USE OF THESES

This copy is supplied for purposes of private study and research only. Passages from the thesis may not be copied or closely paraphrased without the written consent of the author.
The Samvarodaya-tantra

Selected Chapters

by

Shin'ichi Tsuda

This thesis is submitted for the degree of
Doctor of Philosophy
in the Australian National University
This thesis is based on original research conducted by the author while he was a Research Scholar in the Department of South Asian and Buddhist Studies at the Australian National University from 1967 to 1970.

Shin'ichi Tsuoda
# TABLE OF CONTENTS

## PREFACE

## INTRODUCTION

I. Materials employed  
1) Sanskrit manuscripts  
2) Tibetan translation  
3) Commentaries  

II. Method of editing the text  

III. Grammatical notes  

IV. The *Saṁvarodaya-tantra* in its relation to the *Saṁvara* literature  
1) The *Saṁvarodaya-tantra* and the *Laghusaṁvara-tantra*  
2) The original tantra of the *Saṁvara* literature  
3) Commentarial tantra of the *Saṁvara* literature  

V. The contents of the *Saṁvarodaya-tantra*  
1) The ultimate reality  
   a. Various aspects of the ultimate reality  
   b. The ultimate reality as *jñāna*  
   c. *DakiniJañālasaṁvara* or *saṁvara* as an aspect of the ultimate reality  
2) The individual existences  
3) The relationship between the ultimate reality and the individual existence  

## SANSKRIT TEXT

Chapter II. Utpattinirdesapaṭalā  
III. Utpannakramanirdesapaṭalā  
IV. Caturbhūtaṇācaṇḍakaraṇaḥ *ādvāsa* *ānubhūti*  
V. *Candrasūryakramopadesapaṭalā*  
VI. Pathapaṇcanirdeṣapaṭalā  
VII. *Nāśīcakrakramopāya*  
VIII. Samayasadbhaktivipatā  
IX. Chomāṇiṭhasādīcetabhuminirdesapaṭalā  
X. *Karmaprasaroḍayo nūma*  
XIII. *Śrītherukodayanirdeṣapaṭalā*  
XV. *Maṇḍalasūtrapātalakṣaṇanirdeṣapaṭalā*  
XVIII. Abhīsēkapāṭalā  
XIX. *Mṛtyunimittadarśanotkṛantiyogapāṭalā*
XXI. Caryānirdeśapaṭāla
XXIII. Homaṇirdeśapaṭāla
XXVI. Vāruṇinirdeśapaṭāla
XXVIII. Homavidhipaṭāla
XXXI. Caturyoginirdeśacatuṣacakrakramabodhicittasaṃkramaṇapaṭāla
XXXIII. (no title)

TIBETAN TRANSLATION

II. bsKyed paḥi rim pa ḥes par bstan paḥi
    rim par phyε ba
III. rDogs paḥi rim pa ḥes par bstan paḥi
    rim par phyε ba
IV. ḥbyuḥ ba bshi daḥ rnam pa lña daḥ yul drug lḥaḥi
    rnam par dag pa rim par phyε ba
V. Zla ba daḥ ḥṇi maḥi man ḥag gi rim par phyε ba
VI. Lam lña ḥes par bstan paḥi rim par phyε ba
VII. rTsahi ḥKhor ḥoḥi thabs rim par phyε ba
VIII. Dam tshig gi brdaḥi cho ga rim par phyε ba
IX. brDa daḥ gnas la sogs paḥi brdas sa rnam ḥes par
    bstan paḥi rim par phyε ba
X. Las rab ḥbyams pa ḥbyuḥ ba ḥes bya baḥi
    rim par phyε ba
XIII. dPal ho ru kahi bsKyed paḥi rim par phyε ba
XVII. dKyi lhṇhor gi thig gdab paḥi mteḥan ᴿid
    bstan paḥi rim par phyε ba
XVIII. dDaḥ bskur baḥi rim par phyε ba
XIX. ḥChi baḥi ltas lṭa ba daḥ ḥpho baḥi rnal ḥbyor
    rim par phyε ba
XXI. sPyod pa ḥes par bstan paḥi rim par phyε ba
XXIII. sByin sreg ḥes par bstan paḥi rim par phyε ba
XXVI. Myos byed ḥes par bstan paḥi rim par phyε ba
XXVIII. sByin sreg gi cho ga rim par phyε ba
XXXI. rNal ḥbyor ma bshi daḥ / ḥKhor lo bshi yi rim pa
    daḥ / byaḥ chub kyi sams ḥpho ba bstan paḥi
    rim par phyε ba
XXXIII. (no title)
ENGLISH TRANSLATION

II. Explanation of the process of origination 218
III. Explanation of the process of completion 222
IV. Purity of deities as the four elements, the five aspects and the six objects of the senses 227
V. Explanation of the course of the moon and the sun 231
VI. Explanation of the five ways 238
VII. The means of the process of veins and plexus 240
VIII. The ritual of samayas and gestures 244
IX. Explanation of the secret signs and the stages (of bodhisattvas) preconcerted to be pītha (and so on) 250
X. Origination of a multitude of deeds 254
XIII. Explanation of origination of Šrīhoruka 261
XVII. Explanation of the characteristics of the roping out of the mandala 268
XVIII. The consecrations 275
XIX. Explanation of the omens of death and the yoga of the departure (of consciousness) 280
XXI. Explanation of practices 284
XXIII. Explanation of homa 287
XXVI. Explanation of Sūra 294
XXVIII. The ritual of homa 300
XXXI. Explanation of the four kinds of yoginis, the arrangement of the four cakras and the transformation of the bodhi-mind 304
XXXIII. (no title) 309

VOCABULARY

Sanskrit-Tibetan 313
Tibetan-Sanskrit 343
This work contains nineteen chapters selected from the total thirty-three chapters of the *Samvarodaya-tantra*; some chapters have been omitted because it was impossible to arrive at an adequate reconstruction of the Sanskrit text; other chapters have been omitted because I was not interested in their contents. Since it is our aim to prepare a Sanskrit text to serve as basic material for the future study of tantric Buddhism, it is preferable to present all the chapters of this *tantra*; but the limitation of time and my own lack of ability made this impossible at present; I hope to complete the task in the future.

This present work does not contain a chronological study of this *tantra*. The one and only item of internal evidence for the date of this *tantra* that we have acquired so far is found in chapter six. This chapter contains several verses which also occur in the *vajrajåpa-krama* of the *Pañcakrama* of Nagarjuna; if we compare chapter six of our text with the *vajrajåpa-krama*, it becomes immediately evident that these verses are borrowed from the *Pañcakrama* but not otherwise. This evidence alone shows already that this *tantra* cannot be earlier than the late eighth century. We plan to accumulate further evidence and to establish the mutual relationship and chronological sequence of the *tantras* of the *Sañvara* literature.

I chose this *Samvarodaya-tantra* as the subject of my Ph.D. thesis when I was awarded a scholarship from the Australian National University. For a number of reasons I thought that the task of editing this *tantra* would provide basic training in Sanskrit philology, since enough manuscripts were available; I could have chosen almost any other *tantra*, since there are as yet few critical editions. At that time,
I knew little about the Saṃvarā literature; I simply imagined the Saṃvarodaya-tantra to be an important text; now I am convinced that this surmise was not wrong.

Having come to the end of my Ph. D. course, I wish to acknowledge my great debt of gratitude to Professor J.W. de Jong of the Department of South Asian and Buddhist Studies, School of General Studies, to Professor A.L. Basham of the Department of Asian Civilizations, School of General Studies, and to Mrs. L.A. Hercus, Senior Lecturer in the Department of South Asian and Buddhist Studies.

It was only through the kindness and the tenacious efforts of Professor de Jong that a Ph. D. scholarship was awarded to me, since I was not competent in the English language. As a supervisor, he very patiently guided me, as I was insufficiently trained in the Sanskrit language; every detail of my thesis has received his supervision. Professor Basham very kindly supervised me during the sabbatical leave of Professor de Jong; he corrected every line of my translation of chapter thirteen of the Saṃvarodaya and rendered it in his own excellent style; he thus provided me with a model translation which I attempted to imitate in other chapters. Without the guidance and assistance that I have received I would not have been able to complete this present work.

I wish to acknowledge my indebtedness to the School of General Studies in the Australian National University, to the Library of the Institute of Advanced Studies in the Australian National University, and to the National Library of Australia.
INTRODUCTION

I. Materials Employed

1). Sanskrit Manuscripts.

For the edition of the Śrī-mahasāmvarodaya-tantrarāja, the following eight manuscripts have been used:

A: MS belonging to the University of Tokyo (Matsunami's Catalogue No.404). Dated 1595 A.D..

B: MS belonging to the University of Tokyo (Matsunami's Catalogue No.403). Not dated.

C: MS belonging to the University of Tokyo (Matsunami's Catalogue No.401). Dated 1751 A.D..

I: MS belonging to the Asiatic Society of Bengal (H.P. Sastrī's Catalogue of ASB No.59). Dated 1828 A.D..

D: MS belonging to the University of Tokyo (Matsunami's Catalogue No.402). Dated 1852 A.D..

E: MS belonging to the University of Tokyo (Matsunami's Catalogue No.405). Dated 1912 A.D..


There is an incomplete MS of 9 leaves belonging to the Asiatic Society of Bengal (H.P. Sastrī's Catalogue of ASB No.60), which seems to be a very old MS written on palm leaves. We did not use this MS as the photo-copy is too blurred. Three more MSS are known to exist; one MS belonging to the University of Kyoto and two MSS belonging to the Bir Library. However, we have not been able to obtain photo-copies.

Of these the oldest MS A contains on the whole grammatically correct readings and sometimes contrasts very clearly with other MSS; and this fact is the main evidence for our supposition that the author of the Sāmvarodaya-tantra did intend to write correct Sanskrit.
MS B was provisionally placed between A and C only because the script and paper seem to be rather old. This is only an impression, but there is no clear evidence to the contrary.

MS C is very different from the other MSS with regard to the size of the leaves; each leaf contains seven long lines and it reproduces the text of about two leaves of other MSS. Its readings are sometimes similar to B and P which are not dated and this makes us think that it is closely related to them.

I and D apparently give the impression that they are more closely connected with each other than with all other MSS. MS D accords with MS I so closely in all its details that we may well suppose that it was transcribed from I but for the fact that D omits some 26 lines between *daksīpe rasamā-* (7-16) and *samyag amutteraphalam icchati* (8-3). It shows that one leaf was lost from the manuscript (pre-D, for convenience' sake) which was based upon I; and after the omission of this leaf, the scribe of D copied this pre-D, directly or indirectly, without noticing the omission. The beginning and the end of this omission in D do not accord with the beginning and the end in I. This proves that D did not directly descend from I.

The scribe of I or of the manuscript on which I is based (pre-I) must have had some knowledge of grammar and scansion, with the help of which he corrected the text and made his own copy, that is, I or pre-I. Therefore, I and D very frequently offer grammatically and metrically more acceptable readings, though they are more remote from the original and are not to be adopted. These readings, showing

For example, *dandākakundikāvame* is grammatically better than *dandākakundikave* (23-21). *Id yasya cintitasadhyān tvu* is metrically better than *yasya cintitasadhyan* (10-22). *Id viddhva vicintavet* is metrically better than *viddhva cintavet* (10-40). The word *rupa* in *rupavaiṇḍyasuprabhah* (23-27) has no meaning; tib. does not translate it satisfactorily. *Id* give the reading *rupya-,* this makes good sense, but is not attested by tib.
how the scribe understood the meaning of a passage, are helpful to our understanding of the passage.

MS E sometimes resembles D and sometimes A. P resembles B and C.

From its paleographical features, MS L seems to be a quite recent manuscript; it is actually the most corrupt one. It was perhaps copied from a manuscript the first leaf of which was intermixed with that of the Hevajra-tantra. But, L sometimes accords in details with A and gives the impression of a remote descendant of A; it shows sufficient evidence of corruption in the course of transmission.

In the process of collating these MSS, we sometimes notice resemblances between certain MSS; but whenever we try to assume some genealogical relation between them, we quite easily find its counter-evidence.

It is also difficult to establish the stemma on the basis of sporadic discrepancies between certain MSS. Generally these discrepancies consist of interpolation or omission of only one or two lines. They suggest the following relations between the MSS:

B-D-E (2-19); I-L-tib. (tib. = the Tibetan version) (5-38); E-I-L-tib., A-B-C-D-P (5-62); I-L-tib., A-B-C-D-E-P (5-64); B-D-E (5-67); I-P-L (10-5); B-P-L-tib., C-I-D, A-E (13-16); A-P (17-27); chapter 32 has not been included in our edition; it shows a disorder in the lines which suggests relations between A-E-P and between B-C-I-D-L. The most important data are provided by chapter 8; verse 30' is omitted in tib.; verses 32', 33', 34' and 35' are omitted in tib. A, I, and L; verse 36' is omitted in tib.; A and L; and this suggests relations between C-I-P; verse 37' is omitted in tib., A, I, P and L; and at the same time this suggests relations between C-D-E.

These examples are still not sufficient to modify our impression that these eight MSS, the Tibetan version and perhaps the version used by Ratnarakṣita accord quite well with each other, not in the details
but in their interpolations or omissions, and that they show only few indications of transmissional changes.

The Colophons of these manuscripts, which are written in very corrupt Sanskrit, suggest that this tantra, as well as other tantras, must have been frequently copied in Nepal for the purpose of accumulating religious merit for the clergy and the laity, and that a large number of manuscripts must have existed.

This fact is reflected in our manuscripts. If we attempt to relate from the readings of the words a certain MS to others, we come upon counter-evidence. Even the data, provided by interpolation or omission, are mutually contradictory. Consequently, in the process of constructing the stemma, we have to be rather bold in ignoring minute contradictions, and we have to consider the following stemma as entirely provisional.

Orthographical and paleographical problems such as occurring in such Nepalese manuscripts as used by us have already been thoroughly discussed by Brough in "The language of the Buddhist Sanskrit texts" (BSOAS, xvi, 1954, pp.351-75); we have found nothing to add to this.

2) Tibetan translation.

\[\text{dPal bde mchog bbyun ba shes bya bahi rgyud kyi rgyal po}\]

\[\text{chen po. Peking No.20, Vol.2.}\]
The Tibetan text presented in our edition is based upon a collation of following five editions: sDe dge, sNar than, Peking, Co ne and Lha sa; but, different readings of these editions are not given in the notes, even when the reading of all the editions appears to be incorrect and "the correct reading" is to be substituted for it.2

Disorder of folios or verses in these editions is, if any, negligible.

Discrepancy between the Sanskrit text and the Tibetan translation is not notable except in one case in the twenty-third chapter. Here, it is very difficult to decide which of the two gives the original text; both are possible. The only means which might have helped us to reach a decision is to examine the order of quotations found in Ratnarākṣita's Pañjika; but in this particular instance the Pañjika could not be used because it does not quote this part of chapter 23 in full.3 Ratnarākṣita's version seems to bear a closer resemblance to the Sanskrit text rather than the Tibetan text. It is not possible to find whether this discrepancy existed in the version used by the Tibetan translation or originated in the translation itself, granted that the meaning given by the Sanskrit text is the original one. In our edition, the text of the Tibetan translation has been rearranged to the Sanskrit text.4

---

2 For example, Peking sbyin dkaḥ baho; sDe dge, sNar thaḥ, Co ne and Lha sa sbyaḥ dkaḥ baho are corrected into sbyaḥs dkaḥ baho (9-23); Peking hdab me; sDe dge, Co ne and Lha sa hdab ma; sNar thaḥ mdab ma into mdag ma (10-19); dbaḥ po in all the editions into dpal bo (3-6); bcug nas ni into bkug nas ni (5-36); mtshan khun into mthan khun (7-8); gsin rjeḥi lto bar into gsin rjeḥi lta bar (19-23); brgyad char into brgya char (26-45); dran bar bya into draḥ bar bya (31-9).

3 Until verse 20 Ratnarākṣita gives verbatim explanation; but after this, he gives the "summarized meaning" (bsdus pahi don) (Vol.51, 107-4-4 f.).

4 From the fourth pada of verse 24 daḥ por sbyin sreg sbyin par bya to the third pada of verse 40 hiḥgs pahi sram pa sdi ltar mthoh originally followed after verse 52. The fourth pada of verse 40 ni hiḥgs pa ni chen po ston was originally between the second and the third pada of
3) Commentaries.


Bu ston's Mandala-vidhi: dPal bde mchog sdom pa bbyun baṅi dkyil śkhor gyi cho ga. op.cit.491-606.

Two commentaries i.e. Saṃvarodayatatantrasya pañjikāvyākhyā and Saṃvarodayatatantrasya Ṛnaviśvāstipātalāvyākhyā are said to be preserved in the Bir Library; but they were not accessible to us.

Titles of other tantras and commentaries referred to in our edition are given, for convenience’ sake, in abbreviated Sanskrit form together with their numbers in the reprinted Peking edition (The Tibetan Tripitaka, edit by D.T. Suzuki, Tokyo-Kyoto, 1955-1961). For each quotation from these texts, volume, page, leaf and line of the reprinted Peking edition are given. Details of other edited Sanskrit texts and other references can be found in the notes.

4 contd

of verse 41. Two padas, identical with the third and the fourth pada of verse 51, followed after the santra of verse 25; but these have been omitted in our edition.

II. Method of Editing the Text

Dr D.L. Snellgrove states clearly, in the Note on the Text of The Hevajra Tantra. A Critical Study. Part II, the policy which he adopted in editing the Sanskrit text of the Hevajra-Tantra (abbrev. Hevajra). This is the first and the only methodological reflection upon the procedure of editing a Buddhist tantra so far, we should therefore note carefully what he says about his method, paying attention especially to the connection between this method and material he employed. Then, we should apply this method to the Sanāvarodaya-tantra (abbrev. Sanāvarodaya) and examine whether it is effective.

In editing Hevajra, he first ascertained the intended sense of the text, and then edited the manuscripts accordingly, reversing the normal course of procedure, that is, first to establish a reliable text by a careful collation of the available manuscripts, and then to interpret it in accordance with the rules of grammar and syntax.

His excuse for his own method is that 'this is the most certain method of procedure, when one is dealing with manuscripts so manifestly rife with error as are the available manuscripts of the Hevajra-tantra', and that 'the primary concern is to learn the contents of the work and establish its relationship to a general cultural background'.

He regards the Tibetan translation as the most reliable version because it reproduces an original text much older than the nineteenth-century Nepalese MSS. He gives precedence to the commentaries over the extant manuscripts as they refer to versions of the text dating from the ninth to eleventh centuries. He says, 'in fact these two powerful aids, Tibetan translation and commentarial works, are in themselves sufficient to provide us
with a satisfactory translation of the whole work, while the manuscripts taken alone are not'.

Thus he arrives at the conclusion that the actual editing of the Sanskrit text should follow rather than precede our understanding of it, though he is well aware of the fact that it is 'the second best thing'.

He justifies his method by the following argument:

'In order that a text should serve as a reliable guide, it is necessary that the editor should first be able to edit with some consistency, and in order to do this he must feel confident that the original text which he is attempting to restore was a correct text, the scansion, grammar, and syntax were originally regular. In a choice between several readings he would then logically choose the one that was correct and in restoring corrupt passages he would pay full regard to regular scansion. But in the case of the Hevaja-tantra there can be no such confidence.'

'Since this is so, it is clearly impossible to hope to provide a satisfactory edition of such a text. One's aim, of course, should be to produce a version as close to the original as possible, but there is a great difference between attempting to restore an originally perfect text and an originally imperfect text, for in the latter case we are deprived of the chief measure of success, namely the correctness of the restored version.'

'In our case therefore we have had to be content with the next best thing, namely a text that accords with the required sense as it may be ascertained from the Tibetan translation and the several commentaries.'

Thus following his line of argument, what we immediately notice is, firstly, his excessive reliance on the Tibetan translation and on the commentaries. They are certainly of great
value for understanding a work; but before deciding that they are 'of far more value than a Sanskrit manuscript alone', we would need more proof. It would be necessary for us to examine their usefulness with regard to editing a Sanskrit text, and to investigate the nature of the information to be obtained from them.

Secondly, his argument could be carried so far that one would be able to assert that it is not necessary to edit the Sanskrit text at all. As long as his primary concern is to learn the contents of the work and to establish its relationship to a general cultural background, it is a matter of course that he should be content with only ascertaining, if possible, the meaning of the text; the next step, that is, to edit the manuscripts, is not necessary any more.

But, as our aim is not to reconstruct the Sanskrit text on the basis of the Tibetan version, but to edit the Sanskrit text so as to obtain a basic material for future study, it is our fundamental thesis that the Sanskrit manuscripts are the chief authority, and that the Tibetan version and the commentaries are to be treated as of a subsidiary nature with the understanding that they should actually be more reliable.

In the case of the Shivarodaya we have obtained the impression that the Tibetan translation and the commentaries are not in themselves sufficient to provide us with a satisfactory version of the whole work.

The Tibetan translation of the Shivarodaya is as unreliable as that of Hevajra. Generally speaking, the utility of the Tibetan translation of a work lies in the fact that it enables us to know which words occur in the Sanskrit version used by the translator, besides giving us a general idea of the whole passage. Sanskrit words restored from the Tibetan translation are, admitting that they reflect a far earlier version than the one presented by the extant manuscripts, to be examined on the same level as words occurring in
Sanskrit manuscripts. In addition to this indirectness, which in
principle qualifies the Tibetan translation as material of a
subsidiary nature, we have to take account of the following facts:
inevitable discrepancy between Sanskrit words and their Tibetan
translation, misunderstandings or mistranslations by the translator,
and above all our own misunderstandings caused by the inherent
ambiguity of the Tibetan language or by our own incompetence.

Ratnarakṣita's Pañjikā, the only commentary of the Saṃvarodaya
preserved in the bsTan bgyur reproduces a version of the text
dating from the twelfth century, but as its quotations of the text
are rather sporadic, this commentary does not always help us in
restoring the Sanskrit words and in deciding their own context.
In the case of sādhanas, the state of things is not fundamentally
different. They are closely connected with a certain chapter of
the text, for example Kṣaṇitī's Sādhanā is connected with the
thirteenth chapter of the Saṃvarodaya, and is certainly of great
help for the understanding of that chapter, but not of other
chapters.

To mention one example of the danger inherent in excessive
reliance on the Tibetan material: Hevajra I,vii,4 and Saṃvarodaya
9-4 are identical. Snellgrove's reconstruction patas snantdāsayed
yas tu triśūlam tasva darṣayed looks reasonable since the Tibetan
translation has gaḥ žig gos ni ston pa la // de yi rtse gsun rab tu
bs tan //. In the case of the Saṃvarodaya, from the available
materials: that is the MSS readings pataḥ saṃ- AD pratisaḥ; BEP
patan; C pajasāḥ: I lalātan; L saṃputī; tib. sDe dge ba ti sa;
Sar thah, Co ne pa ni sa; Peking ba ni sa; Lha sa pa ti sa;
and from the context, in which something corresponding to triśūla
is required, we reconstruct pajasā (= pājīsā MS C) snaḍdarṣayed yas
tu triśūlaṁ tasva darṣayed. Since we have not yet examined more
materials than those presented by Snellgrove, we have no right to
decide that his reconstruction is wrong; but still this example may suggest that the usefulness of Tibetan translations has its limitations.

Of the MSS of Saññavarodāya, our first impression is that they are apparently unreliable. They are full of metrical, grammatical and syntactic aberrancies, some of which are supposed to be reflecting a version which is older than the oldest of the extant MSS. Therefore, our edition may be considered as an effort to restore, what Snellgrove says, 'an originally imperfect text'; and in this case 'we are deprived of the chief measure of success, namely the correctness of the restored version'.

If this is true, as long as we are reluctant to be content with what Snellgrove says 'the next best thing', we would have no choice but to go to and fro between what J. Brough calls 'over-correction' and 'the other extreme' i.e. preserving all the aberrant forms of the oldest of the extant MSS and consequently multiplying the enumeration of irregularities of the kind that are found in Edgerton's Grammar.

To avoid this, we have to try to adopt a madhyama pratipad (J. Brough ibid. p.375). But, how is this possible? By closer examination of the various forms and styles of the Buddhist Sanskrit writings and a detailed grammatical analysis of each type as Brough says?

Here, we arrive at the necessity of adopting a quite artificial standard by which acceptance or rejection of an irregular form is to be decided.

This may be justified by the same argument of Snellgrove as mentioned above. If it is supposed that the text of Saññavarodāya is 'originally imperfect', it naturally follows that our success does not have to be measured by how closely our edition adheres to the original, much less by 'the correctness'. And the text edited
according to this standard will necessarily possess a tinge of artificiality, though the aim is to be as close to the original as possible.

Now, we would like to examine our own method of editing a text. At first, we collect by a collation of MSS as many possibilities of both sense and form of a sentence or a passage as are possible within the limits allowed by MSS. Then, examining each of those possibilities in as many contexts as we can think of, we try to find the most probable one by the process of elimination. At this stage the Tibetan material is actually of great help.

The final aim of this whole process is to restore the original text. Here, we confront the abovementioned problem of adoption or rejection of each irregular form, and we arrive at the necessity of introducing an artificial standard by which we decide this.

---

1 To collate MSS, it is a matter of course that we have to be ready to take into account many irregularities. These irregularities may seem to be caused by carelessness when we consider each manuscript separately; nevertheless we may find some general tendency, even if it may be vague, in the irregularities of a form by studying all the available MSS collectively. It is no wonder that MSS are 'rife with errors'.

2 It is by no means unusual for all the words of a sentence to have various readings in the MSS. The possible permutations and combinations of these readings allow many different interpretations of the text. And nothing is to be gained by simply enumerating all the possibilities. Recourse to the Tibetan translation, however, will enable us to show at least one of these possible interpretations. The first step is to reconstruct from the Tibetan version one such combination which accords with, in Snellgrove's term, 'the required sense' or 'the intended sense' of the sentence. The next step is to explore the other possible combinations by comparing to the first possible interpretation the alternative readings suggested by the MSS. In this way, the most acceptable possibility can be found through the process of elimination. The text thus established may indeed agree with the sense of the Tibetan version, not because the Tibetan version is in principle always reliable, but because it simply happens to present the most acceptable possibility in this case.

3 We should take note of the fact that the final aim of our effort is to restore the original text, but it does not mean that the 'success' of our present edition has to be measured by the extent to which the text is restored. 'Success' should be measured by the degree to which this procedure works effectively and coherently in each case.
This artificial standard should result from the hypothetically presupposed intuition of the author of the *Samvarodaya*. This 'working hypothesis' is based upon our attitude not to consider all irregularities separately from the morphological point of view, but to study the way in which they occur and to try to find some regularity in it. 4

In any case, the author may well have used some, if not all, of these irregularities intentionally. It might, perhaps, be rash for us to regard them as 'barbarities' or as evidence of 'carelessness' as Snellgrove does.

The attitude of the author as presupposed by us is as follows. The author intended to write the *Samvarodaya-tantra* in grammatically correct Sanskrit. But, when he felt difficulty in establishing a correct metre, he gave priority to the metre, especially to the fifth, sixth and seventh syllables of each *pāda* of *sloka*, and consequently introduced various kinds of grammatical distortion. 5

Since we presuppose the attitude of the author in this way, the procedure in adopting or rejecting an irregular form should necessarily be as follows. Among various readings, we should adopt one that is grammatically correct or that can be corrected within the limits allowed by the MSS. If an irregular form seems to

---

4 For example, one of the conspicuous grammatical features of the MSS of the *Samvarodaya* is the omission of the case endings -ḥ and -ṝ. This phenomenon is also noted in the *Hevajra*; and it has been considered carefully by Professor N. Tsuji in his review of Snellgrove's edition of the *Hevajra* (Toyogakukō, vol.42, No.4, 1960, p.59 f.). But, our concern is rather different from Tsuji's; it lies not in showing the linguistic meaning of this phenomenon, but in discovering whether there is some regularity in its way of occurring; for instance, we must find whether it occurs in certain syllables of a verse or not.

5 The range of this distortion must have been within the limits between which the text was understandable for the people of his time. But it is in principle difficult to know this range; Edgerton's Grammar or Tsuji's abovementioned review may be regarded as an attempt to determine it.
possess sufficient support in the manuscripts and if its existence can be explained by metrical reasons, it should be preserved.

This procedure, by being too simple and too vague and containing some uncertainty, may produce inevitable inconsistencies in its application. In fact it sometimes contradicts the evidence of MSS which reflect an older stage of the text.

For example, in the case of vidhyutān (18-20), which is supported by MSS AL, vidhīryutān (MSS BCIDEP) should be adopted if we were to apply this procedure mechanically.

In the case of tena tustena tal labhyate (33-27), which is supported by MSS BEL, it cannot be denied that the original reading was tal labhyate (MSS ACIP and B). However, because labhyate is grammatically understandable, we preferred it. It is also to be preferred from the point of view of the metrics. See Pāncakrama IV. 45.

The opposite case is mandalakṛtya tatha (31-3); all MSS except A, take it as an even-numbered pada, and read -skṛtis. This can quite reasonably be adopted by applying our procedure. But in this case, the reading of A, which is grammatically correct, was adopted because it is possible to consider this pada as an odd-numbered pada (na-vipulā), and because -skṛtis is grammatically not understandable.

When an irregularity occurs in syllables other than the fifth, sixth and seventh of a pada of sloka, the situation is more uncertain. For example, in the case of dāridradūkha nasyati (33-31), dāridra duśkha nasyati which is attested by MSS CP is metrically preferable, but tib. confirms the reading of ALDI and B. If we should, giving preference to metre and accepting as a result syntactic distortion, adopt the reading of MSS CP, it might be counted as an example of 'compounds divided into separated words' (next section 8). 3.,
The opposite case is *cakradvaya samālikhet* (10-37), which is supported by MSS BEP, and is metrically correct. Here, it is difficult to deny that the original reading is *cakradvayaḥ* (MSS ACIDL).

It is sometimes very difficult to decide whether or not an irregular form is to be preserved. In such difficult cases we must first of all try to discover if there is any reason for the occurrence of such an irregular form, in particular, any reason connected with the thinking of the author in as much as it can be presupposed. This investigation brings us to the following stage, that is, the consideration of the internal necessity for the author to adopt a certain irregular form.

For example, we can easily find the reason for the occurrence of *sādhyo 'pi* (28-15) which possesses the meaning of *sādhyam api*. Here the author could have made the metre more regular more easily by emending the phrase, for example, into *sādhyān ca* or *sādhyān tu*. But, why did he use *api* and accept the irregularity of using the ending -ah with the meaning of an acc. sg. m.? If *api* is necessary, the sense required should be: '(the practiser) should draw the figure of *sādhyā* ...; also covering the *sādhyā* (himself) ...'; but this is not probable from the context. Thus, we fail to explain the necessity for the irregular form *sādhyo 'pi*. 6

Once we take the difficulty of *yāsu ānayed manasepsitam* (28-16) to have been caused by metrical reasons, we acquire two possible ways of paraphrasing it: (1) *yam ānayed manasepsitam*; (2) *yāsu ānayed manasepsitāsu*. After examining the context of this passage, we can decide that (1) is the better. In the case of (2), the intended sense would be '/(thus) he leads (the *sādhyā*) to whatsoever (state)

---

6 If one prefers to consider it as a case of -ah, acc. sg. m. (see Tsuji, ibid, p.67 2. a.) or regard it as a syntactic irregularity, granting that it has a meaning, one can only do so after failing in this way, otherwise one will be apt to forego the possibility of discovering the meaning of the author.
he wishes'; but in this case, we would have to explain why the author used the feminine form $\text{vāsu}$ when $\text{yeṣu}$ is also possible. Of course it is impossible for us to explain the use of the form $\text{vāsu}$ when we take the clause for the meaning of (1), but there is in fact no need for any such explanation, as the meaning of the whole sentence has already been explained by $\text{manasepitam}$, nor do we have to make further emendations, for example, $\text{vaḥ ca}$ instead of $\text{vāsu}$, since the required sense is already clear enough.\(^7\)

We began our attempt to edit the Sanskrit text of the $\text{Sādvarodaya}$ with the realization that it is, what Snellgrove says, an attempt 'to restore an originally imperfect text'; and this necessarily made us employ an artificial standard on the adoption or rejection of irregular forms. Therefore, our edition merely reflects our present understanding of the text.

The consistent principle in this edition should be sought in its introduction of 'the working hypothesis', and 'success' should be measured by judging how effectively and consistently this 'hypothesis' works, but not by ascertaining whether 'the original' has been restored or not.

\(^7\) This gap between the required sense and the Sanskrit form restored from MSS is inevitable. We make use of it as the starting point of our investigation into the meaning of the text. It is this gap that forces us to present the Tibetan version and English translation together with the Sanskrit text.
III. Grammatical Notes

The following notes list the grammatically irregular forms which have been adopted in our edition of the Sādhvarodaya-tantra as a result of the procedure mentioned in the previous section. They have been classified in the conventional way so as to show how widely they occur throughout the grammatical system. Short explanations with the usual abbreviations are attached to each example in order to show the context.

EG = Edgerton: Buddhist Hybrid Sanskrit Grammar, New Haven 1953.

1) Phonology, vowels.

1. Long vowels for short.

-samevarṇa (26-4) for -samevarṇa; sahasram (23-46) for sahasram, in this case, a long 3rd syllable is required in the even-numbered pada, since there is a long 4th syllable.

2. Short vowels for long.

peṣito (2-18) for peṣito; sukhotsahah (21-13) for sukhotsāhāh; sukhotsae (26-16) for sukhotsāhe; abhiristhāne (21-16) for abhiristhāne.

2) Sandhi

1. Double sandhi.

a. Double sandhi with loss of -h.

vajrasūryeti (13-37) for vajrasūrya iti; tasvāvabhasatah (13-4) for tasvā avabhasatah; jānuno 'bhyantare (23-24) for jānunor abhyantare; manotsahafu (8-32); but note adhordhvan (19-32) which occurs in a prose passage.

b. Double sandhi with loss of -m.

kalāpānum (10-38) for kalāpānum iva; hūṃkāroccārayed (17-20) for hūṃkāram uccārayed; vakrānyatra (26-1) for vakram anyatra.

c. madhyadeśopapadyate (2-9) for madhyadeśa upapadyate.
2. Hiatus.

About forty cases of hiatus which occur between the first and second, third and fourth pādas of a śloka are to be noted; hiatus appears sometimes even in prose, for example, 28–20, 26; 31–14, 15, 34; 33–9.

In the following six examples, hiatus serves to bring about a short 5th syllable in even-numbered pādas: sitapuspeṣa arcayet (10–4); pānca āvaset (21–2); ca adūṣitah (8–7); iti uktavān (18–24); dharma-utsavah (18–5); buddha-rddhayah (21–25).

In the following two examples, hiatus gives rise to a short 5th syllable in odd-numbered pādas (metre: pathya): yogivogini acāryah (8–4); ca sahaśākāri (8–15).

Other examples are: pesi amitanāthasva (2–21); phanc anogha-siddhayah (2–21) contra met.; praveṣeya āsane (9–14) contra met.; satyavādi ahiṃsā (18–3); parātma āmarupena (21–29); sahajā iti (9–12), in this case, sahajeti is contra met. cf. all MSS exc. A sahajā-m-iti; grāme ekarātriḥ (21–12), grāme ekarātriḥ is unmetr.; śmaśāne ekaliṅge (21–14), śmaśāna ekaṅitge is contra met.; ekāki ekāṁśasasah (21–13); mataṅgil-ābhirāsthāne (21–16); vathā-cñhapramāṇataḥ (23–8); bhoti acintaya (33–10); devatā-āsanaḥ (23–16); nāṇā-āsavabhedaḥ (26–56); bhage aṅguli (31–6); sūkṣma adhyatmikā (31–5).

3. -m- as sandhi-consonant.

This phenomenon should be considered with caution. In the following sahajā iti (9–12); nāma uccārya (28–19) (prose) and yānti uddyānā (28–25), the fact that all MSS except A have -m- possibly suggests that -m- is not original but is inserted by later scribes, cf. devatātmaka acāryah (17–8), all MSS suggest devatātmaka-m-acyravah.

The following examples can either be regarded as compounds which are divided into separate words because of metrical reasons, or as instances of 'the accusative with nouns and adjectives treated as
verbal in force (EG 7.16): pūrvakusāla-~apekṣitam (2-9) for pūrvakusālāpekṣitam; -vrnda-~āśritam (33-34); unmattavṛta-~ārītah (21-14) cf. yad icched vṛtam āśritah (21-24). In the phrase karma-~anuṣṭhayet (8-20), one could read karmam (acc. sg. n.); and vidveṣakarma-~ākhyātam (28-9) could be interpreted as karmam (nom. sg. n.) ākhyātam (EG 17.10). But, as -m- actually has the effect of making the 5th syllables short in these cases, it is not easy to deny the possibility that the sandhi-consonant -m- is used here as a handy means to regulate metre. For jalpanaḥ japam ākhyātaḥ (21-14), jalpanaḥ japa-~ākhyātaḥ is also possible; for amṛtam argham uttaman (26-15), amṛtam argha-~uttamam (= arghottamam) is possible too, ‘amṛta is the best of (all kings of) arghas’.

In the following examples, this phenomenon is more clearly attested: sarvacinta-~acintaya (33-10); pānāropa-~anāropam (33-12); ānandaphala-~āsā (33-16). In the case of sarva-~advayatam (4-32), sarvam can be taken as adv. (‘attains advayatā perfectly’); but the Tibetan version suggests a sandhi-consonant. If sādhyam-~ākṣtiḥ (10-23) is considered as an even-numbered pada of a śloka, the use of -m- brings about a short 5th syllable (pathya); it is also possible to take sādhyam as acc. sg. m. and the object of the verbal noun ākṣtiḥ.

But, it would seem unnecessarily complicated to apply the idea of a sandhi-consonant -m- in a case like grhadevatam eva ca (9-18) and sindum eva ca (9-19).

For svayambhujnānam ādhāraḥ, tib. raḥ byuḥ ye sēs kyi ni rten suggests svayambhujana-~adhāraḥ, but this is less probable from the context.

For mādirotsivasānandaḥ (8-33), a reading mādirotsava-~ānandaḥ (= mādirotsavānandaḥ) is very likely, as s and m are graphically very similar.
bhava (4-5) acc. sg. m.; ratmasabhava (5-54) nom. sg. m.;
uucchusma (8-38) acc. sg. m.; upaśmaśanā (9-19) nom. sg. n.;
ghorattahāsa (9-26) acc. sg. m.; anumikārakta (10-15) acc. sg. n.;
meruyākranta (10-30) acc. sg. m.; vidhi (10-35) acc. sg. m. but,
vidhi-niscitam is also possible in this case; pretā (13-30) nom.
sg. m.; bhūmi (17-7) acc. sg. f.; śūm̐upaprakāra (17-12) acc. sg. m.;
desa-gokula (23-4) acc. sg. n.; gandhaneivedya (23-23) nom. sg. n.;
stutisadōta (23-41) acc. sg. m.; myta (26-12) nom. sg. n.;
cedaka (26-41) acc. sg. n.; -ubhika (33-31) acc. sg. n.
b. The following are examples of short 5th syllables in odd-numbered
pādas (metre: pathyā)
parināma (2-16) nom. sg. n.; viśayaviśuddhi (4-22) nom. sg. f.;
saraya (8-24) acc. sg. m.; uttṛṣṭabali (8-38) acc. sg. m.;
caturmukhaṁantra (10-26) acc. sg. m.; ghorāndhakara (17-37) nom.
sg. m., n.; deha (18-5) nom. sg. m.; ācāryabhigeeka (18-28) acc.
sg. m.; mṛtyu (19-8) nom. sg. m.; hāmāra (19-32) acc. sg. m.;
vāra (21-9) acc. sg. m.; sūlamudgara (26-7) nom. sg. n. or for
sūlamudgarau nom. dual m.; aṅguli (31-6) acc. sg. f.
c. Attention is paid rather well to the fact that a short 4th
syllable is needed when the 3rd of an even-numbered pāda is short.
In the following cases, the omission of -h or -m makes the 4th
syllable short:
gaṭīcakra (7-1) acc. sg. m.; candana (8-18) nom. sg. m., n.;
himālaya (9-17) nom. sg. m.; saptākṣara (10-18) nom. sg. m., n.;
lakāraṁkita (10-28) acc. sg. n.; cakradvaya (10-37) acc. sg. n.
cf. ACIDL cakradvayaḥ; lakṣmīvāna (17-37) nom. sg. n.; sadvāsava
(26-35) nom. sg. m.
d. In the case of karunyanirbhara (8-32'), -h is omitted (metre:
vasaṭṭatilaka). In kamika svargasya (19-35) and nirantaśa kvane
kṣaye (5-22), the omission of -h and -h does not make the metre
regular.
2. In order to make the metre regular, various kinds of anomalies occur in the case-forms.

a. -a stem.

-\textit{a} nom. pl. m. (EG 8.79): \textit{akṣobhya} (4-14); \textit{antarābhava} (2-4).

must be regarded as plurals, they cannot be nom. sg. m.; in both the examples, the use of -a result in a short 5th syllable in an even-numbered pāda. -a in \textit{kharanāguna} (2-3) causes a short 4th syllable, which is required by the short 3rd syllable in an even-numbered pāda. -a loc. sg. m., n. (EG 8,11): \textit{ghṛtamedhumadhya} (10-11); \textit{silpiyāga} (21-16); \textit{āmaśāvā} (10-16) (pathya); in these cases, a short 5th syllable results. -a dat. sg. m.: \textit{devaśārādhyāya} (8-19) for \textit{devaśārādhyāva}. But, in the following examples, -aya is metrically not required: \textit{amukākarṣaya} (10-23); \textit{devadattastambhaya} (10-32), cf. EG 8.44.

b. -\textit{a} stem.

-\textit{a} nom. sg. f.: \textit{tathatāmaya} (7-24); \textit{dvibhujā} (13-29); here the use of -\textit{a} (for -\textit{ā}) causes the 5th syllable to be short in an even-numbered pāda. -\textit{a} nom. voc. pl. f. is used for -\textit{āh} in \textit{bhagā} (8-23) (metre: \textit{malinī}).

b. -\textit{a} stem, -\textit{ā} stem.

\textit{bhairavakalārātrin} (13-17) for -\textit{tri} acc. sg. n.; \textit{sattvā-}
\textit{vātaramuktin} (33-35) for -\textit{kī bhāyu}, nom. sg. n.; here the anomalous final \textit{-n} makes the 7th syllable of the odd-numbered pāda long (metre: \textit{pathvā}). See EG 10. 24. It must be noted that \textit{dvandvās} appear generally as neuter singular in this text. -\textit{in} nom. pl. m. (EG 10,165): \textit{devaśālokāpalādīn} (4-8) for -\textit{dvaḥ}. -\textit{a}yeh gen. sg. m.: \textit{amogasiddhayēk} (2-21) for -\textit{dāheḥ}. Another example of distortion due to metrical reasons is \textit{bhāvato} (8-23) for \textit{bhāvato} nom. voc. pl. f. (metre: \textit{malinī}).
d. Consonant stems.

Root consonant stems: svaparārthasampado (6-1) for -sampad nom.

sg. m. (EG 15.1); numeral ūnapaññās (10-24) for ūnapaññāsat; but, śukra-pratipade (31-34) for -pratipady loc. sg. f., is not metrically required.

-as stem: asāh nom. sg. m.: śubhacetasāh (8-37) for -cetāh;

-hitacetasāh (18-3) for -hitacetasāh; these two examples result in giving short 7th syllable to even-numbered pada.

-an stem: parvān (21-9) is used for parva acc. sg. n.; this gives a long 2nd syllable which is required by the short 3rd in the even-numbered pada; similarly keśirasāgarānāmā (26-9) is used for

-nama acc. sg. n. or -nāmaṇā bahuv. acc. sg. m.; but in the phrase karma-ç-anuṣṭhayet (8-20), karma (acc. sg. n.) anuṣṭhayet is also possible (EG 17.10); karma (= karma) (10-55) loc. sg. n. (EG 17.15).

-in stem: guṇino (8-7) for guṇī nom. sg. m. (metre: bha-vipula).

-at stem: in the case of acintayena buddhena (33-11), acintayena (EG 18,61) is used for acintayetā pres. part. to give a short 5th syllable to a pathya.

-mat stem: dhimātāḥ for dhīmān nom. sg. m.,

-ac stem: tiryacās (19-37) for tiryacās nom. pl. m.; this gives a short 5th syllable to a pathya.

e. Other irregular forms: paraprāpi ca nirdayaḥ (18-7) for

paraprāpini nirdayaḥ (metrically identical); aksamālayā (21-18) for aksamāla nom. sg. f.; sādhyā 'pi (28-15) for sādhyām api;

sūkṣmapadmeṣu (31-25) for sūkṣmapadmē; vajradhāraṇam (31-23) for vajradhāra (metrically identical); but, saiva sūdhi: (for sūdhiḥ) bhavet (17-7) is still contra met. even as bha-vipula; in case of mahāsukhāprapradā sarve (31-30), sarve is considered to be loc. sg. with nominal ending -e, and is used in the meaning of sarveṣu.
6) Verb.

Aberrant forms are few in the verbal system; only the following have been noted.

causative: saṃcāret (8-23) for saṃcārayet; adhitīṣṭhayet (8-24) for adhitīṣṭhayet; saṃbhavet (2-12) for saṃbhārayet; vindhayet (28-18) is perhaps for vidhyet 3. sg. opt.; another possible form vyādhayet 3 sg. caus. opt. seems to have been avoided as it is metrically correct.

adhyēsatu (17-2) e. sg. impv. see EG p.205, Dictionary; adhyēsyā (8-11) ger.(?) must be interpreted as 3 sg. opt. or 3 sg. impv. cf. adhyēsyē (17-8) fut. pass. part.

kurī (10-50) for kurutām 3 dual impv. or kuryātām 3 dual opt.

āvātān (19-22) 3 sg. impv. is perhaps for niyeta 3 sg. pass. opt.;

MS L niyate is metrically possible.

uktavan (18-24) past act. part. is used for pres. ind. P vakti or opt. P vacyat.

Gerund -va for -tva: pūjya (23-44), but no MS; pūjē (MS AIDEL) must perhaps be preserved; sevya (26-40); gṛhya (28-26) prose; dhārya (17-21) (unmetr.) for dhṛtya (metrically better)?; but it is impossible to interpret dhārya as a fut. pass. part. dhāryam modifying khasūtraḥ; cf. MS A dhāryatu for impv. dharatu or dhāryatū?

7) Concord.

1. Number.

a. Lack of agreement between noun and adjective.

etē nādikāḥ ... sarīrasubhakāraḥi (7-22); tribhir divasena (26-39); sarpaścaukasāśmiśrajā kakolūkagrāhi (28-9); dvayor pārśve (31-22).

b. Third singular forms for plural number.

catvāri ... upatisthate (4-3); ve satīvā ... vartate (4-4); hauvīghraś tu jayate (26-24); devāsuramanugāyām (for devāsuramanugā as c.m.) ... jayate (4-8); in these cases, the personal ending -te is used instead of -nte in order to make the previous syllable, the 7th of the even-numbered pāda, short.
c. Third plural forms for singular number.
   śukrah ... patanti (19-17); yo 'bhicohaṭi (19-21), cf. yo 'bhicohaṭi (19-22), all MSS exc. A -nti, still contra met.;
   vijñānavyūrūḥasva (for vāyurūḥavijñānaḥ c.n.? ... gacchante (19-34). yogī ... vicaranti (5-51); bhayaṇakākaraḥ kathavanti;
in those two cases, -nti is used to give a long 3rd syllable which is required by the short 2nd to the even-numbered pada.
   karāṭi ca sravanti (13-23); here, -nti is used to give a long 2nd syllable which is required by the short 3rd in the even-numbered pada; sravanti pres. part. nom. sg. f. is not attested by MSS, though it is metrically possible.

2. Person.
   udānayāmāsa (2-1) 3 sg. periphrastic perfect for udānayāmāsatha 2 sg.; 'hadu mandaḥ likhet (17-13); vivarjavit (18-18) 3 sg. caus. opt. for vivarjavāni 1 sg.; sevajt (18-18) 3 sg. caus. opt. for sevayāmi 1 sg. opt..

3. Gender.
   hriṅkāraḥ viṇyaharitā ca (26-22) for viṇyahantar; param āhutim (28-3) for param.

   yāsu ānayed manasepsitam (28-16) for yam ānayed manasepsitam or less likely yāsu ānayed manasepsitāsu.

5. Other miscellaneous examples.
   catvāri bhūta sarvagaḥ (4-7) for catvāri bhūtaṇi sarvagāpi on caturbhūtaṇi sarvagāpi; śīkṣasamāyuktān (for -yuktānaḥ) sīgyaṇān (18-20); satṛūpaḥ baladarpatāḥ (for -darpatānām) (28-7).

8) Compounds.
1. Anomalies in the prior member.
   a. Long vowels for short: āgata-sarvavirāpāḥ (8-39) for āgata-;
      vikṛtāraudrācittena (22-18) for vikṛta-; triphala-kuhkumānābhi (26-44) for triphala-kuṅkuma-nābhi; in these three examples, a
long 3rd syllable in a pathya is needed because of the short 2nd;
ksayovypādi (5-14) for ksāya-, possibly B ksāvā-; -sañghābhagna
(8-28) for -sañgha-bhagān (metre: mālinī).

b. Short vowels for long: kañcasa-prabhasannibbha (5-54) for -prabhā-;
yogi yoginimilava (26-29) for -yogini-; dhātakipupa (26-38) for
dhātaki-, cf. BCP dhātaki-; cf. dhyanadharagavanimuktān (33-6)
(all MSS!) for -dhāraṇa-, but not metrically needed.

-vidhiyutan (MSS BCIDEP) is metrically preferable to -vidhivutan
(18-20) (MSS AL); -sadyakārakah (5-40) is preferable to -sadyahkārakah.

d. vraya- for tri-: vrayanāśivarūpā (4-26); cf. catvāra- for sātur-
catvāranandarūpī (31-22), but not metrically needed.

2. Anomalous order of members of a compound.
rağadveṣādimohandha (2-8) for rağadvesaṃalavandha; pītamañḍala-
candrastha (10-12) for pītacandramandalastha; vajrahkitatriśucikam
(13-10) for triśucikavajrahkṣitam; vijñānavyavṛūḍha (19-34) for
vṛūḍhavijñānavyavṛūḍha; marakasaunaye (26-25) for raunyavaraunaye.

3. Compounds divided into separate words.
maraṇaḥ vidhi (10-35) for maraṇa-vidhi; in this case, a long 3rd
syllable is needed because of the short 2nd; but maraṇaḥ vidhi-nisācitam
is not impossible; a contrasting example is sarvānāśaputikṛtān (10-28),
here a long 3rd syllable is required on account of the long 4th, but
the reading sarvānā śaṇputikṛtān is not attested by the MSS;
mandalabhūmibhagāsa (17-7) for mandalabhūmibhagāsa; khacitaḥ
vajra-ratnaīs tu (17-35) for khacitavajra-ratnaīs tu; gardabham
vanarārūḏho (19-32) for gardabhamvanarārūḏho; in those three cases, a
long 3rd syllable is needed because of the short 2nd in a pathya;
maraṇa regaśaṅkī (23-4) for maraṇa regaśaṅkī, a long 3rd syllable
is required by the short 2nd and long 4th; anādinidhanah rūpaḥ (33-7)
probably stands for anādinidhanarūpaḥ; cf. devī herukajñāna
(3-7) for devīherukajñāna, but metrically identical; prthivyātrān kāthinyān
(4-7) is, as ma-vipula, metrically not correct; prthivimatrakajihinvaṃ (MSS CIEPL) is metrically right, but not original; its meaning should be understood as prthivikāthijnvasatraṃ.

4. Miscellaneous examples: rasajiḥvāvisuddhivaṃ vijñānaṃ (4-19) should be understood as rasajiḥvāvijñānaṃ viśuddhaṃ or rasajiḥvā-vijñānavisuddhivaṃ.

5. Of khatvāṅgaśakamḍala (26-7), -sa- has been inserted between the members of a compound simply to give an extra syllable; khatvāṅgaḥ sakamḍala is not attested by MSS.

Irregular use of the cases.

It is often difficult to draw a clear distinction between morphological and syntactic confusion (EG 7.2); some of such instances have already been discussed. In the following examples, it is difficult for us to guess why the author introduced such an irregular form. Such anomalous forms might simply have been chosen at random as could be expected in view of 'the presupposed attitude of the author'.

For 2-13, the Tibetan version suggests the following sentence which is easier to understand: antarabhavasattvas ca deśantaragarāmivat / kathācit karmasūtraṃ saṃgatyāṃ ca prajāvate; pindamātraṃ tu ratnasva (2-22) is considered to be intended for pindamātraratnasva, and is more likely than the alternative pindamātrasva ratnasva, because the latter is metrically right; devāyuramanvasyaṃ (4-8) for nom. pl. u.;

śākini saha (or śākiniṣaḥaḥ) (17-8) for dākinyā saha (metrically identical) paraprāni ca nirdavyah (18-7) for paraprānini nirdavyah (metrically identical); dadvad ... -vidhiyuṭan (for -vidhiyuteḥbhyaḥ) (18-20); prṣhisya (for acc.) pūrayet (18-33), cf. homān ca pūrayet (18-35); viṣṇuvāyurūḍhasya ... gacchante (19-34) for vāyurūḍhaviṣṇuḥ ... gacchate; madena vihvalā kaścid (26-24) is more likely for madena vihvalātā kasyacid than the alternative madena vihvalas kasycid, because the latter is metrically right; vāsu (for yan) ānaved manasepsitam (28-16).
10) Word-formations.

1. The suffix -ka is easily and frequently used only in order to make the metre regular, ex. *pitavarnakam* (13-10); in one case, -tas is used in the same way: *trivimokṣatas* (4-23) for *trivimokṣeh*; but in the following instance the addition of -na makes the meaning different from the one required: *prabhāvanaiḥ* (18-16) for *prabhāvaiḥ*; cf. *anutpādaraśvedād* (3-14) for *anutpādaraśvedanād* tib.; *pratijñāta* (21-5) for *pratijñānā*.

2. For *niścetā* (4-6), tib. suggests *niścetastā*; *jarāyuṣ* (2-2) stands for *jarāyuja* (BD); *saśvedā* (2-2) for *saśvedajā* (BD); *madhvajā* (26-31) in lieu of *madhuja* (MSS BIDPL); *gunāvartih* (7-10) is used in the meaning of *gunavartinī*. 
IV. The Samvarodaya-tantra in its relation to the Samvara literature.

1) The Samvarodaya-tantra and the Laghusamvara-tantra.

The Samvarodaya-tantra has not completely been ignored by modern scholars. G. Tucci considers the Samvarodaya, together with its commentary (Ratnarakita's Panjika), as one of the most important examples of tantras dealing with iconometry.¹ S.B. Dasgupta quotes several important passages from the Samvarodaya, which he calls Heruka-tantra, in his An Introduction to Tantric Buddhism, Calcutta, 1950.² However, this tantra has not received much attention in spite of the unique information it offers. It is because the whole Buddhist tantric system itself has not been studied enough; but this tantra especially has been unduly ignored because it was thought to be a commentarial tantra (bsad rgyud) of the Samvara or Cakrasamvara-tantra.³ The word bsad rgyud tends to give the impression that it is not a work of first-rate importance.

In the bsTan bgyur, there are many commentaries on the Samvara or Cakrasamvara; they are actually commentaries on the Laghusamvara-tantra (No.16). Comparing the contents of the Samvarodaya and the Laghusamvara, we can easily notice that the Samvarodaya is not a mere commentary of the Laghusamvara. If so, what is the Laghusamvara?

¹ G. Tucci: Tibetan Painted Scrolls, p.293.
² Dasgupta quotes from the MS belonging to the Asiatic society of Bengal, No.11279, which is identical with our MS I. He says that he has not tampered with the reading of manuscripts except when the mistake or the corruption has been palpable, but the readings in many quotations do not always agree with those of our MS I.
⁴ The reason why commentators call it the Cakrasamvara is still not clear. gyal ba bzat po (Jayabhadra) in his commentary on the Cakrasamvara (No. 2122) says that Cakrasamvara is the preacher of the tantra, by whom Heruka and Vajravarahi are advocated (Vol.49, 21-1-6). In ch.39 of the Dzukaravya the word Cakrasamvara refers to a deity (Vol.2, 181-5-8).
What does the word 'commentarial tantra' (bṣad rgyud) mean? To answer these questions, we must first consult Bu ston's system of the Saṃvara literature, because the Cakrasaṃvara is said to be 'the original tantra' (rtṣa rgyud, mūla-tantra) of it, and compare it with bTson kha pa's system.

Bu ston's classification of the tantras in his rGyud sde spyi.hu rnam par bshag rgyud sde rin po cheḥi mūls rgyan (Complete Works, BA, edit. by Lokesh Chandra) has already been summarized and discussed by Tucci. We do not have to repeat these discussions here; but as what Tucci remarks about the Saṃvara literature is slightly different from what Bu ston says, we would like to study the part dealing with the Saṃvara literature.

Bu ston divides all tantras into four big classes: I. bya rgyud; II. spyod rgyud; III. rreal bhyor rgyud; and IV. bla na med. bla na med is divided into three; thabs rgyud, ve sēs rgyud, and gnis su med rgyud. Ve sēs rgyud is divided into seven groups: A. rigs drug mūlam par ston pahi rgyud; B. Tantras connected with Heruka; C. with rNam snaḥ; D. with rDo rje hchan; E. with Padma gar dbaḥ; F. with rTa mchog; G. with rDo rje bchaḥ. The second of these seven divisions, tantras connected with Heruka, has five subdivisions: a. bDe mchog; b. Kye rdo rje; c. Saḥs rgyas thed pa; d. sGyu bhrul chen mo; e. A ra li. The Saṃvarodaya and the Laghusaṃvara belong to this bDe mchog, the Saṃvara literature.

2) The original tantra of the Saṃvara literature.

Now, the discussion is to be divided into two parts: (1) the problem of the original tantra (rtṣa rgyud, mūla-tantra) and (2) the problem of the commentarial tantras (bṣad rgyud).

As to the original tantra, Tucci mentions the dpal bde mchog bhuṅ ba (Tohoku 373), which is nothing but the Sadvara-mula-tantra; but this is not the case. Bu ston does not mention it. Bu ston first quotes Vajra's commentary on the Sadvara-mula-tantra, which says as follows:

The original tantra has 100,000 chapters; the uttara-tantra is the mkha' lde ba mnam pa (Khasama-tantra) of 100,000 ślokas; and the uttarottara-tantra of fifty-one chapters has 1,700 ślokas.

This uttarottara-tantra must be identical with the Laghussadvara. On the other hand, Lva ba pa says that the original tantra has 300,000 ślokas.

Bu ston makes these two opinions meet by relying on the commentary on the Herukabhyudaya (No. 2138), which says that the longer Abhidhāna of 300,000 (ślokas) and the shorter Abhidhāna of 100,000 (ślokas) are said to be identical, in its explanation of a passage of the Herukabhyudaya. This passage states that (the
He further relies on the [phrag ni bskyed]' which says that that which has been extracted from the Abhidhana of 300,000 (slokas) is the Laghusaśvara. Bu ston thinks that the original tantra (which must be, therefore, the longer) of 100,000 (slokas) is said to have been extracted from (the tantra of) 300,000 (slokas), and this shorter work in fact is (the tantra) which has summarized the essence of the larger work. The passage in question, which can be found in prakara 4 (Vol.2, 193-2-2 f.), is quoted by Tsok kha pa in explaining the meaning of the number of the chapters of the Laghusaśvara: 'rgyud kyi snih po bsdus pa yin // shea pahi hgel par rgyas pa mohn par brjod pa phrag gsun da de // bham phrag gsun da bsdus pa mohn par brjod pa hbum phrag gsun du ge du ru ka mohn bhyuñ las // hbum phrag hbum phrag gsun las bsdus // rgyud kyi snih po bsdus pa yin // shea pahi hgel par rgyas pa mohn par brjod pa hbum phrag gsun da de // bsdus pa mohn par brjod pa hbum phrag gsun du ge du ru ka mohn bhyuñ las // hbum phrag hbum phrag gsun las bsdus // rgyud kyi snih po mtah dag bsdus // 'A secret mantra similar to this one does not exist in the three worlds; this is said in (the tantra of) 100,000 (slokas) and (the tantra of) 300,000 (slokas). (This mantra) has summarized all the essences of the tantra.' Ch.9, Vol.2, 224-1-6. The wording is slightly different from that in Bu ston's quotation, but, of course, does not contradict Bu ston. The commentary, that is, Zla ba gshon nu dpal he ru ka mohn par bhyuñ ba rnal bhyor mahi rgyud kyi rgyal po chen pahi dkañ hgel yi ge nub bu (No. 2138) has: hbum phrag ni mohn par brjod pahi hbum pahy // rgyas par mohn par brjod pa hbum phrag gsun yod do // hbum phrag tu ni dmigs pahi skad cig gi phyir ro // hrum phrag gsun ni bskyed dañ // skyes pa dañ // yogs su rdsogs pahy // '(the tantra of) 100,000 (slokas)' means the Abhidhana of 100,000 (slokas). As the longer (tantra), the Abhidhana of 300,000 (slokas) exists, because of the moment of non-perception in (the tantra of) 100,000 (slokas). (The tantra of) 300,000 (slokas) is origination, that which has originated and perfection.' Vol. 51, 120-5-8 f.. The latter half of this passage is as yet not comprehensible.
what Vajra calls, the *uttara-tantra* i.e. the *Abhidhāna* of 100,000 (ślokas), from which the present *Laghusaṅgha* has been extracted, has itself been extracted from (the *Abhidhāna* of) 300,000 (ślokas).

So far Bu ston has distinguished between the *mūla-tantra* and the *Laghusaṅgha*; but discussing the fact that the *Laghusaṅgha* does not have the introductory formula *evaṁ mayā śrutam etc.*, he changes the meaning of the word *mūla-tantra* rather surreptitiously from the legendary *tantra* of 100,000 chapters or the so-called *Khasama-tantra* or the *Abhidhāna-tantra* to the extant *Laghusaṅgha-tantra*; he concludes his discussion of the *mūla-tantra* by summarizing the contents of each chapter of the *Laghusaṅgha* without mentioning its title *Laghusaṅgha-tantra*.

Bu ston’s reasoning in his commentary on the *Cakrasaṅgha* (No. 6157) is generally similar to Bu ston’s as far as the quotations are concerned. He quotes the same passages from Vajra’s commentary, the *Dakārṇava*, the *Herukābhūtyudaya* and its commentary as Bu ston does; but subsequently, he quotes from the *Yoginīsaṁhārya* (No. 26) the

---

11 contd

according to the order in which it has been extracted from the *mūla-tantra*, and is also connected with (each of) “those which are equipped with the truths”. Then, it might be considered that (the total number of) vowels and consonants i.e. fifty characters and (the number of) the chapters i.e. fifty-one do not accord; but there is no fault about it. The truths to be connected with each character are fifty; the fifty-first (chapter) is to be connected with the truth common (to all the characters)’. Bu ston kha pa, ibid. Vol.157, 7-4-1 f.. Here, *de kho na hūd idan pa* is still not clear; in the quotation, it may be equivalent to the character each of which is connected with a certain truth, but in the explanation, it seems to be equivalent to the truth (*de kho na hūd*).

12 For example, Lva ba pa says that it exists in the *mūla-tantra* but not in the *Laghusaṅgha* because this is the *uttara-tantra*. Arguments of this kind can also be found in Bhavyakīrti’s commentary (No. 2121) Vol.49, 3-3-1 f.. See Bu ston kha pa:ibid. 11-1-1 F..

13 Bu ston, ibid. 392-5 f..

14 dPal bkhor le sdom pa brjod pa bde mchog bsdu pahi rgyud kyi rgya cher bsdad pa “sBas pahi don kun gsal ba” shes bya ba, Vol. 157.
From the tantra preached in 100,000 (slokas) the bDe mchog (the Sañvara-tantra) has been extracted. In the Khasama-tantra of 100,000 (slokas), the same explanation is given. He explains this as follows:

That which has been mentioned (here in the Yoginīsaṃcārya) as the Khasama-tantra of 100,000 (slokas) corresponds to [what Vajra mentioned as the uttara-tantra i.e. the Khasama-tantra of 100,000 (slokas)] previously. (Here,) it is said that the Laghusañvara-tantra has been extracted from the Abhidhāna of 100,000 (slokas). The Abhidhāna of 100,000 (slokas) from which the Laghu-tantra has been extracted and the Khasama-tantra are two (different tantras); (but, here they have been) confused.

According to the same quotations from the Heřukābhīvyudāya and its commentary as those given by Bu ston, Tson kha pa concludes that there are two different mūla-tantras.

He quotes a passage from the mūla-tantra which, in this case, is nothing but the Laghusañvara:

15 | bhum du brjod pahi rgyud las ni // bde mchog btus par gyur pa dahn // nam mkhah dah nī mnam pahi rgyud // bhum geig na yah hul dag bsdā // Vol. 157, 3-3-8 f // The only passage corresponding to this quotation is the following: mīn gi rgyud ni bhum sde las // sānih po bsdas par gyur pa yin // nam mkhah dah nī mnam pahi rgyud // bhum phrag geig nas de bding bsdā // (This is the tantra of) the essence extracted from 'the tantra of name' (Abhidhāna-tantra ?) of 100,000 parts. The same explanation is given in the Khasama-tantra of 100,000 (slokas) of Yoginīsaṃcārya, ch.13, Vol. 2, 240-4-6.

16 | nam mkhah dah mnam pahi rgyud bbum phrag geig tu bsdā pa ni sde ma dah mthon la // bbum phrag geig pahi mnon brjod las bde mchog nun bhum rgyud btus par bsdā de // Bhum bhum rgyud cañ las btus pahi mnon brjod bhum pa dahn / nam mkhah dah mnam pahi rgyud göis so sner gyuds so // Tsoṅ kha pa, ibid. 3-4-1 f // The last passage of this quotation can literally be translated as follows: It has been said in an inverted way that both the Abhidhāna of 100,000 (slokas) and the Khasama-tantra have been extracted from the Laghu-tantra; but, this translation is not adoptable from the context. Di Tsoṅ kha pa: op.cit. 3-4-1 f //
The hero has preached the summary tantra (extracted) from
rig pa rgyva mtsho. 17

He says that some Tibetan scholars take this rig pa rgyva mtsho as
the mula-tantra of 100,000 ślokas. 18

After discussing these various kinds of mula-tantras, he says
that only the Laghusaḥvāra of fifty-one chapters is extant and that
summarized tantras (bsdus rgyud) are in themselves not the mula-
tantras; nevertheless the Laghusaḥvāra of fifty-one chapters (which
is itself a bsdus rgyud) should ( provisionally) be regarded as the
mula-tantra. 19

Consequently, according to Bu ston and bTson kha pa there are
three different mula-tantras: 1) the legendary mula-tantra of
100,000 chapters; 2) the mula-tantra called Abhidhāna which is said
to have 300,000 verses (the longer Abhidhāna) or 100,000 verses (the
shorter Abhidhāna or the Khasama-tantra of 100,000 verses); and 3)
the extant mula-tantra, that is, the Laghusaḥvāra-tantra of
fifty-one chapters.

17

rtsa rgyud las rig pa rgyva mtsho las ji bshin // dpal bos mdor
bsdus pa yin, bTson kha pa: op.cit. 3-4-4.

18

This passage can be found in chapter 34 of the Laghusaḥvāra, rig
pahi rgyva mtsho las de bshin // mdor bsdus nas ni grubs pa yin //
Vol. 2, 36-1-4. Admitting that rig pahi rgyva mtsho may be taken as
a name of the Saḥvāra, it is not required from the context that it
should be considered as the mula-tantra of 100,000 ślokas.

rig pahi rgyva mtsho occurs also in ch.57 of Abhidhanottara: sbvyor ba rgyud kyi rjes bhras be // bgro dba bgro mdin rnal bbyor ma //
rig pahi rgyva mtsho mchog yin te // rdo rje mkha bkro nhun zad cig //
sgyu byetrul sdom pahi rgyud yin no // rnal bbyor ma ni bgyun bha bhi
rgyud // gsa bha rgyva mtsho rgyud yin te // hes bryod rgyud ni bla
med pa // bdu sbs pahi mchog ni bsd pa yin // (Vol. 2, 92-1-5 f.). In this
context rig pahi rgyva mtsho does not necessarily have to be taken as
the larger mula-tantra. This passage, of which the meaning is not
clear, should be noted because it contains names of tantras yet to be
identified.

19

bsd pa rgyud ma g po yin ra g pa gi rgyud rgyas pa las bsdus pahi bsdus
rgyud yin pas / bsdus rgyud gahn yin rtsa, rgyud min yah ga giig pa lta
bu ni rtsa rgyud do // bTson kha pa: op.cit. 3-4-6 f..
To conclude this discussion of the *mula-tantra* of the *bDe mchog* i.e. the *Sādhvara* literature, we would like to examine which concept of the *mula-tantra* can be found in the *Laghusaṃvara* itself and in other texts.

The *Laghusaṃvara* always mentions the title of *Śrīherukābhidhāna* at the end of each chapter; and in the last chapter, it defines itself as follows:

Completed is the miraculous and wonderful *kalpa* (*adbhuṭascaryakalpa*) extracted from the *Śrīherukābhidhāna* of one hundred thousand (*ślokas*), the king of all the teaching ever preached, *Śrīherukamahāvīra*, accomplished by being merely recited, not surpassed by any other (*tantras*), complete from the beginning and the supreme.  

The *Abhidhānottara*, which actually calls itself the *Abhidhānottarottara*, frequently refers to the *Abhidhāna-tantra* especially in its third, eleventh and sixty-seventh chapter. It also refers to the *bDe mchog*:

\[ \text{de ŋid bsdus las gah gsuṅs daḥ // de bshin bde mchog las gah gsuṅs // gsaḥ bahi rgyud las vaḥ dag bād // de bshin dpal} \]

\[ \text{dpal he ru kahi ṍe par brjod pa ḍbum pahi naḥ nas phvyuh ba grub paḥi rtog pa ṛmad du byuh ba ho mihār daḥ bcaḥ par byed pa bstan chos thams cad kyil rgyal po dpal he ru ka dpal po chen po klags pas grub pa gshan thams cad kyi mi thub pa gōd nas grub pa bla ma yin // Vol. 2, 40–47 f.} \]

This *rtog pa ṛmad du byuh ba* can be taken as another name for the *Śrīherukābhidhāna*, just as the *Sahajodaya-kalpa* is another name for the *Sādhvārodaya*; and *Śrīherukamahāvīra* might be another name as *Sarvavoginirahasya* is another name for the *Śhāhvarodava*. The expression *klags pas grub pa* (*pathitasiddha*) occurs in the colophons of the *Sādhvārodaya* and the *Śhāhvarodava*.

The numbering of chapters in the Sanskrit manuscripts is different from that of the Tibetan translation. Here we use the numbering of the latter.
mchog dañ po dañ // rdo rje hiigs byed ŋid las gsal // bzlas
dañ brtul shugs sogs pa kgrub // 'It, purity erule or
attainment of purity, is nothing but) that which has mentioned
in the Tattvasaããgraha, that which has mentioned also in the
Samvara; it has been rightly mentioned in the Gulgta-tantra
No. 88?), and likewise in the Sríparamādya and the Vajrabhairava.
It accomplishes recitation, pious observance and so on.'

rig rgyal bkhor lo sgyur babs shags // bdi ni ma bvyuh bvyuh ni
hgyur // de ŋid badus dañ dpal mchog dañ // bde mchog rdo rje
hiigs byed du // khro bo bshi dañ yah dag ldah // sku bryad
dañ ni bças par ru // 'This king of vidya (magical spell), the
mantra which turns the wheel (of the right teaching) has not
appeared (before) and will not appear (in the future) either;
(this is) mentioned in the Tattvasaããgraha, the Sríparamādya, the
Samvara and the Vajrabhairava. This is fully provided with the
four angers and is completely possessed of the eight figures.'

Passages completely identical to these two are found in chapter 27
(Vol.2, 34-1-7) and chapter 30 (Vol.2, 35-1-7) of the Laghusaãvara
respectively.

22 Chapter 46, Vol.2, 78-1-4. However, Skt. MSS belonging to the
University of Tokyo: No. 173, ch.43, 146b-5 f. and No.474, ch.45,
172b-5 f. give the following reading:
tattvasamgraha yad uktaḥ ca tathoktaḥ ca krišnasahvare //
gulhyatantre samākhyataḥ haritantar tathaiva ca //
bhayabhairave caiva japabhadhāsiddhidam //
Chapter 46 of the Abhidhānottara and ch. 27 of the Laghusaãvara contain
a long common passage, in which this quotation is included.

23 Chapter 60, Vol.2, 87-4-5. However, Skt. MSS belonging to the
University of Tokyo: No. 173, ch.57, 186a-1 f. and No. 474, ch.59,
219b-5 f. give the following reading:
vidyādhara-cakravarti ayam mantras na bhūto na bhavishyati //
tattvasamgraha ca mūlamahā-sahvare ca tathaiva ca //
catupkrodhasamasamuktam aṣṭamurtiṃ samanvita //
Chapter 30 of the Laghusaãvara is identical with the first half of
ch.60 of the Abhidhānottara. Differences in the details between these
two are to be studied carefully.
In the Herukabhyudaya, the bhūkhor lo sdom (Cakrasaṃvara) is mentioned in the same way:

del kho na ūcis badus pa daḥ // ḏpal mchog daḥ po bhūkhor lo sdom //  
rdū rje bhiigs byed la sogs par // man rāc he bar bṛgbru ba ni //  
lus kyi dbus na yod pa ste // rdo rje khrag bthun ye ṣes ni //  
sgrub pos gaḥ gis ni ṣes pa // gaḥ shig bṛtul shugs yuan rīta vaḥ //  
de las ḏos grub med par bhyur // ḏi ru las mchog ṣes per bya //

'The teaching which occurs in the Tattvasahāgraha, the Śrīparamādya, the Cakrasaṃvara, the Vajrabhairava and so on is (as follows):

The wisdom of Vajraheruka exists in the centre of the body. The deed of a practiser who does not know it, even if he (makes an endeavour) through pious observances for a long time, will not reach the perfection; in this (vajraherukajñāna) the supreme deed is to be known (to exist).',

sdom pa (Saṃvara) occurs in chapter 2 of Pākaraṇava. But, the following two passages in chapter 49 and prakara 4 respectively give different information:

mchod bṛghu daḥ ni sdom rgyud daḥ // ṣes par brjod pa phyi me  
daḥ // kun ēpyod bbyun bahi rgyud rnam su // ḏos po ḏas ni  
rab tu bstan // de yis rgyud ni chen po ḏi // thub pa skyes bu  
mchog gis gsums // 'In the tantras such as the Dāka, the  
Abhidhānottara, the (Yogini-) saṃcārya and the Udava (= the  
Saṃvarodaya?), the substance and the action (of the great energy  
mahāvīrya) have been taught; through this (great energy) this  
mahātantra has been preached by the Silent One, the highest being.'

24 Vol. 2, 229-2-5.  
25 mchod bṛghu sdom pa mṭon brjod daḥ // gaḥan vaḥ rnal bbyor bahi rgyud  
daḥ // rnal bbyor rgyud rnam su gsums paḥ // ḏas kyi tshogs kyi ḏos  
grub ster // 'This grants the perfection of the multitude of actions  
mentioned in the Dāka, the Saṃvara, the Abhidhāna and other yogini-  
tantras and voga-tantras.' Vol. 2, 153-2-4 f., also prakara 1, 188-4-7.  
and

the (Guhya-) samaja, the Saññvara-uttara (= the Abhidhānottara?), the Saññvara, the Vajraḍāka, the Udāya (= the Saññvarodaya?), the Tattvasaññgraha, the Vajrabhairava, the Saññputi, 27

Saññvara, Saññvara-tantra or Cakrasaññvara is here mentioned together with such tantras as the Tattvasaññgraha or the Śrīparamādyā or the Vajrabhairava which names seem to refer to extant tantras; therefore, it will be difficult to consider the Saññvara as the longer mūla-tantra which is not extant. Especially, in the last two examples, the Saññvara is mentioned together with the Vajraḍāka, the Abhidhānottara, the Udāya (= Saññvarodaya), (the Yogini-) saññcārā and the Saññputi; this Saññvara must be the extant Laghusaññvara.

The Khasama-tantra is referred to in chapter 9 of the Yoginiṣaññcārā (Vol. 2, 239-1-1) and chapter 41 of the Herukābhvyudāya (Vol. 2, 233-1-6).

In its last chapter (33-30), the Saññvarodaya refers to the Śrīherukābhidhāna-tantra. It defines itself in the final remark of the last chapter as the Saññajodaya-kalpa extracted from the Śrīherukābhidhāna-mahātantrarāja of 300,000 ślokas. 28 It will be discussed by us again later.

Thus, the existence of the larger mūla-tantra of the Saññvara literature has been suggested by various tantras; but at the same time,
none of them give direct quotations from it. It will be our future task to reconstruct the concept of this mula-tantra by means of a philological treatment of the extant materials.

3) Commentarial tantras of the Samvara literature.

Bu ston classifies commentarial tantras of the Samvara literature into three: 1. Special (thun moḥ ma yin pahi rgyud); 2. Common (thun moḥ gi bṣad rgyud);\(^{30}\) and 3. Commentarial tantras about which there is discussion whether they are true tantras or not (rgyud vāh dag yin min rtsod pa can).

As thun moḥ ma yin pahi bṣad rgyud, he enumerates the following tantras:

a. Neś par brjod pahi bla mahi bla ma (No. 17)

b. dPal rdo rje mkhaḥ ḫgro shes bya bahi rgyud (No. 18)

c. mkhaḥ ḫgro rgya mtsho rnal ḫbyor mahi rgyud kyi chen po (No. 19)

d. dPal he ru ka mḥon par ḫbyuṅ ba rnal ḫbyor mahi rgyud kyi rgyal po chen po (No. 21)

e. rNal ḫbyor saḥi kun tu spvyod pahi rgyud (No. 23)

f. bDe mchog sdom pa ḫbyuṅ bahi rgyud (No. 20)

g. rNal ḫbyor ma bṣhiḥi kha sbyor gvi rgyud (No. 24)

h. bPhagṣ mo mḥon par byaḥ chub pa (No. 22)\(^{31}\)

\(^{29}\) Only one direct quotation from the Srīherukabhīdhāna has been found so far. It is to be found in Ratnarāksita's Panjika: dpal he ru ka mḥon par brjod par // thun moḥ rgyud rnam thams cad kyi // Ḫtan tshigs rnam kyi gshon bya min // Ḫad pa tsam gvis Ḫgyuḥ bya ste // mig deḥ lag rgyal ma yin no // shes so // (Vol. 51, 75-4-2 f.). This passage cannot actually be found in Ḫaghusamvara which is also called Srīherukabhīdhāna; but it occurs in ch. 46 of the Abhidhānottara (Vol. 2, 77-5-1). It is quite doubtful that Ratnarāksita's "Srīherukabhīdhāna" means the larger mula-tantra.

\(^{30}\) Tucci translates thun moḥ ma yin pahi rgyud by 'Extraordinary' and thun moḥ gi bṣad rgyud by 'Ordinary'. op.cit. p.261, n. 276.

\(^{31}\) Tucci does not mention a. c. and h., op.cit. p.261, n.276.
Bu ston mentions one more tantra, entitled *bPum phrag gsum pa las phyuh bahi sgyu bphrul dra ba chen mo ral pa gven du brdes pahi rgyud sgyu ma chen mo*, and says that the *Mai tri mkah bskyod kyi rgyud* is attached to this (as an appendix); we cannot find these two tantras in the *bsTan hgyur*. bTson kha pa also doubts their existence.32

bTson kha pa discusses things carefully in his commentary on the *Cakrasaṃvara*. He begins his discussion by interpreting a passage quoted from Durjayacandra:

```
mkah bgro bhyun ba kun spyod daḥ // de bshin mshan mchog
bla mahi rgyud // kha sbyar rgyud daḥ bshi po ni // bṣad pahi
rgyud du grave par hva // 'The Dāka, the Udaya, the Saṃcarya, also the Abhidyānottara-tantra with as fourth the Saṃpuja are considered to be the commentarial tantras'.33
```

He takes *mkah bgro* as the *Vajradaka* (No. 18); as to *bhyun ba* he gives three possibilities: the *Herukābhvyudaya* (No. 21); the *Vārāhīabhvyudaya* (No. 22); and the *Saṃvarodaya* (No. 20). There are different ideas about the number of *bṣad rgyud*; some scholars, for example, Dārikapa adds the *Caturyoginsaṃpuṣṭa* (No. 24) and *Dakṣārya* to these enumerated by Durjayacandra and obtains a total of seven *bṣad rgyud*. Some Tibetan scholars add the *Saṃvarodaya* and the *Vārāhīabhvyudaya* to these and obtain a total of nine tantras.

bTson kha pa classifies the tantras into two classes according to Buddhaguhya's way of classification: commentarial tantras (*bṣad rgyud*) and resembling tantras (*cha mthun gyi rgyud*).

32

33

Rin po che hi tshogs shes bya ba bahi dkah Ḥare. No. 2120, Vol. 48, 256-3-1.
He includes the Yoginisācārya, the Saṁputa, the Vajrabhāka, the Abhidhānottara and the Saṁvarodaya in the bsad rgyud and the Heryukabhhyudaya, the Dākarnava and the Caturyoginisācārya in the cha mthun gi rgyud; the Varāhi-abhyudaya is not regarded as a bsad rgyud and perhaps not as a cha mthun gi rgyud either. His arguments about the Abhidhānottara and the Saṁvarodaya are noteworthy. He says:

The Abhidhāna, though, explaining it, some take it as a commentarial tantra and some regard it as a mūla-tantra, should be taken as a commentarial tantra.

