la nas brgyud pa | d+ha'u ris mdzad pa rdzogs so ||* ³⁰¹Tib. *Rigs kyi 'jig rten mgon po'i sgrub thabs kyi snang ba*, **Kulalokanāthasādhanāloka* (G: 990; O: 2984; T: 2133). ³⁰²See *ma hi la'i lo rgyud*^{for lo rgyus} In: *rgya bod mkhas grub rim byon gyi rnam thar phyogs bsgrigs*. Vol. 1: 689-690. TBRC Resource ID: W1KG10294. ³⁰³A short story of his life is found in Tāranātha's section about the main male disciples. Cf. TEMPLEMEN 1989: 52-53. ³⁰⁴See DOWMAN 1985: 207-209; ROBINSON 1979: 134-135. See also TBRC Resource ID: P0RK1020. ³⁰⁵Tib. *Bde gshegs kyi lta ba'i glu* (G: 1182-2; O: 3177; T: 2349).

- A small history is found for Dhamapa in *Collection of Successive Life Stories of Indian and Tibetan Masters*³⁰⁶

Dhamala, by Tāranātha alternatively named Dhumapa,³⁰⁷ is neither listed among the eighty-four *mahāsiddhas*, nor was I able to locate any writings associated with him.

Bhadrapa is listed as the twenty-fourth among the eighty-four *mahāsiddhas*.³⁰⁸ Also for him, even though in Tāranātha it is mentioned that he wrote several commentaries to Hevajra and Saṃvara, I was not able to locate any associated writings.³⁰⁹

Chembupa is neither listed among the eighty-four *mahāsiddhas*, nor was I able to locate any writings associated with him.

1.3 Names Associated with Kṛṣṇacaryā

[...] a large number of Kṛṣṇas are mentioned, and it is very difficult to distinguish one from the other[...]³¹⁰

The *Dohākoṣa* edited and translated in this work uses the names Kāṇha, Caryāpāda and Kṛṣṇavajrapāda, all obviously referring to the same person.

³⁰⁶See *ma hi la'i lo rgyud*^{for lo rgyus} In: *rgya bod mkhas grub rim byon gyi rnam thar phyogs bsgrigs*. Vol. 1: 688. TBRC Resource ID: W1KG10294. ³⁰⁷A short story of his life is found in Tāranātha's section about the main male disciples. Cf. Templemen 1989: 53-55. There he is described in connection to the Hevajra practice and is further said to have been accompanied by the aforementioned Dhamapa. They are mentioned together as Dhama and Dhuma, resembling the music that they had made and which thus was the inspiration for their names. ³⁰⁸See DOWMAN 1985: 159-162; ROBINSON 1979: 103-105. ³⁰⁹A little longer account of his life is found in Tāranātha's section about the main male disciples. Cf. TEMPLEMEN 1989: 55-59. Several short (magical) accounts that happened on his travels together with Kṛṣṇacaryā are described there. ³¹⁰Cf. BHATTACHARYYA 1925: ci.

Tāranātha in his *Life of Kṛṣṇacaryā* explains the names associated with this siddha. I will now present them in a bit more structured way. First of all there are the two main names Kṛṣṇa and Kāṇha, together with their alterations:

- Kṛṣṇa
- Kāṇha/Kāṇhu
- Kāṇhipa

Those are found to be combined with the word *ācārya* in the following combination:

- Kṛṣṇācārya or Kāṇhācārya
- Kṛṣṇācāryapa or Kāṇhācāryapa

Further, we also see combinations with the word *caryā* and a number of names which have the term *caryā* as their member. Those are:

- Kṛṣṇacaryā
- Caryācāryapa
- Ācāryacaryādharipa
- Caryādharipa
- Caryāvajra or Vajracaryā³¹¹
- Caryapāda, this is one of the names used by Amṛtavajra in the *Do-hākoṣaṭkā*.

³¹¹Cf. TEMPLEMEN 1989:;3-5. In the Appendix in which Templemen lists the works associated with Kṛṣṇacaryā in the Bstan-'gyur he further lists a few names which appear to be slightly suspicious in their attribution and which do not appear elsewhere. Those are: Kalamahāpāda, and Kupāla.

. Here it has to be noted that the orthographic similarity of *ācārya* and *caryā* might lead to further (unintentional) variations. Two other names being used that are not found in Tāranātha are:

- Kṛṣṇavajrapāda
- Kṛṣṇapāda

The latter is as reported in the *Sādhanamālā*, in which a number of works are associated with exactly this name.³¹² We can, on account of the works being presented in the *Sādhanamālā*, suspect that Kṛṣṇapāda is the very same as Kṛṣṇacaryā and the author of the *Dohākoṣa*.³¹³ Another name, evidently associated with a particular lineage, namely the Lamdre (Tib. *lam 'bras*) lineage of the Hevajra within the Sakya school of Tibetan Buddhism, is Kālavirūpa.³¹⁴ This, by the mere difference from the other names, seems to hint at the fact that there are actually (at least) two Kṛṣṇas/Kāṇhas, where one of them, “Kāṇha of the east” is associated with the transmission of Hevajra.³¹⁵ Another name being associated with Lamdre is Kṛṣṇasamayavajra as in the Hevajra transmission of Saroruha, being evidently identified as Kāṇha.³¹⁶ The other or first Kṛṣṇa is consequently associated with the cycles of Saṃvara, and is more likely to be the one associated with the *dohās*:

[...] there is another mahasiddha with the Sanskrit name of Krishnacharin (Nagpopa Chopra, or Nagpo Chopra) associated with the Chakrasamvara Cycle of Tantras. His name is also translated into Tibetan as Nagpopa. Here arises the confusion. Like the Indian siddha of the Lamdre lineage, Kanha, this other siddha, Krishnacharin is very important and more well known to

³¹²Cf. BHATTACHARYYA 1925: c-ci. ³¹³This information seems to be implied by the works listed under Kṛṣṇapāda Cf. BHATTACHARYYA 1925: no. 16 on p. c. ³¹⁴See “Kanha name confusions,” Hiamalyan Art, accessed September 09, 2017, <http://www.himalayanart.org/news/post.cfm/kanha-name-confusions>. ³¹⁵See SOBISCH 2008: 48. ³¹⁶See SOBISCH 2008: 30.

a greater number of Tibetan Buddhist *Tantric* Traditions. This second siddha, Krishnacharin, is also represented in both the Vajrasana and Abhayadatta Systems of the Eighty-four Mahasiddhas. Kanha, also known as Kanha of the East, of the Sakya Lamdre Lineage is found only in the Vajrasana System.³¹⁷

Thus one might provisionally conclude that Kāṇha as well as Kṛṣṇa—in Tibetan both Nag po pa—might be used to generally refer to one of the *siddhas*, or a *siddha* associated with either of the possible transmission lineages.

When one of those names combined with the additions °*ācārya*, °*caryā* (and °*vajra*)³¹⁸ seems to point in the direction of the so-called *caryā* lineage, it is particularly associated with Saṃvara³¹⁹ and the lineage of the *dohā*.³²⁰ The deliberate use of names involving the term *caryā* connects to the above notion the strongest as relating directly to the content of the *dohās* themselves.

³¹⁷See “Kanha name confusions,” Hiamalyan Art, accessed September 09, 2017, <http://www.himalayanart.org/news/post.cfm/kanha-name-confusions>. ³¹⁸Here one has to note a difficulty in the Tibetan transmission, since each of those combinations might be referred to as Nag po spyod pa eventually. See KVAERNE 1977: 5. There we find this fact nicely illustrated. In the **Caryākoṣagāthivṛtti* the name-variants Kāṇhu, Kṛṣṇa, Kṛṣṇāyārya and Kṛṣṇāvarja are all given as Nag po spyod pa or respectively simply Nag po (*pa'i glu dbyangs*) in the Tibetan translation. ³¹⁹In this regard it is mentioned that the life story of Kṛṣṇacaryā is itself a means to understand the transmission of Cakrasaṃvara: “This then is the supplement to the account of the ācārya Caryāpa, and in order to understand the origination and spread of Cakrasaṃvara, I, rGyal-khams-pa, Tāranātha wrote these words.” Cf. TEMPLEMEN 1989: xi ³²⁰See TEMPLEMEN 1989: xii; See also TEMPLEMEN 1985: 85-106. Also in the supplement to Tāranātha’s Life of Kṛṣṇacaryā we find a digression addressing the exact same issue of the two viewpoints on whether there are either one or two Kāṇhas. Tāranātha seems to agree on the version in which there are two: “It would seem that in other early Tibetan accounts there exist various different views. For example, in the text of the Elder rGyas-ras-(pa), who committed to writing the *dohā* lineages coming from Ras-chung-pa, it says that the Kṛṣṇa who broke the Guru’s binding injunctions was none other than Kṛṣṇācārya the Younger, and that it was not Kṛṣṇācārya the Elder, as described here.[...]” Cf. TEMPLEMEN 1985: 83.

(see 1.1.3.; 1.2.1.)

The usages of one of the names

- Samayavajra
- Kālavrūpa
- Kāṇha of the east

on the contrary are clearly depicting the Hevajra lineage according to Lamdre and the transmission of inner heat (Tib. *gtum mo*).³²¹

Summary

Hence the names Kṛṣṇa or Kāṇha (together with the different formations and alterations of the suffixes introduced above) and thus also Nagpo or Nagpoḥpa can all be used interchangeably to refer to any of the works of a *siddha* associated with one of the transmission lineages, but keeping in mind that the connotations are always general. When the names Samayavajra, Kālavrūpa, or Kāṇha of the East are applied, the association is with the Lamdre tradition, which most certainly includes also that Kāṇha who is associated with the *Yogaratanmālā*.³²² Among the different formations and alterations being attested, the names Kṛṣṇacaryā (and all forms making use of the term *caryā* in particular or *vajra* in one way or another) are more likely to be associated

³²¹This fact is well supported by the hagiographical work *Sgrub brgyud karma kaM tshang gi brgyud pa rin po che'i rnam par thar pa rab 'byams nor bu zla ba chu shel gyi phreng ba* “Many Life stories of the Transmission of the Karma Kaṃ tsang Practice Lineage—A Garland of Moonlight Gems”, where in its second chapter two Kṛṣṇas are clearly distinguished according to two different transmission lineages. The first, to be associated with the Lamdre and Hevajra Lineage, appears under the title *Nag po virūpa* as the second out of three stories in the third section *gtum mo bka' babs* (pp. 853-855). The second is to be associated with Kṛṣṇacaryā and the Saṃvara Lineage and appears as the seventh story in the fourth section *'od gsal gyi bka' babs* (pp. 863-868). Cf. TBRC Resource ID: W24686.

³²²See: SOBISCH 2008: 38.

with Kāṇha/Kṛṣṇacaryā the Elder, and should thus be used when referring to the dohā as well as Saṃvara transmissions. Hence this is the name used by me throughout this dissertation and also the one properly corresponding to Tibetan.

It should be remembered that Kṛṣṇacaryā the Elder and Younger are thus distinguished according to different transmissions of Hevajra, Cakrasaṃvara and the *dohās*.³²³

For the sake of completeness there are three other names to be mentioned, but they are, to the best of my knowledge and research, of no major importance. The first one, Jvalāpati, appears in connection to the transmission of the *dohās* and in Tāranātha's famous *History of Buddhism in India*:

In the confused account of the previous preachers of Dohā, there is no substance. Further, in the corrupt history of *Dohā, *Maitrīpā is called an incarnation of Kṛṣṇācārya. Depending on this, much confusion is created about Jvalāpati and the *caryādhara* Kṛṣṇa. The firm belief resulting from a bias for such corrupt and confused account that there was somebody called *caryādhara* Kṛṣṇa as distinct from Kṛṣṇācārya is completely baseless. The confusion will be removed by consulting the few brief treatises by *ācārya* Amitavajra.³²⁴

The other two other possible name-variations associated with Kṛṣṇācārya that should be mentioned are:

- Kṛṣṇarāja, author of one text in the *Sādhnamālā* and there proposed to be the very same person as Kṛṣṇācārya (the Elder as I suppose).³²⁵.
- *Kṛṣṇagīti or *°ghoṣa, or Kṛṣṇacaryāgīti or *°ghoṣa, are what I see as the possible back-translations from the Tibetan Nag po glu dbyangs or

³²³Cf. TEMPLEMEN 1989: xi-xii. ³²⁴Cf. CHATTOPADHYAYA 1990: 304-305. ³²⁵Cf. BHATTACHARYYA 1925: ci.

respectively Nag po spyod pa'i glu dbyangs. Those terms are found in the **Caryākoṣagīvr̥tti*.

1.4 Dating Kṛṣṇacaryā

Dating Kṛṣṇacaryā, as is the case with all *siddhas* and Indian authors in general, is almost impossible when aiming at precise dates. The only possibility we have is to give a hypothesis for a certain time range, combining different scattered information, mostly obtained by analysing the relation of associated scriptures for which some probable dating is available. As implied by the sources mentioned in the previous section, it seems to be quite certain that there were at least two Kṛṣṇa's of major importance. The following two points should help to define a period in which it is probable that Kṛṣṇa the Younger lived. This seems not only to be easier, but will also help to define the period of Kṛṣṇa(caryā) the Elder.

1.4.1 The Younger

The *Subhāṣitasamgraha*³²⁶ is a work of the middle or late eleventh century,³²⁷ which already contains several quotation of Kṛṣṇacaryā's *Dohākoṣa*. This would make Kṛṣṇa a figure of at least the preceding half century, being situated around the late tenth and first half of the eleventh century. This would perhaps make him more or less a contemporary of Ratnakāraśānti, who lived around (970-1045),³²⁸ the author of the *Muktāvālī*. This is of importance due to the fact that the *Yogaratnamālā*—another commentary on the *Hevajratantra*—which was written by Kṛṣṇa the Younger (here synonymous with Kṛṣṇasamayavajra) basically depends on the commentary authored by Rat-

³²⁶See BENDALL 1903/04: 245-265. ³²⁷This information was given orally by Prof. Isaacson in a private reading session in summer 2017. ³²⁸For more information: See SETON 2017.

nakāraśānti.³²⁹ This fact would generally point against the idea of Kṛṣṇa the Younger as being the author of both the *Dohākoṣa* and the *Yogaratanmālā*, as the author of the latter is more likely to be subsequent to Ratnakāraśānti than contemporary.

Those two points hint at the fact that it is more likely that we can distinguish between two Kṛṣṇas, of which the Elder is associated with the *Dohākoṣa* and the Younger with the *Yogaratanmālā*. Not only is it congruent with the traditions of *Lamdre* (Tib. *lam 'bras*),³³⁰ but also with the writings of Tāranātha.³³¹ The dates for Kṛṣṇa the Younger would accordingly be something around the middle or late eleventh up to the early or middle of the twelfth century.

The Older

According to the information in the last paragraph, we could perhaps set a maximum date (a date until which it seems suitable to assume this figure to have lived) for Kṛṣṇa(caryā) the Elder around the late tenth or early eleventh century. The following facts, though they are certainly relatively vague, may lead us to assume this maximum date to be much earlier.

As it is commonly known, Marpa Lotsawa (Tib. *Mar pa Chos kyi Blo gros*) translator, and founder of the Marpa bKa' brgyud, lived from 1012 to 1097. One of his main teachers was Maitrīpā, who lived almost as a contemporary

³²⁹This point is important, since this implies not only that the *Muktāvāṭī* pre-dates the *Yogaratanmālā*, but that this is likely to be true for their authors as well. These assumptions are based on those of Prof. Isaacson, who over many years read substantial parts of this major commentary on the *Hevajratantra* in class with his students, of which I had the good fortune to be one. ³³⁰See “Kanha name confusions,” Hiamalyan Art, accessed September 09, 2017, <http://www.himalayanart.org/news/post.cfm/kanha-name-confusions>. ³³¹See TEMPLEMEN 1989: xii; See also: TEMPLEMEN 1985: 85-106.

to him, as well as a late contemporary to Ratnakāraśānti. Tāranātha now informs us that:

According to the Indian lineages in all of the Tibetan dohā accounts, the lineage-holder of all the teachings is mNga'-bdag Maitrīpā, an incarnation of the ācārya Kṛṣṇācārya, so it is said [...]³³²

Assuming the dates for Maitrīpa to be from the early to the late eleventh century,³³³ and regardless of the very principal of reincarnation, we may assume that there is a reason for the tradition placing Kṛṣṇa(caryā) the Elder previous to Maitrīpa. Since, as we know, Maitrīpa was almost a contemporary of Marpa, we then need to place Kṛṣṇa(caryā) the Elder as least back to the tenth century. This would make Kṛṣṇa(caryā) the Elder (perhaps at a relatively old age) definitely a contemporary to (a young) Ratnakāraśānti. Though the dating via incarnations is dubious, there is yet another hint in the same direction. The famous Nyingma scholar Rongzom Chözang (1042-1136) (Tib. *rong zom chos bzang*)³³⁴ is also said to be the incarnation of Kṛṣṇa(caryā).³³⁵ This means that another source would oppose Kṛṣṇa the Younger as being the *siddha* who composed the *dohās*. Otherwise the reincarnation Rongzom Chözang would be an early contemporary or predecessor of his own reincarnation.

Thus the evidences (or hints) so far points towards Kṛṣṇa(caryā) the Elder pre-dating Maitrīpa and Ratnakāraśānti, being perhaps not to be dated later than the tenth century, and the Younger being a late contemporary or follower of the two reference points Maitrīpa and Ratnakāraśānti, which would place Kṛṣṇa the Younger somewhere in the middle or late eleventh

³³²Cf. TEMPLEMEN 1989: 83. ³³³See TATZ 1987. ³³⁴Cf. TBRC Resource ID: P3816 ³³⁵“[Rongzom chözang] was recognized by Atisha as an emanation of the great Indian *mahasiddha*, nag po spyod pa.” TBRC: P3816, accessed November 07, 2017, <https://www.tbrc.org/#!/rid=P3816>.

century, or even a bit later.³³⁶ This would imply a gap of at least fifty to a hundred years between the two Kṛṣṇas.

Also, in the *Blue Annals* the same seems to be implied: two Kṛṣṇas, both more or less fitting the above proposed dates. Though the evidence for two Kṛṣṇas is scattered around here and there throughout the *Blue Annals*, when collected it hints at the above presentation fairly well.³³⁷

Snellgrove in his extensive footnote on dating Kṛṣṇa,³³⁸ despite the fact that he dated the *Yogaratanmālā* most certainly too early, nevertheless makes three very interesting observations, which, in case one accepts the distinction of a Elder and a Younger Kṛṣṇa, further underline the assumption to date Kṛṣṇa(caryā) the Elder at least into the tenth century or even earlier:

1. [...] Under Devapāla³³⁹ (first half of ninth century) there is another

³³⁶Concerning this preliminary observation, I should mention a view forwarded by Dowman in his book about the eighty-four siddhas. In it he proposed to date two Kṛṣṇācāryas as father and son, both being situated in the tenth century. Those he distinguishes from a Kṛṣṇācārya, whom he takes as being the founder of the *nāth* lineage Cf. DOWMAN 1985: 131. Though it is not clear how Dowman derived these dates and from where exactly he has the information about the father and son relation of two Kṛṣṇācāryas, it would at least broaden the active period of the one I called Kṛṣṇacaryā The Elder. ³³⁷Cf. ROERICH 1996. There Nagpopa is mentioned in relation to Guhyasamāja on pp. 360, 388; and in relation to Saṃvara and his main teacher Jalandharī on pp. 256, 385. There his name is further specified as Nagpo spyod pa. A possible other Nagpopa is mentioned as an Indian scholar having assisted in translation on pp. 167, 261, 360, 374 (where he is named as a contemporary with Atiśa, who in turn is a late contemporary to Marpa Lotsawa, the Translator. An approximate time for this second Nagpopa, who appears once with the name Samayavajra, is given around 1050). Further, a Nagpopa II. is distinguished on pp. 754, 803, and 843. The main works attributed to one of them is not mentioned. ³³⁸See SNELLGROVE 1957: 13,14n4 ³³⁹This accords with the information given in Tāranātha's life story about Kṛṣṇacaryā in which there is an information about the shifting of the temple in Somapurī under the rule of King Devapāla. Cf. TEMPLEMEN 1989: 31,122n101,102,103. Abhayadatta, who is likely to link Kṛṣṇacaryā to the same event, refers to King Dharmapāla,

Kṛṣṇa, for whom in accordance with *EM* [*Edensteinmiene von Tāranātha*, tr. Grünwedel, Petrograd 1914.] p 43. [...] I accept Jālandhari as master. [...] Kṛṣṇa of the early ninth century.³⁴⁰

2. It is certainly satisfactory to find that the dating of all the *siddhas* I am interested in accords with the genealogical table laboriously worked out by Sāṅkṛtyāyana in his article on the on the eighty-four *siddhas* (JA 225, 1934, pp. 218 ff.). He gives only Kṛṣṇa, a pupil of Jālandhari, and assigned to the early ninth century.
3. The songs in early Bengali may perhaps belong to the eleventh century while the *dohās* in *apabhraṃśa* are likely to be earlier.

As implied by the above quotations, the fact that Jālandhari³⁴¹ is said to be the main teacher of Kṛṣṇa(caryā) the Elder, as well as the considerations about the dating of the style of *Apabhraṃśa*,³⁴² suggest placing Kṛṣṇa(caryā) the Elder not only into the tenth century, but perhaps even earlier into the

which would place Kṛṣṇacaryā even earlier. Cf. MAJUMDAR 1971: 161-162.; Cf. DOWMAN 1985: 124. ³⁴⁰It is of course slightly insufficient, that this observation conflicts with Tāranātha's *History of Buddhism in India*, in which Tāranātha mentions Jālandharipa and Kṛṣṇacaryā in connection to the dynasty of King Gobicandra. (Cf. CHATTOPADHYAYA 1990: Ch. 27. 'Period of King Gobicandra and Others', pp. 249 ff.) Even though the dates would more or less remain. (Cf. TEMPLEMEN 1989: 119n70,n71.) Further he mentions Kṛṣṇācārya the junior as belonging to the period of King Devapāla (Cf. CHATTOPADHYAYA 1990: Ch. 29. 'Period of King Devapāla and his son', pp. 268 ff.). Interestingly Tāranātha remarks himself that there might "some discrepancies in date involved" Cf. TEMPLEMEN 1989: 31. ³⁴¹See BHATTACHARYYA 1980: 71f. On dating and further informations. See also DOWMAN 1985: 248-251., who places both Jālandhari and Kṛṣṇacaryā around 850-900. ³⁴²Tagare defines the possible range of composition from 700 to 1200, but has the tendency to date *Dohākoṣa* of Kṛṣṇacaryā relatively early in comparison to other songs of the same kind. See TAGARE 1948: 110. For a short enumeration on other dates, See p. 14f.

ninth or eighth century.³⁴³ The earlier we can date Kṛṣṇacaryā the Elder, the easier it becomes to explain his appearance in terms of citation (*Subhāṣita-saṃgraha*) and reincarnation, simply because there would be more time.

Summary

Kṛṣṇa the Younger, author of the *Yogaratanmālā* and associated with the Lamdre tradition, might have lived around the late eleventh century or later, while Kṛṣṇa(caryā) the Elder, author of the *Dohākoṣa* and mainly associated with the *dohā*-writings and the transmission of Saṃvara, might be dated around the middle of the eighth century up to the middle or late tenth century. Thus we have a period of ca. 750—950 as the most suitable time to date him. I am tempted in any case to date Kṛṣṇacaryā the Elder more back to the late eighth or early and middle ninth century. This is mainly due to the more sound connection of his Guru matching the relatively objective calculation of the language used in the *Dohākoṣa* of Kṛṣṇacaryā, and historical references to the Bengal Kings found within the Tibetan records.

³⁴³Dating Kṛṣṇa(caryā) the Elder into the late eighth century is also supported by Tāranātha, who, in his life story of Kṛṣṇacaryā, describes an encounter with King Gobīcandra, who can be dated accordingly. Cf. TEMPLEMEN 1989: 119n70,n71.

CHAPTER 2

His Poetic Works and other Writings

2.1 His Poetic Writings

It is said further that the śāstras which the perfect ācāryas [following the caryā lineage of Kṛṣṇacaryā] composed were many, all in the form of dohā songs and paeans.³⁴⁴

The following paragraphs set forth an outline of the song-poems, song-collections and commentary materials associated with Kṛṣṇacaryā.³⁴⁵ These may actually include the work of several *siddhas*³⁴⁶ However, differentiating them cannot be addressed here.

To begin with, there are two collections associated with Kṛṣṇacaryā that are emphasized as the most important ones and which have gained the most attention, both within the traditional accounts as well as in the academic disciplines concerned with such writings:

³⁴⁴Cf. Templemen 1989: 45. ³⁴⁵A complete overview of the writings associated with him is given in the Appendix. ³⁴⁶It has been suggested that the *Dohākoṣa* of Kṛṣṇacaryā and the songs contained within the **Caryākoṣagītiṅgī* associated with the same name or one of their synonyms.

- The first is his *Dohākoṣa* together with its (two) *ṭīke*, both of which are existing in Sanskrit. The first, which I believe to be the older version, the *Dohākoṣaṭīkā* by Amṛtavajra has been translated into Tibetan and is found within the Bstan-'gyur and the extra canonical collection *rGya-gzhung* by the 7th Karmapa and in a alternated version into the *Doha brGyad-mdzod*. The second commentary, the *Mekhalāṭīkā* by an unknown author is not existing in the Tibetan Buddhist Canon.³⁴⁷
- The second are the *gītis* found within the so-called **Caryākoṣaḡītiṛtti*,³⁴⁸ a famous collection of songs attributed to various *siddhas*, of which a major part is attributed to Kṛṣṇacaryā. They are preserved within a Sanskrit commentary attributed to Munidatta. This work is as well preserved in the Bstan-'gyur and the extra canonical collection *rGya-gzhung*³⁴⁹ by the 7th Karmapa.

It is likely that the commentary on the *Dohākoṣa* by Amṛtavajra found its way into the Bstan-'gyur via the *rGya-gzhung* (*Phyag rgya chen po'i rgya gzhung*).³⁵⁰ This collection of *māhamudrā* texts of Indian origin was collected and arranged by the 7th Karmapa Chos-grags rGya-mtsho (1454—1506).

Further, for each of the two major collections attributed to or containing song-poems of Kṛṣṇacaryā, an additional indigenous, extra-canonical Tibetan commentaries exist. They were composed by Jetsün Tāranātha (1575—1634;

³⁴⁷For the complete Bibliographic informations see the Sigla preceding the edition or the Appendix No. I, in which the *dohā*-writings are listed. ³⁴⁸See KVAERNE 1977. ³⁴⁹T: 2293; O: 3141; G: 1147; snar thang ff.162r-215r (pp.324-429). Vol. 49.; phyag rgya chen po'i rgya gzhung glegs bam: pp.695- 835. Vol. ā. ³⁵⁰The readings within this collection are mostly similar to the Bstan-'gyur versions I have collected under 'A-group' of Tibetan translations. The reason to divide them into two groups is explained in the editorial part and is based on the similarity of readings.

Tib. *Rje btsun tA ra nA tha, kun dga' snying po*).³⁵¹ Tāranātha, moreover, should be kept in mind as the most important Tibetan author in connection to Kṛṣṇacaryā, as he has quite some crucial material written about or connected to this *siddha*.³⁵²

Additional to those two main collections, there are five further short song-poems and another Dohākoṣa found in the Doha mDzod-brgyad and only extant in Tibetan. The five song-poems are partially preserved in the Bstan'gyur and the second and third chapter of the previously mentioned rGya-gzhung. (*see* Appendix III. Shorts Songs)³⁵³

³⁵¹Those are: *Kahna pa'i do ha thor bu rnam kyī 'grel pa ngo mtshar snang ba* (Commentary on the 13 songs in the **Caryākoṣagīvṛtti* which are ascribed to Kṛṣṇacaryā): *gsung 'bum Tāranātha: 'dzam thang par ma*: Vol.10, pp.183-243.; *gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma*: Vol.9, pp 943-1002.; and *Grub chen nag po spyod pa'i do ha'i 'grel pa zab don lde mig* (Commentary on Kāṇhas Dohākoṣa): *gsung 'bum Tāranātha: bris ma*: Vol.6, pp.77-178.; *gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma*: Vol.6, pp 859-927. ³⁵²See II.2.5.3: 'Tāranātha and Kṛṣṇacaryā'. *See also* TEMPLEMEN 1983 and 1989. ³⁵³Those are as listed in the Appedix no. I. *See* II.2.3: 'The Doha mDzod-brgyad and the rGya-gzhung'; 'The eight Dohā treasuries' are a set of songs being transmitted within the *bKa' brgyud* and *Nyingma* traditions of Tibetan Buddhism. *See* KAPSTEIN 2015: pp. 291-301.; *dkar rnying gi skyes chen du ma'i phyag rdzogs kyī gdams ngag gnad bsdus nyer mkho rin po che'i gter mdzod*, pp. 1-47. Vol. nga, TBRC Resource id: W20749.

2.2 The two primary collections

2.2.1 The *Dohākoṣa* and its two commentaries - *ṭīke*

Sanskrit Sources

The *Dohākoṣa* attributed to Kṛṣṇacaryā is a collection of 32 couplets or verse-pairs, which are transmitted once standing alone and three times³⁵⁴ within commentarial works. Among the three commentaries, two are in Sanskrit. They are the *Mekhalāṭīkā*, by an unknown author, and the *Dohākoṣaṭīkā*, a work attributed to Amṛtavajra, of whom the traditional accounts according to Tāranātha claim that he was a lineal descendant of Kṛṣṇacaryā.³⁵⁵

The plain verses are transmitted within a compendium called *Śrīguhgendratīlakatantra*.³⁵⁶ The chapter in which the verses are transmitted is followed by a work bearing the same title as the source for the edition that appeared in the Sarnath edition of Dhīḥ.³⁵⁷ This work could, due to incorrect catalogue information, unfortunately not be investigated by me.

³⁵⁴Here I have to mention the NGMCP Codex: E 0387-16. *Dohākoṣa with Mekhalāṭīkā*. It is yet a third witness of the verses, a rather modern Nepali paper MS containing, and this is of special interest, a sub-commentary in Newari, which I am unfortunately—due to the lack of knowledge in the respective culture and language—unable to read and which thus has been excluded from the edition. ³⁵⁵See TEMPLEMEN 1889: 83, n186. ³⁵⁶This manuscript also has a part named *Guhyavaktravilāsīnīsādhana*, See FILLIOZAT 1941: 22. This title is the same as reported by Dhīḥ in the edition of the *Dohākoṣaṭīkā*, but this according to Dasgupta and Bagchi, who do not use, cite or mention this part in any regard—must be assumed to be another text. It appears, however, in the same collection, the *śrīguhgendratīlakatantra*, in which the *prabhodanapaṭala* (the section containing the standalone verses and used by Bagchi in his edition from 1938) is also contained. See BACGHI 1938: p.ii. ³⁵⁷Dhīḥ Vol. XXXII (2001) pp. 127-155. The text name given is *Guhyavaktravilāsīnīsādhana*; for more information the Sigla Codicorum in the editorial part of the present work might be consulted.

Tibetan Translations

Of the two commentaries, only the *Dohākoṣaṭīkā* is found in Tibetan translation. The text was probably translated into Tibetan in the early sixteenth or late fifteenth century.³⁵⁸ Initially the text was prepared for the extra-canonical collection *rGya-gzhung* and then eventually found its way into the Bstan-'gyur. Still, in the Bstan-'gyur two versions of translations are transmitted, being perhaps based upon two slightly different recensions of the Sanskrit original. Thus one can distinguish between two versions: those found in Derge (*sde ge*), Cone (*co ne*), Pedurma (*dpe dur ma*) and the Peking edition of the Bstan-'gyur on the one hand, and the Narthang (*snar thang*) and again the Peking edition of the Bstan-'gyur on the other. I, even though the differences are at times quite striking, believe that we are dealing with two different recension of the same text, rather than with two different texts. For these reasons, I have organised them into an A and a B group. How the deviations found in both Tibetan texts correlate with the transmission of the Sanskrit is not clear. We have to suppose some missing links in any case, since both of the groups of Tibetan translations sometimes appear to be 'closer in reading' to the *Dohākoṣaṭīkā*, but of course in different places. Until further versions of the Sanskrit might be found, and assuming that the Tibetan translations are accurate, we have to assume that there were at least one slightly variegating transmission of the *Dohākoṣaṭīkā*, which was the version used for the A group of translations.

Relation of the Sanskrit Commentaries and Further Sources

As for the relation of the *Mekhalāṭīkā* and the *Dohākoṣaṭīkā*, it seems that they are in quite a close relation. Since large portions of those two commentaries very much overlap, I assume that the *Mekhalāṭīkā* simply adopted most parts of the *Dohākoṣaṭīkā*. Further, I assume the *Dohākoṣaṭīkā*, since

³⁵⁸See II.2.5.2: 'The Tibetan Translators of Kṛṣṇacaryā works' and their relation to the bKa' brgyudpas'

it is, most of the time, the more elaborated version, offering better readings and being the oldest primary source, to be older and thus the model for the *Mekhalāṭīkā*. Though it can of course not be decided with certainty which version has been model for the others, i.e. which intermediate steps in textual development have been lost or not found yet, the overall relation of the works leaves the impression that the *Dohākoṣaṭīkā* was the source for the *Mekhalāṭīkā*. The fact that there is no Tibetan translation for the *Mekhalāṭīkā* might also give some support for this theory.

Citations of Kṛṣṇacaryā's Song-poems

Another important fact is the citations from Kṛṣṇayaryā's *Dohākoṣa* within other works. Two are of main importance: the first is the *Caryākoṣagī-tivṛtti*, which will be discussed in the next paragraph, and the second is the *Subhāṣitasamgraha*,³⁵⁹ in which a number of his verses are quoted, showing that Kṛṣṇayaryā's *Dohākoṣa* was already known around the middle or late eleventh century or earlier. How exactly those quotations might be judged in view of the popularity of Kṛṣṇacaryā as a figure of religious importance remains in doubt, since—and this seems to be a general observation—the authorship of any collection attributed to a *siddha* remains questionable. That the collection itself had at least some kind of popularity in contrast to other collections of this genre appears to be rather certain by the fact that we find several sources of commentarial traditions in both Sanskrit and Tibetan, and that a number of these songs are, moreover, quoted in two other collections. This fact makes the song-poems attributed to Kṛṣṇacaryā certainly among the most outstanding in terms of their reception compared to other dohā-writings. Of course anyone who knows the situation in primary Indian materials is likely to remain cautious in using superlatives. Too much material is lost or remains unexplored, waiting for discovery. This however

³⁵⁹As for the verses appearing in this work See: BENDALL 1903/04: 245-265.

does not—at least not until more material may come to light—diminish the (relatively) high quantity of Kṛṣṇacaryā’s song-poems in other sources.

Indigenous Tibetan Commentary

There is yet another commentary on Kṛṣṇacaryā’s *Dohākoṣa*, which is contained within the collected writings of Tāranātha, who is undoubtedly one of the Tibetan authors with regard to the Indian siddhas in general and for Kṛṣṇacaryā in particular. The work is called: *Grub chen nag po spyod pa’i do ha’i ‘grel pa zab don lde mig* – “The Commentary on the Treasury of Rhyming Couplets of the Mahāsiddha Kṛṣṇacaryā—The Key [to its] Meaning”.³⁶⁰

2.2.2 *Caryākoṣagītis* and the *Kāṇhapā Doha Thorbu*

The **Caryākoṣagītvṛtti* is a collection consisting of fifty songs.³⁶¹ For an outline of the whole work, background information, and a translation of the songs themselves one may refer to the edition of³⁶² are attributed to Kṛṣṇacaryā. Besides that, about half of his *Dohākoṣa* is cited³⁶³ within this work, which clearly underlines Kṛṣṇacaryā’s importance for this work.³⁶⁴ The work itself,

³⁶⁰For further bibliographical references, See the Appendix II. Unfortunately, the text was just recently found by me and could thus not be included into the edition. ³⁶¹For an outline of the whole work, background information, and a translation of the songs themselves one may refer to the edition of KVAERNE 1977. ³⁶²Cf. KVAERNE 1977: 4. ³⁶³The verses from Kṛṣṇacaryā’s *Dohākoṣa* being quoted are: 1, 2, 6, 9, 12, 14, 15, 16, 17, 22, 25, 26, 28 and 30. This makes 14 out of 32 verses being cited. ³⁶⁴It should be noted that some think the songs contained in the **Caryākoṣagītvṛtti* are not from the Kṛṣṇacaryā who composed the *Dohākoṣa*, Cf. SNELGROVE 1959: 14n4. “The songs on early Bengali may belong to the eleventh century while the *dohās* in Apabhraṃśa are likely to be earlier. The language appears in the same stage as the few verses that appear in the *Hevajratantra*, and there is no reason for assuming that the Old Bengali verses and the *dohās* are by the same Kṛṣṇa.” The very fact that there is a commentary on the songs of Kṛṣṇa (*Kāṇha pa’i do ha thorbu*) by Jetsün Tāranātha might, however, suggest the opposite.

or rather the interpretation of the songs, is basically identical with the content as it is explained in the two commentaries on Kṛṣṇacaryā's *Dohākoṣa*. It also makes frequent use of quotes from the *Hevajratantra*, as well as from other textual circles, being predominantly *tantric*,³⁶⁵ while almost every song is interpreted in the light of sexual Yoga. Special attention has been given by Munidatta to concepts such the 'four joys',³⁶⁶ the flow of energy within the three main inner channels, and the like. Actually, the *Dohākoṣa*, like the *Caryākoṣagīti*, could, according to its commentaries, even be understood as a means to teach such practices.

Of course, many scholars have written about the differentiation of *dohā*, *vajra*- and *caryāgīti*³⁶⁷ and it is true that those collections differ in style and language. Especially, the "pictures" being made use of³⁶⁸ in the *Caryākoṣagīti* have a very folkloric touch and the content which—according to Munidatta—is taught by them is certainly less obvious than in the *Dohākoṣa*. Neverthe-

³⁶⁵A preliminary list is given in KVAERNE 1977: 19. ³⁶⁶The four joys, in order, are: *ānanda* (joy), *paramānanda* (great joy), *viramānanda* (the joy of cessation) and *sahajānanda* (the joy of the innate). The group-members of each of these different concepts may not always be found in the same successive stage but can also be arranged differently according to each *tantric* or literary corpus. This is particularly the case for the third and fourth joy. It is perhaps not surprising that the *sahajānanda* is of particular importance for this commentarial work, keeping in the mind the strong emphasis that is one of the main characteristics attributed to the *dohā*-writings and their authors. The four joys are a concept often observed in Buddhist *tantric* literature, being incorporated into different stages of *tantric* practice and interrelated with other features and concepts that show a similar (fourfold) successive character. Thus the four successive joys can for example be interrelated with the four bodies of a Buddha (*nirṇāṇa*-, *saṃbhoga*-, *dharma*- and *svabhāvikakāya*); the seed-syllables, which are related to the different *cakras* (head, throat, heart, navel) in the body; with the consecrations (*abhiṣeka*); the seals (*mudrā*); the moments (*kṣana*) and even philosophical schools etc. An explanation of the series of joys is for example found in the introductory section of the *Hevajratantra*, See: SNELL-GROVE 1959: 34. ³⁶⁷See I.1.1: 'Dohākoṣa, Caryāgītis and "Short verses"' ³⁶⁸For a table describing the pictures and how those are understood by the commentator Cf. KVAERNE 1977: ch. 5.

less, the differences are not great enough to classify those collections as being different in genre, as is, it seems, intended or suggested within the secondary literature.³⁶⁹

The work itself, even though an edition has been produced by Kvaerne in 1977, certainly deserves more study and definitely requires a new edition,³⁷⁰ despite the fact that the commentary has never been comprehensively studied and translated.

With the *Kāṇhapä Doha Thorbu* (*Kāṇha pa'i do ha thor bu*) by Jetsün Tāranātha, we have yet another commentary for the song-poems of Kṛṣṇacaryā. Tāranātha, however, only comments upon those song-poems attributed to Kāṇha. This text (like his commentary on Kṛṣṇacaryā's *Dohākoṣa*) has never—to my knowledge—been edited, studied or translated. Thus there is another piece waiting for closer investigation as concerns the study of the sub-genre *caryāgīti* in general and the study of the interesting relation of Kṛṣṇacaryā and Tāranātha in particular.

2.3 The *Doha mDzod-brgyad* and the *rGyangzhung*

2.3.1 *Doha mDzod-brgyad*

This work, containing songs attributed to eight of the *Mahāsid-dhas*, became popular within the Bka'-brgyud lineages no later than the sixteenth century, but, given the authority accorded to

³⁶⁹ibid. ³⁷⁰Materials not extant in Kvaerne's are the MSS found in: MOUDUD 1992; NGMCP E 28964; E 1486/2 (private coll. Manabajra Bajracharya); DH 336 (Nagoya Buddhist Library) and in the Catalogue of the IASWR. Tibetan versions: T: 2293; G: 1147; O: 3141; *snar thang* (*bstan 'gyur*), ff.162r-215r (pp.324-429). Vol. 49.

it, we must assume it to have been in circulation much earlier. Although I have not yet been able to establish the early textual history of the collection, its colophons explicitly associate it with the 12th-century adept and translator Vairocanavajra. Given the “subitist” tendencies that characterize the collection, it seems possible that it was compiled in the circle of one of Vairocanavajra’s well-known Tibetan associates, the controversial Bla-ma Zhang G.yu-brag-pa Brtson-’grus-grags (1123–93), though this is pure speculation.³⁷¹

The *Doha mDzod-brgyad* is a collection of eight different song-poems, among which the one attributed to Kāṇha, shares roughly a fifth with the (original) *Dohākoṣa*.³⁷² The whole completer title of the *mDzod-brgyad* is

*Do ha mdzod brgyad ces bya ba phyag rgya chen po’i man ngag
gsal bar ston pa’i gzhung*

Texts Teaching Clearly the Instructions on the Great Seal, called
*The Eight Dohākoṣas*³⁷³

The collection itself is one of the texts of the *Mahāmudrā* doctrine in the Nyingma and Drupka bKa’ brgyud, and general popular within the bKa’

³⁷¹Cf. KAPSTEIN 2015: 293. This observation is not supported, however, by two short interviews with two Rinpoches from the Karma bKa’ brgyud and the Nedo bKa’ brgyud in spring and autumn 2017, respectively. The first encounter was with Lama Jigme Rinpoche, who was sent by the late 16th Karmapa to France where since then he has been the abbot of a monastery called Dagpo bKa’ brgyud Ling. Venerable Nedo Kuchung Rinpoche is the sixth reincarnation of the Nedo Kuchung lineage, head of the Nedo bKa’ brgyud, with his seat in Rumtek, Sikkim, India. Neither of them were aware of the existence of such a collection arranged by Marpa Lotsawa. ³⁷²See KAPSTEIN 2015: 298. ³⁷³In: *dkar rnying gi skyes chen du ma’i phyag rdzogs kyi gdams ngag gnad bsdus nyer mkho rin po che’i gter mdzod* (rtsibs ri’i par ma): Vol. 4: 1-47. Another text of almost the same title *do ha mdzod ces bya ba phyag rgya chen po’i man ngag* is found in: *nges don phyag chen rgya gzhung dang bod gzhung*: Vol. 3: 173-179. Both are available via TBRC under the titles given here.

brgyudpa sects³⁷⁴ from the twelfth century onwards. It is thus a relatively early example of a clear linking of the *Mahāmudrā* doctrine and the *dohā* as a means of their transmission within the bKa' brgyud sect.³⁷⁵ It is organized together with what is usually the content of mahāmudrā, such as Nāro chos dug, instructions from other bKa' brgyudpa lineage masters, etc. It consist of eight songs attributed to six authors:

1. Saraha
2. Vīrupa
3. Tilopa
4. Kṛṣṇacaryā (here named Kṛṣṇapa)
5. Matiripa
6. Tilopa
7. Nāropa/Jñānasiddhi
8. Matiripa

The first four are—according to the colophons—translated by the famous Vairocana vajra, and the latter four by Marpa Chos-kyi Blo-gros. The songs themselves describe the successive stages and aspects of *Mahāmudrā* meditation and thus can be taken as different practice outlines and condensed presentations of the view on *Mahāmudrā*, matching the often controversially discussed approaches found in the bKa' brgyud school.

³⁷⁴This observation could—at least according to my own investigation—not be confirmed.

³⁷⁵Cf. KAPSTEIN 2015: 293.

2.3.2 *rGya-gzhung*

The *rGya-gzhung* (*phyag rgya chen po'i rgya gzhung*), is itself a collection of a rather specific kind and purpose.³⁷⁶ It is meant to be a collection of Indian *mahāmudrā* works, and contains a great number of *dohās*. This collection is valuable not only with respect to Kṛṣṇacaryā, since it contains four very short song-poems attributed to him, but also since it appears to be an organised collection of *mahāmudra* materials that allows one to gain some understanding of the textual foundation for *mahāmudrā* as it has been preserved in this Tibetan lineage. It's organization within larger collections also shows that *dohā* had gained an authoritative status. The four songs, besides the *Dohākoṣa* of Kṛṣṇacaryā and its *ṭikā*, being preserved therein are:

- ***rdo rje'i glu - Vajragīti*** (A Vajra-Song)
References: *khrid mdzod*: Vol. III, pp. 110-112.; *karmapa gsung 'bum*: Vol. IV, pp. 27-28.; O: 3139; G: 1145; T: 2291.
- ***tshigs su bcad pa lnga pa, *Pañcasārgagāthā*** (Five Verses)
References: *khrid mdzod*: Vol. II, pp. 687-688.; *karmapa gsung 'bum*: Vol. III, pp. 377-378.
- ***'brel med kyi lta ba, *Asaṃbandhadṛṣṭi*** (The View of Non-Fixation)
References: Vol.III, pp. 178-179.; Vol. IV, pp. 98-99.
- ***dpyid kyi thig le do ha mdzod kyi glu - *Vasantatīlakadohāgīti***
(The Ornament of Spring *Dohā*-Song)
References: *khrid mdzod*: Vol. III, pp. 115-116.; *karmapa gsung 'bum*: IV, pp. 31-32; G: 1184; O: 3179; T: 2351; ed. SĀṆKṚTYAYĀNA 1957:

³⁷⁶On a study of the *rGya-gzhung* as a corpus See: MATHES 2011. It has been incorporated not only into the *Khrid-mdzod* (Cf. I.2.1.n118.), but has also been incorporated into a later collection called *Phyag rgya chen po'i rgya gzhung dang bod gzhung*, as well associated with the 7th Karmapa.

297-303. This text is further found in the *Saraha gsung rnam*s: Vol ra, pp. 423-424.

- *rlung gi de nyid kyi do ha'i glu*, **Vāyutattvadohāgītikā* (The *Dohā*-song on the Reality of Wind)

References: *khrid mdzod*: Vol.III, pp: 130-131.; *karmapa gsung 'bum*: IV, pp. 47-49; T: 2350

A transcription (or where possible a draft edition) together with a tentative translation of the short songs is found in Appendix III. I have done those in order to find further evidence and support for Kṛṣṇacaryā's *Dohākoṣa*. But apart from a few commonly used pictures, such as that of "the flower" and some general elements of *sādhana* (particularly in the first two songs listed, as well as in the *Ornament of Spring Dohā-Song*), there are—at least according to my own understanding of those short songs—o special elements or features important for the understanding of the *Dohākoṣa*. That, being of course pure speculation, might point towards a different Kṛṣṇa(s) as author(s) of those four song-poems.

The **Asaṃbandhadṛṣṭi* and the **Vāyutattvadohāgītikā* could—according to my definition of the *dohā* and inasmuch as they are not characterised by (hidden) teaching elements of *tantric* practice—also be understood as being something else than a *dohā*. The sad and hopeless tone about *saṃsāra*, as well as the dreary and grieving feeling of the chorus lines, makes one think of some other poetic writings known in Tibet, such as some of the lines one knows from various songs designated *rgyang-'bod* (Calling or crying out for someone) or the like. Their purpose seems to be focused on creating awareness about the futility of all aims in cyclic existence, or the pointlessness of any worldly ambition, rather than displaying *tantric* teaching elements, which is a feature present in all the Buddhist *dohā* composed and preserved in Indian language.

Hence, it will need certainly need more and broader textual analysis to clas-

sify in which way or if such songs belong to the same genre or yet another genre should be distinguished.

2.4 Other Works Attributed to Kṛṣṇacaryā

Besides his famous collections of *dohās* including the various formats, collections, commentaries and “short songs” belonging to this genre, there are a great number of other texts attributed to Kṛṣṇacaryā.

The three most famous are the *Yogaratanmālā*,³⁷⁷ one of the two major commentaries on the *Hevajratāntra*, the *Vasantatilakā* together with its commentaries,³⁷⁸ and of course the song-poems in the **Caryākoṣagītvṛtti*.

In the *Tangyur*³⁷⁹ there are, besides those mentioned above, quite a number of texts associated with Cakrasaṃvara and Hevajra literature, of which Kṛṣṇacaryā is one of the main figures involved in its transmissions. Of particular interest to me, it appeared there are also eight texts associated with the Buddhist deity Gaṇapatimahārakta, a Buddhist aspect of Gaṇeśa, who also appears in the *maṇḍala* of Cakrasaṃvara.

The fact that Tāranātha commented primarily on the works associated with his *dohā*-writings and Saṃvara, together with the sheer amount of associated writings and commentaries on them, supports the idea that they might be the most crucial in the study of Kṛṣṇacaryā.³⁸⁰ Also it implies, and this is a

³⁷⁷First edited by SNELGROVE 1959; and later translated by FARROW AND MENON 1992. The second and perhaps even more important commentary attributed to Kāṇha seems to be highly dependent on or at least influenced by another major commentary on this cycle, the *Muktāvalī* by Ratnākaraśānti. ³⁷⁸Vasantatilaka of Caryāvratī Śrīkṛṣṇācārya with commentary Rahasyadīpikā by Vanaratna. Samdong Rinpoche, Vrajvallabh Dwivedi (eds.) In: *Rare Buddhist texts series*. Sarnath, Vārāṇasī: Central Institute of Higher Tibetan Studies. 1987- ; 7. ³⁷⁹See ROBINSON 1979 and the Appendices II.; See also TEMPLEMEN 1989: 142-146. ³⁸⁰Cf. TEMPLEMEN 1989: 45-50.

rather important fact which at one may be supported by textual evidences, that the works commented upon are all coming from the same individual.

This focus on the works of Cakrasaṃvara is also reflected in Tāranātha's life story about Kṛṣṇacaryā, in which a number of his works are associated with a prophecy of Heruka about Kṛṣṇacaryā.

by means of your effulgence, you illuminate the six kinds of works,
etc.³⁸¹

There are different ways in which the six works are listed. However, Tāranātha mentions them in the following way:

empowerment ritual, sādhana, the fire oblations,³⁸² the *Vasantatilaka*, the *four stages* and the *secret tattva*,³⁸³ which are said to be the six.³⁸⁴

Further, this investigation supports the bibliographical and historical information according to which the Kṛṣṇacaryās are associated with the transmission of Karmamudrā,³⁸⁵ the practice of clear light (Skt. *prabhāsvara*, Tib. *'od gsal*) according to the Saṃvara tradition, and with the practice of Caṇḍālī (Tib. *gtum mo*) according to the Hevajra tradition. I have not tried

³⁸¹cf. ibd. 45. ³⁸²Those three points may refer to several texts. However, corresponding texts for the points 'sādhana' and 'fire oblations' are found in Appendix I, in the section of works listed in the Bstan-'gyur, numbers 1-3, and in the contextualized organisation preceding the main list. ³⁸³The *Vasantatilaka*, the *Four stages* (Skt. *Caturthakrama*) and the *Secret tattva* (Skt. *Guhyatattvapraśāsa*) are found in Appendix I, in the section of works listed in the Bstan-'gyur, numbers four to six. Not accidentally, we also find a commentary written by Tāranātha on each of those works. 355cg. ibd. 46. There also exists a short work that summarizes these six points. See Appendix I, in the section of works listed in the Bstan-'gyur, number seventy-five. ³⁸⁴Cf. ibd. 46. ibd. 46. There also exists a short work that summarizes these six points. See Appendix I, in the section of works listed in the Bstan-'gyur, number seventy-five. ³⁸⁵See TEMPLEMEN 1983: 25.

to associate any of the works given below with any particular Kṛṣṇa. However, though differentiations are not usually made with respect to Kṛṣṇacaryā in most of the literature, one might differentiate and suspect that the latter works on Hevajra are more likely to be associated with Kṛṣṇacaryā the Younger, while the *dohā*-writings and the texts associated with Saṃvara are to be associated with Kṛṣṇacaryā the Elder.

A detailed list of his writings can be found in the Appendices I. Here is a brief overview of the writings in general:

1. There are *nine* texts on the Saṃvara aspect, including two canonical commentaries, one commentary by Vanaratna (4Ca) and three by Tāranātha (4cb, 5C, 6Cb) which make in total *fifteen* texts.
2. There are *eight* texts related to Hevajra³⁸⁶.
3. There are texts about various deities and related textual transmissions: Pratisāra, Guhyasamāja and Vajrasattva (two texts).
4. There are works on the following female deities:
Buddha-Ḍākinī³⁸⁷, Mahāmāyā, Ekajati, Kurukullā, and Vajraḍākinī.

³⁸⁶In the *rJe btsun tāranātha'i gsung 'bum*. Dzamthang edition there are a few commentaries on the Hevajra literature. Surprisingly, none of them seems to refer to one of the texts associated with Kṛṣṇacaryā, which may hint to the fact that for Tāranātha, the Kṛṣṇacaryā concerned would be Kṛṣṇacaryā the Elder, while the one connected to Hevajra and author of the *Yogaratnamālā* would be Kṛṣṇacaryā the Younger, and not the one that Tāranātha was mainly concerned with. ³⁸⁷A headword subsuming this deity is Tibetan *mkha' 'gro sde lnga*, since the Buddha-Ḍākinī is listed as one among five kinds of Ḍākinīs, each of them belongs to one of the five Buddha-families *vajra*, *ratna*, *padma*, *karma*, and *buddha*. See also TBRC Resource ID: T1AT298; A text referring to the topic, the *Rigs lnga mkha' 'gro'i bstod pa*. This however appears to me a text more likely to be connected to a Tibetan classification. It is found under G: 518; O: 2510; T: 1638.

5. There are works on the following wrathful deities:
Yamāntaka (4 works), Guhyapativajrapāṇi (2 works), Mahākālā, Gaṇapatimahārakta³⁸⁸ (8 works, including the most crucial parts for the practices of a deity.), and Vaiśravaṇa (1 text).
6. There are number of ritual and offerings texts, including the topics: *bali* - food-offerings, inaugurations (*rab gnas*) (2 works), holy sites (in this case *stūpa*), death (2 works), (*gaṇacakra*) – *tantric* feats (3 works).
7. Further, there are yet a few miscellaneous writings, which include the following titles: *Sāmānyadharmacaryā* (The Practice of Phenomena as Equal), *Saptaparvavidhi* (The Rule of the Seven Knots), *Asambandhadriṣṭi* (The View of Free from All Fetters), *Mahāyānamelāyanapradīpa* (The Light of Uniting with the Mahāyāna), *Mahādhunḍhanamūla* (The Root for Thorough Investigation), *Jihmasaraṭīkaraṇopadeśa* (Instructions on Straightening what us Crooked), *Madhyamakapratīyasamutpada* (Dependent Arising according to Madhyamaka), *Kāyaparikṣabhāvanakrama* (Stages of Meditating on a Wounded Body), and *Samādhisambhāraparivarta* (Section on Accumulation of Concentration).
8. There are two texts on *yantra-yoga*³⁸⁹: *Rathacakraṇcādaśayantra* and *Caṇḍālyekadaśayantra*.

In the *rGya-gzhung*, the collection of the seventh Karmapa, we additionally

³⁸⁸Gaṇeśa as a Buddhist deity, is generally referred to as Gaṇapati Mahārakta – “The great Red One, Leader of the Troops” (*tsog gi dag^{for} tshogs kyi bdag po mar chen*) a deity appearing in connection to *Cakrasaṃvaratantra*. See also: Jeff Watt, “Buddhist Deity: Ganapati, Maharakta,” Himalayan Art, accessed November 11, 2017, <https://www.himalayanart.org/search/set.cfm?setID=1412>. ³⁸⁹The Tibetan expression for yantra is *‘khrul ‘khor* and the context is that of *rtsa rlung ‘khrul ‘khor*, which in English might be rendered most meaningfully as the movements of wind and energies. The set of six practices of Nāropa (*nāro chos drug*) and Nīgurma (*nīgu chos drug*), the six-limbed yoga (*sbyor ba yan lag drug pa*), and the practices of *lus sbyong*, might be taken as belonging to the category of *‘khrul ‘khor*.

find two texts ascribed to Kāṇha, the first of which could not be found elsewhere by me, the second of which is doubtful regarding its authorship as given in the *Bstan-'gyur*, and which seems not to be recognised so far:

- *tshigs su bcad pa lnga pa*: Vol. II, pp. 687-688. The complete title is given as: *slob dpon nag po pas mdzad pa'i tshigs su bcad pa lnga pa*
- *'brel med kyi lta ba*, **Asaṃbandhadṛṣṭi*: Vol.III, pp. 178-179. The complete title is given as: *slob dpon nag po pa'i gsung 'brel med kyi lta ba*. This title is also found in the *bstan 'gyur* Tohoku: 2437; Otani: 3215. In the *rGya gzhung* one finds the same title again (Vol. III, pp. 151-168; T: 2428), but ascribed to an author named Kāmpala. *slob dpon nā ro pa'i glu gnyis dang* [**nag po pa'i rdo rje'i glu gnyis dang*] *shānta de was mdzad pa'i lhan cig skyes pa'i glu bcas*: This title is not contained in any of the *dkar chags*, but within the main body of the text we find the addition as here marked with the asteriscus: Vol. III, pp. 110-112.

Further, there are two *dohā*, which are said to follow the transmission of Kāṇha:

- *slob dpon nag po pa nas rgyud pa'i sa ra ha'i gsung dpyin(/d) kyi thig le'i do ha mdzod kyi glu*, **Grīṣmabindudohāgītikā* (A Song of a Treasury of *Dohās* on the Drop of Enjoyment): This song is performed by Saraha, but comes from the transmission of Kāṇha: Vol.III, pp. 115-116. This text is further found in the *Saraha gsung rnam*s: Vol ra, pp. 423-424.
- *slob dpon nag po pa nas rgyud pa ma hi pa'i gsung rlung gi de nyid kyi do ha'i glu*, **Vāyutattvadohāgītikā* (The *Dohā*-song on the Reality of Wind): This song is performed by Mahipa, but coming from the transmission of Kāṇha: Vol.III, pp: 130-131. This song is also found in the *bstan 'gyur* Tohoku: 2350.

2.5 Important Historic Figures

The following subsections will introduce some of the important figures involved in the transmission of Kṛṣṇayaryā's works.

2.5.1 The commentator Amṛtavajra

There is almost no historical and biographical information about the commentator Amṛtavajra. As for his commentary on Kṛṣṇacaryā's *Dohākoṣa*, we are only informed by *Tāranātha's Life of Kṛṣṇacaryā* and *The Seven Instruction Lineages* that Amṛtavajra is a lineal descendant of Kṛṣṇacaryā in the transmission of the i.³⁹⁰ In *The Seven Instruction Lineages* he consequently is mentioned as being in the transmission lineage related to *Karmamudrā*.³⁹¹

Due to the Tibetan renderings of his name, two alternate forms of his name are reported. Āmitavajra and Amithābhavajra are the two names found in connection to the commentary on Kṛṣṇacaryā's *Dohākoṣa*.³⁹² Under the name Āmitavajra can be found another work in the *Tangyur*, the '*Khor lo sdom pa'i lhan cig skyes pa'i de kho na nyid snang ba - *Śrīcakrasaṃvarasahajattvāloka* – "The Illumination of the Innate Nature of the Glorious Cakrasaṃvara".³⁹³ This text is however not connected to Kṛṣṇacaryā directly; it is another commentary on one of his works. Nevertheless, it seems clear that the commentator Amṛtavajra is primarily connected to Kṛṣṇacaryā

³⁹⁰ See TEMPLEMEN 1989: 83, n186. ³⁹¹ See TEMPLEMEN 1983: 25. ³⁹² For the first See CHATTOPADHYAYA 1990: 305. The second is found in the B group of Tibetan translations in the colophons of the *snar thang*, one of the *Peking editions* of the *Tangyur* and the *rgya gzhung*. Those names are back-translations of the Tibetan *dpag med rdo rje* and '*od dpag med rdo rje*. Those alternations can be easily explained according to the similarities of the Sanskrit *Amṛta* and *Amita*, while the alternation of *Amita* and *Amitābha* is easily explained on account of Tibetan, where simply the syllable '*od* needed to be added, which can easily happen due to some scribe naturally assuming that *dpag med* is mistaken for '*od dpag med*. ³⁹³G: 221; O: 2219; T: 1504.

and the lineage of the *caryāpas*. The following quotes may indicate his role within the transmissions of Kṛṣṇacaryā's teachings, which seems to be primarily that of the *dohā* and the transmission according to the *caryāpa* sect.

According to the Indian lineages in all of the Tibetan *dohā* accounts, the lineage-holder of all the teachings is mNga'-bdag Maitripā, an incarnation of the ācārya Kṛṣṇācārya, so it is said, and the 'Chief Blazer' is explained as also being none other than Kṛṣṇācārya. As has been said by none other than the ācārya Amitavajra, [...] ³⁹⁴ [and related instructions, in the following case that on *karma mudra*]

She, the dancing girl, gave instruction to Mahāpadmavajra, he to Anangavajra "pigpen", he to the middle Padmavajra known as "Lotus", he to the middle Indrabhūti, he to Jālandhari, he to Kṛṣṇacari, he to Kalyānanātha, he to Amitavajra and he to Kusalabhadra. [...] ³⁹⁵

Amṛtavajra aka Amitavajra is closely associated with Kṛṣṇacaryā and the transmission of the *dohā*. As for the period of Amṛtavajra, he belongs to the later period of *tantrism*, as is visible from the numerous quotations and citations from the *Kālācakratantra* and its commentarial and explanatory traditions, which did not become common sources to quote before the middle of the twelfth century.

³⁹⁴Cf. TEMPLEMEN 1989: 83. ³⁹⁵This quotation is taken from Tāranāthas discription of "the transmission lineage on *karma mudra*", the third lineage described in his work *The Seven Instruction Lineages*, See TEMPLEMEN 1985: 25,26. It seems likely that - according to the content of the *dohā* that the teachings on *karma mudra* as the content of the *dohā* themselves.

2.5.2 The Tibetan Translators of Kṛṣṇacaryā's works' and their relation to the bKa' brgyud pa

Evidently, there is a strong connection between the bKa' brgyud school and the writings of the *siddhas*, which is owed to the transmission of their main doctrine, namely that of *Mahāmudrā* – the Great Seal,³⁹⁶ as well of the writings associated with the *tantric* deity *Cakrasaṃvara*.

Consequently, it is not at all surprising that Kṛṣṇacaryā's writings—being strongly associated with those main doctrines or practices—have been kept, translated and elaborated upon within the bKa' brgyud lineage. The following two paragraphs exemplify this with two examples associated with two of Kṛṣṇacaryā's perhaps most famous scriptures, the *Vasantatilakā* and his *Dohākoṣa*.

As can be deduced from the activities of Go Lotsāwa, Zhalu Lotsawa and the seventh Karmapa, these three and their relation are the likely to be the reason for the translation of Amṛtavajra's commentary into Tibetan.

Go Lotsāwa Zhonnu Pel and Vanaratna

Go Lotsāwa Zhonnu Pel (1392-1481)³⁹⁷ is most famous for his *Blue Annals*, however, he was not only teacher to the seventh Karmapa, but also student to the famous Indian Paṇḍita Vanaratna (1384-1468), to whom he served

³⁹⁶Cf. TEMPLEMEN 1989: 83. here appears to be a strong connection between Kṛṣṇacaryā, the one having composed the dohā, and the bKa' brgyud sect, since the primary figure of the *Mahāmudrā* transmission into this very school was no other than Advayavajra aka Maitripā, who was—according to traditional Tibetan accounts—the reincarnation of Kṛṣṇacaryā. ³⁹⁷For the complete biography of his I would like to refer to: Samten Chhoshpel, “Go Lotsāwa Zhonnu Pel,” Treasury of Lives, accessed September 08, 2017, <http://treasuryoflives.org/biographies/view/Go-Lotsawa-Zhonnu-Pel/5500>. From there the basic references and outline of his life are obtained. See also: TBRC P318.

as a translator and from whom he obtained the transmission of the highest *yogatantras* (Tib. *bla med kyi rgyud sde*).³⁹⁸ These relations might also serve to explain the later emphasis of the seventh Karmapa's works and activities regarding the Indian transmissions, as it was one of his main teachers Go Lotsāwa Zhonnu Pel who first translated Vanaratna's own commentary on Kṛṣṇacaryā's *Vasantatilakā*³⁹⁹ – a commentarial work on the deity Cakrasaṃvara—into Tibetan..

Zhalu Lotsawa Chokyong Zangpo and the seventh Karmapa Chödrak Gyatso

Two important figures in the transmission of Kṛṣṇacaryā's texts and here in particular of his Treasury of Rhyming Couplets are the 7th Karmapa Chödrak Gyatso and the famous translator Zhalu Lotsawa Chokyong Zangpo (1441-1527).⁴⁰⁰ It was Chokyong Zangpo who translated the commentary associated with Amṛtavajra into Tibetan, and it seems to be relatively certain that this translation was done following the request of the seventh Karmapa, as can be proven by the colophon of one of the Tibetan translations from the Peking edition of the Tangyur.⁴⁰¹ Maybe it was due to the activity of the seventh Karmapa in compiling the *rGya-gzhung*, his relation to Chokyong Zangpo and the influences of one of his main teachers Go Lotsāwa, that the Tibetan translation of Kṛṣṇacaryā's *Dohākoṣa* found its way into the Bstan-'gyur, possibly originally compiled for the purpose of being included

³⁹⁸Cf. TBRC, accessed September 08, 2017, <https://www.tbrc.org/P318>.

³⁹⁹'Vasantatilaka of Caryāvratī Śrīkṛṣṇācārya with commentary Rahasyadīpikā by Vanaratna'. Samdong Rinpoche, Vrajvallabh Dwivedi (eds.) In: *Rare Buddhist texts series*. Sarnath, Vārāṇasī: Central Institute of Higher Tibetan Studies. 1987- ; 7.

⁴⁰⁰For the complete biography of his I would like to refer to: Thinlay Gyatso, "Chokyong Zangpo," Treasury of Lives, accessed September 07, 2017, <http://treasuryoflives.org/biographies/view/Chokyong-Zangpo/11285>. From there the basic references and outline of his life are obtained. See also: TBRC P856. ⁴⁰¹Cf. Tib.: *rgyal ba'i dbang po karma pa'i sprul sku bdun pa'i zhal mnga' bka'i bskul ba bzhin*.

in the rGya-gzhung. The date and place of translation as obtained from the aforementioned colophon was either 1490 or 1502 in the monastery Dratang (Tib. *grwa thang*). This became Chokyong Zangpo's residence after 1496, which makes the later of the two possible dates the preferable.

2.5.3 Tāranātha and Kṛṣṇacaryā

Following those great masters, whose profession, knowledge and transmission was closely connected to Sanskrit, as for the Indian transmission and Kṛṣṇacaryā in particular, it is Tāranātha (1575—1634),⁴⁰² who—beyond any comparison—unites these attributes.

According to Templemen

Tāranātha's deep interest in Kṛṣṇacārya and his teachings extend beyond biography. There exist in Tāranātha's Collected Works not only the above mentioned works on Cakrasaṃvara according to the system of Kṛṣṇacārya, but a commentary on his dohā songs, a work on the four krāmas and an explicatory text on Vasantatilaka according to Kṛṣṇacārya's system, among many others.⁴⁰³

Not only has he commented upon five texts of Kṛṣṇacaryā's, but the first two of those listed below can be expected to be vital in the study of his *Dohā*-writings.

- *Doha'i 'grel pa*: Commentary on Kṛṣṇacaryā's *Dohākoṣa*
- *Doha thor bu*: Commentary on Kṛṣṇacaryā's Performance Songs as extracted from the **Caryākoṣagītikavṛttināma*

⁴⁰²Also known as Kun-dga' sNying-po or Jo-nang rje-btsun Tāranātha, on whom due to his importance and fame, I do not feel the need to further elaborate. See also: TBRC Resource ID: P1428; See also: Cyrus Stearns, "Tāranātha," Treasury of Lives, accessed November 07, 2017, <http://treasuryoflives.org/biographies/view/Taranata/2712>. ⁴⁰³Cf. Templemen 1989: x-xi.

- *dPyid thig gi 'grel pa nges gsang rgya mtsho 'i snying po*: Commentary on the Vasantatilaka of Kṛṣṇacaryā
- *gSang ba'i de kho na nyid rab tu gsal ba'i 'grel pa dgongs pa rab*: A commentary on the *Guhyatattvaparakāśa* of Kṛṣṇacaryā
- *dPal rim pa bzhi pa'i gzhung gi 'grel chen gsang ba rab gsal*: Commentary on the *Caturthakrama* of Kṛṣṇacaryā

. He further wrote the most extensive hagiography (Tib. *rnam thar*) known for Kṛṣṇacaryā,⁴⁰⁴ and it is undoubtedly the case that his works remain crucial in approaching not only Kṛṣṇacaryā, but also the traditions and transmission represented by him.

It is therefore not at all surprising that Tāranātha himself is considered to be a reincarnation of Kṛṣṇacaryā.⁴⁰⁵ And as I suspect, he may be considered a reincarnation of the Kṛṣṇacaryā the Elder, the one associated with the dohā-writings and the transmission of Saṃvara, being exactly those works commented upon by Tāranātha.

⁴⁰⁴See TEMPLEMEN 1989 for a translation, accompanied with helpful annotations.

⁴⁰⁵Tāranātha was recognized by Khenchen Lungrik Gyatso as the rebirth of Kṛṣṇacaryā and Jetsun Kunga Drolchok, who in turn was himself considered a reincarnation of Kṛṣṇacaryā and who was the teacher of Khenchen Lungrik Gyatso. See Cyrus Stearns, “Tāranātha,” *Treasury of Lives*, accessed November 07, 2017, <http://treasuryoflives.org/biographies/view/Taranata/2712>; and Cyrus Stearns, “Kunga Drolchok,” *Treasury of Lives*, accessed November 06, 2017, <http://treasuryoflives.org/biographies/view/Jetsun-Kunga-Drolchok/4085>.

Part III

Kāṇhapādasya Dohākoṣaṭīke -
Edition

Introductory Remarks and technical Notes

The critical edition and its sources are organized in paragraphs ("§"). Each paragraph is corresponding to one root verse, which is for a better visual overview printed in bold. Each paragraph, i.e. root verse, has three sub-points, i.e. paragraphs *1.1.*; *1.2.*; and *2.* Those are representing the two commentaries the *Dohākoṣaṭīkā* (*1.1.*) and the *Mekhalāṭīkā* (*2.*), the first of which is accompanied by the Tibetan translation (*1.2.*). The beginning of a new paragraph is indicated by an indention, while the according paragraph is printed in the right or respectively left margin. Hence the organisation is as follows:

§ 1 = **Root verse One**

§ 1.1.1. = *Dohākoṣaṭīkā*

§ 1.1.2. = *Tibetan* (Tibetan translation of the *Dohākoṣaṭīkā*)

§ 1.2. = *Mekhalāṭīkā*

§ 2 = **Root verse**

§ 2.1.1. = *Dohākoṣaṭīkā*

§ 2.1.2. = *Tibetan* (Tibetan translation of the *Dohākoṣaṭīkā*)

§ 2.2. = *Mekhalāṭīkā*

§ 3 etc.

Description of the Sources

Dohākoṣaṭīkā

The primary source for the edition has been the microfilm codex MBB 1971-91 (photographed at the 8th December 1971) of the *Kṛṣṇapādadohākoṣaṭīkā* from the IASWR-Collection of the University of Calgary and is referred to in the *Sigla* as S_{DKT}. I tempt to provisionally date around the 14th or 15th century, but not older than the 13th century. According to the Documentation of the IASWR Microfilm Project MBB, the manuscript, written in black ink on Nepali paper measures 6x30cm for height and width. It has seven lines per page with approximately 60 characters per line. The script is north-eastern Indian-Nepali similar to old Newari, and neither Bengali or old Bengali. Apart from the first two missing pages, the manuscript is complete, clearly readable and does not show any serious damages. The account of marginal notes or corrections is very small and not of any peculiarity. The pagination is on the left side of each *verso* page and starts with *three*. The Microfilm does show some black “scratches” on almost every page mostly in the corners. Those however are not seriously aggravating the readability of the syllables.

The manuscript is a multi-text manuscript, as it continues with another text, which breaks up after the first two folios, This text appears to be something like a short *sādhana*, which seems to be in relation to Kṛṣṇacaryā, as the text addresses “Kṛṣṇācāryapāda”. The text is according to the catalogue description 13 folios long, while the text portion following the *Dohākoṣaṭīkā* has been described as belonging to the text in some subsidiary manner. The description preceding the manuscript as microfilmed by the IASWR is as follows:

This is very important commentary on Dohākośa Kṛṣṇavajrapāda.
To study Prākṛtā language this kinds of commentary is very use-

ful. Beginning verses are missed but following the stanzas of Do-hākośa this is not uncomplete. However, here the prākṛt is not [here the handwriting in the paper description is hardly readable, the characters look like <qudio>]. For next month, I am trying to get another complete text with prākṛtā and commentary. Last two pages are an yoga of Kṛṣṇavajrapāda.⁴⁰⁶

Yet another manuscript of this very text has been preserved by the NGMPP and which seems to have been the source for the edition of Dhīḥ. This is NGMCP codex E1484-7, the text is mentioned in the *sigla* of Dhīḥ and must be assumed to be the only primary source for their edition. This manuscript could unfortunately not be obtained⁴⁰⁷ Nevertheless, the editions of Dhīḥ (which seems to be a diplomatic edition in its approach, since they do not mention another primary source for the commentary being edited in the *sigla*) has some readings that are wrong and problematic, often in the same places as then S_{DKT}. Nevertheless, the editions of Dhīḥ (which seems to be a diplomatic edition in its approach) has some readings that are wrong and problematic often in the same places as the S_{DKT}. Dhīḥ gave the *Guhyavak-travilāsiniśādhana* (which is also available in the NGMCP catalogue as A140-13) as the title. This title, which I assume to be corrupted for *Guhyavarjra*^o

⁴⁰⁶A transcription and translation of the additional folios is given in the Appendices (*see* V. Transcription of Additional Folios in IASWR MBB 1971-91.), Unfortunately the announcement of the scribe (as it seems) did not became true, since I could not find a second manuscript of this text in the according collection. ⁴⁰⁷There appears to be discrepance of the paper catalogue of the NGMCP and the online catalouge of the NGMPP. In the online catalouge one finds four entries under A140-13: *Kalparājamahātantra*, *Guhyavajravilāsiniśādhana* (1), *Mahāmaṇḍalarāja* (2; and being redirected to *Kalparājamahātantra*) and (very interestingly) the *Kāṇhadoha* (3; and being redirected to *Mahāmaṇḍalarāja*). The paper catalogue in the “Orientalischen Lesesaal der Staatsbibliothek zu Berlin” (Oriental Library of the University of Berlin) has only listed *Kalparājamahātantra* under A140-13, while other references are missing. I was not able to obtain the proper reference, nor was I able to figure from where Dhīḥ obtained their references.

is - as described in the above footnote - not to be obtained through the above codex number. Another source being already been edited in Bagchi 1938 is found in *sanscrit 47*⁴⁰⁸ This manuscript has also a part named *Guhyavaktrav-ilāsinīsādhana*, a title name being found also in connection to the *sādhanas* of Yaṅrayoginī and Cakrasaṃvara.⁴⁰⁹ Those MSS are, however, not described to contain the *Dohākoṣaṭīkā*.

Mekhalāṭīkā

The *Mekhalāṭīkā*, in the sigla referred to as S_{MT} and as described in the previous part⁴¹⁰ is in many parts highly depended on or in accordance with the S_{DKT}. Thus the S_{DKT} is often most helpful in emending doubtful passages found in the S_{MT}. The manuscript S_{MT1} and S_{MT2} must be suspected to be very closely related and it might be likely to assume that S_{MT2} is a copy of S_{MT1}. S_{MT1} is as well black ink written on Nepali paper. The following information are obtained from the online catalogue of the University of Tokyo from where copies of this manuscript have been obtained.

Only the first 11 folios of the manuscript, which is in total 61 leaves belong to the *Mekhalāṭīkā*, while the rest could not be identified by me. Thus the S_{MT1} is as well a multi-text manuscript, but which seems to have been written by different hands. It measures ca 8x23 cm for height and width, and is written in 9 lines and approximately 50 characters per line.

The script is eastern Nepali or Bengali characters. The folios are clearly readable and show, similar to the *Dohākoṣaṭīkā*, only minor correction in marginal notes. As for the S_{MT2}, it is written in modern *devanāgarī* with black ink on Nepali paper. It measures, according to the NGMCP database,

⁴⁰⁸Cf. FILLIOZAT 1941: 22. This appears to be in the same collection, named *Śrīguhgendratilakatantra*, in which the *prabhodanapaṭala* a source used by Bagchi, is found. ⁴⁰⁹Cf. ENGLISH: 2002. ⁴¹⁰See the chapter: “His Gītis and Collections”

ca 8,5x31 cm for height and width, and is written in 5 lines and approximately 40 characters per line on 18 folios.

As for the *editio princeps* by Bagchi from 1938 it seems that none of the sources being found by me has been used for his edition. We are informed that the source of this edition has been the edition by Shahidullah 1928, which in turn was based upon the findings of Mahāmahopadyāya Dr. Haraprasād Śāstri. We are further informed that

The old mss. which have preserved them for us originally belonged to the library of the king of Nepal.[...] the *Dohakoṣa* of Kāṇha is printed after a recent copy, dated 1027 N.S. (=1907 A.D.) Śāstri mentions that the original manuscript has been taken to Japan by Rev. Ekai Kawaguchi. But in spite of the best efforts of Prof. Sylvian Lévi who very much wanted to search for it in Japan, it has not been possible for me to find any trace of it.⁴¹¹

Unfortunately the manuscripts having been the source for the above mentioned editions could not be identified. Thus the relation of Bagchi's, Shahidullah's, Śāstri's editions to the manuscripts used by me remains unclear. As for the fact that Bagchi has reported for us the readings of Shahidullah and Śāstri carefully, there was no need to include those into the edition separately. (See the according entries under Bagchi in the sigla.) It can be suspected that the textual sources for Bagchi's, as well as the preceding editions, has been relatively poor. It fits the general quality of the *Mekhalāṭīkā*, which certainly deserves careful revision and a fair number of emendations to make the text more consistent and smooth. Nevertheless, many places and passages remain doubtful and may not be improved without further textual witnesses showing better quality.

⁴¹¹Cf. SHAHIDULLAH 2007:5 f.

There is yet another manuscript of the *Mekhalāṭīkā* with NGMCP Codex: E 0387-16 and there names as simply Dohākoṣa (with Mekhalāṭīkā). It is yet a third witness of the verses and another rather modern Nepali paper MS containing. Due to it has seems to has been another copy of the *Mekhalāṭīkā* as already known it has not been included into this edition. Another and primary reason for this is the very fact that a Newari sub-commentary is following the *Mekhalāṭīkā*, which is certainly interesting for those reading Newari and studying its traditions.

Citations in the *Caryākoṣagīṭivṛtti

Since about a third of the verses of the *Dohākoṣa* are included in the **Caryākoṣagīṭivṛtti* I have included Kvaernes readings of those verses into the edition, but not the readings of the Manuscripts available, since this amount of sources would have let to a rather exceeding editorial work for parts of the root verses. Thus the pragmatic reason of not including other sources in the form of manuscripts into the edition is that it would not only need a lot of time, but that it would also rather exceed the scope of this work and the apparati for th Apabhraṃśa.

Further, it should be kept in mind that **Caryākoṣagīṭivṛtti* is a different text. Thus the readings found therein might not necessarily support the readings of the *Dohākoṣaṭīkā*. This in turn means, that in order to evaluate the readings *Dohākoṣa* as cited in the **Caryākoṣagīṭivṛtti*, one would also to study the rest of the commentary in light of the readings being commented upon bz means of the *Dohākoṣa*.

Thus in order to use the readings in comparison to the *Dohākoṣa* and to complement the readings should be preceded by a study of the **Caryākoṣagīṭivṛtti* in the first place. It might be that a reading found here or there in manuscripts of the **Caryākoṣagīṭivṛtti* improves a few readings in the root verses, but it is rather uncertain whether those readings could have been

intended to be used in the first place, when not considering the overall context and relation that a certain reading of a word has in one text or the other.

However, I believe that in any case a re-edition of the materials, so carefully prepared by Kvaerne, is needed in order to establish a thorough textual bases of the materials in the light of more recent findings of further manuscripts of this text.⁴¹²

The Tibetan Translations

As for the two commentaries only the *Dohākoṣaṭīkā* is found in Tibetan translation within the Tenygur, but in two partially different recessions of *a or the* Sanskrit original(s). The amount of differences in readings (of sometimes complete passages) between the versions found in in *Derge, Cone, Pedurma* and the *Peking* editions on the one hand; and the *Narthatang* and again the *Peking* edition on the other, has led me to the conclusion to divide those different versions into two groups of translations, namely A and B. The version

⁴¹²The available manuscripts are: Royal Archive in Nepal (No. C402 ML 429), missing ff. 24, 36-39 and 69. See Moudud 1992; Photos (of the same palmleaf manuscript above) of a microfilm scanned by the NGMPP (A 0934-15) containing ff. 1, 2, 48, 69 and a paper manuscript (copy of the above). There are two more Nepali paper manuscripts probably being also copies of the old palmleaf: NGMPP E 28964 or E 1486/2 (private coll. Manabajra Bajracharya); DH 336 (Nagoya Buddhist Library). Further we find the same style of paper MSs also in the IASWR Collections listed under MBB II 45; 82 and 234. It seems that they all appear to be copied or repending on the only palm-leaf manuscripts and perhaps don't offer better readings. This however has to be investigated via a complete critical edition.

found in the *rGya-gzhung*⁴¹³ is generally in accordance with the readings of the A group of translations. Thus, I suspect the *rGya-gzhung* version to be the model for the Bstan-'gyur A group.

The B group of translations is tendentially a bit closer to the Sanskrit than the A group and shows less deviations of readings. One might conclude that the B group has revised their materials on account of a slightly later version of the text, which might become more evident by the next passage. However, we find that the colophon stating author and date - which must be expected to have derived from the *rGya-gzhung* - is actually contained in one of the two of the B group of Tibetan translations. Thus I am left with a further uncertainty of how to relate the sources to each other in terms of time and transmission.

Concerning the differences in readings of those two groups, at some places those seemed so striking to me, that I was first considering to exclude the A group from my edition, while on the other hand still a substantial number of A group-readings reflect the Sanskrit much better. The mere amount of differences, however, appears striking to me, as those seem to exceed the normal "range" of deviations to which I am used concerning recension Bstan-'gyur texts. This resulted in a rather extended and time-consuming philological work for the Tibetan part of the edition, which actually was exceeding the work with the Sanskrit.

To conclude, I could not find enough evidence which really would support the

⁴¹³There are several editions of the *rGya-gzhung*, some of which are contained in the *Sumbum* of the seventh Karmapa. I have, to limit the amount of sources to a reasonable amount, chosen one of those version as representative for them, since a quick (and one might say superficial) survey through the sources didn't seem to offer any substantial variations. The version I used is: *dPal rgyal dbang karma pa sku phreng rim byon gyi gsung 'bum phyogs bsgrigs* Lha sa: dpal brtsegs bod yig dpe rnying zhib 'jug khang. 2013; TBRC Resource ID: W3PD1288.

A group to be a translation of a different *Dohākoṣaṭīkā*. Still it remains likely that we have to assume a slightly earlier transmissions of the *Dohākoṣaṭīkā* behind the A group of Tibetan translations. Nevertheless, both groups are showing deviations from the Sanskrit texts having been edited in this work, which implies some missing links for any of the groups that would fully explain the transmission of the texts.

As for the quality of translations, both groups of Tibetan translations have a remarkable lack of precision from the 19th verse onwards, were often only a combination of the two commentarial groups—involving even more editorial work—can serve as a sufficient representation of the Sanskrit original. Further, the commentaries of both groups seem to “elaborate” on the Sanskrit as it concerns the 21st verse⁴¹⁴, in which a huge part of quotation is added that is not found in the Sanskrit. The 26th and 27th verse are different in that respect as here also the readings among the Apabhraṃśa verse are likely to have been transmitted differently. Accordingly a commentary on those verses is missing completely as for the Tibetan A group. This and the fact that the verses are different in transmission, might be taken as an indication for those two verses of not having been part of the original or at least earlier or different transmission of the *koṣa*. We may assume that those have been added to the collection later. This is in particular obvious for the 27th verse, for which only parts of the root verse have been translated into Tibetan.

Those observations are particularly interesting as it concerns the transmission and stemma of available materials.

⁴¹⁴Further one finds some short explanatory passages or phrases in which the glosses that are found in the Sanskrit are rephrased in the Tibetan translations.

Stemma

Even though the very idea of a stemma is in itself highly problematic and can only be a limited guidance for one's editorial work, the relation of the sources may nevertheless reveal some interesting insights about the transmission of the texts.

In this very case, as being obvious through the above descriptions, too many links are missing that would allow to reconstruct a reliable stemma. In light of my reading experiences, historical and physical evidences of the used sources, I propose the following - very preliminary - genealogy for the texts edited:

1. *Dohākoṣaṭīkā*: A group of Tibetan translation (My proposal of course only holds as long as it cannot be proven by new discoveries (or other methodologies) that the A and B group do not belong to the same branch)
2. *Dohākoṣaṭīkā*: The Sanskrit texts of the IASWR and as edited by Dhīḥ (having added a few remarks missing in the Tibetan A group - particularly for verses 26 and 27)
3. *Dohākoṣaṭīkā*: B group of Tibetan translation (as those have adopted the additions found for verse 26 and 27)
4. The *Mekhalāṭīkā* as for the age of the manuscripts, the quality of their readings and the seemingly dependence on the *Dohākoṣaṭīkā* make it likely to depend on any later stage of its transmission.

It has to be emphatically emphasised that the relations of the Tibetan version in relation to the Sanskrit Manuscript(s) are indeed very puzzling.

Meter

A *dohā*⁴¹⁵ is a meter of the type *adhasamacatuṣpadī* - a verse which has four quarters in which the first and third, and the second and fourth are similar. It has 13 *mātrās* or *morae* in the even *pādas*, and 11 *mātrās* or *morae* in the odd *pādas* and its last word is usually ending in a rhyme, which means that the words endings of the last word in the second and fourth *pādas* are often identical. It is likely that this meter is similar to the *Prākṛta*-meter *Dohaka*⁴¹⁶. The origin of the *dohā* might be the *vaitālīya*, which in turn appears to be derived from the *dohaka*, being originally composed of three *bha-gaṇas* followed by a *laghu*-syllable in *a* and *c*, and two *bha-gaṇas* followed by *guru-laghu* in *b* and *d*⁴¹⁷.

The pattern 6+4+3 in *a,c* and 6+4+1 in *b,d* (as found in several modern publications) appears to be of a later period.⁴¹⁸

This rhythmic arrangement, namely the arrangement of the *gaṇas*, or in our case better to say the feeling of having a proper rhyme, seems however (and also in view of the hereafter described findings) more important for the meter than the metric instances, which can be interpreted rather freely. This seems evident by analysing the amount of metric instances.

⁴¹⁵In the *Chandonuśāsana* of Hemacandra, we find this meter alternatively called *Kusumākulamadhukara*. See VI. 94: *same ekādaśā oje trayodaśa kusumākulamadhurakaraḥ* | (In the even [quarters] eleven and in the odd [quarters] thirteen [*mātrās*, such a meter is called *Kusumākulamadhukara*.) Cf. *BBRAS*. 1944:20 Vol. 20. ⁴¹⁶Cf. *BBRAS*. 1944:15-22 Vol. 22,28. ⁴¹⁷Cf. SHAHIDULLAH 2007: 64 f. ⁴¹⁸Cf. SHAHIDULLAH 2007:64. As also the above quoted passage shows, there is not necessarily a very fixed structure of *gaṇas* needed. Bhayani however has analysed the verses 1, 2, 16-19, 21, 23, 25, 26 and 30-32 as a *Dohā* Cf. BHAYANI 1998:57., while Shahidullah has analysed the Verses 1, 4-8, 10-12, 14, 16-18, 23, 25, 27 and 30-32 as a *Dohā* Cf. SHAHIDULLAH 2007:74-83

Metric Alternation of the Dohā

Besides rhythmic arrangement there are - as for the amount of metric instances (which in turn also entail more rhythmic arrangements) further variants. Those are the *Dohāka* and the *Upadohāka* are consisting of 14 *mātrās* or *morae* in the even *pādas*, and 12 *mātrās* or *morae* in the odd *pādas* or vice versa⁴¹⁹, this variant in terms of the number of *matrās*, where there is one metric instance more in each *pāda* is however not noted among any of the secondary sources dealing with the meter, though it can be found within the song at least once relying exclusively on the manuscript readings⁴²⁰.

Another possibility, which is neither discussed anywhere nor found as a variant within the literature having been evaluated, is the combination of 13-11 and 11-13 or vice versa as for instance found in the 18th verse. This might be taken as yet another variant to the *Dohā* and *Sopraṭṭha* - or reversed *Dohā*. The author however doesn't seem to make a distinction here concerning the even and the odd *pādas*. Another deviation, which seems to be acceptable is the pattern 13-12 for both stanzas as for instance found in the 2nd and 19th verse as well as the pattern 12-13 as found in the 23rd verse. The 26th, 30th and the 32nd verse seem to be examples of the variations of *Dohā*, which consist of 26 *mātras* per line instead of 24, but also only when applying lengthening or shortening of the last syllables of a quarter. The first of which has the pattern 14-13 and 14-12, the 30th verse has 14-11 in both lines and the last verse only has the expected 26 *mātras* in the first line, but only 25 in the second.

Shortening and Lengthening of Syllables

Those observations necessarily raise the questions of how the syllabic instances are to be counted and thus (coming in some sense back to the questions of *gaṇas*) how the rhythm in turn is influencing this counting. There

⁴¹⁹Cf. *BBRAS*. 1944:28,29 Vol. 22,28. ⁴²⁰Verse 11 of Kṛṣṇacaryās *Dohākoṣa*.

seems to be the possibility to lengthen or shorten⁴²¹ specially the last syllables of a *pāda*, as well as any vowels freely⁴²² in order to suit the meter. Several instances supporting the option of the “free choice of lengthening” are found. Such as the 13th verse in which *pāda* b and d have one metric instance too less and respectively too much, or the 24th verse, which seems to be the only witness of an *Aḍilā* in this collection. It has 17 *mātrās* (one to much) in *pādas* a, b and d and the expected amount of 16 *mātrās* only in *pāda* c. Since - if the “free choice of lengthening” would not allow acceptable variations for the meter, a least one quarter of the verses would be metrically incorrect by relying on the readings of the manuscripts. This however is not likely to be assumed as it is perhaps more probable that the author(s) composed their verses with the assumption or better to say conviction that the meter in which they have had composed is correct. This however must have left them with a certain “freedom of lengthening or shortening the syllables” before any pausa and with the freedom of treating vowels normal, lengthened or shortened. Thus, in all cases where a normal counting of metric instances⁴²³ has failed to form an acceptable meter, I have applied the above described rule, which I have in lack of a better name called the “freedom of lengthening or shortening”. Besides it has to be noticed again that after all the rhythmic arrangements of the verses seems dominant over those of the *mātrās*, as for which the above described phenomenon is not at all an

⁴²¹This might connected to the terms *hrasva*, *dīrgha* and *pluta* or shortened, lengthened and prolated sounds, which in case of the present collection would result in a huge variety of possibilities to form the individual verses. I have however not undertaken a study of applying those variations systematically throughout, but merely tried to come as close to an acceptable meter as possible by allowing minor deviations just where it seemed inevitable to do so. ⁴²²Cf. SHAHIDULLAH 2007:62, who grounds this in the *Chandonuśāsana* of Hemacandra IV. 330. ⁴²³Normal counting here means to count *two mātrās* for each lengthened vowel, diphthong or (as this is often the case for *Apabhraṃśa*) contiguous vowels such as *ai*, *īa*, *aa*, *īu* or the like. Further *anusvāra* and *visargha*, as well as for any doubled consonants preceding any short vowel are counted as two metric instances.

unacceptable nor surprising.

Other Meters Used

Even though the set of verses ascribed to *Kṛṣṇacaryās* (and this counts for similar collections of verses, being ascribed to other authors equally) is named *Dohā*, does not necessarily denote that the *Dohā* as a meter in any of its possible metric formats is applied throughout, since in a context where the term *Dohā* appears in a title it is more likely to refer to a literary genre⁴²⁴. This explains why in several cases the verses being composed in other known meters can possibly be found too. Those might include among others such meters as the *Vādanaka*⁴²⁵, the *Vastuvādanaka*⁴²⁶ or *Soraṭṭhā*⁴²⁷, the *Pādākulaka*⁴²⁸,

⁴²⁴See JACKSON 2004:9-10., ⁴²⁵The verses 13, 20, 24, 28 and 29 form according to Bhayani a *Vadanaka*, being a *sarvasamacatuṣpadī* - a verse which has four quarters in which *a* and *b*, and *c* and *d* are similar. - having each 16 *mātrās* per quarter (6+4+4+2 ending in *laghu-laghu*) Cf. BHAYANI 1998:57. That this meter too was employed is not very surprising given that it shares the beginning structure according to its arrangement of the *gaṇas*. Cf. SHAHIDULLAH 2007:64 ⁴²⁶The verses 3-12, 14, 15 and 22 form according to Bhayani a *Vastuvandaka*, being as well a *sarvasamacatuṣpadī*, where each line has 24 *mātrās* (6+4+4+4+6+4 ending in a *bha-gaṇa*). Cf. BHAYANI 1998:57 ⁴²⁷The Verses 2 and 3 from according to Shahidullah a *Soraṭṭhā*, being also a *adhasamacatuṣpadī* and simply the inverse of the *dohā*. Cf. SHAHIDULLAH 2007:64-65,73. Alternatively this meter may also called *Avadohaka*. Cf. BBRAS. 1944: 28. Vol. 22. ⁴²⁸The verses 13, 20, 28 and 29 from according to Shahidullah a *Pādākulaka*, being characterised by having 16 *mātrās* per quarter, without any systematisation of *gaṇas*. Thus, given the relatively free structure the *Pādākulaka* is also likely to be a source of origin of the *dohā*. Cf. SHAHIDULLAH 2007:64-65,77,79. Further it should be noticed that another meter called *Sanṅkulaka* being also a *sarvasamacatuṣpadī*, listed next to the *Pādākulaka*, has the same pattern as the *Vadanaka*. BBRAS. 1944:21. Vol. 22.

the *Dvipadī*⁴²⁹, the *Rolā*⁴³⁰ and the *Aḍilā*⁴³¹. It has to be emphasized however that the verses might at times not be written according to just one meter or better to say that they - due to the great variety of forms being attested - can be arranged and edited to fit more than only one meter. This is in particular the case for the meters *Dohā*, *Vastuvādanaka*, *Soraṭṭhā* as well as *Rolā* all of which are formed by a different systematisation of 24 *mātrās*. Given that one might or maybe even should generally be hesitating to postulate a certain meter for a any particular verse.

Furthermore the verses in general, due to their great variety of possible composition and their transmission with all of their phonetic variations (perhaps being a feature of oral-transmission, which in part might be owed to their content) are possibly not even meant fitting classical rules and it is perhaps also not probable to assume that there was once a certain meter denoted to any particular set of verses.

Another problematic, which only partially is connected those in denoting the correct meter, but which nevertheless seems to be relevant, is whether a striving for a harmonious representation of the verse in view of the commentary is desirable. Of course I have tried to ground my choices for the readings of the root-verses as presented in the edition on both the attempt to

⁴²⁹Verse 15 is according to Shahidullah a *Dvipadī* - being a *sarvasamacatuṣpadī* and having 28 *mātrās* (6+5x4+2 ending in *guru*) per line Cf. SHAHIDULLAH 2007:68,77. ⁴³⁰Verse 22 is according to Shahidullah a *Rolā* - being also a *sarvasamacatuṣpadī*, with 24 *mātrās* per quarter and having a caesura after 11 *mātrās*, thus it might theoretically also just consist of two *Soraṭṭhās* following each other. Cf. SHAHIDULLAH 2007:67,80. ⁴³¹Verse 24 is according to Shahidullah an Cf. *Aḍilā* (also written as *Aḍillā* or *Aḍillaha*), being a *sarvasamacatuṣpadī* of 16 *mātrās* per quarter and one *yamaka* (pun or wordplay, also called paranomasia) in the end. A variations of this meter is the *Māḍilā* having two *yamakas*. Shahidullah mentions that the naming is not certain, since the two names can also be used the other way, where *Māḍilā* denotes the verse with two *yamakas* and the *Aḍilā* those with just one *yamaka*; further he mentions that a variation of this meters can occur as having 17 *mātrās* alternatively (6+4+4+2 or 3). Cf. SHAHIDULLAH 2007:65-66,80 and *BBRAS*. 1944:28. Vol. 22.

find a correct meter and also on choosing forms being in accordance with the commentaries. But the question of whether to arrange a certain verse in view of a correct meter, rather than to try following the readings of the commentaries or vice versa still remains unanswered. I have however - in ambiguous cases - tended to adjust the verses to carry out an overall proper meaning, rather than to (stubbornly) arranging an accurate meter. This decision is mainly owed to the observations, summarized in the phrase: “freedom of lengthening or shortening the syllables” as described above. It has to be kept in mind however, that the mere trial to achieve both, a harmonious meter and a sound accordance with the commentary is at times not possible. Even though I have in the great majority of cases strongly relied on the commentaries, the verses can (in my view) not in any case be read relying on the commentaries exclusively, but also in their own respect. To keep the balance remains however the quest and I hope to have been able to provide the reader with the most crucial informations and observations needed to approach the verses and their commentaries without leaving away nor adding to much.

Technical Remarks and Organisation

The Apabhraṃśa Verses

Before the main conventions used for the edition of the Apabhraṃśa verses are listed, the following points list the conventions and considerations of the how and why I chose to edit the verses in the way I did. This, in many cases, was not free of doubt and was, while certainly there would have been other options in several cases, one among the most difficult points. I have, however, based myself upon the following considerations:

- I have, whenever this was possible, tried to retrain the readings of the manuscripts available to me.
- Those readings which I felt to be closest to what I believe to be lin-

guistically valid, i.e. attest Middle-Indic forms, were preferred.

- I aimed to use those variants which could, according to the most simple way of counting syllabic instances (*mātras*), i.e. without relying upon the principal of shortening or stretching if possible, fill one among the meters listed in the previous sections. Notes are given in the edition where appropriate.
- Since my main aim was to edit the commentaries, my aim was to use those readings which are in accordance with how the commentaries explain the verses.

As for Apabhraṃśa verses and for the quotations of the verses in either of the two commentaries, I have applied the following conventions:

- Whenever there is a succession of more than one vowel in the formation of *au* or *ai* those have been indicated by the phonetic sign called *diaeresis* or *tréma*, a horizontal double-dot on the second vowel, to indicate that they are not read as a diphthong, but separately.
- As for the fact that only the *Mekhalāṭīkā* has the complete verses preceding the commentaries, I have only referred to the *Dohākoṣaṭīkā* when it felt necessary, i.e. when it seems that the *Dohākoṣaṭīkā* has a really different reading.
- Nasals and sibilants have been standardised according to the manuscript readings. Not only are their variants to be neglected for Apabhraṃśa, further as the various editions use different standardization, to report those would have resulted in a considerable amount of further notes, but of no philological value. Thus all *ṅa*, *ṅ̃a*, *ṇa*, and *na*, as well as *ṣa*, *śa*, and *sa* might be used interchangeable.
- The Apabhraṃśa verses as edited in the work are preceding each part of the different commentaries as to always have the corresponding verse

commented upon at hand. Since the readings of the *Mekhalāṭīkā* are not always same with those of the *Dohākoṣaṭīkā*, particularly for the verses 25 to 27 the verses preceding each *ṭīkā* are different.

Standardisations

The transliteration, as well as the *saṃdhi*-rules are following the standard conventions of classical Sanskrit and are adapted in accordance with the punctuation supplied by me. This means that in case of any punctuation no *sandhis* are applied. Also minor phonological variants such as homo-organic nasals (*ṇa* and *na*, and particularly *ba* and *va*, which are often used interchangeable), as well as orthographical variants such as sibilants (*śa*, *ṣa* and *sa*, which are mostly used interchangeable) or *ba* and *va*, and *ya* and *pa* which are confused confused on a regular bases and have been standardized. Also germination (i.e. doubled consonants after a *repha*, such as *sarvva* for *sarva*) and de-germination (singled consonants such as in *satva* for *sattva* or *tatva* for *tattva*, have been standardized. De-germinations between two vowels is not found within the sources.

Sanhdi rules and word divisions, that are owed to the *devanāgarī* script, due to mt frequent references to the editions of Dhīḥ and Bagchi, have also standardized according to the parameters applied by me. This means that different uses or applications of *sandhi*-rules, the use of *visargas*, *anusvāras* as well as decisions on word-divisions (in cases where those seemed not to lead to strong contextual differences) have been kept unreported.

As for the *Mekhalāṭīkā* there are a few peculiarities to be mentioned. There ia a great inconsistency in the use of *visargas* and *anusvāras*. Also the scribe often used short instead lengthened *īs* in *svī*-formations. The Tibetan translation has been rendered as close to the Sanskrit as possible. Only in rare cases readings of other editions are reported if those were available.

Another unreported inconsistency between the Sanskrit and the Tibetan are the quoted root verses and how those are embedded into the commentaries.

Often Tibetan tends to give whole *pādas* or lines in contrast to the Sanskrit commentaries in which often only one or two words, but seldom whole *pādas* are cited.

Apparati in the Critical Edition

The order of three the apparati used for the root verses are as follows:

1. The first apparatus in Arabic numbers is always referring to the root verses in apabhraṃśa
2. the following two are referring to the Tibetan translation of the root verses and the *chāya*,⁴³² the “sanskritised” version of the root verses. In the last apparatus are only two references, those are Bgachi (Bgch.) and Bhayani (Bhy.), as those are the only scholars having attempted in writing a *chāya*. Whenever there is not source appearing before the *lemma* it is my own attempt of a Sanskrit *chāya*.

As for the critical edition the following apparati are used:

1. The first apparatus in Arabic numbers is the critical apparatus reporting the reading variants in the different sources
2. Roman numbers are used to refer to quotations or citation in the edition
3. Low case Roman letters are used for any other kind of references, such as meter, relation or identification of the apabhraṃśa and the like.

Foliation

The according references for the foliations of the manuscripts is given in the margin of first line of each of the root verses and the commentaries. The

⁴³²This Sanskrit word literally means “shadow” and is used to refer to how the poetic language apabhraṃśa (or any other dialect) is reflected in Sanskrit.

relation of the sources being employed have been discussed before in the chapter *His Gītīs and Collections*. Now the description of the manuscripts and editions will follow. It should be noticed that non of the manuscripts show any kind of elaborate visual features apart from a very nice *puṣpaka* ornamentation (flower drawing) in the end of S_{MT1}), highlighting or the like. Marginal notes or corrections of the text are found occasionally, but are not of any particular significance.

Sigla Codicum

Sanskrit manuscripts

S_{DKT} = IASWR-Collection University of Calgary; MBB I-91 - 1971-91-98.
Kṛṣṇapādadohākoṣaṭīkā. folio 1,2 missing

S_{MT1} = University of Tokyo online Catalogue (utlsktms.ioc.utokyo.ac.jp):
987: 340-02-01. Dohākoṣa with Mekhalāṭīkā

S_{MT2} = NGMCP: A 0134-19. Dohākoṣa with Mekhalāṭīkā

Tibetan blockprints⁴³³

T_{(A)CNa} = bstan 'gyur co ne: ff. 229r-230r. toh: 2301. do ha mdzod⁴³⁴

T_{(A)DGa} = bstan 'gyur sde dge: ff. 229r-230r. toh: 2301. do ha mdzod

K_{PGa} = phyag rgya chen po'i rgya gzhung glegs bam: pp. 196-201. Vol. ā. slob dpon nag po rdo rjes mdzad pa'i do ha mdzod la shag grags

T_{(A)DGb} = bstan 'gyur sde dge: ff. 230r-242v. toh: 2301. do ha mdzod kyi rgya cher 'grel pa

T_{(A)PD} = bstan 'gyur dpe bsdur ma: pp. 1586-1620. Otani: 3151. dpal nag po rdo rje zhabs kyi do ha mdzod kyi rgya cher 'grel pa

T_{(A)P} = bstan 'gyur Peking Edition: 252b2-267b1. Otani: 3151. dpal nag po rdo rje zhabs kyi do ha mdzod kyi rgya cher 'grel pa

T_{(B)NT} = bstan 'gyur snar thang: ff.30v-44r (pp.60-87). Otani: 5049. nag po pa'i do ha mdzod kyi 'grel pa

⁴³³All Block-prints have been obtained via TBRC; “T” in the sigla refers to canonical sources included within the *bstan 'gyur*; “K” in the sigla refers to the extra-canonical source that I found in the writings belonging to the sect of the *bka' brgyud pas*. ⁴³⁴I excluded the *Cone* trsnl. of the com. (bstan 'gyur co ne: ff. 229r-230r. toh: 2301. *do ha mdzod kyi rgya cher 'grel pa*) from my ed., due to the overall poor quality of the scans available to me and also for the fact that wherever I encountered difficulties in the tib. readings *Cone* did not had any preferable variants being different from those readings found in the *A*-group. Two Block-prints - *bstan 'gyur gser bris ma* (ff.49r-68r (pp.97-135). Otani: 5049. nag po pa'i do ha mdzod kyi 'grel pa) and *gsung 'bum Tāranātha* (dpe bsdur ma: Vol. 19, pp198-251. kahna pa'i do ha thor bu rnams kyi 'grel pa ngo mtshar 'bar ba) were not accessible for me.

T_{(B)P} = bstan 'gyur Peking Edition: 31b6-48a3. Otani: 5049. dpal nag po rdo rje zhabs kyi do ha mdzod kyi rgya cher 'grel pa

K_{PGb} = phyag rgya chen po'i rgya gzhung glegs bam: pp. 201-241. Vol. ā. slob dpon nag po rdo rje'i 'brel pa paṇḍita 'od pag med kyi mdzad pa'i do ha mdzod rgya cher 'brel pa zhes bya ba

Secondary sources - other editions

Dhīḥ = Dhīḥ Vol. XXXII (2001) pp. 127-155.

Edition of presumably either S₂ or S₃.

Bgch. = Bagchi, P. C. *Dohākoṣa (Apabramśa Texts of the Sahajayāna School)*. Calcutta: 1938.

The readings of this ed. as for the parts dealing with Kāṇha are based on the ed. of Shahidullah 1928.

Bgch._{BI} = Bagchi, P. C. *Dohākoṣa (Apabramśa Texts of the Sahajayāna School)*. Calcutta: 1938.

The readings of this part of Bagchis ed. as for the *mūla* of Kāṇhas *Dohākoṣa* are further based on the *prabhodanapaṭala*, a chapter of the *śrīguhgendratilakatantra* coming from a MS (No 47.) kept in the Bibliothèque Imeriale, of which the readings have been communicated to Bagchi by Das Gupta (Cf. BAGCHI 1938: p.ii.).

Śā. and Śā._C = Bagchi, P. C. *Dohākoṣa (Apabramśa Texts of the Sahajayāna School)*. Calcutta: 1938.

Śā. refers to Śāstris readings of the MS he used and Śā._C to his corrections according to his *Editio Princeps Hājār Vacharer Purāṇa Bāṅgālā Bhāṣāy Bauddha Gāṇ O Dohā* from 1916 as recorded by Bagchi. Those readings are only reported according to Bagchis apparatus, where no reference to Śāstri occurs he reads the same as Bagchi.

Bhy. = Bhayani, H.C. 'Dohākośagīti of Kṛṣṇapāda, Tellopāda along with songs of Vinayaśrīpāda, Śāntipāda, and many lyrics and citations from some other siddhas'. In: *Bibliotheca Indo-Tibetica*, Series 42, Sarnath, Varanasi: 1998.

The readings found in Bhayanis edition seem to mainly rely on BAGCHI 1938, but are also vastly emended throughout, those emendations however have often not supported by primary sources and could (and therefore his analysis of the metrics as well) regarded as secondary.

Jcks. = Jackson, R. *Tantric Treasuries*. Oxford: 2004.

The edition of the verses is presumably based on BAGCHI 1938 and possibly also on T(A)1.1 and T(A)2.1)

mdzod brgyad = Kapstein, Matthew L. 'Dohās And Gray Texts: Reflections On A Song Attributed To Kāṇha'. In: *From Bhakti to Bon. Festschrift for Per Kværne*. Havnevik, H.; Ramble, C. (eds). Oslo: Novus forlag. 2015. pp. 291-301.

Contains a dipl. ed. of the verses ascribed to Kāṇha in one version of *do ha mdzod brgyad*, which overlaps with the other *Koṣa* roughly with one third.⁴³⁵

Sha. = Shahidullah, Muhammad. *The Mystic Songs of Kāṇha and Saraha. The Dohākoṣa and the Caryā*. transl. from French Ray, Pranabesh Sinha. Kolkata: Arumina Printed Works, Bibliotheca Indica Series 329. 2007.

Kvae. = Kværne, Per. *An Analogy of Buddhist Tantric Songs*. Oslo: 1977.

⁴³⁵The version of the *do ha mdzod brgyad* I found in order to compare with Kapsteins, called the *do ha mdzod brgyad ces bya ba phyag rgya chen po'i man ngag gsal bar ston pa'i gzhung* was again differing from that one used by Kapstein, being the xylograph from Bkra-shis-ljongs in Himachal Pradesh. (Cf. KAPSTEIN 2015: 294n11.). Due to the very fact that also the *do ha mdzod brgyad* appears to be - on the first glance - not very equal comparing those versions, I've decided not to include yet several sources of the *do ha mdzod brgyad* into my ed., this corpus however seems to "deserve" an ed. of its own. Thus I will in my ed. - for the sake of thoroughness - cite the according passages from the *do ha mdzod brgyad* as found in Kapstein paper.

Edition of the *Caryākoṣagītivṛtti⁴³⁶.

Signs and Abbreviations

a.c. = ante correctione

altv. = refers to alternative versions or translations

Apa. = refers to *Apabhraṃśa* readings in the main part of the edition

BBRAS = Journal of the Bombay Branch of the Royal Asiatic Society
(<http://catalog.hathitrust.org/Record/000500729>)

Cf. = confer

conj. = conjecture

com. = commentary

corr. = correspond

Used to indicate a possible correspondence for a reconstructed passage of Tib. to Skt.

em. = emendation

DSBC = Digital Sanskrit Buddhist Canon

(<http://www.dsbcproject.org/>)

G = Refers to the number of the *Gser bris ma* or *Golden Bstan-'gyur*, which is also known as the *Ganden Tenjur*. Produced between 1731 and 1741 by Polhane

⁴³⁶the CaGi has the verses 1, 2, 6, 9, 12, 14-17, 22, 25, 26, 28, 30. They are included as quotations as part of commentaries on various *gītīs*. Further it has several *gītīs* included which are ascribed to the author of this *koṣa*

Sonam Tobgyal for the Qing court. Between 1959-1988, it was held at the National Library in Beijing. At present the original was returned to Ganden Monastery. It was published in Tianjing in 1988.

GRETIL = Göttingen Register of Electronic Texts in Indian Languages and related Indological materials from Central and Southeast Asia
(<http://gretil.sub.uni-goettingen.de/>)

il. = illegible

lit. = literally

MS = manuscript

MSs = manuscripts

n = footnote

NGMCP = Nepalese German Manuscript Cataloguing Project
(<http://catalogue.ngmcp.uni-hamburg.de/wiki>)

om. = omitted

O = The Otani number refers to the Otani University *Comparative Analytical Catalogue of bka' 'gyur* 1903-32 and the *bstan 'gyur* 1965-97

p.c. = post correctione

cit. = indicates that a verse (or phrase) has been cited resp. is found in another work.

rKTs = Resources for Kangyur and Bstan-'gyur Studies

This recourse was used to double- or cross-check the quotations of the Tibetan edition, it is based on the *sde dge* and *lha sa* version of the canon. References found in the Tibetan edition are additional to those given in the skt.

(<https://www.istb.univie.ac.at>)

Skt. = refers to Sanskrit readings in the main part of the edition

s.v. = sub verbum

Tib. = refers to Tibetan readings in the main part of the edition

T = The Tōhoku number refers to the Tōhoku University edition of 1934, giving a complete catalogue of the Tibetan Buddhist canon

TBRC = Tibetan Buddhist Resource Center

(www.tbrc.org)

trnsl. = translation

V = Verse

Vol. = Volume

] = lemma

This sign is used to indicate the chosen reading and its source appearing in the edition after which it appears; what follows are the variant readings.

* = *asteriscus*

This sign is used to either mark ungrammatical and/or undocumented reconstructions or beginnings of pages/folios, when used within the main text of the edition. Also the sign is used in the critical apparatus to indicate reconstructed readings by other editors.

[[...]] = additions made by the editor within the edition

[...] = additions made by the editor within the translation

.. = dots

Those are marking *akṣaras* or ligatures (consonant(s) plus vowel) being eligible.

° = marks the beginning or end of a word written in compound.

Critical Edition

§ 1

^a loaha¹ gavva² samubbahai³ haü⁴ paramattha⁵pavīṇa⁶ |
koḍia⁷ majjhem⁸ eka⁹ jai¹⁰ hoi nirañjanalīna¹¹ ||¹

[[loko¹ garvaṃ samudvahati² ahaṃ paramārthapravīṇaḥ³ |
koṭīnām⁴ madhya eko⁵ yadi bhavati nirañjanalīnaḥ ||]]

¹loaha S_{MT1,2;DKT}, Bgch., Śā., Sha., Dhīḥ, Jcks.] loa Kvae; loūhu Bhy. ²gavva S_{MT1,2;DKT}, Bgch., Śā., Sha., Jcks., Dhīḥ] gabba Kvae; gavvu Bhy. ³samubbahai S_{MT1,2;DKT}, Kvae] samuvvahai Bgch., Śā., Sha., Jcks., Bhy., Dhīḥ ⁴haü S_{MT1,2}, Śā.] haü Sha.; haü S_{MT3}; haūṃ, Bhy., Jcks., Dhīḥ; havu S_{DKT}; haūṃ Kvae ⁵paramattha^o S_{DKT},] paramatthe Bgch.(which presumably is misread or em.), Bhy., Jcks., Kvae, Dhīḥ; paramatthē Sha.; paramathe S_{MT1,2}, Śā. ⁶pavīṇa S_{DKT}, Sha.] pavīṇa S_{MT1,2}, Kvae, Bgch., Jcks., Dhīḥ; pavīṇu Bhy.; pabīna , Śā. ⁷koḍia Kvae] koliha S_{MT1,2}; koḍihe Bhy.; koḍiha Jcks., Bgch., Sha., Dhīḥ; koṭīha , Śā. ⁸majjhem S_{DKT}, Bgch., Bhy., Jcks.] majjhem CaGi; majjhaṃ S_{MT1}; masta S_{MT2}; majjhaṃ Dhīḥ; majjhē Sha.; mahā Śā. ⁹eka S_{MT2}, Śā.] ekka S_{MT1}; eku Kvae; ekku Bgch., Bhy., Sha., Jcks., Dhīḥ ¹⁰jai Bgch., Jcks., Bhy., Sha., Dhīḥ, Kvae] jaü S_{MT1}; jana S_{MT2,3}; jata Śā. ¹¹nirañjanalīna S_{MT1}, Kvae] nirañjanalīna S_{MT2}, Kvae] nirañjanalīna Bgch., Dhīḥ; nirañjanalīṇu Bhy.; nirañjanalīna Jcks., Śā., Sha.

¹] loke Bgch.; lokaḥ khalu Bhy. ²Bhy.] samuddhahati Bgch. ³paramārthe Bgch., Bhy. ⁴Bgch.] koṭyāḥ Bhy. ⁵Bgch.] ekaḥ Bhy.

¹Munidatta's *Caryākoṣaḡītvṛtti, ḡīṭī 2; pāda 5c, a song ascribed to Kukkuripāda in ḡīṭī 2

^aS_{MT1,2} has a *namaskriyā*: *namaḥ śrīvajrasattvāya* followed by a *siddhaṃ*-sign preceding the first verse, while S_{DKT} does start with a *maṅgalācaraṇa* followed by an introductory passage to the first verse

'jig rten khengs pa'i nga rgyal 'dzin^{II} ||
 nga yis don dam shes so snyam ||^{1,III} ||
 gos pa² med la zhugs pa³ ni^{4,IV}
 bye ba'i nang nas gcig⁵ tsam srid ||⁶

śrīmatkṛṣṇavajrapādakṛtasya dohākośasya paṇḍitāmṛtavajrapraṇītā ṭikā^b | **Title**

slob dpon nag po rdo rjes mdzad pa'i do ha mdzod kyi rgyal cher 'grel pa zhes bya
 ba bzhugs so | rgya gar skad du | *śrīkṛṣṇavajrapādadohākośaṭikā* | bod skad du |
 dpal nag po rdo rje zhabs kyi doha mdzod kyi¹ rgya cher 'grel pa² ||

vimalaman trajalāplāvitasamśarapaṅkasamjātāni¹ | **Maṅgalācaraṇa**
 jayantu jagadarthamadhuyuktāni² kṛṣṇapādavacanapuṣpāṇi ||

viduṣāmṛtavajreṇa³ sacchiṣyādhyeṣaṇāvaśāt |

¹ 'jig rten khengs pa'i nga rgyal 'dzin nga yis don dam shes so snyam Kvae] 'jig rten pa
 ni nga rgyal byed nga ni don dam 'jug nga'o zhes T_{(A)All}, K_{PGa}; nga ni stong nyid 'jug
 pa zhes mdzod brgyad ²gos pa K_{PGa}, Sha.] gos ba T_{(A)All}, Kvae; gol sa mdzod brgyad
³zhugs pa K_{PGa}, Sha.] zhugs ba T_{(A)All}, Kvae ⁴ni T_{(A)All}, K_{PGa}, Sha., Kvae] med mdzod
 brgyad ⁵gcig K_{PGa}, Sha.] cig T_{(A)All}, Kvae ⁶Kvae c,d: bye ba'i nang nas gal te gcig
 mig sman med pa'i mi snang 'gyur

¹°asaṃsārapaṅkasamjātāni em.] °saṃsārasāgarapaṅkasiñcatāni Dhīḥ
²jagadarthamadhu° em.] jagadathe madhu° Dhīḥ ³Dhīḥ reads viduṣā 'mṛtava-
 jreṇa

¹T_{(B);(K)}] T_(B) kyi mi zad pa'i ²T_{(B);(K)}] T_(B) ched 'grel ba

^{II}Cf. mdzod brgyad 1. ^{III}Cf. mdzod brgyad 3 ^{IV}Cf. mdzod brgyad 4

^bMekhalāṭikā only has a *namaskriyā*: *namo vajradharāya* preceded by a *siddham*-sign.

caryāpādakṛtāḥ^c śabdā vibhajyante pṛthak pṛthak ||

dpal rdo rje sems dpa' la phyag 'tshal lo³ ||

'khor ba'i rgya mtsho sngags tshul dri med kyi ||

chus gang ba'i mtsho las pañ ka skyes pa⁴ ||

'gro don sbrang rtsi ldan pa nag po pa'i⁵ ||

sung⁶ gi me tog rtag tu rgyal gyur cig ||

mkhas pa dpag med rdo rje yis ||

slob ma dam pas gsol btab ngor⁷||

spyod pa'i zhabs kyi mdzod 'di yis ||

tshig don so sor dbye* bar gyi ||⁸

T_{(B)P}32a

Dohākoṣaṭīkā

Avatāraṇīkā

S_{DKT} 3r1-2

atra laukikā mithyājñānatvena⁴ “vayaṃ tattvavidāḥ” ity | ahānkāreṇa tathatām
jānīmaḥ iti | mānena prasiddhāt⁵ garvāt | tattvapra^{vī}***ṇam ātmānaṃ** manya-

⁴laukikā mithyā° em.] laukikamithyā° Dhīḥ; Cf. T 'dir log pa'i shes pa nyid kyis jig rten
pa rnam⁵ prasiddhāt em.] prasiddhā Dhīḥ

³only in K_{PGb} ⁴em. las pañ ka skyes pa] T_{(A)all} padma spyod pa'i gzhi; T_(B) Cf. n4
⁵T_{(B)all}] T_{(A)all};K_{PGb} share the following way of rendering this verse: 'khor ba'i rgya mtsho
dri med chus gang ba'i sngags kyi lugs kyi¹ mtsho las pad² skyes pa | spyod 'chang nag po
'gro don sbrang rtsi yi (¹T_{(A)P,PD}; K_{PGb}] kyis T_{(A)DGb}); ²T_{(A)P},K_{PGb}] bad T_{(A)PD,DGb})
⁶sung T_{(A)All}] gsung T_(B) ⁷T_{(B)P} gnor] T_{(B)NT} dor ⁸T_{(B)All}] T_{(A)All},K_{PGb} share the
following way of rendering this verse: rang gi (T_{(A)DGb}229v) slob mas bskul ba'i dbang gis
te¹ mkhas pa dpag med rdo rje yis | spyod zhabs* do ha ko sha yi tshig don rab tu dbye bar
bya ||¹(te T_{(A)PD,DGb},K_{PGb}] des T_{(A)P})

^cthis name turns not only to mind the title of another—probably the most famous—commentary on a collection of so called *caryā-dohās*, Cf. KVAERNE 1986. It also raises the question of the naming of the author and of the literary category of his writings. For an explanation of the possible names See TEMPLEMAN 1989: p. xi; pp. 5-6; *See also* Chapter: Life and work of Kṛṣṇacaryā

mānā lokā⁶ “vayaṃ tattvavidah” iti | **garvaṃ samudvahanti**⁷ || tān avalokya karuṇābhārastimitahṛdayatayā tatsphoṭanāya^{8,d} yathābhūtanamantranī⁹tattvadeśanāṃ sarvajananāṃ sādharāṇārtham¹⁰ prakṛtabhāṣayācāryacaryāvajra¹¹ āha

'dir log pa'i shes pa nyid kyis jig rten pa rnams bdag cag ni⁹ | don dam pa¹⁰ la mkhas pa'i bdag nyid^e yin no zhes¹¹ | nga rgyal bas¹² de kho na nyid rig pa yin no¹³ zhes nga rgyal byed par¹⁴ grags pas^{15,f} | de rnams la bltas nas¹⁶ | snying rje'i khur bus¹⁷ brlan pa'i thugs kyis de'i nga rgyal thams cad 'joms par 'dod pas ji¹⁸ lta ba bzhin* du 'gyur ba'i sngags kyis lugs kyis de kho na nyid bstan pa'i phyr¹⁹ | T_{(A)PD} 1587

⁶manyamānā lokā em.] nāvalokā S_{DKT}; manyamānāḥ Dhīḥ ⁷samudvahanti em.] samuddhahanti S_{DKT}; Dhīḥ ⁸hṛdayatayā tatsphoṭanāya em.] °hṛdayas tayātaspeṭanāya S_{DKT}; °hṛdayas tathāntahspeṭanāya Dhīḥ ⁹°nīti em.] ..iti S_{DKT}; °tram iti Dhīḥ; Cf. Tib. sngags kyis tshul ¹⁰sarvajananāṃ sādharāṇārtham em.] sarvajananāṃ sādharāṇārtham S_{DKT}; sarvajanasādharāṇārtham Dhīḥ ¹¹°bhāṣayācārya° S_{DKT}] °bhāṣayā 'cārya° Dhīḥ

⁹'jig rten pa rnams bdag cag ni T_{(B)P}] mchog gi T_{(A)All;KPGb} ¹⁰don dam pa T_{(B)All}] T_{(A)All-DGb} om.; don T_{(A)DGB;KPGb} ¹¹yin no zhes T_{(A)All}] mnyam du T_{(B)All} ¹²bas T_{(B)P}] bsam bzhin (KPGb202) pas 'jig rten pa rnams nga'i T_{(A)All} ¹³yin no T_{(A)All; KPGb}] °o T_{(B)All} ¹⁴byed par T_{(A)All; KPGb}] 'chad par T_{(B)P}; (B)NT 'chad ¹⁵pas T_{(B)All}] pa T_{(A)All; KPGb} ¹⁶bltas nas T_{(A)All}] bltas pas KPGb; gjigs nas T_{(B)All} ¹⁷khur bus T_{(A)All; KPGb}] T_{(B)P} om. ¹⁸ji T_{(A)All,(B)All}] ci KPGb

^dCf. Tib. which reflect this passage either as *de'i nga rgyal bdog pa thams cad dprog pa'i phyr dang*, which would in Skt.be something like: *tatsarvagarvotpannāpaharaṇāya*; or as *de'i nga rgyal thams cad 'joms par 'dod pas ji lta ba du 'gyur ba'i*, which would in Skt. be something like: *tatsarvagarvahātukāma*°(*h,ena,āya*). The second version however, since it has the expression *ji lta ba du 'gyur ba'i* seems closer to the Skt. Nevertheless the whole passage, though the added passages could reflect on the Skt. pronouns, appears to be corrupt °either *bdag nyid* or *bdag cag ni* should be removed to reflect the Skt. accordingly ^fOnly two of the three *x-ena x-aḥ iti* constructions are found in Tibetan, where the passage from *garvāt* up to *samudvahanti* is omitted. A possible explanation for this could be that the translator has skipped the missing part, due to the similarity of *mānena prasiddhā* and *garvaṃ samudvahanti*.

T_{(B)NT}⁶¹

skye ‘gro thams cad kyi thun mong ba’i²⁰ don du phal skad tshig gi²¹ slob* dpon
spyod pa’i rdo rjes²² nga ni don dam²³ la mkhas pa zhes

§ 1.1.1.

*Dohākoṣaṭīkā*S_{DKT}3r3-6

loaha gavva samubbahāi ityādi, loko garvaṃ samudvahati¹² | ko ’sau gar-
vaḥ āha | havu¹³ paramatthapavīṇa¹⁴ iti etac ca yāvatsambhavam iti na prayu-
jyeteti¹⁵ | pratipādanārtham āha: koḍiha majjhem¹⁶ ityādi | yogikoṭīnāṃ mad-
hye eko yadi bhavati | nirgatā añjanāni rāgādikleśā¹⁷ asminn iti nirañjanaṃ¹⁸
sahajakāyaḥ | tatra līno nimagnamanā nirañjanalīno yogīndraḥ sa ca mādr̥ṣa iti
bhāvaḥ ||

vitathajñānagarvitān ākṣipyā laukikasatyajñānena¹⁹ paramārthasatyajñānenābhi-
māninaḥ paṇḍitān adhikṛtyāha²⁰

§ 1.1.2.

Tibetan

’jig rten pa ni nga rgyal byed, ces bya ba la sogs pa gsungs te | ’jig rten²⁴
nga rgyal byed pa de ci zhe na²⁵ | nga ni mchog don²⁶ la mkhas pa²⁷ zhes bya
ba²⁸ gsungs so²⁹ || ’di yang ji ltar mang du srid dam zhe na | mi ’thad par bstan
pa’i phyir. bye ba’i nang na gcig tsam srid ces gsungs te | rnal ’byor can

¹²samudvahati em.] samuddhahati S_{DKT}, Dhīḥ ¹³havu S_{DKT}] havūm Dhīḥ ¹⁴Dhīḥ
reads paramattha pavīṇa ¹⁵prayujyeteti Dhīḥ] prayujyate S_{DKT}; Cf. Tib. ’di yang ji ltar
mang du srid dam zhe na mi ’thad par bstab pa’i phyir bye ba’i nang na gcig tsam srid
¹⁶majjhem S_{DKT}] majjham Dhīḥ ¹⁷añjanāni rāgādikleśā em.] añjanā virāgādikleśā
S_{DKT}; Cf. S_{MT1,2} añjanāni rāgādikleśā ¹⁸nirañjanaṃ em. S_{MT2}] nirañjanaḥ S_{MT1}; DKT;
Bgch. ¹⁹laukika° Dhīḥ] laukikaṃ S_{DKT} ²⁰adhikṛtyāha em.] adhikṛtya āha S_{DKT}, Dhīḥ;
Cf. Tib. byas nas

¹⁹de’i nga rgyal thams cad ’joms par ’dod pas ji lta ba bzhin (T_{(A)PD} 1587) du ’gyur ba’i
sngags kyi lugs kyi de kho na nyid bstan pa’i phyir T_{(A)All}; K_{PGb}] de’i nga rgyal bdog pa
thams cad dprog pa’i phyir dang / sngags kyi tshul gyis yang dag ji lta ba’i de kho na nyid
bstan par bzhed pas T_{(B)PD,P} ²⁰ba’i T_{(B)P}] gi T_{(A)All}; K_{PGb} ²¹skad tshig gi T_{(A)All}; (B)P;
K_{PGb}] ba’i skad kyi T_{(B)NT} ²²rjes T_{(B)P}] rje T_{(A)All}; K_{PGb} ²³dom dam T_{(B)P}] mchog
gi don T_{(A)All}; K_{PGb} ²⁴T_{(A)All}; K_{PGb} adds pa ni T_{(B)All} om. ²⁵de ci zhe na T_{(B)All}]
de nyid gang yin zhe na T_{(A)All}; K_{PGb} ²⁶mchog don T_{(A)All}] mchog gi don K_{PGb}; don
T_{(B)All} ²⁷pa T_{(A)All}; K_{PGb}] zhes T_{(B)All}; K_{PGb} ²⁸bya ba T_{(B)All}] om. T_{(A)All}; K_{PGb}
²⁹gsungs so T_{(A)All,(B)All}] gsungs pa’o K_{PGb}

bye ba'i nang ngal te | rdul bral la zhugs par gyur na ste³⁰ | 'dir rdul bral ni³¹ | 'dod chags la sogs pa'i nyon mongs pa'i sdug bsngal dang³² bral te | lhan cig skyes pa'i³³ sku'o || de la zhugs pa ni | yid rdul bral la nges par zhugs pa rnal 'byor gyi dbang po ste; de yang nga lta bu yin zhes dgongs so³⁴ || log pa'i nga rgyal³⁵ dang ldan pa rnams sun phyung nas | 'jig rten pa'i bden pa shes pas don dam pa'i bden pa shes pa'i m ngon pa'i nga rgyal dang ldan pa'i mkhas pa rnams kyis dbang du byas nas³⁶

asyāyam arthaḥ²¹ | loko²² garvaṃ samudvahati²³ || ko 'sau²⁴ garvo²⁵ 'haṃ paramārthapravīṇa²⁶ iti etac ca yāvāt saṃbhavan na yujyate²⁷ || tato yogikoṭīnāṃ madhye eko²⁸ 'pi yadi bhavati nirañjanālīna iti nir-gatā añjanāni²⁹ rāgadveṣādikleśā asminn³⁰ iti nirañjanaṃ³¹ sahajakāyaḥ ||

§ 1.2.

Mekhalāṭikā

SMT1 1r2-5; SMT2 1r2-2v2

²¹ arthaḥ SMT1, Bgch.] artha SMT2; asyārtha || eka || SMT1 ²² loko SMT1,2] loko Bgch. ²³ samudvahati em.] samuddhahati SMT1,2, Bgch. ²⁴ sau SMT1,2, Bgch., Śā.C] 'sau Śā. ²⁵ garvo SMT1] garvā SMT2] sarvo Bgch. ²⁶ pravīṇa SMT1, Bgch., Śā.C] pravīṇa SMT2, Śā. ²⁷ saṃbhavan na yujyante SMT1,2; Cf. saṃbhavam iti na prayujyete S_DKT] saṃbhavantu yujyate Bgch. ²⁸ yogi° SMT1,2, Bgch.] yogi Śā.C; jogme Śā. ²⁹ nirgatāni añjanāni follwong Bgch. em.] nirgatā añjanāni SMT1,2; Cf. S_DKT nirgatā añjanāni ³⁰ asminn SMT1, Bgch.] asmin SMT2 ³¹ nirañjanaṃ SMT1] nirañjanaḥ SMT2, Bgch.; though anñjana can appear as a masc., I decided to take the neuter-noun (1P.Sg.), as glossing sahajakāyaḥ

³⁰ 'di yang...ste T_(B)All] 'di ni ji nyed yod tshad bstan pa yin gyi bye brag du bstan pa ni (T_(A)P253r) ma yin no || de bstan pa'i phyir bye ba'i nang na gcig tsam srid de zhes bya ba la sogs pa gsung te; gang de bye ba'i nang na srid na ste T_(A)All;K_PGb ³¹ 'dir rdul bral ni T_(B)All] rdul med pa T_(A)All;K_PGb ³² pa'i nyon mongs pa'i sdug bsngal dang T_(B)All] pa nyon mongs pa dang 'dir bral bas rdul T_(A)All;K_PGb ³³ skyes pa'i T_(A)All;(B)P;K_PGb] chos pa'i T_(B)NT ³⁴ de la...dgongs so T_(B)All] de la zhugs par gyur pa ni de la yin nge par zhugs pa ste; rdul med pa la zhugs pa'o || rnal 'byor gyi dbang phyug de yang^{yang} T_(A)All;(B)All]'ang K_PGb nga lta bu yin zhes dgongs po^{po}(A)PD]so(A)DGb;pa'oK_PGb T_(A)PD,DGb,K_PGb; de la zhugs par gyur pa ni de la yod des par zhugs pa ste... T_(A)P ³⁵ nga rgyal T_(B)All] shes pa'i nga rgyal T_(A)All, K_PGb ³⁶ 'jig rten...byas nas T_(B)All] 'jig rten pa'i bde ba'i shes rab dang ldan pas don dam par bdag gis shes so zhes mngon pa'i nga rgyal byed pa'i mkhas pa rnams (K_PGb203) kyis dbang du byas nas T_(A)All, K_PGb

tatra līno nimagnamanā yogīndraḥ sa ca³² mādrśa iti bhāvah ||

§ 2

S_{MT1}1r5S_{MT2}2v1

āgamaveapurāṇem¹ paṇḍia² māṇa vahanti |
pakkasiriphale³ alia jima bāheriu⁴ bhamanti⁵ ||^{V,a}

[[āgamavedapurāṇaiḥ¹ paṇḍitā² mānaṃ vahanti |
pakaśrīphale³ alayo⁴ yathā bāhyato⁵ bhramanti⁶ ||]]

lung dang rig byed rnying pa yis^{1,VI} ||

mkhas pa nga rgyal byed pa dag ||

dpal 'bral smin pa la ni bung ba bzhin² ||

des ni phyi rol dag tu 'khor bar byed³ ||

¹āgamaveapurāṇem Bgch. Jcks. Dhīḥ; āgamavea S_{DKT}] °veyapurāṇe S_{MT1,2}; °purāṇe Śā., Bhy.; °purāṇeḥ Sha. cit. CaGi 40.1a: āgamaveapurāṇa ²paṇḍia S_{MT1}, Bhy.] paṇḍita S_{MT2}; paṇḍiā Bgch., Jcks. Dhīḥ; paṇḍitta Śā.; paṇḍitta Sha. ³pakkasiriphale Sha.] pikkasiriphale ekkasirīhala Bgch._{BI}; S_{MT1}; sirīphala S_{MT2}; sirīphale Bgch., Jcks., Dhīḥ, Bhy.; pakkasirīphala Śā.; Cf. TURNER 1985: 737 s.v. śrīphala ⁴vāheri-u S_{MT1}] vāheria Bgch. Jcks. Dhīḥ; vāhire Bhy.; bāherita Śā.; Sha.; nāheritaṃ S_{MT2}; here S_{MT1} has a character inserted which is ill. possibly a ra or ca being cancelled, S_{MT2} interprets this as bhū which however doesn't make much sense. ⁵bhamanti S_{MT1}, Bgch., Jcks., Bhy.] bhramanti S_{MT2}; bhumayanti Śā.; Sha.

¹rnying pa yis T_{(A)All}, Kvae, Sha.] rnying pas kyang K_{PGa}; sna tshogs la mdzod brgyad
²bzhin T_{(A)All}, K_{PGa}] ni Sha. ³des ni phyi rol dag tu 'khor bar byed K_{PGa}, Sha.] des na
phyir la dag tu 'khor bar byed T_{(A)All}, Kvae

³²yogīndraḥ sa ca S_{MT1,2}, Bgch.] yogīndra S_{MT3}

¹] °purāṇena Bgch.; °purāṇeṣu Bhy. ²] paṇḍitāḥ Bgch., Bhy. ³Bhy.] ekkasrī° Bgch.
⁴alayaḥ Bgch., Bhy. ⁵] bāhīḥ Bhy. ⁶] vahīrbhramanti Bgch.; bhrāmyanti Bhy.

^VMunidatta's *Caryākoṣagītiṛtti, gīti 40 ^{VI}Cf. mdzod brgyad 2.

^aThe meter of this verse might be kept, when pronouncing the "e's" in this verse short *hrasva* and not long *dirgha* as one classically would.

āgamavea ityādi | āgamādiññānena paṇḍitā mānaṃ¹ paramārthasaty-
ajñānenābhimānaṃ vahanti || evaṃbhūtāḥ santaḥ | kasmin ke² iva kiṃ kur-
vata ity āha: pakkasiriphale³ ityādi | pakvaśrīphale alayo bhramarāḥ
jima⁴ yathā bāhyato⁵ hi bhramanti | tathā bahirmantramudrādivyagrābhi-
niviṣṭadrṣṭitvāt⁶ gambhīratattvāmṛtaṃ na vidantīty arthaḥ ||
tathā coktaṃ caturdevīparipṛcchāyogatantra |

caturaśītisāhasre⁷ dharmaskandhe mahāmuneḥ⁸ |

tattvaṃ vai ye⁹ na jānanti sarve te niṣphalāya vai ||^{VII}

yady evan tarhi kathaṃ prapañcākāraḥ sāksātkriyate,¹⁰ iti cet ucyate | pra-
pañcākāro 'pi skandhadhātvyātanādis tata eva¹¹ niṣprapañcāt sahaajñānāj
jāyate || tajjanita eva prapañcākāraḥ tatpratipattinimittam ||
tathā coktam |

prapañcair niṣprapañcāyed^{12, VIII} iti

tasmād evaṃrūpakāt¹³ strīpuruṣanapuṣsakākārasahajakāyāt¹⁴, yathā jagad
udayate¹⁵ |

¹ *manaṃ* following Dhīḥ em.] *mānaḥ* S_{DKT} ² *ke* S_{DKT}] *ka* Dhīḥ ³ *pakka*° follwing Dhīḥ em.; Sha.] *pikka*° S_{DKT}] Cf. *ekaśrīphale* S_{MK} ⁴ *jima* Dhīḥ] *tima* S_{DKT}; Cf. *jimu* S_{MK} ⁵ *bāhyato* Dhīḥ] *bāhyete* S_{DKT} ⁶ *drṣṭitvāt* S_{DKT}] *drṣṭitvād* Dhīḥ ⁷ *sāhasre* Caryāmelāpakapradīpa, Pañcakrama] *sahasrāṇi* S_{DKT}, Dhīḥ ⁸ *mahāmuneḥ* Caryāmelāpakapradīpa, Pañcakrama] *mahāmune* S_{DKT}, Dhīḥ. ⁹ S_{DKT} reads *yena* ¹⁰ *sāksāt*° Dhīḥ] *sākṣā*° S_{DKT} ¹¹ *āyatanādis tata eva* em.] *āyatanādīta eva* S_{DKT}, Dhīḥ ¹² *niṣprapañcāyed* Hevajratantra] *nīprapañcāyed* S_{DKT}; *niṣprapañcāyate* Dhīḥ ¹³ *rūpakāt* em.] *rūpakā*° S_{DKT}; *rūpa*° Dhīḥ ¹⁴ *rūpakā*° S_{DKT}] *rūpa*° Dhīḥ; *pūṣsaka*° S_{DKT}] *pūṣsakā*° Dhīḥ ¹⁵ *udayate* Dhīḥ] *udayete* S_{DKT}

^{VII} Āryadeva's *Caryāmelāpakapradīpa*; Nāgārjuna's *Pañcakrama* 2.76ab ^{VIII} *Hevajratantra* 2.2.29d. The whole verse according to the Hevajratantra goes: *utpattikramayogena prapañcaṃ bhāvayad vratī | prapañcaṃ svapnavat kṛtvā prapañcair niḥprapañcayet* ||; the *Yogaratnamāla* comments on this verse as follows: *bhāvanā tu kīdrṣīty ata āha | utpatitīyādi | prapañcam iti | ādhārādheyalakṣaṇaṃ nānāprakāraṃ svapnavat kṛtveti | yathā svapnacittam nānākāreṇa prabhāti | tadvat kṛtvā prapañcair iti vāgvikalpair niḥprapañcayet |*

§ 2.1.1.

Dohakoṣaṭīkā

S_{DKT} 3r7-3v4

tathā darśayann āha

§ 2.1.2.
Tibetan

T_{(B)P}32b

T_{(A)DGB}231r

T_{(A)PD}1588

lung dang rig¹ zhes bya ba la sogs pa gsung te | lung la sogs pa shes pas² mkhas pa rnams nga rgyal du gyur nas³ don dam pa'i bden pa shes par⁴ mngon pa'i nga rgyal byed pa'o⁵ || de ltar bur⁶ gyur pa gang la ci lta bu zhi⁷g byed⁸ snyam⁹ pa la | dpal 'bras smin¹⁰ | la zhes bya ba la sogs pa gsungs te^{11*}: dpal 'bras smin la byung ba dag sbrang rtsi'i phyir phyi rol nas 'khor ba ji lta¹² de bzhin du | phyi rol gyis¹³ sngags* dang phyag rgya la sogs pas brel te | de¹⁴ la mngon par zhe na de lta ba'i¹⁵ *phyir ro ||| zab mo'i¹⁶ de kho na nyid kyi¹⁷ bdud rtsi mi rig¹⁸ zhes¹⁹ bya ba'i don do || de ltar yang lha mo bzhi²⁰ zhus pa zhes bya ba rnal 'byor chen po'i rgyud²¹ las |

thub pa chen po²² chos phung po²³ ||

¹T_{(A)All}, K_{PGb} insert *pa rnying pa yis kyang ni* ²pas T_{(B)All}] *pa'i* T_{(A)All}, K_{PGb} ³du gyur nas T_{(B)All}] *byed pa ni* T_{(A)PD,DGb}, K_{PGb}; *byed ba'i* T_{(A)P} ⁴don dam pa'i bden pa shes par T_{(A)All,(B)All}] *don dam par bde ba'i shes par* K_{PGb} ⁵pa'o T_{(A)All}, K_{PGb}] do T_{(B)All} ⁶de ltar bur T_{(A)All}] *de lta bur* K_{PGb}; T_{(B)All} om. ⁷pa gang la ci lta bu zhi^g T_{(B)All}] *pa gang la ci lta ji ltar ji* T_{(A)PD}; *gang la ji ltar ji* T_{(A)DGB}; *par gang la ji ltar ji* K_{PGb} ⁸byed T_{(B)All,(A)PD,DGb}; *snyed* T_{(A)P}, K_{PGb} ⁹snyam T_{(A)All}, K_{PGb}] *mnya* T_{(A)PD,P}; T_{(B)P} ill. ¹⁰T_{(A)DP,P}, K_{PGb} inserts *pa la ni byung ba bzhin* ¹¹gsungs te T_{(B)All}] *la* T_{(A)All} ¹²dpal...lta T_{(B)All}] *dpal 'bras smin pa la ni byung ba bzhin / zhes bya ba la sogs pa la / de rnams 'khor shing rgyu ba bzhin / zhes gsungs te / byung ba ni sbrang rtsi'o* T_{(A)All}la'o K_{PGb}, *gzhan ni ji* T_{(A)All}ci K_{PGb} *lta ba bzhin du phyi rol nas 'khor zhing rgya ba'o* T_{(A)All};K_{PGb} ¹³gyis T_{(A)All,(B)All}] *gyi* K_{PGb} ¹⁴T_{(A)PD,DGb}, K_{PGb} inserts *i lta ba* ¹⁵zhe na de lta ba'i T_{(B)All}] *zhen pa'i* T_{(A)PD,DGb}, K_{PGb} ¹⁶zab mo'i K_{PGb}] *zab mo* T_{(A)All,(B)All} ¹⁷kyi em.] *kyis* T_{(B)All}; *don ni* K_{PGb}; *kyi don ni* T_{(A)PD,DGb}, T_{(B)All} ¹⁸rig T_{(A)P}, K_{PGb}] *rigs* T_{(A)PD,DGb}; *thob* T_{(B)All} ¹⁹zhes T_{(A)DGB}] *ces* T_{(A)PD,(B)All}, K_{PGb} ²⁰bzhi T_{(A)All}] *bzhis* T_{(B)All}, K_{PGb} ²¹lha mo bzhi zhus pa zhes bya ba rnal 'byor chen po'i rgyud T_{(A)All}] *rnal 'byor gyi rgyud lha mo bzhis zhus pa* T_{(B)All} ²²chen po T_{(A)P,PD,(B)All}] *chen po'i* T_{(A)DGB}, K_{PGb} ²³po T_{(B)All}] *ni* T_{(A)All}, K_{PGb}

stong phrag brgyad cu rtsa bzhi las²⁴ ||
 gang gis de nyid mi shes na ||
 de dag thams cad 'bras bu med ||^{IX} ces gsungs so

gal te de lta yin na ci ltar²⁵ spros pa'i rnam pa²⁶ dngos²⁷ su byed ces na brjod
 par²⁸ bya ste | spros pa'i rnam pa phyung po *dang khamd dang skye mched T_{(A)P}31v
 la sogd pa de dag kho na²⁹ spros pa med pa lhan cig skyes pa'i ye shes³⁰ las
 bskyed³¹ pa'o || de las skyes pa nyid spros pa'i rnam pa ste |
 de bstan pa'i pyhir³² |

spros pas *spros pa med par bya | zhes³³ gsungs* so || T_{(B)NT}62

de'i pyhir *evam* gyi³⁴ yi ge ngo bo³⁵ lhan cig skyes pa'i sku las | ji ltar 'gro
 ba 'byung bar bstan pa'i pyhir³⁶ K_{PGb}204

ayam arthaḥ¹⁶ | bāhyāgamādijñānena paramarthasatyābhimānaṃ paṇḍi- **§ 2.2.**
 tā vahanti || evaṃ¹⁷ bhūtāḥ santaḥ | kasmin¹⁸ kiṃ¹⁹ kurvantīty āha | pakva- **Mekhalāṭīkā**
 śrīphaleśv²⁰ alayo²¹ bhramarā jimu yathā²² bāhye²³ gandhānumodena S_{MT1}1r6-9

¹⁶arthaḥ S_{MT1}, Bgch.] artha S_{MT2} ¹⁷evaṃ° S_{MT2}] ekam S_{MT1}, Bgch.; Cf. S_{DKT},
 Dhīḥ evambhūtāḥ ¹⁸S_{MT1} adds a ko] om. S_{MT2}, Bgch. ¹⁹kiṃ S_{MT1}, Bgch.] ki S_{MT2}
²⁰pakva em. following S_{MT1}] eka° S_{MT1,2}, Bgch. ²¹alayo S_{MT1}, Bgch.] aṇabhyāṃ S_{MT2}
²²S_{MT2} has yathā yathā ²³bāhye° S_{MT1}] bāhyena Bgch.; bāhya° S_{MT2} S_{MT2}2v2-2r1

²⁴stong phrag brgyad cu rtsa bzhi las T_{(B)All}] brgyad khri dang
 ni^{(T_{(A)Dgb}, K_{PGb}] T_{(A)P,PD} om.)} bzhi stong dag T_{(A)PD} ²⁵de lta yin na ci ltar T_{(A)All,(B)All}
] de ltar yin na K_{PGb} ²⁶pa T_{(A)All-P,(B)All,K_{PGb}}] par T_{(A)P} ²⁷gngos T_{(B)P}] ji ltar
 dngos T_{(A)All}; gngo T_{(B)NT} ²⁸par T_{(A)Dgb,K_{PGb}}] bar T_{(A)All-Dgb,(B)All} ²⁹de dag kho
 na T_{(B)All}] yang T_{(A)All}; 'ang K_{PGb} ³⁰T_{(A)PD}, K_{PGb} inserts de nyid ³¹bskyed T_{(B)NT}]
 skyed T_{(B)All,(A)All}, K_{PGb} ³²de las...pyhir T_{(B)All}] de nyid las spros pa'i rnam pa byung
 ba ste |

de bstan par bya ba'i ched du de ltar yang T_{(A)All} ³³T_{(B)All} inserts de skad ³⁴gyi T_{(B)All}
] las T_{(A)All}, K_{PGb} ³⁵ngo bo T_{(B)All}] T_{(A)All} om. ³⁶ji ltar...pyhir K_{PGb}] 'gro ba ji ltar
 'byung ba de ltar bstan pa'i pyhir T_{(B)All}; ji ltar 'gro ba mi 'byung bar bstan pa'i pyhir
 T_{(A)All-Dgb}; ji ltar 'gro 'gyur bar bstan pa'i pyhir T_{(A)Dgb}

^{IX}_{TKTs} dpal sdom pa'i 'grel pa dpal de kho na nyid mkhas pa zhes bya ba T: 1410

bhramanti | tathā āgamādiññānena²⁴ bāhyaneyārtha²⁵pratiśaraṇa²⁶drṣṭitvāt
gambhīratattvāmṛtarasaṃ na cintayantīty²⁷ arthaḥ ||
tathā coktaṃ caturdevīparipṛcchāmahāyogatantre |

caturaśītisāhasre dharmaskandhe mahāmuneḥ²⁸ |
tattvaṃ vai ye na jānanti sarve te niṣphalāya vai ||^X

etatsādhanam²⁹ āha

§ 3

S_{MT1}1v9-2r1

S_{MT2}2v1

bohibā¹ **raabhūṣia**² **akkhohaheṃ**³ **siṭṭhaū**⁴ |
pokkharabā⁵ **sahāva śuhu**⁶ **ṇiadehahiṃ**⁷ **diṭṭhaū**⁸ ||^{XI}

[[bodhibījam¹ rajobhūṣitam akṣobhyeṇāśliṣṭam² |

¹*bohibā* S_{MT1}] *bohicia* S_{MT2}; Bgch., Jcks., Dhīḥ, S_{DKT}, Śā., Sha.; ; *bohicittu* Bhy.; *bohicia* Subhāṣitasamgraha ²*raabhūṣia* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Subhāṣitasamgraha] *raabhūṣiu* Bhy.; *rajabūṣia* Śā. ³*akkhohaheṃ* em.] *akkhohehiṃ* Bgch., Jcks., Bhy., Dhīḥ; *e....heṃ* S_{MT1}; *akkhohehī* Sha.; *rakujohe* S_{MT2}; *akkhoheṃ* Subhāṣitasamgraha; *phujñohlesi* Śā. ⁴*siṭṭhaū* S_{MT2}, M_{T1} p.c., Subhāṣitasamgraha] *siṭṭhaī* S_{MT1} a.c.; *siṭṭhao* Bgch., Jcks., Dhīḥ; *siṭṭhao* Sha.; *huu* Śā.; *siṭṭhaūṃ* Bhy. ⁵*pokkharavā* Dhīḥ, Sha., Subhāṣitasamgraha] *poṣkārabia* S_{MT1,2}; *poṣkārabā* S_{MT1}; *pokkharavia* Bgch., Jcks.; *pokkharavū* Bhy.; *pokkharabiya* Śā., Sha.; Cf. TURNER 1985 s.v. *paus̄kara* ⁶*sahāva śuhu* S_{MT2}, Bhy.] *sahāvasuddha* S_{MT1}, Bgch., Jcks.; *sahāvasua* Dhīḥ; *sahāvasuha* Śā.; *sahāva* Subhāṣitasamgraha ⁷*ṇiadehahiṃ* S_{MT1,2} Bhy.] *ṇiadehahi* Bgch., Jcks., Dhīḥ, Śā., Sha.; *ṇiadehe* Subhāṣitasamgraha ⁸*diṭṭhaū* Subhāṣitasamgraha] *diṭṭate* (possibly *didṛte*) S_{MT1}; *didhaū* S_{MT1}, Śā.; *diṭṭhao* Bgch., Jcks., Dhīḥ; *diṭṭhao* Sha.; *diṭṭhaūṃ* Bhy.

²⁴*ññānena* S_{MT2}, Bgch.] *ññānaina* S_{MT1} ²⁵*bāhyaneyārtha*^o S_{MT1}] *bāhyaneyārthaṃ* S_{MT2}; *bāhyena yāthārthyam* Bgch., Śā. ²⁶*śaraṇa*^o S_{MT1,2}] *ruddha*^o Bgch.; *ruddha*^o Śā.; *°bharāṇa*^o Śā.C ²⁷*cintayanti ity* Bgch; *cintann ity arthaḥ* S_{MT2} ²⁸*mahāmuneḥ* Caryāmelāpakapradīpa, Pañcakrama] *mahāmune* S_{MT1,2}, Bgch. ²⁹*etat sādhanam* Bgch.

¹*bodhicittaṃ* Bgch., Bhy. ²] *akṣobhyena āśliṣṭam* Bgch.; *akṣobhaiḥ yad kathitam* Bhy.

^XĀryadeva's *Caryāmelāpakapradīpa*; Nāgārjuna's *Pañcakrama* 2.76ab

^{XI}*Subhāṣitasamgraha* 19. p. 260.

puṣkarabījasvabhāvaṃ³ śuddhaṃ⁴ nijadehe⁵ dr̥ṣṭam |||]

byang chub sems dang rdul gyis brgyan ||
mi bskyod pa ni gos 'gyur bas ||
padma'i sa bon rang bzhin la ||
dag pa gnyug ma'i lus la mthong ||

bohibā¹ ityādi | **bodhicittaṃ**^{2,a} **rajobhūṣitam akṣobhyenāśliṣṭam**³ § 3.1.1.

iti śūnyātiśūnyamahāsūnyam⁴ iti | ālokālokābhāsālokopalabdhanī cittacaitasikāvidyāḥ^{5,b} rajanīdivāsandhyāḥ⁶ nirmāṇasambhogadharmakāyāḥ kāyavākcittāni bāṣpavāribindavaḥ⁷ āvāhanavisarjanadhāraṇāni om āḥ hūṃ ity akṣarāṇi ata ūrdhvam marmodghāṭanāni⁸ dvārāṇi⁹ ātmatattvamantratattvamaṇḍalatattvāni sattvarajastamāṃsi¹⁰ candrasūryarāhavaḥ utpattisthitipralayāḥ ityevamādīni¹¹ || bodhicittarajo 'kṣobhyaśabdenocyate¹² || kutraitad dr̥ṣṭam | ity āha | **pokkharavā**^c ityādi | **puṣkaraṃ** śarīrakamalaṃ tasya

Dohakoṣaṭīkā

SDKT 3v5-5r1

¹ *bohibā* em.] *bohicia* SDKT; Dhīḥ; Cf. *bohibā* SMT, but *bohicia* *Subhāṣitasamgraha* have *bohicia*. ² *bodhicittaṃ* em.] *bodhicitta*° SDKT; Dhīḥ; Cf. *bodhicittaṃ* SMT ³ *akṣobhyenāśliṣṭam* em.] *akṣobhyena śliṣṭam* SDKT; Dhīḥ; Cf. SMT *akṣobhyenāśliṣṭam* ⁴ *mahāsūnyam* Dhīḥ] *mahāsūnyām* SDKT ⁵ *cittacaitasikāvidyāḥ* Dhīḥ] *cittacetasikāvidyāś* SDKT ⁶ *rajanīdivāsandhyāḥ* Dhīḥ] *caritarajanīdivyāsandhyāḥ* SDKT ⁷ *bāṣpavāribindavaḥ* conj.] [jala?] *vāṣpavibandhakāḥ* Dhīḥ; cur. *bāṣpavibandhantāḥ* SDKT; Cf. *bāṣpajalabindu*° Harṣacarita; Cf. Tib. *blangs ba dang myur ba dang rnam par bcings ba*, corr. **ādāraḥṣipravibandhana* ⁸ *ata ūrdhvam* em.] *adha ūrdha*° SDKT, Dhīḥ ⁹ *dvārāṇi* following Dhīḥ em.] *dvāraṇāni* SDKT ¹⁰ *tamāṃsi* Dhīḥ] ..*mAsi* SDKT; Dhīḥ has one syllable more than the ms. ¹¹ *ityevamādīni* Dhīḥ] *ityevādīni* SDKT ¹² *rajo 'kṣobhya*° Dhīḥ] *rajo akṣobhya*° SDKT

³] *°bījaṃ svabhāva*° Bhy. ⁴Bgch.] *°sukhaṃ* Bhy.; Cf. *sukhasvabhāva* SMT ⁵ *puṣkaraḥ iva svabhāvasukhaṃ nijadehe* Bgch.; *nijadehe tad* Bhy.