Mentioning the fact that some Tibetan scholars explain the Saṁvarodaya to be a tantra summarized as a commentary (bṛjod la ni bsdus rgyud) and at the same time to be both an uttara-tantra and a bsad rgyud, bTson kha pa says:

Though the Saṁvarodaya contains the very important information according to which the Sahajodaya-kaipa has been extracted from the larger tantra of 300,000 (siokas), it is to be regarded as a bsad rgyud according to the commentary.

bTson kha pa’s classification seems very relevant. The systems of the Heryukabhhyudaya and the Caturyoginisācārya are obviously different from the system of Abhidhānottara, the Saṁvarodaya and the Yoginisācārya which are considered to reflect the same system with regard to the

34 mnon brjod la ni bṛjod par res bsad rgyud dah / res rta rgyud du byas kyab bsad rgyud du byahol / bTson kha pa: op.cit. 3-5-6 f..

35 sdom pa phyug ba ni rgyud rgyas pa bhum phreng gsum pa las lhan skyes kyi rtsug pa bsad pa bchad pa'i sin tu gal che ba cig yod pas bṛjod pas bsad rgyud du mthad pa ltar byahol / bTson kha pa: op.cit. 3-5-8 f.

Ratnakīrtita’s Pañjika on the Saṁvarodaya (No. 2137) suggests that the Saṁvarodaya and the Sahajodaya-kaipa are identical. Vol. 51, 119-1-4. This is to be discussed again later.
non-extant larger mula-tantra. The second Dalai lama dGełBu dJon rgya mtsho seems to have adopted Tson kha pa's classification in his dPal bkhor lo sdom pa bzhin pa dbyin la slob pa bzhin tshul go bde par rgyud pa bzhod pa bya bshis gron so far as we can judge from Tucci's remarks.

Bu ston includes the rGyud thams cad kyi gleh gshi dPal yah dag par sbyor ba shes bya bshis rgyud (No. 26) and its uttara-tantra (No. 27, rGyud kyi rgyal po chen po dPal yah dag par sbyor bshis thig le shes bya ba) in the second of the three divisions of bde rgyud.

In the case of the Saññputa, we should take the following things into account. What Tson kha pa meant by Saññputa must be the Saññputi nama mahatāntara (No. 26); Bu ston includes it in thun mo gi bṣad rgyud. Strangely enough, Tucci ignores this tantra and mentions only the dPal yah dag sbyor bshis thig le (No. 27) which is the uttara-tantra of the former. Bu ston does not mention the title of the latter; it is mentioned only as "rgyud phyi me" (BA, 420-5). Bu ston says that it (No. 26) is a bṣad rgyud common to many tantras; but that it is mainly (a bṣad rgyud of) the bDe mchog for the following reasons: the main deity of the mandala of this tantra i.e. Vajrasattva is a form of bDe mchog; it is to be explained in the introductory remarks of bDe mchog (bDe mchog gi gleh gshi la bṣad par bya bshis phyir); it is said to be a bṣad rgyud of bDe mchog in many commentaries (Bu ston: BA, 429-1 f.). The Saññputi-tantra (No. 26) certainly makes the impression to be different from the Abhidhānottāra or the Yoginīśācārya. For example, it discusses thirty-seven bodhyangas in prakāra 2 of its first kalpa (Vol. 2, 246-5-8 f.); and this is different from discussions found in ch. 9 and ch. 14 of the Abhidhānottāra and ch. 3 of the Yoginīśācārya. Its enumeration of places of pilgrimage in prakāra 1 of the fifth kalpa is also different from that in the Laghusāvāra or the Abhidhānottāra. The system of deities of the mandala is also different. We have the impression that the Saññputi-tantra is similar to the Caturyoginīsaññputa which is a cha mthun gi rgyud in Tson kha pa's classification. It would be too hasty to take this as evidence of inconsistency in Tson kha pa's system of classification, because we have not yet fully studied these tantras. The relations between these tantras and the principles of classification which have been adopted by Bu ston and other scholars should be discussed after studying each of the tantras carefully. Nearly everything is yet to be done in this regard.


In Vajra's commentary on the Saññvara-mulatāntara the kha sbyor thig le is referred to as a bṣad rgyud (Vol. 49, 163-5-8); it is yet to be decided whether it means this uttara-tantra of the Saññputa or not.
As the third i.e., rgyud yee dag yin min rtsod pa can, Bu ston enumerates thirty-two Pa li tantras which are thought to be commentarial tantras of the bDe mchog. bTsoṅ kha pa does not seem to have paid much attention to them.

4) The identity of the Saṃvarodaya-tantra.

We have already noted the special character of the Saṃvarodaya. bTsoṅ kha pa has mentioned the point of view of Tibetan scholars according to which the Saṃvarodaya can be taken as a commentary, and at the same time as an uttara-tantra and also a bsha rgyud. We must examine this information in its context of the final remark of the last chapter of the Saṃvarodaya, which has been reconstructed as follows:

śrīherukabhīdbhāna mahātantrarāje trilakṣodārtasahajodaya—kalpaśrīmahāsaṃvarodayatantrarājasarvayoginīrahasye

pajñīsiddhe travastriṣāttamah patañē samāptah.

This reconstructed text means that Sahajodaya—kalpa, Sarvayoginīrahasya and Saṃvarodaya are equivalent, and that the Saṃvarodaya has been extracted from the śrīherukabhīdbhāna of 300,000 ślokas. However, we have to take into account that the Sanskrit manuscripts allow other possible interpretations. Tibetan translation dpal he ru ka mhon par brjod pahi rgyud chen po phum phrag gaum pa las lhau cig skyes pa bhyud bahi rtog pa las btus pa can mean that the Sahajodaya—kalpa has been

39. skubhi rgyud bgyrva: Nos. 28, 29, 30, 31, 32, 33, 34 and 35.
40. gobh gi rgyud bgyrva: Nos. 36, 37, 38, 39, 40, 41, 42 and 43.
41. thugs kyi rgyud bgyrva: Nos. 44, 45, 46, 47, 48, 49, 50 and 51.
42. hphros pahi rgyud bgyrva: Nos. 52, 53, 54, 55, 56, 57, 58 and 59.
43. De bshin gsegs pa thams cad kyi thugs kyi shiṅ po don gi rgyud which is yet to be identified. Bu ston enumerates four more tantras (Nos. 60, 61 and 62), the characteristics of which are not clear (SA, 429-4 f.).
44. bdi rnaams sha nas kyah rgyud rtsod pa can du gregs sīn / rgyud yee dag min par los pa bzhag shig snah la / gshan rnaams the tshom gi shir saṅ pa dpyod par byalo //bisoṅ kha pa, op.cit. 4-1-8 f.
45. śrīherukabhīdbhāna— is more probable; but only MS P attests it.
extracted from the Śrīherukābhīdhāna of 300,000 ślokas and that the Saṃvarodaya itself has been extracted from the Sahajodaya-kalpa. Another possible interpretation of the Tibetan translation is the following: the Śrīherukābhīdhāna of 300,000 ślokas and the Sahajodaya-kalpa are identical; and the Saṃvarodaya has been extracted from the Sahajodaya-kalpa.

The reading of MSS CIDEPL trilākṣoddhṛtasahajodaya-kalpe partly confirms the Tibetan translation; but this reading was not adopted in our edition. The place of btus pa does not agree with the place of uddhṛta in the Sanskrit text; we find here a rather intentional alteration by the Tibetan translator.

The idea which considers the Sahajodaya-kalpa as identical with the Saṃvarodaya is adopted by Bu ston. Concluding his recapitulation of the contents of each chapter of the Saṃvarodaya in his ṛgyud sde rin po cheḥi sde sgyen, he says:

(This is) the Sahajodaya-kalpa extracted from the Śrīherukābhīdhāna-pañcatantrarāja of 300,000 (ślokas), 42

btus kha pa's remark mentioned above can be understood in two ways:

1. The Saṃvarodaya contains the very important information according to which the Sahajodaya-kalpa (which is nothing but the Saṃvarodaya itself) has been extracted from the Śrīherukābhīdhāna of 300,000 ślokas, that is, the larger (mūla-) tantra (of the Saṃvara literature); (so, it should be considered as a mūla-tantra just as the Laghusaṃvara which is a mūla-tantra), (but,) according to the commentary, it should (provisionally) be taken as a commentarial tantra.

42 Ḍpal he ru ka mgon par brigd paḥi ṛgyud kyi ṛgyal po chen po bhugs phrag gsum pa las phyuḥ ba lhan cig skyes pa ṛgyuḥ bahi ṛṇg paḥe // Bu ston, op.cit. BA 423-2 f.,
(2) The *Sahvarodaya* contains the very important information according to which the *Sahajodaya-kalpa* i.e. the *Sahvarodaya* itself has been extracted from the *SrTherukāhādhaṇa* of 300,000 ślokas, that is the larger *mūla-tantra*; therefore, according to the commentary, the *Sahvarodaya* should be taken as a commentarial *tantra*.

As is said already, (1) is grammatically unnatural, but logically more correct. (2) is grammatically more natural, but logically wrong, because if the *Sahvarodaya* is a *bsad rgyud* for the reason that it has been extracted from the larger *mūla-tantra*, the *Laghusañvāra* which has also been extracted from the larger *mūla-tantra* should also be a *bsad rgyud*.

Thus, both interpretations lead to nearly the same conclusion as to the character of the *Sahvarodaya*. In any case, the *Sahvarodaya* can only provisionally be taken as a *bsad rgyud*; in its relation to the larger *mūla-tantra*, the *Sahvarodaya* is logically not different in nature from the *Laghusañvāra*. If the *Laghusañvāra* is taken as a *mūla-tantra*, the *Sahvarodaya* is also a *mūla-tantra*; and if the *Sahvarodaya* is a *bsad rgyud*, the *Laghusañvāra* too should necessarily be a *bsad rgyud*.

Now, we must examine the commentary (Ratnarakṣita's *Pañjika*) which, according to Tson khapa's remark, one expects to take the *Sahvarodaya* as a *bsad rgyud*. The passage in question is as follows:

```plaintext
kbum phrag gsum gyi bdag niid can dpal he ru ka phon par brjod paahi rgyud las / de don nthāg dag bs dus pahi khyad par gwis bdīr lhan cig skyas pahi drah bar tu bstag pahi phyir / phyi maahi rgyud dañ Huni huki rgyud bsad pahi rgyud kyeñ ste / lhan cig skyas pa bbyuṅ bahi rtag pa shes bya ba / min gshan edom pa bbyuṅ bahi vañ dag par phyuṅ ste / snigs na lāñbhi dus su skyas pahi gdul bya rnuṣu rjes su gzun bahi phyir shes pabu //43
```
This passage can be interpreted in various ways; but the most natural way of understanding it is as follows:

From the Śrīherukābhīḍhāna-tantra of 300,000 (ślokas), because it excels in summarizing all the truths, in order to explain here sahājāṇanda (the innate joy), the Sahajodaya-kalpa, alias the Saṅvarodaya as an uttara-tantra, (and at the same time) a laghu-tantra and also a commentarial tantra, has been extracted. This is for the sake of benefiting the beings to be converted who are born in the age of five kinds of defilements.

This interpretation partly resembles the point of view of Tibetan scholars, which has already been mentioned by Tson kha pa, according to which the Saṅvarodaya is a tantra compiled as a commentary (ḥgrel par bsdus rgyud) and is at the same time an uttara-tantra and also a bsad rgyud.

Other interpretations are also possible. Ṛṣṭi maḥi rgyud daḥ ēṅḥ ṛṣṭi rgyud bsad rgyud kyeṅ ste might possibly be interpreted as follows:

In order to explain sahajāṇanda, there exist the uttara-tantra (= Abhidhānottara ?), the laghu-tantra (= Laghusādvara) and commentarial tantras; but (besides them,) the Saṅvarodaya was extracted from the Śrīherukābhīḍhāna-tantra of 300,000 ślokas (especially for this purpose).

or,

In order to explain sahajāṇanda, there exist the uttara-tantra (= the Abhidhānottara ?), the laghu-tantra (= the Laghusādvara) and also the commentarial tantra; and as this commentarial tantra the Saṅvarodaya was extracted.
In these discussions, we have come to note the unique character of the Saññavarodaya. It should not be defined simply as a bsad rgyud, granted that the definition of the word bsad rgyud is still not clear enough. It can be taken even as a mūla-tantra in the same way as the Laghusāñana which is only provisionally regarded as the mūla-tantra of the Saññava literature.

However, it is clear that through these external investigations it is difficult to determine precisely the character of the Saññavarodaya; we must be content with the bare fact that some mutual relation exists between the Laghusāñana, the Saññavarodaya and the Abhidhanottara which, apart from the Yoginisācārya, can also be taken as a mūla-tantra.

We must consider the internal investigation of these tantras as our future task. Only the accumulation of internal evidences will help us to clarify the meaning of the words mūla-tantra, bsad rgyud and uttara-tantra and their mutual relation.

This tantra is so closely related with the Abhidhanottara as to suggest a direct relation with it. For example, the complicated system of ch. 5 of the Yoginisācārya completely accords with that exposed in ch. 1.4 of the Abhidhanottara.

So far as we are able to determine, we have obtained the provisional impression that the Saññavarodaya is closely connected with both the Laghusāñana and the Abhidhanottara. Each of these three seems to reflect directly, even if in different manner and in different parts of the text, a common system, in another word, the larger mūla-tantra, which is not extant. For example, in ch. 9 of the Saññavarodaya, each of the places of pilgrimage is distributed according to the ten stages of Bodhisattvas: mitha—Pranudita; uponitha—Vimala; kṣetra—Prabhāsāri; upāksetra—Arcīgmati; chandoha—Abhimukhi; upacchedohna—Sudurjayā; melapaka—Urañgama; upamelapaka—Acala; smāna—Sadbumati; upasmatana—Dharmamegha. Here, the sixth stage Abhimukhi is combined with chandoha; and after this comes the fifth stage Sudurjayā which is connected with upacchedohna. This disorder can also be found in ch. 50 of the Laghusāñana (Vol. 2, 40-2-4) and ch. 56 of the Abhidhanottara (Vol. 2, 84-4-8 f.). Therefore, this idea of distributing places of pilgrimage according to the ten stages of Bodhisattvas can be attributed to the larger mūla-tantra; and it is reflected in these three tantras.
V. The contents of the *Samvarodaya-tantra*.

As is said by Dasgupta, the main object of the *tantra*-literature must be "to indicate and explain the practical method for realizing the truth". ¹

In the *Samvarodaya-tantra*, we find mentioned various practices, such as consecration (*abhiseka*) (ch. 18), the rites of writing and honouring the *mapdaia* (chs. 8 and 17), the burnt-sacrifice (*homa*) (chs. 23 and 28), magical rites using *yantra* (ch. 19), the brewing of spirituous liquors (ch. 26), characteristics of the teacher (*ācārya*) and the disciple (ch. 18) and their religious practice (ch. 21) and so on. Those practices, though they may sometimes appear to be directed towards the fulfilment of worldly aims, are backed by a Weltanschauung entertained in common, if not consciously, by each practiser. ²

There are other descriptions which seem, though not very clearly and systematically, to reflect more directly the doctrinal system of the *Samvarodaya* itself or of the *Samvara* literature.

The *tantras* are not concerned with any system of abstract philosophy; we are not necessarily interested in discussing what Dasgupta says "unsystematised philosophical fragments" found in the *Samvarodaya*. Still it is necessary for us to systematize the various themes of the *Samvarodaya* and to prepare for the future comparison with other *tantras* not only of the *Samvara* literature, but also of as many other systems as possible in order to reconstruct the doctrinal system of the *Samvara* literature and, eventually, the Weltanschauung of Tantric Buddhism.

² For example, we find the reflection of this 'Weltanschauung' in the doctrinal justifications for the practices such as the rite of *homa* (see 23-59, 60) and the rite of brewing spirituous liquors (see 23-10, 11, 12).
Now, as our knowledge of other tantras is very limited, we have
to be content with setting up, provisionally, a doctrinal framework
which is applicable to other tantras. This framework will serve as
a standard in systematizing the contents of these tantras in order
to compare them with each other, and in studying the unsystematized
contents of the Samvarodaya-tantra accordingly.

We base this doctrinal framework on the recognition that
Tantric Buddhism is a typical system of religious mysticism. This
framework consists of the following three points of view:

1) The ultimate reality.
2) The individual existence.
3) The relation between the ultimate reality and the
   individual existence.

This third point of view is nothing but utpatti-krama (the process
of origination) and utpanna-krama (the process of perfection).

We find that this very same system has already been mentioned
in bTson kha pa's commentary on the Cakrasaṃvara-tantra as being
the system established by Nāropa; it consists of the following
points:

3 We have obtained many suggestions from H. Kishimoto's systematization
of the Yoga-sūtra-system from the standpoint of religious mysticism
in his Shukyo-shimpi-shugi ("Religious mysticism"), Tokyo, 1958,
which is a study of the Yoga-sūtra of Patañjali.

4 The fact that utpatti-krama and utpanna-krama are the most
fundamental subjects of the Cakrasaṃvara-tantra has been rightly
notices by bTson kha pa in his commentary on the Cakrasaṃvara-tantra.
In Vol. 151, 4-4-7 f., he points out passages from many tantras
which mention these two kramas; these passages, however, do not
always give a clear explanation. Of these two kramas, various
translations are possible. Snellgrove uses the words "process of
emanation" and "process of realization" in his translation of the
Hevajra, and A. Wayman translates them by "the Steps of Production"
and "the Steps of Completion" in his mKhas grub rje's Fundamentals

5 de la ran bshin shes pa grub pa po rin po che lta bupi gaṅ zag
gi raṅ bshin rgyu rgyud daṅ gshi shes pa rin gnis kyi bshen sgrub
(1) The cause (mentioned in) tantras is the body (pudgala) of a practiser.

(2) The means (mentioned in) tantras is practice of utpatti-krama and utpanna-krama.

(3) The result (mentioned in) tantras is apratisthitanirvāṇa, Vajradhara and the body of yuganaddha.

1) The ultimate reality.

a. The various aspects of the ultimate reality.

In translating the first line of verse 7 of chapter 3:

\[
\text{caturdhatvatmakam (panca- skandhatmakam sadvyayatmakas tathā /}
\]

The context requires us to paraphrase as follows:

\[
\text{caturdhatvatmakah (pācā-) skandhatmakah sadvyayatmakah tathā.}
\]

This line is translated by us:

'It is of the nature of the four dhatus, (the five) skandhas and likewise the six viśayās'.

5 contd

van lag bshi thabs rgyud dañ / mi gnas pañi mya ūn ḍas rdo rje bchañ ūn zuñ b lung gi sku / gshañ gvis ṭhpog par mi nus pa ḍbras bbi rgyud du na ro pas bṣad de / don gyi rgyud la gauñ du phye bḥaño // (Vol. 157, 10-5-2 f.). The meaning of this passage is not yet clear; the following translation is only provisional: 'Here, "the essence" means the essence of the jewel-like pudgala of a practiser; this is the tantra of cause. "The fundament" (gshi) is the practice of the two kramas in four parts; this is the tantra of means. And, the Nirvana without fixation (apratisthitanirvana), Vajradhara or the body of yuganaddha; this is the tantra of result from which one cannot be deprived by other people. Thus it is said by Naropa. As to their meaning, tantras are divided in (these) three (groups).'

Kishimoto explains the ultimate reality as one of the essential characteristics of mystic thought: "The mystic thought presupposes some kind of substantial reality. This reality is not to be treated merely intellectually; it eventually coincides with the ultimate goal of the practice. This coincidence is regarded as the realization of the religious aim. Various expressions are given to this ultimate reality, emphasizing its transcendency and absoluteness which are the characteristics of the unthinkable mystic experience. This is expressed differently in each system as the absolute truth, the transcendent God, the universal self and so on. The manner of attaining it and realizing the ultimate union with it is also expressed in different ways such as "to become it", "to see it", "to know it" and so on". (Kishimoto, op. cit., p. 58). This is exactly applicable to the following discussion.
This "It", which is repeatedly mentioned in the following passages, is generally modified by neuter singular adjectives; it is thought to be nothing but the subject of this chapter, dealing with utpanna-krama; the ultimate reality which is to be realized through the process of completion (utpanna-krama) and which manifests itself through the process of origination (utpatti-krama).  

We must at first survey chapter 3 in order to discover the various aspects of the ultimate reality and their mutual relationship, and then, discuss these aspects concisely.

The metaphysical aspect of "it", the ultimate reality, is defined as jñāna. Jñāna in turn is defined as being caused through the inseparable union of Heruka, the theistic aspect of "it", with his female partner (devyā herukajñānam = devīherukajñānan). This jñāna is of the nature of the four dhatus, the five skandhas and six viṣayas, that is, all the dharmas of the phenomenal world (3-7).

Its theistic side, i.e. Nairatmya and Heruka corresponds to the metaphysical side, i.e. tathāta (śūnyata) and upāya; the inseparable union or interpenetration of these two elements, which is nothing but jñāna, is itself the mandala, the figurative expression of the phenomenal world (3-9).

As its own essence is the joy innate in everybody, it is inherent (sahaja) in every dharma. Thus, we find both transcendent and immanent sides of the ultimate reality.

The relationship between the ultimate reality and the individual existence, that is, utpatti-krama and utpanna-krama has already been

---

7 The same procedure is to be found in chapter 33; passages of this chapter may mention saṃvara or tattva; both are expressed by neuter adjectives referring to a neuter principle.
mentioned. Utpatti-krama is the process of emanation of the phenomenal world from jñana (or in its theistic side), Heruka; utpatti-krama is at the same time the process of evolution of all the phenomenal aspects, that is, the contents of the ultimate reality, and is shown visually by the mandala.

Various aspects of utpanna-krama, the process of realizing the ultimate religious goal through practice, are mentioned fragmentarily in this chapter; bTson kha pa tries to relate these fragments to the system of the Pāncakrama (see note 1 to the translation of this chapter). We also find the essential elements of utpanna-krama. As is already discussed, the goal is nothing but the ultimate reality, that is, jñana; it is the state of interpenetration (yugenaddha) of Nairatmya and Heruka i.e. prajña and upāya; it is the universal, great pleasure which is expected to be identical with the joy innate in everybody. This goal or the state in which this goal is realized may be mentioned especially by the words dākinījālasamvara (3-6) and samvara (3-17, 18, 19).

The medium in and through which this goal is to be realized is the human body, what bTsoh kha pa says, the body (pudgala) of a practicer; it is said as follows:

"Depending upon the mandala of body (kāya), the body (vighraha) of dharma and the body of enjoyent (saṁbhoga) exist; it completes the process of perfect enlightenment, therefore it is called the mandala of body (deha) (3-2)."

This quotation suggests that the problem to be discussed in the item of "the individual existence" is the physical side of human existence.

---

8 See Dasgupta, op. cit. pp. 3, 146.
b. The ultimate reality as jñāna.

In chapter 53 of the Abhidhānottara, we find the following verse:

'The mandala is the highest truth; it is Śrīheruka, the highest jñāna. The mandala is the lotus of bhaga; it is the happiness (śubha) originated from the body of Varahi.'

This is a typical example of the way in which the identity of Heruka with jñāna is expressed. But in the Saḥvarodaya, we do not find a clear example of this kind; the identity of Heruka with jñāna must have been an axiom. We must add the following two quotations from the Herukābhāyudaya.

In chapter 41, Heruka is defined as being of the essence of sarvajñajñāna; it is said as follows:

'Srīheruka is the supreme hero; he is the union of all the pleasures (priya). The attainment (of his status) will be realized by Soma-drink. It is the highest abode of eternity, ḍakini-jālasāhvara (which) has been extracted from the Khasama (- tantra). Sarvajñajñāna is his essence.'

This quotation is also to be noted in connection with ḍakini-jālasāhvara. The expression "the highest abode" alludes to another aspect of the ultimate reality, that is, the goal of religious
practice or the summit of mystic experience. "The union of all the pleasure" is replaced by "the union of all the excellent people" in the corresponding passage of the Yoginisāhārya; this foretells utpatti-krama.

In the following verse of chapter 37, the relation between Heruka, sarvajñajñāna and the world is clearly shown:

'Sriheruka evolves himself as the phenomenal world; he is the supreme sarvajñajñāna. He is the essence of (all) living beings; he is all the buddhas; he is Vajrasattva, the supreme pleasure.'

This aspect of sarvajñajñāna, i.e. the origin of the evolution of the world, and the manner of the evolution are to be discussed in relation to utpatti-krama.

A well-known characteristic of this jñāna is the state or the union of prajñā and upāya or prajñā and karuṇā. We find an example of it in the Saññavrodadh itself; it is as follows:

prajñopayatmakam yogi herukatvam vibhāvyet (21-11).

'The yogin should imagine himself to be in the state of Heruka (herukatva) which consists of prajñā (-wisdom) and upāya.'

This translation alludes to the relationship between Heruka and individual yogins, and the actual practice of utpanna-krama. But at the same time, it is quite possible to translate this more simply as follows:

11 Dasgupta discusses this problem in great detail. op.cit. pp. 3 f., 9 f., 88 f.
'The yogin should imagine that herukatva consists of prajña (-wisdom) and upāya.'

or

'The yogin should imagine herukatva to be of the essence of (the inseparable union of) prajña and upāya.'

This herukatva reminds us of buddhatva, one of the commonest expressions of the metaphysical principle and at the same time the religious goal of Mahāyāna-Buddhism.

It is also well-known that prajña and upāya refer to the female and male elements, and that the union of the two is expressed in sexual metaphors. The term mahāsukha expresses this union. It is said as follows:

'The pleasure (caused by the) ardent, undivided (union) of the two is nothing but the great pleasure (mahāsukha); distinction between prajña-wisdom and karuṇā (compassion) is like (that between a lamp and (its) light (33-17). These two are of (one,) undivided essence; they appear in the form of one mind. It is caused by the union of prajña-wisdom and upāya (means); and it realizes the complete enlightenment (33-18),'

When prajña and upāya are in the state of union (samañyoga), they are one and the same spiritual existence (citta); this is the complete enlightenment (saṁbodhi), and is expressed as the highest abode of all the buddhas (33-19).

Lastly, we must note the examples of another aspect of the ultimate reality, that is, viññāna which is closely related with jhāna. It is said as follows:

13 Dasgupta frequently discusses "pure consciousness" as an aspect of the ultimate reality. op.cit. pp. 13, 24 f., 29, 78, 81, 85, 133 f.
'In the middle of it is consciousness (vijñāna); it is ever-risen and all-pervading; it is the self-produced wisdom and is the receptacle (ādhāra); (this) consciousness is the supreme Lord (3:26).

Then, we must discuss the last line of verse 11 and the first line of verse 12 of chapter 4:

tatra tiṣṭhet sada devo vijñānaḥ paramesvareṇaḥ //
tasyāvartate jñānem ākāraḥ pañcadevataḥ //

Our translation, which is suggested by Pañj. and the reading of MS D (tasmañ avartate jñānam), is as follows:

'(and earth is nothing but the place) where the deity always exists. Consciousness (vijñāna) is the highest lord (11). Wisdom (jñāna) occurs depending on it; and the aspects of this wisdom are the five deities.'

But, the corresponding Tibetan translation is as follows:

delatragtugnasphatilha // rnam ses mchog gidbaṅphyugste // jha lha yi ni rnam pa ru // rnam ses de ni yonshsu hgyur //

'the deity who always exists there (on earth) is the Lord of the supreme consciousness; this vijñāna evolves of itself assuming the aspect of five deities.'

Though the second rnam ses for jñānam is not confirmed by the Skt. MSS, the idea underlying the Tibetan translation is quite understandable. 15

14 From this one can deduce a state of homogeneity between jñāna and vijñāna based upon the theory of conversion (pravṛtti) of vijñāna into jñāna. See Mahāyānasūtralāṅkāra, edited by Sylvain Levi, IX. 65.

15 It is possible to paraphrase this second line into tasyāvartante jñānasva ākāraḥ pañcadevataḥ 'the (five) aspects of this jñāna evolve as five deities.' In this context, vijñāna and jñāna are identical.
The verses which immediately follow this passage are of significance. They mention the correspondence which exists between the series of five skandhas such as rūpa, the series of the five wisdoms such as ādāraśajñāna and the series of the five buddhas such as Vairocana; this correspondence is explained as the evolution from jñāna or as the manifestation of the contents of jñāna. In this same chapter, the manifestation of viññāna as the six indriyas (sense-organs), the six viṣayas (the objects of the senses) and the six viññānas (the perceptions by the senses) is mentioned (4-16, 17, 18, 19, 20). The second line of verse 20 reads:

§atpravṛtti viññānam ālavan tu tathāgataḥ

'Consciousness (viññāna) manifests itself in these six modes; it is "the receptacle" (ālaya), the tathāgata.'

This adds the aspect of ālayaviññāna to the ultimate reality. These examples show the theoretical side of utpatti-krama.

c. Dākinījālasadhvara or sañvāra as an aspect of the ultimate reality.

In studying the Hevajra-tantra it is quite essential to elucidate the meaning of the word Dākinījālasadhvara, because the title of this work is ŚrīhevajraDākinījālasadhvara. In the Sañvāra literature, this word is quite common; its meaning must have been obvious to people in those days; but it is not easy to find an explanation of this word in the tantras themselves. We should at first discuss a typical passage from the beginning of the Laghusadhvara-tantra, in which this word is used:

'Srīherukasamayoga fulfils all the wanted benefits. It is superior to the superior, Dākinījālasadhvara. It resides always

in the essence of everything, in the joy of the supreme secret.
The being who is composed of all the dakini is Vajrasattva,
the highest pleasure. This is the self-originating Lord, the
hero, dakinijalasāvarga.\textsuperscript{18}

As can be seen the word dakinijalasāvarga occurs twice in this passage.
The meaning with which it is used at the end of the passage has brought
a two-fold explanation from bTson kha pa:

'dakini means heroes and their female partners; jala is their
assemblage. Sañvara means (the state in which) all of them are
bound together as the essence of the one and only Heruka. The
context is: by the Lord who is in this state the tantra is
explained.'\textsuperscript{19}

and

'dakini is thirty-six veins and humours flowing in them.
jala means assemblage. The wisdom appeared from the bodhi-mind
(bodhicitta) which is aroused by the wind circulating in it is
sañvara; sañvara means the supreme pleasure.'\textsuperscript{20}

In the first explanation, dakinijalasāvarga is nothing but sañvara; sañvara,
in Snellgrove's words, "the unity" of all the aspects of the world,
(which is itself Heruka) is expressed figuratively as the assemblage

\textsuperscript{18} dpal he ru ka yan dag sbyor // hrod pahi don kun sgrub hved yin //
bla ma las kyan bla ma ste // mkhab bgro ma vi dra ba sdom //
gsah ba mchog gi dgyes pa na // thams cad bdag mid riag tu bahugs //
mkhab bgro kun dchos sems dpab ni // rdo rje sems dpab bde ba'i mchog //
bsi ni rañ bbyun bhom ldan dpab // mkhab bgro dra ba'i sdom pa yin //
(Vol. 2, 25-5-1 f.)
bla ma las kyan bla ma ste can mean 'it is an uttarotara-tantra'.

\textsuperscript{19} mkhab bgro ni dpab bo dañ dpab mo rna's so // dra ba ni de dag
gi tshogs so // sdom pa vin shes pa ni do rna's thams cad de ru ka
goig gi An hor sdom pa ste // de ltar gyur pahi bhom ldan 'das kyis
rgyud bbad do // shes sbyar ro // (Vol. 157, 17-1-2 f.).

\textsuperscript{20} mkhab bgro ni rtse so drug dañ de dag gi nañ gi khams rna's so //
dra ba ni tshogs so // deñ nañ rgyu bahi rluñ gis byah sems ba'kyed
pa las bbyun bahi ye ges ni sdom pa ste sañ ba ra shes pa bde ba
mchog ge // (Vol. 157, 17-3-1 f.).
of all ḍākas and ḍākinīs. This idea of saṃvara reminds us of the idea of dharmakāya, sarvajñājñāna from which all the aspects of the world evolve, or in which all the aspects of the world are stored; here, utpatti-krama is meant.

According to the second explanation, jñāna, that is, the supreme pleasure in another aspect, is realized within the body of an individual. This idea makes it possible to mediate between the universal and the individual through the medium of the human body; it alludes to utpanna-krama.

Now, we must discuss how the word ḍākinijalasamvara is used in the Saṃvarodaya itself in order to obtain an understanding of its original meaning. In this text we find expressions such as ḍākinītyūnda (33-34) and sarvavīrasamayogadākinijalasatsukha (3-6, 26-10) which are interchangeable with ḍākinijala and sarvavīrasamayogadākinijalasādvara (33-31) respectively. On the basis of these expressions and other more indirect evidences which can be found sporadically, we can form the following idea of the meaning of the word ḍākinijalasādvara.

The male and female followers of the tantric cult (yogins and yoginīs, or perhaps they imagine or call themselves ḍākas and ḍākinīs) make pilgrimage to certain countries which are thought to be places of pilgrimage such as pīṭha, kṣetra and so on. When they meet at such places, they recognize each other through secret signs (choma). Their assembly (23-50) takes place in a secret, inauspicious place such as a graveyard with the superintendent.

---

21 pīṭhaṃ kṣetraṁ tu saṁkete yoginīyogimsaṅkete (4-29). With regard to the correspondence of the names of countries and the places of pilgrimage, see 9-14 f.
22 The characteristics of these female practicers (yoginīs) are explained in chapter 31. The secret signs are fully explained in chapter 9.
of the assembly (gacādhyaśa)\(^{23}\) and his female partner as the central figures. This leader of the assembly (cakrānātha) (8-29) and his female partner vejravārāhi; this assembly is imagined to be no other than the mandala (8-29). Here, pleasure is realized through the sexual yogic practice practised by all the members of this assembly at the same time; it is a pleasure which is universal, and which can be experienced in common by all the members of the assembly, or in other words, the pleasures experienced by each member are fused into one super-individual pleasure. This pleasure is identified with the universal and supreme pleasure realized through the sexual union of Heruka and Vajravārāhi.

Thus, we arrive at the conclusion that dākinījñālasāṃvāra is a figurative expression for the inexpressible supreme pleasure which, just like the ānanda aspect of Brahman, is one of the aspects of the ultimate reality. People of that time must have had a clear mental picture of the scene; such an assembly must have had some actuality for them; and they understood the connotation of the word dākinījñālasāṃvāra visually; this is perhaps the reason that they did not need explanation.

Since we imagine this to be the original connotation of the word sāṃvāra\(^{24}\), we must be able to explain particular instances of

---

\(^{23}\) With regard to the relation or identity of gacādhyaśa and datr (the donor), 8-36 is not sufficiently clear.

\(^{24}\) We also find one instance in which sāṃvāra is replaced by sukha-vāra (3-18). The word sāṃvāra cannot be explained etymologically as sukha-vāra, much less as satsukha; we have to reject the traditional Tibetan explanation of sāṃvāra as ṣam (= sukha) + vāra. See G. Tucci, "Heruka ni tsuite", Shūkyo-kenkû, New Vol. 14, No. 2, 1937, p. 140; Snellgrove, op. cit. Part I, p. 138.
its use for example in bTson kha pa's first explanation mentioned before (p. 59 ); here sahvara means the state of "union" of aspects of the world fused into one, or in which sahvara is identified with the assembly (đakiniṭṭa) itself.

bTson kha pa explains in another place the meaning of sahvara as follows:

sdom pa ni bdus pa mchog go // sdom rgyu ni saḥs rgyas thams cad
kyi sku gsun thugs kyi gsaḥ ba gsum gyi las so // de śid ni
sku gsun thugs kyi ḫkhor lo yaḥ yin no // sdom tshul ni sdom
rgyu de thams cad dbyer mi phyed par gcig tu sdom pa ste / bde
stoḥ gcig tu sdom pa daḥ sku gsun thugs gsum lhan cig skyes kyi
he ru ka gcig gi ḫo bor sdom pa ste / 'Sahvara is the supreme
assembly. "The causes of sahvara" are actions of three secrets,
i.e. body, speech and mind of all the buddhas; it is (or, the
truth is) also the cakras of body, speech and mind. "The way
of sahvara" is (the state) in which all these causes of sahvara
are inseparably bound together into one; it is (the state in
which) sukha and śunyata are bound together into one; and (in
which) the three, i.e. body, speech and mind are bound together
into the essence of one innate Heruka'. (Vol. 157, 10-4-4 f.).

Subsequently, he quotes a passage, which is verse 18 and the second
pāda of verse 19 of chapter 3 of the Sahvarodaya as evidence; the
quotation is as follows:

sku gsun thugs kyi yaḥ dag las // rnam pa thams cad gcig sdom pa //
sdom pa bde mchog byaḥ chug ste // brjod par bya min bstan du med //
bdus pa sdom pa dag gi mchog // (Vol. 157, 10-4-6 f.).

Here, we imagine that the original meaning of sahvara has changed
into "unity" or "union" via the intermediary of the Tibetan word
sdom pa. In the last half of this explanation sdom pa is apparently
used as a past participle passive; and here we suppose that bTson kha pa intentionally used sdom pa instead of bsdoms pa or bsdoms pa in order to emphasize the word saṃvara. But in the quotation this is not applicable; it is not possible to take sdom pa as samvara.

Thus, as far as bTson kha pa is concerned, we can imagine that the original connotation of saṃvara changed into "union" or "unity" through the intermediary of sdom pa, which was at first used to translate the etymological meaning of "religious observation".

But, this discussion must be regarded as futile, since we find in the Samvarodaya itself an example in which saṃvara can be identified with the assembly (milana)(3-19). We should be content for the present with the fact that our idea of dakini jalasamvara leaves room for further study of these changes in connotation.

Originally, dakini jalasamvara was used to show visually the pleasure which is to be realized in the assembly (dakini jalalasamvara), it is to be identified with the supreme pleasure which is one of the aspects of the ultimate reality. Thus, the word saṃvara, being always accompanied by the vision of this assembly, came to mean the assembly itself in which this pleasure (samvara) is actually realized.

---

25 In sKal ldan grags pa's Cakrasamvara-paṣṭika (No. 2121), dakini jalasamvara is explained as follows: mkhyang byro ma ni khang gsum thams cad na gras pa rnams so // de rnams kyi dra ba ni tshogs so // deli sdom pa ni yah dag par bsdoms pa ste // sba bar bya ba shes bya baptha tshig go // (Vol. 49, 4-3-3 f.). 'Dakini' means everyone who exists in the three worlds. Their jalalasamvara is assembly; saṃvara of it is (the state in which they are) completely bound (together); it denotes something that is to be concealed.' Here we find bsdoms pa; the Sanskrit word for yah dag par bsdoms pa must be saṃvara (what is concealed). This explanation refers to another aspect of the meaning of saṃvara.

26 milana saṃvaraḥ varam can be translated as "saṃvara is the highest assembly".
This actual assembly, in which all the members are fused into one through the pleasure experienced in common, may easily be identified with the enlarged connotation of saṁvara as the state in which all the aspects of the world are fused into one as the essence of Heruka as is shown in bTson kha pa's first explanation.

As a result of this discussion, we can assume, with some certainty, that saṁvara need not be explained by bTson kha pa's abovementioned explanation or by Snellgrove's terminology. In hearing the word dākinījālasaṁvara or saṁvara what we should do at first is to imagine visually the scene of the secret assembly of practitioners and their female partners as we have already discussed.

2) The individual existence.

It has already been pointed out that the medium of attaining the ultimate reality is the human body. With regard to the human body, the doctrine of the four cakras is well-known; this doctrine reflects a kind of sexual yogic practice, or in other words, it adapts methodological reasoning to the actual sexual yogic practice. Besides this, we find another idea which must reflect another kind of practice; we call it "the theory of internal pītha".

The followers of the tantric cult all had the same general ideas about the human body. According to them the body consists of seventy-two thousand subsidiary veins, one hundred and twenty principal veins, twenty-four abodes of veins (pītha), the three veins and the four cakras. In the actual method of practice, some of these elements assume varying degrees of importance.

27 For example, the translation of saṁvara by "union" in the following phrases would simply be equivalent to tautology: sarvākāraikasaṁvara (Hevajra, I,x,1; Samvarodaya, 3-18) or sarvādharmākasaṁvara (Hevajra, II,x,1).
a) The theory of internal pīṭha.

Pīṭhas are abodes of veins (nāḍīsthanā) (7-3); as is known from chapter 7, they are actually parts of the body. In this chapter, twenty-four countries are enumerated such as Pulītramalaya, twenty-four pīṭhas such as the head and twenty-four humours which flow in these veins (or, intestines in which veins flow) are enumerated; these correspond to each other. These twenty-four countries are called the external pīṭhas (bahyapīṭha).

The human body is an aggregate of these twenty-four internal pīṭhas which are the abode of twenty-four veins (13-41, 42). This idea of the human body as an aggregate is unconditionally identified with the idea of the highest God. The second line of 13-42 says as follows:

evaḥ pīḍamayaḥ vīraḥ sarvabuddhasamah asau //

'Thus, the hero is made of "lump", and he is indeed equal to all the buddhas.'

Here, we notice a tendency to identify the individual with the universal through the medium of their qualitative or structural similarity; the human body and God are identified because they are structurally similar, as both are aggregates of pīṭhas.

Now, we must discuss a passage in which the meaning of pīṭha, "the abode of vein", appear to be in the process of taking on the meaning of "vein". In 9-20, the internal pīṭha is said to be nāḍikārūpa (the form of vein); it is said in the next verse:

'Its form (= nāḍikārūpa) has the aspect of deities; for this reason the body consists of the lump (pīḍa) of them; he (who has this body) is equal to all the buddhas (9-21).'

28 Here, it is not clear why vīra is neuter. MS A reads deham instead of vīraḥ; this is quite probable. See 9-21.
In explaining this pinda, Ratnakīrti's Pañjikā says as follows:

'(The body) "consists of the lump of them"; this means that, that which consists of the complete collection of these twenty-four countries such as Pullīra and so on which have been distributed to ten (places of pilgrimage) such as pītha and so on, (twenty-four) goddesses such as Pracanyā and so on and (twenty-four) heroes such as Khandakapa and so on (each of whom corresponds to each) of these countries, is the body of a yogin.' (Vol. 51, 87-5-2 f.).

In this case, the body is identified with the world and the mandala of deities.

We find the same situation in the Saṁvarodaya itself; in chapter 29, which is not given in our edition, there occurs the following passage:

\[
\begin{align*}
\text{sahajam ity uktā sarvāraikasaṁvaram} & \\
\text{mandalāṁ saiva saṁvittiś sarvākaravilaksana} & \\
\text{dakinyo nadikāṁ sarvāḥ sarvaśayanamandalam} & \\
\text{sarvāṇy ekarasapattau sphurita herukākritō}
\end{align*}
\]

Some MSS read skandhayanamandalam instead of sarvāyanamandalam.

As points of detail are not yet clear, we only give a provisional translation of the main points:

'(The truth) is saṁvara in which all the aspects of the world are fused into one; it is the mandala. Dakinis are veins; when all of them, which are at the same time all the aspects of the world as is expressed as skandhas or āvataṇas, are fused into one and the same taste, it appears as the figure of Heruka.'

This explanation refers to the enumerations and correspondences of countries, gods and goddesses which are frequently mentioned in the Abhidhānottara and the Yoginīsaṁcārya. See note 1 to the English translation of chapter 7.
Here, the word "veins" conveys the same meaning as the pīthas (mentioned above) and the veins are identified with dākinīs.

Consequently, the human body which is an aggregate of veins is identified with the assemblage of dākinīs (dākinījala, māṇḍāla). When the pleasure is realized in the assembly, it becomes Heruka himself; when the individual pleasure is realized within the human body through some kind of yogic practice, the practiser becomes Heruka himself. Thus, we find that the theory of internal pīṭha is the outcome of an effort to reason methodologically about yogic practice, but we have not yet been successful in reconstructing the form of the practice in this case.

b) The theory of the four cakras.

The theory of the four cakras and the three veins, that is, Lalana, Rasana and Avadhūti is fully explained by Dasgupta; we find nothing to add to his explanation.

This theory itself is already well-known. Its outline is as follows: four cakras (centres of veins; in Dasgupta's word, plexus) are postulated in the human body; they are, from the lowest to the highest, Nirmāṇa-cakra, Dharma-cakra, Saṃbhoga-cakra and Mahāsukha-cakra, and are at the same time lotus-flowers of sixty-four petals, eight petals, sixteen petals and thirty-two petals respectively; these are located in the navel, the heart, the throat and the head respectively. These four correspond to the four kinds of joy, that is, ānanda, paramānanda, viramananda and sahajānanda.

The passage 3-2 (discussed above) can be interpreted similarly; i.e., the body is equivalent to the mandala. The expression 'it completes the process of perfect enlightenment' means that the practice depending on this idea is a kind of upanis̄ka-krama.
Three principal veins are also postulated; the left vein is Lalana and conveys the semen; the right is Rasana and conveys the menstrual fluid, in Dasgupta's word, the ovum. These two veins correspond to prajña and upāya or sūnyata and karuṇa. They meet at the region of the navel, from which the central vein Avadhūti starts. The confluence of Lalana and Rasana is the union of prajña and upāya; and consequently the bodhi-mind (bodhicitta) originates at Avadhūti. This reflects the actual sexual yogic practice, and represents at the same time the union of the semen and the ovum; and through this union bodhicitta (a mixture of the semen and the ovum) is produced at the navel.

The bodhi-mind thus produced at the navel, the Nirmāṇa-cakra, proceeds upwards through Avadhūti, and finally reaches the head, the Mahāsukha-cakra; thus, mahāsukha is realized.

This ascending process of bodhicitta, which reminds us of the process of the promotion of bodhisattvas from their first stage (Pramudita-bhumi) to the tenth stage (Dharmamegha-bhumi), seems to be a typical expression of uppanna-krama. And at the same time, it prepares a theoretical background to the actual yogic practice; through the sexual union, bodhicitta (a mixture of the semen and the ovum) is produced at the navel region of a yogin. The yogin makes this bodhicitta go upwards through yogic practice.

When this bodhicitta stays in the navel, the usual joy (ananda) is experienced by the yogin; when it proceeds to the heart, paramānanda is realized. Thus, when bodhicitta reaches the Mahāsukha-cakra which is located in the head, sahajānanda is experienced by him; this is the great pleasure (mahāsukha). Here also we find the individual, sensory pleasure and the universal, ultra-sensory pleasure (mahāsukha) are unconditionally identified through the medium of their qualitative similarity.
Dasgupta says that the cakra theory of the *Sahāvarodaya* is an anomaly; but actually it is fundamentally the same as the usual cakra theory (see above). It is mentioned in verses 19 to 31 of chapter 31; it has already been discussed by Dasgupta. But, there are minor differences between his and our interpretation and reconstruction of the text from a manuscript belonging to the Asiatic Society of Bengal (MS I in our edition). We must therefore discuss this matter again.

In the head is located the *Mahāsukha-cakra*; this is a lotus-flower of four petals and is itself located in a lotus-flower of thirty-two petals. This image of the *Mahāsukha-cakra* is slightly different from the usual. The *Sahbhoga-cakra* is a red lotus-flower of sixteen petals; it is located in the heart (31-24). The *Dharma-cakra* is a lotus-flower of variegated colour with eight petals; it is located in the heart (31-25). In the navel, there is a blue lotus-flower of sixty-four petals; though the *Sahāvarodaya* does not mention its name, this lotus-flower is nothing but the *Nirmana-cakra* (31-27). To these four cakras the characters 𑀢, 𑀦, 𑀕 and 𑀬 correspond respectively.

Below the *Nirmana-cakra* are seventy-two thousand minute lotus-flowers, that is, "the place of the knot" (*kandasthāna*) and the blue lotus-flower is founded on this *kanda* (31-28). The idea of *kanda* still requires further clarification; we should begin our discussion from verse 28 which is as follows:

---

31 Dasgupta, op. cit. p. 148 f.
32 It must very likely be *Hāṃ*; this is confirmed only by MS L of the Skt. MSS. bTaöph kha pa's commentary on the *Cakra-sāhvara* mentions the usual cakra theory (Vol. 157, 17-4-6 f.); here, the character located in the head is *Hāṃ*. In the cakra theory of Stobs chen ye šes rgyal baṅi rgyud (No. 56) (Vol. 3, 30-3-2 f.), the character corresponding to the *Mahāsukha-cakra* is *Hūṃ* of white colour.
This verse contains a syntactic difficulty. We think that the object of *sthāpayet* is the *Nirmāṇa-cakra* or the blue lotus-flower of sixty-four petals. Below this *Nirmāṇa-cakra* exist seventy-two thousand minute lotus-flowers which are, as a whole, *kanda-sthāna*; the words *sūkṣmapadma, kanda-sthāna* and *dvāsaptisahasra* therefore carry the meaning of nominative case. But, on these minute lotus-flowers, or on this *kanda*, the *Nirmāṇa-cakra* is to be founded (sthāpayet); therefore, these words were shown in locative case. Dasgupta's explanation of this verse is 'slightly below is the *kanda* which is the receptacle of all the nerves numbering seventy-two thousand in all'; but this is not acceptable.

Dasgupta takes the next verse (31-29) as referring to *kanda*, but not to the *Nirmāṇa-cakra*; yet both interpretations are possible from the context. If it is to be taken as referring to *kanda*, the situation is as follows: *Lalana* of the nature of *prajña* and *Rasana* of the nature of *upaya* meet at this *kanda*; and here originates *bodhicitta*. *Bodhicitta* proceeds upwards through *Avadhūti* and at first reaches the *Nirmāṇa-cakra*, where *ānanda* is realized. In this manner, it finally reaches the *Mahasukha-cakra*. This makes good sense; but at least in the context of the *Saṁvarodaya*, there is some counter-evidence. The second line of 31-29 says that the character *Ā* exists in the middle of these two veins; but *Ā* is already situated in the *Nirmāṇa-cakra*. It is difficult to imagine that *Ā* should be situated in the *Nirmāṇa-cakra* and at the same time in *kanda*.

At the beginning of chapter 5, two veins are mentioned; that is, the left vein, the moon, *āli* and the right vein, the sun, *kāli*. These
two veins must be Lalana and Rasana as is said by Dasgupta himself.\(^{33}\)

This left vein starts from the throat and reaches the navel but not kanda, and the right vein (Rasana) starts from the navel, but not from kanda, and reaches the throat.

Dasgupta's interpretation might have its reasons in tantras other than the Sadvarodaya; but we believe that in the light of the context of the Sadvarodaya verse 29 and verses 30 and 31 in fact mean the Nirmana-cakra.

Thus we find that the cakra theory of the Sadvarodaya is itself not very different from the usual cakra-theory. Then, why is it anomalous? The anomaly lies in the fact that an explanation is attached to each of these cakras; for example, verses 21, 22 and 23 are the explanation attached to the mention of the Mahasukha-cakra.

We presume that these are explanations of the four cakras in relation to the buddhakayas. The reason for this presumption is based on the explanation of the Dharma-cakra; it is said as follows:

'In the middle of it is consciousness (vijnana); it is ever-risen and all-pervading; it is the self-produced wisdom and is the receptacle; (this) consciousness is the supreme Lord (31-26).'

This explanation is exactly applicable to the concept of dharma-kaya as vijnana, especially, Alaya-vijnana which is suggested by the word 'receptacle' (Adhara) in this verse. The relation between the ultimate reality and vijnana and jnana has already been discussed before.

Likewise, 'the goddess' mentioned in verses 29, 30 and 31 is a figurative expression of the nirmana-kaya of the buddha; here we can replace the word 'goddess' by the word nirnapakaya of the buddha;

\(^{33}\) See Dasgupta, op. cit., p. 156.
for example, the nirvāṇa-kāya of the buddha 'appears in various forms' (31-29).

In the case of the Saṁbhoga-cakra, this kind of explanation is lacking.

If verses 21, 22, and 23 give an explanation of mahāsukha-kāya, how can the concept of mahāsukha-kāya be reconstructed? These three verses must be discussed in this context, although some uncertainties will remain.

Verse 21 refers to digits of the moon (kāla). Dasgupta, without showing his source, makes a very useful suggestion concerning kāla; he mentions the relation between the four kinds of anandas and sixteen kālas as follows:

"Of the sixteen digits of the moon, the first five represent Ānanda, up to the tenth is Paramānanda, up to the fifteenth is Viramānanda and the sixteenth represents Sahajānanda." 34

This is exactly applicable here; 'the yogini is the sixteenth digit of the moon' means that mahāsukha-kāya is equivalent to sahajānanda. The same situation is mentioned in verse 23; 'her nature is sahajānanda' means that the nature or essence (svabhāva) of mahāsukha-kāya is sahajānanda. 'In the abode of truth', mahāsukha-kāya is 'in the form of pleasure'. Mahāsukha-kāya is 'the support of buddhas and bodhisattvas, "the holder of diamond" (31-23). 'She is formed of the four (kinds of) joy in the form of (both) cause and result (31-22) means that mahāsukha-kāya which is itself sahajānanda includes all four anandas; the word mahāsukha-kāya means mahāsukha.

Dasgupta, op. cit., p. 176.

Dasgupta incoherently reconstructs this passage as follows: "Inside is the Yogini of sixteen kālas or digits of the moon." op. cit., p. 148.
itself, that is a kind of \textit{buddha-kāya}. \textit{Mahāsukha-kāya} is the expression of the aspect of supreme joy of the ultimate reality and comparable to the aspect of \textit{ānanda} of Brahman.

The first line of verse 22 alludes to \textit{Avadhuti}; \textit{mahāsukha-kāya} is figuratively expressed as \textit{Avadhuti}.\textsuperscript{36} The expression 'in the conventional truth, she is like a \textit{kunda}-flower (31-23)' may suggest the same idea; '\textit{kunda}-flower' alludes to bodhicitta (see 8-31).

From these discussions, we find that this image of the human body, the theory of the four \textit{cakras}, offers a well-organized methodology of \textit{utpanna-krama}, the ascending process which leads to the ultimate reality. In other words, it provides theoretical proof that it is possible to attain enlightenment through the medium of the human body.

3) The relationship between the ultimate reality and the individual existence.

In the problems we have already discussed, those of \textit{utpatti-krama} and \textit{utpanna-krama} have already been included.

In the discussion of the ultimate reality, we have already alluded to the theoretical side of the \textit{utpatti-krama}. It is the emanation of the phenomenal world from \textit{jñāna} (\textit{sarvajñājñāna}) as the \textit{dharma-kāya} of the \textit{buddha}, or expressed differently, it is the self-evolution (\textit{paripāma}) of the fundamental consciousness (\textit{ālayavijñāna}); these are mentioned in chapter 4. The practical aspect of the \textit{utpatti-krama} is the ritual of imagining (chapter 13) or constructing (chapter 17) or taking part (chapter 8) in the \textit{mandala}.

\textsuperscript{36} But, it is said in 7-22 as follows: 'Lalana is the \textit{sambhoga-kāya}; Rasana is the \textit{nirodha-kāya}; and \textit{Avadhuti} is \textit{dharma-kāya} itself'. This system is different from the system of the four \textit{kayas}; an attempt to conciliate these different systems would be both difficult and superfluous.
Utpanna-krama actually designates the various practices conducted for the attainment of the ultimate reality. A typical example are the five kinds of methods mentioned in the Pança-krama; in chapter 3, we find various expressions borrowed from the Pança-krama.

This problem of utpanna-krama has been dealt with in relation to the individual existence, i.e. the human body. In other words, the analytic thinking of the tantric masters about the structure of the human body found in the Saññvarodaya was a result of an attempt to guarantee the possibility of attaining the ultimate reality and to prepare the methodological foundation of actual practices.

In the Saññvarodaya, various systems of practice are mentioned. For example, "the yoga of wind" (vāvuyoga) is mentioned in chapters 5 and 6; the relation of this practice to the vajra-jñāpakrama of the Pança-krama is notable. The detailed procedures of this practice are not simple; we have not yet been successful in reconstructing the whole system. For example, "the yoga of wind" contains a correspondence between the circulation of internal vital wind, which is expressed as the sun and the moon, and the circulation of the sun and the moon. The circulation of the sun and the moon is also the circulation of the cosmic wind, the essence of which is nothing but Heruka (5-42). "The yoga of breathing" can also be found in this tantra; it purifies the body through recaka (exhalation), pūraka (inhalation) and kudbhaka (stopping of the breath) (19-28 f.), which correspond to the three aspects of the Lord, nirmānakāya, dharma-kāya and saññbhogakāya respectively (5-49). We notice the idea that the internal saññkrānti, the upward process of bodhicitta

37 Chapter 6 of the Saññvarodaya contains many verses in common with the vajra-jñāpakrama of the Pança-krama. By comparing them, we know that these verses in the Saññvarodaya are borrowed from the Pança-krama because the logically well-regulated context of the latter is disordered in the former.
(a mixture of the semen and the ovum) corresponds to the external sādākranti, the transference of the sixteen digits of the moon. Each of these practices is clearly connected with the images of the human body.

Behind these arguments there lies a noteworthy tendency in the way of thinking. This is the tendency to identify the universal with the individual, the cosmic or global with the internal or corporeal, or the ultra-sensory with the sensory through the medium of structural or qualitative similarity.

This tendency is a reflection of the basic idea of the world, an idea which was widely held even if not always consciously: it is the fundamental postulate or belief in the unconditional identity of the ultimate reality and the individual existence, the archetype of which can easily be traced to the idea of the identity of Brahman and Atman.

This tendency is found, in the discussion of the utpatti-krama. The mandala can be seen and can be constructed, it may also be the actual assembly; this mandala is identified with Heruka himself or with the assembly of deities around Heruka through the medium of structural similarity.

With regard to utpanna-krama, this tendency becomes noticeable from the manner in which the theoretical background to the practices is presented. The practices are based on the structural or qualitative similarity or correspondence of the human body to the ultimate reality. The methodological concern must have been to discover this similarity or correspondence as the foundation of the identity already known intuitionally, and to give expression to it by a word applicable to both the universal and individual aspects. The idea of the human body expressed in the texts is the result of this concern.
For example, in the case of the theory of internal pīṭha, the tantric masters found the structural similarity between the human body and the world and gave the expression pīṭha; this structural similarity as the aggregate of pīṭhas confirms the identity and makes them convince the efficacy of their practice corresponding to this theoretical side. The tantric masters found the similarity of the individual body and the mandala in the fact that the former is an aggregation of veins and the latter an aggregation of dākinīs as has already been discussed.

In the case of the cakra theory, the individual side of bodhicitta (a mixture of the semen and the ovum) is identified unconditionally with the universal side of it (the union of prajñā and upāya). In fact the tantric masters applied the term bodhicitta to the mixture of the semen and the ovum in order to express the more fundamental idea of the identification of the union of the male and the female elements with the union of prajñā and upāya, which is the original meaning of bodhicitta. This word bodhicitta guaranteed methodologically the efficacy of their practice. In the case of the upward course of this bodhicitta, the word kāla (the digit of the moon) must have been thought to have the same function, but we are not yet fully informed about this practice (31-33 f.).

This tendency of their way of thinking which underlies various arguments of the Śaivismadāya-tantra, seems to be the reflection of an accepted Weltanschauung. Utpatti-krama and utpanna-krama are only part of an effort to put into words this theory of the original identity of the universal and the individual expressed in different ways. In this connection the idea of the mandala is important.

Viewed from the standpoint of utpatti-krama, the mandala is the figurative expression of the emanation of the world from Heruka.
Viewed from the standpoint of *utpanna-krama*, the *mandala* (the figurative expression of the phenomenal world) is nothing more than the contents of *Heruka*, who is the ultimate reality.

The followers of the tantric cult actually saw, draw or constructed the *mandala*, or they may have taken part in the rite of the *mandala* (chapters 8 and 17). The structural similarity of this visual *mandala* with the *mandala* of *Heruka* (the assembly of deities around *Heruka* as described in chapter 13) brought a convincing assurance of the ultimate success of the tantric practices.

The idea of *dakini-ālasāṭhaṭvara* is a medium devised in order to express this idea of the world, the original identity of the ultimate reality and the individual existence.

This word *dakini-ālasāṭhaṭvara* formed a logical sequence to the connotation of *mandala* in *dakini-īla*, and preserved the efficacy of the visual medium. It further introduced an additional very effective principle, in that it mediated between the universal and the individual, the connotation of *sukha* in *samvara*.

We conclude: the system of the *Samvarodaya-tantra* can be supposed to reflect the system of the *Samvara* literature. Its originality lies in the fact that it introduces the concept of *dakini-ālasāṭhaṭvara*, and in the fact that this concept is an effective expression of a fundamental image of the world, an image which conveys the original identity of the ultimate reality and the individual existence.
bhagavan aha //

sādhu sādhu vajrapāpe rahasoyotpattim udānayāmāsa// 1 //

sthētaḥ saṃpravakṣyāmi ut paddikaramahāvanām" // 1 //
catas ro yo nyo bhūta 3 nānakarmasvabhūtataḥ //
aṇḍajaḥ 4 ca jārayuṣ ca saṃsvedā 6 upapadukāh // 2 //
ḥaṃsakroṇcamayurās 7 ca śukasūryayodayo 8 "pādajah 9 //
hastyaśvagomahiṣes 10 ca kharanānusa 12 jārayuṣaḥ // 3 //

1. C udānayāmāsaḥ; P ahaṇayāmāsaḥ 2. B -bhūvanā; CP -bhūvanā
3. A bhūta; BE bhūtāṃ; CDP bhūtā; I bhūtaḥ; L bhūta 4. C
4a aṇḍajaḥ; E aṇḍajāḥ 5. A jaṣ; DE jārayuṣāḥ 6. BD saṃsveda jauṣa-ca;
CE saṃsvedopā-; I saṃsvedveda upa-; PL saṃsvedaveda- 7. BP -mayuraṇ;
CL -mayuraḥ; IE -mayuraś 8. BCDEP -sarādi; E -sarādi; P -sarāti 9. A dājaḥ;
other MSS aṇḍajaḥ 10. D -mahīśaḥ; ABCIEP -mahīśaḥ;
L -mahīsaḥ 11. L omits 12. A -manusyaḥ; B -gamanukha; C -manuṣaḥ;
D -manuḥḥa; P -manuṣaḥ 13. A matsākādiṣ; B matsakādiṣ; C matsa­
kādis; DE matsyakādis; IL matsākādiṣ; P matsakādiṣ 14. B -satvanam;
CL -satvanam 15. AD ete; BE ete; CP etam; IL etad 16. A aṇapadukāḥ;
CP apapadukāḥ; IDEL aṇapadukāḥ 17. AIFL
-godāni; B -godāni; C -godāyaṇi; D -godāyaṇi; E -gauḍāni 18. A
-kur; other MSS -kurum 19. A sarvsvatyo; B sawartyo; CP dlpadul; CDP
sambarttyaḥ; E sambarttyaḥ 20. BCDEP sambarṭaḥ; IL
traya- 21. CDEFL dvipa 22. A nirvikałpādikārinsaḥ; I nirvika­
CDP -bhūmi 26. CE dvikṣa; PL dvikṣa 27. C madhyamadhāmam;
I madhyam 'dhamam; P madhyamottamam; L madhyama 'dhapam 28. B
urtanam; CDEP uttanam; I uttanāḥ; L eva ca 29. L pūrvvakarmanm-­
30. BCIDPL -duṣṭāṇaḥ; E -duṣṭāṇa 31. BCIDPL -mohāṇāḥ; E -mohāṇa;
I -mohāvah
jambudvīpe varaśreṣṭhaḥ 1 madhyadeśopapadyate 2
ardunadhyaṃtikṣendriyam 3 janma pūrvakaśala-m-aṇekṣitam 4 // 9 //
manuṣya-jātaḥ 5 prathamam 6 mahāphalaṃ 7
svaṃbhum niṣkrantuḥ 8 dviṣṭasya lābhaḥ 9
kuśale 10 praveṛjāyasādhanāḥ trīyam 11
ekāgramanāsālābhāḥ 12 caturtham tu udārṣtam 13 // 10 //
māyopamaṃsāmōdhiḥ 14 ca na prajānantil mānuṣaḥ 15
anādi-kālikakṛṣṇavasāmāprabalikṛtāḥ 16 // 11 //
tena puruṣāt kārma cyutyaṃpati saubhaved 17
sāmaṇgīr 18 na lābhe tāvat saptāhāṃ antara bhāve tiṣṭhate 19 // 12 //
antara bhavasaṭṭvasya deśantaragunivat 20
kathaścīt karmasūtreṇa śaḍgatiḥ ca 21 prajāyate 22 // 13 //
māṃpritṛādiṣaṇyogād ikṣayet 23 bhavajāmināḥ 24
atiniḥbharam ṣāmaṇḍaḥ 25 mukhārjage 26 praveṛṣyate 27 // 14 //
asvārohaṇavaj 28 jñānaḥ 29 yavuḥvaharadāhavat 30
śīghratarām 31 samagatyā 32 māhūtrakṣaṃpamātrakam 33 // 15 //
dvāsaptātsaharsan ca nādīḥ 34 sahecodaṃ tātkaṇaṃ 35
paramānandaṃ saṃprāptam maṅkāli draviṭkṛtāṃ 36 // 16 //

1. A -śreṣṭhe; BCEP -śreṣṭha 2. A -madhyas; BEDP -madhyas
3. CEPL -ndriyā 4. I pūrvam 5. BCDEL -jātaḥ; P -jāte o.
BCIDEP pratīmannāya; I pramāsya 7. BIDEP satphalāḥ; C mahāt phalaṃ 8. A niṣkānti; B nikṛanta; I nikṛantaḥ; CDEPL niṣkranta
9. BCDIP lābhaḥ; E rābhaḥ; L lābha 10. BCP kuśalaḥ; IL kuśalāḥ
11. A -mānuṣaḥ; B -mānuṣaḥ; CIDEL -mānuṣaḥ; P -mānuṣaḥ 12. IDE
lābhaḥ; L lābha 13. BCP -samādihiś 14. BCEPL -kleśāḥ 15. BP
-kṛtāḥ 16. A saubhāve; P saṃbhāve 17. A sāmaṇgīr; B sāmaṇgīr
18. BCIDEP śaḍgatiḥ ca; L śaḍgatiḥ 19. E mātraḥ; other MSS mātā.
20. A ekṣayet; B vaiṣayad; CDF aikṣayet; I aikṣayet; E ākṣayet;
L aikṣaye 21. BE -janaṃtiḥ; P -janaṃtaḥ 22. BCEP ānanda;
L ānandaḥ ca dan 23. All MSS exc. A sukha- 24. CP -mārgga;
IL -marga 25. AC asvārohanavat; B asvārohanavat; I asvārohanavat;
L asvārohanat; E asvārohanat; P asvārohanat; L asvārohanam
C śīghrāḥatra; I śīghrataraḥ; D śīghrāntaraḥ; E śīghrāntaram;
L śīghratarām 29. A bhūrpaṃmagatyā; B saṃmagatyā; C gatya;
E āgato; P āgatyā; L pāṅgagatya 30. E nādi; other MSS nādi
31. B tatpāi; CIE tatkṣaṇeḥ; D tatkṣaṇeḥ; PL tatkṣapo
śukraśoñitayor madhye bindurūpeṇa tiṣṭhāti /
prathamaḥ 1 kalalakāram arbudān ca dvītiyakam // 17 //
tṛṭīyaḥ 2 peśito jātān 3 caturthān 4 ghanam eva ca /
vāyūna preryamanān ca 5 mānakārvadā bhavet // 18 //
pañcamāsāgataḥ bijā 8 paṇcaspohoṭhaḥ 9 prajāyate 10 //
kesaromānakābhīnām 13 saṃtamasena jāyate // 19 //
indriyāṇi ca rūpāṇi vyajyante caṣṭamatasah /
saubhrāṇam 15 navamasena cetanā daṃmasataḥ // 20 //
kalanakobhayarūpeṇa arbudān ratnasaṃbhavaḥ // 18 /
peśi 19 amitaṇābhasya 20 ghano amoghasiddhayaḥ 22 //
prasākhā vairocanasāpi 23 paṇcākaraḥ tu darśayet // 21 //
akṣobhyamitraraktasvānābhhasukrantiṇāḥ //
pajgajmatraṇu ratnasvaṃsāvairocanāḥ // 27 sthitāḥ // 22 //
dve nādyau yonimadhye 28 tu vāmadakṣipayos tathā //
vāme śūkraḥ 29 vijānīyam dakṣine raktam eva ca // 23 //
tayor milanam 31 ekatvām dharmadātah 32 svabhāvataḥ /
arma bhalseṣāt 33 prāptām vāyubhiḥ parīvartya ca // 24 //

1. AB prathamaḥ 2. BCIDPL tṛṭīyaḥ; E tṛṭīyaḥ 3. BE jāta
4. ABIE caturthāḥ. BC praryamanāḥ; AB praryamanāḥ-
asaya; DLP preryamanāsaya; I preryamanāsaya; E preryamanāsya
6. C-karaḥ ca; L-karaḥ ca yad 7. A-mānasāḥ; B-mānasāḥ; D-
mānasāḥ 8. ABEC bīja 9. BEF -sphoṭha; CID -sphoṭha;
L-sphoṭhaḥ 10. A prajāyete 11. B add hastapadamukhaḥ caiva
sāpamasaena jāyate; IE add hastapadamukhaḥ caiva sāpamasaena tu
vyajunte caṣṭa-; B vyāṃjanāṣṭā-; ECI vyāṃjanaṣṭā-; D
vyāṃjanāyasaṭā-; P vyāṃjanāṣṭāka- 15. ABIDEP
saṃpurṇāḥ; C saṃpurṇāḥ; L saṃpurṇāḥ 16. All MSS exc. A
kalalād a- 17. A arghado; B arbudaḥ 18. B-bhavaḥ; CDE-bhavaḥ
19. B pyasṛi; C peśito; D peśito; IE peśi 20. A amṛtamārthaḥ ca;
C amitaṇābhasya; D amitaṇābhasya 21. CDE ghanā 22. CP-
siddhyayaḥ; BD -siddhyayaḥ; I -siddhyayaḥ; E -siddhyayaḥ; L -siddhyayam 23. A
DIE -sanyāmi-; I-svāmi-; L -raktasva tu ami- 25. L
-sukralakṣānaḥ; I -raktarūpeṇāḥ 26. BCEPL -misraḥ; D -misraḥ
27. ACIDPL vairocanāḥ; B vairoca-; E vairocanā- 28. B-madhayaḥ;
E -madhyeyah 29. Al śūkla; BIP śūkra 30. vijānīyam; B vijānīyam;
I vijānīyāv; E vijānīyāv; P jānīyāv 31. ACIDEP milanam;
B miranam; L militiaṃ 32. All MSS exc. A -dhaṭu- 33. B -vāsah;
I -rāśa; L -vāsā 34. A prāptae; B prāptae; C sapta; IDEP prāptae;
L prāptāḥ 35. B vayuvo; CIDEP vayavo; L vayaṇa

1. AB prathamaḥ 2. BCIDPL tṛṭīyaḥ; E tṛṭīyaḥ 3. BE jāta
4. ABIE caturthāḥ. BC praryamanāḥ; AB praryamanāḥ-
asaya; DLP preryamanāsaya; I preryamanāsaya; E preryamanāsya
6. C-karaḥ ca; L-karaḥ ca yad 7. A-mānasāḥ; B-mānasāḥ; D-
mānasāḥ 8. ABEC bīja 9. BEF -sphoṭha; CID -sphoṭha;
L-sphoṭhaḥ 10. A prajāyete 11. B add hastapadamukhaḥ caiva
sāpamasaena jāyate; IE add hastapadamukhaḥ caiva sāpamasaena tu
vyajunte caṣṭa-; B vyāṃjanāṣṭā-; ECI vyāṃjanaṣṭā-; D
vyāṃjanāyasaṭā-; P vyāṃjanāṣṭāka- 15. ABIDEP
saṃpurṇāḥ; C saṃpurṇāḥ; L saṃpurṇāḥ 16. All MSS exc. A
kalalād a- 17. A arghado; B arbudaḥ 18. B-bhavaḥ; CDE-bhavaḥ
19. B pyasṛi; C peśito; D peśito; IE peśi 20. A amṛtamārthaḥ ca;
C amitaṇābhasya; D amitaṇābhasya 21. CDE ghanā 22. CP-
siddhyayaḥ; BD -siddhyayaḥ; I -siddhyayaḥ; E -siddhyayaḥ; L -siddhyayam 23. A
DIE -sanyāmi-; I-svāmi-; L -raktasva tu ami- 25. L
-sukralakṣānaḥ; I -raktarūpeṇāḥ 26. BCEPL -misraḥ; D -misraḥ
27. ACIDPL vairocanāḥ; B vairoca-; E vairocanā- 28. B-madhayaḥ;
E -madhyeyah 29. Al śūkla; BIP śūkra 30. vijānīyam; B vijānīyam;
I vijānīyāv; E vijānīyāv; P jānīyāv 31. ACIDEP milanam;
B miranam; L militiaṃ 32. All MSS exc. A -dhaṭu- 33. B -vāsah;
I -rāśa; L -vāsā 34. A prāptae; B prāptae; C sapta; IDEP prāptae;
L prāptāḥ 35. B vayuvo; CIDEP vayavo; L vayaṇa
धर्मवन्यनि अभिमुखाः भवति निषिद्धम /
धक्षिणकुक्षिम् अश्रिय उत्कुकास्थितम अभिमुखमः /
वन्मकुक्षिम् समासित्या प्राणोदरामुखः भवेत् // 25 //
भिज्ञानाक्रमे कः समु हुर्ताम् लोकस्येत सुधिः /
धक्षिणे वहति यो वायुः पुरुषो भवति सर्वदा // 26 //
वीमे वहति यो वायुः सदृश भववति निषिद्धम //
उभयार्य मध्ययगताः बिज्ञान्न पुणसकाॅ नादाभवेत // 27 //
अध्वति पार्वको ज्ञेयस तेजोधतुस्ता मात्यकः /
तवा मात्यकः या रक्ताः मात्यकः इति कथयते // 28 //
स्नेय्य मायाः स्नेय्य या पिन्त्यः इति कथयते /
ग्यं ग्यं वायस्य वायस्य वायस्य वायस्य यथा // 29 //
वायस्यं वर्दान्य साध्वान्य साध्वान्य व्योजनाने /
पांचबुद्धस्य ववहवः तु क्षणमेते २२ विन्यिस्ता // 30 //
ज्ञमोत्तीक्रमाणि ज्ञातवः २४ साम्याकासंबुध्वत्वम् २५ अपनायत /
एतेक्षकपरिज्ञानाम कथितम् तत्तवावधिन // ३१ //

ty utpattinirdesapāţalo dvitiyaḥ // //

1. B dharmanayuni–; I dharmanayuni–; E dharmadvarrah
2. E dharmanayanî–; P dharmanayonir; L dharmonyani–
3. A utkutaka; L utkuṭa–
4. A sthito bhi–; 5. AIDE vāmakuśi; B vānakuśi; after this, D omits samāṣṭītya etc.; pāṭāla– (ch. ३, v. ५)
6. ACIEPL prajñā udara–; B praṇāno udara–
7. A mūhūṭta; BIL mūhūṭta;
8. P mūhūṭta; A vāyus, 9. A vāyu tu;
BP vāyu 10. A ṣāyā mārut; B yo mārut; C yo vāyutamrūta;
I yo maruta; E yo māra; P yo marutā 11.
12. A saṃbhava; BCEP bhavati; E bhavati;
B sājñakaikaḥ; P sājñakaikā; L sājñakaikāhikam 18. B – satva;
CIEP – satvāḥ 19. All MSS exc. A rūpa–
BP EPL saṃskāra–;
20. EPL saṃskāra–;
22. CIEP – satvāḥ 19. All MSS exc. A rūpa–
23. B – tattva;
24. ACE – jnātah; B jñāta; I jñānaḥ; P jñātāḥ 25. C – burddham;
IEPL – buddham
III

Utpannakramansera-patāla.


---

anāropam anābhogaṃ nityoditāmahāsūkham /
tattāḥ prāpya samutpamam anutpannaśvabhūvavāḥ // 11 //
ajañātavyaṃ svasaṃvedyam ajānakam apasyakam /
nirūpatvād 9 ekūtraśathaḥ nityāḥ tad avikāraṇāḥ // 10 //
na cābhāvo 'py anucchedaḥ 12 saṃvīrtotpādaḥ saṃbhavāt /
sahajāṁ sarvadharmāṁ nijānandasvarūpaṇāḥ // 13 //
svādhiṣṭhānāṁ svayaṃbhūtvād anāhaṃ anāsaṅāḥ /
anutpādaraśvedāḥ bhavanāpi tathāvīdaḥ // 18 //
prajñāva hi bhaved dhyānaṃ sūnyatāprativedhikā // 22 //
sarvadharmaprakīrṇāṁ bhavāna naiva bhavāna // 15 //
mahāsukhāḥbhūtahir mahāmudrā para tathā // 26 //
dharmatīva vātārāya tebhaya bhedaḥ pradarsītaḥ // 28 //
sadguror upadesena sphuto bhavati niṇyathā //
suvraṇaḥ sarvabuddhāḥ evaṁkāre pratiṣṭhitam // 17 //
kaśyāvāktaśanaḥ karma sarvārkaikāsahāvaram //
suvrāṇaḥ sukhavāraḥ bodhir avacayam anidārāṇam // 36 //
rāhaśyāḥ sarvabuddhāṇāṁ mālanaḥ sauvrāṇaḥ varam //
svādhiṣṭhānākramo hy eṣa sphuto sadgurukauśalā // 19 //
itya utpannakramaniṛdeśaṅgalaṃ tṛīyāḥ // //

1. BCDEP nānā- 2. C nityodita;n; P nityodita; L nityādita
3. APL mahat; B -māha-; D mahot 4. I tan tan; L mana
5. A anutpannaḥ 6. CP ajādatvā; L ajājīgatvā 7. B svatva-
saḥvedam; C svasaḥvedyem; P svasaḥvyadvan; L tasyaḥaḥvyadvan
8. BCP ahāsyaḥkaḥ; E apasyakaḥ 9. IDEL nirūpatvāḥ 10. A ad-
vikāraṇāḥ; B avirataḥ; E avikārayataḥ 11. ABCDEP cābhāvo 'py;
E cābhāvyāḥ 12. A anucchedaḥ; P anucchedot 13. A sam-
vīrtotpādaḥ; B saṃvīrtotpādaḥ; I saṃvīrtotpādaḥ; D sa-
vīrtotpādaḥ; P samvīrtotpādaḥ; L sāvatsosvādaḥ
rasāvedāḥ; BI rasavedhat; E rasāvāvyadbod; L rāhavādhāt
18. A -vedhā 19. BE praṇaṇa; D praṇa; I praṇeṇa; L praṇava
19. D vahati 21. A bhavya; CP bhaye 22. BD -vēdhikāḥ; C
-vāyuddhiḥ; IE -vedikāḥ; P -vedikāḥ; L -vedhīta 23. L
bhavaneivaḥbhavathan for this pada 24. C -saṁbhodhiḥ;
E -saṁbhodhiḥ; L -saṁbhodhiḥ; BDP -sarvāṇi 25. A -mudra
26. A tathā smṛtaḥ; I tathāvīdaḥ 27. B bheda; CDEIPL bhedaḥ
28. A pradeśitaḥ; P pradeśitaḥ; CDEFL pradeśitaḥ; I pradeś-
sītaḥ 29. CP saḍgurupa-; E saḍgurupya- 30. I sphuto; L sphaṭe
31. BCIDL saṁbharaḥ; EP saṁbāra 32. B ehjākārēṇaḥ; P evaṁprakāre
D eviṅkaraḥ; E evaṁprakāre; L evakālam 33. AP -cetasāḥ; BIDL
-cītasaḥ; C -acītasaḥ; E -cītasaḥ 34. B sukhavaḥ; ID sukhavāḥ-
E sukhavāraḥ 35. all MSS exc. A bodhim 36. ABU anidāraṇāḥ;
E anidāraṇāḥ 37. ABE rāhyaḥ 38. A mālaṇa; CIEFL mālaṇaḥ;
B mīrāṇaḥ; D mīrāṇaḥ 39. B varahāḥ; C sauvrāṇaḥ; I mālaṇa
sarasvāvramaḥ for this pada 40. IDEL eṣāḥ 41. A sphutoḥ;
P sphutoḥ; B sphutoḥ; CP sphutoḥ; I sphutoḥ; D spahāṭaḥ 42. P
sadgu-; L sadguroḥ 43. A -kauṣṭhāvaḥ; B -kōmalāḥ 44. BCIEFL iti;
L adīś śrīsambarodayamahatāntre
Caṭurbhūṭapāṇcaākāraṇaḥṣaḍviṣayadevaṭavīśuddhi-patāla.

sthānaḥ saṣṭhapakṣyayai caṭurbhūṭasvabhāvataḥ /
yad yad 1 vaṃ 2 sarvaḥ hi 3 tad 4 tad bhūtasvabhāvataḥ // 1 //
prthiviḥ tatra vastūni 5 agnīna sarva 6 pacyate 7 /
āpena ca dravikṛtya vayuṇa saha 8 preritam // 2 //
ākaśaḥ śunyadeśasthaṁ 9 tena sarvatra 10 jayate /
yatraikāṁ 11 tatra caṭaṛiṁ tattarvanam upatiṣṭhate // 3 //
trnagulmalatāyakāṁ jāja-vijñanamātrakaḥ 14 //
ṣaḍgatikāṁ ca ye sattva viṣṇu sarvaḥ 15 vartate 16 // 4 //
tenā sarvatra pindāṁ 17 jānita 18 bhava 19 dīdhanāṁ 20 /
maṇḍiḥaṁ sattvanāṁ vayuḥ 21 sarvatra calyate 22 // 5 //
tattāḥ p的生命 त्याजति 23 āpna śūkṣmaḥ sada bhavet /
sarvatra sandhisinghnū tu gata 24 niṣcetate 25 bhavet // 6 //
prthivimātrākāṁ kājñināṁ sthitāṁ 26 deśadīmātrakaṁ /
jayante ca uriyante 29 ca caṭvāri bhūta sarvaḥ 30 // 7 //
devaṃ saṃmanusyaṁ viṁśaḥ bhūtair 31 na jayate /
devatālokapālādīn sarvatra sahasaṁsthitaṁ // 8 //
samaṃvedaśiddhante manyate bhavyate 34 sadaḥ /
sarvatra sarvaṁ 35 sarvaṁ 36 yatra tiṣṭhāti 37 bhūmijam // 9 //

---

   I tyajanti; L tyajata 24. C cāda; P gāda 25. B niṣṭāta; CP niṣṇīṭā; ID niṣṇīṭā; E niṣṇīṭā; L niṣṇīṭa 26. CEPL -matra; B -mātrān tu; D -mātraṁ tu 27. A kāṭhinja; B kṛṣṭināḥ; CP -kṛṣṭināḥ; I -kṛṣṭināḥ; D kṛṣṭināḥ; E kṛṣṭināḥ; L -kṛṣṭināḥ 28. All MSS exc. A sthitā 29. A miyante; BD miyante; CL miyante; P caṭvāri miyante; E omits 30. C sarvadāḥ; P sarvadāḥ 31. BCE bhūte 32. BCEDE -deva- 33. A -siddhāntaḥ; E -siddhāntaḥ 34. BIDE bhāvite; C bhāvīte 35. B saysām; CL sarvā; P sarvagā 36. BEPL sarvva; IC sarva 37. B sthīntu; CIDEI stīṣṭhantu; P tiṣṭantu
rasajihvāviṣuddhiṁ vajñānaṁ paramāṇātāḥ /
kayaparśaksavājaṁ viṣuddhiṁ mahāvyaharāṇāya /
manodharmamānavijñāṇaḥ śāntaṁ 'tiṣvāśiṣvhitā /
śañcāpravṛttiṁ viṣṭhakāṁ  ’ālayaṁ tathāgataṁ /
sūryerukṣa hiṇḍughyaṁ prabhūvarapadaṁ āpmyeta /
viṣayaḥ viṣāyīyogena nīrvikalpadhanaṁ bhavet// 21 //
viṣayaḥ viṣuddhiṁ bodhayanaṁ sarvākāravare sthitih//
buddho dharmas tathā saṅghaṁ ekam puṇamātreyo // 22 //
triśaṅkalpaṁ ca trikāyaṁ ca trivimokṣaṁ /
trimukhas tryakṣerasa tridevalaṁ 24 svyat 25 traidhātukāvaramāt 26 //
trimaṇḍalau 27 tryayānaṁ tryayānaṁ tryayānaṁ 28 tu tryayo viṣṇugaṁ 29 30 tvad tvad 31 //
tryamayānaṁ tryakalpaṁ 32 kavyavākyaṁ iti eva ca // 24 //
prajñāyaṁ ca upāsavaṁ yogas tasya ṛtiṣyaṁ 36 //
triguhyaṁ ca yathāḥ śrīṣyaṁ dharmodayasvabhāvaṁ // 25 //
tritayānavalyamābhayeṇa tryānaṁ mantrarupataḥ //
tryaṇadvīṣvarūpaṁ ca bhāyabhyaantaraṁ vascu ca // 26 //
bhāyaṁ "laukiko dharmo bhyaantarāṁ devatādikam /
bhāyabhyaantarāsuddhatvāṁ vṛgyo bhuddhvaṁ āvahet // 27 //
dharmadhatusvabhavan tu devatalambanaṃ prati /
sarvākarasvarūpatvād devatā parikalpitaḥ // 28 //
ādidaivaśrūpyena 5 vajrasattvāvasthitiḥ /
pījākṣetraṃ tu saṃketaṃ yogiyogimelakam // 29 //
tathādvayasamayogāṃ sūkṣmam 12/
asādhkhyādevatāpharam 16 asādhkhyāmpalakalpam 19/ // 30 //
acintyāṃ devatāyogam acintyāṃ buddhañjakaṃ // 22/
śīrṣerukaśamayogādakīnjālārūpataḥ // 31 //
teyor abhinmarūpatvābhavanā kathita māya /
sarvaṃ-advayaśātaṃ prāpya grahyagrahaṁvajjitaṃ // 32 //
sthūlaśabdāṃ iti proktam sūkṣmaṃ cintāmayaḥ bhavet /
cintayā rahitaṁ tatvaṁ tattvāmah parikṛtitaṃ // 33 //
iti caturbhūtapāncakaraśaṇadvayādevataśuddhipataḥas
caturthaḥ // //

Candrasūryakramopadesa-pañjala.

atbālaḥ saṃpravakṣyāmi candrasūryau prabhedaṁ /
vāsadbhisāgayogena vabete ca yathākramam // 1 //
kaṇṭhaḥ ārabhya vāmena pravṛttāḥ nābhimandale /
naḍikādhonukhi candra āliś candrasaṃvahā // 2 //
naḥher ārabhya savyena pravṛttā kaṇṭhadesataḥ //
naḍikorḍhamukhi śuryaḥ kāliś cārkaśaṃvahā // 3 //
vama uddāpraveśadhiśā savya nīkṣasapaddhatiḥ /
naśārandhrādvayaḥ dvāraḥ dvayaṁ nāḍipramayataḥ // 4 //
raveraudayaṁ ārabhya yuvat astamayo dinam //
niśāstamayām ārabhya yuvat tasyodayaḥ bhavet // 5 //
ahaṁnirāṇaḥ ahoratralaḥ praharo yāma ucycat //
caturyamaṁ dinamo vidyaṁ // 17 //
caturyamaṁ tathā niśām 19 // 6 //
saṅkrāntaye 'agavayobh 'ayur ahoratṛasya goṣaḍaḥ //
ardhārdhāyaṃsaṅcaraḥ // 22 //
pratipadāḥ samarabhya sitām vāyur // 23 //
candraḥ carati yamardhaṇaḥ // 26 //
paripatāyate yuvat tithiḥ paṇcadasī sitaḥ // 8 //
kuṭṭapratipadāḥ vayaṁ // 31 //
prag vahati sūryaḥkhye yuvat paṇcadasī tithiḥ // 9 //
nādi 1 dvātriṣṭātaḥ vidyād ahorātṛṇa nādiḥ 2 /
praharasya caturthāsas 3 nādi 4 ghaṣṭi 5 cocyate // 10 //
ahorātṛṇa dandaḥ syūṣa catuḥṣaṭipramāṇataḥ /
daṇḍo 'ṛdbhanāḍī ghaṣṭiyardham 6 yāmāṣṭjasā 7 iti smṛtaḥ // 11 //
vāyor gataṃkataḥ śvāso nāsaya 8 pārikīrtitā 9 /
śaṭbhīḥ śvāsair 10 viduḥ prāṇam 11 vāyuyogavicakṣanāh // 12 //
prāṇaḥ pāṃcāsataḥ 12 śvāsaśis tribhīs tataḥsadaṃcyutaḥ // 13 /
uttarayanakālaśya 16 dandaḥ prathamaṃvāśare // 13 //
dukṣiṇāyanakālaśya nīśādyayam 18 tathaḥ bhavet /
daṇḍe dandaḥ kṣayāvyuddhi 19 jāniyāt kalubhedaṭaḥ // 14 //
śvāsaiḥ sepaṃdarudraḥ pratī saṃkramam 21 asya vṛddhinirṛhasā 22 /
śrūṣatanyakāsena catuspādaśaḍaṃcyena cānudinam 24 // 15 //
aromādhvaṃśaḥsaṃcāpaśaṭiviparyayat /
kulabādir bhaven nūnam 26 atāḥ sahlakṣayet sudhīḥ // 16 //
ekadvitricatuhppaṇcāsaḍadināṃ viparyayat /
vahed vāyur yadda 27 yati tadbhāya jāyate kalahomahān 17 //
erekapakṣaviparyāśad mahāvyādhīsamudbhavaḥ 30 /
pakṣadvayaviparyāśat 31 suḥrdbhandhuvipad bhavat 32 // 18 //

1. A nādi; other NSS nādi 2. A nādiḥ 3. A caturvyāśo;
B caturthāsas; C caturthāsasas 4. A nādi;
B nādi 5 A ghaṣṭi; BE ghaṣṭiti; L ghrāṇati 6. AID ghaṣṭiyardham;
B ghaṣṭiyardhay; E ghaṣṭiyardhaya; L sūdbhasya 7. C vāmāṣṭjaṅge;
I vāmāṣṭjaṅge; P yamaṣṭjaṅge; L yumāṣṭjaṅge 8. AP nāsaya;
B nāsaya; C nāsaya 9. CAEL -taḥ 10. A śvāsaya; B śvāsaiḥ;
C śvāsaḥ; I śvāsair; D śvāsair; E śvāsai; P śvāsaiḥ 11. AI prāṇa— 12. CP paṇcāsaṭaiḥ;
D paṇcāsaṭaiḥ 13. C tetpādaṃcyute;
E tasmad asadhyurāliḥ 14. E uttarayanakālaśya bhedataḥ //
for following three lines 15. C uttarāyyaṃ ma; IL uttarāyyaṃ;
P uttarāyaṇaḥ na 16. AE -karasya 17. BFP dandaḥ 18. A niśādyayam;
B niśādyayat; C niśādyayat; D niśādyayit; D niśādyayat; P niśādyayat 19. B
kṣayā—; CP kṣayor 20. L -vṛddhiḥ; D -vṛddhiḥ; L -budhāḥ;
21. A saṃmam; B saṃkamam; L saṃkramam 22. AL -nirṛhasā;
BPD -nirṛhaś; C -nirṛhasā; E hiḥrāsa 23. A catau 'pada—;
CBEEL catuṃpada—; P canaupada— 24. L -ṣaḍaḥ caturthāsena
for this pada 30. IL -bhavaḥ 31. A -viparyayā; L -viparyāśa
32. I -viparyayayāt
paksatrayaviparyāsād maseīḥ śabdhir 1 mṛtṝ bhavet 2 /
śamanyadyaś āhanyād anayac ca 3 punar ucyate // 19 //
semasaptagata sūrye 6 janmakaś candraya yāda /
pauṣṭamaśa tādā kālo mṛtyunirpayakalataḥ 9 // 20 //
yatra rāṣa 10 naro jātaś 11 tasmād yāḥ 12 saptana 13 para 14 /
semasapta iti khyaṭaś tatrākkaḥ 15 semasaptaḥ // 21 //
sarvatra sūryamargantagata satatagānī 17 //
kālaṁ nirupayed dīmāṁ nirantarā keśe keśe // 22 //
yatra 20 velāgaṇe 1 veyor 21 gatir anya pravartate /
tatra velāgaṇe pūrṇe 22 maraṇe syāṁ 23 na saṁsayaḥ // 23 //
ādau kṛtvā dinārdhāṇaḥ sakaladinam atithānamśa 24 yavad eva /
tasmād āhāvayaḥ ca tridānam atha caturvāsaḥ ca vāyupiṇī vāyat /
prāṇo 26 nādyārito yo vahati dinapater udgama 27 savyāhine 28 //
tasmād 29 viševyam etad bhuvanāravidāś maṅgalam saṁcāṭukṣam // 24 //
pauṣṭabhāyaḥ paṁcavīṁśa 31 divasagatir 32 ibhūrhoti 33 paṁcavyādhyā 34 /
tasmād skottareṇa trijñātādāśakaḥ tryuttarām 36 yavadd eva /
kūlā 37 pauṣṭe samastas triśayanaśaṁkaḥ saṁtriyugmendavo 39 ye 40 /
masas te 'hāni 41. 37 kalū nā sūryamargantagata satatagānī 17 //
trīpuṭaḥ cakram ālikhya saptatriṁśadgrāhānvi tam

āyuṣaḥ pṛuṇavāyoś ca dināṇy āḍkākramāl likhet

paṇcāḥapauṇavāniṣṭyor antaraśeṣu vāsaraḥ

noktaḥ sādaśāsahkhyaḥ ye teṣāṁ sodhanam ucyate

sāṭsapyāṭjanavāhāni yadi vāty anilāḥ kramāt

guṇaprūptacaturviṁśatayanyūmānais trivatsaraḥ

rudrākamamanvāhyadīnāni peripāṭiṭaḥ

guṇaprūptacaturviṁśatayanyūmānair dvivatsaraḥ

śoḍaśāhāṁ tathā satapaṭadāḥ vāti maruṭaḥ

śaṭṭaśāhāṁ ekonaṁśati ced dinakramāt

guṇitaṁkadināṁ nyuṇād ekavārṣad yamālayam

akṛtaṁpratikāro yaḥ sa sameti

ekadvitricaturviṁśatayahāni kramaśo yadi

guṇaprūptaṁ dainīḥ śaḍbhīr nyuṇaṁśaṁsato mṛtīṁ

dvipuṭaḥ cakram ālikhya dvātriṁśadgrāhānvyutam
tatraśuḥ 'ḥavavāyoś ca saṁkhyaṁ āḍkakramaṁ likhet

jñātvaitāṁ samastāṁ mṛtyor āṅgīnī sarvathā

vidhivadivaṁcanaṁ mṛtyor yadīcche chāśvataḥ padam

1. C -grhaṣṭhitāḥ

2. A āyuṣa; B āyuṣa; E āyuṣa; J aṣṭaḥ

3. A aṣṭaḥ; C aṣṭaḥ; E aṣṭaḥ; P aṣṭaḥ; L aṣṭaḥ

4. C paṇcāḥaḥ

5. A noktra; E noka; J noktra; P -ya; B -ta; E -tya

6. BCPL -ya; B -ta; E -tya

7. BCP sōdhanaṁ; J sōdhanaṁ; L sōdhanaṁ

8. A anibhaṁ; B anibhaṁ; C anibhaṁ; E anibhaṁ

9. A guṇaprūptaṁ; D guṇaprūptaṁ; L guṇaprūptaṁ

10. A -ahanyunais; B -ahanyunais; CE -ahanyunais; D -ahanyunais; L -ahanyunais

11. BD -maṁaṁ-

12. BI maṁaṁ-

13. A gunaprūptaṁ; D guṇaprūptaṁ; L gunaprūptaṁ

14. AI -nyunai; BD -nyunai; CE -nyunai; L -nyunai

15. A -nyunai; B -nyunai; C -nyunai; D -nyunai; L -nyunai

16. A śoḍaśāhāṁ; B śoḍaśāhāṁ; C śoḍaśāhāṁ

17. A śoḍaśāhāṁ; B śoḍaśāhāṁ; C śoḍaśāhāṁ

18. A śoḍaśāhāṁ; B śoḍaśāhāṁ; C śoḍaśāhāṁ

19. A śoḍaśāhāṁ; B śoḍaśāhāṁ; C śoḍaśāhāṁ

20. A āṅgīnī sarvathā

21. A āṅgīnī sarvathā

22. A āṅgīnī sarvathā

23. A āṅgīnī sarvathā

24. A āṅgīnī sarvathā

25. A āṅgīnī sarvathā

26. A āṅgīnī sarvathā

27. A āṅgīnī sarvathā

28. A āṅgīnī sarvathā

29. A āṅgīnī sarvathā

30. A āṅgīnī sarvathā

31. A āṅgīnī sarvathā

32. A āṅgīnī sarvathā

33. A āṅgīnī sarvathā

34. A āṅgīnī sarvathā

35. A āṅgīnī sarvathā

36. A āṅgīnī sarvathā

37. A āṅgīnī sarvathā

38. A āṅgīnī sarvathā

39. A āṅgīnī sarvathā

40. A āṅgīnī sarvathā

41. A āṅgīnī sarvathā

42. A āṅgīnī sarvathā

43. A āṅgīnī sarvathā

44. A āṅgīnī sarvathā

45. A āṅgīnī sarvathā

46. A āṅgīnī sarvathā

47. A āṅgīnī sarvathā

48. A āṅgīnī sarvathā

49. A āṅgīnī sarvathā

50. A āṅgīnī sarvathā

51. A āṅgīnī sarvathā

52. A āṅgīnī sarvathā

53. A āṅgīnī sarvathā

54. A āṅgīnī sarvathā

55. A āṅgīnī sarvathā

56. A āṅgīnī sarvathā

57. A āṅgīnī sarvathā

58. A āṅgīnī sarvathā

59. A āṅgīnī sarvathā

60. A āṅgīnī sarvathā

61. A āṅgīnī sarvathā

62. A āṅgīnī sarvathā

63. A āṅgīnī sarvathā

64. A āṅgīnī sarvathā

65. A āṅgīnī sarvathā

66. A āṅgīnī sarvathā

67. A āṅgīnī sarvathā

68. A āṅgīnī sarvathā

69. A āṅgīnī sarvathā

70. A āṅgīnī sarvathā

71. A āṅgīnī sarvathā

72. A āṅgīnī sarvathā

73. A āṅgīnī sarvathā

74. A āṅgīnī sarvathā

75. A āṅgīnī sarvathā

76. A āṅgīnī sarvathā

77. A āṅgīnī sarvathā

78. A āṅgīnī sarvathā

79. A āṅgīnī sarvathā

80. A āṅgīnī sarvathā

81. A āṅgīnī sarvathā

82. A āṅgīnī sarvathā

83. A āṅgīnī sarvathā

84. A āṅgīnī sarvathā

85. A āṅgīnī sarvathā

86. A āṅgīnī sarvathā

87. A āṅgīnī sarvathā

88. A āṅgīnī sarvathā

89. A āṅgīnī sarvathā

90. A āṅgīnī sarvathā

91. A āṅgīnī sarvathā
नाधिशसोधणनं तवत कुर्याद वायुहं विसङ्गहयत/ 
प्रत्येकां क्रमस्तो योिं रेवणित्वा पुनः पुनां // 35 //
पिठ्या 2 नितिकदविरां वामम अक्र्या रेवयत/ 
तथावा दक्षिणां वायुम अक्र्या रेवयेय चहनाँ // 36 //
श्यििनि सातां साध्विी सहस्रां 1 उकविषशाति/ 
अहोरत्वा सद्वान् स्वससाध्वयानायक्रामां // 37 //
9 अग्नेयां भहेवं मत्युरथ वायण्यां धनाक्षयां/ 
संहनेत्रा भहेवं राज्यां 10 वारुणेनारसाध्वभावां // 38 //
क्षद्वपयसरुक्षपसर्वकार्यविनासकं/ 
अग्नेयां 12 विकरण 13 वयुर इती ऐं वराव्य्रड्यक // 39 //
वायणां 14 कालहोड्वग्नभ्रमकलसर्वाहानिकं/
माहेंद्रि 15 धनादहनयुदलीभुपृसद्यकारकां / // 40 //
वारुपे विकरण 18 वयुहं सरवसिद्धिकार नाता/ 
तस्य योगवर्षा 19 ज्रेष्ठां वाज्रसत्ववाचो यति/ // 41 //
वायुसरवुि भगवान्हरुको भैवतित्रीदु/ 
वामे प्रायज्ञविकार्येन 21 दक्षिपे करुप्नत्माना/ // 42 //
d्वद्योर अभिननयोगेन चरत्यु उभयानां पुनां/ 
अति शुभाशुभादिनि 22 ज्ञानियत तत्रा 23 तत्त्ववित // 43 //

1. B प्रत्येका--; C प्रयत्ना--; P प्रत्येका-- 2. BCID पिठ्या;
E पिथाया 3. A दक्षिपे-- 4. AC सहस्रां--; B सहस्रां--
5. CD नयाः; E नयाः 6. B क्रमाः; C सद्; DE सदा
7. IL omit this line 8. B तिक्षा आगणेयां; C तिक्ष्या आगणेयां
अग्नेयं आगनेयो; D तिक्षा आगनेयां; P तिक्षा आगनेयां
9. ABCE मत्यु; P मत्या 10. ACE राज्या; B राज्ये; P रोज्या;
I राज्या 11. A -रुक्षप पी; B -रुक्षिण; DE -रुकिदा; L -रुकिदा;
I -रुकिदा; DE -रुकिदा; L -रुकिदा 12. A अग्नेयं;
B अग्नेयं 13. A विकरण 14. A वायण्या; B वायण्या;
CI वायण्ये; EP वायण्या 15. A माहेंद्रि; B माहेंद्रि; 
C माहेंद्रि; E सुहंद्रे; P मोहेंद्रि 16. D -लाभा
स्याः; E -लाभं पाटा 17. A -सद्याकलाकाः; I -सागकारकाः
L -सागकारकां 18. CP विकरा; I विकरे; E विकरण
dां A योगाहलि; B योगावर्--; D योगावर् वाराः 20. A
dsतवावर; BL -सर्वो वाचो; E -सत्वाव 21. C -सवह्नी-
रुपेन्या; D -सवरुपेन्या 22. A शुभाशुभादिनि 23. A तता
viṣṇūdharaṇe 'ṣeṣeḥ maṅgalyaḥ ca śubhodaye /
prajñātmakaḥ praśastah syāt sada śrīkarunābalaḥ // 44 //
kpātmakas tu saṅgramārātidevamabhuktīṣu /
chedanaṁ bhedanaṁ karmādhāpāke praśasyate // 45 //
dvāyātmakaḥ punar vajrī saṃdeṣa yaṁako bhavet /
śubhaṁ saṃdeham aśubhaṁ lakṣayeḥ cātra vāyuvit // 46 //
gacchaty ālau yadā nāthe kalistho yo hi prchati /
kalau yāty alīhāgasthaḥ tasyeṣṭāḥṣakṣatīḥ bhavet // 47 //
tatra tiṣṭhāti tamāthas tatrastho yas tu prchati /
tasya sarvārthaśaśiddhir dvayasthe saṁśayo bhavet // 48 //
kāyasthāḥ ca nāthasya jānīyat pavanatmanah //
praviṣan dharmakāyaḥ syāt tiṣṭhaṁ saṁbhogavirahaḥ /
nirvyanā nirmapakahākhyāḥ iti kāyasthāḥ matam // 49 //
dharmakāyāṁ saṁbhunāvayaḥ saṁśayo bhogavirahaḥ /
nirmāṇavirahaḥ śreyoḥ prccakasyātmano 'pi vā // 50 //
prāyaṃvasthitāḥ yogī pāṇcabuddhasvabhavataḥ /
vāḍadakṣiṇāḥoḥ sthāne vicaranti yathākramam // 51 //
dakṣiṇan nirgrata raśmir āgneṣvamanḍalaṁ vaiheta /
javakusumasaṁkāsāṁ aṁitābhasaṁ tatras devatā // 52 //
vāmād vinirgato raśmī vāyumāndalakaḥ sadā
ahitavarpasādrśam amoghaḥ pardevatā // 53 //
dvābhūḥ vinirgato raśmīḥ kṣaṇacanaprabhasannibhaḥ 6/
mahendramāndalāḥ vahate vāyuḥ ratnasambhavaḥ sarvādā // 54 //
stabdho 11 mandapracāras tu sitakundendusannibhaḥ/
vārūṇaḥ 12 maṇḍalaḥ vahate vajranātho mahādyutīḥ // 55 //
sarvadehānuge vāyuḥ sarvaceṣṭāpravartakaḥ 14/
vairocanaśvabhavaḥ 15 'sau mahāvayuḥ prakīrtitāḥ // 56 //
mārūtaḥ gaṇaye 20 yogī praviṣāntāḥ samhitāḥ /
lakṣaṇaśākhyaḥ yāvad aṣābde 21 'yaḥ 'japet 23 saḍā // 57 //
lakṣaṇasābhajāpena paripūrṇaḥ sadhakaḥ 26/
naṣṭayur api pañcābāṇaḥ jivena nāsty atra saṃśayaḥ // 58 //
prātṛ utthāya pavanaḥ 29 sahasraḥ gaṇayeṣaḥ saḍā /
atosturayogena tiṣṭhen nityaḥ samhitāḥ // 59 //
yadh 30 a kumbhakayogena nṛtyuḥ jayeti 31 sarvādā //
apuṣṭa 32 vāyuṇaḥ sarvāḥ āpādatām atmacit // 60 //
kumbhakāḥ ca sthiraḥ kṛtvā udghatā 33 trividhō mataḥ /
ṣaṭṭṛīśadmatrīko hīno madhyāḥ syād dvīguṇas tataḥ /
jyeṣṭhas 34 tu trīguṇaḥ jyeṣṭhaḥ kumbhakas tena jīyate 37 // 61 //
видхया कुम्भकान् पूरवम् अतस्मान् जानुमाण्डलम् /
त्रिसंपर्वव्या हस्तेना शाद दद्याः चोठिकास ततभ् // 62 //
शत्रुविशद्भको यत्वात तवद् याह कुम्भकाक्रयाः /
त्रिुगुणो ज्येष्ठो उद्घातो ‘शोट्तरासतामुक्ति’ // 63 //
सा एवा 6 जयो 7 यत्नेना स्नावात् 8 पदम तिरर /
जितकृ खमभकायोगस्य मृत्युरू ध्रवारते // 64 //
ज्योतिर्वा कुम्भकान् स्थिरिक्त्या निरोधनावति श्श्राहे /
तस्या कल्पसहस्राशि मृत्युरू नायति सान्निधिः // 65 //
ह्रदयान्भजाताः वायुः सिद्धुंक्करसान्निब्रह /
ध्यायत् साम्हितो यो ‘साउ’ बद्धयते ना विगयादिहिः // 66 //
साख्सारा उर्ध्वागो वायुः 19 निर्वाहः 20 सयाद अधोगात /
प्राप्तिश्चत्तनिर्वागाैः 21 ह्रदयांभजारसाहित्या // 67 //
उर्ध्वाक्षोगाताः वायुः 23 साम्पुष्ठिक्त्या मानसम //
तस्यावह्यासवोगेना 24 सा नियाह पदम न्युयात // 68 //
वायुयोगाः ना ज्ञानि यो ज्योतिर्वा कारोति ना /
सा साख्सारया किताः 27 स्याह नानादुह्कहिं उपद्रुदाः // 69 //
गतागातचा 25 सा वायुः 29 लक्ष्यतेन 30 सार्धुन्मान सम /
वायुनाहिष्ठिताः सर्वम् 32–33 सर्वगात्रुभाविताः // 70 //

itि candrasūryākramapadesāpāṭalāḥ pañcamāḥ //

1. BCDEPL tri 2. ABCDP add one line here; ACF मत्रारिषाः
kathaye kāle parichāndāya sūribhīḥ ? B udghāto ‘sāu mato
EP triguṇaʊ 5. ABCDE add one line here; idghāto ‘sāu mato
ehīno madhyamā dvigunās tatah ? 6. AB evaḥ; E evaḥ; L rva
7. A jreyo; BP jayo; CDE jneyo; I jneyā; L bījaya 8. I

8. A triguṇaʊ; B triguṇaʊ; CDEPL triguṇaʊ 9. A jrita–; BD jita–; CP 
jita–10. ABCDEPL mṛtyu; B mṛtyuḥ 11. A dule; IEL dure 12. L
CP –gatim; E –gate 15. BL vāyu 16. A seta–; CPL śita–;
I śita– 17. All MSS sau 18. A bādyate; B bādyan; CP
bādyet; DE bādyen; I bādhya; L bādhe 19. ABIEP vāyu
20. ABC nirvāṇa; IL nirvāṇa; D nirvāṇaḥ; E nirvāṇaḥ; P
nirvāṇaḥ 21. DE –nirvāṇa; L –nirvāṇa 22. BDE add one
line here; mātrethakākhyatraḥ ca nipiṣtwicchāndāya sūribhīḥ ?
23. ABCEP vāyu; BL vāyuḥ 24. B maṇasa; C maṇasaḥ 25. B
–bhyaḥ saṁyogena; A –bhyaṁṣyaogena; D –bhyaṁṣyaogena; L
–bhyaṁṣyaogena 26. A naḥ; BCDE naḥ 27. A kījūḥ; B kīṭṛ;
C kīṭaḥ; D kīruḥ; P kīṭ; L kīntaḥ; E ? 28. A upadṛtā;
B upadṛtavah; CD upadṛtavah 29. A rvṛvyaḥ; BIIEP vāyu;
L vāyuḥ 30. D tati; BCIEP omit 31. B sudhīmaṁ; CIDEL
subuddhīmaṁ 32. All MSS exc. D sarvva 33. All MSS exc.
D vāyu 34. BCDEPL –gataḥ
VI

Pathapancakanirdeśa-paṭāla.

ataḥ paraḥ pravakṣyāmi pathapancāca suniścayan / svaparārthaṃ sampado yogī / subhāsubhāparikṣakāḥ / 1 // 1 // āgneye / caiva vāyuye / maheṇdre vārupe / tathā / maṇḍalasya tu saṅcarāh / lakaṣyey / vicakṣaṇāḥ / 2 // śantipuṣṭivāsakṛṣṭi mūrapocājanan tathā /
sasya yogah na jānati vṛthā / tasya pariśramaḥ / 3 // āgneyena bhavet mṛtyur / vāyuvyena dhanakṣyaksi / māheṇreṇa bhaved rājyaṃ vārūgena dhanārthadham / 4 //
dakṣināt prasaro dhātur / hutabhuṃ maṇḍalāḥ / sthitāḥ / raktavāraṇadhidaśmaṇḍalāḥ / padmanāthasya saṅcaraḥ / 5 //
vāṃce ca prasaro dhātur / vāyuvanāmaṇḍalāḥ / saryantsāyamasākāsāḥ / karmanāthasya saṅcaraḥ / 6 //</saryantsāyamasākāsāḥ / karmanāthasya saṅcaraḥ / 6 //
dvādvāsaṃ prasaro dhātuh kanakavarṣamannibbhaḥ // māheṇranaṇḍalāḥ caiva ratnanāthasya saṅcaraḥ // 7 //
stabdho maṇḍaprasaro dhātur / kṣaṇad / vāruṇamanḍalāḥ / 31
śuddhasaṁjakasākāsāḥ vajranāthasya saṅcaraḥ // 8 //</śuddhasaṁjakasākāsāḥ vajranāthasya saṅcaraḥ // 8 //
sarvadhatun / samudṛṣṭvyād adharadheyaḥadāribhiḥ / vairocanasya mahāvāyur mṛtakāya viniścaraḥ // 9 //</vairocanasya mahāvāyur mṛtakāya viniścaraḥ // 9 //

1. CPL -ṛthaḥ 2. A -saṃpadayogī; BE -saṃpado yogī; I -saṃpade yogy; L yogisaḥdādāḥ 3. A -parikṣakoḥ; B -parikṣyakāh; C -parikṣyakaḥ; I -parikṣya ca; P -parikṣya ca; L -parikṣa ca 4. A āgneya; B āgneyaḥ; CDP āgneye; I āgneya; E āgneya; L āgne 5. AB vāyuve; C veyye; IDEL vāyuve 6. CEP vāruge 7. A sačāgarah; BC saṅcara; I saṅcīlaḥ; P saṅcara 8. ID lakṣayet tad; L lakṣayec ca 9. BCIP vicakṣaṇāḥ; E this pada sulakṣayaḥ // 10. BIEP vyaṭhā; CDL yathā 11. All MSS exc. D mṛtyu 12. A vāyavyaṇa; BD vāyuvena; C vāyave; I vāyevyena; E vāyavene; L vāyuvena 13. BP -kṣaya; C -kṣaye; DE -kṣayam 14. AIL -daḥ; B -taḥ; P -da 15. ABCDEL dhātu 16. A -maṇḍalo; D -maṇḍale 17. D sthita; B ca vai; CE caiva; I caivaḥ; P ceva; L caret 18. A raktavāraṇṇām idaḥ 19. vyaktaḥ 20. A vāmnāḥ ca; BCD vaṃrthaḥ; P vamna 21. A dhātu; BP dhātuḥ 22. A -maṇḍa; CE -maṇḍalāḥ 23. A -niṣṭāḥ; BIP -niṣṭaḥ; D -niṣṭa; L saṁsthitaḥ; C omits 24. A -saṅkāsāḥ; B -sākṣa; P -saṅkāsa 25. C this line caivaṃratmanāthasya saṅcaraḥ // 26. I omits following two lines; P omits three lines. 27. A statho; C taho; D tabhdo; I stevā 28. ABE maṇḍaḥ; C mandraḥ; D maṇḍalaḥ; I mendu; L randaḥ 29. A dhātur; I dhātu 30. A omits 31. C aḥs niṣṭaḥ haritaḥ śyāmanākaśa-karmmanāthasya / saṅcaraḥ / see 25. 32. ABIEL -dhātun; C -dhatuna 33. ABCIDP -vāyo; E -vāyu; L -vāyur 34. E 'mṛtakāyad
vāyu tattvaḥ na jānati karma karma na sidhyati /

tārkikā na prajānanti vāyuḥ¹ sarvagato bhavet // 10 //

vāyutattvānupūrveṣa mantra tattvān tu sādhayet /

prāgabhūtaś² ca sattvānāṁ vāyvākhyaḥ sarvakarmakṛt // 11 //

vijñānavāhanaḥ caiṣa buddhatvāpādām āpnuyat /

rahasyaḥ sarvatantrasya upēyo bodhikāraṇāt // 12 //

iti pathapañcakānirdeśapāṭalaḥ gāthāḥ // //

1. All MSS exc. L vāyu  2. All MSS exc. L -bhūtaś  
3. ABCEP buddhatvāṁ; L vuddhatvat
VII

Naḍīcakrakramopaya-पातला।

athaḥ saṁpravakṣyāmi naḍīcakra

dvāsaptatisaharṣi naḍī
debhānuḥ bhaveti

naḍikā upanāḍīnāṁ tāsāṁ sthānasamāśritaḥ

viṁśottaraśataṁ nāma naḍīprādhānyam

naḍīsthānaḥ ca pīṭhaḥ ca catuvṛttaśatprāmāṇḍaḥ

teṣāṁ madhye trayo nāḍya

naḍί upanāntam
tasam sthanasamāśrita,

vimsottaratātam

naḍīpradhanyam

naḍīsthānaḥ ca pīṭhaḥ ca
catuvṛttaśatprāmāṇḍaḥ
teṣāṁ madhye trayo nāḍya

naḍī upanāntam
tasam sthanasamāśrita,

vimsottaratātam

naḍīpradhanyam

naḍīsthānaḥ ca pīṭhaḥ ca
catuvṛttaśatprāmāṇḍaḥ
teṣāṁ madhye trayo nāḍya

naḍī upanāntam
tasam sthanasamāśrita,
mukhasthāne kaliṅge tu¹ guṇavartiḥ² sadā sthitā³ /
laṁpaṅe kaṇṭhadese tu nādy udaravahā sadā⁴ / 10 //
kāṅciḥpradayaasthāne tu nādi viṇāvahini⁵ /
himālaye⁶ meḍhrasthāne nādi sīṃtamsadhyagā / 11 //
pretādhiśasini līṅge⁷ nādi śīṃgmaṇvahini /
gṛhadevatāgūḍasthāne śāmāṇyaḥ puyavahini / 12 //
saurāṣṭra ʿuṛuyugale soṇita ca sadā vahā /
svarpadvīpe jaṅghaṅsthāne nādi prasvedavahini / 13 //
nagare⁸ pāḍāṅgulau jñeya nādi medavaha sadā /
sindhau pāḍaprāṣṭhaṅtane asṛa vahati rūpīṣī // 14 //
maṛav aṅguṣṭhayoḥ⁹ sthāne kheṭaḥ vahati sarvāda /
kulaṭaṃjumvayoḥ²¹ sthitā vahati sīṃtānvaṇvahini // 15 //
teṣām madhye sthitā nādi lalanā mūtravahini /
dakṣiṇe rasanāmāyaṁ nādi raktvahini / 16 //
sadvrtyaḥ madhyābhāgena²² hṛtsaroruhmaṇḍhyagā /
kadalipudāsahṛtyāṁ lambamanā tv adhomukhī // 17 //
tailavahnir ivādāṃta bodhicittasaṃvahān /
savadūṭīti vijñeya sahajanandadayika /
pradhānyas²³ tāḥ sarvāṅgaṁnā lalanādyyaṁ tu nādiṣkaḥ // 18 //

ata evaṣrayo 'nyāṣāḥ 1 gaṅgāśindhuparaṇāṇaḥ 2 /
tā eva yoniṇaññāḥ syur 3 ekībhūtāḥ 4 khagananaḥ 5 // 19 //
saṁbhogakāyarūpas tā jāniyād 6 deham āśāṭīḥ /
tisrāḥ śtriṇāḥ pradhānaḥ ya lalanādyāś ca nāḍikāḥ // 20 //
lalanā praçāvasvabhāvaṇa rasanopayena saṃsthītaḥ 7 /
avadhūtī madhyadese tu gṛūhyagṛūhakavarjītā // 21 //
lalanā saṁbhogikāḥ 8 kāyo rasanā nairmaṇikā 9 tanuḥ /
avadhūtī dharmaśāyaḥ syād iti kāyastrayam matam // 22 //
etā nāḍikāḥ sarvāḥ śaṭrūṣubhakāriṇī 10 /
tasyāḥ samūhaḥ saṃjñātāḥ piṇḍāh 11 devatātmakam // 23 //
rūpāṭītaḥ bhavet piṇḍām 12 piṇḍāṭītānaḥ ca devata /
tasmād acintyayogena tathātāvāy sarvagā 13 /
yena yena prakārenā piṇḍāṭitapade sthitā /
tena tanmayātāṁ prāpya yogī buddhatvam āpnuvāt // 25 //
iti 16 nāḍīcakramopayapaṭaṇāḥ saptamaḥ // //
VIII
Samayasahetakavidhi-paṭala.

athaśaḥ sampravakṣyāmi samayāḥḥ ca yatadhakramanam
yena vijnātāmātreṣa śīghraḥ siddhis tu jayate // 1 //
svaṃgheṣu guptasthāne vijaneṣu 4 manorane/
girigahvarakuniṃṣeṣu mahadhitajeṣu va // 2 //
śmaṃśe 5 mātrgye ca 6 nadīsaṃgamamadhayaṭaḥ /
vartayed manḍalāṃ sayag anuttaraphalam icchati // 3 //
yoginīyogī 9 acaryāṃ kṣetramantrakirṣṭhāḥ // 12 //
nimantrayed devataḥ sarvaḥ śraddho danapatī 16 mahan // 4//
ghasthacailakayor 18, api bhikṣur acaryā eva ca /
ye 20 ke cid bhikṣur acaryo 'laukike śasanē sthitī // 23//
ye 24 ke cid guṇīnāḥ kāryo 26, bhijnaprāpta 28 eva ca // 5 //
etadmadhye varaśreṣṭhāṃ śraddho danapatī kva cit /
acaryapūrvadgaṃghanāṃ kṛtā vartayed manḍalāṃ śubham // 6 //
acaryo '33 'bhigikto 'gūpino lokānām ca aduṣṭātaḥ // 35//
daśakusālaparītyaktaḥ kartavyo gaṇapaṃṣa // 7 //
niśkṛpaḥ krodhanaḥ kṛuraḥ stabdho lubdho 'py asaṃhyataḥ // 39//
votkarṣaṇo na kartavyo datā ca buddhimān sadā // 8 //
yo gṛhit niśṭhikā bhoktā sevakā laṅgalī vaṇīk /
saddharmavikrayī mūrko na caekre gaṇapaṃṣa // 9 //
evam sarvaguṇopetaḥ sarvajñadhvajadhārakāḥ /
dhairyavīryeṣa saṁpanno nirlohiḥ nirahārakṛtiḥ // 10 //
sattvasyaṇaḥ 2 nityāḥ śreyasī kṛtahūṣṇaḥ 3 /
vajraḥgaṇīḥsamapannam kāpalabharanotsuḥ // 11 //
vaṁ 4 ca vamaśarṣveṣu sthāpayed suvīkṣaṇaḥ /
evam guṇamayacaryāḥ sarvakeṣaḥ praśasyate 5 // 12 //
nimantritam 7 cāgatam 8 acaryāḥ devataḥ ca anukramam /
gandhodakaḥ yathā prāpya pādaṇaṅalanāvaca // 13 //
10 pārkalpiṭahūstiḥāne praveṣyā ṅasane sthite 11 /
jyeṣṭhakaniṣṭhāheneda acaryāpuraṣāram // 14 //
durduraś 14 eva ca ahamārī gurutalpaga 15 eva ca /
adikṣitaḥ 16 svaputra ca dasi dasa tathāvya ca /
na praveṣyān tathā samaye sādhakaḥ 20 siddhim icchati // 15 //
eteṣāṁ paśu 21 yadi praveṣyaḥ siddhir 23 dure pravartate /
 samayadrohe 24 bhaved duḥkhāḥ kayikaḥ mānasāḥ tathā // 16 //
sthānabhraṁśaḥ śriyo duraṁ nanaudhakhair 29 upadrutaḥ 29 /
varjanāyaḥ tathā jñātvā saṅgrahet 31 pūjyagocaram // 17 //
jyeṣṭhakaniṣṭhābhedena pūjayed vidhīna saḍaḥ /
puṣpāḥ dhūpaḥ ca dīpaḥ ca gandhaḥ 3 candana viṣegataḥ // 18 //

1. BCIP dhīrya—; D dhīrya—; E dhīrya— 2. B satvo śapekṣika; CP satvassapekṣikam; DE satvassapekṣikāḥ; I satvassapekṣikāḥ 3. BCIEL -bhūṣaṇaḥ 4. ACDEF vāma ca; B vāma ca 5. B -krameṇa; C -krameṇa; IL -krameṇa; D -krameṇa; E -krameṇa; P krame 6. A saṁyate 7. A nirmantitam 8. A āgatam; BIEP cāgator; C cāgatōn; D cato; L cāgata 9. BEIE acaryā; D acārya; DL ċārya; P ċārya 10. E omits following two and a half lines 11. C sthitī; D sthitā. 12. A -kani—; BE -kaneṣṭa—; I -ka aneṣṭa— 13. B acāryamāca; CI acāryamāca; D acāryamāca; L acāryamāca 14. A dudduraś; B dudduraś; P dudduraś 15. A -kalpaga; BL -kalpakaḥ; C -stālpakaḥ; D -tarpakaḥ; EL -talpakaḥ; P -stalpakaḥ 16. B adikṣipta; CIDF adikṣipta; E adikṣipta; L adikṣipta 17. All MSS exc. Ā svaputraḥ 18. BL dasa; CIDEP dasaḥ 19. All MSS exc. A praveṣyā 20. ABCPL sādhakaḥ; I sādhaka 21. A prauḥ; B pasu; C yadiṣu; IDEL omit 22. A praveṣyaḥ; B praveṣya; CIDP praveṣyā; E praveṣyā na 23. All MSS exc. C siddhi 24. A samaye drohoḥ; P samayadrohe 25. BC -brahoḥ; IDPL -brahanca; E -brahamśa 26. AIDEL śrīyaḥ 27. A dulaḥ; C durlaḥ; DE duraṁ 28. C ānādhiḥkhor; IPL ānādhikhaḥ 29. B prahṛṣate; I -upadṛṣtaḥ; P -udṛṣṭaḥ; L -upasadṛṣtaḥ 30. B varjanīyaḥ; C varjanīyaḥ; D varjanīyaḥ; E varjanīyaḥ; P varjanīyaḥ; L varjanīyaḥ 31. AL saṅgrahet; E saṅghṣet 32. BCEP gandhaḥ ca; I tathā; L dīpaḥ 33. B dīpaḥ; CP dīpaḥ; I gandhaḥ; D gandhaḥ; E dīpaḥ ca; L omits.
acāryaḥ 1 balīm śākalya dhvajacchattreṇa śobhitam /
pujayed devatārādhyaḥ 2 dānapate 3 manasepitaṁ 4 / 19 //
śāntim 5 puṣṭiṁ 6 yathākarma pṛcchet 7 yuddhibetaṁ /
yathā yathābhikarma syat 9 tatha karma-ānuṣṭhayet // 20 //
mādhvāṁ 11 gaṛujāṁ 12 tatha paigsāṁ 13 yathāpraptāṁ tu dhaukitam 14 //
śucīḥ śantaṁ 15 trṣūgaṁ śravahavijayaḥ // 21 //
sarvaśādharaṇaḍṛṣṭiḥ 19 karmavajrīḥ prakalpayet /
khānaṁ pānaṁ tatha- pēyaṁ tāṁbulaṁ dākṣiṇāṁ tatha // 22 //
utsarjayed dānapatiṁ 20 maṇḍalaṁ ca purahṣaram /
pāscād vastu 22 saṁcāret 23 karmavajrīḥ vicakṣapaḥ // 23 //
prathamaṁ saṁaya saṁcāret 25 ankuśasaḥasakhyutam /
tatāḥ samastaparipūrṇam acāryeṇādhitiṣhayet // 24 //
pīṭhopapīṭhakṣetrasya melāśāmānavāsinī /
virāvīresvarī sarvāḥ 27 bhaktītāṁ preṇamam aham // 25 //</devyaḥ 29 pramaṇam saṁyāḥ 30 pramaṇam /
tradoṣanvācaś ca paraprāmaṇam /
etena satyena bhavyeṇu etaḥ // 31 //
devyo 32 māmanugrahaḥetubhutāḥ // 26 //
dānapatiṁ ca puraskṛtya 33 maṇḍalaṁ ca purahṣaram /
kṛtañjaliḥ hydi saṁdhāryaḥ preṇidadhyat 35 prapaṇitaḥ // 27 //
bhavaśamasamasāmahābhagna saṃkalpaḥ/ 
khama iva sakalabhavan bhavatō vikṣamāpaḥ/ 
gurutarakurupāṃbhāhṣphitacittambuḥathāh/ 
kuruta kuruta devo mayā atīvānukampā/ // 28 // 
yogāṃtaikarasāpanaviśuddhacittam/ 
piḥśiddeśasamanena viśuddhadedam/ 
śrīśṛṭhamādhyāvaramaṇḍalacakranātham/ 
vande sadā guruvarahā śirasā natena/ // 29 // 
[āthetyādimaḥāvyākyaḥ yasyā/ tantre 12 samaptigam/ 
vande taṁ vajravarahāṁ cakrasaṁvaranāyikām/ // 30//] 

devyāvalībhūṣiątadeharatnām/ 
vīraḥ sadārajaritaśarva-gātram/ 
cakraśthanāthāḥ saha-jāmālāṁ ca/ 
vande sadā saṃvarayogasāram/ // 30// 
ēkāra-kṛtisāraśukrānilaye padmāya garbhavare/ 
tanmadhye varahān-sakundadhava-ālām/ 
sva-viśuddha-buddhā-nilayaṁ deyyālāyāṁ 32/ 
vande 'haṁ saha-jāmālāṁ vararatīṁ/ 
sahajodayāṁ nāyakam/ // 31// 
vande 'haṁ saha-jāmālāṁ vararatīṁ/ 
cakrāsthamālāhām sahajamalām 30// 
kāruṇyanirbhara namami tavāghrīpadnām/ // 32// 

1. BCDEP -bhāvaḥ; IL -bhāva 2. A bhāvano 3. B -ciṣṭāmbu-; 
CIF -ciṣṭāmbu- 4. EP devyā 5. ACIDP -anukampāḥ; B -anukamāpaḥ; 
E -anukāthāḥ; L -anukaṃpī 6. BP -citta; C -cīrta 7. CD 
-dahāḥ 8. A guru 9. A nanena; L matena 10. tib. omits this 
verse. 11. A syā; B masyā 12. ACIEPL tantra 13. ABP -varaḥī; 
E -varaḥi 14. B -nayikā 15. AE -gātrā; C -gātri; PL -gātraḥ 
tib. omits first two lines of this verse 19. AE -sukranilaye; 
B -suklanilaya; IL -suklanilaya; P -sukrānilaya 20. AL 
dharmasya 21. AE -dharvaḥ; B -dhalah; L -dvāvala 22. AEL 
omit -buddha- 23. AL devyālāya; P -devayāvaram 24. AE sundara 
25. L omits 26. CEPl saha-jāmālama 27. AIL tib. omit this verse; 
its existence in pañj. cannot be attested 28. E omits -vīra- 
29. B -upraguṭhaḥ; CP -upraguṭhaḥ; D -upaguṭhaḥ 30. BP -aghṛiṁ 
padmaḥ; C -aghṛipadmaḥ
1 srimate vajra-kāyā gākini-cakravartine /
panca-jñānāni kāyām triyāyā jagato namaḥ // 33' //
yavatya vajra- śākānyāṁ chinna-śaśaṁkālaṁ bandhanāṁ /
lokākṛtyāṁ pravartinyas tāvatībhyaṁ namas saṁaṁ // 34' //
śīlheruka mahā-vīraṁ viśuddhaṁ kulīśeśvaraṁ /
naumitaṁ vajravarāṁḥ mahā-rāgarūpaṁ // 35' //

14 avikalpitaṁ-șākālaṁ apratīśhitamanasaṁ //
asmṛtyamanasikāraṁ nirālamba namo 'stu te // 36' //

18 utpādabhāṅgaraḥitaṁ varadehadhārīṁ /
raktraprabhāṁ vijayinī ca tridhāturūpinīm // 21 /
śīryoginī āgapaṁśāhī 22 samalakhṛtyāṁ abhyarcayāṁ /
satataḥ janani jīmagination yathāsukham // 37' //]

tribhir gūthena 25 saṁstutyaṁ yathāsukham ca praṇāmayaḥ /
yathāsuḥkāṁ manotsahāṁ kilikilimāhotsavam // 28 // 32 //
mānakusūmārcanaṁ dehaṁ śrāgmatābhūṣitam /
medīrōtsavas-anandaṁ vajragītāṁ tu pūrītām // 33 //

30 narāyetaṁ paramāntandre īṣṭaṁ 32 /
piṭhāhkitapade 33 nṛtyaṁ paṭaḥaṁ 34 śamudrāṇādītan /
ghakhaṁdūkākādibhir ṣgoṣiraṁ manavadyam-anohaṁ // 37 /
śīlherukasamo vīro vaṁac ca 39 varayoginī // 35 //
tataḥ paścūṇ gaṇāḍhyakṣaḥ dātāraḥ suh hacintitam /
yoginīyogi saṃmilya āsāyaḥ dāpayet kṣaṇe 3 // 36 //
suṃkhasaṃpattisampanna ārogyaḥ suh hacetasah 4 /
kāmamokṣadisaṃprāptaḥ siddhir bhavati 6 sampadaḥ 7 // 37 //
spaṛṣaṃmanḍalākāraḥ saṃhāraḥ vidhinoditam /
utsṛṣṭabali saṃhāraḥ bhūtam ucchusma dāpayet // 38 //
pīṭhakṣetranīvāsinyah kṛtvā tiṃraṇkpaṁ mayi 13 /
... . . . . . . . . . yoginīgaṇaḥ pṛchet saṃtoṣitam /
āgatasarvāvaśyaḥ gacchataṁ ca mahasukham 15 // 39 //
iti samayasaṃketaśvaidhipaṭalo 'ṣṭamaḥ // //

1. A gaṇāḍhyakṣau 2. A taraḥ; B dātava; C IEPL dātāra
3. C dāpayed varaḥ; D dāpayed vara 4. AII -cetasa 5. ABC
siddhi 6. A vindati; C vaṃdati; L bhavatu 7. BIDEPL
sampadaḥ; C sampada 8. DL sphalaḥ; 9. ABIE -maṇḍalākālaḥ
10. ABL -baṇiḥ 11. All MSS bhūta 12. BIPL -vaṇini;
CDE -vaṇinya 13. This pada appears only in A 14. A
āgataśravīrīṇyo 15. All MSS exc. A -suṅkhat
IX

Chomāṉ̄haṁ saṅkarṣitabhaṁminirdesa-pañjala.

athāṁ saṅkṣepato vākṣye vāmaheṣtaṁ tu cchomakam /
yena vijañye yogī āṅghraṁ siddhiḥ premayate // 1 //
ekāṅguliḥ darsayed vas tu dvābhyaṁ susvaṅgato'ḥ haveṭ /
kṣemamudraṁ 2 vijañye 3 vāmaṅguṣṭhaṁ 4 nipḍayaṁ 5 // 2 //
anāmikāṁ tu yo dadyat dadyat tasya 6 kaniṅṭhakam /
madhyamaṁ darsayed vas tu dadyat tasya pradesikam 7 // 3 //
anāmikāṁ darsayed vas tu grīvaṁ tasya prardṛṣayet 9 /
pañṣaṁ 9 darsayed vas tu triṣūlaṁ tasya darsayaṁ // 4 //
stanam 10 darsayed vas tu sīmāṁ tasya prardṛṣayet /
medīṁḥ darsayed vas tu caṅkraṁ tasya prardṛṣayet // 5 //
bhṛktīṁ 12 darsayed vas tu sīkham tasya tu darsayet /
lalāṁ 13 darsayed vas tu kriḍāte kandukena tu 14 // 6 //
vāmena yati ya nāri ḍakīni 15 vāmatāḥ sada 16 /
vāmaṅṣṭaprabbhāśi ca vāmanā dṛṣṭvāvalokini 7 // 7 //
strīṁहṛṣṭaprabbhāśi 19 ca samayiṁ sa vidhiyate /
strīṁ 22 prāthitaṁ kuryat kubaliṁ prabhaṁ 24 // 8 //
kulakriyaṁ 25 na tyajatiṁ japatiṁ 'svakulavidyāṁ' 28 vidya 29
sabdikhyate sada 31 /
śiraṅkṛṇyuṇapaṁ 33 kuryat svaśīro 34 vanapanīna 35 /
svavidyaṁ maraṅgaṁ tasya sādhakahaviyage 36 hitaḥ 37 // 9 //
gape cibuke vapi nasikayah kritaghulih

tiryagdritih sadhake svavidyaan ca nirksayet

sadbhavaa yanti yoginya saamyina khalu durlabhah

kapala parsah khadga dhvajacakram tu camaram

vajrasadhkham triulaan ca likhet svaghe

madhyamamsapiya nityaah lajjabhaayasanani ca yaa

dśinikulasadhbhuta sahaja iti kathyate

deše deše 'bhijayante yogini sevayat sadā
pitopapithakhaksetropaksetracchandopacchandohamelpakopamelpakam

śmaśanaa copaśmaśanaa ca jambudvipe vyavasthitā
tīryagdriti sadakale svavidyaan ca

pīṭhaḥ pūrpagiru khyātān pīṭhaḥ jalaśdharān tatha

ōḍīyānān tathā pīṭhaḥ pīṭham arbudam eva ca

godāvary upapīṭhaḥ syāt tathā rūmesvaravaya

devīkoṭāhbdhānān ca mālavaṇ copāṭṭhakam

kāmurerā dvyān kṣetram oṃrakṣṭēḥśihānakam

triṇakunyā upaṇḍetram syāt kosalaś copaṇḍetram

calīgalāmpakayoṣ ca cchandohān ca tathiva ca

kāṃcika copacchandohāh himālaya viśeṣataḥ

pretādhivasaini mela grhadevatam eva ca

saurāṣṭre suvārṇadīpe ca upamelpakadvaya

1. BCEL kapala- 6. BCEPL kapala- 6. BCEPL kapala-

2. BIEPL -dr̥̄ṣṭi; D -dr̥̄ṣṭhi 3. A sayinah; B samayinya; CP samayinya; I saṅgayinya 4. A dullabhah; B durlabhah; C durlahbo; L durlabhaḥ

5. BEPL parasu; I parasu 7. C khaḍga; P kha; L khavāṅga 8. B -saṅkha; CP -saṅkha; DIL -saṅkha; E -saṅkha 9. C likhitam tu svaghe; I likhitam tu grhe; D likhet tam tu grhe 10. E rameta; L ramet
tatha 11. B -nasano ca; C -nasini ce ya; ID -vināsini; E -vināsini; P -nasani ca ya; L -nasini bhaya 12. All MSS -saṅbhūtaḥ 13. B sajañām; CIDIEPL sahabām 14. A bhijānyante; B bhijāyate; CIDEPL hi āvante; PL bhijāyante 15. A yogīna; B yogini; C yoginīna; D yoginiṇī; E yogini; P yoginīh; L yogīnaḥ 16. ID śmaśanopāsaṃśānaḥ 17. BIL pīṭhaḥ 18. APL khyātā; B syātā 19. A upaṇḍetā; BCIDPL upaṇḍetā 20. ID rūmeśvarāh 21. C hrdayāh; I jyāyaḥ; P hyājam 22. ABP kāmarūpā; L kāmarūpī 23. A oṭrāhbdhānakāh; B eśuvidūhānakāh; C oḍvikaṇṭeḥbdhānakāh kama; I oḍvikaṇṭeḥbdhānakāh; D oḍvikaṇṭeḥbdhānakāh; E kṣetram oḍvikaṇṭeḥbdhānakāh; P oḍvikaṇṭeḥbdhānakāh; L kṣetram oḍvīdūhānakāh 24. BCEPL triṇakunī; ID triṇakunī 25. A upaṇḍetā; BCEP oṃkātra; E oṃkātra 26. A kośalaḥ; BCIP kośalaḥ; D kośalāḥ; E kośalāḥ 27. A cchandohās 28. B kaścitān; C kāṃcikaḥ; D E kāṃcikaḥ; L kāṃcikāḥ 29. A melayaḥ; L E melayāḥ 30. CID grhadevatām
Karmaprasarodayo nāma paṭala.

athātaḥ sadpravakṣyāmi 涞ntikādiprayogataḥ /
yena likhitamātreṇa sādhukāḥ siddhim āpyute 2 // 1 //
kukkumāsī candanañī mīśraḥ 3 likhe chuklāśihaḥ yada /
śaśraścākrama alikhya saṃtakṣaramantrayojitaṃ / 2 //
bāhye vajrāvalīveṣṭaḥ 6 madhye nāmavidarbhitam /
netre śucikarpāṇe va atha va śarvasadhūpe / 3 //
likhed gopitaṃ 10 karma śuklasūtreṇa veṣṭayet 11 /
pūrvaḥmukhaḥ sitavarṇaḥ sitapuṣpaṣaḥ arcayet 14 // 4 //
puraśa candrapandalopariṣṭham 16 sādhyaḥ drṣṭya /
sitakalaśaśi candramtyodakarī purīpītair 18 ahiṣiṇcayet / 5 //
japet saṃtakṣaraḥ mantrarī trīśaḥdhyayam avisaṅkītām /
śaṃtisvastayānāḥ kṣemen ca dīrghaḥ 21 bhavati kṣetaḥ 22 // 6 //
javaṃ 23 gare viçe daṁve vāmahaṭaḥ bhavayet /
candanaśi ca likhe cakraḥ pusṇapūpaśi tu puṣjeyat / 7 // 27
balyudakarī tathāgīnī tu tadmadhye dhūvayet 28iṣitaḥ /
dūrvāmayūrapīcchān tu kuśodakān tu viṣeṣataḥ / 8 //
pūrvaḥmukhaḥ sādhyāḥ yojaṭey 29 vicakṣaṇaḥ /
eṣa mantraṃ varet 30 śreṣṭhaḥ 31 śaṃkādīvidhikramaḥ / 9 //

1. AE vijnātā-. 2. B āpyute; CPL avāpyate; D āpyute; IE āpyate 3. B kuṅkumena mīśraḥ for this pada 4. AC likhet śukra-; B likhe śukra-; P likhat suklais 5. A khadāra-; B śaḍā-; CIDEP śaḍā-; L khadāra- 6. A ṭeṣṭa-; B ṭeṣṭa-; C ṭeṣṭa-; D -veṣṭha; L -veṣṭha 7. A -vidabhitāḥ; B -vidambhitāḥ; IE -vidarbhita; L -vidarbhita 8. BCF netra-; ID padrHENetra; E tatre; L nyyetra- 9. AE va 'thava; ID vapi athava; P va ava; L va 10. A gopita 11. BL veṣṭayet; E veṣṭayet 12. A sitavarrṇaḥ; BFP sitavarrṇaḥ; L sitavarrṇaḥ 13. A -puṣpaṇaḥ; E -puṣpaṇa- 14. A raccayet; B raccayet; CP raccayet; E -arccayet 15. Following four lines come after verse 8 in IPL.16. A -manḍalopariṣṭham; BCFDE -manḍalopaviṣṭaḥ; P -malopaviṣṭaḥ; L -manḍalopadiṣṭhaḥ 17. ID -dakair; P -dakāṇi; L -dakāṇ 18. A -paritair; B -viṣuṣū; C -vīṣuṣū; I -vīṣuṣu; D -vīṣuṣū 19. A -svastyan ca; E -svastyan ca 20. A śkamen ca; B cchenmaḥ ca; C naḥ vakṣena; I kṣamen; D kṣamen; PL omit 21. A dīghaḥyu; BC dīrghaḥyu; P dīrghaḥyu 22. B tatkṣaṇam; C tatkṣaṇam; I kṣaṇi; P tatkṣaṇam; L tatkṣaṇajape 23. A jvāle; L jvāra 24. C deṣṭe; ID drāṣṭe; E deṣṭeṣṭe; P deṣṭe 25. A puṣpaḥ; C puṣpa 26. ID pra- 27. A tathāgīnaḥ tu; BCE tathāgīnaḥ; ID tatha 'gni ca; P tatha 'gni; L tathāgīnaḥ 28. A jāhṇayet; B yuhūyatru; C ājēyaḥ; DL jēpyayet; L jādvaṣ; E jūhuyet; P jādhaḥyayet 29. AP yojaḥ; B sajaḥyojaḥ; ID yoja مجا;yad; E yojayaḥ; L yojayaec ca 30. B mantre vara-; C mantrabalaḥ; IDPE mantravara- 31. BPE śreṣṭhaḥ; CID śreṣṭhaḥ; L evam astu varaśreṣṭha for this pada
ku{kumai{k sugandhasamisra{k 1 pa{tikai{k cakram a{like{t 3
s{ravadvaye 4 sahlikhya 5 svahakarepa vidarbhayet 6 // 10 //
pitasa{trena sahvesja{m 7 gh{tamadhahumdaya 8 prak{i{pet 9 //
uttarabhnumukha 10 trisahahdyantu pitavarna{m 12 vibh{vayet // 11 //
pitama{da{candarastha{m s{dhyam dr{tv{a vicaksanah //
pitavarna{m ta{h si{n{et pitapu{pepa{a sarccayet // 12 //
ucare{t paus{ticittena nirvikalpena ceta{a //
amukasya paus{tikam 15 kuru sva{ha vaus{dmantra{a vidarbhayet // 13 //
dhanah{yasamydhi{is ca {r{la{ktrsima{magama{h //
etakarmanprayogena pu{tir 18 bhavati n{nya{tha // 14 //
raktacandana{alakti{h{yan am{nika{raka{to 20 mi{rayet //
karpate bh{rirajapate va dvaya{cakran tu 21 sa{malikhet // 15 //
ma{sa{rava 22 sa{cintya 23 ho{kharepa vidarbhayet //
rakta{stu{tren sarccayiva rakta{pu{pepa{arcayet 24 // 16 //
gh{tamahumdaye sth{i{ya 25 pa{cimabhnumukha{a rakta{vara{n {vibh{vayet //
raktama{dala{madhayastha{m s{dhyah rakta{m vicintayet 26 // 17 //
jad{ mantram avicchinnah saptakara{a 27 sadodita{m 28 //
vihvalihuta{m 29 padayo{h patitah sidhyate ca vicintayet // 18 //

1. BEPL sugandhi- 2. BCEP -sammisra{a; ID -sa{mamisra{a;
L -sa{ma{iroha 3. B -a{ samalikhet; CPL cakram tu malikhet;
ID cakra{m sa{malikhet 4. BL -dvaya 5. A sahlekhya; C likhya{a;
DP likhya{a; E lekhe 5. A vidad{h{hayet; P vidarbh{hayet; L vi-
vairjyayet 7. A sahvesja{a; BDL ve{g{iyet; C ve{g{ie; P veyeta
8. All MSS exc. AB -madhye 9. All MSS exc. AC prak{i{pya
10. BCIDE -mukha{a; PL -mukha 11. A trisahahdyam 12. ABP
-varga{a; L -vastu{m 13. L omits following two lines 14. A
sy{ncet; BE si{n{ca; CP si{n{et 15. BCP paus{ti{; I paus{ti{;
E paus{hi{a; L paus{ti 16. BC -lak{smi ca; ID -lak{smi ca;
E -lak{smi ca 17. A -samagata{a; BEP -samagama{a; C -samag-
ga{ma{a; L -wasa{gama{a 18. BCP paus{ti; IDE paus{ti{em;
P paus{ti{r 19. B -candrena alaktena; C -ca{h{dra{panara{rtakena;
I -candana{raka{tana; D -candana{raka{tana; E -candana{raka{tana;
P -candrena alaktena; L -ca{h{drama{raka{tana 20. A -rakta{m
21. I dvaya{cakram; D dhaya{cakram; L dvaya{m mantra 22. A
amesaran 23. A sa{cintya{a; B sa{cintye 24. C -pu{pepa{a
rarcayet; I -pu{pepa{hirarccayet; D -pu{pepa{hir arccayet;
E -pu{pepa{a arccayet; P -pu{pepa{a rarcayet; L -dr{svau
rarcayed va 25. A sa{ssth{i{ya 26. ID vibh{vayet 27. ABDL
saptakaram 28. B yathodita{m 29. All MSS exc. A -bh{uta
30. BDP patati
yadā vaśāh nāgačaṭhi1 gṛhaṃadharahitaṁ tam2 eva yantraṁ3 khadirāṅgāraṁ4 sthapeta5 /
durbhagā6 subhagā bhavati yasya kasya cintāṃ nūnyaṁ7 // 19 //
śmaśānaclake rajasvalaṅkarapate va lākṣasrassasanvītaṁ /
cakradvayam abhiliṅkha jah hrīṃkāreṇa vidrīḥbhyeta10 // 20 //
śāravāṁ strikaṅgālaṁ va likheṇ cakreṁ sa14 śidhyati /
raktasūtra gaṅgīvatvā raktasūtrapair arcaṇét /
sādhyasya hṛdayam aṅkuśair17 viddhāva gale19 pāṣena bandhaya fig // 21 //
yasya cintitaśādhyānāhī naṅgačaṭhi kada cana /
khaḍirāṅgareṣṇīnaītī tāpayed yantranaṅghraṁ23 // 22 //
tenā tattāṃsānātṛgāna amukkārṣayā4 hṛthī jaṅkāreṇā25
sādhyamākṛṣṭiḥ26 padākārṣapam uttamaṃ // 23 //
atathāyātāmāh vākīye stambhanavinḍīhit uttamaṃ /
asājāṣṭārekaṁ samāyoja śuṇapūṇaṁ koṣṭhakāh27 // 24 //
sādhye trayodasakoṣṭham tu śuniyaṁ kuryād vicaksanāḥ /
kope kope navakṣoṭhe catuṣkoṣe vavasvasthitīḥ30 // 25 //
catuṣkoṣeṣu madhye ca sarveṣu śuṇyakoṣṭhan tu karayet /
caturmukhamantra34 śaṅyoja35 likhet śmaśānakarapate // 26 //

1. haridra haritālasaṁśpiṁra dhvayaśacrau tu saṁhiṣṭa / 
2. saṁdāya laṁkāraṇa gaśidarbhaya / 27 //
3. saṁsaṁśpiṁram / 
4. suṁerupaṁ mahendramadālamanukāryeśaṁ / 
5. laṁkāraṇa gaśidarbhaya / 28 //
6. viśvavajraśaṁśpiṁra veṣṭa / 
7. dvibhujāherukāryam nāmadehaṁ viśdarbhaya / 29 //
8. dakṣiṇābhīmukha yo gaśidarbhaya / 30 //
9. saṁbhavāṁ merumādhyeśaṁ merunaṃkrante bhūbhaya // 30 /
10. tatopari viśvavajraśaṁśpiṁra parivābhaya / 
11. svasthannaṁ tat kṛtvā śatrūṇām mukhaśtambhanam / 
12. stambhaya sarvasaṁyayu tu śatrūṇāyayu tu stambhaya / 31 //
13. om sabhā nisaṁbha hūṁ hūṁ ṛṣṭa laṁ devadattastambhayat //
14. om gṛṇṛ gṛṇṛ hūṁ hūṁ ṛṣṭa laṁ devadattastambhayat //
15. om anayā ho vidyāṛṣaṁ hūṁ hūṁ ṛṣṭa laṁ devadattastambhayat //
16. tathaiva pūrvakramena 28 likhe ca kramaṃ suṇiścayat /
17. arcayet pītapushpīṇa vākstambhanam uttamam / 32 //
18. cakrābhya abhijālīkaṃ 30 uśaśāṅkarpaṭe saṅā /
19. śudhyāṁ sāṁvīdarbhaya vaśūkāraṅkhaśukhamdhana / 33 //
sadhyam eqahrdaye pravesayitva vicintayet/
maheendramapdalamadbye karapdavat samaupitharam/
japed mantram avichinnah mukhibhavati niisciitam // 34 //
athlonatamah vakgye maraara vidhi niisciitam // 35 //
rjikteevaah ca kapatilah nibhapatra viisan tathaa / dhusturaaapdavat svalarjanikaraktuena va /
etad vastu masah pradhiph bhumikhabhyogatah // 36 //
kakapakasha lekhangaa cakradvayya samaliikhet /
sadhyanama tato grhya humkaarena vidarbhayet // 37 //
krodhahoranaadenaa pratyalihipadadena va /
suryamapdalamadhyasthama kalpaagniva vibhavayet /
nilavikakajakulasaah humkarakaapthapurtam // 38 //
cintayet kathallabhumim ca smasanaangaramadhyatah /
etadbhumyudisaasthane sadbyaah dritya vicaksaahaah // 39 //
malinaah jirpavastran tu durbalan ca vicintayet /
sarvagnamurdhni hrdyaam bhum ca mantradr vaahva25 cintayet26 // 40 //
sadhyadesthitan devan svadehe tu pravesayet /
sunyaagrahamiva dritya maraama ca vicintayet // 41 //

1.  ACP sadhyam esa; B sadhyanama; I samukheu; D sadhyamukheu; E sadhyameyeka; L sodhyameva 2. ABCE -hrdaya; ID -hrdaye
3.  A maheendra 4. ACEP -manjalaah; B -manjalarme  5. AB -madhya
6.  Folios disordered in E; folio 29, beginning here should come after folio 31, One folio is missing here 7. L maraana-
8.  BPL niiscayaa 9. A dhuturaa; B dhushataraa; ID dhurturaa ca; P dhumbhuraa; L dhututara 10. A -citangara svaa; B -citang-
16.  L -dhye 16; C -stha 17. A kalpanaiva; C kakalpagnivad; BPL kalpaagnivad; I kalpagniva 18. I niraa; L nilaa 19. CID
20.  Karaas B kaapthyayaa; C kaapthalaah; ID kaathale; PL kaapthalyaa 21.  BPL -bhumuyaah; CID -bhumaayaa 22. B duryvaraa; P durbh
23.  A vakaaya; BPL bhaaya; C va hrdyaam vaahya; P va duraa
24.  ID omit 25. AB vaahva; CP vihdhvaca; ID vihdhyma; P vidya; 26. ID vicintayet 27. BCIDL -sthitaa; P -sthito 28. All MSS exc. A
dev 29. A devan he; BL svadeh; C svadehe; I svadeham; D svadehen; P svadeva svadehe 30. A maraan
spathayet krodhasaṅghātaḥ ।
maiṣastraṇāyudhakaraṇ/ 
kaṇḍakhaṇḍaḥ । sada - kṛtva bhakṣayanti pibanti ca /
medamajvasāṃśaḥ । pibanti ruddhiram eva ca // 42 //
kaṇḍagaṇdaṁmuṣalaiḥ । ca kṛṣṇharaṇaṃkramudgaraṇi //

dayec chedayet । sādhyaḥ satadhā chhidyaṃmānakam // 43 //

kākolukāṛḍhṛas । ca śṛṅgalarākṣasaśā᷇ṅkī //
teṣāḥ kruddhamānena । bhakṣayanti pibanti ca // 44 //
mantrāḥ । japaṇaṃ satataṁ hum phaṭkāravidharbhitam //
mārayec chatraṇaṅgaḥtaḥ । ratnatrayapakāriṇām // 45 //
aha hi māraṇaḥ karma । māraṇaḥ na ca māraṇaṃ /
vikalpamātrasaṅsaṛaḥ । tathātābodhamānasam // 46 //
tathaiva cakraṇvayām likhet phaṭkāreṇa vidahrhitam /
sādhyāṇaṃ samādaya likhed māntreṇa । yojitam // 47 //
asvamahiṣasamāruḍbhaḥ । sādhyau । dṛṣṭvā samālikhet /
kāpālaśaṇṭuṣṭāḥ śāṭhya nīlassūraṇa veṣṭyaṃ // 48 //
madhyānte kūraṇacitena ratrau tasya viśeṣataḥ /
pracāṇe । caṭuṣpathe śmaśāṇe ghoramādhyataḥ // 49 //
nikhyāṇa । śāṭhyaṃṛṣhayed gopayaṃ arcayet vidhipūrvakam /
asvamahiṣayor । yuddhau । vidveṣyam kuru । tatkaśe // 50 //
krodhāt krodhau bhayapakṣau yuddhau kṛtvā mahātmanā /
anyonyaṁ kalahaṁ kṛtvā vidveṣaṁ bhavati nānyathā // 51 //
tenaiva vidihiṇālikhyā hum phaṭkāraḥ vidarbhitam /
śādhye mantraṁ samāyojaṁ likket śmaśānakarpaṭe // 52 //
kapalasaṁyupiṣṭhaṁ kṛṣṇasūtraṁ veṣṭayet /
ciṇisthāne niḥkhyasyaḥ bhāvayed dherukākṛtīm // 53 //
purato vāyumadhvaṣṭhaṁ yaśkāraṁ dhanurūkṛtīm /
usṭrastaṁ maṁ labhapiṇaṁ ca daksīṇaṁī preritaṁ // 54 //
nīyantaṁ kroḍhaṁśaṅghena bhūmaṁmatiṁ ca kārayet /
hupost upan Brahmaḥ hum phaṭkāraṁyojitaṁ /
yasya kasya kṛte karme uccāṭayati tatṛpaṇī // 95 //
kruddho yāmyaṁ sarogy saraktacitiḥ bhasmanā /
vigālaṁyakahataḥ utālommattekadalavārīṁ // 56 //
ṛājīkasaṁ saṁyojayaṁ śmaśānacelake tathā /
ca kriyāyaṁ kṛtaiḥ kramaṁ eva likhed vidhipūritam // 57 //
mārpaṁ yanadehaṁsthaṁ vidveṣaṁ mahīṣāvayoḥ /
prerape coṣṭreduhaṁsthaṁ sāntike candramanḍalam // 58 //

1. A kroḍhaḥ; BPL kroḍho 2. I anyonyaṁ karppaṇe; // for
following three lines 3. DL -karaṇaḥ 4. BCDPL śādhyā
5. All MSS exc. A mantra 6. A sthāpye; 7. A likhanayasa−;
B likhyanyaśa; L likhanasya 8. C bhāvaya−; E bhāvaya−
9. C verुpa−; ID varuṇa−; L dharuka− 10. All MSS exc. A
-kṛtaṇaḥ 11. ADL -madhye sthānāḥ 12. C dhanvākṛtīṁ; F
yānūkṛtīṁ 13. L dhaṁvākṛtīṁ 14. I dhaṁvākṛtīṁ; C dhaṁvākṛtīṁ;
D dhaṁvākṛtīṁ 15. A yamvananasa; B yomvanasa; L yamvanasa 16. A svarakta−;
ID svaraktati− 17. A -mmatkaṇavaśāṁ; B -padukadalavālīṇa−; E -nmatkadalavālīṇa− 18. BP dvaya−
cakra−; C dvayaacakrakaḥ; IDE dvayaacakrakaḥ; L dvaya−
19. B ceṣṭi−; C conta−; ID caṁta−; E ceṣṭi−
nārīṇāṁ hṛdaye paśyate gajapṛṣṭhataḥ /
mūke meṣadheṣṭaṁ stambhane merumadhyaṁ /
ākarṣaṇe sarabhaṁś has tham evaṁ karmeṣu lakṣayet // 59 //
etatkarma vinā karma śādyate naiva śidhyati /
gurūpadeśāṁ vinā karmap niṣphalāṁ bhavati śūnyavat // 60 //
iti karmaprasarodayo nāma pāṭalo dasamo // //

1. A nālīṇāḥ; E nārīṇāḥ 2. AB hṛdaya 3. AEL paśyate; B vasya; C vaśce 4. B mukta; C mūke; I mūtaka; D mṛtaka; EEL muke 5. ACIDEL sarabha- 6. A karmmaḥ 7. A śādyete; BP śādyantu 8. All MSS exc. A śidhyate 9. A gurupadeśaḥ; BE gurūpadeśa; C gurūpadeśe; I gurupadeśe; P guropadeśa; L gurupadeśam 10. A karmmaprasarapaṭalo; L karmmaprasaro nāma pāṭalo
XIII
Sriherukodayanirdeṣa-ṇaṭāla.

athāgyatanam vākṣye devatāmāṇḍalabandayam /
rahesyaḥ paramaḥ raṃyaḥ sarvasiddhiṃguṇālayam / 1 //
sarvakāṃṣagūḍākīrṇam bhūmī saṃlakṣayet sudhīḥ /
apaṃśaṅkandhādyahāṣkārā dhvijuhajarukhayogavān // 2 //
digbandhano 7 tu prākāraḥ catursukhamantram uccaret /

1. For those two lines, L τριτιγανο διάδοσισ σαρβάρुσμαν διββηνδα ῥάβαν πλάκα Ῥάβαν,
1. विदिकुण्डः
2. आर्यत्वकाशः
3. विनायकः
4. इति
5. अनेकसारः
6. अनेकसारः
7. आवासः
8. आभिरः
9. आभिरः
10. आभिरः
11. आभिरः
12. आभिरः
13. आभिरः
14. आभिरः
15. आभिरः
16. आभिरः
17. आभिरः
18. आभिरः
19. आभिरः
20. आभिरः
21. आभिरः
22. आभिरः
23. आभिरः
24. आभिरः
25. आभिरः
26. आभिरः
27. आभिरः
28. आभिरः
29. आभिरः
30. आभिरः
31. आभिरः
32. आभिरः
33. आभिरः
34. आभिरः
35. आभिरः
36. आभिरः
37. आभिरः
38. आभिरः
39. आभिरः
40. आभिरः
41. आभिरः
42. आभिरः
43. आभिरः
44. आभिरः
45. आभिरः
46. आभिरः
47. आभिरः
48. आभिरः
49. आभिरः
50. आभिरः
51. आभिरः
52. आभिरः
53. आभिरः
54. आभिरः
55. आभिरः
56. आभिरः
57. आभिरः
58. आभिरः
59. आभिरः
60. आभिरः
61. आभिरः
62. आभिरः
63. आभिरः
64. आभिरः
65. आभिरः
66. आभिरः
67. आभिरः
68. आभिरः
69. आभिरः
70. आभिरः
71. आभिरः
72. आभिरः
73. आभिरः
74. आभिरः
75. आभिरः
76. आभिरः
77. आभिरः
78. आभिरः
79. आभिरः
80. आभिरः
81. आभिरः
82. आभिरः
83. आभिरः
84. आभिरः
85. आभिरः
86. आभिरः
87. आभिरः
88. आभिरः
89. आभिरः
90. आभिरः
91. आभिरः
92. आभिरः
93. आभिरः
94. आभिरः
95. आभिरः
96. आभिरः
97. आभिरः
98. आभिरः
99. आभिरः
100. आभिरः
pañcane vajrasūryeti 1 gaṣṭhe 2 paramāśvaś ca 3 /

sādhhīḥ kavacais tu 4 rakṣitam // 37 //

ōm vam vajravairocānī 5 / ham vam yāminī 6 / hrim mom mohani 7 /

hrem hrim saṁcalini / hum hum saṁtrāsini 9 / phat phat

cāṇḍikāyāḥ sarvāṅgeśv astram 10 /// 38 //

nābhau hydi tathā vakte śīraśi śīkḥāyaḥ sarvāṅgeśv astram eva ca 11 ///

ōm yogaśuddhāḥ sarvadharīḥa yogaśuddho 'ham 12 /// 39 //

vāmadaśīnapanapriyāḥ svacīdaye 13 nyasya kamalavād 14 vīkṣaye 15 /

hrdayamudrādevasya dhramantāḥ ṛaṅkaṅkulasākvaram /

evaṁ yogavaranāḥ śreṣṭhāṁ deva yogāṁ vibhāvayet // 40 //

dharmaśānābhoganīmāpaṁbhāsakacakrayojitam /

caturvidātānāṁ śārīraṁ gātraśobhitam // 41 //

caturvidātātipiṁ thena dehasandhim 19 tu dhūrayet /

evaṁ piṅḍaśayat vīraṁ sarvabuddhasamo hy tāau // 42 //

advayakāravyogena acintyapadadeśana /

cittanīkūlayogena bhāvayet paramam padam // 43 //

iti śrīherukodayanirdeśasaptalas trayodaśaḥ 23 ///

1. A -sūrya iti; BCEIPL -sūryysti 2. All MSS exc. A -ghame
3. IDL -śvataḥ; BCEP -śvānca 4. BIDEPL kavacena; C kevacena
5. B -caya; CPL -canīya; ID -canīya; E -caniya 6. B -niya
7. B -niya 8. A -rāni; B -rinīya; E -lanī; L -rīṇī 9. AP
8. saṁti; B -saṁtiya; E -samī 10. I omits 11. A śīraśikāyaḥ
sarvāṅgeśvastanēvaca; C śīraśikāḥsarvāṅgeśvastanēvaca; ca; śīraśikāyaḥ sarvāṅgeśvastanēvaca; BP śīraśikāḥgra-
meva ca; L śīraśikāsantameva ca; D śīraśikāhākhasarvāṅgeśvadāh
mantra vaca // is emended to be śīraśikāhākhasarvāṅgeśvadāh
mantra vaca // is emended to be śīraśikāhākhasarvāṅgeśvadāh

12. A hum; BCIDPL haṁ 13. B -ḥṛdaya; CID
-ḥṛdaya; L -ḥṛdaya 14. B -lavartta 15. A vikṣaye at; 
BIDP vi kaṣeṭ; C vikṣaye; E vikṣaye; L vikṣate 16. All 
C ārīramatra-; ID ārīramatra-; P ārīragātra 19. B
-śīdhin; C -śadhvi; ID -śādhvin 20. A dehaṁ
21. E -acintye para-; ID acintyāṁ para- 22. CIDP cintā-
23. BCEIPL -daśamaḥ; E -dasaḥ
Maṇḍalasūtrapātalakṣaṇanirdesa-paṭala.