^aBoth commentaries gloss *bohibā*, Skt. *bodhibīja* as *bodhicitta*; two Apa. sources SDKT and *Subhāṣitasamgraha* ^bT adds: *bud med dang skyes pa dang ma nid rnam dang*; corr. *strīpuruṣasanṣpandhakāni* ^cT_(A) adds: *gyi ni rang bzhin gyi dag pa lhan cig skyes pa lus la mthong*; corr. *bījasya svabhāvaṃ aśuddhaṃ saḥajakāyo dr̥ṣyate*

bījasvabhāvaṃ śuddhaṃ nirmalaṃ^{13,d} prabhāsvaratvāt | sa eva **saha-
jakāyaḥ**^e || kva etad¹⁴ **dr̥ṣṭam** avagatam ayam arthaḥ || kāyavākcittasvabhāvo¹⁵ bhagavān¹⁶ sarvaśūnyadhātau sthitavān e-vaṃkārārūpa⁹ iti ||
tathā cōktaṃ ādibuddhatantre |

kāyo bindvindu¹⁷ śukrañ^f ca vāg visargo rajo raviḥ |
rāhuḥ kālāgnirūpo 'yam evaṃkāraḥ sakalajagadekabījam ||^{XII} iti
|

ata evāha |
ḍākinīcakram utpadyate tiṣṭhati līyate praśamyati || tasmād evaṃkārād anekākāraṃ viśvam udyate ||^g nanu¹⁸ ekasmin mṛtṭpiṇḍe | ekam eva mṛtṭpiṇḍa-
pariṇataghaṭalakṣaṇaṃ kāryam utpadyate || tat katham ekasmād anekarū-
pam anekasaṃsthānam anekadeśam¹⁹ tathāpi²⁰ anavaratam aparyantaṃ²¹
jagad utpadyate |
ucyate naiva²² doṣaḥ |

upādhyāyād yathā vidyā dīpād dīpo yathā bhavet |
mudrāyāḥ²³ pratimudrā ca darpaṇe²⁴ mukhato mukham ||^{XIII}

⁹evaṃkārārūpa em.] jagat e-vaṃkārārūpa S_{DKT}; Dhīḥ

¹³śuddhaṃ nirmalaṃ em.] śuddhanirmalaṃ S_{DKT}; Dhīḥ ¹⁴etad Dhīḥ] eta S_{DKT}
¹⁵svabhāvo conj.] °rajo S_{DKT}; °rājo Dhīḥ; Cf. Tib. *skyes pa'i* or *rang bzhin* ¹⁶bhagavān
Dhīḥ] bhagavan S_{DKT} ¹⁷bindvindu Vimalabhrabhāṭikā] dvibinduḥ S_{DKT}, Dhīḥ ¹⁸nanu
em.] na tv S_{DKT}; Dhīḥ; Cf. T_{(A)P} 'ji ste ¹⁹anekadeśam em.] anekadeśas Dhīḥ; anedeśas
S_{DKT} ²⁰tathāpi Dhīḥ] °thāpi S_{DKT} ²¹anavaratam aparyantaṃ] anavaratama° Dhīḥ;
anavatarama° S_{DKT} ²²naiva Dhīḥ] neṣa S_{DKT} ²³mudrāyāḥ em.] mudrāyā S_{DKT}, Dhīḥ;
ungrammatical form ²⁴darpaṇe S_{DKT}] darpaṇo Dhīḥ

^{XII}Puṇḍarīka's *Vimalabhrabhāṭikā* p.35 pāda ab; C and d read the following: *cittākārās
tu amī proktā ekadhātau vyavasthītaḥ*. ^{XIII}Nāropā's *Sekoddeśaṭikā* 72. pāda cd read:
mudrāyās cāparā mudrā ādarśe mukhato mukham

^dTib. adds: *rang bzhin gyis*; corr. *prakṛtyā* ^emaybe a rendering of Apa. *ṇiadehahi* ^fCf.
Tib. *byang chub sems* ^gDhīḥ printed this passage as verse

ravāt pratiravotpattiḥ²⁵ sūryakānte yathā 'nalah |
 arko²⁶ nārkaṃ vinā²⁷ jāto jihvāsrāvo²⁸ 'mlabhakṣaṇāt ||^{XIV,h}

na svato nāpi parato na dvābhyāṃ nāpy ahetutaḥ |
 utpannā jātu vidyanteⁱ bhāvāḥ kvacana kecana ||^{XV}

pitur mātuḥ śitaṃ²⁹ raktaṃ prāṇāpānau dvayan tathā |
 cittavajrasamāyuktaṃ dehasyotpattikāraṇam ||^{XVI}

amitābhaś ca ratnadhṛk prāṇāpānau yathākramam |
 kāyavākiccittarāgāṇi vicittacittavajriṇaḥ³⁰ ||^{XVII}

śukrād utpadyate candro raktāt sūryasamudbhavaḥ |
 prāṇato rāhuniṣpattiḥ kālāgner apy apānataḥ ||^{XVIII}

śukrato nāḍikotpattiḥ śukrād asthisamudbhavaḥ |

²⁵*pratiravotpattiḥ* em., Dhīḥ] *pattiravotpattiḥ* S_{DKT} ²⁶*arko* em.] *arkko* S_{DKT}, Dhīḥ
²⁷*nārkaṃ vinā* Dhīḥ] *nārkaḥvinā* S_{DKT} ²⁸*jihvāsrāvo* em.] *jihvāsrāvo*S_{DKT}, Dhīḥ
²⁹*śitaṃ* S_{DKT}] *sitaṃ* Dhīḥ ³⁰*vicittacittavajriṇaḥ* S_{DKT} p.c.] *vicittavajriṇaḥ* S_{DKT}
 a.c.; *vicitta(trāṃ) cittavajriṇaḥ* Dhīḥ; Tib. *thugs kyi rdo rje zhal rnamso*; corr. *cittava-*
jramukhāṇi

^{XIV}This verse could not be identified ^{XV}Nāgārjuna's *Māyamakaśāstra* 1.3; pāda a is further quoted in various other works ^{XVI}Nāgārjuna's *Pinḍīkrama* 87. pāda a. The verse reads: *cittavajrasamāyuktaṃ hrdaye sampraveśya ca | māmakāvīyūhamakhilaṃ cittādhiṣṭhānamārabhet* || ^{XVII}This verse could not be identified ^{XVIII}Cf. *Prāṇatoṣiṇī*, tattvasāre ṣaṣṭhapāṭale: *śukrād utpadyate raktaṃ raktād bindusamudbhavaḥ | prāṇato vāyur utpannaḥ kālāgnīḥ syād apānataḥ* ||

^hTib. (B)P here inserts a verse which is not found elsewhere: *ji ltar skyu ru ra sogs kyi || sa bon med par myu gu min || rgyu dang 'bras bu'i rang bzhin las || de med par ni skye ba med* || ⁱTib. *yod ma yin*; corr. *na vidyante*

rajaso raktasambhūti raktāt māṃsasamudbhavaḥ ||^{XIX}

māṃsāc ca carmaṇo jātir³¹ majjājanmāsthito³² bhavet |
candratas toyaniṣpattī raktam agner niṣpattitaḥ ||^{XX}

rāhutaḥ³³ prāṇaniṣpattir apānasyāgnitaḥ smṛtaḥ |^j
śukreṇotpādītā³⁴ jihvā lambikā sarvadehinām³⁵ ||^{XXI}

rajasotpāditam netram vāmaṃ caiva ca dakṣiṇam |
prāṇenotpāditam nūnaṃ ghrāṇarandhradvayan³⁶ tathā ||^{XXII}

śūnyenaiva ca saṃjātam śrotrarandhradvayan³⁷ tathā |
apānenaiva saṃjātam adhorandhradvayan³⁸ tathā ||^{XXIII}

rāhuṇotpāditam³⁹ bhūyaḥ stanarandhradvayan⁴⁰ tathā |
apānenāṇḍayugmaṃ syād evañ ca tatra sambhavaḥ ||^{XXIV}

³¹jātir Dhīḥ] jati S_{DKT} ³²majjājanmāsthito em.] majjāmajjāsthito S_{DKT}, Dhīḥ; Cf. Tib. rus pa las ni rkang 'byung ngo ³³rāhutaḥ Dhīḥ] rāhuta S_{DKT} ³⁴śukreṇotpādītā Dhīḥ] śukrāṇotpādītā S_{DKT} ³⁵sarvadehinām Dhīḥ] sarvade..nām S_{DKT} ³⁶ghrāṇa° Dhīḥ] ghrāṇa° S_{DKT} ³⁷śrotrarandhradvayan Dhīḥ] śrotra..m..dvaya S_{DKT}; T_(A): rgyun sgo gsum; corr. śrotratrividvāra ³⁸saṃjātam adhorandhra° em.] saṃjātam sadhaśrotra° S_{DKT}; saṃjātamadhaḥ śrotra° Dhīḥ; Cf. T 'og gi bu ga gnyis ³⁹°utpāditam Dhīḥ] °utpādītā S_{DKT} ⁴⁰bhūyaḥstana° em.] bhūyastana° S_{DKT}, Dhīḥ

^{XIX}Cf. Prāṇatoṣiṇī, tattvasāre ṣaṣṭhapaṭale, (for pādas ab): śukrato nābhir utpannā śukrād agnisamudbhavaḥ | ^{XX}Cf. Prāṇatoṣiṇī, tattvasāre ṣaṣṭhapaṭale (for pādas ab): māṃsataś ca malotpattir majjā cāpi tato bhavet | ^{XXI}Cf. Prāṇatoṣiṇī, tattvasāre ṣaṣṭhapaṭale, (for pādas cd): śukreṇotpādītā jihvā nāsikā sapta dehinām | ^{XXII}Cf. Prāṇatoṣiṇī, tattvasāre ṣaṣṭhapaṭale: raktād utpadyate netram vāmaṃ caiva tu dakṣiṇam | prāṇādupadyate śūnyam ghrāṇarandhradvayan tathā || ^{XXIII}This verse could not be identified ^{XXIV}This verse could not be identified

^jT_{(A)PD} inserts rtsol bas yid ni 'byung bar 'gyur; corr. ābhogamaṇaḥ utpattīḥ

evam anena krameṇa śarīrasarasijam⁴¹ utpadyate ||
tataś ca tadutpādanasāmagrīṃ samvṛtiparamārthakrameṇa⁴² darśayann āha

byang chub sems zhes bya ba la songs pa gsungs te¹: byang chub sems § 3.1.2.
dang rdul gyis brgyan² mi bskyod pa yis 'khyud gyur pa zhes pa³ | Tibetan
stong pa⁴ dang shin tu stong pa dang stong pa chen rnams dang⁵ | snang ba
dang snang ba mched pa⁶ dang snang ba thob pa rnams dang⁷ | sems dang
sems las byung ba dang ma rig pa rnams dang⁸ | bud med dang skyes pa
dang ma ning rnams dang^{9,k} | nyin mo dang nub mo dang mtshams¹⁰ rnams
dang¹¹ | sprul pa'i sku dang longs spyod pa dang chos kyi sku¹² rnams dang¹³
| lus dang ngag dang sems rnams dang¹⁴ | blangs ba dang myur ba dang rnam
par bcings ba rnams dang¹⁵ | spyang drangs pa dang* gshegs su gsol ba dang T_{(B)P}^{33a}
bzhugs ba rnams dang¹⁶ | om̐ āḥ hūṃ¹⁷ yi ge rnams dang | 'og dang steng

⁴¹ śarīrasarasijam em.] sarasijajam Dhīḥ; śarīrajarisijam S_{DKT}; Cf. Tib. *lus po'i padma*

⁴² samvṛtiparamārthakrameṇa Dhīḥ] samvṛtikrameṇa S_{DKT}

¹ zhes bya ba la songs pa gsungs te T_{(B)All}] dang zhes bya ba la sog pa la T_{(A)All}, K_{PGb}
² brgyan T_{(B)All}] ni T_{(A)All}, K_{PGb} ³ pa yis 'khyud gyur pa zhes pa T_{(B)All}] lus kyis 'khyud
gyur ba zhes gsungs te T_{(A)All}, K_{PGb} ⁴ stong pa T_{(A)All-DGb;(B)All}, K_{PGb}] stong pa nyid
T_{(A)DGb} ⁵ rnams dang T_{(B)All}] po'o T_{(A)All}, K_{PGb} ⁶ mched pa T_{(A)All}, K_{PGb}] ched
pa T_{(B)All} ⁷ thob pa rnams dang em.] thob pa'o T_{(A)All}, K_{PGb}] nye bar mthong pa
rnams dang T_{(B)All} ⁸ rnams dang T_{(B)All}] po'o T_{(A)All}, K_{PGb} ⁹ rnams dang T_{(B)All}] do
T_{(A)PD,DGb}, ngo T_{(A)P}, K_{PGb} ¹⁰ nyin mo dang nub mo dang mtshams T_{(A)All}, K_{PGb}]
mtshan mo dang nyin mo dang thun mstshams T_{(B)All} ¹¹ rnams dang T_{(B)All}] so T_{(A)All},
K_{PGb} ¹² sprul pa'i sku dang longs spyod pa dang chos kyi sku T_{(A)All}] sprul pa rnams dang
longs spyod rdzogs pa dang^{(T_{(B)P},K_{PGa})om.T_{(B)NT})} chos kyi sku T_{(B)All}, K_{PGb} ¹³ rnams dang
T_{(B)All}] 'o T_{(A)All}, K_{PGb} ¹⁴ sems rnams dang T_{(B)All}] yid do T_{(A)All}; K_{PGb} ¹⁵ blangs
ba dang myur ba dang rnam par bcings ba rnams dang em.] blang ba dang myur ba dang
rnam par bcing ba rnams dang T_{(B)All}] rlang pa dang phyur ba dang rnam par bcings pa'o
T_{(A)PD,DGb}; rlang pa dang myur ba dang rnam par bcings ba'o T_{(A)P}, K_{PGb} ¹⁶ bzhugs ba
rnams dang T_{(B)All}] bzhugs pa'o K_{PGb}; zhugs pa'o T_{(A)All} ¹⁷ zhes bya ba'i T_{(B)All}; om.
T_{(A)All}

^kThe last three items are missing in Skt.

T_{(A)DP}1589K_{PGb}205T_{(A)DGB}231vT_{(A)P}32r

dang gnad byed pa'i sgo'o¹⁸ || bdag gi de kho na nyid¹⁹ dang snags kyi de kho na nyid²⁰ dang dkyil 'khor gyis de kho na nyid rnams dang²¹ | snying stobs dang²² rdul dang mun pa rnams dang²³ | zla ba dang | nyi ma* dang sgra gcan rnams dang²⁴ | skyes pa dang | gnas pa dang 'jig pa rnams te²⁵ | de ltar de ltar bu la sogs pa rnams ni byang chub kyi sems dang rdul dang mi bskyod pa'i sgras brjod do²⁶ || de gang du mthong zhes na²⁷ | **padma yis**²⁸ **sa bon**²⁹ * zhe bya ba la sogs pa gsungs te | **padma**'i lus nyid padma ste³⁰ | de'i³¹ **sa bon ni rang bzhin gyis**³² **dag pa** ni³³ | dri ma med* cing³⁴ | 'od gsal ba'i phyir | de nyid **lhan cig skyes pa'i sku**'o || 'di gang du³⁵ **mthong** zhing rtogs snyam pa la³⁶ *'di'i don ni; lus dang ngag dang sems kyi³⁷ skyes pa'i³⁸ bcom ldan 'das so³⁹ || thams cad stong pa'i kham la zhugs pa⁴⁰ | 'gro ba *evam* yi ge'i ngo bo zhes ba'o⁴¹ || de ltar dang po'i sangs rgyas kyi rgyud las⁴² |

¹⁸gnad byed pa'i sgo rnams dang em.] gnad byed pa'i sgo rnams T_{(B)All}; dang thad ka'i sgo'o T_{(A)All}, K_{PGb} ¹⁹de kho na nyid T_{(B)All}] de nyid T_{(A)All} ²⁰de kho na nyid T_{(B)All}] de nyid T_{(A)All}, K_{PGb} ²¹gyis de kho na nyid rnams dang T_{(B)All}] gyi de nyid do T_{(A)All}, K_{PGb} ²²dang T_{(A)All}, K_{PGb}] rnams dang T_{(B)All} ²³rnams dang T_{(B)All}] pa'o T_{(A)All}, K_{PGb} ²⁴sgra can rnams dang T_{(B)All}] sgra gcan no T_{(A)All}, K_{PGb} ²⁵'jig pa rnams te T_{(B)All}] 'jig pa'o T_{(A)PD,DGb}, K_{PGb}; gnas 'jig pa'o T_{(A)P} ²⁶de ltar de ltar bu (de ltar de ltar bu T_{(B)P}/de ltar de lta bu T_{(B)NT}) la sogs pa rnams ni byang chub kyi sems dang rdul dang mi bskyod pa'i sgras brjod do T_{(B)All}] zhes bya ba la sogs pa byang chub kyi sems dang rdul dang mi bskyod pa'i sgras brjod pa'o T_{(A)All}, K_{PGb} ²⁷de gang du mthong zhes na T_{(B)All}] 'di ltar gang du mthong zhes bya ba la T_{(A)All}, K_{PGb} ²⁸padma yis T_{(A)PD}] padma'i T_{(B)All;(A)DGB,P}, K_{PGb} ²⁹T_{(A)All}, K_{PGb} adds: gyi ni rang bzhin gyi dag pa lhan cig skyes pa lus la mthong ³⁰padma'i lus nyid padma ste T_{(A)All}, K_{PGb}] padma ni lus so T_{(B)All} ³¹de'i T_{(A)PD,DGb}, K_{PGb}] padma de'i T_{(B)All} ³²gyis T_{(B)All}] gyis so T_{(A)PD,DGb}, K_{PGb} ³³ni T_{(A)All}, K_{PGb}] ste T_{(B)All} ³⁴T_{(A)All}, K_{PGb} adds rang bzhin gyis ³⁵'di gang du T_{(A)All;(B)NT}, K_{PGb}] 'di gang T_{(B)P} ³⁶rtogs snyam pa la T_{(A)PD}] rtogs snyam pa la rang lus la mthong ba ste T_{(A)DGB,P}, K_{PGb}; brtag zhes na T_{(B)All} ³⁷sems kyi T_{(A)PD;(B)All}] yid las T_{(A)DGB,P}, K_{PGb} ³⁸skyes pa'i T_{(A)All}, K_{PGb}] rang bzhin T_{(B)All}; Cf. Skt. S_{DKT} raja ³⁹so T_{(A)All}, K_{PGb}] om. T_{(B)All} ⁴⁰kham la zhugs pa T_{(A)All}, K_{PGb}] dbyings la bzhugs pa ste T_{(B)All} ⁴¹zhes ba'o T_{(B)All}] nyid do T_{(A)All}, K_{PGb} ⁴²de ltar dang po'i sangs rgyas kyi rgyud las T_{(A)All}, K_{PGb}] de ltar yang rgyud dang po'i sangs rgyas las T_{(B)All}

lus kyi thig le zla ba byang chub sems ||
 ngag dang tsheg drag⁴³ rdul dang nyi ma'o ||
 rāhu dus med dag gi sems 'di ni ||
 e dang vaṃ ni 'gro kun sa bon gcig⁴⁴ ||^{XXV} ces gsungs te ||

'di nyid kyi phyir yang⁴⁵ mkha' 'gro ma'i 'khor lo skye ba dang gnas pa dang
 thim pa dang rab tu zhi ba *zhes gsungs so || de'i phyir *evaṃ* gyi yi ge las T_{(B)NT}63
 rnam pa du ma⁴⁶ sna tshogs pa'i 'gro ba 'byung ngo || ji ste⁴⁷ 'jim bag gi gong
 bu las 'jim bag gcig las byas pa'i⁴⁸ bum pa'i mtshan nyid kyi 'bras bu gcig
 'byung ste⁴⁹ | de la ji ltar gcig las gzugs du ma dang⁵⁰ dbyibs du ma dang
 yul du ma na⁵¹ gnas pa rgyun ma chad pa mtha' med pa'i 'gro ba 'byung
 zhe na^{*52} | T_{(B)P}33b

⁴³*tsheg drag* T_{(A)P}] *tshe drag* T_{(A)PD,DGb,(B)All}, K_{PGb} ⁴⁴*lus kyi...sa bon gcig* T_{(A)All},
 K_{PGb}] *thig le zla ba khu ba sku rnam ba cad rdul dang nyi ma gsung* | *zyhes gsungs te* |
sgra can dang dus med dag gi ngo bo evaṃ gyi yi ge 'di ni 'gro ba mtha' dag gi sa bon
cig pu'o || T_{(B)All} ⁴⁵*yang* T_{(A)All}, K_{PGb}] om. T_{(B)All} ⁴⁶*evaṃ gyi yi ge las rnam pa*
du ma T_{(B)All}] *e dang vaṃ gi yi ge dag las rnam pa* T_{(A)All}, K_{PGb} ⁴⁷*ji ste* T_{(A)P}] *ji*
ltar T_{(A)PD,DGb}, K_{PGb}; om. T_{(B)All}; All om. Skt. *na tv ekasmin mrtpiṇḍe* ⁴⁸*'jim bag gi*
gong bu las, *'jim bag gcig las byas pa'i* T_{(A)PD,DGb}, K_{PGb}] *'jim pa'i gong bu las 'jim pa*
cig las byas pa'i T_{(A)P}; *'jim pa'i gong bu re re yongs su gyur ba las* T_{(B)All}; owed to the
 general structure of T_{(A)PD} I've chosen this over T_(B) thought the phrase *yongs su gyur*
ba is closer to Skt. ⁴⁹*bum pa'i mtshan nyid kyi 'bras bu gcig 'byung ste* T_{(A)All}, K_{PGb}]
bum pa'i mtshan nyid 'bru 'byung ngo T_{(B)All} ⁵⁰*du ma dang* T_{(B)All}] *dang* T_{(A)All}, K_{PGb}
⁵¹*dbyibs du ma dang yul du ma na* T_{(B)All}] *dbyibs dang phyogs sna tshogs nas* T_{(A)All};
dbyibs dang phyogs sna tshogs las K_{PGb} ⁵²*med pa'i 'gro ba 'byung zhe na* T_{(B)All}] *med*
pa ji ltar 'byung zhe na T_{(A)All}, K_{PGb}

^{XXV}There are numerous works associated with the *Kācakakra*-system; I was not able the
 to find an according references. The only work in which the title given as *Dang po'i sangs*
rgyas kyi rgyud appears is the *Mchog gi dang po'i sangs rgyas las byung ba(r) rgyud kyi*
rgyal po, this work however is not likely to be referred to, since this is an extra canonical
 work (*Jo nang dpe rnying thor bu* Vol. 2, Cf. TBRC under the same title.) not being
 present in the *bka'* 'gyur or *bstan* 'gyur according to rKTs.

'di la skyon med par brjod par bya ste⁵³ |

ji ltar mkhan po dag las rig ||
 mar me las ni mar me bzhin ||
 ji ltar rgya las rgya nyid dang ||
 me long las ni gdong *dang gdong⁵⁴ ||

K_{PGb}206

sgra las brag cha⁵⁵ 'byung ba bzhin⁵⁶ ||
 ji ltar me shel las ni me⁵⁷ ||
 nyi gzugs* nyi ma med par min⁵⁸ ||
 lce 'dzag skyur zos med na med⁵⁹ ||

T_{(A)PD}1590

ji ltar skyu ru ra sogs kyi ||
 sa bon med par myu gu min ||
 rgyu dang 'bras bu'i rang bzhin las ||
 de med par ni skye ba med ||⁶⁰

rang las ma yin gzhan las min ||
 gnyis ka las min rgyu med min ||
 dngos po gang dang gang las kyang ||
 skye ba nam yang yod ma yin^{61,1} ||

pha dang ma yi dkar dang dmar⁶² ||
 de bzhin srog⁶³ dang thur sel gnyis⁶⁴ ||

⁵³'di la skyon med par brjod par bya ste T_{(B)All}] de la brjod par bya ste T_{(A)All}, K_{PGb} dbyibs dang phyogs sna tshogs nas ⁵⁴me long las ni gdong dang gdong T_{(A)All}] me long las ni gdong la gdong K_{PGb}; gdong dang me long las ni gdong T_{(B)All} ⁵⁵brag cha T_{(B)All}] sgra brnyan T_{(A)All}, K_{PGb} ⁵⁶bzhin T_{(A)All}, K_{PGb}] dang T_{(B)All} ⁵⁷ji ltar me shel las ni me T_{(B)All}] me shel las ni me 'byung bzhin T_{(A)All}, K_{PGb} ⁵⁸med par min T_{(B)All}] pyhed na me T_{(A)All}, K_{PGb} ⁵⁹lce 'dzag skyur zos med na med T_{(A)All}, K_{PGb}] skyur zos pa las lce 'dzag dang T_{(B)All} ⁶⁰ji ltar...skye ba med T_{(B)All}] om. T_{(A)All}, K_{PGb}; not extant in the DKT. ⁶¹pāda ill. T_{(B)NT} ⁶²dkar dang dmar T_{(B)All}] khu dang khrag T_{(A)All}, K_{PGb} ⁶³srog T_{(A)PD,DGb,(B)All}, K_{PGb}] sreg T_{(A)P} ⁶⁴gnyis T_{(B)All}] dang T_{(A)All}, K_{PGb}

¹Cf. Skt. *utpannā jātu vidyante*

sems⁶⁵ kyi rdo rje yang dag ldan ||
 lus kyi skyed par byed pa'i rygu ||

'od dpag med dang rin chen 'dzin⁶⁶ ||
 srog dang thur sel rim ji bzhin⁶⁷ ||
 lus ngag yid dang chags pa rnam⁶⁸ ||
 thugs kyi⁶⁹ rdo rje⁷⁰ zhal rnam⁶⁸ so ||

khu ba las ni zla ba 'byung⁷¹ ||
 khrag las nyi ma yang dag 'byung⁷² ||
 srog las rāhur skye ba'o⁷³ ||
 thur sel rtsol las dus me ste⁷⁴ ||

T_{(A)P}^{32v}

khu ba las⁷⁵ ni rtsa rnam⁶⁸ skye⁷⁶ ||
 khu ba las ni rus pa 'byung⁷⁷ ||
 rdul las khrag ni kun tu 'byung⁷⁸ ||
 khrag las sha ni 'byung bar 'gyur⁷⁹ ||

sha las pags pa skye ba ste⁸⁰ ||
 rus pa las ni rkang 'byung ngo ||
 zla ba las ni chu skye zhing ||
 khrag las me* ni 'byung bar 'gyur ||

T_{(A)DGB}^{332r}

⁶⁵sems T_{(A)All}, K_{PGb}] thugs T_{(B)All} ⁶⁶'dzin T_{(B)All}] srog T_{(A)All}, K_{PGb} ⁶⁷srog dang thur sel rim ji bzhin T_{(B)All}] thur sel go rims ji lta bar T_{(A)All}; thur sel go rim ji lta bar K_{PGb} ⁶⁸rnam⁶⁸ T_{(B)All}] ni T_{(A)All}, K_{PGb} ⁶⁹kyi T_{(A)PD,DGb}, K_{PGb}] kyi⁷⁰ T_{(B)All} ⁷⁰rje T_{(A)All}, K_{PGb}] rje'i T_{(B)All} ⁷¹'byung T_{(A)All}, K_{PGb}] bskyed T_{(B)All} ⁷²yang dag 'byung T_{(B)All}] srid pa ste T_{(A)All}, K_{PGb} ⁷³srog las rāhur skye ba'o T_{(A)All}, K_{PGb}] srog las sgra can 'grub pa ste T_{(B)All} ⁷⁴thur sel rtsol las dus me ste T_{(A)All}, K_{PGb}] dus kyi me ni thur gsel las T_{(B)All} ⁷⁵las T_{(A)All,(B)P}, K_{PGb}] la T_{(B)NT} ⁷⁶skye T_{(A)All}, K_{PGb}] dang T_{(B)All} ⁷⁷khu ba las ni rus pa 'byung T_{(A)PD,DGb}, K_{PGb}] rus pa yang dag 'byung ba ste T_{(B)All}; om. T_{(A)P} ⁷⁸kun tu 'byung T_{(B)All}] 'byung 'gyur zhing T_{(A)All}, K_{PGb} ⁷⁹khrag las sha ni 'byung bar 'gyur T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁸⁰pags pa skye ba ste T_{(A)All}] lpags pa bskyed 'gyur te T_{(B)All}

rāhu⁸¹ las ni srog skyes te⁸² ||
 me las thur du gsel bar mdzod⁸³ ||
 lus can rnam ni lce dang ni ||
 lce chung khu ba dag gis bskyed⁸⁴ ||

g.yas pa dang ni g.yon pa yi⁸⁵ ||
 mig gnyis dag ni rdul las skyes⁸⁶ ||
 de bzhin⁸⁷ sna yi⁸⁸ bug pa⁸⁹ gnyis ||
 srog gi nges par skyed pa yin⁹⁰ ||

de bzhin rna ba'i bug pa⁹¹ gnyis ||
 stong pa las* ni nges par skyes⁹² ||
 de bzhin 'og gi bu ga gnyis⁹³ ||
 thur sel gyis ni kun tu *bskyed⁹⁴ ||

de bzhin nu ma'i bu ga gnyis⁹⁵ ||
 rāhu las ni yang dag skye⁹⁶ ||
 de bzhin 'bras bu gnyis po ni⁹⁷ ||
 thur sel dag las rab tu skye⁹⁸ ||

T_{(B)P}34aT_{(B)NT}64

⁸¹rāhu T_{(A)All}, K_{PGb}] sgra can T_{(B)All} ⁸²te T_{(A)All}, K_{PGb}] zhing T_{(B)All} ⁸³me las thur du gsel bar mdzod T_{(B)All}] dus med las ni thur sel 'byung T_{(A)All}, K_{PGb} ⁸⁴lus can...bskyed T_{(B)All}] rtsol bas yid ni 'byung bar 'gyur || lus can kun kyi lce chung dang || lce ni khu ba dag gis kyang || T_{(A)All}, K_{PGb} ⁸⁵g.yas pa dang ni g.yon pa yi T_{(B)All}] g.yas dang g.yon pa dag gis ni T_{(A)All}, K_{PGb} ⁸⁶mig gnyis dag ni rdul las skyes T_{(A)All}, K_{PGb}] mig dag dus kyis bskyed pa ste T_{(B)All} ⁸⁷de bzhin T_{(A)Dgb,(B)NT}, K_{PGb}] de bzhin du T_{(A)PD,P,(B)P} ⁸⁸yi T_{(A)PD,Dgb,(B)All}] yis T_{(A)P} ⁸⁹bug pa T_{(A)All}, K_{PGb}] bu ga T_{(B)All} ⁹⁰srog gi nges par skyed pa yin T_{(B)All}] khrag dag las ni nges par skye T_{(A)All}, K_{PGb} ⁹¹bug pa T_{(A)All}, K_{PGb}] bu ga T_{(B)All} ⁹²stong pa las ni nges par skyes T_{(B)All}] stong pa dag ni nyid las skyes T_{(A)All}, K_{PGb} ⁹³bu ga gnyis T_{(B)All}] rgyun sgo gsum T_{(A)All}, K_{PGb} ⁹⁴thur sel gyis ni kun tu bskyed T_{(B)All}] thur sel nyid (K_{PGb}207) las yang dag skye T_{(A)All}, K_{PGb} ⁹⁵bu ga gnyis T_{(B)All}] bug pa gnyis T_{(A)All}, K_{PGb} ⁹⁶rāhu las ni yang dag skye T_{(A)All}, K_{PGb}] sgra can gyis ni bskyed par gyur T_{(B)All} ⁹⁷gnyis po ni T_{(A)All}, K_{PGb}] jung dag ni T_{(B)All} ⁹⁸dag las rab tu skye T_{(A)All}, K_{PGb}] rgyas la yang dag byung T_{(B)All}

de ltar 'dir rim pas lus po'i⁹⁹ padma skye bar 'gyur bas | de'i pyhir de syke
ba'i¹⁰⁰ tshogs pa kun rdzob dang don dam pa'i rims pas bstan pa'i phyir¹⁰¹

ayam arthaḥ⁴³ | **bodhicittam**^m samāvṛtasparandārūpaṃ⁴⁴ śukraṃ⁴⁵ rajo- **§ 3.2.**
bhūṣitaṃ⁴⁶ apatitabodhicittam iti bhāvaḥ⁴⁷ || **cittavajreṇāśliṣṭaṃ**^{48,n} || **Mekhalāṭikā**
kiṃbhūtaṃ⁴⁹ cittavajram | ity āha | **puṣkaro**⁵⁰ vakṣyamāṇapadmavṛkṣaḥ SMT1 2r1-4
asya **bījaṃ sukhasvabhāvena** sthitaṃ⁵¹ | śuddhaṃ tad eva⁵² cittavajram SMT2 2v1-5
kutra dṛṣṭam ity āha | nijaśabdena jñānādhiṣṭhito⁵³ **nijadehaḥ** sa eva saro-
varasūtradrṣṭam⁵⁴ avagataṃ ||
etad eva spaṣṭayann⁵⁵ āha

gaṇa¹**ṇāra**² **amiāha**³ **paṅka kia**⁴ **mūla**⁵ **vibhāviā**⁶ |

§ 4

¹gaṇa_{SMT1, SMT2, Bgch., Jcks., Dhīḥ, Śā., Sha.}] gaṇu Bhy. ²ṇāra_{SMT1, SMT2, Bgch., Jcks., Dhīḥ, Śā., Sha.}] ṇāru Bhy. ³amiāha_{SMT1, Bgch., Jcks., Dhīḥ, Śā., Sha.}] amīāha_{SMT2; amiu Bhy.} ⁴paṅka kia_{SMT1, SMT2 p.c., Śā.}] paṅjra kia_{SMT2 a.c;} paṅka_{Bgch., Jcks., Dhīḥ; pāka Sha.; paṅku kiu Bhy.} ⁵mūla_{SMT1, SMT2, Bgch.BI}] mūlavajja_{Bgch., Jcks., Dhīḥ, Sha.; mūlabijja Śā.; mūlu Bhy.} ⁶vibhāviā_{SMT2}] vibhāvijja_{SMT1; bhāviāi Bgch., Jcks., Dhīḥ, Sha.; bhābhā Śā.; vibhāvia Bgch.BI; vū bhāvai Bhy.}

SMT1 2r4-2r5

SMT2 2v5-3r1

⁴³arthaḥ_{SMT1, Bgch.}] artha_{SMT2} ⁴⁴samāvṛta° em.] samācika°_{SMT1 p.c.; sāmṛta°}
{SMT1 a.c., SMT2, Bgch.; possibly SMT1 reads °syanda° instead of °spanda°} ⁴⁵śukraṃ{SMT1, Bgch.}] śuklam_{SMT2} ⁴⁶rajobhūṣitaṃ_{SMT2, Bgch.}] _{SMT1 ill.} ⁴⁷apatitabodhicittam
iti bhāvaḥ_{SMT1,2}] tat_{Bgch.} ⁴⁸cittavajreṇā°_{SMT1, Bgch.}] tecittavajreṇā°_{SMT2}
⁴⁹kiṃbhūtaṃ_{SMT1,2}] kiṃ bhūta°_{Bgch.} ⁵⁰puṣkaro_{SMT1}] prajāro_{SMT1; pokṣaro Bgch.}
⁵¹svabhāvena sthitaṃ_{SMT1, Bgch.}] °śobhāvena sthitaṃ_{SMT2; sukhā śobhāvenaṣṭitaṃ}
Śā.C ⁵²tad eva_{SMT1,2}] tadevaṃ_{Bgch.; taṃ de Śā.C} ⁵³jñānādhiṣṭhito_{SMT2 Bgch.}
] jñānaṃ tenādhiṣṭhito_{SMT1; jñānādhiṣṭhato Śā.C} ⁵⁴sūtra°_{Bgch.}] °sutra°_{SMT1}
⁵⁵spaṣṭayann_{Bgch.}] spaṣṭayann_{SMT1,2}

⁹⁹'dir rim pas lus po'i T_{(A)All, KPGb}] rim pa 'dis lus kyi T_{(B)All} ¹⁰⁰de syke ba'i T_{(B)All}
] syke ba'i T_{(A)All, KPGb} ¹⁰¹rims pas bstan pa'i phyir T_{(B)All}] rim par ston pa'i phyir
T_{(A)All, KPGb}

^mBoth commentaries gloss *bohibā*, Skt. *bodhibīja* as *bodhicitta* ⁿGlossing *akkhohahem*
siṭṭhaü Cf. *akṣobhyena śliṣṭaṃ* _{S_{DKT}}

avadhūi^{7,a} kia mūlaṇāla⁸ haṃkāra⁹ vi jāia^{10,b} ||

[[gaganam nīram^c amitābhaḥ¹ pañkam kṛtvā mūlam vibhāvitam² |
avadhūtikṛtam³ mūlanālam haṃkāro vijātaḥ⁴ ||]]

nam mkha'i chu dang 'od dpag med kyi 'dam ||
des ni rtsa ba rab tu spangs nas byas ||
avadhūtis¹ rtsa ba sdong po byas ||
haṃ yi ge'i rnam par skyes gyur ba ||

§ 4.1.1.

Dohākoṣaṭīkā

S_{DKT}5r1-5v6

gaṇa¹ nīra ityādi | gaganam^d akṣobhyaḥ sa eva nīratvena nirūpito² 'tisud-
dhatvāt³ ||
uktañ ca |

ākāśam⁴ amṛtabindur^{XXVI}

⁷avadhūi S_{MT1}, Bgch., Jcks., Dhīḥ, Śā., Sha.] avandha S_{MT2}; avadhūi Bhy. ⁸mūlaṇāla S_{MT1}, S_{MT2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] mūlaṇālu Bhy. ⁹haṃkāra S_{MT1}, S_{MT2}] haṃkāro Bgch., Jcks., Dhīḥ, Sha.; haṃkāraḥ Śā.; haṃkāru Bhy. ¹⁰vi jāia S_{MT1}] vi jāi S_{MT2}; vijāi Bgch., Jcks., Dhīḥ, Bhy., Sha.; jā[a]i Śā.

¹avadhūtis T_{(A)All}] avadhūti'i K_{PGa}

¹gaṇa em., Dhīḥ] gayaṇa S_{DKT} ²nirūpito Dhīḥ] nirūpato S_{DKT} ³'tisuddhatvāt Dhīḥ] atisuddhatvāt S_{DKT} ⁴ākāśam Dhīḥ] ākāśam S_{DKT}

¹Bgch.] amitaḥ Bhy. ²] pañkam mūlavaraṇam bhāvayate Bgch.; pañkaḥ mūlam bījaṇam bhāvayati ³Bgch.] avadhūtiḥ kṛtā Bhy. ⁴haṃkāro 'pi jāyate Bgch.; haṃkāraḥ prajāyate Bhy.

^{XXVI}This phrase, having the leght of an quarter of an *Anuṣṭubh* could not be identified.

^aŚā. takes *avadhūi* to belong to the first line ^bTo read Apa. *vi* as a separate particle Skt. *api* is suggested by the com. *vi-śabdo 'tra prākṛtavākyālamkāre* - Here the word *vi* is [simple] to adorn the prākṛt language. For *pādas* b however the com. treats the *vi* as a prefix. ^cCf. *gamananīra* S_{DKT} ^d*gaganam* em.] *gaganam* S_{DKT}, Dhīḥ; Cf. MT *gaganam*; Cf. T *nam mkha' ni mi bskyod pa ste*

iti || **amiāha pañka**^{5,e} iti | **amitābho** bodhicittaṃ rajobhūṣitam iti bod-
dhavyam | tad eva **pañkaṃ kia kṛtvā**⁶ **mūlaṃ** pradhānakāraṇam^f iti **vi-**
bhāvitam tad eva mahāsukham⁷ || ayam arthaḥ | asyāpi⁸ bījaṃ salilapañ-
kamilitaṃ sad ankurānālādikaṃ⁹ janayati | tathaivam api dharmadhātubī-
jaṃ ākāśasalilam¹⁰ bodhicittamilitaṃ¹¹ bhavarūpaṃ bhagavantaṃ tam anā-
hataṃ kamalaṃ kusumarūpaṃ nālapatradaṇḍakrameṇa^g niṣpādayati || tad
evam āha | **avadhūi kia mūlaṇāla** ityādi | avam pāpaṃ dhūtaṃ¹² dhvastaṃ
prabhāsvararūpatvāt | asyety avadhūtī prathamavarā¹³ ||
tathā cādibuddhatantre |

ādisvarasvabhāvā sā dhīti buddhaiḥ prakalpita |^{XXVII} iti¹⁴ |

avadhūtyaiva kṛtaṃ mūlaṃ pradhānaṃ¹⁵ **nālaṃ** yasya sa **avadhūtīkṛtī-**
mūlanālaḥ¹⁶ | ko 'sau | ity āha¹⁷ | haṃkāra¹⁸ iti paradarśanābhidhānaṃ¹⁹

⁵pañka em.] pāñka S_{DKT}, Dhīḥ ⁶pañkaṃ kia kṛtvā em.] pañka kia kṛtvā S_{DKT}; pañkam
kiṃ kṛtvā Dhīḥ ⁷vibhāvitam tad eva Dhīḥ] vibhāvitad eva S_{DKT}; Cf. Tib. *gghan na*
yang ⁸asyāpi em.] alpamadā 'pi S_{DKT}; alpapadam api Dhīḥ; Cf. Tib. *gghan yang*,
this could perhaps all well corr. to constructions such as: *kiṃ cāpi* or *na jātu*. ⁹bījaṃ
salilapañkamilitaṃ sad ankurānālādikaṃ em.] bījasalilapañkamilitasadañkura^o S_{DKT}; bī-
jaṃ salilapañkamilitaṃ sadañkura^o Dhīḥ ¹⁰salilam Dhīḥ] ^osalilam S_{DKT} ¹¹militam
em.] ^onimittam S_{DKT}, Dhīḥ; Cf. T *rgyu las srid pa*, though this em. is not attested in
Tib., it feels needed for the parallelism possible intended in this passage. ¹²dhūtaṃ Dhīḥ
] dhūva S_{DKT}; Cf. S_{MT} *kleśādīpāpān dhunotīty avadhūtī* ¹³asyety avadhūtī prathamavarā
em.] anyety avadhūtī pratham varā S_{DKT}, Dhīḥ; Cf. Tib. *dang po'i rang bzhi*
¹⁴prakalpita | iti Dhīḥ] prakalpiteti S_{DKT} ¹⁵pradhānaṃ em.] pradhāna^o S_{DKT}, Dhīḥ
¹⁶avadhūtīkṛtīmūlanālaḥ S_{DKT}] avadhūtīmūlanālaḥ Dhīḥ ¹⁷ity āha em.] ityādi; Cf. Tib.
de gang zhe na haṃ yi ge zhes gsungs te. ¹⁸haṃkāra S_{DKT}] ahañkāra Dhīḥ ¹⁹abhidhānaṃ
Dhīḥ] ^oabhidhāna S_{DKT}

^{XXVII} *Hevajratantra* II.iv.41ab; *Sādhanaṃālā* Vol.I. p. 448 (no. 226 *Nairātmasādhana*);
pāda cd are: *saiva bhagavatī prajñā utpannakramayogataḥ* ||

^eTib. reads this as a gen. construction. Cf. 'od dpag med kyi 'dam pa ^fT_{(B)NT}: *ngos*
bzhi dang nga gya'i gtso bor rnam par bsam pa'i bar ro. ^gOn this inumeration see S_{DKT}
Verse 4 note 40

haṃsabījaṃ | sa evānāhataḥ²⁰ kṣaparaḥ²¹ kṣakārāntaḥ²² ūṣmacaturthaḥ va-
jṛānaṅgākṣaraḥ²³ hrasvadīrghaplutasamāhārarūpaḥ²⁴ sarvasukhaikabījaṃ²⁵
saṃpūrṇacandramaṇḍalastham iti ||

tathā ca śrīsaṃpuṭe |

svaravyaṅjanasaṃbhūtaṃ dvātriṃśadbodhimānasam²⁶ |
padmamadhyagataṃ yat tac^h candramaṇḍalam²⁷ ucyateⁱ ||^{XXVIII}

mastiṣkaṃ tu śiromadhye sthitaṃ yat tad udāhatam |
tasya madhye tu hānkāro bindurūpo hy anāhataḥ ||^{XXIX}

²⁰ *evānāhataḥ* S_{DKT} p.c.; Dhīḥ] *evāhataḥ* S_{DKT} a.c. ²¹ *kṣaparaḥ* S_{DKT}] *kṣa(ha)paraḥ* Dhīḥ; Tib. *de nyid gzhom du med pa'i las pha rol kṣa yi ge mtha' can* corr. *anāhatakarmapārākṣa-para*. ²² *kṣakārāntaḥ* S_{DKT}] *kṣa(ha)kārāntaḥ* Dhīḥ; the ligature in the MS looks quite different from the other *kṣas* and is perhaps a *kṣya*; Cf. Tib. reads *haṃ de bzhin pa ste*, which corr. to something like *athavā, evam eva, tathā* or *tathāpi* ²³ *vajṛānaṅgākṣaraḥ* S_{DKT}] *vajrān aṅgākṣaraḥ* Dhīḥ; Cf. Tib. *rdo rje'i yan lag med pa yi ge*. ²⁴ *rūpaḥ* em.] *°rūpāḥ* S_{DKT}, Dhīḥ; *hrasva°* S_{DKT}] *hrsva°* Dhīḥ ²⁵ *sarva°* S_{DKT}] *sarve* Dhīḥ ²⁶ *dvātriṃśad°* Vesantatilaka, Dhīḥ] *dvātriṃśad°* S_{DKT} ²⁷ *gataṃ yattacandra°* Vesantatilakā, Dhīḥ] *°gatas yadtad ca* S_{DKT}

^{XXVIII} Kṛṣṇacaryā's *Vesantatilakā* 8.9-14; Dhīḥ further refers to the *Samputodbhavantra* for which I was not able to find the according references for any of the verses. In this and the following footnotes (xx-xxxiii) the resp. parts of Vanaratnas commentary the *Rahasyadīpikā* are given (I have due to quite some mistakes em. the text either according to the Tib. trnsl. or according to my own understanding): *tadantare*¹ *ālikālisvaravyaṅjanātmadvātriṃśadbodhicittapiṇḍitamastuluṅgam* *eva candramaṇḍalam* *bhagavato viśeṣāsanam na hy āsanānām svabhāvasiddhaḥ kaścid viśeṣas tantreṣu pratipādyate || viśuddhitattvasya sarvadā 'vivakṣitatvāt | pudgalād- himuktivasā(śā)t prabheda āsanānām | ata eva tricakrasthavīrayoginīnām kvacic candramaṇḍalāsanāni kvacit sūryāsanānīti pratipādayanti ||* ¹ *tadantare* em.] *tadantarā°*, Cf. Tib. *de'i nang du* ^{XXIX} *tasya madhya* ityādi, *tasya mastiṣkasya madhye 'nāhatākṣaro haṃkāraḥ* *sravadamṛtaprasaratvād bindur vedanaśīto*² *bindur ity ucyate |* ² *°śīto* em.] *°śīlo*, Cf. Tib. *bsil ba*

^hTib. reads: *padma'i dkyil 'khor rtogs pa'i sngags*; corr. **padmacakrāgataṃ mantraṃ*
ⁱThe A group of Tib. reads: *rgyud dang dkyil 'khor zhes su brjod* and the B group of Tib. reads: *de la dkyil 'khor zhes su brjod*; corr. *tantramaṇḍalam ucyate* or *tatra maṇḍalam ucyate*, which both do not reveal good sense.

tan mūlaṃ sarvasattvānāṃ²⁸ sthiraṇāṃ ca calātmanāṃ |
sthitam tad bījarūpeṇa vyaktam avyaktarūpataḥ ||

sarveṣāṃ dehināṃ rūpaṃ tasmād utpannam āditaḥ |
sravaty²⁹ amṛtarūpeṇa vyavasthitam aharnīsam ||^{XXX}

tenaiva bhidyate nādo vahnisaṃtoṣakāriṇā |
saṃpūrṇamaṇḍalaṃ³⁰ tena bhavaty eva na saṃśayaḥ ||^{XXXI}

²⁸°sattvānāṃ S_{DKT}, Dhīḥ] °lokānāṃ Vesantatilaka ²⁹yugmaṃ 11-12: sravaty S_{DKT}, Dhīḥ] lokānāṃ Vesantatilaka ³⁰saṃpūrṇamaṇḍalaṃ S_{DKT}, Dhīḥ] saṃpūrṇaṃ maṇḍalaṃ Vesantatilaka

^{XXX}sa sarveṣāṃ sthiracalātmanāṃ bhāvānāṃ kāraṇabhūtātāt
pūrṇapraṭiṣṭhāsthānam. ata eva bījarūpeṇa vyaktam, pāramārthikabodhicitarūpeṇāvvyaktam, tat eva sarveṣāṃ apadaikapadadvipadacatuṣpadabahūpadānāṃ aṇḍajasvedajajarāyujopapādūkānāṃ tiryakpretan[ā]rakṣadevāsuramanuṣyānāṃ dehināṃ deha ādita evotpanno mātṛpitṛsamāpattivaśād anyadāsyāmṛtam eva sravannavasthitam, sa bhagavato herūkasya svarūpam dharmatayaiva sarvadharmānāṃ vyāpṭeḥ | buddhotpādānutpāde 'pi tasyā[sya] sthitatvāt | ādyanutpannatvāt sarvadharmānāṃ pratītyotpannatvād utpādābhāvād ata eva nirodhāsiddheḥ: na cātrotpadyate kaścin maraṇam nāpi³ kasyacit | saṃsāra eva jñātavyaś cīttarūpākṛti[h]sthitatḥ || (Nāgarjuna's Pañcakrama 3.17.) iti vacanāt || utpādanirodhavikalpe 'pi vastubhāve nirālambaḥ | pratibhāsamānālambe 'pi tasya māyopamatvāt sarvam eva vastujātam avācyam aniruddham anutpādam vijñeyam iti ³ nāpi Nāgarjuna's Pañcakrama] vāpi, Cf. Tib. 'ga' yang 'chi ba yod min te ^{XXXI}prajñopāyasaṃpattim āha: tenaiva mahāsukhacakrasthena svadehe maṇḍalārūḍhe vā maṇḍalīsvarūpajñānavahnisaṃtoṣakāriṇā nādo nirmāṇacakraṅnikāsthītākāro⁴ bhidyate | svasthānāc cālyasvarūpagataḥ⁵ sudhātu[ra]ṅgapāśa(na)lampaṭayā daṇḍabhaṅgaṃ (Cf. Tib. g.yo ba'i rang bzhin nyid kyis song ste | bdud rtsi'i chu 'thung ba la sred pa nyid kyī phyir 'khyod por) kārayitvonmūlyata ity arthaḥ | uktaṃ ca | nādo hi sarvavarṇānāṃ padavākyaprabhedīnām | eka kāraṇatāṃ prāpte nābhīdeśe vyavasthitatḥ || vāyūpavāyūś ca cakrasya vyutthānādīkriyāṃ prati | recakādisvarūpeṇa pravṛttītaratāṃ śrītaḥ || daśadhā madhyarūpasya sa evāśraya ucyate | manthamanthānasamyogāt sa mahāsukhakarakaḥ || ūrdhvajvālanayogena skandhādīndriyadhāhṛt | kālāgnirūpa evāsau sarvasaṃhārahārahāḥ || bindur indusvarūpeṇa jagadā hlādakarakaḥ | mahāsukhe mahācakre 'nāhatākṣararūpadhṛk || tuṣārakarasaṃkāśāboddhicaitanyavipruṣaḥ |

tad eva maṇḍam ity uktam vastūnāṃ sāram uttamam |
tad gṛhṇāti lātīti śarīram maṇḍalam matam ||^{XXXII}

vijāia iti | **viśabdo** 'tra prākṛtavākyaḷāṃkāre³¹ | **jāia** iti **jātaḷ** uktalakṣaṇo
haṅkāraḷ ||

nanu avadhūtī cen mūlanābhakṛtā³² ṣaṇḍamṛṇālapatrāṇi kānīty āha³³

§ 4.1.2.

Tibetan

T_{(A)PD}1591

nam mkha'i chu dang zhes bya ba la sogṣ pa gsung te | * **nam mkha'**
ni mi bskyod pa ste¹ | de nyid **chu** nyid du bstag pa ste² | shin tu dag pa'i
phyir ro³. de yang⁴ nam mkha' bdud rtsi thigs pa dang zhes gsungs so || **'od**
dpag med kyi⁵ **'dam** ces pa⁶ | **'od dpag med**⁷ ni | byang chub sems⁸ te
| rdul gyis brgyan pa⁹ zhes rtogs par bya'o¹⁰ || de nyid **'dam** ste | ci ltar^j

³¹°vākya° em., Dhīḷ] °vā° S_{DKT}, the space for just one syllable is found in the MS.

³²cen mūlanābhakṛtā em.] cetmūlanābhākṛto S_{DKT}; cenmūlanālikṛtā Dhīḷ; Cf. S_{MT1}
cenmūlikṛtā ³³āha S_{MT1}, Dhīḷ] om. S_{DKT}

¹ste T_{(A)All}, K_{PGa}] 'o T_{(B)All} ²nyid du bstag pa ste T_{(B)All}] ru msthan pa ste T_{(A)All},
K_{PGa} ³shin tu dag pa'i phyir ro T_{(A)P,(B)All}] de ltar 'di'i shin tu dag pa'i phyir ro ||
de yang^{(A)PD,DGb}'ang K^(PGa) T_{(A)PD,DGb}, K_{PGa} ⁴de yang T_{(A)P}] om. T_{(A)PD,DGb,(B)All}
⁵kyi T_{(A)PD,DGb,(B)All}, K_{PGa}] kyis T_{(A)P} ⁶ces pa T_{(A)P}] zhes pa T_{(B)P}, she pa T_{(B)NT};
pa ni T_{(A)PD,DGb} ⁷med T_{(B)All}] med pa T_{(A)All}, K_{PGa} ⁸byang chub sems T_{(A)P,DGb,(B)P}
] byang chub kyi sems T_{(A)PD,(B)NT}, K_{PGa} ⁹rdul gyis brgyan pa T_{(A)PD,DGb,(B)All}] rdul
gyi rgyan pa T_{(A)P} ¹⁰rtogs par bya'o T_{(B)All}] go bar bya'o T_{(A)PD,DGb}, K_{PGa}

spuṛaṃ astu haricakrānte sravannevopatiṣṭhate || sa eva prāṇināṃ prāṇaḷ sa eva
paramākṣaraḷ | sarvavyāpī sa evāsau sarvadehe vyapasthitaḷ || anenāpyāyito nādaḷ san-
toṣapadabhāgbhavet | vasantatilakāyoga[ḷ] sa eṣa vinigadyate || tasmāt tenaiva maṇḍalaṃ
catuspīṭhātmakaṃ vā nirmāṇādimaṇḍalaṃ sampūrṇam ākhyātitaṃ bhavati || bahirapī
maṇḍalādhipatinā svasvābhena maṇḍalaṃ paripūrṇaṃ bhavati | nānyathā. ⁴°akāro
em.] °akārā[d]; ⁵°gataḷ em.] °gata°; Cf. Tib. song ste ^{XXXII}ādḥāramaṇḍalaniruktīm
āha: **tadeva maṇḍam ity ādinā, sārasya nāḍīdhātuvasantatilakāsvabhāvaḍāk-**
inīvīraśrītherukavajravārāhīmayasyādheyamaṇḍasya saṃgrahāt śarīram eva maṇḍalam
ucyate | maṇḍāya yadā (maṇḍopapadād) dānārthāl lāto (teḷ) pratyayavidhānāt |

^jApa. has *kiā*

gyur pas zhe na¹¹ | dngos bzhi dang dgu'i gtso bor rnam par bsam pa'i bar ro¹². de nyid bde ba chen po ste 'di'i don no || gzhan yang¹³ sa bon dang chu dang 'dam 'dres pa las¹⁴ myu gu gang sdong bu la sogs pa skye ba yod pa¹⁵, de bzhin du 'dir yang¹⁶ chos kyi dbyings kyi¹⁷ sa bon dang | nam mkha'i chu dang | byang chub sems¹⁸ kyi rgyu las srid pa'i gzugs¹⁹ bcom ldan 'das gzhom du med bde'o²⁰ || *padma* me tog gi ngo bo nyid²¹ | chu dang | 'dam dang sdom bu rims kyis 'grub ste²² | de nyid **sdig spangs rtsa ba dang ni sdong bur bcas** zhes bya ba la sogs pa gsungs te | sdig pa ni²³ nyes pa ste spangs pa ni bcom pa ste | * 'od gsal ba nyid kyi pyhir ro || 'dis bcos pas na KPGa²⁰⁸ sdig spangs zhes²⁴ bya ste | dbyangs yig dang po'i rang bzhin no || de ltar yang dang po'i sangs rgyas kyi²⁵ rgyud las |

dang po'i dbyangs²⁶ yig rang bhzin te²⁷ ||
blo zhes sangs rgyas rnam kyis brtags || zhes so²⁸

¹¹ *de nyid 'dam ste / ci ltar gyur pas zhe na* T_{(B)All}] *de nyid las, 'dam gyi rtsa ba spangs pa ni* T_{(A)All}, KPGa; here T_(A) repeats again §3 ¹² *dngos gzhi dang dgu'i gtso bor rnam par bsam pa'i bar ro* T_{(B)NT}] *dngos bzhi dang nga gya'i gtso bor rnam par bsam pa'i bar ro* T_{(B)P}; *de nyid bar ba msthan pa'o* T_{(A)All}, KPGa ¹³ *de nyid bde ba chen po ste 'di'i don no gzhan yang* T_{(B)All}] *'di yi don ni gzhan na yang*^{(A)PD,DGb]'ang K(PGa)} T_{(A)All}, KPGa ¹⁴ *'dam 'dres pa las* T_{(B)All}] *bag tshags pa na* T_{(A)All}, KPGa ¹⁵ *skye ba yod pa* T_{(B)All}] *skye ba* T_{(A)All}, KPGa ¹⁶ *de bzhin du 'dir yang* T_{(B)All}] *bzhin du yang*^{(A)PD,DGb]'ang K(PGa)} T_{(A)All}, KPGa ¹⁷ *kyi* T_{(B)All}] *kyis* T_{(A)P}; om. T_{(A)PD,DGb}, KPGa ¹⁸ *byang chub sems* T_{(A)PD,DGb;(B)All}] *byang chub kyi sems* KPGa ¹⁹ *srid pa'i gzugs* T_{(A)P}, T_{(B)All}] *'byung bar* T_{(A)All}; *'byung ba'i* KPGa ²⁰ *gzhom du med bde'o* T_{(B)All}] *kyi gzugs gzhom du med pa de nyid* *(T_{(A)P}33r) *ni* T_{(A)PD,DGb}, KPGa ²¹ *padma me tog gi ngo bo nyid* T_{(A)All}, KPGa] *padma ni med tog gi ngo bo'o* T_{(B)All} ²² *chu dang 'dam dang sdom bu rims kyis 'grub ste* T_{(B)All}] *sdong bu dang yal ga dang lo mo'i rim pas rdzogs par 'gyur ro* T_{(A)All}, KPGa; Cf. SDKT *nālapatradaṇḍakrameṇa* ²³ *sdig pa ni* KPGa] *sdig pa'i* T_{(A)All;(B)P} ²⁴ *zhes* T_{(A)PD,DGb;(B)All}, KPGa] *shes* T_{(A)P} ²⁵ *kyi* T_{(A)PD,DGb;(B)All}, KPGa] *kyis* T_{(A)P} ²⁶ *dang po'i dbyangs* KPGa] *dang po dbyangs* T_{(A)PD,DGb;(B)All} ²⁷ *te* T_{(A)PD,DGb;(B)All}] *la* KPGa; whole *pāda* om. T_{(A)P} ²⁸ *de nyid sdig ...blo zhes sangs rgyas rnam kyis brtags || zhes so* T_{(A)PD,DGb}, KPGa] *de ni 'di ltar blo zhes sangs rgyas rnam kyis brtags zhes gsungs so* T_{(B)All}; *blo zhes sangs rgyas rnam kyis brtags* T_{(A)P}

avadhūtī nyid²⁹ gtso bo'i rtsa ba sdong bur byas pa'o³⁰ || de gang yin pa ni avadhūtī rsta ba sdong bur byas ba'o³¹ || de gang zhe na³² ham gi yi ge zhes gsungs te³³ | gzhan gyis bstan pa mdon par brjod par ham de ni sa bon te³⁴ | de nyid³⁵ gzhom du med pa'i las pha rol³⁶ kṣa yi ge mtha' can ham de bzhin pa ste³⁷ | rdo rje'i yan lag med pa yi ge'o³⁸ || * thung ngu dang ring po dang³⁹ shin tu ring po⁴⁰ bsdus pa'i ngo bo de ni⁴¹ | bde thams cad kyi sa bon⁴² gcig * pu kun tu gang ba'i⁴³ zla ba'i dkyil 'khor la gnas pa⁴⁴ zhes bya'o ||

de ltar yang dag par byor ba kyi rgyud las⁴⁵ |

de ltar yang dpal kha sbyor thig le las⁴⁶ ||

dbyangs dang gsal byed las byung ba⁴⁷ ||

²⁹avadhūtī nyid T_{(B)All}] sdig spangs shing T_{(A)All}, K_{PGa} ³⁰pa'o T_{(A)All}, K_{PGa}] ste T_{(B)All} ³¹de gang yin pa ni avadhūtī rsta ba sdong bur byas ba'o T_{(B)All}] gang gi^{(giT_{(A)PD,DGb,KPGa}]/gisT_{(A)P})} sdig pa spangs shing gtso (T_{(A)DGB}332v) bo'i rtsa ba (rtsa ba T_{(A)PD,P}]/rtsa ba dangT_{(A)DGB}),K_{PGa}sdong bur byas pa'o gang gis sdig pa spangs shing gtso bo'i rtsa ba dang sdong bu byas pa^{(sdong bur...byas pa T_{(A)PD}]/sdong bu byas paT_{(A)DGB,P,KPGa}} T_{(A)PD} ³²de gang zhe na T_{(B)All}] gang yin zhe na T_{(A)All}, K_{PGa} ³³ham gi yi ge zhes gsungs te T_{(B)All}] ham gi yi ge skyed par gyur ba'o zhes gsungs te T_{(A)DGB}; ham gi yi ge bskyed par gyur pa'o zhes gsungs te K_{PGa}; skyed par gyur pa'o zhes gsungs te T_{(A)PD,P} ³⁴gzhan gyis bstan pa mdon par brjod par ham de ni sa bon te T_{(B)All}] gzhan gyis bstan pa las dang po'i sa bon zhes brjod do T_{(A)All}, K_{PGa} ³⁵de nyid T_{(B)All}] de nyid ni T_{(A)PD,DGb}, K_{PGa}; de nyid na T_{(A)P} ³⁶med pa'i^{(pa'i T_{(A)PD,KPGa}]/pasT_{(B)NT})} las pha rol T_{(A)PD;(B)All}] med pa'i pha rol T_{(A)DGB,P}, K_{PGa} ³⁷kṣa yi ge mtha' can ham de bzhin pa ste T_{(B)All}] dang ni kha'i tshul te ham zhes bya ba'o T_{(A)All}; dang nam mkha'i tshul te ham zhes bya ba'o K_{PGa} ³⁸rdo rje'i yan lag med pa'i yi ge T_{(B)NT}] rdo rje yan lag med rest ill. T_{(B)P}; yan lag med pa'i rdo rje'i yi ge'o T_{(A)PD,DGb}, K_{PGa}; yan lag med pa'i rdo rje'i yi ge'o T_{(A)P} ³⁹ring po dang T_{(B)All}] ring po'o T_{(A)All}; ni ring po'o K_{PGa} ⁴⁰po T_{(B)All}] ba T_{(A)All}; bar K_{PGa} ⁴¹de ni T_{(B)All}] nyid T_{(A)All}, K_{PGa} ⁴²kyi sa bon T_{(B)All}] bde thams cad T_{(A)P}; om. T_{(A)PD,DGb}, K_{PGa} ⁴³pu kun tu gang ba'i T_{(B)All}] tu bsdus pa'i ngo bo nyid T_{(A)PD,DGb}, K_{PGa} ⁴⁴la gnas pa T_{(B)All}] yongs su rdzogs pa la gnas pa T_{(A)All}; yongs su rdzogs pa gnas pa la gnas K_{PGa} ⁴⁵de ltar yang dag par byor ba kyi rgyud las em.] om. T_{(A)All,(B)All}, K_{PGa}; Cf. S_{DKT} tathā ca śrīsampūṭe ⁴⁶kha sbyor thig le las T_{(A)All}, K_{PGa}] sambuṭi las T_{(B)All} ⁴⁷las byung ba T_{(B)All}] yi ge las T_{(A)All}, K_{PGa}

byang chub sems ni sum cu gnyis ||
 padma'i dbus su son ba'i sngags⁴⁸ ||
 zla ba'i⁴⁹ dkyil 'khor zhes su brjod ||

'gro ba'i klad rgyas dbus su ni⁵⁰ ||
 gang zhig gnas par brjod pa ste ||
 de yi dbus su *ham* yi ge⁵¹ ||
 thig les ngo bo⁵² gzhom du med ||

de ni *brtan g.yo'i bdag nyid dang ||
 sems can kun kyi rtsa ba ste⁵³ ||
 gsal dang mi gsal gzugs kyis ni ||
 de yi sa bon ngo bor gnas⁵⁴ ||

T_{(B)NT}65

lus can thams cad rnam⁵⁵ gyi⁵⁶ gzugs ||
 de las dang po⁵⁷ skye bar 'gyur ||
 bdus rtsi 'dzag pa'i tshul gyis ni ||
 ni bas mtshan por⁵⁸ rnam par gnas⁵⁹ ||

de nyid kyis phug nad yi byas⁶⁰ ||

⁴⁸*dbus su son ba'i sngags* T_{(B)All}] *dkyil 'khor rtogs pa'i sngags* T_{(A)All}, K_{PGa}; Cf. Skt. *padmamadhyagatam yattac* ⁴⁹*zla ba'i em.*] *de la* T_{(B)All}; *rgyud dang* T_{(A)All}, dkyil 'khor rtogs pa'i sngags; Cf. Skt. *candramaṇḍalam* ⁵⁰*'gro ba'i klad rgyas dbus su ni* T_{(A)All}, K_{PGa}] *sna ba'i rus dang mgo dbus su* T_{(B)All} ⁵¹*de yi dbus su ham yi ge* T_{(A)PD,DGb}, K_{PGa}] *de dbus ni yi ge ham* T_{(B)P}; *de dbus su ni yi ge ham* T_{(B)NT}; *de'i dbus su ham ge* T_{(A)P} ⁵²*thig les ngo bo* T_{(B)All}] *thig le'i rang bzhin* T_{(A)All}, K_{PGa} ⁵³*de ni brtan g.yo'i bdag nyid dang / sems can kun kyi rtsa ba ste* T_{(B)All}] *de ni sems can thams cad dang / brtan dang g.yo ba bskyed* (K_{PGa}209) *pa'i rgyu* T_{(A)All} ⁵⁴*gsal dang mi gsal gzugs kyis* (^{kyis}T_{(A)P}]^{kyi} T_{(A)PD,DGb}, K_{PGa}) *ni / de yi sa bon ngo bor gnas* T_{(A)All}, K_{PGa}] *gsal dang mi gsal rang bzhin las / de ni sa bon tshul gyis gnas* T_{(B)All} ⁵⁵*thams cad rnam* T_{(B)All}] *ma lus kun* T_{(A)All}, K_{PGa} ⁵⁶*gyi* T_{(A)All,(B)P}] *gyis* T_{(B)NT} ⁵⁷*de las dang po* T_{(A)All}, K_{PGa}] *dang po de las* T_{(B)All} ⁵⁸*ni bas mtshan por* T_{(B)All}] *nyid dang mstahn mo* T_{(A)PD,DGb}, K_{PGa} ⁵⁹*ni bas...par gnas* T_{(A)PD,DGb,(B)All}, K_{PGa}] om. T_{(A)P} ⁶⁰*de nyid kyis phug nad yi byas* T_{(B)All}] *'og tu 'jug pa'i tshul gyis su* T_{(A)PD,DGb}, K_{PGa}; whole *pāda* om. T_{(A)P}

me ni kun du dga' ba'i rygu⁶¹ ||
 des⁶² ni dkyil 'khor yong su⁶³ rdzogs par ||
 'gyur ba⁶⁴ 'di la the tshom med ||

dgnos rnam snying po mchog yin pyhir ||
 de nyid dkyil 'khor zhes⁶⁵ su brjod ||
 de nyid len cing 'dzin pa yin⁶⁶ ||
 lus ni⁶⁷ dkyil 'khor nyid du 'dod ||

rnam par skyes gyur pa zhes pa la **rnam** kyis sgra ni 'dir rang bzhin gyi tshig gis rgyan no, **skyes gyur pa** zhes pa ni skad rab shad pa'i msthan nyid can gyis *ham* yi ge las **skyes pa**'o⁶⁸ || gal te *avadhūtīs* rtsa⁶⁹ ba dang sdong⁷⁰ bur byas pa de lta ni⁷¹, rsta ba'i yan lag dang | sdong bu'i rnam pa gang zhig⁷² yin zhes na

§ 4.2. *Mekhalāṭikā*

S_{MT1}2r5-9

S_{MT2} 3r1-3v1

ayam arthaḥ³⁴. mahāsukharūpatvāt **gagananīram**³⁵ **amitābho** bodhicittaṃ ||. tad eva³⁶ **pañkaṃ kṛtvā mūlanālaṃ**³⁷ pradhānakāraṇabhāvitam³⁸

³⁴*arthaḥ* S_{MT1}, Bgch.] *artha* S_{MT2} ³⁵*gagananīram* S_{MT1}] *gagaṇaṇīram* S_{MT2}; *gagananīram* Bgch.; *gagananīram* Śā. ³⁶*bodhicittaṃ* || *tad eva* S_{MT1}; S_{MT2}] *bodhicittānandadevaṃ* Bgch.; the passage beginning from *pañkaṃ* ending with *bodhicittaṃ* is left out in S_{MT2} ³⁷*mūlanālaṃ* S_{MT1}; S_{MT2}] *mūlaṃ nālaṃ* Bgch. ³⁸*kāraṇabhāvitam* S_{MT1}] *°kāraṇaṃ bhāvitam* Bgch.

⁶¹*kun du dga' ba'i rygu* T_{(B)All}] *'bar bar gnas pa* (T_{(A)P}33v) *yin* T_{(A)All}, K_{PGa} ⁶²*des* T_{(B)All}] *de* T_{(A)All}, K_{PGa} ⁶³*yongs* T_{(A)All,(B)NT}, K_{PGa} *metri causa*] *yongs su* T_{(B)P} ⁶⁴*ba* T_{(B)All}] *bar* T_{(A)All}, K_{PGa} ⁶⁵*zhes* T_{(A)All,(B)P}, K_{PGa}] *zhe* T_{(B)NT} ⁶⁶*yin* T_{(B)P}] *yi* T_{(A)PD,(B)NT}; *yi*s T_{(A)DGb,P}, K_{PGa} ⁶⁷*ni* T_{(A)PD,DGb,(B)All}] *kyi* K_{PGa} ⁶⁸*rnam par...skyes pa'o* T_{(B)All}] *rnam par skyes par 'gyur ba'i tshig ni*^{(niT_{(A)All}giK_{PGa})} *'dir rnam pa ni tha mal pa'i tshig gi rgyun no* || *skyes pa ni ji*^{(jiT_{(A)DGb,P,K_{PGa}]}}*om.T_{(A)PD}* *skad du smos pa'i ham gi*^{(giT_{(A)P]}}*om.T_{(A)PD,DGb,K_{PGa}}*) *yi gi las bzung ba'o* T_{(A)PD,DGb}, K_{PGa} ⁶⁹*avadhūtīs rtsa* T_{(B)All}] *sdig pa gtso bo'i bor* T_{(A)PD,DGb}; *sdig pa gtso bo'i rtsa* T_{(A)P}, K_{PGa} ⁷⁰K_{PGa} has *sdeng* wrongly for *sdong* ⁷¹*de lta ni* T_{(A)All}] *de lta na ni* T_{(B)All}, K_{PGa} ⁷²*sdong bu'i rnam pa gang zhig* T_{(B)All}] *sdong bur byas pa de lta ni rtsa ba'i yan lag dang lo ma'i rnam pa* T_{(A)PD,DGb}; *yal ga dang lo ma'i rnam pa gang* T_{(A)P}; *yal ga dang lo ma'i rnam pa* K_{PGa}

| tad eva bodhicittam || tena nālapatrankāṇḍādikakrameṇa³⁹ niṣpādayet⁴⁰ |
 tadartham āha || avahelayā anābhogena kleśādipāpān dhunotīty avadhūti⁴¹ |
 avadhūty avakṛtaṃ mūlaṃ pradhānanālaṃ yena sā **avadhūti kṛto mūlanā-**
la⁴²hetur iti | śabarākṣaram⁴³ **haṃkāro** 'pi vakṣyamāṇena makarandākāreṇa
 anāhataṃ vajrānaṅgākṣararūpo vajradharo **jāta** ity arthaḥ ||
 nanu avadhūti cen mūlikṛtā⁴⁴ ṣaṇḍamṛṇālapatrāṇi⁴⁵ kānīty āha

lalaṇā rasaṇā veci¹ **sasi**² **tuḍia veṇṇa**^{3,a} **vipāseṃ**⁴ |
pattacaūṭṭha⁵ **caūmṛṇāla**⁶ **ṭhia mahāsuha vāseṃ**⁷ ||

§ 5

S_{MT1} 2r9-2v1S_{MT2} 3v1-3v2S_{DKT} 5v6-5v6

¹*veci* S_{MT1}] *vevi* S_{MT2}; *veti* S_{DKT}, Dhīḥ; *ravi* Bgch., Jcks., Bhy., Śā., Sha. ²*sasi* Bgch., Jcks., Bhy.] °*śaśi* Śā.C; °*śaśi* Sha.; *sanu* S_{MT1,2}; *babiśa* Śā.; om. S_{DKT}, Dhīḥ ³*tuḍia veṇṇa* Bgch., Jcks.; *tuḍiā viṇṇi* Bhy. *dvia veṇa* S_{MT1}; *dhia veṇa* S_{MT2}; *ṣaṇḍa ṭhia ve* S_{DKT}; *śa(ṣa)ṇḍa ṭhia ca* Dhīḥ; *tuḍiā bena* Śā.C; *tuḍiā bena* Śā.; *tuḍiā benna* Sha. ⁴*vipāseṃ* S_{MT1}] *vipāse*, S_{DKT}, Bgch., Jcks., Bhy., Dhīḥ, Śā.; *vipāse* Sha.; *vipāmetha* S_{MT2} ⁵*pattacaūṭṭha* em.] *patte caūṭṭha* Bgch., Jcks.; *pattacaūṭṭhaa* Sha.; *patta caūlakkama* S_{MT1}; *pattu taca lakkama* S_{MT2}; *patta caūkkama* S_{DKT}, Dhīḥ; [*caū*] *pattara caūkkama* Śā.; *patta caūṭṭhaū* Bhy. ⁶*caūmṛṇāla* em., reading also found in Śā.] *caūmṛṇāla* Bgch., Jcks., Dhīḥ; *caūmṇāla* Sha.; *calamṛṇāla* S_{MT1,2}; [*cakku*] *caūmuṇālu* Bhy. ⁷*ṭhia mahāsuha vāseṃ* em.] *ṭhia mahāsuha vāse* Sha.; *ṭhia mahāsuha vāse* S_{DKT}, Bgch., Jcks., Dhīḥ., *tthia mahāsuha vāse* Śā.; *dvia mahāsuha rāse* S_{MT1}; *dvia mahāsuha rāse* S_{MT2}; *ṭhiaū mahāsuha vāse* Bhy.

³⁹°*kāṇḍādikakrameṇa* S_{MT1}] °*ṇḍādikakrameṇa* S_{MT2}] °*ṣaṇḍādikrameṇa* Bgch.; Cf. S_{DKT} *nālapatradanḍakrameṇa* ⁴⁰*niṣpādayet* S_{MT1}; S_{MT2}] *niṣpādayan* Bgch. ⁴¹*dhunotīty avadhūti* em.] *dhunotīty avadhūti* S_{MT1}; Bgch.; *dhuno* || *tībhyadhutī* S_{MT2} ⁴²*mūlanāla*° S_{MT1}; Bgch.] *mūlano* S_{MT2} ⁴³*śabarākṣaram* S_{MT1}] *sabatākṣaram* S_{MT2}; *śabdākṣaram* Bgch. ⁴⁴*cen mūlikṛtā* S_{MT1,2}] *vānmūlikṛtāni* Bgch.; °*vellulīkṛtā* Śā.; °*vīnmūlikṛtā* Śā.C ⁴⁵*ṣaṇḍamṛṇālapatrāṇi* Bgch.] *ṣaṇḍamṛṇālapatrāṇi* S_{MT1}; *khaṇḍamṛṇālapatrāṇi* S_{MT2}

^aThough the readings here are apparently variegating, both commentaries *Mekhalātīkā* and *Dohākoṣātīkā*, gloss this phrase with: *dvi ṣaṇḍe sthite*, which suggests that the phonetic transmission allows some freedom here, but seems standardised at for its interpretation.

[[lalanā rasanā raviḥ śaśī dvayoh ṣaṇḍyoh vipārśvayoh¹ |
patracatuṣṭayam caturmṛṇālasthitam² mahāsukhavāse ||]]

ro ma dang ni rkyang ma¹ gnyis kyis ni ||
g.yas dang g.yon phyogs gnyis kyi sdong bur byas ||
padma 'dab ma bzhi dang rtsa ba bzhi ||
bde ba chen po dag gi tshangs na gnas ||

§ 5.1.1.

Dohākoṣaṭīkā

S_{DKT}5v6-5v6

lalanāśabdenāliḥ prajñā **candro** vidhīyate || tasya vāmanāsāpuṭasvabhāve-
na¹ prāṇavāyupravāhiṇī² lalanā sthitā || **rasanā**śabdena kālirūpopāyaḥ **sūryo**
'bhidhīyate³. tasya dakṣiṇanāsāpuṭasvabhāvena prāṇavāyupravāhiṇī⁴ rasanā
sthitā || sṛṣṭikramena vijñānasamskārasamjñāvedanārūpasvarūpāṇi pañca-
maṇḍalāni lalanāyāḥ⁵ || samhārakrameṇa pṛthivyaptejovāyvakāśasvabhāvā-
ni⁶ rasanāyāḥ || evaṃ dvādaśalagnaparivartanaviṣamasamappravāhe tu triṃ-
śanmaṇḍalabhogini⁷ lalanā rasanā || **lalanā rasanā vivi**⁸ **ṣaṇḍa**⁹ **ṭhia** iti |
ata eva **dve ṣaṇḍe sthite** ||

lalanā prajñāsvabhāvena rasanopāyena samsthitā¹⁰ |

¹*rkyang ma* K_{PGa}] *brkyang ma* T_{(A)All}

¹*°svabhāvena* em.] *°svabhāvas tena* S_{DKT}; Cf. S_{DKT} *dakṣiṇanāsāpuṭasvabhāvena*, both constructions are rendered by Tib. as *rang bzhin des* ²*prāṇavāyupravāhiṇī* Dhīḥ] *prāṇapravāhiṇī* S_{DKT} ³*sūryo* 'bhidhīyate Dhīḥ] *sūryābhidhīyate* S_{DKT} ⁴*prāṇavāyupravāhiṇī* Dhīḥ] *prāṇapravāhiṇī* S_{DKT} ⁵*lalanāyāḥ* Dhīḥ] *lalanāyā* S_{DKT} ⁶*pṛthivyap°* em.] *pṛthvyap°* Dhīḥ; *pṛthīap°* S_{DKT} ⁷*triṃśan°* Dhīḥ] *triṃśat°* S_{DKT} ⁸*vivi* S_{DKT}] *veti* Dhīḥ ⁹*ṣaṇḍa* Dhīḥ] *ṣaṇḍa* S_{DKT} ¹⁰*rasanopāyena* em. Cf. S_{MT1}] *rasanopāya°* *Hevajratāntra*, *Samvarodayatantra*, *Advayavaḥjrasaṅgraha*; *rasanopāyeva* S_{MT2}; I've kept the S_{MT1} for grammatical reasons and to keep the *pādas* metrically (though incorrect) in accordance

¹*lalanārasanāraviśāśī nikṛtya dve api pārśve* Bgch.; *śaśī truṭite dve 'pi pārśve* Bhy. ²] *caturmṛṇālam sthitam* Bgch.; *prāptaḥ caturthaṃ [cakram] caturmṛṇālam sthitam* Bhy.

avadhūti madhyadeśe tu grāhyagrāhakavarjitā ||^{XXXIII} iti ||

yat tad uktam aveti^{11,b} | catuḥśūnyarūpaṃ **patracatuṣkam**¹² **caümṛṇāle-**
ti¹³ | caturṇāḍīsvabhāvaṃ **caturmṛṇālasthitam**^c || kutrety āha | **mahā-**
sukhāvāse¹⁴ caturānandarūpaṃ catuḥśūnyātmakam mahāsukhāvāsam va-
saty asminn iti mahāsukhāvāsam ūṣṇīśakamalam ||
tatra sarvasūnyālayam ḍākaḍākinījālamelāpakam jālandharābhīdhānameru-
giriśikhara ity arthaḥ |

ro ma brkyang ma¹ **gnyis** kyis² ni | g.yas dang g.yon **phyogs gnyis**³ § 5.1.2.
kyi⁴ **sdong bur gnas** | **padma 'dab bzhi rtsa ba**⁵ **bzhi**⁶ | **bde ba chen** *Tibetan*
po'i⁷ tshang na gnas zhes⁸ gsungs te^d | de la brkyang ma'i⁹ sgras¹⁰ ni *āli*¹¹
dang shes* rab dang zla ba mngon par¹² brjod do¹³ || de yang¹⁴ g.yon phyogs *T_{(B)P}35a*

¹¹yattad uktam aveti Dhīḥ] yatt .. ad uktameti S_{DKT}; om. Tib. ¹²patracatuṣkam em.] patracatuṣkam S_{DKT}, Dhīḥ ¹³mṛṇāla em., Cf. V5 S_{MT2}] muṇāla S_{DKT}, Dhīḥ ¹⁴mahāsukhāvāse Dhīḥ, Cf. S_{MT1}] mahāsvabhāvāse S_{DKT}

¹brkyang ma T_{(A)PD,DGb}] rkyang ma T_{(B)All}, K_{PGa}; dang rkyang ma T_{(A)P} ²kyis T_{(A)All}, K_{PGa}] dag T_{(B)All} ³g.yas dang g.yon phyogs gnyis T_{(A)All}, K_{PGa}] g.yas g.yon gnyis T_{(B)All} ⁴kyi T_{(A)PD,DGb,(B)All}, K_{PGa}] kyis T_{(A)P} ⁵rtsa ba T_{(A)All,(B)NT}, K_{PGa}] rgyu pa T_{(B)P} ⁶bzhi T_{(A)PD,(B)All}, K_{PGa}] bzhis T_{(A)DGB,P} ⁷chen po'i T_{(B)All}, K_{PGa}] chen po T_{(A)All} ⁸zhes T_{(A)PD,DGb}, K_{PGa}] ces T_{(B)All}; shes T_{(A)P} ⁹brkyang ma'i T_{(A)PD,DGb}] rkyang ma'i K_{PGa}, T_{(A)P}; rgyad mi T_{(B)P}; rkyang mi T_{(B)NT} ¹⁰sgras T_{(B)NT}] sgra T_{(A)All}, K_{PGa}; ring T_{(B)P} ¹¹āli T_{(B)All}] dbyangs yig T_{(A)All}, K_{PGa}

^{XXXIII}Hevajratantra I.1.14; Samvarodayatantra 7.21.; also quoted in Advayavajrasaṃgraha 4. (samayamudrāpuruṣakārāphalanirdeśa); S_{DKT} has only pāda d.

^bTib. begins the trnsl. with this sentences then jumps to 1st paragraph and continues with kutrety āha in the 2nd paragraph after the citation. ^cTib. trnsl.: rtsa ba bzhi zhes pa ni khamś bzhi'i rang bzhi rtsa bzhi gyen la gnas pa'o, corr. **caümṛṇāle**ti caturdhātusvabhāvaṃ *[catur]mṛṇālodgatam, °ūrdhvagatiṃ ^dTib. start with what compared to the Skt. is the 2nd paragraph, before continuing with the beginning of the com. according to the Skt.; the passage from padma...zhes gsungs te.

T_{(A)PD}1593T_{(A)DGB}233rK_{PGa}210

kyi sna bug na¹⁵ rang bzhin des¹⁶ srog gi rlung^{17*} rgyu zhing brkyang¹⁸ mar
 * gnas so || ro ma'i sgra ni *kāli*'i¹⁹ *gzugs dang²⁰ thabs dang²¹ nyi ma mngon
 par²² brjod do²³. de yang²⁴ g.yas phyogs kyi sna bug na²⁵ rang bzhin des²⁶
 srog gi rlung²⁷ rgyu zhing ro mar gnas so || de sring pa skye ba'i²⁸ rim pas
 rnam par shes pa dang | 'du byed dang | 'du shes dang | tshor ba dang |
 gzugs kyis ngo bo'i rang bzhin dkyil 'khor lnga rnams ni brgyang ma²⁹ gnas
 so³⁰ || srid pa bsdu pa'i rim pas³¹ sa dang | chu dang | me dang | rlung dang
 | nam mkha'i rang bzhin ni³² | ro ma gnas so³³ || de ltar dus sbyor³⁴ bcu
 gnyis kyi rim pas mi mnyam pa dang mnyam par³⁵ rgyu bar³⁶ dkyil 'khor
 sum cu longs spyod do³⁷ || ro brkyang gnyis kyis sdong bur gnas zhes pa de

¹²dang zla ba mngon par T_{(B)All}] zla ba zhes T_{(A)All}, K_{PGa} ¹³K_{PGa} has de wrongly for do
¹⁴yang T_{(A)All},(B)All] 'ang K_{PGa} ¹⁵g.yon phyogs kyi sna bug na^{(naT_{(A)PD,P]}}giT<sub>(A)DGB,K_{PGa})
 T_{(A)All}, K_{PGa}] sna'i bug g.yon pa'i T_{(B)All} ¹⁶rang bzhin des T_{(A)PD,P}, K_{PGa}] rang
 bzhin te / rang bzhin des T_{(B)All}; rang bzhin te / rang bzhin niT_{(A)DGB} ¹⁷srog gi rlung
 T_{(A)All},(B)All] rtsol ba'i rlung K_{PGa} ¹⁸brkyang T_{(A)PD,DGB,(B)All}] rkyang T_{(A)P}, K_{PGa}
¹⁹kāli'i T_{(B)All}] gsal byed kyi T_{(A)All} ²⁰dang T_{(A)PD,DGB,(B)All}, K_{PGa}] om. T_{(A)P}
²¹dang T_{(A)All}, K_{PGa}] om. T_{(B)All} ²²nyi ma mngon par em.] nyi ma'i ngo bo mngon
 par T_{(B)All}; nyi ma zhes T_{(A)All} ²³K_{PGa} has de wrongly for do ²⁴yang T_{(A)All},(B)All] 'ang
 K_{PGa} ²⁵g.yas phyogs kyi sna bug na T_{(A)PD,DGB}, K_{PGa}] g.yas ghyogs sna bug gi T_{(A)P};
 sna'i^{(sna'iT_{(B)P]}}sna yiT<sub>(B)NT) bug g.yas pa'i T_{(B)All} ²⁶rang bzhin des K_{PGa}] rang bzhin te /
 rang bzhin ni T_{(A)All}; rang bzhin te / rang bzhin des T_{(B)All}; Cf. previous construction: de
 yang g.yon phyogs kyi sna bug na rang bzhin des ²⁷srog gi rlung T_{(A)All},(B)All] rtsol ba'i
 rlung K_{PGa} ²⁸de sring pa skye ba'i T_{(B)All}] de las byung ba tshogs pa'i T_{(A)All}, K_{PGa}
²⁹gzugs kyis ngo bo'i rang bzhin dkyil 'khor lnga rnams ni brgyang ma T_{(B)All}] gzugs te
 dkyil 'khor rnams ni srid pa skye ba'i rim pas brkyang^{(brkyangT_{(A)PD,DGB,K_{PGa]}}}rkyangT<sub>(A)P) ma
 T_{(A)All}, K_{PGa} ³⁰gnas so em.] nas so T_{(B)All}; 'o T_{(A)All}, K_{PGa} ³¹srid pa bsdu pa'i
 rim pas T_{(B)All}] srid pa 'jig pa'i rim pas T_{(A)All}, K_{PGa}; T_{(A)P} and K_{PGa} read this phrase
 after the following enumeration of the elements. ³²rang bzhin ni T_{(A)PD,DGB}, K_{PGa}] rang
 bzhin T_{(A)P}; dkyil 'khor lnga rnams ni T_{(B)All} ³³gnas so T_{(B)All}] 'o T_{(A)All}, K_{PGa} ³⁴dus
 sbyor T_{(B)All}] 'pho ba T_{(A)All}, K_{PGa} ³⁵mi mnyam pa dang mnyam par T_{(A)All}] mnyam
 ba dang mi mnyam par T_{(B)All} ³⁶rgyu bar em.] rgyu bas phyogs ror T_{(B)All}; rgyu ba'i
 T_{(A)All}, K_{PGa} ³⁷dkyil 'khor sum cu longs spyod do T_{(B)All}] gzung ba dang 'dzin pa spangs
 pa'o T_{(A)All}, K_{PGa}; here the latter is not in accordance with S_{DKT}, but continues with
 pāda d of Hevajratāntra I.1.14.</sub></sub></sub>

nyid kyis phyir sdong bu gnyis g.yas dang g.yon gyi ngos gnyis su gnas pa'o^e
 ||
 de *ltar yang kyai rdo rje las |

T_{(B)NT}⁶⁶

brkyang ma shes rab rang bzhin te ||
 ro ma thabs kyis yang dag gnas³⁸ ||
 kun 'dar ma ni dbus su gnas ||
 gzung dang 'dzin pa rnam par spangs || zhes so^f ||

padma 'dab ma bzhi zhes pa ni stong pa bzhi'i rang bzhin 'dab ma bzhi'o.
rtsa ba bzhi zhes pa ni | khamts bzhi'i rang bzhin **rtsa bzhi gyen la gnas**
pa'o³⁹ || gang du gnas she na | bde ba chen po dag gis tshang na gnas zhes
 *gsungs te⁴⁰ | dga' ba bzhi'i rang bzhin stong pa bzhi'i⁴¹ bdag nyid bde ba
 chen po'i tshang ste gnas pa ni 'dir⁴² bde ba chen po'i tshang du ste⁴³ | gnas
 spyi po'i padma'o⁴⁴ || de la thams cad stong pa bzhi ste⁴⁵ | mkha' 'gro dang
 mkha' 'dro ma rnams kyid dra ba'i tshangs te⁴⁶ | *jālandhara* zhes bya ba'i
 ming du brjod la ri rab kyid rste la⁴⁷ zhes bya ba'o don no^{48,g} ||

T_{(A)P}^{34r}

³⁸ dag gnas T_{(B)P}] *phyogs su* T_{(B)NT} ³⁹ padma...gnas pa'o T_{(A)All}, T_{(A)PD,DGb}, K_{PGa}; padma...khamts bzhi'i rtsa'i rang bzhin rtsa bzhir gnas pa'o T_{(B)P}] om. T_{(B)P} ⁴⁰ dag gyi:(gisT_{(A)P}/ni.T_{(A)PD,DGb,K_{PGa}) tshang na gnas zhes gsungs te T_{(A)PD,DGb}, T_{(A)PD,DGb}, K_{PGa}] 'i tshang bu ste T_{(B)All} ⁴¹ stong pa bzhi'i T_{(B)All}] stong pa'i T_{(A)All}, K_{PGa} ⁴² chen po'i tshang ste gnas pa ni 'dir T_{(A)All}, K_{PGa}] chen po'i gnas der gnas pas na T_{(B)All} ⁴³ bde ba chen po'i tshang du ste T_{(B)All}] bde ba chen po'i tshangs te K_{PGa}; bde ba chen po'i tshang ste T_{(A)DGB}; om. T_{(A)PD} ⁴⁴ gnas spyi po'i padma'o T_{(A)PD}] gnas pa ni 'dir bde chen po'i gnas te spyi bo'i padma'o T_{(A)DGB,P}, K_{PGa}; *gstug tor gyis padma 'o* T_{(B)All} ⁴⁵ de la thams cad stong pa bzhi ste T_{(A)All}, K_{PGa}] de ni stong pa'i bzhi ste T_{(B)All} ⁴⁶ rnams kyid dra ba'i tshangs te T_{(A)PD}] tshogs te T_{(A)DGB,P} | K_{PGa}; 'i tshogs 'du ba T_{(B)All} ⁴⁷ du brjod la ri rab kyid rste la T_{(A)All}, K_{PGa}] can lhun po ri'i rste mo^{(moT_{(B)NT}/om.T_{(B)P})} T_{(B)All} ⁴⁸ no T_{(A),PD,DGb,(B)All}] do T_{(A)P}, K_{PGa}}

^eIn this place T is more precise than Skt. which simply reads *dve śaṅḍe sthite*. ^fro brkyang gnyis... zhes so T_{(B)NT}] ro brkyang gnyis... dbus su gnas T_{(B)P} (T_{(B)P} reads *kun 'dir* in *pāda c*)] om., read *pāda d* only T_{(A)PD,DGb}, K_{PGa}; om. the whole passage T_{(A)P} ^gA re-structured Tibetan text, that could be in accordance with the Sanskrit commentary is found in the Appendix VI.

§ 5.2.

*Mekhalāṭikā*S_{MT1} 2v1-2v8S_{MT2} 3v2-4r4

ayam arthaḥ¹⁵ | vāmanāsāpuṭe¹⁶ prajñācandrasvabhāvena¹⁷ lalanā sthitā |
 dakṣiṇanāsāpuṭe¹⁸ upāyasūryasvabhāvena rasanā sthitā | dve ṣaṇḍe sthite.
dvayoḥ^h ṣaṇḍayoḥ^{19,i} vāmadakṣiṇayoḥ²⁰ **vipārśvayoḥ²¹** ||
 tathā ca hevajre |

lalanā prajñāsvabhāvena rasanopāyena saṁsthitā²² |
 avadhūti²³ madhyadeśe tu grāhyagrāhakavarjitā ||^{XXXIV} iti ||

grāhyam jñeyam grāhako jñānam tābhyam varjitā || tatra dvayābhinnam iti²⁴
 bhāvaḥ || jñeyajñānayo²⁵ janyajanakebhyoḥ²⁶ tayor²⁷ viparyāsābhāvena sat-
 tālābhavyudāsād ity arthaḥ || śūnyātiśūnyamahāsūnyasarvaśūnyam iti catuḥ-
 śūnyasvarūpeṇa **pattra²⁸catuṣṭayaṁ²⁸** caturādisvarūpeṇa²⁹ **caturmṛṇāla-
 saṁsthitā** || kutrety āha | mahāsukhaṁ³⁰ vasaty asminn iti **mahāsukhavā-**

¹⁵ *arthaḥ* S_{MT1}, Bgch.] *arthe* S_{MT2} ¹⁶ *nāsāpuṭe* following em. Bgch.] ^o *nāsāputai* S_{MT1}; ^o *nāsāputai* S_{MT2} ¹⁷ *svabhāvena* S_{MT1}, Bgch.] ^o *svabhāve* S_{MT2} ¹⁸ *dakṣiṇanāsāpuṭe* Bgch.] *dakṣiṇanāsāpuṭai* S_{MT1}; *dakṣiṇnāsāpuṭai* S_{MT2} ¹⁹ *ṣaṇḍayoḥ* Bgch.] om. S_{MT1,2}; *svargayoḥ* Śā. ²⁰ *vāmadakṣiṇayoḥ* is repeated again after *vipārśvayoḥ* in S_{MT1,2} ²¹ *vipārśvayoḥ* em.] *pārśvayoḥ* Bgch., Cf. *vipāseṁ* ²² *rasanopāyena* S_{MT1}] *rasanopāya*^o Hevajratantra, Samvarodayatantra, Advayavajrasaṁgraha; *rasanopāyeva* S_{MT2}; *raśonopāyena* Śā.; I've kept the S_{MT1} for grammatical reasons and to keep the *pādas* metrically (though incorrect) in accordance ²³ *avadhūti* S_{MT1,2}, Hevajratantra, Samvarodayatantra, Advayavajrasaṁgraha] *avadhūti* Śā. ²⁴ *dvayābhinnam* iti Bgch.] *dvayābhinneti* S_{MT1}; *dvayobhinnati* S_{MT1} ²⁵ *jñānayo* S_{MT1}, Bgch.] ^o *jñānayo* S_{MT2} ²⁶ *janakabhyo* S_{MT1}] ^o *janakebhyoḥ* Bgch.; ^o *janakabhyo* S_{MT2} ²⁷ *tayor* Bgch.] *tayo* S_{MT2}; om. S_{MT2}; that the pronoun is om. in S_{MT1}, but is present in S_{MT2} may suggest that S_{MT2} was copied from another MS than S_{MT1}, maybe rather from the Bgch. MS (Sanskrit 47 Paris). ²⁸ *pattra*^o em.] *patra*^o S_{MT1,2}, Bgch. ²⁹ *caturādi*^o Bgch., S_{MT2}] *caturādi*^o S_{MT1} ³⁰ *mahāsukhaṁ* Bgch., S_{MT1}] *mahāsukha*^o S_{MT2}

^{XXXIV} cit. *Hevajratantra* I.1.14; *Samvarodayatantra* 7.21.; *Advayavajrasaṁgraha* 4. (samayamudrāpuruṣakārāphalanirdeśa)

^h gloss for *veṇṇa*, Skt. *veṇi* Cf. CaGi V, TURNER 1985: s.v. *praveni* ⁱ gloss for *tudīa*, Skt. **tud* (to split)

sa³¹ uṣṇīṣakamalaṃ³² tatra sarvaśūnyālayo³³ ḍākinījālātmakajālandharābhidhānaṃ³⁴ merugiriśikharam³⁵ ity arthaḥ

evaṃkāra¹bīā² laīa³ kusumiaū arabindae⁴ |
⁵ mahuararūeṃ⁶ suraavīra⁷ jīṃghai⁸ maarandae⁹ ||^{XXXV}

§ 6

S_{MT1}2v8S_{MT2}4r4-4r5

[[evaṃkāraṃ bījaṃ ḡhītvā¹ kusumitāravindam² |
 madhukararūpeṇa suratavīro³ jighrati makarandam ||]]

evaṃ sa bon dag ni blangs nas ni ||
 me tog padma bzhin du rgyas par byed ||

¹evaṃkāra S_{MT1}, S_{CG}, Bgch., Bhy., Jcks., Dhīḥ, Sha.] evaṃkāraṃ Kv.; evaṃkālaṃ S_{MT2}, Śā. ²bīā S_{MT1}, S_{CG}, Dhīḥ, Kvae.] bīa Bgch., Jcks., S_{DKT}; vīu Bhy. ³laīa Jcks., Sha.] laī S_{MT1}, S_{CG}, Kvae., Dhīḥ, Śā.; lia Bgch., Bhy.; S_{MT2} reads the last to word together as bīlāī ⁴kusumiaū arabindae em.] kusumia arabinda S_{CG}, Kvae.; kusumiaarabindae S_{MT1,2}, Bgch., Jcks., Śā.; kusumiaūṃ arabindaūṃ Bhy.; kusumia arabindae Dhīḥ; kusumiaū arabindaē Sha. ⁵om. S_{MT1}; Bgch., Bhy., Jcks., Sha., Śā., Dhīḥ] ho S_{CG}, Kvae. ⁶mahuararūeṃ Bgch., Sha., Jcks.] mahuararūeṃ S_{MT1}; mahūvararūe S_{MT2}; mahuararūe Śā.; mahuararūpaṃ S_{CG}, Kvae.; mahuararūpeṃ Bgch._{BI}; mahuara rūa Dhīḥ; mahuarū eaū Bhy. ⁷vīra Bgch., Śā., Jcks., Dhīḥ] °vīru Bhy.; °vīa Sha.; puraavīra S_{MT1}; puraāvīra S_{MT2}; °bari S_{CG}, Kvae. ⁸jīṃghai S_{CG}, Kvae., Bgch., Jcks., Bhy.] jīṃghaa S_{MT1,2}, Śā.; jīṃghai Sha.; jīṃghghai Bgch._{BI} ⁹maarandae Dhīḥ, Bgch., Jcks.] maarandaē Sha.; maanranda S_{CG}, Kvae.; mararaṃdatae Śā.

³¹mahāsukhāvāsa S_{MT1,2}] mahāsukhavāsa Bgch. ³²uṣṇīṣakamalaṃ S_{MT1}, Bgch.] uṣṇīkhakaṃmalaṃ S_{MT2} ³³°ālayo S_{MT1}, Bgch.] °ālayoḥ S_{MT2} ³⁴ḍākinījālātmakajālandharābhidhānaṃ S_{MT1}, Bgch.] ḍākinījātmakejālaṃ dharābhidhānaṃ S_{MT2} ³⁵merugiriśikharam S_{MT1}, Bgch.] merugirī śikharam S_{MT2}

¹Bgch.] lātvā Bhy. ²Bgch.] kusumitaṃ aravindam Bhy. ³Bgch.] madhukaraḥ eṣaḥ suratavīraḥ Bhy.

^{XXXV}Munidatta's *Caryākoṣaḡītvṛtti, ḡīṭī 3; further the citation continues with two lines that are not found in the Dohākoṣa: bhanaī Kāṇhu maṇa kahabi na phiṭai | ṇicala pabaṇa gharaṇi ghare baṭui ||

phung ba'i gzugs kyis¹ bde chen dpa' bo ni ||
sbrang rtsi dag ni rab tu 'thung bar byed ||

§ 6.1.1.

Dohākoṣaṭīkā

S_{DKT}5v6-6r4

evaṃkārabījam ityādi | evam iti uktalakṣaṇam gr̥hītvā^a, tadbījam¹ garbhībhūya² kusumitam anāhatāravindam iti || ayam arthaḥ | yena bījena yadvṛkṣādikan niṣpadyate³ tasya vṛkṣasya kusumam api tataḥ tadbījagarbham⁴ eveti atrānyaivaṃkāraṇiṣpannasya padmasya evaṃkāragarbham eva⁵ kusumam iti | mahuararūem⁶ ityādi | madhukaraś cittavajras⁷ tasya rūpaṃ svarūpaṃ jighrati tena suraavīra iti | prajñopāyayor dvandvayogaḥ suratam^b tatrāvicchinmahārāgarūpeṇa^{8,c} virāgadamanād⁹ vīraḥ || sa eva bhagavān anāhataḥ¹⁰ jinghaī iti jighrati^d makarandaṃ puṣparasam¹¹

¹kyis T_{(A)DGa}] kyī K_{PGa}

¹°bījam Dhīḥ] °bīja° S_{DKT} ²garbhībhūya em.] garbhabhūtva S_{DKT}, Dhīḥ; Cf. Tib. *snying por gyur nas* ³niṣpadyate S_{DKT} p.c., Dhīḥ] niṣpate S_{DKT} a.c. ⁴tadbīja° em.] sadbīja° S_{DKT}, Dhīḥ; Cf. Tib. *de'i sa bon* ⁵garbham eva Dhīḥ] °garbhaiva S_{DKT} ⁶mahuararūem em. acc. to V] mahuara rūa S_{DKT} ⁷cittavajras Dhīḥ] cittavajra° S_{DKT} ⁸tatrāvicchinna° em.] tatra vicchinna° S_{DKT}, Dhīḥ; Cf. Tib. *rgyun mi 'chad par 'dod chags* ⁹virāgadamanād em. acc. to S_{MK}] virāgaṃ dalanād° Dhīḥ; virāgadalanād S_{DKT}; Cf. Tib. *rnam par gsal bas na*; corr. Skt. *vispaṣṭāya or rnam par gnas par gsal ba'i phyir; corr. Skt. *vyavasthaspaṣṭāya. The first Tib. option however could corr. to damana Cf. S_{MK}. ¹⁰anāhata em.] nāhataḥ S_{DKT}; Tib. seems to read anāhata, Cf. *gzhom du med pa* ¹¹makarandaṃ puṣpa° Dhīḥ] makarandapuṣpa° S_{DKT}; Cf. S_{MT1} makarandaṃ puṣpa°; Cf. Tib. *sbrang rtsi ni me tog*.

^aGloss of Apa. *laīa*; Cf. TURNER 1985: 630 s.v. *laḡita* ^bT(A) reads: *gnyis kyis gnyis sprod pa'i sbyor ba ste*; corr. Skt. *(dvaya)dvayasamāpattiyoga; also Tib. leaves out the word *surata*. ^cartificial etymology (*nirukta*) of *virāga*; here the commentator seems to understand Apa. *vīra* as Skt. *virāga*, though Tib. (*bde chen dpa' bo*) and all sec. sources seem to understand this from as being Skt. *vīrya* or *vīra*, which due to the long ī seems more plausible; the verse however leaves the possibility for both forms, since a correct corresponding Apa. form would perhaps need something like *vī(i)raa*, which still could correspond to both of the above mentioned. See also TURNER 1985: 697 s.v. *vīra* ^dTib. glosses *myung ba*; corr. Skt. *āsvāda*.

suratavīratayācyutamahārāgasukham¹² anubhavatīty arthaḥ || etādrśo bhagavān evaṃkārarūpaḥ || katha-m sāsra vapañcamahābhūtātmake jātaḥ | ity āśaṅkyāha

evam sa bon khyer nas¹ zhes² bya *ba la sogs pa ni³ | *evam* ni *gong du **§ 6.1.2.**
bstan pa'i mtshan nyid dang ldan pa'i **evam gyi yi ge'i**⁴ **sa bon blangs** **Tibetan**
nas⁵ | de'i⁶ sa bon snying por gyur nas⁷ | **me tog** ni gzhom du med pa'i **T_{(B)P}^{35b}**
padma rgyas pas zhes bya'o⁸ || 'di'i don ni⁹ | sa bon gang gis¹⁰ shing gang **K_{PGb}²¹¹**
thog mar bskyed pa'i shing de'i me tog kyang de'i sa bon gyis snying po can
nyid do¹¹ || 'dir yang *evam* gyi¹² yi ge las¹³ bskyed pa'i padma¹⁴ yang¹⁵ *evam*
gyi¹⁶ snying po can gyi¹⁷ me tog go¹⁸ || **bung ba'i *gzugs kyis** zhes bya **T_{(A)PD}¹⁵⁹⁴**
ba la sogs pa la¹⁹ **bung ba** ni thugs kyi rdo rje²⁰ ste²¹, de'i **gzugs** ni rang
bzhin dri ste | des²² **dpa' bo ni rab tu dga'**²³ zhes pa ni²⁴ | de dang de'i

¹²suratavīratayācyuta° em.] suratavīratayā 'cyuta° S_{MT1,2}, Bgch.

¹evam sa bon khyer nas T_{(A)All}, K_{PGb}] *evam sa bon dag ni blangs nas ni* T_{(B)All} ²zhes T_{(A)DGb,PD}, K_{PGa}, T_{(B)All}] om. T_{(A)P} ³ni T_{(A)All}, K_{PGb}] la T_{(B)All} ⁴gong du...yi ge'i T_{(A)All}, K_{PGb}] *evam ni sngar bshad pa'i mstahn nyid can gyi evam yi ge'o* T_{(B)All} ⁵T_(B) adds *zhes pa ni* ⁶de'i T_{(A)All,(B)P}, K_{PGb}] *de yi* T_{(B)NT} ⁷nas T_{(A)All}] *pas* K_{PGb}; *pa ste* T_{(B)All} ⁸me tog ni^{(niT_{(A)DGb,PD,K_{PGa})om.T_{(A)P})}}...zhes bya'o T_{(A)All}, K_{PGb}] *gzhom du med pa'i padma rgyas par gyur pa zhes pa'o* T_{(B)All} ⁹'di'i don ni T_{(B)All}] *don ni 'di yin te* T_{(A)All}, K_{PGb} ¹⁰gang gis T_{(B)All}] *gyis* K_{PGb}; *gyi* T_{(A)All} ¹¹shing gang...nyid do T_{(B)All}] *sdong bu la sogs pa skyes pa de stong pa me tog kyang sa bon gyi snying po rgyu can nyid du 'gyur ro* T_{(A)All}, K_{PGb} ¹²gyi T_{(A)All,(B)NT}, K_{PGb}] *kyi* T_{(B)P} ¹³yi ge las T_{(A)All}, K_{PGb}] *yi ges* T_{(B)All} ¹⁴bskyed pa'i padma T_{(B)All}] *skyes pa'i lus kyi padma* T_{(A)All}, K_{PGb} ¹⁵yang T_{(A)All,(B)All}] 'ang K_{PGb} ¹⁶gyi T_{(A)All,(B)NT}, K_{PGb}] om. T_{(B)P} ¹⁷gyi T_{(A)All,(B)P}, K_{PGb}] *gyis* T_{(B)NT} ¹⁸go T_{(A)All}, K_{PGb}] om. T_{(B)All} ¹⁹la sogs pa la T_{(B)All}] om. T_{(A)All}, K_{PGb} ²⁰thugs kyi rdo rje T_{(A)All}, K_{PGb}] *thugs rdo rje* T_{(B)All} ²¹ste T_{(B)All}] 'o T_{(A)All}, K_{PGb} ²²de'i **gzugs** ni rang bzhin dri ste / des em.] *de ni dri mnam pa'i gzhugs kyi rang bzhin no* T_{(B)All}; *de'i gzugs ni rang bzhin no* T_{(A)All}, K_{PGb}; Cf. Skt. *tasya rūpaṃ svarūpaṃ jighrati tena / suraavīra iti.* ²³dpa' bo ni rab tu dga' T_{(B)All}] *bde chen dpa' bo* T_{(A)All}, K_{PGb} ²⁴zhes pa ni T_{(A)DGb,DP}, K_{PGb}] *ste* T_{(B)All}

T_(A)DG_b233v

shes rab dang thabs rab tu sbyor ba'i rab tu dga' ba²⁵ | de la rgyun mi 'chad par 'dod chags chen po'i ngo bo nyid kyis²⁶ **rnam par gsal bas na dpa' bo ste**²⁷ | de nyid bcom ldan 'das²⁸ gzhom du med pa'o 'thung ba zhes pa ni **myung ba ste**²⁹ | **sbrang rtsi ni**³⁰ | me tog gi bcud de³¹ | ***rab tu dga' ba'i dpa' bo** nyid kyis 'pho ba med pa'i chags chen po'i bde ba nyams su myong ba'o || zhes pa'i don do³² || nyams su myong ngo zhes bya ba'i don no³³ || de lta bu'i³⁴ bcom ldan 'das *evam* gyi yi ge'i rang bzhin³⁵ ni | ci ltar zag pa dang bcas pa'i 'byung pa chen po lnga'i bdag nyid bdag nyid la sykes zhes so dogs pa la³⁶

§ 6.2.

*Mekhalāṭikā*S_{MT1}2v8-3r4S_{MT2} 4r5-4v5

evam **bījaṃ ḡrḥītvā**^e kusumitaṃ arabindaṃ kamalaṃ || **madhukara-rūpeṇa**¹³ cittavajraḥ¹⁴ prajñōpāyayogāt | **suratam** anāvicchinna mahārāgarūpeṇa¹⁵ virāgadamanād **vīraḥ** || **makarandaṃ**¹⁶ puṣparasaṃ¹⁷ **suratavī-**

¹³madhukararūpeṇa S_{MT1}, S_{MT2} p.c., Bgch.] *makararūpeṇa* S_{MT2} a.c. ¹⁴vajraḥ S_{MT1,2}] °vajra° Bgch. ¹⁵anāvicchinna° em.] °vicchinna° Bgch.] °vacchinnaṃ S_{MT2}; ill. S_{MT1}; Cf. S_{DKT} *suratam tatra avicchinna mahārāgarūpeṇa*; [but] Cf. T *rgyun mi 'chad par 'dod chags* ¹⁶makarandaṃ S_{MT1}, Bgch.] *makaranda*° S_{MT2} ¹⁷puṣparasaṃ S_{MT1,2}] *puṣpaparama*° Bgch.; Cf. S_{DKT} *puṣparasaṃ*

²⁵shes rab dang thabs rab tu sbyor ba'i rab tu dga' ba T_{(B)All}] *thabs dang shes rab gnyis kyis gnyis sprod pa'i sbyor ba ste* T_{(A)All}, K_{PGb}; Cf. Skt. *dvandvayogaḥ suratam tatra*. T_(A) seems to have read: *(*dvaya*)*dvayasamāpattiyoga*. ²⁶ngo bo nyid kyis T_{(A)All}, K_{PGb}] *tshul gyis* T_{(B)All} ²⁷rnam par gsal bas na dpa' bo ste T_{(B)All}] *rnam par gnas par gsal ba'i phyir* T_{(A)All}, K_{PGb}; S_{DKT} *virāgaṃ dalanād vīraḥ*. ²⁸bcom ldan 'das K_{PGb}, T_{(B)All}] *bcom ldan* T_{(A)All} ²⁹med pa'o 'thung ba zhes pa ni myung ba ste T_{(B)All}] *med pa la dpa' bo zhes bya'o* T_{(A)All}, K_{PGb} ³⁰ni T_{(A)All}, K_{PGb}] om. T_{(B)P} ³¹de T_{(A)P,(B)P}] *do* T_{(A)DGb,DP,(B)NT}, K_{PGb} ³²rab tu...don do T_{(B)All}] *bde ba chen po'i dpa' bo yin pas byang chub kyi sems ni 'byung ba chen po* (*'byung ba chen po* T_{(A)All}) *'byung ba bde ba chen po* K_{PGb}) T_{(A)DGb,DP}, K_{PGb} ³³no K_{PGb}] *to* T_{(A)All} ³⁴T_(A) adds *ngo bo nyid kyis* ³⁵gyi yi ge'i rang bzhin T_{(A)All}, K_{PGb}] *gi rang bzhin* T_{(B)All} ³⁶ci ltar...dogs pa la T_{(B)All}] *zag pa dang bcas pa'i 'byung ba lnga'i rang bzhin du ji ltar 'gyur snyam pa la* T_{(A)All}, K_{PGb}

°gloss of Apa. *laīa*; Cf. TURNER 1985: 630 s.v. *lagita*

ratayācyuta¹⁸ mahārāgasukhaṃ¹⁹ cittavajro²⁰ 'nubhavatīty arthaḥ || nanu²¹
 svayaṃ viṣayābhūya²² nālādikrameṇa²³ phalaṃ niṣpādyā **jighranti** || kathaṃ²⁴
 dṛśyate āgamāntare |
 tathā ca śrīhevajre |

svayaṃ karttā svayaṃ harttā |
 svayaṃ rājā svayaṃ prabhur ||^{XXXVI} iti |

svayaṃ kartteti³⁷ svayaṃ eva saṃhārarūpaḥ | svayaṃ prabhur iti sarvād-
 hipatyayuktavat | viśvarūpamaṇir iva prakāśāsphuraṇasaṃhārasvarūpaḥ²⁵ ||

pañca mahābhūa¹ bīa² laia³ sāmaggieṃ⁴ jaia⁵ |

§ 7

S_{MT1} 3r4-3r5

S_{MT2} 4v5-5r1

¹ *mahābhūa* Bgch.-BI, Bhy.] *mahābhūa* S_{MT1}, Bgch., Jcks., Dhīḥ; *mahābhūtā* S_{MT2}, Sha.;
mahābhūtā Śā.; ² *bīa* S_{MT1}, Śā., Sha., Bhy., Dhīḥ] *via* S_{MT2}, Bgch., Jcks. ³ *laia* S_{MT1,2},
 Śā., Sha., Jcks., Bhy., Dhīḥ] *aī* Bgch. ⁴ *sāmaggieṃ* S_{MT1}] *sāmaggieṃ* S_{MT2}; *sāmaggie*
 Sha.; *sāmaggie* Bgch.; *sāmaggie* Śā., Jcks., Bhy., Dhīḥ ⁵ *jaia* S_{MT1,2}, Śā., Sha., Bgch.,
 Jcks.] *jaia* Bhy.

¹⁸ *vīratayācyuta*° em.] *vīratayā acyutaṃ* S_{MT1}; *vīratayānta acyutaṃ* S_{MT1}; *vīratayā ca acyutaṃ* Bgch.; Cf. S_{DKT} *vīratayācyuta*° ¹⁹ *mahārāgasukhaṃ* em.] *mahārāgaṃ sukhaṃ* S_{MT1}, Bgch.; *mahārāgaṃ sukha*° S_{MT1} ²⁰ *cittavajraṃ* em.] *cittaṃ vajro* S_{MT1}, Bgch.; *sukhacittaṃ vajro* S_{MT2} ²¹ *nanu* S_{MT1,2}] *na tu* Bgch. ²² *viṣayābhūya* following Bgch. em.] *viṣayābhūya* S_{MT1,2} ²³ *nālādi*° S_{MT1}] *anādi*° S_{MT2}, Bgch. ²⁴ *kathaṃ* S_{MT1}, Bgch.] *athavā* S_{MT2} ²⁵ *saṃhāraṇa*° S_{MT1,2}] *saṃhāra*° Bgch.

³⁷ *karteti* S_{MT1,2}] *harteti* Bgch.

^{XXXVI} *Hevajratantra* I.vii.47.

kaṭhiṇa⁶ puhavia⁷ jala⁸ ava⁹ tea gantavaha^{10,11} sañjaia¹² ||^a

[[pañcamahābhūtāni bījaṃ¹ gr̥hītvā² sāmāgryā³ jātaṃ⁴ |
kaṭhinā pṛthivī jalaṃ dravaṃ tejo gandhavahaḥ saṃjāyate⁵ ||]]

'byung ba chen po lnga yi sa bon ni ||
blangs nas rdzogs pa dag tu byed par 'gyur ||
sra bar 'gyur ba dag ni sa yin no ||
chu ni rlan pa tsha ba me las skyes ||^b

§ 7.1.1.

Dohākoṣaṭīkā

S_{DKT}6r4-6r6

pañcamahābhūā¹ bīā² laia ityādi | mahābhūtaṃ³ pṛthivyādipañcakam
bījam evaṃkāraṃ gr̥hītvā sāmāgryā⁴ bolakakkolayogena jātam utpan-
nam || tad eva darśayann āha kaṭhiṇa⁵ pūhavi ityādi | pṛthivīdhātoḥ kakkha-

⁶kaṭhiṇa S_{MT1}, Śā., Dhīḥ] kaṭhi S_{MT2}; kaḍhina Sha., Bhy.; om. Bgch., Jcks. ⁷puhavia S_{MT2}] pūhabia S_{MT1}, Śā.; pūhavi Sha., Bgch., Jcks., Dhīḥ] ; puhavi Bhy. ⁸jala S_{MT1,2}, Śā., Sha., Bhy.] ava Bgch., Jcks. ⁹ava S_{MT1,2}, Śā., Dhīḥ] abba Sha.; *pavaṇa Bhy.; om. Bgch., Jcks. ¹⁰gantavaha S_{MT2}, Śā.] gataavaha S_{MT1}; gandhavaha Bgch., Jcks., Dhīḥ; huabaha Sha. ¹¹Bgch., Bhy., Jcks. and Dhīḥ all add *gaṇa* thought this part of the enumeration continues in the next verse ¹²sañjaia S_{MT1,2}, Śā., Sha., Bgch., Jcks., Dhīḥ] sañjāā Bhy.

¹°bhūā Dhīḥ] °bhūā S_{DKT} ²bīā em.] vīā Dhīḥ; om. S_{DKT} ³mahābhūtaṃ Dhīḥ] mahābhūta° S_{DKT} ⁴sāmāgryā S_{DKT}] sāmāgyā Dhīḥ ⁵kaṭhiṇa S_{DKT}] kaṭhina Dhīḥ

¹] pañca mahā° Bgch.; °bhūtabījāni Bhy. ²Bgch.] gr̥hītāni ³sāmāgryā Bgch., Cf. S_{DKT} sāmāgryā] sāmāgyrā Bhy. ⁴] jāyante Bgch.; yada Bhy. ⁵] kaṭhināni pṛthivī-jala--pavana-tejo-gaganāni saṃjātāni Bhy.; pṛthivī āpaḥ tejo gandhavahaḥ gaganāt saṃjāyate Bgch.

^aWith this verse it appears not possible to reconstruct a meter fitting the *Dohā*-meter, which has been proposed for this verse for example by Shahidullah, but the *Sopraṭṭha*—or reversed *Dohā*—is possible and also likely according to the attested forms. ^bHow and if *gandhavaha* is represented seems unclear.

ṭatvāt⁶ kaṭhinā prthvī. dravatvād jaladhātuḥ⁷ || uṣṇatvāt tejodhātuḥ ||
 gamanatvād^c vāyudhātuḥ ||
 sukharūpatvād ākāśadhātuḥ

'byung ba chen po lnga'i sa bon ni^{1,2} zhes bya ba la sogs pa gsungs te³ | 'byung ba chen po ni sa la sogs pa lnga ste⁴ | sa bon ni evaṃ gyi yi ge'o⁵ || blangs nas tshogs pa ni | bola *dang kakkola*⁶ sbyor ba*'o || skye ba ni | 'byung ba ste | de nyid bstan pa'i phyir⁷ sra bar 'gyur pas sa ni zhes pa la sogs pa gsungs te⁸ | sa'i khams ni sra ba nyid kyi phyir⁹ | sra ba ni sa'o¹⁰ || ūs na¹¹ chu'i khams so¹² || tsha bas¹³ na me'i khams so¹⁴ || 'gro ba'i* phyir¹⁵ rlung gi khams so¹⁶ || bde ba'i rang bzhin gyis phyir¹⁷ nam mkha'i khams so ||

§ 7.1.2.

Tibetan

T_{(B)NT}67

K_{PGb}212

T_{(A)P}34v

T_{(B)P}36a

⁶kakkaṭa° Dhīḥ] kakkaṭe° S_{DKT} ⁷jaladhātuḥ conj.] apdhātuḥ Dhīḥ; dhātuḥ S_{DKT}; though ap° is to be expected in the enumeration of the elements I decided to conj. jala° in spite of the mūla.

¹ni T_{(B)NT}] no T_{(A)All,(B)P}; om. K_{PGb} ²T_{(A)All}, K_{PGb} repeats also pāda d: blangs nas tshogs pa dag las skye ³zhes bya ba la sogs pa gsungs te T_{(B)All}] zhes gsungs te T_{(A)All}, K_{PGb} ⁴'byung ba chen po ni sa la sogs pa lnga ste em.] 'byung ba ni sa la sogs pa chen po lnga dang ste T_{(A)All}, K_{PGb}; 'byung ba chen po lnga ni sa la sogs pa lnga'o T_{(B)All} ⁵sa bon ni evaṃ gyi yi ge'o T_{(A)All}, K_{PGb}] de nyid ni evaṃ gyi yi ge sa bon no T_{(B)All} ⁶bola dang kakkola T_{(B)All}] rdo rje padmar T_{(A)All}; rdo rje padma K_{PGb} ⁷'o | skye ba ni 'byung ba ste | de nyid bstan pa'i phyir T_{(B)All}] dag las skyes pa'i 'byung ba'o // de gsal bar bya ba'i phyir T_{(A)All}, K_{PGb} ⁸sra bar 'gyur pas sa ni zhes pa la sogs pa gsungs te em.] sra bar 'gyur pa zhes pa la sogs pa gsungs te T_{(B)All}; dag ni sa yin zhes gsungs te T_{(A)DGb,PD}; dag sa yin zhes gsungs te T_{(A)P}; dag sa yin no zhes gsungs te K_{PGb}; Cf. S_{DKT}; kaṭhina pūhavi ityādi ⁹kyi phyir T_{(B)All}] yin la T_{(A)All}, K_{PGb} ¹⁰sra ba ni sa'o T_{(B)All}] sra ba ni sa'i khams so T_{(A)All}, K_{PGb} ¹¹pas na T_{(A)All}, K_{PGb}] pa ni T_{(B)All} ¹²chu'i khams so T_{(B)P}] chu'o T_{(A)All}, K_{PGb} ¹³tsha bas T_{(A)All}] tsha bar gyur pas K_{PGb}; dro bar gyur pas T_{(B)All} ¹⁴me'i khams so T_{(B)P}] me'o T_{(A)All}, K_{PGb} ¹⁵'gro ba'i phyir T_{(B)All}] g.yo bas na T_{(A)All}; g.yo bar gyur pas na K_{PGb} ¹⁶rlung gi khams so T_{(B)All}] rlung ngo T_{(A)All}, K_{PGb} ¹⁷bde ba'i rang bzhin gyis phyir T_{(B)P}] bde ba yin pas na T_{(A)All}, K_{PGb}

^cPerhaps the term *gamana* is the only trance of a possible representation of *gandhava* in this com.

§ 7.2.
Mekhalāṭikā

S_{MT1} 3r5-4r5

S_{MT2} 5r1-5v5

ayam arthaḥ | **pañcamahābhūtāni** pṛthivy⁸aptejovāyvakāśapañcakam⁹ **bī-
jaṃ gṛhītṷā sāmāgryā** bolakakkolayogena¹⁰ **jāyate**¹¹ || tad eva darśayann
āha | karkaśatvāt¹² **kaṭhinā pṛthvī dravatvāj jalaṃ tejo** gharṣaṇāt **huta-
vaho**^d 'gniḥ **sañjātaḥ gamanāt**¹³ **samīraṇaḥ sukharūpatvāt**^e gamanam¹⁴
|| bhūtapañcakaiḥ paripūrṇam militaṃ¹⁵ śarīram ity arthaḥ ||
tathā¹⁶ ca śrīhevajre |
kasmān mahābhautikaskandhaḥ¹⁷ | bhagavān āha |

bolakakkolayogena kunduruṃ kurute vratī¹⁸ |
sparsāt kāṭhinyadharmeṇa¹⁹ pṛthivī²⁰ tatra jāyate ||

bodhicittadravākārād abdhātoś²¹ caiva²² saṃbhavaḥ |
gharṣaṇād jāyate tejo²³ gamanād vāyuḥ prakīrtitaḥ ||

⁸pṛthivy S_{MT1}] pṛthivī Bgch.; pṛthvī S_{MT2} ⁹°vāyvakāśa° em.] °vāyvakāśādi° S_{MT1,2}, Bgch. ¹⁰bolakakkola° S_{MT1}] volakakkola Bgch.; kolakankkola S_{MT2} ¹¹jāyate conj.] om. S_{MT1,2}, Bgch.; Cf. S_{DKT} bolakakkolayogena jātam utpannam ¹²karkaśatvāt Bgch.] kakkharkaśatvāt S_{MT1}; kakprakarṣatvāt S_{MT2} ¹³gamanāt S_{MT1}, Bgch.] gaganāt S_{MT2} ¹⁴gamanam S_{MT1,2}] gaganam Bgch. ¹⁵paripūrṇam militam S_{MT1}] paripūrṇamilitam S_{MT2}, Bgch. ¹⁶tathā S_{MT1,2}] yathā Bgch. ¹⁷kasmān mahābhautikaskandhaḥ Hevajratāntra] kamān bhautikaḥ skandhaḥ S_{MT1,2}; kasmādbhautikaḥ skandhaḥ Bgch. ¹⁸kunduruṃ kurute vratī Hevajratāntra] pāda b om. S_{MT1,2}, Bgch.; pāda b of this verse is also left out in the DKT as cited in § 8.1. ¹⁹°dharmeṇa Hevajratāntra, S_{MT1,2}] °dharmaṇaḥ Bgch. ²⁰pṛthivī Hevajratāntra, S_{MT1}, Bgch.] pṛthvī S_{MT1,2} ²¹abdhātoś Hevajratāntra] apdhātoś S_{MT1,2}; apadhātoś ca Bgch. ²²caiva Hevajratāntra] ca S_{MT1,2}, Bgch. ²³S_{MT1,2}, Bgch. read pāda a: tejo jāyate gharṣaṇād

^dA contentwise likely, but nevertheless undocumented and phonetically unsmooth gloss for Apa. *gantavaha*. The fact that both commentary, as well as the Tibetan doesn't really have gandhavaha might suggest that the *mūla* according to which the com. has been composed has been different once. ^eThough the bold part is not part of the *mūla*, I have printed it as bold, since this part clearly is anticipating the following verse and closing the content which is running on in *pāda* a of the eighth verse.

saukhyam ākāśadhātus ca pañcabhiḥ pariveṣṭitaḥ²⁴ |^{XXXVII}

ayam arthaḥ | tatreti sahaje pṛthivīdhātur utpadyate || bola vajra²⁵ kakkola
padma²⁶ vajrapadmasaṃyogenety²⁷ abhiprāyaḥ || tatra sahaje bodhicittam
jāyate || śukram utpadyate || tasya candrarūpatvād²⁸ āpsambhava²⁹ utpāda
iti || gharṣaṇāt³⁰ tejo jāyate || vajrapadmagharṣaṇena tejodhātur utpadyate
|| gamanāt³¹ vāyuḥ prakīrtitā || calanarūpatvād³² vāyudhātuḥ prakīrtitā ||
saukhyam ākāśadhātus ca saukhyarūpatvāt

gaṇa samīraṇa suhāmeḥiṃ¹ pañcehi² paripūṇṇae³ |
saala sūrāsūra ehu uatti vaḍhi⁴ ehu⁵ so⁶ suṇṇae⁷ ||^a

§ 8

S_{MT1} 3r5-3r6S_{MT2} 5v5-6r1

¹ *suhāmeḥiṃ* S_{MT1}] *svahāmeḥiṃ* S_{MT2}; *suhāmahī* Śā.; *sahasamāhi* Bhy.; *suhavāse* Sha.,
Bgch., Jcks., Dhīḥ ² *pañcehi* S_{MT1}, Śā.] *pañcehi* Sha.; *pañcehiṃ* S_{MT2}, Bgch., Bhy., Jcks.,
Dhīḥ ³ *paripūṇṇae* Śā., Bgch., Bhy., Jcks., Dhīḥ] *paripūṇṇaeṃ* S_{MT1}; *paripūṇṇaē* Sha.;
paripurnṇaye S_{MT2} ⁴ *vaḍhi* S_{MT1,2}] *vaḍhie* Bgch., Jcks.; *baḍhiē* Sha.; *vaṭie* Śā.; *baḍha* Bhy.,
Dhīḥ ⁵ *ehu* S_{MT1,2}, Śā., Bgch., Dhīḥ] *etthu* Bhy. ⁶ *so* S_{MT1,2}, Śā., Bgch., Jcks., Dhīḥ] *sō*
Sha.; *su* Bhy. ⁷ *suṇṇae* S_{MT1}, Śā., Bgch., Jcks., Bhy., Dhīḥ] *suṇṇaē* Sha.; *svarṇae* S_{MT1,2}

²⁴ *pariveṣṭitaḥ* Hevajratantra] *pariveṣṭitam* S_{MT1,2}; *paritaḥ sthitam* Bgch. ²⁵ *vajra* Bgch.
] *vajraṃ* S_{MT1,2} ²⁶ *padma* em.] *padma°* Bgch.; *padmaṃ* S_{MT1,2} ²⁷ *saṃyogenety* S_{MT1},
Bgch.] *saṃyogyenety* S_{MT1} ²⁸ *candravatrūpatvād* S_{MT2}] *candravarūpatvād* S_{MT1}; *can-
drarūpatvād* Bgch. ²⁹ *āpsambhava* S_{MT2}] *āpsvaṃbhava* S_{MT2}; *apaḥsambhava* Bgch.
³⁰ S_{MT1} adds this as a margin note, being apart from *hutavaha* in the above passage
the second possibility for glossing Apa. *gantavaha*. ³¹ *gamanāt* S_{MT1,2}] *gaganāt* Bgch.
³² *calana°* S_{MT1}] *cālana°* S_{MT2}, Bgch.

^{XXXVII} *Hevajratantra* I.x.38,39,40ab; 40cd read: *tasmāt saukhyaṃ na tattvākhyam mahāb-
hūtaṃ yataḥ sukhaṃ*

^aThe Meter proposed for this verse by Shahidullah is again that of the *Dohā*. For this verse
however, while just mainly relying on the MS readings, the verse can form a nice *Dvipadā*,
without the need for heavy emendations.

[[gaganam samīraṇo sukhavāse¹ pañcabhiḥ paripūrṇaḥ² |
sakalānām sūrāsūrānām³ etat⁴ utpattiḥ vaḍha⁵ etat eva śūnyaṃ⁶ ||]]

yang shing g.yo ba dag ni rlung yin no ||
nam mkha' bde ba dag ni gang ba'o ||
ma lus lha dang lha min de las skyes ||
rmongs pa 'di dag rnam ni stong pa'o ||

§ 8.1.1.

Dohākoṣaṭīkā

SDKT6r4-6r6

SDKT6r6-7v1

pañcehiṃ paripūrṇae iti | etat **pañcabhūtakaiḥ paripūrṇaṃ** militaṃ
bodhicittam ity arthaḥ || tathā ca śrīhevajre |
kasmād bhautikaskandhaḥ | bhagavān āha |

bolakakkolayogena kundurum kururte vratī¹ |
sparsāt kāṭhinyadharmeṇa pṛthivī² tatra jāyate ||

bodhicittadravākārād³ abdhātoś⁴ caiva⁵ saṃbhavaḥ |
tejo jāyate gharṣaṇād gamanād vāyuh prakīrtitaḥ ||

saukhyam ākāśadhātuś ca pañcabhiḥ pariveṣṭitaḥ ||^{XXXVIII}

ata evāha **pañcehiṃ paripūrṇae** iti Bgch. ebhiḥ **pañcabhiḥ paripūrṇaṃ**
militaṃ || **saala surāsura ehu uattī**tyādi⁶ | **sakalamanuṣyāmanuṣyāṇām**
surāsuraṇām utpattikāraṇam || **ehu** iti **etat** ayam arthaḥ |

¹*kundurum kururte vratī* Hevajratāntra] *pāda* b om. SDKT, Dhīḥ ²*pṛthivī* Hevajratāntra,
Dhīḥ] *pṛthivī* SDKT ³*dravākārād* Hevajratāntra, Dhīḥ] ⁴*drākārād* SDKT ⁵*abdhātoś* Dhīḥ
SDKT] *apdhātoś* ⁶*caiva* Hevajratāntra] *ca* SDKT, Dhīḥ ⁶*uattī* Dhīḥ] *uvati* SDKT

¹] *gaganasamīraṇasukhavāse* Bgch.; *gaganasamīraṇasukhasamādhau* Bhy. ²*paripūrṇaḥ*
Bgch.] *paripūrṇe* Bhy. ³] *sakalaḥ sūrāsūraḥ* Bgch.; *sakalasanūrāṇām* Bhy. ⁴*etat* Bgch.
] *eṣā* Bhy. ⁵] *re vaḍha* Bgch.; *mūrkhā* Bhy. ⁶*etat eva śūnyaṃ* Bgch.] *atra suśūnye* Bhy.

^{XXXVIII} *Hevajratāntra* I.x.38,39,40ab; 40 cd read: *tasmāt saukhyaṃ na tattvākhyam mahāb-*
hūtaṃ yataḥ sukhaṃ

pr̥thivyādīni catvāri tathā⁷ śūnyacatuṣṭayam |
 aṣṭau padārthā vijñeyā vināśotpattihetavaḥ || iti |

prabhāsvarān⁸ mahāśūnyam tasmāc copāyasambhavaḥ |
 asmād utpadyate prajñā tasyaḥ pavanasambhavaḥ ||

pavanād agnisambhūtir agner jalasamudbhavaḥ⁹ |
 jalāc ca jāyate¹⁰ pr̥thvī sattvānām eṣa sambhavaḥ ||

bhūdhātur līyate toyē toyas¹¹ tejasi līyate |
 tejaś ca sūkṣmadhātau ca vāyus citte vilīyate¹² ||

cittañ¹³ caitasike līyed¹⁴ avidyāyān¹⁵ tu cetasaṃ¹⁶ |
 sāpi prabhāsvaraṃ gacchen nirodho 'yaṃ bhavatrāye ||^{XXXIX}

etad evāha **vaḍha ehu so sunṇae** ityādi | etad yānabahirbhūtāt. **vaḍha**
 ity akṣaraḥ sambodhanam | **he mūḍha** mantranayatattvāvida | **etad eva**
śūnyam iti sarvaśūnyam prabhāsvaraṃ | ato nānyac chūnyam tattvam astīty
 arthaḥ || evan tenaiva tad uktam | ayam eva bhavanirvāṇaika-rūpamahāsu-
 khavajro bhagavān svayam eva śārīrasarasijam abhinirmāya tadanāhataku-
 sumarasam¹⁷ cittamadhukararūpeṇāvicchinnaṃ apaharaṇe vyavasthita iti ||
 tathā ca śrīhevajre |

⁷tathā Svādhiṣṭhānakramaprabheda] *tattvāni* S_{DKT}, Dhīḥ ⁸prabhāsvarān Dhīḥ] *prab-*
hāsvat S_{DKT} ⁹agner jalasamudbhavaḥ Svādhiṣṭhānakramaprabheda] *agne jalasambhavaḥ*
 S_{DKT}; *agneś ca jalasambhavaḥ* Dhīḥ ¹⁰jalāc ca jāyate Svādhiṣṭhānakramaprabheda]
jalāj jāyate S_{DKT}, Dhīḥ ¹¹toyē toyas Svādhiṣṭhānakramaprabheda, Dhīḥ] *toyē toyam*
 Sekoddeśaṭikā; *toyēt toyēt* S_{DKT} ¹²vilīyate Svādhiṣṭhānakramaprabheda, Dhīḥ] *pralīyate*
 S_{DKT} ¹³cittaṃ Svādhiṣṭhānakramaprabheda, Sekoddeśaṭikā] *cittaś* S_{DKT}, Dhīḥ ¹⁴līyed
 S_{DKT}, Dhīḥ] *līye* Svādhiṣṭhānakramaprabheda ¹⁵avidyāyān S_{DKT}, Sekoddeśaṭikā, Dhīḥ
] *hamvidyāyān* Svādhiṣṭhānakramaprabheda ¹⁶cetasaṃ S_{DKT}] *caitasam* Svādhiṣṭhā-
 nakramaprabheda, Dhīḥ ¹⁷tadanāhata° em.] *tadanāhata°* S_{DKT}, Dhīḥ

^{XXXIX}Āryadeva's *Svādhiṣṭhānakramaprabheda* 17-21; The last four verses are also quoted
 in Nāropa's *Sekoddeśaṭikā*, while there the last two precede the previous two.

svayaṃ karttā svayaṃ hartā svayaṃ rājā svayaṃ prabhuḥ |^{XL}

ity evaṃrūpaṃ sādhyam niścityādhunā sādhanam vicintya tena tāvad viṣay-
opabhogaparihāṇe viṣaye vāsakter nāsyā sādhanam śrāvakaṃpāramitānāyayor
eva vyavasthitatvāt | nirvyājasamastaviṣayāsaṃgenaiva mahārāgādisaṃbod-
her¹⁸ darśatvāt | viṣayasukhalakṣmīr evāsyā sādhanam ||
tathā ca sarahapādāḥ |

kecid viṣayāṃs tyaktvā kecid viṣayānvādhiṣṭhānam kṛtvā |
kecid viṣayair eva tu naraviṣabhāḥ kurvate bodhim ||^{XLI}

bhagavān āha:

yena tu yena tu¹⁹ badhyate²⁰ lokas
tena tu tena tu bandhanam muñcet |
loko muhyati vetti na tattvan
tattvavivarjataḥ siddhim na lapsyet²¹ ||^{XLII}

rāgeṇa badhyate loko rāgeṇaiva vimucyate |
viparītabhāvanā hy eṣā na jñātā buddhatīrthikaiḥ ||^{XLIII}

yady evaṃ sarvaprāṇino viṣayāsaktās te 'pi tarhi mahārāgābhisāṃbodhim²²
lapsyantām || naiva hi viṣayopabhogamātreṇaivāvicchinnamahārāgasukham
labhyata iti kramaḥ || kintu tenaiva sopāyena nirupāyena viṣayākṣararūpaṃ
vinābhāsatrāsyāparijñānāt²³ na mahārāgasukhasya sāksātkāraḥ ||
tathā ca jñānavajrasamucchayamahāyogatantre |

¹⁸*mahārāgādisaṃbodher* S_{DKT}] *mahārāgādyabhisāṃbodher* Dhīḥ ¹⁹*tu* S_{DKT}, Dhīḥ] om.
Hevajratāntra ²⁰*badhyate* Hevajratāntra, Dhīḥ] *badhyati* S_{DKT} ²¹*lapsyet* Hevajratāntra,
Dhīḥ] *lapsye* S_{DKT} ²²*mahārāgābhisāṃbodhim* Dhīḥ] *mahārāgā abhisāṃbodhim* S_{DKT}
²³S_{DKT} seems to have an *anusvara* inserted: *binābhāsatrāsyāparijñānāt*

^{XL}*Hevajratāntra* I.viii.47 ^{XLI}This verse could not be identified. Also it was not possible to find an Apa. equivalent in other verses, such as those having been collected by Bagchi, attributed to him. See BAGCHI1938:9-39;47-50 ^{XLII}*Hevajratāntra* I.ix.19
^{XLIII}*Hevajratāntra* II.ii.51

yo bhagaliṅga evāsaktas tatparāyaṇaḥ sa na mahārāgasambodhiṃ labhate | yadā tu kevalaṃ saukhyamādāyādhimuktimātrenādikarmikabhūmau vyavatiṣṭhate punaḥ śaikṣo bhavati | yas tu vajrapadmasamāyogasukhena prakṛtyābhāsaṃ samyakguṇaṃ²⁴ lakṣaṇaṃ jānāti sa mahārāgasukhapraviṣṭo bhavati ||

tathā ca śrīhevajre²⁵ |

yena yena hi badhyante jantavo raudrakarmaṇā |
sopāyena tu tenaiva mucyante bhavabandhanāt ||^{XLIV}

nanu sopāyam api viṣayasukhan nimittam eva | mahāsukhañ ca nirnimittam | tat kathaṃ tathā bhavitum arhati || sanimittasukham eva sadgurūpadeśān nirnimittaṃ bhavati ||
tathā cāhuḥ sarahapādāḥ |

yad idaṃ sanimittasukhaṃ
tad eva mahatāṃ nimittaparihīṇam |
jñānasvayambhūrūpaṃ mahāsukhaṃ kalpanāśūnyam ||^{XLV, b}

tasmāt sopāyaviṣayopabhoga eva mahārāgābhisambodhisādhanam iti ||
tad evāha -

lṅga ni yongs su rdzogs pas zhes bya bas ni | 'di skad ces¹ 'byung ba § 8.1.2.
lṅga po 'di dag² **yongs su rdzogs pa** ste | bsdus pa ni³ byang chub kyi **Tibetan**

²⁴ *samyakguṇaṃ* S_{DKT}] *samyagguṇaṃ* Dhīḥ ²⁵ *śrīhevajre* Dhīḥ] *hevajre* S_{DKT}

¹ 'di skad ces em.] de ltar gyur pa'i T_{(A)All}, K_{PGb}; om. T_{(B)P}; Cf. S_{DKT} *etat* ² 'di dag T_{(B)NT}] 'dis T_{(A)All(B)P}, K_{PGb} ³ ni T_{(A)All(B)NT}, K_{PGb}] *ste* T_{(B)All}

^{XLIV} *Hevajratantra* II.ii.50 ^{XLV} Munidatta's **Caryākoṣaḡīvirṭti*, com. to song 33.