athātaḥ saṁpravakṣyāmi maṇḍalālekhyaṁ uttamaṁ /
evaṁ kaścid adhyeyaṁ svayaṁ vā puṇyakāmataḥ // 1 //
pūrvaevaṁ svacakraṣṭhaṁ prathamam devatātmakam /
balīṇ ca dāpayet tatra pūrvaśāṅkhikarakam // 2 //
dhīro gambhīrārdharmajñāḥ pratiṣṭhābaliṇāraṅgaḥ /
homamanaḍalatattvajñāḥ sarvavidyāśu kovidaḥ // 3 //
mantraniṅkrame bhaktō rūpaṁ priyadarśanaḥ /
gurubhaktāṁ kṛpāluś ca saṁvarodayaprakāśitāḥ // 4 //
vihāracityāyālayayane maṇḍape śucibhūmīṣu /
ādiśiddhāśāane ca tatra maṇḍalam ārabhit // 5 //
parikalpitābhūḥāṅge na kuryāṁ khaṇānādikam // 6 //
hastāḥ datvā japed mantraṁ hūṅkāraṁ bhūmiśodhanam // 6 //
manḍalāḥ bhūmiḥbhaṅgaṁ dvigunaṁ bhūmi śodhayat // 7 //
aśvā śuddhiḥ bhavet prthiviḥ svaccittaparīśuddhitāḥ // 7 //
devatātmaka ṛcāryaṁ sarvabuddhāntamurtiṁbhīḥ /
vajraghānaṁādharo vīreṇ adhyeyo dhāṁkīṁ saha // 8 //
vajraṁ uḷālayaṁ dhīmaṁ ghaṅghavadanaṃtapaṇaṁ /
utsaddayet pradūṣaṅgāhaṁ saḍevaśuraḥyākaṁ // 9 //

1. B maṇḍalo; CID E maṇḍalāṁ 2. A -lekham; C lekham
3. B adhyêya; I anadhyeya; D adhyeya 4. P purvasevaṁ
apasarantu samuhā vighna ye kecit kaṭaputaṇaḥ /
ahaṁ karuṇābhaḷaḥ śrīmaṇ rakṣacakraprayojakaḥ // 10 //
vajreṇudītanavuṣa śphalayāmi trikāyaṇaḥ /
laṅghayed yadi kaścid me viśīṛyetatra nānyatha // 11 //
bhūparigrahaḥ kṛtvā śīvaivaṅkāṇa bandhayet /
prayojaniḥ 12 //
pratijñāme 16 haste 17 stutiṃ kṛtvā prayojayet /
sāṅgībhūtasi tvām devi`mau ko`ha`ma maṇḍalaṁ likhet // 13 //
puṣpadhūpadinā pūjya 22 arghaṃ 23 datva vīcakṣaṇāḥ //
bhagavān krodhasadvajram adhyeṣatu 26 tathāgataṁ // 14 //
icchāṁ likhitum 27 maṁḍalaṁ sahaṇodayam //
tato dvipaṣṭamānaṁ na kośṭhādavyaṁ prāsūṭrayet 1 /
tadarrdhāṁ dvipuṭe lekhyaṁ iti maṇḍalasūṭraṁ 2 // 28 //
sūtraṁkītaṁ tuḥṣaṁ ti maṇḍalāḥ svatralakṣaṇaṁ /
ācakravādaparyayantah sūtryaṁ vidhiṇoditaṁ // 29 //
pañcaratnamayaṁ 3 tarpair atha vā taṇḍulādhibhiḥ /
svetāṁtaḥ 4 tatha raktaṁ 5 haritaṁ kṛṣṇaṁ eva ca // 30 //
aśāsānādīdīśāḥ gataṁ ācāryaṁ vāmamāṣṭitaṁ /
pūtayet paṇcālekhaṁ 10 ca suguptaṁ saṁśītaṁ // 31 //
yavasthaṇtraṁ lekbyaṁ iti maṇḍalaṁ sūtraṁ sūtraṁ /
sthūlaṁbhayaṁ bhaved vyādhīṁ kṛṣṇaṁ chananaṁ // 32 //
vakreneṇa kalahan caiva cchinnayaṁ 19 śṝyāṁśābhavaḥ 21 /
pūrveṇa tu maṇḍāvetaṁ daksine pīṭhasatyam // 22 //
23 tōhitam paścinām 24 bhāgāṁ 25 marakataṁ 26 uttaraśasyayam //
madhyoṇa 27 bhūmibhūgan tu indraṁlaprabhāṣvaram // 34 //
koṇabhageṣu sarveṣu dvāranirvāhassādhiṣu /
28 khacitaṁ vajraṁ vajravaṁ tu saṁākhyet saṁśiṭiḥ 30 // 35 //
vajrapuṇjaṁmadhye tu śmaśaṇāṭakābhūṣitam /
candogram 33 gahvaran caiva vajraṁvālaṁkārakānäm 35 // 36 //
1. A -sūṭraye; B -sūtrataḥ 2. B varddha; CIDEL tadvad arddha;
P tadvarddha 3. A -sūtrakān maṁ; DL -sūtrakān 4. A
sūtraṁkītaḥ; L sūtraṁkītaḥ 5. A -mārṣye; BE -māye-; C -māye;
IDPL -mayai 6. A śvetāṁtaḥ; D śvetāṁtaḥ 7. A pīṭhas
8. A -śaṁ; CIDEL -diśe; E -śim 9. A ācāryaṁ; BP ācāryaṁ; D ācāryaṁ;
C ācāryaṁ; ID ācāryaṁ; E ācāryaṁ; L ācāryaṁ 10. B -leγyāṁ;
C -rekuṁ; E -rekuṁ; P -rekuṁ; L -lekuṁ 11. A śvasthasayutam 12. A
-śeṣeṇa; BP -lekuṁ; E -rekuṁ; P -rekuṁ; L -lekbyaṁ 13. A -śeṣeṇa;
E -pāṭhayaṁ muṭrāntara 14. A rekuṁ; E lekuṁ. A
patatiya 16. DEP śphole 17. BP -pātre; C śatra
18. C vaktrena; ID cakraṇaṁ; E vajreṇa; P cakraṇaṁ; L vaktreṇa
ID -bhāvāṁ; P -bhāveto 22. A pīṭhasaṁbhavaṁ saṃyataṁ 23. L omits
this line 24. A pāsci; CID paścinām; P paścine 25. ID bhāge
26. A marakataṁ; B CEPE maragatō; I marakataṁ; D marakata
27. Al madhyoṇa 28. BCDEF koṇe bhāgėṣu; I koṇeṣu 29. AB IDEP
khacitaṁ; L khacitaṁ; C khacita- 30. IDL -hitāma 31. All MSS -paṇja-la-
32. AB -ṣa; C -ṣṭakaḥ 33. BCIDEP cāndogram; L candrasa
34. A gaḥoraṁ; B gaḥka; D gaḥora; I gaḥoraṁ; L gaḥaraṁ 35. AC
-kaḷākānikāṁ; B -kaḷākānikāṁ; E -kaḷākānikāṁ; P -kaḷākānikāṁ;
L -kaḷākānikāṁ 36. All MSS exo. A add one line to be read
vibhiṣaṇaṁ tu pūrvaṁdikśaṁ vāmena saṁśhitam
aṭṭahāsaḥ 1 aśiṣyāṁ lakṣaṇavāṇaḥ 2 hataśanam /
ghorāṇḍhakāra nairtyāṁ vāyavyāṁ kilikiliṟavāḥ 3 // 37 //
pūrve śīrṣaśvatthāṁ 4 kaṅkellīcūtavṛkṣāṁ 6 viṣeṣataḥ 7 /
vāṭakarṇjakānāṁ 9 caiva latāparkātipārthivām 10 // 38 //
indo dhanadaś caiva 11 nāgendro yamādiḥpāḥ 12 /
īśana 13 thā hutaśaṇo  rakaṣendro 'niladhīpāḥ 16 // 39 //
vāṣukis 17 tākṣakaś caiva karkotakāḥ 18 padma 19 eva ca /
 mahāpadmo 21 huluhuluḥ 22 saṅkapālakahā // 40 //
garjito ghūṃito ghora āvarto 23 ghana 24 eva ca /
pūraṇaś ca 25 tathā varṣaś 26 caṇḍo meghādhipā ime // 41 //
aparāś ca vividhāh 27 kaṅkolakraghṛdaśṛgalaśṛgaliṅkāḥ 28 //
cillicillikāśihmanukavṛṣṣaughrumukhaṅghoraṇi // 42 //
sarpagomukhadupurḥādīśanatkrālī //
kaṅkalasūlabhinmaṁbārdhadagdaśārāḥ // 43 //
kāpūlañkavėndhakadukāṇḍakair 34 bhīṣapāṇi /
anekasiddhiadhārāḥ samayacārayogyoginimāṇaḥ // 44 //
yakṣavetalakṣaṇasiddhidhir 37 mahākikilīyāḥmahāyāna ca
mahāsiddhyācceppāḍāaryaganāṁ śāsanaṃadhye draṣṭaṃvavya 41 // 45 //
iti maṇḍalasūtrapātalakṣāpanarēṇaśaptaḥalayaṃ saptaḍāṣāḥ // //
Abhiṣeka-paṭala.


vyāka; IEL spuṭavākṣa 22. BEL śačaryā; C śačaryo; ID śačaryo; P śačyro 23. ID sau; L sāya 24. B vidhiyate; BE vidhiyate; CP vidhiyate; DL vidhiyate; I vidhiye 25. AD śačāryaṇaḥ; BCL śačāryayaṇa 26. B sīgya; CIDL sīgya; EP sīgya 27. BCIEPL -grāhyā; D - grāhye 28. AEL kulino 29. CIP - uṣṭavaṇāḥ 30. B niḥkrpaḥ; C niḥkrpaḥ; E niḥkrpaḥ 31. CDEP krodhanāḥ 32. A - kruṇaḥ; B - kṛura 33. AD taddha-; B tava-; CI tadbha-; P stāya- 34. A - lūṭ 35. A asaḥyutaḥ; B asayat; CDEP asaḥyataḥ; I asaḥyutaḥ; L asaḥyama 36. A kūrāmukhaḥ; B atimukhakaḥ; CD atimukhakaḥ; E krumuṣa-; P atimukhaḥ; L atimukho 37. A - paṇiḥ; B - prāṇiḥ; BCIDE - prāṇiḥ; P - prāṇiḥ; L - prāṇiḥ 38. CIDPL tu 39. AB varjyāyad; CDEP varjyāyed; IL varjyāved 40. CIDE arjiva-; L arjījita 41. E - tyakta 42. CP - darśanaḥ 43. CP - dravyaḥ; L - dravyaḥ ca
gurupuja sadā nityāṁ saddharmadārāṇotsukaḥ 1/ 
dānādīnirataṁ 2/ nityāṁ paralokābhikāṁśitaṁ 10/ 
tēṣaṁ śigyaṁprāśaṁteṣu 3/ dīkṣayet maṇḍalam 4/ śubham / 
krāṇjalipuṣṭam 5/ kṛtvā adhyeyasvā 7/ kṛtamānasaṁ 11/ 
tvaṁ maṁ āntā mahaṁśīra yoginiṁvarasmāpūtaṁ 8/ 
icchāmy ahāṁ 9/ mahānātha 10/ mahābodhinayaṁ 11/ 
dṛṣṭām 12/ 
dehi maṁ mahāyānaṁ maṁ vṛttvām bodhiccittāṁ ca dehi me / 
vīraviśesāntīṁ ca vārāṁtheraukasya ca 13/ 
guhyaśūpīśāsūddhiṁ 14/ kathaya 15/ dehasaṁsthitāṁ 16/ 
buddhaṁ 17/ dharmaṁ ca saṁghaṁ ca dehi me saṁpratrayya / 
praveśasyaṁ 18/ māṁ nātha mahāmokṣapuraṁ 19/ 
ormaṁ / 
ohi vatsa maṁ hatā 20/ mantracaryānayaṁ 22/ vidhitām 15/ 
dsāvāsaiṣṭyam te saṁyag bṛhānas tvāḥ maṁḥāvye / 
saṁpratītānām atuḥuṁ vajramantraprabhāvanāṁ / 
16/ tasmāt matim 18/ māṁ vatsa kuru sarvajñātāṁyate 27/ 
gurupuṣṭāṁ tathā maitriḥ buddhabhaktījanapriya 28/ 
mūlaṁpurāṁ puraṁ 30/ sthūlapurāṁ puraṁ 29/ 
sattvasayārādhanām 31/ kāryāṁ 32/ hīnayānaṁ na sevayet 34/ 
ātīrīṣeṁs tārāvīṣyayam anuktaṁ mocayantah 21/ 
āṁśāvāsaiṣṭyayāṁ sattvāṁ 40/ saṁsāradūkhkhaṁskulāṁ 41/ 
19/ 

1. B. -darśane sukăh; CIDEPL -darśanotsukam 2. BCIEL -bhīratā; 
DP -bhitato 3. A -ṣaṭe 4. AB maṇḍala- 5. B -putāṁ; C -puṭī; 
D -puṭī; I -puṭihī; E -saḥpuṭī; L -puṭo 6. L bhūtvā 7. 
B adhyasa; L adhyasva 8. C -soḥpuṭe; IEL -saṁpuṭe; P 
MSS exc. B -ṣthitāṁ; B -ṣthitā 17. BCIEL buddha 18. B 
C maṁyā; IDEPL maṁyāna 22. E -naya-; L -nary- 23. ABC 
vidhi 24. B saṁprptro; CID saṁprptā; L saṁprptē 25. A mați 
26. A maṁ 27. BID -jaṁprptaye; CEP -jñātaṁprptaye; L -tra- 
prptaye 28. C buddhe bhaktiṁ; P buddhabhaktiṁ; L buddha- 
bhaktiṁ 29. A -jate priye; B -jane priye; C -jane priye; I 
-janaṁ priyaḥ; D -jaṁpriyaḥ; L jaṁpriyaḥ 30. L saṁutyaṣya 
31. A saṭvānāṁhaṁ; BC saṭvasyā maṁdānaṁ 32. A kārya 
33. A hīnayāna; C hīnaspṛḥā; E hīnayāna 34. C sevayet na ca;* 
35. B atīrṇaṁ; C atīrṇaṁ; E atīrṇan; PL atīrṇaṁ; 
A atīrṇaṁ 36. AL amuktā 37. CP mocyaiṣṭyayāṁ; E mocyaiṣṭyaṁ 
pāṭhayantā 38. CEP omit 39. CEP āvāsaiṣṭyaṁ; L āvāsaiṣṭya- 
yatā 40. AL satva; BE satvānāṁ 41. AL -sūgaraśtā 42. 

* IE spṛḥāna ca; D spṛṇi ca; P prṛhāna ca; L na vaṣṭaya
tasma\textsuperscript{1} sīkṣ\textsubscript{2}aṃvuktaḥ sīṣya\textsuperscript{3}ṇaḥ cādhivāsayet

dadyā\textsuperscript{4}\textsuperscript{5} dantaka\textsuperscript{6}ṣṭhaḥ ca sucsīnāmāvaidhīyut\textsuperscript{7}a

raktasūṭregre sa\textsuperscript{8}dva rakṣ\textsuperscript{9}a bāhum\textsuperscript{10} baddhva viśeṣataḥ

dhilākāraṃtrasāhajaptah kuśaḥ tasya prada\textsuperscript{11}payet

kāyavākcittasauhvarṣa\textsuperscript{12} dadyā\textsuperscript{13}t śubhaśubhasvapnaḥ nirīkṣayet

maṇḍalāh praveṣayet tatāndhapaṭāveṣi\textsuperscript{14}tan

puṣpaprapkaraṇaḥ sāmṛṛṣya ṅaṇaḥsaḥasāyut\textsuperscript{15}a

purvavajnamādipāpasya nirvāpa\textsuperscript{16}maṇḍaladar\textsuperscript{17}anam

kas tvāḥ bho iti prccch\textsuperscript{18}yaḥ subhago 'ham iti uktavān

samayodakaśāpathaḥ ca maṇḍale puṣpapakṣeṇaṃ
yad yat\textsuperscript{19} puṣpaḥ pataṭa tu tat tat\textsuperscript{20} kulaḥ ca\textsuperscript{21}bhavīṣyati

udakamaku. ava\textsuperscript{22}ya. anamabh\textsuperscript{23}ekam

cakṣuḥṣapathen ca

prajñājñānaśa
tiyan dady\textsuperscript{24}at kalasasambhavan

kṣīna\textsuperscript{25}aṃyavarttyayam tu caturth\textsuperscript{26}aṃ tatas p\textsuperscript{27}unas tathā

etabhīṣekasampannāḥ samayi so vidhīyate

dṛṣṭyā praviṣṭ\textsuperscript{28}vā pramaṇāḥ rahasyottamaṃmaṇḍalam

1. A tasma\textsuperscript{1}; B tasya; CDIP tasyāḥ; E tasyat; L tasyam

2. A sīkṣyāḥ; BE sīkṣyāḥ; CIDL śīṣyāḥ; P sīkṣyāḥ

3. ID pradadyād

4. ID -sāna-; 5. BCIDEP -vidhir-; 6. BCID -yutān; L -yuktāna


18. B -saphetāḥ; CE -saphetāḥ; ID satyāraṇaḥ; L -sahaphetāḥ

mbhavān; P kalasaḥ bhavān 32. BEP chatra; CIDL kṣatra 33. All MSS exc. I viṣyādi 34. CIDL sahūpṛṣya 35. IL -jñānaḥ 36. A caturthā 37. A saṃpannaḥ; CP saṃpannaḥ; E saṃpannaḥ; B saṃpannaḥ; IDL saṃpannā 38. A vidhayate; B vidhyayate; CIDP vidhiyete; E vidhiyete 39. A praviṣṭṭvō; B praviṣṭṭhā; CDIP praviṣṭṭā; E pratiṣṭhā; L prati 40. AB parama; L maraṇaḥ
sarva-pair vinirmuktam bhavanto 'daya-vi susthitah
ayaṁ ca satatah rakṣaṁ siddhisamayasaṁvarah // 30 //
sarvabuddhaṁ samaṁ proktā ajñā parama-saamvatī /
pranipatya gurou śīṣyaś caraṇe bhaktivatsalam // 31 //
kuryād evaḥ kariśyāmi yathā-jñāpayase vibho
\text{tatas tu gurave datvā tathāgatotkta-dākṣīṇam} // 32 //
nānalakkāra-vastrādī nivasariṣṭā viśeṣataḥ /
paharṣito vadovā evaḥ purṣaḥ purṣhayet // 33 //
Śreṣṭhāḥ biṣekalabhena kṛtakṛtyo mahāyaśaḥ
\text{adya me saphalaṁ janna saphalaṁ jīvita} ca me // 34 //
adya buddhakule jāto buddhāputro 'smi naṁpratam /
homaṁ ca pūrayet tatra dadyāt saṁghasya bhojanam // 35 //
gaṇacakraṁ ca tato dadyād dinanathaṁ ca tarpaṇet
\text{yathopadesṣataḥ paścāt samayacara-tapaṁ} // 36 //
bhāyanikṛtaśaṁtāne ca krādibhāvanākramaiḥ /
saṁyagumāya-saṁpannāṁ siddhir bhavati nāṁyatha
\text{ity abhiṣekapajalo 'ṣṭīdaśāḥ} //

1. L -muktaḥ 2. BCEPL susthitah; ID saṁsthitah 3. A rakṣaḥ;
BI DEL rakṣaḥ; CP rakṣaḥ 4. ACID siddhiḥ; P siddha- 5, B
-buddhaḥ; L -buddhā 6. A sarvamaṇaḥ; B sama 7. A -śaṁvatī;
B -śaṁvati; I -śaṁvati; L -śaṁvati 8. AL carāṇaḥ; BC caraṇa;
E caraṇaḥ; P cara 9. BL -vatsaraḥ; L -tsaraḥ 10. BL -jña-payaśi;
E -jña-payaṣe; P -jña-payaṣaḥ 11. P vibho; L prabho 12. BCDEPL
-dakaṣṭān 13. BEL -vastraṁ; C -vastrā 14. A -śaṁre ca;
B -śaṁc ca; C -śaṁcā; I -śaṁcā; L -śaṁcā ca; P -śaṁcā
ca 15. A vadd; B vanded 16. DP prṣṭhaṣya 17. A -yaśaḥ;
B -yaśaḥ; DE -yasāḥ; PL -yaśaḥ 18. B janmam; L omits 19. L
omits 20. A jīvataḥ 21. All MSS exc. C sми; C sми 22. CP
saṁgha; ID saṁghaḥ; AL gaṇacakraḥ; L gaṇacakraḥ tato
dadyāt dharma-saṁghasya bhojanam / gaṇacakraṁ 24. A tatpaṇet;
CIDP bhūjane; BL bhājkjane 27. BCP -kṛti-; IDEL -kṛtī- 28.
ADP -saṁpannaḥ; C -saṁpannaḥ; ID -saṁpannaḥ
XIX

मर्युनिमित्तदार्कांक्रांत्योगा-पातला।

ाधान्यतामां 1 वक्ष्ये मर्युनिपर्यायालक्षणम् / 
स्वासित्रो 2 का बुह्ये 3 का निमित्ता लक्ष्येय सुधिक् । 1 // 
पदयोस तलिकां 4 विड्धः 5 नाप्प वेदः 6 यदां भवेत् / 
त्रयादिवसपार्थैः 7 उर्ध्वः 8 पञ्चत्वाः गच्छते तदा । 2 // 
कित्तप्रश्रावयोऽः 9 काले तुल्याकलेः 11 हन्तिका । 12 / 
तस्यां एव हि वेलयाः मर्युर वर्षेः नास्याः । 13 // 3 // 
भगलिङ्गमस्मायोगे मध्ये शेषे । 10 'हा हन्तिका'। 16 / 
स्य ते तुलया तदा मृषे । 17 मरापन्न भवति निसितम् । 4 // 
ह्रितज्ञानमद्यायोर वेद्हा 19 तुल्यकलाः यदां भवेत् / 
पक्षात्रयेपुर मर्युह यस्य यदि द्वार्मण । 20 नास्येव । 5 // 
वसा किपुत्तलिंध्याः यो नास्यां दर्पम् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 'व्रुवर'-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सतुहां क्षते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 'व्रुवर'-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 भ्रुवर-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 'व्रुवर'-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 भ्रुवर-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 भ्रुवर-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 भ्रुवर-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 // 
कर्णामिलु । 24 भ्रुवर-मध्ये मस्ताक्रेपः वेद्यायेत् / 
सप्ताहां मर्यते नुमाः 23 यदि नास्य प्रतिक्रिया । 6 //
cakṣuṣiḥ
darpāṇe salī
dvīpi svacchāṇaṁ yo na paśyati
ratrav indradhanuḥ paśyed diva nakṣatramapālam
amogha-vidvyutah paśyet svaphrantir dakraṃśritaḥ
diva cchāyapathān paśyed ukalayāḥ patanaḥ tatha
haṃsa-kak可通过unyagām pāśyed ekatra melakam
candradyayāṁ dvīśūryaḥ ca svāśīrojavalaṃvantathā
gandharvanagarad pāśyed vṛkṣage śikhare girau
paśyeta pretpaśiṣca vuḍrāyān anyādaḥ ca bhīṣaṇaḥ
prakampate 'kasman mūrche ca kṣaṇe kṣāṇa / pāśyed 'ekaṅkaṇas tasya mṛtyūr maśavadhaṁ bhavet /
kalākāra-rahitaṁ candraṁ śūryaṁ raṣṭīmivivarjitaṁ
ratraṁ svāryaṁ diva candram śvaneṣṭrajasthaṁ
tathā meru-praśaṇgam ca samudraṁ ca nādīn iva / mutrapuṣṭiyoḥ 'sukraṁ 'tulyakalām patanti cet /
pāśaṁ ekaṁ bhaved mṛtyuḥ 'yadi dharmam na śevate / tatraṁ divase paśyed chayaḥ dhavalārupiṇīm
śiraṁ 'damānaṇaṁ tasya mṛtyuḥ syād varṣāmadhyataṁ

1. B cakṣuṣ; E cakṣukhi
2. A sra; other MSS śravate
3. BCIDP dṛṣṭi- 4. AID sarire; B sarile; C sarīre; EP salile; L saṃliṣhc
5. AE indudhanuḥ; B indudhanuḥ; C indudhanauḥ; D indudhanam; P īndudhanam
6. ABE amogha- 7. A paśyat; B pāśyata; I pāṣye; E paśya; L paśyon
8. AP svaphrantī; BCD svaphrantī; IL svaphulantī
9. C -patha; I -pathe; E -yona
10. ABD paśyad; E paśyati; I paśya 11. A ulkāṁ; ID ulkāṁ; C īlkan; P ulkanāṁ; L ulkaṁ 12. ABD paśyad 13. AC candradyayā; B candrārādhaya; P candradyaye
14. A paṣyur; BID paṣyad; C paṣyat 15. ABCI paṣyat 16. All MSS exc. A -paśiṣca 17. A 'va 'dṛṣyaṇ; B 'vaḍṛṣyaṇ; CP 'vadṛṣyaṇ;
18. ABCL anyās ca; E anyāhās ca; I anyās ca; P anyāś ca
28. ABCL candra 29. ADL śūrya; BCIP śūrya 29. EM omits this pada 30. E emiṣa 31. APL śūrya; BCDE śūrya 32. BP candra 33. All MSS tatha- 34. ID meruḥ 35. AB -pramanāḥ; C -pramanāḥ; ID pramanāḥ; EL -pramanāḥ; P -pramanāḥ 36. CIDEP -purīṣaya; L -puliṣo 37. BCIDL śuklaṁ 38. CP -kāla; I -kāle 39. AP ekā 40. AL mṛtyu; BE mṛtya; CIDP mṛtyuḥ 41. A dharmena; E dharmena; P dharmman ne; L dharmena 42. L śevayet 43. ABD paṣyac 44. E chāṅyaḥ; other MSS chaṣṭhāḥ 45. BL -rupiṇī; CIDEP -rupiṇī 46. B śīrasa; CFI śīro; ID svāśīro; E śīro 47. B -darsanāt; CIP -darsanāt; D 'darsanāt; EL adarśaṇaṭ
** L īndudhanur
putraḥḥaryāviniśāḥ syād vāmapāper adarśanāt /
dakṣiṇadārśanāt pitṛḥḥaryādīnām mahāyāsam // 19 //
pañcadaḥraṃ bhaved mūtraṃ vāṃvartaṃ vighandhi ca /
āmālādītvā ca mūtrasya mṛtyuḥ śaṃsasamadhyataḥ // 20 //
baluḥkhaśmaṇāśiḥ va vihāryaṣṭim eva ca /
svapnaṃ yo 'bhirohanti maraṃ tatra pūrvavat // 21 //
dākṣiṇālaṃ bhrayaṇaṃ mahiyasaṃ // 22 //

gārdabhaṃ idālaṃ dākṣiṇālaṃ mahiyasaṃ // 23 //
svapnaṃ yo 'bhirohanti maraṃ māyā ca /
kalāratriṃ tu sa jñeyā gacchate yamadārśanam // 25 //
śvākakagṛhagomyuḥ-ṛkṣaiḥ pretapīcakākaiḥ /
bhakṣyante svapnaṃ pāsyej ekavargaḥ viniścitaṃ // 29 //

tattvenaḥ jayate mṛtyur dharmapārīnāḥ /
tasmad dharmaṃ āhamsādhanam /
āparaḥ kathāśyūnī śobhanaṃ bhavānantaram // 27 //

recakaḥ pūrakaḥ yogaḥ śodhayed dehamaṃḍalen /
naṇānimittasampāpte śvāsā cchijjati cchijjati 4 // 28 //
ṃṛtyukhale 5 tu saṁpraptam utkṛantiyogam uttamanam /
navadvargata 9 naśiḥ pūrakena tu pūrayet // 29 //
kumbhakena stambhayed vāraḥ 11 dvāraradhraḥ śodhanam /
recakena recayed vīśvāḥ praśantam 14 śantam 15 avahet // 30 //
vijñānaheṣaṃ 16 kāryam anyathā paragaminam 17 /
ālikālamayuktah yojayeta 18 vīcakṣapaḥ 20 // 31 //
hṛdaye hūhkara saṁyojya dvayardhakaram adhordhvaṃ tu sthāpayet /
vāyuḥjana 24 tu 25 tadadhobhange 26 tad adhunukham 27 // 32 //
vāyuḥjanaḥ dvaḥ kāryaḥ saṁyojyaḥ yogavān /
uccārayed dvyardhakaram 33 mantram ekaviḥatiparikramaḥ 34 // 33 //
vijñānavyūrughasya 35 vāyuḥvāraṃ tu cetasa /
ayaṃ yena hi gacchante mokṣāḥiddhipradayakam // 34 //
uttadhamahābhedaṃ kathaye śṛṇu guhyaka 38/
naṃhiḥ 39 kāmika svargasya hindumā rūpadhena 41 // 35 //
urdhvenārupadhātuḥ 43 ca suṭhaṃ tād 44 gatibheditaṃ /
yakṣo bhavati nāśāḥbhyaḥ kinnaras 45 tathā 36 //

L svāsā 4. A cchijjati cchijjati; I cijjati cchijjati; L cchijjati cchijjati 5. BCE -kālaḥ; ID -kāraḥ; P -kālaṃ;
L -kāraṇ 6. A -praṭe; BCEIP -praṭem; E -praṭed 7. B
uktantika-; C uktantika-; D uktantika-; E utkamuktantikapathaṃṭa-;
omit; C dvāra; P vāra; L dvāraḥ 12. B vāraṇadhraṣya; C dvāraṇadhraṣya; E dvāraṃuktantikapathaṭharaṇadhraṣya;
L dvāraṇadhraṣya 13. CIL viśva 14. BFL -sāntaṃ; CE -sānta 15. BFL omit 16. A -pharaḥ; P -haraṇaḥ; L -haraṇe 17. BCIDEP
-gāmīnaḥ; L -gāminah 18. L -yogaḥ 19. BL yojayaḥ ca; CP yojayed; I yojayaḥ tat; D yojayaḥ tat; E sayojayed 20. A vīcakṣapaḥ;
other MSS vīcakṣapaḥ 21. Aḥ hṛdaya 22. A saḥja; BCE saḥjayye 23. 1 dyāḥ; 2 dyā; 3 dyā; DE dyāyaṃ 1 dyāyaṃ;
E omits this pada 28. B -biḥ; C -viṣṭa 29. BCE Kṛṣṇa 30. B -kṛte; CIDIP -kṛte 31. A uccārayed; B uccārayed;
E uccared 32. A yaṣṭiḥ; B yadaḥ; CP yaṣṭaḥ; IDL yataḥ; E dyāha 33. A -kṣaraḥ; I -kṣeraḥ 34. B -vikramaḥ 35. A
-rūṣya; B -rūḍhaḥ; C -rūḍhaḥ; 36. CPL mokṣaḥ 37. A uttamāḥ 38. BCEDE ghubakṣaḥ; L ghubakṣa 39. All MSS nābhī 40. A
kāmikaḥ 41. B -dehiṁaḥ; L -dehiṁaḥ 42. ABCD ṛdṛbhāṁ; L ṛdṛbhāṁ 43. CE -duḥtaḥ 44. A taḥ; B tat; CIDIP taḥ;
E taṭa 45. BCEDE mānaḥ; E nāśanaḥ 46. A kinnaraḥ; B kinnarāḥ; CDE kinnarāḥ; IL kinnarāḥ; P kinnarāḥ
cakṣubhyāḥ 1 yadi gate 2 devī 3 naraṇājyo bhaviṣyaṭī /
vaktraḍvāraḥ 4 ca pretanāḥ 5 mūtreṇa tiryacḥ 6 tathā 37 //
apāne naraṇāḥ yañti mokṣaṇāḥ 7 gatir anyathā /
utkṛṇti kālasyaśprāptaḥ akāle 8 devaghatanāḥ 9 // 38 //
devaṭaṅghatamatreṇā narakā pacyate 10 naraṇā 11 /
tasmād mṛtyucihñāni jñāyante tu vicakṣaṇāḥ 14 // 39 //

iti mṛtyunimittadarśanotkṛntiyogapāṭalā ekonaviṁśatamaḥ // //

5. A addś mutrāṇāḥ 6. B tiryekas; C tīryakas; IDL tīryyakas;
   E bhīṣtīryakas; P tīryyakūs 7. A mokṣaṇāḥ; DP mokṣaṇāḥ
8. BC akāre; E ayākālaḥ 9. B -pātanaḥ; ID -ghātakaḥ
10. B pacate; CI pacyete; L paṇāṇāḥ 11. BPL dhruvaḥ;
   E naraṇā 12. AEI jñāyete; BCDPL jñāyate 13. P omits
14. BCIDEL vicakṣaṇaḥ; P cīhnarakṣaṇaḥ
Caryānirdeśa-pājala.

athāthaḥ saṁpravākyāmi caryāḥ 1 paraṁgataḥ 2 varūm 3 /
gamyate yena siddhāntaḥ 4 sādhakaśī siddhihetuṭaḥ // 1 //
sāmanya yogatantraḥ sanātanaḥ na viṣṇuṣcitam 5 /
siddhānaḥ paramaṁ siddhiṁ vṛtanaṁ paramaṁ vṛtataṁ // 2 //
śrutaṁ bahutaraṁ tantraṁ sādguṛuṁ paryupāsitaṁ 12 /
guror ajña yathatattvaḥ 14 parpaṭaḥ bhavyate sādā // 3 //
dhanaṁ dāraṁ 15 tathaṁ jīvaṁ 17 nityātā 18 dāmaṁ eva /
etad granthitrayaṁ muktva caryācāri sādā bhavat // 4 //
jaṭapavyaṁhotaṁhātaḥ satyaṁkāryaparasūtā 24 tathaṁ /
pūrvamambhe sādā śraddhāḥ 27 pratijñātā śrīpratisthitaḥ 29 // 5 //
kamakrodhaḥyaḥ 30 lobhaḥ 31 mohanānaḥ ca varjaya /
dīkṣāvākyāḥ sādā tyājya 34 granthanaḥ saṁgraḥana tathaṁ // 6 //
śaucāśaucāśaucāpaitraṇaḥ ca puyaṁ saṁ kalyate /
na kopo mābhimaṇaḥ ca stutiniṁ 36 vivarjaya // 7 //
sarvasaṁbharaṇaṁ tiṣṭhaṁ niḥṣaṅga niḥṣrīpṛthuḥ sādā /
na hone na ca pūjaṁ 39 ca na jāpaṁ 40 ca kṣaṁālaya /
divasaṅ ca vāraṁ nakṣatraṁ pūraṁ ca na viṅkalyate 43 /
paratāṁ aṭmarūpeṇa vihaṁ nirvīśakaṁ 45 // 9 //

1. A caryeva; other MSS caryā- 2. ABD -gatā; CE -gatā 3. B vāra; CI vāra; L vāraḥ; P caryavā parasvabhāsvarah for this pāda 4. B siddhānaḥ; CIDPEL siddhāntaḥ; E siddhānto 5. A viṣṇuṣcitaḥ; BIP viṣṇuṣcitaḥ; L viṣṇuṣcitaḥ 6. ABIDPEL siddhānaḥ; C siddhānaḥ 7. BL paramaḥ; ID paramān 8. ADEPEL siddhiḥ; B siddhānaḥ; IL siddhānaḥ 9. ABP śṛuta 10. AP bahutaraṁ 11. A -tantra; CIDEPEL tāmtraṇaḥ; I tanmtraḥ; P -tantraḥ; L tantratā 12. A pavyupāsita; B pavyupāsita 13. A gurava; CIDPEL gurur 14. A -tatvā 15. ACDEP dhanā; L paraṁ 16. CI dāra; L -dāra 17. BCIDEJ 18. BCP niḥṣrayaṇa; ID nīrīyataḥ; L nīrīyaṇaṁ 19. B etuḥ; CIDPEL etuḥ; L etuḥ 20. A granthitaḥ; B granthitrayaḥ; C grachitrayaḥ; I grasthitrayaḥ; G grasthitrayaḥ; P grasthitrayaḥ 21. BCIDEJ muktaḥ; P śrutvaḥ; L muskaḥ 22. CIDPEL -bimbāḥ; I -mbītvaḥ 23. B -mahotsaḥaḥ; CEL -mahotsaḥaḥ; I -mahotsaḥaḥ; D -mahotsaḥaḥ; P mahotsaḥaḥ 24. B -ratas; CIDPEL -ratāḥ; E -ratas 25. -ālabhe; C -ārambhe; E -ārambhe 26. CIDPEL yadā 27. A sārdhaḥ; BCIPEL śraddhāḥ; P sūdhaḥ 28. A -jñātantraḥ; CIDPEL -jñāta 29. BL -śthitaḥ; CP -śthitaḥ; ID -śtītaḥ; E -śhītāḥ 30. A -bhayaḥ; BCEPL -bhayaḥ; ID -bhaya 31. ABL lobhaḥ; CIDPEL lobhoḥ 32. ABEP mohoh 33. ALI MSS exo. L -bhayaḥ 34. BD bhājyaḥ; C tyājyaḥ; E tyājyaḥ; P tyajya 35. A -sauc$a; B -sauc$a; C -sauc$a; D -sauc$a; I -sauc$a; E -sauc$a; P -sauc$a 36. AL -nīdra; BPD -nīdraḥ; CE -nīdraḥ; L -nīdraḥ 37. A niṣṭhaḥ; B niṣṭhaḥ; CIDLI tiṣṭhaḥ; D niṣṭhaḥ; E niṣṭha 38. P niṣṭha 38. BCIDPEL niṣṭhaḥ; E niṣṭhaḥ 39. BCEPEL pujyaḥ; ID pujyaḥ; L pujyaḥ 40. B jānaḥ; L CEPEL jāpaḥ 41. A na divasa; CIP divasa 42. A vāraḥ 43. L paṁcānahṛyyākalyan for this pāda 44. A adda 45. AP nirvīśakaṁ; BE nirvīśakaṁ; CL nirvīśakaṁ
akamaṁ 1 acaret sarvaśa na 2 kamaṁ kiṇicī 3 acaret /

nivasam 4 vyāghracarmeṇa pañcamudrāvibhūṣitaṁ // 10 //
prajñopāyātmakaṁ 6 yogī herukatvam vibhāvayet /
samantabhadracaryayāṁ viharet sukhamanasaṁ // 11 //
grāme ekaṁtratā tu nagare pañca āvaseś // 9 //
mano'nuklāyogena viharet pṛthivitāle // 12 //
athavā vātulāṁ 10 nāma caryāṁ kartuṁ 12 sukhotsahaṁ // 13 //
asaḥhayaṁ 'paryate' nityam ekākī ekamānasā // 13 //
ubhrāntapetttraved bhramed 16 umattavartaṁ-m-āśritaṁ // 17 //
śmāśāne ekalīṅge vā ekavṛkṣe 'tha kāṇane // 14 //
parvatāṁ gadvayet mahodadhitate 'pi va // 18 //
udvane bhagmakūpe vā prāśāde śunyavēmasaṁ // 15 //
catuspateḥ pūraṇavai rajadvare māthe 21 'pi va // 22 //
mātaṅgaḥ-āhiriśthane śilpikaṁgha-gopite // 16 //
wūthyaṁpatitanirmāyaṁ nirmuktaṁ yena kenaścit /
śmāśānalīṅganirāmyaṁ tene mūrtiṁ 32 prāṇajayet // 17 //
sragdāmaṁ kāṇte brahmaśūtraṁ viṣeṣataḥ /
nekhalāṁ bandhayet tais 35 tu nūpuraś caramādavayoḥ // 18 //

1. CIDL ākāmyaṁ; E ākāmya; P ākāmya 2. All MSS exc. A omit
3. IDE add kāda 4. ABCIDP nivasam; E nivasanaṁ; L nīvaśaṁ
5. CIDEP -carmaṁ ca; L -carma ca 6. D -ātmaka; E -ātmaka
7. A -mānarāḥ; BL -mānasaṁ 8. A āvaye 9. L nānanukula-
other MSS manonukula- 10. L vāturā; other MSS vātulā
11. All MSS caryya 12. A kintu; IL kartu 13. IDB -tsahe;
CP -tsaḥaṁ; B -tsaṁhaṁ; L kartu sahasrakaṁ for this pada
14. B asākhyaya; C asahaya; I asaṅkheye; D asākheya;
E asahāya; P asakhyaya; L asaṅkhya 15. A paryate; B
prarvite; IDL paryate; E paryate; P paryyate 16. B
brahyā; CIPD bhramet; E rame; L bhrāme 17. CP āśritaṁ;
IL āśrtaṁ; D āśitaṁ; E āśritā 18. L pi ca; other MSS pīva
19. A -pathi; L -patheṇu 20. BCIDEP pure; L pūrva-
21. BIDE pate; CPL matha 22. A priva; other MSS pīva
23. L omits this line 24. AE -āhiri-; B -ālī-; CP -āhīre-;
ID -śhari- 25. ABDE cchipikam; B cchippika-; C cchippikāṁ;
I cchippikāṁ; P cchippikāṁ 26. A gṛham 27. A gopīva;
BCEP gopikā; ID gopikaṁ 28. L pātitanirmāyaṁsapi for
this pada 29. A -nimmalyaṁ; B -nirmāyaṁ 30 A, nimukta;
B nimukto; CID nirmukto; E nimukkto; P nirmukta; L yuktto
31. AE -lyais; B -_tiles; CDPL -lyaiḥ; I -lyai 32. A mūrttis;
other MSS mūrttī 33. A prāṇajayet 34. All MSS mekhalā
35. B yes; C tass; P tras
जलपानाः जपण अख्याताः हस्ताक्षेपः 1 तु मुद्रायः /
nirvikalpaprayogena vihared yogī yathāsukham // 19 //
śīhavad vicared 2 yogī sarvaśākānīśudanaḥ 3 /
atha vadhūnja-vratam āṣrīta ca re 4 yogacaryāy 5 // 20 //
śūnyāramāgghaśthāne kugṛame kutsite gṛhe /
viheren maunyayogena yavadupalabdhīs 10 tathā // 21 //
svapana 11 gacchan yadda tīṣṭhe jāgrataḥ nāpi jāgrataṁ /
bhūjate yadi saṃpraptam 12 na bhukte 14 sūsthitaṁ manāḥ 15 // 22 //
bhikṣūnāṣṭhiṁ 16 yadda viherat karapāṭrabhojanam /
nirvikalpakarūpeṣa sidhyate nātra saṁvayah // 23 //
eteṣāṁ trayamatadhye tu yad icched vratam āṣrītaḥ 17 //
kiṃcic 18 tu saṃprāpte caryam 19 kartum yadīcchate 21 /
śarīraṁ 22 dānaṁ dadyaṁ 23 paścāc caryam 24 samārabhet // 24 //
caryayā 25 paryajed 26 yogī nirmalo bhavāti niścitam /
bhrāntir atra na kartavyaḥ acintyaḥ buddha-ṛddhayaḥ 29 // 25 //
iti caryānirdesapātala ekavīṁśatitamaḥ // //

XXIII

Homanirdeśa-paṭala.

athatā saḥpravakṣyāni agnikarmadilākṣaṇam /
bhūmaśtiḥdīmatreṣāni agnikuṇḍāni kārayet // 1 //
aṣṭāṅgulaṁ samāraḥhya yāvad dhasasahasraṁ /
aṣṭāṅgulaṁ ripughatan tu dasāṅgulaṁ pausṭikāṁ tathā // 2 //
dvādasāṅgulavasākṛśaṁ caturdāsāṁśantir eva ca /
goḍaṃgulakṣaṇaṃ kalyuvṛddhabhiṣkaraṇaḥ // 3 //
aṣṭāṅgulamanaṇaṁ desagokulā vardhate // 4 //
viṃśadāṅgulakṣaṇaṇā marakān rogāsantaṇa // 5 //
etānī niyamakunḍāni ṣastraḥ havyadravyampramaṇataḥ /
karmānurūpataḥhāryaṃ jāniyaḥ vicaṅkṣaṇa // 6 //
ākṛntasya tribhir bhagam dvibhagam khanitaṁ bhavet /
sarvāṇy etani kuoṣasya samānyakhitena // 7 //
kuoṣasyaṣṭāṅkhaṇaṇaṃ oṣṭham tatraiva kārayet // 8 //
kuṇḍayaṣṭāṅkhaṇaṇaṃ oṣṭham tatraiva kārayet // 9 //
yathākarmāṇusāreṣa kuṇḍuṇāṁ varpaḷaṅgaṇam
kintu sārvakarmikāṁ kuṇḍaṁ śaṅtiṣṭubhāṣadṛṣṭāṁ tu viṣēṣateḥ / 10 //
oṣṭhāpadaṃdaḷākaraṁ nemi vajrāvalīveṣṭītā
tadbhāve vediḥ dēya vaturasrauṣṭhāpamaṅgaraḥ / 11 //
śaṅtike vartukaḷārāmā śukraṁ ādhyātanāṁ bhaveti
caturaṃśaṃ pāṣṭikāṁ bīṣam uttarāṇaṁ bhaveti / 12 //
ucčājanam abhicāraṇaḥ ca ardhacandraḥ paṣeṣaṇanām //
vidveṣṇaṃ karmā tattvaṃ dakhgīmaṇuṣṭhānaṃ trikoṇaḥ // 13 //
vāṣyākṛśītyā trivediḥ ca raktavargaṃ trikoṇaḥ //
stambhanāmaḥ karmā maṁstīyaṁ naṁ bhaveti / 24 //
ucčālāne ṛgavargaṇaḥ ca vaśyāṇaṁ eva ca /
jvaradhakutsitaṁ karmā vaiṣeṣyāṇaṁ suḍā // 15 //
devatā-āṣanaṁ varpaṁ karmarupeṇa bhavayet /
humārāṇītyogena dvibhujaṅkaraṁ vihāvayet / 16 //
ḥaḍṭitaṁ uccared maṇṭrāḥ haḍṭitādevatātāmakam /
svastheṣu pāṣṭikaṁ kuryāḥ chāntaṭīṭtena śaṅtikam // 17 //
vaśye ṛgacittena kroḍhaṅcittena māraṇām /
vikṛtārauḍacittena uccājanāḥbhīcārakaṁ ṛgham // 18 //

अर्घपाद्यालिकां शस्त्रया अग्निः 2 अवाहयेत तताः / 
स्वाहिंद्रभोज्य वाज्रसत्त्वां यवहायेत / 19 //
त्रयकश्चर्मभवार्धकुर्चां पातए मन्त्रिः 5 विकाक्षापाः / 
तम्मध्ये स रूढिः जाह युक्तः शुभानाम / 20 //
दाद्गिकाङ्कुलिकाौ 9 वां 10 दक्किणे 'क्षानलाभयान ताथाौ // 
जात्मकुतालब्ददारां शस्त्रभारापाहुकिकतम / 21 //
\(\text{om जहुः हुमक्ये कुलपुर्वेवे स्थत्यायै} / 14 //
\text{abhyुक्तानीकसमानर्थणि} दय्यै कुन्देवु शष्ठपयेत // 22 //
\text{समयसत्त्वां शान्तिः ज्ञानसत्त्वां प्रवेशयेत /} 15 //
\text{पुष्पाह दिपाह तथार स्वाहिन्द्राविद्या धाहकयेत // 23 //}
\text{जानुनो 'भयानते हस्तारुव्युष च धारयेत /} 16 //
\text{om अग्नये} श्रवहेति प्रथमाकुतिनि दापयेत // 24 //
\text{om नामः सनातबृहद्वर्णम समुखस्या सानितिः कुरु स्वाहा //}
\text{तताः समाहितो मन्त्रिः वर्गाण्डक्षाणावताः लक्ष्येदिक विकाक्षापाः /} 
\text{शुभाशुभाः तथावहनवर्णं निमत्तम उपाकाशयेत // 25 //}
\text{वहनरे एकालीका ज्वले} सर्वसाहापत्तिकुली / 24/ 
\text{द्विनिकहु भेद्यमां ज्वयाौ निष्प्राकणम समुज्येल /} 26 
\text{कतुष्किकाः} समाज्येल पुष्ठिसिद्धिहिरसास्य / 27 // 26 //
kundadusannibhaṇaṁ snigdhāṁ ṛpāvaiḍyāṣurasprabhāḥ /
nirdeṣumōṁ nirmalamōvaṁ āryagotraypddhikṛtya // 27 //
candrakantimaṇiprakhyāṣ tughārekaraṇopamāṇyaḥ /
pugparāgaṇibho vāpi sarvepapānu tu naśyati // 28 //
handhukapupasahākaṇḍaṁ javākusumamasannibhaṇaṁ /
taptahemondравāryaṁ bho raśyaiśvaryaśaṁpradaṇaḥ // 29 //
campakaṁbōtpalosūrāmalatiśīlaṁ tagandhavān /
karpūrāgaruṇaṁdhīca śubhaśṭhāṇādhipaṁ param // 30 //
vīgāvequmraṁdaṁ ca śuṣṭhakāḥśīlaṁ susvānaḥ /
atigambhiranirgṛho 'gni 'drīyaṁ saukhavahāḥ // 31 //
srīvatsasachattīṛsahkhābhaṁjaṁtriśūlaṁkalaṁkṛtiḥ /
dhvejācmaṁrasaadvaṁṛṣavastikāvagajākṛtiḥ // 32 //
niṣṭhābdo dakaṁjāvarta ekṣapiṇḍaṁ mahārthadaḥ /
eteṣāṁ śubhaśaṁpattir ayurvedogovasāṁpradaṇaḥ // 33 //
caṇḍalābhiṁukhī jvalā trīśikāḥ bahudhūmaḥ /
bhramantī saṣṭhiviṣaṁādaṁ viṇmbhamadaṁ rujākari // 34 //
muhūṁ prakampate 'yo 'gni 'muhur hasati niṣṭhuram /
muhur bhramati vāsena muhūḥ śṛṣṭati medini // 35 //

1. BIĐEL kuṇḍendu- 2. BIĐEPI snigdhāḥ 3. B rūpe; ID rūpya
4. A nīdhāmo; C nīdhūmo; E nīdhāmo mo; F nīḍāmo; L nīṛduṁa
5. BCD nīṛmaṇaḥ; L vimalo 6. -vidhikṛty; L -vyṛddhayoḥ 7. A -pakṣas; B -pakṣas; CL -prakhyās; ID -prabhās; E -prabhākyās
D -bhaṁ; L -bhaṁ 13. ALDE -bhaṁ; B -bahu; CP -bha 14. B -ṛyaṁdi-; ID -ṛyaṁ ce; L -ṛyaṁ ca 15. B -padamaḥḥ; other NSS
-hāla- 23. BİN -susvāraḥ; E -susvanaḥ pāṭharaḥ; C susvanaḥ for this pada 24. ACF 'gni; BE agni; L agnir 25. ABCEP 'drīya-; ID asya
IDEL -saṁpadas 32. A saṣṭhāliṅgāḥ; B saṣṭhāliṅgāḥ; C saṣṭhāliṅgāḥ; I saṣṭhāliṅgāḥ; D saṣṭhāliṅgāḥ; E saṣṭhāliṅgāḥ; P saṣṭhāliṅgāḥ;
L saṣṭhāliṅgāṇid 33. A -māla; B -māra 34. A bahup; M muḥuḥ
35. A pakampate; BIĐF prakampite; C prakampita; E prakaṁpito;
L prakampito 36. A 'agni; BIĐL gni; EP 'gni 37. B niṣṭhūlam; E niṣṭhūlaṁ; L niṣphaṇaḥ 37 ACIPL medini; B medani; E mediniḥ
kṣaṇabinducito¹ vasa² vahinir³ gotrakṣayo⁴ dhruvam /

prāna⁴ ca raṣa⁵ trāsō⁶ yad va senapate⁷ vyadhī⁸ // 36 //
vivarto⁹ dhūmakṣaṇabhaḥ¹⁰ śyāmarṇo 'tikarburaḥ /
rukuṣa¹¹ paḷāṣatalābha¹² īṣpitārthavinaśakṛt // 37 //
śavāmagandho durgandho¹³ jalaṣpratigandhavaḥ /

14 pradhānāvipadaṃ¹⁴ brūte¹⁵ yadi syād ṇḍrśo 'nalaḥ // 38 //
caṭacajati¹⁸ nādād yaś chamaṣcam-iti¹⁹ ghoṣavān /
simāsimāyamāno²⁰ va vajraghego 'rtahāṇikṛt // 39 //

khaḍgeṣuṣūlasarpābha uṣṭragoṣīrṣasamnibhagha²² /
yo 'sau bhayānakekāraḥ²³ kathayanti mahābhayam // 40 //

trayasaptāhutiṃ²⁴ dadyaḥ agniḥ²⁵ saṁtoṣayet tataḥ /
puspatāmbulavastūraṭīṃ²⁶ stutiṣaṅgotoṣā kārayet // 41 //

ācamaṇāḥ tato dadyaḥ agniḥ²⁸ saṁtuṣṭāmanasaḥ²⁹ // 42 //

1. B -bindūrcito; CIP -binducitau; E -binducitva; L -binducitau

om sarvasaṁpade svāhā // dadhyannasya //

om vajrāyuge svāhā // dūrvāyāḥ //

om apratīhatavajrāya svāhā // kuśānām //

tatoḥ hṛtkañcalasane svadevatābhijaṁsparnaśhāhnaśhāhparipataṁ

mahālaṅkāraṁ vibhāvayet /

samayaśe kr̥ṣya praveśayet tataḥ // 43 //</n

agniḥ hṛtmadhye tu jhaṭākāraṁ vibhāvayet /

prokṣaṇacamanādikāṁ pūjyaḥ stutyaḥghapadyan tu pūjayet // 44 //</n

svadevatābhijāpānena homayed aviśaṁkitaṁ /

pratyekāḥ devataṁ dadyat paścād yathechchayaṁ juhuyat // 45 //</n

trayaṁaptāhikaṁ yavac chantāṁ sāhasram eva ca /

yathādvayasanurupena homayed 17 vicakṣaṇaḥ // 46 //</n

tathaḥ hi sarvadraṇadrayaṁ tad agneruḥ mukhe 20 dadyat // 21 /

samitkuśādīṁ prabhāmanḍale bhakṣya-camanādīṁ kare // 25 /

kusumaṁ siraśi ā jvālaṁ dhūpam / gandhaṁ hṛdi / prokṣaṇam gātre /

padyaṁ pade / dīpam arghaṁ nivedyaṁ ca puro dadyād yathākramam // 47 //</n

yathāpūrvokeṣaṁ visarjayed maṇḍalāṁ varan // 48 //</n

laukikahomāsadhūpūrṇaṁ lokottaraṁ homayed yadi /

dine ca laukikāṁ homāṁ rātrau lokottaraṁ tathaḥ // 49 //</n

1. A dūrvvāyāḥ; B dūrvvāyāḥ; CD dūrvvāyāḥ; IP dūrvvāyāḥ; E dūrvā-

kuṅgālasaṁ; L dūrvāsya 2. BCIDEQP tataḥ 3. ID = pannaṁ 4. CID

omit 5. A cakraḥ; E cakraḥ; L cakraṁ 6. Agne; BP āgno;

CID āgnyo; L āgno 7. A madhye tutkaṁaleśu; B hātmadhya
tu; CP āhātmadhye tu; D āhātmadhye tu; E āhātmadhye tuṁ; L
tatmadhye tu 8. AIDEL pūjā; B ṣo; CP pūjo 9. AID = stutyaṁ; BCP

stuti a- 10. E vicakṣaṇaḥ // tathaḥ hi dāvīśaṁgītaṁ

11. AP pratyakṣaḥ; CIDE pratyakaḥ 12. A devataḥ; BCP devaṁ;

ID-E devatāṁ 13. A -dikam; BID -dikam; L -dhikam 14. BCIP āvaṁ;

E yat; L yāva 15. B satā; CPE satā; D chata; I chhata; L 'sata

16. AIDE sahasram 17. ID add tād; L adds tu 18. A yathā

19. L agno; other MSS āgno 20. B mukhyamukya; C mukha;

P mukhya; L mukhena 21. I prādhokayaṁ; D prādhokayaṁ 22.

E -kusādiṁ; other MSS -kusādi 23. BCIDL bhaktāṁ - P bhaktāṁ

24. ABCΣΠ -camanādiḥ; ID -camanādiḥ 25. A kāle; I kāreyat;

E varet 26. All MSS exc. E kusuma 27. B gandhaṁ; CIP gandhaṁ

28. I naivadyaṁ 29. BCP puraḥ; ID purataṁ; E purayaḥ; L pura


A lokottara
yoginīyogīśāmeśaḥ khādyapānaḥ viśēṣataḥ /
kilakīlaṁahotsūhaṁ gītanrtyaṁ sūkhotsavaḥ / svādhīdevatāyogena carunāatraiva homayet /

prārthayed abhimataḥ kāryaṁ sidhyate nātra sāyayaḥ / 51 //
ōṃ kṛtovasaḥ svarasattvārthaḥ siddhiṁ datvā yathānugam / 10

gacchadhvām buddhavigaṁ svabhūtaṁ yathāsukham /
brahmādavo ye ca 14 deva 15 yāni bhūtāṁ vidhikriya / 52 //

śāntiṁ svasti ca 19 kṣemaḥ ca 20 kṛtvā dānapate 21 āyam /
evaṁ trivāram 22 uccāryaṁ kṣamāpayet 24 purasā 25 tataḥ / 53 //

ātānyatāmām vākye 26 sarvahomāṅgajām phalām /

kṣetravyāddhikārī bhūmiḥ kuḍḍaṁ gehatīvyāddhikṛt / 27

// sarvasaṁpatīkṛt sarpiḥ samit tejovivardhikā /

śāntikṛt sitasiddhārthāṁ puṣṭikṛt tadpulaṁ mataḥ / 30

32 nibhānaṁ pūparam āsīyām 33 dhānyāṁ dhānyārthakarṣakaṁ / 35 // 56 /

mahabalakāraṁ maṇḍaṁ vauvyagapraṇaṁ 37 yuvam /

āyurvyāddhikārī dūrva godhūṁ rogamāṣakaṁ / 40 // 57 //
praṣṇapaṭraṇaḥ mahukṣaḥre dadhyannaḥ sarvasaṅkuḥyadām
iṣṭārthasiddhiḥ vahnir muktim dadyāḥ sveṣṭadevaṇaḥ
sēgaḥ karmānrūpeṇa jñeyoḥ śāntyādikarmakṛt
pātriḥ praṣṇaḥ śrūvopavasṛ tachoṣoḥ dvayabhāvanā
tato vinirgataḥ sarpir mahājñāmatam matam
tena saṃsparpeṣe agnim ātmanoḥ saṃarcaḥ
evaḥ karoti yo homāḥ siddhisāubhāgyasabāḥ
iti homanirdeśapaṭaṇaḥ trayoṁśatitamaḥ

1. BP supraṣṇaḥ 2. B -pāda; CP -pāde; ID -pradāḥ; E -pratede
3. A dadhyavana 4. C adds two lines; putraputradīvarddhanaḥ
viro sōbhagypadmapūpalāṁ / tejo vadhikaraṇaḥ dipaḥ śrīkaraṇaḥ
cāqāṇādikāṁ 5. CE -dā 6. Ā vahnī; L vahnīḥ; BCIDE vahnīḥ
7. A -devataḥ; E -devatāḥ; L -devatāḥ 8. B dhuruvaṇaḥ;
P dhuruvaṇapāṇaḥ; L pātri śraddhāsūtyopaya for this pāda 9. A
tacchleṣvaḥ; B kṛtṛas tāc chyeṣaḥ; C tāc cheṣaḥ; DE tāc cheṣo;
I tāc cheṣo; P tāc chryo; L tāc cheṣaḥ 10. AB vinirgataḥ;
CD vinirgataṃ; I vinirgataḥ; E vinirgataḥ 11. AID sarpī;
B sāpi; CP sarpi; E sappī; L sarppiḥ 12. AC ātmanaḥ;
B asmanāḥ; DEPL ātmanāḥ 13. A -padaḥ; BCIDE -pradāḥ;
P -pradām; L -pādaḥ
XXVI

Vāruṇīnirdeśa-pāṭalā
dhi

athātaḥ saḿpravakṣyāmi āsavāṇāṁ ca pācanam /

rahasyaḥ sarvatantarāṇāṁ na vaktāyaatraḥ yathāviśīhim // 1 //
kathaye śṛṇu yakṣendra asmrtoptattikāraṇām /
mandaraḥ jñānavajrākhyāṁ khadātIRTH kśirasāgarāḥ // 2 //
ampre mathyāmāne tu kṣīrode sāgare śubhe /
tatrotpānā saurā devi kanyākā kāmarūpīpi // 3 //
uditārkasamvarāṁ lāṅgūrassasamaprabhū /
sarvaśatnavicitrāṇāṁ padma-varpasamaprabhū // 4 //
aṅgādaśeṇhūjā divyā maṅkārodbhavasannibhā /
nāṃrasadharī devi trailokyavasadharīṇī // 5 //
kuḍāgabhiṣkūśaḥ savye kapalākuliśaya dhvajāḥ /
tathāgata tathā ghaṭaḥ 9 navānā tu varāpṛṣa // 6 //
phaṅko 10 dhanupāśaḥ 11 ca khaṅgīnasakamaṇḍalu // 12 /
sulāmudgara vīpa ca gaṅgayantī 14 cottoare kare // 7 //
navaṇa-vanasaśapannā śrīnāvajravairocana 16 vajravairocana 16

1. A na vaktānya tu; B na vakuṣṭhāya tu; C na vakuṭādhyā tu;
   I vaktāṭhāya tu; D na vaktāvyā tu; E na cānāya; P na
   vakutotrya tu; L na vahatē gītāya tu. 2. AIDEL maṇḍalāḥ; B maṇḍara;
P maṇḍaraḥ 3, BCIDPL -dhaṭu 4. A madhe māne; B maṇḍhāṃra;
CDPL maṇḍhāṃra; I maṇḍhāṃraḥ; L maṇḍhāṃraḥ 5. AL nānā-
   6. A trailokyasyadharīṇī; B trailokyavasadharīṇī; C trailokyasyadharīṇī;
   I trailokyavasadharīṇī; P trailokyavasadharīṇī; E trailokyasyadharīṇī;
   7. BCP -gataḥ; ID -gadā; E -gadran; L -vaiḍaḥ
   8. A ghaṭāḥ; L ghaṭaḥāḥ 9. AE balā; 10. A pheṭako; BI
   pheṭaka; CDELP pheṭako; P pheṭake 11. A dhanuḥ paṇaḥ 12. AI
   -kamaṇḍarūḥ; DE -kamaṇḍaruḥ; CPL -kamaṇḍaruḥ 13. BPL triśūla-
   14. A gaṇantī; B gaṇantī; CD gaṇayantī; I gaṇapatiḥ; E
   ganayantī; P ganayantī 15. EP sarvāḥ; B sarvā 16. CIE deha;
   L omits
vairocanidehamadhya tu herukān ca drutāṁ bhavet
sarvāviraśamāyogaśākini jālasatsukham // 10 //
eskhibhūtāṁ sarvāgaḥ amṛtaṁ raudrārupiṇī //
harto kartā ca bhokta ca tasya garbhāṃtaṁ tatha // 11 //
kuṇḍāṁ dharmodayaśhyātaḥ golako ‘mṛta’ giyate /
yāpī surā vaijrayogīno yo madaṁ sa ca herukāṁ // 12 //
padmēśvarāṁ svayaṁ varṇo yo gandhaṁ sa rathamāśabhavaḥ /
yāḥ svādaḥ sa hy amoghaṁ ca yo vegāṁ pavanaṁ // 13 //
nirmadasya kuto jñānaḥ vijñānaḥ va kuto bhavet /
jñānavijñānasaṁpannaḥ maṇḍena vyūmohakaṁ jagat // 14 //
pīṭhe ‘kṣetre’ ca cchandohe melapakasamānakame // 25/
puñyanuṣakasambandhe amṛtam argham uttaman // 15 //
tantratantāntare proktaṁ mahāgaṇ ca sukhotahe // 32/
pitṛdevamugyoṣu viveḥe yajñārmarṇi // 16 //
vipraṁ yajñikarmesaṁ kṣatriyaṁ ca vigrahe /
vaśyāṇaḥ maṅgalārtheṣu śūḍraḥ śuddhiśāhane // 17 //
pravrajyaṣuṣākaleṣu dirghavayuṣānagocare // 36 /
pratīṣṭhāhamakāleṣu pīṭhabhramañagocare // 18 //

naimitte\(^1\) yogin\(\)pu\(\)jye\(^2\) mantrasâdhana\(^3\)atakgape /

\(\)eva\(\)m bahuvi\(\)dhā \(\)jñeyā\(^4\) tasya\(^5\) doṣo\(^6\) na vidyate // 19 //

adhi\(\)kārasya\(^7\) vakṣyāmi śrūg to guhyakūdhipa\(^8\) /

gurum\(^9\) vi\(\)raḥ ca yoginya\(^11\) puj\(\)y\(\)ed anu pra\(\)ṣayet // 20 //

\(\)om \(\)āḥ hum iti mantra\(\)pradhi\(\)ṣāhānaṃ \(\)kārayet sadā /

ha ho hrīḥ iti mantrapa \(\)sodhaṇaṃ\(^15\) bodhyan ā ca kārayet // 21 //

eva\(\)dāyavatārtiriktena \(\)pibate \(\)yadi dīkṣitaḥ \(^{24}\) /

viṣām tasya na saṃdeho mantrasiddhir \(^{25}\) na jāyate \(^{26}\) // \(\)23 //

madena vihvāla\(^{27}\) kaecid bahuvi\(\)ghnas \(^{28}\) tu \(^{29}\) jāyate /

madena vikṛtò \(\)maṇtri \(\)kāmaṭto \(^{31}\) maitrune rataḥ \(^{32}\) // \(\)24 //

\(\)nyaye \(^{32}\) hasate \(^{33}\) caiva kalahotsāhavihramah\(^{34}\) /

mindako brāhmaṇako \(^{35}\) vāpi pacyate \(^{36}\) narakaraurovike \(^{25}\) // \(\)26 //

kruddāhā ca yoginī sarvaḥ \(^{37}\) pāpataṁ naraṇaḥ vratēj /

vyādhiśākabhāvayaḥ tatra vidravanti bhayaṇakaḥ\(^{38}\) // \(\)26 //

guruṇindō\(^{39}\) guruṇindō\(^{39}\) sattvadoraḥ \(^{40}\) na dāpate /

amṛtaḥ tu viṣāḥ tatra siddhisādhanaṇiśphalaḥ \(^{42}\) // \(\)27 //
etad varjayed mantrī pūrvabuddhena bhāgītam
prasāyed bidhisāmayuktām carunā naivedyasāmayutam
yogiyojiniśādevaṁ na vaśayēd vidhinoditam
sarvasādharāgāṁ vastu bhāgābhāgaṁ na kalpayat
tena mālapakāṁ proktāṁ sidhīṁ ajñāṁ ca labhyate
prajñā buddhibalāṁ saukhyāṁ saubhāgaṁ phalasahprada
sarvasaṣṭaṣṭāṁ labhyate nyuttaraṁ phalam
dravyajā mūlajā caiva gauḍī piṣṭḥa ca madhvaṁ
vykṣajā ca ekṣuṁ caiva yathotpannā mahītaṁ
madhvi paṇcavidhāṁ proktāṁ paśṭikṣaṇavidhāṁ
prasāyed bīḍhiṣāryaṁ labhyate
prajñāṇa labhyatā

nāśedāṁ bijāyante madyasaṁhāna pravartate

1. B -ṣita; CIDEF -ṣita 2. B -jukta; C -yukta; P -yukta
3. A caru; B varu; C varu; E cara; P varun 4. BCIDP -yoginī-
5. ID omit 6. A vaṁce; I cuṁvent; P vaṁc; L vaṁye 7. ID omit 8. L satvadakam
9. BL kalpayet 10. BL -vaśa; DE -bala
11. B saugya; CP saukhya; E sauge; L sreṣṭham
12. EL -gaya-
13. A phalāṁ pūḍa; ID phalasahpradāṁ 14. BP -ṣī-; CE -ṣīhā;-
ID -ṣīau; L -ṣīham 15. B labhave; CIDFL labbate; E labhete
16. BCEFL -ra- 17. BIDFL madhuja; C medhuja; E madhvaṁ
18. ABP caikṣujā; C caiva; IDE bhaikṣujā; L caikṣujā 19. B
peṣṭajavidhā; C peṣṭakṣaṇavidhā; L peṣṭakṣaṇaviddhī; D paṭuṣkā-
ḳśavidhā; E paṭuṣkhaṇśavidhī; PL peṣṭakṣaṇavidhā 20. All MSS
exc. A -rañ 21. ABCDEFL eṣo; I eko; E yako 22. B vidhiyātaṁ;
EP vidhiyate 23. ACID bhijāyante; B bhijānte; EP bhijāyante;
L vidhiyante 24. A takṣaṇa; other MSS tikṣaṇa 25. B kāʃavāṁ
ca; CP kāʃaḥ ca; IDE kāʃukāḥ ca; L kākha ca 26. AB -gdo
cālabhave; C cārabhave; ID cālabhave; P cālabhave; L cā
abharet 32. ID prakuryaṁ 33. BCEFL add ca; E adda 34. A
balavaruṇa; BCP varavaruṇa; E varavaruṇi 35. B
sadvyasa; L sadvyasa; I sadvyasa; D matryasa; E
sadvyasa; L sadvyasaṁ 36. A cinte; B cirttad; C cirttad;
DEL citte; IP citted 37. A dinyan; B dīne dīvīne; DE dīne
dīme 38. BCIDFP eṣa; L evaṁ 39. B yogam rañ; CP yogavara
40. B divye; CP divya 41. A manopama; B pāṃayeta; CEPL
manomayuḥ; D manopama; I manomay
śīgroḥ

prastham ekaṁ tu nīrasya trīṣṭimāricāṇī ca //
guḍasyaṅkāpalanāḥ grahyāṁ etad ekaṁ tu kārayet /
sadayāṇavam itiś ca proktāṁ pācitāṁ raviṛṣmibhiḥ //
amalakasavaḥ // 37 //

seva dhātakīpūpeṇa ca cūtapupeṇa ca dhānyakam /
malayasā śārīvakrāntaṁ saileyāṁ śīrugovalkalam /
etāni samabhāgnī pādāṁśena prakalpayet // 38 //
dvātriṇāt 13 saīlasyāpi guḍasyājiṣṭapalāḥ bhavet /
jāyate madire caiva triibhir divasena vidyate //
dhātakīyāsavah // 39 //

patrakaṁ maricāṁ seva mañjīṣṭhāṇagakeśaram /
dāgīmaṇ ca tathā vālaḥ lavāṇgaḥ mūgadhāṁvitam // 40 //
guḍam ekapalaṁ caiva sapta codaka dāpaya /
āsavaḥ śītakandhaḥ ca jāyate svacchāśītalam //
patrakīyāsavah // 41 //

śārkaśasaha saṁyogam uśodhyaikatra buddhinān /
tvacam elānaladaṁ cakraṁ sapta tadalam ca caiva 19.

padarrūsena; B pūḍāsena; C pūḍāsena 12,

patrakaṁ seva mañjīṣṭhāṇagakeśaram /
śīryuṃlodbhavaḥ
toṣāḥ bhrāmareṇa samanvitam

aṣṭāḥṣena pradātavyaḥ vastvā apuṭham
vicākṣenāḥ

pācayād madhuśeṇa tu tato vedhaḥ pradāpayet

trīphaḷākuṇumadeśaḥ
caruṇaḥ
pattarakṛtṝaḥ

ṣaṭāḥṣena sarvagsti vedhayāṛthena tu yojayet
dhanyamadṛtya gatam
sthāpyam
caturdīnāṁ viṣeṣatāḥ

pācayītvā tu medhāvī svāsavan ca mrṛgaḥ bhavet
śobhāṇjanaḥ ca

cethagalair bhramarāsīdhan ca
caturguṇam

dvividhān tuhināmbhī jātiphalasamanvitam

yugamadāsman ca
caiya madirā ca

sūbhāṣaḥ bhavet

paḷārāhāratakipuṣpaḥ bhrāmareṇa samanvitam

siddhiṇḍavaṭeṇa tu svabhāvaṁ

yaṣṭaṁ punaḥ

paḷārāḥgaṇḍadhavyaṣya āṣtiṣṭeṇa tu kāryeṣu

anenaivala tu siddhena
cāsāmāṣe tu yojayet

nana-śaśavbahdaḥ ca jñāṇā desāṅgaḥ

etad śaśavbahdaḥ ca tantrataṇṭaṇareṇu jñāpayet

madayaṇāṁ
caviṇa puja
ciṇaka
ciṇaka

sadgurur ca

svaṁ dharmaṁ

naṁ

aṅjanan ca
cichagalan

bhramaraśdhan
caturguṇam

anena-anena
ciṇakṣaṇa

ciṇa

naṁ

naṁ

anena

amāṇa

aṅjanan ca
cichagalan

bhramaraśdhan
caturguṇam

atmapmoṣṭa
ciṇa
ciṇa

sadgurud
ciṇa
ciṇa

naṁ

aṅjanan ca
cichagalan

bhramaraśdhan
caturguṇam

iti vārūṇiṁirdesaṇaḥ saṅviśoṣitāmaḥ

1. A -ṛbhava; B -ābhā; C -ābhava; ID -ṛbhavan; E -ṛbhava;
PL -ṛbhava 2. A vasam sutram; B vastraivyuta; CID vastrāṣṭra;
E vastraivāṃṭita; P vastraṣṭra; L vastraṣṭra 3. B bandhaḥ;
C badhaḥ; IP vedha 4. ABCD -ma- 5. All MSS -nābhī 6. All MSS
E vyadhayāṛthena; P vedhayorthena; L vandhayorthena 10. AL -madhye
ID camaṭṭaḥ 14. A saubhājanāḥ; B saubhāgyanjanaḥ; C saubhājanāḥ;
ID saubhājanāḥ; E saubhājanāḥ; P saubhājanā; L saubhājanāḥ 15. BCDIP tu 16. A ṭhāgarai; BCDIP eṣṭhāgalai; E eṣṭhāgalai
17. ABL bhrāmaḥ; BCD bhrāmaṇaḥ; I -bhūmala 18. A -śiddha;
B -śiddhiḥ; CIDPL -śiddhiḥ 19. A tuhine; C tuhināṁ; I tuhināṁ;
D tuhināṁ 20. B -mardhaḥ; CIDEP -maṇḍaḥ; L -maṇḍan 21. CIPL sansā
22. BDP śuḥhaḥ; CL śuḥhaḥ; B śuḥhaḥ 23. ABL pārāddhaḥ;
P pārāśeṭhaḥ 24. A svabhāvaḥ; D svabhāvāyana; E svabhāvāyana
25. ABL pārāśeṇaḥ; D pārāśeṇaḥ; P pārāśeṇaḥ 26. A mānaiva;
B aśavaṇ 27. A viddhena; L yogena 28. BP omit following two
lines 29. A -gaṇu 30. CP -pāṇa 31. -māṇa; D -māṇaḥ; E -māṃsaḥ
31. BC pūjyaḥ; PL pūjyaḥ 32. AL homaḥ; BCDIP homaṇaḥ; P homa
33. A ca 34. ACIE dharmma; E dharmmaṇa; B omits 35. B omits
36. A dharmma; B dharmma; CP dharmme; IDL dharmme; E omits
37. IDEL omit 38. EPL nānyā; I nānyasya-; E nānyasya ca 39. A
-puṣyavat; B -puṣyavādhaḥ; CP -puṣyavāśaḥ; I -nandaśaḥ;
D -puṣyavāśaḥ; E -tanmanapāḥpumyavāśat; L -yugyavasah
Homavidhi-pâtala.

athâtaḥ saṃpravakṣyâmi homakarma viśeṣataḥ /
rajâhetor 1 japed mantrâh dasasahasrâni sâdhakaḥ 2 /
pûrvoktaśiddhâna homakarma samârabheta // 1 //
mahâmâsâsan tu kṣiṣeṣâlojyâ sâdhyanamavidarbhitam 4 /
juhûn nirvikalpe saṃpûrpasakaśakam 6 bhavet // 2 //
gomânâjārâgânasena daṇḍâtaram 8 abhutim 10 /
madyakâraṁ samâlojyâ lakṣaṇa ekaṁ tu homayet 13 /
labhate nagarâ 14 sreṣṭhâh rejate 15 ca mahâśrîya // 3 //
viṣeṣâgraṇatailena mûnugâsthi tu homayet /
kaṃṭhakagnau 17 prajvaleta 18 tugasagesvitaṁ tathâ // 4 //
krodhaViṣto muktakesasas tu nagno daṅkârâhâmukhâḥ 23 /
kalâpa 25 pravarga mantri madhyâne 26 roudrakârâmajã /
homayed okacittas tu ca galâgnih mahûniçe // 5 //
sâdhyanamsaṁsa yojya 32 uccared ghoranâditam /
sâsînâvatântasya anveṣam api ku kâthâ // 6 //
uccâjanaṁ tathâ vakṣye 37 sâtrupâ 38 baladarpaṭâ // 39 /
kâkapâkâvasanîmbanîyâsavatâlaviplutaḥ // 7 //
piśâcasyâgâmi praṽâlyâ vâyavyâh dīśi聆听mrâkaḥ // 44 /
uccâjayan na saḥdehâḥ saḥtarâtretaś karmani // 8 //

vidveṣakarma-mūkhyānaḥ nimbaputrais tu mantravit /
sarpakancuṣaśāmiśraḥ kākolukagṛhāni ca // 9 //
chūṣṭuṛūgaṇau 2 prajvalyā 3 juheda aṣṭa śatottaram /
vidvīgaṇaḥ 4 sarvalokebhyas tyakto 5 bandhusuhjajanaḥ 6 // 10 //
athākṣaraṇaḥ 7 vakṣye dhyātva 8 sindurasmāraprabham /
vāyavyāśyordhavadgyasaḥ 9 śadhyam alambya 10 caṇcalam // 11 //
lalitākṣaprapyaḥ paśākṣurasprayogataḥ /
jaṅkaraḥ japed  mantraḥ viddhva 15 śadhyārṇambuje // 12 //
yogitaḥ 18 kanale viddhvā trailokyāh vusam anayed 20 dhruvam /
ekhaṅḍaḥ 21 keśālaḥ vā nirvraṇaḥ 22 cūrṇubhānam // 13 //
lekhya 23 śadhyāsāraḥ vai 25 kaṇvaśram homayet tathā //
śadhyasaṃca samuccārya rudhīvaḥdo yādūṣṭūraṅkagam 26 eva ca // 14 //
bhūjec 27 gorocanaḥ varaktena lekhayet śadhyārṇupakam /
vastreṣacchādaḥ śadhyo 'pi 30 mantragate 31 japtvē juhoti ca // 15 //
ekaṅkaṅgupāpaḥ saṃghaḥ mantrāṅkopaṇaḥvighraḥ 31 /
saptadinnam homayet yāsū 32 anayed 37 manasepitam // 16 //
athāṅyatamaḥ vakṣye raktacandaṅkai tātva 39 vāraktarocanaṃ namābhīlikhyā 40 śadhyādhyayeś 41 sthāpayet tathā // 17 //
156

1. A -ptaṅga; B -ptaṅgi; C -ptaṅgo; D -ptaṅga;
P -ptaṅgi; L -ptaṅgi 2. A vindhayat; B vidhvayata; C vithayet;
P vidhvayat; L vithyate 3. A sādhya; B sādhaka; C sādhakasya; D sādhakakasya; P sādhasya 4. ABE hṛdaya- 5. B grhya; CP grhya; ID gṛhya; A omits 6. ID vyadhya 7. BCIP -rātre 8. A ispitaḥ; B ipitaḥ; L īspitaḥ 9. BCL yasya; P yasya; E tasyā yasya 10. L nānam ucārya; B nānam ucārya; C nānam ucārya; IDP nānam ucārya; E nānam ucāryya 11. A taṅkṣapād; BCP lakṣapād; ID kṣapād 12. ABCIEP -pātra; L -yantre 13. ABC kākakṣaṇa; IDP kākakṣaṇa 14. CP -vātayate; L -vātayana; E -vātoneya 15. A kṣayet; L prakṣipyet; D kṣayet; E kṣayet 16. B uccāṣayet; C uccāṣayet 17. BL kiḷaka; CP kiḷaka; E kiḷaka 18. AP ṣaḍaṅgula-; B ṣaḍaṅgula-; C ṣaḍaṅgula 19. E -bhiliṅghya 20. AB ya 21. AE gotropacchedo; B gotropacchedo; I gotropacchedo; P gotropacchedo; L gotropacchendo 22. A -mahīṣaṇa; BP -mahīṣaṇa 23. BCIP aṭapitaḥ 24. AP kajjala; CID kajjalaḥ; E kajjalaḥ; L kajjala 25. B nālikāsamanā; P nālikāsamanā 26. AL -dākini; BCEP -dākīni; L -dānīm pra- 27. A -līṅga 28. A vaiśarpā- mārjana-; B vaiśarpānārjana-; C vaiśarpāpanājana-; D vaiśarpāpanārjana-; E vaiśarpāpanārjana-; P vaiśarpāpanārjana-; L vaiśarpyomārjana- 29. ACIP -laddha; B -raddha; D -lardha; L -lardda 30. BCIDPFL yantim; E yantim 31. A uddāma; B udrānsa; CP uḍānsa; ID uḍāma; E urḍda
ॐ उदके मासकः जातः उदकासः भवाः १ तेजः तुषा नं का ।
पाकः नं २ इनरो बन्धति । ३ महाबलः । ४ मासकः इन्द्रपासः बद्धः ।
इंद्रवासः गाता । ५ गच्छन्ते सुर्योदयः ॥ ६ स्वाहा ॥
कतुपथे लोङ्जकः ग्रह्या एकाविः सतिवाः जपेः । ७
कतुर्गु दिक्षु क्षीपेः ॥ ८
मासाङ्गवराणां क्ष्वाः सुखिः भावाः मानाः । ९
सुखेना लाभाते धर्माः धर्मेङ्गनुत्तराः ॥ १०
भावेः ॥ ११
इति होमाविद्धिपति लोङ्जाविः सतिताः ॥ ॥