^bThe B group of Tib. interprets this passage also as a verse, having reflected this by 3 stanzas of 7 syllables each.

sems zhes bya ba'i don do⁴ || de ltar yang⁵ | phung po rnams 'byung ba las
gyur par⁶ ci'i phyir zhe na |
bcom ldan 'das kyis bka' stsal pa⁷ |

bola kakkola⁸ sbyor ba las ||
pog spos brtul zhigs can byed pa⁹ ||
reg las¹⁰ sra ba'i chos kyi ni¹¹ ||
sa ni de las skye bar 'gyur¹² ||

byang chub sems khu ba'i rnam pa las ||
chu yi khams ni 'byung bar 'gyur¹³ ||
gtsubs pa las ni me 'byung ste¹⁴ ||
'gro bas rlung du rab tu¹⁵ *grags ||

bde ba nam mkha'i khams yin te¹⁶ ||
lnga po rnams kyi¹⁷ yongs su bskor || zhes so¹⁸ ||

T_{(A)PD}1595

⁴zhes bya ba'i don do T_{(B)All}] so T_{(A)All}, K_{PGb} ⁵dpal kye rdo rje las em.] dpal dgyes pa'i rdo rje las T_{(A)All}, K_{PGb}; bcom ldan 'das kyi dpak kyai rdo rje T_{(B)All} ⁶phung po rnams 'byung ba las gyur par T_{(B)All}] 'byung ba las gyur pa'i gang zag dang bcas pa'i phung po T_{(A)All}, K_{PGb} ⁷ci'i phyir zhe na bcom ldan 'das kyis bka' stsal pa T_{(A)All}, K_{PGb}] gsungs te T_{(B)All} ⁸bola kakkola T_{(B)All}, Hevajratantra] rdo rje padma T_{(A)All}, K_{PGb} ⁹pog ... byed pa Hevajratantra] om. T_{All}; Cf. SNELLGROVE 1957:39. *pos spos brtul zhigs can byed pa; Cf. Mahāvīyutpatti 6260 and 1618.; the verse is well left out in the Sanskrit citations of this verse in both MK and DKT ¹⁰reg las T_{(A)DGB}, K_{PGb}] reg pa T_{(A)P,(B)All}, Hevajratantra ¹¹sra ba'i chos kyi ni Hevajratantra] sra ba sa ni skyes T_{(A)DGB,P}, K_{PGb}; sra ba las chos kyi ni T_{(B)All}; om. T_{(A)PD} ¹²sa ni...'gyur T_{(B)All}, Hevajratantra] om. T_(A), K_{PGb} ¹³byang chub sems khu ba'i rnam pa las / chu yi khams ni 'byung bar 'gyur Hevajratantra] byang chub sems ni gsher ba las chu 'byung gno T_{(A)P}; byang sems sher ba'i rnam pa las / chu'i khams ni 'byung bar 'gyur T_{(B)All}; gsher ba las ni chu 'byung ngo T_{(A)DGB}, K_{PGb}; om. T_{(A)PD} ¹⁴gtsubs(gtsubsT_{(A)DGB,PD,KPGb}]bsrub.T_{(A)P};srubsT_{(B)All}) pa las ni me 'byung ste T_{(A)All,(B)All}, K_{PGb}] bskyod pa las ni drod skye ste Hevajratantra ¹⁵'gro bas(basT_{(B)P,Hevajratantra}]baT_{(B)NT}) rlung du rab tu T_{(B)All}, Hevajratantra] bskyod pa las ni rlung du T_{(A)All}, K_{PGb} ¹⁶'i khams yin te T_{(A)DGB,PD,(B)All}, K_{PGb}] bde ba ni kha'khams yin te T_{(A),P}; nyid kyi khams Hevajratantra ¹⁷lnga po rnams kyi Hevajratantra] rnam pa lnga yis T_{(A)All,(B)All}, K_{PGb} ¹⁸zhes so T_{(B)All}] dbyangs yig rnams ni bskyed pa'i rgyu zhes gsungs so T_{(A)All}, K_{PGb}

de nyid kyis¹⁹ Inga'i yongs su brdzogs pa ste | Inga po 'di dag yongs
rdzogs pa ni bsdus pa'o || mtha' dag lha dang lha min 'di la skyes
zhes bya ba la sogs pa la | mi dang mi ma yin pa dang lha rnam mtha'
dag skye ba'i rgyu ni 'di nyid do zhes bya ba'o ||
'di'i don ni²⁰ |

sa la sogs pa rnam bzhi dang²¹ ||
de bzhin du ni stong pa bzhi²² ||
gnas ni rnam pa brgyad po dang ||
skye dang 'jig pa'i rgyur shes bya²³ ||

'od gsal las ni stong chen te ||
de la thabs ni yang dag 'byung²⁴ ||
de las skyes pa shes rab te²⁵ ||
de las rlung ni²⁶ 'byung bar 'gyur ||

rlung las me ni yang dag skyes²⁷ ||
me las chu ni 'byung bar 'gyur²⁸ ||
chu las yang ni sa 'byung ngo²⁹ ||

K_{PGb}213

¹⁹de nyid kyis T_{(B)NT}] de nyid T_{(B)NT} ²⁰de nyid Inga...'di'i don ni T_{(B)All}] de ni zhes
pa de nyid de / de nyid 'di ste 'di yi don T_{(A)All}, K_{PGb} ²¹sa la sogs pa bzhi dang T_{(B)All},
Svādhiṣṭhānakramaprabheda] sa sogs de nyid bzhi dang ni T_{(A)All}, K_{PGb} ²²de bzhin du
ni stong pa bzhi Svādhiṣṭhānakramaprabheda] stong pa nyid ni bzhi dang yang T_{(A)All},
K_{PGb}; de kho na nyid stong pa bzhi ste T_{(B)All} ²³gnas ni rnam pa brgyad po dang / skye
dang 'jig pa'i rgyur shes bya Svādhiṣṭhānakramaprabheda] skye dang 'jig pa'i rgyu ru
ni / de don brgyad ni shes par bya T_{(A)All}, K_{PGb}; dgnos po brgyad ni skye ba dang 'jig
pa'i rgyur rnam par shes par bya'o T_{(B)All} ²⁴yang dag 'byung Svādhiṣṭhānakramaprab-
heda] 'byung 'gyur zhing T_{(A)All,(B)All}, K_{PGb}; 'byung bar 'gyur T_{(B)All} ²⁵de las skyes pa
shes rab te Svādhiṣṭhānakramaprabheda] de las kyang ni shes rab<sup>(rabT_{(B)All}K_{PGb}]paT_{(A)All})
'byung T_{(A)All,(B)All}, K_{PGb} ²⁶de las rlung ni Svādhiṣṭhānakramaprabheda, T_{(B)All}] rlung
yang de las T_{(A)All}, K_{PGb} ²⁷yang dag skyes Svādhiṣṭhānakramaprabheda] 'byung bar
'gyur T_{(A)All,(B)P}; 'byung 'gyur te T_{(B)NT}, K_{PGb} ²⁸me...'gyur T_{(B)All}, K_{PGb}, Svādhiṣṭhā-
nakramaprabheda] om. T_{(A)All}</sup>

'di las sems can rnam s 'gyur ba'o³⁰ ||

sa khams³¹ chu la thim par 'gyur³² ||

chu ni me la thim par 'gyur³³ ||

me ni phra ba'i khams la ste³⁴ ||

rlung ni³⁵ sems la thim par 'gyur³⁶ ||

T_{DGb}234r

sams ni sems las *byung bar 'gyur³⁷ ||

sams byung ma rig pa la ste³⁸ ||

de yang 'od gsal bar ni 'gro³⁹ ||

'di ni srid gsum 'gag pa'o⁴⁰ || zhes so⁴¹ ||

T_{(B)P}36b

T_{(B)P}35r

T_{(B)NT}68

*de nyid bstan par bya ba'i phyir⁴² **rmongs 'di dag rnam s ni stong**⁴³ *pa
zhes pa la sogs gsungs te⁴⁴ | de lta⁴⁵ theg pa 'di las phyi rol du 'gyur pa'i
phyir⁴⁶ | **rmongs pa** zhes *bod pa⁴⁷ ste | **kya ma rmongs pa ste**⁴⁸ | sngags

²⁹chu las yang ni sa 'byung ngo T_{(A)All,(B)All}, K_{PGb}] chu las skyes pa sa yin te Svādhiṣṭhānakramaprabheda ³⁰'di las sems can rnam s 'gyur ba'o T_{(B)All}] de rnam s la ni sems can 'byung Svādhiṣṭhānakramaprabheda; de yi rim pas sems can skye T_{(A)All}, K_{PGb} ³¹sa khams T_{(B)All}] sa ni T_{(A)All}, K_{PGb}, Svādhiṣṭhānakramaprabheda ³²thim par 'gyur T_{(B)All}] zhugs gyur zhing T_{(A)All}, K_{PGb} ³³chu ni me la thim par 'gyur Svādhiṣṭhānakramaprabheda] chu ni me la zhugs par gyur T_{(A)All}, K_{PGb}] om. T_{(B)All} ³⁴khams la ste T_{(B)All}] khams zu zhugs Svādhiṣṭhānakramaprabheda don khams zhugs T_{(A)All}, K_{PGb} ³⁵ni T_{(A)All,(B)All}, K_{PGb}] yang Svādhiṣṭhānakramaprabheda ³⁶thim par 'gyur T_{(B)All}] thim 'gyur te Svādhiṣṭhānakramaprabheda; zhugs gyur nas T_{(A)All}, K_{PGb} ³⁷sams ni sems las byung bar^{(lasT_{(A)All,KPGa}las Svādhiṣṭhānakramaprabheda)} 'gyur T_{(A)All}, K_{PGb}, Svādhiṣṭhānakramaprabheda] om. T_{(B)All} ³⁸pa la ste T_{(B)All}] par zhugs nas T_{(A)All}, K_{PGb}, Svādhiṣṭhānakramaprabheda ³⁹ni 'gro T_{(B)All}] song ste Svādhiṣṭhānakramaprabheda; gyur te T_{(A)All}, K_{PGb} ⁴⁰'di ni srid gsum 'gag pa'o T_{(B)All}] srid pa gsum po 'gag par 'gyur T_{(A)All}, K_{PGb}; srid gsum po ni 'gag par 'gyur Svādhiṣṭhānakramaprabheda ⁴¹zhes so T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁴²de nyid bstan par bya ba'i phyir T_{(A)All}, K_{PGb}] de nyid kyis phyir T_{(B)All} ⁴³rmongs pa^{(paT_{(B)P,KPGa}om.T_{(B)PD})} 'di dag rnam s ni stong T_{(B)All}] rmongs gyur 'di ni stong T_{(A)All}, K_{PGb} ⁴⁴pa zhes la sogs pa gsungs te T_{(B)All}] pa nyid zhes gsungs so T_{(A)All}, K_{PGb} ⁴⁵de lta T_{(A)All}, K_{PGb}] om. T_{(B)All} ⁴⁶theg pa 'di las phyi rol du 'gyur pa'i phyir T_{(B)All}] bur gyur pa'i theg pa las phyi rol du gyur pa'i phyir T_{(A)All}, K_{PGb}

kyi tshul gyi de kyo na nyid ma rig pa'o⁴⁹ || 'di nyid stong pa zhes pa ni⁵⁰
 | thams cad stong pa 'od gsal ba ste⁵¹ | 'di las gzhan pa'i⁵² stong pa⁵³ de
 kho na nyid yod ma yin zhes pa'i don to⁵⁴ || 'dis ni 'di skad du shad pa yin
 te⁵⁵ | srid pa⁵⁶ dang myang la las 'das pa ngo bo gcig pa bde ba chen po rdo
 rje bcom ldan das rang nyid kyis lus kyi padma mngon par sprul nas gzhom
 du med pa'i me tog gi bcud sems bung ba'i gzugs kyi rgyu na mi 'chad par
 'phyog cing gnas ste⁵⁷ | de ltar yang dpal dgyes pa'i⁵⁸ rdo rje las |

rang nyid byed cing rang nyid 'phrogs⁵⁹ ||
 rang nyid rgyal po⁶⁰ rang⁶¹ gtso bo || *zhes gsungs so ||

T_{(A)PD}1595

de ltar bsrgub bya'i ngo bo⁶² || nges par byas nas⁶³ da ni⁶⁴ | bsgrub byed la
 dpyad⁶⁵ par bya ste | de la re zhig yul ma lus pa la⁶⁶ longs spyod pa spangs

⁴⁷bod pa T_{(A)All,(B)NT}, K_{PGb}] bde ba T_{(B)P} ⁴⁸kye rmongs pa ste T_{(B)All}] kye ma rmongs
 pa'i T_{(A)All}, K_{PGb}; Cf. S_{DKT} he mūdha mantranayattvāvida ⁴⁹gyi de kyo na nyid ma
 rig pa'o T_{(B)All}] gyis 'di nyid mi shes pa'o K_{PGb}; gyis 'di nyid shes pa'o T_{(A)All} ⁵⁰'di nyid
 stong pa zhes pa ni T_{(B)All}] 'di ni zhes bya ba ni T_{(A)All}, K_{PGb} ⁵¹'di nyid stong pa zhes pa
 ni T_{(B)All}] thams cad stong pa 'od gsal ba ste T_{(A)All}, K_{PGb} ⁵²'di las gzhan pa'i T_{(B)All}]
 'di bor nas T_{(A)All}, K_{PGb} ⁵³stong pa T_{(A)All}, K_{PGb}] stong pa'i T_{(B)All} ⁵⁴yod ma yin zhes
 pa'i don to T_{(B)All}] gzhan med ces bya ba'i don no^{(noK_{PGa}]toT_{(A)All})} T_{(A)All}, K_{PGa} ⁵⁵'dis
 ni 'di skad du bshad pa yin te T_{(B)All}] des 'di skad du ston te T_{(A)All}, K_{PGa} ⁵⁶srid pa
 T_{(A)Dgb,PD}, T_{(B)All}, K_{PGb}] srid ba T_{(A)P} ⁵⁷dang myang la las 'das pa ngo bo gcig pa bde
 ba chen po rdo rje bcom ldan das rang nyid kyis lus kyi padma mngon par sprul nas gzhom
 du med pa'i me tog gi bcud sems bung ba'i gzugs kyi rgyun mi chad par 'phyog cing gnas ste
 T_{(B)All}] zhi ba gcig pa'i bde ba chen po rdo rje bcom ldan 'das^{(dasT_{(A)All]}}das soK_{PGa}) de nyid
 'dir rang nyid kyi lus kyi padmar mngon par sprul nas de ni gzhom du med pa'i me tog gi
 bcud sems bung ba'i gzugs kyis rtag tu 'phrogs shing^{(cing(A)All]shingK_{PGa})} gnas pa ste T_{(A)All},
 K_{PGb} ⁵⁸dgyes pa'i T_{(A)All,(B)P}, K_{PGb}] dgyes T_{(B)NT} ⁵⁹rang nyid byed cing rang nyid
 'phrogs T_{(A)All}, K_{PGb}] rang nyid byed po rang 'phyogs so T_{(B)All}; rang gis 'phrog cing rang
 gis byed Hevajratantra ⁶⁰rgyal po T_{(A)All}, K_{PGb}, Hevajratantra] rgyal ba T_{(B)All} ⁶¹rang
 T_{(A)Dgb,PD}, K_{PGb}, Hevajratantra] om. T_{(A)P} ⁶²bsrgub bya'i ngo bo T_{(B)All}] bsgrub par
 bya ba T_{(A)All}, K_{PGb} ⁶³byas nas T_{(A)All}, K_{PGb}] byas na T_{(B)All} ⁶⁴da ni T_{(A)All}, K_{PGb}
] yang dang yang du T_{(B)All} ⁶⁵bsgrub byed la dpyad T_{(B)All}] sgrub byed dpyad T_{(A)All},
 K_{PGb} ⁶⁶de la re zhig yul ma lus pa la T_{(A)All}, K_{PGb}] re zhig yul la nye bar T_{(B)All}

K_{PGb}214

pa yang⁶⁷ sgrub par byed pa⁶⁸ ma yin la | yul *ma lus pa la zhen pa⁶⁹ yang⁷⁰
bsgrub byed ma yin te⁷¹ | nyan thos dang pha rol phyin pa'i tshul nyid la
sogs pa rnam par gnas pa'i⁷² phyir ro || skyon dag pa'i yul ma lus pa la longs
spyod pa nyid kyis⁷³ 'dod chags chen po'i⁷⁴ mngon par byang chub pa⁷⁵ bstan
pa'i phyir | yul gyi bde ba phun su mtshogs pa⁷⁶ nyid 'dis⁷⁷ sgrub byed yin
no ||

de ltar yang sa ra ha'i zhal snga⁷⁸ nas |

kha cig yul rnams dag ni spong byed cing⁷⁹ ||
kha cig yul rnams dag ni⁸⁰ 'ching bar byed ||
kha cig yul rnams 'di nyid⁸¹ blangs nas su⁸² ||
mi yi khyu mtshog rnams ni byang chub byed⁸³ ||
ces gsungs so ||

bcom ldan 'das kyis bka' stsal pa⁸⁴ |

T_{(B)P}37a

gang dang gang gis 'jig rten 'ching *'gyur ba⁸⁵ ||
de dang de yis⁸⁶ 'ching las grol bar byed⁸⁷ ||

⁶⁷yang T_{(A)All,(B)All}] 'ang K_{PGb} ⁶⁸sgrub par byed pa T<sub>(A)All, K_{PGb}] sgrub pa byed
T_{(B)All} ⁶⁹ma lus pa la zhen pa T<sub>(A)All, K_{PGb}] la kun tu zhen pas gnas pa T_{(B)All} ⁷⁰yang
T_{(A)All,(B)All}] 'ang K_{PGb} ⁷¹bsgrub byed ma yin te T_{(B)All}] sgrub byed ma yin no T<sub>(A)All,
K_{PGb} ⁷²pha rol phyin pa'i tshul nyid la sogs pa rnam par gnas pa'i T<sub>(A)All, K_{PGb}] pha
rol tu phyin pa dag gi rnam par bzhag pa nyid T_{(B)All} ⁷³ma lus pa la longs spyod pa nyid
kyis T<sub>(A)All, K_{PGb}] mtha'dag la ma zhen pas T_{(B)All} ⁷⁴chen po'i T_{(A)All,(B)All}] 'chen pos
K_{PGb} ⁷⁵chub par K_{PGb}] chub pa T_{(A)All,(B)All} ⁷⁶bde ba phun su mtshogs pa T_{(B)All}]
bden pa'i 'di T_{(A)All} ⁷⁷dis T_{(A)DGB,PD}] 'di T_{(A)P}; 'dis T_{(A)PD}; 'di'i T<sub>(B)All, K_{PGb} ⁷⁸sa
ra ha'i zhal snga T_{(A)All}] dpal sa ra ha'i zhal snga K_{PGb}; dpal sa ra ha'i zhal T_{(B)All}
⁷⁹spong byed cing T<sub>(B)All, K_{PGb}] spong bar byed T_{(B)All} ⁸⁰ni T_{(A)All}] gis T<sub>(B)All, K_{PGb}
⁸¹rnams 'di nyid T_{(A)P}] 'di nyid ni T<sub>(A)DGB,DP, K_{PGb}; nyid 'di'i T_{(B)All} ⁸²nas su T_{(B)All}
] nas ni T<sub>(B)All, K_{PGb} ⁸³mi yi khyu mtshog rnams ni byang chub byed T_{(B)All}] mi yi
khyu mtshog rnams ni byang chub bde T<sub>(B)All, K_{PGb} ⁸⁴bka' stsal pa T<sub>(A)All, K_{PGb}] kyang
T_{(B)All} ⁸⁵ba Hevajratantra] la T<sub>(A)All; pa T<sub>(B)All, K_{PGb} ⁸⁶yis T<sub>(A)All, K_{PGb}] yi T<sub>(B)All;
ni Hevajratantra ⁸⁷'ching las grol bar byed T_{(B)All}] 'ching ba las grol te Hevajratantra;
'jig rten grol bar byed T_{(A)All, K_{PGb}}</sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub>

'jig rten rmongs pa de nyid mi shes te⁸⁸ ||
de nyid rnam spangs dngos grub rnyed mi 'gyur⁸⁹ ||

'dod chags kyis ni | 'jig rten bcings⁹⁰ ||
'dod chags nyid kyis rnam grol byed⁹¹ ||
bzlog pa'i bsgom pa de⁹² nyid kyis⁹³ ||

T_{(A)P}35v

sangs rgyas mu stegs kyis mi shes || zhes * gsungs so |

T_{(A)DGB}234v

gal te de lta⁹⁴ na | srog chags thams cad kyang yul⁹⁵ la dga' zhing chags pas⁹⁶ de rnams kyang⁹⁷ 'dod chags chen po'i⁹⁸ mngon par byang chub⁹⁹ thal lo zhe na | de ltar ma yin te | yul la longs spyod pa 'ba' zhig gis¹⁰⁰ rgyun ma chad pa'i bde ba chen po thob po¹⁰¹ zhes *go rims ste¹⁰² | 'on kyang de nyid thabs dang bcas pa la zer gyis¹⁰³ thabs dang bral ba'i *yul la spyod pas yul gyis 'gyur pa med pa'i ngo bo¹⁰⁴ snang ba gsum mi shes pa'i phyir¹⁰⁵ | 'dod chags chen po'i bde ba dngos su¹⁰⁶ mngon du byed pa med pa'o¹⁰⁷ || de ltar yang ye shes kun las bdus pa rnal 'byor chen po'i rgyud¹⁰⁸ las |

T_{(B)NT}69

K_{PGa}215

⁸⁸ 'jig rten rmongs pa de nyid mi shes te T_{(A)All,(B)All}, K_{PGb}] de nyid mi shes 'jig rten mi grol zhing Hevajratantra ⁸⁹ de nyid spangs pas dngos grub thob mi 'gyur T_{(A)All,(B)All}, K_{PGb}] de nyid rnam spangs dngos grub rnyed mi 'gyur Hevajratantra ⁹⁰ 'dod chags kyis ni 'jig rten bcings^{(bcingsT_{(A)All,KPGa})'chingT_{(B)All})} T_{(A)All,(B)All}, K_{PGb}] chags pas 'jig rten 'ching 'gyur ba Hevajratantra ⁹¹ rnam grol byed T_{(B)NT}] rnam grol 'gyur Hevajratantra; grol bar byed T_{(A)All,(B)P}, K_{PGb} ⁹² de T_{(A)All,(B)All}, K_{PGb}] 'di Hevajratantra ⁹³ kyis T_{(A)All}, K_{PGa}] ni T_{(B)All}, Hevajratantra ⁹⁴ gal te de lta T_{(B)All}] gal te de ltar yin T_{(A)All}, K_{PGa} ⁹⁵ kyang yul T_{(B)All}, K_{PGa}] dbul T_{(A)All} ⁹⁶ chags pas T_{(B)All}] chags pa T_{(A)All}, K_{PGa} ⁹⁷ kyang T_{(B)All}] om. T_{(A)All}, K_{PGa} ⁹⁸ chen po'i T_{(A)All,(B)All}] chen pos K_{PGa} ⁹⁹ byang chub pa thob par T_{(B)All}] byang chub pa T_{(A)All}; byang chub par K_{PGa} ¹⁰⁰ gis T_{(A)All}, K_{PGa}] gi T_{(B)All} ¹⁰¹ thob po T_{(B)All}] om. T_{(A)All}, K_{PGa} ¹⁰² go rim ste em.] kho bo mi smra'i T_{(B)All}; kho bo cag gis mi smra ste T_{(A)All}, K_{PGa} ¹⁰³ zer gyis T_{(A)All}, K_{PGa}] brjod kyis T_{(B)All} ¹⁰⁴ spyod...ngo bo T_{(B)All}] om. T_{(A)All}, K_{PGa} ¹⁰⁵ phyir T_{(B)All}] phyir ro T_{(A)All}, K_{PGa} ¹⁰⁶ bde ba dngos su T_{(A)All}, K_{PGa}] bde ba chen po T_{(B)All} ¹⁰⁷ med pa'o T_{(A)All}, K_{PGa}] med do T_{(B)All} ¹⁰⁸ yang ye shes kun las bdus pa rnal 'byor chen po'i rgyud T_{(B)All}] ye shes chen po (T_{(A)PD}1597) kun la snyoms par 'jug pa'i rgyud las T_{(A)All}, K_{PGa}

bhagaliṅga zhen cing gcig tu 'jol ba de ni 'dod chags chen po'i^{109,110}
 byang chub thob par mi 'gyur ro¹¹¹ || gang gi tshe yang¹¹² bde
 ba 'ba' zhid blangs nas¹¹³ lhag par mos pa tsam gyis las dang
 po pa'i¹¹⁴ sa la rnam par gnas¹¹⁵ pa de'i tshe slob par 'gyur ro
 || gang gis¹¹⁶ rdo rje dang padma mnyam par sbyor ba'i¹¹⁷ bde
 bas rang bzhin gis snang ba¹¹⁸ yang dag pa'i yon tan mtshon par
 byed pa de ni | 'dod chags chen po'i bde ba la zhugs pa yin zhes
 so¹¹⁹ ||

de ltar yang dpal dgyes pa'i rdo rje¹²⁰ las¹²¹:

skye bo mi bzad pa yi las ||
 gang dang gang gis 'ching 'gyur ba ||
 thabs dang bcas na de nyid kyis ||
 srid pa'i 'ching ba las grol 'gyur || zhes gsungs so ||

'on te¹²² thabs dang bcas kyang yul gyi bde ba ni mtshan ma dang bcas pa
 nyid yin * nam de ci ltar bde ba chen po mtshan ma med par 'gyur zhe na¹²³
 | de la brjod par bya ste | mtshan ma dang bcas pa'i bde ba nyid¹²⁴ | bla ma

T_{(B)P}37b

¹⁰⁹ *chen po'i* T_{(A)All}] *chen pos* K_{PGa} ¹¹⁰ *bhagaliṅga...chen po'i* T_{(A)All}, K_{PGa}] *bhagaliṅga*
zhen cing chags pas gcig tu gzhol ba des ni T_{(B)All} ¹¹¹ *mi 'gyur ro* T_{(A)All}, K_{PGa}] *'gyur ro*
 T_{(B)All} ¹¹² *gang gi tshe yang* T_{(A)All}, K_{PGa}] *gang gis tshe* T_{(B)All} ¹¹³ *blangs nas* T_{(A)All},
 K_{PGa}] *la* T_{(B)All} ¹¹⁴ *dang po pa'i* T_{(A)PD,(B)All}, K_{PGa}] *dang po ba'i* T_{(A)DGB,P} ¹¹⁵ *rnam*
par gnas T_{(A)DGB,PD}, K_{PGa}] *gnas* T_{(A)P,(B)All} ¹¹⁶ *gang gis* T_{(B)P}] *gang gi* T_{(B)P}; *gang*
la T_{(A)All}, K_{PGa} ¹¹⁷ *rdo rje dang padma mnyam par sbyor ba'i* T_{(B)All}] *rdo rje padma'i*
sbyor ba'i T_{(A)All}, K_{PGa} ¹¹⁸ *rang bzhin gis snang ba* T_{(B)All}] *rang bzhin snang ba'i* T_{(A)All},
 K_{PGa} ¹¹⁹ *zhes so* T_{(B)All}] *no* T_{(A)All}, K_{PGa} ¹²⁰ *dgyes pa'i rdo rje* T_{(A)All}, K_{PGa}] *kyi*
rdo rje T_{(B)P}; *kyai rdo rje* T_{(B)NT} ¹²¹ *las* T_{(A)All}, K_{PGa}] om. T_{(B)All} ¹²² *'on te* T_{(A)All},
 K_{PGa}] om. T_{(B)All} ¹²³ *thabs dang bcas kyang yul gyi bde ba ni mtshan ma dang bcas pa*
nyid yin (^{yin_{(B)P}} *ma yin* T_{(B)NT}) *nam | de ci ltar* (^{ltar_{(B)P}} *ltar na* T_{(B)NT}) *bde ba chen po mtshan ma*
med par 'gyur zhe na T_{(B)All}] *chags pa dang bcas pa ma yin pas bde ba chen po mtshan ma*
med pa yin pa'i phyir (^{phyir_{KPGa}} *phyir ro* T_{(A)All}) *de dang 'dra bar ji ltar 'gyur zhe na* T_{(A)All},
 K_{PGa} ¹²⁴ *nyid* T_{(A)All}, K_{PGa}] *nyid kyang* T_{(B)All}

dam pa'i gdams ngag¹²⁵ gis¹²⁶ mtshan ma med par 'gyur ba yin te¹²⁷ || de
ltar yang¹²⁸ dpal¹²⁹ sa ra ha'i zhal snga nas¹³⁰ |

gang 'di mtshan bcas bde de nyid¹³¹ ||
chen po rnam kyī mtshan med yin¹³² ||
rang 'byung *ye shes ngo bo ni¹³³ ||
bde chen rtogs pas stong pa'o¹³⁴ || zhes so¹³⁵ ||

T_{(A)P} 36r

de'i phyir thabs dang bcas pa'i¹³⁶ yul la nye bar longs spyod pa nyid¹³⁷ 'dod
chags chen pos¹³⁸ mngon par rdzogs par byang chub pa'i sgrub thabs¹³⁹ yin
no || de nyid ni¹⁴⁰

ayam arthaḥ | **gaganam ākāśam samīraṇo**²⁶ vāyuh taylor²⁷ **sukhavāse**^{28,c} § 8.2.
sukhasthāne **pañcabhir mahābhūtaiḥ paripūrṇa** iti²⁹ || **sakalānāṃ** ma- **Mekhalāṭikā**
nuṣyādīnāṃ³⁰ **surāsurāṇāṃ utpattikāraṇaṃ** pañca iti || tad eva sakala-

SMT1 4r6-4v5

SMT2 6r1-6v5

²⁶samīraṇo SMT1, Bgch.] samīraṇā SMT2 ²⁷taylor em.] tayoḥ Bgch.; tayo SMT1,2
²⁸vāse SMT1, Bgch.] °vāse SMT2 ²⁹paripūrṇa iti SMT1, Bgch.] paripūrṇeti SMT2
³⁰manuṣyādīnāṃ SMT1, Bgch.] manuṣyādīnāṃ SMT2

¹²⁵man ngag T_{(B)All}] gdams ngag T_{(A)All}, KPGa ¹²⁶gis T_{(B)NT}] gi T_{(A)All,(B)P}, KPGa
¹²⁷'gyur ba yin te T_{(B)All}] 'gyur ro T_{(A)All}, KPGa ¹²⁸yang KPGa] om. T_{(A)All,(B)All}
¹²⁹dpal T_{(B)All}, KPGa] om. T_{(A)All} ¹³⁰zhal snga nas T_{(A)All}, KPGa] mnga' nas gsungs pa
T_{(B)All} ¹³¹gang 'di mtshan bcas bde de nyid T_{(B)All}] gang yang mtshan mar bcas pa'i bde
ba 'di T_{(A)All}, KPGa ¹³²chen po rnam kyī mtshan med yin T_{(B)All}] de nyid bdag nyid
chen po rnam kyis mtshan ma med pa yin T_{(A)All}, KPGa ¹³³ni T_{(B)All}] nyid T_{(A)All},
KPGa ¹³⁴bde chen rtogs pas stong pa'o T_{(B)All}] kun rtog bde ba (KPGa216) chen po nyid
T_{(A)All}, KPGa ¹³⁵zhes so T_{(B)All}] om. T_{(A)All}, KPGa ¹³⁶pa'i T_{(A)All}, KPGa] pas T_{(B)All}
¹³⁷nye bar longs spyod pa nyid T_{(B)All}] longs spyod cing T_{(A)All}, KPGa ¹³⁸chen pos KPGa
] chen po'i T_{(B)All}; chen po T_{(A)All} ¹³⁹mngon par rdzogs par byang chub pa'i sgrub thabs
T_{(B)NT}] rdzogs par byang chub pa'i sgrub thabs T_{(B)P}; mngon par byang chub pa'i sgrub
byed T_{(A)All}, KPGa ¹⁴⁰de nyid ni T_{(B)All}] om. T_{(A)All}, KPGa

°gloss for Apa. *suhaāmeḥiṃ*, Cf. DKTV7: *sukharūpatvāt ākāśadhātuḥ*

surāsuraḥ³¹ kimbhūtety³² āha | **etat** jñānarahitvāt **vaḍhe** mūrkhā ity akṣare-
ṇa sambodhanam | **etad** eva bhūtapañcakaṃ svabhāvavirahāt **śūnya** nistaraiḥ-
gaś caturthaḥ saharūpam ity arthaḥ ||
tathā ca |

āsādyā ko 'pi lavaṇaṃ jalam ekadeśe³³
kṣīrāmbudhiṃ³⁴ sakalam eva³⁵ paricchinati³⁶ |
bhāvaikarūpam avaganya tathaikadeśe
traidhātukaṃ sakalam eva paricchinati ||^{XLVI}

tathāparaḥ prakāraḥ³⁷ || pṛthivyā indriyaṃ nāsikā tasyā viṣayo gandhaḥ |
pṛthivyām eva gandho nānyatra | apām indriyaṃ rasanā tasyā viṣayo rasaḥ
| niyameṇa rasam eva³⁸ gṛhṇāti || tejasa indriyaṃ cakṣuḥ tasya viṣayo rū-
pam | vāyor indriyaṃ tvak tasya viṣayaḥ sparśaḥ bhagalingādisparśaviṣayaḥ
| ākāśasyendriyaṃ³⁹ śrotraṃ tasya viṣayo hi sabdaḥ⁴⁰ niyameṇa śabdān eva
gṛhṇāti nānyat ||
etad eva spaṣṭayann āha

§ 9

khiti¹ **jala jalaṇa pavaṇa gaṇa vi māṇaha**² |

S_{MT1}4v5-4v6

S_{MT2}6v5-7r1

¹*khiti* S_{MT1}, Bgch., Śā., Sha.,] *kṣiti* S_{MT2} ²*vi māṇaha* S_{MT1,2}, Bgch., Śā., Sha., Jcks.,
Dhīḥ] *vi māṇaho* Bhy.

³¹*sakalāsuraḥ* em.] *sakala surāsurāḥ* Bgch.] *saraḥ sarovaraḥ* S_{MT1}; *śaraśarovara*
S_{MT2} ³²*bhūtety* S_{MT2}] *bhūta ity* S_{MT1}, Bgch. ³³*ekadeśe* Bgch.] *ekadeśaim* S_{MT2}
³⁴*kṣīrāmbudhiṃ* S_{MT1}, Bgch.] *kārāmbudhiṃ* S_{MT2} ³⁵*eva* S_{MT1}, Bgch.] *eka* S_{MT2}
³⁶*paricchinati* S_{MT1}, Bgch.] *parikṣinati* S_{MT2} ³⁷*aparaḥ prakāraḥ* S_{MT1,2}] *paraprakāraḥ*
Bgch. ³⁸*rasam eva* S_{MT1}, Bgch.] *rameva* S_{MT2} ³⁹*ākāśasyendriyaṃ* S_{MT1}] *ākāśasya*
indriyaṃ S_{MT2}, Bgch. ⁴⁰*śabdaḥ* S_{MT1}, Bgch.] *śabda* S_{MT2}

^{XLVI}This cit. could not be identified.

maṇḍalacakka viṣayabuddhi³ laī parimāṇaha⁴ ||^a

[[kṣītir jalam̐ jvalanaḥ pavano gaganam¹ api mānāyata² |
maṇḍalacakram̐ viṣayabuddhiṃ gr̥hītṽ parimānāyata³]]

sa dang chu dang me rlung nam mkha' rnam ||
blo yi yul du blangs nas shes par gyis ||

khiti jala jalaṇa ityādi | **khiti** pārthivamaṇḍalam̐, **jalam̐** jalamaṇḍalam̐, § 9.1.1.
jalaṇam̐ agnimaṇḍalam̐ **pavanam̐** vāyumaṇḍalam̐ **gaṇam̐** ākāśamaṇḍa- **Dohākoṣaṭīkā**
lam̐ | etān eva pañcaśṣṭhisam̐hārahakrameṇa candrasūryabhedena **rocyate**^b || SDKT 7v1-7r2
tathā ca śrī-ādibuddhe |

ākāśādyam̐ sadā vāse sam̐hārah̐ kṣmādi dakṣiṇe |^{XLVII}

śrīsamājottare 'pi |

³ *viṣayabuddhi* S_{MT1,2}, Śā., Sha.] *viṣayabuddhi* Bgch., Jcks., Dhīḥ; *viṣayabuddhiṃ* Bhy.

⁴ *parimāṇaha* S_{MT1,2}, Śā., Bgch., Jcks., Dhīḥ] *parimāṇaha* Sha.; *parimāṇaho* Bhy.

¹] *gaganam* Bgch.; Bhy. writes those five members as one compound °*gaganāni* ² *api mānāyata* Bhy.] *api jñāyatām* Bgch. ³] *parimāṇatām* Bgch.; *parijñāyatām* Bhy.

^{XLVII} *Sekoddeśa* 62ad; the whole verse according to the *Sekoddeśa* goes: *ākāśādyam̐ sadā vāme bhūmyādyam̐ dakṣiṇe 'parāt | vijñānādībhavo vāme sam̐hārah̐ kṣmādi dakṣiṇe ||*

^aThe meter for this verse remains unclear, unlike the eight previous verses, no clear picture of the meter be drawn according to either the MSs or the secondary sources. Only Bhayani aimed at a solution recognising the verse as a *Vastuvadanaka*. His readings (to which he basically owes that a recognition of meter is possible in the first place) however are not only unsupported by the MSs, he was further also not able to reconstruct the verse in as much as he was able to edited the three missing syllables he remains with in the second *pāda*. ^bPerhaps a gloss for Apa. *māṇaha*.

pañcajñānamayaṃ¹ śvāsaṃ pañcabhūtasvabhāvakaṃ |
niścārya padmanāsāgre piṇḍarūpeṇa² kalpayet ||

pañcavarṇaṃ mahāratnaṃ³ prāṇāyāmaṃ iti smṛtaṃ |^c
svamantrahṛdaye⁴ dhyātvā prāṇabindugataṃ⁵ nyaset || iti ||^{XLVIII}

asyāpi pratinirdeśaṃ āha vajrajvālanāgnimahāyogatantre⁶ |

nāsāgre sarṣapan nāsāprāṇāyāmasya⁷ kalpanāt⁸ |
prāṇāyāme⁹ sthitāḥ pañcaraśmayo buddhabhāvataḥ¹⁰ ||^{XLIX}

tathā ca vajragarbhapādāḥ |

nāsādvayarandhre vāmadakṣiṇa ādau vā yadā ākāśamaṇḍalaṃ¹¹
vahati tadā madhye vahati || yadā vāyumaṇḍalaṃ vahati tadā
rāsāvāmapuṭe sprśati || yadā tejomaṇḍalaṃ tadā rāsārandhraṃ

¹pañcajñāna° Dhīḥ, Guhyasamājatantra | pañcahāna° S_{DKT} ²padmanāsāgre piṇḍarūpeṇa S_{DKT}, Dhīḥ | piṇḍarūpeṇa nāsikāgre tu Guhyasamājatantra ³mahāratnaṃ Guhyasamājatantra | mahāralaṃ S_{DKT}, Dhīḥ ⁴svamantrahṛdaye S_{DKT}, Dhīḥ | svamantraṃ hṛdaye Guhyasamājatantra ⁵prāṇa° Guhyasamājatantra | prāṇaṃ Dhīḥ; om. S_{DKT} ⁶mahāyogatantre Dhīḥ | °mahātantra S_{DKT} ⁷nāsā° em. | nāsā° S_{DKT}, Dhīḥ, Guhyasamājapradīpodyotanaṭīkāṣaṭkoṭivyaḥkyā ⁸kalpanāt S_{DKT} | kalpanā Dhīḥ, Guhyasamājapradīpodyotanaṭīkāṣaṭkoṭivyaḥkyā ⁹prāṇāyāme Dhīḥ, Guhyasamājapradīpodyotanaṭīkāṣaṭkoṭivyaḥkyā | prāṇāyāma S_{DKT} ¹⁰bhāvataḥ Dhīḥ, Guhyasamājapradīpodyotanaṭīkāṣaṭkoṭivyaḥkyā | °bhāvataḥ S_{DKT} ¹¹ākāśa° Dhīḥ | kāya° S_{DKT}

^{XLVIII} Guhyasamājatantra 18.147,148. ^{XLIX} Candrakīrti's Guhyasamājapradīpodyotanaṭīkāṣaṭkoṭivyaḥkyā pṛ. 57.

^cThe B group of Tib. adds: rang 'dir rgyud pe la sogs tattva zhes 'byung bas rang rgyud du bsgyur / rang sngags zhes pa ltar na rgyud par sogs mantra yod par bsal lo. Both of the (assumed as being) Sanskrit transcriptions, which I identified as *tantra* and *matra* are only hardly legible. The source of which this passage might be derived from could not be identified. A possible reconstruction however could be: *svayam iha tantrādīni tantram ity utpannāt / svatantra pariṇāti // svamantram iti ucyate / tathā tantrādīni mantrabhāvam apohāti*. The passage however remains quite unclear to me.

dakṣiṇaṃ spr̥ṣati || yadā toyamaṇḍalam tadā ūrdhvaṃ | yadā
pr̥thvīmaṇḍalam vahati || tadādhaḥ spr̥ṣati || etat **maṇḍala-**
cakraṃ^L ||

visaa buddhi laīa iti | viṣayo vajrābjayogaḥ || tasmin sati yā¹² buddhiḥ
sukhavatī¹³ jñānamudrā sā **viṣayabuddhiḥ** sukhaḥ || sattvāḥ pratipadyante
|| tanmaṇḍalacakram **parimāṇataḥ**¹⁴ sarvatobhāvena yathā ṣaṣṭhajñāna-
pratiṣṭhakaṃ¹⁵ bhavati || tadā jānīta pratipadād vā |
etena kīdr̥ṣaṃ bhavatīty āha

sa dang chu dang me¹ zhes bya ba la sogs pa gsungs te | **sa** ni sa'i dkyil **§ 9.1.2.**
'khor ro || **chu** ni chu'i dkyil 'khor ro || **me** ni me'i dkyil 'khor ro || **rlung** ni **Tibetan**
rlung gi dkyil 'khor ro || **nam mkha'** ni nam mkha'i dkyil 'khor ro || Inga
po de nyid sgro ba dang bsdu ba'i² *rim pas zla ba dang nyi ma'i dbye bas³
brjod do || T_{(A)DGB}235r
de ltar yang *dpal⁴ dang po*⁵ sangs rgyas las⁶ | T_{(A)PD}1598
T_{(B)NT}70

nam mkha'⁷ la sogs rtag tu g.yon⁸ ||

¹²yā Dhīḥ] yo S_{DKT} ¹³vatī em] °vattiḥ S_{DKT}, Dhīḥ; Cf. S_{MT} *sukhacitta*. ¹⁴parimāṇataḥ
Dhīḥ] pariṇataḥ S_{DKT} ¹⁵pratiṣṭhakaṃ Dhīḥ] °pratiṣṭhaṃ S_{DKT}

¹sa dang chu dang me T_{(B)All}] sa dang chu dang me'i khamṣ ni T_{(A)All}; sa dang chu
dang me dang rlung dang nam mkha'i khamṣ ni K_{PGb} ²sgro ba dang bsdu ba'i T_{(A)All}
] skye ba dang 'jig pa'i T_{(B)All}, K_{PGb} ³dbye bas T_{(A)All}] rim par T_{(B)All}, K_{PGb} ⁴dpal
T_{(A)All}, T_{(B)All}] mchog K_{PGb} ⁵dang po'i T_{(A)All}, (B)P, K_{PGb}] dang po T_{(B)NT} ⁶sangs
rgyas las T_{(B)All}] sangs rgyas kyi rgyud las T_{(A)All}, K_{PGb} ⁷nam mkha' T_{(A)All}, K_{PGb}]
rnam shes T_{(B)All} ⁸la sogs rab tu g.yon T_{(B)All}] la sogs rtag tu g.yon nas rgyu T_{(A)All},
K_{PGb}

^LThis passage could not be identified. A similar passage however is found in the Naropā's
Sekkodeśaṭīkā in the commentary to verses 61 and 62: *tās ca dehe ṣaṣṭināḍyā vahanti*
[...] *ūrdhve vāyumaṇḍalam || dakṣiṇe tejomaṇḍalam | vāme toyamaṇḍalam | apare ity*
adhobhāge pr̥thivīmaṇḍalam | kramād iti ākāśādīkramāt ||

spro ba'i bsdu la⁹ sa sogs g.yas¹⁰ || zhes so¹¹ ||

dpal 'dus phyi mar yang¹² |

ye shes lnga yi¹³ rang bzhin dbugs ||
 'byung ba lnga yi rang bzhin can¹⁴ ||
 padma'i sna rster¹⁵ rab tu brtag¹⁶ ||
 gong bu'i tshul gyis brtag par bya¹⁷ ||^d

rin chen chen po kha dog lnga¹⁸ ||
 srog dang rtsol ba zhes byar brjod¹⁹ ||^e
 rang sngags²⁰ snying gar bsams nas ni ||
 sems ni thig ler rnam par dgod²¹ || ces so²² ||

'di yang so sor bshad pa ni²³ | rdo rje 'phreng ba²⁴ zhes bya ba rnal 'byor
 chen *po'i rgyud las²⁵ |

T_{(B)P}38a

⁹bsdu la T_{(A)All}, (B)P, K_{PGb}] bsdu las T_{(B)NT} ¹⁰spro ba'i bsdu la sa sogs g.yas T_{(B)All}
] 'jig pa po sogs rtag tu g.yas nas rgyu T_{(A)All}, K_{PGb} ¹¹zhes so T_{(B)All}] zhes gsungs so
 T_{(A)All}, K_{PGb} ¹²dpal 'dus ('dus_{T(B)P})'dus pa_{T(B)NT}) phyi mar yang T_{(B)All}] dpal gsang ba 'dus
 pa'i rgyud phyi ma las kyang T_{(A)All}, K_{PGb} ¹³lnga yi T_{(A)All,(B)NT}, K_{PGb}] lnga'i T_{(B)All}
¹⁴rang bzhin can T_{(B)All}] ngo bo nyid T_{(A)PD,P}, K_{PGb}; ngo bo nyid de T_{(A)DGB} ¹⁵padma'i
 sna rster T_{(B)All}] sna yi rtse mor T_{(A)All}, K_{PGb} ¹⁶rab tu brtag T_{(A)All}, K_{PGb}] byug
 nas ni T_{(B)All} ¹⁷gong bu'i gzugs kyis phyung nas ni ¹⁸chen po kha dog lnga T_{(B)All}]
 kha dog sna lnga pa T_{(A)All}, K_{PGb} ¹⁹brjod T_{(B)All}] bshad T_{(A)All}, K_{PGb} ²⁰rang sngags
 T_{(A)All}, K_{PGb}] rang rgyud T_{(B)All} ²¹rnam par dgod T_{(A)All}, K_{PGb}] son par dgod T_{(B)All};
 Cf. S_{DKT} nyaset ²²ces so T_{(B)All}] om. T_{(A)All}, K_{PGb} ²³'di yang so sor bshad pa ni
 T_{(B)All}] 'di'i yang bye brag bshad pa ni T_{(A)All}, K_{PGb} ²⁴'phreng ba T_{(A)P}] phreng ba
 T_{(B)All}, K_{PGb}; phrang ba T_{(A)PD,DGB}; Cf. S_{DKT} jvālanāgni ²⁵rnal 'byor chen po'i rgyud
 las T_{(B)All}] 'i rgyud chen po las T_{(A)All}, K_{PGb}

^dT(A) has given *pāda* c and d in reverse order. ^eT(B) further has: rang 'dir rgyud pe
 la sogs tantra zhes 'byung bas rang rgyud du bsgyur / rang sngags zhes pa ltar na rgyud
 par sogs mantra yod par bsal lo. Both of the (assumed as being) Sanskrit transcriptions,
 which I identified as *tantra* and *matra* are only hardly legible. The source of which this
 passage might be derived from could not be identified.

sna rtser yungs kar zhes bya ba ||
 srog dang rtsol ba zhes su brtags²⁶ ||
 srog dang rtsol ba²⁷ la gnas pa²⁸ ||
 'od lnga sangs rgyas ngo bo las²⁹ ||³⁰

de ltar du³¹ rdo rje snying po'i zhal³² kyis kyang³³ |

sna'i bu ga³⁴ *g.yon pa dang³⁵ g.yas pa gnyis nas dang po 'am
 mthar yang³⁶ rung³⁷ ste, gang gi tshe³⁸ nam mha'i dkyil 'khor
 'bab pa de'i tshe³⁹ dbus⁴⁰ nas rgyu ba'o^{41,42} f. gang gi tshe
 rlung gi dkyil 'khor rgyu ba | de'i g.yon la brten nas rgyu'o⁴³ ||
 gang gi tshe me'i dkyil 'khor rgyu ba de'i tshe sna bug g.yas pa
 la brten nas rgyu ba'o⁴⁴ || gang gi tshe sa'i dkyil 'khor rgyu ba⁴⁵
 | de'i tshe 'og la reg⁴⁶ nas *rgyu ba'o⁴⁷ || gang gi tshe chu'i dkyil
 'khor rgyu ba de'i tshe g.yon nas rgyu ba'o⁴⁸ || 'di ni dkyil 'khor
 gyis 'khor lo'o⁴⁹ ||^g

K_{PGb}217

T_{(A)P}36v

²⁶brtags K_{PGb}] brtag T_{(A),(B)All} ²⁷rstol ba T_{(B)All}] rtsol dag K_{PGb}; rtsol ba dag T_{(A)All}
²⁸la gnas pa T_{(B)All}] la 'od zer lnga T_{(A)All}, K_{PGb} ²⁹'od lnga sangs rgyas ngo bo las
 T_{(B)All}] sangs rgyas lnga yi ngo bo ste T_{(A)All}, K_{PGb} ³⁰T(B) adds: zhes gsungs so ||
³¹de ltar du T_{(B)All}] de skad du yang T_{(A)All}; 'de skad du ang K_{PGb} ³²zhabs T_{(B)NT}]
 zhal T_{(A)All,(B)P}, K_{PGb} ³³zhal kyis kyang T_{(B)All}] zhal snga nas T_{(A)All}, K_{PGb} ³⁴bu
 ga T_{(A)All}] bu ga pa K_{PGb} ³⁵dang T_{(A)All}, K_{PGb}] 'am T_{(B)All} ³⁶mthar yang T_{(B)All}
] tha mar gang yang T_{(A)All}, K_{PGb} ³⁷rung T_{(A),(B)All}] rung ba K_{PGb} ³⁸gang gi tshe
 T_{(A),(B)All}] gang tshe K_{PGb} ³⁹nam mha'i dkyil 'khor 'bab pa de'i tshe T_{(B)All}] om. T_{(B)All}
⁴⁰dbus T_{(A)PD,DGb,(B)All}] dbugs T_{(A)P} ⁴¹rgyu ba'o T_{(A)All}, K_{PGb}] rgyu'o T_{(B)All} ⁴²K_{PGb}
 adds zhes gsungs te ⁴³g.yon la brten nas rgyu'o T_{(B)All}] sna bug steng la brten nas rgyu
 ba'o^{(ba'o T_{(A)All}]'o K_{PGb})} T_{(A)All}, K_{PGb} ⁴⁴rgyu ba'o K_{PGb}] rgyu'o T_{(A)All}; om. T_{(B)All} ⁴⁵rgyu
 ba T_{(A)All}, K_{PGb}] 'bab pa T_{(B)All} ⁴⁶reg T_{(A)All}, K_{PGb}] brten T_{(B)All} ⁴⁷rgyu ba'o K_{PGb}
] rgyu'o T_{(A)All}; ste T_{(B)All} ⁴⁸rgyu ba'o K_{PGb}] rgyu'o T_{(A)All} ⁴⁹'di ni dkyil 'khor gyis
 'khor lo'o T_{(B)All}] dkyil 'khor 'di rnam yul du blos blangs zhes bya ba ni T_{(A)All}, K_{PGb};
 Cf. S_{DKT} etat maṅdalacakraṃ

^fT_{(A)All}, K_{PGb} add: gang gi tshe nam mkha'i rlung rgyu ba | de'i tshe dbus nas rgyu ba'o
^gT(B) om. both the passages on tejas/me and toya/chu.

yul du blo yis blangs zhes bya ba la sogs pa la⁵⁰ | yul ni⁵¹ | rdo rje dang
 padma sbyor ba ste | de la yod pa'i blo gang yin pa ste⁵² | bde ba nyams
 su myong ba⁵³ ye shes kyi phyag rgya de'i⁵⁴ **yul gyis blo** ste⁵⁵ | de blangs
 pas⁵⁶ dkyil 'khor gyi 'khor lo **de rtogs par bya'o**⁵⁷ || yongs su gyur pa ni
 bsam pa thams cad kyis te⁵⁸ | ji ltar⁵⁹ drug pa'i yes shes so sor gnas⁶⁰ 'gyur
 ba de ltar rtogs par bya'o⁶¹ ||
 'dis ci 'dra ba zhig tu 'gyur zhe⁶²

§ 9.2.

Mekhalāṭīkā

S_{MT1} 4v6-4v8

S_{MT2} 7r1-7r3

ayam arthaḥ¹⁶ | etad eva¹⁷ bhūtapañcakam viṣayo vajrābjasaṃyogāt | tas-
 minn iti yā buddhiḥ sukhacittam^h sāi **viṣayabuddhi** tām **ādāya**^{18,j} mādr̥śar
 upadeśāt¹⁹ **pr̥thivyaptejovāyavākāśaparyantam** yāvat pratipadyasva²⁰ |
 etena tat kīdr̥śam bhavatīty āha

¹⁶ *ayam arthaḥ* S_{MT1,2}] om. Bgch. ¹⁷ *etadeva* S_{MT1} p.c., S_{MT2}, Bgch.] *khita teva* S_{MT1} a.c.; those characters to be discarded are indicated by two small strokes (cancellation marks) above those syllables. ¹⁸ *ādāya* S_{MT1}, Bgch.] *āya* S_{MT2} ¹⁹ *mādr̥śar upadeśāt* S_{MT1}] *mādr̥gupadeśāt* Bgch., *sādr̥śar upadeśās* S_{MT2} ²⁰ *pratipadyasva* Bgch.] *pratipadavyaṃ* S_{MT1}; *pratipadasya* S_{MT1}

⁵⁰ *yul du blo yis blangs zhes bya ba la sogs pa la* T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁵¹ *ni* T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁵² *de la yod pa'i blo gang yin pa ste* T_{(B)All}] *de las blo* ^{(bloT_{(A)All} | bloS_{KPGa})} T_{(A)All}, K_{PGb} ⁵³ *nyams su myong ba* T_{(A)All}, K_{PGb}] *'i sems* T_{(B)All} ⁵⁴ *de ni* T_{(B)All}] *de'i* T_{(A)All}, K_{PGb} ⁵⁵ *yul gyis blo ste* T_{(B)All}] *yul ni blo'o* T_{(A)All}, K_{PGb} ⁵⁶ *blangs pas* K_{PGb}] *blangs nas* T_{(A),(B)All} ⁵⁷ *de rtogs par bya'o* T_{(A)All}, K_{PGb}] *rtogs pa ste* T_{(A)All}, K_{PGb} ⁵⁸ *yongs su gyur pa ni bsam pa thams cad kyis te* T_{(B)All}] *yongs su ni rnam pa thams cad kyi* T_{(A)All}, K_{PGb} ⁵⁹ *ji ltar* T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁶⁰ *drug pa'i yes shes so sor gnas* T_{(B)All}] *ye shes drug la sogs pa la 'jug par* T_{(A)All}, K_{PGb} ⁶¹ *rtogs par bya'o* T_{(B)All}] *nyams su myong bar gyis zhes pa'i don to* T_{(A)All}, K_{PGb} ⁶² *'dis ci 'dra ba zhig tu 'gyur zhe na* T_{(B)All}] *de ci'i phyr zhe na* T_{(A)All}, K_{PGb}

^hCf. S_{DKT}: *sukhavatī°vatti* ⁱHere it appears in the MS MT1 that the *sā* is surrounded by four dots, about the function of which remains unclear, since the function of this pronoun in the sentence is clear and also since nothing to be added or replaced is written in the margin etc. ^jperhaps a gloss of Apa. *laī* Skt. *gr̥h̥tvā*.

ṅitarāṅga¹ **sama saharjārūa**² **saalakalūṣa**³ **virahie**⁴ |^a
pāpapuṅṅarahi ekku ṅatthi⁵ **kāṅhu phuḍa kahie**⁶ ||⁷

§ 10

S_{MT1} 4v8-4v9S_{MT2} 7r3-7r4

[[nistarāṅgaṃ samam saharjārūpaṃ¹ sakalakaluṣavirahitam² |
pāpapuṅṅarahitam³ ekam⁴ nāsti⁵ kāṅhuh⁶ sphuṭam kathayati⁷ ||]]

rba rlabs¹ med cing mnyam pa gnyug ma'i lus ||^b
sgrib pa ma lus spangs pa ste ||

¹*ṅitarāṅga* S_{MT1,2}, Śā.,Sha.] *ṅittarāṅga* Bgch., Jcks., Dhīḥ; *ṅittarāṅgu* Bhy. ²*sama saharjārūa* S_{MT1,2}, Śā., Bgch., Sha., Jcks., Dhīḥ] *samu saharjārūu* Bhy. ³*kalūṣa* S_{MT1,2}, Śā.] *kalūsa* Bgch., Sha., Bhy., Jcks., Dhīḥ ⁴*virahie* Bgch., Jcks., Dhīḥ] *virahite* S_{MT1,2}, Śā.; *virahiē* Sha.; *virahiūṅ* Bhy. ⁵*pāpapuṅṅarahi ekku ṅatthi* Dhīḥ] *pāpapuṅṅarahie kuccha nāhi* Bgch., Jcks., Śā., Sha.; *pāpapuṅṅabhahim ekka ṅakṣi* S_{MT1,2}; *pāpapuṅṅa tahi eku ..* S_{MT2} ⁶*kāṅhu phuḍa kahie* Bgch., Jcks., Sha.] *kūla kāṅhe kahite* S_{MT1}; *phūla kāṅhe vahite* S_{MT2}; *phula kāṅhu kahie* Śā.; *kāṅhu phuḍe kahie* Dhīḥ ⁷Bgch._{BI} *nittarāṅga rūa saala kalusa virahia* / *pāpapuṅṅa tahi ekku ṅatthi kāṅha phudha kahia*

¹*rba rlabs* K_{PGa}] *dba' rlabs* T_{DGa}, Sha.

¹*nistarāṅgaṃ samam saharjārūpaṃ* Bgch.] *nistarāṅgaḥ samah saharjārūpaḥ* Bhy. ²*kaluṣavirahitam* Bgch.] *kaluṣa rahitam* Bgch., Jcks.] ³*rahitam* Bgch.] *rahitaḥ* Bhy. ⁴*kiñcit* Bgch.; om. Bhy. ⁵*nāsti* Bgch.] *nāhi* Bhy. ⁶*kāṅhuh* Bgch.] *kṛṣṇena* Bhy. ⁷*kathayati* Bgch.] *kathitam* Bhy.

^aT reads *gnyug ma'i lus* for *saharjārūpa* (Apa. *saharjārūa*), which would rather correspond to something like Skt. *nijadeha*. ^bThis *pāda* shows unlike the others (and this is also true for the other sets of verses) an uneven number of syllables. Namely nine, being two some then the expected seven syllables as the Tibetan translators usually render the *Dohā*-meter. The only possible syllables to be erased without seriously harming the translation would be to cancel the two particles *cing* and *pa*, which would result in: *rba rlabs med mnyam gnyug ma'i lus*. Surprisingly however all Tibetan sources share this reading with two more syllables in *pāda* a. Further one might even expect another wording, since T reads *gnyug ma'i lus* for *saharjārūpa* (Apa. *saharjārūa*), which would rather correspond to something like Skt. *nijadeha*. Accordingly a transl. such as *rba rlabs med mnyam lhan skyes gzugs*, with an abbreviated form of *lhan cig skyes pa'i gzugs* for Skt. *saharjārūpa* would have been more appropriate.

dge dang sdig pa gcig kyang med ||
 gsal por nag po dag gis gsungs² ||

§ 10.1.1

Dohākoṣaṭīkā

SDKT 7r3-8r1

ṅittaraṅga sama sahaja rūa¹ iti | āvāhanavisarjanābhāvān² **nistaraṅ-**
gam | kumbhakarūpasyātīkrāntatvāt **samam** | yathābhūtaivaṅkārārūpatvāt
sahajarūpam || **saala kalūṣa**³**virahia** iti | **sakalakaluṣaiḥ**⁴ sakalapāpair⁵
 virāgarūpair **virahitaṃ** muktam ||
 tathā ca śrī-ādibuddhe |

na virāgāt paraṃ pāpaṃ na puṇyaṃ⁶ sukhataḥ param |
 ato 'kṣarasukhe cittaṃ veśanīyaṃ sadā nṛpa⁷ ||^{LI} iti ||

evambhūte mahāsukhe sukhābhīmāno nāstīty āha | **pāpapuṇṇarahi ekku**
ṅatthīti, **pāpaṃ** vairāgaduḥkhaṃ⁸ | **puṇyam** akṣarasukham | tatraikam
 api **nāsti** ||
 tathā ca śrīsaṃpuṭe |

rāgaṅ caiva virāgaṅ ca varjayitvā puṇyasthitaḥ⁹ ||^{LII} iti |

²*gsungs* K_{PGa}, Sha.] *gsum* T_{DGa}

¹*ṅittaraṅga sama sahajarūa* Dhīḥ] *ṅittaraṅga sama sahaja rūa* SDKT ²*bhāvāṅ* Dhīḥ
] ³*kalūṣa* em.] *kamūla* Dhīḥ; *kamūsa* SDKT ⁴*sakalakalūṣaiḥ* Dhīḥ]
sakalakalūsa SDKT p.c.; *sakalakalūdesa* SDKT a.c. ⁵SDKT has only *kalapāpair*; perhaps the
 scribe has forgotten to add another *sa* and has thus read the *sa* in the end of *sakalakalūsa*
 twice. ⁶*pāpaṃ na puṇyaṃ* Sekodeśa] *pāpaṃ puṇyan na* SDKT ⁷*nṛpa* Sekodeśa] *nṛ-*
paṃ SDKT ⁸*vairāgaduḥkhaṃ* em.] *varogasukhaṃ*, SDKT, wrongly for *virogasukhaṃ?*;
vairāgasukhaṃ Dhīḥ; Cf. the A group of Tib. which reads: 'dod chags dang bral ba'i
 sdug bsngal ⁹Dhīḥ would substitute *puṇya* with *ghuṇaḥ*: Cf. *puṇya(ghuṇaḥ) sthitaḥ*, this
 solution however solves the metric problem in this verse. *Pāda* b would in this solution
 form the *ja-gaṇa* that is needed for the *Śloka*-meter. The context however doesn't seem
 clear with the Dhīḥ solution. On the contrary Tib. reads *pāpa - sdig pa*, which also is not
 better. The Mk further reads *punar*^o. All those solutions however don't seem to improve
 the reading. Though one would perhaps expect a word like *sukha*, *eka*, *sama* or the like,
 I simply kept the reading with *puṇya*.

^{LI}*Sekodeśa* 135. ^{LII}I havn't found this verse in the *Samputātrantra*-passages available to
 me.

kāṅhu phuḍe kahie¹⁰ iti | sphuṭam etac ca kṛṣṇeṇa^c ca vajreṇa kathitam | anyaiḥ kathitam na sphuṭam ity arthaḥ ||
 etaj jñānabahir mukhair ātmayogenāpi^d na jñātavyam^e iti darśayann āha

rba * rlabs¹ med pa mnyam pa lhan cig skyes pa'i tshul zhes bya § 10.1.2.
 ba la sogs pa gsungs te² | spyan 'dren pa dang gshegs su gsol ba³ med pas⁴ **Tibetan**
rba rlabs⁵ med pa'o || rlung⁶ bum pa can las 'das ba'i phyir mnyam pa'o⁷ ^{T(A)PD1599}
 || ji ltar 'gyur ba'i⁸ *evam* gyi⁹ yi ge'i ngo bo nyid kyis phyir¹⁰ | lhan cig
skyes pa'i ngo bo¹¹ | mtha' dag skyon spangs zhes bya ba la¹² | **ma lus**
pa'i sdig pa ni¹³ | ma lus*pa'i skyon te¹⁴ | 'dod chags dang bral ba'i ngo bo ^{KPGa218}
 nyid do¹⁵ || spangs pa ni grol ba'o¹⁶ ||

¹⁰kāṅhu phuḍe kahie Dhīḥ] phuḍe kaṅhu katthite S_{DKT}

¹rba rlabs T_{(A)P}, K_{PGa}] dba' rlabs ni T_{(A)PD}; dba' rlabs T_{(A)DGB}; sba rlabs T_{(B)All} ²med pa...gsungs te T_{(B)All}] dag ni yongs su spyad ces gsungs te rba^{(rbaT(A)P, KPGa]dba'T(A)DGB, PD)}rlabs ni T_{(A)DGB}; om. T_{(A)PD} ³T(B) adds: la sogs pa ⁴med pas T_{(A)All}] med pa'i phyir T_{(B)All} ⁵rba rlabs T_{(A)P, (B)NT, KPGa}] dba' rlabs T_{(A)DGB, PD}; sba rlabs T_{(B)P} ⁶rlung T_{(A)All, KPGa}] rlung T_{(B)All} ⁷bum...mnyam pa'o T_{(B)All}] bum pa lta bu las shin tu 'das pa'i phyir na mnyam pa'o T_{(A)All, KPGa}; T(A) and K(PGa) has placed this passage after the next item ending in skyes pa'i ngo bo. ⁸ji ltar 'gyur ba'i T_{(A)All, KPGa}] yang dag pa ji lta ba'i T_{(B)All} ⁹gyi T_{(A)DGB, PD, KPGa}] gi T_{(A)P, (B)All} ¹⁰nyid kyis phyir T_{(B)All}] yin pa'i phyir na T_{(A)All, KPGa} ¹¹ngo bo T_{(A)All}] tshul lo T_{(B)All} ¹²mtha' dag skyon spangs zhes bya ba la T_{(B)All}] skyon ni dri ma ma lus (T_{(A)DGB}235v) spangs pa ste zhes bya ba ni T_{(A)All, KPGa} ¹³ma lus pa'i sdig pa ni^{(niT(A)All]laKPGa)} T_{(A)All}] skyon mtha' dag ni T_{(B)All} ¹⁴ma lus pa'i skyon te T_{(A)All}] ma lus pa'i sdig pa ni ma lus pa'i skyon te K_{PGa}; sdig pa mtha' dag ste T_{(B)All}; T(B) has switched the order of the items and reads this and the following item in reverse order: chags (T_{(B)NT}71) bral gyis rang bzhin sdig pa mtha' dag ste ¹⁵'dod chags dang bral ba'i ngo bo nyid do T_{(A)All, KPGa}] chags bral gyis rang bzhin T_{(B)All} ¹⁶spangs pa ni grol ba'o T_{(B)All, KPGa}] de dang bral ba la brjod do T_{(B)All}

^cThe MK reads kṛṣṇācārya, while Tib. reads kṛṣṇacaryāvajra ^dCf. MK bahirātmayogena.
^eTib. reads this all as a whole compound, perhaps also not ending in an instrumental:
 shes la phyir phyogs pa'i bdag nyid kyis rnal 'byor byas nas kyang.

de ltar yang dpal¹⁷ dang po'i sangs rgyas kyi rgyud¹⁸ las |

chags bral las gzhan¹⁹ sdig pa med ||
 bde ba las gzhan bsod nams²⁰ med ||
 de'i phyir²¹ 'gyur med bde bar sems²² ||
 rtag tu gnas bya mi *yi bdag²³ || zhes²⁴ gsungs so ||

T_{(B)P}^{39b}

de ltar gyur pa'i bde ba chen po²⁵ la bde ba'i²⁶ mngon pa'i nga rgyal yang
 med pa'i phyir²⁷ | de la **sdig dang bsod rnam ci yang med**²⁸ ces bya ba
 gsungs te²⁹ | **sdig pa** ni 'dod chags dang bral ba'i sdug bsngal lo³⁰ || bsod
 rnam³¹ ni | mi 'gyur ba'i bde ba³² || de la **gcig kyang med** ces bya'o³³ ||
 de ltar yang³⁴ dpal kha sbyor las³⁵ |

chags pa dang ni chags bral nyid³⁶ ||
 spyad las³⁷ bsod rnam³⁸ nyid du gnas³⁹ || zhes⁴⁰ gsungs so ||

gsal bar⁴¹ **nag po dag gis bstan** zhes pa ni | 'di⁴² **gsal bar nag po** spyod

¹⁷ dpal T_{(B)All}] om. T_{(A)All}, K_{PGa} ¹⁸ dang po'i sangs rgyas kyi rgyud T_{(A)All}, K_{PGa}] dang
 po sangs rgyas T_{(B)All} ¹⁹ las gzhan T_{(B)NT}] lta bu'i T_{(A)All,(B)P}, K_{PGa} ²⁰ las gzhan bsod
 nams T_{(B)All}] lta bu'i dge mchog T_{(A)All}, K_{PGa} ²¹ de'i phyir K_{PGa}] de pyhir T_{(A),(B)All}
²² bar sems T_{(B)All}] ba la T_{(A)All}, K_{PGa} ²³ rtag tu gnas bya mi yi bdag T_{(B)All}] rgyal
 po rtag tu sems zhugs kyis T_{(A)All}, K_{PGa} ²⁴ zhes T_{(A)All,(B)P}, K_{PGa}] ces T_{(B)NT} ²⁵ bde
 ba chen po T_{(B)All}] bde ba T_{(A)All}, K_{PGa} ²⁶ bde ba'i T_{(B)All}] yang T_{(A)All} ²⁷ yang med
 pa'i phyir T_{(B)All}] byed pa'i phyir T_{(A)All}, K_{PGa} ²⁸ sdig dang bsod rnam ci yang med
 T_{(B)All}] dge dang sdig pa dag kyang med T_{(A)All}, K_{PGa} ²⁹ gsungs te T_{(B)All}] la sogs pa
 gsungs te T_{(A)All}, K_{PGa} ³⁰ 'dod chags dang bral ba'i sdug bsngal lo T_{(A)All}, K_{PGa}] chags
 bral lo T_{(B)All} ³¹ bsod rnam T_{(B)All}] dge ba T_{(A)All} ³² mi 'gyur ba'i bde ba em.] ni bde
 ba ste mi 'gyur ba'i bde ba T_{(B)All}; byang chub kyi sems kyang phyir mi 'byung ba'i bde
 ba'o T_{(A)All}, K_{PGa} ³³ de la gcig kyang med ces bya'o T_{(A)All}, K_{PGa}] cig kyang yod ba ma
 yin no T_{(B)All} ³⁴ yang K_{PGa}] om. T_{(A),(B)All} ³⁵ las T_{(B)All}] thig le'i rgyud las T_{(A)All},
 K_{PGa} ³⁶ pa dang ni chags bral nyid T_{(B)All}] dang chags pa bral ba gnyis T_{(A)All}, K_{PGa}
³⁷ spyad las T_{(B)All}] zos na T_{(A)All}, K_{PGa} ³⁸ bsod rnam em.] sdig pa T_{(A),(B)All}, K_{PGa};
 Cf. S_{DKT} pu^o ³⁹ gnas T_{(B)All}] 'gyur T_{(A)All}, K_{PGa} ⁴⁰ zhes T_{(A)All,(B)P}, K_{PGa}] ces
 T_{(B)NT} ⁴¹ gsal bar T_{(B)All}] gsal por T_{(A)All}, K_{PGa} ⁴², di T_{(A),(B)All}] dir K_{PGa}

pa'i rdo rjes **bstan** te⁴³ | gzhan gyis gsal bar⁴⁴ *ma bstan zhes pa'i don no⁴⁵ T_{(A)P}37r
 ||
 de yi⁴⁶ shes la phyir phyogs pa'i bdag nyid kyis⁴⁷ rnal 'byor byas nas kyang⁴⁸
 | rtogs pa ma yin no zhes bstan pa'i phyir⁴⁹

ayam arthaḥ | taraṅgābhāvān **nistarāṅgaṃ samam** nirvāṇaṃ **sahajarū-** § 10.2.
paṃ sakalakaluṣavirahitaṃ¹¹ virāgādipāpair virahitaṃ parityaktaṃ ity **Mekhalāṭikā**
 arthaḥ || tathā ca śrīmadādibuddhe¹² | S_{MT1} 4v8-5r7

na virāgāt¹³ paraṃ pāpaṃ na puṇyaṃ sukhataḥ¹⁴ paraṃ | S_{MT2} 7r4-8r2
 ato 'kṣarasukhe cittaṃ niveśyantu sadā nṛpa ||^{LIII}

tataś ca etena traidhātukañ ca nistarāṅgasahajarūpaṃ veditavyaṃ pañca-
 mahābhūtaparighaṭitatvāt ||
 tathā ca śrīhevajre |

sukhaṃ kṛṣṇaṃ sukhaṃ pītaṃ sukhaṃ raktaṃ sukhaṃ sitaṃ |
 sukhaṃ śyāmaṃ¹⁵ sukhaṃ nīlaṃ¹⁶ sukhaṃ kṛtsnaṃ¹⁷ carācaraṃ
 ||^{LIV} ity

¹¹°*kaluṣavirahitaṃ* Bgch.] °*kaluṣe virahitaṃ* S_{MT1}; °*kaluṣo virahitaṃ* S_{MT2} ¹²°*buddhe* S_{MT1,2}] *buddhena* Bgch. ¹³*na virāgāt* S_{MT1,2}, Sekodeśa] *virāgāt [na]* Bgch.; Bgch has conjectured the *na* into the verse, which he previously has miss-read as an instr. particle ¹⁴*sukhataḥ* S_{MT1}, Sekodeśa, Bgch.] *sukhateḥ* S_{MT2} ¹⁵*śyāmaṃ* S_{MT1}, Hevajratantra] *nīlaṃ* Bgch. ¹⁶*nīlaṃ* S_{MT1}, Hevajratantra] *kṛṣṇaṃ* Bgch. ¹⁷*kṛtsnaṃ* S_{MT1}, Hevajratantra] *sarvaṃ* Bgch.

⁴³'*di gsal bar nag po spyod pa'i rdo rjes bstan te* T_{(A)All}, K_{PGa}] '*di ni nag po spyod pa'i rdo rje gsal bar bstan te* T_{(B)All} ⁴⁴*gsal bar* T_{(B)NT}] *gsal por* T_{(A)All,(B)P}, K_{PGa} ⁴⁵*no* T_{(B)All}, K_{PGa}] *to* T_{(A)All} ⁴⁶*de yi* T_{(B)All}] '*di lta bu'i* T_{(A)All}, K_{PGa} ⁴⁷*shes la phyir phyogs pa'i bdag nyid kyis* T_{(B)All}] *rnal 'byor las kha phyir bltas pa rnams kyis bdag nyid kyi* T_{(A)All}, K_{PGa} ⁴⁸*byas nas kyang* T_{(A)All}, K_{PGa}] *pas* T_{(B)All} ⁴⁹*rtogs pa ma yin no zhes bstan pa'i phyir* T_{(B)All}] *mi rtogs*^{(rtogsK_{PGa}]/rtogT_{(A)All})}*par bstan pa'i phyir* T_{(A)All}, K_{PGa}; T_{(A)P} end just in *pa'i*, perhaps the T translator has double-read the *phyir* since the next verse stars in *phyi rol*.

^{LIII} *Sekodeśa* 135. ^{LIV} *Hevajratantra* I.xii.35.

evambhūte mahāsukhaṃ sukhābhidhāne 'pi duḥkharahitāvasthitāv¹⁸ iti **pā-
paṃ** virāgādīduḥkhaṃ¹⁹ **puṇyaṃ** rāgasukhaṃ | tatraikam api **nāsti** ||
tathā ca śrīsampuṭe |

rāgañ caiva virāgañ ca varjayitvā²⁰ puṇyasthitaḥ²¹ |^{LV}

sphuṭaṅ ca **kṛṣṇācāryeṇa**²² kathitam etat || anyaiḥ kathitam na sphuṭam
ity arthaḥ²³ || etac ca jñānabahirmukhaiḥ bahirātmayogena na²⁴ kṛṣṇaṃ śyā-
maṃ²⁵ kṛtsnam sakalaṃ²⁶ kṛcchraduḥkhaṃ²⁷ jñātam iti darśayann āha

§ 11

S_{MT1}5r7-5r8

S_{MT2}8r2-8r3

bahiṇṇikkaliā¹ **kalittāṃ**² **suṇṇāsuṇṇa**³ **paīṭṭhaa**⁴ |

¹*bahiṇṇikkaliā* Sha., Śā.] *bahiṇṇikkalittā* S_{MT2}, Śā.; *bahiṇṇikkaliā* S_{MT1}; *bahiṇṇikkaliā*
Bgch., Jcks.; *vāhirehiṇṇikkaliā* Bhy.; *vahiṇṇikkalide* Dhīḥ; *bahiṇṇikkalio* Subhāṣitasamgraha
²*kalittāṃ* S_{MT2}] *kalittā* Śā.; *kalio* S_{MT1}; *kaliā* Bgch., Sha., Jcks.; *kaliā* Bhy.; *kalide* Dhīḥ;
kalio Subhāṣitasamgraha ³*suṇṇāsuṇṇa* S_{MT1}, Bgch., Śā., Sha., Jcks., Subhāṣitasamgraha
] *surṇāsurṇa* S_{MT2}; *suṇṇāsuṇṇe* Bhy. ⁴*paīṭṭhaa* S_{MT1}] *paīṭṭha* Bgch., Jcks., Dhīḥ; *paīṭṭha*
Sha.; *paīṭṭa* S_{MT2}, Śā.; *paīṭṭhaū* Bhy.; *paīṭṭho* Subhāṣitasamgraha

¹⁸*sthitir* S_{MT1}] *sthitāv* Bgch. ¹⁹*virāgādi* S_{MT1}] *rāgādi* Bgch. ²⁰*varjayitvā* S_{MT1} p.c.,
Bgch. S_{DKT}] *varjayitvā* S_{MT1} a.c. ²¹*puṇya* S_{DKT}] *punaḥ* S_{MT1}, Bgch. Cf. S_{DKT}
V10n310. ²²*kṛṣṇācāryeṇa* S_{MT1}] *kṛṣṇācārya* Bgch.; Cf. S_{DKT} *kṛṣṇavajra* ²³*ity arthaḥ*
em.] S_{MT1} ill.; [na] *anyaiḥ kathitam ity arthaḥ* Bgch.; Cf. S_{DKT} *anyaiḥ kathitam na*
sphuṭam ity arthaḥ ²⁴*yogenāyamaṃ* S_{MT1}] *yojanāya* Bgch. ²⁵*śyāmaṃ* S_{MT1} a.c.] *śyāmaṃ*
Bgch. ²⁶*sakalaṃ* S_{MT1} a.c.] *śavalaṃ* Bgch. ²⁷*kṛcchraduḥkhaṃ* Bgch.] *kṛcchrāṃ*
duḥkhaṃ S_{MT1} a.c.; the whole passage from *kṛṣṇaṃ...duḥkhaṃ* is added as a margin note
in S_{MT1}; Cf. S_{DKT} *yogenāpi na jñātavama*

^{LV}I haven't found this verse in the *Samputatantra*-passages available to me.

suṇṇāsūṇṇa⁵ veṇṇi⁶ majjhem⁷ re⁸ vadha kiṃ pi na⁹ diṭṭhaa¹⁰ ||^{LVI,a}

[[bahir¹ niṣkalitaṃ² kalitaṃ³ śūnyāsūnyam⁴ pratiṣṭhāya⁵ |
śūnyāsūnyayor dvayor madhye re mūḍha⁶ kim api na dṛṣṭam ||]]

phyi rol 'byung ba dag ni dpyad¹ byas nas ||
stong dang stong min dag la 'jug par gyis ||
stong dang stong min gnyis kyi dbus su ni ||
kye ho rmongs pa ci yang ma mthong ngam ||

⁵suṇṇāsūṇṇa S_{MT1}, Bgch., Śā., Sha., Jcks., Dhīḥ, Subhāṣitasamgraha] surṇāsūrṇa S_{MT2}; suṇṇāsūṇṇa^o Bhy. ⁶veṇṇi Bgch., Sha., Jcks., Dhīḥ] veci S_{MT1,2}, Bgch.BI; veṇī Śā.; °veṇṇi^o Bhy., Subhāṣitasamgraha ⁷majjhem Bgch., Jcks., Dhīḥ, Subhāṣitasamgraha] māja S_{MT2}, Śā., majjhem Bgch.; majjhē Sha.; °majjhe Bhy.; S_{MT1} has a mā followed by a character looking like a western “W”; Cf. S_{DKT} majjhem ⁸Śā. reads mājare; om. Subhāṣitasamgraha ⁹vadha kiṃ pi na S_{MT1,2}, Bgch., Sha., Jcks.] vadha kiṃ pi nahi Śā.; tahi ekku ṇa Subhāṣitasamgraha ¹⁰diṭṭhaa S_{MT1}] diṭṭattā S_{MT2}; diṭṭha Bgch., Jcks., Dhīḥ; diṭṭha Sha.; datṭhā Śā.; diṭṭhaūm Bhy.; diṭṭho Subhāṣitasamgraha

¹dpyad K_{PGa}] spyad T_{(A)DGa}

¹bahir Bgch.] bahiḥ Bhy. ²] nirgatya Bgch.; niḥsṛtya Bhy. ³] ākalapya Bgch.; kalayitvā Bhy. ⁴śūnyāsūnyam Bgch.] śūnyāsūnyayoḥ Bhy. ⁵] pratiṣṭhaṃ Bgch., Bhy.; the chosen form as well as the gloss *praviśya* found in both com. does not properly seem to match the Apa. here. I have despite this fact chosen this form as it makes most sense in the overall structure of the sentence. ⁶] mārkhā Bgch., Bhy.

^{LVI}Subhāṣitasamgraha 20. p.261.

^aHere we might find the first - also via MSs attested - instance of having the variant *Dohāka*-meter with two times 14 and 12 *mātras* (Cf. *BBRAS*. 1944:28,29 Vol. 22,28.), which might work for *pāda* b, c and d quite well, while *pāda* a, does only taken the readings of S_{MT2} correspond to that. Thus I've taken those, despite the fact that those do not the most natural way of Apa. renderings concerning their given *chāya*s. It would be also possible however to adjust the whole verse to the *Dohā*-meter with two times 11 and 13 *mātras*, such as suggested by Shahidulla, thought this would mean to not keep the MS readings.

§ 11.1.1
Dohākoṣaṭīkā

SDKT8r1-8r3

bahiṅikkalide bahiṅikkalide^b ityādi | bahir ākārācakram¹ svadhiyā niṣkramya kalite^c || śūnyatvenākāraṃ cakram² āgamyā aśūnyañ ca svaśarīram³ kalpitayogādikadhiyā⁴ praveśya⁵ tadālambano bhūtvā sunṅāsunṅa veci⁶ majjhem̐ iti | anayoḥ śūnyāśūnyayor madhye he mūḍha kim api tattvaṃ na dr̥ṣṭam̐ na jñātam̐ ity arthaḥ ||
evañ cen nāsty eva tatra kiñcit tattvaṃ⁷ ity āśaṅkyāha⁸

§ 11.1.2.
Tibetan

KPGb219

phyi rol 'byung ba¹ zhes bya ba la sogs pa gsungs te² | phyi'i 'khor lo'i rnam pa rang gi blo nges par brtag pa^{3,d} || stong pa nyid ni rnam pa'i 'khor lo⁴ rtogs pa'o || stong min pa⁵ ni⁶ | rang gi lus⁷ brtag⁸ pa'i rnal 'byor⁹ *la sogs pa¹⁰ blo yis¹¹ rab tu 'jug cing¹² | de la dmigs par gyur pas¹³ | stong

¹ākāra° Dhīḥ] ākārā° SDKT ²ākārācakram em.] °ākāraṃ cakram SDKT, Dhīḥ ³svaśarīram em.] svaśarīre SDKT, Dhīḥ ⁴kadhiyā Dhīḥ] °kaṃdhiyā SDKT ⁵praveśya em.] praviśya SDKT, Dhīḥ ⁶veci SDKT] veṇṇi Dhīḥ ⁷Cf. Tib.: *ji ltar na de kho na nyid yod* for *nāsty eva tatra kiñcit tattvaṃ* ⁸āśaṅkyāha em.] āsaṃkyāha SDKT; āśakyāha Dhīḥ

¹'byung ba T_{(A)P,PD}] 'byung T_{(A)DGb;(B)All}, KPGb ²zhes bya ba la sogs pa gsungs te T_{(B)All}] lta bu^{(buT_{(A)All}]/burKPGb)} ni^{(niT_{(A)DGb}]/om.T_{(A)P,PD,KPGb})} spyad byas nas zhes bya ba smos te T_{(A)All}, KPGb ³phyi'i 'khor lo'i rnam pa rang gi blo nges par brtag pa T_{(B)All}] rang gi blos nges par dpyad^{(dpyadT_{(A)DGb}]/spyadT_{(A)PD,P,KPGa})} pas T_{(A)All}, KPGb pas ⁴stong pa nyid ni rnam pa'i 'khor lo em.] stong pa nyid ni rnam pa'i 'khor lo stong pa nyid du T_{(A)All}, KPGb; stong pa'i rnam par T_{(B)All} ⁵min T_{(A)DGb,P;(B)All}] min pa T_{(A)PD}, KPGb; pa min T_{(A)P} ⁶ni T_{(A)All,(B)P}, KPGb] om. BNT ⁷lus T_{(B)All}] lha T_{(A)All}, KPGb ⁸brtags em.] brtag T_{(B)All}; rtogs KPGb; rtoḡ T_{(A)All} ⁹rnal 'byor T_{(B)All,(A)P}] rnal 'byor ba T_{(A)DGb}, KPGb; rnal 'byor pa T_{(A)PD}

^bThe S_{MT} reads *bahiṅikkalittā* resp. *bahiṅikkalīa*, here the author of the S_{DKT} has obviously had another version of the verse beforehand, but which, though perhaps nicer as for the Apa., would lead to metrical problems. ^cPerhaps rendering of Apa. *ṅikkalīā kalittām*, even though it is similarly possible that *niṣkramya* is just glossing the *nik°* in *ṅikkalīā* and we have here some just the first of the two given Apa. words represented. I have however decided to understand both words as glossing one word form the Apa. verse each. ^dS_{DKT} has *niṣkramya kalite*

dang stong min pa¹⁴ gnyis dbus su ni¹⁵ zhes pa'o¹⁶ || stong dang stong min pa¹⁷ 'di gnyis¹⁸ dbus su ni¹⁹ | kye ho rmongs pas²⁰ | de nyid ci yang²¹ ma mthong ste²² | ma rtogs zhes bya ba'i don no²³ || de lta bu yin na ji ltar na de nyid kho na²⁴ yod²⁵ mnyam²⁶ du dgongs pa la

ayam arthaḥ | **bahirnirgatasarvabhāvānām^e śūnyatvenākārācakram āka-** § 11.2.
layya⁹ aśūnyaś ca svaśārīram¹⁰ kalpitayogena rāgāntam api¹¹ dhiyā prav- *Mekhalāṭikā*
īśya tadālambano bhūtvā¹² | anayoḥ śūnyāśūnyayor madhye re mūḍha S_{MT1} 5r8-5v1
kim api tattvaṃ na dr̥ṣṭaṃ na jñātam ity arthaḥ || S_{MT2} 8r3-8v1
 evañ cen nāsty eva kiñcit tattvaṃ ity āśaṅkyāha¹³

sahaja¹ ekku² para³ atthi⁴ tahi⁵ phuḍa⁶ kāṅhu parijānai⁷ | § 12

S_{MT1} 5v1-5v2

⁹*ākalayya* em.] *ākalpya* S_{MT1}; *ākaracya* S_{MT2}; *āracya* Bgch. ¹⁰*svaśārīram* em.] *śarīre* S_{MT1,2}, Bgch.; Cf. S_{DKT} ¹¹*rāgāntam api* curr.; an equivalent of such an expression is not present in S_{DKT}. ¹²*tadālambano bhūtvā* em.] *tadā ca mūlībhūtā* S_{MT1}, Bgch.; *tadā ca mūlībhūtā* S_{MT2}; Cf. S_{DKT} ¹³*āśaṅkyāha* S_{MT1}] *āśantyāha* S_{MT2}; *āha* Bgch.

¹⁰*la sogs pa* T_{(B)All}] *la sogs pa'o* T_{(A)All}, K_{PGb} ¹¹*blo yis* T_{(A)All}] *blos* K_{PGb}; *blo* T_{(B)All}
¹²*rab tu 'jug cing* T_{(B)All}] *zhugs* (T_{(A)PD}1600) *shing* T_{(A)All}, K_{PGb} ¹³*gyur pas* T_{(B)All}
] *'gyur bas so* T_{(A)All}, K_{PGb} ¹⁴*stong dang stong min pa* T_{(B)NT}] *stong pa nyid dang*
stong min T_{(A)All,(B)P}, K_{PGb} ¹⁵*gnyis dbus su ni* em.] *gnyis su zhes pa ni* T_{(A)PD,P};
zhes pa ni T_{(A)DGb}, K_{PGb}; *bdag la 'jug par byas* (^{*byas*T_{(B)NT}}/^{*gyi*T_{(B)P}}) T_{(B)All} ¹⁶*zhes pa'o*
 T_{(B)All}] om. T_{(A)All}, K_{PGb} ¹⁷*stong dang stong min pa* T_{(B)NT}] *stong pa nyid dang*
stong min T_{(A)DGb,PD,(B)P}, K_{PGb}; *stong pa dang stong pa* T_{(A)P} ¹⁸*pa 'di gnyis* T_{(B)All}
] *ma yin pa dag gi* T_{(A)All}, K_{PGb} ¹⁹*ni* T_{(B)NT}] om. T_{(A)All}, K_{PGb}; *mi* T_{(B)P} ²⁰*kye*
ho rmongs pas T_{(B)All}] *kye ma rmongs ba* T_{(A)DGb,P}, K_{PGb}; *kye ma rmongs pa* T_{(A)PD};
kye rmongs pa nyid T_{(A)P} ²¹*ci yang* T_{(B)All}] *gcig kyang* T_{(A)DGb,PD}, K_{PGb}; *cig kyang*
 T_{(A)P} ²²*ma mthong ste* T_{(A)All}, K_{PGb}] *mthong ba med do* T_{(B)All} ²³*zhes bya ba'i don*
no(^{*no*T_{(A)DGb}}/^{*to*T_{(A)P,PD}}) T_{(A)All}, K_{PGb}] om. T_{(B)All} ²⁴*de nyid kho na* T_{(A)All}, K_{PGb}] *de*
kho na nyid T_{(B)All} ²⁵Cf. S_{DKT}: *nāsty eva tatra kiñcit tattvaṃ* ²⁶*mnyam* T_{(B)All}]
snyam T_{(A)All}, K_{PGb}

^e*nirgata* as glossing Apa. *nikkaliā*, which would correspond to Skt. **niṣkalita*

śatthāgama vahu⁸ paḍhai⁹ suṇai¹⁰ vaṭha¹¹ kim 'pi ṇa jānai ||^{LVII,a}

[[sahajam ekaṃ param¹ asti tasmin² sphuṭhaṃ kāṇhaḥ³ parijānāte |
śāstrāgamān bahūn⁴ paṭhati śṛnoti mūrkhah⁵ kim api na jānāti ||]]

lhan cig skyes pa gcig pu¹ yod ||
nag po bdag gis yongs su shes ||

¹sahaja S_{MT1,2}, Kvae., Jcks., Bgch., Dhīḥ, Śā., Sha.] saḥaju Bhy. ²ekku Bgch., Dhīḥ, Jcks., Bhy., Sha.] eka S_{MT1}, Śā. ³para S_{MT2}, Jcks., Bgch., Bhy., Sha.] para° Śā.; paba Kvae.; paru S_{MT1}, Dhīḥ ⁴atthi S_{MT1}, Jcks., Bgch., Bhy., Dhīḥ, Sha.] āthe S_{MT2}, Śā.; acchi Kvae. ⁵tahi Jcks., Śā. m.c.] tahim S_{MT1,2}, Kvae, Bgch., Bhy., Dhīḥ; tahī Sha. ⁶phuda Jcks., Bgch., Dhīḥ] phulla S_{MT1,2}, Śā.; phura Kvae.; phudu Bhy. ⁷parijānai Bgch., Jcks., Dhīḥ, Bhy., Sha.] parijai S_{MT1,2}, Śā.; Due to m.c. and the corrs. Skt.:param jānāti I have in this case decided to not keet the MS reading ⁸śatthāgama vahu S_{MT1}, Dhīḥ, Bgch., Jcks.] bahu śatthāgama Sha., Bhy., Kvae.; sattha āgama vahu Śā.; śapothoyama vahu S_{MT2} ⁹paḍhai S_{MT1,2}, Bgch., Jcks., Bhy., Sha., Kvae., Dhīḥ] paṭhai Śā. ¹⁰suṇai Jcks., Bgch., Dhīḥ] ḡnai Sha.; ḡnai Kv.; ḡnu Bhy.; om. S_{MT1,2}, Śā.; Cf. Tib. nyan, which corr. to Skt. śrava or Apa. suṇai and which is further attested by both com. which read: paṭhati śṛnoti. ¹¹vaṭha S_{MT2}, S_{MT1} p.c.] vaṭa Kv., Śā.] vadha Jcks., Bgch., Dhīḥ; vadhu Bhy.; vaṭhai vaṭha S_{MT1} a.c.; above the last three syllables are cancellation marks, perhaps here the scribe has made an eye-skip or the like, since the last *i* of what could have been suṇai before is at least there.

¹bu Sha.] pu T_{(A)DGa}

¹sahajam ekaṃ param Bgch.] saḥajaḥ ekaḥ paraḥ Bhy. ²tasmin Bgch.] om. Bhy. ³kāṇhaḥ Bgch.] kṛṣṇaḥ Bhy. ⁴śāstrāgamān bahūn] bahūn śāstrāgamān Bhy.; śāstrāgamān bahu Bgch. ⁵mūrkhah Bhy.; murkhah Bgch.

^{LVII}Munidatta's *Caryākoṣagīvṛtti, gītī 5; a song ascribed to Cāṭillapāda; See also Subhāṣitasamgraha p.261; Here le Muséon mentions that in the Tib. version of the text the according verse which is also present in the Dohākoṣa is left out in the Subhāṣitasamgraha.

^aThe meter in this verse is supposed to be a Dohā, Cf. Sha.; This, thought here the verse has sybilic instances of perhaps two times 11 and 14 mātras, might be nevertheless acceptable.

lung dang bstan bcos mang po bklags pa dang ||
nyan kyang rmongs pa ci yang *mi shes so ||

T_{(A)D}Ga229b

sahaja ekku paru atthi tahim ityādi | **sahajam** eva **ekaṃ**¹ **param** § 12.1.1
asti || tac ca **kṛṣṇavajrah param jānāti** || **satthāgama** iti | **śāstrāṇi** *Dohākoṣaṭīkā*
tarkādīni āgamāḥ kriyācaryādayaḥ | tān **bahuvidhān paṭhati śṛnoti** cin- SDKT8r3-8r6
tayati abhyasyati ca kimapi na jānāti² || teṣāṃ tadrūpābhāvāt nistarāṅga-
mantranayopadeśavettā matsadṛśaḥ param jānātīty arthaḥ ||
tam evopadeśaṃ tathā tathā padair³ vyādiśann āha

lhan cig skyes pa cig pu mchog tu yod ces pa la sogs¹ gsungs te | § 12.1.2.
lhan cig skyes pa cig pu kho na mchog tu yod ba² || de yang **nag po** *Tibetan*
rdo rje mchog tu shes so³ || **bstan bcos lung**⁴ ni | bstan bcos rtog ge la
sogs pa'o⁵ || **lung** ni bya ba dang spyod pa⁶ la sogs pa'o || **rnam pa mang**
po de nams⁷ **klog pa dang nyan pa** dang sems pa dang goms⁸ par byas⁹
kyang **ci yang**¹⁰ **mi shes** te | de rnams la de'i ngo bo med¹¹ pa'i phyir * ro T_{DG}b,236a
|| rba¹² rlabs med pa'i sngags kyis tshul gyis man nag * rig pa bdag rgyus T_{(B)NT}72
mchog tu * shes so || zhes pa'i don to¹³ || T_{(B)P}40a

¹ *ekaṃ* em.] *evam* SDKT, Dhīḥ < Cf. Tib. *cig pu* ² *jānāti* Dhīḥ] *jānati* SDKT a.c.; *jāti* SDKT p.c. ³ *padair* Dhīḥ] *padam* SDKT

¹ *lhan cig skyes pa cig pu mchog tu yod ces pa la sogs* T_{(B)All}] *gcig tu lhan cig skyes pa de nyid yin zhes* T_{(A)All}, K_{PGb} ² *cig pu kho na mchog tu yod ba* T_{(B)All}] *'ba' zhig yod na ni* T_{(A)All}, K_{PGb} ³ *de yang nag po rdo rje mchog tu shes so* T_{(B)All}] *nag po rdo rje kho na las shes pa'o* T_{(A)All}, K_{PGb} ⁴ *bstan bcos lung* T_{(A)All}, K_{PGb}] *bstan chos* T_{(B)All} ⁵ *bstan bcos ni rtog ge la sogs pa'o* em.] *rtog ge la sogs pa'o* T_{(B)All}] *mang po bklags gyur kyang zhes pa ni bstan bcos ni tshad ma la sogs pa'o* T_{(A)D}Gb,PD, K_{PGb}; *bstan bcos lung ni bstan bcos ni tshad ma la sogs pa'o* T_{(A)P}; om. T_{(B)All}; Cf. SDKT: *śāstrāṇi tarkādīni*. ⁶ *spoyd pa* T_{(A)All}, T_{(B)P}, K_{PGb}] *bya ba spyod pa* T_{(B)NT} ⁷ *rnam pa mang po de nams* T_{(B)All}] *de rnam pa sna tshogs kyī sgo nas* T_{(A)All}, K_{PGb} ⁸ *goms* T_{(A)All}, T_{(B)P}, K_{PGb}] *gos* T_{(B)NT} ⁹ *byas* T_{(A)All}] *byas pas* K_{PGb}; *byed pas* T_{(B)All} ¹⁰ *ci yang* T_{(B)All}] *cung zad kyang* T_{(A)All}, K_{PGb} ¹¹ *med* T_{(B)All}] *nyid med* T_{(A)All}, K_{PGb} ¹² *rba* T_{(A)P}, T_{(B)All}, K_{PGb}] *dba'* T_{(A)D}Gb,PD

de lta bu'i gdams pa tshig de lta¹⁴ bstan pa'i phyir

§ 12.2.

Mekhalāṭikā

S_{MT1}5v2-5v5

S_{MT2}8v2-8v4

ayam arthaḥ: **sahajam ekaṃ paraṃ** tattvam asti | tac ca **kṛṣṇāvajrah paraṃ jānāti** || **śāstrāṇi** tarkādīni **āgama**⁴kriyācaryādikāṇi **bahuvidhāni paṭhāti** pāṭhayati **śṛṅṇoti** śrāvayati ca **kim api**⁵ vajrayānādiniruktaramantra-nayarahasya⁶ bahirmukhatvāt tat punar matsadrśaḥ paraṃ **jānātīty**⁷ arthaḥ ||⁸

§ 13

S_{MT1}5v5-5v6

S_{MT2}8v5-9r1

ahe¹ **ṇa gamai ṇa ūhē**² **jāi**³
veṇṇirahia tasu⁴ **niccala**⁵ **ṭhāi**⁶ |
bhaṇai kāṇha maṇa⁷ **kahavi ṇa phuṭṭai**⁸

¹*ahe* S_{MT1}, Sha.; *āhe* S_{DKT}; *aho* Subhāṣitasamgraha, Bhy.; *aha* S_{MT2}, Bgch., Jcks., Dhīḥ, Śā. ²*ṇa ūhē* S_{MT1}, Sha.] *ūha ṇa* Jcks., Śā.; *ṇa uddhae* Bhy.; *ūi ṇa* Dhīḥ, Bgch.; ; *uhe na* S_{MT2}; *ṇa ūheṇ* Subhāṣitasamgraha ³*jāi* S_{MT1,2}, Bgch., Jcks., Bhy., Dhīḥ, Sha., Subhāṣitasamgraha] *āde* Bgch._{BI} ⁴*veṇṇirahia tasu* Bgch., Jcks., Dhīḥ, Sha.] *beṇṇirahiū so* Bhy.; *veṇirahia tasu* S_{MT1,2}, Jcks., Śā.; *veṇṇirahia ehu* Subhāṣitasamgraha ⁵*niccala* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *niccalu* Bhy.; *niccata* Subhāṣitasamgraha ⁶*ṭhāi* S_{MT1}, Bgch., Dhīḥ, Bhy., Sha., Subhāṣitasamgraha] *ṭhai* Jcks.; *pāi* S_{MT2}, Śā. ⁷*kāṇha maṇa* S_{MT1,2}, Bgch., Jcks., Sha.] *kaṇa maṇa* Śā.; *kaṇhu maṇa* Dhīḥ; *kaṇhu maṇu* Bhy.; *kanha bhaṇai maṇa* Subhāṣitasamgraha ⁸*phuṭṭai* S_{MT1,2}, Bgch., Dhīḥ, Bhy., Śā., Sha.] *phuṭṭhai* Jcks.; *phaṭṭhai* Subhāṣitasamgraha

⁴*āgama*^o S_{MT1,2}] *āgamāḥ* Dhīḥ ⁵Bgch. adds: *na jānāti* ⁶*niruktaramantra*^o S_{MT1}, Bgch.] ^o*niruktara mantra*^o S_{MT2} ⁷*paraṃ jānātīty* Bgch.] *paraṃ jānātīty* S_{MT1}; *parajānātīty* S_{MT2} ⁸S_{MT1} adds a phrase which is uncertain to me and which is not supported by any other source: *tad eva tantraṃ nyaṣṭamann āha*.

¹³*kyis tshul gyis man nga rig pa bdag rgyus mchog tu shes so zhes pa'i don to* T_{(B)All}] *tshul gdams ngag ni gzhan nga lta bur shes so zhes pa'i don to* T_{(A)All}; *tshul gdams ngag ni gzhan yang nga lta bus shes so zhes bya ba'i don no* K_{PGb} ¹⁴*tshig de lta* T_{(B)All}] *de nyid tshul de dang des rgyas par* T_{(A)All}, K_{PGb}

ñiccala pavaṇa gharīṇī⁹ghare vaṭṭai¹⁰ ||^{LVIII,a}

[[adho¹ na gacchati na ūrdhvaṃ yāti
dvābhyāṃ rahitaṃ² tasmin³ niścalaṃ tiṣṭhati |

bhaṇati kāṇho manaḥ katham api na sphuṭati
niścalaḥ⁴ pavanaḥ gṛhiṇī⁵ gṛhe vartate ||]]

steng du mi rgyu 'og tu mi 'gro zhing ||
gnyis pa spangs pas de ni brtan par gnas ||
nag po na re yid ni gang du mi 'pho zer ||
mi g.yo rlung ni khyim bdag mo ni khyim du gnas ||

sahaja aha ṇa¹ gama ityādi | **ūrdhvaś** ca na² **yātī**ty anayā vivṛtyā³ prāṇav- **§ 13.1.1**

āyoh kāyavākcittabhedena candrārkarāhutoyāgniśūnyasvajātīmārgatrayasya **Dohākoṣaṭīkā**

⁹gharīṇī S_{MT1}, Bgch., Jcks., Dhīḥ, Śā., Sha., *phuṭṭhai*] *gharīṇīhe* Bhy.; *gharaṇī* S_{MT2},
Bgch.BI ¹⁰vaṭṭai S_{MT1}, Bgch., Jcks., Dhīḥ, Bhy., Śā., Sha.] *varttai* S_{MT2}

^{SDKT8r6-9v4}

¹āhe S_{DKT}] *aha ṇa Dhīḥ* ²ca na em.] *ca* S_{DKT}, Dhīḥ; Cf. Tib.: *steng du mi 'gro ba.*
³vivṛtyā em.] *vṛtīyā* S_{DKT}, Dhīḥ

¹adho Bgch.] *adhaḥ* Bhy. ²dvābhyāṃ rahitaṃ Bgch.] *dvirahitaṃ* Bhy. ³tasmin Bgch.
] *tad* Bhy. ⁴niścalaḥ Bgch.] *niścalaṃ* Bhy. ⁵pavanaḥ gṛhiṇī Bgch.] *pavanagrhiṇīyāḥ*
Bgch.

^{LVIII} *Subhāṣitasamgraha* 21,22. p.261-262.

^aThe meter in this verse is supposed to be a Padākulaka (Cf. Sha.) [or Vādanaka (Cf. Bhy.)]; Though only *pāda a and c* allows to form the meter accurately according to the readings, the fact that *pāda b and d* have one metric instance too less and resp. too much, the readings might be nevertheless acceptable, since the overall nature and representations of the collection of the verses seem to allow derivations of at least one metric instance. Indeed the choice of the readings *āhe* in the beginning of *pāda a* is problematic. I have chosen this to be able to form the first *pāda* with 16 *māṭars*, despite the fact that the reading is not very good with respect to its Sanskrit correspondence *adho*.

nirodhaḥ || evam ūrdhvādhaḥ prāṇāpānayoḥ mārganirodhāt⁴ | **adho ṇa**⁵ **gac-**
chatīty anayā saṃvṛtyā apānavāyoḥ kāyavākciṭṭabhedena viṇmūtraśukrav-
āhibhūvāyujñānadhātusvajātimārgatrayasya⁶ nirodhaḥ || pūrvopasūcitajñān-
abimbadarśane sati tato adho vajrajāpavidhinā prāṇāyāmo nirantaram āpady-
ate ||
tathā ca śrī-ādibuddhe |

dṛṣṭe bimbe tataḥ kurvāt prāṇāyāmaṃ nirantaram |
ūrdhvādhas triṣu⁷ nāḍīṣu kāyavākciṭṭarodhanāt ||

candrārkarāhuviṇmūtraśukramārgapravāhiṣu⁸ |
toyāgniśūnyabhūvāyujñānadhātusvajātiṣu⁹ ||

candrasūryataminyo yāḥ¹⁰ kāyavākciṭṭanāḍikāḥ |
viṇmūtraśukravāhinyaḥ prāṇe 'pāne krameṇa tāḥ ||

candrakāya¹¹ upāyasya prajñāyā vāgdivākaraḥ¹² |
prajñākāyas tu viṇnāḍī prabhoge mūtravāhinī¹³ ||

taminī cittam upāyasya prajñāyā¹⁴ śukravāhinī |

⁴S_{DKT} places the beginning part (according to Dhīḥ): *ūrdhvaś...mārganirodhāt* subsequent to the part: *adho gacchatīty...nirodhaḥ*, which in view of the verse could make more sense.

⁵*ṇa* conj.] om. Dhīḥ, S_{DKT}; Cf. Bgch.: *adho na gacchatī*. ⁶*śukra*^o em.] *śukrā*^o Dhīḥ, S_{DKT}; Cf. Tib.: *khu ba 'bab pa* ⁷*ūrdhvādhas triṣu* Dhīḥ] *ūrdhvāvaḥ triṣu* S_{DKT} ⁸*mārga*^o Dhīḥ, Sekoddeśa] *magra*^o S_{DKT} ⁹*dhātukajātiṣu* Sekoddeśa] *dhātusvajātiṣu* Dhīḥ; the whole line (pāda cd) is placed after the passage ending in *prabhoge mūtravāhinī* in S_{DKT}.

¹⁰*yāḥ* Sekoddeśa, S_{DKT}] *yā* Dhīḥ ¹¹*candrakāya* S_{DKT}, Dhīḥ] *candraḥ akāya* Sekoddeśa ¹²*vāgdivākaraḥ* Sekoddeśa] *vāgnidavākaraḥ* S_{DKT}, Dhīḥ ¹³*prabhoge mūtravāhinī* Dhīḥ, S_{DKT}] *virbhor vāṇmūtravāhinī* Sekoddeśa ¹⁴*prajñāyā* Sekoddeśa, S_{DKT}] *prajñāyāḥ* Dhīḥ

ūrdhvādhaś cittanāḍyau dve taminī śukravāhinyau ||^b

ūrdhvādhaḥ ṣaṭkulaḥ hy etat kāyavākcittahetavaḥ |
prajñopāyāṅgabhedena^c samsthitam sarvadehinām ||^{LIX} iti ||

evaṃ sati prāṇāyāmaḥ || katham tiṣṭhatīty āha | **veṇṇi rahia tasu ṇiccala**
ṭhāi ityādi | **dvābhyām** ūrhvādhaḥ prāṇāyāmābyām **rahitam** parimuktaṃ
sat tathā rūpaṃ **niścalaṃ**¹⁵ **tiṣṭhati** madhyamottamaśvāsa iti ||
tathā ca kulikāyām |

herukaḥ sahajānando madhyamaśvāsa¹⁶ uttamaḥ |
viṇmūtraśukramārtaṇḍacaturṇāḍisamanvitaḥ¹⁷ ||^{LX}

uktañś ca vyaktabhāvānugatataṭṭvasiddhau |

svasthānasthaḥ sahajapavanaḥ kalpanājālamuktaḥ
svāntas toṣaṃ kam api¹⁸ janayaty eṣa śūnyasvabhāvaḥ ||^{LXI}

evaṃ sati bodhicittamahācyutaṃ sampratidarśayann āha | **bhaṇai kaṇhu**
maṇa kaha vi ṇa phuṭṭai ityādi | **bhaṇati kṛṣṇācāryaḥ** | **mano** bodhicit-

¹⁵*rūpaṃ niścalaṃ* Dhīḥ] *rūpaniścalaṃ* S_{DKT} ¹⁶*śvāsa* S_{DKT}, Dhīḥ] *āśvāsa*
Laghutantraṭīkā ¹⁷*samanvitaḥ* Laghutantraṭīkā] *samanvitam* S_{DKT}, Dhīḥ ¹⁸*kaṃ api*
Vyaktabhāvānugatataṭṭvasiddhi] *kimapi* S_{DKT}, Dhīḥ

^{LIX}*Sekoddeśa* 35-40. ^{LX}Vajrapāṇi's *Laghutantraṭīkā* 9cd,10ab. The complete set of
verses is the follows: *abhidhānam tat evoktam abhidheyaḥ yena vācyate | herukaḥ sa-*
hajānando madhyamaśvāsa uttamaḥ || viṇmūtraśukramārtaṇḍacaturṇāḍisamanvitaḥ | ku-
likā vajravārāhī mahāmudrā nirāśrayā | tena tām pūjayet yogī karmamudrāsukhojjhitaḥ
|| ^{LXI}Dhīḥ refers to this work as the *Vyaktabhāvānugatataṭṭvasiddhi* 6. pāda ab; pāda
cd are: *asmāt pūrvodītabahukṛpopāyahetor avaśyaṃ, saṃsāre 'smin prabhavati sadānan-*
tasattvārthakalpaḥ ||

^bThe *Sekoddeśa* as well as the B group of Tib. reads the pādas ab and cd in reverse order;
while the pādas ab are left out in S_{DKT} ^cTib. trnsl. *aṅga* as *sbyor*, which would corr. to
Skt. *yoga* or *prayoga*.

taṃ | **katham api na sphuṭati**¹⁹ na skhalati || ubhayagatibhaṅgena^d kava-
likṛtakālanāḍīrūpatvāt* | ayam abhiprāyaḥ | na patatu²⁰ śāsadharaḥbindur
nāma²¹ | kim evam iha sādhyam asmākaṃ? kimtv anubhayagatīkarūpaṃ^e
|| etad anantaram²² mahāsukharūpaṃ bodhicittaṃ kutra varteta | **iha nic-**
calapavaṇa dharaṇighare vaṭṭai²³ ityādi | **niścalapavano** madhyamaśvāsaḥ
sa eva jñānamudrārūpatvāt **gr̥hiṇī** tasyā **gr̥haṃ** sukhaṃ²⁴ ākāśadhātur avad-
hūtī tatra **vartate**²⁵ nivasatīti || ayam abhiprāyaḥ | vāyur iha gatidharmā
ākāśadhātvāśrayaḥ | gatyāgatīvinirmukta²⁶ ākāśadhātor nīyamānaḥ²⁷ | ad-
hyārohaṇenālokapratibimbasaḥhitena vijñānatrayeṇa^f sahaje līyate || tena tadāt-
mako bhagavān mahāsukhavajraḥ | tatra nivasatīty ucyate ||
tathā cānuttarasandhau²⁸ |

ālokālokābhāsau ca tathālokopalabdīkam²⁹ |
cittaṃ trividam ity uktam ādhāras³⁰ tasya kathyate ||

vāyunā sūkṣmarūpeṇa jñānaṃ saṃmiśratāṃ gatam |
niḥśṛtyendriyamārgebhyo³¹ viśayān avalambate³² ||

ābhāsena yadā yukto³³ vāyur vāhanatāṃ gataḥ |

¹⁹ *sphuṭati* em.] *phuṭṭati* S_{DKT}, Dhīḥ. *phuṭṭati* may be a hybrid form for *sphuṭati*. ²⁰ *patatu* Dhīḥ] *yatas tu* S_{DKT} ²¹ *nāma* em.] *nāmā* S_{DKT}, Dhīḥ ²² *anantaram* em.] *antara*^o S_{DKT}, Dhīḥ; Cf. T_{(B)P}: *mi 'gyur ba 'i bde ba chen po* ²³ *vaṭṭai* em.] *vṛṭṭai* S_{DKT}, Dhīḥ ²⁴ *sukhaṃ* S_{DKT}] om. Dhīḥ ²⁵ *vartate* em.] *vasate* S_{DKT}, Dhīḥ ²⁶ *vinirmukta* em.] *vinirmuktam* S_{DKT}, Dhīḥ ²⁷ *nīyamānaḥ* em.] *nīyamānam* S_{DKT}, Dhīḥ ²⁸ *sandhau* Dhīḥ] *samādhau* S_{DKT} ²⁹ *upalabdīkam* Dhīḥ] *upalandhakam* Pañcakrama ³⁰ *ādhāras* Pañcakrama, Dhīḥ, S_{DKT} p.c.] *ākādhāras* S_{DKT} a.c. ³¹ *mārgebhyo* Dhīḥ] *mārgemyo* Pañcakrama, S_{DKT} ³² *viśayān avalambate* Pañcakrama, Dhīḥ, S_{DKT} p.c.] *viśayāvalambate* S_{DKT} a.c. ³³ *yukto* Pañcakrama, Dhīḥ] *yukter* S_{DKT}

^dThe B group of Tib. renders Skt. *ubhaya* as *steng dang 'og tu*, which would corr. to Skt. *ūrdhvāva* ^eThe A group of Tib. renders Skt. *anubhaya* as *steng 'og gnyis*. ^fCf. Tib. *ye shes*, which would corr. to Skt. *jñāna*.

*Tib. reads: *bstan par bya bas*, which would rather corr. to *prakāśnīya*.

tadā tatprakṛtīḥ sarvā astavyastāḥ pravartayet³⁴ ||

yatra yatra sthito vāyus tām tām prakṛtim udvahet |
yāvaca chamīraṇotpādo³⁵ nābhāso³⁶ niścalo bhavet ||^{LXII}

tad eva katham sarvajanasādhāraṇam bhavatīty āha

steng dang 'og tu med rgyu¹ zhes bya ba la sogs pa gsungs so || **steng § 13.1.2.**
du mi 'gro ba ni 'di'i tshul gyis² srog gi rlung 'gog³ pa ste | lus dang ngag **Tibetan**
dang yid⁴ kyis dbye bas⁵ zla ba dang | nyi ma dang | rā hu la dang⁶ chu⁷
dang | me dang | * stong pa nyid rang gi⁸ rigs kyi lam gsum dgag pa'o⁹ || * ^{K_{PGb}220}
de ltar steng dang 'og tu¹⁰ srog dang thur sel gyis lam bdag^{11,g} | **'og tu mi** ^{T_{(A)P}37v}
rgyu ba ni | 'di'i tshul gyis 'og tu rgyu ba'i rlung ste¹² | lus dang ngag dang

³⁴pravartayet Pañcakrama, Dhīḥ] pravartate S_{DKT} ³⁵°utpādo Pañcakrama, Dhīḥ] °uc-
chāso S_{DKT} ³⁶nābhāso Pañcakrama, Dhīḥ] nābhāse S_{DKT}

¹tu med rgyu T_{(B)All}] dag tu ni mi rgyu zhing T_{(A)DGb,PD, K_{PGb}}; dag tu ni mi x(n?) xx
zhing T_{(A)P} ²'di'i tshul gyis T_{(A)All, K_{PGb}}] 'dis T_{(B)P} ³'dis srog gi rlung 'gog em.
] ''dis srog gis rlung 'gog T_{(B)All}; srog gi rlung 'gegs pa'o. 'og tu mi 'gro ba ni thur sel
gyi^{(T_{(A)P} reads gyis)} rlung 'gegs T_{(A)All, K_{PGb}} ⁴lus dang ngag dang yid T_{(A)All, K_{PGb}}] lus
dang sems T_{(B)All} ⁵kyis dbye bas T_{(B)All}] kyi bye brag gis T_{(A)All, K_{PGb}} ⁶zla ba dang
nyi ma dang rā hu la dang T_{(A)All | K_{PGb}}] zla ba dang nyi ma srag can te T_{(B)All} ⁷chu
T_{(A)DGb,PD,(B)All, K_{PGb}}] rka(°ga?) T_{(A)P} ⁸stong pa nyid rang gi T_{(A)All, K_{PGb}}] stong
pa'i rang gis T_{(B)All} ⁹dgag pa'o T_{(A)DGb,PD, K_{PGb}}] 'gog pa'o T_{(B)All}; mdag go T_{(A)P}
¹⁰tu T_{(B)P}] gi T_{(A)All, K_{PGb}} ¹¹gyis lam bdag T_{(B)P}] gyi lam bkag T_{(A)All, K_{PGb}} ¹²tshul
gyis 'og tu rgyu ba'i rlung ste T_{(A)DGb,PD, K_{PGb}}] thur gsel la gyis rlung 'geg pa ste T_{(B)All}

LXII Śākyamitra's Pañcakrama 2.31-34.

⁸The previous part (corresponding to *evam ūrdhvādhaḥ prāṇāpānayoṛ mārganirodhāt*, Cf. S_{DKT}.) is misplaced in all Tibetan recensions, appearing after the sentence ending in 'gog ste and before the part beginning with: *sngar nye bar mtshon par byas*. Further, T_{(A)P} and T_{(B)NT} leaves out the everything until the passage beginning with *de ltar*, i.e the part beginning with 'og tu mi rgyu.

yid gsum gyi bye brag gis¹³ bshad ba dang gci ba dang khu ba 'bab pa dang
rlung dang ye shes kyi khams kyis rang gi rigs kyis lam gsum 'gog ste¹⁴ pas |
sngar nye bar mtshon par byas¹⁵ pa'i ye shes kyi gzugs brnyan mthong bas¹⁶
na | * de'i 'og tu rdo rje bzlas pa'i cho gas srog dang rtsol ba rtag tu 'byung
bar¹⁷ byed do ||

de ltar yang dpal dang po'i sangs rgyas¹⁸ las |

gzugs brnyan mthong nas byung ba¹⁹ ni ||
srog dang rtsol ba rtag tu ni²⁰ ||
steng 'og rtsa gsum po rnams la²¹ ||
lus ngag sems ni 'gog pa las²² ||

zla ba nyi ma rā hu dang ||
dri chen dri chu khu rgyu ba ||
chu me stong pa sa rlung dang ||
ye shes khams rnams skyes rnams la ||^h

¹³yid gsum gyi bye brag gis T_{(A)DGB,PD}, K_{PGb}] sems kyi dbye bas T_{(B)All} ¹⁴bshad ba dang | gci ba dang | khu ba 'bab pa dang | rlung dang | ye shes kyi khams kyis rang gi rigs kyis lam gsum 'gog ste T_{(B)All}] dri chen dang dri chu dang byang chub kyi sems rgyu zhing sa dang chu dang me ye shes kyi khams kyi rigs gsum 'gog pa'o T_{(A)DGB,PD}, K_{PGb} ¹⁵sngar nye bar mtshon par byas T_{(B)All}] sngon du bstan T_{(A)All}, K_{PGb} ¹⁶bas T_{(A)DGB,PD}, K_{PGb}, T_{(B)All}] ba T_{(A)P} ¹⁷srog dang rtsol ba rtag tu 'byung bar T_{(A)All}, K_{PGb}] srog stsol bar ma chad par sgrub par T_{(B)AllP} ¹⁸dang po'i sangs rgyas T_{(B)All}] dus kyi 'khor lo T_{(A)All}, K_{PGb} ¹⁹byung ba T_{(A)All}, K_{PGb}] de nas T_{(B)All} ²⁰srog dang rtsol ba rtag tu ni T_{(A)All}, K_{PGb}] bar ma chad par srog ba rtsol bya T_{(B)All} ²¹steng 'og rtsa gsum po rnams la T_{(A)DGB}, T_{(B)NT}] steng dang 'og dang rtsa gsum las T_{(A)P,PD}, T_{(B)P}; steng dang 'og tu rtsa gsum las K_{PGb} ²²lus ngag sems ni 'gog pa las T_{(B)All}] lus ngag yid gsum 'gag(^{gag} T_{(A)P}]^{dgag} T_{(A)DGB,PD}, K_{PGb}) pa'i phyir T_{(A)All}, K_{PGb}

^hPādas cd of the second verse - according to the quotation from the Kālacakratāntra - as reported in the S_{DKT} is left out in T_{(A)All}, while T_{(B)All} leave out pāda ab.

gang zhig zla nyi mun can dang²³ ||
dri chen dri chu dus rgyu ba²⁴ ||
srog thur gsel la rim pa las²⁵ ||
lus ngag sems kyi rtsa rnamso²⁶ ||

zla ba lus kyi thabs dang ni²⁷ ||
shes rab nyid ni nyi ma'o²⁸ ||
shes rab sku ni bshang ba'i rtsa²⁹ ||
gtso bo dag ni chu³⁰ rgyu ba ||

thabs kysis thugs kysis mun pa can³¹ ||
khu ba 'bab ma shes rab kysis³² ||
steng 'og thugs kyi rtsa gnyis dag³³ ||
mun can khu ba 'bab pa'o^{34,i} ||

²³gang zhig zla nyi mun can dang T_{(B)All}] zla ba nyi ma mun pa dang T_{(A)All}, K_{PGb} ²⁴dri chen dri chu dus rgyu ba T_{(A)All}, K_{PGb}] gshang gci khu ba 'bab pa rnamso T_{(B)All} ²⁵srog thur gsel la rim pa las T_{(B)All}] de dag srog rtsol rim pas so T_{(A)All}, dri chen dri chu dus rgyu ba T_{(A)DGb}, K_{PGb} ²⁶lus ngag sems kyi rtsa rnamso T_{(B)All}] lus dang ngag dang yid kyi rtsa T_{(A)DGb,P}; om. K_{PGb}. T_{(A)PD} reads an entirely different stanza: de dag srog rtsol rim pas so; In favour of the better rendering of the verse, I have chosen the readings of B, even though B switches *pādas* b to and d in view of the Skt. original. ²⁷zla ba lus kyi thabs dang ni T_{(A)All}, K_{PGb}] zla ba thams cad kysis sku yin te T_{(B)All} ²⁸shes rab nyid ni nyi ma'o T_{(A)All}, K_{PGb}] nyin por byed pa shes rab gsung T_{(B)All} ²⁹sku ni bshang ba'i rtsa T_{(B)All}] kyi ni dri chen rtsa T_{(A)All}, K_{PGb} ³⁰chu T_{(A)P}] byang T_{(A)DGb,PD}, T_{(B)P}; byad K_{PGb} ³¹thabs kysis thugs kysis mun pa can T_{(B)P}] chu me stong pa sa dang rlung T_{(A)All}, K_{PGb} ³²khu ba 'bab ma shes rab kysis T_{(B)All}] ye shes khams ni rang rig la T_{(A)All}, K_{PGb} ³³steng 'og thugs kyi rtsa gnyis dag T_{(B)P}] thabs kysis sems ni mun lha mo T_{(A)All}, K_{PGb} ³⁴mun can khu ba 'bab pa'o T_{(B)All}] shes rab byang chub sems rgyu ba T_{(A)All}, K_{PGb}

ⁱT_(A) seems - apart from *pāda* c - to quote some almost entirely different verse than T_{(B)All}; both T versions however have changed the order of the first and last two *pādas*, which also is in accordance with the Sekkodeśa.

- steng 'og rig drug 'di rnams ni³⁵ ||
 sku gsung thugs kyi³⁶ byed pas so³⁷ ||
 shes rab thabs yan lag dbye bas³⁸ ||
 T_{(B)P}40b lus can kun * la rnam par³⁹ gnas || zhes gsung so⁴⁰ ||
- K_{PGb}221 de ltar gyur pas srog dang rtsol bas⁴¹ ji ltar * gnas zhe⁴² na | **gnyis la mi rgyu ba ni gnas**⁴³ zhes bya ba la sogā pa⁴⁴ gsungs te | **gnyis** ni steng dang 'og gi⁴⁵ srog rtsol dang bral ba ni⁴⁶ | yongs su spangs pa'o⁴⁷ || de lta bu'i tshul gyis⁴⁸ **mi g.yo bar**⁴⁹ **gnas pa ni** | dbu ma mchog gi * dbugs⁵⁰ zhes bya'o⁵¹ ||
- T_{(B)NT}73 de ltar yang rig ldan ma dang he ru ka ste⁵² |
- T_{DGb}236b lhan cig * skyes pa he ru ka⁵³ ||
 bar ma'i dbugs ni mchog yin te⁵⁴ ||
 dri chen dri chu khu ba nyid⁵⁵ ||

³⁵steng 'og rig drug 'di rnams ni T_{(B)All}] steng dang 'og tu rigs drug ni T_{(A)All}, K_{PGb}
³⁶sku gsung thugs kyi T_{(B)All}] lus dang ngag yid T_{(A)All}, K_{PGb} ³⁷byed pas so T_{(A)All}]
 rnal 'byor las T_{(B)All} ³⁸yan lag dbye bas em.] sbyor dbye ba yis T_{(A)All}, K_{PGb}; dngos
 yan lag gis T_{(B)All} ³⁹rnam par T_{(A)All}, K_{PGb}] yang dag T_{(B)All} ⁴⁰zhes gsung so T_{(B)All}
] om. T_{(A)All} ⁴¹rtsol bas T_{(A)All}] brtsol ba T_{(B)All}, K_{PGb} ⁴²zhe T_{(B)All}, K_{PGb}] she
 T_{(A)All} ⁴³gnas T_{(B)All}] rnam par gnas T_{(A)All}, K_{PGb} ⁴⁴zhes bya ba la sogā pa T_{(B)All}
] zhes T_{(A)DGb,PD}, K_{PGb}; shes T_{(A)P} ⁴⁵gi T_{(A)All}, K_{PGb}] go T_{(B)All} ⁴⁶srog rtsol dang
 bral ni T_{(B)All}] srog rtsol dang bral ba ste T_{(A)DGb}; srog dang rtsol ba ste K_{PGb}; srog rtsol
 ba ste T_{(A)P,PD} ⁴⁷yongs su spangs pa'o T_{(B)All}] mi rgyu ba ni yongs su spangs pa ste
 T_{(A)All}, K_{PGb} ⁴⁸bu'i tshul gyis T_{(B)All}] bu ngo bo nyid kyi T_{(A)All}; bur ngo bo nyid kyis
 K_{PGb} ⁴⁹bar T_{(A)All}, T_{(B)All}] par K_{PGb} ⁵⁰dbu ma mchog gi dbugs T_{(B)P}] dbugs 'byin
 par ma mchog T_{(A)All} ⁵¹zhes bya'o T_{(B)All}] ces bya ba T_{(A)All}; ces bya la K_{PGb} ⁵²ma
 dang he ru ka ste T_{(B)All}] pas T_{(A)All}, K_{PGb} ⁵³pa he ru ka T_{(A)All}, K_{PGb}] pa'i dga' ba
 dang T_{(B)All} ⁵⁴bar ma'i dbugs ni mchog yin te T_{(A)All}, K_{PGb}] dbu ma mchog gis dbugs
 T_{(B)All} ⁵⁵dri chen dri chu khu ba nyid T_{(A)All}, K_{PGb}] bshad ba dang gci ba dang khu ba
 dang T_{(B)P}; the latter version reads this part without any pāda break or reflection on the
 meter as if it were prose. T_{(B)NT} is hardly legible.

nyi ma'i rtsa bzhi ldan pa'o⁵⁶ ||

dnegos po gsal ba'i rjes su 'gro ba'i de kho na nyid grub par yang gsung pa⁵⁷
|

rang gnas la gnas lhan cig skyes pa'i rlung⁵⁸ ||
rtog pa'i dra ba dag las rab tu grol ||
rang gis nang du dga' bskyed⁵⁹ brjod du med ||
de ni stong pa nyid kyis⁶⁰ rang bzhin du || zhes so⁶¹ ||

de ltar gyur pas⁶² byang chub kyi sems⁶³ bde ba chen po 'gyur ba med⁶⁴ pa
bstan⁶⁵ pa'i phyir | **nag po na re yid ni gang du mi 'phro zer**⁶⁶ zhes bya
ba smos te⁶⁷ | **nag po spyod pa**⁶⁸ **na re yid**⁶⁹ byang chub kyi⁷⁰ sems **mi**
g.yo ba ni⁷¹ **gang du yang phyir**⁷² | mi 'byung ba⁷³ ste | gnyi ga'i bgrod
pa bcom⁷⁴ pas | bstan par bya pas dus kyi rtsa'i ngo bor gyur pa'i pyhir zhes

⁵⁶nyi ma'i rtsa bzhi ldan pa'o em.] nyi ma'i rtsa bzhi dang ldan pa'o T_{(B)P}; rtsa gsum
dag dang ldan pa'o T_{(A)All}, K_{PGb}; the em. is simply leaving out the dang in the T_{(B)P},
which made the pāda unmetrical. T_{(B)NT} is hardly legible. ⁵⁷ba'i rjes su 'gro ba'i de
kho na nyid grub par yang gsung pa T_{(B)All}] po de kho na nyid rjes su 'gro ba las kyang
T_{(A)All}, K_{PGb}; variants for the nominalisation: T_{(A)P}: po pa de; T_{(A)PP}: po de; T_{(A)Dgb},
K_{PGb} de. ⁵⁸rang gnas la gnas lhan cig skyes pa'i rlung T_{(B)All}] lhan cig skyes rung rang
gi gzhi la gnas T_{(A)All}, K_{PGb} ⁵⁹rang gis nang du dga' bskyed T_{(B)All}] rang yang dga' ba
skyed^{(skyed T_{(A)Dgb,PD},K_{PGb}/bskyed T_{(A)P})} pa T_{(A)All}, K_{PGb} ⁶⁰kyis T_{(B)P}] kyi T_{(A)All}, T_{(B)NT},
K_{PGb} ⁶¹zhes so T_{(B)All}] zhes gsungs so T_{(A)Dgb,P}, K_{PGb} ⁶²pas T_{(A)All}, K_{PGb}] pa'i
T_{(B)All} ⁶³kyi sems K_{PGb}] sems T_{(A)All}; kyis sems T_{(B)All} ⁶⁴'gyur ba med T_{(B)All}] dgag
T_{(A)All}; bde ba chen po not found in the Skt. ⁶⁵bstan T_{(A)Dgb,PD}, T_{(B)All}, K_{PGb}] stan
T_{(A)P} ⁶⁶nag po na re yid ni gang du mi 'pho^{('pho T_{(B)NT}/phro T_{(B)P})} zer T_{(B)All}] yid ni gang
du yang (T_{(A)P38r}) mi (T_{(A)PD1602}) g.yo ba ni nag pos gsungs T_{(A)All}, K_{PGb} ⁶⁷zhes
bya ba smos te T_{(A)Dgb,PD}, K_{PGb}] la sogs pa gsungs te T_{(B)All}; zhes pa gsungs te T_{(A)P}
⁶⁸nag po spyod pa T_{(B)All}] slob dpon nag po pa^{(pa K_{PGb}/om.T_{(A)All})} T_{(A)All}, K_{PGb} ⁶⁹yid
T_{(B)All}] yid ni T_{(A)All}, K_{PGb} ⁷⁰kyi K_{PGb}] kyis T_{(B)NT}; om. T_{(A)All}, T_{(B)P} ⁷¹mi g.yo
ba ni T_{(B)All}] de mi g.yo ba ni T_{(A)All}, K_{PGb} ⁷²gang du yang^{(yang T_{(A)All}'ang K_{PGb})} phyir
T_{(A)All}, K_{PGb}] nam du yang phyir T_{(B)All} ⁷³mi 'byung ba T_{(A)All}, K_{PGb}] mi 'pho ba
T_{(B)All} ⁷⁴gnyi ga'i bgrod pa bcom T_{(B)All}] steng dang 'og tu 'byung ba spangs T_{(A)All},
K_{PGb}

gsungs so⁷⁵ || 'di'i dgongs pa ni | ri bong can gyi thig le ma lung ba⁷⁶ 'ba' zhi⁷⁷ nga'i bsgrub par bya ba ci⁷⁸ | 'on kyang steng 'og gnyis su 'gro ba'i ngo bo'o⁷⁹ ||

mi 'gyur ba'i bde ba chen po'i ngo bo byang chub kyi sems 'di⁸⁰ gang du gnas zhe⁸¹ na | **mi g.yo rlung gi khyim⁸² bdag mo'i khyim du gnas⁸³** zhes bya ba la sogs pa gsungs te⁸⁴ | **mi * g.yo ba'i rlung** ni dbu ma mchog gi dbugs so⁸⁵ || **khyim bdag mo** ni⁸⁶ de nyid⁸⁷ ye shes kyi phyag rgya'i ngo bo nyid yin pa'i phyir ro || bde ba nam mkha'i * khams avadhūtī ste der gnas pas **khyim du gnas pa'o⁸⁸** ||

'di'i dgongs pa ni | rlung gi 'gro ba'i chos can te⁸⁹ | nam mkha'i khams la brten pa 'gro ba dang 'ong ba las rnam par grol ba'i⁹⁰ nam mkha'i khams la khyer zhing⁹¹ | sems kyi bzhon pa snang ba dang bcas pa⁹² rnam⁹³ shes

⁷⁵ *bstan par bya pas dus kyi rtsa'i ngo bor gyur pa'i pyhir zhes gsungs so* T_{(B)All}] *dus kyi rtsa khams gsum du byas pa'i phyir ro* T_{(A)All}, K_{PGb} ⁷⁶ *ri bong can gyi thig le ma lung ba* (ba^{(A)P, KPGb}]bar T_{(A)DGB, PD}) T_{(A)All}, K_{PGb}] *thig le ri bong 'dzin pa mi lung bar bya ba'o* T_{(B)All} ⁷⁷ *zhig* (A)DGB, PD, T_{(B)P}, K_{PGb}] *shig* T_{(A)P} ⁷⁸ *'ba' zhi nga'i bsgrub par bya ba ci em.*] 'dir 'di'i bsgrub par bya ba ci T_{(B)All}; 'ba' zhi nga'i bsgrub (bsgrub^{(A)DGB, PD, KPGb}]sgrub T_{(A)P}) par bya ba ma yin te T_{(A)All}, K_{PGb} ⁷⁹ *'on kyang steng 'og gnyis su 'gro ba'i ngo bo'o* T_{(A)All}, K_{PGb}] *bgrod pa gnyis kyi ngo bo ci* T_{(B)All}; Skt. reads *anubhaya*. ⁸⁰ *mi 'gyur ba'i bde ba chen po'i ngo bo byang chub kyi sems 'di* T_{(B)All}] 'di lta bu'i 'byung ba med pa'i ngo bo T_{(A)All}, K_{PGb} ⁸¹ *zhe* T_{(B)All}] *she* T_{(A)DGB, PD}, K_{PGb}; *shes* T_{(A)P} ⁸² *rlung gi khyim* T_{(A)All}, K_{PGb}] *rlung khyim* T_{(B)All} ⁸³ *bdag mo'i khyim du gnas* T_{(B)All}] *bdag mo ni khyim na gnas* T_{(A)All}, K_{PGb} ⁸⁴ *zhes bya ba la sogs pa gsungs te* T_{(B)All}] *zhes gsungs so* T_{(A)All}, K_{PGb} ⁸⁵ *dbu ma mchog gi dbugs so* T_{(B)All}] 'bar ba'i rlung ngo T_{(A)All}, K_{PGb} ⁸⁶ *khyim bdag mo ni* T_{(A)All}, K_{PGb}] *de nyid khyim bdag mo ste* T_{(B)All} ⁸⁷ *de nyid* T_{(A)All}, K_{PGb}] om. T_{(B)All}; *de nyid* there precedes the whole passage. ⁸⁸ *bde ba nam mkha'i khams avadhūtī ste der gnas pas khyim du gnas pa'o* T_{(B)All}] *khyim ni de'i bde ba'i nam mkha'i khams aham gi rang bzhin gong du gsungs pa ste avadhūtī'o de la gnas pa ni khyim der gnas pa'o* T_{(A)All}, K_{PGb} ⁸⁹ *rlung gi 'gro ba'i chos can te* T_{(A)All}, K_{PGb}] *rlung 'gro ba dang 'og ba'i cho can* T_{(B)All} ⁹⁰ *rnam par grol ba'i* T_{(B)All}] *grol ba'i* T_{(A)All}, K_{PGb} ⁹¹ *khyer zhing* T_{(A)All}, K_{PGb}] *thim pa* T_{(B)All} ⁹² *snang ba dang bcas pa* (pa T_{(A)All}]pa'i K_{PGb}) T_{(A)All}, K_{PGb}] *snang na'i rang bzhin* T_{(B)P}; *snang na'i rang bzhin dang bcas pa* T_{(B)NT} ⁹³ *rnam em.*] *ye* T_{(A,B)All}, K_{PGb}

gsum^j dang lhan cig thim pa'o⁹⁴ || des de'i⁹⁵ bdag nyid⁹⁶ bcom ldan 'das bde
 ba chen po rdo rje der gnas pa⁹⁷ zhes brjod do ||
 de ltar⁹⁸ yang⁹⁹ dgongs pa bla na med pa las |

dgongs pa bla na med pa las¹⁰⁰ ||
 snang ba snang ba mched pa¹⁰¹ dang ||
 snang na nye bar thob pa can¹⁰² ||
 sems ni rnam pa gsum du¹⁰³ brjod ||^k

rlung ni phra ba'i gzugs kyis ni ||
 ye shes dang ni 'dres * par 'gyur ||
 dbang po lam nas phyung nas ni ||
 yul rnam la ni dmigs¹⁰⁴ par byed ||

T_{(B)NT}⁷⁴

gang tshe snang ba ldan gyur cing¹⁰⁵ ||
 rlung gi¹⁰⁶ bzhon pa'i¹⁰⁷ rgyur gyur pa ||
 de tshe der¹⁰⁸ ni rang bzhin kun ||

⁹⁴lhan cig thim pa'o T_{(B)All}] ldan pa'i thim par 'gyur ro T_{(A)All} ⁹⁵des de'i T_{(B)All}] de'i
 phyir de'i T_{(A)All}, K_{PGb} ⁹⁶bdag nyid T_{(A)DGB,PD}, T_{(B)All} K_{PGb}] om. T_{(A)P} ⁹⁷rdo rje
 der gnas pa T_{(B)All}] la zhugs pa T_{(A)All}, K_{PGb} ⁹⁸de ltar T_{(B)All}] de skad du T_{(A)All},
 K_{PGb} ⁹⁹yang T_{(A)DGB,PD}, T_{(B)All}] 'ang K_{PGb} ¹⁰⁰only found in T_{(A)PD} ¹⁰¹snang ba
 snang ba mched pa T_{(A)All}, K_{PGb}] snang ba snang ba byed pa T_{(B)P}; snang ba phyaid (?)
 T_{(B)P} ¹⁰²snang na nye bar thob pa can T_{(B)All}] sna tshogs 'dus pa 'di dag ni T_{(A)All},
 K_{PGb} ¹⁰³sems ni rnam pa gsum du T_{(A)All}, K_{PGb}] sna tshogs rnam pa gsum zhes T_{(B)All}
¹⁰⁴dmigs T_{(B)All}] 'jug T_{(A)All}, K_{PGb} ¹⁰⁵gang tshe snang ba ldan gyur cing T_{(All)P}] snang
 ba dang ni mi ldan zhing T_{(A)DGB,PD}, K_{PGb}; snang ba dang mi ldan 'gyur zhing T_{(A)DGB}
¹⁰⁶gi T_{(A)All}] gis T_{(B)All} ¹⁰⁷pa'i T_{(A)All}, T_{(B)NT}, K_{PGb}] par T_{(B)P} ¹⁰⁸de tshe der
 T_{(B)All}] de la 'di T_{(A)All}, K_{PGb}

^jCf. S_{DKT}: *adhyārohaṇenālokapratibimbasaḥitena vijñānatrayeṇa*, which seems no to Tib.,
 which rather sounds like: *cittayānālokasaṃyuktajñānatrayeṇa*. ^kPāda d of the first verse
 - according to the quotation from the *Anuttarasamādhī* - as reported in the S_{DKT} is left
 out. Only T_{(A)PD} has a stanza more or less corresponding to that part, there, however, it
 is given as *pāda a*.

T_{DGb}237arim dang rim pa min¹⁰⁹ par 'jug *||gang dang gang du rlung¹¹⁰ gnas pa ||di dang der ni rang¹¹¹ bzhin rgyu ||T_{(A)FD}1603ji srid rlung ni mi rgyu ba¹¹² ||snang ba g.yo med 'gyur ma yin¹¹³ || zhes gsungs so¹¹⁴ ||T_{(A)F}38vde nyid sems can thams cad * dang¹¹⁵ thun mong du ji ltar 'gyur zhe na

§ 13.2.

*Mekhalāṭikā*S_{MT1}5v5-5v8S_{MT2}9r2-9r4

ayam arthaḥ | **adho na gacchati**³⁷ apānavāyor nirodhād **ūrdhvaṃ** na gacchati prānavāyor³⁸ nirodhāt || **dvābhyām** ūrdhvādhaḥprānāpānābhyām **rahitam** parityaktam | **tasya** tathā rūpaṃ niścalaṃ³⁹ **tiṣṭhatīti** | tad eva darśayann āha | **bhaṇati**⁴⁰ **kṛṣṇācāryaḥ**⁴¹ | **mano**⁴² bodhicittaṃ **katham api na sphuṭati** na rohayatīty⁴³ arthaḥ || evaṃbhūtaṃ bodhicittaṃ⁴⁴ kutra **varttata**⁴⁵ iti ||

tad eva spaṣṭhayann āha

§ 14

varagirikandara guhira¹ jagu tahi saala² vi tuṭṭai³ |S_{MT1}5v9-6r1S_{MT2}8v5-9r1

³⁷*adho na gacchati* Bgch.] *atho nabhya* S_{MT2}; S_{MT1} il.; Cf. S_{DKT}: *adho gacchati*.
³⁸*prānavāyor* S_{MT1}, Bgh.] *pānavāyor* S_{MT2} ³⁹*niścalaṃ* em.] *nirasya* S_{MT1,2}, Bgch.; Cf. S_{DKT}: *tathā rūpaṃ niścalaṃ tiṣṭhati madhyamottamaśvāsa* ⁴⁰*bhaṇati* S_{MT1}, Bgh.] *bhaṇanti* S_{MT2} ⁴¹*kṛṣṇācāryaḥ* S_{MT1}, Bgch.] *kṛṣṇācāryeṇa* S_{MT2}; S_{MT2} looks like reading a *Visarga* after the word. ⁴²*mano* S_{MT1,2}] *mana* Bgch. ⁴³*rohayati* em.] *rudhyati* S_{MT1,2}, Bgch. ⁴⁴*bhūtaṃ bodhi°* Bgch.] *°bhūtabodhi°* S_{MT1,2} ⁴⁵*varttata* S_{MT1}, Bgh.] *varttara* S_{MT2}

¹⁰⁹*min* T_{(B)All}, K_{PGb}] *mun* T_{(A)All} ¹¹⁰*gang dang gang du rlung* T_{(B)All}] *rlung ni gang dang gang* T_{(A)All}, K_{PGb} ¹¹¹*di*^{(di T_{(B)F]}}de T_{(B)NT) *dang der ni rang* T_{(B)All}] *de dang der ni de* T_{(A)All}, K_{PGb} ¹¹²*mi rgyu ba* T_{(A)All}, K_{PGb}] *rgyu gyur pa* T_{(B)All}; *rlung* is ill. in T_{(A)Dgb} ¹¹³*g.yo med 'gyur ma yin* T_{(B)All}] *brtan par mi 'gyur ro* T_{(A)All}, K_{PGb} ¹¹⁴*zhes gsungs so* T_{(B)All}] om. T_{(A)Dgb}, K_{PGb} ¹¹⁵*dang* T_{(B)All}] *kyi* T_{(A)All}, K_{PGb}}

vimalasalila⁴ sosa tahi⁵ jāi kālāgni paiṭṭai⁶ ||^{LXIII}

[[varagirikandaram¹ gambhīram² jagat tatra³ sakalam api truṭyati⁴ |
vimalasalilaṃ śoṣaṃ tatra yāti⁵ kālāgniḥ⁶ pravartate⁷ ||]]

mchog gi ri bo dag ni phug zab mor ||
'gro ba ma lus pa ni chags par 'gyur ||
dri ma med par chu ni skams¹ 'gyur te ||
dus kyi me ni rab tu zhugs gyur pa ||

varagirikandara ityādi¹ | **varaḥ** śreṣṭho **giriḥ** kaṅkāladanḍarūpātmaḥ² § 14.1.1

Dohākoṣaṭīkā

¹*varagirikandaraguhira* S_{MT1}, Bgch., Jcks., Kvae., Śā., Sha.] *varagirikandaraguhira* S_{MT2}; *varagirikaṃdare guhire* Bhy.; *varagirikandare guhira* Dhīḥ ²*jagu tahi saala* S_{MT1}, Dhīḥ, Jcks., Śā., Sha.] *jvagu tahi sayala* S_{MT1} *jagu saela* Kvae.; *jagu tahim saalu* Bhy.; *jagu thai saala* Bgch. ³*vi tuṭṭai* S_{MT1,2}, Jcks., Sha.] *bi thutṭai* Dhīḥ; *bi tuṭṭai* Kvae., *vi ciṭṭhai* Bhy.; *bi tuṭṭhai* Bgch.; *citta [ttha]i* Śā. ⁴*vimalasalila* S_{MT1,2}, Bgch., Jcks., Kvae., Dhīḥ] *bimalu salilu* Bhy. ⁵*sosa tahi* Dhīḥ; Cf. S_{DKT}] *sosa* S_{MT1,2}, Bgch., Jcks., Śā.; *śoṣa* Kvae.; *sosaṃ* Sha.; *sosi*^o Bhy. ⁶*jāi kālāgni paiṭṭai* S_{MT1,2}, Śā.] *yāi ya kālāgni paiṭṭhai* Kvae.; *jāi jāi kālāgni paiṭṭai* Bgch., Dhīḥ, Jcks.; *jāi ja kālāgni paiṭṭhai* Sha.; ^o*jai kālāgnii pavitṭhai* Bhy.

S_{DKT}9v4-10r7

¹*bskam* em. according to K_{PGb}] *skams* K_{PGa}; T_{(A)DGa}

¹*kandarety*^o S_{DKT}] *kandara ity*^o Dhīḥ ²*kaṅkāladanḍa*^o conj.] *kandaradanḍa*^o Dhīḥ, S_{DKT}; Cf. the below quotation as well as Tib.: *sgal tshigs*; See also Kāṇha's *Vasantatilakā* 8.6-8.

¹*varagirikandaram* Bgch.] *varagirikandare* Bhy. ²*gambhīram* Bgch.] *gambhīre* Bhy. ³*tatra* Bhy.] *tasmin* Bgch. ⁴*api truṭyati* Bgch.] *tiṣṭhati* Bhy. ⁵*vimalasalilaṃ śoṣaṃ yāti* Bgch.] *vimalaṃ salilaṃ śoṣyate* Bhy. ⁶*agniḥ*] *agnim* Bgch.; *agnau* Bhy. ⁷*pravartate*] *praviṣati* Bgch.; *tiṣṭhati* Bhy.; Here several possibilities seem to be equally good as a *chāyā*, Cf. TURNER 1985: 486 s.v. *pratiṣṭhā*, 494 s.v. *pravarta*, 495 s.v. *pravāśa*

LXIII Muniḍatta's **Caryākoṣagīṭivṛtti*, gīṭī 1; a song ascribed to *Luyipāda*.

||
tathā ca śrīsampuṭe |

sthitaḥ³ pādātale vāyur vairambho⁴ dhanurākṛtiḥ |
sthitas trikaṭideśe⁵ tu trikoṇe jvalanas⁶ tathā ||

vartulākārarūpo⁷ hi varuṇas tridale⁸ sthitaḥ |
hṛdaye pṛthivī caiva caturasrā⁹ samantataḥ ||

kaṅkāladaṇḍarūpo hi sumerugirirāt¹⁰ tathā |^{LXIV} iti |

³sthitaḥ Bgch.; S_{MT1} p.c., Dhīḥ] sthita° S_{MT1} a.c., S_{MT2} ⁴vāyur vairambho Cf. Vasantatilakā] vāyur bhairavo S_{MT1}; vāyuh bhairavo Bgch.; vāyur bhairambho Dhīḥ; vāyu bhairambho S_{DKT}; vāyubhairavo S_{MT2}; Cf. Tib. yang dag gnas, which rather would corr. to Skt.: °samsthita. It is not clear whether dbyibs or yang dag gnas should correspond to ākṛtiḥ. ⁵sthitas trikaṭideśe Vasantatilakā] sthitatrikoṭideśe S_{MT1}; sthito 'sti kaṭideśe Dhīḥ; sthito 'sti kaṭideśo Bgch.; sthitas kaṭideśe S_{DKT}; sthitatrikoṭidevāse S_{MT2} ⁶trikoṇe jvalanas Vasantatilakā] trikoṇe jvalanaṃ S_{DKT} trikoṇoddharaṇaṃ S_{MT1,2}, Dhīḥ, Bgch.; ⁷vartulā° Dhīḥ] varttula° Bgch. ⁸tridale Bgch.] tūdare S_{DKT}, Dhīḥ; tūdale S_{MT1}; tṛdale S_{MT2} ⁹caturasrā em.] caturastrā Dhīḥ; caturastra Bgch. ¹⁰girirāt Dhīḥ] °girirāt S_{MT1} p.c., S_{MT2}; °girirā° Bgch.; S_{MT1} a.c.

^{LXIV}Kṛṣṇacarya's Vasantatilakā 8.8.; Cf. Dhīḥ: samputatantre saṣṭhasya tṛtīyaprakaraṇe; Cf. Vanaratna's commentary *Rahasyadīpikā* on this verses, which reads as follows: nirdeśam āha - **sthitaḥ pādātale vāyur** ity ārabhya vyaktam vyaktarūpata ity antena maṇḍalāṅkitatvam ucyate || pādātale pādādastād vāyuh sthitaḥ || **dhanurākātvād** viśiṣṭārambhatvāt sa eva **vairambhaḥ** || svārthe 'ṇa | vaikṛtavat pādaviharaṇāsmikā ca kriyā vairambha ity ucyate || etena vāyumaṇḍalasya kāritraṃ saniveśaścoktaḥ || tadupari yo 'yaṃ **trikaṭipradeśaḥ** kaṭibhāgas tatra strīpūṃsayor agnimaṇḍalaṃ **trikoṇaṃ** svabhāvato raktamaṇīyuktatvād **ujjvalaṃ** vyavasthitam || tadupari **vartulamāntrāvalīdravatāyogād vāruṇamaṇḍalam** udaradeśe svabhāvato vyavasthitam || tadupari **hṛdaye** cakṣuścaturasra phala(kana)kasadṛśaṃ **pṛthivī**maṇḍalam āste || ya eṣa tadupari grīvābhāgaḥ **kaṅkālā**paraparyāyāḥ sa eva **merur** jñātavyāḥ cakṣurādyaṣṭaśrīgopetaḥ taddalacatuṣṭaratnamayatvāt ||.

tasya **kandaram** **kuharam**[†] | tad eva kāyavākittamanasām agocaram ||
 tat kiṃ bhavati | **jagu saala vi tuṭṭai**¹¹ ityādi | **jagat sakalam**¹² eva
tatra truṭyati trasyati^{13,‡}, tadūrdhvaṃ tacchikharaparyantaṃ nātisarpati
 || dvīndriyakunduruskhābhīmānenāsthiracittatvād iti || nanu jagad asmin¹⁴
 truṭyatīty etat kena¹⁵ jñāyate || āha **vimala salila tahi sosa jātai**¹⁶ iti
 | **vimalam**¹⁷ vivṛtyā sukhārūpeṇa **salilam** saṃvṛtyā sukhadravākāreṇa ||
 vimaladvayasatyajñānaṃ¹⁸ bodhicittaṃ **yac choṣam yāty** adhaḥ^a patati
 || bodhicittaṃ hi jagadātmabhūtam | tasminn adhaḥ patite jagat sarvaṃ
 truṭyati mriyate ||
 tathā ca ādibuddhe |

adhaś candrāmṛtaṃ yāti maraṇe sarvadehinām¹⁹ |
 ūrdhve sūryarajo rāhuvijñānaṃ²⁰ bhāvalakṣaṇe ||^{LXV} iti ||

tatra kiṃ syād ity āha | **kālāggi**²¹ **paiṭṭai**²² iti | **kālo 'gniś**²³ cyutāvasthā
 kṛṣṇapratipat**praveś**alakṣaṇaḥ²⁴ | maraṇakāla iti ||
 tathā ca śrī-ādibuddhe |

¹¹The MS appears to read *cittaṭṭai*. ¹²*sakalam* em.] *sakala* S_{DKT}, Dhīḥ ¹³*trasyati* S_{DKT}] om. Dhīḥ ¹⁴*asmin* conj.] *asyām* S_{DKT}, Dhīḥ ¹⁵*kena* S_{DKT}] *aṅkena* Dhīḥ; Cf. Tib.: 'di ci shes par byed ce na. ¹⁶*jātai* p.c. S_{DKT}] *jāta* a.c.? *jāi jāi* Dhīḥ ¹⁷*vimalam* em.] *vimala*^o S_{DKT}, Dhīḥ ¹⁸*dvaya*^o conj.] *graha*^o S_{DKT}, Dhīḥ; Cf. Tib.: *bden pa gnyis* ¹⁹*dehinām* Dhīḥ] *dehinam* S_{DKT} ²⁰*rāhuvijñānaṃ* Sekoddeśa] *rāhur vijñānaṃ* S_{DKT}, Dhīḥ ²¹*kālāggi* S_{DKT}] *kālāgni* Dhīḥ ²²*paiṭṭai* em.] *paṭṭai* S_{DKT}; *pa(i)ṭṭai* Dhīḥ ²³*kālāgniś* em.] *kālo 'gni* S_{DKT}; *kālo 'gniś* Dhīḥ ²⁴*lakṣaṇaḥ* S_{DKT} a.c.] *lakṣaṇam* S_{DKT} p.c.; Dhīḥ

^{LXV} *Sekoddeśa* 86.

^aApa. *tahi* and *jai* could perhaps be rendered as *yat* and *adhas*.

[†]Here rendering of Apa. *guhira*. The MT however has *gambhīraṃ* as *chāya* and *kuharam* just as a gloss for *kandaram*. Tib. however took *kuhara* as a gloss of *kandara*, Cf. *phug ni ro phug go*. Another possibility is that *gambhīraṃ* has dropped out as suggested by the A-group of Tib. [‡]Cf. S_{MT} *sthirībhavati* as well as *utpanna*.

cyuter²⁵ virāgasambhūtir²⁶ virāgād duḥkhasambhavaḥ |
duḥkhād dhātukṣayaḥ puṃsām²⁷ kṣayān mṛtyuḥ prajāyate²⁸ ||

mṛtyoḥ²⁹ punar bhavas teṣām bhavān³⁰ mṛtyuś cyutiḥ punaḥ |
evaṃ virāgasambhūteḥ³¹ sattvānām³² nānyathā bhavaḥ ||

tasmāt sarvaprayatnena cyutirāgaṃ vivarjayet³³ |
yenākṣarasukhaṃ³⁴ yāti yogī saṃsārabandhanāt ||^{LXVI}

katham etad acyutaṃ^b na bhavatīty³⁵ āha

§ 14.1.2.

Tibetan

K_{PGb}223

mchog gi ri bo'o¹ dag gi² phug zab mor³ zhes bya ba la sogs gsungs
te⁴ | **mchog** * ni⁵ | **ri bo** ste | rab ni **sgal** tshigs^{6,c} kyi bdag nyid do ||
de ltar yang dpal kha sbyor⁷ las |

²⁵cyuter Sekoddeśa] cyutir S_{DKT}, Dhīḥ ²⁶virāgasambhūtir Sekoddeśa, Dhīḥ] virāgasamb-
hūter S_{DKT} ²⁷puṃsām Sekoddeśa, Dhīḥ] puṃsā S_{DKT} ²⁸mṛtyuḥ prajāyate Sekoddeśa
] mṛtyu prajāyate S_{DKT}; mṛtyur iti smṛtaḥ Dhīḥ ²⁹mṛtyoḥ Sekoddeśa] maraṇāt S_{DKT},
Dhīḥ ³⁰bhavān Sekoddeśa] jarāt S_{DKT}; jarā° Dhīḥ ³¹°sambhūteḥ Sekoddeśa] °samb-
hūtiḥ Dhīḥ; °sambhūti° S_{DKT} ³²sattvānām Sekoddeśa, Dhīḥ] sattvā° S_{DKT} ³³vivarjayet
Sekoddeśa] vivarjitāḥ S_{DKT}; vivarjitā Dhīḥ ³⁴yenākṣarasukhaṃ Sekoddeśa] yenākṣaraṃ
sukhaṃ S_{DKT}, Dhīḥ ³⁵bhavatīty S_{DKT} p.c., Dhīḥ] bhavatity S_{DKT} a.c.

¹mchog gi ri bo'o T_{(B)All}] ri bo mchog rab T_{(A)All}, K_{PGb} ²gi T_{(A)Dgb,PD}, T_{(B)All}, K_{PGb}
] gis T_{(A)P} ³mor T_{(A)Dgb,PD}, K_{PGb}] mo T_{(A)P}, T_{(B)All} ⁴zhes bya ba la sogs gsungs te
T_{(B)All}] zhes gsungs te T_{(A)All}, K_{PGb} ⁵mchog ni gts'o bo T_{(B)P}] phul du byung ba'i ngo
bo'i T_{(A)All}, K_{PGb}; ri bo'i phug lho bar gnas pa ste T_{(B)All} ⁶ri bo ste rab ni sgal tshigs
T_{(A)All}, K_{PGb}] sgal tshigs rkang rus kyi dbyug ba'i gzugs T_{(B)All} ⁷sbyor T_{(B)All}] sbyor
thig le T_{(A)All}, K_{PGb}

^{LXVI}Sekoddeśa 139-141.

^bTib. reads: 'di mi 'gyur ba'i bde ba chen por, which would explain acyutam as mahā-
sukhaṃ. ^cIts not entirely clear in which way T indented to gloss Skt. kandaradaṇḍa.
Here it is however more likely that they read kaṅkāladaṇḍa°, which corresponds better to
sgal tshigs. So far I was also not able to detect that sgal for kandara would be reported
anywhere.

rkang pa'i mthil du rlung gnas pa⁸ ||
 gzhu yi dbyibs du yang dag gnas⁹ ||
 'doms kyi sum mdo'i phyogs su¹⁰ ni ||
 de bzhin¹¹ gru gsum 'bar ba'o¹² ||

zlum po'i gzugs kyis¹³ ngo bo nyid ||
 chu ni lto¹⁴ bar gnas pa'o ||
 snying ga ru ni sa nyid kyang¹⁵ ||
 kun tu gru bzhir gnas pa'o¹⁶ ||

keng rus¹⁷ dbyug pa'i ngo bo ni ||
 de bzhin ri * rgyal lhun po'o¹⁸ || zhes so¹⁹ ||

T_{(B)P}401b

de²⁰ yi **phug ni ri phug go** | de nyid²¹ lus dang ngag dang yid kyi²² spyod
 yul ma yin ma yin²³ pa'o || des cir 'gyur zhe na: **'gro ba ma lus pa ni chad
 par**²⁴ **'gyur** zhes bya ba la sogs pa ste²⁵ | **'gro ba mtha' dag**²⁶ der de ltar
 chad pa ste nyams par 'gyur zhing²⁷ | de la steng du²⁸ spyi bo'i mthar thug

⁸*mthil du rlung gnas pa* T_{(A)All}, K_{PGb}] *'og tu rtsom*(*rtsom* T_{(B)NT}/*rtso* T_{(B)P}) *chen rlung*
 T_{(B)P} ⁹*gzhi yi dbyibs du yang dag gnas* T_{(B)All}] *rlung ni gzhu yi dbyibs can no*
 T_{(A)All}, K_{PGb} ¹⁰*'doms kyi sum mdo'i phyogs su em.*] *'doms kyis sum mdo'i*
phyogs(*phyogs* T_{(B)NT}/*phyugs* T_{(B)P}) *su* T_{(B)All}; *mdoms kyi sum mdor gnas pa* T_{(A)All}, K_{PGb}
¹¹*de bzhin* T_{(A)DGb,P}, K_{PGb}] *de ni* T_{(B)All} ¹²*'bar ba'o* T_{(B)All}] *dmar po'o* T_{(A)All},
 K_{PGb} ¹³*kyis* T_{(B)All}] *kyi* T_{(A)All}, K_{PGb} ¹⁴*lto* T_{(A)DGb}, T_{(B)All}, K_{PGb}] *gle* T_{(A)All}
¹⁵*snying...kyang* T_{(A)All,(B)P}, K_{PGb}] om. T_{(B)NT} ¹⁶*kun tu*(*tu* T_{(A)P}, K_{PGb}/*du* T_{(A)DGb,PD}) *gru*
bzhir gnas pa'o T_{(A)All}, K_{PGb}] *nas gru bzhi pa nyid do* T_{(B)All} ¹⁷*keng rus* T_{(B)All}] *sgal*
tshigs T_{(A)All}, K_{PGb} ¹⁸*rgyal lhun po'o* T_{(A)All}, K_{PGb}] *ri rab*^{ri} *rab* T_{(B)NT}/*rab ri* T_{(B)P}) *yi*
rgyal T_{(B)All} ¹⁹*zhes so* T_{(B)All}] om. T_{(A)All} ²⁰*de* T_{(A)All}, K_{PGb}, T_{(B)NT}] *ri* T_{(B)P} ²¹*de*
nyid em.] *de* T_{(A)DGb,P}, K_{PGb}; *de nyid zab mo ste* T_{(B)All} ²²*lus dang ngag dang yid kyi*
 T_{(A)DGb,PD}, K_{PGb}] *lus dang ngag dang sems kyis* T_{(B)All}; *lus ngag dang rtogs pa'i* T_{(A)P}
²³*ma yin* T_{(B)All}] *yin pas na zab* K_{PGb}; *pas zab* T_{(A)All} ²⁴*chad par* T_{(B)All}] *'ching bar*
 T_{(A)All}, K_{PGb} ²⁵*zhes bya ba la sogs pa ste* T_{(B)All}] *te* T_{(A)All}, K_{PGb} ²⁶*mtha' dag* T_{(B)All}
] *ma lus pa* T_{(A)All}, K_{PGb} ²⁷*der de ltar chad pa ste nyams par 'gyur zhing* T_{(B)All}] *nyid*
 (*nyid* T_{(A)DGb,PD}, K_{PGb}/*ni nyid* T_{(A)P}) *'ching bar 'gyur ba ni nyams pa ste* T_{(A)All}, K_{PGb} ²⁸*de*
la steng du T_{(A)All}, K_{PGb}] *de las gong du* T_{(B)All}

pa'i rtsa rnam su 'gro bas²⁹ dbang po gnyis³⁰ sbyor ba'i bde ba'i³¹ mngon
 par brjod pa'i sems mi brtan pa nyid³² kyi³³ phyir ro || 'on 'di las³⁴ 'gro ba
 chad par 'gyur ba 'di cis shes par byed ce na³⁵ | **dri ma med pa'i chu ni
 bskam**³⁶ **gyur te** zhes bya ba gsungs te³⁷ | **dri ma med pa** ni don de sa'i
 bde ba'i ngo bo³⁸ | **chu**³⁹ ni kun rdzob zhu sdo'i rnam pas^d te⁴⁰ | dri ma med
 pa'i chu bden pa gnyis^e kyi ye shes⁴¹ byang chub kyi⁴² sems **gang yin pa
 bskam**⁴³ par 'gyur ba ste⁴⁴ **'og tu** ltung ba'o || gang gi phyir 'gro ba rnam
 kyis bdag nyid du gyur pa'i byang chub kyi sems der⁴⁵ | 'og tu ltung ba las
 'gro ba thams cad chad par 'gyur ba ste * mchi ba nyid * do⁴⁶ ||
 de ltar yang dpal dang po'i sangs rgyas las |

lus can thams cad 'chi ba na⁴⁷ ||
 'og tu zla ba bdud rtsi⁴⁸ 'gro⁴⁹ ||

²⁹*mthar thug pa'i rtsa rnam su 'gro bas* T_{(B)All}] *bar du* T_{(A)All}, K_{PGb} ³⁰om. T_{(B)NT}]
 kyis T_{(A)All,(B)P}, K_{PGb} ³¹*ba'i* T_{(A)All}, K_{PGb}] *bar* T_{(B)All} ³²*mngon par brjod pa'i sems
 mi brtan pa nyid* T_{(B)All}] *mngon pa'i nga rgyal gyi*(*gyi* T_{(A)All}]*gyis* K_{PGb}) *byang chub sems
 med pa'i* T_{(A)All}, K_{PGb} ³³*kyi* T_{(B)NT}] om. T_{(A)DGb,P}, T_{(B)P}, K_{PGb} ³⁴*'on 'di las* T_{(B)All}
] *'on te* T_{(A)All}, K_{PGb} ³⁵*chad par 'gyur ba 'di cis shes par byed ce na* T_{(B)All}] *thams
 cad 'di yis bcing bar cis shes she na* T_{(A)All}, K_{PGb} ³⁶*bskam* K_{PGb}] *skams* T_{(A)All}; *skyabs*
 T_{(B)All} ³⁷*gsungs te* T_{(A)All}, K_{PGb}] *la sogs pa gsungs te* T_{(B)All} ³⁸*pa ni don de sa'i bde
 ba'i ngo bo* T_{(B)All}] *pa ni*(*pa ni* T_{(B)P}]*pa'i* T_{(A)DGb,PD,KPGb}) *don dam pa'i rang bzhin no* T_{(A)All},
 K_{PGb} ³⁹*chu* T_{(B)All}] *zhu ba* T_{(A)All}, K_{PGb} ⁴⁰*zhu*(*zhu* T_{(B)P}]*zhu ba* T_{(B)NT}) *sdo'i rnam pas
 te* T_{(B)All}] *kunda lta bu ste* T_{(A)DGb,PD}, K_{PGb}; *ganda lta bu ste* T_{(A)P} ⁴¹*kyi ye shes*
 T_{(B)All}] *zhes bya ba* T_{(A)All}, K_{PGb} ⁴²*kyi* T_{(A)All}, T_{(B)P}, K_{PGb}] *kyis* T_{(B)NT} ⁴³*bskam*
 K_{PGb}] *skams* T_{(A)All}, T_{(B)All} ⁴⁴*ba ste* T_{(B)P}] *te* T_{(A)All}, K_{PGb} ⁴⁵*'gro ba rnam kyis
 bdag nyid du gyur pa'i byang chub kyi sems der* T_{(B)All}] *byang chub kyi sems 'gro ba'i ngo
 bo nyid du 'gyur ro* T_{(A)All}, K_{PGb} ⁴⁶*'og tu ltung ba las 'gro ba thams cad chad par 'gyur
 ba ste mchi ba nyid do* T_{(B)All}] *gang gi tshe 'og tu ltung ba de'i tshe nyams par 'gyur pa'o*
 T_{(A)All}, K_{PGb} ⁴⁷*ba na* T_{(B)All}] *dus su* T_{(A)All}, K_{PGb} ⁴⁸*'og tu zla ba bdud rtsi* T_{(A)All},
 K_{PGb}] *zla ba du rtsi 'og tu* T_{(B)All} ⁴⁹*'gro* T_{(B)All}] *'dzag* T_{(A)All}, K_{PGb}; T switches the
 order of the pādas ab acc. to Skt.