†athātā śaṅīpravakṣyāni yoginīlakṣaṇaḥ subham /

dakini padmini caiva lāma bhavati hastī // 1 //
śaṅkhiṇī khaṇḍaroṇā ca citiśi bhavati rūpiṇā //
caturjātisvarūpaḥ ca lakṣayet suvikṣaṇaḥ // 2 //

padmini lakṣaṇaḥ vakya // 6 //

mukha 7 maṇḍalākṣātī tathaś tilapatikṣaṇāsīka //

lāmamaraḥ kūrmaprāśṣṭha ca padau sametalāsthitau // 3 //

stanau talaḥkalarkara ro mavartala tathā //

trivalī bhagabhūtanam uras // 17 //

satmātaṅgagāminī padmagandhā haṃsasvarā //

padnabhandhena 'kāmyet / padmasparśa // 21 // 5 //

keśa 22 'haṭhena saṃghraya vṝteḥ dantena pādyet /
bhage nāguli 'prakṣipet kāmyet padminiṃ tathā (1) // 6 //

athānyatāmaḥ vakyaṃ hastinīlakṣaṇam tathā /

madagandhā sthūlaśaṅgha cakrakoṣīka ro mavari // 7 //
madanotkajā sthulākṣā caiva kriyā sāyā karaṇaḥ /

śaṅghoṣjābandhena guḍikasparśahāstiminī // 8 //

śirasi pulakāṃ datvā gūḍhāṃ śaṅgamaśṭanāmādānām //

mukhasparśanakhaḍantaṃ dapayet / nakhenakaryayed buddha // 41 // 9 //
śarvasvarā hastini gītavādyābhiraṭā /
etallakṣaṇapsaṃpanṇa hastini ca vidhiyate 3 ( 2 ) // 10 //
saśhkini 5 ca vakṣyate / dīrgahakṣaśa dīrgahānasīka / nāti14
nātānātha / stanau nārāgaphaṭalakṛtī 11 / dadhindughaḥbhjonapriya 12 // 11 /
ratau keśāḥ vāmahastena saṅgṛhya oṣṭhaḥ dantena piḍayet /
atigānasurataḥ cumbayitva hiḍaye nakhaprāhāḥ dāpeyet // 12 //
kharāṅgāḥ ca gojīvākharā 21 / kākasvara śaśhkini /
etallakṣaṇapsaṃpanṇā śaśhkini kathyate sādā ( 3 ) // 13 //
citrīṇī ca tathacyate /
svalpaḥkāya uṛa 24 tasyas 25 tu 26 sōbhanaḥ 27 śṛtaphalākārastanau /
tyaktalajjī stikrodhaḥ / nityaḥ 28 kalaphriya // 14 //
kākajāghāḥ utāntasyanī / lambaṃgaṭhi parāvatavara 30 /
amiśagandhāḥ bāhuśiṣṭatīgāḥ citrīṇi ratikriṇa 33 vakṣyate // 15 //
prathamāḥ bhagūḥ hastena 25 piḍayet / cumbamaḥ stanaṃdahanāḥ
śirasā pulaṅkaḥ 36 daiva saṅghyamena ratigāhdam aśīṅgaḥ
svavṛtiḥaḥ svudaya // 16 //
gāthakavyasucanā
etallakṣaṇapsaṃpanṇā citrīṇi rūpīni bhavet ( 4 ) // 17 //
athanayatama vakye saakrantiibhedralakşapam / 

bāhyasaakrantibhedralaksha syat suksha adhyātmika smṛta // 18 //

śirasā mahāsukhacakre caturdalapadmaḥ sukṣmaḥ

madasthānaḥ sarvasyaḥ dhārarūgavat // 19 //

bodhimāṇḍavahavāḥ bijahūtaḥ bahyāḥ dvairiśaddaladapmaḥ /

tamadhya lakāro 'dhiṃukhaḥ sravaṭi' // 20 //

bodhicittutūmakāḥ candrapālī kalapancadāsaṭmakāḥ // 21 //

mahāsukham vahate nityāḥ yoginī goaśī kalā // 21 //

lalāma rasam dvayoḥ pārvāy ālikālisvarūpiṇī // 22 //

kāryakṣaḥ padmapadmaḥ ca advaḥ // 24 //

sahajānandavahavāḥ ca advaḥ // 24 //

saṃhṛtyāḥ kundānādāsyāḥ vivṛtāḥ sukharūpiṇī // 27 //

budhānāh bodhisattvānām adhāraḥ vajradāriṇam // 29 //

kapṭhe saṃbhogacakre goaśaṇadālaḥ raktaḥ // 30 //

tamadhya omkāram // 34 //

tasyorōvive ghanṭikārāndhramergamartoṣaḥ sravaṭi nirantarām // 24 //

hṛdaye dharmacakram aṣṭadalaḥ viśvāpadmaḥ

madhye hūṃkāram adhoksasthitam /

tadūrdhvaḥ sukṣmapadmeṣu brahmāṇḍasadṛśākāram // 25 //

1. B omits —hyasaakrantib — bindurupiṇam / (verse 33)
2. CIDEPL —kṛnti 3, A thūla; CIEP sthūla; D thūla; L sthūla
3. CIP sukṣma; E sukṣma; L sukṣma 5. A 'dhyātmika; adhyātmikāḥ
4. E -cakrṇ 7. AE omit 8. ABIDE madasthāna; C madasthāna; P maṇḍałasthāna
6. P -kārāho- 13. A pravati; CIDE bhavati; E prāvātī prabhāvati; L āvātī
7. I śravī 14. I -tmikāḥ; D -tmakāḥ; E -tmikāḥ; P -tmikraḥ;
suklapratipade 1 'Aguṣṭha 2 akāraḥ / jaṅghāyaḥ dvitiyaṁ 3 ukāraḥ / īrava 4 tṛtiyaṁ 5 ikaṁ / yonau caturthyam ikāraḥ / nabhau 7 paṇcanyam ukāraḥ / ērdaye saṣṭhyam ukāraḥ / stane saptamyam 9 ṭkāraḥ / gale 'ṣṭamyam ṭkāraḥ / karatale navamyam ṭkāraḥ / gaṅe daśāmyam ṭkāraḥ / caṅśuṣa 11 ekādaśyam 12 ekāraḥ / karpaṁule dvādaśyam aikāraḥ / traya-daśāyāḥ lalahete okāraḥ / mūrdhni caturdaśyāṁ aukāraḥ / madasya 13 vāmadakṣiṇe pūrgmāssyam aṁ-ahṣavabhāva 14 // 34 //

tathaiva kṛṣṇapratipadām 'rābhya yāvad amāvasi 16 tāvat saḥkramanaḥ bhavet / vāme candre 18 āliḥ suṣkṣmasvabhāva 20 / daṅkeśe suṛyāḥ kalil 22

sthulasvabhāva 23 // 35 //

candraghiṣṭhāmabhedenā saḥkramanāḥ 25 goṣṭān 26 tatha / yamārdhhasaṅkarabhedenā saṅkṛantiḥ 27 goṣṭāi mata 28 // 36 //

candragṛsaḥ 'śurya-grāsaś bindunirodha ākāsanirodhaḥ /
etāśaṃvītā saṅkṛantiḥ 33 goṣṭaśa vidhiyate // 37 //
nirvikalpamahāsaukyam 'ākāṅkṣā jñānarūpaka 35

ānado 'sau sukhāgarādvarāh dehalikopamaḥ // 38 //

iti ca turyoginirdeśasacatuścakrakramabodhicitta-

saṅkramanaṁputalaka ekatriḍātamaḥ // //
athātaḥ saṃpravakṣyāmi jñānodayaḥ
diddisaṁvaram /
nanānayaśaṃvahāḥ
cūraṇaḥ vaham / 1 //
sabāhyā-bhayantaraḥ
píqḍam ākkñam īva nirmalam /
evaṃ paśyati muktāṃ
sadbhānaḥ nabhaḥ yathā // 2 //
asārīram anādyantaḥ sabādhipravārjitaḥ /
dvitiyena vinirmuktāḥ sarvathā kimapi sthitam // 3 //
abhavaḥ bhavaḥ
āśirvada bhāvaḥ kṛtvā nirārjayaḥ /
amanaskāṇḍaḥ manaskṛtvā
"na kṣicca api cintayet // 4 //
āsanaḥ tu sthirāṃ kṛtvā
guruparvā tu yojayet // 17/
bhāvyaṃ samārasaḥ cittam
vyomākaraśaṃ samānaṃ // 5 //
dhyānadhāraṇaḥvinimuktaḥ
yogatarkāvivaṃjñitam //
citte cetasa
dvitiyena sthirabhūte jagat tathātayaḥ // 24
kham iva vyomākaraśaṃ
suddhaśānikamāṇir // 27
anādinidhānaḥ
rūpaḥ nīrprāyaṇaḥ nīrindriyam // 7 /
nirvīkāraṃ
nirbhāsaḥ sarvasaṃ
nīrāmayaṃ // 30
jagatpradīpam
bhavabandhaśaṃgajam // 
manaso 'pi
eogocarāṃ
nīrāmayaṃ dvaitavīmuktaṃ
dvacyam // 8 //
acutaṃ
namāni tattvaṃ paramārthamuktaṃ // 9 //
yadā hi \(^1\) sparśate \(^2\) tattvaṁ sarvācintā-\(^-m\)-acintaya\(^-3\) /
icintaye yadā cintā tadd bhoti \(^4\) acintyat \(^5\) // 10 //
yathā sattvaḥ \(^6\) tathā cintā yathā cintā tathā jidaḥ \(^7\) /
icintayena buddhena iyah\(^9\) cintā prakāśita \(^10\) // 11 //
nacintām \(^11\) cintayāṃ tasya sarvācintā vigacchati /
nānāropa-\(^-m\)-anaropam \(^-a\) anānasāmānāsukham \(^-a\) // 12 //
sarvākāravārah sarvāṁ nirākāram atindriyam \(^16\) /
bhāvābhāvātmaḥ caiva bhāvābhāvavivarjitaṃ // 13 //
ajañevat\(^17\) svaseśvedyam ajñakam apasyakam /
nirūpatvād \(^18\) akūṭasthaṇām nityan tad avikārataḥ // 14 //
niḥsvabhāveṣu dharmeṣu heypoḍeyaṇa kutaḥ /
svapne saṃstadvarteṣu heypoḍeyaṇa yathā // 15 //
ānandasya pariśūneḥ prajñāpāramitottama\(^21\)/
śuṇḍaphala-\(^-m\)-aṣā tu\(^22\) bodhir asau niḥsvabhāvata // 16 //
dvayor\(^25\) nirbhāvanirbhimmaṁśat eva mehāsukham /
prajñākaruṇayor\(^27\) bhedāḥ pradīpālokaṁyor ivā // 17 //
idaṁ dvyayam abhinnaṁtva cittasyaikasya \(^-r\) pakam /
prajñopasyasamayogat kṛtaṁ saṁbodhisādhanam // 18 //

1. B yathā hi; CIP yadā; L yam hi 2. B sparśate ti; CDE sparśate;
I saṃsparśate 3. B -cintāmanicintaya 4. ABI bhonti; P bhonti
5. AB acintaye; CIDL acintaye; P acintayeḥ; E omits this pāda.
iya; B iyac 10. B prakāśaya 11. All MSS exc. A cintā 12. BI
cintayet; D cintayat; P cin 13. AC sarve; 14. A -anāsāhipam;
C -anorop-; P -anoropam; B omits 15. A ananaśāṅga-; B anāsakā-;
C anānasāṅgī-; ID anānasāṅgī-; P anāsakā-; L anāsāṅga- 16. B
sarvākāraṇamāṇariyam for this line 17. A ajñadātvā; C ajñadātvā;
P ajñajātāvā P ajñajātāvā 18. ACIDEL nirūpatvād; B nirūpaṇtvād 19. B akūṭasya;
E akūṭaṣthā 20. A heypoḍeyaṇa; I heypoḍeyaṇaḥ; L heypoḍeyaṇaḥ
21. RID -ttamāḥ; E-ttamaḥ 22. BE -phalam nyutū; P -phalaṁ māṣa tu
23. A bodhaye 'sau; B bodhi sau; C bodho sau; IDFL bodhau sau;
E bahuddau sau 24. BL -tāḥ; E -tāḥ 25. ACEPL dvayo; B tayor 26. A
niknibhimmaḥ; B nirbhāvanirbhimmaḥ; P nirbhāvanirbhimaḥ;
L nirbhāvanirbhimmaḥ 27. AE -karuṇayor 28. CIDEL ivah; L idaḥ
29. ABDEEL abhinnaṁtva 30. A cittasyaikasa-; B cittasyaikasa-
saiva samastabhūnām pratiṣṭhāpi niruttaraḥ /

nirbhin Nakārasaṃhitau vajrasattvasya yā sthitī // 19 //
yavantaḥ sukhasambhāraḥ kriyāsambhūtihetavaḥ /

tavanto 'nubhavam eva yogī saṃbharāpurakāḥ // 20 //
maya vinirnītaṣṭeṣu yathāiva tajjñāḥ /

khetapan dodasamatsarakalapracaraḥ /
nībhī 11 bhayākaraṇate /
kī jī bā youtube 'pī 14 //
yogī tathāiva tatha-anugatasaṃbhavaḥ // 21 //

aho mahāsukhollāśapuritaḥ bhuvanatrayam /

aho śanta-sukhavarṣa sputaviśvavabodhakam // 22 //

aho saukhyābhiḥ saukhyeyaḥ // 19 //

aho saukjamāhātmyaḥ sarvadharmasvabhāvatāḥ // 20 // 23 //

dhyāyate ca jāgaj jalandutadvat //

śṛṇute ca pratidhvāñacakṣaṃvṛttaḥ /
pāśyate ca marumāraśaṃcitaḥ //

khāḍyahānagānagopama yadā // 24 //

jīhrate nabhakusumagandhavai /

bhramate ca manāḥ sabāsūryapathanam //

sāsthitaḥ ca girimerutatsamanam //

ālaṃbanaḥ svapnakarikaḥ yathā // 25 //
mayendra jālayavahāramātragaṇaḥ 1

1 evam yatha sahaajasukhodayaḥ tathā / bhāvāsvabhāvarahitam 2 acintyārupam 3 / nityoditaḥ sugatamārgāvarahaḥ namo 4 'stu 5 // 26 // servupūjāḥ parītyajyajurupūjajam samārabhītā 6 //
tena tuṣṭena tal labhyah 7 sarvajñānānām uttamaṁ // 27 //
kīn tena na 8 kṛtāḥ 9 pūrayāḥ kiṁ vā nepāsaṁ tapaḥ /
anuttarakṛtacāryavajrasattvaprapuṣanst // 28 //
bhayāpāharaḥ 10 caiva sātvikaḥ /
samayāśāraraṇaḥ 11 ca kramaṁ 12 tasya pradaśayet // 29 //
āṁśa-rūkāhīdānataṃtra-sasyāṃ pāphasvādhyāya-lekhanāt /
siddhiḥ rddhiḥ 25 ca saubhāgyaḥ bodhisattvataṃ 26 ṣāmyuṣāt 27 // 30 //
śīrṣāvaraṇadya-tantra-sasyāṃ bhāvite cintite yadā 28-29 /
manabhogāmāsa-saukhyām 30 daridṛdāvyaktāṁ naśyati /
sarvvaṁ-samayoga-ākālnās-pattam 31 // 31 //
nāmādhisthakāntaḥ 34 sattvāṁ caryamaṇavibodhitāḥ 35 /
nāmānayavineśayaṁ upāyena tu desitaṁ 36 // 32 //

gambhiradharmanirdeśā nādhimuktikā yadi /
pratikṣepo na kartavyo2 'cintya2 sarvadharma / 33 //
śūnyatākaruṇābhinnam acintyan4 buddhanālakam /
śrīherukasaṃyogājaśakinīvyṇḍa-māśritaṃ7 // 34 //
sattvāvṛtāramuktīn tu tatra sarvatra rata i̊va 8 /
sarvaśaṅkinīsāmyogāśrīherukapade sthitāh 10 // 35 //

iti śrīherukābhīdhāne 11 mahātantrarāja12 trilakṣodhāta-
annahayakalpaśriśāhāsaḥuddarodayaśtantrarājaśārvayoginīrahasye 15
paṭhitasiddhe 16 trayastriṃśattamah paṭalāḥ samūptah // //

1. BIDE nānā- 2. A karttavyaḥ; B karttavyam; L karttavya
3. AL cintyaḥ; BIDE acintyā 4. A acintya; B cimthāḥ; IDPL
acintye; EL acintyā 5. CP -yogā; IDEL -yogaḥ 6. A -vyndā-
7. A -āsitaḥ; E -āśritaḥ 8. B āyā ca; C rata iva; D tā iva;
E dāyā 9. ID -yogā 10. BE sthitāḥ; D stītā; A śrīheru-
karūkasaṃyogājaśakinīvyṇḍa-māśritaḥ // satvavāramuktīn tu tatra
sarvatra rata iva / sarvadākasaṃyogāśrīherukapade sthitāḥ //
for this pada 11. P -dhāsa- 12. CIL -rāja- 13. CIDEPL -kalpe
14. BID -rājye; E -rājye; L omits -śrī ... rāja- 15. AIEL
-rahasya-; P -rahasyai 16. CIDP vipaṭhitasiddhe
SRĪ-MĀHĀSMYVARODAYA-TANTRARĀJA

The Tibetan Translation

II

bcom ldan ḍdas kyis bkhaṅ stsal pa //
phyag na rdo rje ḍsaṅ ba ḍbyun ba ḍdi zhus pa legs so // legs so //
de nas doḥi phyir bskeyed pa yi // rim paḥi bagom pa yaṅ dag bṣad // 1 //
sna tshogs las kyi raṅ bṣaṅ ਠਿ gys // skye gnas bṣaṅ po rṇams su ḍgyur //
sgoṅ skyes mḥal nas skyes pa daṅ // drod gṣer daṅ ni rdsus skyes rṇams // 2 //
ḥaṅ pa khrul khrul rna bya daṅ // ne tso bṣad sogs sgoṅ skyes te //
glaṅ po ma he ba laṅ rta // boṅ bu mi sogs mḥal nas skyes // 3 //
srin bu ḍbu daṅ phyre ma leb // na la sogs pa drod gṣer skyes //
ḥa daṅ dṇyal bāḍi sems can rṇams // de bṣaṅ bar doḥi srid pa daṅ // 4 //
bskal pa daṅ po pa la sogs // ḍṭi rṇams rdsus skyes sems can no //
śar gyi lus ḍṭghags ba laṅ spyod // de bṣaṅ byaṅ gi sgra mi sṇān // 5 //
gliṅ gsum po yi mi rṇams ni // lḥos spyod chen pos yaṅ dag ṭtsho //
blun rmoṅs bye brag gi phyed cīṅ // rṭog med rṇam par spyod med paḥo // 6 //
ḥdsam bu gliṅ du legs skyes pa // las kyi sa per rab tu grags //
legs byas ṭes per byas paḥi las // mḥoḥ daṅ ḍbhriṅ daṅ tha ma rṇams //
skye ba ṭhon gyi rṇam smin ḍṭīr // skye bo rṇams la snaḥ bar ḍgyur // 7 //
rygaṅ daṅ ser sna ḍug sems rṇams // gī ṭgo sgyu ṭhon paḥi ha ḍrgal daṅ //
chags sdaṅ ṭgti ṭug la sogs kyis // rīms daṅ na ṭad la sogs pas gzir // 8 //
ḥdsam bu gliṅ paḥi gtsō bo mḥoḥ // yul ḍbus su ni skyes pa ste //
ṭ hon gyi dge ba la ṭtos nas // daṅ po rno ḍbhriṅ rṭul por ḍgyur // 9 //
mi ṭu skyes pa ṭbras buḥi daṅ pa daṅ po ste //
raṅ gi ḍhyim nas ṭes ḍbyun ṭṛṇed pa gūṁs pa ṭiṅ //
rab tu ḍbyun nas ṭge ba ṭagṛub pa ṭasun pa ste //
ṛṣe gcig yid ni thob paṛ gaṛu ṭpar gaṛuḥ // 10 //
sṛṇa ṭe la ṭbti tiṅ ḍhe ḍḥesin // mi rṇams kyis ṭab mi ṛṣes te //
ṭhod ṭe ṭus kyi ṭnō ṭmōṅ kyi // ṭag ḍḥags ṭab ṭu ḍaṅs ṭyas ṭas // 11 //
de ḍhyir ṭhon ṭsṅa ṭlas kyi ni // ṭskye daṅ ḍḥči ba yaṅ dag ḍbyun //
tshogs pa ma ṭṛṇed de sritis ṭu // ṭshaṅ ṭdbiṅ ṭar ḍoḥi ṭsritis ṭar ṭgna // 12 //
ṛṇed ṭar ḍoḥi ṭsems can ni // ṭhyaṅ ṭpoḥi ṭbrdg ṭa jḥi ṭbṣaṅ ṭu //
ḥḍi ṭtar ṭlas kyi ṭḥags ṭa ṭyis // ṭḥgro ṭa ṭdrugu ṭa ṭab ṭu ṭskye // 13 //
pha maḥi ṭun ṭu ṭsbṛy ṭsogs ni // ṭsritis ṭpaḥi ṭskye ṭboṣ ṭmṭoḥ ṭgyur ṭnas //
ṛta ṭla ṭhon ṭbṣaṅ ṭrṇams ṭses ni // ṭṛlu ṭgi ṭbṣaṅ ṭa ṭhon ṭnas ṭṣu // 14 //
skad cic ṭaṅ ṭcig ṭiṅ ṭla ni // ṭiṅ ṭu ṭmyur ṭar ṭḥoṅs ṭgyur ṭnas //
ṭiṅ ṭu ṭdgaṅ daṅ ṭbaṅ ṭstobs ṭkis // ṭkha ṭyi ṭam ṭnas ṭḥjug ṭar ṭḥgyur // 15 //
ṛṭṣa ni ṭstoḥ ṭphraṅ ṭdbiṅ ṭbeṅ ṭgūṁ // ṭrab ṭbskul ṭdoḥi ṭskad cic ṭa //
ā li ṭa li ṭшу ṭbyas ṭas // mḥoḥ ṭu ṭdgaṅ ṭa yaṅ ṭag ṭtob // 16 //
khu ba khrag deši dbus su ni // thig lehi gzugs kyis yah dag gnas //
daḥ poḥi rnam pa mhr mhr po // mer mer po ni gnis pa yin // 17 //
ltar ltar po skyes gsum pa ste // de bshin bshi pa gor gor po //
rlün rnam kyis ni bakul tsam gyis // sa yi rnam pa lta bur ḥgyur // 18 //
żla ba lha ḥgyur sa bón las // yan lag łha ni rah tu skye //
żla ba bduṃ na skra daḥ spu // sen ma rtags ni skye bar ḥgyur // 19 //
żla ba brgyad na dbaḥ po daḥ // lus kyi yan lag ḥbyuḥ bar ḥgyur //
żla ba ḍu ga yah dag rdsogs // żla ba bou na sens daḥ 1dan // 20 //
nur nur rah bshin ni bskyer pa // mer mer po ni rin chen ḥbyuḥ //
ḥod dpag med mgon ltar ltar po // gor gor po ni don yod grub //
mkhraḥ ḥgyur rnam par snah mdsad de // rnam pa lhaṛ ni bstan pa yin // 21 //
dri chu khrag ni mi bskyer pa // se bon rah bshin ḥod dpag med //
gon bu rin chen ḥbyuḥ 1dan te // ro gcig ḥders pa rnam snah bsugs // 22 //
skye gnas dbus su rtsa gnis ni // gyaś daḥ gyon na de bshin gnas //
gyon nas khu ba shes bṣaḍ de // gyaś nas de bshin khrag yin no // 23 //
de dag gcig tu ḥdus ḥgyur pa // chos kyi dbyeṛs kyi rah bshin no //
las kyi sa bon dbaḥ thob pas // rlün gis yah dag bsgyur nas su // 24 //
chos kyi ḥbyuḥ gnas sgo ru ni // gdaḥ ni šes par phyogs par ḥgyur //
dku gyaś su ni bṛṭen nas su // taog par mḥon par phyogs te gnas //
dku gyaṃ yah dag bṛṭen nas ni // šes rab lṭor ni mḥon phyogs ḥgyur // 25 //
mkhaḥ pas sa bon luṃ baḥi rim // dus kyi skad cığ yah dag mṭston //
gyaś nas rlün ni rgyu ba gaḥ // thams cad du ni skyes bur ḥgyur // 26 //
gyon nos rlün ni rgyu la gaḥ // šes par būd med rnam su ḥgyur //
gniaḥ kaḥi dbus rgyuḥi sa bon gaḥ // rṭag tu ma niṅ ḥgyur ba ḥo // 27 //
chu ṛḥams pha yir šes par bya // me yi ḥams ni ma yi ḥo //
pags paṣ sa daḥ khrag rnam ni // ma las skyes shes bṣaḍ pa ste // 28 //
rgyus pa rkaḥ daḥ khu ba rnam // pha las skyes shes bṣaḍ pa yin //
drug po ḥdi dag bsdus paḥi lus // rdo rje sams dpaḥ gaḥ gsuṇa pa // 29 //
rguṣ daḥ taḥor ba ḥdu ṛś daḥ // ḥdū byed ram ṛś de bshin te //
saḥs rgyas lāṣ yi rai bshin du // phuṅ po šes par skye ba yin // 30 //
srīd pa bskyed paḥi rīm šes pas // rḥsogs paḥi saḥs rgyas thob paḥi phyeṛ //
ḥdi ni phuṅ po yoḥs mkhyen paḥi // de tīd gsuṅ pa rnam kyis bṣad // 31 //
ḥdi ni bskyed paḥi rīm pa ṛśe par bstan paḥi rīm par phye ba ṭe

~gniḥ paḥo // //
de nas gaṅ shig šes tsam gyis // myer du dṅos grub thob Ḥgyur baḥi //
ṛdsogs paḥi rim paḥi bsgom pa ni // yaḥ dag rab tu bṣad pa bya // 1 //
lus kyi dkyil Ḥkhor la brten nas // chos daṅ lota spyoṛ rdsogs paḥi sku //
ṛdsogs paḥi byaḥ chub rim bṣgrubs pa // lus kyi dkyil Ḥkhor shes gaṅs so // 2 //
dbaṅ po ḍmaṇ paṅ bskyed rim gyi // dkyil Ḥkhor bsgom šiṅ bṣam pa bya //
dbaṅ po ṛmaṅ poṣ skad cij gi // ṛmaṅ paṣ šema tsam dkyil Ḥkhor bṣam //
skad cij ṛmaṅ paḥi nal Ḥbyor gyis // rdsogs paḥi rim pa bsgom pa ni // 3 //
khaṅs gsun gahal yaṅ khaṅ bdag ṛṇid // sroṅ chags ṛmaṅs ni dkyil Ḥkhor pa //
de ḍbuss skad cij ṛmaṅ pa bya // dkyil Ḥkhor bṣag po ṛmaṅ Ḥbyor paḥo // 4 //
ʃu ḍu ḍum gi sḥags kyi ni // sku gaṅ thugs kyi dkyil Ḥkhor te //
emho riṣ sa sten sa bṣog tu // skad cij gis ni sku gcig Ḥgyur // 5 //
skad cij ṛmaṅ paṣ ṛnaḥ Ḥbyor te // skad cij ṛmaṅ paṣ gaṅ sḥags ḥdon //
dpaḥ bo kun daṅ mṅam sbyor ba // mḥkaḥ Ḥgro dra baḥi ṛde ba mḥchog // 6 //
khaṅs bshi pa daṅ phoḥ po ṛmaṅ // de bṣhin yul drug bdag ṛṇid ni //
ḥṅraṅ Ḥṭhun ṛḥa ṛho ni ṛsṛ te // de la ṛṭha ṛda ni ṛrtag go // 7 //
dkyil Ḥkhor de bṣhin ṛṇid Ḥgyas bṭab // de bṣhin mḥkaḥ mṅam sten pa ṛṇid //
ṣna tṣḥogs de bṣhin ni ṛṇid bṣag // ṛthabs ni sṿṅ ṛṛṛji ṛstobs yin te // 8 //
zuṅ ṛdu ḍhjug pa ṛṛnaṁ ṛṭog brāl // dkyil Ḥkhor sṿṅ po mḥchog yin no //
ṛṛnaṁ pa ṛi ṛṭog sbyor ṛbsams kyāḥ // de ṛṣhe ni ṛṛṭog ṛbsam ni ṛḥyab // 9 //
de yaḥ ṛṛnaṁ pa kun gyi mḥchog // ḍde b玩家朋友 ṛdbaṅ po ṛṛnaṁ pa ṛmed //
de ṛṇid ṛṅoṅs daṅ ṛṅoṅs ṛnin bṣag // ṛṛṭag tu sṛḷ ṛṇid ṛḥbyʊḥ ṛbar ṛmḥsṛ // 10 //
ṣna tṣḥogs spros paḥi ṛṛṭog pa ṛmed // ṛṛṭag tu ṛḥbyʊḥ ṛba ṛde ṛba ṛche //
skye ṛba ṛmed paḥi ṛaḥ ṛṭshin gyis // ṛde ṛla ṛskye ṛba yaḥ dag ṛḥbyʊḥ // 11 //
ḥṃs ṛpo ṛnin ṛphyr ṛbdag ṛṇid ṛṛig // mi ṛsṛ ṛṛnaṁ ṛpa ni ṛmiḥṭoḥ ṛbaṣ //
ṛṅuṅs ṛmed gaṅ ṛduṅaḥ mi ṛgnas śiṅ // Ḥgyur ṛba ṛmed ṛphyr brṭan ṛpa ṛḥo // 12 //
kuṅ ṛṛṅs ṛḥṣke ṛba ṛḥbyʊḥ ṛbaṣ ṛna // ṛḥad ṛpa ni ṛḥphyr ṛṅoṅs ṛmed ṛni //
ḥḷaṅ ṛcig ṛskyeś ḍgaḷi ṛṛaḥ ṛṅoṅs ṛṣu // ṛchos ṛṛnaṁs ṛthams ṛcaḥ ḍḥan ṛcig ṛskyeś // 13 //
bdag ṛbyin ṛbrlab ṛpa ṛṛ ṛḥbyʊḥ ṛba // ṛmi ṛsīṅ ṛḥjīg ṛpa ṛmed ṛpa ṛste //
skye ṛba ṛmed paḥi ṛro ṛmyok ṛba // ṛṣgoṃ ṛpa yaḥ ni ṛde ṛṇid ṛde // 14 //
stoḥ ṛṇid ṛso ṛr ṛṛṛtogs ṛpa ṛna // ṛbsṃ ṛṭan ṛsṛ ṛṛṭag ṛpa yaḥ Ḥgyur //
chos ṛkuṅ ṛyoṅs ṛṣu ṛṣes ṛpa ṛyi // ṛṣgoṃ ṛpa ṛde ṛṇid bṣagom ṛmed ṛpaḥo // 15 //
ṛṛdṛṛgs paḥi byaḥ chub ṛde ṛche // ṛphag ṛṛgya ṛchen ṛpo mḥchog ṛde bṣhin //
de ṛṇid ṛchos ṛla ḍhjug paḥi ṛphyr // ṛde ṛṛnaṁs ṛbdye ṛba ṛmed ṛbṣtan ṛpa // 16 //
ḥḷaṅ ṛmaṅ ṛpaḥi ṛmaṅ ṛṇag gis // ṛgaṅ ṛbar ḍḥyur ṛgyi ṛgshan ṛdu ṛni //
ṣṇaṅs ṛṛgyas ṛkuṅ gyi ṛsὸṃ ṛpa ni // ṛe ṛbaḥ ṛyi ṛe ṛla ṛrab ṛṃas // 17 //
sku daṅ gaṅ daṅ thugs kyi ṛlaṣ // ṛṛnaṁ ṛkuṅ mḥchog ṛgi ṛsὸṃ ṛpa ṛḥo //
ṣὸṃ ṛpa byaḥ chub ṛde mḥchog ṛste // ṛḥiṭar ṛmed ṛbṛjod ṛdu ṛmed ṛpa ṛḥo // 18 //
sahs rgyas kun gyi gsal ba ni // ḡdus pa bde baḥi mchog yin te //
bdag byin brlab paḥi rim pa ḡdi // bla maḥi drin gṣis gsal bar ḡgyur // 19 //
    ḡdi ni rdsogs paḥi rim pa ḡes par bstan paḥi rim par phye ba ste
gsum paḥo //   //
de nas de phyir ḡbyuṅ bha bshiṅi // utshan ŋid yaḥ dag par bṣad par bya //
dḥos po dag ni ma lus gaṅ // de ni ḡbyuṅ bhaṅ raḥ bshin te // 1 //
sa de la ni dḥos po rten // meṣ ni thams cad Ḵṭshed par byed //
chu yis ḡju bar byed pa ste // rluṅ gis lhan cīg skyod par byed // 2 //
nam mḥaḥ yul gzis stōṅ par gnas // der ni thams cad de las skye //
ɡaṅ du gcig ni gnas pa der // bshi po kun kyaṅ ṃe bar gnas // 3 //
ṛtsa śiṅ ljon pa Ḵḵhril śiṅ sogs // bems po lṭa būṅi rṇam ṛes tsaṅ //
ɡaṅ ḡag ḡgro drug sems caṅ rṇams // rṇam ṛes bcaḥ pa lṭa bur gnas // 4 //
de lṭar srid paṅi dḥos po kun // bḥo ṛaṅ ḍǎṇ pas ṛes par bya //
sems can rṇams ni ḷchi bha na // yan lag niṅ lag thams cad kyi // 5 //
rluṅ ni thams cad bskyod par ḡyurator // skad cīg de la me ḍrod Ḵḍor //
chu ni rṭag tu Ḵskams gyur nas // de nas sṭhor ba med par Ḵḥyurator // 6 //
lus la sogs paṅi sa kḥams kyi // sra ba ṃiṅ tsaṅ gnaḥ par ḡyurator //
skye ba daṅ ni ḷchi bha dag // thams cad du ni ḡbyuṅ bar ḡro // 7 //
ḥa daṅ ḍha ṃiṅ ni rṇams ni // ḡbyuṅ bha med par skye ni ḡyurator //
ḥa yī Ḵḥij rṭen skyoṅ la sogs // thams cad la ni lhan cīg gnaḥ // 8 //
ṛig byed grub mḥaḥ thams cad kyi // rṭag tu ḍḥed cīṅ bṣogu pa ste //
ɡaṅ phyir thams cad kun tu ḡgro // sa ṛeṅ skyes pa kun la gnaḥ // 9 //
ḥbyuṅ bha bshi po gtṣo bo mḥog // bṣtan bcos kun las yaḥ dag bsad //
rluṅ ni srog tu yaḥ dag bṭa // me ni Ḵṭsho bhaṅi utshan ŋid de // 10 //
chu ni bdud rṭṣiṅ ṃo bo ŋid // sa ni sḥiṅ tsaṅ ŋid du gnaḥ //
de la ṛaṅ tu gnaḥ paṅi ḍha // rṇam ṛes mḥog gi ḍaṅ Ḵhyurator ste // 11 //
ḥa ḍha yī ni rṇam pa ṃu // rṇam ṛes de ni yोḥs su Ḵḥyurator //
gzogs daṅ sṭhor ba ḍhdu ṛes daṅ // de bshin ḍhdu byed rṇam par ṛes // 12 //
me loḥ lṭa bu rṇam ŋid daṅ // so sora kun tu rṭog pa daṅ //
de bshin bya bha grub pa daṅ // choṅ Ḵbyyaṅ śiṅ tu rṇam dag ste //
ye ṛes ḷchi dag rab tu gnaḥ // 13 //
rṇam snāṅ mḥad daṅ rin chen ḡbyuṅ // ḷoḍ ḍpaṅ med daṅ don yod grub //
de bshin ni bskyod pa ŋid de // rṇam lṭa ro gcig ṛdsogs bhaṅ chub // 14 //
gzugs daṅ sgrā daṅ de bshin dri // ro daṅ ṛeg byaḥ choṅ de bshin //
yul drug tu ni sṭes byaḥ ste // ḷaṅ dag rṇam par dag par bṣad // 15 //
kḥams ni bco bṛgyad ṛes byaḥ ste // de dag phun poṅi ḍaṅ bshin ŋid //
yi ṛaṅ mḥog ni bṣogon par bya // saṅs rgyas Ḵbras bu thob byaṅi Ḵhyurator //
mig la sogs pa bṣogon byaḥ ste // 16 //
mig gi ḍaṅ poṅi rṇam śes ni // thugs kyi ḍṛo Ḵrjeṅi rṇam Ḵḫphrul yin //
ḥo bo ŋid gsum rṇam dag don // ḷoḍ gaṅ bal yaṅ go Ḵphaṅ Ḵḥyurator // 17 //
sgrā daṅ rṇa bha ṛṇam śes ni // dṇigṣ pa med poṅi ḍo bo ŋid //
sna daṅ dri daṅ ṛṇam śes kyaṅ // de bshin rṇam dag śes par bya // 18 //
ro daṅ lce daṅ ṛṇam śes ni // don dam ŋid du ṛṇam par dag //
lus daṅ ṛeg byaḥ ṛṇam śes kyaṅ // sγyu ma lṭa būṅi ḍo bo rora skyes // 19 //
de nas zla ba ñi ma yi // rab tu dbye ba yah dag bṣad //
gyas dañ gтон du abyor ba yis // rim pa jì bshin rgyu ba ste // 1 //
gтон du rkan nas bzuh nas ni // lte bahi dkyil ḥkhor rab ḥjug pañi //
sla bahi rtsa ni ḥog bītas par // a li zla bar yah dag ḥbāb // 2 //
gyas su lte ba nas bzuh nas // rkan gyi gnas su rab ḥjug pañi //
ñi mabhi rtsa ni steh bītas te // kā li ñi mar rtag tu ḥbāb // 3 //
sna yi sgo ni gñis po nas // rtsa gñis rgyu bahi mtshan ñid ni //
rtsa gyon ḥjug pañi lam yin te // gyas pa ḥbyuñ bahi lam yin no // 4 //
ñi sār nas brtsams ji srid de // nub kyi bar ñi ñin mo ste //
nub pa nas brtsams ji srid de // sār bahi bar ni mtshan mor bgyur // 5 //
ñin dañ mtshan mo shag yin te // mel tshe thun shes brjod pa yin //
thon bshi ñin mor ñes bya ste // de bshin mtshan moñāñ thun bshi ḥo // 6 //
shag gcig la ni ḥpho ba yì // yah lag bceu drug rnam yin te //
thun ni phyed phyed rtag tu rluñ // sna yì bu gar yah dag rgyu // 7 //
yar hoñi tshes gcig nas gzuñ nas // ñin shag gsum gyi thun phyed la //
sla bahi rluñ ni rgyu ba ste // de nas shag gsum ñi mañi rluñ //
go rims ñhis ni jì srid du // yar tshes bco lñañi bar du ḥo // 8 //
mar hoñi tshes gcig nas bzuh nas // ñin shag gsum gyi sha dro ni //
ñi mañi rluñ du grags pa rgyu // de bshin tshes ni bco lñañi bar // 9 //
thon re yì ni bshi cha rnam // chu tshod du ni brjod pas na //
ñin shag gcig la rtsa rnam ni // sum cu rtsa gñis ñes bya // 10 //
ñin shag gcig la dbyug gu yì // drug cu rtsa bshiñi tshad kyis ni //
rtsa dañ chu tshod phyed dbyug gu // thun gyi bṛgyad cha shes su bṣad // 11 //
sna sgoñi rluñ ni ḥbyuñ ḥjug la // dbugs gcig tu ni rab tu grags //
rluñ gi abyor ba la mñas pas // dbugs drug srog tu ñes par bya // 12 //
srog ni lña bceu tham pa dañ // dbugs gsum rkañ pañāñ de dañ ldan //
ñi ma byañ du rgyu dus kyi // ñi ma dañ poñi dbyug gu yin // 13 //
ñi ma lhor ni rgyu dus kyi // mtshan mo yah ni de bshin bgyur //
dbyug gu re rhei ḥphel ḥgrib ni // dus kyí dbye bas ñes par bya // 14 //
dbugs ni drag po bshi char bcas // ḥpho ba so soñi ḥphel ḥgrib yin //
dbugs kyí sum cha deñi bshi chañi // drug chas ñi ma re rer bgyur // 15 //
thun ni phyed phyed rgyu ba las // phyin ci log tu ḥphoñ gṣur na //
rtṣod pa la sogs ñes bgyur bas // mñas pas ḥdi dag yah dag bṛṭag // 16 //
ñi ma gcig gñis gsum dañ bshi // lña dañ drug tu gat tshg rluñ //
phyin ci log tu rtag rgyu na // de tse rtṣod pa chen por bṣur // 17 //
sla phyed rtag tu log par rgyu // nad ni chen po yah dag ḥbyuñ //
sla ba gcig tu log par rgyu // sñiñ sdog gñen ni brtag par bṣur // 18 //
phyed dañ gñis su log par rgyu // zla ba drug na ḥchi bar bṣur //
thun moñ dus su ñes par bya // gshan yah khyad par bṣad bya ste // 19 //
mīn pa bdun du ṅi ma soň // gañ tshe skye bañi ṅin zla be //
de tshe rgyas pa shes byañi dus // ḏchi bañi šes pañi dus yin no // 20 //
mi ni khyim gañ las skyes pa // gañ shig gshen yah bdun deñi phyir //
der ni ṅi ma mīn bdun soñ // mīm pa bdun shes bya bar bdād // 21 //
ṅi mañi lám nas thams cad du // rluñ ni rtag tu rgyu ba dag //
rgyun ni ḏchad par yañ dāñ yañ // mkHz pas dus ni mtshan par bya // 22 //
dus kyi skad ciger gañ lā rluñ // bdgrōd pa gshen du ḏjug ḏgyur na //
dus deñi skad ciger rdsogs pa na // ḏchhi ḏgyur ḏāi la the tshom med // 23 //
ṅi phyed dāñ por byas te ṅi ma rdsogs dāñ
de bshin ŋin shag gcig ga bar //
de las shag gņis shag gsun dāñ ni de bshin
shag ni bshi yi bar dag tu //
rluñ ni gañ shig rtsa la brten te gYon pa
miñ pañi ṅi mañi lam nas rgyu //
de las sa dāñ ṅi ma phyogs dāñ bkra śiš
drug bshī ḏdi dag sēs par bya // 24 //
lha nas ṅi śu rtsa lhaḥ ŋin shag ḏdi dag
lha lhar spel ba bdgrōd par ḏgyur //
de las re res spel ba bcu ni sum ḏgyur
ji srid gsun gŷis lhag pañi bar //
de las rgyas pañi dus su gsun mig zla bañi lo dāñ
drug gsun zha zlañi zla //

lhag ma tshes dāñ phyogs mdañ yon tan zuñ dāñ
zlā bañi shag tu ḏtsho ba yin // 25 //
reḥu mig sum cu bdun bcas pañi // ḏṭkhor lo ḏrim gsun bris nas ni //
tshe dāñ srog gi rluñ dag dāñ // ŋin shag mtshan ma ḏrim bshin bri // 26 //
shag lha nas ni ṅi śu lhañi // bar bar gyi ni ŋin shag lā //
graḥs ni bcu drug ma bdād gañ // de rnam tshañ bar brjod par bya // 27 //
shag ni drug bdun brgyad dgu yi // ḏrim pas gal te rluñ rgyu na //
yon tan ḏdan yañ ŋin shag ni // ŏer bshīs ma tshañ la gsun ḏnañ // 28 //
drag po ṅi ma yañ lag sañi // shag ni ḏrim pas rgyu na ni //
yon tan ḏdan pañañ ŋin shag ni // ŏer bshīs ma tshañ lo gņis ḏnañ // 29 //
shag ni bcu drug de bshīn du // bcu dbun dāñ ni bco brgyad dāñ //
bcu dgu yi ni ḏrim pa yis // rluñ rgyu yon tan can yañ shag // 30 //
bcu gņis gņis ḏgyur ma tshañ bañi // lo gcig na ni skyabs med gañ //
de ni gśin rjeñi groñ khyer du // the tshom med par ḏgro bar ḏgyur // 31 //
ṅi ma ṅi śu gcig gņis gsun // ŏer bshīñi ḏrim pas rluñ rgyu na //
yon tan ḏdan pañañ shag drug ni // ma tshañ zla ba drug na ḏchī // 32 //
reḥu mig sum cu gņis ḏdan pañi // ḏrim gņis ḏkhor lo bris nas ni //
der ni tshe dāñ yan lag rluñ // graḥs kyi mtshan ma ḏrim bshin bri // 33 //
gni ga nas ni rgyu baḥi ḥod // gser gyi ḥod 1tar snaḥ ba ste //
dbaḥ chen dkyil ḥkhor gyi ni rluḥ // rtag tu rin chen ḥbyuḥ ldan rgyu // 54 //
ḥog nas dal bar rab rgyu ba // kun da zla ba lta bur dkar //
chu yi dkyil ḥkhor rgyu ba ste // ḥod chen rdo rje mgon po ḥo // 55 //
lus kun la ni rjes ḥgroḥi rluḥ // sens kun rab tu ḥjug byed pa //
mgon po rnam par snaḥ mساḥ ni // ḥbyuḥ bar rab tu grags pa yin // 56 //
rnal ḥbyor ma ni mñaṃ bshag pas // ḥjug paḥi rluḥ ni bgraḥ bar bya //
ji srid ḥbum la sogs paḥi graṇs // sgra daḥ bral bar rtag tu bzaḥ // 57 //
sgrub po sgra bral bar rluḥ // ḥbum bzlas yohs su rduḥs pa na //
tshe ṇama pa yaḥ lo lḥa ru // ḥthoḥ bar ṇḍir ni the ṭshom med // 58 //
rtag tu naḥ par laḥs nas rluḥ // stōḥ phراج goig tu bgraḥ baḥa ste //
de bas rluḥ gi rnal ḥbyor la // rtag tu mñaṃ bshag ḡnas par bya // 59 //
yaḥ na bum paḥi rnal ḥbyor gysi // rtag tu ṇchi bdag las ṭryal bya //
bdag ṇid rig pas ṇraṅ mḥiḥ bar // kun tu rluḥ gysi dgaard bya ste // 60 //
bum pa can la bṛtan byas nas // ḏbye ba gṣum gysi gahom par bṣad //
tha ma sum cu rtsa drug ṭsam // de yi ṇiṣ ḥgyur ṇḥriṇ de bṣhin //
sum ḥgyur chen por ṇes ṭbya ste // bum pa can ṭes ṭryal bar bya // 61 //
bum pa can sḥar ṇes byas nas // bdag ṇid skyil mo dḵruḥ bḥas te //
lag pa lan gṣum ṇṃes nas ni // de nas lan ṭrug se gοl bṛdab // 62 //
ji srid cu rtsa drug par // de srid bum pa can gysi bya //
sum ḥgyur chen poṣ gṣhom pa ni // bṛgya las rtsa bṛgyad ḡḥag pas so // 63 //
bṛtan paḥi go Ḫḥaṅ ḥḥod pas ni // bṛtsōn pas de ṇiḥd kyis ṭryal bya //
bum paḥi sbyor ṭas ṭryal ṭas na // ṇḥchi bdag las ni ṇiṅ ṭu ḥjug // 64 //
bum pa can ni ṇes byas nas // ḥḥog la bṛtan ṭer gnaṣ pa na //
de la bskal pa ṭoḥ ṭu yaḥ // ṇḥchi bdag ṇe bar ḥḥoḥ ni ḥḥgyur // 65 //
sniḥ gi chu skyes ḏbṣu ṭon rluḥ // ḥum yiḥ dkar poḥi rnam par ni //
gḥa gis mñaṃ par bṣag ṭbsaṃ ṭaṃ // de la yul sogs dmigs mi ḥḥgyur // 66 //
rluḥ gis ḥḥkhor baḥi stēḥ ṭu ḥḥgro // mya ṇaṃ ḥḍas paḥi ḥḥog tu ḥḥgro //
sniḥ ga yi ni chu skyes ṭa // mi gnaṣ mya ṇaṃ ḥḍas par ḡnaṣ // 67 //
stēḥ daḥ ḥḥog ṭu rgyu baḥi rluḥ // kaḥ sbyor ṭu ni ṭiḥd kyis byas //
de yi sbyor ṭas ṭoṃ ṭeṃs ṭyeds na // de ni bṛtan paḥi go ḥḥphaḥ ḥṭhob // 68 //
rluḥ gi rnal ḥbyor mi ṇes paḥaṃ // gaḥ shiḥg ṇes kyah ni byed pa //
de ni ḥḥkhor baḥi sduḥ bṣaḥla ṭshogs // du ṇaṃ ṭtseqs paḥi sṛṇ bur ḥḥgyur // 69 //
gḥa shiḥg ḥḥgro daḥ ḥḥoḥ baḥi rluḥ // blo daḥ ldan paṣ bṛtstag bya ste //
rluḥ gis ṭhaṃs caḥ ṭeṃs gṣum ṭɾiḥaḥs // rluḥ ni kun tu ḥḥgro ḥḥgyur baḥo // 70 //
ḥḍi ni zla ba daḥ ṇi maḥi man ṇaḥ gi ṭiṃ par phye ba ste
lḥa paḥo // //
VI

de nas lam lha bzañ po mchog // rnam par ñes par rab bśad bya //
bdag gshan don ni phun tshogs pañi // sgrub pos dge dañ mi dge brtags // 1 //
me dañ rluñ ni ñïd dag dañ // de bshin dbañ chen dañ ni chuñi //
dkyil ḫkhor yan dag rgyu ba las // shi dañ rgyas dañ dbañ dañ dagug // 2 //
de bshin bsañ dañ bskrad pa yi // mtshan ñid mkhas pas brtags par bya //
de yi sbyor ba mi ñes pa // de ni ñal ba don med ḫgyur // 3 //
mes ni ḫchi bar ḫgyur ba ste // rluñ gis nor rnas ñams par ḫgyur //
dbañ chen gyzs ni rgyal srid ḫgyur // chus ni nor dañ ḫbru rnas sters // 4 //
gYas pa nas ni rgyu bāñi khamas // byin zañi dkyil ḫkhor ñïd yin te //
kha dog dmar shiñ gsal ba ni // pad mañi mgon poñi ḫbyuñ ba ḫo // 5 //
gYon pa nas ni rgyu bāñi khamas // rluñ gi dkyil ḫkhor ñïd yin te //
kha dog lżahn shiñ gsal ba ni // las kyi mgon poñi ḫbyuñ ba ḫo // 6 //
gūi gna nas ni rgyu bāñi khamas // gser gyi mdoñ ltañ gsal ba ni //
dbañ chen dkyil ḫkhor ñïd yin te // rin chen mgon poñi rgyu ba ḫo // 7 //
dal shiñ rgyu ba med pañi khams // chu yi dkyil ḫkhor ñïd yin te //
dag pañi šel ltañ snañ ba ni // rdo rje mgon poñi rgyu ba ḫo // 8 //
khamas rnas kun ni yañ dag bsdus // rten dañ brten paññi yañ dag ḫdsin //
rnam snañ mdsad ni rluñ chen te // ḫchi bāñi lus las rnam par rgyu // 9 //
rluñ gi de ñïd mi ñes par // las dañ las min mi ḫgrub ste //
rluñ ni thams cad bygro ḫgyur bäs // rtoñ ge pa yis mi ñes so // 10 //
rluñ gi de ñïd shon bygro bäs // shags kyi de ñïd bsgrub par bya //
señs can rnas kyi srog gyur pa // rluñ shes bya ba las kun byed // 11 //
ḥdi ni rnas ñes bshon pa ste // sañs rgyas go ḫḥañ ḫḥob byed pa //
rgyud rnas kun gyi gsañ ba ste // byañ chub rgyu yi thabs yin no // 12 //
ḥdi ni lam lha ñes par bstañ pañi rim par phye ba ste
rug paño // //
VII

de nas rtsa yi ḍhkhor lo ni // rim pa bshin du rab bsad bya //
lus kyi rje su ḍgro baḥi rtsa // stöṅ phrug bdun cu rtsa gnis ḍgyur // 1 //
rtsa rams daḥ ni ḍe baḥi rtsa // de dag gnas la brten pa ste //
brgya las ṅi ṭu lhag paḥi rtsa // gtso bo shes ni bya bar brjod // 2 //
rtsa yi gnas daḥ yul rams ni // ṅi ṭu rtsa bshiḥi graṅs yin te //
de rams dbus kyi rtsa gsum gaṅ // thams cad khyab ciṅ rten pa ḷo // 3 //
ngo ni pu lli ra yin te // so daḥ sen mo ḍḥbab pas gnas //
sphyi gtsug ḍsa lan ḍha ra ste // skra daḥ spu ni ḍḥbab par gnas // 4 //
o ḍya na rna ba gglas paḥi rtsa // pags pa daḥ ni dri ma ḍḥbab //
grgo ṭyab ar bu da yin te // ṅa ni yaḥ dag ḍḥbab paḥi rtsa // 5 //
go da ba ri rna ba gIson // ṭgyus pa yaḥ dag ḍḥbab paḥi rtsa //
smin dbus ra me śva ri ste // ṭrag tu rus pa ḍḥbab pa ḷo // 6 //
mig ni de bi ko ḍir gnas // mchīn pa ḍḥbab paḥi rtsa yin no //
mā la ba ni ḍpuḥ pa gnis // sūṅṅ ḍaḥ ḍḥbab paḥi rtsa gnas so // 7 //
mtshan khaṅ kā ma rū pa ste // ṭrag tu mig ni ḍḥbab pa ḷo //
mu ma gnis ni o ḋi ste // ṭrag tu mkhriḥ pa ḍḥbab paḥi rtsa // 8 //
tri ṅa ku ni lte ba ste // rtsa ni glo ba ḍḥbab pas gnas //
sna ṭrse ko sa la yin te // ṭgyu maḥi phren ba ḍḥbab pas gnas // 9 //
kha ni ka liṅ ḍa yin te // ṭrag tu gṅe ma ḍḥbab pas gnas //
mgrin pa lam ἕ ka yin te // ṭrag tu lto ba ḍḥbab paḥi rtsa // 10 //
kang tsi sūṅṅ ḍaḥi gnas yin te // bāṅa ba ḍḥbab paḥi rtsa yin no //
ḥdoms par hi ma la ya ste // mṭshog maḥi mṭshams ni ḍḥbab paḥi rtsa // 11 //
pre ta pu ri mṭshan ma ste // bad kan ḍḥbab paḥi rtsa yin no //
ɡri ha de ba bāḥa lam ste // ṭrag tu rṇag ni ḍḥbab pa ḷo // 12 //
bṛla gnis saṅ ṅa ṭa yin te // ṭrag tu kḥrag ni ḍḥbab pa ḷo //
byin pa gnis ni gser glin gnas // ṭrud ḍḥbab pa yi rtsa yin no // 13 //
rkaṅ paḥi sor mo na ga ra // ṭrag tu tshil ḍḥbab rtsaṅ sṭes ḷya //
rkaṅ paḥi bol ni sin dhu ste // mchī ma ḍḥbab paḥi gzung can ma // 14 //
ma ru de ṅa mṭhe boṅ ste // ṭrag tu mchīl ma ḍḥbab pas gnas //
ku la ta ni pūs mo ste // ṭrag tu sna chu ḍḥbab pas gnas // 15 //
de dag dbus ma gnas paḥi rtsa // la la nār ni gci ba ḍḥbab //
gglas su kḥrag ni ḍḥbab paḥi rtsa // ra sa mā shes grags pa yin // 16 //
dbus kyi char ni yaḥ dag ḍjug // sūṅṅ gaḥi chu skyes dbus son pa //
chu sūṅṅ sñe maḥi me tog bshin // ḍḥbyaṅ ba kha ni thur du bṭtas // 17 //
til ḍyi-mar me lṭar ḍḥbar sḥiṅ // ḍhyaḥ chub sṃs ni māṃ ḍḥbab ste //
a ba dḥū tīṛ ṭes bya ste // lḥan cig skyes pa ster byed paḥo //
la la nā la sogs paḥi rtsa // rtsa rams kun ḍyi gtsō bo ste // 18 //
de has ḍḥdir ni gshan bṣṭen pa // gaṅ gā sin dḥur gshan ḍjug bshīn //
cig gyur ka ka mu kha ste // de ṅīd skye gnas gshan ma yin // 19 //
VIII

de nas gaṅ shig säs tsam gyis // myur du dḥos gruḥ ḡgyur ba yi //
dam tshig rnames ḡyay rim pa bshin // yaḥ dag par ni bṣad par bya // 1 //
raḥ gi ḡkhyim nam ḡsah bāḥi ḡnas // ḡchen shiṅ yid ni ḡṣag ba daḥ //
ri bo tshaṅ tshin ri sul daḥ // ḡrgya stsho chen poḥi ḡhram daḥ ni // 2 //
ma moḥi ḡkhyin daṅ dur khrōd dam // chu bo ḡdus paḥi ḡdus su ni //
bla med ḡbras bu ḡḥod po yis // ḡdkyl ḡkhor yaḥ dag bri bar bya // 3 //
yon ḡdang daṅ poḥi po yis // ḡṣhiṅ ḡskyes ḡnas ḡskyes ḡshags ḡskyes maḥi //
ṛnal ḡḥbyor ma daṅ ḡnal ḡḥbyor pa // slob ḡdpon ḡka kun ḡsphyn draḥ bya // 4 //
ḡkhyim pa ḡḥam ni ḡde tshul laṅ // de bshin ḡde slob ḡdpon te //
slob ḡdpon kha cig ḡḥig rṭen pa // ḡbstan la ḡnas paḥi ḡde slob ḡham //
ḥka cig yon tan ḡldan pa ḡḥam // de bshin sḫon säs ḡḥob paḥaṅ ruḥ // 5 //
ḥdi ḡrnames naḥ na yon ḡdang ni // gaṅ la ḡdam pa ḡtsaṃ mḥḥog bya //
slob ḡdpon ḡṣon du ḡḥgro ba yis // ḡdkyl ḡkhor ḡde ba ḡbri ḡyas te // 6 //
slob ḡdpon ḡdaḥ ḡbakur yon tan ḡldan // ḡṣig ḡrten ḡrnames ḡyiṅ ma ḡsmad cinya //
ma ḡde bcu ḡsphyn pa ni // ḡṭshogs ḡkya ḡḥkhor ḡloḥi ḡtsaṃ ḡhor bya // 7 //
ṛṭag tu yon ḡlaṅ bło ḡldan gyis // ḡṣhiṅ ḡṛje ḡmed ḡcinya ḡkhrō ḡdaṅ ḡdgug //
ksheṅ daṅ brkana ḡshags ḡdaṅ ḡḥid ḡḥstod // māṃ ḡpar ma bṣag ḡgis ni ḡbya // 8 //
ḥaṅ ḡṣiṅ ḡkhyim ḡgnas ḡloḥs ḡṣpyoṅ ḡbster // ḡsaṅ ḡḥsug ḡdaṅ ni ḡtshoṅ pa daṅ //
ṛmḥaṅ ḡpaṅ ḡdaṅ ḡḥos ḡṭshoṅ ḡba ḡni // ḡṭshogs ḡkya ḡḥkhor ḡloḥi ḡtsaṃ ḡhor ḡmën // 9 //
ḥdi ḡlṭar yon tan ḡkun ḡldan ḡshiṅ // ḡthams ṣad ḡmḥyey ḡpaḥi ḡṛgyal ḡmṭṣan ḡḥṣiṅ //
ṛdul ḡshiṅ ḡṛṭson ḡḥgrus yaḥ dag ḡldan // ṣreḍ pa ḡmed cinya ḡa ḡṛgyal ḡmed // 10 //
ṛṭag tu ḡseṃs ṣam ḡbsten par ni // ḡṭṣas ḡcyaṅ ḡrṇyaṅ ḡpyiṅ ḡbṛyap ma ḡdaṅ //
ṭhod ḡpaḥi ḡṛgyan la ḡdaṅ ḡba daṅ // ḡṛṛo ḡṛje ḡdṛil ḡbu māṃ ḡldan ḡpaḥi // 11 //
mḥkas paṅ ḡyony ḡgyi ḡphyogs su ni // ḡyony ḡpaḥaṅ ḡrab tu ḡsḥag ḡpar bya //
ḥdi ḡlṭar yon tan ḡldan slob ḡdpon // ḡlaṅ ḡrnames ṣʊn la ḡrab ḡtu ḡbṣaṅs // 12 //
ṛm pa ḡj bhshin slob ḡdpon daṅ // ḡlaṅ ḡrnames ṣpyaṅ ḡdraḥ ḡbyon pa ḡla //
ji ḡlṭar ṣṛad ḡpaḥi ḡ dri ḡchu yis // ṣḥabs ḡbkṛu ṣaṅ ni ḡgtṣaṅ ḡbyas ṣas // 13 //
ṣa ḡyoṅ ṣṛṭag ḡpaḥi ḡgnas su ni // slob ḡdpon ḡṣon du ḡḥgro ba yis //
ṛgan daṅ ḡsḥon ḡpaḥi ḡdyu ḡba bshin // ḡṣḥaṅ ṣas ṣdāṅ ḡlaṅ ḡlaṅ ḡnas ṣpāṅ ḡbya // 14 //
skul ba ḡmed ḡdaṅ ḡa ḡṛgyal ṣan // de bshin ḡbla ma ḡsmad pa ḡdaṅ //
dam tshig ma ḡmḥoṅ ḡraḥ gi ḡbu // de bshin ḡskyes pa ḡbud ḡrnames //
ṣgruḥ po ḡdḥos ḡṛṛuḥ po yis // ḡdam ḡtshig ṣer ni ḡṣḥuṅ ma ḡbya // 15 //
gal te ḡphyogs ni de ḡrnames ḡṣḥuṅ // ḡdḥos ḡṛṛuḥ du ḡḥgyur //
dam ḡtshig ṣaṅ ḡma ḡsḥuṅ ṣeṃs ni // ṣḥuṅ ḡbaṅ ḡba ḡbshin ḡgnas ḡmḥaṅ ḡdaṅ // 16 //
ṛdpal las ḡriṅ ḡshiṅ ṣna ḡṭshogs ḡpaḥi // ṣḥuṅ ḡbaṅ ḡgyi ni ḡer ḡṭṭsher ḡḥgyur //
de ḡlṭar sḥes ṣaṅ ḡspaṅ ḡbya ṣṭe // ṣḥoḥ ḡpaḥi ḡṣḥuḍ yul ᴿ� ṣe ḡrnames ṣbdu // 17 //
ṛgan daṅ ḡsḥon ḡpaḥi ḡṛim bshin du // ḡme ḡṭog ḡṛṛuḥ ḡpar ma ḡma ḡdaṅ //
ṭsang ḡaṅ ḡdṛis ni ḡkḥyad ḡpar ḡbu // ḡblo daṅ ḡldan pas ṣṛṭag ḡmḥoṅ ḡbya // 18 //
gdugs dañ rgyal mtshan gyis brgyan pañi // gtor ma slob dpon gyis rab brtag //
tha ni bañen phylr mohood bya shiñ // yon bdag yid la ãdod pa yi // 19 //
gan shig shi dan rgyas pañi las // ãhos grub don du dris nas ni //
gan gan mdon par ãdod pa yi // las de byin gyis brlab par bya // 20 //
strah chañ bur chañ khur bañi chañ // ji ltar rïed pa ãbul bar bya //.
gtsañ shiñ dul dañ dpaj bañi sans // sred dañ gti mug rnam par spahs // 21 //
thams cad mtshuñs par lta ba ni // las kyi ãdo rjor rab tu brtag //
bsah dañ bsah dañ de bshin bteñ // so rtsi dañ ni yon de bshin // 22 //
dkyil bkhor gyi ni moñi ãid du // yon bdag gis ni ãbul bya shiñ //
phyi nas las kyi rdo rje ni // mkhas pas rdsas rnam gyiñ su spyad // 23 //
thag mar lêgas kyu mûm ldan pañi // dam tshig yoñs su spyad par bya //
de nas thams cad yoñs rdsogs par // slob dpon gyis ni byin gyis brlab // 24 //
gnas dan ãe gnas shiñ dañ ni // ãhus dañ ãhorod gnas pa ôo //
dpaj mûîi dpaj phyug ma kun la // bdag ni gus pas phyag ãtshal lo // 25 //
la mo rnam kyi tshad ma dan tshig tshad ma dañ //
des bâad gauñi mchog tu tshad mar gyur pa ste //
bden par gyur pa des na la mo rnam kyi ãdir //
bdag ni rjes su gauñi bañi rgyur ni ãgyur bar ãog // 26 //
gshan yah dkyil bkhor mdon du ni // sîiñ ãar thal mo rab sbyar te //
yon bdag gis kyañ mdon lam ni // yoñs su bsho ba ãid du bya // 27 //
srid dañ shi ba mûm par chags pa bcom shiñ yañ dag rtog pa ãhoms //
khyes kyiñ ãhos po thams cad mkhañ dañ mûm pañi bdag ãid gziñ par ldan //
gyon po thugs rje chu yi ljiñ kyiñ brlan par gyur pañi thugs kyi ãhüs //
bdag la mdoñs cig la mo rnam kyiñ ãin tu rjes ãrtañ mdoñs du gaoñ // 28 //
rnal ãhorod bdüt rtsi ro ãegi gaoñ bas thugs ni rnam par dag pa ste //
gnas la ãogs pañi yul du ãhrod pas sku ni rnam par dag pa yi //
dpaj ldan gnas kyi ãbus kyiñ dkyil ãkhor ãkhor lo mchog gi mgon po ni //
bla ma mchog la rtog tu mgo ãos ãbud de gus pas phyas ãtshal lo // 29 //
dpaj bo kun gyi sku ni rtog tu ãðes pa ste //
la mo rnam kyi rin ãen sku yiñ zhkyud pas bbrgyan //
ûkhor lor gnañ mgon ldan cig skyes dpaj ãri ãed pañi //
rnal ãhorod sîiñ po bde mchog la yañ rtog phyag ãtshal // 30 //
sañs rgyas kun mkhyen ãin tu rnam par dag pañi gnañ //
la mo rnam ni lhan cig skyes pañi gnañ kyiñ ãðes //
ûdren pa ãlan ãed cig skyes pañi dpaj ãabbu ãste //
æri ãed lhan cig skyes pa mchog la bdag phyag ãtshal // 31 //
tahiga ãcad gsum gyis yañ dag bstod // ji ltar bde bar phyag kyañ ãtshal //
yid spro ji ltar bde bar ni // ca coñi spro ba ãen po yis // 32 //
me tog ãtren rnam kyiñ bbrgyan ciñ // sna tshogs me tog gis mchog lus //
chañ gi sten mûîi dpaj ãeñ pas // rdo rjeñi glus ni dpaj ãar bya // 33 //
De rjes tshogs kyi gtso bo yis // yon bdag gi nî dge ba bsam //

Gnas kyi mtshan mâî staňs stabs gar // phyang rgya shags kyis gar byaho // der ni pa ja ha sogs dahn // 34 // can tebu dahn ni bkra šis rña // rña riňas la sogs ma tshogs pañi //

Rol mo yid høön bseg râ par bya // he ru ka bcaś dpañ bo dahn //

Rnal hbyor ma mchog gYon pa ste // 35 //

de rjes tshogs kyi gtso bo yis // yon bdag gi nî dge ba bsam //

Rnal hbyor rnal hbyor ma hðus pes // skad cîg šis pa brjod pa sbyin // 36 //
bde ba phun tshogs ldan pa dahn // nad med pa dahn dge bañi sems //

Hdod dahn grol sogs yañ dag hthob // dchos grub phun sum tshogs par hgyur // 37 //
dkyil hḵhor rnam par spros pa nî // cho ga bṣad bshin esdu bar bya //

Ihag mañi gtor ma bs dus nas ni // hbyuñ po ḥchol ba rnam la sbyin // 38 //

Gnas dahn šiñ gnas rnal hbyor mañi // tshogs la dri dhiñ tshim par bya //

Spyan drahâns dpañ bo thams cad ni // bde ba chen por gṣegs su gsol // 39 //

Hdi ni dam tshig gi brdañi cho ga rim par phye ta ste bryagd paño //
IX

de nas lag pa gYon pañi brda // cuñ zad tsam ni bād bya ste //
agrub pos gahn shig ñes tsam gysis // myur du dchos grub ḫyur ba ḥe // 1 //
gahn shig sör mo goig ston pa // de la gūṛa bstam legs boña lan //
gahn shig gYon pañi sör mo badams // bde ḥam shes pañi ḫyar ñes bya // 2 //
gahn shig miṅ med ston byed pa // de la mṭheḷu chuṅ bstam par bya //
gahn shig guñ mo ston byed pa // de la mṭhe bo bstam par bya // 3 //
gahn shig sris lag ston byed pa // de la mṛgīn pa rāb bstam bya //
gahn shig pa tī sa ston pa // de la rtṣe gṣum bstam par bya // 4 //
gahn shig mu ma ston byed pa // de la skṛa mṭshams bstam par bya //
gahn shig so ni ston byed pa // de la ḫkhor lo bstam par bya // 5 //
gahn shig kḥro gñer ston byed pa // de la gṭsug phud bstam par bya //
gahn shig dpṛal ba ston byed pa // de la rol pa bstam par bya // 6 //
bud med gahn shig gYon nas ḫgro // rnal ḫbyor ma rṛag gYon nas te //
skad nī chen pos rāb tu smra // gYon pañi lṭa bas rṇam blṭa sṛiṅ // 7 //
bud med rṇams la ḫgar smra ba // de ni dām tshig lḍan ñes bya //
bud med rṇams la ḫgar ḫbāt ba // ḭṛigs ḫyi sā bor rāb smra sṛiṅ // 8 //
rṛigs ḫyi bya ba ni ḫdor la // rāh gi rṛigs ḫyi rīg pa zlos //
gahn shig rīg pa rṇam par ḫdṛi // ḫag pa gYon pas rāh gi mṛg //
mgo la ḫḥphrub par byed pa dān // agrub pa pos ni kḥyad par du //
de yī rāh rīg ḫran par ḫyur // 9 //

mkhur ba ḥam ni kos ko ḥam // sna dag tu ni sör mo ston //
zīr gysis lṭa bas dūs rṛag tu // rāh gi rīg la rṇam par blṭa //
bden ḫbyuṅ ḫgro baṅi rṇal ḫbyor ma // rūṛed ḫkaṅ ḫes par dam tshig can // 10 //
rāh gi khyim du thod pa dān // ḫgṛa stā raṅ ḫṛiṅa ṭṣha ṭsān dān //
ḥkhor lo dān ni rṇa yab dāṅ // rtṣe gṣum bris nas ḫgā ḫbyed ciṅ // 11 //
rṛag tu śa dāṅ chāṅ la ḫgā // ḫṛiṅs ḫaṅ ḫo ṭsā ḫḥṣoms byed gaṅ //
mkhaṅ ḫgro maṅi rīgs yah dag ḫbyuṅ // ḫhan cīg skyes ma shes byar bād //
yul dāṅ yul du mṭhon par skye // agrub po rṇams kyis rṛag tu bstem // 12 //
gṇas dāṅ ḫe baṅi gṇas dāṅ ni // de bṣin sṛiṅ dāṅ ḫe baṅi sṛiṅ //
tshan dō ḫe baṅi ṭṣhan dō ho // ḫdus pa ḫe baṅi ṭḥus pa dāṅ //
dur ḫḥrod ḫe baṅi dur ḫḥrod de // ḫṭḥam baṅi gliṅ na yāṅ dag gṇas // 13 //
gṇas ni pa lli rār ḫgrags te // de bḍḥin dṣā la ndha ḫṭḥa gṇas //
u ḫya na de bṣin gṇas yin te // de bḍḥin ar bu dā yaṅ gṇas // 14 //
ṅe gṇas go dā dā ṛi stē // de bṣin rā ḫe śva ḫṛiṅ miṅ //
de bi kō tīr mṭhon ḫṛjod dāṅ // ṭā la ba yaṅ ṅe baṅi gṇas // 15 //
šiṅ ni kā ma rūḥi miṅ caṅ te // o dṛiṛ ḫṭhon par ḫṛjod paṅḥaṅ sṛiṅ //
ṅe sṛiṅ tri ḫa ku ni stē // ko sa la ḫaṅ ṅe baṅi sṛiṅ // 16 //
ka liṅ ga dāṅ lam pā kaṅaṅ // de bṣin ṭṣhan do ha yin te //
ṅā ṭtsi hi ma la ya ni // ḫḥyad par ṅe baṅi ṭṣhan do ḫaṅ // 17 //
ṛduṣ pṛtā ba si ni // grī ba de ba yaṅ de bshin //
asū ra śṭa daṅ gser gling daṅ // ņe baḥi ṛduṣ pa gūs yin no // 18 //
pā ta li pu tra khröṅ de // sin dḥuṅṅ de bshin dur khröṅ do //
ma ru ku lu ta gūs ni // ņe baḥi dur khröṅ gnas su bṣad // 19 //
de lṭar phyi rol gnas su ṛgrags // maṅ gi gnas ņid lus su bṛjod //
raṅ lus rtsa yi gzugs la ḍdiṛ // gnas kyi miṅ du rab tu śgrags // 20 //
de gzugs lḥa yi rnam pa ste // des na maṅ gi bṛdag tu gnas //
de phyir de yi goṅ buḥi dṅos // lus ḍṭi sāṅs rgyas kun mtshuṅs paḥo // 21 //
gnas ni rab tu dgaḥ baḥi sa // de bshin ņe gnas ḍṛi ma med //
shiṅ ni ḍod byed sa yin te // ņe baḥi shiṅ ni ḍod ḍḥro ba // 22 //
mṇoṅ du gyur pa tshan dor ṛes // ņe baḥi tshan do ḍḥyaṅs ḍkaḥ bāḥo //
ṛduṣ pa riṅ du soṅ ba ste // mi gḥo bar grags ņe ṛduṣ pa // 23 //
dur khröṅ de bshin legs ḍloṅ gṛoṅ // ņe laḥi dur khröṅ chos kyi ṛprin //
gnas sogs sa yi rnam dag pa // rim pa ji bshin bṣad pa yin // 24 //
gnas daṅ ņe gnas sogs bṣtun paṣ // mi rṇams ḍṛi ma med par ḍḥyur //
blo lṭaṅ rṇam rṭog med pa ni // rgyu ḍṭiṅ mtshuṅ ma yaṅ dag bṛṭag // 25 //
sna tshogs gzugs daṅ ḍḥiṅa gzugs ma // drag ciṅ mi bḥad dḍog bṛṭags la //
raṅ ḍḥod lḥa yi rṇal ḍḥyur gyis // ṛum gi sgra ni bṛṣgrag par ṛya // 26 //
the tshogs thams cad rṇam sphaṅs nas // sgrub pos sṛṇ ge bshin du sphyad //
mtsoṅ ŋam reg la thob pas kyaṅ // myur du dṅos grub rab ḍḥro ḍḥyur // 27 //
ḥdi ni brda daṅ gnas la sogs paḥi brdās sa rṇams ṛes par
bstan paḥi rin par phye ha ste dgu paḥo // //
de nas gaṅ shig bris tsam gyis // sgrub pos dṅos grub thob Ḥgyur baṭi //
shi ba la sogs rab sbyor ba // yaṅ dag rab tu bṣad par bya // 1 //
gur gum tsam dan bsres pas gaṅ // yar ḍo yi ni tshes le bri //
ḥkhor lo rtsīḥs drug bris nas ni // yi ge bdun paṭṭi sḥags sbyar shiṅ // 2 //
phyi rol ḍo rjeṅ phren bshor // dbus su miṅ ni rnam spel baṭo //
Dar ram ras ni gtaṇ ma Ḇam // yaṅ na kham phor kha sbyar la // 3 //
Gaṅ stel nas ni bris nas kyaṅ // srad bu ḍkar pos dṅri bar bya //
ṭha dog ḍkar pos sār bltas te // me tog ḍkar pos mchod par bya // 4 //
ṇuṇ du zla baṭi dkyil Ḥḥkor gyi stel du bṣagr bya gnas par bltas la //
bum pa ḍkar po zla baṭi bdūt rtsi chus gaṅ bas dṇaṅ bskur bar byaṅo // 5 //
the tshom med pas thun gsun dū // yi ge bdun paṭṭi sḥags b扎las na //
de ma ḍthag tu shi ba daṅ // bde legs skyiṅ daṅ taṣa riṅ Ḥgyur // 6 //
rims nas Nug daṅ mche ba la // lag pa ḭon ḍar bṣagom bya ste //
ḥkhor lo tsan daṅ gyis bris la // me tog ḍrug pas mchod par bya // 7 //
bsagr byaṅ sār du kha bṣtan te // mkhaṭ pa yis ni sbyar bya ba //
ṛtor ma chu daṅ de bshin me // de yie ḍbus su ḍur ba Ḇam // 8 //
rma byaṅ sgro Ḇam ku sāṛi chus // Ḋhyad par du ni de la byaṅ //
Gaṅ sḥags ḍdi ni gis ḍo mchog // shi sogs cho ge rīṃ bshin byed // 9 //
gur gum ḍri bṣaṅ bṣres pa yis // ḍrgyas paṭṭi ḍḥkhor lo ḍri bya ste //
svā ḍāṅi yi ge daṅ spel bar // kham phor gniṣ la bris nas ni // 10 //
srad bu ḍer pos dṅri byas la // mar daṅ sbrang rtsiṅ naṅ du gshug //
byaṅ du kha bṣtas thun gsun dū // kha dog sṛor po bṣagom byas la // 11 //
zla baṭi dkyil ḍḥkhor sṛor po la // bṣagr bya gnas par mkhaṭ pa sbsam //
bdūt rtsi sṛor pos dṇaṅ bskur shiṅ // me tog sṛor pos mchod par bya // 12 //
rnam par me ḍtog sṛor sṃs kyiṅ ni // ḍrgyas paṭṭi ḍbsam pa sbsa bya ste //
che ge me paṅ ḍṣṅi ku rū sva ḍāṅ // bau ḍṣṅ sḥags sṃs spel bar bya // 13 //
nor daṅ ḍḥru rṇaṃ bṣpel ba daṅ // ḍpāl daṅ ḍkra śis mṇaṃ par ḍḥjuc //
las kyi sbyor ba ḍdi yis ni // ḍrgyas par ḍḥgyur te gshan du miṅ // 14 //
ṭsan daṅ ḍmar daṅ sen rtsi daṅ // ḍiṅ med kyi ni khraṅ bṣerṣ te //
ṛs saṃ gṛo gaṅ ḍḥدب ma Ḇam // kham phor so ni ma bṭaṅ bṣuṅ // 15 //
ṛi ge ḍoṅ daṅ spel ba yis // ḍḥnōr lo ḍṇiṣ ni mṇaṃ par bṛi //
srad bu ḍmar pos bciṅs nas ni // me tog ḍmar pos mchod par bya // 16 //
mar daṅ sbrang rtsiṅ dṇus gṣag las // me ḍkyi ḍhyogs su ḍkha bṣtas te //
kha dog ḍmar po bṣagom byas la // dkyil ḍḥkhor ḍmar po la gnaṣ paṭṭi //
bsagr bya sḥags par rṇaṃ par bṣam // 17 //
ṛtṛg tu yig bdun ḍbyun ba ni // ḍrgyun ni ḍḥcḥad par b扎las bya ste //
myoṣ par ḍḥgyur bas sḥabs drūṅ ḍḥuṅ // de ni grub par rṇaṃ par bṣam // 18 //
gal te dbaṅ du Ḥoṅ bar ma gyur na sar daṅ straṅ rtsi daṅ bral baṅi Ḥkhrul Ḥkhor sen ldeṅ gi mdaṅ ma la gduṅ bar byas na // gah su yah ruṅ skal la šan pa Ḥaṅ skal ba bzaṅ por Ḥgyur te gshan du ma yin ne // 19 //
dur Ḥhrod kyi ras sam zla mtshan Ḥdsag paṅi ras la / rgya skyegs kyi klu ba daṅ ldan pa yis ge daṅ śiṅ daṅ spel baṅi Ḥkhrul Ḥkhor tri ba Ḥam // 20 //
kham phor ram // bud med kyi thod pa la grub paṅi Ḥkhor lo bris la srad bu dzar pos dkris te / me tog dzar pos mchod la / bsgrub byaṅi śiṅ ga nas lcaṅs kyus dbug ciṅ mgnī pa nas Ḥṣags paṅi boṅ bar byaṅo // 21 //
gah giṅ de ltar bsam kyas bsgrub bya nam yah Ḥhoṅs par ma gyur na sen ldeṅ gi śiṅ las me shar la bsres paṅi Ḥkhrul Ḥkhor tshar gcad par bya śiṅ // che ge mo ṣa kar ṣa ya Ḥriṅ daṅ śaṅ skes bya ba des bsgrub bya skad cig tsam de ṣnid la dgug par bya ste / rkaṅ paṅ dūṅg pa bla na med paṅo // 22, 23 //
de nas gshan yah ṣman pa yi // cho ge bla med bsad par bya // ri no bṛgyad bṛgyad nīmān sbyar las // reḥu mig bśni bcu rtsa dgu ste // 24 //
mkhaṅ paṅs de yi bar gyi ni // reḥu mig bceu gsum ston par bya // zur daṅ zur du reḥu mig dgu // grva bśni la ni yah dag gnas // 25 //
grva bśni kum gyi dbus kyi ni // reḥu mig ston pa ṣnid byas la //
dur Ḥhrod ras la shal bśni paṅi // Ḥṣags ni yah dag sbyar te bṛi // 26 //
yuṅ ba ṣdoṅ ros bsres paṅi chus // Ḥkhor lo gūṅs la bsgrub byaṅi Ṣiṅ //
yi ge laṅ daṅ spel te bṛi // ri rab zur bṛgyad gnas bris paṅi // 27 //
khram phor khaṅ sbyar ṣnid du bya // ri rab steṅ du dbaṅ chen gyi //
dkylṅ Ḥkhor dbus su laṅ gyis ni // mtshan ciṅ sna tshogs ṛde ḍje yis // 28 //
steṅ nas ṣman par rnam par bsogom // srad bu ser pos rnam par dkrin //
he ru ka ni phyaṅ gūṅs paṅi // ṣman par bdag lus yah dag bsogom // 29 //
ṛual Ḥbyor paṅs ni lhor bīṭas te // Ḥka dog dzar par rnam par bsogom //
bsgrub bya ri rab dbus gnas śiṅ // ri rab kyis ni ṣman par bsogom // 30 //
de ṣteṅ sna tshogs ṛdo ḍje yis // yoṅs su ṣman par rnam par bsogom //
raṅ gūṅs su de byas na // dgra yi Ḥha ni gnone pa daṅ //
ḍupaṅ ṣmanas kun kyaṅ gnone par byed // dgra yi śiṅ yah gnone pa ḍo // 31 //
om sum bha ri sum bha hūṁ hūṁ phat // laṅ Ḥhas byin staṅ bha ya /
om gri hna gri hna hūṁ hūṁ phat / laṅ Ḥhas byin staṅ bha ya /
om gri hna pa yis gri hna pa ya hūṁ hūṁ phat / laṅ Ḥhas byin staṅ bha ya /
om a na ya ho bi dyā re ḍsa hūṁ hūṁ phat / laṅ Ḥhas byin staṅ bha ya /
staṛ bsad ḍiṅ bshiṅ Ḥkhor lo ni // de ṣnid kyis ni ṣes par bṛi //
me tog ser pos mchod bya ste // ḍag gnone pa yis mehog yin ne // 32 //
ṛtag tu dur Ḥhrod ras la ni // Ḥkhor lo gūṅs ni ṣmgon bris te //
yi ge baṅ ni bsgrub bya yi // miṅ daṅ spel bas kha boṅs pa // 33 //
dbaṅ chen dkyil ḷkhor dbus su ni // ga ḷu kha shyar byas pa yis //
lug gi sning gar bṣṛub bya ni // rab tu sḥugs par rnam par bsam //
štags ni rgyun ni ḷchad par bala // ḷes par lkugs pa ḷid du ḷgyur // 34 //
de nas gshan yaṅ ḷes par ni // bsad paḥi cho ga mchog bṣad bya //
lan tshaṅ skye thsa bṣaṅ maṅ mar // nim paḥi lo ma de tshin ḷug // 35 //
dur khroḍ sol ba ḷa du ra // ḷaṅ gi sṅigs mdṣub kḥrags kyan ruṅ //
rdeṣ ḷdi dag ni snag tshar bya // ḷlo phyogs kha bṭas shṇor bsam ni // 36 //
khya yi gāṅ ḷaṅ paḥi smyu gu yis // bṣṛub bya de yi mĭn gروع ste //
yi ge ḷum daṅ rnam spel bṣaṅ // ḷkhor lo g_cpus ni yaṅ dag bɾi // 37 //
khro sṅiṅ drag paḥi ḷa ḷo daṅ // ḷgūṅ bṛkyan ba yi ḷabs kyi ni //
ḥi maḥi dkyil ḷkhor dbus gnas pa // ḷskal paḥi me ḷdra shal rnam ḷgyur //
sho sṅiṅ ni bsad ḷum gi ṿgars // ngur ni gαn bar rnam par bsam // 38 //
gyo ḷo khroḍ kyi sar bsam paḥam // dur khroḍ sol ba yi ni ḷdu //
ḥdi la sogs paḥi sa phyogs su // bṣṛub bya gnas par mkhas pas bsam // 39 //
rid ciṅ dri ma daṅ bsus pa // ḷgos hrul ḷgyon par rnam bsam ste //
yar lag kun daṅ ṿgo bo daṅ // sṅiṅ gα daṅ ni ṿpuṅ par yah //
štags kyiṣ phug par bsam par bya // 40 //
bṣṛub byaṅ lus la gnas paḥi lha // ḷaṅ gi lus la ḷab tu sḥug //
khym ṿtsh ngta bur bṭas nas ni // phyag na sna tshogs mtshon cha can // 41 //
khro bḥiṅ tshogs ni sprc byas la // mtshon chas gสด par rnam bsam ste //
dum ḷu drug tu bṭuṅbs nas ni // ḷtshil daṅ ḷrkaṅ ḷaṅ ḷaṅ daṅ ḷa //
za daṅ ḷthyuṅ bar byed pa daṅ // de bṣhin ḷu ni khraṅ kyaṅ ḷthyuṅ // 42 //
zal ḷri ḷbṛyug to ḷtum śiṅ daṅ // ḷdgā ḷaṅ khroḍ lo ḷbo ba yis //
bṣṛub bya la ni rdeṅ ciṅ ḷthyuṅ // ḷdu ḷu bṛyarer ni gāṅ par byed // 43 //
kḥya ḷaṅ ḷuṅ pa bya ḷroḍ daṅ // ṿlo ṿspyāṅ sṛin po mḵhāṅ ḷgro ma //
de rnam kḥro paḥi yid kyiṣ ni // za ba daṅ ni ḷthyuṅ bar byed // 44 //
yi ḷe ḷum ṽphaṅ daṅ spel bṣaṅ // šṭags daṅ de yis ṭaslas ḷyas te //
dkṅ mchog gṣum la gṇod byed paḥi // ḷdgā ḷi tshogs rnam gṣad par bya // 45 //
e ma ḷo ḷaṅ ṣhyir bsad paḥi ṿlas // bsad par gyur kyaṅ ma bsad de //
ḥkhor bṣaṅ rnam par ṭtogs pa ṭsams // de bṣhin ṭid du yid kyiṣ ṭtogs // 46 //
de nas yi ḷe ḷaṅ ṽphaṅ daṅ // ḷkḥor lo g_cpus ni bris ḷyas te //
bṣṛub byaṅ miṅ ni yaṅ dag ḷlaṅ // šṭags kyiṣ sbyar te ṭri bar bya // 47 //
ṛta daṅ ma ḷe ḷmāṅ ṿshon paḥi // bṣṛub byaṅ bṭas te yaṅ dag ḷris //
ṭhoḍ pa ḷaṅ sbyar ḷaṅ ḷḥṣag ste // ṭrad bu sḥon ṭos ḷkri bar bya // 48 //
khro bḥi sṃa kyiṣ ni ṣhyed dam // ṭshtan ḷo de yi kḥyad pa la //
rab ḷu gṭus paḥi bṣaṅ ṭad ḷham // dur khroḍ ḷḥjig paḥi dḥbsu su ni // 49 //
ɡaṅ nas bṛkṣos te gḥug par bya // ṭnḥar bṣad cho ga bṣhin ḷu mchog //
ṛta daṅ ma ḷe ḷag ḷḥṭḥabs pa // de yi mōd la ḷbyed par byed // 50 //
gūṅ gα kḥro saṅiṅ kḥro ḷas ḷḥjig // gṣul ḷbyed pa yi ḷdṣag ḷid che //
ṭshan tshun ṭsroḍ pa byed pa ni // rnam par sdaṅ ḷgyur gshan du ṭin // 51 //
yi ge in phat rnam spel ba'i // cho ga bsdi ntid kyis bsdir bri //
shags da'h bsgrub bya mnam ldan pas // dur khrod ras la bris nas ni // 52 //
thod pa kha sbyar nah bsag ste // srad bu nag pos dkyis nas ni //
he ru kar ni bagoms nas su // ro bsregs sa brkos aba bar bya // 53 //
mdun du yah las byun ba'i rlu'n // gshu yi dbyibs can dbus gnas sfin //
tha dog shon po rha mo shon // iho phyogs su ni bskyod pa da'h // 54 //
kho bo'i tshogs kyis khrid pas na // sa ste'n smyon pa bshin du byed //
yi ge hum phat sbyar ba yi // shags kyi rgyun mi 'chad par bZlas //
gah gi cho ga ci byas pa // de yi mod la skrod par byyur // 55 //
sgrub po lhor bta's khros pa yis // ra'h khrag dur khrod thal ba da'h //
dug da'h lan tshva 'bbru mar tsha // myos byed btab ma'hi khu ba ni // 56 //
ske tahe mnam par yah dag sbyar // dur khrod ras la de bshin du //
'khor la gnis po ntid rim bshin // cho ga rdsogs par bri bar bya // 57 //
bsad pa gsin rje'i lus la gnas // dbye ba rta da'h ma he la //
bskrad pa rha mo la gnas pa // shi ba zla ba'i dkyil lhkor la // 58 //
mi mo rnam's kyi sfin gar da'h // rgyas pa glan chen rgyab tu 'bo //
lkugs pa lug gi lus la gnas // mnan pa ri rab dbus te dgug //
sa ra bha yi sde ger gnas // bsdi ltar las ni brtag par bya // 59 //
las bsdi dag da'h bra'l ba'i las // bsgrubs kya'n des ni mi 'grub ste //
bla ma'hi man 'dag med pa'i las // ston pa bshin du 'hbras med byyur // 60 //
bsdi ni las rab 'byams pa 'byu'n ba shes bya ba'i rim par phy'e
ba ste bcu pa'ho // //
de nas gsan n yaḥ bād bya ba // lha yi dkyil ḃṭhor ḃhyuṅ ba ste //

gsaṅ ba mchog gi dgyes pa can // dchos grub yon tan kun gyi gnas // 1 // ḃḥod paḥi yon tan kun khyab paḥi // sa phyogs mkhas pas yaḥ dag bṛtag //

khrag ḃḥuṅ phyag g尼斯 sbyor idan pas // phun po lha sogs ba rgyal bya // 2 //

shal bshi pa yi snags brjod pas // phyogs ni bciṅ shiṅ ra ba ste //

ōṃ sum bha ni sum bha ḍuṃ ḍuṃ phaṭ // ṣa ḍuḥo //

ōṃ gri hna gri hna ḍuṃ ḍuṃ phaṭ // byaṅ ḍuḥo //

ōṃ gri hna pa ya gri hna pa ya ḍuṃ ḍuṃ phaṭ / nub tuḥo //

ōṃ na ya bo ḍyā rā daṅ ḍuṃ ḍuṃ phaṭ / lho ḍuḥo //

phyogs su se gol bṛdaba pa yis // dguṅ paḥi bdud ni bskraḍ par bya // 3 //

śiṅī gashi cha skyes ṭiṃ ṭiṃ las // ṭoḍ zeṛ phren ba spro bar bya //

de yī snāḥ baś mduṃ du ni // bla ma saṅs rgyas sogs bḥtaṭ la // 4 //

phyag ḃṭshal me tog bdug sogs pas // mchod de rje ḍa sdiṅ pa bāsṅs //

dkon mchog gsum la skyabs ḋgro shiṅ // byaḥ chub sems ni rnam par bṣkyed // 5 //

gshan la phan paḥi sems ni byaṃs pa ste // gshan gyi sdug bṣaṅ ḥjoms
yed sṅiṅ rje yin //

gshan gyi // bde baś tshin pa dgraḥ ba ste // sems can kun sṅoms bṭaḥ

sṅoms rnam par bṣaṃ // 6 //

ōṃ sva bḥa ba ṭu ḍdiṅ sa ṭṛbba ḍha rṃā sva bḥa ba śu ḍāho ḍhaḥ

shes bya ba //

sems tsem niṅ la rnam gnas śiṅ // byaḥ chub tshogs ni bṣgom par bya // 7 //

ōṃ śu nya tā ḍaṅṅa na ba dera sva bḥa ba a ḍma ko ḥaḥ //

ṛtṛn daṅ brten paḥi gṣugs su ni // bhai ḍhaḥ bha la sogs pa bṣaṃ // 8 //

yaṃ las byuṅ bḥaḥ ḍuṅ ḍkyl ḃṭhor ḃḥuṅ ḍkhor // gṣhu ḍkhor kha ḍaṅ sṭon po ste //

de yī sten du rāṃ ṭas ni // meḥi ḍkyl ḃṭhor gvi ni ḍzugs // 9 //

ḥa ḍaṅ ḍmaṛ po ṭuṇ gṣum pa // ṭṛdo ṭre ṭṛṣa ḍgum gyeś mtshan paṭo //

de yī sten du ḍaṅ ḍuṅ ṭuṇ bhaḥi // chu yī ḍkyl ḃṭhor ḍlum po ṭkṣar // 10 //

de yī sten ḍuṅ bṣiṅ ḍuṅ ṭuṇ bhaḥi // sa yī ḍkyl ḃṭhor ṭuṇ bhaḥi pa //

ḥa ḍaṅ ṭer po ṭṛva bṣiṅ ni // de bṣiṅ ṭṛdo ṭre ṭṛṣa ḍgum mtshan // 11 //

de yī sten du sṃ ḍuṅ bhaḥi // ṭuṇ bhaḥi pa ni ri ṭaṅ ṭre //

rīṅ chen bṛṣi yi bdag niṅ mṭsas // ṭre ṭo mṛṭraḍ kyis brgyaṃ pa ḡo // 12 //

de yī sten du ḍuṅ byuṅ bḥaḥi // sna tshogs ṭṛdo ṭre rnam par bṣgom //

de yī sten du pa ḍma ni // ṭte ṭa ge ṭar ṭaṅ ṭan par bṣgom // 13 //

de ḍbru ḏu li kā li yi // ṭaṅ paḥi sbiyor ba bṣgom par bya //

de yī ḍbru su yī ge ḍuṅ // ṭṛdo ṭre sṃs dpaḥi raṅ bṣiṅ ṭan // 14 //

śi maḥi ḍkyl ḃṭhor ḍbru bṣuṅs paḥi // ṭpal ṭe ṭu ka rṇam par bṣgom //

dpaḥ bo ṭal bṣum phyag ṭrugu // gYas brkyaṅ ba yis gdan la bṣuṅs // 15 //

rīs bṛṣi ṭal ni maṅ po che // gYas pa ku ṭna ṭla ṭa ṭu ste //

gYas pa ṭmar po che ḍhiṅs paḥo // ṭal paḥi cod paṅ gyeś brgyaṃ pa // 16 //
bhigs byed dañ ni dus mtshan dag // mman ciñ bde ba chen pos bshugs //
rdø rje nmam smañ msañ nas ḡkyidy // thugs rjepañ chags pas ŋas cher ḡgyes // 17 //
phyag gñis rjø rje dril bu ni // mman par ldan pas yah dag ḡkyidy //
gñis pahi phyag ni mchog gñis kyis // glañ chen pags pa gos su ḡdsin // 18 //
gñas kyis gsum pas cañ tephu ni // chos kun ṭc bo ŋid sgra sgrogs //
gTon gyi phyag ni gsum pa yis // kha ḡvañ ga rten thod pa bnanams // 19 //
thod pahi phren bas thod du msañ // zla ba phyad pas nmam par brgyan //
dbu la sma tshogs rdo rjes mtshan // rigs kyis bdag pos cod pan msañ // 20 //
shal ni nmam ḡgyur cher bhjigs pa // sgeg pahi ŋams dañ ldan pañho //
stag gi lpags pahi na bzañ can // ni mgo ni ŋuñi phyad kyis brgyan // 21 //
la ni phyag tgya lha ḡchen sthiñ // gar gyi ŋams ni dgu dañ ldan //
de la ḡkyudy pahi bcom ldan ma // shal gças phyag gñis spyan gsum ma // 22 //
getc bu ba ndhu ka yi ḡdog // dum bus brgyma pahi sku rags can //
ska grol ba dañ nmam par gtsigs // khrag la ḡgyes sīñ hdsag pa ho // 23 //
phyag gTon ḡkyudy pas ḡdug pa yi // bdud sogs khrag can thod pa ḡdsan //
głas pa sūñs msañ rjø rje can // bskal pahi me ḡdrañi sku chen ma //
byin pa gñis ni mman ḡkyudy ciñ // rtag tu bde ba cher ḡgyes pañho // 24 //
mkhañ ḡgro de bshin lā ma dañ // kha ḡça ro ḡa ḡzugs can ma //
dūñs grub kun gyi bde ḡbyuh ba // pad mañi phyogs kyi gnas su ḡgod // 25 //
gnañ dañ ḡjañ dañ ḡmar ba dañ // ser skyahi mdog can spyan gsum ma //
shal gças phyag ni gñis ma ste // kha ḡvañ thod pahi phyag ldan ma // 26 //
głas pas rdo rje gri gug ste // gcer bu gñas brkyañ ba yi shabs //
skra grol mche de gtsigs pahi shal // phyag tgya lña ni nmam par brgyan // 27 //
mtshans kyi ḡdab ma bshī la ni // byañ chub sams la sogs pahi snod //
bduñ rtsi lha dañ ldan pa dañ // glu dañ gar gyi ḡgañ bde mchod // 28 //
sgo bshir lha tshogs gnas pa ste // rtag tu lha nmams bsqom par bya //
sar gyi sgoñ ni ḡhya ḡdor ma // phyag gñis sñon mor bsqom par bya // 29 //
byañ gi sgoñ ni ḡug gdoñ ma // ḡjañ ku skra ni grol ba ḡo //
de bshin kyiji gdoñ ma ni ḡmar // nub kyì sgoñ ni yah dag gnas //
phag gdoñ ma ni ser mo ste // lho sgoñ yi dvags gdan la gnas // 30 //
me dañ de bshin bden bral dañ // ruñ dañ dbañ ldan mtshams su ni //
gāñ rje bṛtan ma pho ŋa mo // gāñ rje mche ba ḡjoms ma ste // 31 //
de bshin zur gnas lha mo ni // yid bhyroñ gzugs ni gñis ma ste //
yi dvags la gnas ḡrag mo che // phyag tgya lña ni nmam brgyan pañho // 32 //
głon na thod pa kha ḡvañ ga // gña la rjo ḡje gri gug ste //
rnal ḡbyor ma ni de nmams kun // dūñs grub thams cad rab stañl bañho // 33 //
de nas go cha gñis sès nas // ye sès ḡkhor la nmam par bsqom //
ahags dañ phyag tgyañ sbyor ba yis // dam tshig ḡkhor lor mman par gahug // 34 //
de nas go oha gnis bdad par bya ste //
oh ba sning gar ro // na ma hi mgo bo laho // svä hā hüm spi gtsug
tuño // bau šat he phrag pa gnis laho // hüm hüm hoh mig gnis laho //
phaṭ haṅ yan lag thams cad la ste // mtshon chaño // 35 //
daḥ po rdo rje sogs dpal ste // gnis pa rnam par snaḥ mdsad bshugs //
gsum pa pa dma gar dsañ ste // dpal he ru ka bshi par grags // 36 //
lha pa rdo rje ŋi ma yin // drug pa de bshin rta mchog ste //
go cha drug po rnam kyis bserūḥ // 37 //
oh baḥ ni rdo rje rnam snaḥ mdsad maḥo // oh haḥ yoḥ ni gnin rje
maḥo // oh hrīn moḥ ni rmoṅs byed maḥo // oh hreṅ hrīn ni bsñyod
byed maḥo // oh hüm hüm ni skrag byed maḥo // phaṭ phaṭ ni gtum mo
lus thams cad la mtshon cha ste // 38 //
lte ba daḥ sning ga daḥ de bshin du kha daḥ mgo bo daḥ /spyi gtsug
la de bshin du ni mtshon cha yin no //
oh yo ga ŋu ddbāḥ sa rba dha rmā yo ga ŋu ddho 'haḥ // 39 //
lag pa glas pa daḥ gyon pa sning gar bsñag ste // pa dma rgyas paḥi
gar byaḥo //
sning poḥi phag rgya la sogs lha // bsor ba mkhaḥ ḫgro ma dra bāḥi sdom //
rnal ḩbyor ḥdi ni gtso bo mchog // lha yi rnal ḩbyor rnam par bsgom // 40 //
chos daḥ loḥs spyod rdāogs sprul pa // bde chen ḫkhor lo sbyar bar bya //
ṅi ṣu rtṣa bṣiḥi rṭsa rmaṇs ni // lus kun dag par byed pa ste // 41 //
gnas ni ṣi ṣu rtṣa bṣi yis // lus ni sduṭ tiṅ ḫdṣin pa yin //
lus ḥdi dpal boḥi rṇ bshin te // ḥdi de sāḥs rgyas kun mtṣuṇs paḥo // 42 //
gnis med rnam paḥi rnal ḩbyor gyzis // bsam ni khyab paḥi go ḩphaṅ tṣatan //
rjes mtshun rnal ḩbyor sams kyis ni // go ḩphaṅ mchog ni bsgom par bya // 43 //
ḥdi ni dpal he ru kahi bsñyod paḥi rim par phye ba ste
bcu gsum paḥo // //
XVII

de nas dkyil ḷḵhor bri ba yi // cho ga mchog ni yaṅ dag bṣad //
ḥdi ltar ḷḥaṅ shig gsol ḷḥdebs pahān // rah ḷṇid bsod nams ḷḥdod pa yis // 1 //
daṅ por raṅ lhaṅ bdag ḷṇid kyi // ḷḵhor lo la gsol sḥon bṣūn bya //
sḥon du sḥūn pahī dbaṅ byas nas // der ni gṭor ma sḥyin par bya // 2 //
braṅ shiṅ zab moḥī chos sēs pa // rab gsol tgr pah rḥol son //
sḥyin sreg dkyil ḷḵhor de ḷṇid sēs // rig pahī gsol ni thams cad rig // 3 //
sgaṅ shags tshul la dād cīṅ mos // gzugs bzaṅ bīta na sduṅ pa ḷaṅ //
bla ma la gsol brtsaṅ ldaṅ na // sdom pa ḷḥyud bar rab bṣad bya // 4 //
gṭsug lagan khaṅ dāṅ mchod rten gsol // gsol khaṅ ḷbum khaṅ sa phyogs gtsaṅ //
gdog nas grub pahī dur khrod du // der ni dkyil ḷḵhor brtseṅ par bya // 5 //
sḥon du las ni byas pahī sar // brko ba la sogṣ ni bya ste //
lag pas reg nas hūm yi ge // sḥags bṭlas pas ni sa sbyaṅ bya // 6 //
dkyil ḷḵhor gyi ni sa yi cḥaṅ // ḷṇis ḷgyur sa ni sbyaṅ bar bya //
raṅ gi sems ni yeṅs dag pa // de ḷṇid kyi ni sa dag ḷgyur // 7 //
slob dpon sāṅs ṛgyas kun raṅ bṣhin // lha yi sku yi bdaṅ ḷṇid can //
ṛṇaḥ bo ṛdo rje dril ḷḥaṅ ba // mkhaṅ ḷgror bcaṅ la gsol ba ḷdab // 8 //
blo ldan ṛdo rje gṣor byed cīṅ // dril bu ḷḵḥrol bar brtsaṅ pa yis //
laṅ daṅ lha min gsol ba daṅ // ṛab tu gduṅ pahī bgegs ṛṭhogs bṣkraṅ // 9 //
ha ni dpal ldan sūṅ rjeṅ sṭobs // sruṅ pahī ḷḵhor lo rab sḥyor bṣa //
lus srul la sogṣ gaṅ cīṅaṅ ruṅ // bgegs kyi ṛṭhogs rṇams gṣaṅ su deṅs // 10 //
ji ste nas bṣgo su shig ḷduṅ // ṛdo ṛjeṅ bdaṅ pahī sku yis ni //
lus ṛṇam la byuṅ ḷdas bya ste // ḷḥiṅ ni bṛtla ḷgyur ṛṣaṅ du min // 11 //
sa ni yeṅs su bzuṅ byaṅ nas // ra ḷas mṭshams ni bciṅ bar bya //
lag ṛṇas dam bcaṅ phyaṅ ṛgya yis // yi ge bṇam byuṅ saṅi lha mo // 12 //
mṛṅg ser gṣer gyi bum ḷḥṣīṅ la // bḥat nas ṛab tu ḷskul bar bya //
che ge sḥes bya bdaṅ dkyil ḷḵhor // ṛḥdri la lha mo khyed ḷdaṅ ḷgyur // 13 //
me ṭeg bṭduṅ pa sogṣ pas mchod // sṛṅhas pas mchod yon ḷḥul byaṅ la //
bom ldan khro mchog ṛdo rje can // de bṣhin gṣogs la gsol ba ḷdab // 14 //
ṛddogs sāṅs ṛgyas rṇams dgoṅs su gsol // slob ma rṇams la ṛṭsṃ ba daṅ //
khyaṅ rṇams la yaṅ mchod pahī phyir // ḷṇog po ḷhan cīṅ skyeṅ ḷḥyuṅ pahī // 15 //
dkyil ḷḵhor ṛḥdri bar ḷṭḥaṅ lags na // de ḷas bḥom ldan ḷaṅ bṣad la //
byaṅ ḷdaṅ gnaṅ bar mṭṣad du gsol // gaṅ gṣaṅ gsaṅ ṛṣaṅ lha rṇams daṅ // 16 //
ḥṣiṅ ṛṭn skyeṅ pahī lha rṇams daṅ // ṛṭdogs pahī ḷḥyāṅ chub la bṛṭen pahī //
ḥḥyāṅ po ṭṣan la mṭṣon ḷdaṅ ba // gaṅ su ṛdo ṛjeṅ ṛpyan lṭaṅ kun // 17 //
dkyil ḷḵhor bde mchog ḷḥyāṅ ba yi // dkyil ḷḵhor ṛḥdri bar ḷgyīd lags paṅ //
bṭdaṅ daṅ de bṣhin slob ma la // ṛjes su bṛṭṣe ba bskṛyed du gsol // 18 //
sｒad bu ye sēs lha lṭaṅ shiṅ // ni ṣu ṛṭsṃ ṛḥar rṇams ḷbye ḷaṅ //
chos kun ṛṇo bo ḷṇid kyiṅ ni // srad bu phaṅ ṛṭṣaṅ ḷṣbrig bar byaṅ // 19 //
XVIII

dé nas slob dpon mtshan ŋid ni // yah dag ral tu bād par bya //
shi shiṅ dul bāḥi cha lugs can // sams can kun ral mi ḭiṅgs ster // 1 //
shags daṅ rgyud kyi ral sbyor sde // bstan bcos rig cīṅ shiṅ rjer ldan //
sams can kun la bu bshin bīta // thams cad du ni sān par sgra // 2 //
shyin la sogs la rtag tu dgaḥ // bstan gtan nlal ḭbyor mōṇ par bṛtson //
kun la mi ḥtṣhe bden par sgra // sḥiṅ rje daṅ ni phan sams ldan // 3 //
māṃ sams daṅ ni phyaṅ rgyaṅ ldan // sams can rnam kyi mgon gyur shiṅ //
sams can bsam paṅ khyad par sde // mgon med pa ni rnam kyi gūṅ // 4 //
deṅ po yolk su rdeṅs paṅ lus // gzugs daṅ ldan shiṅ bīta na srog //
deṅ bsukur dōn gyi de śīṅ sde // tshig gsal yon tan rgya mtsho sted // 5 //
rtag par rgyun du gnas bṛtun pa // de ni slob dpon rīg par bya //
slob ma rīgs bzaṅ chos la spro // slob dpon gyis ni yah dag bṣeṅ // 6 //
shiṅ rje med cīṅ khrön daṅ gtags // kheṅs daṅ bṛtson chags rnam gyeñ caṅ //
drag daṅ mūṅs daṅ sṇom las can // gaham gyi srog la shiṅ bṛtse med // 7 //
ghaṅ gyi nor la sred pa ni // tla ma rtag tu sphaḥ bar bya //
bṛtun shiṅ ēl la brol gnos ldan // brol ldan draṅ shiṅ gye sgyu med // 8 //
mi dge bou ni yolk su sphaṅ // sams can rnam la byams par lta //
ḥbaṅ bāḥi me daṅ dag bshin du // gaham gyi nor la ni reg cīṅ // 9 //
rtag par rgyun tu bla ma mchod // dam chos lta bar spro ba bda //
rtag tu shyin pa la sogs dgaṅ // ḥiṅ rten pa rol sṭon par ḥdod // 10 //
de dag slob mar rab bshags te // dkyil ḡkhor dge ba bstan par bya //
thaṅ mo sbyar ba byas nas ni // gus paṅ yiṅ kyiṣ gsal gdaḥ bya // 11 //
ral ḥbyor ma mchod ḍha sbyor bāḥi // dpaḥ chen ḍhyod bdaṅ ston pa pho //
byaṅ chub chen pōṅi tshul bṛtun pa // mgon po chen po bdaṅ ḥtshal lo // 12 //
dam tshig de śīṅ bdaṅ la sṭsol // byaṅ chub sams kyāṅ bdaṅ la sṭsol //
dpaḥ bo dpaḥ mōṇi dpaḥ mo daṅ // de bshin phag mo he ru ka // 13 //
gsas bāḥi gnos sogs yah dag dgaṅ // lus la rnam gnos bāśd du gsal //
saṅs ṭṛgyaschos daṅ dge ḍhun te // skyab gsum dag kyāṅ bdaṅ la sṭsol // 14 //
thaṅ pa chen pōṅi grol mchog tu // mgon po bdaṅ ni ḡṣig par ṭrmos //
bu ṭshur ṭeṅ pa chen po yi // ḍhyod ni tshul chen snod yin te // 15 //
gsas sḥags ṭṣul phyog stshul cho ga ni // ḍḥyod la yah dag bṣad par bya //
rdo rje gsaṅ sḥags mthu yis ni // māṃ med ye sde yah dag ḥṭshe // 16 //
de bās kun mkhyen ṭḥob byaṅ phyir // bu yis brol grol ḡṣi gyeṣ śig //
bla ma mchod daṅ de bshin byams // saṅs ṭṛgyas la gus ḍkṣro la bṛtse // 17 //
rṭsa bāḥi lṭuḥ ba yolk sphaṅ sdiṅ // sṭob pōṅi lṭuḥ bāḥaṅ rnam par sphaṅ //
sams can rnam ni bātun par bya // theṅ pa dam la ḥdod ni bya // 18 //
ma bṛgal ba rnam bṛgal ba gyeṣ // ma grol ba rnam grol bār gyeṣ //
ḥkhor bāḥi sṛṅg bāṅal gyeṣ dṛṅgaḥ pañi // sams can dḥub ni ḥbyuḥ bār gyeṣ // 19 //
bshab pa de dag yah dag ldan // slob ma rnam pa lha rig bya //
cho ge ji bsin khrus da nh // bsah byas so shin byin par bya // 20 //
srd ba dmaw pa khyad par du // dpun par bcis te tag tu baruh //
yi ge dhi yis thugs bzhabs pa'i // ku so de la rab tu byin // 21 //
rmil lam dge da nh dge brtag // sku sah thugs kyi sdon pahang byin // 22 //
yon da nh lan cig mnam idan pa'i // me tog sil ma rab bzu byas //
der ni gdo gogyo bcis nas su // dkyil bkhor du nirab tu gshug // 23 //
skye ba sdon bsags sitig pa rnam // dkyil bkhor mthong bas bya nh bar byur //
skyo khyod su shes dri bya shi // bdag ni skal bza bshes kya smra // 24 //
dam tshig chu da nh smah bsag da nh // me tog dkyil bkhor bar da ste //
gan da nh gan du me tog bahs // de da nh de yi rigs su byur // 25 //
chu da nh ced pan rdo rje da nh // drill bu da nh ni min dbang bskur //
de bshin gsang lhahi bdag riid dshan // brtul shugs da nh ni lun bstan riid // 26 //
rjess gna bh da nh ni dbugs dbyun da nh // phyir ni ldog pahang byin bya ste //
gshugs da nh gdan da nh rig pa sogs // rdo rje drill sogs ya nh dag ldan // 27 //
slob dpon dshan bskur ya nh dag dzogs // bum pa las ni byun ba ho //
gnis pa gshang ba mchog yin te // gsum pa sles rabs ye sles yin //
bsih pa de ltar yah de bshin // 28 //
dshan bskur dri dag yah dag ldan // de ni dam tshig can sles bya //
gshang ba mchog gi dkyil bkhor du // mchog tu rab shugs mthong bas na // 29 //
shang gnyis kun gnyis mnam gshas pa'i // rjess gna bh mchog tu dbugs dbyun ba // 30 //
dzes grub dam tshig smon pa ni // dri dag xtag tu baruh bar gnyis //
slob ma da nh pa'i stobs kyis ni // bla ma'i shabs la phyag rtsal nas // 31 //
gtse bos ji ltar bka' stsal pa // de ltar byi shes smra bar bya //
de nas de bshin gsang gshang pa'i // sna tshogs rgyan da nh ba bzhang sogs // 32 //
khyad par du ni ra nh gi lus // bla ma la ni yon du dbul //

dshan bskur tgs br thob pas na // bya ba byas pa'i blo chen gnyis // 33 //
gshang yah rab dag yis dri skad du // smra shi ni dzogs par bya //
dini du bdag tshe brbras bu yod // bdag gi gson pa brbras bur bzas // 34 //
de rin shang gnyis rigs su skyes // sna gnyis sras por bdag byur to //
sbyin sreg gis ni dzogs byas sphi // dge yin la ni ston zo dra // 35 //
de nas tshogs kyi bkhor lo bya // yad pahang mgon med rnam la shang byin //
phyi nas man tag ji bshin du // dam tshig spyod pa la brtson pas // 36 //
snod du byas pa'i rgyun gnyis ni // bkhor lo la sogs bsgom pa'i rim //
yah dag man tag phun tshogs pas // dzes grub byur gnyi gshang du min //

"di ni dshan bskur bshi rim par phyi ba ste
bco bgyad pa'o // //
de nas ḷchi bar ăes pa yi // mtsan ṭid mchog tu bdān par bya //
raṃ gi lus sam phyi rol gyi // itas ni mkhas pas brtag par bya // 1 //
raṃ mthil dag tu phug sñam dañ // gaḥ tshe tse bar phug sñam ḷgyur //
de tse ḷin shag geun pha rol // lḥa yi gana du ḷgro bar ḷgyur // 2 //
bšāḥ dañ gos bhi dag dū // dus mtshuṅs bshrid pa byuṅ ḷgyur na //
de mtsan mchog tu byuṅ na de yi tse // zla ba na ni ḷes per ḷchi // 4 //
sniṅ ga ḷkog maḥi dūs dag tu // dus mtshuṅs gal te zug gzer ḷgyur //
cl̩e ḷes los na ḷti brten na // zla ba phyed dañ gūs na ḷchi // 5 //
raṃ rtsa dañ ni smiṃ maḥi dūs // ṭ∃y boḥi rtsa mor zug pa ste //
bhi po mtshuṅs par zug ḷgyur na // de ḷse ḷphral du ḷchi bar ḷgyur // 7 //
glo bur du ni ḷshor ḷgyur ciḥ // ṭid dañ ḷkho ḷhjiṅs pa ḷghrugs //
gal te ḷes ni ma ḷtSEN gah // de ni lo geig dag na ḷchi // 8 //
yar ḷo ni ḷtshes geig la // gal te ḷhi ba nag per mṭhon //
de ḷse zla ba drug na ḷchi // ḷāṃ pos na ṭi ḷyis ḷdeḥs par ston // 9 //
mig las ṭstag tu ḷḍasag pa dañ // ḷguns mṭhon ba yaṅ ṭnam ḷkhrul dañ //
ml̩e ḷoḥi ḷam ni ḷchur gaḥ shig // raṃ gi grib ma na mṭhon dañ // 10 //
mtshan moḥi ḷse na dbaṅ poṭi gāḥu // ṭiṃ par ḷkar maḥi ḷkyl ḷkhor mṭhon //
spriṅ med pa ḷi lho phyogs su // ḷtSEN paḥi ḷłog ḷgyu ḷmṭhon ba dañ // 11 //
ṭiṃ par ḷgrib maḥi lam dañ ni // de ḷshin ḷkar mṭaḥ bhun ba mṭhon //
naḥ pa bya ḷre ṭma bya ni // geig tu ḷdres pa mṭhon ba dañ // 12 //
zla ba gūs dañ ṭi ma gūs // de ḷshin raṅ gi mgo bo ḷbar //
ṭiṃ ṭṣe ri yi ṭṣe la ni // ḷdri ṭaḥi ḷgro ḷhyer mṭhon ba dañ // 13 //
yi ḷvag ṭa ḷa ḷhjiṅs ṭun ṭa // ḷgšan ḷag kuṭi ni mṭhon ba dañ //
glo bur du ni ḷaḥ ḷdar dañ // yaḥ dañ yaḥ du ḷbrgyal ba dag // 14 //
de ṭiṃ geig ṭi ḷmṭhon ḷgyur naḥaḥ // zla ba ḷa ḷgeig ḷiṣ ḷchi ḷar ḷgyur //
zla ba ṭa rį ṭi ṭes ma dañ // ṭi ma ḷḥod dañ ṭral ba dañ // 15 //
mtshan mo ṭi ni ṭiṃ par ni // zla ba de ḷshin raṅ mig ḷbar //
skar ma ṭi ḷaḥ dag gi ṭshad // ṭgva mṭsho chu bo ḷta bu dañ // 16 //
kuḥ ba dañ ni ḷaḥ ṭi ṭiṃs // dus mtshuṅs par ni ḷḥsab ḷgyur na //
gal te ḷos lo ma ḷtSEN na // zla ba ḷphyed na ḷchi ba ḷgyur // 17 //
 dor yaḥ ṭiṃ ṭi ḷgrī ma ni // ḷkye boḥi ḷgūs can bīṭa bya ste //
de yi ṭi lgo bo ma mṭhon na // lo geig gi ni naḥ du ḷchi // 18 //
lag pa g新股 pa ma mṭhon na // bu dañ ḷchu ma ṭes bṛlag ḷgyur //
lag pa ḷgūs pa ma mṭhon naḥaḥ // ḷa ḷa dañ bu ṭogs ṭshogs ḷen ḷchi // 19 //
gein ni rgyun lhar Ḥgyur ba daṅ // gṭon nas Ḥkhor sʰiṅ dri Ḥa daṅ //
skyur ba la soṅs gein byūṅ na // zis drug naṅ du Ḥoḥi bar Ḥgyur // 20 //
gh shig gi ni rmi lam mṭhar // bye maḥam thal baḥi phun po Ḥam //
lhā khaṅ ṣam ni mchod soṅ Ḥdseṅ // de ni ṣhon bshin Ḥchi bar Ḥgyur // 21 //
gal te boḥ buḥam spreṅ ṣhon na // gṛog mṭkar phyag dar phun po la //
mṭon Ḥdseṅ lḥo phyogs Ḥgro bar ni // gaṅ gis rmi lam mṭhar mṭhoṅ na // 22 //
bud med gaṅ shig gos Ḥnag ciṅ // mṛdog Ḥnag mi ni Ḥdod ṣpyod pa //
de ni dus mṭshan yin aḥes bya // gaṅ rjeḥi lta bar Ḥgro bar Ḥgyur // 23 //
bya rgoṭ lee spyah Ḥkhyi daṅ Ḥkha // īḍed daṅ yi Ḥvags ṣa za yis //
ze bar rmi lam mṭhoṅ na ni // lo Ḥcig na ni Ḥes par Ḥchi // 24 //
gos ni Ḥmar pos Ḥogs pa daṅ // phreṅ ba Ḥmar pos brgyan pa daṅ //
til mar γyes Ḥkusa rmi lam mṭhoṅ // zla ba Ḥdog na γeṅ mi Ḥgyur // 25 //
man Ḥag ni bshin lṭdan pa yis // Ḥchi ba blu bar Ḥgyur ba ste //
de Ḥṇī kyis ni Ḥchi las Ḥgyal //chos kyis Ḥchi las Ḥgyal ba ste // 26 //
ṛdsogs pāḥi byaḥ chub Ḥrim sgrub pas // de bas chos ni meḥog tu Ḥsam //
ghaṅ yah bṣog pāḥi Ḥkhyad par ni // mṛdes pas yah Ḥdag bṣad par bya // 27 //
ḥdog ni skad cīg Ḥḥad pa daṅ // sna Ḥṭogs lṭas ni yah dag mṭhoṅ //
ḥṭhor daṅ Ḥgnaḥ Ḥbāḥi sḥyor bya yis // lus Ḥki Ḥkyil Ḥkhor sbyaṅ bar bya // 28 //
ḥchi baḥi Ḥdaṅ yla yah dag bab // Ḥḥpo baḥi Ḥnaṅ Ḥḥyor meḥog bya Ḥste //
bu Ḥg ur ni Ḥson pāḥi ṛṭsa // ṭui Ḥkas ni Ḥgnaḥ bar bya // 29 //
ṛ ṭsa Ḥkas ni Ḥdbugs Ḥman bya // kum Ḥṛaṅ Ḥkas ni Ḥbdan Ḥbya Ḥse //
bu Ḥbāḥi sgo ni sbyaṅ Ḥtar bya // ṛab tu Ḥshī Ḥbas Ḥshī bar Ḥgyur // 30 //
ṛṇaṃ sṭes Ḥdbrog pāḥi sḥyor ba Ḥdaṅ // ghaṅ yah pha rol Ḥḥdog pa Ḥla //
ul Ḥku li Ḥmṭan lṭdan par // mṛḥkas pa yis ni sḥyar bar bya // 31 //
śūṅ Ḥgar yi Ḥgoḥ hūm sḥyar te // yi Ḥge phyed daṅ gūṅs po ni //
ḥog daṅ stṛṇ Ḥdu Ḥgeḥag Ḥpar bya // de yis Ḥḥog Ḥgi Ḥchar Ḥrūṅ gī //
ṣa Ḥbūṅ ṭo Ḥbīṭas pa Ḥḥo // 32 //
ṛluṅ gi sa Ḥbūṅ gūṅs Ḥbyas te // Ḥnal Ḥḥbyor lṭdan pas Ḥka sḥyar bya //
ṇi Ḥū ṛṭṣa ṛcig Ḥrim pa yis // yi Ḥge phyed daṅ gūṅs śṇags Ḥbrjod // 33 //
ṛṇaṃ sṭes Ḥbṣhon pa Ḥrūṅ yin te // gaṅ daṅ Ḥgah Ḥdu Ḥḥdog pa Ḥyi //
ṛluṅ gi Ḥsgor ni Ḥbsam Ḥbyas na // Ḥgrol baḥi Ḥḥos Ḥgrub Ḥster Ḥbyed Ḥpaḥo // 34 //
ṛḥṭog Ḥdaṅ Ḥthā Ḥmaḥi Ḥdbe Ḥbaṅ ni // Ḥbāḥi sḥyis Ḥgsaḥ baḥi Ḥbdag Ḥpo Ḥṇō //
nte Ḥḥdod Ḥkham Ḥṣe Ḥḥgro Ḥste // ṭig Ḥle Ḥlaṅ ni Ḥgrugs Ḥcan Ḥlus // 35 //
ṛṭe Ḥnā Ḥgsu Ḥgrugs Ḥmṭhan Ḥṣu Ḥste // de ni Ḥbe Ḥbar Ḥḥgro Ḥbyed Ḥpaḥo //
sna Ḥlsan Ḥgnod sḥyin Ḥraṃs Ḥsu Ḥgyur // Ḥraḥa Ḥlaṅ ni ni Ḥḥam Ḥci // 36 //
ḥa Ḥmo Ḥgal te Ḥmig Ḥlaṅ ni // mi yi Ḥrgyal Ḥpo Ḥgyur Ḥba Ḥyin //
kha yi Ḥsgo Ḥlaṅ yi Ḥḥvags Ḥraṃs // Ḥgci Ḥlaṅ Ḥdḥshaṅ Ḥdḥgro Ḥḥo // 37 //
bṣaṅ Ḥlaṅ ni Ḥdmyal Ḥbar Ḥḥgro // Ḥgrol Ḥba Ḥlaṅ ni Ḥgḥaṅ Ḥdu Ḥḥgro //
dus la Ḥbaḥ na Ḥḥpho Ḥbya yi // dus Ḥṣi Ḥla Ḥraṃs Ḥṣoḍ Ḥpar Ḥgyur // 38 //
lha rnam bsad pa tsam gyis ni // mî ni dmyal bar htshed par hgyur //
des ma mkhas pas bchi ba yi // stshan ma yañ dag sës par bya // 39 //

ḥdi ni bchi baḥi ltas lta ba dah ḫpho baḥi rnal ḫbyor
rim par phye ṭa ste bco dgu paḥo // //
de nas spyod pa pha rol so // mchog ni yaṅ dag rab bsad bya //
sgrub po dṅos grub rgyu ṅid kyis // gaṅ gis dṅos grub mthar bgrod paṅbo // 1 //
thun moṅ rnal ḥbyor rgyud rnam su // gsaṅ ba rnam par ma bsad pa //
dṅos grub rnam las mchog dṅos grub // brtul shugs rnam las mchog
brtul shugs // 2 //
bla ma dam pa baṅen bkur nas // bla med rgyud ni maṅ thos te //
de ṅid ji bshin bla ma yi // shal las thos nas rtag tu bsgom // 3 //
nor daṅ chu ma de bshin srog // sbyin pa ṅid du gtaṅ bar bya //
mduṅ pa ḥdi guam las grol na // rtag tu spyod pa spyad par ḥgyur // 4 //
spro ba chen pos rig pa bzlas // de bshin bden par smra la dgaṅ //
dam bcas pa la rab gnas te // ji ltar dad pas shon du brtsam // 5 //
ḥod daṅ khrø ba ḥjigs pa daṅ // sred daṅ gti mug ha rgyal spaṅ //
slob ma brtang daṅ bsad de bshin // gshuṅ rnam bsdu ba rtag tu spaṅ // 6 //
gtsaṅ daṅ mi gtsaṅ dag byed daṅ // btsuṅ daṅ btsuṅ min brtang mi bya //
smad daṅ bstod la khrø ba daṅ // mṅon paṅi ḥa rgyal rnam par spaṅ // 7 //
rtag tu mi chugs dgaṅ med par // thams cad la ni mṅam par gnas //
sbyin srog med ciṅ mchod pa med // phreṅ ba med ciṅ bzlas pa med // 8 //
ṅi ma gzaṅ daṅ skar ma daṅ // tshes graṅs kyaṅ ni brtang mi bya //
bdag gshan bdag ṅid gzugs kyis ni // the tshom med par gnas par bya // 9 //
ḥod pa med par mi spyad de // kun la ḥnod pa cuṅ zad spyad //
stag gi lpags pa gos su byas // phyag rgya lhas ni rnam par brgyan // 10 //
śes rab thabs bdag rnal ḥbyor pas // he ru ka dpal rnam par bsgom //
kun tu bzaṅ poṅi spyod pa yis // yid ni bde bar gnas par bya // 11 //
groḥ du mtsaṅ mo gcig gnas śiṅ // groḥ khyer du ni lhaṅ gnas bya //
yid daṅ rjes mthun sbyor ba yis // sa yì steṅ du gnas par bya // 12 //
yāṅ na lruṅ sheṅ bya ba yi // spyod pa bde shiṅ dgaṅ bar spyad //
rtag tu grous po med par rgyu // gcig pu yid ni rtse gcig pas // 13 //
smyon paṅi brtul shugs la bsten nas // lo ma lruṅ gis bskyod bshin ḥkhyan //
dur khrø dam ni mtsaṅ gcig gam // śiṅ gcig gam ni nags tshal lam // 14 //
ri yi rtse ḥam chu boṅi ḥgram // rgya mtsho chen poṅi ḥgram yaṅ ruṅ //
skyed mos tshal lam ri phug gam // khaṅ bzaṅs sam ni khaṅ ston ṣam // 15 //
bshi mdo daṅ ni sgo mdun nam // de bshin rgyal poṅi pho braṅ sgor //
gdol poṅi gnas sam phyugs lhas sam // bzo yì khaṅ par sbas pas gnas // 16 //
tshaṅ sraṅ dor baṅi me tog phreṅ // me tog ṛuṅi paṅ gisaṅ ṛuṅ //
dur khrø mtsaṅ gcig me tog phreṅ // de dag gis ni lus rab mchod // 17 //
rāṅ gi mgrin par me tog phreṅ // khyad par du ni tahangs skud daṅ //
ska rags dag kyaṅ bciṅ bar bya // rkaṅ pa gnis la rkaṅ gdub bya // 18 //
smra ba bzlas paḥi bdag ṭid grags // lag pa bskyod pa phyag rgya ste //
rmam par mi rtog rab sbyor bas // rnal ḥbyor pa ni ci bder gnas // 19 //
dogs pa thams cad rmam spaḥs te // sgrub pos seoḥ ge bhin du spyad //
yaḥ na gio med brtul shugs la // brten nas rnal ḥbyor spyod pa spyad // 20 //
skyed mos tshal lam khyim stoh gnas // groṅ dman han paḥi khyim du ni //
ji srid nus pa thob de srid // ni smraḥi sbyor bas gnas par bya // 21 //
ji ltar gṇid log ḥgro daḥ ḥdug // sad dam yaḥ na ma sad paḥem //
ci rṇed pa tsam za ba daḥ // ni bkres pa ni bzaḥ por gnas // 22 //
gai te sloṅ mos gnas pas na // lag paḥi snod du za shiṅ gnas //
rmam par mi rtog raḥ bshin gyis // ḥdir ni ḥgrub ḥgyur the tshom med // 23 //
gsum po de dag naḥ nas ni // gaṅ ḥdod brtul shugs la brten nas //
cuṅ zad nus pa raḥ thob nas // ji ltar ḥdod paḥi spyod pa spyad //
lus ni sbyin par byin nas su // phyi nas spyod pa yaḥ dag brtsam // 24 //
spyod pas rgyu baḥi rnal ḥbyor pa // ḥes par dri ma med ḥgyur ba //
ḥdi la ḥkhrul bar ni bya ste // saṅs rgyas rāṣu ḥphrul bsam ni khyab // 25 //
ḥdi ni spyod pa ḥes par bstan paḥi rim par phye ba ste
ni śu rtsa gcig paḥo //   //
de nas me yi las sogs pañi // mtsan ŋid yah dag bsad par bya //
sa ni sbyaṅ ba byas rjes la // me thab dag ni bya ba ste // 1 //
sor bryag pa nas brtsams nas ni // ji srid khru ni ston gi bar //
sor bryag pas ni dgra rnams gsod // sor bchos de bshin rgyas pa ste // 2 //
bcu gñis sor gyis dباña dhug // bcu bshis de bshin shi ba bo //
thab khaṅ sør ni bcu drug pas // rigs ni mthun par lḥphel bar byed // 3 //
sor ni bco bryag bdag ŋid kyis // yul daña ba laṅ rigs lḥphel ḥgyur //
thab khaṅ sør ni ŋi sū pas // yams kyad naṅ ni sli bar byed // 4 //
ḥdi dag thab kyi sês pa ste // bsreg byaḥi rdṣas kyi tshad rnams ni //
las daña rjes su mthun bya bar // mkhas pa yis ni sês par bya // 5 //
gya yi tshad kyi cha gsum gyi // cha gñis zabs su bbraco bya ste //
me thab dag ni thams cad kyi // bbraco baḥi thun mon mtsan ŋid do // 6 //
jī ltar phyi rol dmaḥ baḥi tshad // de bshin kha khyer naṅ ŋid do //
di yi phyi yi kha ran yah // dpaḥs kyi tshad ni ji bshin bya // 8 //
thab khaṅ naṅ gi khyad par du // rdo rje yis ni mtsan par bya //
dkar daña ser daña dmar ba daña // de bshin gnag daña ljaṅ ba ste // 9 //
jī ltar las kyi rjes ḥgro bas // thab kyi kha dog mtsan ŋid yin //
hön kyaṅ las kun byed paḥi thab // shi baḥi thab kyi khyad par mtsanḥ // 10 //
kha khyer pa dmaḥ rnam par te // dmaḥ ba rdo rjeḥi phren bas bskor //
di yi phyi rol kha khyer ni // gru bshis kha khyer dpaḥs tshad bya // 11 //
shi la zhun poḥi rnam pa ste //ṣar bltas kha dog dkar par ḥgyur //
gryas pa la ni gru bshi ste // byaṅ du bltas pas ser pos bya // 12 //
bskraṅ daña mthon par spyod pa la // ｚla ba phyped pa nub bltas bya //
dgye daña gsad paḥi las la ni // zur gsum lhør ni bltas te bya // 13 //
daña dgaḥ dgug daṅ dbye ba gsum // kha dog dmar po zur gsum paḥo //
mann daṅ rmoṅs paḥi las la ni // bden bral du ni bltas te bya // 14 //
bskraṅ la dud paḥi mdoṅ lṭa bu // de bshin rluṅ phyogs bltas te bya //
rims kyi gduṅs sogs dman paḥi las // ṭag tu me phyogs bltas te bya // 15 //
ḥa daṅ gdaṅ daṅ mdoṅ rnam ni // ṭas kyi gzugs kyi ḥgyur ba yin //
yi ge ḥun gsa byor bya yis // phyag gñis pa yi rnam par bṣgom // 16 //
skad cīg rnam pas gṣaṅ sḥags brjod // skad cīg rnam pas lḥaṅ bdaṅ ŋid //
gryas la dgaḥ baḥi sems kyi bya // shi la shi baḥi sems kyi bya // 17 //
daṅ la rjes chags sems kyi so // khro baḥi sems kyi gṣad pa ste //
rnam ḥgyur drag poḥi sems kyi ni // bskraṅ pa daṅ ni mthon spyod ḥgyur // 18 //
mchod yon shabs bṣil la sogs gṣag // de nas me ni spyan draṅ bya //
raḥ sṉiḥ cha skyes ḥun yig las // rdo rje sems dpaḥ rnam par bṣgom // 19 //
ro yi dri ɲaɦi dri ltar ḫan // chu skyes srog chags dri daḥ ldan //
ji ste me ni ḫdi ltar mthon // gtsø bo rnam par ltuṅ shes ston // 38 //
tseg tseg shes paɦi sgra ḫbyuṅ shiṅ // hur hur gyi ni sgra gaḥ ldan //
sim sim gyi ni sgra bdag ūiṅ // rdo rjeɦi sgras ni don ɲams byed // 39 //
mduṅ daḥ ral gri mdaḥ daḥ sbrul // rḥa mo ba laḥ mgo ḫdra gaḥ //
hjig paɦi rnam pa ḫdi ltar mthon // ni hjig pa ni chen po ston // 40 //
dgaḥ blugs bdun nam gsuṃ byin na // de nas me ni tshim gyur pas //
me tog so rtsi na bzaḥ sogs // bstod pas kyaṅ ni mṛṇas bya ste // 41 //
de nas ḫṭhor ḫṭuṅ ḫbyin nas ni // me ni yah dag gnas par bsam // 42 //
\[om bo diɦi bri kṣa ya svā ḫā // a śvat tha yi Ḫo //
\[om ba dsra la tā ya svā ḫā // plag śa yi Ḫo //
\[om ba dsra ya ḫaṅ ng ya svā ḫā // u dum ba raхи Ḫo //
\[om ba dsra ku be Ḫa ya svā ḫā // śiṅ Ḫo ma can rnamṃs kyi Ḫo //
\[om sa rva pā paḥ da ha na ba dsṛā ya svā ḫā // til rnamṃs kyi Ḫo //
\[om ba dsra pu Ḫta ye svā ḫā // ḫbras ma grugs pa rnamṃs kyi Ḫo //
\[om sa ḫrā sa mpa de svā ḫā // sho daḥ zas kyi Ḫo //
\[om ba dsra ḫu yu ḫe svā ḫā // dur baḥi Ḫo //
\[om a pra ti ha ta ba dsṛā ya svā ḫā // ku ḫa rnamṃs kyi Ḫo //
de nas sṅiṅ gaɦi pa ḫmaɦi ḫdan la ḫaṅ gi lhaɦi sa bon daḥ mtshan ma
yods su gyur pa las rdsogs paɦi dkyil ḫkhor gyi ḫkhor lo rnam par
bsgom par bya ste / de nas dam tahig gi ḫkhor lo la ye śes kyi
خرى ḫkhor lo gshug par byaɦo // 43 //
me yi ḫiṅa gaɦi dbuṣ su ni // skad cīg rnam pas rnam par bsam //
bsaḥ gtor ḫṭhor ḫṭuṅ ḫsogs mḥod daḥ // mḥod yon shabs bsil bstod
pas mḥod // 44 //
raḥ lhaɦi sa bon bslaş pa yis // the tḥom med par sbyin sreg bya //
lha rnamṃs so sor phul nas ni // phyi nas ci ḫdoṅ sbyin sreg bya // 45 //
gsuṃ daḥ bdun daḥ lhag par ni // ji srid brgya stoh bar de bshin //
ji ltar las kyi r jes mtθun par // mkhaṅ pa yis ni sbyin sreg bya // 46 //
de bshin shu baɦi rdsas kun ni // de ltar me yi shal du dbul //
yam śiṅ daḥ ku śa la sogs pa ni ḫod kyi dkyil ḫkhor laḥo //
shal zas daḥ ḫṭhor ḫṭuṅ ḫla sogs pa ni phyaṅ tuṅho //
me tog ni dbu laḥo // bdug pa ni ḫod laḥo // byug pa ni thugs kar ro //
bsaḥ gtor ni sku laḥo // shabs bsil ni shabs laḥo //
mar me mḥod yon shal zas rnamṃs // rīm pa bshin du mdun du dbul // 47 //
sfah bṣad cho ga ji ḫta bas // dkyil ḫkhor mḥog ni gāṅs su gsoṅ // 48 //
hjig rten sbyin sreg yah dag rdsogs // gal te hjig rten ḫdas sbyin bsreg //
ḥiṅ mo hjig rten sbyin sreg ste // de bshin mtshan mo hjig rten ḫdas // 49 //
ṛṇal ḫbyor ṛṇal ḫbyor ma rnamṃs ḫdus // bzaḥ dan btuṅ baɦi khyad par daḥ //
a ca coɦi sgra yi spro ba che // glu daḥ gaṛ gyi dgaḥ bde ba // 50 //
raḥ gi lha yi rnal ḭbyor gyis // der ni tsa ruḥi sbyin sreg bya //
mhoṅ ḷdod bya ba gsol btab na // ḷgrub ḷgyur ḷdir ni the tshom med // 51 //
ṃ khyod kyis sms can don kun mdsad // rjes su mthun paḥi dṇos grub stsol //
saḥs rgyas yul du gāegs nas kyaḥ // ji ḷtar bde bar bshugs su gsol //
gaḥ yaṅ tshaṅs pa la sogṣ paḥi // lha ḷam ḷḥyuh po gaḥ shig la // 52 //
deḥi mdun bzd par mdsod cīg ces // ḷdi ḷtar lan gsun brjod nas ni //
yon bdag khyim du shi bde daṅ // bde legs cho gaḥi rim par bya // 53 //
de nas gsḥan yaḥ sbyin sreg gi // yan lag kun ḷḥyuh ḷbras rab bṣad //
sa daḥ sa gshi shiṅ byas paḥi // thab kyi yan lag yon bdag rgyas // 54 //
mar gyis ḷḥyor ba thams cad byed // yam śiṅ gzi brjīd rṇm ḷḥhel baḥo //
bud śiṅ lhag par dpāḥ bar byed // ku śas thams cad sruḥ bar byed // 55 //
yuḥs kar ḷkār pos shi bar byed // ḷbras kyis rgyas par byed par bṣad //
til gyis sdig pa ḷḥoms rig bya // so bas nor daḥ ḷbru rṇams ḷgugs // 56 //
mā śas stobs ni chen por byed // nas kyis rlun gi śugs rab ster //
dūr bas tshe ni ḷḥhel bar byed // gro yis nad ni ḷjoms par byed // 57 //
ḥo ma sbraḥ ṛtsīs śes rab ḷḥhel // lag pan gyis ni bde kun ster //
mes ni ḷḥdod don dṇos grub ster // raḥ ḷḥdod lhas ni grol bar stsol // 58 //
lḥag ma las kyi ḷjes mthun par // shi sogṣ las byas śes par bya //
dṭaḥ ḷgzar śes rab blugs ḷgzar thabs // de gṇis sbyar ba gṇis med bṣgom // 59 //
de las ḷes ḷḥyuh mar gyi ṛgyun // ye śes chen poḥi bdud ṛtsīr ḷḥdod //
ṛgyu daḥ ni ṛgyūḥi bdag śid kyī // me ni de yis yaṅ dag mchod // 60 //
ḥdi ḷtar sbyin sreg gaḥ byed la // skal bṣaḥ dṇos grub rab tu ster // 61 //
ḥdi ni sbyin sreg ḷes par bstaḥ paḥi rim par phye ba ste

ī ṣu ṛtsa gsum paḥo // //
XXVI
de nas gshan yañ myos byed dañ // btsa ba yañ dag rab bṣad bya //
rgyud rnam kun tu gsañ cho ga // ji bshin gshan la brjod mi bya // 1 //
bdud rtsi bskyed pañi ched du ni // bṣad kyis gnod sbyin bdağ po nön //
ye šes rdo rje man da rar // grags te mkhañ dbyañs ho mañi mtsho // 2 //
ho mañi rgya mtsho mdses pa yi // bdud rtsi bsrubs pa tṣam gyañ ni //
de las skyes pañi lha mo chañ // bu mo ḷod do pañi gzugs can ma // 3 //
ño mañ ḷchar kañi mdoñ ḷdra shiñ // rgya skyegs khu ba lta buñi ḷod //
rin chen kun gyañ bṛgyan pañi lus // pad mañi mdoñ dañ mtshuñs pañi ḷod // 4 //
ye ge mañ lās bṣuo sbe sKy a bar // mdoñs pañi phyañ ni bco bṛgyad de //
lha mo sna tshogs bcd bḥṣiñ ciñ // ḷiği rten gsum po dbañ šudu ma // 5 //
gYas pas ral gri mdañ lcags kyu // thod pa rdo rje rgyal mtshan dañ //
de bshin mu tig phreñ dril bu // dgu pas mchog ni rab ster bājo // 6 //
gYon pañi phyag gis phub dañ gshu // shags pa dañ ni lha ḷvam gā //
ril ba spyi blugs mdoñ dañ ni // tho ba pi vañ bgrañ phreñ bcas // 7 //
gshon shiñ lāñ tsho phun sum tshogs // lha mo mdses pañi sbyan gsum can //
man da ra yi dbuñ phyur nas // chu bo kun tu gvyur nas ni // 8 //
ho mañi rgya mtsho sbe sKy a bar // mar dañ sbrañ rtsi lta bur ḷbañ //
shi bañi bṭuñ bāññā lha mo de // rdo rje rnam snañ mdsad gzugs gnas // 9 //
rnam mdsad mañi sKuñi dbuñ su // he ru ka ni shu bar ḷgur //
dpañ bo kun dañ mām sbyor bañi // mkhañ ḷgro ma yi dra mchog bde // 10 //
thams cad ro geig ḷgur ba yi // bdud rtsi drag poñi gzugs can ma //
ḥphrog dañ bya ba loḥs spyod la // de phyir sīñ ma po bdud rtsi yin // 11 //
de bshin thab ni chos ḷbyun grags // glum ni bdud rtsir bsgrags pa ste //
cañ gañ rdo rje rnal ḷbyor ma // gañ shig dregs de he ru ka // 12 //
mdog ni pad mañi dbañ phyug bdağ // gañ shig dṛi de rin chen ḷbyun //
go gañ don yod grub pa ste // gañ shig rlun gi sugs bdağ niñ // 13 //
chāñ med pa la ye šes ci // rnam šes kyañ ni ci shig ḷgyur //
rnam šes ye šes phun tshogs pas // chañ gis ḷgro kun rmoñs par ḷgyur // 14 //
gnas dañ shiñ dañ tshan do ha // ḷdus pa dañ ni dur khorud du //
mchod bya mchod byed ḷḥrel ba yin // bdud rtsi mchod yon mchog yin te // 15 //
rgyud dañ rgyud gshan gsañ pa yi // bkra šis bde bañi dañ ba ḷo //
mthun gya lha dañ ma b面条 dañ mchod sbyin las // 16 //
mkhas pañi mchod sbyin dag laññā ste // rgyal rigs gTul hor ḷjug pa dañ //
rjeñu rigs bkra šis don du ste // dmañs rigs rnam ni dḥos grub sgrub // 17 //
rab byuñ mchod pañi dus dag la // yun riñ bṣad pañi spyod yul dañ //
rab gnas sbyin sreg dus dag tukāñ // gnas rnam rgyu bañi spyod yul du // 18 //
rnal ḷbyor ma rnam sphañ drañs te // mchod gnas gsañ shags bsgrub deñi dus //
ḥdi lṭar sna tshogs šes nas su // de yī skyon rnam mi bṛtag go // 19 //
धा ता का यि मे तोग बझु // त्सु ताहि मे तोग सो बा दान //
मा ला यि दान सा रि बा // र्दो द्रेग आ्रि कु बाल का लाम //
ढी दाग चा नि मूम आ पा ढाम // ब्झि चा रु नि रब तु ब्रटाग // 38 //
चु त्रान सुम चु र्त्सा ग्निस दान // बु रम त्रान नि ब्र्याय दु ढ्युर //
नि मा ग्सु म दु चाह ढी न्द // ढ्युर बा रु नि ग्स पर ब्या //
मे तोग धा ता काहि चाह नो // 39 //
पा त्रा का दान प्हो बा रिस // ब्त्सोड दान ना गा गे सार बझु //
दा ढिं ढ्ब्रास बु दे ब्झि न्सा // पि पि लिन दान हो मार ब्चास // 40 //
बु रम त्रान नि ग्सिं न्द दे // चु नि ब्दून ढ्युर स्बिन पर ब्या //
म्योस ब्येद द्रि नि शिं मा दान // ब्सिल बाढि ब्दाः न्द दु नि ढ्युर //
पा त्रा काहि चाह नो // 41 //
श्न न्सा ए ला ना ला दा // लेग स्म्तोन ताम ला रु पा ति //
सा का रा दान ल्हान चिंग ब्यार // न्क्हास पस ग्सिं टु बेर्स ब्यास ला //
नि माहि ढो ला लान ब्दून ब्त्सो // ग्रुब पाढि चाल नि ब्ला नाम //
क्हा राजि चाह नो // 42 //
स्रि गुहि र्त्सा बा लाः ब्युह चु // श्ब्राह र्त्सी दान नि ल्हान चिंग ल्दान //
न्क्हास पास र्दास नि दान ब्यांचि ग्फ्यिं // चा ब्र्याय दु नि रब तु ब्श्यिन // 43 //
श्ब्राह र्त्सी ल्हाग पर ब्यार ला ब्त्सो // देर याः ढ्ब्रास बु ग्सू म गुर गुम //
ग्ला र्त्सी दान नि गा बुर दान // ग्यान दा पा त्रा आ गा रु //
द्ब्ये बास रब तु ब्यार ब्याय ढे // 44 //
थाह्स ढाड़ ब्र्याय चाप फ्यें नास नि // द्ब्ये बाढि धोन दु ब्यार बर ब्या //
न्न श्राह ब्झि न्र ख्याद पर दु // ढ्बुर यि ढ्बुस सु ग्झाह पर ब्या // 45 //
चान नि स्मिन पर ग्युर पा ना // म्यान्स ना ग्ला र्त्सी ह्रि द्रिं ढ्युर रो //
सो ध्हा न्द्सा नागि ढुं न्स दा दान // श्ब्राह र्त्सी ब्झि ढ्युर ढ्ब्रुग्र पर ढ्युर // 46 //
द्ब्ये बा ग्निस पर गा बुर दान // ग्ला र्त्सी दान ति फा लार ब्चास //
रि द्वाग्स द्रेग्स पर ब्चास पस नि // चान नि द्री मा मेर पर ढ्युर // 47 //
धा ता का यि मे तोग दा // बा लाघि फ्येंद दान श्ब्राह र्त्स्तर ब्चास //
दे ला स्लाः याः म्त्सान न्निद ढ्दिस // ब्झि चास ल्हाग पस ढ्ब्रुग्र पर ढ्युर // 48 //
ग्यान दा पा त्रा त्रान प्फें नि // ब्र्याय चा दान नि ब्यार बर ब्या //
ढी ल्तार ढी न्निद न्स्रुग्र पा यिः // ढ्ला रे ढ्ला रे र्न्सर ब्यार बर ब्या // 49 //
स्ना ढ्ङांग्स चान गी द्ब्ये बा नि // युल दान र्रिः म्त्त्सु म ग्युर ग्सेश ब्या //
ढी ल्तार ढी गी द्ब्ये बा नि // ग्युद दान ग्युद ग्झान नाः ग्सेश ब्या // 50 //
म्योस ब्येद लाः ग्झान चोड़ पा मे // मार मेर ब्स्यिन स्रें म्चोइ बा मा यः //
ब्ला मा दान ब्राल चोइ मेड दे // चोइ दान ब्राल बाढ़ि ग्रोल बा मेड // 51 //
म्योस ब्येद लाः ग्झान दाम ढ्ङिं नि // गाः याः ढ्युर कु बा ढ्युर मा यः //
ब्दाः न्द ब्दो डाम्स ब्दाः गिः साः // ला ला मा माः पस री पड़ // 52 //
ढी नि म्योस ब्येद ग्सेश पर ब्स्तान पाढि रिं पर फ्यें बा ढे //
नि सु र्त्सा द्रुग पाहो // //
de nas de phyir sbyin sreg gi / las kyi khyad par rab bsdad bya//
sgrub pos rgyal srid ched du ni // s thugs ni ston phrag bou ru bsldas //
shar bsdad pa yi cho ga yis // sbyin sreg las ni brtsam par bya // 1 //
bsgrub bya'i mi'n da'n rnam spel te // sa chen ho mar sbyar ba yis //
rmam rtag med pas sbyin sreg byas // yo'ns rdsogs rgyal po 'nid du 'gyur // 2 //
ba la'n mi da'n lce sphyin sa // cha'h dan ho mar rnam bses pas //
sreg blugs mchod ni sbyin byas te // rtag tu 'bum gcig sbyin sreg byas //
gro'n mchod ni thob 'gyur te // dpal ldan rgyal po chen por 'gyur // 3 //
tsher ma'i me ni rab,sbar la // dug khrag 'bru mar tsha ba da'n //
de bsin skra' dang phub mar ldan // ni yi' ras pas sbyin sreg bya // 4 //
skra' grol khrus pa'i dban gyur pas // lho phyogs kha' bitas ge'er bu 'ham //
sbags pa gos ni nag po gyon // drag po'i las la 'nyn phyed dam //
mtshan phyed na ste gdol pa'i mer // bsgrub bya'i mi'n da'n sbyar bau s thugs // 5 //
h'a ro drag pos brjod bya' shi'n // rtse gcig sams kyi's sbyin sreg byas //
dpu'n bcas stobs kya'n brlag 'gyur na // gshan rnam's la ni smos ci dgos // 6 //
de nas stobs kyi's dregs pa yi // dgra bo bsrad pa bsdad par bya //
rlun gi phyogs su kha' bitas te // sa' za'i me ni rab sbar la // 7 //
khva yi' gao'g pa' shag ni pa // nir ya sa yi' 'bru mar bses //
las ni mtshan mo bdun sbyar na // the tshom med par skrod par 'gyur // 8 //
dbye bau'i las shes grags pa ni // smyo byed shi'n la me sbar la //
gsahn s thugs rig pas nim pa yi // lo ma abrub gyi shun po bcas // 9 //
khva da'n hug pa'i tsha'h bses te // brgya rtsea brgyad ni sbyin sreg byas //
hi'g rten thams cad shbyed 'gyur te // shi'n sdsug skye bo'i gnen gyis spo'n // 10 //
de nas dgu'g pa bsdad par bya // li khri mtshu'n pa'i ho'd bsgoms te //
bsgrub bya' ge'er bu rlun phyogs nas // atsh btes g'o' bar dmi'gs nas su // 11 //
stan la rol pa'i gnas pas gnas // gsa'n s thugs yi ge dsa'h bzlaz te //
shags pa' lcags kyu' rab sbyor bas // bsgrub bya'i shi'n gi pad mar dbug // 12 //
skye gnas pad ma dbug byas na // fes par khams gasun bdnu' dgyur //
thod pa' dum b ge'g pa' 'ham // ma chag sdsug ci'n mdzes pa la // 13 //
bsgrub bya'i gzung ni rnam par bri // de nas bsgrub bya'i mi'n brjod de //
dha du ra yi' shi'n ni da'n // ka ra b'i ra khrag tu ni //
yah dag sbyar bas sbyin sreg bya // 14 //
gro ge la ni bsgrub bya'i gzung // ra'h khrag gi va'h bses pas bri //
bsgrub bya' gos kyi' g'Yogs nas ni // gsa'n s thugs bzlaz shi'n sbyin sreg bya // 15 //
shags kyi' ha ro'r bcas lus kyi' // me to'g re re rab bzu'n nas //
hi ma bdun du sbyin sreg byas // gah shig yid la' 'bdod pa' g'ugs // 16 //
de nas gshan yah bsdad par bya // tsen dan dmar po'i shi'n las ni //
zung br'nan byas nas ra'h khrag da'n // gi va'h gis ni mi'n bres te //
de bsin bsgrub bya'i shi'n gar gshug // 17 //
tsha ba gsum gyis lus la byug // zaňs maňi khab kyis dbug bya ba //
sňiň ga ńte ba gsaň ba ste // bsgrub byaňi gnas gsum du ni dbug //
ghan shig yid la ḥdod pa de // mtshan phyed na ni ḥgugs par ḥgyur // 18 //
gser ndog can gyi btsag gis skye gnas kyi mtshan ma mňon par bris la
deňi stēň du lag pa ńlon pas bkaňb ni bgya ḥtse bsla bar
bya ste / gahn gi miň nas brjod de shags bzas na skad cig de ūid la
bhōn bar ḥgyur ro // 19 //
tshub mas khyer baňi sňiň lo blaňs la khvaňi sgro ḥtse daň mči maś
bsgrub byaňi miň bris te // gyen du laňs paňi tshub ma la bskur na /
deňi mod la skrod par ḥgyur ro // 20 //
spreňuňi rus pa la sor drug paňi phur ba byas te / shags lan bdun
mňon par bzas maš / gahn gi sgor sban pa deňi rīs rgyud chad par
Ḥgyur ro // 21 //
ba laň daň glaň po daň rta daň bhōn pu daň ḥro mo daň / ma hoňi
ghan rnan sū sban na de dag brlag par ḥgyur ro // 22 //
yi dvags kyi gos ma lhuň ba blaňs la mar khu chen po daň lhan cig
sha ūoňi snod du sbar te / mar ūoňi bou bshiňi khyad pa la /
sňiň pohi snags bzas sňiň / mig sman ḥbab pa byas la mig la byugs
pa deś mkhaň ḥgro ma thams cad sťhoň bar ḥgyur ro // 23 //
ōm bhū ta liš ge svā hā //
me ḥbal byab paňi shags so // 24 //
glaň po cheňi leîi ba blaňs te / rus sbal gyi khog paňi maň du bshag
la khynim du dbug pa byin na ḥdis ni ḥdre ūiŋ la sogs pa yaŋ
ŭes par rab tu shi bar ḥgyur ro // 25 //
ōm u da ke ma ūa ka āsā tā / u da ka saňh bha bā / te āsā du taň
ståş pa ksaňståş // yi ndro ba ndha ti ma hā ba laňh / ma ūa kā
yi ndra pā ūa ba ddhā / yi ndra ba ūa ga tā ga tstäsha ḥnte / sū ryo
da ya svā hā //
bshi mdoňi ḥro yi duņ bu blaňs // ḥdi yis lan ni ūi ūu bzas //
phyoga bshi ru ni gshug par bya // 26 //
sbraň bu mchu riňh bzlog byas pas // yiŋ can rnanms ni bde bar ḥgyur //
bde bāschos ni thob ḥgyur te // chos kyis kyaňh ni bla med ḥgyur // 27 //
ḥdi ni sbyin sreg gi cho ga rim par phye ba ste
ūi ūu ḥtse bgyaď paňo // //
XXXI

de nas rnal ḫbyor maḥi mtshan ſiḏ // ḏge ba yaḥ dag ṭab bṣad bya //
mḵaḥ ḫgro ma ni pad mi ni // ḫa ma ha sti ni ſiḏ ḫgyur // 1 //
kha ṭa ḫa ṭaḥ kha ni // ḫzugs can tsi tri ni ſiḏ ḫgyur //
rigs ni bṣhi po raḥ ḫhos su // mḵhas pa yis ni bṛṭag par bya // 2 //
pa dmi ni yi mtshan ſiḏ bṣad // bṣhin ni dkyil ḫkhor lta bu ste //
sna ni til gyi me tog mtshan //

sen mo zaḥ ḫdra rus sḥal ṭgyab // ḫkaḥ paḥi mṭhil ni mḵam par gnas // 3 //
mu na ta ḫa ḫbra ḫbras bu bṣhin // de bṣhin ba ḫkhyil ba ḫa //
khro ḫu ḫer ḫsarm can ḫskye gnas mḥcoh // de yi braḥ yaḥ śin tu mḥses // 4 //
ghaḥ chen myos pa lta buḥi ḫgro // pad maḥi ḫri ḫdan ḫaḥ paḥi ḫbyaḥ //
reg bya pad ma ḫta bu ste // pad maḥi bcīḥ ba ḫdod bsten bya // 5 //
skra ḫaḥ nu na ma ḫsu ḫu ḫna // mchu ni so yis ḫtsir bar bya //
bha ḫga ḫar so ḫmo ḫghug de ḫtār // pad ma ni la ḫdod par bya // 6 //
de naḥ ha ḫti niḥi mtshan ſiḏ // de bṣhin yaḥ dag bṣad par bya //
caḥ gi ḫri ḫcan ḫbyin pa sḥom // sna yon ba ḫpu ḫkhyil ba yaḥ // 7 //
ḫḥd ḫpas myos śiḥ ḫred pa ḫaḥ // lus ni sḥom sḥiḥ ni sṛṇ pa //
u ra ḫṣpo ṭaḥi bcīḥ ba yis // de la ḫol par bya ba ste //
ri ḫuḥi rnam pa ha ḫti ni // 8 //

mḡor ni ḫsr ḫmṣ ḫmsu ḫn bya sḥiḥ // ḫdrag tu ḫkhyud cīḥ nu ma mḥe //
kha la ḫr ḫeg cīḥ ḫso ḫgda ḫbya // mḵhas ḫpaḥ sen ḫmo ḫdraḥ bar bya // 9 //
baḥad ḫki ḫa ḫra ḫha ḫti ni // ḫlu ḫaḥ ḫol ḫm ḫmṣ ḫn ḫro ḫdgh //
mtshan ſiḏ ḫdi ḫag yaḥ dag ḫdan // ha ḫti ḫnṛ ni ḫṣe par bya // 10 //
śaḥ ḫki ni ḫaḥ bṣad bya ba ḫste //

skra ṭiḥ sna yaḥ ṭiḥ bsa ḫste // ḫra ḫem ḫṣe mḥm sḥo ḫsḥom ḫn ḫmin //
nu ma ḫn ḫa ḫkā ḫbra ḫbras mtṣaḥuḥa // ḫsho daḥ ḫḥo maḥi ḫsto ḫmor ḫdgh // 11 //
laḥ ḫp ḫyom ḫpaḥ skra ḫna ni // ḫbsu ḫbas ḫdgh ḫba ḫbskḥed bya sḥiḥ //
so ḫyis mchu ni ḫtsir bar bya // śiṇ ḫtuo ḫdgh ḫbas ḫdrag ḫpar ni //
gḥṣb ḫdgh sḥiḥ ḫgar ḫsen ḫmṣ ḫbrud // 12 //
boḥ ḫu ni ḫri ḫdan ḫaḥ // ba ḫaḥ ḫc ḫtār ḫrṭub pa ḫste //
bya ḫrog ḫṣrap ḫcan sḥaḥ ḫkh ḫni ni // mtshan ſiḏ ḫdi ḫag yaḥ dag ḫdan //
ṛṭag ḫtuo ḫaḥ ḫkh ḫni sḥes bṢad // 13 //
de nas tsi tri ni ḫaḥ bṣad //

lus ḫtuḥ ḫde ḫy ḫbra ḫnams mḥses // ḫnu ma ḫp ḫbra ḫbras ḫtā ḫn bya ste //
śiṇ ḫtuo ḫkho sḥiḥ ḫho ḫṭṣa ḫṣaḥ // ḫṛṭag ḫtuo ḫṛṣṇ ḫd pa ḫa ḫdgh sḥiḥ // 14 //
byin ḫn ḫphaḥ ḫgan rḵyaḥ ṭaḥ // ḫmchu ḫḥṣyaḥ ḫḥug ḫrṇ ḫy ni sḵaḥ //
śaḥ ḫyṛ ḫri ḫdan ḫdan pa ḫaḥ // ḫpuḥ pa ḫgyaḥ pa ḫtsi ḫti ni //
 ḫdgh ḫbas ḫol pa bṣad bya ste // 15 //
thog mar lag pas bha ga btsi / ŋo bya nu ma mñe ba dahn /
gmo la sor mos bsum bya shiṅ / lus ni bskum pas dgaṅ ba dahn /
drag pa ŋid du ḷkhyud par bya / mchu ni ḷjib tu gshug par bya / 16 /
sdeb sbyor stshigs bcad las bṣad paḥi /
mthshan ŋid ḷdi dag yahn dag ldan / tsi tri phi guzugs can ḷgyur / 17 /
de nas gshan yahn ḷpho ba yi / dbye bāḥi mthshan ŋid yahn dag bṣad /
phyi yi ḷpho ba rags pa ste / naṅ gi bdag ŋid phra bar bṣad / 18 /
spyi bor bde chen ḷkhor lo ste / pad ma ḷdac ma bshi pa ni /
phra ba byaṅ chub sams kyi gnas / thams cad brien paḥi guzugs yin pas / 19 /
byaṅ chub shiṅ poḥi ho bo ŋid / sa bon gyur paḥi pha rol tu /
pad ma ḷdam ma sum cu gnis / de yi ḷbus kyi yi ge ha /
ḥog tu bltas pa bde ba ḷdsag / 20 /
byaṅ chub sams bdag zla ba ni / cha ni bco lḥaḥi bdag ŋid can /
ṛtag tu bde ba chen por ḷḥab / rnal ḷbyor ma ni cha becu drug / 21 /
de yi logs ni gnis po ru / la la nā ḷdā ra sa nā /
ā li kā li raṅ gi ḷhos / ḷgyu ḷaṅ ḷbras buḥi raṅ bshin ḷgis /
dgaṅ bāḥi yi guzugs can ma / 22 /
lḥan cīg skyes ḷdeṅi raṅ bshin daḥ / gnis med mchog gi ḷdaṅ phyug ma /
kun rdṣob kun da ḷta bu ste / don dam bde bāḥi guzugs can ma /
saṅs ḷgyas byaṅ chub sams rnams kyi / rten de rdo rje ḷdāṃ pa ho / 23 /
mgrin per lḥon ṣpyod ḷkhor lo ste / dmar po ḷdac ma becu drug pa /
de yi ḷbus su yi ge om / de yi steh gi lceḥu chuṅ gi /
bu gaḥi lam nas bṣud rtsai ni / ḷgyun ni ḷḥchad par ḷḥab pa yin / 24 /
ṣuṅ gar chos kyi ḷkhor lo ste / sna tshogs pad ma ḷdac ma bṛgyaḍ /
de yi ḷbus su yi ge ḷum / ḷḥog tu bltas pas gnas pa ste /
de yi steh phra bāḥi pad ma ni / tshaṅs paḥi gnas kyi rnen pa ḷdra / 25 /
de yi ḷbus kyi rnam ṣes ni / ṭṛag tu ḷḥchar ba thams cad khyab /
raṅ byuṅ ye ṣes kyi ni rten / rnam ṣes mchog gi ḷdaṅ phyug go / 26 /
ṝte bār pad ma mdog shon po / ḷdac ma drug cu rtsa bshi pa /
de yi ḷbus kyi ye ge om / nor bu bshin du ḷbar ba yin / 27 /
de ḷḥog phra bāḥi pad ma ni / mdud paḥi gnas su ḷṣag par bya /
ṱoṅ phrāṅ bdun cu rtsa ḷṅis kyi / ṭren daṅ rtsa bar brjod pa yin / 28 /
ṭes ḷab raṅ bshin la la nā / thabs ni ra sa nā ru gnas /
de ḷag ḷbus su son lha mo / om ṣig sna tshogs guzugs can ma / 29 /
lḥa mo sku bshiṅi bdag ŋid can / ḷḥos grub thams cad rab stṣol ma /
kun la bde chen rab stṣol la / ṭṛag tu yahn dag bdag phyug ṭṣhal / 30 /
ḥṭos po gaṅ daṅ gaṅ giś ni / mi rṇams yid ni yahn dag sbyor /
des deḥi bdag ŋid ḷgyur lha mo / sna tshogs guzugs can nor bu bshin / 31 /
ses rab me yis bskyod pas yul gyi dnos po rnam par dpyad na rgyun dañ bral //
gtum mo ḩbar shiṅ rnam par ḩphro bas dri ma med ñid
yah dag rig ciṅ gsal //
phuṅ poḥi rnam par rtoṅ pa bseṅs sīṅ dmigs pa med paḥi
rah rig ḩdsag pa dañ //
dnos po thams cad mūm ñid bdud rtsi nam mkhaḥ khyab ciṅ
yah dag go ḩphaṅ ldan // 32 //
de nas gshan yañ thig leḥi gzugs // ḩpho ba yañ dag bṣad par bya //
yar ḩoḥi tshes gcig nas bzuṅ nas // ji srid ŋa yi bar du ste // 33 //
yar ḩo yi ni tshes gcig la // rkaḥ paḥi sør mo yi ge a //
tshes gūis byin par yi ge ā // tshes gsum brla la yi ge i //
bshi pa skye gnas yi ge ũ // lma pa lte bar yi ge u //
drug pa shiṅ gar yi ge ũ // bdun pa nu mar yi ge ṛ //
brgyad pa mgrin par yi ge ṛ // dgu pa lag mthil yi ge тро //
bcu pa mkhor tshos yi ge ũ // bcu gcig mig tu yi ge e //
bcu gūis sna rtser yi ge ai // bcu gsum dpral bar yi ge o //
bcu bshi mtshog mar yi ge au // ŋa la spyi gτṣug gYas gYon du //
yi ge aṃ aḥḥi ṛo bo ñid // 34 //
mar ḩoḥi tshes gcig nas bzuṅ ste // ji srid gnam stoṅ gi ni bar //
de ñid kyis ni ḩpho bar ḩgyur // gYon par a ṛi zla ba ste //
phra ba yi ni raḥ bshin ñid // gYas par ḩa liḥi ṛi ma ste //
rags pa yi ni raḥ bshin no // 35 //
byañ chub sems bdag dbye ba yis // de bshin ḩpho ba bcu drug yin //
thun phyed kun spyod dbye ba yis // ḩpho ba bcu drug dag tu bṣad // 36 //
zilla ba ḩdsin daṅ ṛi ma ḩdsin // thig le ḩgog daṅ nam mkhaḥ ḩgog //
ḥdi dag daṅ ni yañ dag ldan // ḩpho ba bcu drug šes par bya // 37 //
rnam par mi rtoṅ bde ba che // mṭon ḩdod ye ṛes ḩyശ ni gzugs //
ḥdi ni daṅ shiṅ bde baḥi khyim // sgo yi them skas daṅ mtshuṅs paḥo // 38 //
ḥdi ni rnal ḩbyor ma bshi daṅ / ḩkhor lo bshi yi rim pa daṅ /
byañ chub kyi sems ḩpho ba bstan paḥi rim par phye ba ste
so gcig paḥo // //
XXXIII
sems can mos pas ḷjug pa rnams // de dag kun la dgaṅ ba ste //

mkaṅ ḷgro kun daṅ mñam sbyor baḥi // he ru ka dpal go ḷphaṅ gnas // 35 // ḷdi ni ḷiṃ par phye ba ste / so gsum paбо // //

// dpal he ru ka mñon par brjod paḥi rgyud chen po ḷbum phrag
gsum pa las lhan cīg skyes pa ḷbyuṅ baḥi rtog pa las btus pa /

rnam ḷbyor ma thams cād kyi gsaṅ ba klag pa ḷgrub pa // dpal
sdon pa ḷbyuṅ baḥi rgyud kyi rgyal po chen po rdoṅs so //
CHAPTER II. EXPLANATION OF THE PROCESS OF ORIGINATION.