^dHow this wording renders S_{DKT}: *sukhadravākāreṇa* remains unclear. It seems that Ti-
 betan has slightly rearranged the order of the argument here. ^eS_{DKT} reads: °*graha*° which
 would corr. to *gzung*.

steng du nyi ma rdul srag can⁵⁰ ||
 rnam shes dngos po'i mtshan nyid la'o⁵¹ || zhes so⁵² ||

des ci⁵³ 'gyur zhe na | **dus kyi⁵⁴ me ni rab tu zhugs⁵⁵ gyur na** zhes bya
 ba⁵⁶ gsungs te | **dus kyi me ni** 'pho ba'i gnas skabs⁵⁷ te⁵⁸ | * nag po'i phyogs T_{(B)P} 39r
 kyi tshes gcig '**jug pa**'i mtshan nyid de⁵⁹ | 'chi ba'i dus kyis zhes bya'o⁶⁰ ||
 de ltar yang dpal dang po'i sangs rgyas las |

'phos pa las ni chags bral 'gyur⁶¹ ||
 chags bral las ni sdug bsngal * bskyed⁶² || T_{DGb} 237b
 sdug bsngal skyes bu'i khams zad byed⁶³ ||
 zab pa * las ni 'chi bar brjod⁶⁴ || T_{(B)P} 402a

'chi ba las ni yang srid 'byung⁶⁵ ||
 srid pa'o srid las slar 'chi 'pho⁶⁶ ||
 de ltar 'dod chags bral bas byung⁶⁷ ||
 gzhan du sems can mi srid do⁶⁸ ||

⁵⁰ *steng du nyi ma rdul srag can* T_{(B)All}] *nyi khrag rā hu steng du* *(T_{(A)PD}1604) 'gro T_{(A)All}, K_{PGb}; T_{(A)All} and K_{PGb} reads this as *pāda d*. ⁵¹ *dngos po'i mtshan nyid la'o* T_{(B)All}] *rang bzhin mtshan nyid dang* T_{(A)All}, K_{PGb}; T_{(A)DgB,P} and K_{PGb} reads this as *pāda c*. ⁵² *zhes so* T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁵³ *ci* T_{(B)P}] *cis* T_{(A)All}; *cir* K_{PGb}, T_{(B)NT} ⁵⁴ *kyi* T_{(A)All}, K_{PGb}] *kyis* T_{(B)All} ⁵⁵ *zhugs* T_{(B)All}] *zhu* T_{(A)All}, K_{PGb} ⁵⁶ *zhes bya ba* T_{(B)All}] *zhes* T_{(A)All}, K_{PGb} ⁵⁷ *'pho ba'i gnas skabs* T_{(B)All}] *byang chub kyi sems kyi phyir 'byung ba'i gnas skabs* T_{(A)All}, K_{PGb} ⁵⁸ *te* T_{(A)All}, T_{(B)P} K_{PGb}] om. T_{(B)NT} ⁵⁹ *kyi tshes gcig 'jug pa'i mtshan nyid de* T_{(B)All}] *kyi*^{(*kyi* T_{(A)DgB,PD,KPGb}]*kyis* T_{(A)P})} *mtshan nyid de* T_{(A)All}, K_{PGb} ⁶⁰ *kyis zhes bya'o* T_{(A)All}, K_{PGb}] *su'o* T_{(B)All} ⁶¹ *'phos pa las ni chags bral 'gyur* T_{(B)All}] *lung na chags dang bral gyur te* T_{(A)All}, K_{PGb} ⁶² *bskyed* T_{(A)All}, K_{PGb}] *'gyur* T_{(B)All} ⁶³ *skyes bu'i khams zad byed* T_{(B)All}] *gyis ni khams zad de* T_{(A)All}, K_{PGb} ⁶⁴ *zab pa las ni 'chi bar brjod* T_{(B)All}] *khams zad pas ni 'chi bar 'gyur* T_{(A)All}, K_{PGb} ⁶⁵ *'chi ba las ni yang srid 'byung* T_{(A)All}, K_{PGb}] *shis las slar yang de rnam kyi* T_{(B)All} ⁶⁶ *srid... 'pho* T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁶⁷ *'dod chags bral bas*^{(*bas* T_{(A)All}]*las* K_{PGb})} *byung* T_{(A)All}, K_{PGb}] *sems can gyis srid pa* T_{(B)All} ⁶⁸ *gzhan du sems can mi srid do* T_{(A)All}, K_{PGb}] *chags bral las 'gyur gzhan yod yin* T_{(B)All}

de phyir 'bad pa thams cad kyis ||
 'pho ba'i chags pa rnam par spangs⁶⁹ ||
 gang gis 'gyur med bde bar 'gyur⁷⁰ ||
 rnal 'byor 'khor ba'i bcings pa yi⁷¹ || zhes so⁷² ||

ci⁷³ ltar 'di mi 'gyur ba'i bde ba chen por⁷⁴ 'gyur zhe na

§ 14.2.

Mekhalāṭikā

S_{MT1}6r1-6r9

S_{MT2}9r5-10r3

ayam arthaḥ | **varaḥ**³⁶ śreṣṭho **giriḥ** kaṅkālarūpo merugiriḥ ||
 tathā ca śrīsampuṭe |

sthitaḥ³⁷ pādātale vāyur vairambho³⁸ dhanurākṛtiḥ |
 sthitas trikaṭideśe³⁹ tu trikoṇe jvalanas⁴⁰ tathā ||

vartulākārarūpo⁴¹ hi varuṇas tridale⁴² sthitaḥ |
 hṛdaye pṛthivī caiva caturasrā⁴³ samantataḥ ||

³⁶*varaḥ* Bgch.] *varam* S_{MT1}; *vara*^o S_{MT2} ³⁷*sthitaḥ* Bgch.; S_{MT1} p.c., Dhīḥ] *sthita*^o S_{MT1} a.c., S_{MT2} ³⁸*vāyur vairambho* Cf. Vasantatilakā] *vāyur bhairavo* S_{MT1}; *vāyuh bhairavo* Bgch.; *vāyur bhairambho* Dhīḥ; *vāyu bhairambho* S_{DKT}; *vāyubhairavo* S_{MT2}; Cf. T. *yang dag gnas*, which rather would corr. to Skt.: ^o*saṁsthita*. It is not clear whether *dbyibs* or *yang dag gnas* should correspond to *ākṛtiḥ*. ³⁹*sthitas trikaṭideśe* Vasantatilakā] *sthitatrikoṭideśe* S_{MT1}; *sthito 'sti kaṭideśe* Dhīḥ; *sthito 'sti kaṭideśo* Bgch.; *sthitas kaṭideśe* S_{DKT}; *sthitatrikoṭidevāśe* S_{MT2} ⁴⁰*trikoṇe jvalanas* Vasantatilakā] *trikoṇe jvalanaṃ* S_{DKT}; *trikoṇoddharaṇas* S_{MT1}; *trikoṇoddharaṇa*^o S_{MT2}; *trikoṇoddharaṇaṃ* Dhīḥ, Bgch. ⁴¹*vartulā*^o Dhīḥ] *varttula*^o Bgch. ⁴²*tridale* Bgch.] *tūdare* S_{DKT}, Dhīḥ; *tūdale* S_{MT1}; *trdale* S_{MT2} ⁴³*caturasrā* em.] *caturastrā* Dhīḥ; *caturastra* Bgch.

⁶⁹'pho ba'i chags pa rnam par spangs T_{(B)All}] sems byung 'dod chags spang bar bya T_{(A)All}, K_{PGb} ⁷⁰gang gis 'gyur med bde bar 'gyur T_{(B)All}] rnal ma 'byung med bde ba yis T_{(A)All}, K_{PGb} ⁷¹rnal 'byor 'khor ba'i bcings pa yi T_{(B)All}] 'khor ba'i 'ching ba las grol 'gyur T_{(A)All}, K_{PGb} ⁷²zhes so T_{(B)All}] zhes gsungs so T_{(A)All}, K_{PGb} ⁷³ci T_{(B)All}] ji T_{(A)All}, K_{PGb} ⁷⁴'di mi 'gyur ba'i bde ba chen por T_{(B)All}] na byang chub kyi sems 'byung bar T_{(A)All}, K_{PGb}

kañkāladaṇḍarūpo hi sumerugirirāt⁴⁴ tathā |^{LXVII} iti |

tasya **kandaram**⁴⁵ kuharam tad eva pañcānām agocaratvād **gambhīram** |
tatra kim bhavatīty āha | **tatra**⁴⁶ nairātymadhātau⁴⁷ **jagat sakalam**⁴⁸ eva⁴⁹
truṭyati na sthirībhavati⁵⁰ || etena kiṃ syād ity āha | **vimalam**⁵¹ vivṛtyā⁵²
sukharūpeṇa **salilam**⁵³ sāmṽṛtaṃ śukradravākāreṇa⁵⁴ | vimalasalilasvarū-
paṃ⁵⁵ samarūpaṃ bodhicittaṃ **śoṣaṃ yāty adhaḥ**⁵⁶ patatīty ata⁵⁷ āha[§] ||
tathā ca guhyasiddhau⁵⁸ |

patite bodhicitte tu sarvasiddhinidhānake |
mūrcchite⁵⁹ skandhaviññāne⁶⁰ kutaḥ⁶¹ siddhir aninditā ||^{LXVIII} iti
|

⁴⁴° *girirāt* Dhīḥ] ° *girirāt* S_{MT1} p.c., S_{MT2}; ° *girirā*° Bgch.; S_{MT1} a.c. ⁴⁵ *kandaram* S_{MT1}, Bgch.] *kandaram* S_{MT2} ⁴⁶ *tatra* S_{MT1}, Bgch.] *tatraiva* S_{MT2} ⁴⁷ *nairātymadhātau* S_{MT1}] *nairātymadhātu* S_{MT2}; *nairātmadhātuḥ* Bgch. ⁴⁸ *sakalam* S_{MT1}, Bgch.] *salam* S_{MT2} ⁴⁹ om. S_{MT1}] *utpannam* Bgch.; *utpanna*° S_{MT2}; *utpattin* S_{MT1} ⁵⁰ *truṭyati na sthirībhavati* S_{MT1}] *sthirībhavati* Bgch.; *sthirībhavati* S_{MT2} ⁵¹ *vimalam* S_{MT1}, Bgch.] *vimalam* S_{MT2} ⁵² *vivṛtyā* S_{MT1,2}] *nivṛtyā* Bgch. ⁵³ *salilam* S_{MT1}] *saliram* S_{MT2}; *salile* Bgch. ⁵⁴ *sāmṽṛtaṃ śukradravākāreṇa* S_{MT1}, Bgch.] *sāvṛtaśukradravākāreṇa* S_{MT2} ⁵⁵ *vimalasalilasvarūpaṃ* em.] *vimalasalilasvapa*° em. S_{MT1}; *vimalarūpaṃ* S_{MT2}; Bgch. ⁵⁶ *adhaḥ* S_{MT1}, Bgch.] *adhaḥ* S_{MT2} ⁵⁷ *ata* S_{MT1}] S_{MT2}, Bgch. ⁵⁸ *guhya*° em.] *śukra*° S_{MT1,2}, Bgch. ⁵⁹ *mūrcchite* S_{MT1,2}] *mūrcchite* Bgch. ⁶⁰ *skandhaviññāne* Bgch., S_{MT2}] *skandhaviññāte* S_{MT1} ⁶¹ *kutaḥ* S_{MT1}, Bgch.] *kuta* S_{MT2}

^{LXVII} Kṛṣṇācārya's *Vasantatilakā* 8.8.; The cit. of this verse could not be found by me; Cf. Dhīḥ: sampuṭatantre ṣaṣṭhasya tṛtīyaprakaraṇe. ^{LXVIII} Another reading of this verse is contained in Padmavajra's *Guhyasiddhi* 8.38,39: *bhāvayen nityam ātmānaṃ | siddhyate nātra saṃśayaḥ || patite bodhicitte 'smīn | sarvasiddhinidhānake | utthite skandhaviññāne || kutaḥ siddhir aninditā | kṣobhayitvā tu taṃ pīṭhaṃ | bodhicittasudhotkaṭam*; also cit. in the *Caryākoṣagīvṛtti* by Munidatta in his com. to the *Dhṛvavāda* of first song of the collection. There the quote is attributed to *Rativajra* however.

§ At this place we would suspect something more, which seems to have been dropped out, since the structure *ity ata āha*, would usually introduce another passage as it is found in the DKT.

kālāgniś cyūtyavasthā⁶² kṛṣṇapratipatpraveśakālapravṛtta⁶³ iti ||
katham etat acyute⁶⁴ mahārāgasukham anubhavatīty āha

§ 15

S_{MT1}6r9-6v1S_{MT2}10r3-10r4

ehu so duddhara dharaṇīdhara sama¹visama² uttara ṇa³ pābāi⁴ |
bhaṇai kāṇhu⁵ dullakkha⁶ duravagāhu⁷ ko maṇe⁸ paribhābāi ||

[[eva¹ so durdharo² dharaṇīdharaḥ samaviśamo³ uttāraṃ⁴ na
prāpnoti |
bhaṇati kāṇho⁵ durlakṣaṇo⁶ duravagāhaḥ⁷ ko⁸ manasi paribhāvayati ||]]

sa 'dzin 'di ni shin tu bzung dka' ste ||
mnyam dang mi mnyam dag la rgal mi nus ||
nag po na re mtshon dka' rtogs dka' ba ||

¹so duddhara dharaṇīdhara sama° S_{MT1}] so duddharameru dharaṇīdhara sama° Dhīḥ; so
uddhameru dharaṇīdhara sama° Bgch.; so ūddhameru dharaṇīdhara sama° Jcks.; se dud-
haraṇa dharaṇīdhara sama° Kvae.; sudu uddharu merudharaṇīdharu samu Bhy.; sudud-
dhara dharaṇīdhara sama° Sha.; so uddha [me]ru(ra) dharaṇīdhara sama° Śā.; so ūddhara
dharaṇīdhara sama° S_{MT2} ²°visama S_{MT1,2}, Bgch., Jcks., Kvae, Śā., Sha.] °visamu Bhy.
³Cf. T 'dzin par byed ⁴uttara ṇa pābāi S_{MT2}, Bgch., Jcks., Bhy., Kvae.] uttāla ṇa pābāi
Śā.; uttāra ṇa pābāi S_{MT1}, Sha., Dhīḥ ⁵kāṇhu em.] kāṇha S_{MT2}, Bgch., Jcks., Sha.,
Śā.; kāṇhu Kvae.; kanhu Bhy.; kāṇha S_{MT1}; kaṇha Dhīḥ ⁶dullakkha S_{MT1}, Bgch., Jcks.,
Sha., Dhīḥ] dullakkhyu Bhy; dullabhyā Kvae.; ; dukkha dukkara Śā.; dulladukkara S_{MT2}
⁷duravagāhu em.] durababāha S_{MT1}, Bgch., Jcks., Sha.; duḥkhagāhu Bhy.; durvagāha
S_{MT2}; duravagāha Dhīḥ ⁸S_{MT2} reads: ko ma ko maṇe tvagopa; Śā. has: has ko maṇe
para- [matattve...]

⁶²cyūtyavasthā S_{MT1}] cutyavasthā S_{MT2}, Bgch.; Cf. S_{DKT} ⁶³°kālapravṛtta Bgch.] °kālāḥ
pravartta S_{MT1,2} ⁶⁴acyute S_{MT2}, Bgch.] acyuta° S_{MT1}

¹eva] eṣo Bgch., Bhy.; Apa. ehū as Skt. eva is not recorded anywhere, but shown in
the commentary sa eva meruvat, which I have taken as the corresponding part ²so
durdharo] sudurdharaḥ Bhy.; 'yam ūrdhvameuḥ Bgch. ³samaviśamoḥ] samaḥ viśamaḥ
Bhy.; samaviśam Bgch. ⁴uttāraṃ] uttaraṇaṃ Bgch., Bhy. ⁵kāṇhaḥ Bgch.] kṛṣṇaḥ
Bhy. ⁶durlakṣaṇo] durlakṣaḥ Bhy.; durlakṣyaḥ Bgch. ⁷duravagāhaḥ] dukhagāhaṃ Bhy.;
duravavāhaḥ Bgch. ⁸ko] kaḥ Bhy.,Bgch.

'di ni gang gi sems kyis bsam mi nus ||

ehu so duddhara¹**dharaṇidhara** ityādi | **duḥkhena** ṣaḍaṅgayogaiḥ prāṇa-bandhena bodhicittaṃ **dhriyate**⁹ 'sminn iti **durdharo**² || **dharaṇīdharah**³ **sa eva** meruvat || tatra samalagnakrameṇa vahatīti⁴ **samaḥ** sūryavāhī dakṣiṇamārgaḥ || viṣamalagnakrameṇa vahatīti **visamaḥ** candravāhī viṣamamārgaḥ || samaviṣamābhyām ubhayamārgayuktena manasā vijñānadhātūnām paśyati⁵ iti⁶ vyavalokayati || evaṃ na jānāty[¶] evety arthaḥ || evambhūtamansā cet¹⁰ || na jānāti candrasūryābhyām vahatīti samaviṣamasattvānām vijñānadhātuḥ | **uttāraṃ** tad durlaṅghanam tac chikharam **na prāpnoti** || ata eva **bhaṇai kaṇha** ityādi | **bhanati kṛṣṇavajro** duḥkhena virāgadaśāvajanena¹¹ jñānacakṣuṣā lakṣata^{7,a} iti **durlakṣaṇaḥ**⁸ sarvaśūnyatvāt | sarvākārasamatvāt || duḥkhenāvagāhata anubhūyata iti **duravagāhaḥ**^b || tam eva tādrśam | **ko manasā paribhāvayati** || kaḥ punas taṃ jānātīty āha

§ 15.1.1

Dohakoṣaṭīkā

SDKT9v4-10r7

SDKT10r7-10v6

sa 'dzin dag las 'di ni gzung dka' ste zhes bya ba la sogs gsungs te¹

§ 15.1.2.

Tibetan

⁹*dhriyate* SDKT, Dhīḥ; The commentator here gives an etymological explanation of Apa. *durdhara*. ¹⁰*evambhūtamansā cet* conj.] *evaṃ bhūtamanā tac cetaṃ* SDKT, Dhīḥ Cf. Tib. *de ltar gyur pa'i yid kyis gal te mi shes na*. ¹¹*varjanena* em.] *vañcanena* SDKT, Dhīḥ; Cf. Tib. *spangs pa*.

¹*duddhara*^o SDKT] *duddharameru* Dhīḥ ²*durdharo* em.] *durdhuaraṃ* SDKT, *durdharaṃ* Dhīḥ ³*dharaṇīdharah* em.] *dharaṇīdharah* SDKT, Dhīḥ ⁴*vahatīti* Dhīḥ] *vahūtī* SDKT ⁵*paśyati* conj.] *parīṇamayati* SDKT; om. Dhīḥ; Cf. *lta bar byed* T_{(B)All} vs. *sgrol ba* T_{(A)All} ⁶*iti* Dhīḥ] *viśamayati* SDKT ⁷*lakṣata* Dhīḥ] *lakṣaṇaḥ* SDKT ⁸*durlakṣaṇaḥ* em.] *durlakṣaḥ* SDKT, Dhīḥ

¹*zhes bya ba la sogs gsungs te* T_{(B)All}] *zhes gsungs te* T_{(A)All}, K_{PGb}

^aThe commentator here gives an etymological explanation of Apa. *durlakṣaṇa*. ^bThe commentator here gives an etymological explanation of Apa. *duravagāha*.

[¶]Tib. reads: *de lta bu shes par byed*.

| **gzung dka' ba**^c ni² | sbyor ba'i³ yan lag drug gi rnal 'byor gyis⁴ srog bcings te⁵ | byang chub kyi sems⁶ gzung dgos pa ste⁷ | de la 'dir⁸ **gzung dka' ba'o**⁹ || **de nyid sa 'dzin** ste ri rab lhun po lta bu'o¹⁰ || de nyid kyi phyir **mnyam pa dang mi mnyam pa**¹¹ zhes smos te | sdud pa dang * 'byung ba'o || ^{d.} de la mnyam pa'i dus sbyor¹² rim pas rgyu ba ni¹³ | **mnyam pa ste** | nyi ma rgyu g.yas kyi lam mo¹⁴ | mi mnyam pa'i dus sbyor¹⁵ rim pas rgyu ba ni¹⁶ | **mi mnyam pa ste** | zla ba rgyu mi mnyam pa'i lam mo¹⁷ || mnyam pa dang mi mnyam pa gnyis dang ldan pa'i lam¹⁸ yid kyis¹⁹ rnam par shes pa'i khams la lta bar byed²⁰ | rnam par lta bar byed pa ste²¹ | de lta bu na shes par byed ces pa'i don no²² || de lta rgyur pa'i yid kyis gal te mi shes na | zla ba dang | nyi ma dag gi mnyam pa dang mi mnyam pa'i

²ni T_{(A)All}, K_{PGb}] zhes pa ni T_{(B)All} ³sbyor ba'i T_{(A)All}, K_{PGb}] 'dir sbyor ba T_{(B)All}
⁴drug gi rnal 'byor gyis T_{(B)All}] drug gis T_{(A)All}, K_{PGb} ⁵srog bcings te T_{(B)All}] rlung
gzung zhing T_{(A)All}, K_{PGb} ⁶byang chub kyi^{(kyi K_{PGb}]om.T_{(A)All})} sems T_{(A)All}, K_{PGb}] byang
chub sems dka' tshogs gyi T_{(B)All} ⁷pa ste T_{(A)All}, K_{PGb}] pa'o T_{(B)All} ⁸de la 'dir T_{(A)All},
K_{PGb}] de nyid T_{(B)P} ⁹gzung dka' ba'o T_{(A)All}, K_{PGb}] om. T_{(B)All} ¹⁰de nyid sa 'dzin
ste ri rab^{(rab T_{(B)P}]bo T_{(B)NT})} lhun po lta bu'o T_{(B)All}] sa 'dzin ri rab dang 'dra ste mi g.yo
ba'o T_{(A)All}, K_{PGb} ¹¹mnyam dang mi mnyam T_{(B)All}] mnyam pa dang mi mnyam pa
ste T_{(A)All}, K_{PGb} ¹²dus sbyor T_{(B)All}] 'pho ba'i T_{(A)All}, K_{PGb} ¹³rim pas rgyu ba ni
T_{(A)All}, K_{PGb}] rim gyis rgyu bas T_{(B)All} ¹⁴mnyam pa ste nyi ma rgyu g.yas kyi lam mo
T_{(B)All}] nyi ma rgyu ba g.yas pa'i sna bug go T_{(A)All}, K_{PGb} ¹⁵dus sbyor T_{(B)All}] 'pho ba
ni T_{(A)All}, K_{PGb} ¹⁶rim pas rgyu ba ni em.] rim pa ma yin pas^{(pas T_{(A)All}]par K_{PGb})} rgyu
bas na T_{(A)All}; rim gyis rgyu bas na T_{(B)All} ¹⁷rgyu mi^{(mi T_{(B)NT}]om.T_{(B)P})} mnyam pa'i lam
mo T_{(B)All}] rlung rgyu bas na sna bug g.yon pa'o T_{(A)All}, K_{PGb} ¹⁸dang ldan pa'i lam
em.] dang ldan pa'i T_{(A)All}, K_{PGb}; ka'i lam T_{(B)All} ¹⁹kyis T_{(A)All}, K_{PGb}] kyi T_{(B)All}
²⁰rnam par shes pa'i khams la lta bar byed T_{(B)All}] sems kyi khams la lta ba ni yongs su
sgrol ba ste T_{(A)All}, K_{PGb} ²¹rnam par lta bar byed pa ste T_{(B)All}] om. T_{(A)All}, K_{PGb}
²²bu na shes par byed ces pa'i don no em.] bu shes par byed ces pa'i don do T_{(B)All}; bu'i
shes pa'i don no^{(no K_{PGb}]to T_{(A)All})} T_{(A)All}, K_{PGb}; Cf. S_{DKT}: na jānāti.

^cTibetan seems to have rendered *durdhara* instead of *duhkha*, Cf. S_{DKT}: *duhkheṇa*. ^dSkt. doesn't have any equivalent for the passage: *de nyid kyi...'byung ba'o; sdud pa dang 'byung ba'o om.* T_{(B)NT}

rygu las²³ sems can gyi²⁴ rnam par shes pa'i khams ni²⁵ | **bsgrol bar** de²⁶ |
'da' bar dka' ba ste | spyi gtsug gang bar * du 'gro bar **mi nus** zhes pa'o²⁷ T_{(B)NT}76
|| de nyid kyi phyir | **nag pos smras** zhes bya ba la sogs pa ste²⁸ | **nag po**
rdo rjes dka' kyis chags bral gyi²⁹ gnas skabs spangs * pa'i ye shes kyis³⁰ T_{(A)P}39v
mig gis mtshon par byas pas na | **mtshon par dka' ba**³¹ ste | thams cad
stong pa'i³² phyir dang rnam pa thams cad * dang mnyam pa'i³³ phyir ro T_{(B)P}402b
|| dka' spyad kyis³⁴ rtogs shing nyams su myong ba de'i phyir | **rtogs par**
dka' ba³⁵o || de nyid de lta bu yin na | **yid kyi ci yongs su bsgom par**
byed³⁶ ||
des kyang ci zhid shes par byed ce na³⁷

ayam arthaḥ | **eṣo 'yaṃ** bālayogī duḥkhena prāṇāpānanīrodhena sarvathā **§ 15.2.**
nīscalamanase⁹ nīscalatvena¹⁰ na hi kramati candrasūryamārgayoḥ^e || evaṃ **Mekhalāṭīkā**
pūrvokto¹¹ meruḥ || tatra **samavisama** iti prāṇāpānayoḥ praveśaniḥkāsāb-

⁹nīscalamanase S_{MT1}, Bgch.] om. S_{MT2} ¹⁰S_{MT1} has a cancelled character *ci* preceding.
¹¹pūrvokto S_{MT1} Bgch.] pūrvoktau S_{MT2}

²³dag gi mnyam pa dang mi mnyam pa'i rygu las T_{(B)All}] mi mnyam pa dang mnyam par
rygu ba^{(ba T_{(A)All}]bas, K_{PGb})} ni T_{(A)All}, K_{PGb} ²⁴sems can gyi T_{(A)All}, K_{PGb}] sems can rnam
kyis T_{(B)All} ²⁵ni T_{(A)All}, K_{PGb}] de T_{(B)All} ²⁶bsgrol bar de em.] bsgrol ba T_{(B)All}; grol
bar dang T_{(A)All}, K_{PGb} ²⁷'da' bar dka' ba ste | spyi gtsug gang^{(gang T_{(B)P}]gi T_{(B)P})} bar du
'gro bar mi nus zhes pa'o T_{(B)All}] mi nus pa de spyi gtsug par du 'gro ba mi *(T_{(A)PD}1605)
nus pa zhes bya ba'i don no^{(no K_{PGb}]to T_{(A)All})} T_{(A)All}, K_{PGb} ²⁸nag pos smras zhes bya ba
la sogs pa ste T_{(B)All}] nag po dag gis gsungs zhes gsungs^{(gsungs K_{PGb}, T_{(A)P}]smos T_{(A)DGB, PD})} te
T_{(A)All}, K_{PGb} ²⁹dka' kyis chags bral gyi T_{(B)All}] 'dod chags dang bral ba'i T_{(A)All}, K_{PGb}
³⁰ye shes kyis T_{(B)All}] bde bas ye shes kyi T_{(A)All}, K_{PGb} ³¹mtshon par dka' ba T_{(A)All},
K_{PGb}] mtshon dka' ba T_{(B)P}; T_{(B)NT} ill. ³²pa'i T_{(B)All}] pa nyid kyi T_{(A)DGB, P} ³³dang
mnyam pa'i T_{(B)All}] kyis mnyam pa nyid kyi T_{(A)All}, K_{PGb} ³⁴dka' spyad kyis T_{(B)All}]
bde ba nye bar T_{(A)All}, K_{PGb} ³⁵rtogs par dka' ba T_{(A)All}, K_{PGb}] rtogs dka' ba T_{(B)All}
³⁶de nyid...par byed T_{(B)All}] om. T_{(A)All}, K_{PGb} ³⁷des kyang ci^{(ci T_{(B)NT}]gi T_{(B)P})} zhid shes
par byed ce na T_{(B)All}] de la 'di lta bur gyur pa cis rtogs she na T_{(A)DGB, P}, K_{PGb}

^ecandrasūryamārgayoḥ conj.] candramāḥ S_{MT1,2} Bgch.; Cf. candrasūryābhyāṃ vahati
S_{DKT}

hyām¹² tathā cottaram¹³ ūrdhvameruśikharam^{14,f} na prāpnoti || ata eva¹⁵
bhaṇati kṛṣṇavajro devānām **alakṣitatvāt** sarvākāranam¹⁶ asādhāraṇam
 yoginām¹⁷ agocaram paramaṇ tattvaṇ¹⁸ **duravagāhaṇ ko manasi**¹⁹ |
 vyavalokayatīti^{20,g} ||

§ 16

S_{MT1}7r5-7r6S_{MT2}10v3-10v4

jo saṃveai maṇaraaṇa¹ aharaha sahaja pharanta² |
 so paru³ jāṇai dhammagai⁴ aṇṇa⁵ ki muṇai⁶ kahanta⁷ ||^{LXIX}

[[yaḥ saṃvetti manoratnam aharahaḥ sahajaṃ sphurantam |
 sa parāṃ jānāti dharmagatim anyah kiṃ kathayan manyate¹ ||]]

¹jo saṃveai maṇaraaṇa Bgch., Jcks., Dhīḥ, Sha., Subhāṣitasamgraha] jo saṃveaṇa maṇa
 aṇam S_{MT1,2}; jo saṃveaiṇa maṇa [ra]aṇa Śā.; jo saṃveaiṇa maṇaraaṇu Bhy.; apparently
 there appear to be cancellation marks on top of the akṣaras in S_{MT1}, unfortunately a
 correction which could have been in the left upper margin is illegible. ²aharaha sahaja
 pharanta S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] aharahu sahaju pharantu Bhy. ³paru
 Bgch., Jcks., Dhīḥ, Bhy.] parū S_{MT1}, Śā.; para Sha.; pari° Subhāṣitasamgraha; paḥ
 S_{MT2} ⁴dhammagai S_{MT1}, Bgch., Jcks., Dhīḥ, Śā., Sha., Bhy.] dhammagai S_{MT2} ⁵aṇṇa
 S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] aṇṇu Bhy. ⁶Subhāṣitasamgraha devids: kim uṇa
⁷kahanta S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] kahaṇ tu Bhy.

¹²niḥkāśābhyāṃ S_{MT1}] °niḥkāśābhyāṃ Bgch.; °n nikāśābhyāṃ S_{MT2} ¹³uttaram S_{MT1,2},
 Bgch.; Cf. uttāram S_{DKT}, Dhīḥ ¹⁴ūrdhva° em.] ūrdhva° S_{MT1,2}, Bgch. ¹⁵eva S_{MT1} p.c.,
 S_{MT2}, Bgch.] e S_{MT1} a.c. ¹⁶alakṣitatvāt sarvākāranam conj.] alakṣatvāsārvākādīnām
 S_{MT1} p.c., S_{MT2}; alakṣitatvāt āvakādīnām Bgch.; here the text seems corrupted; Cf. S_{DKT}:
 durlakṣaṇaḥ sarvaśūnyatvāt / sarvākārasamatvāt || ¹⁷yoginām Bgch.] yogīnām S_{MT1,2}
¹⁸paramatattvaṇ S_{MT1,2}] paramaṇ tattvaṇ Bgch. ¹⁹manasi S_{MT1}, Bgch.] manasya
 S_{MT2} ²⁰iti S_{MT1,2}] om. Bgch.

¹kathayan manyate Bgch.] jānāti kahaṇ tu Bhy.

LXIX Subhāṣitasamgraha 23. p.263.

^fRendering of the Apa. duddhara dharaṇidhara. ^gRendering of the Apa. paribhābāi

gang gi¹ yid ni rin chen ris nus pa ||
 nyi ma re re lhan cig skyes pa 'phro ||
 de yis chos kyi rang bzhin dag ni shes ||
 gzhan la bstan du yin kyang mi shes so ||

yo saṃvea ityādi: **yaḥ samyak** kuliśābjasamyogena mano'valambanena ya-
 thārthaṃ¹ **vedayati** || yathābhūtamānānātmanaḥ² ratim anuttarasukhaṃ
 tanotīti ratnaṃ **manoratnaṃ** buddhabimbam ||
 tathā ca śrīsamāje |

§ 16.1.1

Dohakoṣaṭīkā

SDKT9v4-10r7

SDKT10v6-11v2

bhage liṅgaṃ pratiṣṭhāpya bodhicittaṃ na cotsrjet |
 bhāvayed buddhabimbaṃ tu traidhātukam aśeṣataḥ ||^{LXX}

tathā ca śrī-ādibuddhe³ |

bimbaṃ śūnyodbhavaṃ hetuḥ phalam akṣarajaṃ sukhaṃ^{LXXI} |
 iti |

ata evāha | **aharaha sahaja pharanta** ity **aharahaḥ**⁸ pratisaṃjātasar-
 vaśūnyāt | parisphuṭaḥ⁹ gaganavat ||
 tathā ca nāmasaṅgītyām |

gaganodbhavaḥ svayaṃbhūḥ prajñājñānānālo mahān^{LXXII} | iti |

⁸ *aharahaḥ* Dhīḥ] *aharaha* SDKT ⁹ *parisphuṭaḥ* Dhīḥ] *parisphuṭa* SDKT

¹ *gis* em.] *gi*

^{1°} *arthaṃ* SDKT] *artha* Dhīḥ ^{2°} *ātmano* em.] *ātmanaḥ* SDKT, Dhīḥ ³ *tathā ca śrī-ādibud-*
dhe Dhīḥ] om. SDKT

^{LXX} Vajrapāṇi's *Laghutantraṭīkā* ch. 14. Nāropa's *Sekoddeśaṭīkā*; Puṇḍarīka's *Vimalaprab-*
hāṭīkā 2.106; *Samputatantra* 17.a.; Padmavajra's *Guhyasiddhi* 8.35.cd.; *Hevajatantra*
 II.vii.5.a.; *Sekoddeśa* 146 ab. ^{LXXI} Nāropa's *Sekoddeśaṭīkā* 146ab.; Dhīḥ has simply iden-
 tified this quotation as *Sekoddeśa*, without any other specification; pāda cd of the verse:
phalena mudrito hetur hetunā mudritaṃ phalam || ^{LXXII} *Mañjuśrīrāmasaṅgīti* 6.20cd.;
 pāda ab of the verse: *ghanaikasāro vajrātmā sadyojāto jagatpatih; Nāropa's Sekoddeśaṭīkā*
 158. ||

tathā ca śrīsamājottare |

sevākāle mahošṇīṣaṃ bimbam⁴ vibhāvya yatnataḥ⁵ |
 upasādhanakāle tu⁶ bimbam cāmṛtakunḍalīm⁷ ||

sādhane devatābimbaṃ bhāvayet ghātayet punaḥ⁸ |
 mahāsādhanakāle tu⁹ bimbam buddhādhipaṃ cittam^{10,LXXIII} ||
 iti ||

etad evāha | kulikāyāṃ sandhyābhāṣāntareṣoṣṇīṣaṃ bimbam traidhātukam
 aśeṣastaḥ^a || ākāśe dharmodayāṃ cittavajraṃ pratiṣṭhāpya sevākāle pratyā-
 hāreṇa bhāvayet | dhyānāt sthīrikuryād iti ||

atra bhagavataḥ pratijñā |

sarvacintāṃ¹¹ parityajya dinam ekaṃ parīkṣayet |
 yadi na syāt pratyayas tatra tadā me tan¹² mṛṣāvacaḥ ||^{LXXIV}

atra pratyayo dhūmādinimittam | sa¹³ evaṃ krameṇa manoramam ratnabud-
 dhabimbaṃ saṃvedayati || **so paru jāñai** iti | **sa param**¹⁴ **jāñātīti dhar-**
masya yathābhūtagatim avabodham || **aṇṇa ki munai**¹⁵ **kahanta** iti |

⁴*mahoṣṇīṣaṃ bimbam* Dhīḥ, Guhyasamājantra] *mahoṣṇīṣabimbam* Sekoddeśaṭīkā, S_{DKT}
⁵*vibhāvya yatnataḥ* Dhīḥ, Sekoddeśaṭīkā, S_{DKT}] *ālambya yogataḥ* Guhyasamājantra ⁶*tu*
 Guhyasamājantra, Sekoddeśaṭīkā] *ca* Dhīḥ; *bimbas ca* S_{DKT} ⁷*kuṇḍalīm* Guhyasamā-
 jantra, Sekoddeśaṭīkā] *kuṇḍalam* Dhīḥ; *kuṇḍalī* S_{DKT} ⁸*bimbaṃ bhāvayet ghā-*
tayet punaḥ Dhīḥ, S_{DKT}] *yogaṃ kuryān mantrī vidhānavit* Guhyasamājantra;
bimbaṃ bhāvayed yogatatparaḥ Sekoddeśaṭīkā ⁹*tu* Dhīḥ, Sekoddeśaṭīkā, S_{DKT}] *ca*
 Guhyasamājantra ¹⁰*cittam* Dhīḥ, S_{DKT}] *vibhum* Guhyasamājantra, Sekoddeśaṭīkā
¹¹*sarvacintāṃ* Sekoddeśaṭīkā, Dhīḥ] *sarvacittā* S_{DKT} ¹²*tan* Sekoddeśaṭīkā] om. Dhīḥ,
 S_{DKT} ¹³*sa* S_{DKT}] *ya* Dhīḥ ¹⁴*param* Dhīḥ] *parāṃ* S_{DKT} ¹⁵*munai* Dhīḥ] *mui* S_{DKT}

^{LXXIII}*Guhyasamājantra* 18.172-173.; Nāropā's *Sekoddeśaṭīkā* ^{LXXIV}Nāropa's *Sekod-*
deśaṭīkā; *Hevajatantra* II.ii.9 has: *sarvacintāṃ parityajya devatāmurticetasā | dinam*
ekam avicchinnam bhāvayitvā parīkṣethāḥ ||; *Haṭhayogapradīpika* pāda a in 4.57. and
 4.93.

^aTib. reads: *ma lus pa'i sangs rgyas kyi gzugs brnyan*, which would corr. to *aśeṣabud-*
dhabimba.

anyo dvīndriyagharṣaṇalakṣaṇasukhābhiniṣṭaḥ¹⁶ | kiṃ manyate jānāti ||
 kathyamānam api na ca jānātīty arthaḥ ||
 etad eva prakārantareṇāha | vāyuvāhanatayā | ābhāsatrayarūpatvāt || śaṣṭyut-
 taraśataprakṛtirūpendriyadvāreṇa¹⁷ niścitya viṣayān avalambet¹⁸

gang gis yid kyi¹ rin chen rtogs zhes bya ba la sogs gsungs te² | gang § 16.1.2.
 rdo rje dang chu skyes³ mnyam par⁴ sbyor ba las⁵ yid kyi dmigs pas don ji Tibetan
 lta ba rig pa ni⁶ | yang dag pa ji lta ba'i yid kyi bdag nyid do⁷ || dga' ra ti⁸
 bla na med pa'i bde ba 'phel bar byed pa'i phyir⁹ | rin po che'o¹⁰ || yid kyi
 rin * po che ste te¹¹ | sangs * rgyas kyi gzugs brnyan¹² no ||
 de ltar yang dpal 'dus pa¹³ las |

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 T_{DGb}238a

bha gar ling ga rab bzhag nas¹⁴ ||
 byang chub sems ni gtang¹⁵ mi bya ||
 khams gsum pa ni ma lus pa¹⁶ ||
 sangs rgyas gzugs brnyan¹⁷ bsgom par bya¹⁸ || zhes so¹⁹ ||

¹⁶ dvīndriyagharṣaṇalakṣaṇa° conj.] dvīndriyakṣara° Dhīḥ; indriyakṣara° S_{DKT}; Cf. S_{MT1,2}. ¹⁷em. °śata°] om. S_{DKT}, Dhīḥ ¹⁸avalambet Dhīḥ] avalambate S_{DKT}

¹kyi T_{(A)All}, K_{PGb}] kyis T_{(B)All} ²zhes bya ba la sogs gsungs te T_{(B)All}] zhes gsungs te T_{(A)Dgb,PD}; zhes gsungs so K_{PGb}; shes gsungs so T_{(A)P} ³chu skyes T_{(B)All}] padma T_{(A)All}, K_{PGb} ⁴mnyam par T_{(A)All}, K_{PGb}] gang dag par T_{(B)All} ⁵las T_{(A)All}, K_{PGb}] mas T_{(B)All} ⁶dmigs pas don ji lta ba rig pa ni T_{(B)All}] nye bar dmigs shing ji lta ba T_{(A)All}, K_{PGb} ⁷yang dag pa ji lta ba'i yid kyi bdag nyid do T_{(B)All}] bzhin du 'gyur ba'i bdag nyid dga' ba ste T_{(A)All}, K_{PGb} ⁸dga' ra ti em.] dga' ra ti ba T_{(B)All}; om. T_{(A)All} ⁹bla na med pa'i bde ba 'phel bar byed pa'i phyir T_{(A)All}, K_{PGb}] bla na med pa'i bde ba rgyus par byed pa'i phyir T_{(B)All} ¹⁰rin po che'o T_{(B)All}] rin chen ni T_{(A)All}, K_{PGb} ¹¹yid kyi rin po che ste T_{(A)All}, K_{PGb}] des na yid kyis rin chen te T_{(B)All} ¹²brnyan T_{(A)Dgb,P}, K_{PGb}] can T_{(B)All} ¹³'dus pa las T_{(B)P}] gsang ba 'dus las T_{(A)Dgb}; gsang ba 'dus pa las T_{(A)P,PD}, K_{PGb}; 'dus par T_{(B)NT} ¹⁴ga rab bzhag nas T_{(B)All}] ga bcug nas ni T_{(A)All}, K_{PGb} ¹⁵gtang T_{(A)P,PD}, K_{PGb}] spro T_{(B)All}; gtar T_{(A)Dgb} ¹⁶pa ni ma lus pa T_{(B)All}] ma lus pa rnams ni T_{(A)All}, K_{PGb} ¹⁷brnyan T_{(A)All}, K_{PGb}] su T_{(B)All} ¹⁸bsgom par bya T_{(B)All}] dag tu bsgom T_{(A)All}, K_{PGb} ¹⁹zhes so T_{(B)All}] om. T_{(A)All}, K_{PGb}

dpal dang po sangs rgyas su yang²⁰ |

stong pa las byung gzugs ni rgyu²¹ ||
mi 'gyur las skyes bde ba 'bras²² || zhes so²³ ||

de nyid kyī phyir | **nyi ma re re**²⁴ **lhan cig skyes pa spro**²⁵ zhes gsungs
te²⁶ | **nyi ma re re**²⁷ zhing so sor skyes pa'i²⁸ thams cad stong pa las²⁹ |
yongs su '**pho ba**³⁰ ni | nam mkha' lta bu³¹ 'o ||
de ltar yang mtshan yang dag par brjod pa las |

nam mkha' las byung rang byung ba ||
shes rab ye shes me bo che³² che || zhes so³³ ||

de bzhin du³⁴ dpal gsang ba 'dus pa'i rgyud phyi ma las³⁵ |

bsnyen pa'i dus su gtsug tor che³⁶ ||
'bad pas gzugs brnyan bsgom par bya³⁷ ||
nye bar bsgoms³⁸ pa'i dus su ni ||
gzugs brnyan bdud rtsi 'khyil pa yi³⁹ ||

²⁰ *dpal...yang* T_{(B)All}] om. T_{(A)All}, K_{PGb} ²¹ *pa las byung gzugs ni rgyu* T_{(B)All}] *nyid gzugs brnyan rgyu yin pas* T_{(A)All}, K_{PGb} ²² *mi 'gyur las skyes bde ba 'bras* T_{(B)All}] *'bras bu mi 'gyur bde ba'o* T_{(A)All}, K_{PGb} ²³ *zhes so* T_{(B)All}] om. T_{(A)All} ²⁴ *nyi ma re re* T_{(B)All}] om. T_{(A)DGB,P}, K_{PGb} ²⁵ *spro* T_{(A)All}, T_{(B)P}, K_{PGb}] *'gro* T_{(B)NT} ²⁶ *zhes gsungs te* T_{(A)All}, K_{PGb}] *zhes bya ba la sogs gsungs te* T_{(B)All} ²⁷ *nyi ma re re* T_{(A)All}, K_{PGb}] *nyī na re* T_{(B)P}; *nyī re* T_{(B)NT} ²⁸ *zhing so sor skyes pa'i* T_{(B)All}] *skyes pa ni* T_{(A)All}, K_{PGb} ²⁹ *las em.*] *pa'o* T_{(A)All}, K_{PGb}, T_{(B)All}; Cf. S_{DKT} *pratisaṃjātasarvaśūnyāt* ³⁰ *yongs su 'pho ba* T_{(B)All}] *'pho ba* T_{(A)DGB,PD}, K_{PGb}; *'phro ba* T_{(A)P} ³¹ *lta bu* T_{(B)All}] *dang 'pho zhing snang ba* T_{(A)DGB,P}, K_{PGb} ³² *me bo* T_{(A)PD}, K_{PGb}] *me'o* T_{(B)All}; *me bo* T_{(A)DGB}; *me'o* T_{(A)P} ³³ *zhes so* T_{(B)All}] *zhes gsungs te* T_{(A)All}, K_{PGb} ³⁴ *de bzhin du* T_{(B)All}] *de ltar* T_{(A)All}, K_{PGb} ³⁵ *gsang ba 'dus pa'i rgyud phyi ma las* T_{(A)All}, K_{PGb}] *dpal 'dus pa las*^{(las T_{(B)P}/yang T_{(B)NT})} T_{(B)All} ³⁶ *che* T_{(A)All}, K_{PGb}] *che'i* T_{(B)All} ³⁷ *'bad pas gzugs brnyan bsgom par bya* T_{(A)All}, K_{PGb}] *gzugs can 'bad pas rnam bsgom bya* T_{(B)All} ³⁸ *bsgoms* T_{(B)P}] *bsnyen* T_{(A)All}, K_{PGb} ³⁹ *gzugs brnyan bdud rtsi 'khyil pa yi* T_{(A)All}, K_{PGb}] *bdud rtsi'i khyil pa'i gzugs can no* T_{(B)All}

sgrub pa'i dus su lha yi gzugs⁴⁰ ||
 slang yang gsa bar bya zhing bsgom⁴¹ ||
 sgrub pa chen po'i dus su ni || * T_{(A)PD}1606
 gzugs brnyan sangs rgyas gtso bo'i⁴² sems || zhes bya'o⁴³ ||

de nyid bstan pa'i phyir⁴⁴ | rigs ldan⁴⁵ las kyang dgongs pa'i skad⁴⁶ gzhan
 gyis⁴⁷ gtsug tor gzugs brnyan⁴⁸ ni | khams * gsum⁴⁹ ma lus pa'i sangs rgyas T_{(B)P}403a
 kyi⁵⁰ * gzugs brnyan ni^{51,b} | nam mkha'i chos kyi 'byung gnas la⁵² thugs rdo T_{(A)P}40r
 rje rab tu bzhag nas⁵³ | bsnyen pa'i dus su⁵⁴ so sor sdud pas⁵⁵ * bsgom par T_{(B)NT}77
 bya zhing⁵⁶ bsam * gtan gyis ni brtan⁵⁷ par bya'o || K_{PGb}227
 de la⁵⁸ bcom ldan 'das kyi⁵⁹ dam bca'⁶⁰ ba ni |

bsam pa thams cad yongs spangs nas⁶¹ ||
 nyi ma gcig ni⁶² yongs su brtag ||
 gal te yid ches ma gyur na ||

⁴⁰*sgrub...gzugs* T_{(A)All}, K_{PGb}] om. T_{(B)P} ⁴¹*slang yang gsa bar bya zhing bsgom* T_{(B)All}] *bsgom zhing mi dmigs par bya ste* T_{(A)All}, K_{PGb}; For this pāda several transmission are attested in Skt. Cf.: *kuryān mantrī vidhānavit* Guhyasamājatantra, °*bimbaṃ bhāvayed yogatatparaḥ* Sekoddeśaṭīkā and the version found in the S_{DKT}: °*bimbaṃ bhāvayet ghātayet punaḥ*. ⁴²*gzugs brnyan sangs rgyas gtso bo'i* T_{(A)All}, K_{PGb}] *sangs rgyas bdag po'i gzugs can* T_{(B)All} ⁴³*zhes bya'o* T_{(B)All}] *zhes gsungs so* T_{(A)All}, K_{PGb} ⁴⁴*de nyid bstan pa'i phyir* T_{(A)All}, K_{PGb}] *de nyid* T_{(B)All} ⁴⁵*rigs ldan* T_{(A)All}, K_{PGb}] *rigs can* T_{(B)All} ⁴⁶*dgongs pa'i skad* T_{(B)All}] *dgongs pa bstan pa 'di skad* T_{(A)All}, K_{PGb} ⁴⁷*gyis* K_{PGb}; T_{(A)P}] *gyi* T_{(A)DGb,PD}, T_{(B)All} ⁴⁸*gzugs brnyan* T_{(A)DGb,PD}] *gyi gzugs brnyan* K_{PGb}, T_{(A)P}; *can* T_{(B)All} ⁴⁹*gsum* T_{(A)All}, K_{PGb}] *gsum pa* T_{(B)All} ⁵⁰*kyi* T_{(A)All}, T_{(B)NT}, K_{PGb}] *kyis* T_{(B)P} ⁵¹*brnyan ni* T_{(A)P}, K_{PGb}] *brnyan* T_{(A)DGb,PD}; *can te* T_{(B)All} ⁵²*nam mkha'i chos kyi 'byung gnas la* T_{(A)DGb,P}, K_{PGb}] *nam mkha chos 'byung* T_{(B)All} ⁵³*thugs rdo rje rab tu bzhag nas* T_{(B)All}] *sangs kyi rdo rje rab tu gzhag pa ste* T_{(A)All}, K_{PGb} ⁵⁴*dus su* T_{(A)All}, K_{PGb}] *dus ste dang* T_{(B)All} ⁵⁵*pas* T_{(B)All}] *pa* T_{(A)All}, K_{PGb} ⁵⁶*zhing* T_{(B)All}] *ste* T_{(A)All}, K_{PGb} ⁵⁷*ni brtan* T_{(A)All}, K_{PGb}] *yan lag bstan* T_{(B)All} ⁵⁸*de la* T_{(A)All}, K_{PGb}] *'dir* T_{(B)All} ⁵⁹*kyi* T_{(A)All}, T_{(B)P}, K_{PGb}] *kyis* T_{(B)NT} ⁶⁰*bca'* T_{(A)All}, T_{(B)P}] *bcas* K_{PGb} ⁶¹*nas* T_{(B)All}] *te* T_{(A)All}, K_{PGb} ⁶²*ni* T_{(B)All}] *tu* T_{(A)All}, K_{PGb}

^bSkt. has just *aśeṣastah*.

de'i⁶³ tshe nga yi⁶⁴ brdzun smras so⁶⁵ || zhes gsungs te ||

de la⁶⁶ yid ches pa ni⁶⁷ | du ma⁶⁸ la sogs pa'i mtshan ma ste⁶⁹ | gang de lta bu'i rim pas yid dga' ba'i rin chen⁷⁰ sangs rgyas kyi gzugs brnyan⁷¹ yang dag par rig par 'gyur bas⁷² || **de yis⁷³ chos kyi⁷⁴ rang bzhin dag ni shes⁷⁵** zhes gsungs te⁷⁶ | **chos kyi⁷⁷** rang bzhin shes pa gang yin⁷⁸ pa ni | yang dag ji lta ba bzhin rtogs bzhin khongs su chud pa'o⁷⁹ || **gzhan la bzlas su zin kyang ci la go⁸⁰** zhes pa ni⁸¹ | **gzhan ni⁸²** dbang po gnyis kyi⁸³ bde ba la mngon par zhen pa'o || **ci la go ni shes zhes pa ni⁸⁴** | smras⁸⁵ kyang **mi shes⁸⁶** zhes pa'i don do || * de nyid rnam pa gzhan gyis gsungs pa⁸⁷ | rlung ni bzhon pa nyid kyi⁸⁸ snang ba gsum gyi⁸⁹ ngo bo nyid kyi phyir⁹⁰ | rang bzhin brgya drug cu'i ngo bo nyid dbang po gnyis kyi⁹¹ sgo nas mthon te⁹²

T_{DGb}238b

⁶³de'i T_{(A)All}, T_{(B)P}] de T_{(B)NT}, K_{PGb} ⁶⁴yi T_{(B)All}] yis T_{(A)All}, K_{PGb} ⁶⁵brdzun smras so T_{(A)All}] rdzun smras so K_{PGb}, tshig de brdzun T_{(B)All} ⁶⁶de la T_{(B)P}] de yang T_{(A)All}; de 'ang K_{PGb}; da la T_{(B)NT} ⁶⁷pa ni T_{(B)All}, K_{PGb}] pa'i T_{(A)All} ⁶⁸du ma T_{(B)All}] du ba T_{(A)All}, K_{PGb} ⁶⁹mtshan ma ste T_{(B)All}] rtags so T_{(A)All}, K_{PGb} ⁷⁰gang de lta bu'i rim pas yid dga' ba'i rin chen T_{(B)All}] de ltar yid du 'ong ba'i rin po che T_{(A)All}, K_{PGb} ⁷¹brnyan T_{(A)All}, K_{PGb}] can T_{(B)All} ⁷²yang dag par rig par 'gyur bas T_{(B)All}] rtogs pa 'byung ba de ni T_{(A)All}, K_{PGb} ⁷³de yis T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁷⁴kyi T_{(A)All}, K_{PGb}] kyi T_{(B)All} ⁷⁵shes T_{(B)All}] de yis shes T_{(A)P,PD}, K_{PGb}; om. T_{(A)DGb} ⁷⁶zhes gsungs te T_{(A)DGb,PD}, K_{PGb}] zhes bya ba la sogs pa gsungs te T_{(B)All}; shes gsungs te T_{(A)P} ⁷⁷chos kyi em.] chos kyi T_{(B)All}; om. T_{(A)All}, K_{PGb} ⁷⁸shes pa gang yin T_{(B)All}] dag ni de yis shes T_{(A)All}; dag ni des shes K_{PGb} ⁷⁹yang dag ji lta ba bzhin rtogs bzhin khongs su chud pa'o T_{(B)All}] de gcig pu chos kyi rang bzhin mngon par rtogs pa'o T_{(A)All}, K_{PGb} ⁸⁰gzhan la bzlas su zin kyang ci la go T_{(A)All}, K_{PGb}] gzhan la bstan du zin kyang mi shes T_{(B)All} ⁸¹ni T_{(A)All}] las T_{(B)All}; la K_{PGb} ⁸²ni T_{(A)All}, K_{PGb}] gyis T_{(B)All} ⁸³dbang po gnyis kyi T_{(B)All}] dbang po'i T_{(A)All}, K_{PGb} ⁸⁴ci la go ni shes zhes pa ni em.] ci la go ni T_{(A)All}, K_{PGb}; mi shes zhes pa ni T_{(B)All}; Tibetan leaves out either *manyate jānāti* as the gloss for *manyate*, Cf. S_{DKT}: *kiṃ manyate jānāti*. ⁸⁵smras T_{(A)All}, K_{PGb}] bstan du zin T_{(B)All} ⁸⁶shes T_{(B)All}, K_{PGb}] go T_{(A)All} ⁸⁷gsungs pa T_{(B)All}] bstan pa ni T_{(A)All}, K_{PGb} ⁸⁸pa nyid kyi T_{(B)All}] pa'i rgyur gyur pas T_{(A)All}, K_{PGb} ⁸⁹gyi T_{(A)All}, K_{PGb}] gyis T_{(B)All} ⁹⁰kyis phyir T_{(B)P}] kyi phyir T_{(B)NT} kyi T_{(A)All}, K_{PGb} ⁹¹dbang po gnyis kyi T_{(B)All}] dbang po'i T_{(A)All}, K_{PGb} ⁹²mthon te T_{(B)All}] 'byung ba ste T_{(A)All}, K_{PGb}

| yul rnamṣ la nye bar dmigs par 'gyur ro⁹³

ayam arthaḥ | **yaḥ saṃvetti manoratnaṃ** kuliśābjasaṃyogāt | acyutirū- **§ 16.2.**
 paṃ bodhicittam **aharnirśaṃ sahasvasabhāvaṃ parisphuṭam, sa paraṃ** **Mekhalāṭikā**
 yogīndro¹⁹ **dharmasya** yathābhūtagatiṃ **jānāti** | **nānyo** dvīndriyagharṣa- S_{MT1} 7r6-7r8
 ṇalakṣaṇasukhābhiniṣṭa²⁰ iti || S_{MT2} 10v4-11r1
 ata evāha

pahaṃ vahante¹ ṇiamaṇa² vandhaṇa³ kiaü⁴ jeṇa | **§ 17**
tihuaṇa⁵ saala⁶ viphāriā⁷ puṇu saṃhāria⁸ teṇa ||^{LXXV,a} S_{MT1} 7r8-7r9
S_{MT2} 11r1-11r2

¹*pahaṃ vahante* Bgch., Jcks., Dhīḥ] *paha vahantu* S_{MT1}; *paha vahante* S_{MT2}; *pahaṃ vahaī* Bgch.BI; *pahaṃ vahanteṇa* Sha., Subhāṣitasamgraha; *sahajānande Śā.*; *pahaḥiṃ vahaṃtaū* Bhy. ²*ṇiamaṇa* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *ṇiamaṇu* Bhy. ³*vandhaṇa* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha., Subhāṣitasamgraha] *vaṃdhane* Bhy. ⁴*vandhaṇa kiaü* S_{MT1,2}, Bgch., Jcks., Dhīḥ] *vandhaṇaṃ kiaü* Sha.; *kia* Subhāṣitasamgraha; *kiaṭa* Śā.; *kiyaü* Bhy. ⁵*tihuaṇa* S_{MT1}, Bgch., Jcks., Dhīḥ, Śā., Sha., Subhāṣitasamgraha] *titthaṇa* S_{MT2}; *tihuaṇu* Bhy. ⁶*saala* S_{MT1}, Bgch., Jcks., Dhīḥ, Subhāṣitasamgraha] *sayala* S_{MT2}, Sha., Śā.; *saalu* Bhy. ⁷*viphāriā* Bgch., Jcks., Sha., Śā.] *vihāriā* S_{MT1,2}; *viphāria* Dhīḥ, Subhāṣitasamgraha; *viphāriaü* Bhy. ⁸*saṃhāria* Bgch., Jcks., Dhīḥ, Śā., Sha., Subhāṣitasamgraha] *saṃhāriata* S_{MT1}; *saṃhāria tu* S_{MT2}; *saṃhāriu* Bhy.

¹⁹*paraṃ* S_{MT1,2}] *parama*° Bgch. ²⁰*dvīndriya*° S_{MT1,2}] *hīndriya*° Bgch.; Cf. Dhīḥ

⁹³*nye bar dmigs par 'gyur ro* T_{(A)All}, K_{PGb}] *dmigs par byed do* T_{(B)All}

LXXV *Subhāṣitasamgraha* 24. p.263.

^aThis verse seems to be in the Dohā-meter too, but only the second line is metrical correct, while the first line has one *mātra* too less in each pāda, perhaps this is still acceptable, combining the readings from the *Subhāṣitasamgraha* (*pahaṃ vahanteṇa*) for pāda a and from Shahidulla (*vaṃdhanaṃ*), could give the desired amount of mātras, but would as it seems not be in accordance with the commentaries anymore.

[[patham¹ vahantaṃ² nijamanobandhanaṃ³ kṛtaṃ yena |
tribhuvanaṃ sakalaṃ visphāritya⁴ punaḥ saṃhāritaṃ tena ||]]

lam 'gro gnyug ma'i yid ni bcings nus pa ||
khams gsum ma lus spro zhing yang * der sdud ||

T_(A)FD1607

§ 17.1.1

Dohākoṣaṭīkā

S_{DKT}11v2-11v5

pahaṃ vahante¹ ityādi | saṃsārapatham **vahati** mativijñānadhātuḥ sa-
hajakāyaḥ^b || ṣaḍaṅgaprayogena candrasūryāvānirodhena^{c,2} prāṇasthirīka-
raṇam **bandhanam** | tat **kṛtaṃ yena** yogīndreṇa^d || **tihuaṇa**³ **saala vi-**
phāria⁴ iti | **tribhuvanaṃ** kāyavākacittacakraṃ⁵ **sakalaṃ** prati romakūpa-
paryantaṃ⁶ jāgradavasthaya⁷ ānandādibhedena bodhicittena **visphāritya**⁸
| **punar** ūrdhvagatyā turyādikṣayeṇa niṣyandādibhedena **saṃhṛtam**⁹ avad-
hūtyāṃ nādabindukalātītam¹⁰ | sarvaśūnyadhātau praveśitavajradharatvam
sākṣātkṛtam **tenety**¹¹ arthaḥ ||

¹*pahaṃ vahante* Dhīḥ] *paha vante* S_{DKT} ²*candrasūryāvānirodhena* Dhīḥ] *candrāvānirod-*
hena S_{DKT} ³*tihuaṇa* Dhīḥ] *vihuana* S_{DKT} ⁴*viphāria* Dhīḥ] *vihāria* S_{DKT} ⁵*cakraṃ*
em.] ⁶*cakre* S_{DKT}, Dhīḥ, Cf. Tib. 'khor lo'o. ⁷*paryantaṃ* Dhīḥ] ⁸*paryanta* S_{DKT}
⁷*avasthaya* S_{DKT}] ⁹*avasthāyā* Dhīḥ ⁸*visphāritya* em.] *visphāritvā* Dhīḥ; *sphāritvā*
S_{DKT}; even though the form from *visphāritya* does not seem to be standard I chose this em.
over the em. to *visphāritam* or the wrong use of from the absolutive. ⁹*saṃhṛtam* Dhīḥ]
saṃharakaṃ S_{DKT} ¹⁰*nādabindu* S_{DKT}] *nādibandu* Dhīḥ; T_(A)DGb reads: *phra mo* for
kalātīta, which would rather corr. to *sūkṣma*. ¹¹*sākṣātkṛtam tenety* em.] *sākṣātkṛtenety*
S_{DKT}, Dhīḥ; Cf. Tib.: *des rdo rje 'chang chen po nyid mngon du byed ces bya ba'i don to*

¹] *panthānaṃ* Bgch.; *pathi* Bhy. ²*vahaṃtaṃ* Bhy.] *vahatā* Bgch. ³*mano* Bgch.]
manaḥ Bhy. ⁴] *visphāritam* Bgh., Bhy.

^b*sahajakāyaḥ* conj.] *manasīty aneneti* S_{DKT}, Dhīḥ; This phrase has been deleted, since
I suspect this to be corrupted. Moreover, the MS shows an insertion mark but for which
correspondent text is visible in the image. ^crendering of Apa. *ṇiamaṇa*. ^dThe B group of
Tib. reads this phrase in a different order as it begins with the sentence *tatkṛtam*, followed
by the sentence *ṣaḍaṅga*...: **gang gis de byed byed na rnal 'byor gyis dbang po 'di sbyor**
ba yan lag drug gis zla ba nyi ma 'gog pas srog bstan par byed cing 'ching ba.

ata evāha¹²

lam 'gro zhes pa la sogs pa la¹ | 'khor ba'i lam du 'gro ba rnam par shes pa'i kham² yid ni | lhan cig skyes lus te³ | gang gis de byed na rnal 'byor gyis dbang po 'di sbyor ba yan lag drug gis zla ba dang nyi ma 'gog pas srog bstan par byed cing | 'ching ba⁴ || srid gsum mtha' dag spro zhing bya ba la sogs pa la⁵ | srid pa gsum⁶ ni | sku dang gsung * dang thugs kyi 'khor lo'o || mtha' dag⁷ ni ba spu'i bu ga so so'i⁸ mthar thug pa'o⁹ || gnyis sad pa'i gnas skabs su dga' ba la sogs pa'i * dbye bas¹⁰ byang chub kyi¹¹ sems rnam par¹² spros nas | slar yang¹³ steng du song nas¹⁴ bzhi pa¹⁵ zad cing * rgyu mthun pa la sogs pa'i dbye bas¹⁶ avadhūtī¹⁷ sdud pa ste | nāda¹⁸ dang thig le phra mo¹⁹ las 'das shing²⁰ thams cad stong pa'i²¹ kham

§ 17.1.2.
Tibetan
K_{PGb}228
T_{(B)P}403a
T_{(A)P}40v

¹² evāha Dhīḥ] evāhaḥ S_{DKT}

¹ lam 'gro zhes pa la sogs pa la T_{(B)All}] rang nyid bcings par byas pa gang zhes gsungs te T_{(A)All}, K_{PGb} ² 'khor ba'i lam du 'gro ba rnam par shes pa'i kham T_{(B)All}] rnam par shes pa'i kham 'khor ba'i lam du 'gro ba'o T_{(A)All}, K_{PGb} ³ lus te T_{(B)All}] pa'i gzugs so T_{(A)All}, K_{PGb} ⁴ gang gis de byed byed na rnal 'byor gyis dbang po 'di sbyor ba yan lag drug gis zla ba dang (^{dang} T_{(B)NT}]om. T_{(B)P}) nyi ma 'gog pas srog bstan par byed cing 'ching ba'o T_{(B)All}] bcing bar bya ba ni gang gis yan lag drug gis (^{gis} T_{(A)P}]gi T_{(A)DGB,PD,KPGb}) srog brtan par byed pa ni bcings pa'o de rnal 'byor gyi dbang phyug gis byed pa de ni T_{(A)All}, K_{PGb} ⁵ srid gsum mtha' dag spro zhing bya ba la sogs pa la T_{(B)All}] kham gsum ma lus spro zhing yang der bsdu zhes gsungs te T_{(A)All}, K_{PGb} ⁶ srid pa gsum T_{(B)All}] kham gsum T_{(A)All} ⁷ mtha' dag T_{(B)All}] ma lus pa T_{(A)All}, K_{PGb} ⁸ ba spu'i bu ga so so'i T_{(B)All}] so so'i ba spu'i bu ga'i T_{(A)All}, K_{PGb} ⁹ mthar thug pa'o T_{(B)All}] bar du T_{(A)All}, K_{PGb} ¹⁰ dbye bas T_{(B)All}] khyad par gyi T_{(A)All}, K_{PGb} ¹¹ kyi T_{(A)All}, T_{(B)NT}, K_{PGb}] kyi T_{(B)P} ¹² rnam par T_{(A)All}, T_{(B)P}, K_{PGb}] om. T_{(B)NT} ¹³ slar yang T_{(B)All}] yang der sdud pa ste T_{(A)All}, K_{PGb} ¹⁴ song nas T_{(A)All}, K_{PGb}] bgrad pas T_{(B)All} ¹⁵ bzhi pa T_{(A)All}, K_{PGb}] om. T_{(B)All} ¹⁶ dbye bas T_{(B)All}] bye brag gis T_{(A)All}, K_{PGb} ¹⁷ avadhūtī T_{(A)All}, T_{(B)P}, K_{PGb}] avadhūti deng T_{(B)P} ¹⁸ nāda em.] na da T_{(B)All}; chu T_{(A)DGB}; cha T_{(A)P,PD}, K_{PGb} ¹⁹ thig le phra mo T_{(A)All}, K_{PGb}] thig le T_{(B)P}; thig le dang cha T_{(B)NT} ²⁰ shing T_{(A)All}, K_{PGb}] pa'i T_{(B)All} ²¹ pa'i T_{(B)All}] pa nyid kyi T_{(A)All}, K_{PGb}

la rab tu bcug ste²² | des rdo rje 'chang²³ chen po nyid²⁴ mngon²⁵ du byed
ces bya ba'i²⁶ don no²⁷ ||
de nyid kyi phyir

§ 17.2.

*Mekhalāṭīkā*S_{MT1}7r9-7v1S_{MT2}11r2-11r4

ayam arthaḥ | spandarūpaṃ bodhicittaṃ sthīrīkṛtaṃ¹³ **yena** yogīndreṇa
tribhuvanaṃ kāyānandavāgānandacittānandasvarūpaṃ¹⁴ **sakalaṃ**¹⁵ nir-
avaśeṣaṃ¹⁶ **sphurivā**¹⁷ matvā **punaḥ samhāritaṃ tena**¹⁸ sahajānande
praveśitam | sukhābhimane¹⁹ niveśitam iti bhāvaḥ²⁰ ||
ata āha²¹

§ 18

S_{MT1}7v2-7v2S_{MT2}11r5-11r5

kāhiṃ¹ **tathāgata**² **labhbae**³ **devīkohagaṇehi**⁴ |
maṅḍalacakkavimukka⁵ **acchaüṃ**⁶ **sahajakhaṇehi**⁷ ||LXXVI

¹*kāhiṃ* Bgch., Jcks., Dhīḥ; Bhy.] *kāhi* S_{MT1,2}; *kāhi* Sha., Śā. ²*tathāgata* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *tathāgatu* Bhy. ³*labhbae* Bgch., Jcks., Dhīḥ, Sha., Bhy.] *lamyaṭe* S_{MT1}; *labhyatiu* S_{MT2}; *u labhate* Śā. ⁴*kohagaṇehi* Sha.] *kohagaṇahi* Bgch., Jcks., Dhīḥ; *kahagaṇehi* S_{MT2}, Śā.; *kohagaṇahi* S_{MT1}; *°kohagaṇehiṃ* Bhy. ⁵*°cakka°* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *°cakra°* Bhy. ⁶*acchaüṃ* Bgch., Jcks., Dhīḥ] *acchaü* S_{MT1,2}, Śā., [hoi] *acchaü* Sha.; *acchaho* Bhy. ⁷*khaṇehi* S_{MT1}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *°khaṇehiṃ* S_{MT2}, Bhy.

¹³*sthīrī°* Bgch.] *sthīrī°* S_{MT1,2} ¹⁴*°vākānanda°* S_{MT2}, S_{MT1} p.c.] om. S_{MT1} a.c., Bgch. ¹⁵*sakalaṃ* S_{MT1,2}] *sakala* Bgch. ¹⁶*niravaśeṣaṃ* S_{MT1}, Bgch.] *nīravaśeṣaṃ* S_{MT2} ¹⁷*sphurivā* em.] *spharitaṃ* S_{MT1}; *sparitaṃ* S_{MT2} *sphūrītaṃ* Bgch. ¹⁸*tena* conj.] om. S_{MT1,2}, Bgch. ¹⁹*sukhābhimāne* S_{MT1,2}] *sukhābhīdhāne* Bgch.; The term *sukhābhimane* in contrast to § 14 is certainly positive. ²⁰*bhāvaḥ* S_{MT1}, Bgch.] *bhāva* S_{MT2} ²¹*āha* S_{MT1}, Bgch.] *āhaḥ* S_{MT2}

²²*rab tu bcug ste* T_{(B)All}] *zhugs te* T_{(A)All}, K_{PGb} ²³*'chang* T_{(B)All}] *'dzin pa* T_{(A)All}, K_{PGb} ²⁴*nyid* T_{(B)All}] om. T_{(A)All}, K_{PGb} ²⁵*mngon* T_{(A)All}, K_{PGb}] *sdon* T_{(B)All} ²⁶*bya* *ba'i* T_{(A)All}, K_{PGb}] *bya pa'i* T_{(B)P}; *pa'i* T_{(B)NT} ²⁷*no* K_{PGb}] *to* T_{(A)All}, T_{(B)All}

LXXVICf. *mdzod brgyad* 18ab.

[[kiṃ¹ tathāgatair² labhyate devīkrodhagaṇaiḥ³ |
maṇḍalacakravimuktas⁴ tiṣṭhāmi⁵ sahajakṣaṇena⁶ ||]]

bde gshegs srid pa'i lha mo khro bo'i tshogs ||
dkyil 'khor 'khor lo dag ni spangs nas su¹ ||
lhan skyes skad cig la ni bdag gnas bya ||

kāhiṃ¹ tathāgata ityādi | **kiṃ tathāgatair² labhyate³ devīkrodha-** § 18.1.1
gaṇaiḥ || **maṇḍalacakravimuktās tiṣṭhāmaḥ sahajakṣaṇenety** abhiprā- **Dohākoṣaṭīkā**
yaḥ || skandhadhātṽyatanādikāyavākcittamaṇḍaladevatās⁴ cen mahāsukho- SDKT 11v5-12r1
padeśasamarasībhāvaṃ gatāḥ | tarhi tad⁵ eva⁶ mahāmaṇḍalam | ato⁷ nānyat
pṛthak maṇḍalam asti ||
tathā ca śrīguhyendratilakatantre |

sarvāṅgabhāvanātītaṃ kalpanākālpavarjitam⁸ |
mātrābindusamātītam⁹ etan¹⁰ maṇḍalam uttamam ||^{LXXVII} iti ||

etat eva punar maṇḍalam anyathākṛta¹¹ āha

¹ni spangs nas su Sha.] gis yongs su nyams mdzod brgyad

¹kāhiṃ Dhīḥ] kāṃhi SDKT ²tathāgatair em.] tathāgata SDKT; tathāgataḥ Dhīḥ; Cf. S_{MT1}: cittavajratathāgatādevīkrodhagaṇe labhyate; Cf. Tib. de bzhin gshegs pa dang lha mo dang khro ba'i tshogs ³labhyate Dhīḥ] laṃyatṭe SDKT ⁴skandhadhātṽyatanādī° em.] skandhāyatnādyādī° SDKT, Dhīḥ ⁵tarhi tad Dhīḥ] tarhetad SDKT ⁶eva em.] evaṃ SDKT, Dhīḥ; Cf. Tib. de nyid ⁷ato SDKT] ate Dhīḥ; Cf. S_{MT1,2} ⁸kalpanākālpa° Caryāmelāpakapradīpa, Dhīḥ] kalpanākālpita° SDKT ⁹samātītam Caryāmelāpakapradīpa, Dhīḥ] °samātīta SDKT; samāyuktam S_{MT1,2} ¹⁰etan Caryāmelāpakapradīpa, SDKT] etat° Dhīḥ ¹¹anyathākṛta SDKT] yathākṛtam Dhīḥ

¹kiṃ Bhy.] kasmin Bgch. ²tathāgataḥ Bgch., Bhy. ³devīkrodhagaṇaiḥ Bhy.] devīkrodhagaṇe Bgch. ⁴vimukto Bgch.] °vimuktāḥ Bhy. ⁵] 'smi Bgch.; āso Bhy. ⁶] sahajakṣaṇe Bgch., Bhy.

LXXVII Āryadeva's Caryāmelāpakapradīpa 7.14.

§ 18.1.2.

Tibetan

T_{(B)NT}78

bde bzhin gshegs dang shes bya ba la sogs pa gsungs te¹ | de bzhin
 gshegs pa dang lha mo * dang khro bo'i² tshogs la sred pa ci zhig
 byed de³ | dkyil 'khor gyi 'khor lo las rnam par 'grol ba⁴ lhan cig
 skyes pa'i skad cig ma⁵ gnas so || zhes bya ba'i dgongs pa 'di yin te⁶ |
 phung po dang | khams dang⁷ | skye mched la sogs pa dang | lus dang | ngag
 dang | yid⁸ dang | dkyil 'khor gyi lha rnam gal te⁹ | bde ba chen po'i man
 ngag gis ro mnyam pa'i ngo bor gyur na¹⁰ | de nyid dkyil 'khor chen po ste¹¹
 | de las tha dad¹² pa'i dkyil 'khor gzhan yod pa ma yin no¹³ ||
 de ltar yang gsang ba thig le'i¹⁴ rgyud las |

yan lag kun bsgoms las 'das shing ||
 rtogs dang rtog¹⁵ byed rnam par spangs ||
 gug byed¹⁶ thig le yang dag 'das ||
 'di ni dkyil 'khor mchog yin no¹⁷ || zhes gsungs so¹⁸ ||

K_{PGb}229

yang de nyid rnam pa¹⁹ gzhan gyi sgo nas * dkyil 'khor du bstan pa ni

§ 18.2.

Mekhalāṭikā

S_{MT1}7v2-7v6S_{MT2}11r5-11v4

ayam arthaḥ | kim arthaḥ¹² | cittavajra¹³ tathāgata¹⁴ devīkrodhaganair¹⁵

¹dang shes bya ba la sogs pa gsungs te T_{(B)All}] lha mo khro bo'i tshogs srid pa ci phyir
 byed ces gsungs te T_{(A)All}, K_{PGb} ²khro bo'i T_{(A)All}, K_{PGb}] mkha' gro'i T_{(B)All} ³ci zhig
 byed de T_{(B)All}] ci'i phyir byed ces bya ste T_{(A)All}, K_{PGb} ⁴las rnam par 'grol ba T_{(B)All}
] dag spangs la T_{(A)All}, K_{PGb} ⁵skad cig ma T_{(B)All}] dus su T_{(A)All}, K_{PGb} ⁶zhes bya
 ba'i dgongs pa 'di yin te T_{(B)All}, K_{PGb}] zhes dgongs so zhes bya ba la dgongs pa 'di yin te
 T_{(A)All} ⁷khams dang K_{PGb}] om. T_{(A)DGb,P}, T_{(B)All} ⁸lus dang ngag dang yid T_{(A)All},
 K_{PGb}] ngag dang yid rnam T_{(B)All} ⁹gal te T_{(B)All}] gdams ngag gis T_{(A)All}, K_{PGb} ¹⁰i
 man ngag gis ro mnyam pa'i ngo bor gyur na T_{(B)All}] ro gcig par gyur pa de ltar na'o
 T_{(A)All}, K_{PGb} ¹¹chen po ste T_{(B)All}] chen por gyur pa las T_{(A)All}, K_{PGb} ¹²de las tha
 dad T_{(B)All}] de las<sup>(las K_{PGb}, T_{(A)P}]la T_{(A)DGb,PD}) gzhan du gyur T_{(A)All}, K_{PGb} ¹³gzhan yod pa
 ma yin no T_{(B)All}] med do zhes bya'o T_{(A)All}, K_{PGb} ¹⁴gsang ba thig le'i T_{(B)All}] gsang
 ba'i T_{(A)All}, K_{PGb} ¹⁵rtog T_{(B)P}, T_{(A)P,PD}, K_{PGb}] rtogs T_{(A)DGb}, T_{(B)All} ¹⁶gug byed
 T_{(B)All}] cha dang T_{(A)All}, K_{PGb} ¹⁷mchog yin no T_{(A)All}, K_{PGb}] zhes brjod do T_{(B)All}
¹⁸zhes so T_{(B)All}] zhes gsungs so T_{(A)DGb,PD}, K_{PGb}; om. T_{(A)P} ¹⁹yang de nyid rnam pa
 T_{(B)All}] de nyid T_{(A)All}, K_{PGb}</sup>

labhyata iti¹⁶ | maṇḍalacakravimuktaḥ¹⁷ sahajakṣaṇe tiṣṭhāmīti sam-
bandhaḥ || skandhāt vāyatanādyākāra¹⁸ kāyavākcittamaṇḍaladevatās cen ma-
hāsukhopadeśasamarasībhāvaṃ¹⁹ gatāḥ²⁰, tarhy²¹ etad eva mahāmaṇḍalam
| ato nānyataḥ²² pṛthag maṇḍalam astīti ||
tathā ca guṭikātantre²³ |

sarvāṅgabhāvanātītaṃ kalpanākālpavarjitam |
mātrābindusamāyuktam²⁴ etan maṇḍalam uttamam ||^{LXXVIII}

iti ||

sahaje¹ ṇiccala² jeṇa kia³ samaraseṃ⁴ ṇiamaṇarā⁵ |

§ 19

SMT1 7v6-7v7

SMT2 11v4-11v5

¹sahaje SMT2, Bgch., Jcks., Sha., Śā., Dhīḥ] sahajem SMT1, Subhāṣitasamgraha, Bhy.
²ṇiccala SMT1,2, Bgch., Jcks., Dhīḥ, Śā., Sha., Subhāṣitasamgraha] ṇiccalu Bhy. ³jeṇa
kia Bgch., Jcks., Dhīḥ, Subhāṣitasamgraha] yena kiya SMT1,2, Śā.; jena kiya Sha.; yena
kiu Bhy. ⁴samaraseṃ Bgch., Jcks., Dhīḥ] samarase SMT1,2, Śā., Sha., Bhy.; samarasa
Subhāṣitasamgraha ⁵°rāa SMT1,2, Bgch., Jcks., Dhīḥ, Śā., Sha., Subhāṣitasamgraha] °rāū
Bhy.

¹²arthaḥ SMT1,2 artham Bgch.; possibly the *kiṃ artha* is meant as a gloss of Apa. *kāhīm* in
the verse. ¹³°vajra SMT2] °vajra° Bgch.; °vajras SMT1,2 ¹⁴tathāgata em.] tathāgatā SMT2
p.c.?, Bgch.; tathāgata SMT2 a.c.?, tathāgato SMT1 ¹⁵°gaṇair em.] °gaṇe SMT1,2, Bgch.
¹⁶labhyata iti em.] labhyateti SMT2, Bgch.; labhyaṭau bhavati SMT1 p.c.; labhyaṭau bhaviti
SMT1 a.c., ¹⁷°cakra° Bgch.] °cakka° SMT1,2 ¹⁸°dhāt vāyatanādyākāra° SMT1] °dhāt vāy-
atānātdaḥ kāla° Bgch.; °dhyāt vāyatānādāyaḥ kāla° SMT2; Cf. SDKT: °adikāya° ¹⁹cen
em.] cet SMT1,2, Bgch.; Cf. SDKT: cenmahāsukha° ²⁰gatāḥ SMT1, Bgch.] gatā SMT2
²¹tarhy SMT1,2] taly Bgch. ²²nānyataḥ Bgch.] nānyata SMT1,2 ²³guṭikātantre SMT2,
Bgch.] gutikātantre SMT1 ²⁴samāyuktam SMT1,2] °samātītam Caryāmelāpakapradīpa,
Dhīḥ] °samātīta SDKT

LXXVIII Āryadeva's Caryāmelāpakapradīpa 7.14.

siddho⁶ so puṇu⁷ takkhaṇe ṇaü⁸ jarāmaṇaha⁹ bhāa¹⁰ ||LXXIX,a

[[sahaje niścalo¹ yena kṛtaḥ samarase nijamanorājah² |
siddhaḥ sa punas tatkṣaṇe na tu³ jarāmarañebhyo⁴ bibheti⁵ ||]]

gang gis lhan skyes mi g.yo brtan nus pa ||
gnyug ma'i yid kyis rgyal po ro mnyam 'gyur ||
de yi¹ skad cig la ni 'grub² 'gyur te ||
rgas dang 'chi ba'i 'jigs pa gang yang med ||

§ 19.1.1

Dohākoṣaṭīkā

S_{DKT}11v5-12r1
S_{DKT}12r1-12r4

sahaje niścala ityādi | sahajayā nijabhūtaprajñayā¹ | niścalo 'skhalitarūpo²

⁶siddho S_{MT1}, Bgch., Jcks., Sha., Subhāṣitasamgraha] *siddhaü* Dhīḥ, Bhy.; *siddhe* S_{MT2}, Śā. ⁷puṇu S_{MT1}, Bgch., Jcks., Dhīḥ, Subhāṣitasamgraha, Bhy.] *puṇa* S_{MT2}, Śā., Sha. ⁸takkhaṇe ṇaü S_{MT1}, Bgch., Jcks., Sha., Śā., Dhīḥ, Bhy.] *tā khaṇe ṇo* Subhāṣitasamgraha ⁹jarāmaṇaha Bgch., Jcks., Dhīḥ] *jaramaṇaha* S_{MT1}, Śā., Sha.; *jaramaraṇa* Subhāṣitasamgraha; *jaramaṇahaṃ* Bhy.; *uttaramareṇha* S_{MT2} ¹⁰bhāa Bgch., Jcks., Dhīḥ] *bhāya* S_{MT1}, Śā., Sha.; *vi bhāa* Subhāṣitasamgraha; *bhāu* Bhy.; *māya* S_{MT2}

¹de yi T_{(A)DGa}] de'i Sha. ²'grub T_{(A)DGa}] 'grub pa Sha.

¹niścalo Bgch.] *niścalaṃ* Bhy.; it has to be noticed that the second option to read the verse is: *sahajena niścalaṃ* ²°rājah Bgch.] °rājā Bhy. ³na tu Bgch.] *nahi* Bhy. ⁴] *jarāmarañayoḥ* Bhy.; *jarāmarañābhyaṃ* Bgch. ⁵*bibheti* Bgch.] *bhāvah* Bhy.; Cf. S_{DKT}: *bibheti*, but S_{MT}: *bhavati*. Also T reads *bhavati* and renders this -together with the preceding negation- as: Cf. *med*.

LXXIX *Subhāṣitasamgraha* 25. p.264.

^aThis vesre is suppose to be a Dohā, eve though the mātars appear to be 13-12 for both stanzas. This as, as seen already before, seems to be accapatable too.

yena kṛtaḥ samarasena caturānandaikarasena nijamanorājo³ vajrāṅgaḥ⁴
 || siddhaü so puṇu ityādi: siddho mahāmudrāsiddhiḥ sa vajradharatvaṃ
 prāptaḥ⁵,|| tatkṣaṇe⁶ kṣaṇānekatayā⁷ ||
 tad uktam⁸ śrīcakrasaṃvare |

svargamartyaiś ca pātālair⁹ ekamūrtir¹⁰ bhavet kṣaṇāt |
 tatkṣaṇād eva na bādhyante¹¹ svaparasaṃvidvedanam¹² ||LXXX

ata eva na jarāmaraṇebhyo bibhetīti ||
 mahāmudrārūpaṃ darśayann āha

lhan cig skyes pa g.yo med ces pa sog¹ | **lhan cig skyes pa ni rang** § 19.1.2.

Tibetan

¹sahajayā nijabhūtaprajñayā Dhīḥ; sahayayā nijabhūtaprajñaya S_{DKT} a.c.; °sahajayā nijabhūtaprajñayata S_{DKT} p.c.; sahaye S_{MTI}; It has to be noted that the commentator uses the rather surprising form of sahayā as a feminine adj. in its instrumental from sahayayā. One could consider to em. to sahaye nijabhūtaprajñayā or sahaye nijabhūtaprajñāyām ²niścalo 'khalitarūpo S_{DKT} p.c.] niścalāskhalitarūpo S_{DKT} a.c. ³°rājo em.] °rāgo Dhīḥ, S_{DKT}; Cf. Tib. rgyal po; Apa. rāa leaves the possibilities for both interpretation. ⁴vajrāṅgaḥ Dhīḥ] vajrāṅgaḥ S_{DKT} ⁵°tvam prāptaḥ Dhīḥ] °tvaprāptaḥ S_{DKT} ⁶tatkṣaṇe em.] tatkṣaṇam S_{DKT}, Dhīḥ ⁷°anekatayā Dhīḥ] °anekataye S_{DKT} ⁸tad uktam S_{DKT}] uktam ca Dhīḥ ⁹svargamartyaiś ca pātālair Dhīḥ, S_{DKT}; svargamartyaṅ ca pātālam Saṃvarodayatantra ¹⁰ekamūrtir Dhīḥ, S_{DKT}] ekamūrti Saṃvarodayatantra ¹¹tatkṣaṇād eva na bādhyante S_{DKT}] tatkṣaṇād eva na bādhyate Dhīḥ; kṣaṇāt sarve na bādhyante Hevajratantra; Cf. Tib. gnod mi 'gyur ¹²svaparasaṃvittivedinaḥ S_{DKT}, Dhīḥ; svaparasaṃvidvedanam Hevajratantra; here one could consider to em. delete the tat° and to em. svaparasaṃvidvedinaḥ to improve the meter, I however decided to leave the verse as it stands to have the tatkṣaṇād standing as it is meant to explain the root-verse.

LXXX Saṃvarodayatantra 3.6cd; Dhīḥ has given the reference to the whole verse. In Tsudās ed. pāda ab read: oṃ āḥ hūṃ iti mantreṇa kāyavākcittamaṅdalam |; Hevajratantra I.viii.53ab,52cd; Hevajrasadhānasadyoga 12cd,13ab.

||This might be possibly a representation of Apa. puṇu, even though that Apa. puṇu as a form of Skt. prāpta seems to be very unlikely.

T_{(A)DGB}239aT_{(A)P}1608

gi² 'byung * ba'i shes rab ste, **brtan pa** ni phyir 'byung ba med par bya'o^b
 || **mnyam par ro gcig pa** ni dga' ba bzhi po gcig pas³ **rang gi**⁴ **yid** * **kyi**
rgyal po ni⁵ rdo rje'i yan lag go⁶ || **de'i dus nyid du ni** 'grub par 'gyur
 zhes bya ba la sogs pa⁷ | **grub pa** ni phyag rgya chen po grub pa ste⁸ | **de**
 yang rdo rje 'chang nyid thob po ste⁹ | **de'i skad cig ma** dus nyid kyis so¹⁰
 ||
 de skad du yang¹¹ dpal bde mchog las¹² |

mtho ris mi yul sa 'og rnams¹³ ||

skad cig gis ni sku gcig 'gyur¹⁴ ||

rang gzhan¹⁵ rig pa'i tshor ba¹⁶ yis¹⁷ ||

T_{(A)P}41r

skad cig tu ni gnod mi 'gyur || zhes gsungs * so ||

T_{(B)P}403b

de nyid kyi phyir | **rga dang 'chi ba'i 'jigs pa med**¹⁸ * ces gsungs so ||
 phyag rgya chen po'i ngo bo nyid¹⁹ bstan pa'i phyir²⁰

§ 19.2.

*Mekhalāṭikā*S_{MT1}7v7-8r1S_{MT2}11v5-12r4

asyāyam arthaḥ¹³ | **sahajena**¹⁴ mahāsukhopāyena¹⁵ **niścalam**¹⁶ askhalitarū-

¹lhan cig skyes pa g.yo med ces pa sogs T_{(B)All}] gang gis lhan cig skyes pa brtan byas te
 zhes pa^{(pa T_{(A)All}pa la K_{PGb})} T_{(A)All}, K_{PGb} ²rang gi em.] lhan cig T_{(A)All}, T_{(B)P}, K_{PGb}
³pas T_{All}, T_{(B)P}] pas so K_{PGb} ⁴rang gi T_{(A)All}] gnyug ma'i T_{(B)All}, T_{(B)P} ⁵rgyal po
 ni T_{(A)All}, K_{PGb}] chags pa'i T_{(B)P}; yid chags pa'i T_{(B)NT} ⁶rdo rje'i yan lag go T_{(B)All}
] yan lag med pa'i rdo rje'o T_{(A)All}, K_{PGb} ⁷zhes bya ba la sogs pa T_{(B)All}] zhes gsungs
 so T_{(A)All}, K_{PGb} ⁸chen po grub pa ste T_{(A)All}, K_{PGb}] chen po'i dgongs grub pa T_{(B)All}
⁹de yang rdo rje 'chang nyid thob po ste T_{(B)All}] rdo rje 'chang chen po thob bo T_{(A)All},
 K_{PGb} ¹⁰skad cig ma dus nyid kyis so T_{(B)All}] dus nyid du dus ma yin pa rgyud la
 gcig ces bya'o T_{(A)All}, K_{PGb} ¹¹yang T_{(A)All}] 'ang K_{PGb}; om. T_{(B)All} ¹²bde mchog las
 T_{(A)All}, K_{PGb}] sdom par T_{(B)All} ¹³rnams T_{(B)All}] gis K_{PGb}; gi T_{(A)All} ¹⁴skad...'gyur
 T_{(B)All}, T_{(A)DGB,P}, K_{PGb}] om. T_{(A)PD} ¹⁵rang gzhan T_{(B)NT}] rang dang gzhan T_{(A)DGB,P},
 K_{PGb}; rang bzhin T_{(B)P} ¹⁶rig pa'i tshor ba T_{(B)All}] du rtog pa T_{(A)DGB}, K_{PGb}; du rtogs
 pa T_{(A)P} ¹⁷rang...yis T_{(A)DGB,P}, T_{(B)All}, K_{PGb}] om. T_{(A)PD} ¹⁸med T_{(B)All}] dag ni med
 T_{(A)All}, K_{PGb} ¹⁹ngo bo nyid T_{(A)All}, T_{(B)P}, K_{PGb}] rang bzhin T_{(B)NT} ²⁰pa'i phyir
 T_{(B)All}] pa ni T_{(A)All}, K_{PGb}

^blhan cig skyes pa ni...med par bya'o T_{(A)All}, K_{PGb}] om. T_{(B)All}

paṃ¹⁷ kāyānandādyekarasībhāvena¹⁸ bodhicittaṃ jñānānandacaturtham¹⁹
 | **yena** yoginā²⁰ **kṛtam** iti sambandhaḥ || tadabhyāsaparyantena vivṛtṭyāga-
 maṃ²¹ **tatkṣaṇāt**²² **jarāmaraṇaṃ** viḥaya **siddho bhavati** mahāmudrāṃ
 sāksātkaṛotīty²³ arthaḥ ||
 tathā ca śrīsamāje |

aruṇodgamavelāyāṃ siddhyate²⁴ nātra saṃśayaḥ²⁵ ||LXXXI

tam evārtham spaṣṭayann āha

ṇiccala¹ **ṇivviappa**² **ṇivviāra**³
uaatthamaṇa⁴ **rahia**⁵ **susāra**⁶ |
aīso⁷ **so ṇivvāṇa**⁸ **bhaṇijjai**⁹

§ 20

SMT1 8r1-8r2

SMT2 12r4-12r5

¹*ṇiccala* SMT1, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *ṇicala* SMT2; *ṇiccalu* Bhy. ²*ṇivviappa* Bgch., Jcks., Dhīḥ, Sha., Subhāṣitasamgraha] *ṇivvia* SMT1; om. SMT2; *ṇibbialpa* Śā.; *ṇiviappu* Bhy. ³*ṇivviāra* SMT1, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *ṇicciāra* SMT2; *ṇivviāraū* Bhy. ⁴*uaatthamaṇa* Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *uaatthamaṇe* SMT1; *uaathemaṇe* SMT2; *uaa-attha + maṇu +* Subhāṣitasamgraha ⁵*rahia* SMT1,2, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *°rahīu* Bhy. ⁶*susāra* SMT1,2, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *susāraū* Bhy. ⁷*aīso* SMT1,2, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *aīsaū* Bhy. ⁸*ṇivvāṇa* SMT1,2, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *ṇivvāṇu* Bhy. ⁹*bhaṇijjai* SMT1, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha, Bhy.] *bhaṇija* SMT2

¹³ayam arthaḥ Bgch. ¹⁴*sahajena* SMT1,2] *sahaje* Bgch. ¹⁵*upāyena* SMT1, Bgch.] *°up-āyana* SMT2 ¹⁶*niścalam* SMT1,2] *niścala*° Bgch. ¹⁷*askhalita*° SMT1,2] *°skhalita*° Bgch. ¹⁸*°ādyekarasī*° Bgch.] *°ādyaikarasā*° SMT1; *°ādyaikalajñā*°? SMT2 ¹⁹jñānānandam caturtham SMT1] *jñānānandacaturtham* SMT2, Bgch.; this passage appears to be corrupted. ²⁰*yoginā* SMT1, Bgch.] *yogīnā* SMT1 ²¹*vivṛtṭyāgaman* SMT1] *vṛtṭyāgamana* Bgch.; *vṛtṭyāgama*° SMT2 ²²*tatkṣaṇāt* SMT1, Bgch.] *°lakṣaṇāt* SMT2 ²³*sāksātkaṛoti* SMT1,2] *kaṛoti* Bgch. ²⁴*siddhyate* SMT1,2, Guhyasamājantra] *siddhayante* Bgch. ²⁵*nātra saṃśayaḥ* em.] *nātra saṃśaya* SMT1,2, Bgch.; *bhāvanottamaiḥ* Guhyasamājantra

LXXXI *Guhyasamājantra* 18.13cd.;pāda ab read: *astamīte tu vajrārke sādhanam tu samārabhet* |

jahi¹⁰ maṇa¹¹ māṇasa¹² kim 'pi ṇa kijjai ||^{LXXXII,a}

[[niścalaṃ nirvikalpaṃ nirvikāraṃ |
udayāstamanarahitaṃ susāraṃ ||
īdrśaṃ tan¹ nirvāṇaṃ bhāṇyate² |
yatra³ mano mānaṣaṃ⁴ kim api na kriyante⁵ ||]]

mi g.yo mi rtog skyon rnam med pa ni ||
shar nub spangs pa de ni snying po ste ||
'di ni 'di ru mya ngan 'das par gsungs ||
des ni yid kyis nga rgyal ci yang mi byed do ||

§ 20.1.1

Dohākoṣaṭīkā

S_{DKT}11v5-12r1

S_{DKT}12r5-12v1

niścala ityādi | **niścalaṃ** acyutatvāt, **nirvikalpaṃ** anubhavaikarasatvena
| idaṃ tad iti vikalpavirahāt | **nirvikāraṃ**¹ rāgavirāgābhyāṃ nirgatavāt
|| sūryacandramasor² nirodhād **udayāstamanarahitaṃ** | suṣṭhu śobhanaṃ
mahāsukhatvāt **sāraṃ** prabhāsvaratvāt || **aīso so** ityādi | **ato**³ **nirvāṇaṃ**

¹⁰*jahi* S_{MT1,2}, Bgch., Śā., Sha.] *jahiṃ* Jcks., Dhīḥ, Bhy.; *jahi* Subhāṣitasamgraha ¹¹*maṇa*
S_{MT1,2}, Bgch., Jcks., Sha., Śā., Dhīḥ, Subhāṣitasamgraha] *maṇu* Bhy. ¹²*māṇasa* S_{MT1},
Bgch., Jcks., Śā., Sha., Subhāṣitasamgraha] *māyēasa* S_{MT2}; *māṇisa* Dhīḥ

¹*nirvikāraṃ* em.] *nirvikāro* Dhīḥ; *vikāro* S_{DKT} ²*sūrya*^o S_{DKT}] *sūryā*^o Dhīḥ ³Consider
em. to *sa* or *tan* to reflect the Apa. particle *so*, which is om. in S_{DKT}, Dhīḥ; Cf. Tib.
'di'i phyir na; Apa. *aīso so*.

¹] *tad* Bgch., Bhy. ²*bhāṇyate* Bgch.] *bhāvīyate* Bhy. ³*yatra* Bhy.] *yasmin* Bgch. ⁴] *manaḥ mānaṣaṃ* Bgch.; *manaḥ mānaṣāni* Bhy. ⁵*kriyante* Bhy.] *kurute* Bgch.

LXXXII *Subhāṣitasamgraha* 26,27. p.264,265.

^aThis verse is meant to be in *Pādākulaka*-meter. The second pāda has only 15 *mātras* however, which according to the possibility to pronounce the last syllable of a verse also *dirgha* - or in certain cases even *pluta* - still should be acceptable. With the reading *uaathemaṇe* of S_{MT2} one would have the expected amount of syllables, but which certainly would impair the reading in respect of the commentary.

bhaṅyate nirvāṇaśabdenābhilapyate⁴ || na tu svarūpatvāt tan nirvāṇam⁵ |
 apratiṣṭhitanirvāṇatvāt || tat kiṃ viśiṣṭam ity āha | **jahiṃ**⁶ **maṇa māṇisa**
 ityādi | **yatra**^b yāvan **manas** trividhaṃ **māṇasam**⁷ cittasya ṣaṣṭyuttaraśat-
 aprakṛtayaḥ | tāś ca binduś ca **kim api na kriyante**⁸. etādṛśaḥ saṃkalpaḥ
 kim api na jāyata ity arthaḥ ||
 etad⁹ eva āha

mi g.yo zhes bya ba la sogs pa gsungs te | **mi g.yo ba** ni nyams pa med § 20.1.2.
 pa'i phyir ro¹ || **rnam par rtogs pa med**² ni | nyams su myong ba dang³ **Tibetan**
 ro gcig pa nyid kyis⁴ | 'di dang de zhes⁵ rnam par rtog⁶ pa spangs pa'i⁷ phyir
 ro || **'gyur ba med pa**⁸ ni | 'dod chags dang⁹ 'dod chags dang bral ba dag
 ste¹⁰ | de dag las grol ba'i phyir ro¹¹ || **skye 'jig dang bral ba**¹² ni | nyi ma
 dang zla ba dag¹³ bkag pa'i phyir ro || mdzes pa ni **shin tu** mdzes pa ste¹⁴
 | bde ba chen po nyid kyi¹⁵ phyir ro || **snying po** ni | 'od gsal ba nyid kyi
 * phyir ro¹⁶ || **deng 'dir**¹⁷ zhes bya ba la sogs pa ni¹⁸ | **di'i phyir na**¹⁹ | KPGb230

⁴nirvāṇa° Dhīḥ] *nirvārṇa*° S_{DKT}; *abhilapyate* Dhīḥ] *abhilaṣyate* S_{DKT} ⁵nirvāṇam Dhīḥ
] *nivārṇam* S_{DKT} ⁶jahi S_{DKT}] *jahiṃ* Dhīḥ ⁷māṇasam conj.] om. S_{DKT}, Dhīḥ; Cf.
 T(A) *sems las byung ba ni*; Cf. S_{MT} *manasām*. ⁸kriyante em.] *kriyante* S_{DKT}, Dhīḥ
⁹etad S_{DKT}] *ata* Dhīḥ

¹nyams pa med pa'i phyir ro T_{(B)All}] *byang chub kyi sems phyir mi 'byung ba'o* T_{(A)All},
 KPGb ²rnam par rtogs pa med T_{(B)All}] *mi rtog pa* T_{(A)All}, KPGb ³dang T_{(B)All}] om.
 T_{(A)All}, KPGb ⁴pa nyid kyis T_{(B)All}] *pas* T_{(A)All}, KPGb ⁵'di dang de zhes T_{(B)P}] *'di*
dang de zhes ba'i T_{(B)NT} *de dang 'di ni* T_{(A)All}, KPGb ⁶rtogs T_{(B)All}] *rtog* T_{(A)All}, KPGb
⁷pa spangs pa'i T_{(A)All}, KPGb] *pa dang bral ba'i* T_{(B)All} ⁸med pa T_{(A)All}, KPGb] *gyur*
ba ni T_{(B)NT}; om. T_{(B)P} ⁹'dod chags dang T_{(A)All}, KPGb] om. T_{(B)P} ¹⁰ste T_{(B)All}]
gis ci bya zhe na T_{(A)All}, KPGb ¹¹las grol ba'i phyir ro T_{(A)All}, KPGb] *dang bral ba'i*
pyhir 'gyur ba med pa'o T_{(B)All}; Cf. S_{DKT}: *nirgatavāt* ¹²dang bral ba T_{(B)All}] *spangs*
pa T_{(A)All}, KPGb ¹³nyi ma dang zla ba dag T_{(B)All}] *zla ba dang nyi ma* T_{(A)All}, KPGb
¹⁴mdzes pa ni shin tu mdzes pa ste T_{(A)All}, KPGb] *shin tu mdzes pa ni* T_{(B)All} ¹⁵nyid
 kyi T_{(B)All}] *yin pa'i* T_{(A)All}, KPGb

^bApa. *jahi*, Cf. TAGARE 1948: 387.

mya ngan las 'das par brjod de²⁰ mya ngan las 'das pa'i sgras mngon par
brjod pa²¹ | rang bzhin gyis²² mya ngan las 'das pa ni ma yin te²³ | rab tu²⁴
mi gnas pa'i mya ngan las 'das pa nyid kyi²⁵ phyir ro || de la khyad par ji lta
bu²⁶ zhe na | **gang la sems dang sems las * byung ba med** ces gsungs
te | **gang la** ji srid **sems ni**²⁷ | rnam pa gsum ste | **sems las byung ba ni**²⁸
| sems kyi²⁹ rang bzhin brgya drug cu po rnams so³⁰ || thig les³¹ kyang **ci**
'ang³² | **mi byed** de³³ | de lta bu'i rnam par rtog pa cung zad kyang | mi
'byung ngo³⁴ zhes pa'i don no³⁵ ||
de * nyid bstan pa'i³⁶

T_{(B)NT}79T_{(A)PD}1609

§ 20.2.

*Mekhalāṭikā*S_{MT1}8r2-8r5S_{MT2}12r5-12v3

asyāyam arthaḥ | **nīscalaṃ** sarvasaṃkalpavāyubhir acalatvāt | **nirvikal-**
paṃ¹⁰ mudrārahitatvena¹¹ | **nirvikāram** indriyātītātāt¹² | **udayāstaṃga-**
manarahitatvena¹³ sadoditaṃ¹⁴ śaradamala¹⁵ madhyāhnasannibhaṃ **kha-**

¹⁰*nirvikalpaṃ* S_{MT1}, Bgch.] *nirvikalpa°* S_{MT2} ^{11°}*rahitatvena* S_{MT1,2}]
[°]*rahitvena* Bgch. ¹²*nirvikāram indriya°* S_{MT1}, Bgch.] *nirvikāramindriya°*
S_{MT2} ¹³*udayāstaṃgamanarahitatvena* S_{MT1,2}; *udayāntaṃ gamanarahitatvena* Bgch.
¹⁴*sadoditaṃ* S_{MT1,2}] om. Bgch. ¹⁵*śaradamala°* Dhīḥ] *śaradamana°* S_{MT1}; *śadamana°*
S_{MT2}

¹⁶*ba nyid kyi phyir ro* T_{(A)All}, K_{PGb}] *ba'i pyhir* T_{(B)All} ¹⁷*deng 'dir* T_{(A)All}, K_{PGb}] *'di*
ni 'di ru mya ngan las 'das par gyungs T_{(B)All} ¹⁸*ni* T_{(A)All}, K_{PGb}] *la* T_{(B)All} ¹⁹*di'i*
phyir na T_{(B)All}] *'di nyid kyi phyir* T_{(A)All}, K_{PGb} ²⁰*par brjod de* T_{(A)All}] *par rlom pa*
T_{(B)All}; om. K_{PGb} ²¹*pa'i sgras mngon par brjod pa* T_{(B)All}] *pa'o zhes sgras smras pa*
la (*la* T_{(A)All} / *las* K_{PGb}) T_{(A)All}, K_{PGb} ²²*rang bzhin gyis* em.] *rang bzhin gyi* T_{(B)All}; *yang*
dag pa'i T_{(A)All}, K_{PGb}; Cf. *svaṛūpatvāt* ²³*ni ma yin te* T_{(B)All}] *yin te* T_{(A)All}, K_{PGb}
²⁴*rab tu* T_{(B)All}] om. T_{(A)All}, K_{PGb} ²⁵*pa nyid kyi* T_{(A)DGB,PD}, K_{PGb}] *pa'i nyid kyi*
T_{(A)P}; *yin pa'i* T_{(B)All} ²⁶*de la khyad par ji lta bu* T_{(B)All}] *de ji lta bu'i khyad par dang*
ldan T_{(A)All}, K_{PGb} ²⁷*sems ni* T_{(A)All,(B)P}, K_{PGb}] om. T_{(B)NT} ²⁸*sems las byung ba ni*
T_{(A)All}, K_{PGb}] om. T_{(B)All} ²⁹*kyi* T_{(A)All}, T_{(B)NT}, K_{PGb}] *kyis* T_{(B)P} ³⁰*po rnams so*
T_{(B)All}] *dang* T_{(A)All}, K_{PGb} ³¹*thig les* T_{(A)All}, K_{PGb}] *sems de rnams* T_{(B)All} ³²*'ang*
T_{(A)All}, K_{PGb}] *kyang* T_{(B)P}; *yang* T_{(B)NT} ³³*de* T_{(A)P}, T_{(B)All}, K_{PGb}] om. T_{(A)DGB,PD}
³⁴*rnam par rtog pa cung zad kyang mi 'byung ngo* T_{(A)All}, K_{PGb}] *kun tu rtogs pa ci kyang*
mi shes T_{(B)All} ³⁵*no* K_{PGb}] *to* T_{(A)All}, T_{(B)All} ³⁶*bstan pa'i phyir* T_{(A)All}, K_{PGb}] *kyi*
phyir T_{(B)P}; ill. T_{(B)NT}

samākāram¹⁶ etan nirvāṇaṃ bhāṇyate || yatra yāvan manaś cittam
mānasaṃ¹⁷ ṣaṣṭīsataprakṛtayō¹⁸ na kim api kriyante¹⁹ || etādrśaḥ sva-
parasaṃkalpaṃ²⁰ kiñcid api na jāyate ||
tatra prabhbāsvarajñānodayasamaya ity arthaḥ ||

evamkāra je¹ bujjhia te² bujjhia³ saala⁴ asesa⁵ |
dhammakaraṇḍaho⁶ sohu re⁷ ṇiapahudhara⁸ vesa⁹ ||LXXXIII,a

§ 21

S_{MT1} 8r58r6

S_{MT2} 12v3-12v4

¹evamkāra je S_{MT1}, Bgch., Jcks., Sha., Śā., Dhīḥ] *evamkāro jeṃ* Subhāṣitasamgraha;
evamkāru jeṃ Bhy. ²bujjhia te Bgch., Jcks., Dhīḥ, Sha.] *vujjhiaū te* S_{MT1,2}, Śā.; *bujjhi*
ate Subhāṣitasamgraha; *vujjhiaū teṃ* Bhy. ³bujjhia Bgch., Jcks., Dhīḥ, Sha.] *bujjhiū*
S_{MT1,2}, Śā., Bhy.; *bujjhi* Subhāṣitasamgraha ⁴saala S_{MT1}, S_{MT1}, Bgch., Jcks., Sha., Śā.,
Dhīḥ] °asa Subhāṣitasamgraha; *saalu* Bhy. ⁵asesa S_{MT1}, Bgch., Jcks., Sha., Śā., Dhīḥ,
Subhāṣitasamgraha] *aśaṣa* S_{MT2}; *asesu* Bhy. ⁶karaṇḍaho S_{MT1,2}, Bgch., Jcks., Śā., Sha.,
Bhy.] °karaṇḍa hoi Dhīḥ; °karaṇḍa ho Subhāṣitasamgraha ⁷sohu re S_{MT1}, Bgch., Jcks.,
Sha., Śā., Dhīḥ] *so +jjhā+ re* Subhāṣitasamgraha; *soha re* Bhy. ⁸ṇiapahudhara Bgch.,
Jcks.] °ṇia-pahure dharu Dhīḥ ; *ṇia pahū karo* Śā.; *pahukero* S_{MT1,2}, Sha.; °pahu eraū
Subhāṣitasamgraha; *ṇiaapahu dhara* Bhy. ⁹veśa S_{MT1,2}, Bgch., Jcks., Sha., Śā., Dhīḥ,
Subhāṣitasamgraha] *vesu* Bhy.

¹⁶khasamākāram S_{MT1,2}] *svasamākāram* Bgch. ¹⁷mānasaṃ em.] *manasāṃ* Bgch.;
manasā S_{MT1,2} ¹⁸ṣaṣṭīśata°? conj.] *caturaśīti*° Bgch.; *caturaśī*° S_{MT1,2}; to em. to
caturaśīti seems to be reasonable on account of the orthography of the MS, but the number
itself within the given context does not seem to be sufficient. ¹⁹kriyante S_{MT1}, Bgch.]
kriante S_{MT2} ²⁰svaparasaṃkalpaṃ em.] *svaparāparasamkalpaṃ* S_{MT1,2}, Bgch.; the
second *para* is perhaps just a detography.

LXXXIII *Subhāṣitasamgraha* 28. p.265.

^aThe meter in this verse is supposed to be a *Dohā*, but as it appears to be a mixture of
the variants 14-12 and 13-11, as the first line is impossible to be constructed with less
than 26 *mātras*. Even though I doubt that such a combination is acceptable, it still seems
to be preferable instead of talking the reading *pahukero* of S_{MT1,2} and Shahidulla, which
would give a more desired amount of *mātras*, but which would on the other hand lack the
desired meaning in view of the commentaries to the verse.

[[*evaṃkāro*¹ *yena* buddhas tena buddhaḥ sakalo 'śeṣaḥ² |
dharmakaraṇḍakam³ saiva⁴ re nijaprabhudharasya veṣaḥ⁵ ||]]

evaṃ¹ rnam pa gang gis shes gyur pa ||
des ni ma lus lus pa med par shes ||
kye'o² chos kyi za ma tog ces de la bya ||
gnyug ma'i bdag po cha lugs de yin no ||

§ 21.1.1

Dohākoṣaṭīkā

S_{DKT}12v2-12v4

evaṃkāra^b ityādi | **yena**¹ tādrśa **evaṃkāro buddhaḥ** pratītaḥ^c || **sakala**
evaṃkārair² viśvam aśeṣas tasyaiva viśvaikarūpatvāt || kimbhūto 'sāv ity
āha | **dhammakarandai**³ *hoi* iti | **dharmāṇaṃ** skandhadhātāvātanād-
ināṃ **karaṇḍakam** sthānam^d || **sohu re** sambodhanam || **ṇiapahurad-**
haru⁴ **vesa** iti | **nijaprabhoś** cittavajrasya **veṣa**⁵ ābharaṇaṃ⁶ tenālingita-
syaiva tasyodayatvāt ||
punaḥ sādhanoddeśam āha

§ 21.1.2.

Tibetan

de ni^e *evaṃ* yi ge zhes bya ba la sogs pa¹ gsungs te | de'i don ni 'di yin

¹*evaṃ* em.] *e waṃ* T_{(A)DGa}; *e baṃ* Sha. ²*kye 'o* Sha.] *kye ho* T_{(A)DGa}

¹*yena* em.] *yas* Dhīḥ; *ya* S_{DKT}; Cf. Tib. *gang gis* ²*evaṃkārair* Dhīḥ] *evaṃkārer* S_{DKT}
³*dhammakarande* S_{DKT}] *dhammakaraṇai* Dhīḥ ⁴*ṇiapahuradharu* em.] *ṇiapahure dharu*
S_{DKT}, Dhīḥ ⁵*veṣa* em.] *veśa* S_{DKT}, Dhīḥ; Cf. *cha lugs*, which corresponds to Skt.*veṣa*.
⁶*ābharaṇaṃ* Dhīḥ] *āraṇaṃ* S_{DKT}

¹*kāraḥ* Bhy.] *kāraṃ* Bgch. ²*buddhaḥ sakalo 'śoṣaḥ* Bgch.; *buddhaṃ sakalaṃ aśoṣaṃ*
Bhy. ³*°karaṇḍakaḥ* Bgch.; *°karaṇḍakasya* Bhy. ⁴*°sa eva* Bgch.; *°śobhā* Bhy. ⁵] *nijaprabhudharaveśaḥ* Bgch.; *nijaprabhu xx veśaḥ (buddhaḥ)* Bhy.

^bTib. includes here several verses of quotation, most of which can be found in Rāmapāla's *Sekanirdeśapañjikā*, for the references see the Tib. part of the ed. ^cTib. reads: 'dir de lta bu'i evaṃ gyi yi ge shes pa ni rtogs pa ste | gang gis mngon du byas de ni sangs rgyas rtogs pa'o. ^dperhaps rendering of Apa. *hoi* which cor. to Skt. *bhava*, glossed with *sthāna*.

te |
de yang² ji skad du lha'i dbang pos yongs su zhus pa las³ |

e ni stong pa'i rang bzhin te ||
waṃ ni thugs rje chen por brjod ||
thig le gnyis med sbyor ba'o⁴ ||
'di yi zung 'jug * dran par bya ||

T_{DGb}239b

e ni ma ru brjod pa ste ||
waṃ ni pha ru shes par bya ||
thig le gnyis med sbyor bar 'gyur ||
de yi sbyor ba ngo mtshar te⁵ ||

e ni padma nyid du gsungs ||
waṃ ni rdo rje'i rang bzhin no ||
de las thig le'i sa bon 'gyur ||
de las * srid gsum * yang dag 'byung⁶ ||

T_{(A)P}41v

T_{(B)P}404a

e ni shes rab nyid du 'gyur ||
waṃ ni thabs su yang dag brjod ||
thig le de nyid mi shigs pa'o ||
de las yi ge ma lus byung ||

gang gis chos kyī phyag rgya ni⁷ ||

¹*evaṃ yi ge zhes bya ba la sogs pa* T_{(B)All}] *gang gis e waṃ rnam par shes gyur pa zhes* T_{(A)All}, K_{PGb} ²*yang* T_{(A)All}] *'ang* K_{PGb} ³T_{(B)All} reads instead: *lha'i dbang pos zhus pa las* ⁴*ba'o* T_{(A)All}, K_{PGb}] *yi* T_{(B)All} ⁵*de yi sbyor ba ngo mtshar te* T_{(A)All}, K_{PGb}] *sbyor de shin tu* (*shin tu* T_{(B)NT} | *shen du* T_{(B)P}) *rmad 'gyur bo* T_{(B)All} ⁶*byung* T_{(A)All}, T_{(B)P}, K_{PGb}] *'gyur* T_{(A)P}; T_{(B)NT} ⁷*ni* T_{(A)All}, K_{PGb}] *yi* T_{(B)All}

^eThe whole introductory part including the following citation is missing in Sanskrit.

yi ge gnyis ni⁸ * de nyid shes ||
 de yis sems can thams cad la ||
 chos kyi 'khor lo rab bskor⁹ 'gyur¹⁰ ||

'gro ba gang gis yi ge gnyis ||
 de nyid mi shes rtag tu 'don ||
 sangs rgyas chos la phyir¹¹ 'byung ste ||
 phyug po longs spyod spangs bzhin no^{LXXXIV} || zhes gsungs so ||

f¹dir de lta bu'i *evam gyi*¹² **yi ge** shes pa ni | rtogs pa ste | **gang gis** mngon
 du byas¹³ de yis¹⁴ **sangs rgyas** rtogs pa'o^g || mtha' dag¹⁵ ni | *evam gyi* yi ge

⁸ni T_{(A)All}, T_{(B)P}, K_{PGb}] *kyis* T_{(B)NT} ⁹rab bskor T_{(B)All}] bskor T_{(A)DGb}, K_{PGb} ¹⁰'gyur
 T_{(B)All}] 'gyur ro T_{(A)All}, K_{PGb} ¹¹la phyir T_{(A)All}, K_{PGb}] dang spyir T_{(B)All} ¹²gyi
 T_{(B)All}, K_{PGb}] om. T_{(A)All} ¹³mngon du byas T_{(B)All}] shes pa T_{(A)All}, K_{PGb} ¹⁴de yis
 T_{(B)NT}] de ni T_{(A)All}, T_{(B)P}, K_{PGb} ¹⁵mtha' dag T_{(B)All}] ma lus T_{(A)All}, K_{PGb}

LXXXIV Verses two to six are qtd. in Rāmapāla's *Sekanirdeśapañjikā* 1.3-7. The Skt. and Tib. equivalents as cit. in the *Pañjikā* are: *ekāras tu bhaven mātā vakāras tu pitā smrtaḥ* | *bindus tatra bhaved yogaḥ sa yogaḥ paramād bhutaḥ* ||; *yi ge e ni mar gyur la* || *wa ni pha zhes bya bar grags* || *thig le der ni sbyor ba ste* || *sbyor de shin tu rmad byung ba'o* || 3; *ekāraḥ padmam ity uktaṃ vakāro vajram eva ca* | *bindus tatra bhaved bījaṃ tatprabhūtaṃ jagat trayam* ||; *e ni padma zhes bya ba* || *wa ni rdo rje nzid zin no* || *thig le der ni sa bon te* || *de las 'gro ba gsum rnams te* || 4; *ekāras tu bhavet prajñā vakāraḥ suratādhipaḥ* | *binduś cānāhataṃ tattvaṃ tajjātāny akṣarāṇi ca* ||; *e ni shes rab nyid 'gyur la* || *wa ni rab dga'i bdag po'o* || *thig le mi shigs de nyid de* || *de las yi ge nyid kyang skyes* || 5; *yo vijānāti tattvaṃ dharmamudrākṣaradvayaṃ* | *sa bhavet sarvasattvānāṃ dharmacakrapravartakaḥ* || *chos kyi phyag rgya yi ge nyis* || *de nyid shes pa gang gis shes* || *de ni sems can thams cad la* || *chos kyi 'khor lo skor byed 'gyur* || 6; *yo 'viditvā paṭhen natyam akṣaradvitayaṃ janaḥ* | *sa bāhyo buddhadharmānāṃ dhanivad bhogavarjitāḥ* || *'gro ba gang gis yi ge gnyis* || *mi shes rtag tu 'don pa dag* || *de ni sangs rgyas chos rnams la* || *sbyor spangs phyi rol thub pa bzhin* || 7.

f¹From here Tib. corresponds to Skt. ^gSkt. just has: *yena tādrśa evamkāro buddhaḥ pratītaḥ*

sna tshogs **lus pa med pa**¹⁶ ste | **de nyid** nyid¹⁷ sna tshogs gcig gi¹⁸ ngo bo nyid kyi¹⁹ phyir ro || de ji lta bur²⁰ gyur ba yin²¹ zhe na²² | ²³ de nyid chos kyi za ma tog yin te²⁴ zhes gsungs²⁵ te | **chos rnams kyi**²⁶ phung po dang khams dang skye mched la sogs pa rnams so²⁷ || de rnams kyi **za ma tog** ni gnas so²⁸ || **kye ho** zhes pa ni bos²⁹ pa'i tshig go || de ni **gnyug ma'i**³⁰ **bdag po'i cha lugs** so || zhes gsungs te³¹ | **gnyug ma'i**³² **bdag po** ni | thugs³³ rdo rje'o || **cha lugs** ni rgyan³⁴ no || des³⁵ mkhyud pas de nyid gsal bar 'gyur ba'i³⁶ phyir ro || yang de nyid * kyi³⁷ sgrub thabs³⁸ mdor bstan pa³⁹

T_{(A)PD}1610

ayam arthaḥ | **evaṃkāra** iti sūnyatākaruṇābhinnarūpiṇī mahāmudrā⁷ || it-
thaṃ evaṃkāraṃ yena pratīyate** **tena** yogīndreṇa skandhadhātāvāyatanā-
dīnāṃ⁸ svabhāvaṃ⁹ pratītam iti || saiva mahāmudrā**dharmakaraṇḍakarūpā**

§ 21.2.

Mekhalāṭikā

S_{MT1} 8r6-8v2

S_{MT2} 12v4-13r4

⁷ mahāmudrā S_{MT1}, Bgch.] mahāmudrā S_{MT2} ⁸ āyatanādīnāṃ S_{MT2} p.c.; S_{MT1}, Bgch.;
⁹ ātanādīnāṃ S_{MT2} a.c. ⁹ svabhāvaṃ S_{MT1}] om. S_{MT2}, Bgch.

¹⁶ sna tshogs lus pa med pa T_{(A)DAII}, K_{PGb}] thams cad ma lus pa T_{(B)AII} ¹⁷nyid T_{(A)P,PD},
K_{PGb}] om. T_{(A)DGB}, T_{(B)AII} ¹⁸gi T_{(A)AII}, K_{PGb}] gis T_{(B)AII} ¹⁹kyi T_{(A)AII}, K_{PGb}] kyi^s
T_{(B)AII} ²⁰lta bur T_{(A)DAII}, K_{PGb}] ltar T_{(B)AII} ²¹gyur ba yin T_{(B)AII}] gyur pa T_{(A)PD};
gyur K_{PGb}; om. T_{(A)DGB} ²²zhe na T_{(A)AII}, T_{(B)AII}] ce na K_{PGb} ²³om. T_{(A)DGB,P}] kye
ho T_{(B)AII} ²⁴yin te T_{(A)AII}, K_{PGb}] om. T_{(B)AII} ²⁵zhes gsungs T_{(A)AII}, K_{PGb}] zhes bya
ba la sogs pa gsungs T_{(B)AII} ²⁶kyi T_{(A)DGB,PD}, K_{PGb}] ni T_{(A)P}; T_{(B)AII} ²⁷la sogs pa
rnams so T_{(B)AII}] rnams te dga' ba la sogs pa'o T_{(A)AII}, K_{PGb} ²⁸de rnams kyi za ma tog
ni gnas so T_{(A)AII}, K_{PGb}] om. T_{(B)P} ²⁹kye ho zhes pa ni bos^{(bos T_{(A)P}/bod T_(B)P)} T_{(B)AII}
] de nyid bod T_{(A)AII}, K_{PGb} ³⁰gnyug ma'i T_{(B)AII}] rang gi T_{(A)AII}, K_{PGb} ³¹gsungs te
T_{(A)AII}, K_{PGb}] pa la T_{(B)AII} ³²gnyug ma'i T_{(B)P}] rang gi T_{(A)AII}, K_{PGb} ³³thugs T_{(B)AII}
] thugs kyi T_{(A)AII}, K_{PGb} ³⁴rgyan T_{(A)AII}, T_{(B)NT}, K_{PGb}] brgyan T_{(B)P} ³⁵des T_{(B)AII}]
de nyid kyi T_{(A)AII}, K_{PGb} ³⁶mkhyud pas de nyid gsal bar 'gyur ba'i T_{(B)AII}] 'khyud par
skyes pa'i T_{(A)AII}, K_{PGb} ³⁷kyi T_{(B)AII}] kyi^s T_{(A)AII}, K_{PGb} ³⁸thabs T_{(B)AII}] pa'i thabs
T_{(A)AII}, K_{PGb} ³⁹pa T_{(B)AII}] pa ni T_{(A)AII}, K_{PGb}

**Perhaps meant as rendering of Apa. *bujjhia*, Cf. S_{DKT}: *buddhaḥ [iti] pratītaḥ*.

dharmakāyāt || atas teṣāṃ karaṇḍakam sthānām¹⁰ || **saiva** | **re** saṃbod-
hanam¹¹ | **nijaprabhor**¹² vajradharasya **veṣa**¹³ ābharaṇam alaṅkāraḥ¹⁴
śobhanam iti yāvāt ||
tathā ca śrīhevajre |

ekārākṛti yad divyaṃ madhye vaṃkārabhūṣitam |
ālayaḥ¹⁵ sarvasaukhyānām buddharatnakaraṇḍakam ||^{LXXXV}

anyatrāpy uktam |

ekāras tu bhaven mātā vaṃkāraḥ suratādhipaḥ¹⁶ |
binduś¹⁷ cānāhataṃ jñānaṃ tajjātāny akṣarāṇi ca¹⁸ ||^{LXXXVI}

§ 22

S_{MT1}8v2-8v3

S_{MT2}13r5-13v1

jai¹ pavaṇagaṇa²duāre³ **diḍha**⁴ **tālā**⁵ **vi dijjai**^{6,7}

¹*jai* S_{MT1,2}, Bgch., Jcks., Bhy., Śā., Sha.] *jahi* Kvae., Dhīḥ ²*gaṇa* em.] *gamaṇa* S_{MT1,2}, Kvae., Bgch., Jcks., Bhy., Dhīḥ, Śā., Sha.; Cf. T *'jug pa* ³*duāre* S_{MT1,2}, Kvae., Bgch., Jcks., Dhīḥ, Śā., Sha.; ⁴*diḍha* Bgch., Jcks., Dhīḥ, Sha.] *dida* S_{MT1}; *dita* S_{MT2}; *diḥa* Kvae.; *diḍhu* Bhy.; *dita* Śā. ⁵*tālā* S_{MT2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *tālāi* Bhy.; *tāla* S_{MT1}, Kvae. ⁶*vi dijjai* S_{MT1}, Bgch., Jcks., Dhīḥ, Bhy., Sha.] *vi dijjai* S_{MT2} *bibhijjai* Śā. ⁷Here it seems that two different traditions for the beginning part of this *pāda* are transmitted: *maṇa pavaṇaga-ṇa*^o (Cf. T *yid rlung 'jug pa*^o) for the DTK and *pavaṇagamana*^o in case of the DKT. Those two have been rendered accordingly in their respective commentaries.

¹⁰*karaṇḍakam sthānām* S_{MT1}] *karaṇḍakasthānām* S_{MT2}; *karaṇḍakaṇṭhānām* Bgch. ¹¹*re* S_{MT1,2}] *rasaṃ bodhanaṃ* Bgch. ¹²*prabhor* Bgch.] *prabho* S_{MT1,2} ¹³*dharasya veṣa*] *dharasya veṣa* Bgch.; *dharasyāveṣa* S_{MT1,2} ¹⁴*alaṅkāraḥ* Bgch.] *alaṅkāra* S_{MT1,2} ¹⁵*ālayaḥ* Bgch., Hevajratantra] *ālayaṃ* S_{MT1}, Guhyasiddhi; *ālaye* S_{MT2} ¹⁶*vaṃkāraḥ suratādhipaḥ* em.] *vaṃkāraḥ svaratādhipaḥ* S_{MT1}; *vaṃkāras tu ratādhipaḥ* S_{MT2}; *vakāras tu ratādhipaḥ* Bgch.; *vakāras tu pitā smṛtaḥ Sekanirdeśapañjikā* ¹⁷*binduś* S_{MT1}] *bindu* S_{MT2}, Bgch. ¹⁸The *Sekanirdeśapañjikā* reads *pāda* cd: *bindus tatra bhaved yogah sa yogah paramād bhutaḥ*.

^{LXXXV} *Hevajratantra* II.iii.4.; *Guhyasiddhi* 2.22. ^{LXXXVI} Rāmapāla's *Sekanirdeśapañjikā* 1.3.

jai⁸ tasu ghorāndhare⁹ maṇa¹⁰ divaho¹¹ kijjai¹² |
 jīṇaraaṇa¹³ uāreṃ¹⁴ jai so varu ambaru¹⁵ chuppai^{16,17}
 bhaṇai kāṇha¹⁸ bhava¹⁹ bhuñjante²⁰ nivvāṇo²¹ vi sijjhai²² ||^{LXXXVII,a}

[[yadi pavanagamanadvāre dṛḍhaṃ tālakaṃ api dīyate¹ |
 yadi tasmin² ghorāndhakāre manaḥ dīpaḥ³ kriyate |
 jīnaratnaṃ upariṣṭād yadi⁴ sa varo⁵ 'mbaram sprīyati⁶ |

⁸jai S_{MT1,2}, Bgch., Jcks., Bhy., Dhīḥ, Śā., Sha.; jai Kvae. ⁹ghorāndhare Bgch., Dhīḥ, Śā.] ghorāndhore S_{MT1}; ghorāndhāre S_{MT2}: ghorāndhareṃ Jcks., Bhy.; sughorāndhamre Kvae.; ghora andhāre Sha. ¹⁰maṇa S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.,] maṇu Bhy.; maṇi Kvae. ¹¹divaho S_{MT1,2}, Kvae., Bgch., Jcks., Dhīḥ, Śā.] dībaho Sha.; dīvaü Bhy. ¹²kijjai S_{MT2}, Bgch., Jcks., Dhīḥ, Śā., Sha., Bhy., Kvae.] kijai S_{MT1} ¹³jīṇaraana] jīṇaraana Bgch., Jcks., Dhīḥ, Kvae.; jīna rayāṇa S_{MT1,2}; jīṇaraaṇu Bhy. ¹⁴uāreṃ Bgch., Jcks., Bhy., Dhīḥ] uāre Sha.; uaj° S_{MT1} ¹⁵jai so varu ambaru Bgch., Jcks., Bhy., Dhīḥ] jai ambaru Kvae.; jai so bara ambaraṃ Sha.; jai ambaru S_{MT1} ¹⁶chuppai Bgch., Jcks., Dhīḥ, Śā., Sha., Bhy., Kvae.] chutai S_{MT1} ¹⁷For Śā. reading pāda c is only recorded as: jīna raāṇa uajjai; S_{MT1} has only: jīna rayāṇa uajjai ¹⁸kāṇha S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] kāṇhu Kvae., Bhy. ¹⁹bhava S_{MT1,2}, Kvae., Bgch., Jcks., Śā., Sha.] bhavu Bhy. ²⁰bhuñjante S_{MT1,2}, Kvae., Bgch., Sha.] buñjantaho Bhy.; muñjante Jcks., Dhīḥ; buṃjate Śā. ²¹nivvāṇo Bgch., Jcks., Dhīḥ, Sha.] nivvāṇa S_{MT1}, Kvae., Śā.; nivvāṇu Bhy.; nirvāṇa S_{MT2} ²²vi sijjhai S_{MT1}, Bgch., Jcks., Bhy., Dhīḥ, Sha.] bi mijjhai Śā.; vi nirjjai S_{MT2}

¹dīyate Bgch.] dīyate Bhy. ²tasmin Bgch.] tasmai Bhy. ³dīpaḥ Bgch.] dīpakaḥ Bhy.
⁴] jīnaratnopari yadi Bgch., jīnaratnaṃ udare yadi Bhy.; Cf. S_{MT}: ūrdhva ⁵sa varaḥ Bgch.] tad varaṃ Bhy. ⁶sprīyate Bhy.] sprīati Bgch.; Cf. S_{MT}: sphūśati ;S_{DKT}: sprīti.

^{LXXXVII}Munidatta's *Caryākoṣagītivr̥tti, gītī 4; a song ascribed to Guḍarīpāda.

^aPāda b and d seem to must be read shortening the last syllable in order to fit the meter, which here is supposed to be *Rolā*.

⁷ bhaṇati kāṇho⁸ bhavaṃ bhujyamāno⁹ nirvāṇam api sidhyati |||]

gal te rlung dang nam mkha' sgo gnyis la ||
 sgo lcags dam por gang gis 'jug nus na ||
 des ni de ru mun pa nag po yis ||
 nang du yid kyi mar me dag ni bya ||
 rgyal ba rin chen lus kyi steng du song ||
 nag po na re srid longs spyad pas thar pa 'grub ||

§ 22.1.1

Dohākoṣaṭīkā

SDKT12v4-13r7

jaī pavaṇagamaṇaduvāra ityādi¹ | **pavanasya gamanāya dvāram** | ad-
 haūrdhvaṃ² tatra paridṛḍham abhedam || **tālakaṃ**³ **saṃpuṭīkaraṇaṃ**^b
 candrasūryāgninirodhaḥ⁴ kriyate niṣpādyata iti kāyabandhaḥ ||^c **jaī tasu**
ghorāndhāra⁵ iti | **yadi tasmin ghorāndhakāre** kumbharūpāsphānaka-
 samādhau^{††} **mano** 'nāhatanādu⁶ dharmeśvara^{††} eva mahāsukhaprakāśatvād

¹ *duvāra ityādi* Dhīḥ] *duvāre hada ityādi* SDKT p.c.; *duvāra* SDKT a.c. ² *adhaūrdhvaṃ* SDKT] *atha ūrdhvaṃ* Dhīḥ ³ *tālakaṃ* conj.] *alu* SDKT; Dhīḥ; Cf. Tib. *sgo lcags*. ⁴ *sūryāgni*° em.] *sūryam agni*° SDKT; Dhīḥ ⁵ *ghorbhāndhāra* SDKT p.c.] *ghorāndhāre* Dhīḥ; In SDKT there are cancellation marks on the syllable *bhā*, unfortunately the quality of the MS does not allow to identify further corrections of margin notes. ⁶ *nāhatanādo* SDKT] *nāhatanādu* Dhīḥ

⁷ Bhy. adds *tataḥ* ⁸ *kāṇhaḥ* Bgch.] *kṛṣṇaḥ* Bhy. ⁹ *bhujyamāno* Bgch.] *bhuñjatā* Bhy.; The reconstruction for this part seems particularly doubtful. Cf. Apa. *bhuñjante* (which leaves this verse with two instead of one finite verb form.) and its corresponding parts: *bhava eva bhujyamāno* and *bhavaṃ sati pañcakāmaguṇānubhavaṃ kurv yāṇe*, which both do not seem to match the Apa.

^b Perhaps meant to gloss Apa. *dijjai* ^c Cf. Caryākoṣagītivṛtti 4.4: *kuñcīketi / tālasaṃpuṭīkaraṇe maṇimūladvāranīrodhaṃ kartavyaṃ / ātmānaṃ sambodhyaṃ svayam eva vadaty anupūrvikāṇā athā ca kṛṣṇācāryapādāḥ*

^{††} Cf. Tib.: *rlung bum pa can gyi ngo bo g.yo ba med pa'i ting nge 'dzin gyis*, where one rather would expect *acala* or *nīscala* instead of *sphānaka*. ^{††} Cf. Tib.: *chos kyi dbyings*, where one rather would expect *dhātu* instead of *īśvara*.

dīpaḥ sa dhūmādinimittaiḥ **kriyate** pratipādyate ||
tathā ca śrīsamāje |

nirodhavajragate citte nimittam upajāyate^{7,LXXXVIII} |

iti anena vāgbandhaḥ ||^d **jīṅgarayaṇa** ityādi | **jīnaratnaṃ** saivānāhatanādaḥ
|| **upariṣṭād yadādhānaṃ** ṣaṣṭhajñānamaṇḍalaṃ binduḥ **spṛśati** tam āliṅ-
gayati⁸ ||
uktaṃ ca |

ṣaṣṭhaṃ⁹ vajramaṇau puṃsāṃ buddhānāṃ śīrasi sthitam^{LXXXIX}
||

anena cittabandhaḥ ||
tathā ca śrīsampuṭe |

anilānalatṛptyartham¹⁰ vajrī bijena codayet |
bindunādasamākṛantaṃ dhārāvarṣa iti smṛtam^{11,XC} ||

⁷*nimittodgraha jāyate* Dhīḥ, S_{DKT}] *nimittam upajāyate* Guhyasamāntara; *nimittodgra-*
haḥ prajāyate Sekoddeśatikā ⁸*tamāliṅgayati* Dhīḥ] *tamāliṅgayeti* S_{DKT} ⁹*ṣaṣṭhaṃ* em.
] *ṣaṣṭhaḥ* Aṣṭahasrikāhevajraṭikā; *ṣaṣṭha*^o S_{DKT}, Dhīḥ ¹⁰*anilānalatṛptyartham* Dhīḥ]
anilānalasa..tṛṣṭha^o S_{DKT} ¹¹*dhārāvarṣa iti smṛtam* Dhīḥ] *dhārāvarṣati nāsmṛta* S_{DKT}

LXXXVIII Naropā's *Sekoddeśatikā* 149cd; pāda ab read: *niruddham indriyaṃ ratnaṃ*
dhārayed dhāraṇaṃ smṛtam |. *Guhyasamāntara* 18.149cd. pāda ab read: *nirudhya sven-*
driyaṃ ratnaṃ dhārayan dhāraṇā smṛtam |; yet another possible but slightly more deriving
source is found in *Guhyasamāntara* 11.41ab, which also is the reference found in Dhīḥ;
This verse reads: *nirodhavajragataṃ cittaṃ yadā tasya prajāyate | sa bhava cintāmaṇiḥ*
śrīmān sarvabuddhāgrasādhakaḥ || ^{LXXXIX}*Aṣṭahasrikāhevajraṭikā* 99cd, pāda ab goes:
cakraṃ padmaṃ tathā vajraṃ ratnaṃ khaḍgaś ca pañcamaḥ | ^{XC}Dhīḥ has identified this
quotation as *samputātantre tṛtīyasya dvitīyaprakaraṇe*; This could not be verified by me.

^dS_{DKT}, makes here a break, denoting this as the end of the 21st verse before starting with
the com. beginning with *jīṅga rayaṇa* which here is treated as an independent verse.

uktam ca |

nādabindusamāyukto¹² yadā bhavati sarvathā |
tathā¹³ phalam iti khyātam vadanti varayoginaḥ^{XCI} || iti¹⁴ ||

etena kiṃ syād ity āha | **bhaṇaī kaṇha** ityādi: **bhaṇati kṛṣṇavajro bhava**
eva **bhujyamāne**^{15,e} prajñāsukha evānubhūyamāne¹⁶ sati | sarvavirāgaduḥ-
khebhyo nirvṛtatvāt¹⁷ **nirvāṇam** mahāmudrāpadaṃ **sidhyati** sākṣādbhavati
||
tathā ca śrī-ādibuddhe |

madhye prāṇapraveśaḥ saraviśaśigater bandhanam savyavāme
cittam mudrāprasaṅge paramasukhagataṃ vajrasambodhanam
ca |
abje vajradhvanir vā svakarasalilajollālanam¹⁸ saukhyahetor
bījatyāgaḥ sasaukhyo¹⁹ maraṇabhayaharaḥ śrīguroḥ²⁰ vaktram etat^{XCII}
||

¹²°samāyukto Dhīḥ] °tamāyukto S_{DKT} ¹³tadā em.] tathā S_{DKT}, Dhīḥ; Cf, Tib. *de tshe*.
¹⁴iti Dhīḥ] om. S_{DKT} ¹⁵bhujyamāne S_{DKT}] bhujyamāno Dhīḥ ¹⁶°bhūyamāne S_{DKT}
] °bhujyamāno Dhīḥ ¹⁷nirvṛtatvāt Dhīḥ] nirvṛtatvāt S_{DKT} ¹⁸svakarasalilajollālanam
Kālacakratānta] svakarakamalollālanam S_{DKT} ¹⁹Tib.reads this as a *Bahuvrīhī*, the Skt.
would also allow *sa saukhyo*. ²⁰śrīguroḥ Kālacakratānta, Dhīḥ] śrīguro S_{DKT}

^{XCI}Seems to be a famous verse cit. in several sources, for instance twice in *Prāṇatoṣiṇī*:
sargakāṇḍam pp. 139-140. pāda a and c.; the verses read as follows: *nādabindusamāyukto*
dvādaśastu suro bhagam | yonīḥ sarasvatī vījamadharam vāgbhavañca vāk | aiṃ || and
vidāryyālīngitogrāsyo vasistu kṣatajokṣitah | nādabindusamāyukto vijñeyah piśitāśanaḥ ||
hum ||; cit. twice in *Bījanīghaṇṭu* 5,6. pāda c; there verses read as follows: *caṇḍīśaḥ*
kṣatajārūḍho dhūmrabhairavyalaṃkṛtaḥ | nādabindusamāyukto bījam viṣṇupriyā mataṃ
śrīṃ || 5 kṣatajastho vyomavaktro dhūmrabhairavyalaṃkṛtaḥ | nādabindusamāyukto bījam
prāthamikaṃ smṛtaṃ hrīṃ || 6 ^{XCII}*Kālacakratānta* 5.121.; Naropā's *Sekoddeśatīkā*; Anu-
pamarakṣita's *Ṣaḍaṅgayoga*.

°Perhaps a rendering of Apa. *muñjante*

cittabandhenaiṣa sarvaṃ²¹ sidhyatīty āśaṅkya
cittaniścalatām āha

gal te ¹rlung ni 'gro ba'i sgo² zhes bya ba la sogs pa³ gsungs te | rlung § 22.1.2.
'gro ba'i sgo ni steng dang 'og go⁴ || de la brtan zhing mi phyed pa'o⁵ || Tibetan
sgo lcags te rlung⁶ kha sbyor du * byed pas⁷ | zla ba dang nyi ma'i⁸ me T_{(B)NT}80
'gog pa byed cing bsgrubs te⁹ | 'di'i lus kyi¹⁰ 'ching ba'o || gal te nang gi¹¹
mun pa nag po la * zhes gsungs te¹² | gal te de la¹³ mun pa mi zad pa K_{PGb}232
la¹⁴ rlung bum pa can gyi¹⁵ ngo bo g.yo ba med pa'i ting nge 'dzin gyis yid
gzhom du med pa'i sgra¹⁶ | chos kyi dbyings de nyid ni¹⁷ | bde ba chen po
gsal bar byed pa'i phyir mar * me'o || de yang du ma¹⁸ la sogs pa'i mtshan T_{(B)P}404b
mas bsgrub par bya'o¹⁹ ||
de ltar²⁰ yang²¹ | dpal gsang ba 'dus pa las²² | T_{DGb}240a
'gog pa rdo rje bgrod sems la²³ ||

²¹sarvaṃ Dhīḥ] sarva S_{DKT}

¹gal te T_{(B)All}] om. T_{(A)DGb}, K_{PGb} ²sgo em.] sgo rams la
'ang(^{ang} T_{(A)DGb,PD,KPGb}/yang T_{(A)P}) T_{(A)All}, K_{PGb}] om. T_{(B)All} ³zhes bya ba la sogs pa
T_{(B)All}] zhes T_{(A)All}, K_{PGb} ⁴om. T_{(B)All}] dmar por ni T_{(A)All}, K_{PGb} ⁵pa'o T_{(A)DGb,PD},
K_{PGb}] pa'i T_{(A)P}, T_{(B)All} ⁶sgo lcags te rlung T_{(B)All}] lcags ni sgo drug gi rlung T_{(A)All},
K_{PGb} ⁷byed pas T_{(B)All}] bya ba ste T_{(A)All}, K_{PGb} ⁸nyi ma'i T_{(A)All}, K_{PGb}] nyi ma
dang T_{(B)All} ⁹me 'gog pa byed cing bsgrubs te T_{(B)P}] me 'gog bya ba byed cing bsgrubs
te T_{(B)NT}; lam bkag pas dus kyi me yongs su rdzogs par byed pa T_{(A)All}, K_{PGb} ¹⁰'di'i
lus kyi T_{(A)All}, K_{PGb}] 'dis ni lus T_{(B)All} ¹¹gi T_{(A)All}, K_{PGb}] gis T_{(B)All} ¹²zhes gsungs
te T_{(A)All}, K_{PGb}] zhes bya ba la sogs pa la T_{(B)All} ¹³de la T_{(A)All}, K_{PGb}] der T_{(B)All}
¹⁴mun pa ste mi zad pa la T_{(B)All}] mi zad pa ni mun pa ste mi g.yo ba'i ting nge 'dzin
T_{(A)All}, K_{PGb} ¹⁵gyi T_{(B)All}] lta bu'i T_{(A)All}, K_{PGb} ¹⁶g.yo ba med pa'i ting nge 'dzin
gyis yid gzhom du med pa'i sgra T_{(B)All}] nyid gzhom du med pa'i sgra T_{(A)All}, K_{PGb}
¹⁷dbyings de nyid ni T_{(B)All}] chos kyi dbang phyug yid kyi byang chub kyi sems kyis de'i
tshe nyid T_{(A)All}, K_{PGb} ¹⁸de yang du ma T_{(B)All}] byed gyur na ni du ba T_{(A)All}, K_{PGb}
¹⁹mtshan mas bsgrub par bya'o T_{(B)All}] rtags *(T_{(A)P}42r) kyis gsal bar byed pa'o T_{(A)All},
K_{PGb} ²⁰de ltar T_{(B)All}] de skad du T_{(A)All}, K_{PGb} ²¹yang T_{(A)All}, T_{(B)All}] 'ang K_{PGb}
²²gsang ba 'dus pa las T_{(A)All}, K_{PGb}] 'dus par T_{(B)All} ²³'gog pa rdo rje bgrod sems la
T_{(B)All}] sems kyi rdo rje 'gog pa las T_{(A)All}, K_{PGb}

mtshan ma nyer 'dzin 'byung²⁴ 'gyur || zhes gsungs te ||
 'dis ngag gi²⁵ bcing ba'o || **rgyal ba'i rin chen** zhes pa la sogs pa la²⁶ |
rgyal ba'i rin chen ni gzhom du med pa'i sgra²⁷ de nyid do || **steng du**
 zhes²⁸ pa ni | gang gi²⁹ tshe rten³⁰ du gyur pa drug pa ye shes kyi dkyil 'khor
 gyi thig le la reg pa ste³¹ | de la 'khyud pa'o³² ||
 de ltar yang³³ |

drug pa rdo rje mi rnams kyi³⁴ ||
 sangs rgyas rnams ni³⁵ spyi bor gnas || zhes gsungs te ||

'dis ni sems kyi bcing ba'o ||
 de ltar yang dpal kha sbyor thig le las |

rlung dang me yi dkyil 'khor las ||
 rdo rje padma'i sa bon bskul ||
 thig le sgra yis yang dag mnan ||³⁶
 char rgyun 'bab pa dag tu dran || zhes gsungs te³⁷ ||

yang gsungs pa³⁸ |

thig le'i sgra dang³⁹ yang dag ldan ||
 gang tshe rnam kun 'gyur ba na ||
 de tshe 'bras bu zhes brjod par ||
 mchog gi * rnal 'byor ba yis bshad⁴⁰ || zhes so⁴¹ ||

T_{(A)PD}1611

²⁴nyer 'dzin 'byung T_{(B)All}] la sogs mthong bar T_{(A)All}, K_{PGb} ²⁵ngag gi em.] ngag
 T_{(B)All}; ni dag T_{(A)DGB,P}; na ngag gi K_{PGb}; 'dis ni ngag T_{(A)PD} ²⁶zhes pa la sogs pa la
 T_{(B)All}] steng gi nam mkhar bzhugs zhes gsungs pa la^{(la K_{PGb}/ni T_(A)All)} T_{(A)DGB,P}, K_{PGb}
²⁷med pa'i sgra T_{(A)All}, K_{PGb}] med pa T_{(B)All} ²⁸du zhes T_{(B)All}] gi nam mkhar bzhugs
 T_{(A)DGB,P}, K_{PGb} ²⁹gi T_{(A)DGB,PD}, K_{PGb}] gis T_{(A)P}, T_{(B)All} ³⁰rten T_{(A)All}] brten
 T_{(B)All} ³¹pa ste T_{(A)All}, K_{PGb}] cing T_{(B)All} ³²pa'o T_{(B)All}] pa zhes bya'o T_{(A)All}, K_{PGb}
³³de ltar yang T_{(A)All}, K_{PGb}] de skad T_{(B)All} ³⁴drug pa rdo rje mi rnams kyi T_{(B)All}]
 mkha' 'gro rdo rje nor bu ste T_{(A)All}, K_{PGb} ³⁵sangs rgyas rnams ni T_{(A)All}, K_{PGb}] nor
 bu rgyal rnams T_{(B)All} ³⁶'dis ni...sa bon bskul T_{(A)All}, K_{PGb}] om. T_{(B)All}, where it looks
 as if this citation would be part of the previous. ³⁷zhes gsungs te T_{(A)All,(B)P}, K_{PGb}]
 om. T_{(B)NT} ³⁸yang gsungs pa T_{(B)All}] de ltar yang T_{(A)All}, K_{PGb} ³⁹thig le'i sgra dang
 T_{(A)All}, K_{PGb}] nad thig le T_{(B)All}

* des ci⁴² 'gyur zhe na | **nag po na re zhes**⁴³ gsungs te | **nag po rdo rje** K_{PGb}233
na re⁴⁴ srid pa'i longs spyod⁴⁵ shes rab kyi⁴⁶ bde ba nyid⁴⁷ nyams su myong
zhing⁴⁸ | 'dod chags dang⁴⁹ bral ba'i sdug bsngal⁵⁰ thams cad las log pa'i
phyir | mya ngan las 'das pa ni⁵¹ | phyag rgya chen po'i go 'phang⁵² 'grub
pa ste⁵³ | mngon du byed pa'o⁵⁴ ||
de ltar yang⁵⁵ dpal dang po'i sangs rgyas las |

dbu mar srog ni rab bzhugs nyi ma dang bcas ro bong can gyis⁵⁶
bgrod pa⁵⁷ g.yas dang g.yon bcings⁵⁸ ||
phyag rgya rab tu 'grog la sems dang mchog gi bde ba la gnas
rdo rje yang dag blang ba yang⁵⁹ ||
padmar rdo rje'i sgra 'am rang gis lag pa'i chu skyes dag gis gsor
ba bde ba'i slad du ste⁶⁰ ||

⁴⁰*mchog gi rnal 'byor ba yis bshad* T_{(A)All}, K_{PGb}] *rnal 'byor ldan mchog rnam sgra*
T_{(B)All} ⁴¹*zhes so* T_{(B)All}] *ces gsungs so* T_{(A)All}, K_{PGb} ⁴²*ci* T_{(B)P}] *cir* T_{(A)All}, T_{(B)NT},
K_{PGb} ⁴³*nag po na re zhes* T_{(B)All}] *ji*^{(ji T_{(A)All}om.K_{PGb})} *srid longs spyod pas thar sgrub nag*
pos T_{(A)All}, K_{PGb} ⁴⁴*na re* T_{(B)All}] om. T_{(A)DGb,P}, K_{PGb} ⁴⁵*srid pa'i longs spyod* T_{(B)All}
] *srid pa la spyod pa ste* T_{(A)All}, K_{PGb} ⁴⁶*kyi* T_{(B)All}] *ni* T_{(A)All}, K_{PGb} ⁴⁷*nyid* T_{(B)All}
] om. T_{(A)All}, K_{PGb} ⁴⁸*zhing* T_{(A)All}, K_{PGb}] *bas* T_{(B)All} ⁴⁹*dang* T_{(B)All}] om. T_{(A)All},
K_{PGb} ⁵⁰*i sdug bsngal* T_{(B)All}] om. T_{(A)DGb,P}, K_{PGb} ⁵¹*mya ngan las 'das pa ni* em.]
mya ngan las 'das pa'i T_{(B)All}; *thar pa ni* T_{(A)All}, K_{PGb} ⁵²*phyag rgya chen po'i go 'phang*
T_{(A)All}, K_{PGb}] *go 'phang chen po* T_{(B)All} ⁵³*'grub pa ste* em.] *thob pa ste* T_{(A)All}, K_{PGb};
dnagos su grub par 'gyur ro T_{(B)All} ⁵⁴*mngon du byed pa'o* T_{(A)All}, K_{PGb}] *zhes smras so*
T_{(B)P}; om. T_{(B)NT} ⁵⁵*yang* T_{(B)All}, K_{PGb}] om. T_{(A)All} ⁵⁶*dbu mar srog ni rab bzhugs nyi*
ma dang bcas ro bong can gyis T_{(B)All}] *srog ni dbus su bcug ste zla ba nyi ma* T_{(A)DGb,PD},
K_{PGb}; *srog ni dbus su bcug pa ste* T_{(A)P} ⁵⁷*bgrod pa* T_{(B)All}] *'gro ba* T_{(A)DGb,PD}, K_{PGb};
zla ba nyi ma 'thob T_{(A)P} ⁵⁸*bcings* T_{(B)All}] *bcing ba* T_{(A)All}, K_{PGb} ⁵⁹*phyag rgya rab tu*
'grog la sems dang mchog gi bde ba la gnas rdo rje yang dag blang ba yang T_{(B)All}] *byang*
sams phyag rgya 'grog pas mchog tu dga' bar 'grog shing rdo rje bslang bar bya T_{(A)All},
K_{PGb} ⁶⁰*padmar rdo rje'i sgra 'am rang*^{(rang T_{(B)NT}om.T_{(B)P})} *gis lag pa'i chu skyes dag gis*
gsor ba bde ba'i slad du ste T_{(B)All}] *chu skyes rdo rje sgra yi*^{(yi T_(A)DGb,PD,K_{PGb})}^{i T_{(A)P})} *rang*
lag padma'i rol pas bde ba phyir gsor ba'am T_{(A)All}, K_{PGb}

sa bon 'chor ba bde bcas 'jig pa song byed de⁶¹ ni dpal ldan bla
ma'i zhal || zhes gsungs so ||

T_{(A)P}42v

sems kyi⁶² bcing ba nyid kyi * thams cad 'grub bo snyam dgongs nas⁶³ ||
sems brtan pa nyid gsal bar ston te⁶⁴

§ 22.2.

Mekhalāṭikā

S_{MT1}8v3-8v8

S_{MT2}13v1-14r1

ayam arthaḥ | **pavanasya gamanadvāraṃ** tatrādhaūrdhvaṃ²² **yadi** yad
idam abheditam **abhedyatālaṃ** sampuṭikaraṇaṃ^{23,§§} candrasūryayor²⁴ mār-
ganirodhaṃ **dīyate** || **yadi tasmin ghorāndhakāre manovṛttir** bodhicit-
taṃ²⁵ **tad eva** mahāsukhaprakāśakatvād **dīpaḥ**²⁶ **kriyate** || taj **jinarat-**
naṃ adha-ūrdhvaṃ²⁷ **yady ambaram**²⁸ **varagaganākhyāṃ**²⁹ avadhūtīṃ³⁰
sprśati³¹ tam āliṅgayati || etena kiṃ syād ity āha | **bhaṇati kṛṣṇavajras**³² |
tad eva³³ **bhavaṃ bhujyamāne**³⁴ sati pañcakāmaguṇānubhavaṃ kurvāṇe³⁵
nirvāṇaṃ mahāmudrāpadaṃ³⁶ **sākṣādbhavati** ||

²²tatrādhaūrdhvaṃ em.] tatrārdvaṃ Bgch.; tatrādhorddhaṃ S_{MT1}; tatrādhordvaṃ S_{MT2}
²³yadi yad idam abheditam abhedyatālaṃ em.] yadi damabheditam abhedyatāla° S_{MT2},
Bgch.; damabhedyāṃ tāla° S_{MT1}; the original reading with yadi damabheditam abhedyatāla
does not convey the desired meaning, further in the case of the repetition of yadi yad i°
in the MS it might be that one “yadi” dropped out due to eye-skip etc. ²⁴°sūryayor
S_{MT1}, Bgch.] °sūryayo S_{MT2} ²⁵vṛttir Bgch.] °vṛtti° S_{MT1,2} ²⁶°tvād dīpaḥ S_{MT1}]
°tvād dīpa S_{MT2}; °tvār doṣaḥ Bgch. ²⁷°ūrdhvaṃ S_{MT1}] °ūrdha S_{MT2}; °ūrdhvaḥ S_{MT1}
Bgch. ²⁸yady ambaram S_{MT1,2}] om. Bgch. ²⁹varagaganākhyāṃ em.] varagaganākhyam
Bgch.; gaganākhyam S_{MT1,2} ³⁰avadhūtīṃ S_{MT1}] avadhūtī S_{MT2}, Bgch. ³¹sprśati S_{MT1,2}]
sphūśati Bgch. ³²°vajras S_{MT1}, Bgch.] °vajra S_{MT2} ³³Here we would expect a correlative
for yadi. A correlative in Apa. could support an emendation to tadaiva. ³⁴bhujyamāne
S_{MT1,2}] om. Bgch. ³⁵kurvāṇe S_{MT1,2}] kurvyāṇe Bgch. ³⁶°mudrā° S_{MT1}, Bgch.] °mūdrā°
S_{MT2}

⁶¹'chor ba bde bcas 'jig pa song byed de T_{(A)DGB,PD}, K_{PGb}] mi 'khor ba bde bxx (ill.) shing
'jigs pa song byed de T_{(A)P}; sdong pa min pa'i bde bde ni 'chi ba'i 'jigs 'phrog'di T_{(B)All}
⁶²kyi T_{(A)All}, K_{PGb}] om. T_{(B)All} ⁶³bo snyam dgongs nas T_{(B)All}] par bsams nas T_{(A)All},
K_{PGb} ⁶⁴brtan pa nyid gsal bar stan te T_{(A)All}, K_{PGb}] mi g.yo ba nyid gsungs pa T_{(B)All}

§§Redering of Apa. *didha tāla vi dijjā*

etad eva spaṣṭayann āha

jo¹ etthu² niccala³kiaü⁴ mana⁵ so dhammakkhara⁶pāsa |
pavanaho⁷ vajjhaï takkhaṇe⁸ visaā⁹ honti ñirāsa¹⁰ ||

§ 23

S_{MT1} 8v8-8v9

S_{MT2} 14r1-14r2

[[yo¹ 'tra² niścalikṛtya³ manaḥ⁴ so⁵ dharmākṣarapārśve⁶ |
pavano⁷ 'pi badhyate tatkṣaṇe viṣayā⁸ bhavanti nirastāḥ^a ||]]

gang gis⁹ yid ni brtan par byas gyur na ||
de ni chos kyi yi ge'i drung na gnas ||
skad cig gis ni rlung gis 'ching bar 'gyur ||
de'i tshe yul rnams la yang re ba med ||

jo eṣu¹ ñiccala ityādi | vajrābjayoge yojayet | ṣaḍaṅgādiprayogaiḥ niścali-
kṛtya² cittam || tat kutrāha | dhammakharapāsa iti | dharmākṣaram

§ 23.1.1

Dohākoṣaṭīkā

¹jo Bgch., Jcks., Sha., Śā., Dhīḥ] *jem* S_{MT1}, Bhy.; *jjem* S_{MT2} ²etthu Dhīḥ, Bhy.]
ethu S_{MT1}; *ṇatthu* Bgch., Jcks., Sha.; *nnathu* Śā.; *nathu* S_{MT2} ³niccala S_{MT1,2}, Bgch.,
Jcks., Śā., Sha.] *ñiccaü* Dhīḥ, Bhy. ⁴kiaü Bgch., Jcks., Sha., Śā., Dhīḥ, Bhy.] *kiavu*
S_{MT1,2} ⁵mana S_{MT1,2}, Bgch., Jcks., Sha., Śā., Dhīḥ] *maṇu* Bhy. ⁶dhammakkhara^o S_{MT1},
Bgch., Jcks., Dhīḥ, Sha.] *dharmaskhara* S_{MT2} *dhammakṣara* Śā.; *dhammakharu* Bhy.
⁷pavanaho S_{MT1,2}, Bgch., Jcks., Sha., Dhīḥ] *pavaṇu hi* Bhy.; *pavaṇa ho* Śā. ⁸takkhaṇe
S_{MT1}, Bgch., Jcks., Sha., Śā., Dhīḥ] *taskaṇe* S_{MT2}; *takkhaṇehiṃ* Bhy. ⁹visaā Bgch., Jcks.,
Dhīḥ, Sha., Bhy.] *visayā* S_{MT1,2}, Śā. ¹⁰ñirāsa S_{MT2}, Bgch., Jcks., Sha., Śā., Dhīḥ, Bhy.
] *ñiyasa* S_{MT1}

S_{DKT} 12v4-13r7

S_{DKT} 13r7-13v3

¹eṣu S_{DKT}] *etthu* Dhīḥ ²°kṛtya Dhīḥ;] °kṛtyaś S_{DKT}; Cf. Tib. *byas pa'o*, which might
correspond to °kṛtaṃ.

¹yaḥ Bgch.] *yena* Bhy. ²] *nāthaḥ* Bgch.; *nirarthaṃ* Bhy. ³°karoti Bgch.; *niścalaṃ kṛtaṃ*
Bhy. ⁴manaḥ Bgch.] *yanaḥ* Bhy. ⁵so Bhy.] *tasmin* Bgch. ⁶dharmākṣarapārśve Bgch.
] *dharmākṣarān paśyati* Bhy. ⁷] *pavano 'pi* Bgch.; *pavaṇaṃ hi* Bhy. ⁸viṣayāḥ Bhy.]
vikyāḥ Bgch. ⁹gis em.] *gi* T_{(A)DGa}, K_{PGa}; Cf. T_{(B)NT}

^aS_{DKT}: *nirastā*] *nirāsāḥ* Bgch., Bhy.

anāhataṃ³ nairātmabījam | tatpārśve⁴ tasminn ity arthaḥ || etena kiṃ
 syād ity ata āha | **pavaṇaho vajjhaī** takkhaṇe ity āha⁵ | **pavano** 'pi
 prāṇavāyur api **badhyate tatkṣaṇam** || anyat kiṃ bhavatīty āha | **visā**
honti nirāsa iti | **viṣayā** rūpādaya⁶ upabhuḥyamānā **nirastā bhavanti**⁷ |
 saṃsārabandhanam tyajantīty arthaḥ ||
 nanu dharmākṣaram eva kutra jñātavyam ity āha

§ 23.1.2.

Tibetan

T_{(B)P}405a

T_{(B)NT}81

T_{DGb}240b

gang gis ¹ yid ni mi g.yo byas gyur na² zhes bya ba la sogs pa * ste³ |
 sbyor ba yan lag drug la sogs pas rdo rje chu * skyes sbyor ba bsgrub **sems**
mi g.yo bar byas pa'o⁴ || de gang du zhe na | **chos kyi yi ge'i ngos su**
 ni zhes⁵ gsungs te | **chos kyi yi ge** ni⁶ | gzhom du med pa ste⁷ | * bdag
 med pa'i sa bon te⁸ | de'i **ngos su**⁹ ni | de la zhes pa'i¹⁰ don no¹¹ || des¹² cir
 'gyur zhe na | **skad cig de la**¹³ **rlung ni 'ching**¹⁴ **'gyur** te zhes gsungs¹⁵
 te | **rlung** ni | srog gi rlung ste skad cig de la¹⁶ 'ching bar gyur ro¹⁷ || gzhan

³dharmākṣaram anāhataṃ em.] dharmākṣarā 'nāhataṃ S_{DKT}, Dhīḥ; The em. to dhar-
 māksaro 'nāhataṃ would orthographically be more desired, but seems due to the use of
 akṣara as a neuter below hard to justify. ⁴°pārśve em.] °pārśve S_{DKT} ⁵vajjhaī takkhaṇa
 ity āha conj.] vajjha ity āha S_{DKT}; vajjhaī Dhīḥ; Cf. Tib. skad cig de la ⁶rūpādaya em.
] rūpādayaḥ Dhīḥ; rūpādaya iti S_{DKT} ⁷bhavanti Dhīḥ] bhavati S_{DKT}

¹gis T_{(B)NT}] gi T_{(A)DgB,P}, T_{(B)P}, K_{PGb} ²mi g.yo byas gyur na T_{(B)All}] brtan pa'i yid
 kyis sbyor bas na T_{(A)All}, K_{PGb} ³zhes bya ba la sogs pa ste T_{(B)All}] zhes gsungs te T_{(A)All},
 K_{PGb} ⁴sbyor ba yan lag drug la sogs pas rdo rje chu skyes sbyor ba bsgrub sems mi g.yo
 bar byas pa'o T_{(B)All}] rdo rje padma sbyor ba'i sgo nas byang chub sems brtan pa'i sbyor
 ba byed pa'o T_{(A)All}, K_{PGb} ⁵chos kyi yi ge'i ngos su ni zhes em.] chos kyi yi ge'i nang
 du ni zhes T_{(A)All}, K_{PGb}; de ni chos kyis yi ge'i ngos su zhes bya ba la sogs pa T_{(B)All}
⁶ni T_{(A)DgB,PD}, T_{(B)All}, K_{PGb}] 'i T_{(a)P} ⁷ste T_{(A)All}, K_{PGb}] om. T_{(B)All} ⁸te T_{(A)All},
 T_{(B)All}] no K_{PGb} ⁹ngos su T_{(B)All}] nang du T_{(A)All}, K_{PGb} ¹⁰zhes pa'i T_{(A)All}, K_{PGb}]
 zhes bya ba'i T_{(B)All} ¹¹no K_{PGb}] to T_{(A)All}, T_{(B)P}; ill. T_{(B)NT} ¹²des T_{(A)All}, K_{PGb}] de
 T_{(B)P}; ill. T_{(B)NT} ¹³la T_{(B)All}] las T_{(A)All}, K_{PGb}, K_{PGb} ¹⁴'ching T_{(B)All}] 'gags T_{(A)All}
¹⁵te zhes gsungs T_{(A)DgB,PD}, K_{PGb}] zhes bya ba la sogs pa gsungs T_{(B)All}; te zhes T_{(A)P}
¹⁶de la T_{(A)All}, K_{PGb}] la T_{(B)All} ¹⁷'ching bar gyur ro T_{(B)All}] 'gag pa'o T_{(A)All}, K_{PGb}

na cing 'gyur¹⁸ zhe na | ¹⁹ **yul rnam** la yang chags * **pa med par 'gro**²⁰ K_{PGb}234
zhes gsungs te | **yul rnam** ni gzugs la sogs pa²¹ rnam so || nye bar longs
spyod pa ni²² | **mngon par zhen pa med pas**²³ 'khor ba'i 'ching ba las
grol zhes bya ba'i don no²⁴ ||
'on te²⁵ chos kyi yi ge gang du shes par bya²⁶ zhe na

ayam arthaḥ | **yaḥ**⁸ puruṣo vajrābjayoge⁹ **niścalikṛtya**¹⁰ **mano** bodhicittaṃ **§ 23.2.**
pūrvoktalakṣaṇānāhatākṣaramahāmudrāpārśve¹¹ || **pavano** 'pi prāṇavāyur **Mekhalāṭikā**
badhyate¹² || **tatkṣaṇam** kṣaṇāntaram nāpekṣita ity arthaḥ || aṣṭādaśad- S_{MT1}8v9-9r3
hātuvikārahitatvāt | S_{MT2}14r2-14v1
tathā ca sarahapādāḥ |

te dhātavas¹³ kṣīṇatarā babhūvur¹⁴ vāyuh svatantro yata¹⁵ eṣa
eva¹⁶ |
sā¹⁷ kāmīnī kāmukakaṇṭhalagnā¹⁸ yā¹⁹ adyāpi kiṃ kāyasukhaṃ
svahṛi me^{20,XCIII} ||

⁸ *yaḥ* S_{MT1,2}] *sa* Bgch. ⁹ *abja*^o S_{MT1}, Bgch.] *ajva*^o S_{MT2} ¹⁰ *niścalikṛtya* Bgch.] *niścalikṛtyam* S_{MT1}; *niścayikṛtya* S_{MT2} ¹¹ *mudrā*^o S_{MT1}, Bgch.] *mūdrā*^o S_{MT2} ¹² *badhyate* Bgch.] *bādhyate* S_{MT1,2}; Cf. S_{DKT} *badhyate*. ¹³ *dhātavaḥ* S_{MT1}, Bgch.] *dhātu vaḥ* S_{MT2} ¹⁴ *babhūvur* S_{MT1}, Bgch.] *babhuvur* S_{MT2} ¹⁵ *tantra yata* S_{MT1}, Bgch.] *tantrāyeta* S_{MT2} ¹⁶ *eva* S_{MT1}, Bgch.] *evā* S_{MT2} ¹⁷ *eva* // *sā* S_{MT1}, Bgch.] *evāsā* // S_{MT2} ¹⁸ *kāmuka*[k., S_{MT2}; *kāmukasya lagnā* S_{MT1} a.c.]*ṅṭhalagnā* Bgch.] *kāmukaṇṭhalagnā* S_{MT1} p.c. ¹⁹ *yā* em. m.c.] om. S_{MT1,2}, Bgch. ²⁰ *svahṛi me* em.] *svahṛn me* S_{MT2}; *suhṛn me* S_{MT1}, Bgch.

¹⁸ *na cing 'gyur* T_{(B)All}] *yang ci* T_{(A)All}, K_{PGb} ¹⁹ om. T_{(A)DGb}, K_{PGb}] *de tshe* T_{(B)All}
²⁰ *chags pa med par 'gro* T_{(A)All}, K_{PGb}] *chags med 'gyur* T_{(B)All} ²¹ *pa* T_{(B)All}] *sogs pa'i*
yul T_{(A)All}, K_{PGb} ²² *pa ni* T_{(A)All}, K_{PGb}] *kyang* T_{(B)All} ²³ *med pas* T_{(B)All}] *med par*
T_{(A)All}, K_{PGb} ²⁴ *no* K_{PGb}] *to* T_{(A)All}, T_{(B)All} ²⁵ *'on te* T_{(A)All}, K_{PGb}] om. T_{(B)All}
²⁶ *shes par bya* T_{(A)All}, K_{PGb}] *gnas* T_{(B)All}

XCIIIThis cit. could be identified by me. As from the meter, which is supposed to be an *Indravajra* with the pattern *ta - ta - ja - guru/guru* in each of the four *pādas*, it can be suspected that the verse is not correctly transmitted as there is at least in *pāda* c one long syllable missing.

nanu dharmākṣaram eva²¹ kutra jñātavyam iti |

§ 24

S_{MT1}9r3-9r5

S_{MT2}14v1-14v2

paramavirama jahim¹ veṇṇi² uekkhai^{3,4}
tahiṃ⁵ dhammakkhara majjhe⁶ lakkhai⁷ |

aīsa uese⁸ jaī phuḍa⁹ sijjhai¹⁰
pavaṇagharīṇi¹¹ tahiṃ¹² ṇicala bajjhai¹³ ||

[[paramaviramau yatra¹ dvāv upekṣayet²
tatra³ dharmākṣaram madhye⁴ lakṣayet⁵ |
īdrśenopadeśena⁶ yadi sphuṭam sidhyati
pavanagrhiṇī tatra⁷ niścalaṃ⁸ badhyate ||]]

mchog dang dga' bral dbus su gang skyes pa ||

¹*jahim* S_{MT1}, Bgch., Jcks., Dhīḥ, Bhy.] *jahi* S_{MT2} p.c., Śā.; *jrahi* S_{MT2} a.c. *jahī* Sha.
²*veṇṇi* Bgch., Jcks., Dhīḥ, Bhy.] *veṇi* S_{MT1,2}, Śā. ³*uekkhai* Bgch., Jcks., Dhīḥ, Bhy.]
uekkha S_{MT1}; *ueska* S_{MT2}; *uekṣa* Śā. ⁴In Sha. *pāda* a and b are reported as: *parama-bi-*
rama jahī dhammakkhara majjhe lakkhai, tahī dhammakkhara majjhe lakkhai, which, since
he leaves out half of *pāda* a and repeats *pāda* b instead twice, seems to be some kind of
typo or eye skip. ⁵*tahiṃ* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Bhy.] *tahi* Śā.; *tahī* Sha. ⁶*majjhe*
S_{MT1}, Bgch., Jcks., Dhīḥ, Sha.] *maho* S_{MT2}, Śā.; *majjheṃ* Bhy. ⁷*lakkhai* Bgch., Jcks.,
Dhīḥ, Bhy., Śā., Sha.] *lakkhaha* S_{MT1,2}; *laskaha* S_{MT2} ⁸*uese* S_{MT1,2}, Bgch., Jcks., Dhīḥ,
Śā., Sha.] *uesem* Bhy. ⁹*phuḍa* Bgch., Jcks., Dhīḥ, Sha.] *phula* S_{MT1,2}, Śā.; *phuḍu* Bhy.
¹⁰*sijjhai* S_{MT1}, Bgch., Jcks., Dhīḥ, Bhy.] *siaī* S_{MT2} ¹¹*pavaṇagharīṇi* S_{MT1,2}, Bgch.,
Jcks., Dhīḥ, Śā., Sha., Bhy.] *varaṇa sihara* Bgch.BI; ¹²*tahiṃ* S_{MT1,2}, Bgch., Dhīḥ, Bhy.
] *tahi* Jcks.; *tahī* Śā., Sha. ¹³*bajjhai* Bgch., Jcks., Dhīḥ, Bhy., Śā., Sha.] *bujjhai* S_{MT1,2}

²¹*eva* S_{MT1}] *e[tat]* Bgch.

¹*yatra* Bhy.] *yasmin* Bgch. ²] *'pi upekṣate* Bhy.; *nirīkṣyate* Bgch.; Cf. S_{DKT}: *√utprekṣ*
³*tatra* Bhy.] *tasmin* Bgch. ⁴] *dharmākṣayat madhye* Bhy.; *dharmākṣaramadhye* Bgch.
⁵] *lakṣate* Bhy.; *lakṣyete* Bgch. ⁶] *īdrśopadeśena* Bgch., Bhy. ⁷] *tasmin* Bgch.; *tatra* Bhy.
⁸*niścalaṃ* Bgch.] *niścalā* Bhy.; Cf. S_{DKT}: *niścitaṃ*.

chos kyi yi ge'i dbus su shes par gyis ||
 'di lta'i gdams ngag gsal por 'grub 'gyur ni¹ ||
 de yi² khyim bdag mo rlung mi g.yo bcings ||

paramavirama ityādi | **paramaviramau** candrasūryarāgavirāgau **yatra**¹ § 24.1.1
 madhya **utprekṣadhvam**^a || **tatra dharmākṣaram** taduktalakṣaṇam tayor **Dohākoṣaṭīkā**
madhye lakṣayet || **āisa uesa** ityādi | **īdrśena**² mantranayopadeśena SDKT 13v3-13v6
yadi sphuṭam etat sarvaṃ **sidhyati** sampadyate | **tadā**[¶] **pavanagrhiṇy**
 uktalakṣaṇā³ **niścitaṃ**⁴ **badhyate** niścālībhavatīty arthaḥ ||
 nanv etasmin prāṇabandhena⁵ niścālībhūte sati tatra dharmākṣaram mahā-
 sukhavajram⁶ kimrūpaḥ kutra vasatīty āha

mchog dang khyad dga' dag gimchog dang dga' bral dag¹ zhes bya ba § 24.1.2.
 la sogs pa gsungs te² | * **mchog dang khyad dga' dag**³ ni | zla ba dang nyi **Tibetan**
 ma ste chags pa dang chags bral dag go⁴ || ⁵ de gnyis kyi **dbus su mthong** T_{(A)PD}1612
ba ni⁶ | de la chos kyi yi ge ste⁷ | de skad bshad pa'i mtshan nyid can⁸

¹ni T_{(A)DGa}] na Sha. ²de yi T_{(A)DGa}] de'i Sha.

¹yatra em.] tatra SDKT, Dhīḥ; Cf. Apa. jahim. ²īdrśena Dhīḥ] idrśena SDKT
³°grhiṇī uktalakṣaṇā Dhīḥ] °grhaṇīmoktalakṣaṇā SDKT ⁴niścitaṃ Dhīḥ] niścita SDKT
⁵prāṇabandhena em.] prāṇabandhe SDKT, Dhīḥ; Cf. Tib. bcings pas. ⁶vajram Dhīḥ]
 °vajrah SDKT

¹mchog dang dga' bral dag em.] mchog dang khyad dga' dag gi T_{(B)All}; gang la mchog
 dang dga' bral dag thob na T_{(A)All}, K_{PGb} ²zhes bya ba la sogs pa gsungs te T_{(B)All}]
 zhes gsungs te T_{(A)All}, K_{PGb} ³mchog dang dga' bral T_{(A)All}, K_{PGb}] mchog dang khyad
 dga' dag T_{(B)All} ⁴ste chags pa dang chags bral dag go T_{(B)All}] 'o T_{(A)All}, K_{PGb} ⁵om.
 T_{(A)DGb,P}, T_{(B)All}] 'on te chos K_{PGb} ⁶kyi^{(kyi T_{(A)DGb,PD,KPGb}kyis T_{(A)P})} dbus su mthong ba
 ni T_{(A)All}, K_{PGb}] kyis dbus su lta bar bya ste T_{(B)All} ⁷ste T_{(A)All}, K_{PGb}] om. T_{(B)All}
⁸de skad bshad pa'i mtshan nyid can T_{(B)All}] sngon^{(sngon T_{(A)DGb,PD,KPGb}ston ba T_{(A)P})} bstan
 pa'i mtshan nyid dang ldan pa T_{(A)All}, K_{PGb}

^aPerhaps a rendering of Apa. veṇṇi uekkhai; uekkha for Skt. *utprekṣa

[¶]Likely a rendering of Apa. tahim.

de dag gi⁹ dbus su mtshon par bya'o || gang la 'di lta bu'i¹⁰ gdams ngag gsal grub na zhes bya ba la sogs pa las¹¹ | 'di lta bu'i¹² sngags kyi tshul¹³ gyi¹⁴ man ngag¹⁵ gis¹⁶ gal te gsal bar 'di thams cad grub cing rdzogs par gyur na¹⁷ | de'i tshe khyim bdag mo rlung¹⁸ sngon du bstan pa'i mtshan nyid can¹⁹ mi g.yo bar bcings zhes gsungs²⁰ te | g.yengs ba med par 'gyur²¹ zhes bya ba'i don no²² ||

gal te 'di de la²³ srog pa bcings pas g.yo ba med par 'gyur pa²⁴ der²⁵ chos kyi yi ge bde ba chen po rdo rje'o²⁶ || gzugs ji lta bus gang du gnas²⁷ zhe na

§ 24.2.

Mekhalāṭīkā

S_{MT1}9r5-9r9

S_{MT2}14v2-15r1

ayam arthaḥ | paramaviramau⁷ rāgavirāgau kālavikālarūpau dvāv up-
ekṣadhvam⁸ | tatra dharmākṣaram uktalakṣaṇam ṣoḍaśīkalārūpaṃ mad-
hye⁹ lakṣayed iti || pūrvoktajñānamudropadeśapratipādanārtham āha | ī-
drśena¹⁰ mantranayopadeśena yadi sphuṭam eṣā jñānamudrā¹¹ sidhyati

⁷°viramau S_{MT1}, Bgch.] °virasau S_{MT2} ⁸upekṣadhvam Bgch.] vyutprekṣadhvaṃ S_{MT1}; prtyekṣadhva S_{MT2} ⁹madhye S_{MT1}, Bgch.] madhya° S_{MT2} ¹⁰īdrśena S_{MT1}, Bgch.] idrśena S_{MT2} ¹¹sphuṭam eṣāṃ jñānamudrāṃ conj.] sphuṭam etat jñānamudrā S_{MT1}, Bgch.; sphuṭaimeta jñātair mudrā curr. S_{MT2}

⁹de dag gi T_{(B)All}] om. T_{(A)All}, K_{PGb} ¹⁰gang la 'di lta bu 'i('i T_{(A)P}]yi T_{(A)DGB,PD,KPGb}) T_{(A)All}, K_{PGb}] gal te 'di 'dra'i T_{(B)All} ¹¹la sogs pa las T_{(B)All}] smos te T_{(A)All}, K_{PGb} ¹²lta bu'i T_{(A)All}, K_{PGb}] 'dra ba'i T_{(B)All} ¹³sngags kyi tshul T_{(B)All}] gsang sngags ni tshul T_{(A)All}, K_{PGb} ¹⁴gyi T_{(A)P}] gyis T_{(A)All}, T_{(B)All}, K_{PGb} ¹⁵man ngag T_{(B)All}] gdams ngag T_{(A)DAll}, K_{PGb} ¹⁶gis T_{(A)All}, K_{PGb}] gi T_{(B)All} ¹⁷gal te gsal bar 'di thams cad grub cing rdzogs par gyur na T_{(B)All}] gsal bar grub ste yongs su^{(su T_{(A)All}]pa K_{PGb})} rdzogs pa grub pa T_{(A)All}, K_{PGb} ¹⁸rlung T_{(A)All}, K_{PGb}] sngar bshad pa'i T_{(B)All} ¹⁹sngon du bstan pa'i mtshan nyid can em.] mtshan nyid can T_{(B)All}; om. T_{(A)DGB}, K_{PGb} repeated later ²⁰mi g.yo bar bcings zhes^{(zhes T_{(A)DGB,PD,KPGb}]shes T_{(A)P})} gsungs T_{(A)All}, K_{PGb}] nges par 'ching bar gyur T_{(B)All} ²¹g.yengs ba med par 'gyur T_{(B)All}] khyim bdag mo rlung gi sngon du bstan pa'i mtshan nyid dang ldan pa'i^{(pa'i T_{(A)DGB,PD}]pa K_{PGb})} mi g.yo T_{(A)All} ²²no K_{PGb}] to T_{(A)All}, T_{(B)All} ²³gal te 'di de la T_{(A)All}, K_{PGb}] 'dir T_{(B)All} ²⁴srog pa bcings pas g.yo ba med par 'gyur pa T_{(B)All}] rtsol rlung bcings pas T_{(A)All}, K_{PGb} ²⁵der T_{(B)All}] om. T_{(A)All}, K_{PGb} ²⁶ba chen po rdo rje'o T_{(B)All}] bde ba chen po'i ngo bo rdo rje T_{(A)All}, K_{PGb} ²⁷gzugs ji lta bus gang du gnas T_{(B)All}] lta bu'i ngo bo nyid du gyur ba gang la gnas par 'gyur T_{(A)All}, K_{PGb}

sampadyate || **tadā**^{***} kiṃ bhavatīty¹² āha | **prāṇavāyor**^{13,††} **gr̥hinyāṃ**¹⁴
tasyā¹⁵ jñānamudrāyāṃ śavarīrūpāyāṃ¹⁶ sthiraṃ **badhyate**¹⁷ **nīscalī**bha-
vatīty¹⁸ arthaḥ ||

nanu śavarī¹⁹ tāvat patitā²⁰ śavaraḥ punaḥ kiṃbhūtaḥ kutra²¹ vasatīty āha

varagirisiharu ¹ **uttuṅga**² **muṇi**³**savareṃ**,⁴ **jahiṃ**⁵ **kia vāsa**⁶ |^a
ṇaü so⁷ **laṃghia pañcānanehi karivara**⁸ **duria**⁹ **āsa**¹⁰ ||^b

§ 25

S_{MT1}9r9-9v1S_{MT2}15r1-15r2

[[varagiriśikhara uttuṅgo muṇiśabareṇa¹ yatra² kṛto vāsaḥ³ |

¹*varagirisiharu* em.] *varagirisihara* Bgch., Jcks., Śā., Sha.] *varagiriṇiharu* S_{MT1}; *vara-
giriṇihara* S_{MT2}; *vara raṇa girisihara* Dhīḥ; *varagirisiharu* Bhy.; Orthographically *ṇa* and
śa are close. ²*uttuṅga* Bgch., Jcks., Dhīḥ] *utuṅga* S_{MT1,2}, Śā., Sha.; *uttuṅgu* Bhy. ³*muṇi*
S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā.; Bhy.] *suṇi* S_{MT2}; °*thali* Sha. ⁴*savareṃ* Bgch., Jcks.,
Dhīḥ, Bhy.] *sabare* S_{MT1,2}, Śā., Sha. ⁵*jahiṃ* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Bhy.] *jahi* Śā.;
jahī Sha. ⁶*kia vāsa* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] *kiu vāsu* Bhy. ⁷*ṇaü so* S_{MT1},
Bgch., Jcks., Dhīḥ, Śā.; Bhy.] *ṇaü* Sha. ⁸*laṃghia pañcānanehi karivara* S_{MT2}, Bgch.,
Jcks., Dhīḥ, Śā., Sha.] *laṃghia pañcānanehiṃ karivara* S_{MT1}; °*laṃghiu pañcānanehiṃ
karivaru* Bhy. ⁹*duria* Bgch., Jcks., Śā., Bhy., S_{MT1}, Dhīḥ, Sha.] *duriā* S_{MT2} ¹⁰*āsa*
S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā., Sha.] °*āsu* Bhy.

¹²*kiṃ bhavatīty* S_{MT1}, Bgch.] *ki bharatīty* S_{MT2} ¹³°*vāyor* S_{MT1}, Bgch.] °*vāyo*
S_{MT2} ¹⁴*gr̥hinyāṃ* S_{MT1}] *gr̥hinyāḥ* Bgch.; *gr̥hinyā* S_{MT2} ¹⁵*tasyāṃ* S_{MT1}] *tasyā* S_{MT2},
Bgch. ¹⁶*jñānamudrāyāṃ śavarīrūpāyāṃ* S_{MT1,2}] *jñānamudrāyāḥ śavarīrūpāyāḥ* Bgch.
¹⁷*badhyate* S_{MT1,2}] *bādhyate* Bgch. ¹⁸*nīscalī*° S_{MT1}, Bgch.] *nīscarī*° S_{MT2} ¹⁹*śavarī*
Bgch.] *śarī* S_{MT1,2} ²⁰*pratitā* S_{MT1,2}] *patitā* Bgch. ²¹*kutra* S_{MT1}, Bgch.] *kūtra* S_{MT1}

¹] *śabaramuninā* Bgch.; *jānīhi śabarena* Bhy. ²*yatra* Bhy.] *yasmin* Bgch. ³] *kṛtaḥ vāsaḥ*
Bhy.; *vāsaḥ kṛtaḥ* Bgch.

^aAccording to the S_{DKT} the verse here could slightly differ. The reading which is suspect
here for the transmission is: *vararaṇasihara *utta(m)āṅga savareṃ jahim kia vāsa* | ^bThe
meter of this verse remains unclear to me, but since it has 26 *mātras* per line, a possible
variations of the *Dohā* are possible.

***Likely a rendering of Apa. *tahiṃ*. †††Rendering of Apa. *pavaṇa*.

na sa⁴ laṅghitaḥ pañcānanaiḥ⁵ karivaro duritāśaḥ⁶ |||]

mchog gi ri bo'i rtse la rgyas pa'i thang ||
ri khrod pa ni de ru gnas byas pas ||
gdong lnga pas kyang rgal bar mi nus na ||
glang po che yi re ba ring du 'gyur ||

§ 25.1.1

Dohākoṣaṭīkā

SDKT13v6-14r4

vara raaṅs**ihara** ityādi¹ | **vararatnagiriḥ** sa eva pūrvoktameruḥ tasya **śi-**
kharam śṛṅgaṃ | sakalacarācararūpaṃ² | mahāsukhādhāratvāt³ || **uttamā-**
ṅgamahatī^{4,c} sthālī || **savareṃ jahim**⁵ **kia vāsa** iti | **śavareṇa**⁶ tathārūpā-
pannadharmākṣarena⁷ jñānavajreṇa⁸ bhagavatā **yatra kṛto vāsa** iti || kim

¹*sihara* Dhīḥ] *sikhare*° SDKT ²*sakalacarācararūpaṃ* conj.] *kamalacarācaravararūpaṃ* SDKT; °*bhavanānandarūpaṃ* Dhīḥ; Cf. Tib. which has reads: *dgyu pa dang mi dgyu pa dang bcas pa'i gzugs* and resp. T_{(A)DGB}: *ma lus pa'i rgyu ba dang mi rgyu ba'i*. Perhaps the *sa* has fallen out and has been misplaced as well as misinterpreted as a *ma*.
³*mahāsukha*° SDKT] *sakalamahāsukha*° Dhīḥ ⁴*uttamāṅgamahatī* SDKT] *uttamāṅgaṃ mahatī* Dhīḥ ⁵*savareṃ jahim* Dhīḥ] *savare jahi* SDKT ⁶*śavareṇa* em.] *savareṇa* Dhīḥ, SDKT ⁷°*ākṣarena* Dhīḥ] °*ākṣarona* SDKT ⁸°*vajreṇa* Dhīḥ] °*vajreṇa* SDKT

⁴*na saḥ* Bgch.] *nahi tad* Bhy. ⁵*pañcānanaiḥ* Bhy.] *pañcānanena* Bgch. ⁶] *karivaraḥ dūritāśaḥ* Bhy.; *karivarāśā dūritā* Bgch.; Cf. S_{MT}: *karivarasya dūrataram*. The commentary SDKT has *dūratas* as an indeclinable adverb and this seems to be the same as in Tibetan *ring du*, which would correspond to Skt. *dūratas āśaḥ*. Here we are left with an ambiguous case to either understand *durita* according to the Apa., while Tibetan and the commentaries tend to the direction as mentioned above.

^c*mahatī* could be understood as a rendering of *muṇi* in the Apa. verse. The verse seems again slightly unclear, since - according to Sha.'s reading - also Apa. *thalī* would be possible considering the following *sthālī*. It is possible though, that the root verse for this commentary might not accord with the verse printed in this edition at all. In the likely case of a different transmission, I suspect *muṇi* not to have been in the verse, as it was source for this commentary.

viśiṣṭa ity⁹ āha¹⁰ | **naü so**¹¹ **laṅghia** ityādi | **nollaṅghito** nākrāntaḥ^{12,†††} |
pañcānanaiḥ¹³ pañcamaṅḍalamukhaiḥ ṣaṣṭhasya jñānamaṅḍalarūpatvāt ||
karivara dūria āsa iti¹⁴ | **karivaraḥ**¹¹ paśuś | candrasūryau¹⁵ tayor¹² §§§
dūrata ullaṅghanāśā¹³ ||
uktaṃ ca |

candrasūryau mahāpaśū^{XCV} | iti ||

ayam abhiprāyaḥ || candrasūryamaṅḍalavāhiṇyā¹⁶ vāyvārūḍhaviññānadhātu-
tvena¹⁷ sarvatra sarvadā sarvato bhāvena sthito 'pi bhagavān mahāsukhava-
jro nādhigamyata iti || † pañcamaṅḍalātmakaprāṇasiṃhena †^d karivarasya
cittagajendrasya bhūmir iti ||
tathāpi karmaje dehe niyamena kutra vasatīty āha

¹¹°varaḥ Dhīḥ °vara S_{DKT} ¹²tayor Dhīḥ] tayō S_{DKT} ¹³ullaṅghanāśā em.] ullaṅghanāśā
S_{DKT} (There is a worm hole on the last syllable); ullaṅghanā sā Dhīḥ

⁹viśiṣṭa ity Dhīḥ] viśiṣṭety S_{DKT} ¹⁰āha Dhīḥ] °ādi S_{DKT} ¹¹naü so Dhīḥ] ; Tib. adds:
seng ge yis kyang in the beginning, Cf. S_{MT1}: *keneti [...]* °siṃheṇa. ¹²nollaṅghito
nākrāntaḥ em.] nolaṅghitānākrāntā S_{DKT}, nau laṅghitānākrāntā Dhīḥ ¹³°ananaiḥ Dhīḥ
] °ātatre S_{DKT} ¹⁴dūria āsa° Dhīḥ] dūrīāsa° S_{DKT} ¹⁵karivaraḥ paśuḥ candrasūryau
Dhīḥ] karivarapasūcandrasūryau (?) S_{DKT} ¹⁶vāhiṇyā em.] vāhiṇya° S_{DKT}, Dhīḥ
¹⁷vāyvārūḍha° Dhīḥ] vāyvāyārūḍha° S_{DKT}

^{XCV}Bhikṣu Raviśrījñāna's *Amṛtakaṇikā* 8.10. com. The complete verse reads: *ūdḥve rāhū
paśuḥ proktaś candrasūryau mahāpaśū | pātītā brahmarandhreṇa bhuktimuktiphalaḥ
||*

^dThis sentence is left out in Tibetan. The MK has a similar passage before the end of
the commentary to the last *pāda*, this and the fact that the Tibetan translation adds the
reference to *siṃha* (in connection to the phrase: *pañcamaṅḍalamukhaiḥ*) twice within the
commentary, we may suspect that this last sentence has not originally been intended at
this place in the commentary. I have consequentially rendered this phrase as belonging to
pañcamaṅḍalamukhaiḥ in my translation.

†††Tib. preceds this with: *gang gis zhe na seng ges te* §§§Tib. preceds this with: *mchog
pa'i re ba*

§ 25.1.2.

Tibetan

T_{(A)P}43rT_{(B)P}405bK_{PGb}235T_{(B)NT}82

ri bo mchog gi rtse¹ zhes bya ba la sogs pa gsungs te² | mchog gi rin po che'i ri bo ste³ | de nyid sngon du bstan pa'i⁴ ri bo'o || de'i zom ni | rtse mo⁵ ma lus pa'i rgyu ba dang * mi rgyu ba'i * gzugs⁶ bde ba chen po nyid gnas yin pa'i phyir ro⁷ || yan lag mchog gis thang chen po'o⁸ || ri khrod ma yi⁹ sa der * gnas byas¹⁰ la zhes pa ni | ri khrod ma de lta bu'i¹¹ ngo bod gang du¹² grub pa'i chos kyi¹³ yi ge ye shes gyi rdo rje¹⁴ bcom ldan 'das kyi¹⁵ gang du byas pa gnas pa¹⁶'o || khyad par ji lta bu zhe na | seng ge yis kyang mchong¹⁷ bar mi nus zhes pa la sogs pa ste¹⁸ | * mchong¹⁹ mi nus pa²⁰ ni | gzhom par mi nus pa'o || gang gis zhe²¹ na seng ges te²²

¹rtse T_{(B)All}] rtse thang spangs pa la T_{(A)All}, K_{PGb}; K_{PGb} indicates some missing part by three dots (...) in between the syllables *rtse* and *thang*. ²zhes bya ba la sogs pa gsungs te T_{(B)All}] zhes gsungs te T_{(A)All}, K_{PGb} ³mchog gi rin po che'i ri bo ste T_{(B)All}] ri bo mchog ni rin po che'i ri bo ste T_{(A)All}, K_{PGb} ⁴sngon du bstan pa'i T_{(A)All}, K_{PGb}] sngar bshad ba'i T_{(B)All} ⁵zom ni rtse mo T_{(B)All}] zom ni rtse mo ste T_{(A)DGb}, K_{PGb}; rtse mo ni rtse mo ste T_{(A)P}; rtse mo ste T_{(A)PD} ⁶ma lus pa'i rgyu ba dang mi rgyu ba'i gzugs^{(gzugs T_{(A)DGb}, K_{PGb}]om. T_{(A)P}, PD)} T_{(A)DGb}, P, K_{PGb}] dgyu pa dang mi dgyu pa dang bcas pa'i gzugs T_{(B)All}; Cf. Skt. SDKT: *kamalabhavanānandarūpaṃ*, which would rather corr. to T: *padma'i 'byung nas dga' ba'i gzugs* ⁷bde ba chen po nyid kyi^{(kyi K_{PGb}]om. T_{(A)All})} gnas yin pa'i phyir ro T_{(A)DGb}, P, K_{PGb}] mtha' dag gi bde ba chen po'i gzhi yin pa'i phyir te T_{(B)All} ⁸yan lag mchog gis thang chen po'o T_{(B)All}] thang yangs^{(yangs K_{PGb}]spangs T_{(A)All})} pa ni yan lag mchog gi thang ste spyi gtsug go^{(go K_{PGb}]ste T_{(A)All})} T_{(A)DGb}, K_{PGb} ⁹ma yi T_{(A)DGb}, PD] ma'i T_{(A)P}, (B)All; pa ni K_{PGb} ¹⁰byas T_{(B)All}] bcas T_{(A)All}, K_{PGb} ¹¹bu'i T_{(A)All}, K_{PGb}] bu T_{(B)All} ¹²ngo bod gang du T_{(B)All}] bdag nyid T_{(A)All}, K_{PGb} ¹³grub pa'i chos kyi T_{(A)DGb}, PD, K_{PGb}] kyi chos T_{(B)P}; chos kyi T_{(B)NT}; om. T_{(A)P} ¹⁴ye shes gyi rdo rje em.] ye shes T_{(B)All}; om. T_{(A)All}, K_{PGb}; Cf. SDKT *jñānavajreṇa* ¹⁵kyis T_{(A)DGb}, P, K_{PGb}] kyi T_{(B)All} ¹⁶gang du byas pa gnas pa em.] gnas su byas pa der gnas T_{(B)All}; gang gnas byas pa ste de ni gnas byas pa T_{(A)DGb}, K_{PGb}; gang gnas byas ba de de ni gnas byas ba T_{(A)P}, PD; Cf. SDKT: *yatra kṛto vāsa* ¹⁷mchong T_{(A)DGb}, PD, T_{(B)All}, K_{PGb}] 'chong T_{(A)P} ¹⁸zhes pa la sogs pa ste T_{(B)All}] na zhes gsungs te T_{(A)All}, K_{PGb} ¹⁹mchong T_{(A)DGb}, PD, T_{(B)All}, K_{PGb}] 'chong T_{(A)P} ²⁰mi nus pa T_{(A)All}, K_{PGb}] bar mi nus na T_{(B)All} ²¹zhe T_{(A)P}] zhes T_{(B)All}; she T_{(A)DGb}, PD, K_{PGb} ²²ges te T_{(B)All}] ge ni T_{(A)DGb}, PD, K_{PGb}; ge'i ni T_{(A)P}

| **gdong lnga ni**²³ | dkyil 'khor lnga'i sgo rnams²⁴ te | drug pa ye shes kyi
 dkyil 'khor gyi ngo bo nyid kyis²⁵ phyir ro || * **glang po che yis smos ci** T_{(A)DGA}241a
dgos zhes gsungs te²⁶ | **glang po che** ni phyugs te | zla ba dang | nyi ma
 dag go || de dag ni²⁷ | mchog pa'i re ba **ring du gyur pa**'o²⁸ ||
 de skad du²⁹ |

zla nyi dag ni³⁰ phyugs chen po | zhes so³¹ |

'dir dgos pa ni | zla ba dang | nyi ma'i dkyil 'khor 'bab pa'i³² rlung la zhon
 pa'i rnam par shes pa'i khams nyid kyis³³ thams cad las thams cad du thams
 cad kyi ngo bo nyid kyis³⁴ gnas pa dang³⁵ bcom ldan 'das bde ba chen po
 rdo rje mi rtog zhes³⁶ pa'o³⁷ ||
 de ltar yang³⁸ las skyes pa³⁹ lus la nges par gang du gnas zhe⁴⁰ na

ayam arthaḥ¹⁸ | **varagirih** sa eva¹⁹ pūrvoktamerugiris | tasya²⁰ **śikharaḥ**²¹ § 25.2.

¹⁸ *ayam arthaḥ* S_{MT1,2}] om. Bgch. ¹⁹ *eva* S_{MT1}] *evaṃ* S_{MT2}, Bgch. ²⁰ *merugiris tasya*
 S_{MT1}] °*giriṣṭhāne* S_{MT2}, Bgch. ²¹ *śikhara* em.] *śikhara* S_{MT1,2}, Bgch.

Mekhalāṭikā

S_{MT1}9v1-9v4

S_{MT2}15r2-15r5

²³ *gdong lnga ni* T_{(B)All}] *gdong pa lnga pa ste* T_{(A)All}, K_{PGb} ²⁴ *dkyil 'khor lnga'i sgo*
rnams T_{(B)All}] *de nyid dkyil 'khor lnga'i bdag nyid kyi srog gi rlung seng ges gnon par*
mi nus T_{(A)All}, K_{PGb} ²⁵ *kyis* T_{(B)All}] *yin pa'i* T_{(A)All}, K_{PGb} ²⁶ *glang po che yis smos*
ci dgos zhes gsungs te T_{(A)DGB,PD}] *glang po ches kyang smos ci dgos zhes gsungs te*
T_{(A)P}, K_{PGb}; mig ldan mchog gi re ba ring du 'gyur zhes pa la sogs pa la T_{(B)All} ²⁷ *zla*
ba dang nyi ma dag go de dag ni T_{(B)All}] *nyi ma dang zla ba ste* (ste T_{(A)All})'o K_{PGb} *de*
dag gis T_{(A)All}, K_{PGb} ²⁸ *mchog pa'i re ba ring du gyur pa'o* T_{(B)All}] *thag ring por 'gom*
pa (gom pa T_{(A)DGB,PD,KPGb})bsgoms T_{(A)P} * (T<sub>(A)PD1613) *dang gsal bar ga la nus zhes bya ba'i*
don no (no K_{PGb})to T_{(A)All} T_{(A)DGB, KPGb} ²⁹ *de skad du* T_{(B)All}] *de ltar* T_{(A)All}, K_{PGb}
³⁰ *zla nyi dag ni* T_{(B)All}] *zla ba nyi ma* T_{(A)All}, K_{PGb} ³¹ *zhes so* T_{(B)All}] *zhes gsungs*
te T_{(A)All}, K_{PGb} ³² *'bab pa'i* T_{(B)All}] *du rgyu ba'i* T_{(A)All}, K_{PGb} ³³ *nyid kyis* T_{(A)All},
 K_{PGb}] *kyis* T_{(B)All} ³⁴ *thams cad las thams cad du thams cad kyi ngo bo nyid kyis* T_{(A)All},
 K_{PGb}] *dus thams cad la* T_{(B)All} ³⁵ *pa dang* T_{(A)All}, K_{PGb}] *pa'i* T_{(B)All} ³⁶ *mi rtog zhes*
 T_{(B)All}] *gnas kyang mi rtogs* T_{(A)All}, K_{PGb} ³⁷ Skt. *pañcamaṇḍalātmakaprāṇasimhena*
karivarasya cittagajendrasya bhūmir iti is left out. ³⁸ *de ltar yang* T_{(A)All}, K_{PGb}] *de ltar*
 T_{(B)All} ³⁹ *las skyes pa* T_{(B)All}] *lus skyes pa'i* T_{(A)All}, K_{PGb} ⁴⁰ *zhe* T_{(B)All}] *she* T_{(A)All},
 K_{PGb}</sub>

śṛṅgaṃ²² || tad eva mahāsukhādhārātvāt **uttuṅgaṃ**²³ **mahat**^e || tatra śa-
vareṇa vajradhareṇa bhagavatā **kr̥to vāsaḥ**²⁴ || kiṃ viśiṣṭa ity āha | **nol-**
liṅghito²⁵ nākrāntaḥ²⁶ keneti²⁷ **pañcamaṅḍalātmakapraṇapavanasiṃhena**²⁸
| **karivarasya** cittagajendrasya **dūrataram**²⁹ iti |

§ 26

S_{MT1}9v4-9v5S_{MT2}15r5-15v1

varagirisiharu ehu so girivara¹ kahia²
maī³ ehu so⁴ mahāsuhathāva⁵ |
ekkhu so⁶ ṇiama⁷ sahaḥkhaṇa⁸
ṇa haha⁹ mahāsuha jāva¹⁰ ||^{XCV,a}

¹*girivara* S_{MT1,2}, Kvae., Bgch., Jcks., Dhīḥ, Śā., Sha.] *girivaru* Bhy. ²*kahia* S_{MT1,2}, Kvae., Bgch., Jcks., Dhīḥ, Śā., Sha.] *kahiu* Bhy. ³*maī* Kvae., Sha.] *maṇi* S_{MT1,2}, Śā.; *maiṃ* Bgch., Jcks., Bhy., Dhīḥ; ⁴*so* S_{MT1,2}, Bgch., Jcks., Bhy., Dhīḥ, Śā., Sha.] *se* Kvae. ⁵*thāva* S_{MT1,2}, Bgch., Jcks., Kvae., Dhīḥ] *thāba* Śā.; *thābum* Bhy. ⁶*ekkhu* so Cf. S_{DKT}] *etthu re* S_{MT1,2}, Śā., Sha.; *ekku* Kvae., Bgch., Jcks., Dhīḥ; *ekkā* Bhy.; *ehu so* Bgch.-BI; ⁷*ṇiama* Bgch.-BI] *ṇimmagga* S_{MT1}; *raaṇi* Bgch., Jcks., Bhy., Kvae., Dhīḥ; *niahu* Sha., *issagga* S_{MT2}, Śā.; Cf. S_{DKT} *ṇiyamahu* ⁸*khaṇa* Bgch., Jcks., Dhīḥ] *khaṇḍa* Kvae.; *khaṇḍaṇa* Śā.; *khaṇu* S_{MT1,2}, Bhy.; *khaṇḍa* S_{MT2}; Kvae has *mahu* preceding; Bhy. has *vi* preceding, while those variants are om. in Bgch. and Jcks. ⁹*ṇa haha* S_{MT1,2}] *labbhaī* Bgch., Jcks., Dhīḥ, Bhy., Sha.; *hai* Śā. ¹⁰*jāva* S_{MT1,2}, Bgch., Jcks., Kvae., Dhīḥ] *jāvaṃ* Bhy.

²²*śṛṅgaṃ* S_{MT1}] *śṛṅga* S_{MT2}, Bgch. ²³*uttuṅgaṃ* S_{MT1}] *uttuṅga* S_{MT2}, Bgch. ²⁴*vāsaḥ* S_{MT1}, Bgch.] om. S_{MT2} ²⁵*nollīṅghito* em.] *na tallīṅghito* S_{MT1,2}, Bgch.; The reading with *tal*^o might be explained on the basis the *sandhi nol*^o was previously not applied and has been read as *na ul*^o, which has been misinterpreted as *na tal*^o. ²⁶*nākrāntaḥ* S_{MT1}, Bgch.] *nākrāntoḥ* S_{MT2} ²⁷*keneti* S_{MT1}, Bgch.] *kenati* S_{MT2} ²⁸*pavanasiṃhena* S_{MT1}] *pavana*^o S_{MT2}, Bgch. ²⁹*dūrataram* S_{MT1}, Bgch.] *dūratam* S_{MT2}

^{XCV}Munidatta's **Caryākoṣagītvṛtti*, gītī 4; a song ascribed to *Gudārīpāda*.

^e*mahat* is perhaps to be a rendering of Apa. *muṇi* ^aThe meter of this verse is likely supposed to be a *Dohā*. Having 14-13 and 13-11 *mātras* in the *pādas*, here seems to be another example for the great variations being attested.

[[eṣa sa¹ girivaraḥ kathitaḥ mayā etad eva² mahāsukhasthānam |
ekaḥ so niyamah³ sahajakṣaṇaṃ labhyate mahāsukhaṃ yāvat⁴ ||]]

'di ni mchog gi ri bor bdag gis bstan ||
'di ni bde ba chen po'i gnas yin no ||
lhan cig skyes pa'i skad cig 'di ru ltos ||
bde ba chen po ma rnyed bar du'o ||

ehu so girivara ityādi | **mayā** kṛṣṇavajreṇa **etat eva girivaram^b kathi-** § 26.1.1
taṃ nānyena* kathitaṃ | madvidhāḥ kathitum samarthā^c iti bhāvaḥ || **ehu** *Dohākoṣaṭīkā*
so mahāsuhāṭhāva iti vivṛtyā | **etat eva mahāsukhasthānaṃ** pūrvoktā SDKT14r5-14r7
sthalī || **ekku so ṇiyamahu** ityādi | atraiva tat **sahajakṣaṇaṃ** vajrad-
harāvasthāparyantam abhyasyatām || ata eva **labbhāi mahāsuha jāva** iti
| **yāvat** trayodaśabhūmīśvaravajradharapadaṃ **labhyate** ||
kiṃbhūto 'sau vajradhara ity āśaṅkyāha

'di ni mchog gi ri bor bdag gis bstan zhes bya ba la sogs pa gsungs § 26.1.2.
te¹ | nag po rdo rje **bdag² gis 'di ni mchog gi ri bor bstan** te | grub thob *Tibetan*
gzhan gyis³ ma bshad gzhan gyis brjod par mi nus zhes dgongs pa'o || 'di
nyid bde ba chen po'i⁴ gnas yin zhes bya ba la sogs pa las | don dam pa'i

¹'di ni mchog gi ri bor bdag gis bstan zhes bya ba la sogs pa gsungs
te T_{(B)All}] 'di yi(yi T_{(A)DGB,PD,KPGb})ⁱ T_{(A)P}) rigs mchog dag tu 'di'i sa
bon('i sa bon T_{(A)P})^{yis} bon T_{(A)AGb,KPGb}; yi sa bon T_{(A)PP}) bstan zhes bya ba la sogs pa T_{(A)All},
KPGb ²bdag em.] dag T_{All} ³gyis T_{(B)NT}] om. T_{(B)P} ⁴po'i T_{(B)NT}] po T_{(B)P}

¹so Bhy.] om. Bgch. ²etat eva Bgch.] eṣaḥ tad Bhy. ³] ekā rajanī api Bhy.; ekarajani
Bgch. ⁴] yāyate Bgch., Bhy.

^bHere one might consider to em. to the expected masculine form, but which I due to the
pronoun did not do. ^cCf. Tib. *gzhan gyis brjod par mi nus*.

*Tib. explains: *grub thob gzhan gyis*, which means: *anyena iti siddheṇa

T_{(B)P}406a

sgo nas | **de nyid bde ba chen po'i gnas** sngar bshad pa'i thang yangs
 pa'o || **lhan cig skyes pa'i skad cig 'di ru ltos** zhes bya ba la sogs pa la
 | 'di nyid ste | **lhan cig skyes pa'i skad cig** der ro || rdo rje 'dzin la sogs
 pa las goms⁵ pa nyid do⁶ || * de nyid kyi phyir **bde ba chen po ma rnyed**
bar du'o || zhes gsungs te | sa bcu gsum gyi dbang phyug rdo rje 'chang gi
 go 'phang **thob kyi bar du'o** ||
 rdo rje 'chang de ci lta bur gyur zhes dgongs pa la^d

§ 26.2.

*Mekhalāṭikā*S_{MT1}9v5-9v8S_{MT2}15v1-15v4

ayam arthaḥ | **sa eṣo¹ girivaraḥ² kathito mayā** kṛṣṇavajreṇa nānyena³
 kathitaḥ⁴ | madvidhā apare kathituṃ⁵ samarthā⁶ iti || vivṛtyā | **etad eva**
mahāsukhasthānaṃ pūrvoktam eva sthālī⁷ etasmin || tad eva mahāsukha-
 lakṣaṇaṃ nirvāṇaṃ⁸ kuruta **yāvaca** caturdaśabhūmīśvaro⁹ vajradharapadaṃ
na labhyate ||
 kiṃbhūto 'sau vajradhara ityāśaṅkyāha

§ 27

S_{MT1}9v8-9v9S_{MT2}15v4-15v5

savajagu¹ kāavāmaṇa² milia viphurai³ tahi⁴ sosure⁵ |⁶

¹eṣo S_{MT1}] eva Bgch.; evo S_{MT2} ²girivaraḥ S_{MT1}, Bgch.] girivara S_{MT2} ³nānyena
 S_{MT1}, Bgch.] nānyana S_{MT2} ⁴kathitaḥ S_{MT1}] kathitaṃ S_{MT2}, Bgch. ⁵kathituṃ S_{MT1},
 Bgch.] kathitaṃ S_{MT2} ⁶samarthā S_{MT1,2}] na samartha Bgch. ⁷sthālī S_{MT1}, Bgch.
] sthali S_{MT2} ⁸nirvāṇaṃ S_{MT1}, Bgch.] nirvāṇa S_{MT2} ⁹°daśabhūmīśvaro S_{MT1} p.c.,
 Bgch.] °daśābhūmīśvaro S_{MT1} a.c.; °daśābhūmīśvaro S_{MT2}

⁵goms T_{(B)NT}] ga ma sa T_{(B)P} curr. ⁶Tib. leaves out °avasthā°, Cf. Skt. vajradharā-
 vāsthāparyantam abhyasyatām.

^dThis part of the commentary is only found in the B group. The A group continues with
 the commentary on verse 28 and leaves out the commentary on 27 completely. The A
 group of Tibetan translation (T_{(A)All} and K_{PGb}) here just reads: *tshigs bcad phyed dang*
gnyis ni rtogs par byas bas (^{byas bas} T_{(A)DGB}] ^{spangs} K_{PGb}; ^{blangs} T_{(A)DGB}; ^{sla bas} T_{(A)PD}) 'dir ma
 smos so. *gong du ji skad bstan pa'i las kyi phyag rgya gang du mthong* *(T_{(B)P}236) *ba'i*
ye shes kyi phyag rgya mi 'gyur ba'i bde ba chen po rdzogs pas de bstan pa'i phyir.

so vitakka bhaṅge⁷ mahāsuha⁸ ṅivvāṇa⁹ ekku re¹⁰ ||^{11,a}

[[sarvaṃ jagat kāyavānīmanasaṃ¹ militaṃ² visphurati³ tatra⁴ śarīre⁵ |
sa eva⁶ bhaṅge mahāsuhaṃ nirvāṇaṃ ekam re⁷ ||]]

'gro ba kun gyis lus ngag yid 'dren spyod ||
kye'o¹ de nyid bde chen rgyal po gcig tu nyid ||²

¹*savajagu* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha.] *sa vajragu* S_{MT2}; *savvu jagu* Bhy.; *sa vajagu[ru]* Śā. ²*kāvāā°* S_{MT1}, Bgch., Jcks., Dhīḥ, Śā., Bhy.] *kāvāā°* S_{MT2}; *°bāk°* Sha. ³*mīliā viphurāi* S_{MT1}] *mīliā viphullāi* S_{MT2} *mīli viphurāi*; Bgch., Jcks., Dhīḥ, Sha., Śā.; *milevi phurāi* Bhy. ⁴*tahi* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *taho* Bhy. ⁵*sosure* S_{DKT}] *sojjhure* S_{MT1}; *sojhure* S_{MT2}; *sodūre* Bgch., Jcks., Dhīḥ, Sha., Śā., Bhy.; ⁶Bgch._{BI} reads: *savva, tahi sāsūre, viphūlāi*; unfortunately Bgch. did not report the complete readings of B.I., thus how the complete line of B.I. reads is uncertain, I guess however that the line may have looked: *savvajagu kāvāāmaṇa tahi sāsūre viphūlāi*; S_{DKT} reads: *sarva jagu kāyavāyamaṇamīliā vvi viphurāi tahiso sure* ⁷*so vitakka bhaṅge* Dhīḥ, Bgch._{BI}] *so ehu bhaṅgehīṃ* S_{MT1}; *so ehu bhaṅge* S_{MT2} p.c., Bgch., Jcks., Śā., Sha.; *so ehu bhanhe* S_{MT2} p.c.; *so eabhaṅge* Bhy. ⁸*mahāsuha* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *mahāsuha* Bhy. ⁹*ṅivvāṇa* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *ṅivvāṇe* S_{MT2} a.c.; *ṅivvāṇe* S_{MT2} p.c.; *ṅivvāṇahīṃ* Bhy. ¹⁰*ekku re* Bgch., Jcks., Dhīḥ, Sha.] *ethure* S_{MT1,2}, Śā.; *ekkaü re* Bhy. ¹¹For the last two *pādas* an alternative transmission for the verse has to be suspected. Bgch._{BI} reads: *so vitakka bhaṅge mahāsuhanāṇala ekku re*; S_{DKT} reads: *so vitakka bhaṅge mahāsuha nāṇavva*. Unfortunately not further support on how to interpret this commentary is found within the S_{DKT}. A possible reconstruction of the 2nd line according to Bgch._{BI}. The S_{DKT} reads for this verse could be *savajagu kāyavāyamaṇa mīliāta viphurāi tahi sosure | so vitakka bhaṅge mahāsuhanāṇavva ekku re ||* -

¹*kye 'o* Sha.] *kye ho* T_{(A)DGa} ²Tib. does not render *pāda* b and c of the Apa.

^{1°}*manasaṃ* Bgch.] *°manasiṃ* Bhy. ²] *militvā* Bgch., Bhy. ³*visphurati* Bgch.] *sphurati* Bhy. ⁴] *tasmād* Bgch.; *tasya* Bhy. ⁵] *dūraṃ* Bgch., Bhy. ⁶] *sa etasmin* Bgch.; *tad etad°* Bhy. ⁷*re nirvāṇam ekam* Bgch.] *nirvāṇe [eva] re* Bhy.

^aThis verse forms a *Dohā*-meter of the kind of two times 14-12 *mātars*.

§ 27.1.1

*Dohākoṣaṭṭikā*S_{DKT}14v1-14v5

sarvajagu¹ ityādi^b **sarve** te vairocanādayas tathāgatā rūpādiskandharūpe-
 ṇa² **jagadākārās** | teṣāṃ **kāyavākcittam**³ pṛthivyādiddhāturūpiṇyo⁴ locanā-
 didevyas tābhir **militam**⁵ || ekalolībhūtam⁶ mahārāgābhisambodhilakṣmī-
 lakṣaṇam⁷ vajradharaśārīram | nīrakṣīranyāyena ebhiḥ samarasībhūtam iti
 bhāvaḥ || **viphurāi** iti | **tatraiva** vajradharaśārīre⁸ | tad eva kāyavākcit-
 tādikaṃ jalataraṅganyāyena **visphurati**⁹ || anena traidhātukaṃ vajradhara-
 śārīram¹⁰ ityādi || etad¹¹ eva spaṣṭayann āha | **so vittakka**¹² ity arthaḥ¹³ ||
sa ekaiko¹⁴ **mahāsukharājako**¹⁵ vajradharaḥ nānāprakāreṇa pratibhāsate
 ||
 dehaniyamena kutra vasatīty¹⁶ || āha

¹*sarvajagu* S_{DKT}] *sabajagu* Dhīḥ ²*rūpādiskandha*° S_{DKT}] *rūpādīpañcaskandha*° Dhīḥ
³*cittam* em.] °*citta*° S_{DKT}, Dhīḥ ⁴*rūpiṇyo* em.] °*rūpiṇo* Dhīḥ; Cf. S_{MT1} ⁵*militam* em.
] *militāḥ* S_{DKT}, Dhīḥ ⁶*bhūtam* S_{DKT}] °*bhūta*° Dhīḥ ⁷*lakṣaṇam* em.] °*lakṣaṇaḥ* S_{DKT},
 Dhīḥ ⁸*śārīre* Dhīḥ] *śārīra* S_{DKT} ⁹*visphurati* Dhīḥ] *visphurati* S_{DKT} ¹⁰*vajradharaśārīram*
 conj.] *vajraśārīram* S_{DKT}, Dhīḥ; Cf. S_{MT1}: *vajradharaśārīram*, but Cf. Tib. *traidhā-*
tukaśārīram, °*sku can*. ¹¹*etad* S_{DKT}] *tad* Dhīḥ ¹²*vittakka* S_{DKT}] *vitakka* Dhīḥ ¹³*arthaḥ*
 em.] °*ādi* S_{DKT}, Dhīḥ; Cf. Tib. *zhes pa'i don to*. ¹⁴*sa ekaiko* S_{DKT}] *ekaiko* Dhīḥ;
¹⁵*rājako* Dhīḥ] °*rāṇako* S_{DKT}; Cf. Tib *rgyal po*. ¹⁶*vasatīty* Dhīḥ] °*vasitīty* S_{DKT}; this
 last sentence is left out in Tib., which instead reads: *mdzes pa'i phyir zhes pa'i bar ro || de*
nyid phyag rgya chen po'i bdag nyid rdo rje 'chang chen po'i thugs kyis ye shes kyi phyag
rgya dang bral bas mi 'grub po zhes dgongs pa la

^bBefore this com. S_{DKT} incorporates for the first time in this manuscript a complete Apa-
 verse, for specially the third and fourth *pāda* do not - as in contrast to the others before -
 resemble the same verse as closely as the *Mekhalāṭṭikā* does. Thus the commentary for this
 passage clearly indicates (as did the previous two verses to some extent) that there are
 different transmissions involved. Thus this commentarial passage might not be such a close
 support for the understanding and reading of the verse as extracted from the *Mekhalāṭṭikā*
 as it does in the usual cases. The verse however reads as follows: *sarva jagu kāyavāyamana*
mīlavvi viphurāi tahi sosure | *so vitakka bhaṅge mahāsuharāṇava* ||; The commentary on
 this verse is only found in the B group. The text according to A group continues with the
 commentary on verse 28 and leaves out the commentary on 27 completely

'gro ¹ba kun gyis zhes bya ba la sogs pa gsungs te | de bzhin gshegs pa rnam par snang mdzad la sogs pa de rnams thams cad gzugs kyi phung po'i tshul gyis 'gro ba'i rnam pa'o || de rnams kyi sku dang gsung dang thugs dang sa la sogs pa'i khams kyi ngo bo spyang ma la sogs pa'i lha mo rnams so || de rnams 'dres pa ste | gcig ru rol par gyur pa 'dod chags chen pos mngon par rdzogs par byang chub pa'i phun sum tshogs pa'i mtshan nyid rdo rje 'chang gi sku ste | chu dang 'o ma'i tshul gyis 'di dag ro mnyam par gyur pa zhes * dgongs pa'o || de nyid rdo rje 'chang gi sku ste | sku dang gsung dang thugs la sogs pa chu dang rlabs kyi tshul gyis rnam par 'phro² ba ste | khams gsum pa'i sku can zhes pa'i don to || de nyid gsal bar bstan pa'i phyir | kye ho de nyid bde chen rgyal po gcig pu³ nyid zhes bya ba gsungs te | de nyid gcig pu⁴ bde ba chen po'i rgyal po'i rdo rje 'dzin pa ste | rnam pa sna tshogs pa'i so sor snang bas rnam par[†] mdzes pa'i phyir zhes pa'i bar ro || de nyid phyag rgya chen po'i bdag nyid rdo rje 'chang chen po'i thugs kyis ye shes kyi phyag rgya dang bral bas mi 'grub po zhes dgongs pa la

§ 27.1.2.
Tibetan

T_{(B)NT}83

ayam arthaḥ | sarve te vairocanādayas¹⁷ tathāgatā rūpādipañcaskandhasva-
rūpeṇa¹⁸ jagadākārāḥ | teṣāṃ kāyavākcittam pṛthivyādirūpiṇyo¹⁹ locanā-
didevyo hi tābhir²⁰ militam ekalolibhūtam mahārāgābhisambodhilakṣmīla-

§ 27.2.

Mekhalāṭikā

S_{MT1}9v9-10r3

S_{MT2}15v5-16r4

¹⁷vairocanādayas S_{MT1}, Bgch.] vairocanādas S_{MT2} ¹⁸sva° is added p.c. in S_{MT1}.
¹⁹rūpiṇyo S_{MT1,2}] °rūpeṇa Bgch. ²⁰locanādidevyo hi tābhir S_{MT1}] rocanādidevyā hi tābhi S_{MT2}; vairocanādidevyāhi tābhir Bgch.

¹The commentary to this verse is only found in the B group of Tibetan translations.

²'phro T_{(B)NT}] 'pho T_{(B)P} ³gcig pu em.] cig pu T_{(B)P}; cig bu T_{(B)NT} ⁴gcig pu em.]
cig pu T_{(B)P,NT}

[†]The following portion is not found in Skt. The S_{DKT} has instead: *dehaniyamena kutra vasatīty*

kṣaṇaṃ²¹ vajradharaśarīraṃ²² kṣīraṇīraṇyāyena²³ ebhiḥ samarasībhāvaṃ²⁴ ||
tatraiva vajradharaśarīre tad eva kāyavākiccittādikaṃ jalataraṅganyāyena²⁵
 || **visphurati** || anena traidhātukaṃ vajradharaśarīraṃ ity arthaḥ ||

§ 28

S_{MT1}10r3-10r4S_{MT2}16r4-16r5

ekka¹ ṇa kijjaiḥ manta ṇa tanta²
 ṇiaghariṇi³ laiḥ keli karanta⁴ |
 ṇiaghara⁵ ghariṇī⁶ jāva⁷ ṇa majjaiḥ
 tāva ki⁸ pañcavaṇṇa⁹ viharijjaī¹⁰ ||

[[ekam¹ na kriyate mantro² na tantram
 nijagrhiṇīm grhītvā kelim³ kurvan |
 nijagrhe grhiṇī yāvan na majjati⁴
 tāvat kiṃ pañcavarṇair⁵ vihriyate ||]]

rgyud dang sngags rnam kyis ni ci zhig bya ||

¹ekka S_{MT1,2}, Śā.] ekku Bgch., Jcks., Dhīḥ, Sha., Bhy. ²manta ṇa tanta S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *matta ṇa tanta* S_{MT2} *mantu ṇa tantu* Bhy. ³°ghariṇi Jcks.] °ghariṇī Bgch., Dhīḥ; *gharaṇī* Sha.; °ghareṇi S_{MT1} °gharaṇi S_{MT2}, Śā.; °gharaṇia Bhy. ⁴karanta S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *karantu* Bhy. ⁵°ghara S_{MT1,2}, Śā.] °ghare Bgch., Jcks., Dhīḥ, Sha., Bhy. ⁶ghariṇī S_{MT1,2}, Bgch., Dhīḥ, Sha.] *ghariṇi* Jcks., Śā., Bhy. ⁷jāva S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *jāvaṃ* Bhy. ⁸tāva ki Bgch., Jcks., Dhīḥ, Sha., Śā.] *tāvarki* S_{MT1,2}; *tāvaṃ* Bhy. ⁹°vaṇṇa S_{MT1}, Bgch., Jcks., Dhīḥ, Sha.] °varṇa S_{MT2}, Śā.; *vaṇṇe* Bhy. ¹⁰viharijjaī S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā., Bhy.] *viharijjaī* S_{MT2}

²¹°rāgādhisambodhilakṣmīlakṣaṇaṃ em.] °rāgādisambodhilakṣmīlakṣaṇa° S_{MT2}; °rāgādhisambodhilakṣmīlakṣaṇa° S_{MT1} p.c.] °rāgābhisambodhilakṣmīlakṣaṇa° S_{MT1} a.c.; °rāgādī sambodhīlakṣaṇa° Bgch.; Cf. S_{DKT} ²²vajradhara° S_{MT2}, Bgch.] *vajrara*° S_{MT1} ²³°nyāyena S_{MT1}, Bgch.] °anyāyat S_{MT2} ²⁴samarasībhāvaṃ em.] *samarasībhāvaḥ* S_{MT1}, Bgch.; *samarasībhāvaḥ* S_{MT2}; an em. *samarasībhūtāṃ* as in the DKT would also be possible. ²⁵°e° in °nyāyena is added p.c. in S_{MT2}

¹] *ekam api* Bhy.; *eko 'pi* Bgch. ²mantra Bgch.] *mantraṃ* Bhy. ³kelim Bhy.] *krīdāṃ* Bgch. ⁴majjati Bgch.] *mādhyati* Bhy. ⁵] °varṇe Bgch.; °varṇeṣu Bhy.

gnyug ma'i khyim bdag mo ni blangs nas rol par bya ||
gnyug ma'i khyim du¹ khyim bdag mo ni ma chud pa'i ||
bar du de srid 'dod yon lnga la spyod ||

ekku ṇa kijjai¹ tanta ṇa manta² ityādi | **ekam** api na kriyate mantra- **§ 28.1.1**
jāpas³ **tantrapāṭhaḥ**[†] || kenaitad ity āha | **niagharīṇi** ityādi⁴ | **nijagrhiṇī⁵** **Dohākoṣaṭīkā**
jñānamudrā svacittābhāsā sadgurūpadeśena⁶ **grhītvā** | **kelim[§]** manonukūla- **SDKT**^{14v6-15v2}
mudrāyām sahajakrīḍām **kurvanti** yogina iti ||
tathā ca śrī-ādibuddhe |

cittasyābhāsamātrā svamanasi janitādarśabimbopamā vai
yogīndraiḥ sevanīyā sakalajinasutaiḥ sevītā yā ca buddhaiḥ |
sā jñānārciḥpravṛddhā⁷ dahati saviṣayam⁸ māravṛndam samas-
tam⁹
rāgādīṃś¹⁰ cāpi kāye dahati samasukham¹¹ yoginām varṣayogāt

¹*khyim du* T_{(A)DGa}] om. Sha.; Cf. Apa. *ghare gharīṇī*

¹*kijjai* Dhīḥ] *kīvū* SDKT ²*tanta ṇa manta* SDKT] *manta* Dhīḥ ³*mantrajāpas* em.]
mantratantrajāpas SDKT, Dhīḥ; Cf. Tib. *gsang sngags kyi bzlas pa* ⁴*ity āha nijaghar-*
īṇi em.] *ity āha nijagrha*^o Dhīḥ ; *ityājīnagrhe*^o SDKT corrupt.; in SDKT there could
be an insertion mark before *ityāhi* and possibly a cancellation mark above, but which
due to the quality of the copy can not be identified clearly; Cf. Tib. *gnyug khyim bdag*
mo ⁵*nijagrhiṇī* Dhīḥ] *nijagrhaṇī* SDKT ⁶*sadgurūpadeśena* Dhīḥ] *rāpadeśena* SDKT
cur.; here one finds (again) an insertion mark before *rā* for which no correspondence
could be found in the margins. ⁷*pravṛddhā* Ṣaḍaṅgayoga, Kālacakratānta] *prabud-*
dhā SDKT, Dhīḥ ⁸*saviṣayam* Ṣaḍaṅgayoga] *saviṣayān* Kālacakratānta, Dhīḥ; *saviṣayān*
SDKT; ⁹*māravṛndam samastam* Kālacakratānta, Dhīḥ, Ṣaḍaṅgayoga] ^o*samastam* SDKT
¹⁰*rāgādīṃś* Kālacakratānta, Dhīḥ, Ṣaḍaṅgayoga] *rāgādīṃś* SDKT ¹¹*samasukham* Kāla-
cakratānta, SDKT] *samamukham* Dhīḥ

[†]Tib. explains: *sngags kyi bzlas pa ni gsang sngags kyi bzlas pa'o rgyud ni rgyud klog pa'o*
[§]*kelim* em.] *keli* SDKT; Dhīḥ; Tib. leaves out this gloss and instead takes the following
^o*krīḍām* as the gloss.

||^{XCVI} iti¹² ||

etasyām¹³ bhagavatyām āsaktena yoginā mantratantragraho na kartavya ity
|| asyāyam arthaḥ | saiva ca manaso¹⁴ bodhicittasya mananān mantraḥ |
saiva ca tatri kuṭumbadharaṇa^{15,XCVII} iti dhātupāṭhaḥ | jinakuṭumbadhṛk
tantram¹⁶ | tadāsaktena¹⁷ sarvam eva kriyata iti ||
tathā ca śrīhevajre¹⁸ |

na mantrajāpo na tapo na homo
na māṇḍaleyaṃ na ca maṇḍalaṃ ca |
sa mantrajāpaḥ sa tapaḥ sa homas
tan māṇḍaleyaṃ tan maṇḍalaṃ ca^{XCVIII} |

ṇiagharehi iti | sarvaśūnyatāvadhūtīsthānaṃ¹⁹ **nijagrhaṃ**²⁰ samahāmu-
drā tantragṛhiṇī²¹ saiva **na majjati** na liyate || **tāva ki pañcavaṇetyādi**²²
| **tāvat kiṃ pañcavarṇaiḥ** pañcākārābhisambodhyir anekasattvāśayabhe-
denānena²³ bhujamukhavarnasamsthānair²⁴ **vyavahriyata*** iti ||
tathā cādibuddhe |

¹²iti Dhīḥ] om. S_{DKT} ¹³etasyām Dhīḥ] etasyā S_{DKT} ¹⁴ca manaso Dhīḥ] can-
manaso S_{DKT} ¹⁵tatri kuṭumbadharaṇa Dhātupāṭha] tat trikumbhadhāraṇa S_{DKT}, Dhīḥ
¹⁶jinakuṭumbadhṛk tantra tantram em.] jīnakulambhadhṛke tena tu tatra Dhīḥ; jīnakumb-
havadhṛk? tatra tatra S_{DKT}; all versions appear to be corrupted. See also *Commentary on
the Kiraṇatantra* GRETEL: sa eva tantrais tatkuṭumbadhāraṇādibhir dravyāntarair upakṛ-
taḥ tatri kuṭumbadhāraṇe; as well as Pāṇini's *Dhātupāṭha* 20.217.: tatri kuṭumbadhāraṇe;
Tib. renders this passage as: 'tshogs pa'i rgyu yin pas na skad kyi dbyings kyi rgyal po
nye bar 'khor 'dzin pa'i phyir rgyud do. de la mngon par dga' bas thams cad byas pa
yin ¹⁷tadāsaktena Dhīḥ] tadāsakte S_{DKT} ¹⁸hevajre em.] °samāje S_{DKT}, Dhīḥ; Cf.
dgyes pa'i rdo rje ¹⁹sthānaṃ Dhīḥ] °sthānaṃ S_{DKT} ²⁰nijagrham Dhīḥ] jīnagrham
S_{DKT} ²¹Here one might consider to em. to tatra. ²²tāva ki pañcavaṇa° S_{DKT}] tāvat kiṃ
pañcavarṇa° Dhīḥ ²³bhedena em.] °bhedenānena Dhīḥ; °bhedenāneka S_{DKT}; Cf. Tib.
dbye bas ²⁴samsthānair Dhīḥ] °samsthānai S_{DKT}

^{XCVI}Anupamarakṣita's *Ṣaḍaṅgayoga*, *Kālacakratantra* 5.113. ^{XCVII}Pāṇini's *Dhātupāṭha*
10.139. ^{XCVIII}*Hevajratantra* I.x.43

*T_{(A)DGb} explains: *de ltar ji ltar gnas te mi gnas so zhes bya'o*

karmamudrāsamāpattiyā jñānamudrāvalambanaiḥ²⁵ |
mahāmudraikayogena vṛddhiṃ yāti tad akṣaram^{XCIX} || iti²⁶ ||

tataḥ |

sarvataḥ pāṇipādādyaṃ²⁷ sarvato 'kṣiśiromukham²⁸ |
sarvataḥ smṛtimāṃ²⁹ loke sarvam āvṛtya tiṣṭhati^C ||

tasyā eva divyamudrāyā mahāmudrāphalasādhanopadeśapadaṃ niyamena
darśayed³⁰ iti ||

punas tad evāha

sngags dang rgyud ni gcig kyang mi bya zhes bya ba la sogs pa gsungs § 28.1.2.

te¹ | **gcig kyang bya ba ma yin te² | gsang sngags kyi bzlas pa ni | rgyud** *Tibetan*

klog pa'o³ || ci'i phyir de ltar yin zhe na | **gnyug⁴ khyim * bdag mo** zhes T_{(A)P} 43v

bya ba la sogs pa gsungs te⁵ | **gnyug ma'i⁶ khyim bdag mo ni⁷** | ye shes
kyi phyag rgya rang gis sems kyi snang ba⁸ bla ma dam pa'i man ngag gis

²⁵S_{DKT} and Tib. read: °mudrādi° ²⁶iti Dhīḥ] om. S_{DKT} ²⁷°pādādyaṃ Dhīḥ, Guṇab-
haraṇī] °pādādya S_{DKT}; °pādāntaṃ Cakrasaṃvaratantra ²⁸'kṣiśiromukham Dhīḥ, Guṇab-
haraṇī, Cakrasaṃvaratantra] 'kṣiśiromukha S_{DKT} ²⁹smṛtimāṃ S_{DKT}, Dhīḥ] śrutimān
Guṇabharaṇī; śrūyate Cakrasaṃvaratantra ³⁰darśayed Dhīḥ] darśayed S_{DKT}

¹zhes bya ba la sogs pa gsungs te T_{(B)All}] ste zhes gsungs te T_{(A)DGB,PD}, K_{PGb}; zhes gsungs
te T_{(A)P} ²bya ba ma yin te T_{(B)All}] bya mi bya ste gang mi bya zhe na T_{(A)DGB,PD}; mi
bya ste T_{(A)P}, K_{PGb} ³gsang sngags kyi bzlas pa ni rgyud klog pa'o em.] sngags kyi bzlas
pa ni gsang sngags kyi bzlas pa'o rgyud ni rgyud klog pa'o T_{(A)All}; sngags ni sngags kyi bzlas
pa'o rgyud ni rgyud klog pa ste T_{(B)All}; gang mi bya zhen sngags kyi bzlas pa'o rgyud ni
rgyud klog pa'o K_{PGb}; Cf. Skt. na kriyate mantratantrajāpas tantrapāṭhaḥ ⁴gnyug T_{(B)P}
] rang T_{(A)All}, K_{PGb}; gnyug ma'i T_{(B)NT} ⁵zhes bya ba la sogs pa gsungs te T_{(B)All}] zhes
gsungs te T_{(A)All}, K_{PGb} ⁶gnyug ma'i T_{(B)All}] rang T_{(A)DGB,P}, K_{PGb} ⁷ni T_{(A)DGB,P},
K_{PGb}] om. T_{(B)All} ⁸ye shes kyi phyag rgya rang gis sems kyi snang ba T_{(B)All}] lhan cig
rang snang ba'i ye shes kyi<sup>(kyi K_{PGb})om.T_{(A)DGB,P}) kyang phyag rgya ste bzung ba ni T_{(A)All},
K_{PGb}</sup>

^{XCIX}Sekoddeśa 93. ^CRaviśrījñāna's Guṇabharaṇī p. 142; Subhāṣitasamgraha II, p. 42.;
Cakrasaṃvaratantra 50.26.; Bhagavadgīta XIII. 13.

T_{(B)P}406b

blangs nas⁹ * rnal 'byor pas¹⁰ yid dang rjes su mthun pa'i¹¹ phyag rgya de la¹² lhan cig skyes pa'i **rol rtsed bya**'o¹³ || de ltar yang dpal dang po'i sangs rgyas¹⁴ las |

sems kyi snang ba tsam ste rang gi¹⁵ yid las skyes pa'i¹⁶ me long¹⁷
gzugs brnyan lta bu nyid¹⁸ ||
gang zhig mtha' dag rgyal ba'i sras dang sangs rgyas rnams kyis
brten rnal 'byor dbang pos brten bya ste¹⁹ ||
ye shes me lce rab tu rgyas pa de ni bdud tshogs yul dang bcas
pa mtha' dag bsreg byed cing²⁰ ||
lus la²¹ 'dod chags la sogs bsreg cing²² rnam par rnams la lo yi
sbyor bas bde mnyam ster bar byed²³ || ces²⁴ gsungs te ||

T_{(A)PD}1614

bcom ldan 'das ma * de²⁵ nyid la mngon du zhen pa'i²⁶ rnal 'byor pa des²⁷
sngags dang rgyud la 'dzin cing zhen par mi bya'o || 'di'i don ni 'di yin te

⁹*man ngag gis blangs nas* T_{(B)All}] *gdams ngag gis so* T_{(A)All}, K_{PGb} ¹⁰*rnal 'byor pas*
T_{(B)All}] *grol 'gyur ni* T_{(A)All}, K_{PGb}; both variants don't really seem to match Skt. *keli*
¹¹*rjes su mthun pa'i* T_{(A)DGB,PD}, K_{PGb}] *mthun pa'i* T_{(B)all} ¹²*phyag rgya de la* em.] *gnas*
su phyag rgya de la T_{(A)DGB,P?}; *phyag rgya dang* T_{(B)All}, T_{(A)PD}, K_{PGb} ¹³*pa'i rol rtsed*
bya'o zhes pa'o T_{(B)All}] *pa rnams kyis byed do zhes bya ba'o* T_{(A)All}, K_{PGb}; leaves out Skt.
yogina; T_{(B)NT} adds *zhes pa'o* to this phrase as the preceding passage were a quotation.
¹⁴*dang po'i sangs rgyas* T_{(B)All}] *dus kyi 'khor lo* T_{(A)All}, K_{PGb} ¹⁵*ste rang gi* T_{(B)All}] *du*
T_{(A)All}, K_{PGb} ¹⁶*pa'i* T_{(A)All}, K_{PGb}] *pa* T_{(B)All} ¹⁷*me long* T_{(A)DGB,PD}, K_{PGb}] *me long*
ni T_{(B)All} ¹⁸*nyid* T_{(B)All}] *ste* T_{(A)All}, K_{PGb} ¹⁹*gang zhig mtha' dag rgyal ba'i sras dang*
sangs rgyas rnams kyis brten rnal 'byor dbang pos brten bya ste T_{(B)All}] *rnal 'byor dbang*
phyug bsten bya ma lus sangs rgyas lnga dang sras bcas rnams kyis sten de'i ye shes 'od zer
bskyed T_{(A)All}, K_{PGb} ²⁰*ye shes me lce rab tu rgyas pa de ni bdud tshogs yul dang bcas pa*
mtha' dag bsreg byed cing T_{(B)All}] *rang gi lus dang bcas pa'i bdud rnams sgrub pa ma lus*
bsreg^{(bsreg T_{(A)DGB,PD})sreg T_{(A)P,KPGb})} T_{(A)All}, K_{PGb} ²¹*lus la* T_{(B)All}] placed later T_{(A)DGB}
²²*'dod chags la sogs bsreg*^{(bsreg T_{(A)All})sreg K_{PGb})} *cing* T_{(A)All}, K_{PGb}] *chags pa la sogs kyang*
ste T_{(B)All} ²³*rnam par rnams la lo yi sbyor bas bde mnyam*^{(mnyam T_{(B)NT}/snyam T_{(B)P})} *ster*
bar byed T_{(B)All}] *lo gcig sbyor bas lus la ro mnyam bde ba ster* T_{(A)All}, K_{PGb} ²⁴*ces*
T_{(B)All}] *zhes* T_{(A)All}, K_{PGb} ²⁵*ma de* T_{(A)PP}, K_{PGb}, T_{(B)NT}] *med* T_{(A)DGB}, T_{(A)P}; *de*
T_{(B)P} ²⁶*mngon du zhen pa'i* T_{(A)All}, K_{PGb}] *zhen pa'i* T_{(B)All} ²⁷*des* T_{(A)All}, K_{PGb}] *des*
de'i tshe T_{(B)All}

| de nyid gang ste | byang chub kyī yid²⁸ yin par bsngags so || de nyid du
 'tshogs * pa'i rgyu yin pas na skad kyī dbyings kyī rgyal po nye * bar 'khor T_{(A)DGa}^{241b}
 'dzin pa'i phyir rgyud do || de la mngon par dga' bas thams cad byas pa yin K_{PGb}²³⁷
 no zhes pa'o²⁹ ||
 de ltar yang dgyes pa'i rdo rje las³⁰ |

sngags kyī bzlas³¹ dka' thub med dang sbyin sreg med³² ||
 dkyil 'khor can yang med cing dkyil 'khor yang ni med³³ ||
 de nyid sngags bzlas de dka' thub dang de sbyin sreg³⁴ ||
 de nyid dkyil 'khor can dang de ni³⁵ dkyil 'khor nyid³⁶ || ces³⁷
 gsungs so ||

gnyug ma'i khyim du zhes pa la³⁸ | **gnyug ma'i khyim** ni thams cad * T_{(B)NT}⁸⁴
 stong pa nyid *avadhūti*'i gnas so³⁹ || phyag rgya chen po'i rgyud kyis **khyim**
bdag mo de⁴⁰ ji srid du⁴¹ **gnas par ma gyur pa**⁴² ni | thim par ma gyur
 pa'o || **de srid 'dod yon lnga** ste re zhig mngon par byang chub pa lngas

²⁸kyi yid K_{PGb}] kyī sems kyī yid T_{(A)All}, T_{(B)P} ²⁹'dzin cing...zhes pa'o T_{(A)All}, K_{PGb}
] om. T_{(B)P}; T_{(B)NT} has just: *sngags dang rgyud la thams cad mi bya'o* for the rest of
 the paragraph. ³⁰de ltar yang dgyes pa'i rdo rje las T_{(A)All}] *dpal kyai rdo rje yang*
 T_{(B)All} ³¹sngags kyī bzlas Hevajratāntra] *sngags bzlas* T_{(A)All}, K_{PGb} ³²med dang sbyin
sreg med T_{(A)DGb}, K_{PGb}] om. T_{(A)P,PD} ³³dang sbyin sreg med || *dkyil 'khor can yang*
med cing dkyil 'khor yang ni med Hevajratāntra] *cing dkyil 'khor sbyin sreg med* T_{(A)All},
 K_{PGb} ³⁴de dka' thub dang de sbyin sreg Hevajratāntra] *dka' thub sbyin sreg de nyid*
yin T_{(A)All}, K_{PGb} ³⁵can dang de ni Hevajratāntra] *ba dang* T_{(A)All}, K_{PGb} ³⁶T_{(B)All}
 reads the verse as: *sngags bzlas dka' thub sbyin sreg med || dkyil 'khor pa med dkyil 'khor*
med || de nyid dka' thub sbyin sreg bzlas || dkyil 'khor pa de dkyil 'khor de ³⁷ces T_{(B)P},
 T_{(A)P,PD}] *zhes* T_{(A)DGb}, K_{PGb}; T_{(B)NT} ³⁸*gnyug ma'i khyim du zhes pa la* T_{(B)All}] om.
 T_{(A)DGb,P} ³⁹*gnyug ma'i khyim ni thams cad stong pa nyid avadhūti'i gnas so* T_{(B)All}] *de*
nyid kyī don gsal bar bstan pa'i phyir de srid khyim bdag mo ni rang khyim gnas ma 'gyur
zhes (*zhes* T_{(A)All}) *ces* K_{PGb}) *gsungs so rang gi khyim ni thams cad stong pa nyid sdig spangs*
kyī gnas ni rang gi (*gi* T_{(A)DGb,PD}; K_{PGb}) *om. T_{(A)P}* *khyim mo* T_{(A)All}, K_{PGb} ⁴⁰*po'i rgyud kyis*
khyim bdag mo de T_{(B)All}] *po ni khyim bdag mo ste* T_{(A)All}, K_{PGb} ⁴¹*ji srid du* T_{(A)All},
 K_{PGb}] *ji srid* T_{(B)All} ⁴²*pa* T_{(A)All}, T_{(B)All}] *bar* K_{PGb}

sems can du ma'i⁴³ bsam pa'i dbye bas⁴⁴ zhal dang kha dog dbyibs kyis⁴⁵ sna
tshogs kyis⁴⁶ de ltar ji ltar gnas te mi gnas so zhes bya'o⁴⁷ ||
de ltar yang dpal dang po'i sangs rgyas⁴⁸ las |

las kyi phyag rgya snyoms 'jug dang⁴⁹ ||
ye shes phyag rgya sogs dmigs nas⁵⁰ ||
phyag rgya chen po gcig sbyor bas⁵¹ ||
mi 'gyur ba de 'phel bar⁵² 'gyur ||

zhes dang⁵³ |

kun nas phyag dang zhabs la sogs⁵⁴ ||
kun nas⁵⁵ dbu dang spyang dang zhal⁵⁶ ||
kun du 'jig rten thos * par ldan ||
thams cad khyab nas gnas pa'o⁵⁷ || zhes gsungs so ||

T_{(B)P}407a

K_{PGb}238

T_{(A)PD}1615

de nyid lha rdzas kyi⁵⁸ phyag rgya de nyid kyis⁵⁹ * 'bras bu'i phyag rgya
chen po bsgrub pa'i gdams ngag nges par bstan * cing |
yang de nyid bstan pa ni

§ 28.2.

Mekhalāṭikā

S_{MT1}10r4-10v2

S_{MT2}16r5-17r

ayam ayam³¹ arthaḥ | **ekam api na kriyate manthro na mantrajāpaḥ**³²

⁴³du ma'i T_{(B)All}] mang *(T_{(A)P44r}) pos T_{(A)All}; mang pos'i K_{PGb} ⁴⁴dbye bas T_{(B)All}]
bye brag giṣ T_{(A)All}, K_{PGb} ⁴⁵zhal dang kha dog dbyibs kyis T_{(B)All}] zhal dang phyag rgya
dang kha dog dbyibs la sogs pa T_{(A)All}, K_{PGb} ⁴⁶sna tshogs kyis T_{(A)All}; K_{PGb}] gnas te
T_{(B)All} ⁴⁷de ltar ji ltar gnas te mi gnas so zhes bya'o T_{(A)All}, K_{PGb}] om. T_{(B)All}; Cf.
Skt. vyavahriyate ⁴⁸de ltar yang dpal dang po'i sangs rgyas T_{(B)All}] de yang dpal dang
po'i sangs rgyas kyi rgyud T_{(A)All}, K_{PGb} ⁴⁹rgya^{(rgya T_{(B)P}/rgya'i T_{(B)NT})} snyoms 'jug dang
T_{(B)All}] rgya mnyam sbyor zhing T_{(A)All}; rgyar mnyam sbyor zhing K_{PGb} ⁵⁰nas T_{(A)All},
K_{PGb}] dang T_{(B)All} ⁵¹bas T_{(A)All}, T_{(B)NT}, K_{PGb}] pas T_{(B)P} ⁵²mi 'gyur ba de 'phel bar
T_{(B)All}] 'byung med bde ba bde 'phel T_{(A)All}, K_{PGb} ⁵³zhes dang T_{(B)All}] om. T_{(A)All}
⁵⁴kun nas phyag dang zhabs la sogs T_{(B)All}] kun du zhal dang phyag la sogs T_{(A)DGb},
K_{PGb}; kun du zhal dang spyang dang gdong T_{(A)PD} kun du zhal dang xxx T_{(A)P} ill. ⁵⁵kun
nas T_{(B)P}] kun du T_{(A)DGb,P}, K_{PGb} ⁵⁶zhal T_{(B)All}] gdong T_{(A)DGb,P}, K_{PGb}; T_{(A)PD}
om. the whole stanza. ⁵⁷nas gnas pa'o T_{(A)All}, K_{PGb}] par byas te bzhugs T_{(B)All} ⁵⁸de
nyid lha rdzas kyi T_{(A)All}, K_{PGb}] mchog gi T_{(B)All} ⁵⁹kyis K_{PGb}] kyi T_{(A)All}, T_{(B)All}

| **tantra**³³ na tantrapāṭhaḥ³⁴ || **nijaḡṛhiṇī**³⁵ jñānamudrā svacittāvabhāsā³⁶
sadgurūpadeśena³⁷ tām ḡṛhītvā | **kelim**³⁸ krīḍām **kurvatā**³⁹ yogināstheyam⁴⁰
iti ||
tathā cādibuddhe⁴¹ |

cittasyābhāsamātrā⁴² svamanasi⁴³ jatitādarśabimbopamā vai
yogīndraiḥ⁴⁴ sevanīyā⁴⁵ paramajinasutaiḥ⁴⁶ sevītā yā ca buddhaiḥ
|
sā jñānārciḥpravṛddhā⁴⁷ dahati saviṣayaṃ māravṛndaṃ⁴⁸ samas-
tam
rāḡādīṃś⁴⁹ cāpi kāye dahati⁵⁰ samasukhaṃ yogināṃ varṣayogāt
||^{CI}

etasyāṃ bhagavatyāṃ āsaktena⁵¹ yoginā⁵² mantratantragraho na kartavya⁵³
iti asyārthaḥ⁵⁴ || **nijaḡṛhaṃ**⁵⁵ mahāmudrārūpaṃ tatra ḡṛhiṇī saiva jñāna-
mudrāyāḥ⁵⁶ **yāvan na majjati** na līyate || **tāvat kiṃ pañcavarṇasamsthā-**

³¹ *ayam* S_{MT1,2}] *asyāyam* Bgch. ³² *jāpaḥ* S_{MT1}, Bgch.] *jāpa* S_{MT2} ³³ *tantraṃ* em.
] *tantra* S_{MT1,2}, Bgch. ³⁴ *pāṭhaḥ* S_{MT1}] *pāṭha* S_{MT2} ³⁵ *nijaḡṛhiṇī* S_{MT1}, Bgch.]
nijaḡṛhiṇī S_{MT2} ³⁶ *svacittāvabhāsā*° S_{MT1} p.c.] *svacittāvabhāso* S_{MT1} a.c.; *sucitāvabhāsā*°
S_{MT2}; *śucitāvabhāsā*° Bgch.; S_{MT1} p.c. ³⁷ *sad*° S_{MT1} p.c., S_{MT2}, Bgch.] *ṣaṭ*° S_{MT1}
a.c. ³⁸ *kelim* S_{MT1,2}] *keli* Bgch. ³⁹ *kurvatā* S_{MT1}, Bgch.] *kurvantāṃ* S_{MT2} ⁴⁰ Bgch.
reads *yoginā stheyam*. ⁴¹ *cādibuddhe* S_{MT1}] *avādi ca* Bgch.; *cādicake* S_{MT2} ⁴² *cittasya*°
S_{MT1,2}, Kālacakratantra] *kecit*° Bgch. ⁴³ *svā*° S_{MT1}] *su*° S_{MT2}, Bgch. ⁴⁴ *yogīndraiḥ*
S_{MT1}, Bgch.] *yāḡīndraiḥ* S_{MT2} ⁴⁵ *sevanīyā* S_{MT1}, Bgch.] *sevanīya* S_{MT2} ⁴⁶ *sutaiḥ*
S_{MT2}, Bgch.] *putraiḥ* S_{MT1} ⁴⁷ *pravṛddhā* Bgch.] *prabuddhā* S_{MT1,2}, Kālacakratantra
⁴⁸ *māravṛndaṃ* S_{MT1}, Kālacakratantra, Bgch.] *mālavṛndaṃ* S_{MT2} ⁴⁹ *rāḡādīṃś* S_{MT1}]
rāḡādīṃś Kālacakratantra; *rāḡādīṃ* Bgch.; *rāḡādīś* S_{MT2} ⁵⁰ *dahati* Kālacakratantra, Bgch.
] *dadati* S_{MT1,2} ⁵¹ *āsaktena* em.] *āsakyena* S_{MT1}, Bgch.; *āsaktena* S_{MT2} ⁵² *yoginā* S_{MT1},
Bgch.] *yoginām* S_{MT2} ⁵³ *kartavya* S_{MT1}] *kartavyam* S_{MT2}, Bgch. ⁵⁴ *asyārthaḥ* S_{MT1,2}
] om. Bgch. ⁵⁵ *nijaḡṛhaṃ* em.] *nijaḡṛhiṇī* S_{MT1}, Bgch.; *nijaḡṛhiṇī* S_{MT2} ⁵⁶ *mudrā*
S_{MT1,2}] *mudrāyāḥ* Bgch.

^{CI} *Kālacakratantra* 5.113.

naiḥ^a kiṃ kriyate iti | asyā eva mahāmudrāyāḥ⁵⁷ phalaṃ sādhanopāyatvaṃ
niścalena⁵⁸ darśayitum⁵⁹ punas tad evāha

§ 29

S_{MT1}10v2-10v3S_{MT2}17r3-17r4

ete ¹ japahome maṇḍalakamme²
anudiṇa³ acchasi kāhiu⁴ dhamme⁵ |
te⁶ viṇu taruṇīrantara⁷ṇehem⁸,
vohi ki⁹ labbhai¹⁰ eṇa vi dehem¹¹ ||^a

[[etena¹ japahomena² maṇḍalakarmaṇā³ |
anudinam tiṣṭhasi katham⁴ dhakkari⁵ ||
tena⁶ vinā taruṇīrantarasnehena⁷ |
bodhiḥ kiṃ labhyate etenāpi dehena ||]]

¹ *eso* S_{MT1} (?), Bgch., Jcks., Dhīḥ, Sha.] *eṣa* S_{MT2}, Śā.; *ea* Bhy.; Cf. S_{DKT} *ete*. ² *japahome maṇḍalakamme* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *japahome maṇḍalakamyē* S_{MT2} *japahomeṃ maṇḍalakammeṃ* Bhy. ³ *anudiṇa* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *aṇudiṇu* Bhy. ⁴ *kāhiu* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *kāhaṃ* Bhy. ⁵ *dhamme* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *adhammeṃ* Bhy.] *dharme* S_{MT1,2} ⁶ *te* S_{MT1,2}, Dhīḥ, Bgch. *to* Bgch., Jcks., Śā., Sha.; BI; *taiṃ* Bhy. ⁷ *ṇirantara* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Śā.; Bhy.] *niṭṭharaṅga* Bgch. BI ⁸ *ṇehem* S_{MT1}, Bgch., Jcks., Dhīḥ; Bhy.] *nehaṃ* S_{MT2}, Śā., Sha. ⁹ *ki* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *kiṃ* Bhy. ¹⁰ *labbhai* Bgch., Jcks., Dhīḥ; Bhy.] *lābhai* S_{MT1,2}, Śā., Sha. ¹¹ *dehem* Bgch., Jcks., Dhīḥ; Bhy.] *dehe* S_{MT1,2}, Śā., Sha.

⁵⁷ *mahāmudrāyāḥ* S_{MT2}, Bgch.] *mahāmudrāyā* S_{MT1} ⁵⁸ *niścalena* S_{MT1}, Bgch.] *niścarena* S_{MT2}; *niścayena* Bgch. ⁵⁹ *darśayitum* S_{MT1}] *darśayan* Bgch.] *darśayantaṃ* S_{MT2}

¹ *etena* Bgch.] *etad*^o Bhy. ² *homena* Bgch.] *home* Bhy. ³ *karmaṇā* Bgch.] *karmani* Bhy. ⁴] *anudinamās sa kena* Bgch.; *anudine āsse kim* Bhy. ⁵] *dharmeṇa* Bgch.; *adharme* Bhy.; This word appears to be doubtful in its reconstruction. ⁶] *tvaṃyā* Bgch., Bhy. ⁷ *taruṇīrantaranehena* Bhy.] *taruṇi nirantaraḥ nehena* Bgch.

^aRendering of Apa. *viharijjai* for Skt. *vyavahriyate* ^aHere, the end of the lines, the expected rhyme is missig. Thus one could consider to emend to the ending *em*.

bzlas pa sbyin sreg dkyil 'khor las 'di yis ||
 rtag tu ku re rtsed mos ci zhig bya ||
 gzhon num¹ dang rtag tu mdza' pa² med na ||
 lus 'di yis ni byang chub ji ltar 'grub ||

ekku ete japahoma ityādi¹ | **etena**² bāhyabhūtena **homena japena maṅ-** § 29.1.1
ḍalakarmaṅānudinam kim³ **tiṣṭhasi** | bahir nibaddhamanasā **ḍhakkari-** *Dohākoṣaṭīkā*
 ūpeṇa^b niṣphalam⁴ ity arthaḥ || katham etat sarvaṃ⁵ niṣphalam ity āha | **te** SDKT 15v2-15v6
viṇu ityādi | **tena**⁶ **vinā** sadaiva rāgamayatvāt **taruṇī** saiva divyamudrā |
 tasyāṃ⁷ **nirantaram**⁸ gamanāvacchinnaṃ⁹ ānandādikrameṅānurāgeṇotpā-
 dena¹² **snehena** taruṇīnistaraṅgasnehena || **vohi ki labbhai**¹⁰ ityādi | **bod-**
hir mahāmudrā sā **kiṃ tena labhyate** ||
 pūrvoktaivaṃkāradehena¹¹ **vinā**^c na labhyata¹² ity arthaḥ

bzlas dang sbyin sreg dkyil 'khor las 'di¹ **yin** zhes gsungs te² | phyi § 29.1.2.
Tibetan

¹² *utpādena* em.] °*utpādas tena* SDKT, Dhīḥ

¹ *gzhom num* Sha. m.c.] *gzhon nu ma* T_{(A)DGa} ² *mdza' pa* em. m.c.] *mdza' pa de*
T_{(A)DGa}; *mja' bde* Sha.

¹ *ete japahoma*^o Dhīḥ] *eba jahoma*^o SDKT ² *etena* Dhīḥ] *ete* SDKT ³ *anudinam kim* em.
] °*anudinam* Dhīḥ; °*anudikam* SDKT; Cf. Tib. ci'i phyir ⁴ *niṣphalam* em.] *niṣphala*
SDKT, Dhīḥ ⁵ *katham etat sarvaṃ* Dhīḥ] *katame tat sarve* SDKT (?) ⁶ *tena* SDKT, Dhīḥ,
 Cf. MT: *tayā* ⁷ *tasyāṃ* em.] *tasyā* Dhīḥ, SDKT; Cf. Tib. *de la* ⁸ *nirantaram* em.]
nirantara^o SDKT, Dhīḥ ⁹ *gamanāvacchinnaṃ* ¹⁰ *labbhai* em.] *lābhai* Dhīḥ; *labhai* SDKT
¹¹ *pūrvoktaivaṃ*^o em.] *pūrvokta evaṃ* Dhīḥ, SDKT; *evaṃkāradehena* SDKT] *evaṃkāro*
dehena Dhīḥ ¹² *labhyata* Dhīḥ] *bhyata* SDKT

^bI suspect the form **ḍhakkari** to be a gloss for Apa. *dhamme*, Cf. T *ku re*. The work *ḍhakka* in itself seems to have the meaning of “to cover” Cf. TURNER 1985: 309, 315. s.v. *ḍhakkāra*, *ḍhakk*. APTE 1957/58: 749, gives a meaning: “An Object of sense” for *ṭagara* s.v.; Apart from those there is the meaning for a “large drum” for *ḍhakkā* and phonetically related words, which might also be taken as an expression of the female. ^cThis is supposed to be a rendering of Apa. *vi*.

rol du gyur pa'i sbyin sreg dang³ | bzlas pa dang | dkyil 'khor gyis⁴
 las 'dis ni nyi ma re re zhing | gnas pas⁵ ci zhing bya⁶ ste | yid g.yengs
 bar gyur pa⁷ ci'i phyir | ku re'i ngo bo nyid⁸ 'bras bu med ces bya ba'i don
 to⁹ || ci lta 'di thams cad¹⁰ don med pa yin zhe na | **gzhon nu ma dang**
rtag tu mdza' ba de med¹¹ na zhes gsungs te | **de nyid rtag tu gzhon**
nu ma la 'dod chags kyi rang bzhin yin pas de nyid lha rdzas kyi phyag
 rgya ste de la dba' rlabs med pa'i rtag tu dga' ba la sogs pa'i rim pa gang
 gis rjes su chags pa skye ba de **dba' rlabs med pa'i mdza' bas so**¹² ||
 * **lus 'di yin te**¹³ | **byang chub ji ltar 'grub** ces bya ba ni¹⁴ | **byang**
chub ni¹⁵ | phyag rgya chen po ste¹⁶ | de ji ltar¹⁷ 'grub ce na¹⁸ | sngon du
 bstan pa'i e waṃ gyi yi ge'i¹⁹ **lus** med na ni²⁰ | mi 'grub ces bya ba'i²¹ don to ||

T_{(A)DGa}242a

¹'dis K_{PGb}] 'di T_{(A)All}, T_{(B)All} ²te T_{(A)All}, K_{PGb}] so T_{(B)All} ³sbyin sreg dang T_{(B)All}
] placed later T_{(A)All}, K_{PGb} ⁴giys T_{(B)P}] gyi T_{(B)P}; dang sbyin sreg gi T_{(A)All}, K_{PGb}
⁵zhing gnas pas T_{(B)All}] zhing ci'i phyir gnas T_{(A)All}; bzhin ci'i phyir gnas K_{PG} ⁶ci zhing
 bya T_{(B)All}] zhes bya ba T_{(A)All}, K_{PG} ⁷yid g.yengs bar gyur pa T_{(B)All}] steng du kha
 bltas shing T_{(A)All}, K_{PGb} ⁸ci'i phyir ku re'i ngo bo nyid T_{(A)All}, K_{PGb}] kudhakkirire'i
 ngo bo ni T_{(B)All} ⁹no K_{PGb}] to T_{(A)All}, T_{(B)All} ¹⁰ci lta 'di thams cad T_{(B)All}] 'di
 rnams ci'i phyir T_{(A)All}, K_{PGb}; Cf. Skt. *katham etat sarvaṃ niṣphalam ity āha* ¹¹gzhon
 nu ma dang rtag tu mdza' ba de med T_{(B)All}] de lta bu'i gzhon nu ma dang rtag tu ma
 mjal T_{(A)All}, K_{PGb} ¹²de nyid rtag tu gzhon nu ma la 'dod chags kyi rang bzhin yin pas de
 nyid lha rdzas kyi phyag rgya ste de la rba^{(rba T_{(A)P}, K_{PGb}]/dba' T_{(A)DGb,PD})} rlabs med pa'i rtag
 tu dga' ba la sogs pa'i rim pa gang gis^{(gis T_{(A)DGb, K_{PGb}]/gi T_{(A)P})}} rjes su chags pa skye ba de
 rba

textsuperscript(rba T_{(A)P}, K_{PGb}]/dba' T_{(A)DGb,PD}) rlabs med pa'i mdza' bas so T_{(A)All},
 K_{PGb}] gzhon nu ma ni mchog gi phyag rgya ste de nyid rtag tu chags pa'i rang bzhin nyid
 kyi phyir bar med cing rgyun 'chad pa'i dga'i ba la sogs pa'i rigs kyi rjes su chags pa bskyed
 pa'i mdza' ba de yis gzhon nu ma dang bar med par mdzad pa'o T_{(B)All}; Cf. Skt.: *tena*
vinā sadaiva rāgamayatvāt tarūṇī saiva divyamudrā. tasyā nirantaram gamanāvacchin-
nam ānandādikrameṇānurāgeṇotpādas tena snehena tarūṇī nistarāṅgasnehena ¹³te
 T_{(A)All}, T_{(B)P}] ni T_{(B)NT}, K_{PGb} ¹⁴ni T_{(A)All}] la T_{(B)All} ¹⁵ni T_{(B)All}] kyi T_{(A)All},
 K_{PGb} ¹⁶ste T_{(A)All}, K_{PGb}] 'o T_{(B)All} ¹⁷de ji ltar T_{(A)All}, K_{PGb}] ji ltar T_{(B)All} ¹⁸ce na
 T_{(A)All}, K_{PGb}] ces bya ba ni T_{(B)All} ¹⁹sngon du bstan pa'i e waṃ gyi yi ge'i T_{(A)DGb,PD},
 T_{(B)P}] sngon du bstan pa'i e waṃ gis yi ge'i T_{(A)P}; sngon du bstan pa'i e waṃ gyi yi ge'
 de'i K_{PGb}; snar bshad pa'i e waṃ gyi yi ge'i T_{(B)NT} ²⁰na ni K_{PGb}] na T_{(A)All}, T_{(B)P};
 om. T_{(B)NT} ²¹bya ba'i T_{(B)All}] pa'i T_{(A)All}, K_{PGb}

ayam arthaḥ¹³ | **anena** bāhyabhūtena **homena maṇḍalakarmaṇānudi-** § 29.2.
naṃ¹⁴ **tiṣṭhasi** || **kiṃ** mūḍhamanasā ḍhakkariprakāreṇa¹⁵ || katham etat **Mekhalāṭīkā**
sarvaṃ¹⁶ niṣphalam iti | **tayā vinā** sadaiva rāgamayataruṇyā¹⁷ mahāmu- SMT1 10v3-10v7
drayā¹⁸ | saha **nirantaram**¹⁹ anavacchinnānurāgasnehena²⁰ vinā **kiṃ** mahā- SMT2 17r4-17v4
mudrā **labhyate** || **anena** manuṣyadeheneti²¹ nanu²² manuṣyadehaṃ vi-
hāya dehāntareṇa **bodhir** na syāt ||
kiṃ satyam etat | kutaḥ |

narā vajradharākārā yoṣito vajrayoṣitaḥ^{CII} ||

iti vacanāt ||
tasyāḥ²³ phalam āha

jeṃ¹ **bujjhia**² **viralā**³ **sahaja** sunu⁴ **kāṃhi** re⁵ **veapurāṇa** |

§ 30

¹ *jeṃ* SMT1, Bgch., Jcks., Dhīḥ, Bhy.] om *SMT2*; *je* Sha.; om. Śā. ² *vujjhi(a)* SMT1, Bgch., Jcks., Dhīḥ, Sha., Śā.] *vujhi* Śā.; *vujhia* SMT2, Sha.; *vujjhiu* Bhy. ³ *'viralā* SMT1,2, Śā.; *abiralā* Sha.] *viralā* Bgch., Jcks., Dhīḥ? *viralāü* Bhy.; here the initial *a* of *aviralā* and the ending *a* of *bujjhia* is to be read twice, i.e. long as for the meaning, though it appears only once in the MSs ⁴ *suṇa* SMT1,2, Śā.] °*khaṇa* Bgch., Jcks., Dhīḥ, Sha.] ; °*khaṇu* Bhy. ⁵ *kāṃhi re* SMT1] *kāṃhiṃ* Bgch., Jcks., Dhīḥ, Bhy.; *kāhī* Sha.; *kāhi* SMT2, Śā.; in SMT1 there are several spots above the syllables *re ve*, which due to the quality of the MS remain illegible.

SMT1 10v7-10v8
SMT2 17v4-17v5

¹³ *ayam arthaḥ* SMT1] *ayam artha* SMT1,2; om. Bgch. ¹⁴ *°karmaṇānudinam* Bgch.] *°karmaṇā anudinam* SMT1; *°karmaṇā anudina* SMT2 ¹⁵ *ḍhakkari*° em.] *°mūḍha kena* Bgch. em.; *°ḍhakare* SMT1; *°muḍha kari* SMT2; *bahīrībaddhamanasā ḍhakkariṣeṇa* ¹⁶ *sarvaṃ* SMT1, Bgch.] *sarva* SMT2 ¹⁷ *rāgamaya*° SMT1,2] *rāgamayaḥ* Bgch. ¹⁸ SMT2 reads: *mudrāyā* a.c. ¹⁹ *nirantaram* SMT1,2] *ratir antaram* Bgch. ²⁰ *ānurāgasnehena* p.c. SMT1] *ānurāgasnena* SMT2, ānurāgare na a.c. SMT1; *ānurāgas tena* Bgch. ²¹ *deheneti* SMT1, Bgch.] *dehejete* SMT1,2 ²² *nanu* SMT1] *na* SMT2; om. Bgch. ²³ *tasyāḥ* Bgch.] *tasyā* SMT1,2

^{CII} Vanaratna's *Rahasyadīpikāṭīkā* v. IV.10 (line associated with Vajrapāṇi); Vajrapāṇi's *Laghutantraṭīkā* (p.125)

tem⁶ potolia⁷ viṣayaviyappa⁸ jagu re asesa vimāṇa⁹ ||^a

[[yena budhyate¹ 'viralaṃ sahajaṃ śrnu² kiṃ re vedapurāṇāni³ |
tena⁴ sphoṭito viṣayavikalpaḥ jagat⁵ re aśeṣavimāṇam⁶ ||]]

gang gi rgyun du lhan cig skyes rtogs na ||
rig byed rnying pa de yis ci zhig bya ||
des ni 'gro ba ma lus rnam rtog bcad ||

§ 30.1.1

Dohākoṣaṭīkā

S_{DKT}15v6

§ 30.1.2.

Tibetan

ekku jem bujjhia¹ ityādi | sugamam ||

gang gis rtag tu lhan cig¹ skyes² bde rtogs na zhes gsungs pa ni³
| go sla'o ||

⁶tem S_{MT1}, Bgch., Jcks., Dhīḥ] te S_{MT2}, Sha., teno Śā.; om. Bhy. ⁷potolia S_{MT1,2}, Śā.] tuḍia Bgch., Jcks., Dhīḥ, Sha.; tuḍiaü Bhy. ⁸viṣayaviyappa S_{MT1,2}, Sha.] viṣaaviappa Bgch., Jcks., Dhīḥ; biṣayabiyappa Śā. ⁹vimāṇa S_{MT1}] parimāṇa Bgch., Jcks., Dhīḥ, Sha., Śā., Bhy.; rimāṇa S_{MT1,2}; eventually there appears an insertion mark before the *ri*, but there could be nothing identified in the margins, which would belong there; maybe this is the reason to have read *parimāṇa* in Bgch. ed.

¹jem bujjhia em.] jem bujjhaa Dhīḥ; je bujjhia S_{DKT}

¹cig K_{PGb}] om. T_{(A)All}, T_{(B)All} ²skyes T_{(A)All}, T_{(B)All}] skyes pa'i K_{PGb} ³zhes gsungs pa ni T_{(A)Dgb,PD}, K_{PGb}] zhes bya ba la gang gis rtag tu 'char ba'i phyag rgya chen po'i ngo bo lhan cig skyes pa'i mtshan nyid kyi skad cig rtogs pa ste lhag ma T_{(B)All}; zhes T_{(A)P}

¹] buddhaṃ Bgch., Bhy. ²]°kṣaṇaṃ Bgch.; °śraṇaṃ Bhy. ³]°purāṇāni Bhy.] °purāṇena Bgch. ⁴tena Bgch.] tasya Bhy. ⁵]truṭitaḥ viṣayavikalpaḥ jagat Bgch.] truṭitaṃ viṣayavikalpaṃ jagat Bhy. ⁶] aśeṣaparimāṇam Bgch.] aśeṣāni parimāṇāni Bhy.

^aThe meter of this verse is *Dohā*, but with the pattern 14-11. Dhīḥ has printed this verse together with the following verse, maybe since there is no com. for this verse: *jem bujjhaa ityādi | sugamam |*

ayam arthaḥ² | **yena** pratītam^b **sadoditam**³ mahāmudrāsvarūpaṃ **sahaja-**
lakṣaṇaṃ | pūrvam syāt⁴ akhyātam^{5,c} āgamaṃ^d | **tena** yoginā **sakalavika-**
lpāvaśeṣamano 'hamkārah⁶ **sphoṭitam**^{7,e} unmulita i*ty⁸ arthaḥ ||

§ 30.2.

Mekhalāṭikā

SMT1 10v8-11r1

SMT2 17v5-18r2

jeṃ¹ **kia** **niccala**² **maṇaraṇa**³ **ṇiaghariṇi**⁴ **lai**⁵ **ettha**⁶ |
so so⁷ **vājira**⁸ **ṇāhu** **re**⁹ **mayiṃ**¹⁰ **vutta**¹¹ **paramattha**¹² ||

§ 31

SMT1 11r1

SMT2 18r2-18r3

[[yena kṛtam niścalaṃ manoratnaṃ nijagrhiṇīm¹ grhītvā tatra² |

¹*jeṃ* Bgch., Jcks., Dhīḥ, Bhy.] *je* SMT1,2, Śā., Sha. ²*kia niccala* SMT1,2, Bgch., Jcks., Dhīḥ, Sha., Śā.] *kiu niccalu* Bhy. ³*maṇaraṇa* Bgch., Jcks., Dhīḥ] *maṇarayaṇa* SMT1, Śā., Sha.; *maṇarayaṇa* SMT2; *maṇaraṇu* Bhy. ⁴*ghariṇi* Bgch., Dhīḥ, Sha.] *ghareṇi* SMT1; *gharaṇi* SMT2; *ghariṇi* Jcks., Bhy.; *gharaṇi* Śā. ⁵*lai* SMT1, Bgch., Jcks., Dhīḥ, Sha., Śā., Bhy.] *layi* SMT2 ⁶*ettha* SMT1, Bgch., Jcks., Dhīḥ, Sha.] *yattho* SMT2; *ettho* Śā.; *etthu* Bhy. ⁷*so so* SMT1] *so* SMT2; *soi* Bgch., Bhy.; *soha* Jcks.; *āiso so* Dhīḥ; *sa* Śā.; *sa ho* Sha. ⁸*vājira* SMT1,2, Bgch., Jcks., Dhīḥ, Sha., Śā.] *vājiradharu* Bhy. ⁹*re* Bgch., Jcks., Dhīḥ, Sha., Śā., SMT1,2] om. Bhy. ¹⁰*mayiṃ* Bgch., Jcks., Dhīḥ] *maṇi* SMT2; *mayi* Śā.; *mayi* Sha.; *maṇi* Bhy.; SMT1 *ma+i* ill. ¹¹*vutta* Bgch., Śā., Sha.] *vṛttata* SMT2; *vutto* Jcks., Dhīḥ; *vuttaṃ* Bhy.; SMT1 ill. ¹²*paramattha* Bgch., Jcks., Dhīḥ, Sha.] *paramatho* SMT2, Śā.; *paramatthu* Bhy.; SMT1 ++++m+ ill.

²*ayam arthaḥ* SMT1,2] om. Bgch. ³*sadoditam* SMT1, Bgch.] *sadoditam* SMT2; maybe gloss for Apa. *avirala*; Cf. Tib *rtaḡ tu*. ⁴*pūrvam syāt* SMT1,2] *pūrvasmāt* Bgch. ⁵*akhyātam* em.] *khyātam* SMT1,2, Bgch. ⁶*hamkārah* SMT1] *ahamkāra* SMT2, Bgch. ⁷*sphoṭita* SMT1,2] *sphoṭitam* Bgch. ⁸*utmulita*^o SMT2; *utmulita* SMT1] *unmulitam* Bgch.

¹*nijagrhiṇīm* Bgch.] *nijāṇ grhiṇīm* Bhy. ²] *atra* Bgch., Bhy.

^bPerhaps rendering of Apa. *bujjhā*. ^cMaybe rendering of Apa. *sunu*. I assume however that the proper understanding must be *syāt akhyātam* as a rendering of *kim re* or *kutra pi* for *kāmhī re*. Cf. *Turner* s.v. *kaha*, where somewhat related forms are given forms. Cf. also MW s.v. *syāt*, where formulation such as (*syAd-avaktavyaḥ* “perhas perhaps it is not expressible in words”) can be found to support my emendation. ^dRendering of Apa. *veapurāna*. ^eRendering of Apa. *potolā*.

*At this place there is, in the copy of the MS from the Tokyo University, one folio of another unidentified text incorporated.

sa eva³ vajrī nātho⁴ re⁵ mayo⁶ктаḥ paramārthaḥ [||]

gang gis yid ni rin chen brtan nus na ||
 gnyug ma'i khyim bdag mo ni blangs nas 'dir ||
 de ni rdo rje sems dpa' mgon po ste ||
 mchog gi don 'di bdag gis rab tu brjod ||

§ 32.1.1

Dohākoṣaṭīkā

SDKT15v6-16r2

jem kia ṇicala ityādi | **yena kṛtaṃ**¹ pracaṇḍacaṇḍālīvahninā² drāvayitvā
 cālayitum aśakyatvān **niścalaṃ manoratnaṃ**³ bodhicittam || kiṃ kṛtvety
 āha⁴ | **ṇiaghariṇī**⁵ laī ityādi | **nijagrhiṇīm** tām eva divyamudrāṃ **tatra**^a
 evaṃkāramahāsukhasthāne⁶ **grhītvā**⁷ | **aīso so vājira**⁸ ityādi | **sa eva va-**
gradharo nāthaḥ kāyavākcittaprabhuḥ || **re**¹³ sambodhākṣaram || **vutto**⁹
paramattha iti | **ukto mayā** kṛṣṇavajreṇa **paramārtho**¹⁰ 'kṛtrimo¹¹ 'yam
 arthaḥ || atra nānyo 'stīty arthaḥ ||
 etad eva¹² dṛṣṭāntam āha

§ 31.1.2.

Tibetan

gang gis rin chen sems ni brtan byas pa zhes gsungs te¹ | **gang gis**

¹³re Dhīḥ] e SDKT

¹*kṛtaṃ* Dhīḥ] SDKT has both *kṛtaḥ* and *kṛtaṃ* SDKT, I suspect *kṛtaṃ* to be p.c. and *kṛtaḥ* to be a.c.; T_{(B)P} has: *gang gis bstan par byas pa ni*. ²*vahninā* SDKT] *vahnīm* Dhīḥ ³*ratnaṃ* em.] *ratna* SDKT ⁴*āha* Dhīḥ] *ādi* SDKT ⁵*ghariṇī* Dhīḥ] *gharaṇī* SDKT ⁶*evaṃ*° em.] *vaṃ*° SDKT, Dhīḥ, Cf. Tib.: *de la e waṃ gyi yi ge*; the *sandhi* between *tatra* and *evaṃ* has intentionally not been allied. ⁷*grhītvā* em.] om. SDKT, Dhīḥ; Cf. T_{(A)DGb}: *zung nas*; It has to be noticed that the majority of sources does not support the em. The context however does require a verb form as such and is certainly intended to be understood here. ⁸*vājira* Dhīḥ] *vājila* SDKT ⁹*vutto* Dhīḥ] *vuttaü* SDKT ¹⁰*paramārtho* SDKT] *paramārtho* Dhīḥ ¹¹'*kṛtrimo* Dhīḥ] *kṛtimo* SDKT ¹²*etad eva* Dhīḥ] *eted eva* SDKT

³] *so 'pi* Bhy.; *saḥ* Bgch.; the reconstruction here seems doubtful, Cf. SDKT: *aīso so* ⁴] *vajranātha* Bgch., Bhy. ⁵] *re [tena]* Bgch.] om. Bhy. ⁶*mayā* Bhy.] *mayi* Bgch.

^aRendering of Apa. *ettha*; meaning *here, in that place*; Cf. Cf. TURNER 1985: 71 s.v. itara

brtan par **byas pa** ni² | rab tu * gtum pa'i gtum mo'i³ mes zhu bar byas T_{(A)P}44v
nas⁴ | bskyod par⁵ mi nus pa'i phyir⁶ | * **g.yo ba med pa'i yid kyis**⁷ rin T_{(B)NT}85
po che byang chub kyi sems so || ci⁸ byas nas zhes pa la⁹ | **rang gi khyim**
bdag mo blangs nas zhes¹⁰ gsungs te¹¹ | **gnyug ma'i**¹² **khyim bdag mo**
ni¹³ | lha rdzas ky¹⁴ phyag rgya de * nyid de | **de la**¹⁵ *evam* gyi¹⁶ yi ge¹⁷ T_{(B)P}407b
bde ba chen po'i gzugs bzung nas¹⁸ | **de nyid rdo rje 'chang**¹⁹ mgon po
ste²⁰ | sku gsung thugs ky²¹ mnga' bdag go²¹ || **de nyid**²² bod pa'i tshig go
|| **mchog gi don 'di**²³ **bdag gis brjod**²⁴ ces bya ba ni²⁵ | nag po rdo rjes
bdag gis²⁶ **mchog gi**²⁷ **don** ma bcos pa 'di **brjod**²⁸ zhes pa ste |
'di las gzhan pa'i don med do zhes pa'i²⁹ don no³⁰ ||
de nyid dpes bstan pa'i phyir

¹gsungs te T_{(A)All}, K_{PGb}] *bya ba la* T_{(B)All} ²gang gis bstan^{(brtan T_{(B)NT}] om. T_{(B)P})} par byas
pa ni T_{(B)All}] om. T_{(A)All}, K_{PGb} ³mo'i T_{(B)All}, K_{PGb}] mo T_{(A)All} ⁴nas T_{(A)DGB,PD},
K_{PGb}] *kyang* T_{(B)All}; om. T_{(A)P} ⁵par T_{(A)All}, K_{PGb}] om. T_{(B)P} ⁶phyir T_{(A)All}, K_{PGb},
T_{(B)P}] *pyhir te* T_{(B)NT} ⁷*g.yo ba med pa'i yid kyis* T_{(B)All}] *gang gis brtan par byas pa'i*
sems T_{(A)All}, K_{PGb} ⁸ci T_{(A)All}, K_{PGb}] *ci ltar* T_{(B)All} ⁹*zhes pa la* T_{(A)All}, K_{PGb}] *zhes*
na T_{(B)P}; *zhes na* T_{(B)NT} ¹⁰*zhes* T_{(B)P}] 'di K_{PGb}239 *zhes bya ba* T_{(A)All} ¹¹*rang gi khyim*
bdag mo blangs nas zhes gsung te T_{(B)NT} ¹²*gnyug ma'i* T_{(B)All}] *rang gi* T_{(A)All}, K_{PGb}
¹³ni T_{(A)All}, K_{PGb}] *blangs nas zhes gsung te* T_{(B)NT}; om. T_{(B)P} ¹⁴*lha rdzas ky* T_{(A)All},
K_{PGb}] *mchog gi* T_{(B)P}; *gnyug ma'i khyim bdag mo mchog gi* T_{(B)NT} ¹⁵*de nyid de de*
la T_{(A)DGB,PD}, K_{PGb}] *de nyid* T_{(B)All} ¹⁶gyi (A)DGB,PD, T_{(B)All} K_{PGb}] *gi* (A)P ¹⁷om.
T_{(A)DGB}, T_{(B)NT}] *de la* (B)P, T_{(A)P,PD} K_{PGb} ¹⁸*gzugs bzung nas* T_{(A)All}, K_{PGb}] *gzugs*
su'o T_{(B)P}; *gnas su'o zhes gsungs te* T_{(B)NT} ¹⁹'chang T_{(B)All}] *sems dpa's* T_{(A)All}, K_{PGb};
T_{(B)P} proceeds: *zhes gsungs te*. This might be owed to the quotation from the beginning
of the verse as found in the Skt. ²⁰ste T_{(A)All}, K_{PGb}] om. (B)All ²¹sku gsung thugs ky²¹
mnga' bdag go T_{(B)All}] *sku dang gsung dang thugs ky* *gtso bo ste* T_{(A)All}, K_{PGb} ²²*de*
nyid T_{(A)DGB,PD}, K_{PGb}] *de nyid ni* T_{(A)P}; *de nyid ces* T_{(B)All} ²³'di T_{(B)All}] *ni* T_{(A)All},
K_{PGb} ²⁴brjod (B)All] *rab brjod* T_{(A)All}, K_{PGb} ²⁵ces bya be ni T_{(B)All}] *na* T_{(A)All}; *na ces*
bya ba ni K_{PGb} ²⁶nag po rdo rjes bdag gis T_{(B)All}] *bdag nag po rdo rjes* T_{(A)All}, K_{PGb}
²⁷gi (A)DGB,PD, T_{(B)All}, K_{PGb}] *gis* (A)P ²⁸brjod T_{(B)All}] *brjod do* T_{(A)All}, K_{PGb} ²⁹'di las
gzhan pa'i don med do zhes pa'i T_{(B)All}] *don 'di las gzhan med do zhes bya* *(T_{(A)PD}1616)
ba'i T_{(A)All}, K_{PGb} ³⁰no K_{PGb}] *to* T_{(A)All}, T_{(B)All}

§ 31.2.

*Mekhalāṭikā*S_{MT1}11r2-11r4S_{MT2}18r3-18v1

ayam arthaḥ | **yena kṛtaṃ** pracaṇḍacaṇḍālyā¹³ cālayitum¹⁴ aśakyatvān¹⁵
niścalaṃ¹⁶ **manoratnaṃ** bodhicittam || **nijagrhiṇī** iyam eva¹⁷ divyamu-
 drā **tatraiva** evaṃkāre mahāsukhasthāne || **sa eva vajrī** vajradharo **nāthaḥ**
 kāyavākcittaprabhuḥ || **ukto mayā** kṛṣṇavajreṇa **paramo** 'kṛtrimo¹⁸ 'yam
 arthaḥ | etasminn anyathā¹⁹ nāstīty arthaḥ ||
 etad eva spaṣṭayann āha

§ 32

S_{MT1}11r4-11r5S_{MT2}18v1-18v2

jima loṇa¹ **vilijjai**² **pāṇiehi**³ **tima**⁴ **ghariṇī**⁵ **lai**⁶ **citta**⁷ |
samarasa⁸ **jāi so**⁹ **takkhaṇe**¹⁰ **jai**¹¹ **puṇu te sama ṇitta**¹² ||

[[yathā lavaṇaṃ¹ viliyate pāṇiyena² tathā grhiṇīm³ grhītvā cittam |
 samarasam yāti⁴ tatkhāṇe yadi punas tayā⁵ samam nityam⁶ ||]]

ji ltar lan tshwa chu la zhu ba bzhin ||

¹*jima loṇa* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *jivaṃ loṇu* Bhy. ²*vilijjai* S_{MT2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *vinijjai* S_{MT1} ³*pāṇiehi* S_{MT2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *pāṇiehiṃ* S_{MT1}; *pāṇiahiṃ* Bhy. ⁴*tima* S_{MT1} p.c., Bgch., Jcks., Dhīḥ, Sha., Śā.] *tinima* S_{MT1} a.c., S_{MT2}; *tivaṃ* Bhy. ⁵*ghariṇī* Bgch., Dhīḥ, Śā.] *ghariṇi* S_{MT1,2}, Jcks., Sha.; *gharaṇia* Bhy. ⁶*lai* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā., Bhy.] *lai* S_{MT2} ⁷*citta* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *cittu* Bhy. ⁸*samarasa* S_{MT1,2}, Bgch., Dhīḥ, Śā.] *ghariṇi* Jcks., Sha.; *samarasu* Bhy. ⁹*jāi so* S_{MT1}] *jai* S_{MT2}; *jāi* Bgch., Dhīḥ, Śā., Sha.; *jahi* Bgch.-BI; *jāai* Bhy. ¹⁰*takkhaṇe* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *taskaṇe* S_{MT2} p.c., Bhy.; *taskane* S_{MT2} a.c. ¹¹*jai* S_{MT1}, Bgch., Jcks., Dhīḥ, Sha., Śā., Bhy.] *jai* S_{MT2} ¹²*te sama ṇitta* S_{MT1,2}, Bgch., Jcks., Dhīḥ, Sha., Śā.] *tahe samu ṇittu* Bhy.

¹³*pracaṇḍacaṇḍālyā* em.] *pracaṇḍacaṇḍālī* S_{MT1,2}; *pracaṇḍālī* Bgch. ¹⁴*cālayitum* S_{MT2}, Bgch.] *calayitum* S_{MT1} ¹⁵*aśakyatvān* Bgch.] *aśakyatvā* S_{MT1,2} ¹⁶*niścalaṃ* S_{MT1}, Bgch.] *niścaleṃ* S_{MT1} ¹⁷*iyam eva* Bgch.] S_{MT1} *iya+ e+ ill*; *iyam meva* S_{MT2} ¹⁸'*kṛtrimo* S_{MT1}, Bgch.] '*kṛtimo* S_{MT2} ¹⁹*anyathā* S_{MT1}, Bgch.] *yathā* S_{MT2}

¹*lavaṇaṃ* Bgch.] *lavaṇa* Bhy. ²*pāṇiyena* Bgch.] *pāṇīye* Bhy. ³*grhiṇīm* Bgch.] *grhiṇī* Bhy. ⁴*samarasaṃ yāti* Bgch.] *samarasaḥ jñāyate* Bhy. ⁵] *tena* Bgch., *tasyāṃ* Bhy. ⁶] *saha nityam* Bgch.; *samaṃ cittaṃ* Bhy.

de ltar khyim thab mos ni gzung ba'i sems ||
 kye ho skad cig gis ni ro mnyam 'gyur ||
 gang gis de dang rtag tu mnyam par gnas ||^a

jima loṇa vilijjai ityādi | **yathā lavaṇaṃ vilīyate pānīyena tathā** § 32.1.1
gr̥hiṇīm¹ jñānarūpiṇīm² **gr̥hītvā cittaṃ** bodhicittaṃ samarasatvaṃ yāti **Dohakoṣaṭīkā**
 || SDKT^{16r2-17r1}
 tathā ca śrīhevajre |

śukrākāro bhaved bhagavān tatsukhaṃ kāminī smṛtam^{3,CIII} | iti

tadubhe 'pi śukrasukhe ādhārādheyarūpe | sarvaśūnyasvabhāvasukhe sama-
 rasam ekalolībhāvaṃ⁴ gacchata iti **tatkṣaṇam** ||
 tathā ca śrī-ādibuddhe |

ādhārādheyasaṃbandho⁵ yāvad ākṣaratām⁶ vrajet |
 cittaṃ akṣaratāprāptaṃ nādhārādheyalakṣaṇam^{CIV} || iti⁷ ||

tathā ca saṃpuṭe |

nāsāpuṭadvirandhrenāgataḥ sukāla ucyate |
 gataś caiva duṣkālāḥ syāt tayor ekaḥ prakīrtitaḥ ||

¹gr̥hiṇīm SDKT p.c., Dhīḥ] gr̥hāṇīm SDKT a.c. ²°rūpiṇīm Dhīḥ] °rūpiṇī SDKT ³smṛtam Hevajratāntra] sukham Dhīḥ, SDKT ⁴°lolībhāvaṃ Dhīḥ] °rolībhāvaṃ SDKT ⁵SDKT has °sābandho ⁶yāvad ākṣaratām Amṛtakaṇikā] yāvad ākṣarata SDKT; yāvan nākṣaratām Dhīḥ, Sekoddeśa ⁷iti Dhīḥ] om. SDKT

^{CIII}Hevajratāntra I.viii.50.ab; pāda cd read: *ekānekaviyogo 'sau kṣaṇād ekā parā ratih* ||
^{CIV}Sekoddeśa 144.; Bhikṣu Raviśrījñāna's *Amṛtakaṇikā* p. 29.

^aThe colophon of T_{(A)DGa} reads: *rnal 'byor gyi dbang phyug chen po slob dpon nag po rdo rjes mdzad pa'i do ha mdzod ces bya ba rdzogs so || lho phyogs ko sa lar sku 'khrungs pa'i rnal 'byor gyi dbang phyug shrī bai ro tsa na badzra'i zhal snga nas rang 'gyur du mdzad pa'o ||*

asahāyo bhaved ekaḥ kālas tv acintyatān gataḥ |
prāṇāyāmaṇiḥinas tu praśvāsāsāvāsarjitaḥ⁸ ||

gatyāgativinirmukta ekaḥ samaya ucyate |
na rāgo na virāgaś ca madhyamā nopalabhyate ||

rāgeṇa ca virāgeṇa dvābhyām miśram⁹ anāhatam |
ghṛte ghṛtaṃ yathā kṣiptaṃ miśrībhūtam anāvilam ||
tathā rāgavirāgābhyām ekaḥ samarasakṣaṇaḥ^{CV} || iti¹⁰ ||

jahi punu tāhi ṇitta iti | **yadi punas tābhyām** anyonyam **nityatvam**
avicchinnaṃ¹¹ yadā punar etat syād iti || ayam arthaḥ | tathā tathā darśi-
topāyaiḥ śukrarajorūpayor anyonyam anavacchinnaṃ | nānayatve¹² sati ||
śukrasvabhāvaś¹³ candrasvabhāvaḥ sambhogakāyaḥ | rajaḥsvabhāvaḥ sūryā-
bhāsanirmāṇakāye¹⁴ cāstaṅgate || sukhavartirūpagṛhiṇyā saha etad bod-
hicittam ubhayayogābhyām¹⁵ piṇḍībhūyotpattipralayarūpasamsāramārgam
atikramya samarasībhavati | niṣyandarūpaḥ śrīheruko bhavati ||
tathā ca śrīsaṃpuṭe¹⁶ |

⁸ *prasvāsāsāvāsarjanaḥ* em.] *prasvāsāsāvāsalakṣaṇaḥ* prasvāsāsāvā S_{DKT} (the Ms uses *sa* instead of *śa*); *praśvāsās cāsalakṣaṇaḥ* Dhīḥ; Cf. Tib. *spangs pa*. If have, as for the orthographically closer correspondence, chosen *sarjana* instead of the expected *varjita*. ⁹ *miśram* conj.] *astam* S_{DKT}, Dhīḥ; Cf. Tib. *'dres pa* ¹⁰ *iti* Dhīḥ] om. S_{DKT} ¹¹ *avicchinnaṃ* Dhīḥ] *avacchinnaṃ* S_{DKT}; Perhaps a rendering for Apa. *sama*. ¹² *nānayatve* Dhīḥ] *nānyetve* S_{DKT} ¹³ *svabhāvaś* Dhīḥ] *svabhāva* S_{DKT} ¹⁴ *kāye* S_{DKT}] *kāyaś* Dhīḥ ¹⁵ *unbhaya*° Dhīḥ] *ubha*° S_{DKT} ¹⁶ *śrī*° Dhīḥ] om. S_{DKT}

^{CV} Those verses are cit. in *Guhyatattvapraśāsa*, T: 1450 (D: ff. 351v). This text is not extant in Sanskrit, but only in Tibetan and as well ascribed to *Kṛṣṇacaryā*; further the line: *na rāgo na virāgaś ca madhyamā nopalabhyate* is found in *Hevajratantra* I.viii. 35ab; I.x. 17ab; Nāgārjuna's *Pañcakrama* 2.64ab. (Note that *Snellgrove's* ed. reads *madhyamaṃ* twice. Ratnākara confirms to read *madhyamā* Cf. *Muktāvalī*.)

yadā kaṅṭhe mahārāgarūpeṇa candramāḥ¹⁷ sthito¹⁸ ||

sambhogas tu tadākhyāto¹⁹ buddhānām kāyam²⁰ uttamaḥ |
nāsāgre tu sadā²¹ cāsau vajrāgre tu yadā sthitaḥ ||

astaṅgatas tu sambhogaḥ kāyo²² 'pi hi tadā bhavet |
bhagamadhye gataś cāsau sarṣapa iti viśrutaḥ ||

sūryarūpasamākhyāto nirmāṇakāya ucyate |
buddhānām bodhisattvānām spharaṇaṃ tena jāyate ||

padmanarteśvaro rājā padmaprabhur²³ iti smṛtaḥ^{CVI} || iti²⁴ ||

śrīkṛṣṇavajrapādānām dohakośasya ṭikā samāptā |

kṛtir iyaṃ paṇḍitāmṛtavajrsya grānthapramāṇasamkhyāḥ²⁵ 400. śubham | § Colophon
likhitam²⁶ śrīrūparājena svātmaprabodhanārtham ||

gang ji ltar lan tshwa chu la zhu ba bzhin¹ zhes gsungs te | ji ltar § 32.1.2.

Tibetan

¹⁷ *candramāḥ* em.] *candramā* S_{DKT}, Dhīḥ ¹⁸S_{DKT}, Dhīḥ read *bhavati*, which I decided to om. Maybe *bhavati* has been added for metric reasons, having understood the *pāda*-break to be after *mahārāgarūpeṇa*, and not after *mahārāga*^o ¹⁹*sambhogas tu tadākhyāto* Dhīḥ, Vasantatilakā] om. S_{DKT} ²⁰*kāyam* S_{DKT}] *kāya* Dhīḥ, Vasantatilakā ²¹*nāsāgre tu sadā* em.] *nāsāgre tu tadā* Vasantatilakā; *nāsāgre sadā* S_{DKT}; *rāsāgre sadā* Dhīḥ; Cf. Tib. *gang tshes 'di ni sna rtse dang.* ²²*astaṅgatas tu sambhogaḥ kāyo* Dhīḥ, Vasantatilakā] *aṅgas tu sambhogakāyo* S_{DKT} ²³*padma*^o S_{DKT} p.c.] om. S_{DKT} a.c., Dhīḥ; Tib. *padma'i gtso bo.* ²⁴*iti* Dhīḥ] om. S_{DKT} ²⁵*pramāṇa*^o S_{DKT}] *pramāṇaṃ* Dhīḥ ²⁶*likhitā* em.] *likhitam* Dhīḥ; *likhita* S_{DKT}

¹*ji ltar lan tshwa chu la zhu ba bzhin* T_{(B)All}] *tshwa ni chu la zhugs pa bzhin du ni* T_{(A)DGb}, K_{PGb}; *tshwa ni chu la zhugs ba zhu pa be bzhin du ni* T_{(A)P,PD}

^{CVI}Kṛṣṇacarya's *Vasantatilakā* 10.17-21.

lan² tshwa chu la zhugs pa³ de bzhin du khyim gyi⁴ bdag mo ye shes
kyi gzugs can ma⁵ bzungs nas⁶ | sems ni⁷ byang chub kyi sems te⁸ | ro
mnyam pa nyid du 'gyur⁹ ro ||

de ltar yang dpal kyai¹⁰ rdo rje las |

khu ba'i rnam pa bcom ldan 'das ||

de yi¹¹ bde ba 'dod mar brjod¹² || ces gsungs so¹³ |

khu ba dang bde ba de gnyis gang yang¹⁴ rten dang brten pa ngo bo nyid de
dag¹⁵ thams cad stong pa'i¹⁶ rang bzhin bde bar¹⁷ ro mnyam zhing gcig tu
'dres par¹⁸ skad cig de la¹⁹ 'gyur ro ||

de ltar yang dpal dang po'i sangs rgyas las |

rten dang brten pa'i 'brel pa dag²⁰ ||

ji srid 'gyur med bar du 'gro²¹ ||

sems ni²² 'gyur med nyid thob na²³ ||

rten²⁴ dang brten pa'i mtshan nyid med²⁵ || ces gsungs so²⁶ ||

²ji ltar lan T_{(B)All}] om. T_{(A)DGB, KPGb} ³zhugs pa T<sub>(A)P,PD, T_{(B)All}] zhugs pa zhu ba
T_{(A)DGB, KPGb} ⁴gyi T<sub>(A)DGB,PPD, T_{(B)All} KPGb] gis T_{(A)P} ⁵ye shes kyi gzugs can ma em.]
gzugs can ma T_{(B)P}; bdag mo gzugs can ma T_{(B)NT}; ye shes kyi<sup>(kyi T_{(A)DGB,PD, KPGb}kyis T_{(A)P})
phyag rgya'i rang bzhin T_{(A)All, KPGb}; Cf. Skt. *jñānarūpiṇīm* ⁶bzungs nas T<sub>(B)All]
blangs pa'o T_{(A)DGB,PD, KPGb} ⁷ni T<sub>(A)All] dang T_{(B)All} ⁸te T<sub>(A)All, KPGb] om. T_{(B)P}
⁹ro mnyam pa nyid du 'gyur T<sub>(B)NT] ro gcig pa nyid du 'gyur T_{(B)P}; ro gcig bar 'gyur
T<sub>(A)All; ro gcig par 'gyur ba KPGb ¹⁰yang dpal kyai T<sub>(B)All] dpal dgyes pa'i T<sub>(A)All,
KPGb ¹¹yi T<sub>(B)All, KPGb] yis T<sub>(A)All ¹²brjod T<sub>(A)All, T<sub>(B)All] 'dod KPGb ¹³so T<sub>(B)P
] te T<sub>(A)All, KPGb ¹⁴khu ba dang bde ba de gnyis gang yang T<sub>(B)All] khu ba dang bde
ba de nyid kyis ^{(kyis KPGb/om. T_{(A)DGB,PD})}kyang T<sub>(A)DGB,P, KPGb ¹⁵pa ngo bo nyid de dag
T<sub>(A)All, KPGb] pa'i tshul can T<sub>(B)All ¹⁶pa'i T<sub>(B)All] pa nyid kyi T<sub>(A)All, KPGb ¹⁷bde
bar em.] 'gyur ba med pa'i bde bar T<sub>(B)All; du brjod pa bde ba T_{(A)All, KPGb}; Cf. Skt.:
°svabhāvasukhe ¹⁸ro mnyam zhing gcig tu 'dres par T<sub>(B)All] mnyam zhing ro gcig pa de'i
T<sub>(A)All, KPGb ¹⁹de la T<sub>(B)All] las T<sub>(A)All, KPGb ²⁰rten<sup>(rten em.,)brten T_{(B)All} dang brten
pa'i 'brel pa dag T<sub>(B)All] ji srid rten dang brten pa'i sbyor ba yis T<sub>(A)All, KPGb ²¹ji srid
'gyur med bar du 'gro T<sub>(B)All] de srid 'byung med bar du'o T<sub>(A)All, KPGb ²²ni T<sub>(A)All,
KPGb] kyis T<sub>(B)All ²³'gyur med nyid thob na T<sub>(B)All] 'gog pa nyid gyur nas T<sub>(A)All,
KPGb ²⁴rten T<sub>(A)All, KPGb] brten T<sub>(B)All ²⁵med om. in T<sub>(A)P ²⁶so T<sub>(B)All] te T<sub>(A)All,
KPGb</sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sup></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sub></sup></sub></sub>

de ltar yang²⁷ dpal²⁸ kha sbyor thig le las²⁹ |

sna yi bu * ga gnyis su rlung³⁰ || K_{PGb}240
 'jug pa bde ba'i³¹ dus zhes brjod ||
 'byung ba sdug bsngal zhes su 'gyur³² ||
 de dag gcig par rab tu bsgrags³³ ||

grog med dag ni gcig pu³⁴ ni³⁵ ||
 bsam gyis mi khyab dus nyid 'gro³⁶ ||
 srog dang rtsol bas rnams sman zhing³⁷ ||
 'byung dang * 'jug pa rnam par spangs || T_{(A)DGa}242b

'gro dang 'ong las rnam par grol³⁸ ||
 dus gcig tu ni brjod par bya³⁹ ||
 'dod chags⁴⁰ ma yin chags bral min ||
 dbu mar dmigs par * mi 'gyur ro || T_{(B)P}408a

chags pa dang ni chags bral dag⁴¹ ||
 gnyis po 'dres pa gzhom du med ||
 ji ltar mar la mar gzhug ltar⁴² ||

²⁷de ltar yang T_{(A)All}, K_{PGb}] de bzhin du T_{(B)All} ²⁸dpal K_{PGb}] om. T_{(A)DGb,P}, T_{(B)P}
²⁹thig le las T_{(A)All}, K_{PGb}] las kyang T_{(B)All} ³⁰su rlung T_{(B)All}] nas ni T_{(A)All}, K_{PGb};
 Cf. Skt.: *aṅghri* ³¹ba'i T_{(B)P}] ba T_{(A)All}, K_{PGb} ³²sdug bsngal zhes su 'gyur T_{(B)P}] bde
 ba dus yin te T_{(A)All}, K_{PGb}; bde ba'i dus zhes brjod T_{(B)NT} ³³de dag gcig par rab tu bsgrags
 T_{(B)All}] de gnyis nyid ni gcig par grags T_{(A)All}, K_{PGb} ³⁴grog med dag ni gcig pu T_{(A)All}
] grags med cig pur 'byung ba T_{(B)All} ³⁵ni T_{(A)All}, T_{(B)P}] yi K_{PGb} ³⁶nyid 'gro T_{(A)All},
 K_{PGb}] su 'gyur T_{(B)All} ³⁷rtsol bas rnams sman^{(sman T_{(B)P]}}smīn T_{(B)NT}) zhing T_{(B)All}] thur
 *(T_{(A)P45r}) sel mnyam gnas dang T_{(A)All}, K_{PGb}; Cf. Skt.: *prāṇāyāmahīnas tu* ³⁸las
 rnam par grol T_{(B)All}] ba rnam grol ba T_{(A)All}, K_{PGb} ³⁹brjod par bya T_{(B)All}] de brjod
 do T_{(A)All}, K_{PGb} ⁴⁰'dod chags T_{(A)All}, K_{PGb}] chags pa T_{(B)All} ⁴¹chags pa dang ni chags
 bral dag T_{(B)All}] 'dod chags ma yin chags bral lam T_{(A)All}, K_{PGb} ⁴²ji ltar mar la mar
 gzhug ltar T_{(B)All}] mar ni mar du zhu gyur pa T_{(A)All}, K_{PGb}

T_{(B)NT}⁸⁶

'dres par gyur pa rnyog pa med⁴³ ||
 de bzhin chags dang chags bral * dag⁴⁴ ||
 gcig pa ro mnyam skad cig go⁴⁵ || zhes gsungs so ||

T_{(A)PD}¹⁶¹⁷

gang gis de dang rtag tu mnyam par gnas⁴⁶ zhes bya ba⁴⁷ gsungs te
 | gal te de gnyis⁴⁸ phan tshun du'o || rtag tu gnas * pa ni | rgyun mi
 'chad pa'o⁴⁹ || gang gis⁵⁰ yang¹³ 'di ltar 'gyur zhes pa'o || 'di'i don ni | de
 ltar de ltar⁵¹ bstan pa'i thabs kyi⁵² khu ba dang rdul gyi⁵³ ngo bo dag⁵⁴
 phan tshun rgyun mi 'chad cing gzhan ma yin pa⁵⁵ || khu ba'i rang bzhin⁵⁶
 zla ba'i rang bzhin⁵⁷ longs spyod rdzogs pa'i⁵⁸ sku'o || rdul gyi⁵⁹ rang bzhin
 nyi mar⁶⁰ snang bas sbrul pa'i⁶¹ sku ste | nub⁶² par gnas pa'o || bde ba'i ngo
 bo nyid du gnas pa'i khyim bdag mo dang lhan cig tu⁶³ byang chub kyi sems
 'di gnyis ka'i sbyor bas gong bur gyur nas skye ba dang 'jig pa'i rang bzhin⁶⁴
 'khor ba'i lam nas⁶⁵ 'das nas⁶⁶ ro * mnyam par gyur nas rgyu mthun pa'i

K_{PGb}²⁴¹

¹³yang T_{(A)All}, T_{(B)All}] 'ang K_{PGb}

⁴³rnyog pa med T_{(B)All}] rnyog med ltar T_{(A)DGB,PD}; rtog med ltar T_{(A)P}, K_{PGb} ⁴⁴chags
 dang chags bral dag T_{(B)P}] 'dod chags bral ba ltar<sup>(ltar T_{(A)DGB,PD}, K_{PGb})]lta T_{(A)P}) T_{(A)DGB,P},
 K_{PGb} ⁴⁵gcig pa ro mnyam skad cig go T_{(B)All}] skad cig la ni ro gcig 'gyur T_{(A)All}, K_{PGb};
 T_{(B)NT} om. the first *g* in *gcig* and takes it up from the previous word. ⁴⁶gang gis de
 dang rtag tu mnyam par gnas T_{(B)All}] gang gi de dang rtag tu gnas na ni T_{(A)All}, K_{PGb}
⁴⁷zhes bya ba T_{(B)All}] zhes T_{(A)All}, K_{PGb} ⁴⁸gnyis T_{(A)All}, K_{PGb}] nyid T_{(B)All} ⁴⁹pa'o
 T_{(B)All}] par T_{(A)All}, K_{PGb} ⁵⁰gang gis T_{(B)All}] de'i tshe T_{(A)All}, K_{PGb} ⁵¹de ltar de ltar
 T_{(B)All}] de ltar T_{(A)All}, K_{PGb} ⁵²thabs kyi T_{(B)All}] kham s kyi T_{(A)All}, K_{PGb} ⁵³rdul gyi
 T_{(B)All}] om. T_{(A)All}, K_{PGb} ⁵⁴ngo bo dag T_{(A)All}, K_{PGb}] ngo bo dang bde ba'i ngo bo
 dag T_{(B)All} ⁵⁵'chad cing gzhan ma yin pa T_{(B)All}] 'chad par bya'o gal te gzhan du 'gyur
 na T_{(A)All}, K_{PGb} ⁵⁶rang bzhin T_{(B)All}, T_{(A)PD}] ngo bo nyid T_{(A)DGB,P}, K_{PGb} ⁵⁷rang
 bzhin em.] rang bzhin no T_{(A)All}, K_{PGb}] snang ba T_{(B)All} ⁵⁸longs spyod rdzogs pa'i
 T_{(A)DGB,PD}, T_{(B)All}, K_{PGb}] longs spyod pa'i T_{(A)P} ⁵⁹rdul gyi T_{(B)All}] khrag gi T_{(A)All},
 K_{PGb} ⁶⁰mar T_{(A)All}, K_{PGb}] ma'i T_{(B)All} ⁶¹pa'i T_{(B)All}, T_{(A)PD}, K_{PGb}] ba'i T_{(A)DGB,P}
⁶²sku ste nub T_{(B)All}] sku nus T_{(A)All}; sku'i nus K_{PGb} ⁶³lhan cig tu T_{(A)All}, K_{PGb}]
 lhan cig T_{(B)All} ⁶⁴'jig pa'i rang bzhin T_{(A)P}, T_{(B)All}] 'jig pa'i T_{(A)DGB,PD}, K_{PGb} ⁶⁵nas
 T_{(A)All}] las T_{(B)All}, K_{PGb} ⁶⁶'das nas T_{(A)All}, K_{PGb}] 'das te T_{(B)All}</sup>

rang bzhin⁶⁷ dpal he ru kar 'gyur ro ||
de ltar yang dpal kha sbyor thig le⁶⁸ las |

gang tshe mgron gnas chags chen po ||
zla ba'i gzugs kyis⁶⁹ gnas gyur pas ||

de tshe longs spyod rdzogs skur bshad⁷⁰ ||⁷¹
sangs rgyas rnam ki sku mchog yin ||⁷²
gang tshe 'di ni sna rtse dang⁷³ ||⁷⁴
gang tshe rdo rje'i rtse mor gnas⁷⁵ ||⁷⁶

de tshe longs⁷⁷ spyod rdzogs pa yi ||
sku yang nub par 'gyur ba yin ||
'di ni bha ga'i dbus su gnas⁷⁸ ||
yungs ka re zhes ni rnam par grags ||⁷⁹

nyi ma'i gzugs su yang dag bshad⁸⁰ ||
sprul pa'i sku ru brjod par bya ||⁸¹
sangs rgyas byang chub sems dpa' rnam ||⁸²

⁶⁷ro mnyam par gyur nas rgyu mthun pa'i rang bzhin T_{(B)All}] ro gcig pa rgyun 'byung ba'i T_{(A)All}, K_{PGb} ⁶⁸kha sbyor thig le T_{(A)All}, K_{PGb}] kha sbyor T_{(B)All} ⁶⁹gzugs kyis T_{(A)All}, K_{PGb}] tshul gyis T_{(B)All} ⁷⁰skur bshad T_{(B)All}] pa yi T_{(A)DGb} ⁷¹T_{(A)All}, K_{PGb} reads this as *pāda* c. ⁷²T_{(A)All}, K_{PGb} reads this as *pāda* a. ⁷³gang tshe 'di ni sna rtse dang T_{(B)All}] sku yang nus par 'gyur ba yin T_{(A)DGb} ⁷⁴T_{(A)DGb} reads this as *pāda* d.; om. in T_{(A)P,PD} ⁷⁵rdo rje'i rtse mor gnas T_{(B)All}] rdo rje rtse gnas pa'i (pa T_{(A)DGb}]pa'i K_{PGb}, T_{(A)P,PD}) T_{(A)DGb}, K_{PGb} ⁷⁶T_{(A)All}, K_{PGb} reads this as *pāda* b. ⁷⁷longs T_{(A)DGb,PD}, T_{(B)All}, K_{PGb}] rdo rje T_{(A)P} ⁷⁸om. T_{(A)PD} ⁷⁹de tshe...rnam par grags T_{(All)P}] om. T_{(A)DGb,P}, K_{PGb} ⁸⁰bshad T_{(B)All}] grags T_{(A)All}, K_{PGb} ⁸¹T_{(A)All} read this as *pāda* c and d of a verse being preceded by two other stanzas being not in accordance with the B group of the Skt.: *padma'i nang du gnas gyur 'dod || yungs* (yungs K_{PGb}, T_{(A)P}]nyungs T_{(A)DGb,PD}) *kar du ni rnam par grags*. ⁸²T_{(A)DGb,PD}, K_{PGb} reads this as the first *pāda* together with the next three following.

de yis⁸³ spro zhing bskyed par bya⁸⁴ ||

padma gar gyi dbang phyug rgyal⁸⁵ ||

padma'i * gtso bo⁸⁶ zhes su brjod⁸⁷ || zhes gsungs so * ||

T_{(A)P}45v

T_{(B)P}408b

dpal nag po rdo rje'i⁸⁸ do ha mdzod kyi 'grel pa⁸⁹ paṇḍi ta 'od⁹⁰ dpag med kyis mdzad pa rdzogs so ||

§ Colophon

Tibetan

'di ni snyings ma'i⁹¹ dus kyi 'gro ba mtha' yas pa'i 'dren pa dam pa | rgyal ba'i dbang po karma pa'i sprul sku bdun pa'i zhal mnga' bka'i bskul ba bzhin | sa skyong bstan pa'i sbyin pa dag chen po dpon chen rin chen rnam rgyal dbang po'i sde sku mched pas bshad rkyen sbyar te | zha lu lo tscha ba dge slong *dharmapālabhadra* zhes bgyi bas chos grwa grwa thang gangs can khrod kyi *bi kra ma shī la*'i gtsug lag khang du rda chen zhes bya ba lcags po khyi'i lo'i khrums kyi zla ba'i nyer drug la rdzogs par bsgyur cing nag par * byas pa'o || maṅgalaṃ ||⁹²

T_{(B)NTP}87

§ 32.2.