The venerable lord said:

'Well done! Well done! O Vajrapāni! You have praised the origination of the secret. Then, I will explain the meditation upon the process of origination (1).

In accordance with the nature of their various deeds (karma), creatures are of four kinds according to their mode of birth: oviparous (2), viviparous, creatures produced from moisture and beings born apparitionally (2). Geese, cranes, peacocks, parrots, thrushes and so on are oviparous; elephants, horses, oxen, buffaloes, asses and human beings are viviparous (3). Worms, insects, butterflies, fishes and so on are creatures produced from moisture. Deities, infernal beings, (beings in) the intermediate existence (between death and rebirth) (4), beings of the first aeon (prathama kalpa) and so forth, are beings born apparitionally.

(In the continents:) Furuvideha, Aparagodāni and Uttarakuru (5), live people of great wealth, who are dull, torpid and ignorant.

1 It is rightly noticed by Tson kha pa (op.cit. Vol. 157, 5-5-5 f.) that this explanation of utpatti-krama of the Sahvarodaya is very peculiar. He says: 'In the first chapter of the Sahvarodaya, questions are put about the utpatti-krama; the answer is given in the second chapter. In this chapter, the following things are mentioned: the four modes of birth; the four continents of mankind; three of these are the lands of enjoyment, and the fourth Jambudvīpa, is the land of deeds; the fact that the most excellent part of this (Jambudvīpa) is the middle country; the four kinds of fruits which depend on the ways of abstaining from desire; the fact that deeds done in the past cause death and birth to people who do not understand Maya-pema-samādhi; the fact that after death one stays in antarabhava; the manner in which one is placed in the womb according to the union of the father and the mother; and the manner in which one comes into the world from the womb. But, by these things, the utpatti-krama is not (truly) explained; to examine the utpatti-krama by comparing it to birth, death and antarabhava is nothing but stating similarity (mthun yul). He also says that in the tantras of the Sahvara literature this way of explaining utpatti-krama by comparing its features to birth, death and antarabhava occurs only in this tantra.

2 Anāja and Jaravuja are mentioned in ch. 9 of the Abhidhanottara; but the context is very different.

3 Samvartya is difficult to explain; we relied provisionally on tib. yah dag yitsho.
The people of these three continents neither distinguish nor investigate (6). Jambudvīpa is proclaimed to be the land of deeds for him who is well born there. Deeds, good or evil, may be inferior, middling, or superior. Here (in Jambudvīpa), the fruition (of deeds done in) former birth is seen in all beings (7); they are defiled by self-conceit and envy, they are false, fraudulent and haughty, darkened by greed, anger and folly and so on, and afflicted by old age and illness (8).

People, the chosen and the best in Jambudvīpa, are born in the middle country. They are slow or medium or sharp as to their faculties of sense; and their birth depends on good deeds in former lives (9). Birth as a man is the first great fruit; to renounce one’s own household is the obtaining of the second; to complete the renunciation for the sake of merit is the third, and the obtaining of concentration of the mind is said to be the fourth great fruit (10).

People, in whom the impressions of the defilements (kleśa) have been strengthened since beginningless time, do not understand the Mayopama-samādhi (the meditation on the similitude of the phenomena to illusion) (11). Thus, deeds done in the past cause death and birth.

As long as a man does not possess the totality (of conditions), he stays in antarābha (the intermediate existence between death and rebirth) for seven days (12). A being in antarābha is, like a traveller, (drawn) by means of the cord of karman, born in (one of) the six conditions of existence (gati) (13).

4 MS A nirvīkālpādikarīna and also tib. possibly suggest the reconstruction nirvīkālpa vādikarīna; but, tib. taken alone suggests nirvītarkāvādikarīna.

5 tib. shows that the translator took dūṣṭa as a noun 'hate', and that he took this phrase as a bahuv. Pañj. agrees with tib.

6 tib. omits -andaḥ.

7 tib. rims = āvara 'plague'.

8 Pañj. de bahin gzogs pa bstan pa la rab tu bbyun be; 'to join the priesthood according to the doctrine of the tathāgata'.

9 See Pañca kramā, edit. by de la Vallée Poussin, Louvain, 1896, IV-6.

10 Pañj. tshogs pa ni skye bahi rgyu mthaṅ dag ste 'the totality' means all the causes of birth.'
One should regard the state of him who is born in this world as coming from the union of the mother and the father, and so on (in the following manner): Vehement joy is caused to enter through the way of the mouth (14). Consciousness, as if riding on horseback, mounted on the chariot of the wind, arrives very swiftly in a mere moment (15), arousing seventy-two thousand veins in the same moment, and reaches the highest joy (that is) अलि (vowels) and कालि (consonants) melted together (16). It exists between semen and blood in the form of a dot (bindu). The first (stage of it) is in the shape of कलला, and the second (stage) is अर्बुदा (17). In the third stage, it appears as पेशी; and the fourth is that of गहना; and being urged by the wind, it assumes the form of flesh (18).

After the lapse of five months from the seed the five members are produced. After seven months the hair of the head and the body, nails and the mark of sex appear (19). In the eighth month, sense-organs and definite shape are manifested; in the ninth month it is completed; and in the tenth month consciousness appears (20).

Kalala is the form of अक्षोभ्य; अर्बुदा is रत्नासम्भव; पेशी corresponds to अमिताभ; गहना to अमोघसिद्धि and प्रसाधका to वायरोक्ता; thus it manifests the five aspects (21). अक्षोभ्य is urine and the menstrual fluid; अमिताभ is of the nature of semen; रत्नासम्भव is nothing but a tubercle (पिंढा); and as the mixture of them exists वायरोक्ता (22).

There are two veins in the middle of the योनि (the female organ) and likewise to the left and the right. One should know that semen is on the left and the menstrual fluid on the right (23). The union of both, (that is,) oneness, is धर्मधातु (the sphere

11 From the context, 'अक्षोभ्य is urine and (अमोघसिद्धि is) the menstrual fluid'. Panj. treats urine, the menstrual fluid and semen separately; therefore, it does not deny the possibility of connecting अमोघसिद्धि, which does not occur in this verse, with the menstrual fluid.

12 Panj. गग्न यु त्साम श्वे पा रो ला सोग्स पा र्नाम्स ह्डुस पहो "nothing but a tubercle" means the collection of sedimentary substances and so on.'
of dharmas) by its nature. 14 Karman is obtained by means of the seed, which is made to move to and fro by winds (24). It is certain that it (the seed) faces the aperture of the yoni, that is, "the origin of dharmas". Dwelling on the right side of the abdominal cavity, it is facing "what is sitting upon the hams". 15 Prajñā, residing on the left side, would be facing the womb (25).

A man of good intellect should discern the right moment, at the time when the process of placing the seed occurs. The wind which circulates on the right side will always be a man (26). The wind which circulates on the left side will certainly be a woman; and the seed existing between both will always be a hermaphrodite (27).

One should know that the sphere of water belongs to the father; the sphere of fire belongs to the mother. Skin, flesh and blood comes from the mother; so it is said (28). Tendon, marrow and semen are said to come from the father. The aggregate of those six is pīnda (the globular body), as is said by Vajrasattva (29).

Rūpa (material form), vedanā (perception), saṃjñā (conception), saṃskāresas (formative tendencies) and vijnāna (knowledge) are identical with the nature of the five buddhas; the origination of (the five) skandhas (constituent elements) is determined (30). Recognizing (the process of) birth to be the process of origination (utpattikrama), a man should attain the state of the completely enlightened (samyaksambuddhatva).

This is the complete knowledge of the skandhas as told by him who tells the truth (tattvavādin).

Chapter two: explanation of (the process of) origination.

14 tib. chos kyi dbyaṅs kyi ras bshin no and Pañj. chos kyi dbyaṅs kyi ras bshin nid should be translated 'is nothing but the nature of dharma-dhatu'; but it is not possible to decide whether or not it agrees with the reading of all MSS except A: they read dharmadhatusvabhāvatah.

15 From the context, MS A utkutukāsthito might possibly be taken as a modifier of upāya; '(upāya) is sitting upon the hams'. But this does not show to what this upāya is facing (abhimukham).
CHAPTER III. EXPLANATION OF THE PROCESS OF COMPLETION.

'The three worlds are in themselves the pavilion (of the mandala); living beings (in these worlds) and nothing but deities.'

(Tsökhapa relates this chapter to pānca-krama as follows: "utpanna-krama is mentioned in the third chapter (as follows): by the manner in which one imagines deities of utpanna-krama through "instantaneousness" (verse 6), various "means and power of compassion" (verse 8) and by the mention that "the interpenetration (yuganaddha) (of these two) occurs without exertion, and is in itself the mandala, the highest essence" (verse 9), Yuganaddha-krama (is mentioned). By the mention that "neither is it non-existence, as it is without interruption and its origination, in the conventional sense of the word, is possible. Its own essence being the joy innate (in everybody), it is inherent (sahaja) in every dharma. It is based upon itself (svadhīthana), as it is self-existent" (verses 13, 14), Svadhīthana-krama which has abandoned the side of non-existence and interruption, for the reason that the origination of the illusional body (maya-deha), in the conventional sense of the word, proceeds from the illumination, (is mentioned). By the mention that "the clear and perfect awakening (abhisambodhi) to the great pleasure (mahāsukha) is the highest mahāmudrā" (verse 16), (Sukha-) abhisamābodhi-krama (i.e.) Prabhasvara (-krama) is indicated,' (Vol. 157, 6-1-6 f.). Tsökhapa says that Vajrayāna-krama is mentioned in the fifth and sixth chapter of the Samvaradāya. For further references to the correspondence of Sukhābhisamābodhi-krama and Prabhasvara-krama, see Shinten Sakai: Chibetto-mikkyo-kyori no Kenkyū, Koyasan, 1956, p.114 f.)
of the mandala; and in the middle of them, the yogin is the predominant deity of the mandala through the aspect of instantaneousness\(^2\) (4). By the spell (mantra) ॐ ॐ ॐ, are signified the mandalas of body, speech and mind. Heavens, the earth and regions under the earth will instantaneously be of the one and the same figure (5). Through the yoga of the aspect of instantaneousness, the spell of instantaneousness should be recited; "the real pleasure of a multitude of \(\ddot{\text{d}}\ddot{\text{a}}\kern-.167em\text{k}\ddot{\text{i}}\ddot{\text{n}}\ddot{\text{is}}\) (\(\ddot{\text{d}}\ddot{\text{a}}\kern-.167em\text{k}\ddot{\text{i}}\ddot{\text{n}}\ddot{\text{i}}\ddot{\text{a}}\ddot{\text{l}}\ddot{\text{a}}\)) united with all the heroes" will result (6).

It is of the nature of the four \(\ddot{\text{d}}\ddot{\text{a}}\kern-.167em\text{t}\ddot{\text{u}}\ddot{\text{s}}\ddot{\text{i}}\ddot{\text{s}}\) (spheres), (the five) skandhas and likewise the six vīṣṇavas (object of senses). It is the wisdom of Heruka and the goddess; it should not be considered to be separated (7).

The circle (cakra) is sealed with the seal of suchness (tathatā, the real state of things); it is also emptiness (\(\ddot{\text{s}}\ddot{\text{u}}\ddot{\text{n}}\ddot{\text{y}}\ddot{\text{s}}\ddot{\text{i}}\ddot{\text{a}}\ddot{\text{n}}\ddot{\text{a}}\)) like the sky. Tathatā is Nairatmyā\(^4\) and also the whole world; (Heruka is) the means (upayā) which is the power of compassion (8).

The interpenetration (yuganaddha) (of those two) occurs without exertion, and is in itself the mandala, the highest essense (sāra).\(^5\)

---

\(\ddot{\text{j}}\ddot{\text{h}}\ddot{\text{i}}\ddot{\text{t}}\ddot{\text{i}}\ddot{\text{s}}\ddot{\text{k}}\ddot{\text{a}}\ddot{\text{r}}\ddot{\text{a}}\) occurs in ch. 56 of the Abhidhanottara (Vol. 2, 84-1-2). Chapter 53 of Skt. MS No. 173 of University of Tokyo, 170 b, 1.4; chapter 55 of No. 474 of University of Tokyo, 200 b, 1.1. A verse, identical with this one occurs in ch. 12 of the Yoginisākṣācārya (Vol. 2, 240-2-4).

These two verses are quoted by bTsoṅ kha pa (op. cit. Vol. 157, 12-5-8 f.). In this case he does not indicate the source, but just says 1 in the commentarial tantra'.

\(\ddot{\text{P}}\ddot{\text{a}}\ddot{\text{n}}\ddot{\text{i}}\ddot{\text{j}}\). 'The whole world the true nature of which is tathatā is nothing but Nairatmyā; and she is also embraced by the vajra whose essence is the great pleasure (mahāsukha) and the great compassion (mahākarunā). The fact that the female partner of Heruka is called Nairatmyā is to be noted; this name, which is merely the name of the predominant goddess of the Hevajra-tantra, does not occur, at least, in the Laghusaṃvara and the Abhidhanottara.

These three lines are quoted in bTsoṅ kha pa (op. cit. Vol. 157, 13-1-2 f.). The last line is related to Tuganaddha-krama of pañca-krama. See n. 1.
People try to grasp it by means of reflection and discrimination, but it is unthinkable and indiscriminable.

It is the best of all the aspects; it is everything; still it is without aspect; and it is with the faculty of causing perception of pleasure. And, it is of the essence of existence and non-existence; it causes existence; and yet it is risen by itself (nityodita).

It is without superimposition, without exertion and is the great pleasure (mahasukha) which is ever-risen (nityodita). It arises through its own nature of being unproduced, when it itself is attained.

It is to be known introspectively as it is not senseless; it is neither a knower nor a seer. It is not unchangeable as it is without shape; still it is eternal as it does not change. Neither is it non-existence, as it is without interruption and its origination, in the conventional sense of the word, is possible. Its own essence being the joy innate (in everybody), it is inherent (saha) in every dharma. It is based upon itself, as it is self-existent; it is intact, as it is without destruction.

Contemplation (of it) is also of this kind, as it is the perception of the taste of non-origination. Because, prajña-wisdom, which makes them comprehend sunyata, is itself dhyana (meditation). Thorough perception of every dharma is itself.

6. For this pada, tib. 'it is ever-risen (or always existent) as the worldly existence (bhava)'.
7. For this pada, tib. 'it is ever-risen as the worldly existence (bhava)'.
8. tib. sna tshogs spros pa 'i rtogs pa med suggests maharopam (= MSS BDEP); but this is untenable.
9. Pañj. 'nor is it seen'; mig la sogs pahi dbah pahi brgad bya ma yin pa ñid las mthoh bya min pahö.
10. It is difficult to translate svadhiṣṭhāna. Our translation 'it is based upon itself', which is still provisional, depends on Pañj. räh byin brlab däh räh byuh ste / shes pa räh ñid la gnas pahi phyir ro. But in verse 19, 'self-blessing'.
11. These five padas are related by Tson kha pa to Svadhiṣṭhāna-krama of pancha-krama. See n. 1.
contemplation (bhavana), but it is not (merely) the contemplation (as the means to attain the perception) (15). Likewise, the clear and perfect awakening (abhisambodhi) to the great pleasure is the highest mahamudra ("the great seal"). Those (various aspects of it) have been shown distinctively for the sake of making people enter into the truth of dharma (16). Those are manifested only through the teaching of a good master; not in another way.

The sahvara of every buddha is situated in the characters (of the word) "Eva" (17). Deeds of body, speech and mind are the one and only sahvara in which every aspect of the world is gathered. The Sahvara is the best pleasure (sukhavara), the enlightenment (bodhi); it is neither spoken nor shown (18).

12 Tsȫn kha pa relates this line to Sukhābhisambodhi-krama. See n.1

13 Pañj. explains the meaning of "Eva" as follows: "To explain in what "those" are manifested "through the teaching of a good master", "the sahvara" and so on are told. This is explained as follows: The character vaḥ in its centre, is the origin from which all the pleasures derive, and is the casket of the Buddha-jewel. This is to be explained as follows: In the event of consecration, in the union of vajra and padma, this, which is of the essence of the fourth consecration (caturthabhiṣeka), becomes distinct through the power of destroying the moon in the proper way according to the instruction of a good master. Or, the character e is of the essence of prajñā; it is the essence of nirvāṇa-cakra (the body of emmanation) and of sambhoga-cakra (the body of enjoyment), and exists on the navel and on the throat. The character vaḥ is of the essence of upāya and is itself the essence of sarvadharmamahāsukha-cakra (or, perhaps dharma-cakra and mahāsukha-cakra) and exists in the heart and on the top of the head. If a man imagines (these two i.e. e and vaḥ) united in the manner of saṃpuṣṭa, sahala-ananda befalls him. Or, if a man makes the character vaḥ, that is, the mind enter into the character e, that is, tathātā (the true state of things), the same thing as is told before happens to him. This is explained by the fact that the act to make the mind enter into sūnyatā is to make (these two) one and of the same taste; it does not mean the union with the birth-place'. (Vol. 51, 80-2-1 f.). Arguments of this kind are quite commonly advanced in connection with evaḥ maṃsārūtan. Ratnakāśita mentions various ways of giving a secret signification to it (Pañj. Vol. 51, 74-4-6 f.); but this is not always coherent with the above-mentioned argument about "Eva". See Hevajra, I, 1, 22; Tsȫn kha pa, op.cit. Vol. 157, 11-1-2 f.

14 See Hevajra, I, x, 41; Part I, p.139.
It is the secret of all the buddhas; it is the assembly (of all the buddhas), the highest sañvara. 15

This process of self-blessing has indeed been manifested through the skill of the good master (19).'

Chapter three: explanation of the process of completion.

15

These three lines are quoted in Tshā kha pa (Vol. 157, 10-4-6) as an illustration of the meaning of sañvara.
'Then, I will explain the nature of the four elements. Whatev-
er it may be, every thing (in the world) is composed of (the four) elements (1).

Earth is that on which things exist; by fire everything is cooked. And, things are melted by water and moved forth by wind (2). Things exist in the sky, the region of सुन्य, so they can originate in every place. Wherever one (of the four) exists, there exist everyone of the four (3).

Grasses, creepers and trees have only the consciousness of inanimate beings (1); living beings in the six conditions of existence (gati) live with consciousness (4). Thus, there will be totality as individuals (pinda) everywhere; know the worldly existence (in this way), you, men of good understanding (2).

At the hour of death of living beings, wind is driven away everywhere (5). Fire abandons (its warmth) at this moment and water will always become dry. Senselessness will spread in every articulation at all times (6). Only the element of earth remains as the hardness of body and so on. Thus, individuals are born or die, but the four elements are omnipresent (7).

Deities, demons (asures) and human beings are not born without these elements; deities and guardian gods of the world abide together (with the four elements) everywhere (8). They (the four elements) are always the object of thought and contemplation in all the vedas and canonical books; they are omnipresent, and upon them is based everything produced from the earth (5) (9).

---

1 jāda viññanamāttakah (â: MS A) '... are unintelligent (or motionless) and have only consciousness' is also possible.
2 tib. 'Thus, all the beings in the world (or worldly existences) are to be known by the man of wisdom'.
3 Skt. omits a word corresponding to tib. drod.
4 For gata tib. de nas = tādā?
5 tib. 'they are omnipresent, and exist in everything produced on the earth'.
It is agreed in every treatise that the four elements are the best and the most excellent. Wind is seen to be the breath of life (prāna); fire is the characteristic of life (10). Water is of the nature of amṛta; and earth is nothing but the place where the deity always exists. Consciousness (viñāna) is the highest lord (11). The wisdom (jñāna) occurs depending on it; and aspects of the wisdom are five deities. Rūpa, vedanā, saṁjñā, saṁskāra and viñāna are respectively (12) adarśa (−jñāna) (the mirror-like wisdom), samata (−jñāna) (the wisdom of sameness), pratvaveksana (−jñāna) (the wisdom of analysis), kṛtyanuṣṭhāna (−jñāna) (the wisdom of carrying out actions) and suviṣuddhaharmadhātu (−jñāna) (the wisdom of the sphere of dharma completely purified). They are established in (this) wisdom (13), and, they are Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Akṣobhya. Those five aspects are gathered in one, that is, the perfect enlightenment (saṁbodhi).

Viśayās are said to be six (14); they are colour and shape (rūpa), sound (śabda), smell (gandha), taste (rasa), what can be touched (sparśa) and dharma (object of manas-consciousness); those are said to be pure. Dhātus are said to be eighteen (15). Because they have the nature of skandhas, one should contemplate upon them as the sacred syllable; it will be the cause of the fruition (that is,) the state of a buddha (buddhaṃ). It should be contemplated in the case of eyes and so on (16).

The organ of vision (cakṣurindriya), (the object of the organ of

---

6 Pañj. suggests caturbhūta-sparam: hbyun ba bshi po gshen gtsas bo shes pa hbyun ba bshi po rnam las gshen rnam par sles pa kho ma gtsas bo sles / de rnam sprul pa 'id las te / "that which is other than the four elements is the most excellent" means that only the consciousness which is other than the four elements is the most excellent, because these (four elements) transform'.

7 Pañj. "it" means the consciousness which is equipped with the five elements.

8 tib. 'the consciousness (rnam sles) develops (itself) assuming the aspects of the five deities'.

---
vision, i.e. colour and shape), and the perception (by the sense of vision) are manifested miraculously by the diamond-like mind (cittavajra). The triad (of these three) will be the abode of splendour (prabhavasarapada) for the sake of the purification of its own nature (17). The organ of hearing, sound, and perception (by the sense of hearing) are imperceptible by their own nature; purity of the organ of smelling, smell, and perception (by the sense of smelling) is thought to be tathātā (the true state of things) (18). Taste, the organ of tasting, and perception (by the sense of taste) are pure in the true sense of the word; the organ of touching, what can be touched, and perception through touching are born like illusion by their own nature (19). The organ of consciousness (manas), its object (dharma) and perception through consciousness (manovijñāna) are of the nature of complete purity in their true essence. Consciousness (vijñāna) manifests itself in these six modes; it is "the receptacle" (ālaya), the tathāgata (20).

A man who dwells in the samādhi of the auspicious Heruka will attain the abode of splendour; it will be the abode free of imaginary constructions because of the union (yoga) of the objects of senses (visaya) and the subject of these senses (visayas) (in this abode) (21). Perceiving the purity of the visayas, a man can abide in the best of all the aspects.

Though the buddha, dharma (teaching of the buddha) and saṅgha (the community of monks) are one, they appear as a triad through imaginary construction (22). The three recourses (śārana), the three truths (tattva), the three bodies, the three liberations, the three faces, the three syllables and the three gods; (every one of those triads) will be (one), because they are identical in nature with the three worlds (23). Also the three mandalas, the...
three yogas and the three ways are said (to be one); and likewise, the three samayas, the three good deeds and the body, speech and mind (24), prajña, upāya, and their union, the third, (each of those triads are one); and, as observed, the three secrets are also (one) through their identity with the origin of dharma
(dharmodaya) (25). Because of the non-perception of (those) triads, and since those triads are of the figure of mantra, they possess the nature of the three veins (nadi); they are external and internal substances (26). The external ones are worldly dharmas; the internal ones are deities and so on. A yogin goes to the state of the buddha through the purity of the external and internal (triads) (27).

In accordance with the nature of the sphere of dharmas, deities are understood; because their nature assumes all aspects, goddesses are imagined (28). Vajrasattva exists in the form of the original god. In a pitha or a kṣetra, and in preconcerted gestures, the assembly of yoginis and yogins takes place (29). And likewise, through the complete union in the state of non-duality, deities are manifested. Thus, innumerable deities are manifested; and innumerable mandalas are imagined (30).

Yoga of deities is unthinkable; and the play of buddhas is unthinkable too, as they possess the form of a multitude of dakinīs (dākinījāla) in union with the auspicious Heruka (31).

I have told the contemplation in which those two are undivided in essence. (Through it) one attains the idea that everything is non-dual and free from both object and subject (32). That which is called "the gross sound" will consist of subtle thought; the truth, devoid of consideration, is said to be the abode of it (33).

Chapter four: purity of deities as the four elements, the five aspects and the six objects of senses.
CHAPTER V. EXPLANATION OF THE COURSE OF THE MOON AND THE SUN.

'Then, I will explain the moon and the sun separately. Those two move in due order to the left and the right (1). The vein facing downward, which starts from the throat and goes along the left to the circle of the navel (nabhimandala), is the moon, \( \text{āli} \) (vowels), and it brings the moon (2). The vein facing upward, which starts from the navel and goes along the right to the place of the throat, is the sun, \( \text{kāli} \) (consonants), and it brings the sun (3). The left vein is the way for entering; and the right is the path of issue. The two nostrils are two gates according to the measure of veins (4).

(The duration of time) from sunrise till sunset is a day; from sunset till sunrise it is a night (5). Day and night (aharniṣa) is ahorātra (a day and night); prahara (an eighth part of a day and night) is called yāma. A day is known to be four yāmas; and likewise a night is four yāmas also (5).

Circulations (saṃkrānti) of the wind of body are sixteen in a day and night, as this wind passes through both nostrils every half yāma (7). In three days beginning from the first day of the light half of a month, the wind blows to the moon in a half yāma (a day), and next three days, (it blows to) the sun; thus, it continues in this way till the fifteenth day of the light half of a month (8). In three days from the first day of the dark half of a month, the wind blows to that which is called the sun early in the morning (and next three days, it blows to the moon; it continues in this way) till the fifteenth day (of the dark half of a month) (9).

Veins should be known to be thirty-two (3); (there are thirty-two) nādiṣkas of a day and night (ahorātra). A fourth part of one prahara

---

1 tib. does not give a literal translation of nādiṇpramanatāh; 'the manner in which two veins run from the two gates of nostrils is (as follows:)'.

2 As is pointed out by Tsöñ kha pa (see note 1 of chapter 3), the doctrine of the wind discussed in this chapter is to be related to Vajra-jupa-krama of pañcakrama. Pañj. rdo rje ḍza pa ḍam pahi rim pahi yan lag rluṅ gi de 'kid ni brjod par byaho.

3 With regard to the thirty-two veins, see Hevajra I, 1, 13 f.
is said to be one nadī or one ghatī (10). In a day and night there are sixty-four dandās; one dandā is declared to be a half nadī or a half ghatī or an eighth of one yāma (11).

The going and coming of the wind is said to be the breathing (śvāsa) through the nose. People experienced in the yoga of wind know six śvāsas (a measure of time) to be one prāṇa (12). A dandā of the first day of the period of the sun's progress to the north of the equator is fifty prāṇas and three śvāsas, to each one of the latter one fourth is added (13). A dandā of the first night of the period of the sun's progress to the south of the equator is the same.

Increase and decrease of (the length of) each dandā should be known (as follows) according to the division of time (14). Each dandā increases or decreases eleven śvāsas and a fourth at each transit (through the signs of the zodiac), and a third śvāsa and a fourth part of a sixth (śvāsa) every day (15). The order of the circulation (of the wind) of every half a yāma being reversed, there will immediately be quarrel and so on; therefore a man of good intellect must consider this well (16). If the wind should circulate reversely for one or two or three or four or five or six days, then a big quarrel will occur (17). When it circulates reversely for half a month, serious disease will arise; and by the reverse circulation during one month, calamity occurs to his friends and relatives (18). If it circulates reversely for one and a half months, he will die within six months. This is to be known as "the common time"; and furthermore, another kind (of time) will be told (19).

When the sun is in "the even seventh" (samasapta), and the moon comes into existence, then, the time is named pauspa ("that which belongs to Pūṣan"), as it is the time when death is determined (20). The seventh sign of the zodiac after the sign in which a man has been born is called samasapta; and the sun in it is (called) samasaptaga (21). In every case "the perpetual goer" (the wind) reaches the end of the course of the sun; a man of good intellect should incessantly observe the time every moment (22). When at the moment of the limit (velā) there is a different movement of the wind, after the completion of this moment, there

---

4 tib. gaṅ tshe skye baṅ ṇin zla ba = janmaṅkaracandramā yada (= NS I)?
will be death; there is no doubt about this (23). At first, accomplishing (the duration of) a full half day or a day up to a day and night, then, two days, three days and extending as far as four days, that which is the breath of life (prāna), depending on the veins, circulates on the right side when the sun is rising. From this, it should be known that the direction of the earth and the sun indicate six-times-four good omens (24).

Quintupling five, there occur twenty-five paths of days (divasagati). Then, increasing one by one, they reach to thirty-three. Those which are all the "three-eyed moons" (trinayanasūsin) and six "moons of three pairs" (trivugamdu), and "two-moons" (dvīndu) multiplied by lunar days ("fifteen"), directions ("ten") and arrows ("five"), in the time pausma, they indicate the remaining months and days of life (25).

Describing three concentric circles equipped with thirty-seven chequers, a man should write in the days of life and the wind of the breath of life, according to the order of the cipher (26). Now will be told the purification of those days in the intermediate spaces between the fifth day and the twenty-fifth, which are numbered sixteen and have not been told (before) (27).

If the wind blows in due order for six or seven or eight or nine days, (he will die) within three years less twice twenty-four days (28). (If the wind blows) in due succession for days named Rudra ("eleven") or Arka ("twelve") or Kāma ("thirteen") or Manu ("fourteen"), (he will die) within two years less twice twenty-four days (29). And likewise, if the wind blows for sixteen or seventeen or eighteen or nineteen days according to the order of days (30), he, when no remedy is applied, will visit the house of Yama within one year less twice the Arka ("twelve") days; there is no doubt about this (31). (If the wind blows) regularly for twenty-one or twenty-two or twenty-three or twenty-four days, he will die within six months less twice six days (32).

Describing two concentric circles equipped with thirty-two chequers, he should write in numbers of (the wind of) life and the wind of limbs there according to the order of the cipher (33). If he desires the abode of eternity, knowing completely all those omens of death, he will be able to deceive Death according to the ritual (34).

A yogin should at first purify the veins; he should purify the wind, making (the veins) repeatedly empty one by one in due order (35).
Closing the entrance of the vein and drawing (the wind) to the left, he should make (the right vein) empty, and in the same manner, drawing the wind to the right, he should empty (the left vein) slowly (36). Twenty-one thousand and six hundred is the number of breathings of people in one day and night (37).

Through (the wind) relating to (the mandala of) fire (the south-east), there will be death; and through (the wind) relating to (the mandala of) wind (the north-west), the property will be lost. Through (the wind) relating to (the mandala of) earth (the east), there will be kingship; through (the wind) relating to (the mandala of) water (the west), wealth will arise (38). The wind circulating in (the mandala of) fire (the south-east) brings about hunger, thirst, fatigue, illness, pain and the destruction of all undertakings. This is said by the highest "holder of diamond" (vajradhāra) (39). In (the mandala of) wind, (the wind) effects quarrel, regret, confusion, affliction and loss of wealth; (the wind) in (the mandala of) earth causes the gain of money, grain and so on fully and quickly (40). The wind circulating in (the mandala of) water is considered to be the cause of every (kind of) fulfilment (siddhi). The best yoga of it is the most excellent, as is said by Vajrasattva (41).

---

5 tib. and the version used by Ratnakirti omit this line; this is also omitted in MSS IL.

6 Fañj. 'Then, the manner in which the practiser of the yoga of the wind accomplishes the acts of pacifying (calamity) and so on is mentioned by the passage "Through (the wind) relating to (the mandala of) earth etc.". Through (the yoga) practised in the mandala of earth, the acts of increasing welfare and so on are (accomplished).'

7 Fañj. "hunger, thirst (etc.)" means that when the wind circulates in the mandala of fire, the fierce acts are accomplished.'

8 For -sadya- (= -sadyah-), tib. Fañj. MSS IL -sañga-. Fañj. rṇed pa shea pa rdsas kyi rṇed pa laho // de thob pa rab tu thob pa ste drug pabi don la dañ po ho // sdud byed hgro ho shea pa lhaq maho // 'labha means gaining of property. apta is praptā, and is (to be interpreted) as a nominative in the meaning of the genitive case. sañgakakara is the remainder (of this compound word)'. According to this, the line should be translated as follows: '(the wind) in (the mandala of) earth causes gain of money, grain and so on, and accumulation of that which has been obtained'.
The reverend Lord Heruka whose nature is the wind is of three kinds; the wind circulates on the left in the nature of prajñā-wisdom, and on the right in the nature of compassion (karuna) (42), and moreover, it circulates at both sides through the inseparable union of both. From this, a man who knows the truth should know good and evil and so on there (43). He will be praised as consisting of prajñā in regard to the removing of poison and so on without remainder, in regard to bliss and the arising of good fortune; he is always equipped with auspiciousness and the power of compassion (44). He is praised as consisting of compassion in regard to fighting, sexual pleasure, gambling and eating, and as regards the acts of cutting and cleaving, burning and boiling (45). Moreover, the vajrin, possessing (these) two natures, will cause uncertainty, and in this respect, a man who knows the wind should observe good, evil and uncertainty (46).

If a man who is abiding in kali should ask, while the Lord is circulating in āli, or if he should stay in the region of āli when the Lord goes to kali, he will lose his esteemed possessions (47). But, if a man who stays in the same region as the Lord should ask, he will obtain everything. If he abides in both, there will be doubt (48).

The three bodies of the Lord whose nature is the wind should be known (as follows): the wind entering in should be dharmakāya (the body of dharma); the wind staying should be sambhogakāya (the body of enjoyment) and the wind going out should be nirmanakāya (the body incarnate). Those are considered to be the three bodies (49). In the body of dharma, there exists good fortune for the inquirer and for himself; in the body of enjoyment, doubt, and in the body incarnate there exists beatitude (50).

The yogin abiding in "the breath-exercises" (pranayama) proceeds in the left and right places in due order because he is possessed of the five buddhas (51). The ray of light issuing from the right carries the mandala of fire (which is) of the shape of a saffron-flower; the deity there is Amitābha (52). The ray of light

9 tib. accords with MSS AL ṣese; this does not make good sense. In this case, the fact that avagraha is quite commonly omitted in MSS is to be taken into account.
10 tib. ignores vahe; 'The ray of light issuing from the right is nothing but the mandala of fire'. 
issuing from the left should always be the **mandala** of wind. It is of greenish colour; and the supreme deity there is Amoghasiddhi (53). The ray of light issuing from both is like the splendour of gold; it is the **mandala** of earth, (in which) the wind (that is,) **Ratnasambhava** circulates at all times 11 (54). The motionless 12 or slowly circulating (ray of light), which resembles the white **kunda-** flower or the moon, carries the **mandala** of water; (the deity there is) **Vajranatha** who has great lustre (55). The wind going through the whole body produces all the activities; its nature being **Vairocana**, it is called the great wind (56). 13

The yogin abiding in the concentration of mind should number the wind entering in. He should always recite voicelessly as much as one hundred thousand times (57). When the voiceless recitation of one hundred thousand times is completed, the practiser will have five years to live, even if his life has already come to an end; there is no doubt about it (58).

He should always stand up early in the morning and count the breathings one thousand times; thereby, he will always abide in the concentration of mind through the **yoga** of the wind (59). Also, he who knows **atman**, by filling (the body) completely with wind all the way to the soles of the feet, always defeats Death through the **yoga** of jar (60).

When a jar has been placed firmly, the act of striking it is threefold: the inferior is (breaking it in) thirty-six (pieces); the medium will be (breaking it) into twice as many (pieces). The superior is to be known as (breaking it) into three times as many (pieces). Thus, the jar is broken (61). Setting the jar at his knees before himself, touching it three times with the hand, then, he should snap his fingers six times (at it) (62). One must strike the jar from (the inferior striking which is) breaking the jar into

---

11 MS A devata makes good sense. See Pañcakrama II, 19.
12 tib. hog nas, Pañj. hog ma suggest adho ' (The ray of light which) circulates slowly downwards ...'. This adho accords with Pañcakrama II, 22.
13 These five verses are identical with II, 19, 20, 21, 22 and 22 of Pañcakrama, though there are some differences in details.
thirty-six (pieces) until the superior striking (breaking it) into one hundred and eight pieces (that is,) three times as much (as the inferior) (63). It should be broken with effort by him who desires the abode of eternity. The god of death will be far away from him who has practised the yoga of breaking the jar (64). The god of death does not go near to him who, knowing the jar and making it firm, abides with suppression even after one thousand kalpas (65).

A man who has concentrated his mind, and would meditate that the wind existing in the lotus-flower of the heart is like the white character Ḫum, that man will not be oppressed by the objects of senses (vīgaya) and so on (66). The wind is going upwards in transmigration; and it will go downwards in Nirvāṇa. (The wind) abiding in the lotus-flower of the heart is the Nirvāṇa without fixation (apratīṣṭhitā nirvāṇā) (67). Uniting the ascending and descending winds in the form of saṃputa (two bowls joined) in mind, he will attain the abode of eternity through the yoga of practising it (68).

A man who does not know the yoga of the wind or who, though knowing it, does not practise it, will be an insect afflicted by the various miseries of transmigration (69). And, a man who observes the wind coming or going is a man with good understanding.

Everything is presided by the wind; the wind is omnipresent (70).

Chapter five: explanation of the course of the moon and the sun.
CHAPTER VI. EXPLANATION OF THE FIVE WAYS.

Furthermore, I will explain the five ways decidedly.

The yogin having accomplished his own benefit and that of others examines good and evil (1). A man of good intellect should observe the passage of mandala, in (the mandalas of) fire, wind, earth and water (2), (which realizes the rite of) pacifying (\textit{s\=anti}), increasing welfare (\textit{pu\=st\=i}), subduing (\textit{va\=sa}) and attracting (\textit{\=ak\=r\=sti}), and likewise, (the rites of) killing through cursing (\textit{marana}) and expelling (\textit{ucc\=atana}). If he does not know the \textit{yoga} of it, his exertion will be vain (3).

By (the mandala of) fire, there will be death; and by (the mandala of) wind, property will be lost; (the mandala of) earth will bring about kingship; and (the mandala of) water will grant wealth (4).

The humour (\textit{dhatu}) flowing from the right is the mandala of fire; this (mandala) is of red colour and distinct, and it will pass to Padman\=utha (5). And, the humour flowing from the left has come forth as the mandala of wind. Having the appearance of yellowish or greenish colour, it will pass to Karman\=utha (6). The humour flowing from two opposite sides, resembling the colour of gold, in the same time the mandala of earth; and it will pass to Ratnan\=utha (7). The humour immovable or flowing slowly is the mandala of water; it, having the appearance of clear crystal, will pass to Vajran\=utha (8). Extracting all the humours through those which possess the recipient and its content, the great wind which belongs to Vairocana will go forth from the dead body (9).

If a man does not know the truth of the wind, he will not fulfill deeds to be done and not to be done. Dialecticians do not understand it (10). Following the truth of the

---

1. With regard to this expression, see the third \textit{p\=ada} of \textit{Pa\=ncakrama} IV, 11.
2. These four verses are to be compared with II,19, 20, 21 and 22 of \textit{Pa\=ncakrama}; the wording of the \textit{Pa\=ncakrama} is very similar to that of these verses.
3. This line resembles the second line of \textit{Pa\=ncakrama} II, 23.
4. This \textit{p\=ada} resembles the third \textit{p\=ada} of \textit{Pa\=ncakrama} II, 23.
That which is the breath of life of living beings is said to be the wind; it effects all the deeds 6 (11). And, it is the chariot of consciousness (vijnāna) 7; (by it) a man will attain the abode of the buddha-nature. It is the secret of all the tantras; and is the means (upāya), as it is the cause of enlightenment (bodhi) (12).

Chapter six: explanation of the five ways.

5 This line resembles the first line of Pañca-krama II, 4.
6 This line is identical with the first line of Pañca-krama II, 3.
7 This pāda should be identical with the third pāda of Pañca-krama II, 3.
CHAPTER VII. THE MEANS OF THE PROCESS OF VEINS AND PLEXUS.

'Now, I will explain the veins and plexus (cakra) in due order. Veins circulating in the body are seventy-two thousand (1). Veins rely on the abodes of those subsidiary veins. One hundred and twenty (veins) are said to be the principal veins (2). The abodes of veins (that is, "the seats" (pītha)) are twenty-four in number; in the middle of them dwell three veins; they are omnipresent (3).

In Pullīramalaya (that is), the head exists (a vein) flowing through fingernails and teeth. In the abode of the top of the head (that is), Jālandhara, there exists (a vein which) flows through the hair of the head and body (4). In Ṫadyāna (that is, the right ear, a vein flows through the skin and dirt; and in Arbuda (that is), the back-bone (2), a vein flows through the flesh (5). In Godāvari

---

1 These enumerations of names of countries, parts of the body, humors or intestines and their correspondences furnish important internal evidence as to the relations between tantrās of the Saḥvara literature. In the Abhidhanottara, twenty-four countries, twenty-four parts of the body, twenty-four humors or intestines, twenty-four gods such as Khāṇḍakapāla and so on and twenty-four goddesses such as Pracānda and so on are repeatedly enumerated. A certain country always corresponds to a certain part of the body, a certain humor or intestine, a certain god and a certain goddess; for example, correspondence of Pullīramalaya, the head, fingernails and teeth, Khaṇḍakapāla and Pracānda is always fixed. Enumerations and correspondences of countries, parts of the body and humors or intestines of this chapter of the Saḥvaroddaya are known to accord with those of the Abhidhanottara in which we find the following enumerations and correspondences: countries - gods - goddesses (chs. 4, 5, 6, 10, 11, 13 and 14); initials of countries - parts of the body - gods - goddesses ( - places of pilgrimage) (ch. 9); countries - goddesses (ch. 12); humors or intestines - goddesses (ch. 12); countries - parts of the body - goddesses (ch. 12); countries - parts of the body - goddesses ( - places of pilgrimage) (ch. 14). In the Yoginīsāhcarya, the following enumerations and correspondences occur: humors or intestines - gods (ch. 4); initials of countries - countries - goddesses ( - places of pilgrimage) (ch. 5); countries - parts of the body ( - places of pilgrimage) (ch. 13); countries - goddesses (ch. 17). The systems of these three tantrās accord with each other.

2 The dictionary gives for prsthavādsa the meaning 'the back-born', but tib. mgo rgyab means 'the back of the head'. For the corresponding part of the body, Skt. MSS belonging to the University of Tokyo (Nos. 173 and 474) have prsthavādsa (chs. 6 and 9 of No. 173 and chs. 9 and 12 of No. 474) and masta ṭaṭṣthā (ch. 11 of No. 173 and ch. 13 of No. 474); tib. always give spyi bohi rgyab 'the back of the head' chs. 9, 12 and 14). From the context, the translation 'the back of the head' is preferable to 'the back-bone'. The Yoginisāhcarya gives rgyab tshogs (ch. 13).
(that is,) the left ear, a vein flows through the muscle. Among the two eyebrows (that is,) Rāmeśvara, (a vein) always flows through bones (6). A vein existing in Devīkota (that is,) the eyes flows through the kidney. In Malava (that is,) the abode of both shoulders is the vein flowing through the heart (7). In the abode of Kāmaru (that is,) the two armpits, (a vein) always flows through the eyes. In ṇera (that is,) the two breasts a vein always conveys bile (8).

In the navel (that is,) the abode of Triśakuni, a vein flows through the lungs. In Kosara (that is,) the top of the nose exists a vein flowing through the wreath of entrails (9). In the abode of the face (that is,) Kaliṅga, always exists (a vein) moving in the rectum. In Laṃpaka, that is the abode of the throat, the vein is always flowing through the stomach (10). In Kānci, the abode of the heart, a vein conveys faeces. In Himalava, the abode of penis, (a vein) goes to the middle of the parting of the hair (11). The vein existing in Preta (-puri) (that is,) the liṅga conveys phlegm. In the abode of the rectum (that is,) Ghrādevatā (that is,) a vein always conveying purulent matter (12). In Saūraṅgira (that is,) the both thighs a vein always conveys blood. In Suvarṇadvīpa (that is,) the abode of the shank, a vein conveys sweat (13). In Nagara (that is,) the toe,

3 To bukka, the dictionary gives the meaning 'heart'; tib. mchān pa means 'the liver'. The corresponding word in chs. 12 and 14 of the Abhidhanottara is mkhal ma 'the kidney'; Skt. MSS always have bukka (chs. 9 and 11 of No. 173 and chs. 12 and 13 of No. 474). The Yoginisāmbārya has mkhal ma (ch. 4).

4 tib. dpun pa 'the arm'; ch. 9 of the Abhidhanottara, dpun rtsa 'the root of the arm' and its Skt. MSS, bāhumula; chs. 12 and 14 of the Abhidhanottara, phrag pa 'the shoulder' and Skt. MSS, skandha; ch 13 of the Yoginisāmbārya, dpun mgo.

5 tib. bsaṅ ba 'faeces'; chs. 12 and 14 of the Abhidhanottara give lgaṅ ba 'the bladder'; Skt. MSS (ch. 11 of No. 173 omits) give purīga 'faeces'; ch. 4 of the Yoginisāmbārya, bsaṅ ba.

6 tib. bdoms pa (= bdom?) 'the pudenda'? Ch. 9 of the Abhidhanottara, bsaṅ sgo 'the gate of faeces'; chs. 12 and 14, bdoms; Skt. MSS always give meḍha; ch. 13 of the Yoginisāmbārya gives mšan rtsa 'the top of the penis'.

7 Chs. 9 and 14 of the Abhidhanottara, bvin pa 'the shank'; ch. 12, rie šar 'the shank'; Skt. MSS jāngha; ch. 13 of the Yoginisāmbārya, brla 'the thigh'.

8 tib., chs. 12 and 14 of the Abhidhanottara and ch. 4 of the Yoginisāmbārya give rdul 'the menstrual fluid'. Skt. MSS of the Abhidhanottara always give prasveda.
a vein is known to be always conveying fat. In Sindhu, the abode of the instep, (the vein) Rūpinī conveys tears (14). In Maru (-desa), the abode of both thumbs, a vein conveys saliva at all times. Existing in Kulata (that is,) the two knees, (a vein) always conveys snivel (15).

The vein existing in the middle of them is Lalana; and it conveys urine. On the right is the vein called Rasana; and it conveys blood (16). (The vein) which exists in the middle region, goes through the middle of the lotus-flower of the heart, has the appearance of the flower of the plantain tree, hangs down and faces downwards (17), blaze like the fire of oil and brings about the bodhi-mind, it is to be recognized as Avadhūti; it grants the innate joy (sañjñānanda). These veins such as Lalana and so on are the principal veins (18).

For this reason, (they are) the dwelling of other (veins), (just as) Ganga and Sindhu are (the dwellings of) other rivers. They alone are the veins in the female organ (yoni); they have become one, and have the face of a bird (19).

They who possess the form of the body of enjoyment (sañbhoga-kāya) should be known as relying on the body. And, the three predominant (veins) of women are veins (such as) Lalana and so on (20). Lalana has the nature of prajñā-wisdom; and Rasana exists as means (upāya). Avadhūti is in the middle place, and is free from the objective and the subjective (21). Lalana is the body of enjoyment; Rasana is the body incarnate; and Avadhūti is the body of dharma itself; thus, they are considered to be the three bodies (of the buddha) (22). All those veins make the body beautiful.

9 It is difficult to find the meaning of tib. rtag tu in readings of Skt. MSS. vārah = occasionally ?
The collection arisen from them is "the lump" (pinda) (which is) of the nature of deity (23). Pinda is beyond material form; and that which is beyond pinda is the deity. Therefore, it has, in an unthinkable way, the essence of tathata ("suchness", the true state of things) and is omnipresent (24). In the same way in which the yogin is in the state beyond pinda, he has become of its nature and obtains the state of a buddha (buddhatva) (25).'

Chapter seven: the means of the process of veins and plexus.

Pañj. "from it" (tasyāḥ) means "from them" (tābhyāḥ).

Pañj. tshogs kyi goh bu lhahi gzugs su yah dag par skyes pa spyl bo la sogz pañi gnas kyi rtsa rnams kho nahi tshogs te / rim pa jì lta bar gtum ma la sogz pañi lha mo rnams so / "the collection", (that is,) "the lump" is that which has become manifested in the form of figures of deities. This is a collection of only the veins of abodes such as the top of the head and so on, and (at the same time) goddesses in due order such as Pracanda and so on.

The same expression gzugs las bças pa occurs in ch. 12 of the Yoganīsāhācārya (Vol. 2, 240-3-7); but the context is different.
CHAPTER VIII. THE RITUAL OF SAMAYAS AND GESTURES.

Then, I shall explain samayas in due order; by merely knowing them a man can quickly attain fulfilment (siddhi) (1). In his own house or in a secret place, in deserted places or in pleasant places, in mountain, cave, or thicket, on the shore of the ocean (2), in a graveyard, in a shrine of the mother-goddess or in the middle of the confluence of rivers (3), a man who wishes the highest result should cause the mandala to turn correctly (3). The great, faithful donor should invite yogini and yogin, the teacher (acārya), (deities) born from kṣetra, mantra and pitha, and all the deities (4).

For a layman or a novice, (even) a mendicant (of exoteric sects) can be the acārya. Whosoever is the mendicant being established in the mundane teaching he is the acārya. Whosoever is endowed with the action of a virtuous man or whosoever has obtained supernatural faculties (he is the acārya) (5). Making the best and the most excellent of those people the acārya (that is,) the leader, the faithful donor should cause the good mandala to turn (6).

The acārya who has already been consecrated, who is virtuous (and not blamed by (secular) people and who has completely abandoned the ten evils should be made the leader of the assembly (gananayaka) (7).

A man who is pitiless, inclined to wrath, cruel and arrogant, greedy, without self-control and boastful, he should not be made (the acārya); the donor should always be wise (in this matter) (8).

A man who is a householder or a brahma observing the vow of chastity (naisthika) (9), a ruler, a servant, a "plough-holder"

---

1 With regard to the place where the mandala is to be constructed, see ch. 1 of the Laghussāvāra (Vol. 2, 26-2-3 f.).

2 vartayed actually means 'should construct' or 'should write'. tib. bri bar bya 'should write'.

3 If gunino is to be taken as gen. sg. of gunin, it must mean 'who is not blamed by the virtuous (people) and secular people'; but this is less likely. tib. yon tan ldan shows that the Tibetan translator took this word as nom. pl. with singular meaning and as a modifier of acārya.

4 Whether or not tib. khyim gnas corresponds to grha and naisthiko is not clear.
(lāṅgalin) or a merchant, who foolishly sells the right teaching, he should not be the leader of the assembly of the circle (9).

Thus, he who is equipped with all the merits, who holds the banner of the omniscient, and possesses firmness and energy and is without covetousness and self-conceit (10), he who is always considerate of living beings, blissful, and adorned with ornaments, who has entered into the concentration of mind through (the yogic of) a vajra and a bell, he who is fond of the ornament of a human skull (11), the man of good discernment should cause "the left woman" (vīna) to stand at his left side. Thus, the acārya fully equipped with merits is praised in all actions (12).

Then the acārya and the deities are invited and have arrived, a man should purify them by washing their feet with perfumed water such as has been obtained (13), and he should cause them to enter the area marked out (beforehand), and to sit on the seats, according to the division between elder and younger with the acārya in front (14).

A man who is a wretch, who is full of self-conceit, or who violates his teacher's bed, one not yet consecrated (even if he were his) own son, a servant female or a male, should not be introduced into the samaya (the sacrament) (by which) a practiser (sadhaka) wishes (to attain) fulfilment (siddhi) (15). If he were to introduce any cattle belonging to those people (into the samaya) the siddhi will be far away from him; it will harm the samaya and will cause physical and mental affliction (16). He will lose his position and will be far removed from splendour; he will be afflicted by various kinds of sufferings. Knowing this, he should

5 dhīrya (MSS BCIDP and perhaps E) also makes good sense 'possesses intelligence and energy'; tib. dul does not necessarily agree with dhāiryā (MS A). dhīrya might well be translated by dul.
6 tib. los bcas should correspond to apekṣako; and consequently, tib. bsten pa (mārya?) should correspond to srevasī. However, Panj. gives los pa bcas as translation for apekṣako and legs so as translation for srevasī.
7 durduras is not clear; tib. skal ba med 'a man who is without good fortune' or 'a man who is a wretch'.
8 Omission of paśu (MSS IDEL), which is not original, can make sense 'if those people were to be introduced (into samaya)'.
exclude these people; he should include only people who deserve worship

According to the division between elder and younger, he should always worship according to the ritual with flowers, incense, lamps, perfume, and especially (the perfume of) sandalwood. The acārya arranging the oblation decorated with banners and canopies, should offer (it) in order to propitiate deities.

(Then,) as is wished by the donor, he should request (the rites of) pacifying (śānti) or (of) increasing welfare (pusti) according to actions. He should carry out action as is demanded by (the nature of) the action. The karmavājrin (a man performing diamond-like action), who is pure, of tranquil mind, clever, free from greed and folly, and who looks equally upon all, he should prepare spirituous liquor made from honey, molasses and grain as they were obtained and brought together, also food, drink and rice-gruel, betel and likewise a donation.

The karmavājrin, the wise, should at first let the donor open the mandala; then, he should cause (him) to hand round the objects. (The donor should) at first hand round the samaya (ritual food) which is connected with a hook, and then, he should let the acārya consecrate it when it is entirely completed.

The goddesses abiding in (the places of pilgrimage such as) pītha, upasīpītha, kṣetra, mēla, śmasāna (and so on) are altogether the heroic female lords who hold sway over (all) the heroes. With devotion, I salute (them).

Goddesses are authority; samaya is authority; and the words told by them are the highest authority. By this truth, these goddesses cause benefits to be conferred upon me.

Having placed the donor in front and the mandala before him, the venerated (acārya) should swear an oath, joining the flats of the hands and keeping them on his heart (as follows):

0 goddesses! who have broken off attachments (thinking that) worldly existence and its cessation are the same, you who have

---

9 'Thus knowing that these people are to be avoided, he should get together everything that pertains to worship'?

10 acāryabaliḥ (MSS BCDE) 'Arranging the oblation for the acārya', is contradictory to devatārādhya (= devatārādhāya), tib. and Panj. slob dpon gyis suggests acaryo balīṃ.
destroyed all imaginary construction, who regard all objects in nature as similar to the sky, you, the fluid of whose heart is filled with the very heavy water of compassion, take! O goddesses! take compassion on me beyond all measure (28).11

To the best master, whose mind has been purified by drink of the same taste as the amṛta of yoga, whose body has been purified by going to places such as pīṭha and so on, to him who is the lord of the circle of the highest mandala in the middle of the auspicious pīṭha, I make a respectful salutation with bowed head (29).12

[To that Vajravarāhī in whose tantra the great word beginning with "then" will reach fulfilment, to the female leader of Cakrāśāhvara, I make a respectful salutation 30').]

To the goddess, whose jewel-like body is adorned with a necklace of goddesses, whose limbs are all always shining with heroes, to her who is the female lord abiding in the circle and is innately free from impurity, who is the essence of the yoga of Sahvāra, I make a respectful salutation (30).

To him who is in the pure abode of the formal essence of the character E, in the excellent womb of a lotus-flower, in its very centre, to him who is as white as the best goose or a kunda-flower, whose nature is fully developed, the omniscient, the immaculate habitation of the buddha, to the beauteous dwelling of goddesses, to the pleasure which is innately free from impurity, to the origin of sahaja ("the innate"), to the leader (nāyaka), I make a respectful salutation (31).13

[I, who am the Vajrajñaka of the auspicious Cakrāśāhvara (that is,), the excellent sahvāra, the presiding lord of the assembly of

---

11 This verse 28 is to be considered as pertaining to the swearing of an oath, and verses 29, 30 and 31 are the "three verses" mentioned in verse 32. Consequently, tib. which omits verses 30', 32', 33', 34', 35', 36' and 37' shows the most acceptable form. The version of Ratnarakṣita, in which quotations from verses 30' and 33' are found, shows traces of interpolation.

12 Verses 29, 30', 30 and 31 are quoted perhaps directly from the Sahvarodaya, at the beginning of the dPal bkhor ld bde mchog phyug bahi dkyil bkhor cho ga, No. 2249, Vol. 52, 164-3-7 f. These verses can also be found in Bu ston's Sadhana, JA 470-2 f.

13 The first half of this verse is omitted in tib.; it must have been, by accident, omitted in the version used by the Tibetan translator.
the heroic, female lords and the best heroes, who am embraced by the graceful arms of the goddess with the face of a pig, will bow to your lotus-like feet full of compassion (32').

Salutation to the auspicious Vajraḍāka, the universal king of dākinīs, who possesses the three bodies and the five wisdoms, and is the recourse of the world (33'). Salutation at all times to all vajraḍākinīs, whose bond of imaginary construction is cut off, and who exist in the form of the world (34'). O Śrīheruka! Great hero! Pure One! O lord of lightening! ... Vajravarahi is (the woman) impassioned by the great passion (35'). O you who have not produced imaginary ideas! Whose mind is not fixed! O you who are without remembrance and attention! Who are without support! Salutation to you (36')! To the goddess endowed with the most excellent body free from origination and extinction, the goddess of victory with rays of light of red colour, who possesses the form of the three worlds, whose limbs are completely adorned with the multitude of merits of auspicious yoginīs, to her, I make a respectful salutation. The mother of jinas (the victors) will always say "as you please" (37').

Praising with (these) three verses, he should salute as he pleases. He should at will cause him to dance, him, who has a joyous mind, who has the great joy of kilikila (32), who is honoured with various kinds of flowers, whose body is adorned with garlands of flowers, who delights in drinking festivals, who sings vajra-songs and is satisfied (33), who has the highest joy. He should cause him to dance through finger-postures (mudrā) and mantras, in the posture marked by pītha, a dance to the music of damaru-drums together with pāṭha-drums (34), accompanied by the sound of dhakka-drums, hudukka-drums and so on, and various pleasing musical instruments.

The hero equal to Śrīheruka is (to the right) and the best yoginī is to the left (35). Then, the yogin and the yoginī, meeting together, should instantly give a benediction to the superintendent of the assembly, the donor, good in thought (36). He will be possessed of the perfection of pleasure, free from

14 This verse seems to be a recent interpolation, because in Bu ston's Sadhana, verses 33', 34', 35', 36' and 37' directly succeed verse 31.

15 The word naumitaḥ is hitherto incomprehensible.
disease, righteous in mind, and will attain the liberation from love-passion (kama). There will be fulfilment (siddhi) for him who has completion (37).

Drawing together the aspects of the mandala spread as it is told in the ritual, collecting the remnants of the oblation, he should give it to bhuta-ghosts and Ucchusma\textsuperscript{16} (38).

Goddesses abiding in pītha and kṣetra feeling strong pity for me, ... he should ask the gratified assembly of yoginis; and he should go to the great pleasure of all the heroes who have arrived (39).

Chapter eight: the ritual of sameyas and gestures.

\textsuperscript{16} With regard to Ucchusma, see Sadhanamāla: edited by B.Bhattacharya, G.O.S. xxvi and xli, p.410; B. Bhattacharya: The Indian Buddhist Iconography, Calcutta, 1958, p. 239. A quotation from a work entitled Ucchusma-tantra can be found in the Advayavajrasamgraha, edited by H.P. Shastri, G.O.S., xc, p.28.
'Now, I will explain briefly the signs\(^1\) of the left hand, by knowing which a yogin quickly attains fulfilment (siddhi) (1).

If a man who shows one finger (will be answered) by (showing) two fingers, (it means that) he is very welcome. If the thumb of the left hand is pressed, it should be known as the sign of safety (kṣemamudrā) (2). To him who shows the ring-finger, the little finger should be shown. To him who shows the middle finger, the forefinger should be shown (3). To him who shows the ring-finger, the neck should be shown. To him who shows (the sign of) patisa-spear\(^3\), (the sign of) a trident (trisula) should be shown (4). To him who shows the breast, the parting of the hair should be shown. To him who shows the earth, (the sign of) a circle (cakra) should be shown (5). To him who shows a frown, the crest of hair should be shown. If he indicates the forehead, (she should) dance with a playing-ball (kanduka) (6). The woman who always goes on the left (or who comes) from the left is a dākini. The woman who speaks by (the sign of) the left hand, or the woman who sees by looking to the left (is a dākini) (7).

---

1 The theme of choma (chomaka, in this verse) occurs in chs. 20, 21 and 22 of the Laghusaṃvara, which correspond to chs. 42, 43 and 44 of the Abhidhanottara respectively. Contrary to expectation, chomas mentioned in this chapter of the Saṃvarodaya accord, in details, with those which are mentioned in ch. 7 of the first kalpa of the Hevajra, but not with those mentioned in the Laghusaṃvara and the Abhidhanottara. The framework of this chapter of the Saṃvarodaya also resembles to that of ch. 7 of the first kalpa of the Hevajra.

2 Verses 2, 3, 4 and 5 accord with verses 2, 3, 4 and 5 of ch. 7 of the first kalpa of the Hevajra.

3 patisa should correspond to ba tihi so, ba tihi sa (chs. 20 and 22 of the Laghusaṃvara respectively), and ba ti sa and pa ni sa (chs. 42 and 44 of the Abhidhanottara respectively); the Skt. MSS of the Abhidhanottara belonging to the University of Tokyo have yatilisa (yatilisa?) (No. 173, ch. 39, 142a-6) and yatilisa (No. 474, ch. 41, 167b-2) for ba ti sa (tib. ch. 42), and mahi (No. 173, ch. 41, 143b-5) and mahi (No. 474, ch. 43, 169a-5) for pa ni sa (tib. ch.44).

4 The first and the third pada of this verse accord with those of Hevajra I, 7, 6.
He who speaks joyfully to women is considered to be a consecrated person (samayin). If he solicits a woman, he tells (it) with seed-characters of the family (8). He does not give up the religious ceremony of the family; he recites the magical spell (vidya) of his own family; and he always writes the magical spell. He should scratch his own head with the left hand; and he can remember his own vidyā, (and) he will be suitable for the object of a practiser (9).

Putting the finger on the cheek, on the throat or on the nose, he should always with an oblique glance look at his own vidyā (the feminine partner); yoginīs who possess the consecration (samayini) and who are difficult to be found go to the "real state" (10). 5

Portraying kapāla-vessels, hatchets, swords, banners and discuses (cekra), chowries, vajras 6, conch-shells and tridents, (a yogini) should enjoy herself in her own house (11).

A woman who is always fond of meat and spirituous liquors and forgets shame and fear is said to be an "innate woman" (sahajā) born of the gākini family. They are born in each district; (those) yoginīs should be worshipped at all times (12).

(The places of pilgrimage, that is,) pīṭha ("the seat"), upapīṭha ("the subsidiary seat"), kṣetra ("the field"), upakṣetra ("the subsidiary field"), chandoha, upacchandoha, melāpaka ("the meeting-place"), upamelāpaka ("the subsidiary meeting-place"), śmaśāna ("the graveyard") and upaśmaśāna ("the subsidiary graveyard") are located in Jambudvīpa (13).

---

5 A passage identical with these four verses (7, 8, 9 and 10) occurs in ch. 16 of the Laghusāṃvara (Vol. 2, 31-2-7 f.). The same passage also occurs in ch. 39 of the Abhidhānaottara (Vol. 2, 75-5-4 f.), which corresponds to ch. 16 of the Laghusāṃvara, and in ch. 26 of the Herukābhhyudaya (Vol. 2, 228-5-8 f.).

6 Yoginīs portray the auspicious crests of vajras, kapālas and so on in their own houses; this theme occurs also in chs. 18 and 19 of the Laghusāṃvara and corresponding chs. of the Abhidhānaottara (chs. 40 and 41).

7 The Hevajra enumerates twelve places of pilgrimage (I, 7, 10); it includes pīṭav and upapīṭav which do not occur in the enumeration found in the Saṃvarodaya (ch. 9), the Abhidhānaottara (chs. 5, 9, 14 and 56) and the Yoginīsāṃcarya (chs. 5 and 13).
Pitha is said to be (located) in Purnagiri; and Jalaadhara is a pitha. And likewise, Odiva is a pitha; and Arbuda is a pitha too (14). Godavari is an upapitha; and likewise, Rameswari is (one of) the two (upapithas). (The places) named Devikota and Malava are upapithas too (15). Karnataka and the country named Odra are a couple of ksetras. Trisakuni is an upaksetra, and Kosala also is an upaksetra (16). And Kanyak is an upachandoha and especially Himavata is (upachandoha) (17). Pretadvipini is a melapaka; and Ghadevata is (melapaka) too. A pair of upamelapakas are (located) in Saurashtra and Svarnadipa (18). Fajaliputra is a smasana; and Sindhu is a smasana too. The two places of Maru (-desa) and Kulata are said to be upasmasanas (19).

Thus, the external pitha is told; the body is said to be the internal (pitha). It is said that the form of veins in one's own body has the name pitha (20). Its form has the aspect of deities; for this reason it is established as the internal (pitha). For this reason, the body consists of the "lump" (pinda) of them; he (who has this body) is equal to all the buddhas (21).

8 In the enumeration of countries, the first one is always Pulliramalaya in the Swarvar literature. The name of the country of Purnagiri is to be noted because it is mentioned in Hevajra 1,7,12 as one of the four countries of pitha; the other three countries of pitha in the Hevajra accord with those of the Swarvar literature. This fact might suggest the influence of ch. 7 of the first kalpa of the Hevajra upon this chapter of the Swarvarodaya. The possibility of such an influence is confirmed by the detailed agreement between the chomas mentioned in the Swarvarodaya with those mentioned in the Hevajra.

9 With regard to the correspondence of countries and places of pilgrimage, the system of the Swarvarodaya agrees with that of the Abhidhanottara (chs. 9 and 14) and the Yognisamcarya (chs. 5 and 13). See note 1 of chapter 7.

10 Pañj, goñ bu de rañ bshin shes pa de rnams kyi pu lli ra la sogs pa yul bi su risa bshi gnas la sogs pa beur badus pa rnams dañ / gnas de rnams kyi rañ glum ma la sogs pañ lha mo dañ thod pañ dum bu la sogs pañ dpah bo rnams kyi gah goñ tu vah dag par beus pa gah yin pa dehi rañ bshin ni rnal lboz pañ lus so /// "consists of the "lump" (pinda) of them"; this means that which consists of the complete collection is the body of yogin. The complete collection comprises these twenty-four countries such as Pullira(-malaya) and so on which have been distributed to ten (places of pilgrimage) such as pitha and so on, (twenty-four) goddesses such as Pracanda and so on and (twenty-four) heroes such as Khandakapala and so on (each of whom corresponds to each of these countries). Vol. 51, 87-5-2 f.
Pitha is the stage (of bodhisattvas called) Pramudita ("joyful"); upapitha is (the stage) Vimala ("immaculate"). Ksetra is the stage Prabhakarī ("radiant"); and upaksetra is (the stage) Arcimati ("flaming") (22). Chandoha is known to be (the stage) Abhimukhī ("confronted"); upachandoha is (the stage) Sudurjaya ("invincible"). Melapaka is (the stage) Duragama ("far-going"); and upamelapaka is (the stage) called Acalā ("immovable") (23). And, śmasāna is nothing but (the stage) Sādhumati ("successful"); upasmasana is (the stage) Dharmamegha ("the cloud of dharma"). 11

I will speak of the purification of pitha and so on (that is,) (the ten) stages (of bodhisattvas) in due order (24). By resorting to pitha or upapitha, a man can become stainless. Wandering (amid those places) and observing (their) features, he will become wise and be free from imaginary ideas (25). He will observe the terrific laughter of the ugly (yoginī) assuming various forms. Roaring the roar of the sound Hum in the way (yoga) of his own guardian-deity (26), the yogin will roam about like a lion, free from all fear. Fulfilment (siddhi) is produced quickly (when) he obtains seeing and touching (27).

Chapter nine: explanation of the secret signs and the stages (of bodhisattvas) preconcerted to be pitha (and so on).

11 With regard to the correspondence of the ten places of pilgrimage with the ten stages of bodhisattvas, see note 45 of section IV of the Introduction.
CHAPTER X. ORIGINATION OF A MULTITUDE OF DEEDS.

'Now, I will explain the practices of the rite of pacifying and so on' by mere writing of these a practiser can attain fulfilment (1).

On a day in the light half of a lunar month, he should portray with saffron (kuftkuma) and (pounded) sandalwood (candana) mixed together a wheel having six spokes and endowed with the mantra of seven syllables (2), the outside (of this wheel) is surrounded with a string of diamonds and in the middle the name (of the sadhya for whose sake the rite is practised) is written. On a lease-cloth, on a clean scrap of cloth, or on a plate or a hemispherical bowl (3), drawing secretly a karma-vaJra (cross-vaJra), he should tie it with a white string. Facing the east, he should adorn it, (as it is) white-coloured, with white flowers (4). Seeing the sadhya (the object of the rite) abiding on the lunar disc before him, he should consecrate him with white jars filled with amrta-water from the moon (5). He should recite the mantra of seven syllables at the three divisions of the day without hesitation; peace, success, safety and longevity will arise (for the sadhya) immediately (6).

In case of fever, swallowing poisonous beverage or food, or in the case of poisonous bites, he should practise (as follows). In (the palm of) the left hand (of the sadhya), he should describe

1 The practice of the various kinds of rites through using yantra ("talisman") is one of the unique points of the Samvarodaya. We have not been successful in finding corresponding passages in other tantras.

2 MSS AE vijñatamatreśa, which is metrically better, makes good sense. likhitamatreśa must actually mean 'by merely writing of (yantras of) these (rites)'.

3 tib. (= MS A?) 'Facing the east, he who is white-coloured should adorn (it) with white flowers' is not probable from the context.

4 The mantra: om brīh ha ha hum hum phat is mentioned in chapter 11, which is not included in our edition, as upahrdaya-mantra. This mantra is fully explained in ch. 12 of the Laghusahvaram and ch. 51 of the Abhidhanottara.

5 damse must not be '(in case of) poisonous food'.

6 Panj. takes it as the palm of the left hand of the practiser himself. He cleanses the circle described in the palm of his own left hand with durva-grasses and so on in his right hand.
a circle with (pounded) sandalwood. He should worship (him) with flowers and incense (7), and (with) a strew-offering, water and fire; in the middle of this, he should cleanse (the circle) with (a bundle of) dūrva-grasses or a peacock's tail-feather, especially with (a bundle of) kusa-grasses (soaked) with water (8). The wise (practiser) should cause the sadhya to perform while facing the east. This is the best of mantras, the most excellent. This is the process of the rite of pacifying and so on (9).

He should portray with saffron mixed with sulphur (augandha) the wheel of increasing (welfare); having written (the mantra) on two plates, he should add the characters svāhā (to it) (10). Tying it up with a yellow string, he should throw it into clarified butter and honey. Facing the north, he should imagine it to be of yellow-colour at the three divisions of the day (11). The wise man, having seen the sadhya abiding on the yellow lunar disc, should consecrate (him) with yellow amṛta and adorn (him) with yellow flowers (12). With his thoughts (fixed on) increasing (welfare) and with a mind free from imagination, he should pronounce

\[\text{Amukasya pauṣṭikāḥ kuru svāhā;}\]

and he should add the mantra of vausteri (to it) (13). (The sadhya) will have (his) money and grain increased; and he will obtain good fortune and happiness. Through the practice of this rite (karmaṇa), (the welfare of the sadhya) increases, not otherwise (14).

(The practiser) should mix the blood of the ring-finger with red candanata and lac; he should describe two concentric circles on a scrap of cloth or on a leaf of birch bark (15). Having thought about (the mantra written) on a plate of unbaked clay, he should add the character Hah (to it). Tying it up with a red string, he should adorn it with red flowers (16). Putting it in clarified butter and honey, he, facing the west, should imagine it to be of red colour; he should imagine the sadhya abiding in the middle of the red (lunar) disc to be red (17). He should recite incessantly

---

7 juhūyāt 'he should burn', which is suggested by MSS, is not impossible, though it is less likely from the context.

8 Pañj. takes this purvābhimukhaḥ as adv.; consequently, one who is facing the east is not the sadhya but the practiser himself.

9 Pañj. shows that pascimābhimukhaḥ should be taken as adv.
the mantra which consists of seven syllables and is always produced. If (the *sadhya* will be) made confused and fall down at his feet, (the *sadhaka*) should think that (the rite) is fulfilled (18). If (the *sadhya*) is not subjugated, (the *sadhaka*) should take that *yantra* ("talisman") out of the clarified butter and honey and burn it over (a fire of) charcoal from the *khadira-tree*; (thus) he can bring fortune or misfortune on (the *sadhya*) whosoever he may be; not otherwise (19).

Having painted with the juice of *lakṣa*-grass two concentric circles on a rag (found in a) graveyard or on a rag stained with menstrual fluid, he should add the characters *jاه* and *ह्रिः* (to it) (20). If he paints the circle on a plate or on (a vessel made of) a skull of a woman, he attains fulfilment. Tying it up with a red thread, he should adorn it with red flowers. Piercing the heart of the *sadhya* with hooks, he should tie his neck with a rope (21). He, to whom the *sadhya* (thus) imagined does not come at any time, should burn the *yantra* ("talisman") over the fire of wood from the *khadira-tree* as a punishment (22). The *sadhya* is to be drawn near by the spell *Aṃukākṣaṛgayaḥ hṛth jaḥ* at that very moment; this is the supreme (rite of) drawing near by the feet (23).

Furthermore, I will explain the supreme rite of paralyzing. (The practiser) should make forty-nine chequers by crossing eight straight lines with eight straight lines (24). The wise man should empty thirteen chequers of the middle (rows horizontally and vertically), and establish (four blocks of each) nine chequers situated on each of the four corners (25). He should empty the chequers which are located in the middle with regard to all four corners; connecting the mantra of four directions (to them), he should write (them) on a rag (found in a) graveyard (26). He should paint two concentric circles with turmeric and orpiment; taking the name of the *sadhya* (into it), he should increase it with the

---

10 Also in ch. 21 of the *Herukābhīṣṭabha* *ṣaḥ ṭile me* (the fire of the *khadira-tree*) is related to the rite of attracting (śakṛṣṣya).

11 The word 'forty-nine chequers' occurs in ch. 60 of the *Abhidhānottara* (Vol. 2, 87-3-2); but the context is not the same. The corresponding *pāda* in ch. 30 of the *Lāghusāmvara*, which accords with the first half of ch. 60 of the *Abhidhānottara*, is *zīlam poḥi ri mo dgu bya ste*. 
character Lam (27). He should imagine (it, the "talisman", ) as being on Mt. Sumeru which has eight peaks and (contained) in plates joined in the form of sadhuta, situated in the middle of the mandala of earth above Mt. Sumeru and marked with the character Lam (28). Arresting it with a cross-vajra (visvavajra), he should tie it up with a yellow string. He should imagine his own body to possess the aspect of the two-armed Heruka (29). Facing the south, the yogin should imagine (it) to be yellow; he should imagine the sadhya who abides in the middle of Mt. Sumeru to be pressed down by Mt. Sumeru (30). He should imagine that, in addition to this, it is pressed down by the cross-vajra; he should make it his own abode. This is the paralyzing of the faces of the enemies. (Through this) he paralyzes the whole army and also the heart of the enemy; this is (the rite of) paralyzing (31).

And, in the same manner as before, he should describe definitely the circle; he should adorn (it) with yellow flowers; (this is) the supreme (rite of) paralyzing speech (32).

By describing always two concentric circles on a rag (found in a graveyard, he can shut the mouth (of the sadhya) with the character Vam added to his name (33). Making the sadhya enter into the heart of a sheep, he should think that, in the middle of the mandala of earth, it is contained in sadhuta (two bowls joined) like a karanda-casket. He should recite the mantra incessantly, (the sadhya) will certainly become dumb (34).