Mekhalāṭīkā

ayam arthaḥ | **yathā lavaṇaṃ viliyate²⁷ pānīyena tathā²⁸ gr̥hiṇīm²⁹**
jñānarūpiṇīm³⁰ **gr̥hītvā cittam samarasam** ekalolībhāvaṃ **gacchet^b ||**
tatkṣaṇaṃ yadi punas tayā sukhacittarūpayā³¹ gr̥hiṇyā **samaṃ nityaṃ**

S_{MT1}11r6-11r8

S_{MT2}18v2-18v5

²⁷*viliyate* S_{MT1}, Bgch.] *viliyaṃte* S_{MT2} ²⁸*tathā* S_{MT1}, Bgch.] *ttatā* (?) S_{MT2} ²⁹*gr̥hiṇīm* em.] ³⁰*rūpiṇīm* S_{MT1,2}, Bgch. ³⁰*rūpiṇīm* S_{MT1}] ³¹*rūpayā* Bgch.] ³¹*rūpayā* S_{MT1}; ³¹*rupāyā* S_{MT2}

⁸³*yis* T_{(B)All}] *la* T_{(A)All}; *las* K_{PGb} ⁸⁴*bskyed par bya* T_{(B)All}] *skye ba yi* T_{(A)All}, K_{PGb}
⁸⁵*gyi dbang phyug rgyal* T_{(B)All}] *dbang rgyal po ni* T_{(A)All}, K_{PGb} ⁸⁶Cf. Skt.: *prabhu*
⁸⁷*zhes su brjod* T_{(B)All}] *ru ni 'gyur* T_{(A)All}, K_{PGb} ⁸⁸*dpal nag po rdo rje'i* T_{(A)All}, K_{PGb}
] om. T_{(B)P} ⁸⁹*'grel pa* T_{(A)All}, K_{PGb}] *rgya cher bshad pa* T_{(B)All} ⁹⁰*'od* T_{(A)All}, K_{PGb}]
om. T_{(B)All} ⁹¹om. in T_{(B)NT} ⁹²Surprisingly, the colophon is only found in T_{(B)All}, and missing in K_{PGb} from which one may suspect that such a colophon could have originated.

^bPerhaps a rendering of Apa. *jāi*.

avasthito³² bhavatīti³³ || etena yuganaddhātmake³⁴ vajrasattvādarśiteti¹⁴ ||

ity āryakṛṣṇācāryapādīyadohakoṣe³⁵ mekhalāṭikā samāptā ||

ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato | hy avadat teṣāṃ yo
nirodha evaṃvādī mahāśramaṇam iti śubham || ye dharmā hetuprabhavā
hetuṃ teṣāṃ tathāgato hy avadat | teṣāṃ ca yo nirodha evaṃvādī mahāśra-
maṇaḥ¹⁵ || iti śubham ||¹⁶

¹⁴vajrasattva ādarśita iti em.] vajrasattvādarśiteti S_{MT1,2}, Bgch. ¹⁵°śramaṇaḥ em.]
°śramaṇaṇ S_{MT1} ¹⁶ye dharmā...mahāśramaṇaḥ S_{MT1}] om. S_{MT2}

³²avasthito Bgch.] anavasthito S_{MT1,2} ³³bhavatīti S_{MT1}, Bgch.] bhatīti S_{MT2}
³⁴yuganaddhātmake S_{MT1,2}] yuganaddhā Bgch. ³⁵āryakṛṣṇācāryapādīyadohakoṣe S_{MT1}]
ācāryapādīyadohakoṣa° Bgch.; ācāryapādādohakoṣa° S_{MT2}

Part IV

Kāṇhapādasya Dohākoṣaṭīke -
Translation

Remarks

The visual organization of the verses into paragraphs and sub-paragraphs follows that of the critical edition.

As a preliminary note I would like to add that translation studies are by now an independent subject of their own, introducing a large area of methodologies and approaches.¹ The relatively young age of Buddhist Studies—as compared for instance with English Studies—has not reached beyond a rough overview over genres, typologies and terminology.² Thus, to work interdisciplinary and to use translation studies is a need for translations of Buddhist texts and similarly an invaluable contribution to translators of Buddhist esoteric texts.³ Generally, close translation models, which aim to reflect the syntax of target language with its translation etc., usually fail in clarity and coherence, if they are not at all impossible. Thus, the idea is to rather recede from the “normal” descriptive (static) translation model and move towards a prescriptive (dynamic) model,⁴ should, though in the world of oriental studies (so far) uncommon, be the standard that will add new educational materials in the field of translation studies and Buddhology. It will allow to convey the research to a greater public and set new impulses in philological methods.

Nevertheless, and since it is—as parts of my dissertation needed to indicate my understanding of the text—I have tried to render the original wording as close as possible without losing the meaning by becoming too technical. This often resulted in additions, particularly in the commentaries. Those additions have been indicated by square brackets. Also I would like to add, that I am very aware that many subtleties, which are for instance owed to phonetic correspondences of the Apabhraṃśa and the Sanskrit cannot be retained in a translation. This also holds true for the Tibetan. I have, nevertheless, done my best to refer to observations regarding this matter in the notes. As for the

¹ see also MUNDAY 2012 ² see CABEZÓN & JACKSON 1996. ³ see NIDA 2003; ROBINSON 2003 ⁴ cf. VOLKOVA 2014

relation of the root text and its commentaries, I have used the convention to bold print those words which are supposed to be the representations of the elements of the root verses. Where this, due to a too great diversion from the word stems as found in the Apabhraṃśa and other considerations did not seem suitable, or too doubtful, I have again referred to possibilities that might be considered in the notes.

A further relevant point concerning the relation of root verses and their commentary is the difficulty to accurately identify and understand how the commentaries, and here in particular that of Amṛtavajra, are understanding the root verses, i.e. which are the exact technical and doctrinal points the commentator wants to make. Even though I am confident to have identified most of the points (*see* 2.1.1 Standardization of Knowledge and Curricula) as well as the general structure of the poem (*see* next section: Summary of the Verses) I have felt puzzled at several places. How exactly the different doctrinal and technical points that Amṛtavajra tries to make relate to each other is often not clear. This is in particular so for the first third of his commentary, which—since this is the part rather concerned with scholastic matters (as one might feel tempted to call it)—is (as somewhat expected) the least organized. In this sense, while the verses themselves are rather clear, the commentary by Amṛtavajra appears sometimes to not be particularly helpful. Thus it appears that its main help may lie in the contextualization of *tantric* poetry and its milieu rather than in the precise analysis of the poem itself. The *Mekhalāṭīkā*, on the other hand, is in its rather short way, indeed more straight forward and less confusing in doctrinal points, while it in contrast to the *Dohākoṣaṭīkā* does not make many attempts to paint a bigger picture. Therefore, I have, wherever this seemed necessary for the content, accompanied my translations with annotations. Still, I feel, that some parts of Amṛtavajra's commentary have not been rendered correctly inasmuch as I can't claim to have fully understood its implications and points. However, I think that it is perhaps not needed to fully being able to follow or make sense

of Amṛtavajra's commentary in order to grasp at the poem's main points, while the poem together with its two commentaries give many insights into both the specifics of the poem itself, but also in general context.

The translation of the *Dohākoṣaṭkā* is in the absolute majority of cases based on the Sanskrit readings as found in the edition. Wherever notable discrepancies between the Sanskrit and the Tibetan have been found by me, I have referred to those in the notes accordingly. Alternative versions are given in the notes, when I feel that they increase the understanding of the texts or simply offer plausible alternative readings. In just a few cases I have used the Tibetan translation as the basis for the English. This, however, has been indicated in the notes accordingly.

Summary of the Verses

The following passages summarize the verses. I have organized those in to paragraphs, which I believe could serve as a useful outline and structure of the whole poem. The features addressed in this summary are all part of the general features of the *dohās* and are as well addressed in the introduction parts I.1.1 (Contextualization), and I.1.3. (Content). Roughly speaking, one may divide the poem into three main parts. The first includes the verses up to verse twelve giving the theoretical background, the second includes verses thirteen to the twenty-fourth verse give practice instructions, and the third, the last eight verses of the song, sum up the poem and conclude about the view of the accomplished practitioner.

Further, it seems possible to identify the six steps of the Six-Limbed Yoga within the poem. However, though the order is not kept perfectly, its members can be rather clearly identified within what I have called the middle or practice oriented part of the poem. Before my own outline is briefly given it

is important to keep the overall overview of the poem, which essentially can be classified as *karmamudrā* or *cāṇḍālī* within the *utpannakrama* or completion stage,¹⁷. Though distinguished as distinct practices (such as in the *na ro chos drug*) are strongly related and share many main features. The following citation ascribed to Tilopā, may be kept in mind concerning a possible and general outline, though those two are of course missing many of the doctrinal backgrounds and particular feeling of the poem created by the use of its language and symbolism.

The Yogic body, a collection of energy channels,
Coarse and subtle, possessing the energy fields,
Is to be brought under control.
The methods begin with the physical exercises.
The vital airs, [i.e. energies,] are drawn in,
Filled retained and resolved.
There are two side channels,
The central channel *avadhuti*,
And the four cakras. Flames rise from the *chandali* fire at the
navel,
A stream of nectar drips down
From the syllable *HAM* at the crown,
invoking the four joys.
The are four results, that are similar to the cause, and six exer-
cises that expand them.
This is the instruction of *Charyapa*.¹⁸

¹⁷I use here the more common term “completion stage” as being the translation of Tibetan *rdzogs rim*; The underlying Sanskrit term *utpannakrama*, would literally and in contrast to the term *utpattikrama* (stage of arising) means “stage of the arisen.” ¹⁸cf. MULLIN 1997: 27. See also p. 38 for the corresponding short verse on *karmamudrā*.

The general View:

The **first two verses** address the general “misconception” that (real) knowledge can be gained other than by real insight through *tantric* meditation, and thus speaks in an ironic tone about scholars and, one could say, intellectuals in general.

The Yogin’s subtle body:

The verses **three to six** can be read together, as introducing the main theme of the poem: the three main channels within the subtle-body, using therefore the picture of the lotus and its components as a comparison.

Verse three talks about the seed for awakening, bearing itself the potential to grow to a full flower, metaphorical to be understood as the human potential of spiritual development (*tathāgatagarbha*), that comes together with the pollen or dust, which then activates the growing of the seed. Those two, seed and pollen, are mutually bringing the flower into blossom. So to say the botanical sense of pollination might be a proper picture to imagine here; further the trinity of the pollen, seed, and their union is further exemplified. Thus the sexual connotations and the coming together of the male and female, is the second major topic of this poem is introduced.

The following fourth verse further elaborates on the trinity of the three channels, while comparing the first two to the environment in which the lotus arises. Female (*gagana*) and the male principals (*amitābha*) together (*pañka*) as causing the lotus or more precisely its root i.e the central channel (the main topic of this verse) and its blossom, leaves and so on (i.e. the *cakras* of great bliss and the rest of the *Yogins* subtle body) to appear from the bottom to the top. The commentary on this fourth verse, which reads a bit laborious in the *Dohakoṣaṅgikā*, is rather clearly expressed in the *Mekhalāṅgikā*.

Verse five is further elaborating on the arising of the two side channels and emphasizing the lotus-comparison in introducing petals and fibers, probably representing the according *chakras* within the main channel. Further, this verse also draws the intention towards the basic duality and its resolve.

Verse six then pictures the experience of the connection of the two channels into the central channel, still by taking up the picture of a flower, being exemplified by the famous syllable *evam*, that already having been content of the previous verse and which can itself be viewed as an essential condensed teaching (the male, female and their union) as being as a strong symbol of utmost importance for this a poem.

Elements to arise in connection to the body - Combination of doctrine and practice:

Verse **seven and eight** must be read together. In those two the arising of the seed in connection to the elements is explained. Here the author seems to undertake the mission of explaining how from the subtle the worldly matter and as a result the whole world arises. The arising of the elements is explained via the process of lovemaking, which might be understood as both literal as well metaphorical.

The **verses nine and ten** combine now this explanation of how the outer world is a manifestation of more subtle principles. In the ninth verse, Kāṇha explains the elements in connection with the breath and channels in the body. In the tenth verse, the comprehension of objects in connection to breathing (*prāṇāyāma*) is described.

Emptiness:

Verse **eleven and twelve** are in the context of *madhyamaka*. There the emptiness of phenomena, but non-emptiness of the own bodily experiences

are described. Those are pictured like two sides of a medal and Kāṇha continues in the next verse to explain this state as the innate (*sahaja*), which is not to be grasped intellectually, i.e by relying on scriptures and treatises.

Inexperience:

In the **thirteenth** verse he now begins to refer to the actual practice when applied. After the general content, the elements of the subtle body, and their connection and relationship to the elements is understood, the process of inhalation and exhalation (*prāṇayāma*) by means of various repetitions of metaphor of the trinity (male, female and their union) is addressed. Also, he is explaining how the breath is related to the bodily substances during the process of inhalation and exhalation.

In this way, the poem progresses from the general to the more practical levels, while always maintaining the view that appearances are arising out of the subtle principles and emphasizing how those are mutually dependent. Another important feature is that he also explores the actual experience that emerges from dwelling with the breath as a complete process consisting of both inhalation and exhalation.

The **fourteenth** verse now introduces the mountain picture. Here Kāṇha equals the body with Mount *Meru*, used as symbolism to explain under which circumstances the inexperienced practitioner may fail with the practice.

Also, the **fifteenth** verse points out the difficulty of reaching an exalted state of mind (*mahāmudrā* or any other term of similar connotation) having been elaborated before by weakening the expectations limiting ourselves and stresses the again the difficulty of intellectual understanding and the necessity of experience as a means of realizing anything. It should be further noticed that those three verses seem to refer to the third and fourth points of the Six-Limbed Yoga (‘restraint of breath’ and ‘retention’). The fourth point

is further implied in the later stages as well and is described in the poem in terms of both, successful and unsuccessful application.

Practice with the Consort:

The **sixteenth** and **seventeenth** verse explore now the actual practice with a consort and what she represents, i.e. the stages four (in its successful application), five, one and two of the Six-Lined Yoga ('retention,' 'recollection,' 'withdrawal' and 'contemplation') We are taught here that the proper result can only be gained through the actual *yogic* or *tantric* practices. If one is not attached to the means itself, only then the practitioner is able "to hold" (i.e. maintain) the actual practice (within the act of lovemaking).

Experience:

The **eighteenth** verse expresses now clearly the provisional meaning of visualization, and as well as Kāṇha incorporates again the initially described basic elements, having been the starting point for the outline and practice structure in the third verse. Here one is now told that by the instructions of sexual union (and the related elements) one is able to transform one's awareness by going beyond their manifestations.

The **nineteenth up to the twenty-first** verse now further elaborate on this experience as they describe the key terms *sahaja*, *nirvāṇa* as well as the seed *syllable evaṃ* in its representation of the male and female principles and their union. This is described in terms of the experiences which is gained by following the practice as described before.

Summary verse:

The **twenty-second** verse could be seen as to summarize the actual practice and is described in three stages as the controlling over first the body, speech,

and mind, in a representation of the three channels and other threefold sets. Here the stopping of the breath is described as initiating the further process of the winds entering the central in order to cease there, before the mind or *bodhicitta* as presented here in the form of drops is melted with the female heat - the final consummation.

The binding of breath:

The next two verses, the **twenty-third and -fourth**, both continue to stress the aforementioned binding or controlling of the breath, i.e. forcing the winds into the main channel, as the final part of a successful practice in terms of the instructions given in this songs.

The completion of the view:

The **last eight verses up to the thirty-second** sum up the final view inasmuch as they stress the inner experiences gained by the practice, also stressing again the famous mountain picture in the verses twenty-five and -six together with the picture of the great elephant of the mind. In the twenty-eighth and twenty-ninth verses, the union practice as interpreted within the completion stage (*utpattikrama*) is explained. It includes the final view of *tantric* union as the Great Seal and the divine consort inasmuch as here the union as a lasting experience is emphasised. Further, the twenty-ninth verse, also remains with the pragmatic approach that I view as an overall feature of the poem, since it acknowledges the stages towards this goal. The following verses the use of other practices than those mentioned within the poem as not truly leading to ultimate inner experiences is being questioned and rejected. Those may include classical doctrines, scriptures, and writings, as well as rituals, also including the methods of mantras.

Annotated Translation

Homage to the glorious *Vajrasattva*!¹⁹

Title

This the commentary for the *Treasury of Dohās* - which were composed by the venerable *Kṛṣṇavajrapāda* - written by the learned *Amṛtavajra*.

Maṅgalācaraṇa

The flowers, born from the mud²⁰ of the ocean of *saṃsāra* when

¹⁹This homage-formula is taken from the MK, since the beginning of the DKT is missing.

²⁰The passage *pañkasiñcatāni* appears to be corrupt. This is further supported by the Tibetan renderings of this passage, where we find several attempts to make sense of this: *padma spyod pa'i gzhi; pad skyes pa; bad skyes pa*. Since neither the Sanskrit itself nor the Tibetan solves the textual problem, I emended *pañka* in order to have a proper meter (inasmuch as the verse appears with an even number of syllables) and to keep the metaphorical “mud”-picture, which as well as offering a solution, also reflects upon a possible orthographic change in the Tibetan where the pad or padma does not seem to make good sense. It could however be that the Sanskrit once had a *pañkaja* followed by some pronoun *yāni*, a *Bahuvrīhi* ending in a participle *pañkajatāni*, or maybe something like *pañkasamjātāni*, which would at least be close to the form *pañkasiñcatāni*. It is obvious that the Tibetan translation was confronted with the necessity of interpreting this passage, but in this context and according to the scriptural matters, it does not seem to have been solved sufficiently. To follow *bad* and the meaning of “mud” might in this instance—apart from the context—be supported by the rule of *lectio difficilior*. If one further reflects upon the orthographic possibilities of interchanges regarding words like *pad*, *bad* or *pañ*, it is likely that the above passage has undergone several mistakes and misinterpretations. To emend to *samjātāni* seems, however, one possible solution that could be argued for in view of the orthographical problems and the content of the verse; this keeps at least some kind of rhythm for the Sanskrit verse (although a little odd). One might suspect that, once, a meter such as *Ārya* might have been intended.

it is flooded by stainless *mantra*-water that is *Kṛṣṇapādas* words and that are endowed with the honey that the benefit for the world, may [those] be victorious.

These verses²¹, which have been composed by the *Caryāpāda*, are about to be explained each by each by the scholar *Amṛtavajra*, thanks to the request of a good student²².

In this world common people (*laukika*) inasmuch as they have wrong conceptions think: (*iti*): “We know the truth (*tattva*)” [and further]—due to our pride (*ahankāreṇa*)—we think (*iti*): “We bring forth (*janīmaḥ*) reality (*tathātā*)” [and] due to this pride (*garvāt*) [we are] well established in arrogance (*mānena*). People are thinking (*manyamānaḥ*) about themselves that [they are] smart concerning the truth, and think (*iti*); “We know the truth”; [and in this way] display pride. After having looked at those, he, the Acāryacaryāvajra, having a fixed mind²³ [and] being filled up with great compassion, teaches—in a *Prākṛt*-dialect²⁴, so that all people may equally understand (*sādhāraṇārtha*) the instructions on reality via the mantra-system (*nīti*) that is accordance with how things are [and by which] that [pride] is to be removed (*tatsphoṭanāya*).

Avatāraṇikā

²¹Cf. Tib., which reads “the verses and their meaning” *tshig don* ²²This passage leaves open whether Amṛtavajra talks about himself or a student of his. The first possibility seems—also according to the Tibetan *rang gi*—more likely. ²³The expression *stimītaḥṛ-dayaḥ* could equally being translated as *the one having a wet heart* (literally) in the sense of being *tearful* due to the great compassion for the suffering of beings, caused by their misunderstanding of reality and the ego-attachment resulting from it. ²⁴This statement suggests that, for the author, the verse (*Prākṛt*) some type of common folk language, which may refer to any regionally spoken dialect.

§ 1 People show pride: “I am skilled in the highest truth²⁵; But²⁶ just one amidst millions becomes merged with the spotless²⁷.”²⁸

§ 1.1. [The verse starting with:] *loaha gavva samubbahāi* [which means:] People display pride. [Asking] who is proud? [Kṛṣṇacaryā] says: *haiṃ para-matthapavāṇa* - **I am skilled in the highest truth** – but such [statements], as far as this is possible, should not be used. In order to show this,²⁹ [Kṛṣṇācārya further] teaches: *koḍiha majjhem* and so forth, [which means]: **If [at all], one among millions of Yogins becomes merged with the stainless.** [The phrase] ‘merged with the stainless’ (*nirañjana*) [means the following:] ‘Stainless’ in as much as in it, the simultaneous arisen body (*sahajakāya*),³⁰ aversion and the like are gone. For whose mind is sunk into that which is stainless, that one is the best of *yogīs* and is just like me, this is the idea.

He, after having [thus] refuted the pride [coming] from false ideas, [now] teaches [the following verse] with reference to Paṇḍitas—who are proud, because their [supposed] knowledge about the ultimate truth (*paramārthasatyajñāna*) [but which is only] their knowledge about the conventional (*laukika-*

²⁵Tib. trnsl.: “I think I know the highest truth” ²⁶Rendering of the particle *jaī*, Skt. *yadi*. ²⁷Tib. trnsl. of *nirañjana* lit. as “eye ointment”. ²⁸SHAHIDULLA 2007:84 trnsl.: The world unfurls its arrogance. “I am thoroughly cognisant of the w[r]eal” (they say). Perhaps one in ten millions are attached to the spotless, immaculate one; JACKSON 2004:1 trnsl.: Worldlings display their arrogance: “I’ve entered the ultimate!” But if one in ten millions is tied to the unadorned...; BHAYANI 1998:1 trnsl.: Some people entertain pride that I am conversant with the Paramārtha. But one in a crore, if at all, is immersed in Nirañjana. ²⁹The pronoun “this” here refers to statements such as “I am skilled in the highest truth.” Such are inappropriate expressions for those who are actually skilled or realized in some sense. To be humble and not advertising oneself is a trait prized by the Indian as well as Tibetan traditions. ³⁰The “simultaneously arisen body” or “body of the innate” may be understood in the context of the four bodies of a Buddha, as referring to the pure or essential state of a Buddha (*śuddhakāya*, *svabhāvikakāya*). See ALMOGI 2009: 108-109.

satyajñāne)³¹ –

The [following] is the meaning of the verse: **People display pride.** [And] **who is that one, being pride? I am [that one who claims] being skilled in the highest truth.** And for as long as such is the case, the arising [of the *sahajakāya*] is not ought to be (*na yujyate*). Thus—if at all—it is one amidst millions of *yogīs* who becomes merged with the stainless. [Now *nirañjanalīne* in this context] means: That the best of *yogīs* has merged into—that is to say a *yogīs* whose mind is fixed in—the spotless, the *sahajakāya*, [a state] in which all spots—afflictions such as desire and anger—have disappeared. And such [a *yogī*] is resembling me, this is the sense.

Those learned Scholars are proud because of [their knowledge regarding] the *Āgamas*, *Vedas* and *Pūrāṇas*; They roam around outside, just as bees [fly around] a ripened coconut fruit.³²

[The verse beginning with] *Āgamas*, *Vedas* and so forth means [the fol-

³¹Here the Two Truths are introduced. They are usually called ultimate truth and conventional or relative truth. The latter, here described with the words *laukikasatya* (literally worldly truth), is usually rendered as *saṃvṛtisatya* (concealed truth). While here the term *paramārthasatya* is used to refer to the ultimate truth, later in the text the term *vivṛti*^o (as the opposite to *saṃvṛti*) is used. Both expressions refer to the same thing. Philosophically, here one may remark that what is called “ultimate” is actually “relative”, which—from the point of logic—holds true inasmuch as the use of language (from the Buddhist point of view) presupposes the use of dual concepts, and thus cannot be “ultimate”. See also XIONG 2018. ³²I decided for the second *pāda* not to translate *just as bees roam around*, but that they—the learned ones—roam around, in order to reflect on the comparison we find in the commentary. ³³SHAHIDULLA 2007:84 trnsl.: The servants put their ostentation upon the Traditions, in the Veda and the Purāṇa. They hover about outwards around the ripe *bel* fruit; JACKSON 2004:117 trnsl.: Scholars put pride in their scriptures, Vedas, and Purāṇas; they circle outside, like bees round a ripened fruit.; BHAYANI 1998:1 trnsl.: People learned in Āgama, Veda and Purāṇas fell proud. But they roam just on the outskirts like bees with regard to Śrīphala.

§ 2.1.
Dohakoṣaṭīkā

lowing]: **The learned ones**, proud because of knowing **the sacred scriptures**³⁴ and the like, **they bear self-conceit** with the opinion of [knowing] the highest truth. Being like that, [according to] where [and] what do they do, like who [they are and] with regard to what? He teaches [next part]: ***pakkasiriphale*** and so forth [which means]: **Like black bees fly outside around the ripened coconut fruit**, so [the learned ones] do not know the nectar of the profound reality, since [they] have a view that is rigid because of being confused with non-Buddhist (*bahir*^o) *mantras* and *mudrās* and the like, that is the meaning. Thus, it is moreover taught in the *Caturdevīparipṛcchāmahāyogatantra*³⁵:

In the heap of the 84,000 teachings of the great sage, those who do not know the very truth in that, all those are indeed without success.³⁶

If we suppose that this is so, how can the aspects which [form] external expansion (*prapañcākāra*) be perceived clearly? This can be argued as follows: Even the aspects which [form] external expansion, which means *skandhas*³⁷ *dhātus* and *āyatanas*³⁸ only arise on account of non-expansion (*niṣprapañca*),

³⁴The sacred scriptures (*āgamas*), *vedas* and complementing texts (*pūraṇas*) here refer to non-Buddhist scriptures, i.e. Brāhmanical or Hinduistic writings. There are, however, also passages in *dohā* commentaries, in which Buddhists are included in such statements. ³⁵It should be noticed that the text name as cited from is called *Mahāyogatantra* in the *Mekhalāṭīkā*, while the other commentary simply calls the text a *Yogatantra*. ³⁶The verse is as well found in Āryadeva's *Caryāmelāpakapradīpa* (ed. transl. WEDEMEYER 2007.); Nāgārjuna's *Pañcakrama* 2.76ab. ³⁷“(with Buddhists) the five constituent elements of being (viz. *rūpa*, ‘bodily form’; *vedanā*, ‘sensation’; *saṃjñā*, ‘perception’; *saṃskāra*, ‘aggregate of formations’; *viññāna*, ‘consciousness or thought-faculty’)” Cf. MW s.v. ³⁸Even though that *dhātu* in the *abhidharmic* context may refer to various “sets”, here the primary elements (also called *mahābhūtas*) are meant. Those are earth, water, fire, wind and space (*prthivī-āp-teja-vāyu-ākāśal*). The *āyatanas* can refer to the six, twelve or eighteen *dhātus*, which are the six external and internal sense bases (*bāhya-adhyātma-āyatana*) together with their corresponding consciousness (*viññāna*). 1).

which means the knowledge of the simultaneously arisen (*sahajajñana*).³⁹ Born from that is precisely the aspect which [forms] external expansion, that is the means for realizing that. Therefore it is moreover taught:

We may delaborate (niṣprapañcāyed) through elaborations (*prapañcair*).⁴⁰

The six external sense bases (*bāhya-āyatana*), which are objects to be seen, smelled, heard, tasted, touched and mentally experienced (*rūpa-*, *śabdha-*, *gandha-*, *rasa-*, *spraṣṭhavya-*, and *dharma-āyatana*) 2). The six internal sense bases (*adhyātma-āyatana*), which are the six faculties of eye, ear, nose tongue, touch/body and the mental faculty (*cakṣur-*, *śrotra-*, *grāhṇa-*, *jihvā-*, *kāya-*, and *mano-indriya-āyatana*) 3). Through contact of the external with the internal sense bases, the corresponding six consciousnesses (*cakṣur-*, *śrotra-*, *grāhṇa-*, *jihvā-*, *kāya-*, and *mano-vijñāna*) arise. It should be kept in mind that only the first five sense objects and organs derive from (*rūpa-skandha*), while mental objects (the sixth) derive also from feeling, perception and conceptual effort (*vedana-*, *saṃjñā-*, and *saṃskāra-skandha*) and the mental faculty is part of its consciousness.³⁹ The commentary on the first verse of Tilopa's *Dohakoṣa* explains the same doctrine: *aiḥikaskandhādīnāṃ pāratrikaskandhādihetu[bhūtā]nāṃ sahajena śodhanaṃ prathamata āha | skandhetyādi | skandhāḥ pañca rūpavedanāsaṃjñāsaṃskā[ra]vijñānalakṣaṇāḥ | bhūtāḥ pañca pṛthivī-āp-teja-vāyu-ākāśalakaṣaṇāḥ | āyatanendriyāṇi cakṣuḥ-śrotra-ghrāṇa-jihvā-kāya-manolakṣaṇāni | etāni sakalāni sahajavasabhāvena [bhandhitāḥ]* (Cf. BAGCHI 1938): I translate this passage as follows: “First (*prathamata*) the purification (*śodhanaṃ*) of the aggregates and so forth (*skandhādīnāṃ*) in this world (*aiḥika*) is taught (*āha*) by means of the innate (*sahajena*) for the aggregates and so forth (*skandhādi*) becoming the cause (*hetu[bhūtā]nāṃ*) of advantage in the next life (*pāratrika*). *Skandha*, [*Bhūta*, *Āyatana* and *Indriya*] mean (*ityādi*): The five aggregates (*skandhāḥ pañca*), which are appearing as (*lakṣaṇāḥ*) form (*rūpa*), feelings (*vedanā*), sensation (*saṃjñā*), mental effort (*saṃskā[ra]*) and consciousness (*vijñāna*); The five constituent elements (*bhūtāḥ pañca*) which are defined as (*lakṣaṇāḥ*) earth (*pṛthivī*), water (*āp*), fire (*teja*), wind (*vāyu*) an space (*ākāśa*); The sense-faculties and their [respective objects of] support (*āyatanendriyāṇi*) are (*lakṣaṇāni*) the eyes (*cakṣuḥ*), ears (*śrotra*), nose (*ghrāṇa*), tongue (*jihvā*), skin (*kāya*) and the mind (*mano*). All those (*etāni sakalāni*) are bound ([*bhandhitāḥ*]) by the innate nature (*sahajasvabhāvena*).”⁴⁰ Elaboration (*prapañca*, more literally expansion) is a technical term referring to the elaboration of ideas and concepts imposed upon the world, and thus has an negative connotation in Buddhist usages.

Thus, just as on account of the co-emerged body, which has the appearance of female, male or neuter of such a form, so the world arises, just like that its appearance is taught –

§ 2.2.

Mekhalāṭīkā

[The following] is the meaning: **The learned ones bear the pride** of [claiming] the highest truth due to the knowledge of outer **scriptures**⁴¹ **and so on**. People of such nature, how and in which manner they act [the following verse] teaches: **Just as black bees roaming outside around the coconut fruit**, being pleased by the good smell, just so [the learned ones] do not discover the *Amṛta*-nectar of the profound truth because of their view that is full of outer or provisional meanings⁴², such as the knowledge of sacred scriptures and so forth, that is the meaning. Thus it is moreover taught in the *Caturdevīparipṛcchāmahāyogatantra*:

In the heap of the 84,000 teachings of the great sage [it is as such], those who do not know the very truth in that, all those [will be] indeed without success.

That is the guidance he teaches.

The above argument, for which this citation from the *Hevajratāntra* (2.2.29d.) is meant to be the proof, is actually a circular argument, which certainly does underline the “rhetoric of paradox,” being one among the major characteristics of the *dohās*.⁴¹ “Outer” here may refer to the fact that those people are supposed to have gained knowledge not from experience or insight, but from studying, which in this context is not regarded to lead to a certain *yogic*-realization.⁴² The compound *bāhyaneyārtha*^o might also refer to those Buddhists who resort only to provisional meanings. From a *tantric* point of view the use of the term *neyārtha* can well refer to any non-*tantric*, i.e. the adherents of non-*tantric* Mahāyāna Buddhists, which from their perspective do not teach the direct or definitive meanings *nīārtha*.

The Seed of awakening⁴³ is adorned with pollen [and] joined with the immovable⁴⁴; Being the pure nature⁴⁵ of the lotus-seed it is seen in ones own body^{46,47} § 3

[The part] beginning with *Bohibā* means: The seed of awakening (*bodhibā*), [it means] bodhicitta, is adorned with *rajas*—pollen⁴⁸ and em- § 3.1.
Dohākoṣaṭīkā

⁴³All other ed. and trnsl. read *bodhicitta*, *byang chub sems* – the mind of awakening—which in this context does not reflect the comparison with the lotus-seed. ⁴⁴The implications of those two *pādas* – according to both commentaries—are that the seed (*bā*), the pollen (*raa*) and the immovable (*akkhoha*) can synonymously be understood as a union or totality of different pairs, respectively sets, expressing the absence of individuality and the idea of non-duality or non-differentiation. The second part of the verse now says that the potential (*bā*) is to be understood as one’s own nature. To understand the potential is to cultivate it simultaneously (*sahajakāya*); SMT glosses Apa. *akkhohahem* with *vajracitta*. ⁴⁵Here the commentaries allow us to either understand Skt. *sukha* S_{MT1} or *śuddha* S_{MT2}. ⁴⁶S_{DKT} glosses Apa. *ṇiadehahim* with Skt. *sahajakāya*. ⁴⁷SHAHIDULLA 2007:84 trnsl.: The immovable encircles the thought of the Illumination in spite of the dust that embellishes it. The grain of the lotus is perceived, pure by nature in its own body; JACKSON 2004:118 trnsl.: The awakened mind, caked with dust, is covered by the unmoving; natural bliss is seen, like a lotus in your inmost body.; BHAYANI 1998:1 trnsl.: *Bodhicitta* is described by *Akṣobhya* as adorned with *Rajas*. They have also noted its presence as Natural Bliss (*svabhāvasukha*) inside one’s body itself like the lotus seed; This verse further finds some analogies in one of the ‘short-songs’ ascribed to the transmission of Kṛṣṇacaryā. For the *Vasantatilakadohāgīti* see the Appendix III. (subsection: *Dohāgīti*). ⁴⁸Here relative *bodhicitta* as a counterpart of the female principle—in this verse explained as *rajas*—is meant. It is not to be confused with the general concept of *bodhicitta*, as the resolve or mindset to postpone one’s own awakening for the sake of others, according to the *bodhisattva* ideal in general *Mahāyāna*. Here *bodhicitta* is a technical term equalling *śukra* and *rajas* is its counterpart, as it will be seen in the *Mekhalāṭīkā* to this verse. In verse four another rather unusual code-word, *Amitābha*, for kind of this kind of *bodhicitta* will be used. One may translate them “male and female fluids”, i.e. semen and menstrual blood. To this *bodhicitta*, inasmuch as it is used in a sexual context is also referred as relative or physical *bodhicitta*. In the further course of the work various pairs, denoting female and male will be encountered. The most famous are wisdom and means (*prajñopāya*), and emptiness and compassion (*śūnyatākaruṇā*).

braced by *akṣobhya*—the immovable.⁴⁹ Thus is its empty, very empty and great empty; light, increasing light and attainment of light⁵⁰; mind, mind-factors and misconceptions; female, male and neuter⁵¹; night, day and twilight; the [Buddha-]bodies of magical appearance (*nirmāṇa*), joy (*sambhoga*) and truth (*dharmā*); body, speech and mind; stream, fluid and drop⁵²; summoning, dismissing and holding, and the syllables *om āḥ hūṃ*, which are the doors’ openings⁵³ below, above and in the centre (*marman*)⁵⁴; the truth of the self, of the *mantras* and of the *maṇḍalas*; [the three qualities (*guṇas*):] virtue, foulness and ignorance; and becoming, being and ceasing⁵⁵. Those and other examples are the *bodhicittarajas* explained by the

All of those examples are not necessarily to be understood as only via the sexual connotation, rather the act the of lovemaking, as the union of male and female is always, whether metaphorically meant or literally, denotes the very fundamental resolution of otherwise opposed pairs, which is another fundamental aspect of the *tantric* doctrines. ⁴⁹Cf. S_{MT} V3nF.; S_{MT} glosses *akkhohahem* with *cittavajreṇa*, which according to commentary on this verse can be understood as the union of male and female, since *citta* might be used as equal with *rajas*: “Father and mother are just white and red and the pair of inhalation and exhalation. The union (*samāyukta*) of *citta* and *vajra* is the cause for the body to arise.” (This citation follows later in the commentary to this verse.) See also SNELLGROVE 1959: 25. ⁵⁰Trnsl. according to Tib. *snang pa dang snang ba mched pa dang snang ba thob pa* ⁵¹Added by Tib.: *bud med dang skyes pa dang ma ning rnam dang*, which would correspond to Skt.: *strīpuruṣasanspaṇḍhakāni* ⁵²This triple is following my emendation, being corrupted in the Sanskrit original.; Tib. has *blang ba dang myur ba dang rnam par bcing ba*: taking, passing and binding. In both cases this set refers to the wind energies, while their elements are mentioned in the Sanskrit, we see the “working-process” being paraphrased by Tibetan. ⁵³The Skt. term here is *udghāṭana*; Tib. simply has *byed pa*, which would correspond to *kriyā* or *karaṇa*. ⁵⁴This set might also be read in connection of the directly preceding set, though then not having the flavour of a triad any more, as: beyond that are the doors which cut through the vital points (*marman*). ⁵⁵Those sets of three are probably meant to represent the set of *bodhibīja*, *rajobhūṣita* and *akṣobhya*. The pairs “stream, fluid and drop” and “below, above and centre” may already refer to the three channels, which are introduced, hereafter. This presentation further seems to be based on the *Ārya*-tradition of the *Guhyasamāja*, in which some of those triads also can be found. It is summed up below by adding a fourth component *prabhāsvara*—clear light,

word *akṣobhya*. [If asked] where is that [trinity] seen? He teaches [the next part] *pokkharabā* and so forth, [a compound which is analysed as follows:] The **lotus** [means] a lotus that is the body.⁵⁶ [And] **the nature of seed of that** [lotus] **is pure**, [which means] stainless since it is of the nature of clear light.⁵⁷ Precisely that is the body of the innate (*sahajakāya*).⁵⁸ [If one may ask:] Where is that [body of the innate] *seen* [that is to say: How is it to be] understood? The following is the idea: The *Bhagavan*, who has the nature of body speech and mind is placed in the sphere of the all empty and has the nature of the syllable *evam*.

Thus it is moreover said in the *Ādibuddhatantra*:

The body is the *bindu*, the moon and white (*śukra*); the speech is

sarvaśūnyadhātu – the sphere of the all empty—and with the phrase *utpadyate tiṣṭhati līyate praśamyati*, which seems to be meant to include the sets of three in the above passage into a transcendental sphere (in this case *sahaja*).⁵⁶ The commentary does use *kamala* simply as a gloss for *puṣkara*, which is why I translate just lotus instead of blue (*puṣkara*) and red lotus (*kamala*).⁵⁷ Tib. adds *rang bzhin gyis (prakṛtyā)*, which to add here seems redundant. The term “clear light or luminosity” (*prabhāsvara*) is another key-term connected to Ārya school of the Guhyasamāja and later Tibetan Mahāmudrā traditions. It is equated with the “all void” (*sarvaśūnya*) or “ultimate truth”. cf. Pañcakrama 2.5;3.15, as well as in Raviśrījñāna’s *Guṇabharaṇṇāmaśaḍaṅgayogaṭīpanī*: *ata eva tābhyām samvṛtiparamārthasatyābhyām abhinno ’dvaidharūpo yuganaddhas trailokaikarūpatvād vibhuh śūnyātiśūnyamahāśūnysarvaśūnyatayā prabhāsvaratvac chūnyah paramāṇudharmatātīta ity arthah* (pp. 75-76.) which SFERRA 2002 trnsl. as follows: He ‘is undistinguished from them’, the conventional and the absolute truths. [In other words] his nature is devoid of duality and corresponds to the condition of ‘two in one’ (*yuganaddha*). Since he shines by virtue of the Void, the Further Void, the Great Void and the Universal Void, he is ‘void’, viz., he transcends [even] the material nature of atoms, and since he is endowed with all excellent forms similar to a reflection in a mirror, ‘he is full of compassion’. (p. 239.)⁵⁸ *Sahajakāya* here might refer to Apa. *niadehahim* (Skt. *nijadeha*). Further the key element of the initial verse is taken up here again, but paraphrased slightly differently. Cf. verse one: *nirañjanaṃ sajakāyaḥ*.

the *visarga*⁵⁹, the sun, and red (*rajas*).⁶⁰ *Rāhu*⁶¹ has the nature of the fire that ends the time [and] the syllable *evam*⁶², being the one seed for the whole universe.⁶³

Therefore it is further taught that the circle of *Ḍākinīs* arises, remains, melts and disappears. Hence all forms arise from the syllable *evam*. If one objects (*nanu*) [making an argument such as:] “With regard to one lump of clay, only one thing arises as the cause, which has the nature of a pot made from

⁵⁹The *visarga* is a “symbol in grammar, usually marked by two perpendicular dots [:]” MW s.v. *sarjanīya*. It should here be understood as the counterpart to *bindu*, which might mean here the *anusvāra*. ⁶⁰Alternatively, and according to the reading of the DKT, the verse could be read as follows: “The body is of two drops: *śukra*, which is the moon (*vāgvisarga*) and *raja*, which is the sun.” The use of the word *vāgvisarga* or *ngag dang tsheg drag* lit. meaning “emitting of voice@ in the sense of moon and as a pair with *ravi* is to my knowledge not being attested anywhere in Tib. or Skt. literature and thus quite uncertain. ⁶¹*Rāhu* is the eclipse, that phenomena which unites sun and moon, and might due to the fact that the body and speech are represented by means of moon and sun, here be taken as representing the mind *citta*, but in its sense of uniting different principals and not as representing *rajas*, just as seen in the passages before or those following latter. ⁶²We can suppose that the *e* in *evam* represents *rajas*, the *va* represents *śukra* and the *anusvāra* – *ṃ* might be represented by *Rāhu* or respectively the mind. The use of *evam* is, just like *sahaja* one of the man doctrinal themes or terms used within this commentary. It can be taken as representative for the whole outline of the verses and their commentary, inasmuch as its syllabic members represent the union of female and male (or their principals) during the process of working with the inner wind (i.e. the three main channels). See DASGUPTA 1950: 122 “Again Prajñā has been said to be the syllable ‘e’ and Upāya the syllable ‘va’.” In the *Sādhanamālā* we find that Prajñā should be meditated on as the syllable ‘e’. It is said in the *Samputīkā*, Prajñā is said to be ‘e’ while Upāya is the syllable ‘va’; and this ‘e’ shines only when it is adorned with ‘va’. In the *Hevajra-tantra* and in many other Tantras it is said, “That divine ‘e’ which is adorned in the middle with the *vajra* is the abode of all bliss or happiness—it is the abode of all the gems of the Buddhas; all joy, qualified by the moments, is produced there; when one is established in this *e-vam-kāra* one realizes bliss through the knowledge of the moments.” See also DASGUPTA 1950: 118 ff. Section (E) Prajñā-Upāya Lalanā-Rasanā, Left and Right, Vowel and Consonant etc.’ ⁶³*pāda* ab of the verse are also found in Puṇḍarīka’s *Vimalabhrabhāṭikā* p. 35.

the lump of clay. How is that on account of [just] one thing [arises with] manifold forms, shapes and parts, incessantly [and] unlimited (*anavaratam aparyanta*) a world appears?” This is said to be not false:⁶⁴

Just as knowledge from the scholars (*upādhyāya*) and light might come from lamps, [so] (*yā*) the *mudrā* and its counterpart (*prātimudrā*) are face to face [like] in a mirror.⁶⁵

From sound comes the echo, just as fire in the fire-crystal, there comes no light without the sun, the watering of the tongue [comes] from eating something astringent (*amla*)^{66,67}

Just as there is no sprout without a seed for [plants] such as *Āmakalī*, [so] due to the nature of cause and effect, there is not birth when its [cause] is not existing.⁶⁸

There is no self, there is not the opposite, there are not both,

⁶⁴The following examples are all meant to elucidate the possibility that from one thing (*ekasmāt*) multiple things (*anekarūpa*) can arise, even though, the arguments, from a logical point of view is again circular. It proves or rather accentuates the rhetoric of this text more than logic. ⁶⁵*pāda* ab of the verse are also found in Nāropā’s *Sekoddeśaṭīkā* p. 72. ⁶⁶It is not entirely clear in which context *amla* is here to be understood. Possibly *amla* here refers to its qualities of taste (*rasa*). Amla, also known as *Phyllanthus emblica*, *Emblica officinalis*, Emblic, emblic Myrobalan, Myrobalan, Indian gooseberry, Malacca tree, or Amla from Sanskrit *āmalakī*, is a deciduous tree of the family *Phyllanthaceae*. It is known for its edible fruit of the same name. See WIKIPEDIA.ORG. s.v. *Phyllanthus emblica*. ⁶⁷This verse could not be identified. ⁶⁸This stanza is only found in T_{(B)P}, and not extant in the Sanskrit. Also, I was not able to identify this verse.

[any] other [would be] impossible,⁶⁹ things that are arisen are possibly known⁷⁰ somewhere and by someone.

Father and mother are just white and red⁷¹ and the pair of inhalation and exhalation. The union (*samāyukta*) of *citta*⁷² and *vajra*⁷³ is the cause for the body to arise.⁷⁴

Amitābha and *Ratnasambhava*⁷⁵ are [of the nature of] inhalation and exhalation according to the sequence [that is] the desire (*rāga*) of body, speech and mind for the *vajrins* who have *citta* and *vicitta*⁷⁶

⁶⁹With this verse the distinguishing mark of *Madhyamaka*, namely the ‘four extremes’ (Skt. *catuṣkoṭi*) are introduced. See for instance *Advayavajrasaṃgraha* (SHASTRI 1927): *na san nāsan na sadasan na cāpy anubhayātmakam | catuṣkoṭivivirmuktam tattvam mādhyaṃmikā viduḥ ||* (“Not existing, not non-existing, not existing and non-existing; and also not the nature of neither of the two; *Madhyamaka* adherents know the truth as free from those four extremes.”) The stanza is also found in Nāgārjuna’s *Madyamakaśāstra* 1.3; *pāda* a is further quoted in various other works. See also *Mūlamadhyamakakārikā* 55. ⁷⁰Tib. transl. *yod ma yin*, which would mean that *things possibly having arisen do not exist*. ⁷¹T(A)PD transl. *khu dang khrag* which would mean “semen and blood.” ⁷²*citta* – mind is here to be taken synonymously with the female or *rajas*. Again one should bear in mind that—and the commentator makes frequent use of this—many possible ways of forming the symbolic pairs of male and female can be imposed. ⁷³*vajra* is here denoting the male principal. It should be noted, however, that although this pair is perfectly explicable within the Buddhist *tantric* context, the pair of *citta* and *vajra* is not as prominently found as for instance *śūnyatākaruṇa*, *prajñōpāya*, *padmavajra* or *ghaṇṭavajra*. ⁷⁴This further explain the use of *cittavajra* as glossing the term *akṣobhya* in the root verse. ⁷⁵*Ratnadhṛk* seems to refer to *Ratnasambhava* Cf. VAJRĀVALĪ Vol.I.10.8. p. 132: *oṃ āḥ maṃ hūṃ cakreśasyākṣobhyeṇa sahābhinnasya | oṃ āḥ jinajik hūṃ vairocānasya | oṃ āḥ ratnadhṛk hūṃ ratnasambhavasya | oṃ āḥ ārolik hūṃ amitābhasya | oṃ āḥ prajñādḥṛk hūṃ amoghasiddheḥ |*. ⁷⁶Tib. reads: *thugs kyi rdo rje zhal rnams*, which would correspond to Skt. *cittavajramukhāṇi* and could mean “the entrance of/to *cittavajra*,” and which would ne to be construed with *kāyavākṣittarāgāṇi*.

The moon arises from semen and the sun from blood. The arising of *Rāhu* is due to inhalation and of *kālāgni* due to exhalation.

The channels (*nādis*) arise from semen (*śukra*) and bones arise from semen [as well].⁷⁷ From pollen (*rajas*) arises blood (*rakta*) and from blood arises flesh.

From bones arises mark (*majjājanmāsthito*) [and] from flesh arises skin. Water is produced from the moon⁷⁸ and blood from fire.

Inhalation is produced by *Rāhu* and exhalation is known to be caused by *agni*. The tongues of all beings, which are hanging down (*lambhika*)⁷⁹ arise by *śukra*.

Now the eyes—left and right—arise from *rajas*, just as the nose and the two nostrils arise from inhalation^{80,81}

And only by empti[ness] so the two ears and auricles arise. As well only by exhalation the two lower apertures in the same man-

The syntax for *pādas* c and d is unclear. Apart from the context it is grammatically not possible to construct °*rāgāni* and °*vajriṇaḥ* together and perhaps to take °*rāgāni* as a *bahuvrīhi*. The overall meaning of this verse remains doubtful to me, so does the compound *vicittacitta*, which must be taken as some kind of synonym for *cittavajra* as suggested by the Tibetan. This verse or a variant that could improve the reading, could not be identified. ⁷⁷For the sentence to be logical one could also suppose that the bones arise from the channels, after those have arisen from semen. ⁷⁸Here one may understand *candra* as *śukra*. Further the connotation is that water is cool like the moon. ⁷⁹Tib. trnsl. *lce dang ni lce chung*, which would mean *tongues and small tongues*. ⁸⁰Tib. reads *khrag*, which would mean *rakta* and which would therefore refer to the “female setting” instead of the male, which seems to be intended here. ⁸¹The last five verses to remarkable similarities to some found in the sixth chapter of the Rāmatoṣaṇa’s *Prāṇatoṣiṇī* (p. 72), a classical treatise on Hindu *Tantrism*.

ner⁸² arise.

Just so through *Rāhu* the two apertures of the breasts arise. In this way the two fruits⁸³ may come by exhalation and that is just how it arises.⁸⁴

In this way with this sequence the lotus as a body arises. Thus moreover he is teaching to show the completeness of arising of that by the sequence of conventional and ultimate truth (saṃvṛtiparamārthakrama) [with the next verse] –

§ 3.2.

Mekhalāṭīkā

This is the meaning [of the verse]: The [*Bodhibīja*]⁸⁵ is ***bodhicitta***, [which

⁸²T(B)P 'og gi bu ga gnyis, the lower openings which might refer to the penis/vagina and the anus; T(A)PD has rgyun sgo gsum, which would mean the three doors' continuum.

⁸³Tib. reads 'bras bu, which might refer to the genitals as compared to the word aṇḍa.

⁸⁴Due to the fact that the last nine verses intend on explaining the arising of the human body and the transformation of certain entities into other substances and since that process seems based on the twofold distinction of the *male and female* (generally associated with either anything *white or red*, there might be more categories, especially in case of the female principle, where we also find synonyms for space, the empty or the impurity i.e. the menstrual discharge (*rajas*). The following stemma is meant to summarize the information of the verses. *pitṛ* = *prāṇa* = *vajra* = *bodhicitta* = *śukra/śīta* = *candra/vāgvisarga/toya*; *mātr* = *apāna* = *citta* = *śūnya* = *rakta/rajas* = *sūrya/ravi/(kāla-)agni* Further from the *male* and *female* principles *pitṛ* and *mātr* the following substances/senses do arise: *pitṛ*: *ṇāḍī*, *asthi*, *majjan*, *ghrāna*, *jihvā*; *mātr*: *māmsa*, *carman*, *śrotra*, *netra*

Moreover there might be a slight contradiction in this presentation, since we find in the very first verse a correlation of *rāhu* and *kālāgni*, while later the prior is connected with *prāṇa* and the latter with *apāna*. *kālāgni* = *rāhu* vs. *kālāgni* = *prāṇa* and *rāhu* = *apāna*. Possibly *rāhu* might in other contexts also be understood as *prāṇāyāma*, referring to inhalation and exhalation together. See also verse 13. Another possible contradiction is the connection of *prāna* - so far clearly connected with male principles - with *bhūyaḥstana*, a attribute being obvious female. Do complete this presentation the following correlation is also found: *amītābha* = *prāṇa* and *ratnasambhava* = *apāna*. ⁸⁵As *bodhicitta* clearly is a gloss for *bodhibīja* from the verse, it seems—owing to the overall meaning—adequate to add the term *bodhibīja*.

here means] *śukra* [and] it has a nature in which friction is held back, being adorned with *rajas* that is the *bodhicitta*, when it is not [yet] fallen⁸⁶, such is the sense. [And that *bodhicitta*] is **joined with *akṣobhya***⁸⁷ [being here explained as] **the *cittavajra*** - the adamantine mind. [And when one asks:] Like what is the *cittavajra*? He teaches: ***Puṣkara*** – lotus⁸⁸ [which means] the lotus tree⁸⁹ that is described hereafter [in the following verse and] **its seed** that is lasting (*sthita*) **with inherent bliss**. It is [also] pure and precisely that is the *cittavajra* - the adamantine mind. [And when one asks:] Where is it seen? He then says: [In] **one's own body** (*nijadeha*), which is the basis for gnosis (*jñānādhiṣṭhita*), that is what is implied by the word *nija*⁹⁰. And precisely that **is seen** as the string of water deep enough for the lotus, [while the word *seen* actually means] understood. That is what was taught in order to make that [verse] clear.

⁸⁶This sentence has some sexual implications resp. draws to mind the corresponding system of energies as found in the *Yoginīatantras*. Here *śukra* and *rajas* refer to semen and menstrual blood and resp. to the according white and red energy-drops (*bindus*). The expressions *samāvṛtaspandarūpa* and *apatita* refer to the process of ejaculation and the flow of energies (*prāṇa/vāyu*) inside the body. Those implications are further supported by the picture of the seed and the lotus *pokkharavā* or the seed and the pollen (*rajas*) which could hint at the sexual union of man and woman or resp. to other pairs and their union. The *Dohakoṣaṭīkā* further supports this interpretation by the verse cited in addition to the commentary: *dākinīcakram utpadyate tiṣṭhati līyate praśamyati | tasmād evaṃkārād anekākāraṃ viśvam udyate ||*. Also the process of the four moments, joys and *mudrās* (*catuḥkṣaṇa*, *caturmudrā*, *caturānanda*) is strongly connected to the flow and control of semen in the process of sexual interaction. The term *bodhicitta* or better *bodhibīja* should, apart from its sense of relative *bodhicitta*, be understood in this context—it seems—as an inherent potential, such as the concept of *tathāgatagarbha* is often understood, which remains undeveloped until it is recognised. Cf. JACKSON 2004:118. ⁸⁷Again, owing to the overall meaning I decided to add the glossed word from the verse. ⁸⁸Interestingly SMT2 reads here *prajāra*, which would have the meaning of *seed or offspring*. ⁸⁹*Padmavṛkṣa* can also refer to the Himalayan Cherry (*Prunus cerasoides*) Cf. WIKIPEDIA.ORG s.v. *Prunus cerasoides*. ⁹⁰Cf. JACKSON 2004: verse 3n'inmost body'

§ 4 Fluid space⁹¹ and unmeasured splendour, having been produced⁹² from mud, the root is caused to appear;⁹³ The central channel has been made [into] the principal stalk, this causes the [syllable] *haṃ* to appear.^{94,95}

§ 4.1. [The part beginning with] *gaṇa nīra* means: *gagana*⁹⁶ - space [and also] *akṣobhya*⁹⁷, just that is observed by the nature of water (*nīra*), because it has a nature which is extremely clear (*atiśuddhatva*). And it is taught:

Space (*ākāśa*) is [like] a the drop of nectar (*amṛtabindu*).

[The next part] *Amiāha pāṅka* means: *Amitābha* is *bodhicitta* and adorned

⁹¹DKT interprets this alternatively to mean *gamana* – *moving, going instead of gagana*. Further this term might in context of both commentaries be a synonym for the central channel *avadhūti*. ⁹²Cf. DKT *kṛtvā* ⁹³Tib. transl. *des ni rtsa pa rab tu spangs nas byas*, which means: “By this having completely abandoned the root, it is produced.” Here *vibhāvita* is replaced by a form like *pravarjita*. ⁹⁴K_{PGa} transl.: “The syllable *haṃ* caused to appear, having been made from the principal root of the central channel.” (*avadhūti'i rtsa ba sdong po byas haṃ yi ge'i rnam par skyes gyur ba.*) This would render the Skt. as if it would read: *avadhūtīmūlaṇālakṛta*. ⁹⁵SHAHIDULLA 2007:84 transl.: The sky must be conceived as the water. The infinite Refulgence as the bottom (of the pond), the renunciation as the root, the ascetic woman as the main stem stalk; the flower that blossoms, it is the *haṃkāra*; JACKSON 2004:118 transl.: Space is the water, infinite light the mud - it's without a root; the central channel's the basic stalk, the syllable *Haṃ* the blossom.; BHAYANI 1998:2 transl.: The Sky was made water, Amitābha was made muddy soil xxx was made the seed, Avadhūti was made the stalk, thus *haṃkāra* was borne. ⁹⁶Cf. MT: *gamana* ⁹⁷*Akṣobhya* was introduced in the previous verse, there glossed as *cittavajra* and there used in the sense of denoting the unity of female and male. Here it is explained as being space. Thus the terms *gaṇa*, *cittavajra* and *akṣobhya* seem be used as synonyms in the 3rd and 4th verse. However, there remains as well the possibility, though this might not be the most likely, of understanding *akṣobhya* as fluid as can be seen in the presentation of the 27th verse in which the five-Buddha family is introduced, or as it seems to be possibly deduced from the 24th verse.

with *rajas*, so it is to be contemplated. And precisely that is **mud** (*paṅka*).⁹⁸ **Kia** means: After this has been done—the contemplation of the two—the root as the primary cause (*pradhānakāraṇa*) is produced. And just that is great bliss (*mahāsukha*). [And] the following is the meaning: And furthermore (*asyāpi*) the seed being the *dharmadhātu*—the primary element—being mixed with mud and water is born as the actual sprout, the hollow stalk and so on, [all] being [also] mixed with *bodhicitta*; that is the Bhagavan (*bhagavanta*) in his essential state (*bhavarūpa*), the bliss which is free from obscuration.⁹⁹ The lotus, which has the nature of the flower is produced in the sequence of hollow, leaves and stem.¹⁰⁰ For that reason he taught in like this: *avadhūi kia mūlanāla* - The central channel has been produced¹⁰¹ as

⁹⁸This part further explains the triad of seed, pollen and the immovable as introduced in the previous verse and explains that the condition because of which awakening can arise is due the female and male pair, best—in terms of practice—to be understood for instance as wisdom and means. ⁹⁹Trnsl. according to the Tib. *gzhom du med bde*, Skt. has *tam anāhata*, which literally means that which is *unwounded or unbeaten* or the like. The term later appears in more technical sense, possibly representing the *anusvāra* (Cf. MK on verse 27, final quotation) and thus can be taken also in the sense of *unity or union*. ¹⁰⁰This paragraph sounds a bit like introducing the idea of Buddha-nature (*tathāgatagarbha*) inasmuch as the seed is explained to be the *dharmadhātu* (more or less synonymous with the terms suchness, or thatness (*tathatā*) denoting an unaltered perfected state of how things are) in connection to mud and water, which have been explained to be male and female principles (*bodhicitta* and *rajas*). This sounds as if the comparison of the arising of the lotus flower has been taken to illustrate the perfect development from the potential, being here skilfully enriched by the description of the circumstances and biology of the lotus flower resembling the doctrine or philosophy of *tantric* elements of the *dohās* (union of female and male: *prajñōpāya*) and symbolising the *tantric* aspects of the visualization of the *yogin's* body. In the commentary of Jamgön Kongtrul on Maitreya's *Ratnagotravibhāga* we can find both, the correlation of the *dharmadhātu* as resembling the idea of Buddha-nature and the comparison of the bringing to perfection of the potential with the lotus picture (p.28). See KONGTRUL 2000. ¹⁰¹I read *kia* as *kṛtvā*, Cf. the previous gloss for *kia* in this verse.

the hollow root¹⁰² All of that [is explained] as follows: Sins have been shaken of (*pāpaṃ dhūtaṃ*)¹⁰³, which means [that they are] perished, because to the nature of clear light (*prabhāsvararūpa*). This is the explanation of the initial letter [*a* in the word *avadhūtī* and those following in sequence]. Thus [it is said] in the *Ādibuddhatantra*:

She, having the nature of the sound beginning with [the letter] *a*
is conceived by the awakened ones as wisdom (*dhī*).

For which, with only the *Avadhūtī* – the central channel—the root (*mūla*), being the principal hollow (*pradhānanāla*) has been made, that is the *Avadhūtīkṛtīmūlanāla*¹⁰⁴ – the hollow, being the root having made with the central channel. [If one is about to ask:] What is that? He teaches: The syllable *haṃ*: [this might be] expressed by others¹⁰⁵ as *haṃ*¹⁰⁶ being the seed of

¹⁰²Tib. reads *gtso bo'i rtsa ba sdong bur byas pa ste*: “The *pradhānanāla* – the chief hollow—has been produced as the trunk.” ¹⁰³This expression can be understood as a *nirukta*-type of gloss or explanation of the word *avadhūtī*. ¹⁰⁴The place within the central channel being described here is not entirely clear. As for the *haṃ* syllable being present in the whole description, it is to be concluded that the commentator is talking about the *mahāsukha* or crown *cakra*. But as he simultaneously mentions and refers to “female” principles (such as *rajas*), which in their reference to the points within the channel are unclear, one can scarcely follow the description. Especially the reference for the term *mūla(nāla)* seems to be crucial for the understanding of the passage. The metaphorical picture being presented here—in the light of the previous verse however—seems to be as follows: From the seed together with water and the mud (in which the seed may grow to) a flower with its according aspects—representing the corresponding principles of male and female—arises. The flower and its stalk may represent the subtle channels within the human body. The *haṃ* syllable (representing the male principle) residing at the crown *cakra* and the female syllable (not mentioned here) residing at the navel *cakra*, I guess, being expressed here with *mūla(nāla)*). This interpretation might be supported by the objection introducing verse 5. For further descriptions on this subject matter See ENGLISH 2002: pp. 169-181. ¹⁰⁵*Others* here seems to refer to other non-Buddhist as well as perhaps other Buddhist traditions. ¹⁰⁶The following enumeration gives several variations of describing all the letter *h*.

*haṃsa*¹⁰⁷, as the unwounded (*anāhata*)¹⁰⁸, the syllable after *kṣa* (*kṣapara*) [or lists] ending after the *kṣa* syllable (*kṣakārānta*)¹⁰⁹, [or] the fourth *ūṣman* (*ūṣmacaturtha*)¹¹⁰ [and] the syllable (*akṣara*) that is without parts (*anaṅga*) and like a *vajra* (*vajrānaṅgākṣaraḥ*)¹¹¹ it has a nature which subsumes short, long and lengthened [pronunciation], it is the single seed of all happiness, which is placed on a full-moon disk.¹¹² Thus its also said in the *Śrīsampūṭatantra*¹¹³:

Produced from vowels and consonants is *bodhimānasa*¹¹⁴ of 32 kinds¹¹⁵; What(ever) syllables are in the middle.¹¹⁶

¹⁰⁷Tib. reads: *haṃ de bzhin pa ste*. ¹⁰⁸*anāhata* though it could as well be an expression for the fourth or heart-*cakra*, it here is clearly referring to the *cakra* of great bliss on the top of the head. ¹⁰⁹Tib. renders this item as: *kṣa yi ge mtha' can* or alternatively as: *ni kha'i tshul*, which could mean something like: *the proper entrance*. ¹¹⁰*ūṣman* lit. means *heat* or *vapour*, but seems in this context to refer to a sound or letter. Cf. APTE 1957/58: s.v. *ūṣman*: “(In gram.) The sounds *śa*, *ṣa*, *sa* and *ha*; applied also to *ṣk*, *ṣp*, *aṃ* and *aḥ*.”; this part is om. in Tib. ¹¹¹T_{(A)PD} reads: *yan lag med pa'i rdo rje yi ge'o*. The *yan lag med pa'i rdo rje* is also part of a work called the “Seven Sections of Accomplishment” (*grub pa sde bdun*) ¹¹²This paragraph offers yet another and equally satisfying explanation of the syllable *ahaṃ*, which perhaps is to be understood similar to *evaṃ*, as also *ahaṃ* has the initial vowel (here a) expressing a female quality and a consonant (here ha) the male one; both are combined with the *anusvāra*. While *e* and *va* represent *rajas* and *śukra*, *a* and *ha* represent *clear light* (*prabhāsvararūpatvāt, asyety avadhūtī prathamavarā*; or space, emptiness) and *bliss* (*sarvasukhaikabījaṃ*). The *anusvāra* in both cases would denote their union. See also DASGUPTA 1950: 120f. Essentially every pair consisting of vowel and consonant (and an *anusvāra* possibly denoting their unity) may be taken to express the same content. Likewise it is explained also Vanaratna's *Rahasyadīpikā*, given in the footnote following the next verse cited. ¹¹³The following verses are found within two scriptures, the *Vasantatāilakā* and the *Sampūṭodbhava*, both being associated with the author of the root-text. Cf. ELDER 1978: 8. ¹¹⁴Cf. Tib. *byang chub sems ni sum cu gnyis* for Skt. *dvātriṃśadbodhimānasam*, which sounds like *bodhicitta* (here in the absolute sense) and maybe here to be understood as equal in meaning. ¹¹⁵Possibly referring to the 32 main-channels in the subtle body. See CASTRO 2015: 149. ¹¹⁶Vanaratna's *Rahasyadīpikā*: With regard to that the best seat of the Bhagavan, which is the moon-disk, precisely the brain being mingled with 32 (kinds) of *bodhicitta*,

The brain however, which is said to be placed in the middle of the head, that is being illustrated (*udāhata*); and (*tu*) in the middle of that is the *ham*-syllable, the *anāhata*, having indeed the nature of a drop.¹¹⁷

For the root of all sentient beings being (either) unmoving (or) moving, it is manifested apparently with the nature of the seed (or) with a form which is inapparently.¹¹⁸

The nature of all beings, is first arisen from that, situated constantly appearing with nature of flowing (*sravat*) nectar (*amṛta*).¹¹⁹

having the nature of vowels and consonants, being *āli and kālī*. In the *tantras* there is not found (*pratipādyate*) any distinction, being established with an essential nature for those seats. The differentiation of seats is for the power of faith of people, hence the truth is always intended of being a nature which is pure, therefore somewhere (there) are seats being moon-disks (and) somewhere are seats being sun(-disks) of *Yoginīs* being fixed in the three *cakras*, that is intended. ¹¹⁷Vanaratna's *Rahasyadīpikā*: In the middle of that and so forth means: In the middle of that—the brain—is the letter *ham*, the *anāhata*-syllable (here *anāhata* and *akṣara* can be understood as qualifying, glossing each other), being, through the free course of the nectar-flow a drop, which has a cool feeling; (that) is called *bindu* (drop). ¹¹⁸Tib. trnsl. both the phrases as being nom. or acc. phrases, which maybe is gram. better ¹¹⁹I read Verse eleven and twelve of Vanaratna's *Rahasyadīpikā* together: That drop (*sa*) exists established completely filled, for it becomes a cause of all kinds of existences, being inanimate or animate (*sthiraśāla*^o). Therefore it is apparently with the form of the seed (and) inapparently with form of *bodhicitta* relating to the highest truth. Therefore, first only the body is arisen, due to the coming together of mother and father, for the bodies of all beings, having no, one, two, four or more feet, being animals, ghosts, protectors, gods, half-gods and humans; for in other cases it's just the nectar continues flowing. That is the form of the Bhagavan Heruka, because of the all-pervasion of all phenomena precisely by means of the *dharmatā* – essence of phenomena, also because of the existence of that in regard to the birth and decay of the Buddha (and) because of the state of all phenomena being, due to the absence of production, their interdependent production, unborn from the beginning (and) therefore the accomplishment of cessation.

Precisely by that, affecting the satisfaction by fire, the lower channel (*nāda*) is opened¹²⁰ [and] by that the completely filled *maṇḍala*¹²¹ is produced, this is indeed certain.¹²² Precisely that is called *maṇḍa* – essence, being the excellent course things. Seizing—which means taking—that, [should] be understand as

Thus (the following) is said: Here neither is anything produced nor is there the death of anything. The appearance of the nature of mind should be known as remaining only in Saṃsāra. There is no support in regard to all things, being imagined to arise and decay (and) because of the state of being similar to an illusion of that in regard of the support for appearing, all things (*sarva*) should only be understood as produced by things, as improper to be addressed, as not ceasing and not coming into existence. ¹²⁰The use of the word *nāda* seems to be uncertain. Also Tib. is unclear in this instance. For *pāda* Tib. reads: *phug nad yi or 'og tu 'jug pa*: “a disease [in] the deep or [what] is put underneath.” Both variations however seem—within the context of the central channel—to point to the navel (the lower point of the channel). Further there is of course also a phonetic connection to the Skt. word for navel: *nābha*. ¹²¹*Maṇḍala* here means the body, which is filled by the blissful nectar arising from the union. ¹²²Vanaratna’s *Rahasyadīpikā*: The coming together of wisdom and means is taught (with the words): precisely by that (meaning) – by being situated in the *cakra* of great bliss—the *nāda* – being a syllable placed in the middle of the *Nirmāṇacakra* – is opened, with the act of satisfaction with the fire that is the wisdom of one’s own body and having the *maṇḍala* in one’s own body. Alternatively, in the arisen *maṇḍala* (and the *nāda*), which is moving by its nature, having so caused the opening of the channel (*daṇḍabhaṅga*) by the desire from drinking the nectar water (*bdud rtsi'i chu 'thung ba*), eradicates, that is the meaning. Moreover it is said: The *nāda* indeed is of various colours (and) explained by different words or phrases (*padavākyaprabheda*) it is obtained as a single principle, being placed in the region of the navel. The primary and subsidiary winds (*vāyūpavāyūś*) cause the arising and so forth of the *cakras*, being situated by the nature of exhalation and so forth in another manifestation. The ten parts of the middle form is said to be just the abode, due to the connection of shake and vessel that is what produces great bliss. With the practice of flaming upwards the burning of *skandhas* and *indriyas* are accomplished. Just that is the nature of *Kālāgni*, making the coming together of all. The *bindu* is the producer of happiness inasmuch as it is the world, having the essence of a drop, bearing the nature of the *anāhata*-syllable in the *cakra* of great bliss (*mahāsukhe mahācakre*).

the body, which is the *maṇḍala*.¹²³

[Now the word] **Vijāia** is explained: [The particle *vi* means:] that it is [simply] for the decoration of the *Prākṛta*-dialect (*viśabdo 'tra prākṛtavākyālaṃkāre*).

Jāia means **jāta** – arisen, being expressed with the word *haṃkāra*.

If now one objects (*nanu*) [regarding all this], Kṛṣṇācārya] teaches how the *avadhūtī*, having been made from the navel of the root, being wood, fibre, leaves [and so on, in the next verse] –

§ 4.2.

Mekhalāṭikā

This is the meaning [of the verse]: **gagananīra**¹²⁴ – fluid space due to the state appearing as great bliss (*mahāsukha*) is *amitābha* – unmeasured splen-

The drop of *bodhi*-consciousness (°*caitanya*°) is appearing as the moon may be present as a drop flowing into the moon-disk. (And) just that is the life force (according to the general Tibetan tradition of *rtsa rlung* the *rlung* associated with heart-*cakra*) of beings, that being (also) just the supreme syllable, just that is the all-pervading, due to being present in all bodies. By this the increased sound might become a proper (°*bhāg* (for °*bhāk* as the pausa form of °*bhāj*)) abode for joy (*santoṣapada*°, *dga' ba'i gnas kyi cha*). Just that is what the practice (described in) the *Vasantatilakā* addresses. Therefore, by only this the *maṇḍala*, having the nature of the four royal palaces (*catuspīṭha*) or the *maṇḍala* consisting of *nirmāṇa* and so forth is said to be completely full. Also as external the *maṇḍala* is completely full by its nature, being the chief (°*adhipati*) *maṇḍala*, that is not otherwise. ¹²³Vanaratna's *Rahasyadīpikā*: (Thus the text) teaches the *nirukti* – phonetic etymology—of the supporting *maṇḍala* (as follows): Beginning with: “Just that is the essence (*maṇḍa*)”, only the body is said to be the *maṇḍala*, because it is the agglomeration of *sāra*—the essence—the essence to be deposited (Tib. reads *rang bzhin dag pa*) being (°*mayasya*) *Śrīherukavajravārāhī* the powerful *Ḍākinī* having the nature of *Vasantatilakā* – the ornament of spring – (Tib. reads (*dpyid dang thig le*)) which is the constituent channel (°*ṇāḍīdhātu*°). *Lāta*—obtaining—for the sake of bestowing the meaning, is the word standing next to *maṇḍa* (*maṇḍāya upapada*, Tib. reads *maṇḍa ni nye ba'i tshig*), thus the explanation works. I.e. *maṇḍala* here means “Having obtained the essence”. ¹²⁴The DKT has *gamana* instead of *gagana*, which then would mean the *vibrating or moving liquid*, which might hint at the *bindu* residing at the *mahāsukhacakra* and is thus an absolutely useful gloss as well.

dour, [which also means] *bodhicitta*. And precisely that is **mud** (*pañka*).¹²⁵ **After having been produced** from it, **the bottom** of the tube¹²⁶, which has been produced by the primary cause. Precisely that brings about *bodhicitta*, with the sequence of beginning with tube, leaf and stalk,¹²⁷ that is the meaning. Easy and without effort shaking down the evils, such as afflictions is the *avadhūtī* – the central channel. The root is the down-facing part of the central channel [called] the *pradhānanāla*—chief tube, by which, she—**the central channel – by means of the principal root is made**. Thus the *śabara*-syllable—syllable on the top,¹²⁸ also **the syllable *ham*** [which is also called] *anāhata* – unwounded,¹²⁹ as being produced by the honey-syllable (*makarandākāreṇa*), which is about to be explained later; It has the

¹²⁵ *Amitābha* (unmeasured splendour) and *pañka* (mud) can maybe be understood as code words, possibly referring to the upper and lower part of the central channel (i.e. to the female and male principles), being described hereafter. ¹²⁶I have chosen to transl. the term *mūlanālam* (lit. the chief or principal tube) somewhat unconventionally, more in the sense of a reversed compound, since it appears to me that the verse describes the procedure beginning from the root or bottom in contrast to the *ham* syllable being described later and referring to the top. ¹²⁷It seems that the production of the central channel is explained by means of the structure of a flower or lotus and corresponding synonyms (JACKSON 2004: 118n 'Ham') for the *cakras* are given. DKT gives previous to verse four, that: "...moreover he is teaching to show the completeness of arising of that [body, which is a lotus] by the sequence of conventional and ultimate truth [with the next verse]." The exact correspondences, as found for instance in the *Hevajratāntra* (SNELGROVE 1959: 35-39.) are not totally clear. the following is my interpretation: The two pairs *gaṇa nīra* and *amiāha pañka* probably refer to the two genders male and female representing either side of the central channel. The sequence of *nālapatrakāṇḍādika* might refer to the respective *cakras* along the central channel starting from the bottom. Cf. *Kriyākramadyotikā: nālapatrakarṇikārūpaṃ* or *Satyasiddhiśāstra: bījāṅkurakāṇḍanālapatrapuṣpādīni*. Cf. also DKT: *nālapatradaṇḍakrameṇa*. ¹²⁸*Śabara* is yet another synonym referring to the crown *cakra*. This comparison will be taken up later, when the body is compared to mount Meru, where *śabara* is referring to the mountain's top. Cf. verse 24. ¹²⁹*anāhata*, though it can be the name for the fourth or heart *cakra*, it here clearly expresses the *cakra* of great bliss on the top of the head. Further, the term *anāhanta* is more precisely described as found in the context of Yoga, such as the *Haṭhayogapradīpika* 4. 80-102.

nature of the syllable being bodiless and being a *vajra* and of *Vajradhara*—the Vajra-holder), that is the meaning. [If one is about] to raise doubts about the central channel, it has been made into a root somehow, wishing [for] the wood, fibres and leaves.¹³⁰

§ 5 *Lalanā and Rasanā* –the left and right channel—are sun and moon; the two parts are brought together; Remaining with four petals and four fibres; [within]¹³¹ is great bliss.¹³²

§ 5.1.
Dohakoṣaṭīkā

The row of vowels (*āli*), gnosis (*jñāna*) and **the moon** is denoted with the word *Lalanā*—left channel. By its nature it is in the hollow space (*puṭa*) [behind] the left nostril. *Lalanā* remains with *prāṇa* and *vāyu*—breath and wind. The row of consonants (*kālirūpa*), means (*upāya*) and **the sun** is denoted with the word *Rasanā*—right channel. By its nature it is in the hollow space (*puṭa*) [behind] the right nostril, *Rasanā* [as well] remains with *prāṇa* and *vāyu*—breath and wind.¹³³ *Lalanā* by the sequence of letting loose (*sṛṣṭikramena*) has the five *maṇḍālas* that are of nature of [of the five *skandhas*:] consciousness, mental fabrication, perception, sensation and

¹³⁰Possibly those elements as well as the aforementioned syllables are associated with the *cakras* and the according elements. I was, however, not able to find references in accordance. ¹³¹The MT reads: *mahāsukham vasaty asminn*, where *asminn* refers back (context-wise) to the central channel. ¹³²SHAHIDULLA 2007:84 trnsL.: The Woman and the Tongue (the two arteries) are immobilised on the two sides of the sun (the right nostril) and of the moon (the left nostril). The four leaves are situated on the four stalks of the lotus in the abode of great happiness; JACKSON 2004:118 trnsL.: The left and right channels, the sun and the moon, are stopped on either side; the four leaves, and the four roots; great bliss resides within!; BHAYANI 1998:2 trnsL.: he who has destroyed the two sides (nooses) *Lalanā* and *Rasanā*, the Sun and the Moon, he has reached the fourth (Cakra), the fourth Lotus, where he stays in Mahāsukha. ¹³³Presented here is the somehow expected twofold categorisation of male and female being associated with different sets of counterparts. See SNELGROVE 1959: 35f., together with the left and right channels. See also DASGUPTA 1950: 118 ff. Section (E) 'Prajñā-Upāya *Lalanā-Rasanā*, Left and Right, Vowel and Consonant etc.'

form (*jñānasaṃskārasaṃjñāvedanārūpa*). *Rasanā* by sequence of accumulation (*saṃhāarakramena*) has the nature of the [five elements:] earth, water, fire, wind and space.¹³⁴ In this way *Lalanā* and *Rasanā* however are undergoing the 30 *maṇḍalas* in the continuous flow of unequal and equal moving around meeting the twelve.¹³⁵ ***Lalanā rasanā vivi śaṇḍa thia*** means: ***Lalanā and rasanā, precisely those two remain in two parts.*** [This its also said in the *Hevajratantra*:]

Lalanā remains with a nature that is gnosis [and] *Rasanā* remains with [a nature] that is means; the *Avadhūtī*, however, remains in the middle being void of object and subject (*grāhyagrāhakavarjītā*).

Patracatuṣka—having four leaves [means:] Having the nature of the four empti[nesses].¹³⁶ ***Caümṛṇāle*** means: Being placed on four small roots that

¹³⁴The processes of letting loose (*śṛṣṭīkramaena*) and of accumulation (*saṃhāarakra-kramena*) might refer to inhalation and exhalation and the restriction of breath (*prāṇāyāma*). On this rather technical procedure See also SFERRA 2002: 18-19. Also, left and right channel could refer here to the five Buddha families (Buddha and consort) each representing a *śandka*, an element and the corresponding emotion to be transformed into one of the five wisdoms of a Buddha Cf. SCHERER 2005: 204-205. ¹³⁵As for the expressions “30 *maṇḍalas*” and “meeting with the twelve” I suppose that those refer to time-wise sequences during a day or a month, according to the Kālacakra-system. Cf. SFERRA 2002: 39-40: “Rāhu corresponds to the transits of the constellations. These transits occur twelve times a day and, during each transit, on the microcosmic level, the *prāṇa* flows into the *avadhūtī*. Therefore, the temporal progression is strictly related to breathing and its flow in the *nadīs*. The white and black fortnights correspond respectively to the fifteen short “vowels” (*a, i, r, u, f, a, e, ar, o, al, ha, ya, ra, va, la*) and fifteen long ones [[fifteen short and long = 30 *maṇḍala*] (*ā, ī, ṛ, etc.*) [...]]” Another verse written in the context of breathing according to lunar sequences, involving as well “*skandhas* and elements” See verse 15. ¹³⁶The four emptinesses (*stong pa bzhi*) are respectively termed the empty, the very empty, the great empty and the all-empty (*śūnyātīśūnyamahāśūnyasarvaśūnya*).

have the nature of four channels.¹³⁷ Asking: Where are those placed? He teaches: **In the abode of great bliss**; [and that means] that the abode of great bliss remains with the nature of the four joys (*caturānandarūpa*) and of the four empti[nesses], [and] 'in there' (*tasmin*) refers to the place of great bliss is on the lotus, [which is to say] at the top of the head (*uṣṇīṣakamala*).¹³⁸ Therein (*tatra*) is [as well] the house of the all empty, called the possessing of the net, which is consisting of a troop of *Dākas* and *Dākinīs* (*dākadāk-inījālamelāpakam*),¹³⁹ being on the top of mount *Meru* named *Jālandhara*¹⁴⁰, that is the meaning.

§ 5.2.

Mekhalāṭikā

The following is the meaning: **Lalanā** is [the name of the left channel] being

¹³⁷Tib. further explains: *rtsa ba bzhi zhes pa ni khams bzhi'i rang bzhin rtsa bzhi gyen la gnas pa'o*: "The four roots are the four roots facing upwards having the nature of the four elements." ¹³⁸The idea of the whole section seems to be refer to the stage of practice at which the winds (via the side-channels) have entered the central channel. Four emptinesses and channels here seems to refer to the four *chakras*, i.e. navel, heart, throat and head, each of which associated with one emptiness and corresponds to one joys respectively. The movement is upwards, i.e. the navel is associated with "empty and joy," the heart with "very empty and great joy etc." See SNELLGROVE 1959: 37-38. See also SFERRA 2000: 266-267: 'Commentary on LKC IV, 116'. ¹³⁹This passage is meant to describe the *cakra* of great bliss (*mahāsukhacakra*); See also DASGUPTA 1950 (translating a passage from the *Hevajratantra*): 131-132: "In one place, however, goddess Nairātma asks the Lord to explain what is meant by their Cakra. The Lord replies that it is a place with four corners and four doors decked with Vajra-threads; within it remains the Lord with the Lady in deep passion of the nature of Sahaja-bliss; and from their union proceed all the goddesses in all the quarters." He further mentions that the *Vajravārāhīkālpanamahātāntra* and the *Ekallavīracandramahāroṣaṇatantra* give similar explanations. ¹⁴⁰This name—in this context—simply denotes the place, just being described. *Jālandhara* is mentioned throughout the *tantric* literature as a sacred place name (*pīṭha*) situated on top of the head (*śīrasī*). Cf. *Hevajratantra* I.vi.12: *pīṭhaṃ jālandharaṃ khyātam oḍḍiyānaṃ tathaiva ca* |; *Mahāmudrātilakatantra*: *oḍḍiyānaṃ pīṭhākhyātaṃ pīṭhaṃ jālandharaṃ smṛtaṃ* |. Mount Meru is here to be understood as a metaphor for one's own body, this symbolism is made explicit in the *Mekhalāṭikā* to the fifth verse. Usually, in terms of the 'vajra body' it is referred to 24 of such *pīṭhas*. cf. Gyatso 2005: 21 f.

situated in the hollow space (*puta*) [behind] the left nose by nature being wisdom and the **moon**. *Rasanā* is [the name of the right channel] being situated in the hollow space (*puta*) [behind] the right nose by nature being means and the **sun**, [and they] remain in two parts (*ṣaṇḍa*). Then is there the **connection of** (*vipārśvayoḥ*) **the two, the left and right channel**. This its moreover [said] in the *Hevajra*[*tantra*]:

Lalanā remains with a nature that is wisdom [and] *Rasanā* remains with [a nature] that is the means; the *Avadhūtī* however remains in the middle being devoid of object and subject (*grāhya-grāhakavarjitā*).

Grāhya [the things to be grasped or objects] are the things to be known (*jñeya*) [and] *grāhaka* [the grasper or subject] is the knowledge (*jñāna*), [the *avadhūtī*, however,] is without those two.¹⁴¹ Thus the indifference of the two is here intended. Due to giving up the loss of existences (*sattālābha*^o) with the absence of error regarding the two, being that what is to be known and the knowledge for races and people (*janyajanaka*), that is the meaning. Empty, very empty, great empty and all empty, that is the meaning of the phrase (*iti*) remaining as consisting of four leaves with an intrinsic nature that is empty and as four small roots¹⁴² with an intrinsic nature beginning with four¹⁴³ [Asking] Where this is, he thus teaches: *Mahāsukhaṃ vasaty asminn* – great bliss remains in that, which means **the residence of great bliss** is the lotus at the top of the head, therein [as well] is the house of the all empty, called the possessing of the net, which is consisting of a troop of *Ḍākinīs*, being the summit of mount *Meru*, that is the meaning.

¹⁴¹Here the commentator explains the compound *grāhyagrāhakavarjitā* as a *dvandva* as a first member of an *tṛtīya-tatpuruṣa*, being itself a *bahuvrīhi* qualifying *avadhūtī*. ¹⁴²Here again the precise biological design of a Lotus may help to better grasp the idea. The word *mṛṇāla* does not just mean root, but more precisely: the fibrous root of a lotus or a lotus-fibre, (Cf. APTE 1957: s.v. *mṛṇāla*) or small root. ¹⁴³This statement could refer to different fourfold schemes which could be applied to such context. Cf. JACKSON 2004: 118.

§ 6 **Having grasped the seed-syllable *evaṃ* – the lotus is in flower;
The delighted hero smells [its] fragrance like a bee.**¹⁴⁴

§ 6.1.
Dohākoṣaṭīkā

The sentence beginning with *evaṃkārabā laia* means the following: [The syllable] “*evaṃ*” already has been explained (*uktalakṣaṇa*)¹⁴⁵. **Having grasped the seed-syllable *evaṃ*** [means] after having produced the essence¹⁴⁶ (*garbhābhūya*)—the seed of the syllable—the perfect **lotus is in flower**, such is the meaning. [That is to say] in accordance with it’s seed, so the trees and the like will grow, and so [will be] the flower of that tree. Thence, the essence of the proper seed is precisely the essence of the syllable *evaṃ* of the lotus, which has arisen from that syllable *evaṃ*.¹⁴⁷ Just that is the flower [described] here. The sentence beginning with *mahuararūeṃ* means: **The delighted hero drinks. He has the form**, [which is another way to say] the character **of a Bee**, and [bee means] he has the adamant mind (*cittavajra*). [And he is] **delighted**, since he is in union with the couple that are wisdom and means. As he has the nature in which the great passion is continuous,

¹⁴⁴SHAHIDULLA 2007:84 trnsl.: Issuing out of the grain *evaṃkāra*, the lotus burgeons forth under the form of a bee, the hero of the delight of possession tastes the savour of the pollen; JACKSON 2004:119 trnsl.: Sprung from the *Evamkāra* seed, the lotus is in blossom< the rapturous hero sips its pollen like a bee.; BHAYANI 1998:2 trnsl.: The Lotus has blossomed taking the seed of *Evamkāra*. This hero of the sexual enjoyment is the bee that smells the pollen. ¹⁴⁵Here the commentator Amṛtavajra seems to refer back to the commentary on the third verse in which he quotes the following verse as a summary of his presentation: “The body is the *bindu*, the moon and white (*śukra*) and the speech is the *visarga*, the sun and red (*rajas*). *Rāhu* has the nature of the fire that ends the time [and] the syllable *evaṃ*, being the one seed for the whole universe.” This verse might be taken as the explanatory statement for the result, that is brought about via the union of the two major principles and of which this will now be talking. ¹⁴⁶Tib. trnsl. *garbha*, lit. *embryo* or the *interior of sth.* as *snying po*, lit. *heart* or *essence*. ¹⁴⁷I’ve chosen the Tibetan reading *’dir yang* over *atrānya*, which does not give a satisfactory sense.

due to being passive in [a state] of indifference (*avicchinmahārāga*),¹⁴⁸ he therefore [is called] a **hero**. And precisely that one is the *Bhagavān*, he who dwells in great bliss (*anāhata*).¹⁴⁹ [Next Kṛṣṇācāryā teaches] **Jiṅghai** [and so forth,] which means: He **who drinks**¹⁵⁰ **the honey**, that is the juice of the flower [just described], is the reason for him being in **the state of a delighted hero**. [Also] he experiences the bliss of great passion that has not fallen,¹⁵¹ that is the meaning. That is the *Bhagavān* who has the state of the syllable *evam*. How now the nature of the five great elements together with the experience of external objects (*sāsrava*) comes into being? This considering, he teaches [the next verse] –

The following is the meaning: **Evam—the seed is grasped. The lotus—the kamala—is in flower.** The adamant mind, due to the connection of wisdom and means, has **the nature of a bee. The hero**, due to being in

§ 6.2. *Mekhalāṭīkā*

¹⁴⁸The formulation ‘passive state of indifference’ certainly requires further explanation. It refers, broadly speaking, as does the formulation ‘not fallen’ later in the same paragraph to the visualization of union practice, and therein to stage in which a constant stable mind-state, focused on bliss can be maintained. Cf. SFERRA 2001: 252n54. where supporting passages from the *Gunabharani*, are translated: “How then can it be called the means of accomplishing Buddhahood, viz., the means of accomplishing the knowledge of the supreme unchanging, a state devoid of insentience?” What has been said is true, [but the objection can be answered] on the basis of the teaching: By virtue of the nature of the unchanging semen, [the yogin? will attain the supreme unchanging [...]]; on other contexts I have chosen to translate the term *avicchinmahārāga* as ‘uninterrupted great passion’ cf. §§ 8 and 32. ¹⁴⁹I took *anāhata* as referring back to §4, where it is used as referring to the syllable ‘ham’ and thus represents the syllable on the top of the head or the “seat of great bliss.” Hence if have rendered this notion the translation, where to translate *anāhata* simply as ‘unbeaten, or unspoken’ etc. or the like does not seem to convey the desired sense this passage expresses. ¹⁵⁰Literally *jighra* rather means “to smell.” I have, however, for the sake of more conveniently keeping the picture of the bee, decided to follow the idea of rendering this words as “drinking.” ¹⁵¹‘Not fallen’ refers to a specific part of the practice and according visualizations of the union practices, which will be referred to in §§ 14 and 20.

a passive [state] of indifference is with a nature of great passion, that is firm with **a delighted mind**. The adamantine mind experiences **the honey**, being the juice of flowers. Due to being the delighted hero the bliss of great passion is firm, that is the meaning. If one objects: After the self has become an object [of perception], [and] after the fruit has been produced with the sequence beginning with stalk, one smells; How is that found within the scriptures?¹⁵² As [an answer] for that, [the following is taught] in the glorious *Hevajratantra*:

I myself am the creator, I myself am the destroyer, I myself am
the king and I myself am the lord.

I myself am the creator means: Only I have the nature of bringing together. I myself am the lord means: [I am] with universal sovereignty, like a multi-coloured jewel has the nature that holds the glittering of the sky.

§§ 7-8

Having grasped the seed—being he five great elements—the entirety is born; Earth is produced [from] hardness, water [from] moisture [and] fire [from] heat^{153,154}

¹⁵²This objection is not entirely clear to me. Nevertheless, I think that the objection refers to the inconvenient fact that subject and object are conflicted in the above argumentation/presentation, which appears to me as an didactic feature if this class of literature, if not the tantras in general. ¹⁵³The Tibetan translation seems to leave out Apa. *gantavaha*. Another solution, phonetically possible though very unlikely, is that Apa. *gantavaha* is rendered as Skt. *hutavaha* (Cf. MK). I've chosen this solution, not only while supported by the Tibetan, but also while it better reflects the given structure of the verse and the elements of wind and space that follow in the next verse. Cf. *huabaha* SHAHIDULLA 2007:75 ed. ¹⁵⁴SHAHIDULLA 2007:84 trnsl.: Born of the seed of the five elements things have been created; JACKSON 2004:119 trnsl.: Based on that seed, all the five great elements rise; solid and liquid, brilliance and breeze - all arise from space; BHAYANI 1998:3 trnsl.: When the seed of the five Māhābhūtas were taken as material, the gross earth, Water, Wind, Light and Sky were created.; Taking into account those various translation however,

Space [and wind both come from]¹⁵⁵ motion by which the bliss is granted, being completely filled with those five. All gods and half gods [and so on] arise from that [and] that You fool, is empty!¹⁵⁶

The verse beginning *Pañcamahābhūā bā laia* means: **Having grasped § 7.1. the seed**—the syllable *evaṃ*—[and also] **the five great elements**—earth and so forth—the entirety (*sāmagryā*) through the union of *bola and kakkola*¹⁵⁷ is born, [which means it] arises. [And] just that is shown [when Kṛṣṇacaryā] teaches the Verse beginning with *Kaṭhina pūhavi* [which means]: **The earth is hard** since the earth-element [is produced] from hardness. [Accord-

it seemed at least for the listing of the elements and their characteristics now certain in which way those are presented in the verse. For a complete list of the elements and their corresponding characteristics. See *Abhidharmakośa* 1.12: *bhūtāni pṛthivīdhāturapte-jovāyudhātavaḥ, dhṛtyādīkarmasamsiddhā kharasnehoṣṇateraṇāḥ*: “The elements (*bhūta*) are the substances (*dhātu*) of earth, water, fire and wind, they are made by the actions of their support and so on, being hardness, moisture, heat and motion.”¹⁵⁵ Though this last set is added, I felt it important for the overall understanding of the verse to add this item: cf. MK v8: *gamanāt vāyuhḥ pṛatīttitā calanarūpatvād vāyudhātuh*.¹⁵⁶ SHAHIDULLA 2007:84 trnsl.: The happy abode of the sky and of the breath is filled with the five (elements). Therefrom comes the creation of all the gods and of all the demons. Oh imbecile, it is the Vacuity; JACKSON 2004:119 trnsl.: The place of space, and wind, and bliss, is filled with the five; all the gods and titans proceed from that- and that, fool, is empty; BHAYANI 1998:3 trnsl.: When the happy abode of Sky and Wind was filled with the five Māhabhūtas, all the gods and demons were created, O fool, from that total Śunya.; Though both commentaries and modern editions give verses seven and eight separately, I have decided to read those verses together in both, translations and commentary, since the content and the overall theme of the Great Elements demands the verses to be read in one unit. This is further supported by the fact that the first member of the eighth verse (*gamana samīraṇa*) is commented upon in the MK already in the seventh verse. Further, the DKT and MT, have a great deal of commentary in common, but give those in either the eights of the seventh verse respectively.¹⁵⁷ *Bola and kakkola* are so-called code-words meaning basically *vajra and padma*. It is yet another way to refer to male and female. See *Hevajratāntra* II.iii.60: *vajraṃ bolakaṃ khyātāṃ padma kakkolakaṃ mataṃ*, “The Vajra is known to be Bola [and] the Padma should be remembered as Kakkola.”

ingly,] the **water**-element [is produced] from **moisture**, the **fire**-element [is produced] through **heat**, the **wind**-element [is produced] from **motion**, [and] the **space**-element [is produced] with a state which has the nature of joy.¹⁵⁸

§ 8.1.
Dohākoṣaṭīkā

Panñcehiṃ paripūṇṇae and so forth means: Filled with the five [great] elements, [which that] it is mingled with *bodhicitta*, that is the meaning. Thus it is moreover [taught] in the glorious *Hevajra*[*tantra*]: [After Vajragarbha asked]: How [do] the *skandhas* with regard to the qualities of the five elements¹⁵⁹ [arise]? The Bhagavan said:

Through the union of *Bola* and *Kakkola* the earth is born there¹⁶⁰,
In that place from the sense of touch with the quality of hardness
the earth arises.

¹⁵⁸This is a reference (and those in the next two stanzas) to the great elements and thus to the some very fundamental discussion as prominent for instance in the first chapter of the *Abhidharmakośa* and related literature. Further references to the great elements are also found in Tilopa's (V1) and Saraha's (V92) *Dohākośas*. The first verse in Tilopa's *Kośa* for instance: *kandha bhūa āattaṇa indī, sahasasahāveṇ saala vibindī*, "The *skandhas* (the five constituent elements), the [*mahā*] *bhūtas* (the four or five elements) the *indriyas* and *āyatanas* (the senses, (their objects) and the sphere in which they act or get their information from); all those are bound in the *sahaja*-nature." That throughout the three most prominent *dohā*-collections in each a reference to such *abhidharmic* features can be found is, however, noteworthy. ¹⁵⁹The term *bhautikaskandhas* seems also to refer to the five *mahābhūtas*, as also connected to the five senses *indriyas* and their corresponding objects *viśayas*. See EDGERTON 1953:412 s.v. *bhautika*. ¹⁶⁰Translation according SNELLGROVE 1959 Vol.I:83, lit. the verse could mean: "through the union of *Bola* and *Kakkola*, the devotee is brought about delighted." *Kunduru* as *delighted* is inspired by the *Yogaratanamāla*: *kunduravaḥ surātāni bhaved iti bhavati and evaṃ bhūte kunduraṃ kuru surataṃ*; The meaning of the word *kundudru* in this context remains however, uncertain. See MW :291 s.v. *kundura*, *kunduru*, *kunduraka*.; Tib. as well understands *kundudru* as some kind of incense. Cf. Tib.: *pog spos*. In Snellgrove's trnsl. of this passage the corresponding *pāda* b has been—perhaps intentionally due to the above problem—left untranslated and uncommented. Cf. SNELLGROVE 1959:83 Vol.I.

And *bodhicitta* arises just from the water-element, since its appearance is fluid, fire is produced from friction and wind is said [to come about] through motion.

Bliss and the space-element is pervaded by the five.¹⁶¹

Just therefore he taught *Panñcehiṃ paripūṇṇae* which means: Being **totally filled**—[that is to say] being totally mingled—**with that five**. [Then, he teaches the part] *saala surāsaura ehu uatti* and so forth: [That] is the reason for **arising of the gods and half gods**, which are **all** humans and other beings;¹⁶² [and] *ehu* means **this**, that is the meaning. [Thus it is also taught in the *Svādhiṣṭānakramaprabheda*:]

Just as the four beginning with earth¹⁶³ are empty (*śūnyacatuṣṭaya*). [Just so] are the eight objects to be known the causes for decay and arising.

¹⁶¹The fifth element –space– having as its counterpart bliss (being added in the commentaries to the root verses 7 and 8) can be understood as being incorporated with the elements, as the ‘space element’ (or in other words emptiness), is the container of all the other elements. That the counterpart of space is bliss, is a *tantric* invention, rather than physical description found for the four *mahābhūtas*. Nevertheless, it can be explained as follows: According to the kind of Buddhism we have here, everything arises from mind, mind has as its nature the nondual qualities, being a combination of female and male principles, according to which space and bliss are one such pair. Or, to put it into even more esoteric words: from enjoying space, the manifold variety arises. Interestingly, though I do not have any proof for this, this reminds me of the theory of the three *kāyas*. The correspondence of the senses in relation to the elements can be studied in the last paragraph of the *Mekhalāṭīkā* to the eighth verse. ¹⁶²This refers to the Six Kinds of Birth (Skt. *ṣaḍgati*, Tib. *rīgs drug*) in the three realms (Skt. *triloka*, *tribhava*, Tib. *kham* *gsum* = the desire, form, and formless realms): gods, half-gods (demons), humans, animals, hungry ghosts and hell beings. ¹⁶³The four beginning with earth are the four great elements (*mahābhūtas*): earth, water, fire and wind, which at times are completed—but usually only in the Buddhist context—with space: *ākāśa*. Whether the source being cited here confirms the above statement as giving the set of four or five does not seem to be of great relevance for the presented argument.

From clear light [arises] the great empty and from that arise the means. On that account wisdom is brought about [and] from that arises the vital wind (*pavana*).

From the vital wind fire arises [and] from fire arises water. And from water the earth is born [and] that brings forth all the beings.

The sphere of the universe (*bhūdhātu*) dissolves into water [and] water dissolves into fire and fire into the subtle realm (*sūkṣmadhātu*) and wind hides [itself] within the mind.

The mind (*citta*) dissolves into mind-factors (*caitasika*), but the mind-factors (*cetasa*) [dissolve] into ignorance (*avidyā*). And (*api*) that might be understood as the clear light [and] the cessation [might resolve] into the three states of existence.¹⁶⁴

Just therefore the verse beginning with *Vaḍha ehu so suṇṇae* is taught: That is so because [people] are excluded from the [ultimate] vehicle¹⁶⁵. [Now] *Vaḍha* is a vocative case [which means] **Hey Fool!** You, who does not know the truth of the *mantra*-system! **Just that is empty** which means it is all

¹⁶⁴Here another stemma, being in connection to the arising of the elements is described, which might be complementing the first of such to appear in the verse three of the DKT: The chain of arising and ceasing is as follows: 1. Clear light, 2. Emptiness, 3. Means, 4. Wisdom, 5. Breath, 6. Fire, 7. Water, 8. Earth, 9. Beings; and 1. Universe, 2. Water, 3. Fire, 4. Subtle realm, 5. Wind, 6 Mind, 7 Mental factors, 8. Ignorance, 9. The three realms. ¹⁶⁵I have complemented the word *yāna* with the preceding adjective, since the phrase seems to suggest, though it is not pointed out explicitly, that the "stupid one" being addressed here is not just anyone in general, such as a word like *tīrthika* would suggest, but that it in particular refers to anyone not knowing or practising the *tantric*-path, which of course also includes other Buddhists. This becomes of course more evident reading the following phrase *mantranayatattvāvida*–[anyone] not knowing the truth of the mantra-method.

empty [and consists of] clear light, and there is nothing different. Empty is the truth, that is the meaning. In this context, only that has been taught by that [words], precisely that is the *Bhagavan*, the *Vajra* of Great Bliss, who has a single nature that is the *nirvāṇa*-state [and] only that is the self. After having been created as the lotus-body [one] is uninterruptedly situated in the nectar of the *anāhata*-lotus (*anāhatakusuma*)¹⁶⁶ with a nature that is the honey-maker of the mind¹⁶⁷ with regard to its purpose¹⁶⁸. Thus it is moreover [taught] in the glorious *Hevajra*[*tantra*]:

I myself am the creator, I myself am the destroyer, I myself am
the king [and] I myself am the lord.

After having in this way ascertained the nature, which is to be cultivated [and] after having reflected upon the accomplishment at this time. Who, as long as deprived of enjoying objects or being detached with regard to objects (*viśaya*), for such a one [there] is no accomplishment, because [such people] are in the state of practising the methods of the *Śrāvakas* or [are adherents of] *Pāramita*-system. Accomplishment is only for him, who [finds] happiness in the pleasures of life (*viśaya*). Thus moreover the venerable *Saraha* [taught]:

Having abandoned whatever objects [and] having aimed to meet
those various [previously abandoned] objects again, with only
those objects, however, the best of men attains enlightenment.

[Also] the *Bhagavan* taught [in the *Hevajratantra*]:

¹⁶⁶The term *anāhata* has been appeared frequently in this poem and seems one of the key terms. Here I choose not to translate it, since, the content itself supplies the framework to sufficiently understand the sense of term. Unlike the what might be called the “common use,” in which the term might refer to the *hṛdayacakra* or heart centre, in this system it refers to the *mahāsukhacakra* and might thus be understood as synonymous with the notion of bliss. See also §§ 4.1. and 6.1., as well as 32.1 for further the occurrences of this term. ¹⁶⁷The “honey-maker of the mind” or “the bee that is the mind” refers back to § 6, in which the bee is used as a simile for the one experiences the adamant mind (*cittavajra*). ¹⁶⁸For the translation of *apaharaṇa* See EDGERTON 1953:112 s.v. *āharaṇatā*

By whatever the world is bound, by just that the fetters are released. People are deluded [and] do not know reality [and] being deprived of the reality, [they] won't gain accomplishment.

The world is bound by passion [and] it is released by the same passion, this contrary practice is indeed not known by the *Bud-dhatīrthikas* (the non-*tantric* Buddhists.).

If in this way all beings are detached from sensory pleasures (*viṣaya*), at that time also those will attain complete perfect awakening in great pleasure (*mahārāgābhisaṃbodhiṃ*). One does indeed not obtain the bliss of uninterrupted great passion (*āvicchinmahārāgasukha*)¹⁶⁹ by only merely enjoying sensory pleasures (*viṣayopabhogamātra*), that's the procedure. Nevertheless, it is precisely with that means, without them the bliss of great passion does not become clear as the imperishable form of the object (*viṣayākṣararūpa*), since one does not know anything that is without the three appearances (*ābhāsatraya*).¹⁷⁰ Therefore it is moreover [taught] in the *Great Tantra of the uncovering of the Diamond of Wisdom*:

Which is the *bhagaliṅga*¹⁷¹ that is aimed at the final (*parāyaṇa*) only, that does not obtain the awaking in great passion. If however having taken bliss alone with mere conviction, when being directed towards the sphere beginning with action it is possible again. What however is known as the characteristic, that has the true quality of being splendour by nature, because of the bliss

¹⁶⁹One may note that this expression occurs two more times most notably in §§ 6 and 32, where I chose to translate those terms slightly differently. ¹⁷⁰Tibetan renders *ābhāsatraya* as *snang ba gsum* perhaps being an equivalent to *kham s gsum* (*tribhava* or *triloka*). Thus, the author perhaps want to express that the above description holds true for all beings of the six courses of rebirth. ¹⁷¹*Bhaga* and *liṅga* build, similar to *vajra* and *padma*, a pair which perhaps might best be understood as representing the female and male sexual organs.

that comes from the union of *vajra and padma*, that is [what is means] to engage into the bliss of great passion.

Thus it is moreover [taught] in the glorious *Hervajra[tantra]*:

By whatever unfortunate *karma* beings are bound indeed, by just that however—together with the means—those are released from the bondage of [cyclic] existence.

If someone objects: That the accompanying means also only have the characteristic that is the bliss of sensual pleasure (*viṣaya*) and does not have the characteristic of great bliss; How is then possible to be achieved? There is no [other] characteristic as [given] in instructions of the proper master, only the bliss together with its characteristics. Therefore moreover the venerable Saraha taught:

Which is that bliss that has a proper cause, only that is abstaining from the great, great bliss has the nature of self-arisen wisdom [and] is empty of creation.

On account of that the accomplishment of complete full awakening as great passion is only by means of rejoicing the sensual pleasures together with the means. Thus he taught precisely that –

This is the meaning [of the verse]: **Having grasped the seed—being the five great elements** which are earth, water, fire, wind and space—**the totality** as the union of *bola* and *kakkola* **is born**. Just to show that, he teaches [the next verse:] The **hard earth** [is produced] from hardness, **water** from **moisture**, splendour because of friction becomes **Agni** which is **fire** (*hutavaha*), **wind** [comes] from **motion**, and **space** from the state which has the nature of bliss. The body is completely filled [and] mixed with those five elements, that is the meaning. And thus [it is said] in the glorious *Hevajratantra*: **§ 7.2. Mekhalāṭikā**

[Having been asked by Vajragarbha: Oh Bhagavan!] Where are the aggregates that are related to the great elements from? The Bhagavan replied:

Through the union of *bola* and *kakkola* earth arises there, In that place from the sense of touch with the quality of harness the earth arises.

And *bodhicitta* arises just from the water-element, since its appearance is fluid, fire is produced from friction and wind is said [to come about] through motion.

Bliss and the space-element is pervaded by the five.

That is the meaning. *Tatra*—in that place—means when there is *sahaja*—the innate—the earth-element arises. [In the expression]: through the union of *bola* and *kakkola*, *bola* [means] *vajra* [and] *kakkola* [means] *padma*, that is the intention. When there is *sahaja*—the innate, *bodhicitta* arises, [which means that] *śukra* comes about. This produces the union with water, because it has the nature that is like the moon [namely to be cool]. [Then] fire arises from friction—from the friction of *vajra* and *padma* that brings forth the fire-element. Wind is said [to come about] from movement—from the nature of shaking motion the wind-element is said [to come about]. Bliss and the space-element [come] from the state which has the nature related to bliss.¹⁷²

§ 8.2.

Mekhalāṭīkā

This is the meaning: *Gagana* means space and **motion** means wind [and]

¹⁷²In the description and explanation of the quoted verses from the *Hevajratantra* one should notice that the arising of the elements is likely to be described according to the act of sexual intercourse. This seems especially emphasised through the glosses of *śukra*—semen—for *bodhicitta*, *vajrapadmaharṣaṇa*—or more explicitly the contact of the genitals of men and women—as qualifying *gharṣaṇa*—rubbing—further and also through the explanation of *gamana* as *calana* which might also have a connotation to playful sexual motion.

in abode of bliss—the location of bliss—of the two, it **is filled the five**, the great elements. The cause for **the arising of all gods and half-gods** [and] all [other] beings is those five [elements]. [And is now somebody asks:] What precisely are all those gods and half-gods? it is taught: Those **Oh fool**, which means you childish ones [named so] due to lacking wisdom, [being thus expressed in] the imperative case, just those are only the five elements [and] because those lack any inherent nature, **are empty**, the nature of fourth, the innate is motionless, that is the meaning. Therefore it is moreover [said]:

Having set down, How to separate the salty water when the whole ocean of milk being just completely [mingled] in one mass? Thus, having understood the nature as being one in a sole spot, only so one determines all the three realms.

Thus there is no other way [to proceed]. The organ which are nostrils are [produced] by earth, of which the smell is their object, as regards the earth it is only smell and nothing else; the organ which is the tongue is [made] of waters, of which the taste is its objects, taste—as a rule—can only be grasped; the organ that is the eyes [comes] of fire, of which form is its object; the organ which contracts¹⁷³ [comes] of the wind, of which the object is the touch [and] the object of touch begins with *bhaga and liṅga*; the organ which is the ears [comes] of space, of which the object is the sound indeed, sound—as a rule—can only be grasped, it is not otherwise.¹⁷⁴ In order to make just that clear, he teaches [the following verse] –

¹⁷³This might be the skin, even though a term such as *kāya* or the like might be expected.

¹⁷⁴It should be kept in mind that this correlation does not correspond to the classical presentation of the relation of the elements and their corresponding senses. The association of nostrils and earth is somewhat unconventional, usually air (*vāyu*) as carrying odour would be expected. Consequently a second pair body and wind is somewhat irregular. Touch usually is associated with hardness and thus with the earth. The associations of water -tongue -taste; fire (light) -eyes -visual objects; and space -ear -sound are conventional. Cf. UTPATIṢṢA 1995: 238-240.

§ 9 Earth, water, fire, wind and also space are to be considered;¹⁷⁵ Having grasped the *maṇḍala*-circle[s of the five objects]—the comprehension of the objects¹⁷⁶—one understands.¹⁷⁷

§ 9.1. *Dohākoṣaṭīkā* **Khiti jala jalaṇa** and so forth means: **Khiti**—the **earth**—is the earth-*maṇḍala*. **jalam**—**water**—is the water-*maṇḍala*. **jalaṇam**—**fire**—is the fire-*maṇḍala*. **pavanam**—**wind**—is the wind-*maṇḍala* [and] **gaṇam**—**space**—is the space-*maṇḍala* [and] precisely that is to be enjoyed with the sequence of the collection of the five natural properties [of the world], being divided as moon and sun. Thus it is moreover [taught] in the glorious *Ādibuddha*[*tantra*]:

Space and so forth are always collected in the left; earth and so forth in the right.

Also glorious *Samājottara* [it is taught]:

The breath is filled with the Five Wisdoms,¹⁷⁸ which have the nature of the five elements; Having ascertained that, it is to be imagined as having the nature of a small round ball (*piṇḍa*) at the tip of the nose of the lotus.

¹⁷⁵The DKT interprets this as *to be enjoyed (rocycate)* ¹⁷⁶Both commentaries gloss the term *viṣayabuddhi* with *sukha*. ¹⁷⁷SHAHIDULLA 2007: 84 trnsL.: The earth, the water, the fire, the wind and also the space- honour (them). By gaining knowledge of the sensible world, measure the magic circle and the tantric wheel; JACKSON 2004:20 trnsL.: Earth, water, fire, wind, space; think on them! The maṇḍala circle: knowing how things are, understand it; BHAYANI 1998:3 trnsL.: Believe Earth, Water, Fire, Wind and Sky x x x Maṇḍalas and Cakras all these you regard them grasped as Viṣayas. ¹⁷⁸Just as the five Buddha families are in accordance with the five *skandhas* so they are as well with the five elements and corresponding wisdoms. Cf. SCHERER 2005: 204-205. cf. § 5.1: 382n132; For further correspondences, *See also* the initial paragraph of the § 27.1.

Vairocana	Akṣobhya	Amitābha	Ratnasambhava	Amoghasiddhi
earth	space	fire	water	wind
dharmadhātu (all-pervading)	ādarśa (mirror-like)	pratyakṣanā (analysing)	samatā (identifying)	kriyānuṣṭhāṇa (realising)

The *prāṇāyāma*¹⁷⁹ is [five] great jewels having the five colours,¹⁸⁰ thus it is to be remembered; Having meditated in the heart one’s own Mantra, the breath¹⁸¹ is arranged as having the nature of a drop.

In the great *Yogatantra Vajrājvālanāgni* it is also taught the same (*pratnird-eśā*):

Through the imagination of the *prāṇāyāma*¹⁸² at the tip of the nose as a mustard seed, One is abiding as it regards the *prāṇāyāma* as the five splendours due to being a Buddha.

Thus the venerable Vajragarba [taught] moreover:

The two—left and right—are at the aperture of the two nostrils or if they are the space-*maṇḍala*, then they are carried in the middle. If they are the wind-*maṇḍala*, then they are carried in the left aperture (*rāsāvāmapuṭa*). If they are the fire-*maṇḍala*, then they are perceived in the right aperture (*rāsārandhraṃ dakṣiṇa*). If they are the water-*maṇḍala*, then they [are perceived] above (*ūrdhvaṃ*) [and] if they are the earth-*maṇḍala*, then they are per-

¹⁷⁹*Prāṇāyāma* is a technical term coming from Patañjali’s *Yogasūtra*, listed there as the fourth out of eight elements. *yamanīyamāsanaprāṇāyāmapratyāharadhāraṇādhyanasamādhi aṣṭāv aṅgāni*. cf. *Yogasūtra* (2.29(101)). The term means extending or re-training the breath and might be associated with various traditions and techniques and is by far too complex to be explored within a footnote. ¹⁸⁰Perhaps there is a corresponding color to each of the elements of Buddha families. Usually they are as follows:

Vairocana	Akṣobhya	Amitābha	Ratnasambhava	Amoghasiddhi
blue	white	red	yellow	green

¹⁸¹Tib. reads *sems* (Skt. *citta*). Thus the alternative trnsl. would be: “The mind is arranged as having the nature of a drop.” ¹⁸²The DKT has *nāsāprāṇāyāma*, were to trnsl. *nāsā* again feels somehow redundant.

ceived below (adhas).¹⁸³ That is **the circle of the maṇḍala**.¹⁸⁴

Visaa buddhi laia means: Object (*viśaya*), which is the union of *vajra* and lotus (*vajrābjayoga*), In that is that which is the **understanding** (*buddhi*), that is the *Sukhavatī*¹⁸⁵ [and] the wisdom-seal (*jñānamudrā*); that is **the comprehension of objects** (*viśayabuddhi*), which means bliss (*sukha*). [That is] what beings resort to. Just as through reflecting on the *maṇḍala*-circle of that as being all around there is entering into the sixth wisdom,¹⁸⁶ then having entered into that which is to be known, by that [next verse] he teaches what it is like –

§ 9.2.
Mekhalāṭīkā

That is the meaning: Just that, because of the union of *vajra* and lotus, are the five elements. In that is the understanding (*buddhi*)—a blissful mind—that is **the comprehension of the objects** (*viśayabuddhi*); **Having taken** those, because of the instructions resembling himself, the **earth, water, fire, wind and space** having been entered for ever long (*paryantaṃ yāvat*). By that, what this is like, is taught [in the next verse] –

¹⁸³The following table shows the five-fold associations of the elements presented in the 7th, 8th and 9th verse in the two commentaries:

Elements	earth	water	fire	wind	space
Quality	hard	moisture	heat	motion	bliss
Causation	union touch	bodhicitta fluid	friction motion	all-pervading	
Sense	nostrils	tongue	eye	body	ear
Object	smell	taste	visible obj.	touch	sound
position	down	up	right	left	middle

¹⁸⁴The elements, their placement, as well as their presentation as being maṇḍalas, might be further clarified by the following passage from the *Sekkodeśaṭīkā*: There are six channels (*nāḍī*) in the body [...] The wind-*maṇḍala* at the top; The fire-*maṇḍala* at the right; The water-*maṇḍala* at the left; The earth-*maṇḍala* is lower which means down at the genitals [and] gradually means gradually beginning with space. ¹⁸⁵Also known as the pure abode of Amitābha, *Sukhavatī* literally means “possessing bliss or full of bliss” might be used. ¹⁸⁶What the sixth wisdom (*ṣaṣṭhajñāna*) exactly refers to is not clear. KONGTRUL 2008: 300n10 however we find an exposition in which he equates the term *bde ba'i ye shes* * (*sukhajñāna*) with the five elements, which fits the context of this passage. Thus the term should perhaps not be associated with the set of the five wisdoms (*pañcajñāna*). See KONGTRUL 2008: 123-136.

Wave-less, unchanging, the nature of the innate is free from all stains; It is void of sin and virtue, it is one [though] it is nothing¹⁸⁷ this Kāṇha clearly declares.¹⁸⁸ § 10

Ṇittaraṅga sama saharūa means: It is **wave-less** (*nistaraṅga*), due to the absence of calling and dismissing (*āvāhanavisarjana*), it is **unchanging**, due to having surpassed the vase-breathing (*kumbhaka*) practice¹⁸⁹, **its nature is the innate**, due to the state that has the nature that is in accordance with the syllable *evaṃ*. *Saala kalūṣavirahia* means: **devoid of**—which means released from—**all stains**, all the sins, such as states of dislike (*virāgarūpa*) [and so forth]. Thus it is moreover taught in the glorious *Ādibuddha[tantra]*: § 10.1. *Dohakoṣaṭīkā*

Because of aversion (*virāga*) there is no sin later [and] because of bliss (*sukha*) there is no merit afterwards. Thus, the mind is in firm bliss. Hey! Just as a king who is always in his palace.

Inasmuch as this is so, with regard to great bliss, there is no self-conceit (*sukhābhīmāna*), thus it is [further] taught: *Pāpapuṇṇarahi ekku ṇatthi*, which means: **sin** (*pāpa*), which is the suffering of aversion, [and] **merit** (*puṇya*), which is firm bliss; are one **therein** [and] also **not existing**. Thus it is moreover [taught] in the glorious *Samputa[tantra]*:

Having left behind passion as well as aversion, one remains in merit.

¹⁸⁷The trnsl.: *its one thought its nothing*, is inspired by the particle *api* found in both commentaries, cf. *taraikam api nāsti*. ¹⁸⁸SHAHIDULLA 2007:85 trnsl.: The from of the innate without billows, uniform and free from all blemish. Of virtue and of vice-there remains nothing. Kāṇha has said this clearly; JACKSON 2004:119 trnsl.: Waveless and evber the same, the form of the innate is without defilement; in it, there is no vice or virtue at all, Kāṇha plainly declares; BHAYANI 1998:3 trnsl.: The character of Sahaja is free from waves, is even, is free from all blemishes, is free from sin and virtue-this is clearly said by Kṛṣṇapāda. ¹⁸⁹Skt. just has *kumbhakarūpasya*, but Tib. makes that more explicit in trnsl. that as *rlungs bum pa can las*.

Kāṇhu phuḍe kahie means: And this is **clearly declared** by Kṛṣṇavajra.¹⁹⁰ By others [this] has not been made clear, that is the meaning. This is not to be known by those who have their minds directed towards external knowledge (*jñānabahirmukha*) due to the union being outside one's own¹⁹¹, thus [he] taught [the next verse] to point that out –

§ 10.2.

Mekhalāṭīkā

That is the meaning: It is **wave-less**, due to the absence of waves (*tarāṅgābhāva*), that it is **equal** [means] *nirvāṇa*, is settled [and] has **the nature of the innate** inasmuch as it is **void of all elements** [and] void is to say that is it deprived of the sins of aversion and so forth, that is the meaning. Thus it is moreover taught in the glorious *Ādibuddha[tantra]*:

Because of aversion (*virāga*) there is no sin later [and] because of bliss (*sukha*) there is no merit afterwards. Thus, the mind is in firm bliss. Hey! Just as a king who is always in his palace.

And so, by that the three realms (*traidhātuka*) and the nature of the innate as wave-less (*nīstarāṅga*) are to be known, due to being affected by the five great elements. Thus it is moreover [said] in the glorious *Hevajra[tantra]*:

¹⁹⁰The DKT has something like a *karmadhāraya*-compound analysis: *kṛṣṇeṇa ca vajreṇa*, while the Tib. reads *kṛṣṇacaryāvajra* (*nag po spyod pa'i rdo rjes*) and the MK reads *kṛṣṇācārya*. Thus in this passage three different glosses for the name Kāṇha are found.

¹⁹¹At this place I have taken the reading from the MK *bahirātmayoga*. This passage clearly points towards what could be called the “experiential nature” of the poem, namely that the author expresses his own insight with regard to personal experience. Though, of course, such content, namely the use of (seemingly) paradoxical statements, is by no means exclusive to Kṛṣṇavajra. We perhaps have to understand this statement as expressing a generic feature of the poems (and, depending on the view, of the Yoginītantra-class in general) which ought to express teachings otherwise not found in other Buddhist writings. cf. the points 1.1.2-3. This statement, in the light of the *Dohās* and the principal of intentional speech (2.2.) almost appears to be a pedagogical trick, inasmuch as the idea that a poem composed in Apabhraṁś, does seem ambiguous almost by default.

Bliss is black, bliss is yellow, bliss is red, bliss is white, bliss is green and bliss is blue, bliss is the totality, the world.¹⁹²

In this way great bliss refers to both, an expression for bliss and to being in the state of the absence of suffering. Hence **sin** is the suffering of impassion and so forth [and] **merit** is the bliss of passion, regarding that [they are] one and also nothing. Thus in the glorious *Samputa[tantra]* it is moreover [taught]:

Having left behind passion as well as aversion, one remains in merit.

And that is clearly taught by Kṛṣṇācārya. [And] it is not clearly taught by others, that is the meaning. And that totality, being a variety of colours [such as] black [and] green is known by those who have their minds directed towards external knowledge (*jñānabahirmukha*), due to the union being outside one's own as the suffering that causes pain,¹⁹³ thus [he] taught [the next verse] to make that clear.

¹⁹²Also corresponding to the five buddha families, each has a corresponding colour. Cf. SCHERER 2005: 204-205. See also Vp: 404n164. ¹⁹³The exact context in which this passage should be understood remains doubtful to me. How to connect the adjectives *kṛṣṇaṃ*, *śyāmaṃ*, *kṛtsnam*, *sakalaṃ* (or *śabalaṃ*) and *kṛcchraduḥkhaṃ* all with *jñātam*. I have tried however to read those as reflecting the quotation from the *Hevajratantra* above in which the variety, for which the enumeration of colours has been the example, has been pointed out as a positive statement, while the use of the expression *jñānabahirmukha* would suit those who understand it as something negative.

§ 11 After the outer things have arisen, one understands;¹⁹⁴ Having entered into the empty and the non-empty, Hey you Fool! Can't you see between those two, the empty and the non-empty?¹⁹⁵

§ 11.1. *Bahiṅikkalide* means: After the wheel of appearances (*bahirākāra-cakra*) has appeared¹⁹⁶ by one's own thoughts, one understands. Having understood the wheel of appearances as the nature of emptiness and having then entered the not-empty, one's own body, with a mind conducting the investigation (*kalpita*^o), one thus made [the body] into an object of meditation (*tadā lambana*). Upon that, [Kāṇha teaches the part]: *Suṇṇāsuṇṇa veci majjhem* which means: Hey you Fool! Didn't you see, which means can't you understand, the reality in the middle of those two, the empty and the non-empty?, this is the meaning.

If one might suspect: "This is not the way how reality is." He teaches [the following]¹⁹⁷ –

§ 11.2. This is the meaning [of the verse]: Having analysed the wheel of appearances via the emptiness of all appearances, which appeared outwardly and having entered the non-empty, one's own body, with [one's] thoughts

¹⁹⁴Tib. translates accordingly: *phyi rol 'byung ba dag ni dpyad bas nas*; alternatively one may understand *niṣ√kāl* and *√kāl* in the sense of *to investigate* or *analyse* and trnsl. alternatively: "After the outer things have been analysed, one understands..." ¹⁹⁵SHAHIDULLA 2007:85 trnsl.: Reflection over the exterior things, enter in the Vacuity and non-Vacuity. Oh, imbecile hasn't thou seen (then) nothing intermediate between the two, the Vacuity and non-Vacuity?; JACKSON 2004:119 trnsl.: Go outside, look around, enter the empty and the nonempty. Hey, fool! Can't you see between those two, empty and nonempty?; BHAYANI 1998:4 trnsl.: Coming out and knowing Śunya and Aśunya you entered them. But, O fool, you did not perceive anything in between. ¹⁹⁶Trnsl acc. to Tib.: "has been thoroughly investigated" (*nges par brtag pa*). ¹⁹⁷Tib. trnsl.: "Thus, having in view the reality of the innate, he expounds [the following]".

fixed on **investigation** (*kalpitayoga*)¹⁹⁸, [than] after having made [the body] into an object of meditation¹⁹⁹, [Kāṇha further teaches]: **Hey you Fool! Didn't you see**, which means can't you understand, the reality in **the middle of those two, the empty and the non-empty?**, this is the meaning. If one might suspect: "This is not the way how the reality is." He teaches [the following] –

The innate is one [and] supreme [and] Kāṇha knows that clearly²⁰⁰; § 12
One recites and hears many *Śāstras and Āgamas*, [but] hey, the fool somewhat doesn't know!²⁰¹

Sahaja ekku paru atthi tahiṃ and so forth means: **The innate alone** § 12.1.
is indeed **supreme**. And Kṛṣṇavajra knows this as the supreme (*para*)²⁰². *Dohākoṣaṭīkā*
[The part beginning with] *Satthāgama* means: **One recites and hears**,
[that is to say] one studies and reflects, those manifold *Śāstras*, [texts of]
logic (*tarka*) [and] the *Āgamas*, [as well as] the [tantras of] action, perfor-
mances and so forth²⁰³, [but] somewhat **one does not understand**. Since
those do not have any essence in them, the one who knows the teachings of

¹⁹⁸At that place MT has the corrupted passage *rāgāntam apī*, of which I could not make any sense and which therefore is not reflected in my transl. ¹⁹⁹The MT actually reads *tadā ca mūlībhūtā* instead of *tadā lambano bhūtā*. This would result in the alt. transl.: "...and at that time having become the root" ²⁰⁰Tib. transl *yongs su*, which would mean *thoroughly* rather than *clearly*. ²⁰¹SHAHIDULLA 2007:85 transl.: The innate is unique, Kāṇha clearly knows it, the imbecile reads and repeats (Tib. understands) much from the didactic treatises and traditions (but) he knows nothing.; JACKSON 2004:119 transl.: The innate above all is one - Kāṇha understands it clearly and well, fools recite so many treatises and scriptures, and know nothing at all.; BHAYANI 1998:4 transl.: Kṛṣṇapāda knows it clearly and thoroughly that there is only Sahaja. The fool who studies many scriptures and Āgamas does not know anything. ²⁰²At this place we would rather expect the adverb clearly as being the correspondence to Apa. *phuḍa* Skt. *sputa*. This is not present on both com. and the commentaries seem to have read *paraṃ* a second time. ²⁰³This refers to the different tantra classes; the other two, besides *kriyā* and *caryā*, are the *yoga* and *yoginītantras*.

the system regarding the wave-less (*nistarāṅga*)²⁰⁴, someone like me (*mat-sadrśa*) knows the supreme, this is the meaning.

To point out precisely that instruction thus it is taught by the various words –

§ 12.2.

Mekhalāṭīkā

The following is the meaning [of the verse]: **The innate alone is the supreme reality** (*param tattvam*), and **Kṛṣṇavajra knows** this as the supreme. **One recites**, which means one is caused to recite, and **one hears**, which means one is caused to listen, those **manifold Śāstras**, [texts of] the logic (*tarka*) [and] the **Āgamas**, the [tantras of] action, performances and so forth. [The phrase] “somewhat” (*kim api*) [means]: Due to turning oneself away from the secret system of mantras, being called *vajrayāna* and so on, than again **one understands** the supreme, resembling oneself, this is the meaning.²⁰⁵

§ 13

It does not rise, it does not fall, Free from those two it remains without motion; The mind, Kāṇha says: How should it run away? The mistress, the motionless breath dwells in the house.²⁰⁶

²⁰⁴This expression has been used several times, and seems, like the expression *tadrūpābhāvāt* to refer to *sahaja* and resp. *sahajarūpā*. cf. §§ 10 and 29, where this term appears, though the commentaries unfortunately do not elaborate further on this term. ²⁰⁵This statement implies that even the *tantras* themselves are viewed as outer scriptures, which are not to be relied upon. Though not too often found such statements are in alignment with the refutation of conceptuality and the radical focus on “experientiality” promoted in the *dohās*. See section 1.1.1. ²⁰⁶SHAHIDULLA 2007:85 trsl.: It (the breath) neither descends nor ascends; not doing one nor the other, it remains immobile, Kāṇha says: the spirit does not, in anyway wither away. The breath which is the mistress of the house remain immobile.; JACKSON 2004:119 trsl.: It doesn’t move up, it doesn’t go down, doing neither, it stops there, motionless. Kāṇha says: thought can’t possibly escape when motionless breath, the mistress, remains at home.; BHAYANI 1998:4 trsl.: It does not go above. It does not go below. It stays motionless eschewing both. It by no means is blocked. It stays in the house of the Wind-housewife.

Aha ṇa gama and the rest [of the first stanza] means the following: **It does not rise** [means] that there is the blocking (*vivṛti*) of vital breath (*prāṇavāyu*) [when air is inhaled], which is differentiated into body, speech and mind there is the cessation of the three ways of the type of moon, sun and *rāhu*, which are water, fire and the void.²⁰⁷ In this way²⁰⁸ above and below, because there is the ceasing of the path of inhalation and exhalation (*prāṇāpāna*), **it [also] does not descend**, [this means:] As for the vital breath (*apānavāyu*) [when air is exhaled] due to the convention (*saṃvṛti*),²⁰⁹ which is differentiated into body, speech and mind there is cessation of the three ways of the own type of faeces and urine, semen and menstrual blood,²¹⁰

²⁰⁷Tib.t trsnl.: It does not rise [means:] the vital wind ceased; due to being differentiated into body, speech and mind, the three paths of its own type: the moon, the sun and *rāhu*, which are water, fire and the void, stop; Body speech and mind here refer to the movement of the vital wind within the central channel in refernces to three distinct phases during the restraining of breath. cf. SFERRA 2000: 280n120 ²⁰⁸The syllable *evaṃ* might, even though this is neither supported by Tib., nor does it seem necessary here, also refer to *evaṃ* as the seed syllable, being throughout this work a kind of non-dual representation of pairs, of which inhalation and exhalation certainly can also be included. ²⁰⁹The whole verse talks about the so-called “restraint of breath,” i.e. the thirs among the six Limbs of Yoga (*śaḍaṅgayoga*). It has to be noticed that, even though I have translated *vivṛti* and *saṃvṛti* here not as technical terms, there is a strong implied connection of the process of inhalation and exhalation (*prāṇāpāna*) each to one of the two truths, in this case inhalation to the relative and exhalation to the ultimate, which in between, i.e. when the breath is being held, no differentiation of those two exists (this would correspond to *rāhu*). This basic idea has already been introduced in verse three. See also SFERRA 2000: 286ff. The following table presenting the correlation/equation of the different principles according to *Dohākoṣaṭīkā*:

pitṛ	prāṇa	vajra	bodhicitta	śukra/śīta	candra/vāgvisarga/toya
mātr	apāna	citta	śūnya	rakta/rajas	sūrya/ravi/(kāla-)agni
non-dual		(cittavajra)			rāhu/kālāgni

As for the third part the neutral or non-dual we find the certain equations: *rāhu* vs. *kālāgni* = *prāṇa* vs. *apāna* = *rāhu*. ²¹⁰Skt. and Tib. both read “outflow” (*vāhin/ ’bab pa*).

and the spheres of earth, wind and wisdom.²¹¹ When the reflection of the knowledge, that has been hinted at, has been perceived, as the consequence of *prāṇāyāma*, the restriction of breath [then] by the application of the *vajra*-recitation, [the winds] have been entered from below (*adho vajrajāpa*^o). Thus it is moreover taught in the glorious *Ādibuddha*[*tantra*]:

When the image has been perceived, because of controlling body, speech and mind with regard to the three channels above and below, the *prāṇāyāma* remains firmly.

Bearing along the paths are moon, sun and *rāhu*, being faeces urine and semen, they are the own class of water, fire and the void, the spheres of earth, wind and wisdom.²¹²

Those which are moon, sun and *tamin*²¹³ are the channels of body, speech and mind; Those bear faeces and urine, semen and menstrual blood according to the series of inhalation and exhalation.

The body, which is the moon has the means and the wisdom has the sun, which is the speech. The wisdom body however is the passageway for the faeces and in the flowing of urine is in the

²¹¹The following table is meant to sum up the association with body, speech and mind and their symbolic associations:

Body	moon	water	faeces,urine	earth	
Speech	sun	fire	semen,menstrual blood	wind	
Mind	rāhu	voidness	wisdom	space,void	

It should be kept in mind that there can be a further association of body with the male and the right channel; the speech with the female and the left channel; and the mind with the non-dual (i.e. their union) and the central channel. That connotation is further exemplified by the following quotation. ²¹²See also the *Guṇabharanī*, which explains much of the here implied content. SFERRA 2000: 280n120. ²¹³*Tamin* for *tamas* should be understood as equal to *rāhu*, as it denotes the obscuration of the sun and the moon in eclipses.; Cf. MW: s.v.

[place of] sexual enjoyment.²¹⁴

Taminī, which is the mind has the means and the wisdom has the flow of semen;²¹⁵ *taminī* is the flow of semen in the two channels of the mind up and down.

Above and below are the company of six,²¹⁶ and this indeed is the cause for body, speech and mind. They are for all beings divided by wisdom and means²¹⁷ and [their] union (*sbyor*).²¹⁸

In this way is the *prāṇāyāma* – the retraining of breath. [In case somebody asks:] How does it [the breath] remain? Kṛṣṇacaryā taught [the part]: **Veṇṇi rahia tasu ṇiccala thāī**, which means: **Free from**, which means being released from, **the two** above and below, inhalation and exhalation. Thus, in this way it **remains immovable**, when the best breath is in the middle.²¹⁹

²¹⁴The “wisdom body” and the “place of sexual enjoyment” may refer to anus and genitals. Tib., however alternatively translates the last pāda as: “The chief is the cause for purification” (*gtso bo dag ni byang rgyu ba*). ²¹⁵I have taken *Taminī* as a dual referring to both as *wisdom and means*. *Śukra* in this context might equally be understood as referring more generally to bodhicitta. ²¹⁶This seems to refer to two sets of three for inhalation and exhalation where each set of the two is equalled with body, speech and mind. As for *inhalation* the sets are: *moon, sun and rāhu*, as well as the elements *water, fire and the void*. For *exhalation* the sets are: *faeces, urine and semen*, as well as the elements: *earth, wind and wisdom (space)*. Those make up the female and male principles or resp.: wisdom and means and those two together. The equation of the two principles to make a male and female reminds me of the end of the third verse in which the arising of the body is explained due to those two and their different characteristics. ²¹⁷This refers to the fact that for all beings the different parts of male and female together with their union make up any complete organism. ²¹⁸Trnsl. according to Tib. Alternatively the Skt. would be: the whole body is divided by wisdom and means and [their] subdivisions (*°ariga°*). ²¹⁹Middle here certainly refers to the central channel.

Thus it is moreover [taught] in the *Kulikā[sādhāna]*²²⁰:

Heruka is the joy of the innate, the excellent, and the breath that is residing in the middle. Being fully endowed with the four channels of faeces, urine, semen and the sun.²²¹

And in the *Vyaktabhāvānugatatattvasiddhi* it is taught:

This innate wind is in its own place, which is released from the web of imaginations (*kalpanājāla*), having the nature of the void it generates an insuperable pleasure in oneself.

That being so, he says in order to show the great unfallen *bodhicitta*²²² [the following]: *Bhanāi kaṅhu maṅa kaha vi ṅa phuṭṭai* and so forth, which means: **Kāṅha says: the mind**, being *bodhicitta*, **it anyhow does not burst away**, [that is to say] it does not stumble. [This is] due to the state in which the channel of death²²³ is devoured through conquering the going of the two. The following is the intended meaning: Let it be the case that the drop of the moon does not fall, but what is it here to be accomplished for us? Instead one anyhow has the nature of [*bodhicitta*] (*°ka°*), which does not rise or fall²²⁴. And this has the form of uninterrupted

²²⁰This refers to the *Laghutantraṭīkā*. Why the author refers to it as the *Kulikā[sādhāna]* or *tantra* is unclear. It is possible, however, that he takes this titling from the related set of verses from which the quotation comes and which is addressed to *Kulikā Vajravārahī*; Tib. reads: *Rig ldan ma dang he ru ka* for the title. *Rig ldan ma* however might refer to *Kurukullā*; See *dPe bsdur ma* version of the *bStan 'gyur*: 2717 has the title: *Rigs ldan ma'i sgrub thabs/ Kurukullāsādhāna*. ²²¹Sun could here refer to the missing female aspect, namely menstrual blood (Skt. *ratkta*). Further, the A group of Tibetan translations offers a variant reading, for which the according translation would be: “Being fully endowed with the three channels, being just faeces, urine and semen.” ²²²The Tibetan translations add: *bde ba chen po*, which further specifies *bodhicitta*, as “the unfallen *bodhicitta*, that is great bliss.” This denotes *bodhicitta* in its absolute form. ²²³Tib. reads: *dus kyi rtsa*. This refers to the fact that for the inexperienced *Yogin*, the emission of semen is actually the causing of the death as the life-force is constantly emitted. ²²⁴Trnsl. according to Tib.: I; cf. Skt. *kavalīkṛta°*.

great bliss, which is *bodhicitta*²²⁵; [And then asking]: Where is it supposed to be? [He teaches the following]: *Iha ṅiccalapavaṇa dharaṇighare vaṭṭai* which means: **The immovable breath**²²⁶ [that] is the breath in the middle, just that, due to the state of being the wisdom seal (*jñānamudrā*), **is the mistress** [and] **the house** of her is bliss, the sphere of space and the central channel, **in this she dwells** which means [which is the place in which she] lives.²²⁷ The following is the intended meaning: Wind here has the property of movement (*gatidharmā*) and the seat of the sphere of space (*ākāśadhātuvāśraya*) is free from coming and going (*gatyāgativinirmukta*) [and] dissolves into the condition of the sphere of space [and] vanishes into the innate due to being placed upon (*adhyārohaṇa*) the three consciousnesses²²⁸ and due to being accompanied by the resemblance of [mind in the state of] light (*ālokapratibimbasaḥita*). Thus the *Bhagavān*, who has the nature of that and is the one who is the *vajra* of great bliss, dwells in this state, thus

²²⁵This passage, even though it appears to be slightly cryptic, seems to imply that the course of the breath, which consists of the two, being inhalation and exhalation, brings forth the experience of the innate, when kept under control or being restrained. ²²⁶This is supposed to mean the breath when it is imagined to be held at the bottom i.e. the lowest of the energy centres (*cakra*) situated four fingers below the navel. ²²⁷This passage is merely a repetition of the principal already addressed before the various cations and deserves further supportive and explanatory materials again found in the *Guṇabharāṇī*: Through this [entrance] he sees the signs. This is said to be the first face of the glorious master, i.e., Buddha's body-*vajra*. Then he has to perform the 'arresting' of the vital breath, viz., 'of the lunar course', the left channel course, 'along with the solar [course]', the right [channel] course. This is the rule. Restraint of the breath is the second [face], the speech-*vajra*. 'During the embrace with the mudra', the mind is deeply passioned towards the image, the *bodhicitta* melts, and the third [face], the mind-*vajra*, takes place. Thus, '[the mind] entering into the supreme pleasure and the awakening of the *vajra*' follow. Otherwise, if the pleasure of bliss does not arise in spite of the image [having been meditated on], then he can slowly procure 'the sound of the *vajra* [moving] in the lotus cf. SFERRA 2000: 280n120. ²²⁸All Tibetan translations read *ye shes* instead of *rnam shes*, which in light of the previous citation of the *Guṇabharāṇī* (previous footnote) seems to be more accurate, since it the three consciousness seem to refer to the three faces of body, speech and mind *vajra*.

it is said. And accordingly [it is said] in the *Anuttarasandhi*:

Light, increasing light and obtaining the light is, as it is said, the threefold mind [and also] described as the support of it. Wisdom is being mingled together with the wind in the subtle forms, having emerged from the course of the sense faculties [alone], all objects are apprehended.

If one joins with the [the state of mind as being] light [and] takes the wind as one's vehicle, then all the primary elements of that (*tatprakṛti*) are set in motion together or separate.²²⁹

Wherever wind remains, that brings about the nature (*prakṛti*)
For as long as there is a rising of the wind, splendour [-form of the mind] does not remain constant.

On how there is the resting of all beings in precisely that [state] he teaches [the following] –

§ 13.2.

Mekhalāṭīkā

This is the meaning. **It does not go down**, because there is the ceasing of the wind that goes down (*apāna*) [and] **it does not rise** (*prāṇa*) because the upwards moving wind ceases [too]. **Free from**, which means without **the two** that are the rising and the down-moving wind [and respectively] inhalation and exhalation, after the *bodhicitta* in accordance with the nature of it has been thrown out, it remains, thus in order to show just that, he teaches: **The mind**, which means *bodhicitta* **Kṛṣṇācārya** says: “**How should it disperse?**”, which means [it] does not go [to somewhere], this is the meaning. Of such nature is *bodhicitta* [and] where does it **stay**? For making that clear, he teaches [the next verse] –

²²⁹Skt. has *astavyasta*, while Tib. transl.: *rim dang rim pa min pa*, which would mean: “order and disorder”.

The cave of the most excellent mountain is hollow and the whole world tears apart in there; The stainless water dries up in there as the fire of death enters.^{230,231} § 14

Varagirikandara and so forth means: **The best**, which means the most excellent **mountain** has the nature of being a spine (*kaṅkāladanḍa*).²³² Accordingly it is also said in the glorious *Samputa*[*tantra*]: § 14.1. *Dohākoṣaṭīkā*

The wind is situated at the sole of the feet, is called “frightful” (*vairambha*), and is appearing in the shape of a bow²³³ and it is blazing up the triangle (*trikoṇa*) at the position at the hip where the three points [are coming together]²³⁴ (*sthitas trikaṭideśe*).

Water (*varuṇa/chu*) has the appearance in a round form, being situated on that which has three petals and indeed the earth is in the heart being always square (*caturasrā samantataḥ*).

Just so the mountain-king *Sumeru* indeed has the nature of a

²³⁰trns. acc. to Tib.: *zhugs gyur pa* ²³¹SHAHIDULLA 2007:85 trns.: The cavern of the vast mountain is deep. There the entire is broken to pieces. The pure water dries up, when the fire of the end of the world comes to happen.; JACKSON 2004:119 trns.: The precious mountain cave is deep - the world is sundered there, stainless waters dry up, until the fire of time ignites; BHAYANI 1998:5 trns.: The whole world is there in the deep cave of the great Mountain. The clean water is dried up when it enters the Fire of Kāla. ²³²The symbolism here is that the mountain is being compared to the body and the *backbone or spine* being it's inner core, i.e. the central channel. ²³³That is to say in the form of a triangle. ²³⁴The commentary to the *Vasantatīlakā*, the *Rahasyadīpikā*, explains this place as the place of the fire-*maṇḍala*, i.e. the place of the secret *cakra*, where the three channels meet. *See also* PAYNE, WITZEL 2015: 182.

backbone.²³⁵

The cave of the mountain is **hollow**, just that is not in the range of body, speech, mind and perception.²³⁶ Therefore, in case someone asks²³⁷: What does it become? [He teaches the next part]: *Jagu saala vi tuṭṭhai*, which means: **The entire world tears apart**, which means quivers just there, it does not go above that, [that is to say] it does not go beyond its peak, due to the unstable mind [and] due to the false ideas about bliss of the union of the two sense faculties.²³⁸ In case one objects that the world tears apart

²³⁵Cf. Tib. (*sgal tshigs dbyug pa*); In this passage it is further elaborated on the “inner body’s cosmology” in relation to the elements. Again the body is equated with Mount Meru, the mountain’s “backbone” representing the central channel. It describes the places of different elements along the central channel. Here Vanaratna’s *Rahasyadīpikā* is helpful to get the full picture. “The following instructions are taught [in this verse]: The wind is placed at the sole of the feet means having begun, they have been manifested in the form they appear, hence by this the particularity of the *maṇḍalas* are taught. That the wind is placed at the sole of the feet means that it is placed beneath the feet. Because it has the shape of a bow which means because it is distinguished from the beginning, it is precisely [called] “*Vairambha*”. Its own essence is to be curved. It is similar subject to change and since it has a nature that is moving to and fro it is called “*Vairambha*”. By this the wind *maṇḍala* is taught to be brought about and entered. On top of that is the place of the tri[angle shaped] hip that is the region of the hip, in that is the triangular fire *maṇḍala* of men and women that is blazing up, that means it is appearing due to its nature which is the union of male and female. On top of that is water *maṇḍala* being situated, due to the union of the fluid and the chain of mantras, situated in the stomach. On top of that is in the heart is the quadrangular eye that is the earth *maṇḍala* resembling the fruit of the thorn-apple. And on top of that is the extended and complete skeleton, precisely that is to be understood as mount Meru, that is one who has entered into the eight peaks of eye and so forth.” ²³⁶Tib. transl. *spyod yul ma yin ma yin*, which would rather correspond to *anasāmagocara*. ²³⁷transl. acc. to Tib.: *zhes na*. ²³⁸transl. acc. to Tib., which reads *sbyor* for *kundurū*. This idea expresses that the practitioners don’t reach the peak of the mountain, which is to overcome their own limits as it regards the stability in sexual union. And hence the breaking apart in the tube represents exactly that instability. This stanza seems to imply the inexperienced *Yogin* and hence stresses the necessity of a stable practice.

in there [and] asks: How do you know that? He teaches [the next part] - **Vimala salila tahi sosa jātai** which means: That **water** is the relative [truth] (*saṃvṛti*), because it has the form of liquid bliss, [and it] **is stainless** [inasmuch] as [it is] the ultimate [truth] (*vivṛti*) through having the nature of being [just] bliss.²³⁹ Since *bodhicitta* (absolute *bodhicitta*), that is unstrived cognition [of] the two truths, **has dried up and goes down**, which means it falls.²⁴⁰ Indeed the *bodhicitta* is the essence of the world, when that falls, then the whole world is going to break apart, which means it dies. Thus it is also said in the *Ādibuddha[tantra]*:

At the death the whole body's nectar, being the moon goes down,
[as] the *rajas*, being the sun, rises, while *rāhu* has the nature of
consciousness.²⁴¹

[And for the question:] “How might it be in that place”, he teaches: **Kālāggi paiṭṭhai**, which means: **The Fire that is dark**, which is in a moving

²³⁹Tibetan renders the whole passage slightly differently: “That it is stainless has the meaning that its nature is of the level of bliss (*don de sa'i bde ba'i ngo bo*), that it is water is because of the form of conventional liquid (*chu ni kun rdzob zhu sdo'i rnams pas te*). ²⁴⁰Relative *bodhicitta*, i.e. liquid bliss here means semen (*śukra*), while absolute *bodhicitta* is the experience of ‘joy of the innate’, which is experienced when the relative *bodhicitta* is not emitted but withdrawn again, i.e. when the practice of sexual yoga has been performed successfully, such as described in verse sixteen. In this sense ‘falling’ is associated with an unsuccessful practice, i.e. the emission of semen. ‘To withdraw’ is the first among the Six-Limbed Yoga (*ṣaḍaṅgayoga*), while ‘falling,’ can be further associated with the fourth among the Six-Limbed Yoga, inasmuch as the ‘retention’ is unsuccessful. ²⁴¹This verse explains the meeting (at the heart centre) of the two presiding energies, the male on top at the ‘crown *cakra*’ and the female at the ‘secret *cakra*’ below the navel. Such phenomena are for instance described in the *Tibetan Book of Death* and in particular in practices such as *thugs dam*, that are related to the dying process (*'chi kha bar do*).

condition has the characteristic of **entering** at the black fortnight,²⁴² [and it is as well] the time of death. Thus it is also [taught] in the glorious *Ādibuddha[tantra]*:

From falling (*cyuti*) comes passionless[ness] about, and due to passionless[ness] happens the arising of suffering, because of suffering men [are] consumed and from this consumption (*kṣaya*) death is born.²⁴³

Those are reborn (*punar bhavas*) from death and from this existence (*bhava*) there is again falling—death. In this way due to the arising of dis-passion, there is no other becoming of beings.

Therefore with all one’s effort passion’s falling is to be avoided, by which the *Yogin*, because he is bound to saṃsāra, goes to imperishable bliss.

[And for] how immovability does not come about, he teaches [the following] –

§ 14.2.

Mekhalāṭikā

This is the meaning. **The best**, which means the most excellent **mountain**

²⁴²To understand this context presupposes some background of the Kālacakra system. The context, which actually is again referring to the winds entering the central channel according to certain daily (lunar) intervals, is explained in SFERRA 2000: 39-40. Also the **Caryākoṣagātivṛtti* refers to such a context: *kiṃ uta asya prakṛtyābhāsadoṣavaśāc cāñcalyatayā prakṛtasattvena | cyutirūpo hi rāhuḥ sa eva kālah kṣṇapratipaddasāyāṃ praviṣṭaḥ | yasmān nandābhadrājayāriktāpūrṇātithikrameṇa saṃvṛtibodhicitta55mṛgāṅkaṃ śoṣaṃ nayatīti | ayam atyartham kṣṇācāryapādair abhihitāḥ...*; Further, the A group of Tibetan translations specifies that “the moving conditions is the moving of *bodhicitta*” (*byang chub kyi sems kyi phyir ’byung ba’i gnas skabs te*). Another verse written in the context of breathing according to lunar sequences, involving as well “*skandhas* and elements” See verse 5. ²⁴³The idea behind the third verse is that—according to the Buddhist notion – *bodhicitta* is a life-force, which when continuously emitted, leads to the gradual loss of that very life-force, the result of which is death.

means the mount Meru as having nature of being a skeleton (*kaṅkālārūpo*). Accordingly it is [said] in the glorious *Saṃpuṭa*[*tantra*]:

Thus the wind is situated at the sole of the feet and is appearing in the shape of a bow²⁴⁴ and it is blazing up²⁴⁵ the triangle at the position where the three points are coming together (*sthita-trikoṭideśa*).

Water (*varuṇa/chu*) is appearing in a round form, being situated on three petals and only the earth is in the heart being always square (*caturastrā samantataḥ*).

Just so the mountain-king Sumeru indeed has the nature of a back bone.²⁴⁶

[And] **the cave**, which means the hollow of the mountain **is deep**, precisely that is due to not being in the range the sphere of the five [senses]. [Therefore], in case someone asks: What is in there? He teaches [the next part]: **In there** [which means] in the sphere of selflessness (*nairātymadhātu*), **the whole world breaks apart**, which means does not become firm. [And in view of the question]: What might be by that? He teaches: Stainless, because it has the nature of bliss, in as much as it is not **concealed** (*vivṛtyi*) [and it is] **the water**, in as much as it is concealed (*sāṃvṛta*) since it appears as fluid semen (*śukradravākāre*). This *bodhicitta* having a nature that is stainless water and always the same (*sama*^o) is **dried up and goes down**, which means it falls, thus it is taught. And alike it is [taught] in the *Guhyasiddhi*:

²⁴⁴Trnsl. acc. to Tib.; Skt. has *bhairava*, which is rendered here by Tib. as yang dag gnas, which would correspond to Skt.: **samsthita*. An altv. trnsl. acc. to the Skt. could be: “The wind is situated at the sole of the feet, is frightful and has the shape of a bow”.

²⁴⁵trnsl. acc. to Tib.: 'bar ba ²⁴⁶Lit. “straight skeleton” or “straight spine”. Here the skeleton might reflect the *kandara* in the sense of “hollow”

When, however, the *bodhicitta* falls, it's just a little (°ka) that is the cause of all accomplishments (*sarvasiddhinidhāna*°), but when the element of consciousness (*skandhavijñāne*) faints, how (*kutaḥ*) [could any] accomplishments be kept (*anindita*)?²⁴⁷

The fire that ends the world which is in a moving condition (*cyūtyavasthā*) is **going into** time, which means is **entering** at the **black fortnight** (*kṛṣṇapratipatpraveśakālapravṛtta*).

Thus, [in view of the question] How is this [to be understood]? When it has not fallen one experiences the immovable bliss of great passion, He teaches [the next verse] –

§ 15

He alone is the bearer of the world, that difficult to hold, one cannot reach as it is even and uneven, impossible to be summoned; Kāṇha says: It's hardly characterized and difficult to be entered, Who fully comprehends [that] with the mind?²⁴⁸

§ 15.1.

Dohākoṣaṭīkā

Ehu so duddhara dharaṇidhara and so forth means: *bodhicitta* in there is difficult to be hold²⁴⁹ by the binding of the breath (*prāṇabandha*), which is

²⁴⁷In view of the DKT, this verse further emphasizes the difference between the successful and the unsuccessful practice, i.e. whether the fourth limb 'retention' is being managed or not. ²⁴⁸SHAHIDULLA 2007:85 trnsl.: This mountain is very difficult to scale, plane sometimes, sometimes rugged. People cannot surmount it. Kāṇha says: who can conceive in the mind things difficult to see, hard to penetrate?; JACKSON 2004:119 trnsl.: Lofty Meru, support of the world, is uncertain terrain - you won't reach the top, Kanha says: it's barely visible, hard to approach - who can encompass it with mind?; BHAYANI 1998:5 trnsl.: The peak of that Mountain is very high and (the terrain) being somewhere level, somewhere rugged one [c]annot reach it. Kṛṣṇapāda says, that who can conceive that which is invisible and unfathomable?. ²⁴⁹Trnsl. acc. to Tib. *gzung*, obviously reading a root relating *grah*.

the six-limbed Yoga²⁵⁰, that is [the meaning of] **difficult to be hold** (*durdhara*).²⁵¹ He alone is the bearer of the world [means it is] like *Meru*. Because of this [he states]: **Even** and uneven.²⁵² In there he carries with a sequence (*lagnakrama*), that is, as for the even, being [called] even, which is [to be understood as] bearing the sun and the right path. [And] **uneven** as he carries the sequence that is with the uneven, it is [called] uneven, which is bearing the moon and the left path²⁵³. The spheres of consciousnesses (*viññānadhātu*) are caused to be seen²⁵⁴ [that means], he sees them with a mind (*manas*), which is joined with the path of the two (*ubhayamārgayukta*), the equal and the unequal. In this way nothing is understood, this is the meaning. By a mind being thus, one knows nothing whatsoever. He carries the two moon and sun, hence the sphere of consciousness of the two states of the equal and the unequal is **unstable**, as for **one does not reach** the top of it, which

²⁵⁰Though implicitly addressed earlier, here the author mentions the Six Limbs of Yoga (*ṣaḍaṅgayoga*) the first time. See See SFERRA 2000.; For a small introduction to the corresponding system in the Tibetan tradition. See also JIGME LINGA 2013: 'The skilful path of one's own body'. This set (associated with the *Kālacakra*-system) is however not to be confused with the famous Six Doctrines of Nāropa (Tib. *Na ro chos drug*), who combined practices from several of the *tantric* traditions in India. ²⁵¹The whole verse, after the so-called "restraint of breath," i.e. the third among the Six Limbs of Yoga (*ṣaḍaṅgayoga*), has been introduced in § 14, here it talks about the fourth among the six Limbs of Yoga, retention *dhāraṇā*, which as we see also phonetically relates to the verse. ²⁵²This passage is trnsl. acc. to the Tib. and missing in the Skt. (*de nyid kyi phyir mnyam pa dang mi mnyam pa zhes smos te, sdud pa dang 'byung ba'o*). ²⁵³Here we again find the representation of sun and moon as connected to the left and right channel, again in reverse order as usually associated. So far in most of the cases we could associate the sun with left channel and the female attributes and the right one with the moon and the male attributes. (See BEER 2003: 80-82.) Here, however, the association is the other way around. Thus, as it appears, the attributes of sun and moon, which are respectively representing female and male, can also be used interchangeably. ²⁵⁴Taken from Tib. (*lta bar byed*); alternatively Skt. would suggest: "He causes the sphere of consciousnesses to be changed"; assuming to trnsl. *pariṇāmayate*.

is so hard to climb.²⁵⁵ Just for that reason [he teaches] the part beginning with: *Bhanai Kaṇha*, [which means:] *Kṛṣṇāvajra* says: **It’s hardly characterised**, as one observes [even] with the wisdom eye (jñānacakṣuṣ)²⁵⁶ hardly something, as this is excluding the state of dis-passions, because of the all empty and due to the sameness of all appearances. [Also] it is **difficult to be entered**, since that one enters [means one] experiences **difficulty**.²⁵⁷ This is like that, **Whoever comprehends just that with the mind?** Who again may understand that? He teaches [the following in case one might ask] –

§ 15.2.
Mekhalāṭīkā

This is the meaning: **This very** [mountain] is the inexperienced Yogin (*bālayogin*), who does indeed not proceed on the course of both moon and sun²⁵⁸, because of being calm by all means of the cessation of inhalation and exhalation with difficulty for the sake of a stable mind²⁵⁹. In this way is [Mount] Meru, as it has been taught before. In this context **even and uneven** means the entering and ejecting (*praveśaniḥkāśa*), that is the inhala-

²⁵⁵This part does not seem to work together very well with the preceding verse, and he seems, quite awkwardly, to express the not yet stable practice of the entering of the ceased wind into the central channel. In the light of this passage the idea of “seeing” in “seeing the two” must be understood as seeing in the way of “merely seeing”, i.e. in opposition to “experiencing”. However, though the narrative in this part is not structured very clear, the MK luckily explain the meaning of this verse very straight forwardly. ²⁵⁶The A group of Tibetan translations adds *bde bas*, which might be understood as an adverb like ‘properly’, the literal translation ‘with, via or because of bliss’ does not convey the proper sense here. ²⁵⁷The A group of Tibetan translations renders this passage as: “because one discovers nearness to bliss and undergoes suffering, it is difficult to be entered.” (*bde ba nye bar rtogs shing nyams su myong ba de’i phiyir rtogs par dka’ ba’o*) and thus specifies that the difficulty in entering into the channel lies in the difficulty of not having a clear experience of bliss, i.e. of being in its proximity, which may cause a feeling of distress. ²⁵⁸It has to be mentioned that the translation “on the course of both moon and sun” is a conj. and the original syntax of the sentence seems weird and the sentence itself corrupted. ²⁵⁹Perhaps resembling the explanation part of samavisama in the DKT.

tion and exhalation and thus **one does not reach the highest**²⁶⁰, [that is the] top of high Meru. Precisely for that reason **Kṛṣṇavajra says**: Due to the nature that gods are not perceived,²⁶¹ it's in all respects of uncommon character (*asādhāraṇa*) [and] it's being out of range for the yogins,²⁶² the highest truth, which is **difficult to be entered, who can observe that, in respect to the** [one's own] **mind?**

He who completely discerns the jewel of the mind,²⁶³ **day and night, as the innate shining forth, That one knows the supreme course of how things are, What do others know? [just talking].**²⁶⁴ § 16

[The sentence] beginning with *Yo samvea* means: **That one who**²⁶⁵ **investigates perfectly** how things are²⁶⁶ by resting²⁶⁷ on the mind (*mano 'valambana*), that is with union of *vajra* and lotus. The jewel [in the com- § 16.1. *Dohākoṣaṭīkā*

²⁶⁰Here one might consider to read *uttāra* in the ed. and thus to translate: “one does not cross, which means that he doesn't reach the highest point.” ²⁶¹According to the common Buddhist cosmology, the abodes of the gods (their heavens) are situated in seventeen layers above Meru. Thus, this statement, as well as the previous comparison to the top of Mount Meru implies that the experience of the state of reaching the *cakra* of great bliss, is incomprehensible to the imagination; just as one cannot see the gods above Meru, not begin at its very top. ²⁶²“out of the yogins range,” here certainly refers to the inexperienced yogin, and hence stresses the elevated character of the practices promoted, and may be well read in the light of § 1. ²⁶³Tib. translates: “the mind that is the jewel”, thus they clearly choose one of the options this ambiguous compound has in Sanskrit. ²⁶⁴SHAHIDULLA 2007:85 trnsl.: He who knows the jewel of the mind which blooms in the innate, that knows the path to the ideal; which else knows it in even speaking of it?; JACKSON 2004:119 trnsl.: If daily you discern the though jewel, the innate shining forth, you know how things really go - others talk of it, but what do they know?; BHAYANI 1998:5 trnsl.: He who experiences day and night the Mind-jewel as sparkling with sahaja he knows the true course of Dharma. How and what others can know? ²⁶⁵Here one has to note that the overall syntax carries the co-relative pronoun down to almost the end of this com. and therefore can't be resorted to in the trnsl. ²⁶⁶Skt. *yathārtha* here is not taken as an adverb. ²⁶⁷Tib. has: “by observing the mind”.

pound the jewel of the mind] means: He resembles the pleasure [of the sexual union] (*rati*), that is unsurpassed bliss (*anuttarasukha*) of oneself understanding how things are in reality (*yathābhūtamananātman*). [And] **the jewel of the mind** has the form of the Buddha (*buddhabimba*).²⁶⁸ Thus it is also [taught] in the Glorious *Samāja*[*tantra*]:

Having firmly placed the *vajra* (*liṅga*) into the *padma* (*bhaga*) one should not emit *bodhicitta*, but one should cultivate the form of the Buddha, which resembles everything in three realms without any difference.

And accordingly it [is taught] in the *Glorious Ādibuddha*[*tantra*]:

The form that arises from the empty is the cause and the fruit is bliss that is born from the unchanging.²⁶⁹

For just that reason he teaches: ***Aharaha sahaja pharanta*** which means: **Always**²⁷⁰ [the innate] is shining forth, from the all empty that has perfectly appeared, just like the sky. This is moreover taught in the *Chanting the names* [of *Mañjuśrī*] – [*Mañjuśrī*] *nāmasaṅgīti*:

Self-arisen, appearing from space is the great one, fire of *prajñā-jñāna*²⁷¹.

²⁶⁸Not only the use of the term *buddhabimba* indicates that, though not explicitly mentioned, the author now moves forward to the fifth among the Six-Limbed Yoga, i.e. recollection (*anusmṛti*). See SFERRA 2000: 31 ff., where a lengthy description of this process is can be found. ²⁶⁹Possibly also “the syllable” could be a suitable translation (*akṣara*). ²⁷⁰Lit. “daily”, Skt. *aharaha*. ²⁷¹To what exactly *prajñā-jñāna* here refers—as being a technical term for instance—is not clear to me. It is however likely to resemble the male and female partners to which the overall content matter seems devoted. Known to me is the term only in the sequence of the fourfold (or in earlier times threefold) empowerment (*abhiṣeka*), where *prjñā-jñāna* would be the third out of four (or resp. third out of three) and frequently associated with the ‘four joys’ (Cf. p.106n338). For a detailed description of the four empowerments within the different traditions See KONGTRUL 2007.

Thus also in the Glorious [*Tantra*] *Arising of Samāja—Samājottara* [it is said]:

Having, at the time of serving (*sevā*), visualized the form (*bimba*), that is the great *uṣṇīṣa* with effort (*yatnatas*),²⁷² but at the time of preparing [the service] (*upasādhana*) the form (*bimba*) is the *Amṛtakunḍalī*.²⁷³ In the practice (*sādhana*) he²⁷⁴ should visualize the form of *Devatā*²⁷⁵ and destroy it again. But at the time of the great practice (*mahāsādhana*) [he should visualize] the form, that lord Buddha as the [own] mind^{276, 277}

Precisely this is taught: The *uṣṇīṣa*, which is the form²⁷⁸, that is the entirety of the three realms is, as within the context of intentional language (*sandhyabhāṣāntareṇa*), the *kulikā*²⁷⁹. The *cittavajra*—the adamant mind, after having been fixed in space, that is the appearance of phenomena (*dharmodaya*) at the time of service, he may [then] mediate by means of withdrawing

²⁷²Alternatively, one may translate: “properly” (*yogatas*); Tib. trnsl.: “Having, at the time of serving, taken up the great *uṣṇīṣa* (the crown aperture at the top of the head), he makes this selection into his meditation”. ²⁷³Lit. “The fetter, tie or vessel (*kunḍa*) of nectar”. ²⁷⁴237 ²⁷⁵Alternatively, “the *mantrin*, Idiom for yogin”. ²⁷⁶Trnsl. acc. to Tib. and the alt. Skt. version: *citta*. Possibly *buddhādīpacitta* is a reference to *Vajrasattva* in a sublime form ²⁷⁷This part refers to a specific set of practices; which are known in Tib. under the name: “[practice of] the approach and accomplished” (*bsnyen sgrub kyi yen lag bzhi*). Here perhaps not real sexual intercourse is intended, but rather is a set of imagined practices in solitary practice. *See also* “Four Aspects of Approach and Accomplishment,” Rangjung Yeshe Wiki—Dharma Dictionary, accessed March 29, 2018, <http://rywiki.tsadra.org/index.php/Four Aspects of Approach and Accomplishment>. ²⁷⁸Tib. trnsl. “Buddha-form”, (*sangs rgyas kyi gzugs brnyan*). ²⁷⁹Perhaps referring to the female aspect as being visualized within the described practice

(*pratyāhāra*),²⁸⁰ through [such a] contemplation (*dhyaṇa*)²⁸¹ he may make firm [his practice]. Here it is proclaimed by the Bhagavan:

Having abandoned all thoughts, one may observe one day. When here then might be no certainty, then I'm speaking nonsense (*mṛṣāvaca*).

Here *Pratyaya*—conviction—is the sign that there is smoke and so on,²⁸² that this way, by the procedure [as has been taught above] make completely known the Buddha-form that is the jewel and is pleasing in the mind. [Then he teaches the part]: ***So paru jāṇai***, which means: This one knows the supreme, hence [this one has gained] the understanding, that is **the course** of how things are, [that is to say] **of the phenomena**. [Thus Kāṇha asks:] ***Aṇṇa ki munai?***, which means: **The other**, that one who resorts to the bliss, that is characterised by the rubbing the two organs (*dvīndriyagharṣaṇa*°),²⁸³ **What is thought?** [means: What does that one] know? And also [just] **talking** [about it, they do] not understanding [anything], this is the meaning.

Exactly that [Kāṇha] teaches in other ways—by the chariot of wind (*vāyuvāhanatā*) [and] through the nature of the three lights (*ābhāsatrayarūpatvāt*). Having made firm by means of the sense faculties the fundamental nature of the 160²⁸⁴, he maybe rest upon the objects.

²⁸⁰Also, the author seems to undertake the mission of identifying the set of four practice parts, missing out the *upasādhana*, referring to the *sādhana*—main practice with the term *pratyāhāra* and the *mahāsādhana* with the term *sthīrikuryāt*. ²⁸¹It should be noticed that the commentator identifies this as the description of the first two of the practice of the Six-Limbed Yoga, i.e. (‘withdrawal’ (*pratyāhāra*) and ‘contemplation’ (*dhyaṇa*), cf. SFERRA 2000: 22. ff.), after the third and fourth can be identified in the §§ 13-15, and the fifth in the initial section of this verse. ²⁸²This refers to “Buddhist epistemology”—*Pramāṇa* and the science of reasoning, which gives a rather strong flavour to the term *pratyaya*. ²⁸³This seems to be a clear indication that by this a person is meant who solely enjoys the act of lovemaking and this further seems actually to be a quite “rude” and “obvious” statement as for the usual character of this text. ²⁸⁴Unfortunately I could not figure out to what this number refers.

The following is the meaning: **One who perfectly knows the jewel that is the mind**, due to the complete union of *vajra and padma* (*kuliśābja*), *Mekhalāṭīkā* shown forth as having the nature of *sahaja*, [that is] the *bodhicitta*, which has a nature that does not tremble *at day and night, that one*—the best of *Yogins*—**knows the supreme as the course that is accordance with reality of how things are; The other**, [meaning one] attached to the bliss, that has the quality of rubbing the two organs, [that one] doesn't [know]. Just that [Kāṇha] teaches –

Going the path, by whom the binding of the own thought is done; By that one, after having emitted the three worlds entirely, it is withdrawn again.²⁸⁵ § 17

[The sentence] *Paham vahante* and so forth means: **He**, who has the body of the innate (*sahajakāya*), being the realm of consciousness that is the mind (*mativijñānadhātu*), **wanders** on the path of saṃsāra. **The binding**, that is the making firm of the breath through the cessation of moon and sun by the application of the six-limbed practice (*ṣaḍaṅga*); this **has been made by him who** is the lord of yogins.²⁸⁶ [Next Kāṇha teaches:] *Trihuṇa saala viphāria* [and that] means: **Having emanated the three worlds** [that is] the centre of body, speech and mind, **entirely** [that is to say] up to the pores of the skin through *bodhicitta* that is differentiated by joy and so forth [and which] is in a waking state (*jāgradavasthayā*), it is **again** brought

²⁸⁵SHAHIDULLA 2007:85 trsl.: He who following the route holds his spirit captive unfolds the whole triad of the worlds and locks it up anew.; JACKSON 2004:119 trsl.: As you travel the path, if you manage to bind your inmost thought, you'll emit the whole triple world, the draw it back again; BHAYANI 1998:5 trsl.: He who has fettered the mind moving on its own course, he has wound up the whole expanse of the world. ²⁸⁶This is the second statement explicitly referring to the Six-limbed Yoga, here the fourth one, 'retention' but here, in opposition to §§ 14 and 15⁽ⁿ²⁴⁹⁾, here taught in its successful application.

up (*ūrdhvagatyā*), **withdrawn by that one** into the central channel by the differentiation beginning with *niṣyanda*, the moments [called] ‘power’ and so on (*turyādikṣayeṇa*).²⁸⁷ [This is called] the cessation of *nāḍabindukalā*²⁸⁸, the nature of the Great,²⁸⁹ Vajradhara entering enter into the all empty. [This] is seen clear **by him**, that is the meaning.

Just that [Kāṇha] teaches –

§ 17.2.

Mekhalāṭīkā

The following meaning: The *bodhicitta*, having a nature that is moving has been made firm (*sthirikṛta*), **by that one**, that is lord of *yogins* **after having emitted**, which means contemplated (*matvā*) over **the three worlds** that has the nature of the joy of the body, of the speech and of the mind **in its entirety**, that is without any remains, [by that one] **it is again withdrawn**, [that means] it is caused to enter into the joy of the innate (*sahajānanda*) [and] that it is entered into the notion of bliss, this is the implied idea.

Thus [Kāṇha now] teaches –

§ 18

What is gained through the *Tathāgatas* [and] the troop of goddesses and wrathful deities? Freed from the *Maṇḍalacakra* I remain with the innate moment.²⁹⁰

²⁸⁷Here the set of four is referring to the *four joys* and the corresponding *four moments* in connection to the process of withdrawal of breath. This process is further explained by the *Gunābharaṇī*: “A *yogin is he who has reached the mutual unification (*samyoga*) of *prāṇa* and *apāna*. He operates a ‘restraint’ - a cessation, a [moment of] unchanging [pleasure], which begins with *niṣyanda* - of the *bodhicitta*, of the moment of the emission.” . Cf. SFERRA 2001: 262; The formulation “cessation of the fourth” implies that the joys of cessation (*viramānanda*) is counted as the last of the four. ²⁸⁸Lit. “Small point in the half-circle” refers to a symbol that represents the nasal-sounds. Here it is perhaps meant to describe the the resting of the breath at the forehead, which is part of the practice (fourth Six-limbed Yoga) being described here. The B group of Tibetan translations and the source from the rGya-gzhung renders *kalā* as *phra mo*, which would correspond to **sūkṣma* meaning “fine or subtle”. ²⁸⁹Trnsl. acc. to Tib. *chen po*. ²⁹⁰SHAHIDULLA 2007:85 trnsl.: In what way has the goddess (who is) *Tathāgatā* has procured by the troops of wrath.

Kāhiṃ tathāgata and so forth means: **What is obtained by the multitude of Tathāgatas together with goddesses and wrathful deities** (*devīkrodhagaṇa*)?²⁹¹ **Freed from the Maṇḍalacakra,**²⁹² **we remain with the innate moment** (*sahajakṣaṇa*), that is the intended [meaning]. If the goddesses of the *maṇḍala* of the body, speech and mind, that are the constituent elements, fields and gates (*skandhadhātāvāyatanādikāyavākcit-tamaṇḍaladevatā*) have gone to become of equal taste (*samarasābhāva*) by the instructions on great bliss (*mahāsukhopadeśa*), then precisely that is the *maṇḍala* of the great (*mahāmaṇḍala*), therefore there exists no other *maṇḍala* apart (*prthak*). And that [is taught] in the Glorious *Guhyenrdatilakatantra*:

Gone beyond the whole body²⁹³ by meditation, abandoned recogniser and cognition²⁹⁴ [and] completely gone beyond small drops²⁹⁵ that is the highest *maṇḍala*.

And again he teaches this very *maṇḍala*, as in accordance with the usual practice [with the next verse]²⁹⁶ –

This is the meaning: [The question] **What?** is the means, Oh *Cittavajra!*, that **is obtained by the multitude of Tathāgatas, the goddesses** § 18.2. *Mekhalāṭikā*

I remain delivered from the magic circle and from the tentric wheel during moments of the Innate.; JACKSON 2004:119 trnsl.: How is the Thus-Gone gained? In the company of the wrathful goddesses, free from the maṇḍala circle, I live in the innate moment; BHAYANI 1998:6 trnsl.: Can Tathāgata be attained by worshipping goddesses and Krodha group of gods? Freeing yourself from Maṇḍalas and Cakras stay in the Sahaja-moment. ²⁹¹Altnv. trnsl. for the DKT prior to em.: ”How is the [state] of the *Tathāgatha* obtained by the flock of wrathful deities and goddesses?” ²⁹²*Maṇḍalacakra* is referring back to the deities of the *maṇḍala*. ²⁹³Lit. “all the limbs”, Skt. *sarvāṅga*. ²⁹⁴Trnsl. acc. to Tib.: *rtogs dang rtog byed*, Skt. has *kalpanākalpa*, which would mean “conceptualization and what is conceptualized”. ²⁹⁵This refers again to the Yogic practices as means to realization in connection with the use of the seed syllable. ²⁹⁶The alternative translation with the easier reading *yathākṛtam*: “In view of how it is done otherwise, again he teaches this *maṇḍala*”.

and wrathful deities, when (*iti*) being free from the maṇḍalacakra [, i.e. all the deities of the *maṇḍala*] **I remain in the innate moment** (*sahajakṣaṇa*), this is the connection. If the goddesses of the *maṇḍala* of the body, speech and mind, that appear as the constituent elements, fields and gates have gone to become of one taste by the instructions on great bliss, then precisely that is the *maṇḍala* of the great, therefore there exists no mandala separately from another. And that [is taught] in the *Guṭikātantra*:

Gone beyond the whole body by meditation, abandoned recogniser and cognition [and] completely gone beyond small drops that is the highest *maṇḍala*.

§ 19 **By whom the king of the own mind has been made immovable with the innate; That one has obtained *siddhi*, [and there is] in that moment no fear of old age and death.**²⁹⁷

§ 19.1. *Dohākoṣaṭīkā* ***Sahaje niścala*** and so forth means: **By whom the unmovable (*niścala*) king of the own mind (*nijamanorāja*)²⁹⁸ has been made** through the equal flavour, [that is to say] by the one taste of the four blisses (*caturānandaikarasa*)²⁹⁹ through the **innate**³⁰⁰ wisdom of the natural reality (*ni-*

²⁹⁷SHAHIDULLA 2007:85 trnsl.: He who has immobilised the king of his mind by the identity of the delight in the state of the Innate, becomes for the moment a magician; he is not afraid of senility nor death.; JACKSON 2004:119 trnsl.: When you're motionless in the innate, to your inmost royal mind things taste the same, there's perfection in that moment, and no more fear of aging and death; BHAYANI 1998:6 trnsl.: He who has made steadfast the Mind -king in the Sahaja, which is Sama-rasa, he has become a Siddha at that very moment. For him old age and death do not exist. ²⁹⁸The A group of Tibetan translations has *gnyug ma* for *nija*^o, which rather means "unfabricated or natural". Hence "one's own mind" is here to be understood as one's mind in its unaltered natural state. ²⁹⁹Cf. § 5.1. where this and other fourfold sets are explained in relation to the building up of the visualization of the subtle body. ³⁰⁰It has to be noted that the commentator uses the rather surprising form of *sahaja* as a feminine adj. and uses it in its instrumental from *sahajayā*, perhaps to have it corresponding to *nijabhūtaprajñayā*.

jabhūtaprajñā), [called] the “vajra body” (*vajrāṅga*)³⁰¹; **By that one**—[as taught with] *Siddhaiḥ so puṇa* and so forth—**accomplishment has been obtained. At the moment of that**, [i.e.] throughout the multitude of the moments (*kṣaṇāṅekatayā*), [happens] the accomplishment of *mahāmudrā* (*mahāmudrāsiddhi*), the state of *Vajradhara* [and this very moment].³⁰² Moreover the teaching of that is in the Glorious *Cakrasaṃvara*[*tantra*]:

In an instant he might become of one form (*ekamūrti*) with heavens, earth and hells. Just in that instant is no trouble for the one knowing the awareness of oneself and the others (*svaparasaṃvidvedana*).

For precisely that reason, there is **no fear of old age and death**.

To show the nature of *Mahāmudrā* [Kāṇha] teaches the [next verse] –

This is the meaning of it: **By which** *Yogin* the *bodhicitta*, [that] [has been made] as the fourth joy of wisdom (*jñānānandacaturtha*), through having become **the one taste** of joy of body and so on,³⁰³ **it is immovable through sahaḥa**, [that is] by the means of great bliss; that is the association. Approaching the emission [of *bodhicitta*] (*vivṛtti*) by the end of repeated practice of that (*tadabhyāsaparyanta*), [that is meant by] **in moment of that** (*tatkṣaṇa*) [and he], after **old age and death** having been left behind, **becomes accomplished**, which means [he] directly realizes *mahāmudrā*, this

§ 19.2.

Mekhalāṭīkā

³⁰¹Tib. trnsl. breaks down this long sentence into several syntactical units leaving out the relative-correlative pronouns. ³⁰²This might be the commentators way to express that not only the four blisses mentioned above are of one taste, but that also the corresponding *four moments* are of one taste. ³⁰³Here the author introduces a variant system of the four joys as it can be found in the *Kālacakra* system, where the term *jñānānanda* can be found as part of a sixteen-fold subdivision of a system of four *yogas*, in which also the aforementioned three parts *kāya*, *vāk* and *citta* are found.

is the meaning. Thus [it is said] in the Glorious *Samāja*[*tantra*]:

At the moment of sunrise (*aruṇodgamavelāyā*), he accomplishes,
here there is no doubt.

To show the meaning of just this [Kāṇha] teaches [the next verse] –

§ 20

Motionless , without conceptions, unchangeable, Free form rising and setting [and] being an excellent essence—So Nirvana is explained. In there mind and its states—[They] somewhat don’t do anything!³⁰⁴

§ 20.1.

Dohakoṣaṭīkā

[The verse] beginning with *Niccala* means: **Motionless** (*niścala*) due to the state of being not fallen (*acyutatva*),³⁰⁵ **without conceptions** (*nirvikalpa*)

See Vimalabrahā 123-124: kāmetyādinā | iha sarvasattvānām jāgratsvapnasuṣuptaturyābhedenā kāyavākcittajñānayogaḥ | te cānandādibhedena ṣoḍaśa | tatra kāmā iti kāyānandaḥ | ānada iti vāgānadaḥ | kampā iti cittānandaḥ | akṣaram iti saṃjñayā jñānānandaḥ | evaṃ catuṣkeṇa ānandayoga eka iti | tathā pūrṇā iti kāyaparamānandaḥ | atra paramānandādītrayo ’ntādinā vākcittajñānavajrāṇi cchandovaśād iti | ataḥ paramānanda iti vākparamānandaḥ, udbhava iti cittaparamānandaḥ, śaktir iti jñānaparamānandaḥ | iti dvitīyo yogaḥ | jvālā iti kāyaviramānandaḥ, viramānanda iti vāgviramānandaḥ, ghūrmeti cittaviramānandaḥ, bindur iti jñānaviramānandaḥ | iti tṛtīyo yogaḥ | tathā oṭṭā iti kāyasaḥajānandaḥ, saḥajānada iti vāksaḥajānandaḥ, nidreti cittasaḥajānandaḥ, nāda iti jñānasaḥajānandaḥ | evaṃ caturvidhaḥ kāyaḥ | nirmāṇasambhogadharmasvabhāvīkabhedena vāk caturdhā, tathā cittam caturdhā, jñānaṃ caturdheti | evaṃ ṣoḍaśānandabhedā vistareṇa vakṣyamāṇe vaktavyāḥ | iti ṣoḍaśāntaṃ saḥajam iti niyamaḥ || ³⁰⁴SHAHIDULLA 2007:85,86 trnsl.: Without movement, without differentiation, without transformation, daybreak or sunset, having a good substance—there is how the *nirvāṇa* where the spirit manifests nothing of the thought.; JACKSON 2004:119 trnsl.: Motionless, non-conceptual, changeless, beyond rising or setting, good to the core - that’s how we speak of *nirvāṇa*, where thought has nothing to do with thinking; BHAYANI 1998:6 trnsl.: That *Nirvāṇa*, is described as firm, free from *Vikalpas*, beyond change, without rising and setting and the best of essence: therein there is no activity of the Mind and Mental states. ³⁰⁵The A group of Tibetan translations reads *byang chub kyi sems*, which would mean that “it is motionless due to it is *bodhicitta*”. The connotation behind it remains slightly unclear.

this is due to the state of the one taste of experiences (*anubhavaikarasatva*) [and] because of the abandonment of conceptions this is called “that”,³⁰⁶ **unchangeable** (*nirvikāra*) due to the state in which passion and dis-passion have disappeared (*rāgavirāgābhyāṃ nirgatatva*). Due to the restraining (*nirodha*) of sun and moon, it is **free from both rising and setting**³⁰⁷ [and] **excellent** (*suṣṭhu*) – [which means] brilliant due to the state of great bliss – **essence** (*sāra*) due to the state of being clear light (*prabhāsvaratva*)³⁰⁸. [Then Kāṇha teaches the next part] beginning with **Aīso so** which means: **Henceforth** [it] **is called Nirvāṇa**, [which means] this is [the meaning] expressed by the word *nirvāṇa* (*nirvāṇaśabdenābhilapyate*). That is, due to nothing but the nature (*svarūpatva*) which is “*nirvāṇa*” [and] due the state of Nirvāṇa, that is [denoting] non-dwelling (*apratiṣṭhita*).³⁰⁹ Thus [if somebody might ask:] What is its particularity? [Kāṇha] teaches [the verse] beginning with **Jahiṃ maṇa māṇisa** which means: **In which place** [that is to say] for as long as there the **mind** (*manas*), being threefold³¹⁰ [and its] **mental factors** (*māṇasa*), which are of 160 fundamental states³¹¹ of the mind;

³⁰⁶With this the commentator might want to express that people refer to this state of conceptualization as simply “that”, expressing the inability to express what it itself really is. ³⁰⁷cf. §§ 13,15, and 17 in which the restraint of breath is as well discussed. Here, it is directly associated with or respectively part of the attainment of *nirvāṇa*. ³⁰⁸The MK reads *khasamākāra*. Further one should notice that this passage is an explanation of the compound *susāra* as *excellent essence*. ³⁰⁹This particular term is a technical term perhaps referring to one of the three kinds of *nirvāṇa* being distinguished and for which there are various different connotations within the Buddhist traditions. Those are: “The *nirvāṇa* with remainder”, (Skt. *sopadhīśeṣanirvāṇa*, Tib. *lhag bcas pa’i mya ngan ’das*), “The *nirvāṇa* without remainder”, (Skt. *nirupad-hīśeṣanirvāṇa*, Tib. *lhag med pa’i mya ngan ’das*) and “The *nirvāṇa* without dwelling”, (Skt. *apratiṣṭhānanirvāṇa*, Tib. *mi gnas pa’i mya ngan ’das*). Further, it might be associated with Advayavajra’s philosophical position, as this can for instance be found in the *Tattvaratnāvalī*, being contained within the *Advayavajrasaṃgraha*. See SHASTRI 1927: 14 f; See also TATZ 1994: 84 f. ³¹⁰This should refer to the mind as being threefold in the sense of *subject, object and action* (*grāhaka-grāhya-grahaṇa*). ³¹¹The 160 states of mind seem to refer to different agitated states caused by suffering. A corresponding passage explaining this number,

Those and the drop,³¹² **they rather don't do anything!** Conceptualization (*saṃkalpa*) like this, they are not produced at all³¹³, this is the meaning. Precisely this [Kāṇha] teaches [in the next verse] –

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The following is the meaning: *Motionless* (*nīścala*), due to the state that is not moving with the winds of all conceptualizations (*sarvasaṃkalpavāyubhir acalatva*); **without conceptions**, because of the state that is without any signs (*mudrā*);³¹⁴ **unchangeable** (*nirvikāra*) due to the state in which the sense faculties have ceased (*indriyātītata*), due to the state that is **free from rising and setting** (*udayāstaṃgamanarahitata*) it is always arisen;³¹⁵ like resembling the stainless middle of the day in autumn [and thus] **appearing similar to the sky**;³¹⁶ **this is** [how] **Nirvāṇa is to be explained. In**

which appeared in the desired context being connected to three mind states, can be found in Āryadeva's *Caryāmelāpakapradīpa* p. 98,99. It basically explains the different 160 mind states as latent tendencies that come about due to the craving for desirable pleasures: *yāvavat skandhakaraṇḍako 'sti tāvad vijñānatrayasvabhāvaḥ prakṛtyābhāsasya sākṣāt jagati vartate svātmā paramātmā ceti. katham prathamābhāso dvitīyaprakṛtiḥ sāvāyusaṃyuktā yena diśodaśa bhrāmyati. kena? rāgavirāgamadhyarāgādibhiḥ. api ca raudraṃ harṣaṇaṃ śokaḥ kṣuttrṣā vedanotpādiśaṣṭyuttaraśataprakṛtayo 'harnīśaṃ manasi kṛtvā avidyāyām niroddhaḥ punar vyutthāya bhramati vāyuvaśāt tena śarīravāyākulatā cakṣurādindriya yāvav viśayaṃ nopalabhyate tāvat tatraivālabate.* ³¹²The “drop” here most likely refers to the main drop residing with the heart centre, i.e. the centre associated with *citta*, in which *bodhicitta* is residing as a drop. This whole passage in connection with the root verse itself and some among the qualities that are mentioned therein reminds of the *Guṇabharaṇī* 3.23-24. cf. SFERRA 2000: 252. ³¹³The alternative Tib. translation of the B group, with *mi shes*, due to mistakenly taking the root *jñā* for *jan*, would be: “Conceptualizations as such, they are not known anyhow!” ³¹⁴Could also refer to the consort, i.e. to the state in which “she” is obtained already. ³¹⁵Here the commentator has surprisingly given the *chāya* within the explanation of the term that is expected to be glossed. Thus one could consider to *em.* to be: *udayāntaṃgamanarahitam sadoditatvena*, instead of regarding it as a compound. ³¹⁶Alternatively, Bagchi reads *svākāram*; this form could at least be a proper rendering of Apa. *suāra*, and thus be a kind of interpretative, maybe *nirukta*-type of explanation: *svasamākāram*. Thus the reading of the Apa. could have been *khasāra* or the like.

which place (*yatra*) [that is to say] for as long as (*yāvat*) there is **thought** (*manas*), [which is] the mind (*citta*) [and] its 160 fundamental forms (*ṣaṣṭiśat-aprakṛta*) of **mental states** (*mānasa*); **They**, however, **rather don't do anything!** Conceptualization of oneself and others (*svaparasaṃkalpa*)³¹⁷ like this; There is nothing being produced!
In that place³¹⁸, [that is] in the moment (*samaya*) of the arising of wisdom as clear light, this is the meaning.³¹⁹ –

He who realizes the syllable *evam*, realizes everything without § 21
remains; That is the basket of all phenomena; Hey you! That is
the ornament bearing one's own³²⁰ lord!!³²¹

[The verse] beginning with ***Evaṃkāra*** is taught [next]. A meaning which § 21.1.
is as well being expressed with the quotation from the *Lhé wangpö yongsu Dohākoṣaṭīkā*
*zhüpa - Question to the powerful Gods*³²²:

E [expresses] the nature that is emptiness [and the syllable] *vaṃ*
expresses great compassion. The drop is non-duality, that is to
be recalled as *Yuganaddha*³²³ - the unity.

³¹⁷With the original MS reading: *svaparāpara*, the translation could be: “oneself, others and (even) others/ nobody” ³¹⁸Perhaps to be understood as the counterpart of *yatra*, and this a further statement about nirvāṇa. ³¹⁹This might be a further hint ³²⁰Here we find a ambiguity in the rendering of Apa. *vesa*, which can be rendered with different sibilants in the Skt., of which each would give a different meaning: *veṣa* “dress” or *veśa* “home, dwelling place”, and which thus would also result in different translations. Tib. however has chosen the first variant. ³²¹SHAHIDULLA 2007:86 trnsl.: He who has understood the *evaṃkāra* has understood everything without exception; is the basket of the ideal. Oh! it is the garment of his Master.; JACKSON 2004:119 trnsl.: Awaken to *Evaṃkāra*, and you awaken to everything there is, that alone contains what is - hey, it's the dwelling of your inmost potentate; BHAYANI 1998:7 trnsl.: He who has comprehended *Evaṃkāra* he has comprehended all without exception. It is the beauty of the basket of Dharma. It is the adornment of Lord *Vajradhara*. ³²²Tib. *lha'i dbang pos yongs su zhus pa* ³²³Cf. p. 92n250

E expresses the female [and the syllable] *vaṃ* is known as the male. The drops are non-duality [and] the union of them is marvellous.

E is taught to be the *padma* indeed [and the syllable] *vaṃ* has the nature of the *vajra*. From that the seed of the drops arises, bringing forth the triple world.

E is established as wisdom [and the syllable] *vaṃ* is expressed as the means. The drop is indestructible thatness, from that the syllable, the diversity [of the worlds], arises.

By whom, who knows reality, the two members [*e* and *vaṃ*] are known to be the *dharmamudrā*, by that one the *dharmacakra*—the wheel of teachings—is turned for all sentient beings.

By those people who never really understood the meaning of the two, for the *buddhadharma*—the teachings of the awakened ones—to arise, worldly aims are to be abandoned accordingly³²⁴.³²⁵

By him who, [that means] he whoever **realizes** (*buddha*) the syllable *evaṃ*,³²⁶
for just that one the entirety (*sakala*), that is the everything (*viśva*)

³²⁴Skt. reads the whole stanza slightly different. I roughly means: "Who does not know, should study the [meaning of] two constantly, so that for that outsider the *buddhadharma* will be owned likewise, while worldly pleasure are abandoned." ³²⁵The introductory sentence preceding the quotation as well as the citation itself are only found in the Tib. translation and not extant in the Skt. For further annotations to those verses, as being quoted in *Sekanirdeśapañjikā*, See ISAACSON, SFERRA 2014: 257-259. ³²⁶Alternative Tib. trsl.: "So now this Syllable *evaṃ* is recognized, which means realized, by whom [it is] actualized, [that is to say the state of] awakening (*sangs rgyas*) is realized". ('dir lta bu'i evaṃ yi ge shes pa ni rtogs pa ste, gang gis mngon du bzas de ni snags rgzas rtogs pa'o).

[which comes about] through the syllables *e and vaṃ*, is **without any remains** (*aśeṣa*), due to the state that is the single nature of everything (*viśvaikarūpatva*). [In view of the questions:] What is that nature?³²⁷ [Kāṇha] continues: ***Dhammakarandai hoi*** [and so forth], which means: [That is] **the basket** (*karaṇḍaka*), [which means] the condition (*sthāna*) of **all phenomena are**, [i.e.] the aggregates, elements, sense-bases and everything else (*°ādi*). [The exclamation] ***sohu re*** [in this stanza] is a vocative (*sambodhana*) [and simply means] **Hey you!** [The last part of the stanza]—***Niaphure dharu vesa***—means: **The appearance**³²⁸ (*veṣa*) [or in another word] ornament (*ābharāṇa*) **of one’s own excellence** [where “excellence” means] the adamant mind, is due to the state that arises for him who is embraced by it (*tenāliṅgita*).³²⁹ by it there is the arising.

Again [Kāṇha now] teaches the instructions for that practice –

The following is the meaning: The syllable *evaṃ* is the Great Seal (*mahāmu-drā*), having the nature that is emptiness and compassion undivided (*ūnyatākaruṇābhinnarūpiṇī*). **By whom** in this way **the syllable *evaṃ* is realized, by that one**, [that is to say] by the lord of Yogins, the nature of aggregates, elements, sense-bases and the rest is realized (*pratīta*). Just that is the Great Seal, having the nature of being **the basket of phenomena** (*dharmakaraṇḍaka*), because of the state that is the] *dharmakāya*—the truth state. Thus **the basket** for those [here means] their condition. [He says] **Hey!** which is an imperative (*sambodhana*). Precisely that is **the dress** (*veṣa*) [that is] the ornament, decoration [and] the beautifying (*ābharana, alaṃkāra, śobhana*) of the one **holding**³³⁰ the [state of the] Diamond-holder

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³²⁷More lit. the question would be: “What nature does that have?” ³²⁸A more literal, but perhaps less meaningful translation of *veṣa* would be “dress,” which on the other hand would closer resemble the gloss “*ābharāṇa*.” ³²⁹The term “embracing” could well be a gloss the word “holding” (*°dhara*), the word used in Apa., while I take the pronoun as referring to *dhammakarandai*. ³³⁰Here it has to be noticed that the deity

(*vajradhara*) **being one's own excellence**, this is the explanation. Thus it is also [taught] in the Glorious *Hevajra*[*tantra*]:

The divine is the syllable *e* that has been produced adorned with the syllable *vaṃ* in the middle. [It is] the house of all that is pleasurable (*sarvasaukhyā*) [and] is the basket of the Buddha-jewels (*buddharatnakaraṇḍaka*).

And elsewhere it is also stated:

The syllable *e* is the mother and the syllable *vaṃ* is the father³³¹ and the drop to be known as the unwounded (*ānāhata*)³³² [and] produced from that are the imperishable letters (akṣara).³³³

§ 22

He! When the door of the moving wind³³⁴ has been locked firmly, when the mind has been made a lamp in the terrifying darkness, when the victor's jewel's top, he the very best, touches the sky, Kāṇha says, [then] while enjoying existence, he even accomplishes nirvāṇa.³³⁵

Vajradhara–Diamond Holder, which appears as a word (by extension of the word “to hold” from the root-text), could not be rendered in the same sentence, while keeping “to hold” (*dhara*) within its context that it has within the compound in the Apa. verse. ³³¹Lit. “The King” or “Lord of (sexual) plasure” ³³²On the term ³³³Alternative translation according to the *Sekanirdeśapañjikā*: “he dot [ṃ] on them is [their] union. This union is supremely wonderful”. Cf. ISAACSON, SFERRA 2014: 258. ³³⁴Tib. trnsl. “When the two doors of wind and space have been made firm with a belt”. ³³⁵SHAHIDULLA 2007:86 trnsl.: If one attaches a strong lock at the door of entrance to the breath, if in this terrible obscurity one makes a lamp of the spirit, if the jewel of the *Jina* touches up above the supreme firmament, Kāṇha says that one will attain *nirvāṇa* while enjoying one's existence.; JACKSON 2004:119 trnsl.: If the door where the breath goes out is fastened tight, if though is made a lamp in the awful darkness there, if the precious gem of the Victor touches the top of the sky, then, says Kāṇha, delighting in existence you'll still perfect nirvāṇa; BHAYANI 1998:7 trnsl.: If the exit door of the wind is locked fast, if in its profound darkness the mind is lighted as a lamp, if the jewel of Jina is within, that Sky-husband is touched (embraced), then, Kṛṣṇapāda says, even enjoying the worldly pleasures Nirvāṇa is attained.

[The verse] beginning with *Jai pavaṇagamaṇaduvāra* means: **The doors for the moving winds**³³⁶ that is down [and] up (*adha-ūrdhva*), is completely **firm** (*paridr̥ḍha*) [that means] closed (*abheda*) in there. The lock (*tālaka*, *mun pa*)³³⁷ has been made a cover (*samput̥karaṇa*, *mi zad pa*)³³⁸, [that is] that the ceasing of the fire in moon and sun has been made, [that is to say], has been brought about (*niṣpādyate*); That is the binding of the body.³³⁹ **If, in the frightful darkness**, [that is] in the *āsphānakasamadhi* of the vase-practice³⁴⁰ **the mind** (*manas*)—because it has indeed a nature that shines forth with great bliss (*mahāsukhaprakāśatva*) that is the sphere of reality³⁴¹ which is the unwounded sound (*anāhatanādā*)³⁴²—**is made**, [that is to say] is lead to **a lamp** (*dīpa*) with the reasoning of smoke and so on

³³⁶Translated according to Tib., which reads a pl. for “door” which gives the more desirable meaning. ³³⁷Tib. DG(a) translates: “lock means the wind of the six-doors” (*lcags ni sgo drug gi rlung*), which makes sense in view of the three main channels, which are to be closed up and down. Closed in this sense means that the practitioner prevents the visualized wind to exit through one of the three channels at their opening up or down. This is also supported by a certain body position. ³³⁸Both of the Tibetan words *mun pa* and *mi zad pa*, which have been chosen here to render *tālaka* and *samput̥karaṇa*, and here particularly the first, seem rather doubtful translations. In the BGT we find, however, *kun khebs* (cover) as one of the possible synonyms, which supports the choice of *mun pa*. ³³⁹This first part can be understood as a very abbreviated version of the process in which the winds (of the first side channel) are caused to enter, after having been blocked, into the central channel in order to cease there and lead to the final consummation, as being illuminated by the following quotation. This process has been described in the 13th to the 18th verses. ³⁴⁰Tib.: *rlung bum pa can gyi ngo bo g.yo ba med pa'i ting nge 'dzin gyis*: “by the immovable *samādhi* in the form of the vase[-breathing]”; See also BHSD s.v. *āsphānaka* seems to be a technical term, which also occurs in the Āryadeva’s *Caryāmelāpakapradīpa*, the *Vajrāvalī* and the *Kriyāsamgrahapañjikā*. It seems to mean: “not trembling or quivering”, and thus refers to a stable vase breathing or vase breathing that is stable in the sense of bodily movements, i.e. without movements. ³⁴¹Trnsl. according to Tib.: *chos kyī dbyings*, Skt. has *dhameśvara*, which would mean the “lord of phenomena”. ³⁴²For further specifications of the term see § 4., but as well the next passage.

(*dhūmādinimitta*), then so the binding of the speech [is done].³⁴³ Therefore it is also said in the Glorious *Samāja*[*tantra*]:

When the mind progresses to the *vajra* of cessation, the sign (*nimitta*) arises.

[Then Kāṇha teaches the next part] beginning with *Jiṇa rayāṇa* which means: **The jewel of the victorious one** is precisely the unwounded sound (*anāhatanāda*). **When** than the drop [of the unwounded sound]³⁴⁴ **touches** the support (*°ādhāna*), that is the wisdom *maṇḍala* which is the sixth (*ṣaṣṭha-jñānamaṇḍala*).³⁴⁵ [Further “touching” means] embracing that.³⁴⁶ Moreover it is taught:

The sixth on the *vajra*-jewel of men is placed on the head of the Buddhas.

³⁴³This is the second part in which the mind—symbolised by the wind—is caused to recognise its qualities by resting on the pacified winds which have been caused to cease, and is now being brought closer to the final stage in which its true nature is realised. It should be noted that this sentence closing the conditional clause it following the next citation in the Skt. original. I have shifted that part here to finish the conditional clause.

³⁴⁴Trnsl acc. to Tib., which supplies a gen. pronoun *tasya, gang gi*. ³⁴⁵This should refer to secret *cakra* four fingers below the navel. Thus, the phrase “touches the support” is to be associated with the union of male and female, hence the commentator here leaves a hint as to what exactly the sound *anāhata* here refers to, namely the male aspect, being supported by verses four and eight in particular, but here not in the sense of the *mahāsukhacakra*, but *śukra*, which presumably means that the commentator uses the term in at least two senses. That here the latter is meant seems confirmed by the following citation. Tibetan specifies this further by adding *steng du gang gi* which refers to the process of rising up.

³⁴⁶This part glosses Apa. *vara ambaru chuppaī* in as much as here the space – *ambaru* is glossed with the *jñāna – wisdom-maṇḍala*. Thus the picture “touching the sky” actually means that the male energy comes together with the female energy in the process of union, which is in view of the previous practice the moment in which *sahaja* can be experienced, as here the union of the two principles is happening.

By thus the binding of the mind [is done].³⁴⁷

Therefore it is moreover [said] in the *Glorious Sampuṭa*[*tantra*]:

The *Vajrin*³⁴⁸ may urge for the calming of the burning fire, which is the being mounted on the *bindunāda* through the seed,³⁴⁹ what is thought of as “rainfall”,³⁵⁰

And [elsewhere] it is taught:

When there is the complete junction of sound and drops at all times, at that time,³⁵¹ the best Yogins say that is called “the fruit”.

[In case one asks] What might be [meant] by that? [Kāṇha says the stanza] beginning with *Bhaṇai Kāṇha* which means: **Kṛṣṇāvajra says: When existence alone is being enjoyed**, [which means] when only the bliss [coming] from the consort (*prajñāsukha*) is experienced due to the cessation of the sufferings of all dispassion (*aravirāgaduhkha*), **nirvāna** [which here means] the level of the Great Seal (*mahāmudrāpada*) **is accomplished**, [which is to say] has become manifest (*sākṣādbhavati*). Accordingly is it also [taught] in the Glorious *Ādibuddha*[*tantra*]:

The entering of the breath in the middle, the binding of the course of sun and moon in the left and right [channel], the mind in union with the seal which has gone to the highest bliss [and] arousing of the *vajra*,

³⁴⁷With this step the closing of the central channel is done, as before the binding of body and speech, i.e. of male and female, resp. the right and left channel, has been done. The binding of the mind further, as the previous description indicates, is associated with the union of male and female. ³⁴⁸This means the *Yogin* or practitioner. ³⁴⁹Alternative Tib. trnsl.: “From the maṇḍalas of wind and fire the seeds of Vajra and Padma are urged.”, (*rlung dang me yi kyil 'khor las || dro rje padma'i sa bon bskul ||*). ³⁵⁰Skt. *nāda*, might also be understood as “syllable”. ³⁵¹Translated according to Tib., which reads *de tshe*.

The sound of the vajra in the Lotus or flourishing³⁵² of the lotus in one's own hand causing bliss, discharging the seed together with bliss, killing the fear of death, those are said³⁵³ by the glorious Guru.

[In case one] has doubts: All is accomplished by just binding the mind, [Kāṇha in the next verse] teaches the immovable state of the mind –

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Mekhalāṭīkā

The following is the meaning: **If he gives** (*dīyate*) **the door of the moving winds**, in there, [in the channels] above and below (*adha-ūrdhva*) **a belt that is unbreakable** (*abhedyatāla*), this which is undivided (*yad idam abheditam*) [or in other words:] he makes a covering (*samputīkaraṇa*), [that is] the cessation of the paths of moon and sun. **If** just that activity (*vṛtti*) of **the mind**, [that is to say] **bodhicitta is made a lamp**, due to its nature of being the one which makes great bliss shining forth (*mahāsukhaprakāśakatva*)³⁵⁴ **in the terrifying darkness there**; Thus, **if the jewel of the victorious one, which has been raised** from beneath (*adha-ūrdhva*)³⁵⁵ **touches** (*sprśati*) **the sky** (*ambara*), [that is] the central channel called the excellent space (*varagaganākhyā*).³⁵⁶ [That means he] embraces that.³⁵⁷ [In case one asks:] What might be [meant] by that? [Kāṇha] teaches: **Kṛṣṇavajra says**: Just that **existence, while being enjoyed**, [that is] while making the ex-

³⁵²Skt. *ullāla*, Tib. reads *gsor ba*. ³⁵³Skt, *vaktra* – *mouth*, face being here translated as *ukta*. ³⁵⁴The function and force of the °*ka* suffix, marking here perhaps the agent, which perhaps is a hint not to take the compound as a *dvandva*. ³⁵⁵To take *adha-ūrdhva* here as “above and below” does not seem to suit the picture in which there is just one point [tip] touching another point, but is however still a possible interpretation. ³⁵⁶To read without my em., but take the reading °*akhyam*, would relate the attributive phrase to *ambara* instead of *avadhūtī*. Both would make sense. ³⁵⁷Alternatively, translating to other MS readings and talking *avadhūtī* as a nom., it would result in: “So, when the jewel of the victorious one, that is the central channel, touches the sky, the best space below and above, [that means:] He embraces it.” This solution is, however, slightly odd, as we would expect another place for the word *avadhūtī*.

perience of the qualities of the five sense pleasures (*pañcakāmaguṇānubhava*), **directly realizes nirvāṇa**, which has the level of the Great Seal.

To make just that clear [Kāṇha] teaches [the next verse] –

He who³⁵⁸, having made firm the mind, is one that is in the proximity of the unceasing³⁵⁹ teachings; In that moment also the breath is bound [and] objects are refuted.^{360,361} § 23

[The line beginning with *jo eṣu ṇiccala* [means:] **Having made firm the mind**, one may engage in the union of *vajra* and *padma* by the application of the six-limbed yoga and so forth.³⁶² [In case somebody would ask:] Where is that? [Kāṇha] teaches: ***Dhammakkharapāsa—In the proximity of the unceasing dharma*** (*dharmākṣara*).³⁶³ *Dharmākṣara* [means]

³⁵⁸Tib. renders this pronoun as a gen., which would result in the alternative translation: “The mind of whom has been made, that one...”. ³⁵⁹Tib. translates *akṣara* as syllable. ³⁶⁰Translation according to the Tibetan translation: “Spontaneously the wind is bound and in that moment the objects are again hopeless”. ³⁶¹SHAHIDULLA 2007:85 trnsl.: The breath of the master who has rendered the spirit immobile on the side of the note of the ideal, is impeded, forthwith the objects of the senses become indifferent.; JACKSON 2004:119 trnsl.: When a master makes thought motionless by the syllable of truth and binds the breath as well - in that moment, things are un hoped for; BHAYANI 1998:7 trnsl.: He who has freed the mind from objects and made it motionless, he has realized what is preached by Dharma. Pavana is bound immediately and the sense-objects become ineffective. ³⁶²The six-limbed yoga is a set of practices still prominent for instance in the Jonang tradition of Tibetan Buddhism and strongly connected to the Kācakakra system. On the topic of the six-limbed yoga, See The *Ṣaḍaṅgayoga* by Anupamarakṣita: With Raviśrījñāna’s *Guṇabharaṇṇāmaṣaḍaṅgayogaṭīp-panī* ed. SFERRA 2000. Various stages of this six-fold practice have been mentioned in §§ 5, 13, 15 (where the term is first explicitly mentioned), and 16. ³⁶³Classically the word *dharma* has ten meanings (*daza-dharma-gata*, MW s.v. *dharma*). However, none of the two main ones usually used in Buddhist contexts, *law or rule* and *phenomena*, seem to work, nor are the meanings found under the entry *dharmākṣara* suitable either (cf. MW s.v.). I propose to understand *dharma* here in the sense of *nature or reality*, while *akṣara* can be used in the meaning of “unalterable” or the like.

the unwounded seed of self-less[ness] (*anāhataṃ nairātmabījam*); [and] “**in the proximity** of that” (*tatpārśva*) [simply means] in there,³⁶⁴ that is the meaning. [And in case somebody asks:] What might be gained by this? [Kāṇha] therefore teaches [the part] beginning with *Pavaṇaho vajjhaï*, which means: Also **the wind** (*pavana*), [that is to say] also the vital breath (*prāṇavāyu*) **is bound in the moment of that** [i.e. when the mind is firm]. [In view of the question] What else come about? [Kāṇha] teaches: *Visaā honti nīrāsa*, which means: **Objects** such as from and so on,³⁶⁵ while enjoying [those] **are settling down** (*nirastā bhavanti*)³⁶⁶ [meaning] those are leaving behind [what] binds [them] to samsāra, this is the meaning. If now somebody objects: Where exactly is this unceasing *dharma* known to be? [Kāṇha] teaches –

§ 23.2.
Mekhalāṭīkā

The following is the meaning: A person **who** in the union of *vajra* and *padma*, **having made immovable the mind**, [that is] *bodhicitta* [is one who] **is in the proximity** of the Great Seal, that is the unwounded **syllable**, having the characteristic as being described before.³⁶⁷ **Also the wind**, [that is] the vital breath, **is bound**.³⁶⁸ “**In the moment of that**” [means that] one does not desire another moment (*kṣaṇāntara*), because of the state in which the agitation [caused] by the eighteen components is left behind

This is further supported by the MK, in which the term *dharmākṣara* is substituted by *anāhatākṣara* and glossed with *mahāmudrā*. Thus I understand the compound to mean something like: The unalterable state of reality. The Tibetan rendering is simply a literal translation and does not suggest any helpful interpretation of *dharma* in this context, while the word *akṣara* is taken in it the sense of “syllable.” (*yi ge*).³⁶⁴ This simply explains that the author understands this construction as a locative, here probably referring to the fact that³⁶⁵ This refers to the five aggregates, senses, sense bases and so forth.³⁶⁶ Tib. trnsl. *mngon par zhen pa med pa*, which means that the strong clinging to them i.e. the habitual tendency to perceive them as real, does not exist any longer.³⁶⁷ Here it has to be noticed that *dharma* is not rendered at all.³⁶⁸ Both MS have the form *bādhyate*, which could be understood as a causative passive and would result in the alternative translation: “[...] the vital breath is oppressed.”

(*aṣṭādaśadhātuvikārahitatva*).³⁶⁹ And thus the venerable Saraha [said]:

Those components became very weak, just so the wind is independent. The desirous lady (*kāminī*), having pierced with a thorn the desired (*kāmukakaṅṭhalagnā*) into [his] own heart, What bliss of the body is there then for me?³⁷⁰

If now somebody objects: Where exactly is the unceasing *dharma* (*dharmaṁkāṣara*) known to be? [Kāṇha] teaches –

Where the pair, the most exceeding and the cessation, are observed,³⁷¹ there in the middle the *dhammakkhara*³⁷² is perceived; If through teachings like this one accomplishes clearly, then³⁷³ the mistress of the house of wind is bound motionless.³⁷⁴ § 24

³⁶⁹These are the six external and internal sense-bases (*bāhya-adhyātma-āyatana* and the corresponding consciousnesses (*viññāna*). Cf. §2n36. ³⁷⁰How to translate this verse appears to be puzzling. First of all it is not clear, whether one may emend to *kāmukakaṅṭhalagnā* – “desiring the throat of the beloved one” or to keep the construction: *kāmukakaṅṭhalagnā* together with *svahr̥d* – “penetrating the heart with the thorn”. Throat here could refer to a certain *cakra* and a particular symbolism. ³⁷¹Both commentaries read this form as an imperative *utprekṣadhvam*, the desired similarity of all the verb forms is however not given in the Apa. ³⁷²The best way of translating this word remains slightly tricky. I have, also in light of the previous paragraph (§23), where the same term is addressed already, decided to leave it untranslated. The translation according to Tib. would be: “In the middle of the syllable [...]”, (*chos kyi yi ge'i dbus su*). ³⁷³Rendering of Apa. *tahim*, translated as a *tadā*. ³⁷⁴SHAHIDULLA 2007:86 trnsl.: Where both the pleasure and the displeasure are neglected residing in the centre of the note of the Ideal is used to appear. If thanks to this precept one succeeds in an evident fashion, the breath which is the mistress of the house ceases motionless.; JACKSON 2004:119 trnsl.: Where zenith and nadir both are unseen, there in the middle the syllable of truth is perceived. if you perfect clarity by a teaching such as this, the mistress, breath is bound there, motionless; BHAYANI 1998:8 trnsl.: When both the Parama and the Virama are disregarded, the preaching of the Dharma is perceived in the interval. One who follows this instruction, he certainly attains Siddha and he fetters firmly the Wind-housewife.

§ 24.1.
Dohākoṣaṭīkā

[The part] beginning with *Paramavirama* means: **The pair—the supreme and the cessation** (*paramavirama*) [that is] moon and sun [as well as] passion and dispassion, **you shall observe this pair** there in the middle.³⁷⁵ **There the dharmākṣara**, which has the characteristic that has been described [already] **should be perceived in the middle** of those two. [The next part] beginning with *Aīsa uesa* means: **If by instructions** on the method of *mantras* **as such, one accomplishes** that all **clearly**, [that means] one obtains [that], **then the mistress of the house of wind** (*pavanagrhiṇī*), who has the characteristic as described before³⁷⁶ **is bound motionless** (*niścita*), [that means] it becomes steady, that is the meaning. If one objects: When through the binding of the breath it becomes immovable, when³⁷⁷ the *vajra* of great bliss is the *dharmākṣara*, What nature does it have? and where does it abide? In view of this (*iti*) [Kāṇha] teaches –

§ 24.2.
Mekhalāṭīkā

The following is the meaning: **The pair—the most exceeding and the cessation** (*paramavirama*) [that is] passion and dispassion [that has as well] the nature of the [very] moment and the passing (*vi°*) moment,³⁷⁸ **you shall observe those two, one should perceive in the middle, in there is the syllable of how things are** (*dharmākṣara*), having the characteris-

³⁷⁵Here one might think of the concept of the *four blisses* as taught in the *Hevajra* system, for which the correspondence in this commentary is not clear. As following the statement “in the middle”, could hint at the alternative succession of the blisses in which *sahaja* is the third. cf. ISAACSON, SFERRA 2014; Another equally possible interpretation is, however, that the pair being observed in the middle is referring to the three main channels. ³⁷⁶Tib (B). translates: “She having the characteristic of the wind”, (*lung mtshan nyid can*). ³⁷⁷Here *tatra* is used as *tadā*. ³⁷⁸Other possible translations of *kālavikāla* could be: “time and closing time”, “[right] time and inappropriate time” or “beginning and end”. The pair “black and white” seems less likely. Also, this might hint at the four moments (*kṣanas*), i.e. the third and fourth. Further it suggests that the author understands (in opposition to most of the presentation within secondary literature) *sahajānanda* as the third and *vir mānanda* as the fourth bliss. (Cf. Sferra, Isaacson 2014: 104-105.)

tic which has been taught before [and] having the nature of the 16 digits (*ṣoḍaśīkalārūpa*).³⁷⁹ For the purpose of expounding the instructions of the wisdom-seal (*jñānamudrā*), as it has been taught before,³⁸⁰ [Kāṇha] teaches: **If by instructions on the method of mantras like this**, that wisdom-seal is **clearly accomplished**, [that means] is obtained, **then** – [in view of the question] Why is this so? [Kāṇha] teaches – **When she the mistress of the house of the vital breath** (*prāṇavāyor grhiṇī*) [that is to say] the wisdom-seal, having the nature of *śavarī* is bound³⁸¹ tightly, [that means she] has become **immovable**, this is the meaning.

If one objects: After the mountain girl (*śavarī*)³⁸² has gone, where and how does he, the mountain man (*śavara*), abide again? In view of this [Kāṇha] teaches –

**The highest peak of the excellent mountain,³⁸³ there Śabara made § 25
a dwelling-place; The five-faced one cannot cross [it and] the place**

³⁷⁹This seems to be a reference corresponding to the *sahajānanda* – the innate joy; See SFERRA 2000: 35n59. This confirms the idea that *sahajānanda* – the innate joy is indeed the third joy in the sequence of the four and supports translating the pair *kālavikāla* as moments. See also ISAACSON, SFERRA 2014: 105,106. ³⁸⁰The corresponding passage can be found in § 13.1 towards the end of the commentary, where it is explained that this refers to the winds having forced to enter the central channel. ³⁸¹With the causative reading of Bagchi one could read “pressed tightly” ³⁸²*Śavarī* is one of the *yoginīs* as found in the *Hevajra* system and possibly other tantras of that class and here taken as referring to the female attribute within the practice. See for instance *Hevajratantra* II.iv.80: *abdhātuḥ śavarī khyātā akṣobhya dravarūpakāḥ | śavarī akṣobhyamudreṇa mudraṇaṃ yujyate prabho ||* (*Śavarī* is known as water and *Akṣobhya* has the nature that is fluid), thus it is fitting that *Śavarī* is sealed with the sign that is the lord.) Further *Hevajratantra* II.v.17ab teaches: *dvayor gharṣaṇasaṃyogān śavarī pāvakakoṇake |* (*Śavarī* comes from the union of rubbing the two, [and] is in the place of fire.). This correlation reminds to use of the terms *akṣobhya* in the 3rd and 4th verse. Only that here *akṣobhya* denotes the male, while in the aforementioned verses *akṣobhya* seems to denote the union. ³⁸³The DKT seems to have here another transmission of the verse as it reads: *vararaṇāsikhare*, which would result in the alternative translation “mountain of excellent jewels”.

is beyond the reach of the great elephant.³⁸⁴

§ 25.1.
Dohākoṣaṭīkā

Vara raāṇa sihara and so forth means: **The excellent jewel**³⁸⁵ **mountain**, that is precisely the aforementioned Meru, **its peak**, [that is] the summit of that [mountain] has a nature that is entirely moving and motionless (*sakalacarācararūpa*),³⁸⁶ due to it being the foundation of great bliss. [That is] the great place, **the highest part** (*uttamāṅgamahatī sthalī*). [The next part] *Savareṃ jahim̐ kia vāsa* means: **Which place has been made into the dwelling place by Śavara**³⁸⁷, the lord, the wisdom-*vajra*, [is the one] by whom the *dharmākṣara* has been obtained in accordance with its nature (*tathārūpāpanna*). [In case one asks:] In which way is it special? [Kāṇha] teaches: *Nai so laṃghia* and so on, which means: [It can] **not be crossed** (*nollaṅghita*), [which means] it is unclimbed **by the ones with the five faces** (*pañcānana*),³⁸⁸ [that is to say] by those facing³⁸⁹ the five *maṇḍalas* (*pañcamaṇḍalamukha*), [being the the lion of breath which has the nature of the five *maṇḍalas*]³⁹⁰ [and] since the sixth has the state of the nature

³⁸⁴SHAHIDULLA 2007:86 trnsl.: The high place in the summit of the better of the mountains where the Śabara has made his residence has not been sealed over by him who possesses five faces (the lion or Śiva). The hope of the better elephants becomes distant.; JACKSON 2004:119 trnsl.: The lofty summit of the precious peak, where the mountain man makes his home, is unconquered by the five faced friend and beyond the great elephant's hopes; BHAYANI 1998:8 trnsl.: Know that high peak of the great Mountain where Śabara resides. It cannot be crossed even by lions. The elephants have their hope removed far. ³⁸⁵The DKT reads the whole expression “the peak of the excellent jewel-mountain” as the root-verse, the word jewel is not found in the other sources of the root verse. ³⁸⁶Tibetan translation has: “due to the place of being the source of the great bliss of animate and inanimate things without exception”. ³⁸⁷Śavara is here—and in connection to the previous verse, as well as the already applied picture of the mountain as a symbol for the body (verse 14)—to be understood as the counterpart of Śavarī and consequently the male aspect, i.e. the crown-cakra at the tip of the head. ³⁸⁸Trnsl. acc. to Tib. *gdong*, Skt. lit. has “breathing”, MW: s.v. anana. ³⁸⁹Tib. trnsl. Skt. *mukha* as *sgo*. ³⁹⁰Tib. adds: “It can not be crossed even by a lion”, (*seng ge yis kyang mchong bar mi zus*). Here a major corruption is found in the DKT,

of the wisdom-*maṇḍala* (*jñānamaṇḍala*)³⁹¹. [Then Kāṇha teaches the part:] **Karivara dūria āsa**, which means: **The great elephant** (*karivara*) is a house animal (*paśu*), that is the two, sun and moon. The **hope** to come up there **has become distant** (*ullaṅghanāśā*) for the two.³⁹² Moreover it is said:

Moon and sun are the two great cattle.

The following is the intention: The *Bhagavan* having as his state the *vajra* of great bliss, cannot be realised (*nādhigamyate*), when the element of consciousness is mounted upon the winds (*vāyvarūḍhaviññādhātutva*) of the [side]channels of the *maṇḍalas* (*maṇḍalavāhiṇyā*) of moon and sun; he, however, remains with that state always, everywhere and entirely (*sarvatra sarvadā sarvato*). The stage (*bhūmi*) of the excellent elephant that is the mighty elephant- of mind (*cittagajendra*), that is the great elephant,³⁹³ Thus, with respect to the body born from the karma, [in case one asks] Where does one abide under these conditions (*niyamena*) [Kāṇha teaches the following verse] –

where the phrase *pañcamaṇḍalātmakaprāṇasiṃhena* is found much later in the commentary. While Tibetan leaves the phrase out at the place it appears in the DKT, both the MK and the Tibetan translation suggest that this phrase has to be read with the present description. Thus I have decided to add the gloss here. ³⁹¹This phrase may refer back to the 18th verse, in which the *maṇḍalas* of the deities are explained to be the elements, sense bases and so on. Thus, not having been climbed by the five, may refer to the five *skandhas* or elements in the sense of preventing one from supreme accomplishment, as long as there is clinging to them as external elements. ³⁹²This may refer to the fact that when the winds have entered into the central channel, the sixth vital point (*jñānamaṇḍala*) can be reached. This, however, is not possible by means of the two side channels. ³⁹³The elephant that is the mind is a picture also used within the **Caryākoṣagītiṅṛtti*; See KAVERNE 1977: 46.; The picture of the lion in contrast appears only once in the **Caryākoṣagītiṅṛtti*; See KAVERNE 1977: 47.; A comment on this verse is as well found in DAVIDSON 2012: 228. The DKT has added here the phrase *pañcamaṇḍalātmakaprāṇasiṃhena*, which I believe to be corrupted. it has thus not been translated here, but added above in the according place, as a gloss for *pañcamaṇḍalamukha*.

§ 25.2.

Mekhalāṭīkā

The following is the meaning: **The best mountain** is that very aforementioned mount Meru³⁹⁴ [and] **the top of it** means the peak [of it]. Just that [peak], due to the state that is the support for great bliss **is the great lofty** [peak]. There [on the great height] **it has been made into the dwelling place by Śavara**, the lord *Vajradhara*. [In case one asks:] How is it special? [Kāṇha] teaches: By whom, that is by the lion of vital breath having the nature of the five maṇḍalas it [can] **not be crossed**, [which means] it is not to be climbed, it is very distant (*dūratara*) **for the best of elephants**, [that is] the lord the elephant, which is the mind.

§ 26

This best of mountains alone is described by me, as the very place of great bliss; In one instant of the practice,³⁹⁵ [there is] **the innate moment [and] just then great bliss is obtained.**^{396 397}

§ 26.1.

Dohākoṣaṭīkā

[The verse] beginning with *Ehu so girivara* means:³⁹⁸ **By me**, Kṛṣṇavajra,

³⁹⁴Translated with the reading of MT2. ³⁹⁵Here seem to be two different possibilities to read the Apa., in which the majority of sources has *raṇi* – “night”, while the other possibility would be *ṇiama*, which in the widest sense could be trsl. as “practice”, cf. SDKT: *abhyasyatām*. The Tib. however does not seem to support either of the two readings, and simply has *ltos*, which would result in the alternative translation: “In this place the innate moment is observed”. ³⁹⁶This translation is according to the DKT; The understanding of the second part of this verse is different with the variant *ṇa haha* as the MK reads. The translation would accordingly be: “One practices the innate moment repeatedly, for as long as great bliss is not obtained”. ³⁹⁷SHAHIDULLA 2007:86 trsl.: This is the best of mountains, I have said; it is the place of great happiness. Oh! observe here the moment of the Innate awaiting that the great happiness is attained.; JACKSON 2004:119 trsl.: In this precious mountain, I say - it alone is the place of great bliss, in a single night, the innate moment is gained, and great bliss descends; BHAYANI 1998:8 trsl.: I have described that great Mountain. I have said it to be the abode of Mahāsukha. By experiencing Sahaja-moment even for a single night, one experiences Mahāsukha. ³⁹⁸Here we find an interesting addition in one of the Tibetan recensions of the A group, not part of the original Sanskrit commentary:

only this best of mountains (*girivara*) is spoken of, [that is to say] this is not spoken of by any other *siddha*, people like me [alone] are capable to express that³⁹⁹, this is intended. [Then Kāṇha teaches the part] ***Ehu so mahāsuhaṭhava***, which means, in as much as it is not concealed (*vivṛti*): **That alone is the place of great bliss**, the ground as described before (*pūrvoktā sthālī*). [Then Kāṇha teaches the part] beginning with: ***Ekkhu so ñiyamahu***, which means: On this very place is the innate moment (*sahajakṣaṇa*), that is to be frequently practised until the state of *Vajradhara* is obtained (*vajradharāvasthāparyantam abhyasyatām*). Just for that reason [Kāṇha teaches] ***Labbhāi mahāsuha jāva***, which means: **Just then** (*yāvāt*) the level of *Vajradhara*, the lord of the thirteenth level⁴⁰⁰ (*bhūmi*) is obtained.

One having doubts: *Vajradhara*, having what state? [is obtained]? [Kāṇha] teaches –

The following is the meaning: **Just that is the best of mountains described by me**, Kṛṣṇavajra, this is not described by any other, others, who are like me, are able to express it [equally] (*madvidhā apare kathitum*) § 26.2. *Mekhalāṭṭikā*

“The next two and a half verses: Here the action to be realized is not taught. Because of the fulfilment of unchanging great bliss [of] the wisdom seal, which is being perceived as within the action seal as being instructed before. But, [the following is taught] in order to reveal that”. (*tshigs bcad phyed dang gnyis ni rtogs par byas bas ’dir ma smos so. gong du ji skad bstan pa’i las kyi phyag rgya gang du mthong ba’i ye shes kyi phyag rgya mi ’gyur ba’i bde ba chen po rdzogs pas de bstan pa’i phyir*)³⁹⁹ Translation according to Tibetan, which has *gzhan gyis brjod par mi nus* for *madvidha*, which rather would correspond *anye siddhāḥ*. This would explain the *na* in Bagchis edition and result in the alternative translation: “Other *Siddhas* are unable to express that”. The sentence: “not spoken of by any other *siddha*” is added by Tibetan *grub thob gzhan ma shad*.⁴⁰⁰ To refer to the thirteenth *bodhisattva* stage or level is a known device within the *Vajrayāna*. The thirteen stages (Tib. *su bcu gsum*) include three additional to the ten stages known in the *sūtra*-system. The stage of *Vajradhara* is in this context to be understood as equal to the stage of Buddhahood. The three additional stages are basically a further differentiation of the last stage.

samarthā). Hence [described] as the ultimate (*vivṛti*) [it means]: **Just that is the place of great bliss**, the place as it has been taught before, on top of [that mountain] (*etasmin*). Precisely this is the characteristic of great bliss, [that is] nirvana you shall practice (*kurute*), **For as long as** (*yāvat*) the level of *Vajradhara*, the lord of the fourteenth level⁴⁰¹ is not obtained. One having doubts: In which manner [the state of] *Vajradhara* [is obtained]? [Kāṇha] teaches –

§ 27

The whole world is mingled with body, speech and mind, flashing forth in there is the body⁴⁰² [of truth]⁴⁰³; Considering this division:⁴⁰⁴ [He says]:⁴⁰⁵ the king of great bliss and nirvāṇa are

⁴⁰¹Note that the DKT speaks of the thirteenth level, which seems to be a more commonly found description of the stage associated with vajradhara within the *tantric* systems. Besides the fact that some schools talk about the thirteenth level, there are—as found by me as for the Tibetan schools—also descriptions about 16, and 23 *bhūmis* (cf. PRESCOTT 2014: 249). References to the fourteenth level could not be found by me. ⁴⁰²The choice of the last word of the second *pāda* of this verse remains doubtful after all. The Tibetan sources do not give a clear preference for either of the two (*so*)-*dūra* or (*so*)-*sura*. It is only the latter reading which finds any support in the primary sources, while the translation implying “distance” should—apart from the fact that the content rather supposes the opposite—be neglected. The Sanskrit of the DKT however seems to support the reading of “body” (*śarīra*). For a linguistic relation of such kind, I could not find any support elsewhere. The only Sanskrit rendering having come to my mind—which would at least convey some proper meaning—is *śvaśura*. It seems likely that Tib. does not render the second *pāda* at all, which makes its transmission even more doubtful. ⁴⁰³I have chosen to add ‘of truth’ in order to render the second occurrence of the term ‘body’ distinct from the first. ⁴⁰⁴*Bhaṅge* is here translated as “division” in light of the statement *nānāprakāreṇa* “in manifold aspects”. ⁴⁰⁵Similar to the second *pāda*, the third *pāda* also does not have proper comments in either of the sources, which makes the transmission of both equally doubtful. Again the Tib. translation of the root verse leaves out this *pāda* completely. Here are two possible readings (*so vitakka bhaṅge*) and *so ehu bhaṅgehīṃ*; even though I cannot make clear sense of either, I have decided for the first option as this seems to be at least supported by the DKT.

one!^{406,407}

[The part] beginning with *Sarvajagu* means: **All** those, the *tathāgatas*, § 27.1. *Vairocana*⁴⁰⁸ and so on, have the appearance of **the world** (*jagadākāra*) due *Dohakoṣaṭīkā* to having the nature of the [five] aggregates, [of which the list] begins with ‘form.’ **Body, speech and mind** of those **are mingled** (*mīlita*) with the goddesses *Locanā* and so on,⁴⁰⁹ having the nature of the elements [of which the list] begins with ‘earth’. The having become one [of them],⁴¹⁰ is the body

⁴⁰⁶According to Tibetan *kye’o de nyid bde chen rgyal po gcig tu nyid* and the DKT *mahāsuharāṇavva ethu re*, the translation is: “(Hey! (Tib.)) The king of great bliss is just one”. ⁴⁰⁷SHAHIDULLA 2007:86 trnsl.: The whole world intermingling with the body, the parole and the spirit blossom forth even from afar. This secret is that the great happiness and nirvāṇa are identical things.; JACKSON 2004:119 trnsl.: This whole world - this mix of body, speech, and thought - is sundered there, in this rupture, great bliss and nirvāṇa - Hey, they’re one!; BHAYANI 1998:9 trnsl.: The whole world along with body, speech and mind is glimpsed by him in far distance. In this mode there is only Mahāsukha and Nirvāṇa. ⁴⁰⁸The first out of the five Buddha-families and their respective fields, also referred to as the five *Dhyāni Buddhas (Skt. *pañcakula*, Tib. *rgyal ba rigs lnga*). The others apart from *Vairocana*, who is associated with the *center* and the aggregate of form (*rūpa*), would be respectively: *Amithābha* (in the West), associated with the aggregate of perception (*saṃjñā*), *Amoghasiddhi* (in the North), associated with the aggregate of formation (*samskāra*), *Ratnasambhava* (in the South), and associated with the aggregate of feeling (*vedanā*), and *Akṣobhya* (in the East), associated with the aggregate of consciousness (*viññāna*). ⁴⁰⁹These are the five female Buddhas or mothers (Tib. *yum lnga*), the consorts of the five male Buddhas of the five Buddha-families, each of whom is associated with one of the five elements. They are: *Dhātviśvarī* (Tib. *dbyings phyug ma*), the consort of *Vairocana*, representing the space element; *Buddhalocanā* (Tib. *sangs rgyas spyan ma*), the consort of *Akṣobhya*, representing the water element; *Māmakī* (Tib. *ma ma kī*), the consort of *Ratnasambhava*, representing the earth element; *Pāṇḍarāvasinī* (Tib. *gos dkar mo*), the consort of *Amitābha*, representing the fire element, and *Samayatārā* (Tib. *dam tshig sgrol ma*), the consort of *Amoghasiddhi*, representing the wind element. As for the aspects *Buddhalocanā* and *Māmakī*, they can also interchange, as for instance is shown in this very text. See also TRUNGPA 2003/1: Ch. 9; TRUNGPA 2003/2: Ch. 7. ⁴¹⁰Trnsl. acc. to Tib. *gcig tu rol bar gyur pa*, Skt. has *ekalolībhūta*, which means: “become merged into one”.

of *Vajradhara*, who is characterised by the beauty of full and perfect awakening through great passion (*mahārāgābhisaṃbodhilakṣmīlakṣaṇa*), [and] who has become of an equal flavour (*samarasībhūta*) with [the goddesses] (*ebhiḥ*), [just] like the idea of mixing] water and milk (*nīrakṣīranyāya*), this is the intended [meaning]. [Then he teaches the next part:] **Viphurai** [and so forth], which means: And **there** alone in **the body** of *Vajradhara*, **just that** body, speech and mind and so forth appear (*visphurati*) by the principal of waves in water (*jalatarāṅanyāna*). By this the body of *Vajradhara* [pertains] the three spheres. To make clear just that [Kāṇha] teaches: **So vitakka** and so forth, which means: Every single one is a **king of great bliss** (*mahāsukharājaka*), [even though] *Vajradhara* appears via manifold forms (*nānāprakāreṇa*). For, [if one asks]: Where does he remain with the restriction of the body? [Kāṇha] teaches⁴¹¹ –

§ 27.2.
Mekhalāṭīkā

The following is the meaning: **All those**, the *tathāgatas*, *Vairocana* and so on, have the appearance of **the world** due to having the nature of the five aggregates, [of which the list] begins with ‘form.’ **Body, speech and mind** of those **are mingled** with the goddesses *Locanā* and so on having the nature of the elements [of which the list] begins with ‘earth’. [Here mingled means:] Having become merged into a unity, the body of *Vajradhara*, having the characteristic of the beauty of full and perfect awakening through the great passion, [and] has become of any equal flavour with those just as by the principal [of mixing] water and milk. [And] **there** alone in the body of *Vajradhara*, **just that body**, speech and mind and so forth **appear** just as the principal of waves in water. By this the *vajra*-body pertains (*°kaṃ*) the

⁴¹¹This *avatarāṅīkā* is not in Tibetan, which has an additional passage, not found in the Skt. of the DKT. Fowling is its translation and a possible Sanskrit reconstruction.: “... since it is adorned with various aspects. Just that (*sa eva*) *Vajradhara*, who has nature of the Great Seal (*mahāmudrātmako vajradhara*) through great compassion (*mahācittena*), which is void of the wisdom seal (*jñānamudrārahiteṇa*) is not established (*asiddhaḥ*).”

three spheres, this is the meaning.

Not one *mantra*[recitation] or *tantra*[reading] is to be done;⁴¹² § 28
 Having taken the mistress of the house [and] while the amorous
 play is performed; For as long as the mistress of does not descend
 into one's own house;
 For that long: Why being busy with [one] of the five *varṇas*^{413?414}

[The first part] beginning with *Ekku ṇa kijjai tanta ṇa manta* means: § 28.1.
 Not even a single *mantra*-recitation [or] *tantra*-reading is to be done, [in *Dohākoṣaṭīkā*
 case one asks] by whom is this [not to be done]? [Kāṇha] taught [the part]
 beginning with: *Nijagr̥ha*, which means: **Having**, through the instructions
 of the true guru (*sadgurūpadeśa*) **obtained the mistress of one's own**
house (*nijagr̥hinī*), [that is] the wisdom-seal (*jñānamudrā*),⁴¹⁵ which is the
 luminosity of one's own mind (*svacittābhāsā*). The Yogins should perform
keli – **the amorous play**, as being the amorous play of the innate with
 respect to the consort that is favourable to [their] minds (*manonukūlamu-*

⁴¹²Tibetan reads a rhetorical question: “*Mantra* and *Tantra*, What is the use of it?”

⁴¹³Here *varṇa* seems to refer to a set of practices *pañcākārābhisaṃbodhi*, later introduced
 in the commentary to this verse. Further, different associations could be possible with a
 general terms like *varṇa*. It could refer to a woman or girl of one of the five classes (casts),
 thus another more humorous sense would be that: “For as long as one does not have a
 wife, for that long one may engage with every woman one likes.” ⁴¹⁴SHAHIDULLA 2007:86
 trnsl.: One is to do nothing, neither incantation nor mystic performances in playing with
 his own spouse. Whilst the spouse plunges into her house one can enjoy the five colours
 (sense objects) ?; JACKSON 2004:119 trnsl.: Mantra doesn't do a thing, and neither do
 tantras: embrace your inmost mistress, and indulge in play. Until the mistress descends
 to her inmost home, why not entertain the five senses?; BHAYANI 1998:9 trnsl.: There is
 no need of practising a single Mantra or Tantra for him who, talking his wife sports in
 his House. So long as one's wife does not rejoice how can one stroll with pleasure among
 the five Varṇas? ⁴¹⁵Here simply another word for *tantric* consort, but here meant as a
 consort to be imagined or visualized.

drā).⁴¹⁶

Therefore it is also [taught] in the Glorious *Ādibuddha*[*tantra*]:

It is indeed just [her], the clear light of the mind that is like a reflection of a mirror produced in one's own mind, which is to be served by the lords of *Yogins* [just as she] has been served by the Buddhas together with all their sons. She, having an increasing fire of wisdom burns all the troops of demons completely [together] with their realms and also desire and so on in the body the equal bliss [of such a kind arises] for the Yogins due to training one year.⁴¹⁷

By a *Yogin*, who is together with this Lady (*bhagavatī*), is one by whom no grasping for *mantra or tantra* is to be done. The following is the meaning of it: For she alone is the *mantra*, due to the cultivation (*manana*) of the *bodhicitta*-[aspect]⁴¹⁸ of the mind (*manas*); and [also] she alone is the *tantra*, in which there is the holding of the family of the conqueror (*jinakuṭumbadhṛk*), because of the root ascribed to the word (*dhātupāṭha*), where (*iti*) [the root] *tatri* [is explained as that] in which there is the holding of the lineage (*tatri kuṭumbadharāṇe*).⁴¹⁹ Thus indeed everything is accomplished by being close (*āsaktena*) [to the *Yoginī*].

Thus it is [taught] in the *Glorious Hevajra*[*tantra*]:

No *mantra*-recitation, no austerities, no fire-offering, no *maṇḍala* and nothing related to it.

⁴¹⁶That means that one may practice the specific manual (*sādhana*) of any among the *tantric* deities. This further explains the idea of *iṣṭadevatā*, which literally means: “The deity of one's desire or wish”. Thus *jñānamudrā* may be understood as synonymous with the term *iṣṭadevatā*. ⁴¹⁷Tibetan adds: “In all forms”; *rnam par rnam la*. ⁴¹⁸I suppose that here *bodhicitta* is to be understood in its common sense, namely the general aspiration towards awakening. ⁴¹⁹This line of argumentation is—and this might be rather surprising in light of the usual writing style of this author—of a rather non-esoteric nature, since it is a quotation from Pāṇini's *Dhātupāṭha*, a grammatical work explaining the source of verbal roots.

This is the mantra-recitation, these are the austerities, this is the fire-offering, this is the *maṇḍala* and that related to it.

[The next part] *Niagharehi* [and so forth] means: [As long] just she, **the mistress** of the *tantra* (family of the Buddhas), she who has the Great Seal **has not** [yet] **sunk into** (*majjati*), [that is to say] not melted into her home, [that means] the place in the central channel that is all emptiness⁴²⁰ – [And then Kāṇha teaches the part], which means – **For that long, why [not] being busy with the five classes** (*pañcavarṇa*)?,⁴²¹ [that means] the clear realization with five aspects (*pañcākārābhisaṃbodhi*)⁴²² is being practised with a differentiation of support (*āśaya*) of numerous forms [to be vi-

⁴²⁰Here one might expect the term “all-empty” (*sarvaśūnya*) instead of the abstract noun “emptiness” (*sarvaśūnyatā*), as it was referenced to other “tridents” as found in the *Ārya*-school before (see for instance V3). ⁴²¹Here I have taken the main verb *vyavahriyate* twice. Once with a supplied agent that goes with *pañcavarṇaiḥ* and with *pañcākārābhisaṃbodhi*. ⁴²²Technical Term as found in the *Hevajratāntra* referring to the building-up phase of the deity corresponding to the five wisdoms (*pañcajñāna*-concept). See Ratnākaraśānti’s *Bhramahara nāma Hevajrasādhana: tatra madhyāsanasopari pañcadaśabhiḥ svaraiś candramaṇḍalam ādarśajñānasvabhāvam, tadupari catuṣtriṃśadvyañjanaiḥ sūryamaṇḍalam samatājñānasvabhāvam, tanmadhye aṃkārahūmkārapariṇatau karttikapālau saṃyuktāu svabījamadhyagatau pratyavekṣaṇājñānātmakau cintayet. tato bījadvayād yoginīcakrākāreṇa sarvatathāgatān saṃsphārya, tān saṃhr̥tya, taiḥ sahaikīkṛtaṃ bījam kṛtyānuṣṭhānājñānam, tataś candrasūryacihnaḥ bījapariṇāmajaṃ bhagavantam vajrasattvam vaksyamāṇavarṇākṛticihnādīnā śrīherukarūpeṇāvīrbhūtaṃ tathāiva nairātmyāśliṣṭakandharam suviśuddhadharmadhātujñānātmakeṇa paśyeta. iti pañcākārābhisaṃbodhiḥ* (“There on top of the middle seat is a moon disk with 15 tones, having the nature of mirror-like wisdom; on top of that is a sun disk with 34 marks, having the nature of the wisdom of equality; in the middle of that, transformed from a syllable *aṃ* and a syllable *hūṃ* are a chopper and a skull-bone vessel joined together having in the middle their own seed [each] which should be understood as having the nature of the knowledge of clear investigation. Then from the two seeds, having emitted all *tathāgatas* with together with form of the *Yoginī-cakra* [and] having withdrawn them [again], the seed that has been made into one together with those has the nature of the knowledge of accomplishing action; then transforming from the seed and stamps of moon and sun, Lord *Vajrasattva*

sualized, such as the number of] hands and faces, [or characteristics such as] colour and shape (*hujamukhavaraṇasaṃsthāna*).⁴²³ Consequently [it is also taught]:

Through coming together with the action seal (*karmamudrā*), through the relying on the wisdom seal (*jñānamudrā*) [and] by the single union with the Great Seal (*mahāmudrā*), one goes to increase, that is the unchanging (*akṣara*).

Here [also it is said]:

Feet and hands and so forth everywhere, eyes, head and mouth everywhere, his memory⁴²⁴ remains in the world everywhere, having pervaded all [there is].⁴²⁵

One may teach with such restrictions (*niyame*) the part of instructions of the practices [that bring about] the fruit of the Great Seal for just her, the divine seal (*divyamudrāyā*).

Therefore [Kāṇha] again teaches only this—

§ 28.2.

Mekhalāṭīkā

The following is the meaning: **Not** at all **one** *mantra*, [that is to say] manifested with the nature of the Glorious *Heruka* with the characteristics of colour, form and so on, which will be described hereafter, [and] exactly like this having [his] neck embraced by *Naiātmyā*, [this form] should be visualized as having the nature of the knowledge of the completely pure *Dharmadhātu*.”⁴²³ Here the author may intend two layers of meaning. The first seems to intend the sexual enjoyment by the use of the term *varṇa* (as a term referring to the different classes or castes within Indian society), while he in a second step seems to imply the enjoyment of the fivefold practice related to the “five wisdoms” (*pañcajñāna*).⁴²⁴ Alternatively, with the version *śrūtimām* one could translate “having ears”.⁴²⁵ See also SFERRA 2000: 303n182, where it is stated that this work likewise is quoted in connection to Saṃvara. The author takes this verse as promoting the idea that the deity which actually is taken for one’s individual practice may show many variations, whereas all forms essentially have the same nature. Thus, the specific practice seems to be of secondary importance to the author, as long as the uniting principal of the practice is understood.

mantra-recitation **nor *tantra***, [which means] reading out of a tantra **is to be done**. **Having obtained her, the mistress of the house**, [that is] the wisdom seal, the clear light as one's own mind (*svacittāvabhāsā*) through the instructions of the true teacher, **performing *kelim*** – that means *krīdā* **the amorous play** is to be done (*āstheyam*) by the Yogin. Therefore it is also [taught] in the Glorious *Ādibuddha*[*tantra*]:

It is indeed just the clear light of the mind that is like a reflection in a mirror produced in one's own mind, which is to be served by the best of *yogins* and which has been served by the Buddhas together with all their best sons. She from whom the wisdom flame is born, burns all the troops of demons and their domains completely and burns also the passion and so on in the body, is the equal bliss for the *yogins* due to a year of practice.

By a *yogin* who is close with such a Lady (*bhagavatī*), no grasping for *mantra* or *tantra* is to be done. This is the meaning of the following: [As long as] just she, **the mistress**, [that means] the wisdom seal **has not** [yet] **sunk into**, [that is to say] not melted **into the innate home**, [which means] into the state of the Great Seal: [That long]: **Why** [being busy] with abiding **with the five colours**, [that means] Why acting?.

Therefore in order to firmly show that only from her, the Great Seal, the fruit, that has the nature of the means of practice (*phalaṃ sādhanopāyativam*) [is obtained] – [Kāṇha] teaches that again [in the next verse] –

What do you achieve by this daily recitations, offerings and § 29 *maṇḍala* performances, [and] in [ordinary] love-play?⁴²⁶ Without the uninterrupted love to the young woman, [and] without that

⁴²⁶Translated according to Tiberan *ku re rtsed mo.*; even though the rendering of *dhakkari* in the commentary for *dhamma* in the Apa. verse seems doubtful, the overall intended meaning appears nevertheless to be clear in its intention.

body, how is awakening obtained?⁴²⁷

§ 29.1.
Dohākoṣaṭīkā

[The part] beginning with: *Ete japahoma* means [the following:] **By this**, [that is] by external things (*bāhyabhūta*),⁴²⁸ **fire-offering, recitation** [of mantras and] **performance of the maṇḍala you perform on a daily basis; What** [is gained] ? All this is fruitless, when having a mind that is bound in external [things] such as a body in [the act of] love-play (*dhakkari*),⁴²⁹ this is the meaning. [To understand] how it is, that all is fruitless, he teaches the part beginning with *te viṇu*, which means: **Without that** (*tena vinā*) affection (*snehena*), which arises due to the impassioning with the sequence beginning with “joy” (*ānandādīkrameṇānurāgeṇotpāda*), due to her nature of being indeed always full of passion, the **young woman** (*taruṇī*) alone is the divine seal (*divyamudrā*),⁴³⁰ [that] **continuous** [love] to her, that is without interruption in movement, [that is expressed by the compound] with waveless love to the young woman (*taruṇīnistaraṅgasneha*). [And then Kāṇha

⁴²⁷SHAHIDULLA 2007:86,87 trnsl.: These recitations, these oblations and practices of the magic circle in what ideal will ye remain every day? Without thy constant affection O young girl, how can one attain the illumination with this body?; JACKSON 2004:119 trnsl.: The chants, oblations and maṇḍala rites: what worth is there in such everyday acts? O maiden, without your ceaseless passion, how will I gain awakening in this body?; BHAYANI 1998:9 trnsl.: Why do you practice Adharma by indulging daily in this incantation, sacrifices and Maṇḍala activities? Can you attain Bodhi with this very body of yours without the constant love of Taruṇī?. ⁴²⁸Tib. *phyi rol du gyur pa* – can perhaps also be read as referring to “non-Buddhist activity”. ⁴²⁹The words in the commentaries are *dhakkari*. cf. T(A) *ku re*; T(B) *kudhakkirire*, which all seem to point into the same direction, to ordinary love-making. Frankly speaking: the meaning is that there is no meaning in the *tantric* rites, while being attached to the physical woman’s body, but that, as the commentator will point out soon, that this same physical woman (*taruṇī*) is the means to the goal (*mahāmudrā*). Thus the use of the syllable *evam* in the last sentence sums up that the body is the only means towards that goal, when used without attachment, realizing the union of the principles, which precisely is the syllable *evam*. ⁴³⁰The use of *divyamudrā* seems again to refer to the *jñānamudrā* or to *mahāmudrā*, as in the previous commentary to verse twenty-eight. Those anyhow seem to be used more or less interchangeably.

teaches the part] beginning with *Vohi ki lābhai*, which means: **Awakening**, [that is] she, the Great Seal. **How is this obtained?** [That means obtained by that affection] – it is not obtained **without the body**,⁴³¹ which as it has been taught before is the syllable *evaṃ*, this is the meaning.⁴³²

The following is the meaning: **By this**, [that is] by external things, **fire-offering**, [mantra-recitation and] **making of the maṇḍala you remain on a daily basis**. [In case somebody asks] What is the use of the love play, with [just] a premature understanding (*mūḍhamanas*)?⁴³³ Isn't that all fruitless? [In view of this] he teaches [the following]: **Without her, the young lady** who is indeed always full of passion (*rāgamayataruṇī*), **How to obtain the Great Seal without the uninterrupted affection** of the impassioning

§ 29.2. *Mekhalāṭikā*

⁴³¹This statement further seems to support the idea that *divyamudrā* and *mahāmudrā* might be used as synonyms in this commentary. ⁴³²I have reconstructed the commentary according to the translation and to make clear my understanding of this slightly difficult syntax: *katham etat sarvaṃ niṣphalam ity āha—te viṇu ityādi: tena vinā taruṇīnistaraṅgasnehena iti: sadaiva rāgamayatvāt taruṇī saiva divyamudrā, tasyāṃ nirantaraṃ gamanāvacchinnaṃ, ānandādikrameṇānurāgeṇotpādena snehena ity arthāḥ. kiṃ tena labhyate ity āha—vohi ki labbhai ityādi: bodhir mahāmudrā sā, pūrvoktaivaṃkāradehena vinā na labhyata ity arthāḥ.* ⁴³³Alternatively, one could understand the part with imperatives: “Who Oh Fool, Oh simple minded [does accomplish something] with this mode?” Further, the addition of that phrase underlines that the idea of this verse is to differentiate between ordinary love making and love making in the sense of *karmamudrā*-practice, i.e. the application of sexual yoga as a means in the Buddhist *tantric* sense.

(*anavacchinnānurāgasneha*)⁴³⁴ with [her, who is] the Great Seal. [And the reply of Kāṇha is]: [Just] with this human body. Certainly (*nanu*) having abandoned the human body, with another body there is no awakening! Why is that true? From where [is that known]:

Men, who have the aspect of *Vajradhara* come (obtain that) from the women, that are the *vajra*-woman (*vajrayoṣitas*).⁴³⁵

from there it is taught.

[And how that] fruit [is obtained] from her, [Kāṇha] teaches [in the next verse] –

§ 30

By whom the rare innate moment is comprehended, Hey, why listening to *Veda and Purāṇa*? Hey! By that one the world of all conceptions and renaming thoughts is cracked!⁴³⁶

⁴³⁴The expression ‘impassion’, here refers to the fact that only the *tantric* consort is the means to properly apply the sexual desire in a spiritually valid way. Again there are two kinds of impassion, or passionlessness. Previously the commentator explained that impassion comes about by mere enjoying of sense pleasure in a mundane manner. (cf. commentary on verse fourteen: “The entire world tears apart, which means quivers just there, it does not go above that, [that is to say] it does not go beyond its peak, because to the unstable mind due to the false ideas about bliss of the union of the two sense faculties”). Here now a second, but spiritually positive layer of impassion is introduced, which results in satisfaction (which I here understand as impassion) coming about by the practice with the *tantric* consort. ⁴³⁵Alternatively one might translate according to the Tibetan in Vanaratna’s *Rahasyadīpikāṭīkā* and another interpretation of the case of the °*tas* as a nominative. This however does not seem to be suitable according to the meaning intended in the previous paragraph: [and] “woman have the [aspect] of the female vajra-organ.” ⁴³⁶To read “the world of all conceptions and renaming thoughts” contextually together seems implied by the commentary. It is, however, equally possible to read *Apa. tudia* “to split, crack” only together with *Apa. °jagu* and to translate *re asesa parimāṇa* on its own, which would result in the alternative translation: “By that one the world of all conceptions is cracked, Hey all that remains is comprehended”;

[This verse, beginning with *Jem bujjhaa* is clear in its meaning.

§ 30.1.

Dohākoṣaṭīkā

The following is the meaning: **By whom** that which is characterised as **the innate** (*sahajalakṣaṇa*), that has the nature of the Great Seal [and] that is arisen **continuously, is realized**—[that], as previously [mentioned], is unspoken of in the scriptures (*pūrvam syāt akhyātam āgamaṃ*)—**by that one**, by that [very] *Yogin*, the notion of “I” (*ahaṃkāra*)⁴³⁷, **all remaining thoughts and all conceptions are cracked** (*sakalavikalpāvaśeṣamaṇa*), [that means destroyed], this is the meaning.

§ 30.2.

Mekhalāṭīkā

By whom the jewel of the mind has been made immovable, after having taken the mistress of one’s own house, Only he is the Vajra-holder, the lord; Hey! By me the excellent is told!⁴³⁸

§ 31

[The part] beginning with: *Jem kia ṇiccala* means [the following]: **By**

§ 31.1.

Dohākoṣaṭīkā

or as a third option to read as Jackson has done and to translate the second verse as according to the natural *pāda* units. SHAHIDULLA 2007:87 trnsl.: What is the use of the *Vedas* and *Purāṇas* for him who captures the moment of the Innate intimately? He has shattered the infinite differentiation of the sensitive world.; JACKSON 2004: 119 trnsl.: When you comprehend that rare innate moment, what need for *Vedas* or *Purāṇas*? Your concepts of things are shattered. Hey! You know the world in every detail; BHAYANI 1998:9 trnsl.: He who has experienced the rare Sahaḥa-moment what is the use for him of the *Vedas* and *Purāṇas*? He has destroyed totally the world of sense-objects and *Vikalpas*.⁴³⁷ Here the notion of “I” should not be understood as an “I” in the sense of an ego or individual self, but as a “real or true” self, with the notion of “self[-nature of phenomena]”, which is consisting of the two principles, such as the syllable *evam*. Cf. DASGUPTA 1950: 110. Where a similar notion—even though originating from a non-Buddhist perspective—is described.⁴³⁸ SHAHIDULLA 2007:87 trnsl.: he who has unmobilised the jewel of the mind by talking here his own spouse Oh! that one is the master *Vajradhara*, I have said the supreme wealth.; JACKSON 2004:119 trnsl.: Immobilize your thought jewel, embrace your inmost mistress in this very place - and you’ll be a vajra-bearing master. Hey! I sing the ultimate; BHAYANI 1998:10 trnsl.: He who has made motionless the Mind-jewel by taking his wife, he is the lord, the bearer of Vajra-this, I say, is the Paramārtha.

him, after having melted down by the fire of the fierce *Caṇḍālī* (*pracaṇḍa-caṇḍālīvahninā*), **the jewel that is the mind** (*manoratna*),⁴³⁹ [that is] *bodhicitta* (used in the absolute sense), has been made immovable, since it cannot move [any more]. [When somebody asks]: What has been done? [Kāṇha] teaches the part beginning with: *Nia gharinī lai*, which means: **After having taken the mistress of one's own house**, that is only her, the divine seal there, at the place of great bliss, that is the syllable *evaṃ*; [and he then continues with the part] beginning with: *Aīso so vājira*, which means: [Then] **just he is** [the *Vajrin*], **the lord**, [that is] *Vajradhara*, the master of body, speech and mind. *Re – Hey* is a vocative-syllable. [Then Kāṇha teaches] *Vutto paramattha*, which means: **By me**, Kṛṣṇavajra, **the ultimate truth** (*paramārtha*), [that is] the unfabricated (*akṛtrima*) **is told**. The following is meant: In this context another meaning⁴⁴⁰ does not exist, that is the meaning.

Just that [Kāṇha] teaches as the last allegory –

§ 31.2.

Mekhalāṭṭikā

The following is the meaning: **By him**, due to the impossibility of moving by means the fierce *Caṇḍālī*, **the jewel that is the mind**—[that means] *bodhicitta*—**has been made immovable**. **The mistress of the house**, just she is the divine seal, just **there**, in the place of great bliss, in the syllable *evaṃ*. [Now,] **only he is** the *Vajrin*, [that is] *Vajradhara*, **the lord** of body, speech and mind. **By me**, Kṛṣṇavajra, that is **the excellent**, [that is to say] the unfabricated **meaning is told**. With respect to that, it is not otherwise, this is the meaning.

In order to show precisely that, [Kāṇha] teaches [the last verse] –

§ 32

Having taken the mistress of the home—like salt is being mixed

⁴³⁹I understand this compound as a *karmadhāraya* (a *samānādhikaraṇa* type of *tatpuruṣa* where both members have the same case) and not as a *ṣaṣṭhi-tatpuruṣa* (genitive *tatpuruṣa*). This would result in translating: “the mind of the jewel”. ⁴⁴⁰Translated acc. to Tib: *'di las gzhin pa'i don med*.

with water, the mind—just in that moment goes to equal flavour, when [he] once more⁴⁴¹ is in union with her⁴⁴² constantly.⁴⁴³

Jima loṇa vilijjai and so forth means: **Just as salt is melting with water, just so is the mind, after the mistress of the house, [who has] the nature of wisdom having been taken; the mind, which is *bodhicitta*, goes to a state of equal taste (*samarasatva*).** § 32.1. *Dohākoṣaṭīkā*

And thus [it is taught] in the *Glorious Hevajra*[*tantra*]:

The *Bhagavan* may have the aspect of semen, and the partner (*kāminī*) is to be understood as the bliss [arising] from that.

“That” [in the compound *tatkṣanaṃ* means] both, the two, which are semen and bliss (*śukrasukhe*), having the nature of the support and what is to be supported (*ādhārādheyarūpa*). When there is the bliss that has the essence of the all-empty goes⁴⁴⁴ to an equal taste (*samarasa*), [that means they] became merged into one (*ekalolābhāva*), that is [meant by] “**the moment of that.**” And just that [is taught] in the *Glorious Ādibuddha*[*tantra*]:

⁴⁴¹Tibetan might reflect *jāi punu* (*yadi punar*) as *khye ho*, some expression of astonishment or wonder. ⁴⁴²Here we have different possibilities to translate the Apa. pronoun *te* as either dual or feminine singular. The latter has been chosen by me so as to reflect the feminine aspect that is usually emphasized and with which one is again reunited. Further, to read the instrumental singular reflects the initial example of *pāda* a. ⁴⁴³SHAHIDULLA 2007:87 trnsl.: Just as salt dissolves in water, likewise the spirit who take a spouse. He goes to the identity of enjoyment at the same instant, if he stays always with her.; JACKSON 2004:119 trnsl.: Like salt dissolved in water is mind in the mistress’s embrace, they taste the same in that moment, and they’ll be the same forever; BHAYANI 1998:10 trnsl.: As salt dissolves in water, so if the Mind dissolves after talking the wife, Samarasa is experienced immediately, provided the Mind is even towards her. ⁴⁴⁴Apart from my interpretation (in which *ubhe ’pi* is a gloss for *tad* in the compound *tatkṣanaṃ*), here one also would have the possibility to read *tad* and *ubhe* separately, depending on one’s interpretation of how to dissolve the *sandhi*: *gacchata iti*. This can either be a dual (*gacchatas*) or a singular (*gacchate*). Further, in my interpretation the *gacchata* can go with either of the two, *tad* and *ubhe*.

[One], when there is the connection of the support and what is to be supported, goes to the imperishable (*ākṣaratā*); The mind, after having obtained the state of the imperishable, does not have the characteristic of support and what is to be supported (*nādhārādheyalakṣaṇa*) [any more].

Thus [is it expressed] also in the *Samputa*[*tantra*]:

The coming of [the wind in the] two slits of the nose is called “*sukāla*” – the right time; And just the going [is called] the “*duṣkāla*” – the bad time, [but actually] the two are taught to be one.⁴⁴⁵

One may practice alone, but the time goes to be inconceivable; Moreover (*tu*), being free from⁴⁴⁶ the practice of breath (*prāṇayāma*), [that means] having abandoned inhalation and exhalation (*praśvāsāśvāsavarjita*).⁴⁴⁷

That which is completely free from going and coming is called the “single meeting” (*ekaḥ samaya*);⁴⁴⁸ [Then there are] neither passion nor dis-passion [and] nothing to be obtained in the middle.

When it is mixed with passion and dispassion, it is the un-

⁴⁴⁵The notion of right (*su°*) and wrong (*°duḥ*) is certainly inappropriate. Rather, as the verse states, it refers to the process of inhalation and exhalation, i.e. time of arising and the time of ceasing. Thus, a more content-related translation would be “The coming of [the wind in the] two slits of the nose is called “*sukāla*” – [denoting the process of inhalation]; And just the going [is called] the “*duṣkāla*” – [denoting the process of exhalation], [but actually] the two are taught to be one.” ⁴⁴⁶Tib. translates: “deprived of inhalation and exhalation”. ⁴⁴⁷Skt. translates: “having the characteristic of becoming and entering”.

⁴⁴⁸Tib. translates: “simultaneously”, which would correspond to Skt. *sama(ya)kāla*.

wounded (*anāhata*); Just as *ghee*⁴⁴⁹ that is poured into *ghee*, being mingled together, [stays] clear; Just so the moment of equal flavour (*samarasakṣaṇa*) is the unity (*eka*) of passion and dispersion.

Jahi puṇutāhi ṇitta, [the last part of the poem]; means: **When again** there is an **unseparated** (*avicchinna*)⁴⁵⁰ state of **permanence of the two** [that means] mutual (*anyonya*) [presence], that might be it. This means the following: By just the very means being explained, [when] the natures of semen and menstrual blood are mutually undivided; that is the state in which there is no difference (*nānayatva*). The nature of semen, has the nature of being the moon and is the body of joy (*sambhogakāya*), [after] the nature of menstrual blood (*rajas*), that is the emanation body (*sanirmāṇakāya*), shining forth as the sun disappeared.⁴⁵¹ That *bodhicitta* together with the mistress of the house, who has the nature of abiding in bliss (*sukhavar-tirūpagrhiṇī*), having made into a lump⁴⁵² due to twofold unions of both (*ubhayayogābhyāṃ*),⁴⁵³ having exceeded the path of *saṃsāra*, that has the nature of arising and destruction, he, [the yogin], becomes of equal taste (*samarasībhavati*), that is the [state of] the glorious Heruka, having the nature that us in accordance with the cause (*niṣyandarūpa*)⁴⁵⁴. And thus [it is said] in the *Glorious Saṃpuṭa*[tantra]:

When (*yadā*) in the throat the moon has become to stay with the nature that is great passion; At that time (*tadā*) the joy-body is described as the highest body of the Buddhas. Here, though (*tu*)

⁴⁴⁹Ghee: cleared butter. ⁴⁵⁰Undivided is here a gloss of *being equal*. ⁴⁵¹This suggests that the body of joy (*sambhogakāya*) is the main focus of the practice, just as this is implied by the following quotation. ⁴⁵²Here one could understand also “creation” for “made into a lump” (Skt. *piṇḍībhūya*). ‘Made into a lump’ would perhaps mean ‘having made into union.’ ⁴⁵³I suppose that twofold union refers to the two pairs, male and female, each in union with the other respectively ⁴⁵⁴Literally meaning “outflow, discharge”, I suspect this to be a technical term, which is supported by the Tibetan translation: *rgyu mthun pa*.

it is usually (*sadā*) placed on the tip of the nose, is however (tu) at that time (*yadā*) at the tip of the *vajra*.⁴⁵⁵

But at the time [when] the joy-body also becomes to have disappeared, [then] the mustard seed went into the middle of the *bhaga*, that is well known.

The emanation body is described as the nature of the sun; By that the manifestation of *buddhas* and is *bodhisattvas* is being born.

The king, the lord dancing with the *padma* is known as the master of the *padma*!

The commentary of the *Dohākoṣa - The Treasury of Rhyming Couplets* - of the Glorious Kṛṣṇavajrapāda is finished.

§ 32.2.

Mekhalāṭīkā

The following is the meaning: **Just as salt is mixed with water, just so the mind, after having taken the mistress of the house, who has the nature of wisdom⁴⁵⁶ should go to equal taste**, [which means it is] becomes mingled into one. **And again (*yadī punas*) in the moment of that [he], with her**, [that is] with the mistress of the house having the form of the mind being bliss, becomes to remain **eternally and equally**. Through this

⁴⁵⁵To render the force of the two *tu* particles and the sequence of *yadā, tadā, sadā, yadā* is slightly tricky in English. ⁴⁵⁶Here wisdom, as explained before in the commentary, most likely refers to the imagined consort in the union practice.

[whole text] *Vajrasattva* as having the nature of (*yuganaddha*)⁴⁵⁷ has been taught. The commentary called *Mekhalā - A Girdle* on the *Dohākoṣa - The Treasury of Rhyming Couplets* - by the venerable praiseworthy master Kṛṣṇa is finished.

All *dharmas*, are produced by a cause, the Tathāgata taught indeed the cause of those [to arise] and he—who knows how things are, also [taught] the cessation of those.⁴⁵⁸

Colophons

Dohākoṣaṭīkā

This [text] has been composed by the scholar Amṛtavajra. The measurement of the work is counted as 400.

May it be auspicious!

It was written down by *Śrīrūparāja* for the purpose of awakening oneself.⁴⁵⁹

⁴⁵⁷Unity (Skt. *yuganaddha*, Tib. *zung 'jug*) refers to the unity of manifestations and emptiness (Tib. *snang ba dang stong pa nyid*), or joy and emptiness (Tib. *bde ba and stong pa nyid*), or expresses, within a *tantric* context, the union of two of any “counter-pair”, such as male and female, conventional and ultimate, etc. The meaning of this union is similar to the state of awakening of a Buddha. In the *Advayavajrasaṃgraha* is a short work about this topic. The fifth chapter of the *Pañcakrama*, a text attributed to the tantric Nāgārjuna, also describes this. Here formulations like the following can be found: *prajñōpāyasamāpattyā jñātvā sarvaṃ samāsataḥ | yatra sthito mahāyogī tad bhaved yuganaddhakam ||* 5.8., (After succinctly knowing all through the coming together of wisdom and means, in whatever the great Yogin is situated, he may cultivate that as [similar to] *Yuganaddha*). Cf. p.79n250.

⁴⁵⁸This well known and famous verse is added after the completion formula of the main text. The MK does not have an additional colophon. ⁴⁵⁹Perhaps this might be the ‘good student’ addressed in the opening verse. Awakening here perhaps means understanding.

Dohākoṣaṭīkā - Tibetan

This [text] was completely prepared for the limitless beings in this degenerated times⁴⁶⁰ [and] just so being urged to be taught in the presence (*zhal mnga' bka'i bskul ba bzhin bzhin*) of the seventh emanation of the supreme Lord of the Victorious Ones—Gyalwa Karmapa; having been sponsored (*sb- yar*) for the purpose of the explanation [of the text] by the relatives of Sakyong Tenpé-jinpa Dakchenpo Pönchen-rinchen Namgyal-wangpo⁴⁶¹ [the text] was completely translated and taught by him called “The teacher and monk Dharmapālābhadrā from *Zhalu*⁴⁶²” on the 26th [day] of the eights month in

⁴⁶⁰Tib. *snyings ma'i dus kyi* seems to refer to Skt. *kaliyuga* are being part of the set of “five degenerations” Tib. *snyigs ma lnga* lit. “five dregs or degenerations”, translation of Skt. *pañcakaṣāya*. These are the five characteristics of degenerations in the *Kaliyuga* – the dark age, i.e. the present time. They are as follows: “degeneration of views” (Tib. *lta ba'i snyigs ma*, Skt. *dr̥ṣṭikaṣāya*); “degeneration of afflictions” (Tib. *nyon mongs pa'i snyigs ma*, Skt. *kleśakaṣāya*); “degeneration of sentient beings” (Tib. *sems can gyi snyigs ma*, Skt. *sattvakaṣāya*); “degeneration of life” (Tib. *tshe'i snyigs ma*, Skt. *āyuhkaṣāya*); and the “degeneration of time” (Tib. *dus kyi snyigs ma*, Skt. *kalpakaṣāya*). cf. Mvy. 2335—2340. See also: BHSD s.v. ⁴⁶¹Tib. *Sa skyong bstan pa'i sbyin pa dag chen po dpon chen rin chen rnam rgyal dbang po*. ⁴⁶²Zhalu Lotsawa Chokyong Zangpo (Tib. *zha lu lo tsā ba chos skyong bzang po*, 1441-1527.). The name Tib. *zha lu lo tsā ba dharma pāla bhadrā* is also found in another instance of a sponsored translation in combination to the *Sa skyong* family. See. Tangyur work T: 1906, which according to TBRC has the following colophon: *zhes bya ba slob dpon dpal kA ca zhabs kyis mdad pa rdzogs so || 'di bod kyi skad du/ dri ma med pa mkhyen brtse'i dban gphyug | chos kyi rje chen po rgyal dbang sprul sku rin po che'i zhal snga nas kyis bka' bzhin | zha lu lo tsā ba dge slong d+harmā pA la b+ha dras | sa skyong dam pa dpon chen kun dga' bsod nams rin chen dbang gi rgyal po'i bdag rkyen las | dben gnas dpal e waM chos 'khor du bsgyur ba'o ||*.

the iron-dog year, called “Ngachen”⁴⁶³ in the Buddhist college (*chos grwa*) monastery Vikramaśīla from the snowy mountain rages [of] the Buddhist College Drathang⁴⁶⁴.

⁴⁶³Tib. *rnga chen*, lit. “large kettledrum” from Skt. *duṇḍubhi* is referring to the “water-dog” year (Tib. *chu kyhi*), the 56th cycle listed the Tibetan calendar. According to the bibliographical dates of Zhalu Lotsawa Chokyong Zangpo, which in the 8th of cycle, which would be 1502. The aforementioned mentioned “iron-dog” year (or alternatively called “Tünmong” (Tib. *thun mong*) would be the 44th cycle of the Tibetan Calendar and according to the 8th cycle correspond to the year 1490. Which would leave a twelve year period in which the text could have been possibly translated. ⁴⁶⁴Tib. *grwa thang*. The Drathang monastery, in case this is was is meant here, was founded in 1081 by the Nyingma Tertön Drapa Ngönshey (1012-1082).

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⁴⁶⁵Mihas Bayaryn, "pāninīyadhātupāṭhasya sūchiḥ sasvarā," Saanskrit Documents, accessed Novemver 04, 2017, <https://sanskritdocuments.org/doc-z-misc-major-works/dhatupatha-index-svara.html?lang=sa>.

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⁴⁶⁶I obtained an eText of this edition via Prof. Isaacson from Prof. Tanemura, Japan. For this, as I have used it very often searching for references in connection to the *Kālacakra*-cycle, I am very thankful.

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Appendices

I. Rough Catalogue of works associated with or containing works of Kṛṣṇacaryā according to Tibetan accounts

Dohās

Dohā-collections:

Dohākoṣa: O: 3510; T: 2301; G: 1156; phyag rgya chen po'i rgya gzhung glegs bam: pp. 196-201. Vol. ā

Dohākoṣaṭīkā: T: 2302; O: 3151, 5049; G: 1157; snar thang: ff.30v-44r (pp.60-87). Vol. 87.; phyag rgya chen po'i rgya gzhung glegs bam: pp. 201-241. Vol. ā.

Doha'i 'grel pa: grub chen nag po spyod pa'i do ha'i 'grel pa zab don lde mig (Commentary on Kāṇhas Dohākoṣa): gsung 'bum Tāranātha: bris ma: Vol.6, pp.77-178.; gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma: Vol.6, pp 859-927.

do ha mdzod kyi glu yi don gsal bar byed pa'i tshig gi rgyan dri ma med pa'i sgron me “Torch of the Stainless Ornament of Words Elucidating the Meaning of the Treasury of Dohās” (Extended explanation to a doha cycle connected also to Kṛṣṇacaryā). Contained in the *dPal rgyal dbang karma pa sku phreng rim byon gyi gsung 'bum phyogs bsgrigs*, Vol. 16, cha (Vol. six of the parts containing the third Karmapas collections) pp. 311-397.

Doha mDzod-brgyad: do ha mdzod brgyad ces bya ba phyag rgya chen po'i man ngag gsal bar ston pa'i gzhung (Collection of eight Dohā songs as transmitted to Marpa the translator): dkar rnying gi skyes chen du ma'i

phyag rdzogs kyi gdams ngag gnad bsdu nyer mkho rin po che'i gter mdzod, pp. 1-47. Vol. nga.

Caryākoṣaḡītikavṛttināma: T: 2293; O: 3141; G: 1147; snar thang ff.162r-215r (pp.324-429). Vol. 49.; phyag rgya chen po'i rgya gzhung glegs bam: pp.695- 835. Vol. ā.

Doha thor bu: kahna pa'i do ha thor bu rnams kyi 'grel pa ngo mtshar snang ba (Commentary on Kāṇhas Performance Songs as extracted from the *Caryākoṣaḡītikavṛttināma): gsung 'bum Tāranātha: 'dzam thang par ma: Vol.10, pp.183-243.; gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma: Vol.9, pp 943-1002.

Short Songs: *Dohā* and *Gīti* in the Bstan-'gyur and *rGya-gzhung*

¹ ***rdo rje'i glu - Vajragīti*** (A Vajra-Song)

References: *khrid mdzod*: Vol. III, pp. 110-112.; *karmapa gsung 'bum*: Vol. IV, pp. 27-28.; O: 3139; G: 1145; T: 2291.

Note: The text as found in the *rgya gzhung* reads: *slob dpon nā ro pa'i glu gnyis dang* [**nag po pa'i rdo rje'i glu gnyis dang*] *shānta de was mdzad pa'i lhan cig skyes pa'i glu bcas*: The title addition, as here marked with the asteriscus, is not contained in any of the *dkar chags*, but found within the main body of the text. The second of the two vajra-songs found here, is the same text as contained in the Bstan-'gyur under the above mentioned reference O: 3139; G: 1145; T: 2291. The first as given in the *rgya gzhung* is not listed under the authorship in the Bstan-'gyur , but is as well preceding the second song.

¹I have throughout the research checked two versions of the *rgya zhung* the first as contained in the *khrid mdzod* (TBRC Recourse ID: W23447), and the second according to the part in the *dPal rgyal dbang karma pa sku phreng rim byon gyi gsung 'bum phyogs bsgrigs* (TBRC Resource ID: W3PD1288), hereafter *karmapa gsung 'bum*.

tshigs su bcad pa lnga pa, *Pañcasārgagāthā (Five Verses)

References: *khrid mdzod*: Vol. II, pp. 687-688.; *karmapa gsung 'bum*: Vol. III, pp. 377-378.

Note: This text is not found in the Bstan-'gyur . There complete title is given as: *slob dpon nag po pas mdzad pa'i tshigs su bcad pa lnga pa*

'brel med kyi lta ba, *Asaṃbandhadṛṣṭi (The View of Non-Fixation)

References: *khrid mdzod*: Vol.III, pp. 178-179.; *karmapa gsung 'bum*: Vol. IV, pp. 98-99; T: 2437; O: 3215

Note: The complete title is given as: *slob dpon nag po pa'i gsung 'brel med kyi lta ba*. In the *rGya gzhung* one finds the same title again (Vol. III, pp. 151-168; T: 2428), but ascribed to an author named Kāmpala.

Miscellaneous *Dohā* and *Gīti* in the Bstan-'gyur and *rGya-gzhung* following the transmission of Kāṇha

dpyid kyi thig le do ha mdzod kyi glu - *Vasantatilakadohāgīti (The Ornament of Spring *Dohā*-Song)

References: *khrid mdzod*: Vol. III, pp. 115-116.; *karmapa gsung 'bum*: IV, pp. 31-32; G: 1184; O: 3179; T: 2351; ed. SĀṆKṚTYAYĀNA 1957: 297-303. This text is further found in the *Saraha gsung rnams*: Vol ra, pp. 423-424.

Note: This is yet another *Dohā* ascribed to a Kṛṣṇacaryā, which is bearing the same title as one of his most famous works, being such as the *Vasantatilaka* devoted to Saṃvara. The complete title is: *slob dpon nag po pa nas rgyud pa'i sa ra ha'i gsung dpyin(/d) kyi thig le'i do ha mdzod kyi glu*, but surprisingly given with the Sanskrit title **grīṣmabīndudohāgītīkā* (A song of a treasury of *Dohās* on the drop of enjoyment), which is obviously the transcription of another title.

rlung gi de nyid kyi do ha'i glu, * *Vāyutattvadohāgītikā* (The *Dohā*-song on the Reality of Wind)

References: *khrid mdzod*: Vol.III, pp: 130-131.; *karmapa gsung 'bum*: IV, pp. 47-49; T: 2350

Note: This song is performed by Mahipa, but coming from the transmission of Kāṇha (*slob dpon nag po pa nas rgyud pa ma hi pa'i gsung*).

Works in the *bstan 'gyur* and related materials

There are a large number of works in the *bstan 'gyur* ascribed to or associated with Kāṇha². In the following subsections, the works found by me will be given in two ways. The first list contains the works as provisionally organized according to their content. The numbering is there is referring to the numbers in the second list. The second list is organized according to the Otani Beijing numbering (O = marks location in the Peking edition), also the Tohoku Numer (T = marks location in the *sde ge* edition) are given. The colophons are obtained from the *gser bris ma* edition (G), in which proper names, dates, and places might be followed by further explanations in round brackets.³ Also, I have wherever found, given further Bibliographical references to commentarial literature (in which a capital 'C' indicates a commentarial work), editions or translations. The Tibetan title - as given in the *gser bris ma* edition, the (reconstructed) Sanskrit title, followed by a tentative English translation of the title is following the reference numbers.

²See ROBINSON 1979: 295 ff., who in his Appendices already has listed a great number of associated works for each of the 84 Mahāsiddhas.; See also TEMPLEMEN 1989: 140-146.

³Those references are, if not further mentioned, obtained via TBRC, for the work of those being associated I am deeply thankful.

Works in the *bstan* ‘*gyur* and related materials: Contextually structured

1. Items **13, 43, and 44** are a *Dohāgīti*, a *Vajra-song*, the *Dohākoṣa*, and it’s *ṭīkā*.
- 1b) **Item 75** is a treatise on the six works of the Kṛṣṇacarīn on the practice of Saṃvara.
2. Items **1 to 9, 51, and 56** (and 13), including their commentaries are relating to the traditions and aspects of **Cakrasaṃvara - ’Khor lo bde mchog**.
3. Items **10, 11, 14 to 18, and 23** are relating to the traditions and aspects of **Hevajra - dGyes pa rdo rje**.
4. Item **12** is related to the tradition of **Pratisāra (Vajrapañjaratantra)**.
5. There are further **9** texts on **wrathful protective deities**:
 - 5a) Items **38, 39, and 40** are *sādhana*s of **Guhyapativajrapāṇi** with blue ornaments.⁴
 - 5b) Items **34, 35, 36, 49, and 74** are referring to the wrathful aspect of Mañjuśrī: **Yamāntaka with Blue Ornaments: pūjavidhikrama** of Bhaṭṭāarakamañjuśrīyamāri (34), a *sādhana* of Kṛṣṇayamāribuddha (35), a *śmaśānavidhi* of Kṛṣṇayamāri (36), and a *stotra* of Vaiśravaṇa (49).
 - 5c) Items **52 and 53** are referring to the wrathful aspect of Mañjuśrī: **Black Yamāntaka**: a text called *Sarvapretavajrapāśa* (52), and a *maṇḍalavidhi* of Śrīyamakālāyuspati (53).

⁴Perhaps those two texts are the same. Not only that lengths and title correspond, also this would explain that this text is actually only found once in *sde ge*.

- 5d) Item **74** is a Commentary on the *Vajrabairavatantra*.
- 5e) Item **54** is a (*siddhirakṣāpratyaṅgirah*)*sādhana* of *Mahākālā*.⁵
6. There are a number of ***practice and worship texts*** on various aspects and texts:
- 6a) Among those the following **5 texts** are about ***female aspects***: Buddha-*Dākinī-sādhana* (25), a *maṅḍalavidhi* of the *Mahāmāyā*[*tantra*] (26), a *adhiṣṭānavidhi* of the Red Ekajati (29), a *sādhana* of Kurukullā (47), and a *sādhana* of Vajraḍākinī (57), and a *sādhana* of Vajrayoginī (69).
- 6b.i) Among those the following **3 texts** are about ***male aspects***: a *maṅḍalavidhi* and a *balividhi* of Guhyasamāja (30, 32), and a *pūjavidhi* of Vajrasattva (31).
7. There are **8 texts** attributed to ***The Buddhist from of Gaṇeśa - Gaṇapatimahārakta*** including the most crucial practices for a deity: two *sādhanaa* of Vināyakarāja (55, and 58), another *sādhana* of Āryagaṇapati (63), two *stutis* of Āryagaṇapati (59, and 64), a instruction on painting Mahāvināyaka (60), a *balividhi* to Āryagaṇapati (61), and an explanation to a *homavidhi* to Vināyaka (62).
8. There are a number of ***ritual (vidhi - cho ga) and offering texts*** attributed to Kṛṣṇacaryā. Those include: fire-offerings (16, 17, 18), *gaṇacakra* (tantric ritual feast) (20, 37, 45), food offerings (24, 32), statue-inaugurations (*rab gnas*) (19, 33), *stūpas* (mound like Buddhist site containing relics, *chaitya*) (21), death (22, 51).
9. Item **67 and 68** are ***two texts on yantra-yoga: Rathacakrapañcadaśayantra*** (67) and *caṅḍālyekadaśayantra* (68).

⁵Interestingly the colophon mentions a statement from the famous Phagmodrupa (*phag mo gru pa rdo rje rgyal po*, 1110-1170): "that his text is not be revealed to those lacking faith."

10. There are further texts, which have been classified by me as varia, as they seem - at least according to their titles - to refer to **various aspects of the Buddhist doctrine**: *Sāmānyadharmacaryā* (27), *Saptaparvavidhi* (28), *Pañcasarga* (41), *Asambandhadriṣṭi* (45), *Mahāyānamelāyanapradīpa* (48), *Mahādhuṅḍhanamūla* (66), *Jinajanānīvibhāṅganirdeśa* (65), *Jihmasaraṅkāraṇopadeśa* (70), *Madhyamakapratītyasamutpada* (71), *Kāyaparikṣabhāvanākrama* (72), and *Samādhisam̐bhāraparivarta* (73).

Works in the *bstan 'gyur* and related materials: Numerically organized

1. O: 2162; G: 164; T: 1445.

dpal 'khor lo sdom pa zhes bya ba'i sgrub thabs - Śrīcakrasaṃvarasādhana - "The Practice of the Glorious Cakrasaṃvara".

Colophon: dpal 'khor lo sdom pa'i sgrub thabs **slob dpon chen po brtul zhugs kyi spyod pa**'i zhal snga nas mdzad pa rdzogs so ||

2. O: 2163; G: 165; T: 1446⁶

*bcom ldan 'das⁷ dpal bde mchog 'khor lo'i dkyil 'khor gyi cho ga - *bhagavacchrīcakrasaṃvaramaṇḍalavidhi* - "Visualization Guide of the Maṇḍala of the Glorious Cakrasaṃvara".

Colophon: bcom ldan 'das dpal bde mchog 'khor lo'i dkyil 'khor gyi cho ga slob dpon chen po brtul zhugs **spyod pa nag po pas** mdzad pa rdzogs so || rgya gar gyi mkhan po *buddhaśrīshānti* (Master of Sanskrit - Paṇḍita) dang || lo tsā ba dge slong *rin chen bzang pos* (Main Translator) bsgyur | slad kyi paṇḍita chen po *gayadhara* (Editor/Revisor of the Sanskrit - second Paṇḍita) dang | lo tsā ba *mgos lha btsas* (Edi-

⁶The *Śrīcakrasaṃvaramaṇḍalavidhi* is found in two versions following each other only found in *gser bris ma* and *Dpe dur ma*, not in *Sde ge*. ⁷The additional ornament: *bcom ldan 'das - bhagavat* is as part of the *dkar chag*-title only found in the *sde ge* and *co ne* editions.

tior/Revisor of the Tibetan) kyis bcos te gtan la phab pa'o ||

2.b O: 2164; G: 166.

*bcom ldan 'das*⁸ *dpal bde mchog 'khor lo'i dkyil 'khor gyi cho ga -*
**bhagavacchrīcakrasaṃvaramaṇḍalavidhi* - “Visualization Guide of the
Maṇḍala of the Glorious Cakrasaṃvara”.

Colophon: *bcom ldan 'das dpal bde mchog 'khor lo'i dkyil 'khor gyi*
cho ga slob dpon nag po'i zhal snga nas mdzad pa yin no || rgya
gar gyi mkhan po *dharmashrībhādra* (Master of Sanskrit - Paṇḍita)
dang | zhu chen gyi lo tsā ba dge slong *rin chen bzang pos* (Main
Translator) bsgyur ba | slad nas paṇḍita *sumatikīrti*'i (Editor/Revisor
of the Sanskrit - second Paṇḍita) zhal snga nas | bod kyī lo tsā ba arya
mar pa chos kyī dbang phyug (Editor/Revisor of the Tibetan) gis zhu
chen bgyis pa ||

3. O: 2165; G: 167; T: 1447.

*dpal bde mchog 'khor lo'i sbyin sreg gi cho ga - *śrīcakrasaṃvara-*
homavidhi - “Visualization Guide of Fire Offering to the Glorious Ca-
krasaṃvara”.

Colophon: *dpal he ru ka'i ming gi rgyud las | dpal sde mchog 'khor*
lo'i sbyin sreg gi cho ga grub pa'i slob dpon chen po zhabs kyis
mdzad pa rdzogs so || rgya gar gyi mkhan po *dharmabhādra* (Master
of Sanskrit - Paṇḍita) dang | zhu chen gyi lo tsā ba dge slong *rig pa*
gzhon nus (Main Translator) bsgyur cing zhus te gtan la phab pa'o |

4. O: 2166; G: 168; T: 1448.

dpyid kyī thig le - vasantatilakā - “The Ornament of Spring”.

Colophon: gang zhig ral gri dang ni mig sman rkang pa byug pa ri lu sa
'og gnod sbyin mo || 'jig rten gsum gyi khongs na spyod pa'i mdo rgyud
rtogs gnas las kyis rjes 'gro dngos grub rnams || gang zhig thams cad du

⁸The additional ornament: *bcom ldan 'das - bhagavat* is as part of the *dkar chag*-title only found in the *sde ge* and *co ne* editions.

ni rdzu 'phrul che ba rang gnas 'dod pa ma dam pa lnga ldan pa || de dag thams cad dpyid kyi thig li'i rnal 'byor mthu stobs las ni byung bar bstan || **spyod pa'i brtul zhugs pa dpal nag po pa** zhes brdzod pas || bla ma'i man ngag bshes nas rje btsun dpal he ru ka'i bka' yang mig lam du gyur pa rtogs te || dpal 'khor lo sdom pa'i man ngag las phyi rol dang mthun pa nang gi tshul las rang bzhin bsam gtan gyis gsal bar bya ste blo gros dman pas go bar bya ba'i phyir || dpyed kyi thig le zhes bya ba'i mtshon pa ste || rdo rje phag mo dang dpyid dpal he ru ka'i bka' lung gis bstan pa lus dpyid kyi thig le zhes bya ba de brjod pa'i gzhung rdzogs so || mkhas pa *dam pa blo gros bzang // grags pa'i* (Master of Sanskrit - Paṇḍita) zhal snga nas dang ni || sgra bsgyur *mar pa yid gzhungs blo // chos kyi dbang phyug* (Main Translator) ces byas bsgyur |

Sanskrit Edition: 'Vasantatilaka of Caryāvratī Śrīkṛṣṇācārya with commentary Rahasyadīpikā by Vanaratna'. Samdong Rinpoche, Vrajvalabh Dwivedi (eds.) In: *Rare Buddhist texts series*. Sarnath, Vārāṇasī: Central Institute of Higher Tibetan Studies. 1987- ; 7.

4.Ca T: 1449

*dpyid kyi thig le'i rgya cher 'grel pa - *vasantatilakāṭīkā - rahasyadīpikā* - “*Commentary on the 'Ornament of Spring' - The Illumination of Secrets”; by Vanaratna.

Colophon: rgya gar shar hyogs kyi bla ma **nags kyi rin chen** zhes bya ba | bcom ldan 'as dpal rdo rje rnal 'byor ma'i zhabs kyi thig le la yang dag par reg pas | dpal he ru ka'i dpyid kyi dga' ba yang dag pa thob pa de la | chos kyi rgyal po grags pa 'byung gnas rgyal mtshan zhes bya ba | de bzhin gshegs pa thams cad kyi gsang ba'i mdzod mtha' dag spyang dang ldan pa des gsol ba btab nas | de'i bka' lung dang grub pa'i skyes bu zhang gi ring lugs pa chen po bsod nam srin chen gyis kyang bskul nas/ *paṇḍi chen po de nyid* (=Vanaratna supervised the translation of his commentary himself.) dang | *gzhon nu dpal* (Main Translator) gyis

rgyal po'i pho brang sne'u gdong du bsgyur cing zhus te gtan la phab pa'o ||

Sanskrit Edition: 'Vasantatilaka of Caryāvratī Śrīkrṣṇācārya with commentary Rahasyadīpikā by Vanaratna'. Samdong Rinpoche, Vrajvalabh Dwivedi (eds.) In: *Rare Buddhist texts series*. Sarnath, Vārāṇasī: Central Institute of Higher Tibetan Studies. 1987- ; 7.

- 4.Cb *dpyid thig gi 'grel pa nges gsang rgya mtsho'i snying po*⁹ - "Commentary on the Ornament of Spring - The Essence of the Sea of Definitive Secrets", by Tāranātha.

Colophon: ces pa 'phags pa dpyid ki thig le'i gzhung rnam par bshad par nges gsang rgya mtsho'i snying po zhes bya ba 'di yang | grub pa'i dbang phyug spyod pa'i rdo rje'i mtshan gyis byin gyi brlabs pa | rgyal khams pa **tāranāthas** nags rgyal gyi dben gans su sbyar ba'o |

Bibliographical reference: gsung 'bum Tāranātha: 'dzam thang par ma: Vol.8, pp.477-699.; gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma: Vol.11, pp 11-228.; gsung 'bum Tāranātha: dpe bsdur ma: Vol.16, pp 91-275.

5. O: 2167; G: 169; T: 1450.

gsang ba'i de kho na nyid rab tu gsal ba - guhyatattvaparakāśa - "Illumination of the Reality of Secrets".

Colophon: rnal 'byor ma'i rgyud kyī rdzogs pa'i rim pa'i bshad pa de kho na nyid rab tu gsal ba zhes bya ba | slob dpon chen po **spyod pa'i brtul zhugs nag pos** mdzad pa rdzogs so || rgya gar gyi mkhan po *gayadhara* (Master of Sanskrit - Paṇḍita) dang 'gos lhas btsas (Main Translator) kyis bsgyur ba las || slad kyis dpal *sumatinikīrti* (Edi-

⁹Alternative Title: 'Phags pa dpyid kyī thig le'i gzhung rnam par bshad pa 'grel pa nges gsang rgya mtsho'i snying po.

tor/Revisor of the Sanskrit - second Paṇḍita) dang || *mar pa chos kyi dbang phyug* (Editor/Revisor of the Tibetan) gis gtan la phab pa'o ||

- 5.C gsang ba'i de kho na nyid rab tu gsal ba'i 'grel pa dgongs pa rab - "Commentary on the 'Illumination of the Reality of Secrets' - The Supreme Intention", by Tāranātha.

Colophon: ces pa gsang ba'i de kho na nyid rab tu gsal ba'i rnam par bshad pa | dgongs pa rab gsal la zhes bya ba 'di yang | **spyod pa'i rdo je**'i mtshan gyis byin gyis brlabs pa | rgyal khams pa *tāranātha* (author) 'am | ming gzhan kun dga' snying po zhes bya bas | dpal ldan shambhala gnyis pa ri khrod chen po jo nang du smras pa'o |

Bibliographical reference: gsung 'bum Tāranātha: 'dzam thang par ma: Vol.10, pp.245-409.; gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma: Vol.6, pp 147-307.; gsung 'bum Tāranātha: dpe bsdur ma: Vol.19, pp 220-358.; gsung 'bum Tāranātha: bris ma: Vol.10 pp. 20-358.

6. O: 2168; G: 170; T: 1451.

*rim pa bzhi pa - caturthakrama*¹⁰ - "The Fourth Stage".

Colophon: 'di ni spyod pa'i brtul zhugs pa slob dpon **nag po** mdzad pa'o || rim pa bzhi pa rdzogs so || rgya gar gyi mkhan po *sumatinikīrti*'i (Master of Sanskrit - Paṇḍita) zhal snga nas dang | dge slong *grags pa shes rab* (Main Translator) kyis bsgyur te | yul dbus kyi dpe dang gtugs pa'o ||

- 6.Ca O: 2169; G: 171; T: 1452.

rim pa bzhi pa'i rnam par 'byed pa - kramacatuṣṭayavibhaṅga - "Explanation on the [text called] 'The Four Stages'".

Colophon: dpal rim pa bzhi'i 'brel pa | **ācārya nag po** nyid mdzad

¹⁰TEMPLEMEN 1989: 143, gives the Sanskrit title as *Ālicatuṣṭaya*, such as it appears in the Bstan-'gyur .

pa rdzogs so || bod kyi lo tsA ba 'bro dge slong *shes rab grags* (Main Translator) kyis bsgyur ba'o ||

- 6.Cb *dpal rim pa bzhi pa'i gzhung gi 'grel chen gsang ba rab gsal* - "Commentary on the Root Text 'The Glorious Four Stages' - Illumination of Secrets" by Tāranātha.

Colophon: gang zhig 'khor ba las kyang mya ngan 'das | 'bad rtsol med bar rnyed 'gyur gsang ba'i lam | dpag yas grub mchog kun gyis bsgrod byas te | bla ma dam pa'i drin las 'dir gsal byas | blong na sprul gdug gis gzung blon po yi | yid kyi khang par sgron ma'i byed pa ci | rnam dpyod 'dab brgyad rgyas pa'i skral bzang la | legs bshad nyen byed 'od 'dis bya ba byed | de ltar shin tu rtogs dka' ba'i | zab mo'i gzhung mchog 'di bshad pas | mtha' yis 'gro ba ma lus pas | he ru ka dpal thob gyur cig | dpal rim pa bzhi pa'i gzhung gi rnam par bshad pa gsang ba'i don rab tu gsal ba zhes bya ba 'di yang | rgyal khams pa *tāranāthas* (author) sbyar ba te | **nag po spyod pa**'i gzhung rgya bod kyi dgongs 'grel du ma dang bcas pa dang | 'di dang phyogs mtshungs ba'i rgyud dang bstan bcos thams cad la nges pa snyed nas | gzhung don dpyis phyin par smra ba yin no |

Bibliographical reference: gsung 'bum Tāranātha: 'dzam thang par ma: Vol.8, pp.371-475.; gsung 'bum Tāranātha: dpe bsdur ma: Vol.16, pp 31-120.

7. O: 2170; G: 172; T: 1453.

yi ge bdun pa'i sgrub thabs - saptakṣarasādhana - "The Practice of the Seventh Syllable".

Colophon: yi ge bdun pa'i sgrub thabs **paṇḍita chen po nag po pa'i zhal snga nas** mdzad pa rdzogs so || rgya gar gyi mkhan po *ngag gi dbang phyug* (Master of Sanskrit - Paṇḍita) dang || klog skya *shes rab brtsegs* (Main Translator) kyis bsgyur ba'o || slad nas bod kyi lo tsA ba ācārya *mar pa chos kyis dbang phyug* gis zhus te gtan la phab pa'o

||

8. O: 2177; G: 179; T: 1460.

sdom pa bshad pa - saṃvaravyākhyā - “Explanation on Saṃvara”.

Colophon: *sdom pa bshad pa zhes bya ba | slob dpon chen po brtul zhugs kyi spyod pa la zhugs pa nag pos mdzad pa rdzogs so || rdza go ta lar 'or ston chos 'byung* (Main Translator) *gi bsgyur ba'o |*

9. O: 2251; G: 252; T: 1540.

*sgron ma bzhi'i TI kA - caturālokaṭikā*¹¹ - “Commentary on the ”Four Lights”.

Colophon: **slob dpon nag pos** *mdzad pa'i sgron ma bzhi zhes bya ba'i man ngag gi ṭikā las gsang ba'i sgron ma ste bzhi pa rdzogs so || rgya gar gyi mkhan po chen po śrīdhara* (Master of Sanskrit - Paṇḍita, Main Translator) *nyid kyi zhal snga nas kyis bsgyur cing gtan la phab pa'o ||*

10. O: 2313; G: 320; T: 1183. *dgyes rdor dka' 'grel rnal 'byor rin po che'i phreng ba dgyes pa rdo rje'i dka' 'grel rnal 'byor rin po che'i phreng ba - yogaratnamālā-nāma-hevajrapañjikā* - “Commentary on the Hevajra[tantra] called 'Garland of Jewels of Yoga”.

Colophon: *dpal dgyes pa'i rdo rje'i dka' 'grel rnal 'byor rin po che'i phreng ba las brtags pa gnyis pa'i le'u bcu gnyis pa'i 'grel pa'o || slob dpon dkyil 'khor pa nag po pas mdzad pa rdzogs so || rgya gar gyi mkhan po kṛiṣṇapaṇḍita* (Master of Sanskrit - Paṇḍita) *dang lo tsA ba dge slong tshul khrims rgyal bas* (Main Translator) *bsgyur cing zhus te gtan la phab pa'o ||*

Sanskrit Editions: 'Yogaratnamālā' edited In: The Hevajra Tantra—A Critical Study. Part I—Introduction and Translation. Snellgrove, D.L.

¹¹ROBINSON 1985: 295, gives *ālokacatuṣṭayaṭikā*, which seems incorrect for *caturālokaṭikā*; TEMPLEMEN 1989: 143, has *ālokacaturaṭikā*.

London, New York, Toronto: Oxford University Press. 1959.

Translations: *The concealed essence of the Hevajra Tantra: with the commentary Yogaratnamālā*. Farrow, George W., Menon, I. Delhi: Motilal Banarsidass. 1992.

11. O: 2317; G: 324.

*dgyes rdor sgyu brtag gnyis pa'i dka' 'grel dran pa'i 'byung gnas rgyud kyi rgyal po chen po dgyes pa'i rdo rje zhes bya ba sgyu ma brtag pa gnyis pa'i dka' 'grel dran pa'i 'byung gnas - hevajranāma mahātantrarājadvikalpapañjikāsmṛtinibandha*¹² - “Commentary on the 'King of Great Tantras in two Chapters' named Hevajra”.

Colophon: brtag pa'i rgyal po gnyis pa rdzogs so || rgya gar gyi *mkhan po chen po dpal ldan zla ba* (Master of Sanskrit - Paṇḍita) dang bod kyi lo tsA ba *chen po mgos lha* (Main Translator) bcas kyi bsgyur cing zhus te gtan la phab pa¹³

12. O: 2325; G: 332

*'phags pa mkha' 'gro ma rdo rje gur zhes bya ba'i rgyud kyi rgyal po chen po'i brtag pa'i rgyal po'i bshad sbyar - āryadākinīvajrapañjara*¹⁴ - “The Commentary on the King of Cycles of the King of Great Tantras, Named Noble Ḍākinī Vajrapañjara”.

Colophon: 'phags pa mkha' 'gro ma rdo rje gur zhes bya 'i rgyud kyi

¹²The Sanskrit title is that given by ROBINSON 1979: 295. The title for this work appears to be slightly corrupt however, the back-translation from the Tibetan title given would be:

* *hevajratantradvikalpasmṛtyākara - mahātantrarājavevajra nāma māyāsaṃkṣiptapañjikāsmṛtyākara*; Cf. TBRC: *hevajra-nama-mahatantrarajadvikalpamayasya pañjika-smṛitini-pada-nama* ¹³This colophon does seem to be incomplete. ¹⁴The Sanskrit title is the

back-translation from the Tibetan title given. The title given by ROBINSON 1979: 296., as well as TEMPLEMEN 1989: 144: *°kalpamukhanibandha*; Cf. TBRC: *arya-dakinivajrapañjara-mahatantrarajakalpa-nama-mukhabandha*.

rgyal po chen po brtag pa'i bshad sbyar **slob dpon chen po nag po** zhabs kyi mdzad pa rdzogs so || rgya gar gyi mkhan gyi mkhan po *gayadhara*'i (Master of Sanskrit - Paṇḍita) zhal snga nas dang bod kyi lo tsA ba dge slong *shākyā ye shes* (Main Translator) kyi bsgyur cing zhus te gtan la phab pa'o ||

13. O: 3179; G: 1184; T: 2351.

dpyid kyi thig le do ha mdzod kyi glu - Vasantatilaka dohāgīti

- "The Dohā-Song of Vasantatilaka".

Colophon: dpyid kyi thig le do ha mdzod kyi glu zhes bya ba **slob dpon nag po pa** nas brgyud pa slob dpon sa ra has mdzad pa rdzogs so ||

Bibliographic References:

rgya gzhung: Vol. III, pp. 115-116, with the title: *slob dpon nag po pa nas rgyud pa'i sa ra ha'i gsung dpyin(/d) kyi thig le'i do ha mdzod kyi glu*; *Saraha gsung rnam*s: Vol. ra, pp. 423-424. Edition: ed. SĀṆKṚTYAYĀNA 1957: 297-303.

14. O: 2381; G: 388; T: 1252.

dpal dgyes pa rdo rje dpa' bo gcig pa'i sgrub thabs - śrīhevajraikavīrasād-hana - "Practice of the Glorious Hevajra in a Single Form (*ekavīra*)".

Colophon: dpal dgyes pa rdo rje sgrub pa'i thabs dpa' bo gcig pa zhes bya ba **slob dpon chen po nag po pa**'i zhal snga nas mdzad pa rdzogs so || rgya gar gyis mkhan po *nag po* (Master of Sanskrit - Paṇḍita) dang bod kyi lo tsA ba *'gos lhas btsas* (Main Translator) kyi bsgyur zhing zhus te gtan la phab pa'o ||

15. O: 2382; G: 389; T: 1253.

dgyes pa'i rdo rje sgrub pa'i thabs de kho na nyid gsal bar byed pa zhes

bya ba - **hevajrasādhanatathatottānīkaraṇa*¹⁵ - “Practice of Hevajra, Called the ‘Elucidation of Reality’”.

Colophon: dgyes pa’i rdo rje sgrub pa’i thabs de kho na nyid gsal bar byed pa zhes bya ba **slob dpon paṇḍita nag po**’i zhabs kyis mdzad pa rdzogs so || mkhas pa chen po *bram ze’i rigs nag po*’i (Master of Sanskrit - Paṇḍita) mtshan can de dang ni sangs rgyas bstan la phan dga’ ba’i dge slong *tshul khrims rgyal bas* (Main Translator) bsgyur.

16. O: 2383; G: 390; T: 1254.

dpal dgyes pa’i rdo rje’i gzhung ’grel gyi dkyil ’khor gyi cho ga - *śrīhe- vajrapaddhatimaṇḍalavidhi* - “The Maṇḍala-Ritual [according to] the Indian Texts on the Glorious Hevajra”.

Colophon: dpal dgyes pa’i rdo rje’i dkyil ’khor dang sbyin sreg dang rab gnas kyī cho ga **slob dpon nag po pa**’i zhal snga nas mdzad pa rdzogs so || rgya gar gyi mkhan po *nag po*’i (Master of Sanskrit - Paṇḍita) zhal snga nas dang /zhu chen gyi lo tsA ba *’gos lha btsas* (Main Translator) kyis bsgyur cing zhus te gtan la phab pa’o ||

17. O: 2384; G: 391; T: 1255.

sbyin sreg gi cho ga - *homavidhi* - “The Ritual of Fire-Offering”.

Colophon: ro sreg pa’i cho ga¹⁶ **slob dpon nag pos** mdzad pa rdzogs so || rgya gar gyi mkhan *nag po* (Master of Sanskrit - Paṇḍita) dang *’gos lhas btsas* (Main Translator) kyis bsgyur ba’o ||

18. O: 2385; G: 392; T: 1256.

¹⁵The Sanskrit title is the back-translation from the Tibetan title given. The title given by ROBINSON 1979: 296. and as given by TBRC is: *hevajrasādhanatattvodyotakaraṇāma*; while the reconstruction of *de kho na nyid* as *tathatā* does not require any comments, the reconstruction of *gsal bar byed pa* leaves a few possibilities of which *uttānīkaraṇa* seems to best to me.; Cf. Mvy.1: 2771. Other forms might be *uddhura* (Cf. Mvy.1: 7357; Mvy.2: 7321) or any form of *prakāśa*. ¹⁶In the homage verse it is spoken of Bhagavan Heruka, which - considering the section in which this *homavidhi* appears - makes this text likely to be addressed to Hevajra as well.

dgyes pa rdo rje'i sbyin sreg gi cho ga - hevajrahomavidhi - “The Ritual of Fire-Offering to Hevajra”.

Colophon: dpal dgyes pa rdo rje'i sbyin sreg gi cho ga **slob dpon nag po pas** mdzad pa rdzogs so || rgya gar gyi mkhan po *gayadhara* (Master of Sanskrit - Paṇḍita) dang zhu chen gyi lo tsA ba 'gos lhas btsas (Main Translator) bsgyur cing zhus te gtan la phab pa'o ||

19. O: 2386; G: 393; T: 1257.

rab gnas kyi cho ga'i tshul - pratiṣṭhānavidhi - “Method of Consecration Ritual”.

Colophon: rab gnas kyi cho ga'i tshul zab mo **paṇḍita chen po nag po'i** zhal snga nas mdzad pa rdzogs so¹⁷ ||

20. O: 2387; G: 394; T: 1258.

tshogs kyi 'khor lo'i mchod pa'i rim pa - gaṇacakrapūjakrama - “Stages in the Tantric Feast-Offering”.

Colophon: tshogs kyi 'khor lo'i rim pa slob dpon nag pos mdzad pa rdzogs so || rgya gar gyi mkhan po *kriṣṇa paṇḍitas* (Master of Sanskrit - Paṇḍita) mdzad cing de nyid dang lo tsA ba 'gos lhas btsas (Main Translator) kyis bsgyur pa'o ||

21. O: 2388; G: 395; T: 1259.

mchod rten gyi cho ga stūpavidhi - “Rules about Stūpas”.

Colophon: mchod rten gyi cho ga zhes bya ba **slob dpon chen po nag po** zhabs kyis mdzad pa rdzogs so || sgra pa chen po *rgyal ba'i snyan bzang po* (Master of Sanskrit - Paṇḍita) las mnyan te lo tsA ba śākya'i dge slong *nyi ma rgyal mtshan dpal bzang pos* (Main Translator) dpal thar pa gling gi gtsug lag khang chen por legs par bsgyur ba'o ||

22. O: 2389; G: 396; T: 1260.

¹⁷According to the TBRC description of the *Sde ge* version of the ed. this text has been as well translated by *Nag po* as the master of Sanskrit and 'Gos lhas btsas as the main translator.

gshin gyi cho ga zhes bya ba - mṛtyuvidhināma - “Rules about Death”.
Colophon: gshin gyi cho ga zhes bya ba **slob dpon chen po nag po**
zhabs kyis mdzad pa rdzogs so || paṇḍita chen po *rgyal ba'i snyan las*
(Master of Sanskrit - Paṇḍita) legs pas mnyan te lo tsA ba śākya'i dge
slong *nyi ma rgyal mtshan dpal bzang pos* (Main Translator) dpal thar
pa gling¹⁸ gi gtsug lag khang chen por legs par bsgyur ba'o ||

23. O: 2427; G: 434; T: 1297.

brtse ba'i rdo rje phyag bcu drug pa'i sgrub pa'i thabs - hevajraṣoḍaśab-
hujasāddhana - “Practive of the 16-armed Hevajra”.

Colophon: dpal dgyes pa rdo rje phyag bcu drug pa'i sgrub pa'i thabs
| *paṇḍita ācāryakṛṣṇa'i* zhal snga nas mdzad pa rdzogs so ||

24. O: 2430; G: 437; T: 1300.

'byung po thams cad kyi gtor ma'i cho ga zhes bya ba - sarvabhūta-
balividhināma - “Ritual Food-Offering to All Beings”.

Colophon: 'byung po thams cad kyi gtor ma'i cho ga **slob dpon nag**
po zhabs kyis mdzad pa rdzogs so || lo tsA ba śākya'i dge slong *nyi ma*
rgyal mtshan dpal bzang pos (Main Translator) dpal thar pa gling¹⁹ gi
gtsug lag khang chen por legs par bsgyur cing gtan la phab pa'o ||

25. O: 5029 (?); G: 515; T: 1635.

(dpal) sangs rgyas mkha' 'gro ma'i sgrub thabs - (śrī)-buddhaḍākinīsā-
dhana - “Practice of the Glorious Buddha-Ḍākinī”.

Colophon: sangs rgyas mkha' 'gro ma'i sgrub pa'i thabs **slob dpon**
nag pos mdzad pa rdzogs so²⁰ ||

26. O: 2508; G: 516; T: 1636.

¹⁸Tharpaling is a monastary located in south-western direction of Lhasa and nrthern fom
Sikkhim, located just 'some miles south of Zhalu'. TBRC Resource ID: G257. ¹⁹ibid.

²⁰According to the TBRC description of the *Sde ge* version of the ed. this text has been
translated by *Karmavajra* as the master of Sanskrit and *gZhon nu tshul khrims* as the
main translator.

sgyur 'phrul chen mo'i dkyil 'khor gyi cho ga'i rim pa gsal ba zhes bya ba - mahāmāyāmaṇḍalavidhikramabodhananāma - “Instructions on the Stages of the Maṇḍala-Rituals according to the Mahāmāyā[-tantra]”.
 Colophon: sgyur 'phrul chen mo'i dkyil 'khor gyi cho ga'i rim pa gsal ba zhes bya ba **nag po spyod pa pas** mdzad pa rdzogs so || rgya gar gyi mkhan po *karmavajra* (Master of Sanskrit - Paṇḍita) dang lo tsA ba dge slong *gzhon nu tshul khrims* (Main Translator) kyis bsgyur ba'o ||

Sanskrit and Tibetan Edition:

An edition of the Sanskrit and Tibetan for this particular text is not existing to my knowledge, but as a refernce the following work might be used:

Mahāmāyātāntram: Ratnākaraśāntiviracita-Guṇavatīkāsayutam; Dpal sgyu 'phrul chen po'i rgyud dan de'i 'grel pa rin chen 'byun gnas zi bas mdzad pa'i yon tan ldan pa dan bcas pa. Samdong Rinapoche; Dvivedī, Vrajavallabha. Sāranātha, Vārāṇasī: Durlabha Bauddha Grantha Śodha Yojanā, Kendrīya Ucca Tibbatī Śikṣa Samsthāna. 1992.

27. O: 2509; G: 517; T: 1637.

spyi'i chos spyod - sāmānyadharmacaryā - “Dharma Practices in General” Colophon: spyi'i chos spyod slob dpon **nag pos** mdzad pa rdzogs so ||²¹

28. O: 2512; G: 520; T: 1640.

bdun tshigs kyi cho ga - saptaparvavidhi - “Ritual of the Seven Junctions”.

Colophon: **slob dpon chen po nag pos** mdzad pa rdzogs so ||

²¹There is one text, the *Gsang ba spyi'i cho ga zhi ba las thams cad pa'i sbyin sreg pa'i cho ga 'bring po* mentioning the term *spyi'i chos spyod*. In the colophon of this text a relation to the text of Nagpopa is not mentioned.

29. O: 2604; G: 611; T: 1734.

*ral pa gcig ma dmar mo'i byin brlabs kyi cho ga - raktaikajatyadhiṣṭā-
navidhi* - “Ritual of [Receiving] Blessing from the Red Ekajati”.

Colophon: ral pa gcig ma dmar mo'i byin brlabs kyi cho ga **nag po
sphyod pa bas** mdzad pa rdzogs so || paṇḍita *mi dbang bzang po* (Mas-
ter of Sanskrit - Paṇḍita) dang lo tsA ba *gzhon nu shes rab* (Main
Translator) kyi sbsgyur ba'o ||

30. O: 2683; G: 691; T: 1819.

*dpal gsang ba 'dus pa'i kyil 'khor gyi cho ga - (śrī)-guhyaśamājamaṇ-
ḍalavidhi*²² - “Maṇḍala-Ritual of the Glorious Guyasamāja”.

Colophon: **slob dpon nag po**'i zhal snga nas bla ma'i man ngag la
brten te mdzad pa'i dpal gsang ba 'dus pa'i dkyil 'khor gyi cho ga ||
rgya gar gyi mkhan po *nag po*'i (Master of Sanskrit - Paṇḍita) zhal snga
nas dang bod kyi lo tsA ba chen po *'gos lhas btsas* (Main Translator)
kyi sbsgyur cing zhus pa rdzogs so ||

31. O: 2684; G: 692; T: 1820.

dpal rdo rje sems dpa' mchod pa'i cho ga - śrī-vajrasattvapūjavidhi -
“Ritual-Offering to the Glorious Vajrasattva”.

Colophon: rdo rje sems dpa' mchod pa'i cho ga **slob dpon chen po
nag po pa**'i zhal snga nas bla ma'i man ngag las bzung ste mdzad
pa rdzogs so || rgya gar gyi mkhan po *nag po*'i (Master of Sanskrit -
Paṇḍita) zhal snga nas dang bod kyi lo tsA ba *'gos khug pa lhas btsas*
(Main Translator) kyi sbsgyur ba'o ||

32. O: 2685; G: 693; T: 1821.

²²There are few other texts in the Tangyur entitled *dPal gsang ba 'dus pa'i kyil 'khor
gyi cho ga*, but associated with other authors. Those are T: 1798 by Nāgārjuna and T:
1865 by Mar med mdzad bzang po. Here the Sanskrit word given for *cho ga* is *vidhi*,
instead of *upāyikā* as given in *gser bris ma.*, Cf. ROBINSON 1979: 296, who as will gives
śrī-guhyaśamājamaṇḍalopāyikā as the title.

[*gsang 'dus*]-*gtor ma'i cho ga*²³ - [*Guhyasamāja*]-*balividhi* - “Ritual-Food Offering to Guhyasamāja”.

Colophon (O): bdag drin bla ma'i rgyud dang ni blo dman rnams la phan gdags phyir bla ma dam pa'i man ngag bzhin gtor ma'i cho ga bris pa yin, dpal ldan gsang 'dus gtor ma 'dis, lam la gnas dang 'bras myong gis, tshogs rdzogs sdug bsngal bsal ba'i phyir, **slob dpon nag pos** mdzad pa yin rdzogs so²⁴ ||

33. O: 2686; G: 694; T: 1822.

*rab tu gnsa pa'i cho ga'i rim pa - pratisthaṣṭānavidhikrama*²⁵ - “The Stages in the Ritual of Inauguration”.

Colophon: rab tu gnas pa'i cho ga'i rim pa **slob dpon nag po pas** mdzad pa rdzogs so || *paṇḍita de nyid*²⁶ dang 'gos lhas btsas (Main Translator) kyi bsgyur ba'o ||

34. O: 2810; G: 817; T: 1945.

rje btsun 'jam dpal gshin rje gshed mchod pa'i cho ga'i rim pa - bhattāarakamañjuśrīyamāripūjavidhikrama - “Satges of the Ritual-Offering to the Lord Mañjuśrīyamāri”.

Colophon: rje btsun 'jam dpal gshen rje gshed mchod pa'i cho ga'i rim pa zhes bya ba **slob dpon chen po kṛṣṇa paṇḍitas** mdzad pa rdzogs so²⁷ ||

²³I suspect the proper title to be *gsang 'dus gtor ma'i cho ga*, which is supported by the colophon, which reads *dpal ldan gsang 'dus gtor ma 'dis*. See Also TEMPLEMEN 1989: 144, who conforms this title reconstruction. ²⁴According to the TBRC description of the *Sde ge* version of the ed. this text, as the two preceding, have been translated by *nag po* as the master of Sanskrit and 'gos lhas btsas as the main translator. ²⁵Note that in the version I encountered via TBRC (*sde ge* and *gser bris ma*), the title is given as *pratisthaṣṭāvidhikrama* ²⁶According to the TBRC description of the *Sde ge* version of the ed. this text, as the three preceding, has been translated by *nag po* as the master of Sanskrit ²⁷According to the TBRC description of the *Sde ge* version of the ed., this text has been translated by *Prajñāśrījñānakīrti*.

35. O: 2811; G: 818; T: 1946.

sangs rgyas gshin rje gshed nag po sgrub pa'i thabs zhes bya ba - kṛṣṇayamāribuddhasādhana - “Practice of the Black Yamāribuddha.”

Colophon: sangs rgyas gshin rje gshed nag po'i sgrub thabs nādakubera las byung pa'i don kun da na ke ri na bzhugs pa'i mkhas pa chen po **rnal 'byor pa nag po** zhabs kyis mdzad pa rdzogs so || rnal 'byor pa *prajñāśrījñānakīrti*sa (Main Translator) rang 'gyur di mdzad pa'o ||

36. O: 2819; G: 826; T: 1954.

*gshin rje gshed ro sreg gi cho ga - kṛṣṇayamāriśmaśānavidhi*²⁸ - “The Cremation-Ritual of Kṛṣṇayamāri”.

Colophon: gshin rje gshed kyi ro bsreg gi cho ga zhes bya ba **slob dpon nag po** zhabs kyis mdzad pa rdzogs so²⁹ ||³⁰

37. O: 2820; G: 827; T: 1955.

tshogs kyi 'khor lo'i cho ga - gaṇacakraavidhi - “Ritual of the Gaṇacakra”.

Colophon: tshogs kyi 'khor lo'i rim pa **slob dpon nag po** zhabs kyis mdzad pa rdzogs so³¹ ||

38. O: 3020; G: 1039.

gsang ba'i bdag po lag na rdo rje gos sngon po can gyi sgrub thabs

²⁸Title according to *sde ge*. The title according to *gser bris ma* is: *gshin rje gshed kyo ro bsreg gi cho ga*, which is taken to correspond to Sanskrit: *kṛṣṇayamāryabhisamayakrama*. Both of which I consider to be mistaken. As well the reconstruction *kṛṣṇayamāriśma-homavidhināma*, as found in ROBINSON 1979: 296 appears to be mistaken. ²⁹According to the TBRC description of the *Sde ge* version of the ed., this text, as the preceding, has been translated by *Prajñāśrījñānakīrti*. ³⁰In the Dzamthang edition of Tāranātha's *gsung 'bum*, there are three commentaries on the Black Yamāntaka, which might be of interest: *bcom ldan 'das gshin rje gshed nag po lha bcu gsum gyi sgrub thabs rdo rje 'od zer*: 6: 249-281; *dpal ldan gshin rje gshed nag po'i dkyil 'khor gyi cho ga bde chen 'od bar*: 6: 283-341, and *gshin rje gshed nag po'i khrid yig zhang lugs*: 6: 343-349. ³¹According to the TBRC description of the *Sde ge* version of the ed., this text, as the two preceding, has been translated by *Prajñāśrījñānakīrti*.

- *guhyapativajrapāṇinīlāmbāradharasādhanā*³² - “Practice of Guyapati-
vajrapāṇi with Blue Ornaments.”

Colophon: gsang ba’i bdag po phyag na rdo rje’i sgrub thabs **slob
dpon chen po nag po** zhabs kyis mdzad pa rdzogs so ||

39. O: 3032; G: 1039.

*gsang ba’i bdag po phyag na rdo rje’i sgrub thabs - guhyapativajrapāṇisād-
hana* - ”Practice of Guhyapati Vajrapāṇi”.

Colophon: gsang ba’i bdag po phyag na rdo rje’i sgrub thabs | **slob
dpon chen po nag po** zhabs kyis mdzad pa rdzogs so ||

40. O: 3035; G: 1042.; T: 2189.

*gsang ba’i bdag po [lag na] rdo rje gos sngon po can gyi] sgrub thabs -
Guhyapativajra[pāṇinīlāmbāradhara]sādhanā*³³ - “Practice of Guyapati-
vajrapāṇi”.

Colophon: gsang ba’i bdag po rdo rje’i sgrub thabs **slob dpon chen
po nag po** zhabs kyis mdzad pa rdzogs so ||

41. O: 3127; G: 1134; T: 2282.

*tshigs su bcad pa lnga pa - pañcasarga*³⁴ - “Five Stanzas”.

Colophon: brtul zhugs spyod pa’i **slob dpon chen po nag po** mdzad
pa’i tshigs su bcad pa rdzogs so ||

42. O: 3139; G: 1145; T: 2291.

rdo rje’i glu - vajragīti - “Vajra-Song”.

Colophon: **slob dpon nag po** zhabs kyi rdo rje’i glu rdzogs so ||

³²Title according to *sde ge*. The title according to *gser bris ma* is: *gsang ba’i bdag po
phyag na rdo rje’i sgrub thabs*, which is taken to correspond to Sanskrit: *guhyapativa-
jrapāṇisādhanā*. ³³The title in *gser bris ma* is *gsang ba’i bdag po rdo rje’i sgrub thabs*.
The *namaskriyā* however reads: *gsang ba’i bdag po dpal lag na rdo rje gos sngon po can la
phyag ’tshal lo* ||, which supports the title as, being the same as the previous text: *Guhya-
pativajrapāṇinīlāmbāradharasādhanā*. TEMPLEMEN 1989: 144, has mistakenly noted this
text as Peking 3055. ³⁴An alternative translation is °*gāthā* as found in the title in *sde ge*.

43. O: 3510; G: 1156; T: 2301.

Dohakoṣa (See Previous Section on the Dohā Collection)

44. O: 3151, 5049; G: 1157; T: 2302.

Dohakoṣaṭīkā (See Previous Section on the Dohā Collection)³⁵

45. O: 3215; G: 1220; T: 2437.³⁶

'brel med kyi lta ba - asambandhadriṣṭi - “View Free from Junction”.

Colophon: **slob dpon nag po pas** mdzad pa 'brel med kyi lta ba zhes
bya ba rdzogs so ||

46. O: 3318; G: 1323; T: 2492.

*tshogs kyi 'khor lo'i cho ga*³⁷ - *gaṇacakraavidhi* - “The Ritual of the
Tantric Feast”.

Colophon: tshogs kyi 'khor lo'i mchod pa'i cho ga slob dpon nag po
pas mdzad pa rdzogs so || rgya gar gyi mkhan po *kr̥ṣṇapa* (Master of
Sanskrit - Paṇḍita) de nyid dang bod kyi lo tsA ba 'gos lhas btsas
(Main Translator) kyis bsgyur cing zhus te gtan la phab pa'o ||

47. O: 4398³⁸; G: 2406; T: 3576.

*kurukulle'i sgrub thabs*³⁹ - *kurukullāsādhana* - “Practice of Kurukullā”.

Colophon: dpal ldan sgyu 'phrul dra ba rnal 'byor gyi rgyud chen po
stong phrag bcu drug pa las byung ba'i kurukulle'i sgrub thabs mchog
tu gyur pa **slob dpon nag po spyod pa**'i zhabs kyi mdzad pa rdzogs
so ||

³⁵Note that both of those works are not listed in ROBINSON 1979: 295 ff. ³⁶There is another text *'brel med kyi lta ba* ascribed to Slob dpon kaṃpala in the Tangyur: T: 2428.

³⁷There is another text *tshogs kyi 'khor lo'i cho ga* ascribed to Nagpopa in the Tangyur: T: 1955. There are further texts bearing the same title, but ascribed to other authors in the Tangyur: T: 1231, 1439, 2176, 2491 and, 2493. ³⁸Cf. TEMPLEMEN 1989: 143 according to whom O: 4399 is the same text. ³⁹There are further texts bearing the same title, but ascribed to other authors in the Tangyur: T: 2309, 3212-3218, 3573, 3577 and, 3657.

48. O: 4543; G: 2550.

*theg pa chen po'i don bsdus pa'i sgron ma - mahāyānamelāyanapradīpa*⁴⁰
- “A Lamp of the Concise Meaning of the Great Vehicle”.

Colophon: *theg pa chen po'i don bsdus pa'i sgron ma zhes bya ba slob dpon nag po* zhabs kyis mdzad pa rdzogs so || rgya gar gyi mkhan po *kr̥ṣṇapa* (Master of Sanskrit - Paṇḍita) de nyid dang lo tsA ba dge slong *chos kyi shes rab* (Main Translator) kyis bsgyur cing zhus te gtan la phab pa'o ||

49. O: 4559.⁴¹

*chos skyong ba'i rgyal po chen po rnam thos sras la stod pa - mahārā-jadharmapalavaiśravaṇastotra*⁴² - “Practice of King of Killing”.

Colophon: *chos skyong ba'i rgyal po rnam thos sras la stod cing gnad nas bskul pa'i tshigs su bcad pa thugs rje'i ba 'jo zhes bya ba'i snyan sngags kyi phreng ba slob dpon nag po* zhabs kyis mdzad pa rdzogs so || paṇḍita *tejadeva* (Master of Sanskrit - Paṇḍita dang lo tsA ba 'phags pa *shes rab* (Main Translator) kyis bsgyur cing gtan la phab pa'o ||

50. O: 4664; G: 2669.

*'chi bdag gzhom pa zhes bya ba'i bsgrub thabs - mṛtyupatipraman-thanīnāmasādhanopāyikā*⁴³ - “Practice Called 'Destruction of Yama'”.

Colophon: 'chi ba bslu ba'i cho ga **slob dpon nag po** zhabs kyis

⁴⁰The Sanskrit title in the text as given in *gser bris ma*, as well as some other sources which is consulted is: *mahāyānamelāpanapradīpa*. ROBINSON 1979: 296, gives °*melāyana*°. which, in case the Tibetans translated from a script in which the letters *pa* and *ya* look similar (which often can be the case) this seems the best reconstruction. ⁴¹TBRC Notes: ”otani no. 4559, 4560, 4561,4562 and 4563 ff. page (287b-289b) (288a-289b) (289b-290a) (290a-291a) (291a-292a) does not appear in *gser bris ma* text.” ⁴²The title give on the titlepage according to TBRC seems corrupted: *maharajadharmapalavaiśhravanasto*; TEMPLEMEN 1989: 146, has simply *Vighnarājasādhana*. ⁴³The version of *gser bris ma* and *dpe bsdur ma* read as a Sanskrit title in the text: *a 'bri tu ad a ma bi ma sa ta no bi ka*, which appears to be a slightly corrupted form of the above title.

mdzad pa rdzogs so || dge slong *śākya ye shes* (Main Translator) kyis
bsgyur ba'o ||

51. O: 4667; G: 2672; T: .

śrīvasantatilaka - “The Glorious Ornament of Spring” Colophon: **slob
dpon nag po**’i zhal snga nas kyis mdzad pa’i *vasantatila[ka]*⁴⁴ zhes bya
ba rdzogs so || rgya gar gyi *paṇḍita ghayadhara* (Master of Sanskrit -
Paṇḍita) dang lo tsA ba *’gos lha btsas* (Main Translator) kyis bsgyur
te gtan la phab pa’o ||

Comment: It has to be noted that this text is not to be confused with
the much longer *Vasanbtatilaka*, the explanatory tantra on Saṃvara,
which is listed under: O: 2165; G: 617; T: 1447.

52. O: 4818; G: 2823.

*yi dwags thams cad rdo rje bcings pa*⁴⁵ - *sarvapretavajrapāśa* - “The
Vajra-Trap for All Hungry Ghosts”.

Colophon: gshin rje’i gshed nag po’i rgyud bzhi brgya lnga bcu pa
nas byung ba **slob dpon nag po** zhabs kyis mdzad pa rdzogs so ||
rnal ’byor pa *pradjñāśrījñānakīrti* (Master of Sanskrit - Paṇḍita)’i rang
’gyur ro | ni ru ba ri yun pa gsung bcad pa, bla ma bya, snod yul ba
rin bzang, bla ma nam mkha’ dpal, āryadeva, bla ma rin chen dpal lo
||

53. O: 4822; G: 2827; T: 2087-1.

*dpal gshin rje tshe bdag nag po’i dkyil ’khor gyi cho ga*⁴⁶ - *śrīya-
makālāyuspatimaṇḍalavidhi* - “Maṇḍala-Ritual of the Long-Life Ya-

⁴⁴Note that the actual colophon reads: *ba san ta ti la la*. ⁴⁵Note that the title given in
the Tagyur sources encountered has *yi dwags*, for *yi dwags*. TEMPLEMEN 1989: 146. seems
to have identified an alternative title: *Sānucarakarmayamapūjavidhi*. ⁴⁶There appears to
be a another title in the Tanygur *gshin rje gshed nag po’i dkyil ’khor gyi cho ga*, O: 4795;
G: 2800. Even though sounding almost like a title variation, it seems to refer to another
work.

makālā”.

Colophon: dpal gshin rje tshe bdag nag po'i dkyil 'khor gyi cho ga dran pa gsal ba zhes bya ba **dpal nag po** zhabs kyis mdzad pa rdzogs so || paṇḍita chen po *nag po'i zhabs* (Master of Sanskrit - Paṇḍita) de nyid dang *lo tsA ba gnyan* (Main Translator (?)) gyis bsgyur cing zhus te gtan la phab pa'o ||

54. O: 4961; G: 2966.

dpal nag po chen po'i dngos grub bsrung ba dang bzlog pa'i sgrub thabs - śrīmahākālāsiddhirakṣāpratyaṅgirahṣādhana - “Practice of Protection and Overturning [Evil Spirits] as to Accomplish the Great Black One”. Colophon: **slob dpon nag po pas** mdzad pa dpal rga los phag mo grub pa la gsungs pa 'di ni shin tu gnyan pas dam tshig med pa la mi bstan gang rung rung du mi bya ||

55. O: 4973; G: 2978.⁴⁷

bgegs kyi rgyal po'i sgrub thabs - vināyakarājasādhana - “Practice of the King Removing Obstacles”.

Colophon: dpal bgegs kyi rgyal po'i sgrub thabs zhes bya ba grub pa'i brtul zhugs brnyes pa **slob dpon nag po spyod pa bas** mdzad pa rdzogs so || paṇḍita *gayadhara* (Master of Sanskrit - Paṇḍita) dang lo tsA ba gyi *jo zla*⁴⁸ *ba'i 'od zer* (Main Translator) gyis bsgyur ba'o ||

56. O: 4974; G: 2979.

*sna tshogs nor bu bde mchog 'khor lo'i sgrub thabs - karmīramaṇī-cakrasaṃbarasādhana*⁴⁹ - “Practice of Cakrasaṃvara, Various Jewels”.

Colophon: sna tshogs nor bu bde mchog 'khor lo'i sgrub thabs zhes bya ba **slob dpon nag po pas** mdzad pa rdzogs so || paṇḍita *gayadhara*

⁴⁷*sde ge* also has a text called *bgegs kyi rgyal po'i sgrub thabs*, but which appears much later in Tangyur (T: 3737) and which has some *ro rje mkh' 'gro* as the author. ⁴⁸The colophon has *bla*, which comparing the previous as well as the following texts, is certainly wrongly for *zla*. ⁴⁹The Sanskrit title in the Tangyur has the phonetic variant *cambara* for *saṃvara*.

(Master of Sanskrit - Paṇḍita) dang lo tsA ba gyi *jo zla ba'i 'od zer*
(Main Translator) gyis bsgyur ba'o ||

57. O: 4975; G: 2980.

*dpal rdo rje mkha' 'gro'i sgrub thabs*⁵⁰ - *śrīvājraḍākinīsādhana* - “Practice of the Glorious Vajraḍākinī”.

Colophon: grub pa brnyes pa'i rnal 'byor pa **nag po spyod pa'i** zhal snga nas mdzad pa rdzogs so || rgya gar gyi paṇḍita *gayadhara* (Master of Sanskrit - Paṇḍita) dang bod kyi lo tsA ba *'brog mi śākya ye shes* (Main Translator) kyis bsgyur te gtan la phab pa'o ||

58. O: 4976; G: 2981.

*bgegs kyi rgyal po sgrub thabs*⁵¹ - *vināyakarājasādhana* - “Practice of the King Removing Obstacles”.

Colophon: bgegs kyi rgyal po bsgrub pa'i thabs/ **grub pa brnyes pa'i slob dpon chen po pas** rgyud kyi rgyal po rdo rje mkha' 'gro nas phyung ba rdzogs so || rgya gar gyi paṇḍita *gayadhara* (Master of Sanskrit - Paṇḍita) dang lo tsA ba gyi *jo zla ba'i 'od zer* (Main Translator) gyis bsgyur ba'o ||

59. O: 4977; G: 2982.

*'phags pa tshogs kyi bdag po la bstod pa*⁵² - *āryagaṇapatistuti* - “Praise to the Noble Gaṇapati”.

Colophon: 'phags pa tshogs kyi bdag po la bstod pa **slob dpon nag po** zhabs kyis mdzad pa rdzogs so ||

60. O: 4978; G: 2983;.

bgegs bdag chen po'i sku bri ba'i man ngag yid bzhin nor bu - *mahāv-*

⁵⁰I assume that *bsgrub thabs*, which the actual title of *gser bris ma* has, is mistaken for *sgrub thabs*, which I this have corrected. ⁵¹I have corrected *bsgrub pa'i thabs*, which the actual title of *gser bris ma* has, to *sgrub thabs*, Cf. O: 4973; G: 2978. O: 4973 is the text listed by TEMPLEMEN 1989: 146. ⁵²In the collected writings of Atiśa exists a work called: *tshogs kyi bdag po la bstod pa*.

ināyakarūpopadeśacintāratna “Essential Instructions on Painting the Form of the Great One Removing Obstacles - A Wish-fulfilling Jewel”.
Colophon: bgegs bdag chen po'i sku bri ba'i man ngag yid bzhin nor bu zhes bya ba **slob dpon chen po nag po pas** mdzad pa rdzogs so || paṇḍita chen po *gayadhara* (Master of Sanskrit - Paṇḍita) dang lo tsA ba gyi *jo zla ba'i 'od zer* (Main Translator) gyis bsgyur ba'o ||

61. O: 4979; G: 2984; T: .

'phags pa tshogs kyi bdag po'i gtor ma'i cho ga - āryagaṇapatibalividhi - “Ritual-Food Offering to Āryagaṇapati”.

Colophon: 'phags pa tshogs kyi bdag po'i gtor ma'i cho ga **slob dpon chen po mchog gi dngos grub brnyes pa nag po** zhabs kyis mdzad pa rdzogs so || paṇḍita *gayadhara* (Master of Sanskrit - Paṇḍita) dang / lo tsA ba gyi *jo zla ba'i 'od zer* (Main Translator) gyis bsgyur ba'o ||

62. O: 4980; G: 2985.

bgegs bdag gi sbyin sreg gi cho ga rab tu bshad pa - *vināyakahomavidhi prakāśana*⁵³ - “Explanation of the Ritual-Fire Offering to the One Removing Obstacles”.

Colophon: bgegs kyi bdag po'i sbyin sreg **dpal nag po pas** mdzad pa rdzogs so || paṇḍita *gayadhara* (Master of Sanskrit - Paṇḍita)⁵⁴ dang lo tsA ba *'brog mi śākya ye shes* (Main Translator) kyis bsgyur ba'o ||

63. O: 4987; G: 2992;

tshogs bdag yid bzhin nor bu'i sgrub thabs - āryagaṇapatīcintāratnasādhana - “Practice of the Wish-fulfilling Jewel, the Noble Gaṇapati”.

Colophon: 'phags pa tshogs kyi bdag po yid bzhin nor bu'i sgrub thabs **rnal 'byor dbang phyug brtul bzhugs spyod pa nag po pas**

⁵³ROBINSON 1979: 297 seems to disregard the word *rab tu bshad pa* and gives *vināyakahomavidhi* as the title., while *gser bris ma* has °*prabhasana*. ⁵⁴As listed in TBRC of the *gser bris ma* edition a second paṇḍita named: Bla ma a ta ya vajra was involved in the translation of this work.

mdzad pa rdzogs so ||

64. *⁵⁵ O: 4989; G: 2994.

'phags pa tshogs kyi bdag po la bstod pa - āryagaṇapatistuti - “Praise to the Noble Gaṇapati”.

Colophon: tshogs kyi bdag po'i bstod pa **slob dpon nag po** zhabs kyi mdzad pa rdzogs so ||

65. O: 5029; G: 3034.

rgyal ba skyed ma'i rnam par dbye ba nges par bstan pa - jinajanānīvibhaṅganirdeśa - “Teachings Differentiating Jinās and Mothers”.

Colophon: rgyal ba skyed ma'i rnam par dbye ba nges par bstan pa | **slob dpon nag po**'i zhabs kyis mdzad pa rdzogs so || rgya gar gyi mkhan po *kṛṣṇa paṇḍita* (Master of Sanskrit - Paṇḍita) dang zhu chen gyi lo tsā ba dge slong *tshul khrims rgyal bas* (Main Translator) bsgyur cing zhus te gtan la phab pa | 'di la rgya gar gyi shu log brgyad brgya yod ||

66. O: 5061; G: 3066.

ngo sprod chen po'i rtsa ba - mahādhuṅḍhanamūla - “The Root of the Great Instruction”.

Colophon: spyod pa wa chen po rig pa'i gnas lnga la mkhas pa gnyis su med pa'i don rtogs pa **nag po spyod pa was** mdzad pa'i ngo sprod chen po'i rtsa ba zhes bya ba rdzogs so || bod yul du rnal 'byor gyi dbang phyug *amoghavajra* (Main Translator) rang 'gyur du mdzad de gsungs pa'o ||

67. O: 5062; G: 3067.

⁵⁵In between O: 4987 and O: 4989 is a text called: *Gaṇapatihomavidhi*. That text does not give any authorship. Considering placement and content this text might be as well from the same Kṛṣṇa as the preceding and following.

shing rta 'khor lo'i 'khrul 'khor bco lnga pa - rathacakrapañcadaśayantra
- “The Fifteenth Exercise of the Charioteer”.

Colophon: shing rta 'khor lo'i 'khrul 'khor bco lnga pa'o | spyod pa
chen po rig pa'i gnas lnga la mkhas pa gnyis su med pa'i don rtog pa
nag po spyod pa pas mdzad pa rdzogs so ||

68. O: 5067; G: 3072.

*tsan d+ha li'i 'khrul 'khor bcu gcig - caṇḍālyekadaśayantra*⁵⁶ - “The
Eleventh Exercise of Caṇḍālī”.

Colophon: tsan+d+ha li'i 'khrul 'khor bcu gcig spyod pa chen po rig
pa'i gnas lnga la mkhas pa gnyis su med pa'i don rtogs pa **nag po
spyod pa bas** mdzad pa rdzogs so || bod yul rnal 'byor gyi dbang
phyug *amoghavajras* (Main Translator) 'gyur du gsung zhing yi ger
bkod pa'o ||

69. O: 5134; G: 3138.

*rdo rje rnal 'byor ma'i sgrub thabs*⁵⁷ - *vajrayoginīsādhana* - “Practice
of Vajrayoginī”.

Colophon: 'phags ma rus sbal zhabs can zhes bya ba rdo rje rnal 'byor
ma'i sgrub thabs rdzogs so || ces pa **slob dpon nag po** zhabs kyi
mdzad pa rdzogs so || gsar 'gyur ro ||

70. O: 5181; G: 3185; T: .

yon po srong pa'i man ngag - jihmasaralīkaraṇopadeśa - “Instructions
on Straitening what is Crooked”.

Colophon: yon srong ba'i man ngag nag po'i zhabs magadhara grags pa
mchog thob pas mdzad pa rdzogs so || 'di **kahnipa**⁵⁸ chung bas yin ces

⁵⁶ROBINSON 1979: 297 and *gser bris ma* have both *caṇḍālīyantra* as the Sanskrit title.

⁵⁷In the Tenyur are further O: 2253, 2258, 2266, 2278, 2290, 2304, 4123, 4671, 4673, 4674, 4686, 5131-5133 and 5235 are as well named *rdo rje rnal 'byor ma'i sgrub thabs*. O: 2278, one of the earlier sources, is attributed to Jalandharīpa, the main teacher of Kṛṣṇayaryā. ⁵⁸Cf. TEMPLEMEN 1989: 143. This text refers to Kṛṣṇayaryā.

paṇḍita rnam zer gsung | grub mchog *buddhaguptanātha*'i zhal snga nas gzhung 'di *bhabanātha*'i glu dbyangs dang 'grel ba sbyar pa'i bshad pa man ngag bcas gnang ba'i skabs su *tāranāthas* (Main Translator) rje nyid la zhu tig byas kyin bsgyur ba lags ||

71. O: 5257; G: 3260.

dbu ma rten cing 'brel par 'byung ba - madhyamakapratītyasamutpada - “Dependent Arising in the Middle-way”.

Colophon: dbu ma rten cing 'brel par 'byung ba zhes bya ba **slob dpon nag po pas** mdzad pa rdzogs so ||

72. O: 5316; G: 3319.⁵⁹

lus yongs su dpyad pa'i bsgom pa'i rim pa - kāyaparikṣabhāvanakrama - “Stage of Meditation of Analysing the Body”.

Colophon: lus yongs su dpyad pa'i bsgom pa'i rim pa **slob dpon nag po** zhabs kyis mdzad pa rdzogs so || rgya gar gyi mkhan po de nyid dang lo tsA ba dge slong *chos kyi shes rab* (Main Translator) kyis bsgyur cing zhus pa'o ||

73. O: 5430/5445; G: 3448. *ting nge 'dzin gyi tshogs kyi le'u - samādhisaṃbhāraparivarta* - “A Section on Establishing Meditative Concentration”.

Colophon: ting nge 'dzin gyi tshogs kyi le'u **slob dpon nag po** zhabs kyis mdzad pa rdzogs so || rgya gar gyi mkhan po *kṛṣṇapa* (Master of Sanskrit - Paṇḍita) de nyid dang/zhu chen gyi lo tsA ba dge slong *chos kyi shes rab* (Main Translator) kyis bsgyur cing zhus te gtan la phab pa'o ||

Texts found only in single Collections:

74. T: 1974.

rdo rje 'jigs byed kyi rgyud kyi 'grel pa rin po che'i phreng ba - va-

⁵⁹The exact same text, including its colophon appears twice: Cf. O: 5455; G: 3458.

jrabhairavatantrapañjikāratnamlālā - “Commentary on the Vajrabairavatantra - A Garland of Jewels”.

Colophon: zhes bya ba **slob dpon chen po nag po pa** nyid kyis rdo rje mkha’ ’gro ma nyid las blangs nas mdzad pa rdzogs so || rgya gar gyi mkhan po chen po paṇḍita *vairocanarakṣita* (Master of Sanskrit - Paṇḍita) dang bod kyī lo tA ba *glaṅ dar ma blo gros* (Main Translator) kyis bsgyur cing zhus te gtan la phab pa’o ||

75. T: 5161; G: 3165.

dpal he ru ka rje btsun gyi sgrub thabs mdor bsdus pa - śrīherukabhattāraksamṅkṣiptasādhana - “Short Practice of the Glorious Lord Heruka”.

Colophon: rje btsun dpal he ru ka’i sgrub thabs mdor bsdus pa **nag po rdo rjes** mdzad pa’o || ’gos ’gyur la rgya dpe’i steng nas zhus dag byas pa’o ||

One Extra-Canonical work:

76. *gzhung drug gi lo rgyus dang spyi chings*: Title page: slob dpon nag po spyod pas mdzad pa’i gzhung drug gi lo rgyus dang spyi chings ||⁶⁰

Questionable Cases:

- O: 2783; G: 790; T: 1920. Is by Templemen also counted as one of Kṛṣṇacaryās works.⁶¹ The colophon however mentions a Kṛṣṇa as the Indian Paṇḍita, but not as the actual author, thus I have not counted this work as one of Kṛṣṇacaryās.⁶²

⁶⁰TBRC Resource ID: W1CZ1875 ⁶¹Cf. TEMPLEMEN 1989: 143. ⁶²Cf. Bstan-’gyur *dpe bsdur ma* according to TBRC: *de bzhin gshegs pa thams cad kyī sku gsung thugs gshin rje gshed nag po’i rgyud kyī rgya cher ’grel pa mngon par mthong pa lam gyi sgron ma zhes bya ba/ rgya gar gyi mkhan po chen po kriSh+Na chen pos mdzad pa rdzogs so/ /rnal ’byor pa bsod snyoms pa pradz+nyA shrI dzA na kIrtis rang ’gyur du mdzad pa’o//*

- O: 4989 could be a Text of Kṛṣṇayaryā, since topic as well as placement in the collection would fit. The authorship however is not certain for this text.
- Templemen lists a text named *Triskandhasādhana* as being associated with Kṛṣṇayaryā and listed as Peking 3055. I was however unable to encounter this text, also having checked the Tohuko and Gser Bris numbers, which both have the title: *'phags ma dug sel ma'i gzungs*.⁶³
- Further Templemen lists a text named *Dharmakāyadīpavidhi* as being associated with Kṛṣṇayaryā and listed as Peking 2818.⁶⁴ For this text I was also unable to confirm the attribution of this text to Kṛṣṇayaryā, while Templemen associates the name Kalamahāpada with that of Kṛṣṇayaryā. According to the colophon it seems that again a figure named Kalamahāpada, which undoubtedly could be an epithet of Kṛṣṇayaryā, was rather a translator than the author.⁶⁵
- Another doubtful case is O: 5180; G: 3184., a text called *svādhiṣṭhānopadeśakrama nāma bhagavadvajrasattvasādhana*. The author Kupāla refers, according to Tempelmen to Kṛṣṇacaryā.⁶⁶

⁶³Cf. TEMPLEMEN 1989: 144. ⁶⁴Cf. TEMPLEMEN 1989: 144. ⁶⁵Cf. Bstan-'gyur *dpe bsdur ma* according to TBRC: *rgya gar gyi mkhan po ka LA pa ma hA zhes bya bas mdzad pa/ mchod rten gyi cho ga rdzogs so/ /rnal 'byor pa pradz+nyA dz+nyA na yis rang 'gyur du byas pa'o//so ma pu ri gtsug lag khang chen du/ nag po zhabs zhes bya ba'i rnal 'byor pas/ rnal 'byor tshe 'phos de ba ba la yis/ yab mchog d+harmA pA la 'das gyur pa'i/ ched du gsol btab rgyal po'i zhal snga ru/ mchod rten cho ga me tog tshal du mdzad/ spros bcas spros med tshul gyi lam mchog 'di/ deng sang rnal 'byor rnam kyis gdab par rigs* ⁶⁶Cf. TEMPLEMEN 1989: 145.; The colophon according to *gser bris ma* reads: *rang byin gyi brlab pa'i man ngag zhes bya ba bcom ldan 'das rdo rje sems dpa'i sgrub thabs | slob dpon vartula bzhugs kyi rim pas slob dpon chen po kupālas mdzad pa'o | slob dpon chen po sangs rgyas sbas pa'i zhal snga nas (Paṇḍita) dang rmongs pa kun dga' snying po tāranāthas (Main Translator) g.yar khral du bsgyur ba'o ||*

- Also the text called *Naitātmyāsādhana*, listed as Peking 2441, was attributed to Kṛṣṇayaryā by Templemen⁶⁷. In this case, since the text mentions the name Kṛṣṇapaṇḍita as its author, I hesitate to follow this association, since this name does not only appear in other colophons as a name associated with translators, but because association of texts to Kṛṣṇayaryā on such as name-basis seems much too vague.
- Another case dealing with the same problem of doubtful attribution of the name is Peking 5276, which has as well been attributed to Kṛṣṇayaryā by Templemen⁶⁸. This text is attributed to *Ācāryamahāpaṇḍitakṛṣṇava* and translated by another Kṛṣṇa⁶⁹
- Another text which has been ascribed to Kṛṣṇayaryā by Templemen is Peking 5136, the *Samājaniścarajalendrasādhana*. Non of the colophons investigated by me was showing any trace of an author.
- O: 2511; G: 519; T: 1639 with the title *dpal he ru ka 'khor dang bcas pa la bstod pa* has been ascribed by TBRC to Nagpopa, even though that the Colophon does not state any authorships.⁷⁰

II. Catalogue of the *rGya gZhung*

The following list shows the entries *Phyag rgya chen po'i rgya gzhung dkar chag* according to the: *Nges don phyag rgya chen po'i khrid mdzod and the*⁷¹.

⁶⁷Cf. TEMPLEMEN 1989: 144. ⁶⁸Cf. TEMPLEMEN 1989: 144. ⁶⁹Cf. colophon of *gser bris ma* according to TBRC: *byang chub sems dpa'i spyod pa la 'jug pa'i rtog par dka' ba'i gnas brten la phab pa'i gzhung / slob dpon mkhas pa chen po kr-iSh+Na ba'i zhal snga nas mdzad pa rdzogs so / rgya gar gyi mkhan po kr-iSh+Na pa de nyid dang / lo tsA ba dge slong chos kyi shes rab kyi sgyur cing gtan la phab pa'o.* ⁷⁰Colophon: *rje btsun dpal he ru ka 'khor dang bcas pa'i bstod pa rdzogs so* ⁷¹This collection contains the *rgya gzhung*, as it has been arranged by the 7th Karmapa. The collection itself has been composed by the 14th Shamar Rinpoche Mipham Chokyi Lodro (1952-2014). See TBRC Resource ID:W23447. See also MATHES 2006.

I had encountered this collection in the research of Tibetan textual witnesses for the text edited in this work, and found it a useful work as to understand the kind of “environment” within which the *dohā* are categorized.

The enumeration is following the *dkar chag*. Then given are the Tibetan, as well as Sanskrit or back translated Sanskrit titles. Occasionally the Tibetan titles are not back translated into Sanskrit. This is either the case when I found that the Tibetan title is not meant to resemble any Sanskrit, or when a back translation does not make any sense, such as in the “title phrase” often used in the third volume: *name gen. glu* (or any substitute for *glu*, such as *do ha* etc.) Whenever further useful information, such as papers or contextual information was available or known to me those are given in the section *notes*. Editions and catalogue references of works found in the Bstan-'gyur of Peking (P) and Gser bris ma (G) (if existing/or to be identified) are given after the titles in the section called *references*.

- I.1: 1-8. *rgyud kyi rgyal po dpal rnyog pa med pa - Anāvīlatantrarāja*
References: P: 58 (*rgyud kyi rgyal po dpal rnyog pa med pa*)
- I.2: 8-31. *mkhas pa chen po bikshu ku mā ra tsandra'i gsung dpal rnyog pa med pa'i rnal 'byor gyi rgyud kyi rgyal po chen po'i bka' (dka') 'grel* by Kumāracandra
References: P: 2334 (*dpal rnyog pa med pa'i rnal 'byor gyi rgyud kyi rgyal po chen po'i dka' 'grel*)
- I.3: 31-101. *dpal gsang ba grub pa*⁷² - (*Śrī*)*Guhyasiddhi* by Padmavajra
References: ed. Samdhong Rinpoche and Vajravallabh Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*.
Note: This text is part of the so called *grub pa sde bdun - Guhyādyāṣṭasiddhisamgraha*.

⁷²In the *dkar chag*, this text is divided into 9 ch., each given as a separate title

- I.4: 101-123. *thabs dang shes rab rnam par gtan la dbab pa sgrub pa*⁷³ - *Prajñōpāyaviniścayasiddhi* by Anaṅgavajra (student of Padmavajra)
References: P: 3062; G: 1069; ed. Samdhong Rinpoche and Vajravallabh Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*; Skt. ed. Battacharyya 1929, no trns., ed. in one vol. together with the *Jñānasiddhi*. Note: This text is part of the so called *grub pa sde bdun* and *Guhyādyaṣṭasiddhisamgraha*.
- I.5: 123-134. *ye shes grub pa*⁷⁴ - *Jñānasiddhi* by Indrabhūti (student of Anaṅgavajra)
References: P: 3063; G: 1070 (*thabs dang shes rab rnam par gtan la dbab pa sgrub pa*); ed. Samdhong Rinpoche and Vajravallabh Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*; Skt. ed. Battacharyya 1929, no trns., ed. in one vol. together with the *Prajñānopāyaviniścayasiddhi*. Note: This text is part of the so called *grub pa sde bdun* and *Guhyādyaṣṭasiddhisamgraha*.
- I.6: 189-193. *gnyis su med par grub pa'i sgrub thabs* - *Advayasiddhisādhana* by Lakṣmīṅkarā (consort of Indrabhūti)
References: P: 3064; G: 1071 (*thabs dang shes rab rnam par gtan la dbab pa sgrub pa*); ed. Samdhong Rinpoche and Vajravallabh Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*; Skt. Tib. ed. trns. Shendge 1964.
Note: This text is part of the so called *grub pa sde bdun* and *Guhyādyaṣṭasiddhisamgraha*.
- I.7: 193-196. *gsang ba'i gsang ba chen po de kho na nyid kyi man ngag* - *Mahāguhyatattvopadeśa(/siddhi)*⁷⁵ by Dārikapa

⁷³In the *dkar chag*, this text is divided into 5 ch., each given as a separate title ⁷⁴In the *dkar chag*, this text is divided into 20 ch., each given as a separate title ⁷⁵The *grub pa sde bdun* title in Tib. suggests *guhyamahāguhya*^o instead of just *mahāguhya*, further the title could accordingly also be: *māhaguhyatattvasiddhi* *Cf. *grub pa sde bdun: gsang ba chen po de nyid grub pa*.

References: P: 3065; G: 1072.

Note: JAIBS: Motohiro, Yoritomi. “Dārikapa no Mahāguhyatattvopadeśa ni tsuite” Dārikapa Mahāguhyatattvopadeśa. Indogaku Bukkyōgaku kenkyū 23, no. 2 (March 1975): 1036-1033.; More informations might be found in: *Buddhist Tantra: A Philosophical Reflection and Religious Investigation* by Lalan Prasad Singh; This text is not part of the list: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*, but part of the so called *grub pa sde bdun* and *Guhyādyasiddhisamgraha*.

I.8: 196-210. *dnegos po gsal ba'i rjes su 'gro ba'i de kho na nyid grub pa - Vyaktabhāvānugatattvasiddhi* by Yoginī Cintā or Vilāsavajra/ Lilavajra/ Lalitavajra/ sgeg pa'i rdo rje(?)

References: P: 3066; G: 1073; ed. Samdhong Rinpoche and Vajravallabh Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*.

Note: This text is part of the so called *grub pa sde bdun* and *Guhyādyasiddhisamgraha*.

I.9.i: 210-216. *dpal lhan cig skyes pa grub pa*⁷⁶ - (*Śrī*)*sahajasiddhi* by Ḍombiheruka

References: P: 3067; G: 1074 (*thabs dang shes rab rnam par gtan la dbab pa sgrub pa*); ed. Samdhong Rinpoche and Vajravallabh Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs pa'i grub pa sde brgyad*.

Note: This text is part of the so called *grub pa sde bdun* and *Guhyādyasiddhisamgraha*.

I.9.ii: 216-222. *lhan cig skyes grub rgyal po - Sahajasiddhirāja* by (Uḍḍiyānarāja)-Indrabhūti

References: P: 3067; G: 1074.

⁷⁶In the *dkar chag*, this text is divided into 3 ch., each given as a separate title

Note: According to the *rgya gzhung* this text is different to the preceding, while in the Bstan-'gyur there is only one *Sahajasiddhi*.

I.9.ii.C: 222-279. *lhan cig skyes grub pa'i gzhung 'grel - Sahajasiddhipaddhati* by Lakṣmī-ñkarā

References: P: 3108; G: 1115.

Note: Kragh, Ulrich Timme: *On the Making of the Tibetan Translation of Lakṣmī's Sahajasiddhipaddhati*: 'Bro Lotsā ba Shes rab Grags and his Translation Endeavors. (Materials for the Study of the Female Tantric Master Lakṣmī of Uddiyāna, part I). - In: IIJ. - 53,3 (2010), pp 195-232 .

I.10: 279-284. *dpal de kho na nyid grub pa - (Śrī)tattvasiddhi* by Keralipa

Note: *Studies in the Buddhist Culture of India During the 7th and 8th Centuries A.D.* by Lal Mani Joshi, 1977: 119; 160 and 195ff.; In: *Chibetto Daizōkyō sōmokuoku*, Sendai-shi: Tōhoku Teikoku Daigaku Hōbun Gakubu, Shōwa 9 [1934]: 253; In: *Traces of Buddhism in South India, c.700-1600 A.D.* by Aparna Banerji, 1970: 37.

I.11: 284-301. *do ha mdzod (kyi glu) ces bya ba de kho na nyid rnal du mtshon pa - Dohakoṣagīti* by Saraha

References: P: 3068; G: 1075.

Note: This text is part of the so called *snying po skor drug*.

I.13: 301-308. *phyag rgya bzhi rjes su bstan pa - *Cittāvaraṇaviśuddhikaraṇa*⁷⁷ by Nāgārjuna

References: P: 3069; G: 1076; brug lugs chos mdzod chen mo: Vol. 35: 439-450; 'bri gung bka' brgyud chos mdzod chen mo: Vol. 1: 302-316.

Note: This text is part of the so called *snying po skor drug*. In Narthang the title is given as *phyag rgya bzhi gtan la dbab pa*, which would corre-

⁷⁷Possibly *viśodhana*.

spond to **caturmudrāniccaya*; that the latter appears in the *Advayavajrasaṃgraha* questions the attributed authorship of the text.

I.14: 308-322. *phyag rgya bzhi rjes su bstan pa* - **Caturmudrānvaya* by Āryadeva
References: P: 3069; G: 1076; 'bri gung bka' brgyud chos mdzod chen
mo: Vol. 1: 295-302.

Note: This text is part of the so called *snying po skor drug*.

I.15: 322-358. *shes rab ye shes gsal ba* - *Prajñājñānaprakāśa* by Devacandra
References: P: 3070; G: 1077.

Note: This text is part of the so called *snying po skor drug*; in the *Blue Annals* the author is named as Devākacandra.

I.16: 358-378. *gnas pa bsdus pa* - *Sthitisamuccaya* by Sahajavajra
References: P: 3071; G: 1078; 'bri gung bka' brgyud chos mdzod chen
mo: Vol. 1: 333-350.

Note: This text is part of the so called *snying po skor drug*; in the *Blue Annals* the author is named as Devākacandra; cit. in: *The Treasury of Knowledge: Book Six, Part Four: Systems Of Buddhist Tantra* by Jamgon Kongtrul 2005: 538.

I.17: 378-392. *bsam gyis mi khyab pa'i rim pa'i man ngag* - *Acintyakramopadeśa* by Kuddālapāda⁷⁸

References: P: 3072; G: 1079; 'bri gung bka' brgyud chos mdzod chen
mo: Vol. 1: 316-333; ed. Samdhong Rinpoche and Vajravallabh
Dwivedi, Sarnath 1987 as part of the s.c.: *Gsañ ba grub pa la sogs
pa'i grub pa sde brgyad*

Note: This text is part of the so called *snying po skor drug* and
Guhyādyasiddhisamgraha. The title given in the ed. of Samdhong
Rinpoche and Vajravallabh Dwivedi is *acintyādvayakramopadeśa*

⁷⁸Also known as Khanitra or Koṭali

- I.18-32: 392-509. *Yid la mi byed pa'i chos nyi shu rtsa lnga* Advayavajra⁷⁹
 References: *A Fine Blend of Mahāmudrā and Madhyamaka - Maitrīpa's Collection of Texts on Non-conceptual Realization (Amanasikāra)* by K.D. Mathes. 2005. See also *Advayavajrasaṃgraha* ed. SHĀSTRĪ: 1927, which contains most of those works
 Note: This text is part of the so called *snying po skor drug* and *Guhyādyāṣṭasiddhisamgraha*. The title given in the ed. of Samdhong Rinpoche and Vajravallabh Dwivedi is acintyādvayakramopadeśa
- I.33: 507-633. *phyag rgya bzhi'i rgya cher 'grel pa rin po che'i snying po* - **Caturmudrāmahābhāṣyaratnhr̥daya* by Bhitakarma
 References: P: 3104; G: 1111.
- I.34: 5633-685. *phyag rgya bzhi'i rgya cher 'grel pa rin po che'i snying po* - *Śekanird-eśapañjikā* by Rāmapāla
 References: P: 3098; ed. trnsl. ISAACSON, SFERRA: 2015.
- II.1: 1-53. *de kho na nyid bcu pa'i rgya cher bshad pa* - **Tattvadaśaka(darśana (?))* by Sahajavajra
- II.2: 54-64. *rdo rje'i tshig* - **Vajravacana* by Vajrapāni
- II.3: 64-65. *bsgom rim drug pa* - **Bhāvanakramaṣaṣṭhaka* by Tattva

⁷⁹The twenty-five works on Non-mentation as they are listed in the *rgya gzhung* are as follows: kudrṣṭīnirghātana (1) P: 3073, Kudrṣṭīnirghāta-pañjikā/ṭippiikā (2) P: 3075, Yuganaddhaprakāśa (14) P: 3081, *Dohānidhināmatattvopadeśa (*24) P: 3092, Premapañcaka (20) P: 3082; 3091, Apratiṣṭhānaprakāśa (13) P: 3079, Sahajaṣaṭka (23) P: 3074, Madhyamaṣaṭka (19) P: 3076, Amanasikārādhāra (22) P: 3094, Pañcākāra (9) P: 3090, Premapañcaka (20) P: 3091, Māyānirukti (10) P: 3078, Svapnanirukti (11) P: 3077, Tattvadaśaka (21) P: 3080, Mahāsukhaprakāśa (15) P: 3084, Tattvaratnāvalī (4) P: 3085, Tattvaprakāśa (12) P: 3086, Pañcatathāgatamudrāvivarāṇa (5) P: 3087, Sekatātparyasaṃgraha (8) P: 3088, *Saṃkṣiptasekaprakriyā (*26) P: 3089, *Svabhāvapañcaka (or Nivedhapañcaka (18))(??) 3083(??), Mahāyānaviṃśikā (17) P: 3093, Tattva(mahāyāna)viṃśikā (16) P: 3095, Sekanirdeśa (6) P: 3097, *Jñānotsāhagrāhākaraṇapratīṣṭhānopadeśa(*25)

- II.4: 65-88. *rin po che'i 'od* - **Ratnābhāsa* by Nāropa
- II.5: 88-96. *gdams ngag rin chen 'bru dgu* by Śakyaśrībhadra
- II.6: 96-98. *nam mkha' la byon pa'i tshigs su bcad pa* by Śakyabhadra
- II.7: 98-99. *kun gyi mthun snang du chos kyi tshigs su bcad pa*
- II.8-10: 99-129. *snying po skor gsum*⁸⁰ by Saraha
 References: trnsl. BRAITSTEIN 2004. This most famous of the three dohā-circles has also worked on by SCHAEFFER 2000.
 Note: *do ha skor gsum gyi tshig don gyi rnam bshad sems kyi rnam thar gsal bar bston pa'i me long*. Commentary on the three cycles of doha composed by the Indian mahasiddha poet Saraha. Written by the Kamtsang Kagyu master Karma Trinlepa (1456-1539).
- II.11: 129-145. *sku gsung thugs yid la mi byed pa* by Saraha
- II.12: 145-146. *phyag rgya chen po 'chi ka ma'i man ngag* by Saraha
- II.13: 146-152. *do ha mdzod phyag rgya chen po'i man ngag* by Saraha
 Note: This text is part of the so called *do ha mdzod brgyad*.
- II.14: 153-161. *tshigs su bcad pa gnyis pa'i rnam bshad* by Saraha
- II.15: 161-167. *ka kha'i do ha* by Saraha
- II.16: 167-193. *ka kha'i do ha'i bshad pa* by Saraha
- II.17: 193-196. *de kho na nyid kyi man ngag rtse mo do ha'i glu* by Saraha
- II.18: 196-201. *do ha mdzod* - Dohākoṣa by Kṛṣṇavajra
 Note: This text is edited in dissertation.

⁸⁰Those are three texts which appear in the rgya gzhung in the following order: *sku yi mdzod 'chi med rdo rje'i glu* (1), *gsung gi mdzod 'jam dbyangs rdo rje'i glu* (2), *thugs kyi mdzod skye med rdo rje'i glu* (3).

II.19: 201-241. *dpal nag po rdo rje'i zhabs kyi do ha mdzod kyi rgya cher 'grel pa* - Kṛṣṇavajrapādadohākoṣaṭīkā by Amṛtavajra

Note: This text is edited in dissertation.

II.20/21: 241-321-377. *do ha mdzod kyi dka' 'grel*⁸¹ - Dohākoṣapañjikā by Advayavajra
Reference: Commentary on Sarahas *Dohākoṣa*, Cf. BAGCHI 1938, could as well be a commentary on his own *Koṣa* as contained in the *do ha mdzod brgyad ces bya ba phyag rgya chen po'i men ngag gsal bar ston pa'i gzhung*.

II.22: 378-405. *mi zad pa'i gter mdzod yongs su gang ba'i glu* by Saraha

II.23: 405-411. *snyan brgyud rdo rje'i tshig rkang* by Nāropa

II.24: 411-590. *mi zad pa'i gter mdzod yongs su gang ba'i glu zhes bya ba gnyug ma'i de nyid rab tu ston pa'i rgya cher bshad pa* by Advajavajra

Reference: Commentary on Sarahas *Dohākoṣa*, Cf. BAGCHI 1938.

II.25: 590-597. *do ha mdzod* - *Dohākoṣa* by Virupa

II.26: 597-602. *ti l+li pa'i do ha* - **Tiilipādadohā* by Tilopa

Note: A *dohākoṣa* of Tilopa is ed. and transl. by BAGCHI 1935; 1938. See also JACKSON 2004.

II.27: 602-638. *chos thams cad rab tu mi gnas par ston pa'i de kho na nyid tshigs su bcad pa phyed kyi 'grel pa* - **Sarvadharmāpratiṣṭhāna *nāma Tattvagāthābhedaṭīkā* by Avadhūtipāda

Note: In the *Advayavajrasaṃgraha* (ed. SHĀSTRĪ: 1927) is a text called *Tattvaratnāvalī*, which contains a section on the philosophical position *sarvadharmāpratiṣṭhāna*.

II.28: 638-640. *dnagos po sbyong ba* by Nāgārjuna

⁸¹This title is given twice subsequent to each other in the *rgya gzhung*.

- II.29: 641-643. *rnam par mi rtog pa'i rab tu byed pa* by Āryadeva
- II.30: 643-646. *ma rtogs pa rtogs par byed pa* by Advayavajra
- II.31: 646-648. *snying po kun las btus pa'i rab tu byed pa* by Śrī-Ānandavajra
- II.32: 648-654. *bdud rtsi grub pa'i rtsa ba* by Virupa
- II.33: 654-658. *phyag rgya chen po'i man ngag* - **Mahāmudropadeśa* by Tilopa
 Note: On this particular important Dohā exists a commentary in the collected writings of the third Karmapa: *phyag rgya chen po gang+gA ma'i 'grel pa*.
- II.34: 658-660. *phyag rgya chen po'i tshig bsdus pa* - by Nāropa
 Note: As other evidence shows, this song actually should be attributed to *Advayavajra*⁸²
- II.35: 661-664. *bdag byin gyis rlob pa'i rim pa* by Saraha
- II.36: 664-666. *man ngag gi tshigs su bcad pa bcu gnyis pa* by Saraha
- II.37: 666-668. *sems brtag pa* by Slob dpon tshul khrims 'phags pa
- II.38: 668-683. *ngos po'i gnas lugs bsgom pa* by Nor bu gling pa'i slob dpon bde ba'i rdo rje
- II.39: 683-687. *tshigs su bcad pa'i mdzod* by Dipaṅkarapakṣita
- II.40: 687-688. *tshigs su bcad pa lnga pa* by Kṛṣṇācārya
- II.41: 688-689. *dpal rdo rje'i glu*
- II.42: 689-691. *rnal 'byor spyod pa'i bsam gtan* by Karopa

⁸²See: "Maitripa's Essential Mahamudra Verses," Natural Awareness, accessed November 22, 2017, <http://www.naturalawareness.net/mahamudra.html> Toc119661358.

II.43: 691-694. *tshig rkang brgyad cu rtsa bzhi pa* by Virupa

II.43: 691-694. *tshig rkang brgyad cu rtsa bzhi pa* by Virupa

II.44: 695-835. *spyod pa'i glu'i mdzod kyi 'grel pa - Caryāgītikosaṭikā* by Munidatta
References: P: 3141; G: 1147; ed. Shastri 1907; ed. antd. KVAERNE 1-977., trnsl. of the verses are found in KVAERNE 1977; Bhayani 1997 and Moudud 1992. The Skt. and Apa. is available in the following sources: NGMCP E 28964 or E 1486/2 (private coll. Manabajra Bajracharya); DH 336 (Nagoya Buddhist Library) Note: For parts of this famous collection, namely for those songs ascribed to **Kṛṣṇacaryā**, there exists a commentary by Tāranātha, the: *Doha thor bu*⁸³

III.1: 1-84. *phyag chen rgya gzhung glegs bam gsum gyi dkar chag mdor bsdus sgrub brgyud grub pa'i rna rgyan* by Karma bkra shis chos 'phel, disciple of Kong sprul Blo gros mtha' yas (1813—99)

Notes: See: MATHES 2011: pp. 90-93: "A Short Index and Inventory [Showing] How the Three Volumes of Indian Mahāmudrā Works on True Nature Were Put Together as a Literary Source: Earrings of Accomplishment [for the] Practice Lineage."

This third volume is in great parts corresponding to the order as found in the relevant Tangyur sections: *rgyud zi* (Derge) and respectively *rgyud tshi* (Perking, Narthang).

III.2: 85-100. *tshigs su bcad pa phyed dang lnga'i 'grel pa* by Nāgārjuna

Reference: P: 3125; G: 1077.

III.3: 101-110. *phyag rgya bzhi'i man ngag - Caturmudropadeśa* by Advayavajra

Reference: P: 3143; G: 1149.

⁸³kahna pa'i do ha thor bu rnam kyi 'grel pa ngo mtshar snang ba (Commentary on Kāṇhas Performance Songs as extracted from the *Caryākoṣagītikavṛttināma): gsung 'bum Tāranātha: 'dzam thang par ma: Vol.10, pp.183-243.; gsung 'bum Tāranātha: rtag brtan phun tshongs gling gi par ma: Vol.9, pp 943-1002.

III.4.i-v: 110-112. *rdo rje'i glu* (i-iv); *lhan cig skyis pa'i glu* (v) - **Vajragīti* (i-iv); **Sahajagīti* (v) by Nāropa (i,ii); **Kāṇha** (iii,iv); Śāntadeva (v)

Note: In fact the titles iii and iv, two very short *gītis* attributed to **Kāṇha** are not given in the *dkar chag*⁸⁴

III.5.i-ii: 112-115. *rnam rtog spang ba'i glu* - **Vikalpārahānagīti* (i); *las kyi gtum mo'i do ha mdzod kyi glu* - **Karmacaṇḍalikādohākoṣagīti* (ii) by Lilapa (i); Virūpa (ii)

III.6.i-ii: 115-116. *dpyid kyi thig le'i do ha mdzod kyi glu* - **Griṣmabindudohākoṣagīti* (i); *lhan cig skyes pa'i gdams pa* - **Sahajaprajñapti* (ii) by Kāṇha via Saraha (i); Medhina (ii)

Reference: *sa ra ha gsung rnam*s. Vol ra: 423-424.

III.7.i-ii: 117-121. *bla med sbyor ba'i rim pa* - **Anuttarayogakrama* (i); *lta spyod skye med kyi sgom pa* - **Dṛṣṭicaryotpannabhāvana* (ii) by Bāṅgaja (i); Panaha (ii)

Reference: T: 2403 (i); P: 3261, G: 1266 (ii)

Note: TBRC has the title **Anuttarasarvacuddhikrama*, which can not be reconstructed as such on account of the Tib. title. As for the second text we find the title **Caryadrīstyanutpannatattvabhāvana*, where it is unclear from why the word *tattva* is in the title.

III.8.i-ii: 121-123. *gnyis med kyi rtsa bsgom pa'i rim pa* - **Advayanādībhāvanakrama* (i); *phra ba'i rnal 'byor gyi nyams len* - **Sūkṣmayoga-udvāhana/āsthīti-kriyā* (ii) by Nilakhandha (i); Samudra (ii)

Reference: O: 3264, G: 1269 (i); P: 3265, G: 1270 (ii)

Note: For the first text TBRC gives the Skt. **Sūkṣmayoga*, which of course is far away from the Tibetan. One wonders whether this is not a mistake (line/or eye skip) since the directly following text would be

⁸⁴Colophon: *slob dpon nā ro pa'i glu gnyis dang* [**nag po pa'i rdo rje'i glu gnyis dang*] *shānta de was mdzad pa'i lhan cig skyes pa'i glu bcas*.

Sūkṣmayoga (*phra ba'i rnal 'byor gyi nyams len*), further, as for the second text the term *nyams len* is not rendered in the Skt. title.

III.9.i-ii: 123-126. *rang bzhin gyi do ha mdzod kyi glu'i lta ba* - **Svabhāvadohākoṣaḍṣṭi* (i); *lta sgom spyod pa 'bras bu'i do ha'i glu* - **Bhāvanadṛṣṭicaryāphaladohāgītika* (ii) by Lūhipa/Lūyipa (i); Saraha (ii)

Reference: T: 2342 (i); T: 2345 (ii)

III.10.i-ii: 126-128. *do ha mdzod kyi de nyid glu* - **Dohākoṣatattvagīti* (i); *spyod pa'i do ha mdzod kyi glu* - **Caryādohākoṣagīti* (ii) by Kararina (i); Kaṅkabalana (ii)

Reference: T: 2346 (i); T: 2347 (ii)

III.11.i-ii: 128-130. *lhan cig skyes dga'i do ha mdzod kyi glu'i lta ba* - **Sahajānandadohākoṣagītikāḍṣṭi* (i); *bder gshegs kyi lta ba'i glu* - **Sugatadṛṣṭigīti* (ii)

Reference: T: 2348 (i); T: 2349 (ii)

III.12.i-ii: 130-132. *rlung gi de nyid kyi do ha'i glu* - **Vāyutattvadohāgītikā* (i); *rdo rje bzhi'i glu* - **Caturvajragīti* (ii) by **Kāṇha via Mahipa** (i); Amarasimha via Advayavajra (ii)

Reference: T: 2350 (i); G: 1185, O: 3180, T: 2352 (ii) (ii)

Note: The colophon informs us that the first song has been arranged together with the song with a song by Amarasimha.⁸⁵

III.13.i-ix: 132-140. *mai tri pa'i glu* (i); *sa ra ha pa'i glu* (ii); *bi rū byed pa'i rdo rje'i glu* (iii); *ka na pa'i glu* (iv); ; *bla ma dhi shṭi dznyā na'i glu rnams* (v); *karṇa ri'i glu* (vi); *ma ti tsi tra'i glu* (vii); *wa da'i glu [gcig]* (viii), *wa da'i glu [gnyis]* (ix) by Advayavajra/Maitripa (i); Saraha (ii); Birwapa/Virūpa (iii); Kanapa (iv); Gurudhiṣṭijñāna (v); Karṇari (vi); Maticitra (vii); Vada (vii,ix)

⁸⁵Colophon: *slob dpon nag po pa nas rgyud pa ma hi pa'i gsung rlung gi de nyid kyi do ha'i glu dang slob dpon a ba dhū tī pa gnyis med rdo rje'i gsung a ma ra sing gi (rdo rje bzhi'i) glu bcas*. Here I take *sing gi* as probably erroneous for *seng ge*.

Reference: Those works could not be identified on site. For further identification one would indeed need to read the *dohā*.

Note: There are a no. of other works associated with Maticitra.⁸⁶

III.14.i-viii: 140-145. *ā carya dpa' bo rnam par snang mdzad kyi glu* (i); *lū hi pa'i glu* (ii); *ḍombi pa'i glu* (iii); *bi rū pa'i glu* (v); *lwa ba pa'i glu* (vi); *ma hā su kha ta'i glu* (vii); *rnal 'byor pa pra sa ra'i glu* (viii) by (Ācārya-vīra-)Vairocana (i); Lūhi/Lūyi (ii); , Ḍombipa (iv); Birūpa/Virūpa (v); Lwabapa (vi); Mahāsukhata (vii); Prasara(-yogī) (viii)

III.15.i-v: 145-150. *klu sgrub kyi glu* (i); *dī paṃ kā ra shrī dznya na'i chos kyi glu [gcig]* - **Dīpaṃkāraśrījñānadharmagīti* (ii); *dī paṃ kā ra shrī dznya na'i chos kyi glu [gnyis]* - **Dīpaṃkāraśrījñānadharmagīti* (iii); *do ha spyod pa'i glu'i lta ba* - **Dohācaryāgītīdrṣṭi* (iv); *stong pa nyid kyi lta ba* - **Śūnyatādrṣṭi* (v) by Nāgārjuna (i); (Atiśa-)Dīpaṃkāraśrījñāna (ii,iii); Lūhi/Lūyi via Kirapa (iv); Śābara (v)

III.16.i-iii: 150-169. *bde sdug gnyis bral gyi lta ba* - *Sukhaduḥkhadvayavigatadrṣṭi* (i); *'brel med kyi lta ba* - **Asaṃbandhadrṣṭi* (ii); *zhen med kyi lta ba* - **Asaṃbandhasārgadrṣṭi* (iii) by Śāntipa (i); Kāṃpala (ii,iii)

References: T: 2427 (i); T: 2428 (ii); T: 2429 (iii)

Note: (i): TBRC has °*parityaga*° instead of °*vigata*°

III.17.i-ii: 169-172. *stong nyid snying rje'i lta ba* - **Śūnyatakaruṇādrṣṭi* (i); *sems nyid rin chen gyi lta ba* - **Cittaratnadhrṣṭi* (ii) by Āryadeva via Catrapa (i); Kanapa via Dheta (ii)

References: T: 2430 (i); T:2431 (ii)

III.18.i-ii: 172-174. *de nyid brgyad kyi lta ba* - **Tattvāṣṭadrṣṭi* (i); *sems nyid kyi rtog pa 'joms pa'i lta ba* - **Cittakalpaparīhāradhrṣṭi* (ii) by Indrabhūti (i);

Kāṃkala Mekhala [ca] via Lakṣmi (ii)

References: T: 2432 (i); T: 2433 (ii)

⁸⁶See TBRC Resource ID: P4CZ10509.

- III.19.i-ii: 174-177. *mya ngan gyi lta ba* - *Śōkavinodadr̥ṣṭi (i); *sems tsam gyi lta ba* - *Cittamātradr̥ṣṭi (ii) by Mahala via Bhahura (i); Saraha via Advayavajra/Maitripa (ii)
References: T: 2434 (i); T: 2435 (ii)
- III.20.i-ii: 177-179. *snying rje thod pa spyod pa'i lta ba* - *Karūṇācaryākāpāladr̥ṣṭi (i); *'brel med kyī lta ba* - *Asaṃbandhadr̥ṣṭi (ii) by Dharikapa via Sarabhakha (i); **Kāṇha** (ii)
References: T: 2436 (i); T: 2437 (ii)
Note: III.16.ii has the same title as III.20.ii. One may check if this is eventually the same text, but attributed to different authors.
- III.21.i-ii: 179-184. *de bzhin nyid kyī lta ba* - *Tathatādr̥ṣṭi (i); *tshul khrims kyī spyod pa'i glu blangs pa* - *Śīlacaryāgītigr̥hīta (ii) by Dharikapa (i); (Atiśa-)Dīpaṅkāra(śrī)jñāna (ii)
References: T: 2438 (i)
- III.22.i-ii: 184-211. *spyod pa'i glu'i 'grel pa* - *Caryāgītivr̥tti (i); *chos kyī dbyings su lta ba'i glu* - *Dharmadhātudarśanagīti (ii) by (Atiśa-)Dīpaṅkāra(śrī)jñāna (i,ii)
References: G: 214, O: 2212 (i); G: 1159, O: 3153; T: 2314 (ii)
- III.23.i-ii: 211-237. *rdo rje gdan gyī rdo rje'i glu* - *Bodhgayavajragīti (i); *rdo rje gdan gyī rdo rje'i glu'i 'grel ba* *Bodhgayavajragītīṭīkā (ii); *ting nge 'dzin gyī glu* - *Samadhīgīti (iii) by (Atiśa-)Dīpaṅkāra(śrī)jñāna (i,ii); unknown (iii)
References: G: 211, O: 2209, T: 1494 (i); G: 212, O: 2210, T: 1495 (ii)
Note: (ii): The second text, according to the colophon a auto-commentary to his own gīti, is remarkable for two reasons: First, it is yet another commentary to a gīti; second, it is the first non-dohā in the third volume.
- III.24.i-ii: 237-239. *thig le bcu drug gi nyams len* - *Śoḍaśobindubhāvāna (i); *phyi nang*

*byang chub kyi sems bcing ba'i man ngag - *(Badyantara)bodhicittabandhopadeśa*
(ii) by Kaṃkala (i); Mīnapa (ii)

References: T: 2375 (i); T: 2376 (ii)

Note: The *gnyis* in the title of the second text is not found in the actual text, but only in the *skar chag* and should be removed, since there is clearly only one with the according title. The following one is different and properly listed. Thus, why *gnyis* is in the *skar chag*, and to what it may refer is unclear. The same counts for the next text, listed as III. 25.ii., where the *gnyis* is maybe wrong a for *gyi*.

III.25.i-ii: 239-242. *rlung gi de nyid bsgom pa'i man ngag - *Vāyutattvabhāvanopadeśa*
(i); *rnal 'byor bzhi'i nyams len gyi thabs - *Caturyogabhvanopāya* (ii)
by Ghorakha (i); Tantipa (ii)

References: T: 2377 (i); T: 2380 (ii)

Note: (i): *gnyis*, I guess, is a typo for *gyi*. Note that in toh the following text has exactly the same title (*toh: 2378); further one should note the similarity of titles with III.12.

III.26.i-ii: 242-246. *rlung gi de nyid bsgom pa'i man ngag - *Vāyutattvabhāvanopadeśa*
(i); *rdo rje mkha' 'gro'i rdzogs pa'i rim pa - *Vajrayoginīniṣpannakrama*
(ii) by Tso rong ghi (i); Birūpa/Virūpa (ii)

References: T: 2379 (ii)

Note: III. 25 i and III. 26.i have the same title.

III.27.i-ii: 246-250. *thabs dang shes rab gtan la dbab pa (dngos grub) bsdus pa - *Pra-*
jñopāyaviniścayasamudaya (i); *rang bzhin grub pa med pa'i gzhi'i man*
*ngag - *Svabhāvāsiddhimūloadeśa* (ii) by Tsa ma ri (i); Nāgārjuna (ii)

References: T: 2381 (i); T: 2382 (ii)

III.28.i-ii: 250-253. *rin chen phreng ba - *Ratnamālā* (i); *snying rje bsgom pa'i byin rlabs*
*- *Karūṇābhāvanādhiṣṭhāna* (ii) by Sila-ala (i); Tillipa/Tilopa (ii)

References: T: 2384 (i); T: 2385 (ii)

III.29.i-ii: 253-257. *theg pa chen po'i gnas lugs gtan la dbab pa* - *Mahāyānasthītiśāyā (i); *sems la gros 'debs pa* - *Cittasampradāyavyavasthāna (ii) Dhe khan dhi (i); A dzo ki (ii)⁸⁷

References: T: 2386 (i); T: 2387 (ii)

III.30.i-ii: 257-259. *gzhi lam 'bras bu'i bla ma bsgom pa'i phyag rgya chen po'i nyams len* - *Sthānamārgaphalagurumahāmudrabhāvanasādhana (i); *rtsa rlung gi sgo nas rnal 'byor gyi spyod pa* - *Nāḍibindudvāreṇa yogacaryā (ii) by Paṃkala (i); Ḍombipa (ii)

References: T: 2388, P: 3230 (i); T: 2389, P: 3231 (ii)

Note: (i): The compound *^o*gurumahāmudrabhāvanasādhana* as found in the Bstan-'gyur , sounds a bit unnatural; thus I have changed the title, adopting the original word order of the Tibetan, into *^o*gurubhāvanamahāmudrāsādhana*. Further, *sgo nas* perhaps rather corresponds to an locative or ablative, then the instrumental.

III.31.i-ii: 259-262. *yi ge gnyis pa'i man ngag* - *Akṣaradvikopadeśa (i); *de nyid bde ba bsgoms pa'i rjes su 'brang ba'i rnal 'byor bsgom pa'i man ngag* - *Tattvasukhabhāvanānusāriyogabhāvanopadeśa (ii) by Ḍombipa (i); Kukkurīpa (ii)

References: T: 2388, P: 3230 (i); T: 2389, P: 3231 (ii)

Note: (i): The compound *^o*gurumahāmudrabhāvanasādhana* as found in the Bstan-'gyur , sounds a bit unnatural; thus I have changed the title, adopting the original word order of the Tibetan, into *^o*gurubhāvanamahāmudrāsādhana*. Further, *sgo nas* perhaps rather corresponds to an locative or ablative, then the instrumental.

III.32.i-ii: 262-266. *sems dang sems nyid 'dul ba'i thabs* - *Cittacaitanyaśamanopāya (i); *lha kun gyi rdzogs pa'i rim pa'i lam* - *Sarvadevatāniṣpannakramamārga (ii) by Śāntideva via Mekila (i); Ghadhari/Guḍarī (ii)

References: P: 3237, D: 2395 (i); P: 3238, D: 2396 (ii)

⁸⁷See TBRC Resouce ID: P4CZ15418

- III.33.i-ii: 266-269. *bsam gyis mi khyab pa bsgom pa* - **Acintyaparibhāvanā* (i); *rang rig ye shes kyi lta ba'i nyams len* - **Atmaparijñānadr̥ṣṭyupadeśa* (ii) by Rāhula (i); Campaka (ii)
References: P: 3241, D: 2399 (i); P: 3254, D: 2412, T: 2396 (ii)
- III.34: 269-285. *grub thob brgyad cu rtsa bzhi'i rtogs pa'i snying po* by Dpa' bo 'od gsal/Abhayadatta
References: translated and annotated by ROBINSON 1979 and DOWMAN 1985. This text is also known with the alternative short titles *grub chen brgyad cu rtsa bzhi* and *grub thob chen po brgyad cu*.
- III.35: 285-298. *thugs kyi gsang ba glur blangs pa* - **Cittaguhyadohā* by Dam pa rgya gar⁸⁸
References: G: 1276, P: 3271, T: 2443
- III.36.i-ii: 299-315. *grub thob bzhi bcus rdo rje'i mgur bzhengs pa thig le gser gyi phreng ba* - **Pañcāśatsiddhāvadānatilakaprabhāvalī* (i); *ye shes kyi mkha' 'gro ma sum cu rtsa lnga'i rtogs pa brjod pa* (ii) by Rje dam rgya gar rin po che (i); Ye shes mkha' 'gro via Dam pa sangs rgyas⁸⁹ (ii)
References: P: 3272, T: 2444 (i); G: 1283, O: 3278, T: 2450 (ii)
- III.37a: 315-322. *mkha' 'gro ma'i 'byams glu* - **Dākinītanugīti* by author unknown
References: G: 1284, O: 3279, T: 2451
- III.38: 392-420. *phyag rgya chen po gser phreng* - **Mahāmudrākanakamālā* by Advayavajra/Maitripa
References: G: 1287, O: 3282, T: 2454; In: MATHES 2015.
- III.39.i-ii: 392-435. *shes rab kyi phrin yig* - **Prajñālekha* (i); *rnal 'byor pa'i rtogs pa'i gegs sel ba* - **Yogikalpavighnanīvarhaṇa* (ii) by Padmavajra (i); Bud-

⁸⁸Cf. TBRC Resource ID: P1243 ⁸⁹I believe that this two texts, as well as the previous (and perhaps the following) are all written by the same author See ibd.

dhaguhya (ii)

References: G: 1288, O: 3283, T: 2455 (i); G: 1289, O: 3284, T: 2456
(ii)

III.40.i-ii: 435-449. *dug lnga sbas pa'i lam mchog tu gsang ba bsam gyis mi khyab pa -*
**Atiguhyācintya-nāma-pañcaviṣaguptamārga* (i); *rnal 'byor gyi mtshan*
*nyid bden pa - *Yogalakṣaṇasatya* (ii) by Āryadeva (I) Bodhibhadra (ii)
References: G: 1290, O: 3285, T: 2457 (i); G: 1291, O: 3286, T: 2458
(ii)

III.41: 449-451. *shes rab brtsam pa dus kyi gtam - *Prajñārambhāvadhīparīkathā* by
Advayavajra/Maitripa
References: G: 1292, O: 3287, T: 2459

III.42.i-ii: 451-455. *ting nge 'dzin gyi tshogs kyi le'u - *Samādhisambhāraparivarta* (i); *'jig*
*rten las 'das pa'i yan lag bdun pa'i cho ga - *Lokātītasaptāṅgavidhi* (ii)
by (Atiśa-)Dīpaṅkāraśrījñāna (i,ii)
References: G: 1293, O: 3288, T: 2460 (i); G: 1294, O: 3289, T: 2461
(ii)

III.43: 455-462. *bde bar gshegs pa'i bstan pa rin po che'i gru bo - *Sugataśāsanarat-*
navohittha by A dzi tā gu bha/Ajita[mitra]gupta
References: G: 1295, O: 3290, T: 2462

III.44: 462-470. *dpal 'ching ba rnam par grol ba'i bstan bcos - *Śrībandhavimukta-śāstra*
by A Niṣkalaṅka
References: G: 1296, O: 3291, T: 2463

III.45.i-ii: 470-471. *lta spyod rnam dag gi man ngag - *Viśuddhadarśanacaryopadeśa* (i); *sems*
*rin po che sbyang ba'i lam 'bras - *Cittaratnaviśodhanamārgaphala* (ii)
by Buddhaśrījñāna (i); Śākyaśrībhadra (ii)
References: G: 1297, O: 3292, T: 2464 (i); G: 1298, O: 3293, T: 2465
(ii)

- III.46.i-ii: 471-473. *ching ba rnam grol gyi man ngag* - **Bandhavimuktopadeśa* (i); 'grub pa dam pa'i lam - **Siddhisanmārga(nirṇaya)* (ii) by Jagatamitrānanda (i); Mitrayogin (ii)
References: G: 1299, O: 3294, T: 2466 (i); G: 1300, O: 3295, T: 2467 (ii)
- III.47: 473-475. *rnal 'byor pa rang gi sems kyi mdud pa dgrol ba'i gdams pa* - **Yogisvacittagranthamocakopadeśa* by Maitryānanda
References: G: 1301, O: 3296, T: 2468
- III.48: 475-480. *ting nge 'dzin gyi dbang bskur ba* - **Samādhyabhiṣeka* by Kapala
References: G: 1303, O: 3298, T: 2470
- III.49: 480-483. *rang gi sems ngal bso ba'i man ngag gi tshigs su bcad pa nyi shu rtsa lnga pa* - **Svacittaviratyupadeśapañcaviṃśati* by Jagatamitrānanda
References: G: 1303, O: 3298, T: 2470
- III.50.i-ii: 483-496. *rtogs pa brjod pa sum cu pa* - **Trimiśatyavadāna* (i); *shin tu spros pa med pa'i de kho na nyid kyi man ngag* - **Suniṣprapañcatattvopadeśa* (ii) by Mi tra dzo ka (i); Birwapa/Virūpa (ii)
References: P: 2981, T: 2130 (i); G: 882, P: 2876, O: 2020 (ii)
Note: (ii): Is as well found under the title: *rdzogs rim zab mo shin tu spros pa med pa'i de kho na nyid kyi man ngag nyams khrid du nos nas*⁹⁰.
- III.51.i-ii: 496-511. *dpal lhan cig skyes pa bde ba chen po'i mchog bdag byin gyis brlab pa* - **śrīśahajaśambarasvādhiṣṭhāna* (i); *byang chub sems kyi 'grel pa* - **Bodhicittavivaraṇa* (ii) by Ri khrod pa chen po/Mahāśabara (i); Nāgārjuna (ii)
References: T: 1458, G: 177, P: 2157 (i); G: 673, O: 2665, T: 1800 (ii)
Note: (i): The title in the *khrid mdzod* adds: *phyag rgya chen po'i men*

⁹⁰Cf. TBRC Resource ID: L1RKL3371

ngag, while the text in other versions of the *rGya-gzhung* is named *phyag rgya chen po'i men ngag* only. This element is missing in the different versions of the Bstan-'gyur. In the Bstan-'gyur the Title *dpal lhan cig skyes pa bde ba chen po'i mchog bdag byin gyis brlab pa* is listed twice subsequent to each other.

III.52.i-ii: 511-532. *go bar byed pa'i snying po brgya pa* - **Pratipattisāraśataka* (i); *sangs rgyas 'char ba* - **Buddhodāya* (ii) by Āryadeva (i); Lūyipa (ii)
References: G: 2700, O: 4695, T: 2334 (i); (ii) missing.

III.53a: 532-570. *de kho na nyid grub pa* - **Tattvasiddhi* by Zhi ba mtsho

III.53b: 570-663. *sems kyi lam sbyong ba* - **Cittamārgaśodhana* by Dpal ye shes rdo rje

III.54.i-ii: 663-724. *sems kyi rdo rje'i bstod pa* - **Cittavajrastotra* (i); *bla ma brgyud pa'i rim pa'i man ngag* - **Guruparamparākramopadeśa* (ii) by Nāgārjuna (i); Vajrapāṇi (ii)
References: (i) missing; (ii) G: 2546, T: 3716

III.55: 724-837. *de kho na nyid la 'jug pa zhes bya ba bde bar gshegs pa'i bka' ma lus pa mdor bsdus te bshad pa'i rab tu byed pa* - **Tattvāvatārākhyasakalasug-atavacastātparyavyākhyāprakaraṇa* by Jānakīrti
References: T: 3709, P: 4532

III.56: 837-899. *de kho na nyid kyi snying po bsdus pa* - **Tattvasārasamigraha* by Chos kyi dbang po/Dharmendra
References: T: 3711, P: 4534

III.57: 899-907. *gsang sngags kyi tshul gyi snang ba* - **Mantranayāloka* by Mtho btsun gtso lags
References: T: 3710, P: 4533

III.58: 907-967 . *gsang sngags kyi tshul gyi snang ba* - **Nayatrāyapradīpa* by mtho btsun tri pi ṭa ka ma la/ Tripiṭakamāla
References: G: 2537, T: 3707, P: 4530

III. Short Songs

The short songs, as listed in II.2.3.2. and in the Appendix I in the subsection 'Dohā-collections' are transcribed according to the *dPal rgyal dbang karma pa sku phreng rim byon gyi gsung 'bum phyogs bsgrigs* – “A Compilation of the Collected Writings of the Successive Incarnations of the Karmapas.”¹ and—in case accessible—according to versions of the Bstan-'gyur .

The songs had been investigated by me in the hope to find some support for my readings of the *Dohākoṣa*. Unfortunately, those songs appear to be of no help. The verses are very cryptic, abbreviated, and difficult to make sense of. My translation is simply a tentative draft.

rdo rje'i glu gnyis - two Vajragīti

Only the second of the two *vajra*-songs is found under the following codices: O: 3139; G: 1145; T: 2291. All five sources from the Bstan-'gyur listed below share exactly the same readings, apart from an additional part of the colophon found in *Pe cing*. The first of the two is found only in the *rgya gzhung* as ascribed to Kṛṣṇapāda.

Nevertheless, all versions of the Bstan-'gyur, apart from the *Gser bris ma* version in which the two texts are found together under the same entry, all have the same text preceding it (similar to the *rgya gzhung*), but with a different codex number, namely the preceding one O: 3138, and T 2290.

I,II Rgza gzhung: Vol. IV: 27-28.

II Snar thang: Vol. 49: 317.

II Ger bris ma: Vol. 49: 442-443.

II Pe cing: Vol. 49: 340.

¹Lha sa: dpal brtsegs bod yig dpe nying zhib 'jug khang. 2013; TBRC Resource ID: W3PD1288.

II Co ne: Vol. 52: 309.

II Sde ge: Vol. 52: 307.

Draft Edition

[[I.]]² rgya gar skad du | vajragīti |
bod skad du | rdo rje'i glu |

thugs rje chen po la phyag 'tshal lo ||

ji ltar na nga ||
de ltar na nga ||
tha dad par byed pa rnam par rtog pa ||
bdud rtsi'i rgya mtsho las sbrul 'ong ||
choms rnam par rtog pa ||

rdo rje'i glu rdzogs so || ||

[[II.]] rgya gar skad du | vajragīti |
bod skad du | rdo rje'i glu |

dpal rdo rje gdan pa la phyag 'tshal lo ||

smra 'o ||

nag po pa'i yid gang du yang mi gnas par thams cad ca le co la
ler snang ngo ||

slob dpon nag po'i zhabs kyi rdo rje'i glu rdzogs so || | grub thob brgyad cu
bzhi rtsa'i³ rtogs pa'i snying po zhes bya ba bzhugs so⁴ ||

²the *rgya gzhung* adds here: *nag po pa'i rdo rje'i glu gnyis bzhugs so* ³*bzhi rtsa'i* em.]
rtsa bzhi'i Pe cing ⁴*grub thob...bzhugs so* Pe cing] om. other sources

Translation

[I,II] in Indian language [the title] is *Vajragīti* [and the title] in Tibetan language is *Dorje Lu*.

[II] I pay homage to the great compassionate one!¹

In which way am I[?],

I am like that.

Acting differently² is just conceptualization!

The snake will come from an ocean of nectar,

[The idea] to conquer is realized as some [false] concept (*rnam pa*)!

The vajra song is finished.

[II] I pay homage to the glorious *vajrāsana* !³

So it it was spoken:

Wherever the mind of Nagpopa [might be], [it] brings forth everything as non-abiding⁴ in *ca le co la le*.

The *vajragīti* of the venerable ācārya Nagpo is finished. [The text is also]

¹The 'great compassionate one' (Skt. *mahākaruṇā*), may refer to any revered teacher, Bodhisattva or Buddha, and does thus not give any further clues about the nature of the following short song. ²*tha dad pa* here might as well be also an expression to denote the acting as if there were a differentiation between oneself and external phenomena. ³The 'glorious *vajrāsana*' or 'adamantine seat', though being the name of a certain yoga-position, when used by Tibetans usually refers to Bodhgaya in Bihar, India where the historical Buddha is said to have taken the *vajra*-seat under the Bodhi tree. Occasionally it might be as well used to refer to the historical Buddha himself. ⁴Non-abiding (Skt. *apratīṣṭhāna*) is in this context to be understood as 'as remaining' in the sense of 'not remaining with any inherent existence'.

called: “The essence of the realisation of the roots of the eighty-four *siddhas*”⁵.

Note

Those *vajra*-songs do not resemble any of the verses associated with the *Dohākoṣa* of Kṛṣṇācāryā. As for the first part and the picture of the snake, this is portrayed as well in the **Caryāgītiṛtti*, though in different context.⁶

As for the second song, I propose to take the expression *ca le co la le* as some kind of Middle-Indic expression or exclamation denoting (based on the phonetic sound) some kind of pair. Unfortunately, I was not able to find any clear correspondence for this formation. One possible interpretation coming to mind, however, is that the sound is relating to the Sanskrit compound *calācala*, which could mean ‘moving and unmoving’ or ‘animate and inanimate’. In that sense, this one-line-song may be interpreted to express some rather straightforward Buddhist doctrine, namely the idea that the mind, in whatever condition it might be (that is to say always), brings forth all there is (the whole world) of matter and beings in it, but that those appearances of course lack any true existence of themselves. To interpret this song as such finds some support in the commentary on the fourth verse found in the *Dohākoṣaṭīkā*, in which the following verses of the *Samputa* is cited:

tan mūlaṃ sarvasattvānāṃ sthiraṇāṃ ca calātmanām |
sthitaṃ tad bījarūpeṇa vyaktam avyaktarūpataḥ ||
sarveṣāṃ dehināṃ rūpaṃ tasmād utpannam āditaḥ |
sravaty amṛtarūpeṇa vyavasthitam aharnīsam ||

This expression could also simply be an exclamation of joy in a ‘ritual feast’ for instance. In any case this verse remains very unclear.

⁵Without my emendation the text would read: “The essence of the realisation of the four roots [and] the eighty *siddhis*. I am, however, not able to make any sense of what the ‘four roots’ and ‘eighty *siddhis*’ would refer to. ⁶Cf. Kvaerne 1977: 184 (Notes to song 28), 234 (in song 41).

tshigs su bcad pa lnga pa - Pañcasārgagāthā

- rgya gzhung: Vol. III: 377-378.

Transcription

rgya gar skad du | pañcasārgagāthānāma |
bod skad du | tshigs su bcad pa lnga pa zhes bya ba ||

dpal he ru ka la phyag 'tshal lo ||

chu zad pas na 'dam gyi padma skyems ||
sbrang rtsi bros pas gar song cha yang med ||
rtsa ba lo ma sdong bu me yi sbyor bas zad ||
nag po na re dbang po'i bzhag gang⁵ la ni ltos ||
za shing 'thung dang gnas nas yal ga bcag nas song ||
kye hoḥ 'di ni bdag gi las ni gtum mo lha bu yin ||
rgyun gyi ba mo lha bus padma bsregs ||
yon tan brgya ni skyon gcig gis ni zad apr byas ||
rgya mtsho zad pas padma rnams kyang bskams ||
de tshe sgo bcu las ni du ba 'gyur ||
'jig rten pa ni nag po med ces zer ||
nag po theg chen zab mo'i nags na gnas ||
sems ni stong shing gnyug ma'i ngang du rdzogs ||
phung po bzhag gad gyur kyang 'gyod pa med ||
'o ma'i nang na mar yod pa ni mthong bzhin ||
'dod pa yod de 'jig rten pas ni mthong ba med ||
'jig rten 'tsho ba'am ni 'tshi ba gang yang med ||
'di lha bu yi longs nag po rnal 'byor pa ||
padma bzhin du lus cha bskams gyur kyang ||
nag po ci yi phyir na shi zhes bya ||

⁵gang em.] gad rgya gzhung

brtul zhugs spyod pa'i slob dpon chen po nag po pas mdzad pa'i tshigs su
bcad pa lnga rdzogs so || rnal 'byor gyi dbang phyug śrī vairocana vajra bsgyur
ba'o ||

Translation

In Indian language [the title] is *Pañcasārgagāthānāma* [and the title] in Ti-
betan language is *Tsiksu Chepa Ngapa Shye-jawa*.

I pay homage to the glorious Heruka!

When the water is used up, the lotus of the marsh is thirsty,
When the honey has flown away, it disappears with no trace
Root, leave [and] trunk burn when joined with fire,⁷
Kṛṣṇa says again, Let go of [your] senses in whatever [way], Look!
Dwelling on food and drink, when the branch breaks, [you] move
along,
Oh ho! This, My practice, Inner heat is the gods' son,
The frost of one's midstream,⁸ the gods' son burns up the lotus,
100 qualities are used up by one single fault,
At the time when smoke rises from the ten doors,
The world is not black, so he says.
Black is the profound inner topics of the *Mahāyāna*,
The mind is perfected as empty and naturally unfabricated,
The aggregates, leave [them] aside, split [them], also change [them],

⁷This seems to be a symbolic description of the *cāṇḍalī*-practice within the sexual-yoga. We may interpret the water and the honey as representatives for *bodhicitta*. And the burning of the root, leaves, and trunk as the elements of the subtle-body, of which some elements are melted, when the heat of *cāṇḍalī* is rising upwards. See for example the *Hevajratāntra* I.i.31. In SNELGROVE 1959. Further, it is a picture also used in the *Dohākoṣa* verse three. ⁸The Tibetan word here is *rgyu*, which literally means 'stream or continuum', but which undoubtedly can be used as referring to the 'mind'.

there is no regret,
Butter exists within the milk, view [things] like this!
Desires, existences, that are perceived as the world, do not exist,
The worldly living is mischief, nothing else,
Enjoy this son of the gods, [says] the Dark *Yogin*,
Similar to the lotus, even if the body becomes burnt,
Kṛṣṇa [says], is there any reason for death?

The *Five Verses*, composed by the mahāpaṇḍita Nagpopa, The Practitioner of Tantric Conduct is finished. The Lord of Yogins, the Glorious Vairocana-vajra has translated [this text into Tibetan].

Note

Even though also this song does not resemble closely any of the elements found in Kṛṣṇacarya's *Dohākoṣa*, we repeatedly see some major elements of *sādhana*, as well as the picture of the lotus, which is known from the third up to the fifth verse of the *Dohākoṣa*. The examples of the dried-up water is similarly an image used in the fourteenth verse of the *Dohākoṣa*. Its *ṭīkā* further explains also the picture in connection to the sense faculties, which are as well addressed in this song. Those are there explained to relate to the experiences in sexual union.

In the following parts, the song—to my feeling—has a bit more of a Tibetan flavor to it. The second have some syllogism of what could be called *madhyamaka*-rhetoric (the play with contradistinction), can be observed.

'brel med kyi lta ba - Asambadhadrṣṭi

This text is found under the codices: T: 2437 and O: 3215.

- rgya gzhung: Vol. Vol. IV: 98-99.

Transcription

rgya gar skad du | asaṃbandhadṛṣṭināma |
bod skad du | 'brel med kyi lta ba zhes bya ba ||

bla ma rnams la phyag 'tshal lo ||

nor dang lang tsho rigs kysis dregs ||

rgya mtsho'i nang du gru zhig pa ||
slar yang 'du bar 'gyur ram ci ||

bdag nyid 'jig rten par 'gyur ba'i dus ||
de dag gcig kyang snang ba med ||
khyod dang nga zhes bya ba ni ||
'phrad par 'gyur ba ga la yod ||
rgya mtsho'i nang du gru zhig pa ||
slar yang 'du bar 'gyur ram ci ||

pha dang ma dang bu tsha rnams ||
gar la blta phyir 'dus pa 'dra ||
gar mkhan song nas ltad mo gyes ||
khyod dang nga zhes bya ba ni ||
'phrad par 'gyur ba ga la yod ||
rgya mtsho'i nang du gru zhig pa ||
slar yang 'du bar 'gyur ram ci ||

tshong dus dag gam srang dag gam ||
ri'am thang nang chu 'gram du ||
lus ngag gang gi sar 'jigs pa ||
bdag gis de ni ma shes so ||
khyod dang nga zhes bya ba ni ||

'phrad par 'gyur ba ga la yod ||
rgya mtsho'i nang du gru zhig pa ||
slar yang 'du bar 'gyur ram ci ||

ka na pa ni smra bar byed ||
bdag gis 'di las rtogs pa med ||
'gro 'ong byas pas bdag nyid bcom ||

khyod dang nga zhes bya ba ni ||
'phrad par 'gyur ba ga la yod ||
rgya mtsho'i nang du gru zhig pa ||
slar yang 'du bar 'gyur ram ci ||

slob dpon nag po pas mdzad pa'i 'brel med kyi lta ba zhes bya ba rdzogs so
||

Translation

In Indian language [the title] is *Asambandhadṛṣṭināma* [and the title] in Tibetan language is *Drelmé Kyi Tawa*.

I pay homage to the lamas!

Arrogant because of birth⁹ in youth and wealth,

Being a boats-men in the depth of the sea,

Why do I face this situation again?¹⁰

⁹The Tibetan word here is *rigs*, which would mean 'lineage or family'. ¹⁰This is my rendering of the Tibetan expression *slar yang 'du bar 'gyur ram ci*, which literally means 'Again, why have [I] become to be joined?'. The comparison made here—I think—is that the boats-men in the sea are compared to *saṃsāra*, while the following questions relate to repeated rebirth. So translates the picture, the question actually is: Why am I reborn in *saṃsāra* again and again?

I am alone, the time in which I become a worldly being,
Not even one of them appears,

What [we] call 'You and I',
How could we ever meet?
Being a boats-men in the depth of the sea,
Why do I face this situation again?

Father, mother and children,
Wherever looking, its the same assembly again,
In order to dance, I gathered as before,
having danced, the scene dissolves,
What [we] call 'You and I',
How could we ever meet?
Being a boats-men in the depth of the sea,
Why do I face this situation again?

Where are the fairies [and] where are the roads,
near mountains, fields and islands?
Body and speech of whomever are frightened in that place.
What [we] call 'You and I',
How could we ever meet?
Being a boats-men in the depth of the sea,
Why do I face this situation again?

The *kanapa*, use as taught,
I do not have realisation from this,

The habit¹¹ of coming and going, the very self it to be shattered.

What [we] call ‘You and I’,
How could we ever meet?
Being a boats-men in the depth of the sea,
Why do I face this situation again?

The [text] called *The View of Non-Fixation*, [composed by] the ācārya Nag-popa is finished.

Note

This rather poetic text, which to translate turned out as a bit difficult, is to my feeling actually closer to some sad and grievous Tibetan songs, such as the *Calling the Lama from afar* or other kinds of this genre, rather than being close to the *Dohākoṣa*.

dpyid kyi thig le do ha mdzod kyi glu - Vasantatilakado- hāgīti

The first out of two songs, which are said to come from Kṛṣṇacaryā’s transmission, but which have not performed by himself, is the *Vasantatilakado-hāgīti* - *The Ornament of Spring Dohā-Song*, a *dohā*-song bearing the same name as one of the most famous works of Kṛṣṇacaryā in connection to Cakrasaṃvara.⁶ It is found in under the following codices: O: 3179; G:

⁶The *Vasantatilaka* is listed by Tāranātha as one of his main six works in connection to the spread of Saṃvara. See II.2.4. ‘Other Works Attributed to Kṛṣṇacaryā’ and as for the bibliographic references of the *Vasantatilaka* See Appendix I (point four as listed in the section ‘Works in the *bstan* ‘gyur: Numerically organized’).

¹¹The Tibetan term here is *byas pa*, which literally means ‘act of performance’. Here, however, as the text talks about repeated rebirth, the term habit ‘in the sense of repeated performance’ seems appropriate.

1184; T: 2351. This *Dohāgīti* is further contained in one of Sāṅkr̥tyayāna's works. It is noteworthy that the readings found in the *rgya gzhung* show overall more variants than found among the different editions of the Bstan-'gyur .

- R: rgya gzhung: Vol. IV: 31-32.
- P: dpe bsdur ma: Vol. 27: 85-86.
- N: snar thang: Vol. 50: 16-17.
- G: gser bris ma: Vol. 50: 15.
- C: pe cing: Vol. 50: 16-17.
- D: sde ge: Vol. 53: 12.
- SĀṅKR̥TYAYĀNA: 1957: 297-303. (There we find a transcription of the Tibetan together with his rendering of the Tibetan in Hindi.)

Draft Edition

rgya gar skad du | vasantatilakadohāgītikanāma⁷ |
 bod skad du | dpyid kyi thig le do ha mdzod kyi glu zhes bya ba |

dpal he ru ka la phyag 'tshal lo ||

se bhu sku gsum la sogs kyi ||
 sos ka'i⁸ me tog mthong ba⁹ yi ||
 gzhon nu bdag ni myos par 'gyur¹⁰ ||
 he ru ka la chags pa yis ||

⁷*vasantatilakadohāgītika*° P] *bhasaṃtitilakadohāgītika*° N, G, C; *basantitilakadohāgītika*° R; *basaṃtitilaka*° D ⁸*sos ka'i* P, N, G, C, D] *so ga'i* R ⁹*ba* P, G, C, D] *pa* N ¹⁰*'gyur* P, N, G, C, D] *gyur* R

sos ka'i¹¹ dang po dang po¹² 'dir ||
 khyod kyis bdag ni bsrung¹³ bar mdzod ||
 gdung bas 'gum¹⁴ par ma mdzad cig ||
 me tog aṃ bha ka¹⁵ ru ṅa ||
 dri bsrung¹⁶ ldan pas dgyes par 'gyur ||
 sha ris pa¹⁷ ni brdungs pas brdungs ||
 me mar khur nas tsaṅḍa lī¹⁸ ||
 ri¹⁹ mo bdag la 'bab bo²⁰ zhes ||
 ka na pa ni gshegs par re ||
 so ga'i²¹ dang po dpyid dus la ||
 khyod kyī bdag ni bsrung bar²² mdzod ||
 gdung bas 'gum²³ par ma mdzad cig ||
 phyogs bcur bltas nas²⁴ bdag gis ni ||
 khyod las gzhan ni mthong ba med ||
 gdung ba'i me²⁵ yis bdag gis ni ||
 bdag gi lus kyang bsam pa med ||
 rnal 'byor ma brgyud²⁶ las bzhi ni ||
 bdag cag gsol ba btab pa yis ||
 bcom ldan 'das ni bzhengs par mdzad ||

dpyid kyī thig le do ha mdzod kyī glu zhes bya ba slop dpon nag po nas
 brgyud pa slop dpon sa ra has mdzad pa rdzogs so²⁷ ||

¹¹*sos ka'i* P, N, G, C, D] *so ga'i* R ¹²*dang po* P, N, G, C, D] *dang por* R ¹³*bsrung*
 P, G, D, R] *srung* N, C ¹⁴*'gum* P, N, G, C, D] *'gums* R ¹⁵*ka* P, N, G, C, D] *kā* R
¹⁶*bsrung* R] *bsung* P, N, G, C, D ¹⁷*pa* N, G, C, R] *pas* P, D ¹⁸*lī* P, R] *li* N, G ¹⁹*ri*
 P, G, D, R] *re* N, C ²⁰*'bab bo* P, N, G, C, D] *'babs so* R ²¹*ga'i* P, N, G, D, R] *ka'i* C
²²*bar* P, N, R] *ba* G, C ²³*'gum* P, N, G, C, D] *'gums* R ²⁴*nas* P] *na* N, G, C, D, R
²⁵*me* N, G, C, D, R] *mo* P ²⁶*brgyud* P, N, G, C, D] *brgyad* R ²⁷*so* P, N, G, D, R] *sho*
 G

Translation

In Indian language [the title] is *Vasantatilakadohāgītika* [and the title] in Tibetan language is *Chikiyi Tiklé Doha Dzö-kyi Lu*.
I pay homage to the glorious *Heruka!*¹²

I, the prince who sees the flowers of spring, that is the three bodies [of] the Lord (*se bhu?*) and so forth, became drunken;
Here from the very beginning of spring, due to the passion to [you] Heruka;

You, please protect me!
Do not let me tormented [or] killed!

Possessing the protective fragrance of compassion [that is like] the flower and water, [you] make [me] rejoice!¹³
The bird (*sha ris pa?*) beating with the drum,
Caṇḍalī, having carried the fire, [rain] drops on my picture,¹⁴
Thrown away each *kanapa*, from the first spring in spring-time,

You, please protect me!
Do not let me tormented [or] killed!

¹²This homage formula, as well the colophon which mentions this song to be in the tradition of Kṛṣṇa, clearly indicates a connection to the actual *Vasantatilaka* of Kṛṣṇacaryā ¹³Here the translation is not entirely clear, since the first three members of the *pāda*, do lack any grammatical relation: *me tog aṃ bha ka ru ṇa || dri bsung/bsrung ldan pas dgyes par 'gyur*, various translations are possible. Another solution could be: with *bsung*: “The flower, because it possesses the fragrance [from] the water [that is like] compassion, makes me rejoice!”; with *bsrung*: “The flower, because it possesses the fragrance [that is like] protection [and] water [that is like] compassion, makes me rejoice!” ¹⁴Also those lines are not exactly clear: the words *sha ri pa* and *ri mo* remains puzzling in this context, also the alternative reading *re mo bdag* (each of my woman?) does not resemble more sense.

I, with the fierce fire, even though [with] the own body, am without thoughts.

I, having looked into the ten directions, do not see [anything] other than you;

The four from the transmission of the Yoginī¹⁵, we, with humble request, [wish you] to make manifest as [the state of] the *Bhagavan*.

The *Vasantatilakadohāgītika*, that has been sung by Saraha, according to transmission of the ācārya Nagpo is finished.

Note

This *dohāgīti* resembles in style and content much of the feeling of the *Dohākoṣa*. The picture of spring and in particular that of the flower has been used in the *Dohākoṣa* frequently. Particularly verse three and five appear to be very close:

The Seed of awakening is adorned with pollen [and] joined with the immovable; Being the pure nature of the lotus-seed it is seen in one's own body. [3.]

Space is liquid and unmeasured splendour, having been produced from mud, the root is caused to appear; The central channel has been made (into) the principal stalk, this causes the [syllable] *ham* to appear. [4.]

Here the appearance of spring, which is symbolized by flowers relates to Heruka and his appearance, while the scent of the flowers is equated with his compassion. In this way, though the second member is not expressed

¹⁵Alternatively with the version of the *rgya gzhung* it would be: the four activities [and] the eight *Yoginīs*, I do not know make with either of the two a very good sense.

explicitly, we may equate the ‘flowers and their smell’ with ‘emptiness (here as appearances) and compassion’.

Further, the *dohāgīti* has elements of *sādhana*, as the elements of beating, the female heat *cāṇḍalī*, and the throwing away of the two sticks (*kanapa*) are mentioned, we may suppose some relation to *yogic* breathing and the practice of inner heat (*cāṇḍalī*), that is related to the two side channels (*kanapas*), the function of which are to be restricted while starting to focus on the main channel.

As it concerns the expression ‘four’ from the transmission of the Yoginī, this might refer to some more doctrinal elements for which ‘four’ could be taken as extreme abbreviation relating to the *tantric* practices associated with Heruka, such as the ‘four blisses, four moments, four *mudrās*’, etc. In this way, the short *dohāgīti* can be seen as a song equating some primary elements of *tantric* practice associated with a Heruka form and the picture of spring to homage the famous *Ornament of Spring*, itself an homage to Heruka.

rlung gi de nyid kyi do ha’i glu - Vāyutattvadohāgītikā

The second of two songs, which are said to come from Kṛṣṇacaryā’s transmission, but which have not performed by himself, is the *Vāyutattvadohāgītikā* - *The Dohā-Song on the Reality of Wind*, is found in under the following codices: O: 3179; G: 1184; T: 2351.

rgya gzhung: Vol. IV: 47-49.

Transcription

rgya gar skad du | vāyutattvaṃ dohāgītikānāma |
bod skad du | rlung gi de nyid kyi do ha’i glu zhes bya ba ||

gnyis med bde chen la phyag 'tshal lo ||

brtan g.yo rlung gi gzhal yas khang ||
sems kyi rdo rje gdan du bzhugs ||
stong pa nyid ni zab mo la ||
kye hoḥ lhan cig skyes pa yi ||
dga' mo bdag gi dbang du gsol ||
srid pa 'di ni rab g.yos na ||
slar yang ji ltar 'phrad par 'gyur²⁸ ||
kye hoḥ lhan cig skyes pa yi ||
mdzes ma bdag gi dbang du gsol ||

khyed ni bzhugs na bdag gis ni ||
ji ltar bdag gis gzhan la btsal ||
gru ni bying bar gyur pa las ||
yongs su drang bar 'dod pa la ||
kye hoḥ lhan cig skyes pa yi ||
dga' mo bdag gi dbang du gsol ||
srid pa 'di ni rab g.yos na ||
slar yang ji ltar 'phrad par 'gyur ||

khyed kyi slad du bdag gis ni ||
rigs lnga'i grong ni bsad byas kyang ||
khyed kyi zhal ni bdag gis ni ||
skad cig gcig kyang ma mthong ngo ||
kye hoḥ lhan cig skyes pa yi ||
dga' mo²⁹ bdag gi dbang du gsol ||

²⁸This lines do not only remind of one of the chorus-lines in the **Asaṃbandhadṛṣṭi: rgya mtsho'i nang du gru zhig pa, slar yang 'du bar 'gyur ram ci*. Further the format of composition and repetition is strikingly similar. ²⁹mo em.] *mi rgya gzhung*

srid pa 'di ni rab g.yos na ||
slar yang ji ltar 'phrad par 'gyur ||
kye hoḥ lhan cig skyes pa yi ||
mdzes ma bdag gi dbang du gsol ||

khyed kyi slad du bdag gis ni ||
phyag rgya dgos te cung tsam yang ||
rigs ngan bram ze'i bsam pa med ||
kye hoḥ lhan cig skyes pa yi ||
dga' mo bdag gi dbang du gsol ||
srid pa 'di ni rab g.yos na ||
slar yang ji ltar 'phrad par 'gyur ||

rgya mtsho'i nang du gzings bcas pa ||
thod pa can ni kahṇa las ||
ma his gdams ngag thob par gyur ||
srid pa'i 'ching ba yongs su bcaḍ ||

kye hoḥ lhan cig skyes pa yi ||
mdzes ma bdag gi dbang du gsol ||

rlung gi de nyid kyi do ha'i glu zhes bya ba slob dpon nag po pa nas brgyud
pa slob dpon ma hi pas mdzad pa rdzogs so || ||

Translation

In Indian language [the title] is *Vāyutattvadohāgītikā* [and the title] in Tibetan language is *Lung-gi Denyi Kyi Dohé lu*.

I pay homage to the non-dual great bliss!¹⁶

All manifestations¹⁷ are [within] the divine palace of wind,
Where the *vajra*-mind¹⁸ dwells on its cushion.
Emptiness is deep and, Ooh! Good girl,¹⁹ who is the innate, [I]
ask for self-empowerment!
If [in] this very life, [I would be] a peacock,
[What] then, to what [will I] change in the [next] incidence?
Ooh! Pretty girl, who is the innate, [I] ask for self-empowerment!

When you stay near by me,
Then I long for others.
In this way, since the boats-men lost direction,
[We] want [him] to straiten [his course] thoroughly and,
Ooh! Good girl, who is the innate, [I] ask for self-empowerment!
If [in] this very life, [I would be] a peacock,
What then, to what [will I] change in the [next] incidence?

For you, I will kill the town of the five kinds of beings,
even though, I do not see [clearly even] for a single moment.
Ooh! Good girl, who is the innate, [I] ask for self-empowerment!

¹⁶This, at least according to my knowledge, a quite unusual homage formula, that clearly denotes the following song to be connected to the *tantric* practices of sexual yoga, of which ‘great bliss’ (Skt. *mahāsukha*, Tib. *bde chen/ bde ba chen po*) is one of the most important key-terms or concepts. ¹⁷Literally ‘animate and in-animate’. ¹⁸The terms *cittavajra* or also *vajracitta* appears several times in the *Dohākoṣaṭīkā* and the *Mekhalāṭīkā*: In both commentaries to the third verse the term is mentioned in connection to the winds; in both commentaries on verse six the term is used as a glossing term for the *Bee*; in the *Dohākoṣaṭīkā* to verse sixteen the term is used as glossing *dharmodaya*, in the commentary to the 21st verse the term is used glossing *nijaprabhu*; the *Mekhalāṭīkā* to the eighteenth verse uses the term as an honorific imperative. ¹⁹The ‘girl, young maiden pr mistress’ is frequently used as a synonym for the central channel or the *karma°* or *jñānamudrā*. See the 13th, 24th, 28th and the last verse.

If [in] this very life, [I would be] a peacock,
What then, to what [will I] change in the [next] incidence?
Ooh! Pretty girl, who is the innate, [I] ask for self-empowerment!

For you, I need the *mudrā*, even [if its just] a little.
Thoughts about the *brāhmanic* are do be abandoned.²⁰
Ooh! Good girl, who is the innate, [I] ask for self-empowerment!
If [in] this very life, [I would be] a peacock,
What then, to what [will I] change in the [next] incidence?

From Kāṇha - who possesses the *kapāla*,
Together with a ship in the deep sea -
Mahipa obtained this verbal instructions,
That completely cut off the attachment to mundane existences.

Ooh! Pretty girl, who is the innate, [I] ask for self-empowerment!

The [text] called *Dohā-Song on Reality of Wind*, that has been performed by the ācārya Mahipa according to the transmission from ācārya Nagpopa, is finished.

Note

This text, similar to the **Asambadhadrṣṭi* makes use of a kind of refrain or chorus-line, but which in this text is variegated slightly.

srid pa 'di ni rab g.yos na ||
slar yang ji ltar 'phrad par 'gyur ||

Not only do those third and fourth lines of the four refrain lines show some similarity to the **Asambadhadrṣṭi*

²⁰I took the Tibetan phrase *bsam pa med*, which literally means the 'though does not exist' as to be abandoned to express the tone of necessity, which is expressed throughout the preceding lines.

rgya mtsho'i nang du gru zhig pa ||
slar yang 'du bar 'gyur ram ci ||

further the format of composition and repetition is as well strikingly similar in both texts.

The actual description of *tantric* elements, which one might expect from the title, is actually missing. Rather we find further similarities to the **Asambhadhr̥ṣṭi* also in respect to the grieving tone of the song about *saṃsāra*.

IV. The slob dpon nag po spyod pa'i rnam thar

slob ma rnam kyi nang nas yongs su grags pa nag po spyod pa dand ye shes
zhabs sogs shin tu mang zhing | nag po spyod pa ni dis 'khor rgyud phyi ma
dang mgon po mngon 'byung nas lung bstan | *oḍivi* shar bram ze'i rigs su
'khrungs | rig gnas kun mkhyen cing nA landar dge slong mdzad sde snod
dang rgyud sde kun la mkhas par mdzad | lcam dpal mos byin gyis brlabs |
dza landha ri pa dang mjal dbang dang gdams ngag gnan sgrub pa mdzad
pas nus pa brnyes | ral gri dang dngul chu ril bu sogs thun mong gi dngos
grub kun grub bla mas bka' gnan ste byang phyogs pre ta pu rir byon |
mkha' 'gro ma skal pa bzang mo la sambuṭi'i rgyud zhus te slob dpon la
phul nas khyod kyis the tshoms ma byas na de nyid du mchog gi dngos grub
thob pa la pusti nged la mi mkho gsungs | yang slob dpon gyis rus rgyan
zhig gtad nas o rgyan du song la ḍā ki ma byad bzhin 'di lta bu zhig yod
par byin rlabs zhus la 'dir khyer shog gsungs pa ltar phyin pas ḍā ki ma de
tshogs gral gyi gsham na 'dug par byin rlabs zhus pas rgyan rnam so sor
mdud rgya beas gnan ba | lam nas [read: na] mdu [read: mdud] rgya bshig
nas sku la gsol bas mngon shes sogs mang po shar | slob dpon la phul las
ḍā ki ma'i rgya de ma bkrol bar bdag gis khyod la byin na mchog gi dngos

grub thob rgyu la shes gsungs | gzhan yang ril bu mig sman ral gri dang |
 rkyang mgyogs bcud len gnod spyin mo | ro langs dang ni sa 'og ste | grub
 pa brgyad rnams tshogs chung ngu res bsgrubs te slob ma mang por gnang
 | bsad pa gos ba [read: gos pa] gong bu dgug pa re ngas pa dbang du byed
 pa sogs kyi nus pa ni thogs med grub | ro langs med po grub pas bzhugs pa'i
 tshe khri dang bshegs pa'i [read: gshegs pa] tshe chibs byed pa yang yod |
 de nas slob dpon la gnang ba zhus pas sngar gyi rgyan drug de yang gnang
 bas de bi ko ṭi ma gtogs par spyod pa byed pa'i gnang ba thob ste | gdugs
 bdun ni rang 'khor | ḍā ma ru bdun rang grags snang ba'i 'khor bdun brgya
 | mi snang ba'i 'khor bdun brgya bcas 'gro ba'i don mdzad do | 'khor bcas
 singga lar rdzu 'phrul gyis phebs der snags kyi bstan pa spel | kṛṣṇa vihāra
 zhes pa'i gtsug lag khang bshegs par mdzad gsol ba btab na mo gsham la
 bu 'byung ba sogs byin rlabs che bar yod | gling de'i tshangs pa'i srin mo
 rnams dam la btag | de nas ḍa mi ḍor phebs | mkha' 'gro'i rigs kyi srin mo
 chen mo viṣvarūpi ste sna tshogs gzugs sogs jambu gling pa rnams dang gling
 phran gzhan gyi mi phyugs la 'tshe ba de rnams tshar bcad nas gtso mo de
 bzhugs pa'i tshe gdan dang phebs pa'i tshe chibs pa dang mngags gzhug tu
 bkol bar mdzad | lho phyogs su tuṇḍa maṇḍa lar lha mo dmar ser ma'i rdo
 sku rang byung zhig byung bar | mu stegs pa rnams kyis srog gi mchod spyin
 [read: sprin] gyis mi phyugs mang po gsol pa yod pa btul | lho pyhogs tampa
 la zhes pa'i yul du mu stegs kyi grub thob kṛṣṇabhīma dang nus pa 'gran
 pas pham par mdzad nas phyogs der mu stegs pa'i lha lkang nāthāmāthura
 zhes pa sogs yod pa re bsnyil ba'i zhabs su mnan | da lta'i bar gyal ba'i
 [read: rgyal ba'i] bstan pa kho na dar bar mdzad | ri bo bigs byed kyi khongs
 kyi grong khyer de ba ghaṭā'i log lta'i rgyal po paṅkaja zhes pa rdzu 'phrul
 gyis dang par mdzad de nang par bkod | yul koṅka nar tshogs kyi 'khor lo
 mdzad pas nub gcig ḍāmaru sgra snyan pa la mi dang mi min dang dud 'gro
 thams cad 'dus par snod chung ngu zhig nas ro mchog brgya ldan gyi zas
 kyis tshims par mdzad nas khyed rnams dge ba la spyod cig gsungs pas mi
 ma yin rnams kyis lo lnga brgyar de ltar byed zhus pas phyis mkhas sgo drug

gi bar du rgyal ba'i bstan pa dar ba yin 'dug | nam mkhar dpal reg pa med
 pa'i mchod rten bzhugs pa'i 'og tu mchod rten grong zhes par | rdo rje phag
 mos srid pa gsum gyi chang 'gugs par grags te | sbyar chang dang 'gru chang
 rnam sbyar thengs re la lan mang du bsings nas | slar bcud med par song
 tshe yud tsam re bsnyal bzhag la slar gsar par log 'gro ba de 'dra lan bdun
 'byung ba | dus bzang la lung kun chang dris khyab la | tsaritra zer ba de'i
 rgyal po indumāla zhes | nyi ma ltar 'dzin pa srog chags mang po gsod pa'i
 mchod pa byed pa de rdzu 'phrul gyis dad par mdzad de nang pa la bkod |
 lho phyogs malyara'i mi dpon zhig gis nus pa sad phyir slob dpon gyi tshogs
 khang sgo drung gi mahesa bu gnyis rku thengs lan bdun byas kyang sgo
 drung gi mahesa bu sngar ltar gnas pas dad pa thob ste slob dpon gyi phyi
 bzhin du 'brangs pas labāyipa zhes pa'i grub thob tu gyur | dur khrod ha
 ha sgrogs par tshogs 'khor mdzad pas shing tog rgyal mo ga gon gcig yod pa
 du mar 'phel te yul mi stong phrag mang por gnang bas thams cad rgyud
 grol te grub thob stong phrag mang po byung | yul danḍakarandya zhes par
 mtsho rdzing bzang po zhig yod par nag phyogs kyi klu gdug pa can glo bur
 'ongs te dug gi kha chus ma rungs par byas | nangs pa'i dge 'dun 'ga' res chu
 btung bas shi brab | slob dpon der phebs nas klu gnyis tshar bcad de dug
 rnam bsdu nas dam la bzhag shi ba rnam gsos | rgyal ba'i bstan pa dar
 bar mdzad do ||

'o rgyan gyi rgyal po phyogs kyi lhas spyen drangs nas der phebs | mu stegs
 pa dang mkha' 'gro ma mang po btul | dur khrod gho ra aṅḍha ka rar tshogs
 'khor mdzad pas dpal 'khor lo sdom pas snags kyi sgra dbyangs du 'gro ba'i
 kyai 'jig rten ma rig 'thibs po'i smag gis mun par sprul pa la sogs kyis dbugs
 phyung zhing gnang ba byin pas slob dpon gyis srid pa gsum 'bar sku ni rjes
 chags dul bar ldan sogs kyis bstod | dza landa rar sa 'og nas rdo ring dpal
 su 'dom brgyad zheng du 'dom gang ba zhig phyag ya gcig gis bton te | ko
 ne dza'i grong mthar btsugs pa da lta 'ang yod do ||

der yang rdo rje theg pa'i chos 'khor bskor | bhad[n]ga lar rgyal po go bi
 tsandra'i tsha bo rgyal po rol pa'i zla ba ni mu stegs byed la dang cing | blon

po dge ba'i mgon po 'khor bcas kho na nang par dad pas der phebs te blon
po dge ba'i mgon pos skyed tshal gyi spyang ras gzigs kyi sku la rab gnas zhus
pas | me tog cig dbu thog tu bzhag nas rab gnas tshar gsungs pas de yid ma
rang bas me tog de phyag gis 'dzin song ba'i rjes su rdo sku yang phebs pa'i
cho 'phrul mdzad do ||

dge ba'i mgon por dbang dang gdams pa gnang | dgos pa'i dbang gis dpal
bde mchog gi bris sku zhig kyang bzhengs so ||

zhabs 'og tu 'jigs dus mnan pa rgyal pos mtshor nas | 'di 'dra su yin dran
ces dris byung bar | sangs rgyas pa'i sngags gzhung na yod zhus pas | gzhung
lugs de gang bden nus pa 'dran par bya zer nas | rgyal pos he ru ka mnan
pa'i bris sku byas te zhag bdun du lhan cig bshams pas | rgyal pos byas pa'i
bris sku gdan 'gyur zhing he ru ka'i bris sku sngar las gzi byin 'bar bar gyur
pas rgyal blon 'khor bcas dang de bhad[n]ga la yongs tshang (rdzogs) nang
par gyur to ||

de nas de bi ko ṭar 'byon par bzhed nas barendrar phebs | shing tog lta stangs
kyis phab kyang srung ba'i bu mos rengs par byas nas | nus pa cung zad thob
par nga rgyal ma byed zer | de ni rdo rje phag mo yin no ||

de nas de bi ko ṭar phebs pas bla ma'i bka' med pas mu stegs kyi dā ki ma
ba hu rī zer | don du ma mo spyi'i kā ladaṇḍi bhatta kā li nyid yin pa des
bar chad brtsams te sku 'das pa'i tshul bstan nas bar do te slar sku lus la
'jug par bzhed kyang sku gdung zhugs su bzhus zin na 'ang zhag bdun pa'i
pyhi nyin slob dpon nyid sngar bzhin byon te chos kyi bka' mchid mang du
mdzad do ||

yang ma ru'i yul puskā ra zhes pa'i yul du mngon sum du byon nas zla ba
'kha' re bzhugs | skal ldan du ma smin grol la bkod | yang lho phyogs karṇa
ṭar sngar gyi sku lus la zhugs te byon nas zla ba bzhi bzhugs nas 'gro don
mdzad | gaṅgā dang ya mu na'i bar mtsho pu ri zhes bya bar yang de ltar
phebs nas zhag bdun du spros bcas kyi spyod pa mdzad nas mi snang bar
gyur to ||

dza ri khaṇḍa zhes par rus rgyan dang bcas te sku 'khrungs te zla ba gcig

tsam na sku'i skyed rdzogs te zla ba drug tu mnyam par bzhag ste zung 'jug
gi sku grub bo ||
slob dpon 'di'i slob ma sangs rgyas kyis lung bstan pa drug ni | a la la pa |
ma hi la | dha ma pa | dha ma la | bha dra pa | tshem bu pa rnams so || ||

V. Diplomatic Transcription of the Additional Folios in IASWR MBB 1971-91.

[*siddham* symbol] namaḥ *(17r2)śrīherukavajrāya ||

natvā mahāsukhaṃ nāthaṃ mahāsukhavivardhaye |^c
nāgeyadeśa^d vahāmi nānācāryau na^e darśitaṃ ||

praṇavāṇāhato^f mūrdhni dolayā maṇi*(17r3)sūtrataḥ |
mahāmudropadeśo 'yaṃ^g padmāṅkuravinirgataḥ||

maṇināgāsamāyogāt sphuradvibhuḥ śikhāragāḥ |
mahāmudropadeśaḥ syāt kyatha*(17r4)taṃ^h tattvapāragaiḥ ||

viśatantranibho vīra ekībhūtaś ca dolayā |
samyaksahajayogo 'yaṃ prajñāraṅgitaḥ ||ⁱ

tiryagatiṃ^j aṃśe (?) madhye vindur eko (?)*(17r5) hy anakṣaraḥ
|
tattvaratnaviśeṣo 'yaṃ nelīṣājena (?)^k lakṣitaḥ ||

^cfor °*vivardhane* or °*vivṛddhaye* ^dcase ending could be °*deśe* or *deśaṃ*. ^epossible em. to °*caryena* ^fread: °*anāhato*. ^gMS has applied double-sandhi. ^hpossible em. to *kathitas*
ⁱFor the above passages Cf. *Nānāsiddhopadeśa* (ed. in Dhīḥ vol. 18 : 15), ^jpossible em. to *tiryagatiṃ* ^kmaybe °*pādena*

pradīpakalikākāro nirmāṇābjendumadhyagaḥ |
hūṃkāro drāvako vīro raviguptena *(17r6) deśitaḥ ||³⁰ ||

prajñārthaḥ ||

kr̥ṣṇācāryasamākhyātā caṇḍālī nābhimadhyagā |
ādisvarasvabhāvā sā prajñānāhatavan(?)nabhāḥ¹ ||

nābhyake tilakākhyātā vaśanto dharmā*(17r7)cakraḥ |
dvayor ekarasībhāvo kr̥ṣṇācāryeṇa deśitaḥ ||

yonivajradvayo nābhau madhye onīkārasūcitaḥ |
locanādicaturbījaṃ koṇeṣu śabheṇatuḥ (?) ||

śūnya*(17v1)saṅgavinirmuktaṃ padaṃ prāpnoty ācintyakam |
bhāvako guruparvena cittaṃ bhrūnāsikāntare |
cittācittavinirmuktaṃ tattvaṃ prāpnoty acintyakam

riḡyāṃ^m ||

āvi*(17v2)ṣkarodbhavāsⁿ tisraḥ pralayānalasannibhāḥ |
mahāsukhaḥ priyāṃ bhavāṃ nāradāryeṇa deśita^o ||

nirabhraṃ ca sadā lokaṃ kutsāṃlamatam īdr̥śam |
prakṣepāya ca yai*(17v3)r muktāṃ sāksātkurvanti yoginaḥ ||

nirbījaṃ ca sadā lokacchātasya matam ujjvalam |
bhāvanābalato vīrāḥ pura^p paśyanti tārakān ||

³⁰Cf. *Sādhanamālā* 79: pradīpakalikākāranirmāṇābjendumadhyagaḥ / haṃkāradrāvako vīro raviguptena deśitaḥ //

¹possible em. to °nabhā ^mpossible em. to °rāḡyāṃ ⁿpossible em. to adha-ūdhvrodभवās
^opossible em. to deśitāṃ ^ppossible em. to punas

ahañkā*(17v4)rāmy ahaṃ cittam tadbhavam bhuvanatrayam |
tattvam bhāvaparijñānāj jagad advayatām vrajet ||

prabhāsvaram idaṃ cittam trailokyam sacarācaram |^a
bhāvanā-m-cala*(17v5)taḥ^r kaścit prabhāsvarapadaṃ vrajet ||

svābhābjacandramadhyasthaṃ sphuṭalocalavīkṣaṇāt^s |
jñānacakṣur avāpnoti spandamānasutārakam ||

śubhadharmo*(17v6)dadayāt^t ramye cittanādaprabhāsvaraḥ |
smāranāhatanādena hṛdi kṛṣṇena kīrtitaḥ ||

yonice ca aṅkāro nābhau hūṃ sūryamadhyagaḥ | hṛdi sūrye
ca oṃkāraḥ *(17v7) śiracandre ca haṃ sthitaḥ ||

ekānekaprabhedena ūrdhvādhaḥsamputākramāt |
bāṇena kathitaśābda upadeśas tridhottamaḥ ||

digdale locanādīnām ma*(18r1)dhye oṃbījam ujjvalam |
saravaiḥ kambalaiś coktaṃ nābhāv aṣṭadalāmbuje ||

nābhau kamalacandre ca vajraṃ vajropari nyaśed |
sūryavajrā++++nādena krama++++*(18r2)ty ambare ||

prakāśya sukhaṃ bhūri hūṃkāraṃ bhāvyaśuṇḍake |
nābhipadme ca aṅkāraṃ rajrahṛdi^u prabhāsvaram ||

^a*pāda* a, Cf. *Pramāṇavārtiika* 1.210c ^r*anusvāra* should be deleted. ^spossible em. to *locanādī*° (?) ^tpossible em. to *dayo*° (?) ^upossible to em. to *vajra*° or *ratna*°

aguṇḍīrīyamate bindumuktahīṅgulaśuṇḍike |
uṇa+ka+*(18r3)n nābhipadme ca bhāvayet suvicakṣuṇaḥ ||

nābhyabjacandrasūryaṃ ca śṛṅgaśṛṅgopari sphuṭaṃ |
samīkṣaśṛṅganādena vajrabhairavatāṃ vrajet ||

atha vāma*(18r4)ṣṭake śṛṅgaṅ sarvamatāṃ yathoditam |
bhāvanāthamahāvīrā jagad vajramayaṃ viduḥ ||

niṣpīḍya kamale vajraṃ bodhicittaṃ na cotsṛjet |
trailokyam tanma*(18r5)yaṃ kartuṃ bedyavākyamna laṅghayet
||

cittamātram idaṃ sarvaṃ svapnamāyopamaṃ jagat |
bhāvanābalato dhīrāḥ sphaṭayanti kim adbhutam ||

pāramitā || *(18r6)

na san nāsan na sadasan na cāpy anubhayātmakam |
catuṣkoṭivinirmuktaṃ tattvaṃ mādhyamikaṃ viduḥ ||

acintyam iti yā cintā sā+i ya+++a+i++ta |
saiva ni*(18r7)ścintyatā proktā bhavakāṣṭhākūṭhārikā ||

vātulasya ||

ākāśe śaśisaṃkāśaṃ vīrabrahmāṇḍagocaram |
dhyāyād dharmodayeḥ dbhūtaṃ^v sarva-x-tayad akāśate ||

(18v1) nirmāṇacakre tu pralayānalasannibhāḥ |
proktā mahīdhareṇa yā caṇḍālī sukhacakragrā ||

^vpossibly em. to °*udayodbhūta* or °*udayed bhūtaṃ*.

nābhau dharmodayāntasthakarṇikāyāṃanāhataḥ |
drāvakāṅkārahūṃkāro^w *(18v2) proktau tattvakaśūriṇā ||

vīṇāpāpātamatai nābhau ravīndau bindurekhayā |
svaravarṇaviveṣṭyāgre rekhā śuklā parordhvagā ||

nirmāṇābje tu madhyastho jñānabindur anakṣaraḥ | *(18v3)
dham ity (?) advayatām eti bhāvitas tattvapāragaiḥ ||

antarīkṣendunirmāṇe raktapraṇavo bhāvakaḥ |
sukhena gaṇayed vāyumaṃ śītakāradaśakena bhuh ||

vi

mukheṇa *(18v4) gholayet prājño yāvad advayatām vrajet |
amkārākṣarahūṃkārau virūpācāryair deśitam ||

nāgabuddhimate rāgān nābhyakṣayonikarṇikā |
jvalantī dharmacakra*(18v5)sthā saṃbhoganāhatau dvayā ||

aṅhūṃkāro samākrāmya gholayitvā ca jihvayā |
adhodantāntare sthāpya dignāgo 'dvayatām gataḥ ||

kākatuṇḍī prasidhya*(18v6)rthaṃ maṅkāraṃ gholayed budhaḥ
|
raktaśuklaṃ hūṃkāramukhapraveśanirgamaiḥ^x ||

^wpossibly em. to °*anikura*° ^xmaybe em. to *anīhūmi*°

muktāhaṃcintanāsāgre dhyātvā śabdāś ca mātaliḥ |
karṇo pidhāya vīṇājaṃ nākalayed dvi*(18v7)kṣaṇam ||

saṃhr̥tya sarvataś citta^y hṛdi cittaṃ nidhāpayet |
tato 'sau mohatimiraṃ vi++++ sphoṭayate vibhuḥ ||

ghaṃ || mārgāmnāyaḥ ||

anuttaro hy anutpādo 'nabhilā*(19r1)ṣyo niḥsvabhānakaḥ^a |
acintyo 'nupalambhaś ca samālāṣī ime khilāḥ ||

ayodvārakrameṇaivānuttaraṃ pālayed yadā |
nirakṣaraṃ padaṃ śāntaṃ tadā prāpnoti *(19r2) niścitam ||

akṣara vāḍya saala jagu ṇāri ṇirasvara kovi |
tāva se akhara gholiai jāva ṇirakṣya rahai ||^b

nīlibhaū dṛṣṭīpādānām ||

layau hy abhyastā*(19r3)n asiddhād dhyāne doṣān vivarjayet |
doṣāhīnaṃ yadā dhyānaṃ tadā mudropajāyate ||

cittaṃ niścitya yogena na svabhyāsi kurute yadā |
tadā cittaṃ na paśyā*(19r4)mi kva gataṃ kva sthitaṃ bhavet ||

nāpaneyamataḥ kiṃcit prakṣeptavyaṃ na kiñcin |
draṣṭavyaṃ bhūtato bhūtaṃ bhūtadarśā vimucyate ||

avikalpādhimokṣeṇa *(19r5) sarvam utpadyate svaphaṃ |
bhāvaṃ na bhāvayen mantrī naivābhāvaṃ vivarjayet ||

^ymetri causa ^aem. to °bhāvakaḥ ^bCf. Sarahapāda's *Dohakoṣa* ed. BAGCHI 1938.

visataṃ tu samā++++daś calad bindusamaprabhaḥ |
ūrṇanābha ivābhāti bindu*(19r6)r antaḥ prakāśakaḥ ||

ity eke ||

antarbhāvyajagad dehe nābhau 'haṃkārabhāvakaḥ |
bindau tu dehahamkārāu bindumātraṃ jṛ+++++ ||

ity ane^c ||

vikalpo nāsti me ka*(19r7)ścid iti saṃcintya bhāvakaḥ |
vikalpavāsanāmuktaṃ padaṃ prāpnoty anuttaram ||

ity apare ||

āsaṅgo nāsti me kaścid iti saṃcintya yogavit |
sarva ...

VI. Re-structured Tibetan passage for the Commentary to Stanza Five

Since the Tibetan commentary to stanza five of the *Dohākoṣa* is somewhat not in accordance with the Sanskrit text, the following is my attempt to re-structure the Tibetan, which actually consists of all elements needed. This may allow an easier reading for the Tibetan part of this passage. Why the translation of the commentary has been shuffled and mixed up in the first place, is unknown to me:

de la brkyang ma'i sgras ni āli dang shes rab dang zla ba mngon par br-
jod do. de yang g.yon phyogs kyi sna bug na rang bzhin des srog gi rlung
rgyu zhing brkyang mar gnas so. ro ma'i sgra ni kāli'i gzugs dang thabs

^cpossibly em. to *eke*

dang nyi ma mngon par brjod do. de yang g.yas phyogs kyi sna bug na rang bzhin des srog gi rlung rgyu zhing ro mar gnas so. de sring pa skye ba'i rim pas rnam par shes pa dang, 'du byed dang, 'du shes dang, tshor ba dang, gzugs kyis ngo bo'i rang bzhin dkyil 'khor lnga rnams ni brgyang ma gnas so. srid pa bsdus pa'i rim pas sa dang, chu dang, me dang, rlung dang, nam mkha'i ni ro ma gnas so ro ma gnas so. de ltar dus sbyor bcu gnyis kyi rim pas mi mnyam pa dang mnyam par rgyu bar dkyil 'khor sum cu longs spyod do. ro brkyang gnyis kyis sdong bur gnas [**padma 'dab bzhi rtsa ba bzhi, bde ba chen po'i tshang na gnas zhes gsungs te.**]^{the bracketed passage does not have an equivalent in the Skt.} zhes pa de nyid kyis phyir sdong bu gnyis g.yas dang g.yon gyi ngos gnyis su gnas pa'o. **ro ma brkyang ma gnyis kyis** ni: g.yas dang g.yon **phyogs gnyis kyi sdong bur gnas** de ltar yang kyai rdo rje las:

brkyang ma shes rab rang bzhin te ||
 ro ma thabs kyis yang dag gnas ||
 kun 'dar ma ni dbus su gnas ||
 gzung dang 'dzin pa rnam par spangs || zhes so ||

padma 'dab ma bzhi zhes pa ni stong pa bzhi'i rang bzhin 'dab ma bzhi'o. **rtsa ba bzhi** zhes pa ni khams bzhi'i rang bzhin **rtsa bzhi gyen la gnas pa'o.** gang du gnas she na: bde ba chen po dag ni tshang na gnas zhes gsungs te: dga' ba bzhi'i rang bzhin stong pa bzhi'i bdag nyid bde ba chen po'i tshang ste, gnas pa ni 'dir bde ba chen po'i tshang du ste gnas spyi po'i padma'o. de la thams cad stong pa bzhi ste, mkha' 'gro dang mkha' 'dro ma rnams kyi dra ba'i tshangs te jālandhara zhes bya ba'i ming du brjod la ri rab kyi rste la zhes bya ba'o don no.

Summary of Research Results (§ 9 *Promo Fak GW*)

The following paragraphs are summarizing the results of this Ph.D.

Critical Edition and Annotated Translation The major research results of this work are the critical editions and annotated translations of the Sanskrit text *Dohākoṣaṭīkā* and its Tibetan translations; and the Sanskrit text *Mekhalāṭīkā*. The editions consist of so far unrecognised sources, in the form of three more manuscripts, which were included in the edition. The study includes also all prior materials having been published previous to this study. Yet, in the course of research, new sources were appearing, which would make a careful review of this study necessary. This is in particular the case for the Tibetan Translations and newly found Sanskrit manuscripts of the commentaries used for the research.

Thus this study is the first to encompass all sources available for the establishment of the Sanskrit texts and its Tibetan canonical and extra-canonical sources and the first offering their complete annotated translations while having brought to light further important sources most valuable to be studied in the future.

Thus, the findings of new sources further underline the importance and cross-cultural application and knowledge about this texts, for which all references being found by me, having been carefully prepared and reported. In this way, this work may serve, apart from the editions and translations of the two texts having been studied here, also as a reference and source for further studies to come.

Catalogue of Associated Writings Thus another primary result of this research is the carefully prepared Catalogue of associated or related writings

to either the *dohās*, to Kṛṣṇacaryā or to the combination of those two offering many references to so far unrecognized writings. This catalog will be a concern for those wishing to study this particular Siddha, the primary lineages with which this author is associated (Saṃvara and other forms of Heruka), the *dohās*, and in particular the connection of those points with the Tibetan bKa' brgyud lineage and the Jonangpa's.

The Genre of the Dohā and General Content Throughout the research, several distinct features which single out the *dohās* including their commentarial literature could be identified. Those points having been collated by the study of primary literature as follows:

1. The *Dohā* can be used as the headword subsuming various kinds of *gītis* - songs, as denoting the unity of meter and meaning for the poetic song-writings of the Buddhist *Tantric Siddhas*
2. They are primarily promoting techniques and content as related to the Yoginītantras of particularly the *Tantras* of *Hevajra*, *Kālacakra* and *Guhyasamāja*
3. They are written in the poetic language *Apabhraṃśā*
4. They belong to the text type "(crypto-)folk and orally transmitted (non institutional instruction)" texts
5. Their transmission and structure is strongly connected with commentarial text traditions bz which they - as a literary genre - obtain their unified content as being connected the esoteric practice of "sexual yoga"
6. The Genre being organized within the *Mahāmudrā* textual tradition (of the bKa' brgyud school of Tibetan Buddhism) and serve a transmitting and educative function

Apart from those generic classifications there have been made further and general results with respect to the primary literature. Those are:

1. There seems to appear certain standard curricula for the commentators, as they share a particular set of features.
2. The commentaries support the idea of a doctrinal interpretation of the songs.

Historical Data There are, besides the generic features and general observations, a few historical data being of major interest to the studies. One distinct and historical valid point that could be shown is that the *dohās* are primarily connected to the bKa' brgyud school of Tibetan Buddhism and that herein a few individuals, apart from those figures already known in connection to Kṛṣṇacaryā (such as for instance Tāranātha), are of particular interest to study either in connection to the transmission and role of the *dohā* in general or in connection to Kṛṣṇacaryā in particular. Those are:

1. 3rd and 7th Karmapas
2. Go Lotsāwa Zhonnu Pel
3. Zhalu Lotsawa Chokyong Zangpo

Further, on account of the close analysis of the life stories and transmission and as found in the Tibetan accounts and the primary Indian literature, having been evaluated, I have attempted to date Kṛṣṇacaryā, or better to say those two Kṛṣṇas of major importance.

- Kṛṣṇacaryā the Younger and author of the *Yogaratnamālā* might have lived around the late eleventh century or later
- Kṛṣṇacaryā the Elder and author of the *Dohākoṣa* might be dated around the middle of the eighth century up to the middle or late tenth century. Thus we have a period of ca. 750 - 950 as the most suitable times to date him.

Zusammenfassung der Forschungsergebnisse (§ 9 *PromO Fak GW*)

Die folgenden Abschnitte fassen die Ergebnisse dieser Dissertation zusammen.

Kritische Edition und Annotierte Übersetzung Die wichtigsten Forschungsergebnisse dieser Arbeit sind die kritischen Editionen und annotierten Übersetzungen des Sanskrit Textes *Dohākoṣaṭīkā* und seiner tibetischen Übersetzungen und des Sanskrit Textes *Mekhalāṭīkā*. Die Editionen enthalten bisher unbekannte Quellen in Form von drei weiteren Manuskripten, die in den Editionen enthalten sind, als auch alle früheren Materialien, die vor dieser Studie veröffentlicht wurden. Im Laufe der Forschung erschienen zudem weitere Quellen, die eine sorgfältige Überarbeitung dieser Studie notwendig machen.

Außerdem liefert diese Studie die erste vollständige und annotierte Übersetzungen aller oben genannten Texte, während sie zudem weitere wichtige Quellen anspricht, welche hohe Relevanz für zukünftige Forschung darstellen. Somit unterstreichen die Ergebnisse die Wichtigkeit der Einbindung neuer Quellen in die Forschung, um Wissen über diese Texte zu generieren. Alle von mir gefundenen Referenzen wurden sorgfältig aufbereitet und dokumentiert. Auf diese Weise kann diese Arbeit, abgesehen von den Editionen und Übersetzungen der beiden Texte, die hier studiert wurden, auch als Referenz für weitere Studien dienen.

Katalog der assoziierten Schriften Ein weiteres primäres Ergebnis dieser Forschung sind die sorgfältig erarbeiteten Kataloge assoziierter und verwandter Schriften entweder zu den Dohās, zu Kṛṣṇacaryā oder zu der Kombination dieser beiden. Die Kataloge enthalten viele Verweise auf bisher uner-

schlossene Schriften. Ferner werden die Kataloge eine relevante Quelle für diejenigen sein, die diesen Siddha, als auch die primären Linien, mit denen dieser Autor verbunden ist (Saṃvara und andere Formen von Heruka) oder die Dohās studieren wollen. Eine besondere Verbindung dieser Punkte mit der tibetischen bKa' brgyud-Linie und der Jonangpas kann aus dem Katalog abgeleitet werden.

Das Dohā-Genre und deren allgemeiner Inhalt Während der gesamten Forschung konnten verschiedene Merkmale identifiziert werden, anhand derer sich die Dohās einschließlich ihrer kommentarischen Literatur charakterisieren lassen. Diese Punkte, geleitet durch das Studium der Primärliteratur, sind wie folgt:

1. Das *Dohā* kann als das Schlagwort verwendet werden, das verschiedene Arten von *gītis* - *songs* zusammenfasst, welche die Einheit von Meter und Bedeutung der poetischen Liedschriften der buddhistischen *tantrischen Siddhas* bezeichnend.
2. Sie sprechen hauptsächlich Techniken und Inhalte an, die mit den Yoginītantras und insbesondere der *Tantras* von *Hevajra*, *Kālacakra* und *Guhyasamāja* zusammenhängen.
3. Sie sind in der poetischen Sprache *Apabhraṃśa* geschrieben.
4. Sie gehören zu den Texttypen "(Krypto-) Volk- und mündlich übermittelte (nicht-institutionelle Anweisungs)" -Texte.
5. Ihre Übertragung und Struktur ist eng mit den Kommentartexttraditionen verbunden, durch die sie - als eine literarische Gattung - ihren übergeordneten Inhalt, die Verbindung der esoterischen Praxis des "sexuellen Yoga" erhalten.

6. Das Genre wird innerhalb der Tradition des *Mahāmudrā* (innerhalb der bKa' brgyud-Schule des tibetischen Buddhismus) organisiert und dient einer übertragenden und lehrenden Funktion.
7. Zudem konnte ein für das Milieu der Autoren entsprechendes Curriculum erarbeitet werden.

Historische Daten Neben den generischen Merkmalen und allgemeinen Beobachtungen gibt es einige historische Daten, die für die Studien von großem Interesse sind. Ein wichtiger und historisch relevanter Punkt, der aufgezeigt werden konnte ist, dass die *dohās* in erster Linie mit der bKa' brgyud-Schule des tibetischen Buddhismus verbunden sind und das hier einige Individuen, abgesehen von den bereits in Zusammenhang mit Kṛṣṇacaryā bekannten Figuren (wie zum Beispiel) Tāranātha), einige von besonderem Interesse sind; entweder im Zusammenhang mit der Übertragung und der Rolle des *Dohā* im Allgemeinen oder im Zusammenhang mit Kṛṣṇacaryā. Diese sind:

1. Der 3^{te} und 7^{te} Karmapa
2. Los Lotsāwa Zhonnu Pel
3. Zhalu Lotsawa Chokyong Zangpo

Aufgrund der genauen Analyse der Lebensgeschichten und deren Übertragung, wie sie in den tibetischen Berichten und primären indischen Literatur zu finden sind, habe ich versucht, Kṛṣṇacaryā zu datieren, oder besser gesagt, die beiden Kṛṣṇas großer Bedeutung zu zeitlich zu identifizieren.

- Kṛṣṇacaryā der Jüngere und Autor des *Yogaratnamālā* könnte um das elfte Jahrhundert oder später gelebt haben
- Kṛṣṇacaryā der Ältere und Autor der *Dohākoṣa*, könnte um die Mitte des achten Jahrhunderts bis in die Mitte oder Ende des zehnten Jahrhun-

derts datiert werden. So haben wir eine Periode von ca. 750 - 950 als den passendsten Zeiten, um ihn zu datieren.

Eidesstattliche Versicherung (§7 (4) PromO Fak GW)

Hiermit versichere ich an Eides statt, dass ich die vorliegende Arbeit selbstständig und ohne fremde Hilfe angefertigt und mich anderer als der im beigefügten Verzeichnis angegebenen Hilfsmittel nicht bedient habe. Alle Stellen, die wörtlich oder sinngemäß aus Veröffentlichungen entnommen wurden, sind als solche kenntlich gemacht. Ich versichere weiterhin, dass ich die Arbeit vorher nicht in einem anderen Prüfungsverfahren eingereicht habe und die eingereichte schriftliche Fassung der auf dem elektronischen Speichermedium entspricht.

Ich bin mit einer Einstellung in den Bestand der Bibliothek des Fachbereiches einverstanden.

Hamburg, den

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