Now, I will tell the rite of killing definitely. Making ink from such materials as rajika-mustard, salt, white mustard, leaves of nimba-tree, and likewise poison (35), the thorn apple, charcoal from a funeral pile or the blood of his own fore-finger, he, while facing the south (36), should describe two concentric circles with a brush made from a crow's wing. Then, taking the name of the sadhya, he should make it increase with the character Hu (37). He should imagine (the deity) abiding in the middle of the solar disc,

\[\text{Om sumbha nisumbha hum hum phat lam devadattastambhaya} /\]
\[\text{Om grhna grhna hum hum phat lam devadattastambhaya} /\]
\[\text{Om grhnapaya grhnapaya hum hum phat lam devadattastambhaya} /\]
\[\text{Om anaya ho vidyaraja hum hum phat lam devadattastambhaya} //\]

And, in the same manner as before, he should describe definitely the circle; he should adorn (it) with yellow flowers; (this is) the supreme (rite of) paralyzing speech (32).

By describing always two concentric circles on a rag (found in a graveyard, he can shut the mouth (of the sadhya) with the character Vam added to his name (33). Making the sadhya enter into the heart of a sheep, he should think that, in the middle of the mandala of earth, it is contained in sadhuta (two bowls joined) like a karanda-casket. He should recite the mantra incessantly, (the sadhya) will certainly become dumb (34).

Now, I will tell the rite of killing definitely. Making ink from such materials as rajika-mustard, salt, white mustard, leaves of nimba-tree, and likewise poison (35), the thorn apple, charcoal from a funeral pile or the blood of his own fore-finger, he, while facing the south (36), should describe two concentric circles with a brush made from a crow's wing. Then, taking the name of the sadhya, he should make it increase with the character Hu (37). He should imagine (the deity) abiding in the middle of the solar disc,

\[\text{Om sumbha nisumbha hum hum phat lam devadattastambhaya} /\]
\[\text{Om grhna grhna hum hum phat lam devadattastambhaya} /\]
\[\text{Om grhnapaya grhnapaya hum hum phat lam devadattastambhaya} /\]
\[\text{Om anaya ho vidyaraja hum hum phat lam devadattastambhaya} //\]

And, in the same manner as before, he should describe definitely the circle; he should adorn (it) with yellow flowers; (this is) the supreme (rite of) paralyzing speech (32).

By describing always two concentric circles on a rag (found in a graveyard, he can shut the mouth (of the sadhya) with the character Vam added to his name (33). Making the sadhya enter into the heart of a sheep, he should think that, in the middle of the mandala of earth, it is contained in sadhuta (two bowls joined) like a karanda-casket. He should recite the mantra incessantly, (the sadhya) will certainly become dumb (34).

Now, I will tell the rite of killing definitely. Making ink from such materials as rajika-mustard, salt, white mustard, leaves of nimba-tree, and likewise poison (35), the thorn apple, charcoal from a funeral pile or the blood of his own fore-finger, he, while facing the south (36), should describe two concentric circles with a brush made from a crow's wing. Then, taking the name of the sadhya, he should make it increase with the character Hu (37). He should imagine (the deity) abiding in the middle of the solar disc,
roaring the horrible roar of anger and in the posture of *pratyanidha* (with left foot forward and right foot drawn back), (he should imagine this deity) to be like the fire at the end of a *kalpa*, to be blue, horrible, with gaping mouth and projecting teeth, and his throat filled with the sound Ḥum (38). From the middle of the charcoal from a graveyard, the wise man should think about the land of gravel; seeing the *sādhyā* in places of this kind of land¹³ (39), he should regard him as dirty, clad in tattered clothes and lean. Piercing all the *sādhyā*'s limbs and the top of his head, his heart and arms with the mantra, he should reflect (40). He should cause the deities abiding in the body of the *sādhyā* to enter into his own body. Regarding (the body of the *sādhyā*) as an empty house, he should think about killing (41). He should send forth a multitude of wrathful (deities) having various kinds of swords and weapons in their hands. They rending the fat, the marrow of bones, the marrow of the flesh and the flesh (of the *sādhyā*) into small pieces, eat and drink them, and drink the blood (42). With swords, staves, clubs, axes, discuses and hammers, he should make them strike and cleave the *sādhyā* who is being cut into a hundred pieces (43). Crows, owls, vultures, wolves, *rākṣasa*-demons and *jākini*s eat and drink (the *sādhyā*) with their wrath and arrogance (44). He who always recites the mantra increased with the characters Ḥum Phat should kill a host of enemies doing ill to the three jewels (45). Ah! (Marvellous is) the rite of killing; (it) is killing, but still it is not killing. (It kills) the transmigration which is only imagination, (still it does not kill) the mind recognizing suchness (*tathātā*, the real state of things) (46).

In the same manner, he should describe two concentric circles; taking the name of the *sādhyā*, he should write it connected with the mantra (47). Having seen two *sādhyās* riding on a horse and a buffalo, he should draw (them). Putting (the drawing) into the *kapāla*-vessels joined in the form of *sārupīta*, he should tie it up

---

¹³ tib. 'In the place which is thought to be the land of gravel or in the middle of the charcoal from a graveyard, in these places, the wise man should imagine the *sādhyā* to stay'. This passage is still not clear.

¹⁴ tib. *khros paḥi vid kyis ni* 'with their wrathful mind' accords, perhaps accidentally, with MS D *kruddhamaṇasena*. 
with a blue string (48). With cruel mind, at midday or especially at night, at a terrible cross-road or in the middle of an awesome graveyard (49), having dug in (the ground) and put (the yantra) to be kept secret (into the hole), he should worship it according to the ritual; those two (sādhyas) fighting each other riding on a horse and a buffalo will show hostility towards each other at that moment (50). By means of the mighty one (mahātman) (the sādhaka) should cause both to be enraged with anger, to be partisan to fear and to fight. By causing strife between one person and another (in this manner) (the rite of) causing (mutual) hostility is realized; (in this manner only) not otherwise (51).

Describing (the circles) increased with the characters Hum Phat according to the same ritual and connecting the mantra to the sādhyas, (the sādhaka) should write it on a rag from a graveyard (52). Putting it into the kapala-vessels joined together in the form of saṃputa, he should tie it up with a black string. He should imagine (this yantra) which is to be buried on the site of a funeral pile to have the figure of Heruka (53). He should imagine in front the character Yām (which is), existing in the middle of (the mandala of) wind, having the shape of a bow, riding on a camel, being blue in colour and being sent to the south (54), being led away by a host of wrathful (deities) and being always distraught. He should incessantly recite the mantra connected with the characters Hum Phat; for whomsoever the rite may be practised, it drives away (the sādhyas) from that very moment (55).

The yogin, wrathful and facing the south, mixing his own blood and ashes from a funeral pile, poison, salt, white mustard and the juice of petals of the thorn-apple (56) with mustard in right proportion, should describe on a rag from a graveyard, as usual, two concentric circles in due order according to the ritual (57). In (the rite of) killing, (he should describe the circles) situated on the body of Yama; in (the rite of) causing hostility, on a buffalo and a horse; in (the rite of) expelling, (he should paint the circles) situated on the back of a camel, and in (the rite of) pacifying, the lunar disc (as the seat of the circles) (58); in (the rite of) subduing, on the hearts of women; in increasing

---

15 MSS suggest bhramanomattān 'being distraught by delusion'; tib. sa stega sgyon pa suggests bhūmnanmattān as sa stega can be the equivalent of bhūman.
(welfare), on the back of an elephant; in making dumb, (the circles) situated on the back of a sheep; in subjugating, (the circles located) in the middle of Mt. Sumeru and in attracting, (the circles situated) on a śarabha-lion; thus he should characterize each rite (59).

Without those rites, rites may be carried out; but (in this case, the śādaka) never attains fulfilment (siddhi). Without the teaching of the master, the rite is without result like the void (60).

Chapter ten: origination of a multitude of deeds.
CHAPTER XIII. EXPLANATION OF ORIGINATION OF ŚRĪHERUKA.

Furthermore, I will tell the origination of the mandala of deities, the agreeable, supreme secret, the abode of all the merits of fulfilment (siddhi) (1). A man of good understanding should mark out the ground which is full of all the objects of enjoyment. Possessing the yoga of the two-armed Heruka, he will have the self-consciousness of five skandhas and so on (2). He should pronounce the four-faced mantra as the wall to bind the (four) quarters.

Oṃ sumbha nisumbha hum hum phat, in the eastern direction,
Oṃ grhna grhna hum hum phat, in the northern direction,
Oṃ grhnāpaya grhnāpaya hum hum phat, in the western direction,
Oṃ anaya ho vidyaraja hum hum phat, in the southern direction.

He should snap his fingers in every direction to frighten evil maras (3).

He should cause to emit a wreath of beams on the character Hum on the lotus of the heart; and through its light, he should salute in their presence his master, buddhas and so on (4). After honouring (them) with flowers, incense and so on, he should then ask forgiveness. He should take refuge with the three jewels, and should make the

---

1 Bu stōn's Sadhana gives a detailed explanation of this chapter; it contains various elements which cannot be traced in the Saṅvarodāya itself. For example, it explains thirty-two bodhyāngas (JA 484) or contains mantras of each goddess (JA 485); but the sources of these elements have not been studied yet.

2 Bu stōn's Sadhana gives a detailed explanation of this doctrine (JA 467-5 f.).

3 This mantra is common in the Saṅvara literature. For example, it can be found in ch. 30 of the Laghusaṅvara (Vol. 2, 35-2-2 f.), ch. 4 (Vol. 2, 44-4-7 f.) and ch. 60 (Vol. 2, 87-4-7 f., 88-1-3 f.) of the Abhidhānottara. See Kṣanitiśri's Sadhana (Vol. 52, 106-4-4 f.) and Bu stōn, ibid. JA 469-4 f. The mantra which occurs in Pāncakrama, I, 9 is to be noted: Oṃ sumbha nisumbha hum grhna grhna hum grhnāpaya grhnāpaya hum anaya ho bhagavan vidyaraja hum phat.

4 See Bu stōn, op.cit. JA 469-1.

5 See Bu stōn, op.cit. JA 469-3.

6 See Bu stōn, op.cit. JA 472-2.
bodhi-mind arise (5). Care for the welfare of others is maitrī (benevolence); karuṇā (compassion) makes the affliction of others disappear; muditā (joy) is delight in the happiness of others; and upākāsa (resignation) is indifference to other beings (6).

Om svabhavaśuddhāḥ sarvadharmāḥ svabhavaśuddho 'ham (Om, all the dharmas are pure by nature; I am pure by nature), thus he should think. Through the practices which bring about the accumulation of the material of bodhi (enlightenment), he should stand firm on the doctrine that everything is only mind (7).

Om svabhavaśuddhāḥ sarvadharmāḥ svabhavaśuddho 'ham (Om, all the dharmas are pure by nature; I am pure by nature), thus he should think. Through the practices which bring about the accumulation of the material of bodhi (enlightenment), he should stand firm on the doctrine that everything is only mind (7).

He should imagine the character रम to be the mandala of wind of blue colour and in the figure of a bow, and upon it, he should imagine the character रम, in the form of the mandala of fire (9), of red colour, three-cornered, marked by the three-pronged vajra. Upon it, he should imagine the character रम to be the mandala of water, round and white (10), and upon it, he should imagine the character रम, four-cornered end of yellow colour; and it is marked, in the same manner, by three-pronged vajras in the four corners of the mandala (11). Upon it, he should imagine the character सुम to be Mt. Sumeru of quadrangular shape, consisting of four kinds of jewels, agreeable and adorned with eight peaks (12).

The Abhidhānottara refers to these four apamanas only as bsdus pa'i dmos po bshi (Vol. 2, 44-1-2); also in Bu ston’s Sadhana no explanation is given of iṣhād med bshi (JA 742-7).

This mantra occurs in ch. 3 (Vol. 2, 42-3-4) and ch. 4 (Vol. 2, 44-2-6) of the Abhidhānottara. See Bu ston’s Sadhana JA 473-1.

This mantra occurs in ch. 3 (Vol. 2, 42-3-4) and ch. 4 (Vol. 2, 45-1-1) of the Abhidhānottara, Pancakrāma, I, 44 and Ghyasamāja, edited by Bhattacharya, G.O.S. Iiii, p. 14. See Bu ston, op.cit. JA, 473-5.

The corresponding passage of verses 9, 10, 11 and 12 occurs in ch. 4 of the Abhidhānottara (Vol. 2, 45-2-1 f.). An explanation of the following six verses from verse 9 to verse 14 is to be found in Bu ston’s Sadhana JA 473-6 f. For this doctrine, Tson-kha pa uses a special term bhyun ba rim brtsegs (Vol. 157, 5-1-8, 14-3-7). It occurs, though not very clearly, in ch. 1 of the Yoginisārccarya (Vol. 2, 237-5-5 f.).
Upon it, he should imagine the character \textit{Hum} to be a cross-\textit{vajra}. Upon it, he should imagine a lotus flower possessed of pericarp and filament (13). In the middle of it, he should imagine \textit{yoga}, that is, \textit{a\text{\text{"{}}}ili} and \textit{k\text{\text{"{}}}ili} in purity. And in the middle of it, he should imagine the character \textit{Hum}, of the nature of \textit{Vajrasattva} (14).

12 He should imagine the auspicious \textit{Heruka} situated in the midst of the solar disc. He is the hero, three-faced, six-armed and standing in the posture of \textit{ādiā} (15). His central face is deep black; his right face is like a \textit{kunda}-flower; and his left face is red and very terrible, and is adorned with a crest of twisted hair (16). Treading on \textit{Bhairava} and \textit{Kālarūtri}, he abides in the great pleasure (\textit{mahāsūkha}), embracing \textit{Vajravairocana} in great rejoicing of desire of compassion (17). He has attained concentration of mind through the union of a \textit{vajra} and a bell, embracing (the goddess) with his (first)\textsuperscript{13} two arms, and holding a garment of an elephant-skin with his second two arms (18). He holds in the right hand of his third pair (of arms) a \textit{damaru}-drum to be sounded according to the nature of all the \textit{dharma}s, and he has a \textit{kha}vamga-staff and a \textit{kapala}-vessel in his third left hand (19). His crown is decorated with a wreath of skulls, and is adorned with a crescent moon. He is marked with a cross-\textit{vajra} on his head and has the lord of the family \textit{Aksobhya} on the top of the head (20). His face is distorted; he is very terrible and assumed the erotic-\textit{rasa}. He has a tiger-skin as his garment, and is adorned with fifty human heads (21). He is the god having five \textit{mudrās}, and is possessed of nine \textit{rasa}s of dancing.

15 The goddess embraced by him has two arms, one face and three eyes (22). She is of the colour of a \textit{bandhūka}-flower, naked, and

\begin{itemize}
  \item \textsuperscript{11} See \textit{Abhidhānavottara}, ch. 7. Vol. 2, 48-3-8.
  \item \textsuperscript{12} The following seven and a half verses are explained in \textit{Bu ston}, \textit{op.cit.} JA 478-3 f.
  \item \textsuperscript{13} This is clearly mentioned in \textit{Bu ston}'s \textit{Sādhana: phyag dbaḥ po gnis kyi rdzod rje dril by bsin pas yum la byang chub pa} 'embracing the goddess with the first two arms which hold a \textit{vajra} and a bell' (JA. 478-6).
  \item \textsuperscript{14} \textit{Bu ston}: \textit{rgis kyi bdag po mi bskyod po} \textit{bahi cod pan} \textit{can} 'end has the lord of the family \textit{Aksobhya} on the top of the head' (\textit{op.cit.} JA 478-7).
  \item \textsuperscript{15} A detailed explanation of this goddess is given in \textit{Bu ston}, \textit{op.cit.} JA 479-3 f.
with a girdle decorated by pieces (of *kapala*), with hair loosened, showing tusks, dribbling and fond of blood (23). In her left arm, she holds a vessel made of a human skull containing the blood of evil *maras* and so on. Her right hand in the *tarjati*-posture holds a *vajra*; her big body is like the fire at the end of a *kalpa*. She always enjoys the great pleasure (*mahasukha*) claspings (the god) tightly in her two thighs (24).

There are *Dakinī* and likewise *Lama, Khandaroha* and *Rupini*. He should put them on the places of lotus(-petals) (corresponding to the) four directions; pleasure of all (kinds of) *siddhi* will (then) appear (25). They are of black, green, red and white colour respectively; and each of them has three eyes, two arms and one face. They are *kaprinis* holding *khatvanga*-staves in their (left) hands (26), and *vajras* and swords in their right (hands). They are naked and in the posture of *alīda*, with hair loosened, with mouths showing tusks, and are adorned with five *mudrās* (27).

There are four receptacles of *bodhicitta* and so on on the (four lotus-petals of) intermediate quarters. He should worship with a happy feast of song and dance accompanied by five *amrtaś* (28).

At the four gates there are goddesses. He should always imagine (these) deities (as follows): At the east gate, is

---

16 Yoginisāṃcārya, ch. 6: *thod dum brag pa bshi sku reṅ can* (Vol. 2, 238-5-8) and *Bu ston: thod pa bshis bus brag pa bshi hog las* (op.cit. JA 479-3) show that the girdle is decorated by pieces of *kapala*.

17 Abhidhanottara, ch. 7: *khrag la dgyes śiṅ shal nas hōsag* (Vol. 2, 48-5-7) and ch. 9: *shal khrag hōsag ciṅ khrag la dgaḥ ba* (Vol. 2, 50-2-7) suggest 'dribbling blood from the mouth, and fond of blood'.

18 The following three verses occur in *Bu ston, op.cit.* JA 479-5 f. A verse, according with verse 25, occurs in ch. 5 of the Yoginisāṃcārya (Vol. 2, 238-4-1).

19 *Bu ston* gives an equivalent word *pad hdiab* (op.cit. JA 479-5). With regard to these four goddesses, see ch. 4 (Vol. 2, 45-4-6 f.), ch. 6 (Vol. 2, 47-5-6 f.) and ch. 72 (Vol. 2, 55-2-7 f.) of the Abhidhanottara; the position of these goddesses accords with that in the *Sahyodharayā*

20 *Bu ston: mtshams kyi hdiab ma bshi* (op.cit. JA 479-6).

21 The following two verses occur in *Bu ston, op.cit.* 479-6 f.
Kakasyā (the goddess with the face of a crow), imagined to be of blue colour and with two arms (29). At the north gate, is Ulukāsava (the goddess with the face of an owl), green and with hair loosened. And likewise, at the west gate abides red Svamasya (the goddess with the face of a dog). Sūkarisya (the goddess with the face of a pig) looks yellow and is at the south gate, seated on a preta-ghost (30).

In the quarter of fire (south-eastern), in the south-west quarter, in the quarter of wind (north-western) and in the north-east quarter, are Yamadādhi, Yamadūti, Yamadamātri and Yamamathani respectively (31). In this way, the goddesses (are) in the places (corresponding to) the intermediate directions; (they have) two fascinating shapes. Having preta-ghosts as their seats, they are very terrible and are adorned with five mudras (32). They have kapāla-vessels and khatvānga-staves in the left hand, and vajras and swords in their right hands. They are sarvayoginis, and grant every siddhi (33).

Then, knowing two (kinds of) armour-spells, he should imagine the circle of wisdom, and make (it) enter into the samaya-circle through the mantra and mudrā of a yogin (34).27

22 With regard to these four goddesses, see ch. 2 (Vol. 2, 41-5-4), ch. 4 (Vol. 2, 45-5-8) and ch. 12 (Vol. 2, 55-5-1) of the Abhidhanottara; the position of these goddesses accord with that in the Saṃvarodaya.

23 Tib. gəin rje brtan ma suggests Yamadādhi. Abhidhanottara ch. 4: gəin rje bəreg ma and ch. 12: gəin rje sreg ma suggest Yamadagdi; the corresponding word in Skt. MSS belonging to the University of Tokyo is: Yamadāti (Yamadādhi?) (No. 173, ch. 1), Yamadādi (No. 474, ch. 4) and Yamadādi (Yamadādhi?) (No. 173, ch. 9), Yamadādi (No. 474, ch. 11) respectively. The Yoginisāhācāra has gəin rje brtan ma (ch. 4, Vol. 2, 238-2-8) or gəin rje brtan (ch. 6, Vol. 2, 239-1-8).

24 With regard to these four goddesses, see ch. 4 (Vol. 2, 46-1-1) and ch. 12 (Vol. 2, 55-5-4 f.) of the Abhidhanottara.

25 From the context, devi should be taken as pl. and refer to four goddesses such as Yamadādi and so on; this is shown by Bu ston, on cit. JA 480-1 f.

26 Yoginisāhācāra, ch. 6: gəin rje brten sogs mishams bshir te // do dag shabs gəis rkyaḥ ba daḥ // gəugs gəis ldan shiḥ yid bshir ma // 'Yamadādhi and so on are in the four intermediate directions. They stand with their feet apart. They are goddesses equipped with two shapes and fascinating' (Vol. 2, 239-1-8 f.). It is still not clear what 'two shapes' means. A similar expression can be found in ch. 4 (Vol. 2, 46-1-2) and ch. 6 (Vol. 2, 48-2-7) of the Abhidhanottara.

27 This verse occurs in ch. 8 of the Yoginisāhācāra (Vol.2, 239-2-8 f.).
Now, I will tell two (kinds of) armour-spells:

On ha on the heart, nama hi on the head, svaha on the top of the head, vauṣat on both shoulders, hum hum hoh on both eyes, phat ham on every limb; this is the (magic) weapon (35). Firstly, (there is) Vajrasattva; secondly there exists Vairocana; thirdly Padmanarēśvara; Śrītheruka is said to be the fourth (36); fifthly there is Vajrasūrya and sixthly Paramāśā; it is protected by six armour-spells (37).

On vam is Vajravairocana, hum vam is Yaminī, brim mom is Mohani, hrem brim is Saḥcūlinī, hum hum is Saḥtrasinī, phat phat is on Candika, on all limbs (are) weapons (38). On the navel, on the heart, and likewise on the face, on the head, on the top of the head and on all limbs (are) weapons.

On yogasuddha sarvadharmā yogasuddho 'ham (Oh, all the dharmas are purified by yoga; I am purified by yoga) (39).

Putting in his own heart the circulating dakījañjānāśayāra, which belongs to the deities of mudrā of the heart and so on, with the right and left hand, he should make it blossom forth like a lotus-flower. Thus, he should cause to arise the best of yogas, the most excellent, the yoga of the gods (40).

Being connected with the circles of dharma (the body of dharma itself), saḥbhoga (the body of enjoyment), nirmāna (the body emanated) and mahāsukha (the body of the great pleasure), the body has been adorned in its limbs by means of twenty-four veins (41). With the help of twenty-four pīṭhas he should maintain the body together. Thus the hero is made of "lump" (pinda); and he is indeed equal to all the buddhas (42).

28 The doctrine of two kinds of armour-spells occur in ch. 4 (vol. 2, 46-2-7 f.), ch. 5 (Vol. 2, 47-2-4 f.), ch. 6 (Vol. 2, 48-3-2 f.), ch. 7 (Vol. 2, 49-3-3 f.), ch. 8 (Vol. 2, 50-1-2 f.), ch. 9 (Vol.2, 50-4-8 f.) and ch. 14 (Vol. 2, 59-4-8 f.) of the Abhidhanottara and ch. 7 of the Yoginīsaṃcārya (Vol. 2, 239-2-3 f.). The wording in the Abhidhanottāra is different from that in the Saṃvarodaya; but it is not easy to decide which wording is more refined, or in other words, more recent. The wording in the Yoginīsaṃcārya is, contrary to expectation, more similar to that of the Saṃvarodaya than to that of the Abhidhanottāra.

29 This mantra is found in ch. 3 of the Abhidhanottāra (Vol. 2, 42-3-5). See Bu ston, op.cit. JA 482-2 f.

30 A passage corresponding to this verse occurs in Bu ston, op.cit. JA 487-4 f.; but its meaning is still not clear.
Through the *yoga* in the shape of non-duality, the unthinkable abode has been shown. He should imagine the highest abode through a *yoga* corresponding to his mind (43).'

Chapter thirteen: explanation of origination of *Srītheruka*. 
CHAPTER XVII. EXPLANATION OF THE CHARACTERISTICS OF THE ROPING OUT OF THE MANDALA. ¹

"Now, I will explain the supreme (ritual of) drawing the mandala.

Being invited by some one or wishing merit for himself (1), a man, abiding in the circle possessing his own (guardian-) deity, should at first perform the preparatory worship. He should dedicate the offering of food to him who is entitled to the preparatory worship (2).

He who is firm, who knows the profound dharma and who is experienced in consecrating (2) and the offering of food, who knows the truth about the homa and the mandala, who is learned in all vidyas (spells) (3), who believes in the process of the way of mantras, who is beautiful and agreeable to look at, devoted to his master, compassionate and instructed as to the arising of sańvara (sańvarodaya) (4), should compose the mandala in those places: in a temple, in a shrine, at a rest-place, in a pavilion, in clean places, and in the graveyard of the original fulfilment (adisiddhi) (5).

¹ As is expected, this chapter is closely related with Bu ston's Mandala-vidhi; the latter, though it contains much elements which cannot be traced in the Sańvarodaya itself, is sometimes very helpful in translating the text. Enumerating the sources, Bu ston says in the final remarks of the Mandala-vidhi as follows: 'Using the commentary on the Sańvarodaya-tantra, the commentary of the Vajradaka "Bhavabhodra", two rituals composed by Nor bzaa, mandala-vidhis composed by Kṛṣṇa, Lva ba pa and Bi bhu ti as the main sources, relying on the commentary on the Sańputa-mula-tantra, "the songs", the Abhidhana, the Vajramala-tantra and the Vajramala-mandala-vidhi and collecting necessary references from the Buddhakapala-mandala-vidhi composed by Saraha, four mandala-vidhis of the Ghyasasamaja and three mandala-vidhis of Yamantaka (or the Yamantaka-tantra?), the Srivasvarodaya-mandala-vidhi entitled Vimaladhara has been composed' (JA 604-4 f.). These sources enumerated are yet to be identified.

² pratisthā is mentioned in kalpa 5 of the Caturycinīsamputa (Vol. 2, 244-3-7 f.).

³ adisiddhiśāśana occurs in ch. 1 of the Laghusamvara (Vol. 2, 26-1-3); but its meaning is not clear. cf. bTsoṅ kha pa, op.cit. Vol. 157, 8-1-4.

⁴ This verse is quoted in Bu ston, Mandala-vidhi, JA 495-2.
He should not do digging and so on within the ground which is marked out; (only) touching (the ground) with his hand, he should recite the mantra, the character "Hum"; this is the purifying of the ground (6). He should clean twice as much ground (as is necessary) for the place of the mandala; this ground should be pure through the purification of his own mind (7).

The teacher (acarya), whose nature consists of the deity, who manifests himself in the nature of all buddhas, the hero holding a vajra and a bell, should be invited together with Dakini (8). The wise man, wielding the vajra and occupied in clanging the bell, should remove the host of wicked (spirits) together with deities, asuras and guhyakas (saying as follows) (9). "Let the multitudes of obstacles (such as) kataputanas (stinking-ghosts) and so on depart! I possess the power of compassion, I am auspicious, I put into motion the circle of protection (10). With a vajra of blazing form, I will tear asunder those who are born from the three bodies. If someone will disregard me, he will be destroyed in this very place; (thus) not otherwise (11)."

Marking out the place, he should make a boundary fence. Praising (the goddess) Prthivi, born from the character "Vam", golden, having a golden jar in her left hand (12) (and) Pratijna (-mudra) (the hand-posture of promise) in her right hand, he should

---

5 The following three lines are quoted in Bu ston, op.cit. JA 497-2 f.; the first pada of this quotation: shon du las byas sa yi char seems to accord with tib. (= MS A parikarmabhubhage?). Bu ston defines the passage preceding to this pada as sa brtag pa (op.cit. JA 495-5); this suggests that this pada should be parikalpitabhubhage.

6 A similar expression can be found in ch. 2 of the Laghusamvara (gnsis khyur rnam par sbyah) (Vol. 2, 26-2-4) and the corresponding chapter (ch. 49) of the Abhidhanottara (Vol. 2, 80-1-2).

7 The following two verses are quoted in Bu ston, op.cit. JA 499-2 f.

8 Bu ston, op.cit. JA 496-6 f.

9 Bu ston, op.cit. 500-5 f.

10 The following three lines are quoted in Bu ston, op.cit. JA 502-2 f.

11 According to Vajra's commentary on the Cakrasamvara (No. 2128. Vol. 49, 167-1-1), Prthivi is explained in ch. 2 of the Laghusamvara; but it cannot be found there. Its explanation is given in Bu ston, op.cit. JA 502-2 f.
practise. 12 "O Goddess! you are an eye-witness! I, So-and-so, am going to draw the mandala (13)."

Worshipping with flowers and incense, presenting a respectful offering, the wise man should invite "the excellent vajra of wrath" (krodhasadvajra), the tathagata, (saying) "0 reverend Lord (14)!" 0 Lord! I desire to draw the mandala of the coming forth of the innate (sahajodaya) out of compassion for the disciples and for the sake of honouring you (15). Therefore, O reverend Lord! be pleased to favour me in my devotion! Let the buddhas and the other deities of mantra pay heed (16). The deities (who are) the guardians of the world, the living beings who are instructed in perfect enlightenment, all who delight in the teaching, who are equipped with vajra-eyes (17), may they be compassionate towards me and my disciples. I will draw the mandala, the mandala of the coming forth of sahvara (sahvarodaya) (18)."

13 The string, which possesses five wisdoms, is split into twenty-five (threads); (the yogin) should twist (them) into a string (imagining that they have) the nature of all the dharmas (19). The yogin should pronounce the syllable Hum; (Three padas of the verse 20 are to be omitted) (20). Pronouncing the syllable Jah three times 14 and keeping by the fist of the left hand at the navel, the wise man should stretch "the air-string" (khasutra), 15 and in the same manner, he should stretch the string on the ground (21). With the string which is new, well twisted, of proper length and beautiful, the man of wisdom should rope off the mandala of the auspicious sahajodaya (22). 17

12 If pratijnah is to be taken as the object of pravojayed, the meaning of this passage is as follows: 'Praising (the goddess) Prthivi!, born from the character Yam, golden, having a golden jar (12) in her right hand, he should make a vow'. But, this does not seem to be very likely. tib. rab tu bskul bar bya 'should encourage' is not confirmed by Skt. MSS.

13 The following two verses are quoted in Bu ston, op.cit. JA 519-1 f.
14 Bu ston, op.cit. JA 519-5.
15 Bu ston, op.cit. JA 520-4.
16 This verse is quoted in Bu ston, op.cit. 520-6 f.
17 The first three padas of this verse occur in Bu ston, op.cit. 517-1.
Beginning from a half hasta till one hundred hasta, he should stretch at first the brahma-string and secondly the corner-string. The master always abides in the western and southern places; in the places of eastern and northern directions abides the disciple who has entered into concentration of mind.

At first, one chequer should be roped out with (the string) four times as long as the measuring-cord (mana); then, one chequer should be roped out with (the string) eight times as long as the measuring-cord. Again, one chequer should be roped out with (the string) eight times (as long as the measuring-cord), and furthermore, one chequer should be roped out with (the string) twice (as long as the measuring-cord). Then, with (the string) four times as long (as the measuring-cord), one chequer should be roped out. Again, with (the string) twice as long (as the measuring-cord), one chequer should be roped out. And then, the intelligent, the wise man (should rope out) one chequer with (the string) four times as long (as the measuring-cord). Then, he should rope out two chequers with (the string) twice as long (as the measuring-cord); half of it is to be drawn in the double hollow-space (dviputa); this is the roping out of the mandala. The mandala is marked with sixty-four strings; this is the feature of the string. He should stretch the string as far as the circumference of the mountain-range Cakravada, as is told in the ritual.

With the powder made from five kinds of jewels or with grains of rice and so on, the teacher who has entered into the concentration of mind, going to the north-eastern direction and others, should very secretly draw with his left fist five lines (which are) of white, yellow, red, green and black colour.

---

18 This line is quoted in Bu ston, op.cit. JA 521-3.
19 Bu ston, op.cit. JA 519-6 f.
20 This line is explained in Bu ston, op.cit. JA 520-7 f.
21 Bu ston explains the manner of stretching the string (op.cit. JA 515-7 f.); but his explanation is not helpful for translating these verses.
22 Verse 30 is quoted in Bu ston, op.cit. JA 523-7 f. Verse 31 and the first line of verse 32 are quoted in Bu ston, op.cit. JA 525-2 f.
The lines should be drawn with an interval of only one barley-corn between them; if it is drawn (too) thickly, a plague arrives; and if the line is (too) thin, wealth will be lost (32). If it drawn crookedly, a quarrel will occur; and if the line is interrupted, death will come.23

24In the east, (the portion of the ground) is very white; and in the south, it is connected with yellow colour (33). The western portion (of the ground) is reddish; in the north, it is connected with (the colour of) marakata. In the middle, the portion of the ground shines forth in indranila-blue (34).

He who has well concentrated his mind should draw all the corner-places and the intervening spaces between the pinnacles of the gates inlaid with diamond-jewels (35). (He should draw the maṇḍala which is) adorned with eight graveyards in the middle of the net of diamonds (vajrapanjala),25 (these graveyards are named) Candogra ("gruesome and horrible"), Gaḥvara ("the thicket"), Vajravāla ("diamond-flame") and Karakākin26 ("having skeletons") (36). In the north-eastern quarter, there is (the graveyard called) Aṭṭāhāsa ("loud laughter"); in the quarter of fire (south-east), (the graveyard called) Lakṣmīvana27 ("the forest of happiness");

23 These two lines are quoted in Bu ston, op.cit. JA 529-2.
24 The following six lines are quoted in Bu ston, op.cit. JA 526-3 f.
25 According to Bu ston's Mandala-vidhi, the eight graveyards surround the net of diamonds (JA 528-4 f.).
26 In Bu ston's Śādhana, the directions of each of these graveyards are shown as follows: sar du gtum drag / byaḥ du tshaṅ tshiṅ bhrigs pa / nub tu rdo rje bbar ba / lho kaṅ rus can / (JA 474-5).
Eight graveyards are explained in ch. 15 of the Dukarnāva (Vol. 2, 163-5-6 f.) and the Śmaṇāśālakāra-tantra (No. 47); names and directions in the latter are different from those in the Saṃvarodaya-tantra and Bu ston's Śādhana: daṅ por dur krod bhad par bya // sār du gtum drag nag po che // lho ru ha bhar dgeg ser che // nub tu mi bhaṅ dmar po ste // byaḥ du tshaṅ tshiṅ lbaṅ khu che // me ru gyer kha can yin te // bdon bral htshams su bbar ba bṣad na // rluṅs mthams dbyal sogs gnas pa ste // daṅ iana du ni dbyibs cam du // (Vol. 3, 23-5-6 f.).
27 Tib. bkra śis rdo rje suggests lakṣmīvāra (= MSS BPL); Bu ston's Śādhana: bkra śis tshal suggests lakṣmīvāna (= MSS CIDÉ); ch. 15 of the Dukarnāva have dpal gyi gnas (Vol. 2, 163-5-7) (lakṣmīvāna?).
in the south-western quarter, (the graveyard called) Ghorándhakāra
("terrible darkness"); and in the quarter of wind (north-west),
there is (the graveyard called) Kilikilarava ("kilikila-cries of
joy") (37).

There are in the east a śirāś-tree, an āśvattha-tree, and
especially a kaṅkelli-tree and a cuta-tree, a vata-tree and a
darañjaka-tree, a creeper, a parkati-tree and a parthiva-tree (38).

There are (the guardian-deities of the four quarters:) Indra,
Kubera, the king of serpents (Varuṇa) and the Lord Yama; and (the
guardian-deities of the four intermediate quarters:) Isana, Agni,
the king of rākṣasas (Nairṛti) and the lord of wind (Vayu) (39).

There are (the kings of serpents:) Vasuki, Takṣaka, Karkotaka,
Padma, Mahāpadma, Nuluhulu, Kulika and Saṅkapālaka (40).

(There are clouds) roaring, shaking, terrible, whirling and
thick, filling and likewise raining and violent; those are the
lords of clouds (41).

And, there are other various horrible creatures (such as)
a crow, an owl, a vulture, a jackal and she-jackal, a hawk and a
shes-hawk, a "lion-faced" and a "tiger-faced" (creature) (42),
together with (other) surprising (creatures such as) a snake, a
"cow-faced" and a lizard and so on.

28 A passage corresponding to this verse occurs in Bu ston, op.cit.,
JA 474-5 f.
29 With regard to the eight kinds of trees (śiṅ brgyad), Bu ston,
ibid, mentions as follows: śiṅ brgyad ni / śar du śi ra / byaṅ
du a śva tsha / nub tu ka śi ng / lhor tsu ta / dbang ldan de pa
tra / mer ka ra ṣa sa / bden bral du pa tra pa rka / rluṅ du par
thi ba rnams so // (JA 474-6 f.).
30 phyogs skyon brgyad are mentioned in Bu ston, op.cit., JA 474-7 f.;
the directions of each of these gods accord with those mentioned
in the Śmaśanālakāra-tantra (Vol. 3, 24-1-2 f.).
31 These eight kings of serpents are mentioned in Bu ston, op.cit.,
JA 475-4 f.
32 Eight kinds of clouds are mentioned in Bu ston, op.cit., JA 475-6 f.,
and in the Śmaśanālakāra-tantra (Vol. 3, 24-1-4 f.).
33 An explanation of these creatures is given in Bu ston, op.cit., JA
476-2 f. cf. ch. 9 of the Abhidhānottara (Vol. 2, 51-5-7 f.).
There are skeletons, (dead bodies) split by spears, (dead bodies) hanging down (from trees), (dead bodies) half burnt and (cut) heads (43); (these graveyards are) terrifying (being filled) with skulls, knees, large bellies, (heads showing) tusks and bald heads.\footnote{This passage is paraphrased in Bu ston's \textit{Sādhanā} as follows: ro dañ / keñ rus dañ / mduñ gis phug pañ ro dañ / ro śīñ la \textit{hphyañ ba dañ / phyed tshig pa dañ / mgo thod dañ / byin pa dañ / mgo rdum dañ / gtsiñs pañ mgo dañ / rus pañ tshogs kyls gañ ba / ’(these graveyards are) filled with dead bodies, skeletons, dead bodies split by spears, dead bodies hanging down from trees, (dead bodies) half burnt, skulls, shanks, bald heads, heads showing tusks and a collection of skeletons’ (JA 476-3 f.).}

Together with many siddhas and vidyādhāras, troops of yogins and yoginis equipped with the practice of samaya (44), yakṣas, vetaḷas, rākṣasas and so on who are roaring with kilikila-laughter, a group of teachers (ācārya) who have attained great fulfilment and supernatural power is to be seen in the middle of the eight graveyards (45).

Chapter seventeen: explanation of the characteristics of roping out of the \textit{mandala}.\footnote{This passage is paraphrased in Bu ston's \textit{Sādhanā} as follows: ro dañ / keñ rus dañ / mduñ gis phug pañ ro dañ / ro śīñ la \textit{hphyañ ba dañ / phyed tshig pa dañ / mgo thod dañ / byin pa dañ / mgo rdum dañ / gtsiñs pañ mgo dañ / rus pañ tshogs kyls gañ ba / ’(these graveyards are) filled with dead bodies, skeletons, dead bodies split by spears, dead bodies hanging down from trees, (dead bodies) half burnt, skulls, shanks, bald heads, heads showing tusks and a collection of skeletons’ (JA 476-3 f.).}
CHAPTER XVIII. THE CONSECRATIONS.

Now, I will explain (the characteristics of the acārya and other things).

(A man described as follows) is considered to be a vajracārya: a man who has subdued (his passions), whose appearance is tranquil, who gives safety to all living beings (1), who knows the practice of mantras and tantras, who is compassionate and who is learned in treatises, who talks sweetly to everybody, who treats all living beings as his own son (2), who always takes pleasure in almsgiving and is engaged in yoga and dhyāna-meditation, who speaks the truth, who does not injure living beings, and whose mind is compassionate and intent upon benefiting others (3).

Sameness (samata) is the emblem (mudrā) of his mind; he is the protector of living beings; he knows the various intentions of living beings and is (regarded as) the kinsman by those who have no protector (4). His body is complete as to the sense-organs; he is beautiful and is agreeable to see. He knows the true meaning of consecration (abhiseka). His speech is clear; he is an ocean of merits (5); (and) he always and continuously resorts to pitha; he is called an acārya (teacher).

A disciple is a man to be received by the acārya; he is of good family and aspires to the dharma (6).

If (his mind) is pitiless, wrathful and cruel, dull, covetous and not self-controlled, and if he is cruel, foolish and hard-hearted, and pitiless to other living beings (7), and if he is covetous of another's property, he should always be shunned by the master.

For those who are firm and well controlled, who have intelligence and patience, who are honest and not false (8), who have completely abandoned the ten vices and are pleasant for (other) people to see, who will not touch another's property as if it were a burning fire or poison (9), who always and continuously worship the master, who aspire to see the true teaching, who always take pleasure in almsgiving and are longing for the other world (10), when they have been approved as disciples, (the acārya) should consecrate the beautiful mandala.

1 The following six lines are quoted in Bu ston's Mandala-vidhi, Jā 599-1 f.
2 Joining the palms of his hands, (the disciple) who has his mind made up should request (as follows) (11). "Be my instructor (sastry), O great hero! O (you) who are united with the best yogini in the form of sampuṣṭa! I desire, O great protector: the firm course to the great enlightenment (12). Grant me the truth of saṃaya. And, grant me the bodhi-mind. Tell (me) the secret of heroes, of heroic, female lords and of Vāraṇaśī and Heruka, the perfect purity of piṭha and so on, which exists in the body. Grant me the buddha, the teaching (dharma) and the community of monks (saṅgha) (that is,) the three refuges (13, 14). Make me enter, O Lord! into the supreme city of the great liberation!"

3 (Then, the master says,) "Come! O my dear son! to the Great Vehicle (mahāyāna). I will explain correctly to you who are a fit vessel for the great course (mahāyāna), the course of practice of mantra, the ritual. (I will explain) the unequalled wisdom, which has been attained through the power of the vajramantra (15, 16). Then, in order to attain omniscience, O son, resolve (as follows):

"Worship to the master, and, benevolence, devotion to the buddha and love for living beings (will be exercised by me) (17). The fundamental sins will be completely abandoned and the coarse sins

The following eight lines are quoted in Bu ston,op.cit.JA 510-2 f.

In quoting the following nine lines, Ratnarākṣita seems to have interpolated one line: sku gaṅ gh thugs kyi rdo rje can // dus gaw bhyu nh bahl saṅs rgyas rnam // between the two lines of verse 16, and three lines: saṅs kyi rab sbyor mūnam med pa // gaṅ gis sa kva seṅ ge sogs // mchod rnam kyis ni bdūd kyi sde // stobs chen drag po chen po smon // rjes tshug rten thugs chub dê // bkhor lo bskor nas mva 'han bde // after verse 16. With these interpolations the text of this passage is as follows: "Come! O my dear son! to the Great Vehicle (mahāyāna). I will explain correctly to you who are a fit vessel for the great course (mahāyāna), the course of practice of mantra, the ritual [Those who are the holder of vajra of body, speech and mind, the buddhas who exist in the three times (past, present and future)], have attained the unequalled wisdom through the power of the vajra-mantra (15, 16), through the unequalled practice of which, the highest (buddhas) such as the lion of the Sākya-tribe, conquered the host of enemies who have great power and are very fierce, and conforming themselves to and understanding the intention of people of this world, turned the wheel of the right teaching, and entered into Nirvana!". In quoting this passage, Bu ston included these interpolations (JA 510-7 f.).
avoided. Living beings will be propitiated; and the Small Vehicle (\textit{mīmāṃsā)} will not be resorted to (by me) (18). Those who have not yet crossed over (the ocean of transmigration), them I shall cause to cross over; I will liberate those who are not yet liberated. I will relieve living beings from the mass of afflictions of transmigration (19).  

Then, (the \\textit{ācārya}) shall apply perfumes to those disciples who possess (the three kinds of) trainings. He shall give toothpicks to them who have fulfilled the rites of purification, ablation and so on (20). Binding especially the arm of the disciple with a red thread, (the \\textit{ācārya}) shall always give him protection.  

He shall give kusā-grasses consecrated by the mantra of the character Dhūp to him (21). (The \\textit{ācārya}) should grant (the disciple) the \textit{sādava} (commandments) of the body, speech and mind; and he should cause him to observe (his own) good and bad dreams (22).  

There he shall cause (the disciples) who are provided with the fee (to the \\textit{ācārya}) (\textit{dakṣina}) and (whose faces) are covered by veils to enter into the \textit{mandala}, while making them grasp a handful of flowers in their hands (23). The disciples can purify their sins of their former lives and so on by looking at the \textit{mandala}.  

If (the disciple) is asked "0 who are you?" he answers "I am a fortunate man (24)."
(Then, there are rites of) samaya—water and oath-taking, and (the rite of) throwing a flower into the mandala; (the disciple) will belong to whatever family on which the flower falls (25).

9 (The acarya) shall confer (on the disciple) consecrations of water, crown, vajra, bell and name (that is,) the consecrations of the essence of the five tathagatas, irretrogressions (avaivartya) of religious vow (vrata) and prediction (vyakaran) (26), permission (anujna) and consolation (asvasa), which have come forth from the (consecration of) jar, (the consecrations of) canopy, seat and vidyā (magical spell) and so on, together with (the consecrations of) vajra and bell and so on (27).

(Thus, he shall confer on the disciple) the complete acarya-consecration; (and) secondly the secret (consecration) which is the highest, thirdly wisdom-knowledge (prajnapajna) (consecration), and also, the fourth (consecration) (28). "A man who is possessed of those consecrations is called the consecrated one (samavijnan).

Seeing and entering into the most excellent, the mandala of the highest secret (29), free from all evils, you are now well established.

The following three verses are quoted in Bu ston, op.cit. JA 551-7 f. and a detailed explanation of these abhisekas is given. According to Bu ston, the five consecrations, which are (five) vidya-consecrations, correspond with five buddhas and five wisdoms as follows:

<table>
<thead>
<tr>
<th>Vidya-Consecrations</th>
<th>Buddha</th>
<th>Wisdom Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>water</td>
<td>Aksobhya</td>
<td>Dharmadhatuvidyuddhi-jnana</td>
</tr>
<tr>
<td>crown</td>
<td>Ratnasambhava</td>
<td>Samata-jnana</td>
</tr>
<tr>
<td>vajra</td>
<td>Amithaba</td>
<td>Pratyaveksana-jnana</td>
</tr>
<tr>
<td>bell</td>
<td>Amoghasiddhi</td>
<td>Krtyanusthana-jnana</td>
</tr>
<tr>
<td>name</td>
<td>Vairocana</td>
<td>Adarsa-jnana</td>
</tr>
</tbody>
</table>

Vrata, vyakaran, anujna and asvasa are included in avaivartya (JA 150-1 f.); and avaivartya-consecration is alias acarya-consecration (JA 573-1 f.). Five vidya-consecrations and the acarya-consecration are said to be the consecration of jar. As five vidya-consecrations are the cause of the acarya-consecration, they are included into the latter; consequently, the consecration of jar is equivalent to the acarya-consecration (JA 580-1 f.). Systems of various kinds of consecrations, mentioned in Panji, and Bu ston's Mandala-vidhi are to be studied carefully.

9

10 Bu ston, op. cit. JA 580-6 f.

11 Bu ston, op. cit. JA 583-4 f.

12 Bu ston, op. cit. JA 589-5 f.
And, this samaya-sadhvata of the fulfilment should constantly be protected (30). Permission (ajna) spoken equally by all the buddhas is supreme and eternal.13

The disciple, throwing himself at the master's feet lovingly through devotion (31), should say "O the lord! I will do as you order."14 Then, offering to the master the fee told by the tattagatha (32), (and offering) various kinds of ornaments and garments and so on, and above all his own body, (the disciple) who has done that which is to be done and who is famous for receiving the supreme consecrations, gladdened, will say (as follows) and will complete the remainder. "Now, my birth is fruitful; and my life is fruitful too (33, 34). Now, I am born in the family of the buddha; now, I am the son of the buddha."15

He should complete the homa (burnt-offering) there; he should offer food to the community of the monks (35). Then, he should give a banquet to the whole assembly (ganacakra); and he should satisfy depressed, helpless people.16 Afterward, (the disciple) will devote himself to the practice of samaya in accordance with the instruction (36).

In the person who has become a fit vessel through the method of imagining the circle (cakra) and so on, there will be fulfilment complete with correct teachings; (thus) not otherwise (37).

Chapter eighteen: the consecrations.

13 tib. rjes gnas mchog tu dbugs dbyung ba suggests ājña parama asvāsaḥ (unmetr.) 'permission is the supreme consolation'; this is not attested in Skt. MSS.

14 These two lines are quoted in Bu ston, op. cit. JA 599-3 f.

15 These two lines are quoted in Bu ston, op. cit. JA 599-4 f.

16 These two lines are quoted in Bu ston, op. cit. JA 601-1 f.
CHAPTER XIX. EXPLANATION OF THE OMENS OF DEATH AND THE YOGA
OF THE DEPARTURE (OF CONSCIOUSNESS).

'Now, I will explain the characteristics of the determination
of death.

The wise man should observe the omens of his own body and the
exterior (omens) (1).

When there are wounds in the soles of the feet or a wound at
the navel, he will then die after three days (2). If he sneezes at
the same time when (excreting) both faeces and urine, he will die
at this very moment, or after one year (3). If in the middle of or
at the end of the time of union of bhaga and liṅga there will be a
sneeze at the same time, then, there will certainly be death in a
month (4). When there are at the same time wounds in the heart and
in the middle of the throat, he will die in one and a half month
unless he obeys the (right) teaching (5).

A man who does not see the reflected image of a small doll¹ in
the left eye in the mirror will certainly die within seven days if
he does not apply a remedy for it (6). If he gets a wound at the
root of the ear or in the middle of both eyebrows or on the top of
the head, and if the wound extends to four joints², he will die on
the same day (7).

If a man suddenly grows fat or becomes lean, gets angry or is
struck with fear, he will die within one year unless he obeys the
(right) teaching (8). If his semen turns black in the first day
of the light half of a lunar month, then he will die within six
months; if it becomes red, it indicates that he is sick (9).

If both (his) eyes shed tears perpetually, if there is illusion
in regard to visual forms, if he does not see his own image reflected
in a mirror or in the water (10), if he sees a rainbow at night or
a group of stars in the daytime, or lightning flashing in the
southern sky without cloud (11), if he sees the milky way and also
a shooting star in the daytime, if he sees geese, crows and peacocks

¹ tib. mig gTon hbras buḥi gzugs brtan 'reflected image of the pupil
of the left eye'.

² tib. bshi po mtshun bsar zug gyur na is a direct translation of Skt,
and is not helpful to make the meaning clear.
gathering in one place (12), if he sees two moons or two suns, and also, his own head in flames, the city of gandharvas (a mirage) on a tree-top or on the summit of a mountain (13), if he sees preta-ghosts, pīśāc-demons and other invisible, terrible beings, he will suddenly tremble and will faint at every moment (14). If he sees (them) one by one, he will die within one month.

If he sees the moon free from stain or the sun exempt from rays of light (15), (and if he sees) the sun at night and the moon in the daytime, and likewise, his own eyes in flames, a fixed star of the size of Mt. Sumeru, and an ocean like a river (16), if the semen drops at the same time as urine and faeces, he will die within half a month unless he obeys the (right) teaching (17).

And, if he sees (his own) shadow having a white appearance, or if he does not see his head (of the shadow), he will die within one year (18). If the left hand (of the shadow) is not seen, (his) son and wife will die; if the right hand (of the shadow) is not seen, more important people (such as) the father, the wife and so on (will die) (19). If his urine gushes in five streams, if it winds towards the left, if it has a bad smell or is acid and so on, he will die within six months (20).

If a man ascends, in a dream, a pile of sand or ashes, or the spire of a monastery, then, he will die as said before (21). If a man riding on an ass or on a monkey ascends an ant-hill or a pile of dust and is led in a southerly direction in a dream (22), if (he sees in a dream) a black woman, clad in black garments, who is in love with a man, and who must be known to be Kalarātri, he will meet Yama (23). If he dreams a dream in which he is eaten by dogs, crows, vultures, jackals, bears, prata-ghosts or pīśāc-demons, (he will die) definitely within one year (24). If in a dream he is clad in a red garment, adorned by a red wreath, and anointed with oil, he cannot live more than six months (25).

Death is deceived through practices in accordance with instructions. Death is conquered by truth (tattva); Death is overcome by the (right) teaching (dharma) (26). For this reason, the contemplations, concentrated on dharma, is the means of accomplishing the process of the complete enlightenment.

bhaksyante is to be interpreted as bhaksyate (metrically better).
Furthermore, I shall speak of another excellent meditation (27). When various omens appear and when breathing is interrupted at every moment, (a practiser) should purify the mandala of the body by the method (yoga) of exhalation (recaka) and inhalation (pūraka) (28).

At the time of death, the supreme yoga of departure is attained. He should fill the veins at the nine gates through inhalation (pūraka) (29). Through "stopping the breath" (kumbhaka), he should check the doorways; this is the purification of the holes of the gates. Through exhalation he should make (those veins) completely empty; he will make (everything) calm, completely calm (30). Consciousness will (then) be carried away. Then, the wise man should practise yoga which is equipped with ṛṭi and Ṛṇi for the sake of people going to the opposite shore (paragāmin) (31). He should connect the character Ṣum with the heart; and should put one end a half character below and above it; (he should put) the seed-character of wind facing downward at the lower part of it (32). The seed-character of wind should be made into two; the practiser of yoga (yogavat), joining (those two) in the form of saṃputa, should recite the mantra of one and a half syllable twenty-one times in succession (33).

The gate of wind through which departs consciousness mounted on the wind is thought to bring about the fulfilment of liberation (34).

---

4. Translation of this pada is provisional; Pañj. dbyun dan dgaṅ bahi sbhor ba vis as well as tib, seems to be a free translation.

5. Pañj. phyuṅ nas ḷpho ba sbes pa lus las byuṅ nas ḷpho ba ste / rnam par sses pa gsegs so, though the quotation phyuṅ nas ḷpho ba is hard to understand, suggests 'the yoga of departure of consciousness from the body'.

6. This pada is not clear. Pañj. bum pa can goms pa las riṅ brian par gyur pa ne / sens brian pa skye bar hgyur ro // (Peking) 'When the wind becomes firm through the practice of kumbhaka, he will obtain a firm mind; less likely, sDe dgo which has brian par skye bar 'he will be born firmly' or 'he will be born to "firmness"'.

7. Less likely 'the hrdaya-mantra'.

8. According to Pañj. phyed bces yi ge shes pa hi dbyaḥ spies pasī ka yig go, this syllable is Hīk.

9. Pañj. riṅ gi sa bon yam vig go 'the seed-character of wind' is Yem'.
I shall explain (it) by distinguishing the highest and the lowest; hear! 0 guhyaka! If (the consciousness of a man departs through the gate of) the navel, he will be born in the region of desire which belongs to heaven; (if it departs) through (the gate of) the mark between the eyebrows, he will be a corporal being (35). (If it departs) through (the gate of) the upper part, (he will be born in) the region without form; those are the fortunate existences which are distinguished (from the unfortunate existences).

(If it departs) through both nostrils, he will be a yakṣa; likewise, (if it departs) through both ears, (he will be) a kinnara (36). If both (consciousnesses) depart through the eyes, 0 goddess, he will be king of men. The gate of the mouth brings about (the existence) of preṭas; likewise, (if it departs) through (the gate of) urine, there will be (the existence of) animals (37). If (the gate of departure of his consciousness is) the anus, he goes to hell; these are the existences different from liberation.

If a man has come to the time of death, (consciousness) departs; (but, if he dies) at a wrong moment, it means that he is killed by a deity (38). A man is boiled in hell merely because he has been killed by a deity. For this reason, wise men should know the omens of death (39).'

Chapter nineteen: explanation of the omens of death and the yoga of the departure (of consciousness).
CHAPTER XXI. EXPLANATION OF PRACTICES.

'Now I shall explain the best practice, which has reached the opposite shore, through which practisers attain the final aim, as it is the cause of fulfilment (siddhi) (1).'

In ordinary yoga-tantras, the secret (that is,) the supreme fulfilment of fulfilments, the supreme vow of vows is not proclaimed (2).

(A practiser should) hear very many tantras; he should worship an excellent master. He should receive the instruction of the master accurately and should always practise (it) (3). He should give up his wealth, his wife and likewise (his own) life as offering; getting rid of these three ties, he should always be a practiser of the practice (4). He has great strength attained by reciting magical spells (vidyā); and he is intent on talking the truth. He is always faithful to that which has been undertaken before; he stands firm in (his) vows (5).

He should abandon passion, wrath, fear, greed, folly and conceit. Giving up the explanation of the dīkṣā-ceremony and the (intention of) collecting books (6), he should not make a distinction between purity, impurity or purification, not between what may or may not be drunk. He, being without wrath and without self-conceit, should not care for praise or censure (7).

Adhering to the idea that everything is equal, he is always without attachment and without desire. He neither practises the homa-offering nor worships; he neither receives (mantras) nor uses a rosary (8). He should not care about (auspiciousness or inauspiciousness of) a day, a day of the week, a lunar mansion, or the days of the four changes of the moon (parvan). He whose spirit is supreme sojourns without hesitation in his own (natural) form (9).

1 This verse is similar to Hevajra, I, vi, 1. Sn. translates carvam parapatan varan by "the practice so excellent and supreme". Pañj. explains parapatan as follows: pha rol son shes pa bkhor bañi rgya mtshoñi pha rol tu byro bañi rgyu b ’id kvis rgyu la hbras tu he bar btags pañi phyir ro // 'As (this practice) is the cause of reaching the opposite shore of the ocean of transmigration, the cause is metaphorically expressed by (this word which shows) the result'.

2 tib. slob ma brtag dan bṣad suggests śīgyavākhyāṇ; but this is not probable. cf. Hevajra, I, vi, 23.
He should act completely without sensual desire; he should not exercise sensual desire at all.\(^3\) Having a tiger-skin as his garment, and adorned with five mudrās (10), the yogin should imagine (himself to be in) the state of Heruka (herukatva) which consists of prajñā (-wisdom) and upāya (means). He should practise the practice of Samantabhadra (-bodhisattva) with joyful mind (11). He should live in a village one night and in a town five nights. He should sojourn in the world in a manner pleasant to his mind (12).

Or, a man who desires to practise the practice named "the wind" should always wander about without friends, lonely and fixing his mind on one object (13). He who observes the vow of madness\(^4\) should, like a leaf whirled (by the wind), roam about a graveyard, a place where there is only one linga-column (ekaliṅga)\(^5\), a place where there is only one tree (ekavrka)\(^6\) or a forest (14), or on the top of a mountain, on the bank of a river, or on the shore of an ocean, in a garden or in a broken well, in a pavilion or in an empty house (15), at a cross-road or at the gate of a city, at the gate of a royal palace, in the hut (of an ascetic), in the house of a maññā woman or a cowherd's wife, in the house of a female artisan, or in (other) concealed (places) (16).

He should adorn (his own) body with flowers which have been thrown away and are lying on the street, (or have been left) in a grave-yard, or (offered to) a linga-column (17). He should hang a wreath from his neck, and above all a brahmanical cord; he should fasten on a girdle and (should have) anklets at both feet (18).

(His) talking is said to be (nothing but) reciting (mantras); and the shaking about of his hands is (nothing but) showing finger-posture. The yogin should live as he pleases (and exercise)

\(^3\) tib. 'he should not act without sensual desire; he should exercise some degree of sensual desire everywhere'.

\(^4\) With regard to unmattavraja, see Advayavajrasaṅgraha, edit. by H.P. Shastri, G.O.S. xc. 20, p. 59.

\(^5\) The word ekaliṅga occurs in Guhyasamāja, p. 90, 1. 2.

\(^6\) The word ekavrka occurs in Guhyasamāja, p. 90, 1. 2; Hevajra I, vi, 6; Abhidhanottara, ch. 4, Vol. 2, 43-5-6.
the practice without imagination (19). The yogin who has abandoned all doubts should wander about like a lion; or observing the vow of immobility, he should practise the yoga-practice (20). In an empty garden or house, in a bad village or in a house of ill repute, he should live according to the yoga of silence (living from what) he obtains (21). Sleeping, going or standing, awake or not awake, he eats what he obtains, and (his) mind is not centred on food (22). When he lives the life of a beggar, he should eat from the vessel made of (the palms of) the hands without making any distinction; he will attain fulfilment; there is no doubt about it (23).

When a man has entered upon the one vow which he prefers out of the three, when he has obtained some (supernatural) abilities, he must undertake the practice if he desires (to do so). He should (at first) dedicate his own body as offering, and then, he should undertake the practice (24). If the yogin wanders about (and exercises) the practice, he will certainly be without impurity; there should not be any doubt about it, as the supernatural powers of the buddha are unthinkable (25).'

Chapter twenty-one: explanation of practices.

\[7\]

\textit{tib.} '(the state) without hunger will be well established,'
CHAPTER XXIII. EXPLANATION OF HUMA.

'Now, I shall explain the characteristics of the practice of (offering to) Agni and so on.

Hearth-pits should be made on the ground after purifying it (1). (Hearth-pits are of various sizes) from eight angulas up to one thousand angulas. The hearth of eight angulas is (used in the rite of) killing the enemy; (the hearth of) ten angulas is (used in the rite of) increasing welfare (2). (The hearth of) twelve angulas (is used for the rites of) subduing and attracting; and (the hearth of) fourteen angulas, (for the rite of) pacifying. By the hearth of sixteen angulas, prosperity of the family is caused (3). By (the hearth of) eighteen angulas, the land and the herd of cattle are increased; by (the hearth of) twenty angulas, plague and illness are made to cease (4). The size of these hearths is decided according to the quantity of things to be offered (to Agni by burning); the wise man should know the proper (hearth) to be made according to (the nature of) the action (5).

Dividing (the diameter of) the hearth (akranta) into three parts, two parts should be dug as the pit. This is the characteristic of the pit (khata) common to all these (kinds of) hearths (6). The "lip-rim" (ośtha) should be made one-eighth of (the diameter of) the hearth-pit; and (an outer-) rim should be attached there with (its width being) a half of the width of the "lip-rim" (7).

In (the rite of) pacifying, (the hearth) is of round shape, white and facing east; the square (hearth) is (used in the rite of) increasing welfare, and is yellow and facing north. (12). (The hearth in the shape of) a half moon and facing west is (used in the rites of) expelling and exorcising; (the hearth) facing south and of triangular shape is (used in the rites of) causing hostility and killing (13). (The hearth used in the rites of) subduing and attracting and trivedi (12) is of red colour and triangular

1 The word abhikārāt is incomprehensible; tib. does not translate it.
2 tib. dbye ba gsun suggests tribhedi; this is incomprehensible too.
shape; and (the hearth for) the rites of paralysing and bewildering
is facing south-west (14). (The hearth used) in the case of expelling
is of the colour of smoke and facing the direction of the wind (north­
west); (the hearth used for) the vile rite of burning with a fever is
always facing the direction of fire (south-east) (15).

(Then,) he should imagine the deity, (his) seat and (his) colour
according to the character of the rite; by means of the form of the
character Hūm, he should imagine the feature of the two-armed (deity 3)
(16). He should recite instantaneously the mantra which consists of
the instantaneous deity. He should carry out (the rite of) increasing
welfare with contented mind, and (the rite of) pacifying with tranquil
mind (17). In subduing, (he should carry out the rite) with passionate
mind; and with wrathful mind, (he should carry out the rite of) killing;
with hostile and fierce mind, (the rite of) expelling and exorcising
(are carried out) (18).

Preparing *ārgha*-water (water of reception), water for washing
feet and other things, he should invite *Agni*; he should imagine the
character Hūm (situated) in the lotus of his own heart to be
*Vajrasattva* (19). (He,) the learned practiser of mantra (mantrin)
should observe (it to be) of the aspect of fluid and produced from
the three syllables; and in the middle of it, (he should imagine)
the seed-character *Rum* to be (Agni) who is of red colour and has a
beautiful face (20), who has a *staff* (danqakṣa) and a *water-pot*

3 According to Pañj, this deity is "two-armed *Sañvara*" (Vol. 51,
107-4-4).

4 The figure of *Agni* seems to be different according to sources;
Pañj, explains it as follows: 'On the *māṇḍala* of fire originated
from the character *Rum*, is *Agni*, who has arisen from the character
*Rum*, sitting on (the seat of) a lotus and the sun. He is short,
with a protuberant belly, three-faced and six-armed; each of his
faces has three eyes. He embraces his own favorite *Prajñā* (the
female partner) with his two central arms. He has (the *mudrā*
of giving) safety and a rosary in his two right hands and a *staff*
and a water pot in his left hands. He has a beard and a crest of
hair twisted together (which is adorned) with a "garland of the
light of consciousness" (*rnam par śes paḥi bod zer gyi phreṅ ba*)
and is provided with the seal of (the figure of) the lord of the
family. His body-colour and ornament vary according to the kind
of action!' (Vol. 51, 107-5-4). A figure rather similar to this
can be found in ch. 9 of the *Mayājāla-tantra* (No, 102, Vol. 4,
153-3-2 f.); in this case, *Agni* is four-faced and four-armed; the
*mudrā* of the first right hand is not *Abhaya* but *Vasapradā*. Another
figure which is very similar to the figure mentioned in the text
(kundīka) in his left hands, and a rosary and (the mudrā of giving) safety in his right hands, who has a crest of hair twisted together and a protuberant belly, and is adorned with all kinds of ornaments (21).

(The practiser) should cause (Agni) to stand near the hearth by (pronouncing) the syllables ōṁ jah hūm; (then,) he should offer (him) water for sprinkling, water for gargling and argha-water, and cause (him) to take his place in the hearth (22). He should bring near samayasattva (the deity shown by a symbol) and cause jñānesattva (the deity of wisdom) to enter into (samayasattva); he should offer flowers, incense, and likewise a lamp, perfume and food (to him) (23). He should hold the pātrī-ladle (the bigger ladle) and the śruva-ladle (the smaller ladle) in both hands (kept) between the knees; he should offer the first offering saying "ōṁ agnaye svāhā" (24).

ōṁ namāḥ samantabuddhānām amukasyā sāntiṁ kuru svāhā //

Then, the learned mantrin, who has entered into concentration, should observe the colour, smell, noise and (the shape of) the flames (of the fire); and likewise, he should observe good and bad omens of the fire (25).

If the flame of the fire has one point, it brings about all kinds of happinesses; (the flame) which has two points, and is not trembling and blazing well, is known to be intermediate. If the flame has four points burning equally, it causes increase of welfare and makes fulfilment firm (26).

The fire which is (in colour) like a kunda-flower, smooth, and has beautiful splendour like vaidūrya, which is without smoke and without dirt, brings about health and prosperity of the family (27). The fire which has the splendour of a moon-stone and is (white) like snow or hail or which is like a topaz (pusparāga), annhilates

4 contd of the Saṃvarodaya can be found in ch. 7 of the Chinese translation of the Amoghapāsa-kalparāja (Taishō No. 1029, Vol. 20, 260-b- 5 f.); in this case Agni is one-faced, three-eyed and four-armed; the mudrā in his first right hand is Abhaya; but his body-colour is white. Cf. B. Bhattacharyya: The Indian Buddhist Iconography, p. 362.

5 rūpa- of rūnavaidūryasuprabhah is incomprehensible; tib. does not translate it. MSS ID rūpā- 'has beautiful splendour like silver and vaidūrya' is not original.
all evils (28). The fire which looks like a *bandhūka*-flower or is like a *java*-flower, which is like the colour of pure gold, brings about kingship and supremacy (29).

The fire which has the smell of a *campaka*-tree, a lotus, a blue lotus, (the root of) *uṣīra*, a jasmin flower and white sandalwood, or the fire which has the smell of camphor or of an *agaru*-tree, makes (the donor) the supreme ruler of a pleasant place (30).

The fire which has the agreeable sound of a *vīṇa*, a flute, a *nyḍāṅga*-drum, a ( trumpet of) conch-shell and a *kāhala*-drum, and which has a very deep sound, is considered to bring about happiness (31).

The fire which has the shape of a *śrīvatsa* (the mark of a curl of hair on the breast of Viṣṇu), a parasol, a conch-shell, a lotus, a trident or a jar, which has the shape of a banner, a chowrie, a *sadvajra*, a swastika, a horse or an elephant (32), the fire which is without noise and turns to the right, and is (of the shape of) one lump, gives great profit. (The fire which is) equipped with these auspicious omens brings about long life and health (33).

The flame which trembles and turns towards (the practiser), which has three points and much smoke, which is whirling, sparking, and is expanding, causes sickness (34). The fire which trembles repeatedly and which repeatedly laughs harshly, which repeatedly whirls to the left and which touches the ground repeatedly (35), the fire which is covered with black spots destroys certainly the family; in battle it brings about terror to kings and death to generals (36).

The fire which is colourless, of black colour like smoke, of dark colour and of variegated colour, which is unpleasant (to the sight), which is like *palāśa* and sesamum oil, destroys the desired profit (37).

---

6 tib. '(the fire which has) black spots and the colour of charcoal'; it is difficult to find a word corresponding to *söl ba* in the Skt. MSS.

7 tib. 'it foretells that the army and the generals who attend on the king will be destroyed'. tib. *rgyal poḥi drūḥ* suggests *nṛpanāṁ caraṇe;* but it is difficult to find the original word for *gnas pahi*.
If the fire smells like a corpse or raw meat; if it is ill-smelling, and reeks of aquatic animals; it foretells the fall of the chief (38).

The fire which has a crackling or a fizzing sound, which is simmering or has the sound of vajra, destroys the profit (39). The fire (which is shaped) like a sword, an arrow, a spear or a snake, like a camel or a "cow-headed" (creature), and like whatsoever is terrifying, foretells a great terror (40).

(The practiser) should offer oblations (by pouring with ladles) twenty-one times; then, he should satisfy (Agni). (He should offer) flowers, tambula, clothes and so on; he should make (him) well contented with hymns (41). Then, he should offer water for gargling; the mind of Agni will be completely satisfied (42).

The mantras are:

- bodhivrksaya svaha // (the mantra) of an aśvattha-tree.
- vajralataya svaha // (the mantra) of a plakṣa-tree.
- vajrayajnaya svaha // (the mantra) of an udumbara-tree.
- vajrakuberaya svaha // (the mantra) of trees with milky juice.
- sarvapapadahanava, svaha // (the mantra) of sesamum seeds.
- vajrapuṣṭaye svaha // (the mantra) of entire grains.
- sarvasāṃpade svaha // (the mantra) of coagulated milk and boiled rice.
- vajrayuse svaha // (the mantra) of durva-grass.
- apratihatavajraya svaha // (the mantra) of kuṣa-grasses.

Then, (the practiser) should imagine the circle of the mandala developed from a mark and a seed-character, produced from the seed-character of his own (guardian-)deity, he should imagine this circle on the seat of the heart-lotus. Attracting the circle of wisdom (jñanacakra), he should make (it) enter into the circle of samaya (samayacakra) (43). And, in the middle of the heart of Agni, he should imagine the aspect of instantaneousness. He should offer water for sprinkling, water for gargling and so on, and should offer hymns, argha-water and water for washing feet (44).

He should perform (the rite of) homa without apprehension, reciting the seed-character of his own (guardian-)deity. He should offer (oblations) to deities one by one; afterwards, he should perform the burnt-sacrifice at pleasure (45). From twenty-one times up to one hundred or one thousand times, the wise man should perform the homa-offering according to the substances (to be burnt) (46). And likewise, he should offer all (kinds of) liquid food to the
mouth of Agni. He should offer, in due order, fuel and kuśa-grasses to the circles of rays (prabhāmāndala), food and water for sipping and so on to the hands, flowers to the head, incense to the flame, perfume to the heart, sprinkling water to the body, water for washing feet to the feet, a lamp, argha-water and food in his presence (47). He should let the supreme māndala go according to the ritual which has been told before (48).

If he should practise the supermundane homa after fulfilling the mundane homa, he should perform the mundane (homa) in daytime, and the supermundane (homa) at night (49). At an assembly of yogīs and yogīnas (that is,) a "pleasure-feast", (he should offer,) above all, food and drink, the great kilikilaḥ-pleasure and song and dance (to them) (50). At this very place, he should offer camu-gruel as a burnt-offering in the manner befitting his own guardian-deity; he should ask (them) for the object of his desire; he will attain fulfilment; there is no doubt about it (51).

"Oh, by you, all the objects of the living beings have been accomplished through granting (them) suitable fulfilsments. Go to the territory of the buddha. Dwell (there) as you please. O gods or living beings such as Brahman and so on8 (52)!" Having spoken thus three times, the practiser, in performing (the rite of) pacifying, prosperity and safety at the house of the donor, should make him ask pardon in the presence (of the deities) (53).

Now, I shall speak of the fruits which result from all the divisions of homa. The (sacrificial) ground increases landed property; the hearth-pit makes the house prosperous (54). Clarified butter brings about every (kind of) prosperity; fuel increases splendour; firewood increases heroism; kuśa-grass protects everything (55). White mustard pacifies (calamities); grains of rice are considered to increase welfare. Sesamum seed is known to destroy evil; corn brings grain and wealth (56). Beans produce great power; barley causes the velocity of the wind9. Dūryā-grass increases the duration of life; wheat removes sickness (57).

8 vidhikriyā is impossible to translate in this context.
9 This word occurs, in different context, in ch. 9 (Vol. 2, 29-3-3) and ch. 45 (Vol. 2, 38-3-8, 38-4-2) of the Laghuśaṅvara; but its meaning is not clear.
Honey and milk bring about prajñā-wisdom; coagulated milk and boiled rice grant all kinds of happinesses. Fire makes the desired object fulfilled; one’s own guardian-deity grants liberation (58). Other things are known to effect the rites of pacifying and so on according to the (nature of) the rite. The pātri-ladle is prajñā-wisdom; the śruva-ladle is the means (upāya); the union of them is the practice of non-duality (59). Clarified butter poured from them is considered to be amṛta of the great wisdom; with it (the practiser) should satisfy Agni, whose essence is the whole world (60).

He who in this way carries out homa brings about fulfilment and good luck (for the donor) (61).'

Chapter twenty-three: explanation of homa.
CHAPTER XXVI. EXPLANATION OF SURA.

'Now, I shall explain according to prescription the brewing of (various kinds of) spirituous liquors, which is the secret of all tantras, and has not been told in other places (1).

I will tell the cause of the arising of the amrita (the nectar); hear, O the king of yakṣas! The Mandara—mountain is named "diamond-like wisdom" (jñānavajra); the region of empty sky (khadhatu) is the ocean of milk (2). When the amrita was being churned in the beautiful sea, the ocean of milk, the goddess Sura arose from it; she is a maiden who can assume any shape at will (3).

She is similar to the rising sun in hue and is as brilliant as the sap of laṅka-grass. Her body is many-coloured (being adorned) with all (kinds of) jewels and her splendour resembles the colour of a lotus (4). She is a celestial maiden with eighteen arms and is like the origin of the character Mah(2). She is a goddess endowed with various rasas, and holds sovereignty over the three worlds (5).

She has in her right (hands) a sword, an arrow, a hook, a kapala-vessel and a vajra-pestle, a banner, a necklace of pearls (tathāgata), likewise a bell, and ninthly, the Varepradā-finger-posture (6). And, in her left hands, (she has) a shield, a bow, a snare, a khātvaṅga-staff, and a jar, a spear and a mallet, a vina-lute and the Gajavanti-finger-posture (7). She enjoys fresh youth, is three eyed and is a beautiful celestial maiden.

She, being churned by the Mandara—mountain, exists in everything that is (in the form of) flowing water (8). And, resembling clarified butter and honey, she runs into what is called the ocean of milk. And, this girl is (nothing but) soma-drink; in her body

1 It is to be noted that kha corresponds metaphorically to vajra.
2 tib. 'has the body originated from the character Mah'. A similar expression: mah gi ye  ges las byun baḥi is found in ch. 28 of the Abhidhanottara (Vol. 2, 69-4-1); but the corresponding word cannot be found in the Skt. MSS.
3 tib. bgran phren 'a counting rosary'.
4 sarve madibhatanī madhyasaḥ should be paraphrased as sarvēṣaḥ madibhutānāḥ madhyagā; according to Panj, it is to be translated as follows: 'she flows in the middle of all which have become rivers'.
resides Vajravairocanī (9). And, in the body of Vairocanī, Heruka is melted. This is the supreme pleasure (satsukha) of a multitude of dākinīs through the union with all the heroes (10). (Here,) everything has become one; (it is) the āmrta and is the goddess of dreadful appearance; it is the destroyer, the maker and the enjoyer; and so is the āmrta of her womb (11).

Kundā (the hearth-pit or a bowl to brew surā with) is said to be "the origin of dharma" (dharmodaya); the globular water-jar (golaka) is asserted to be the āmrta. Sūrās (spirituous liquors) are vajrayoginis; and intoxication is Heruka (12). The colour (of surās) is Padmesvara himself; the scent is Ratnasambhava. The taste is indeed Amoghasiddhi; and the vehemence is the wind itself (13). How can there be sacred knowledge (jñāna) for a man who is without intoxication; or how can there be worldly knowledge (vijñāna) (for him)? (The āmrta which is) fully equipped with sacred and worldly knowledge makes the world confused through intoxication (14).

When an assembly of worshippers and those who are to be worshipped is held at a pītha, a kṣetra, a chandoha, a melapaka or a śmaśāna, the āmrta is the supreme offering (argha) (15). As is told in each tantra, in the case of a good omen, in pleasure and happiness, among deceased ancestors (pitr), gods and human beings, in marriage, in sacrifice (16), in the sacrifices of sages, in the fighting of kṣatriyas, in the seeking after happiness and profit on the part of vaisyas, and in the attaining of fulfilsments by śudras (17), when (a man is) honoured (for following) the life of a beggar, when one is preaching a long sermon, performing consecration and homa-sacrifice and wandering about pīthas (18), in the interpretation of omens and in worshipping yoginis, at the moment of accomplishing (the recitation of) mantras, in (those) many cases which are to be known, there is no fault with him (who drinks the āmrta) (19).
I shall tell you who possesses authority; hear, O ruler of guhyakas! (A practiser) should honour the master or the hero with a yogini⁶. Afterwards, he should cause (him) to eat (the amṛta) (20). He should always cause (him) to consecrate (the spirituous liquor) with the mantra ṛṇ maḥ hum. He should cause (him) to make (the spirituous liquor) purified and known with the mantra ḫṛ ḫṛ (21). The syllable ḫṛ removes the colour; the syllable ḫḥ destroys the scent; and the syllable ḫṛ th kills the energy; (the practiser) should take (the spirituous liquor) in the guise of the amṛta (22).

If a consecrated man (ṭīkṣita)⁷ should drink (it) without the three deities and so on⁸, it will undoubtedly be poisonous for him; the mantra will not be fulfilled (23). If a man is perturbed by intoxication, there will be many obstacles (for him). A practiser of mantra (mantrin), being perverted by intoxication, is seized by Kāma and takes pleasure in the sexual act (24). He dances and laughs; he is intent on quarrel and is confused; he blames or he hurts (other people); he is boiled in the Raurava hell (25). The yogini becomes utterly furious (with him); he, the evil-minded man, wanders in hell, terrible with plagues and sorrow⁹, where terrifying (devils) run in different directions (26).

If a man blames his master, menaces his master, hurts people and does not give alms, then, the amṛta turns into poison; and the practice (to obtain) fulfilment is fruitless (27). The

⁶ Panj. bla ma dpal bo rnaḥ ḫbyor ma shes pa bla ma daḥ dpal bo daḥ rnaḥ ḫbyor ma rnam so (Vol. 51, 110-4-1) suggests '(a practiser) should honour the master, the hero and the yogini'; but yoginīya should be taken as a sociative instrumental 'the hero accompanied by a yogini'.

⁷ tib. dam tshig can shows that ṭīkṣita can be an equivalent of samayin.

⁸ Panj. "the three deities and so on" means the character ṛṇ and so on which are of the essence of Vairocana, Amitābha and Akṣobhya (Vol. 51, 111-4-5 f.).

⁹ It is also possible to translate vyādhisokabhayaḥ tatra as 'where there are plague, sorrow and terror'.

¹⁰ For vidravanti, tib. gives rnam gtses nas 'terrifying (devils) persecute (him)'. 
practiser of mantra should abstain from those (vices) which have been declared by the former buddhas; he should eat caru (rice-gruel) which is prescribed in the ritual and is connected with (other) food for offering (naivedya) (28).

At an assembly of yogins and yoginis, he should not go away from that which is told in the ritual. As everything is common to all, he should not discriminate between good fortune and bad fortune (29). So, that which is called "uniting" (melapaka), fulfilment and command are obtained (there). Prajñā-wisdom which brings about intelligence and power, happiness, welfare and fruit (is obtained). Supremacy, the supreme fruit (which is endowed with) all the eight good qualities, is obtained (30).

(Spirituous liquors) arisen on the surface of the earth are "born from dravya" (dravyaśā), born from a root (mulāśā), gauṭī, (born from) flour, born from honey, born from trees and born from sugar (31). Madhavi-liquor is said to be of five kinds; paigī is considered to be of eight kinds; gauṭī is of seven kinds; they are to be counted in this way (32).

They are produced in various districts; but the name madhva (intoxicating liquor) exists (in common). They are hot, bitter, sharp, sweet and smooth (33). (Kings of serpents such as) Ananta, Vasuki and Varuna are to be imagined as the abode (of liquors). Offering flowers, guggulu-incense and food, (the practiser) should undertake (the rite). When he has completed the rite, the supreme Varūpi (the goddess of spirituous liquor or spirituous liquor itself) arises (34).

If he thinks about sadyāsava ("daily liquor"), he should have it made every day. It is heavenly, the best practice; sadyāsava is pleasant (35). Taking one karga of śigruk-horse-radish, ten kargas of āmalaka fruit, one prastha of water, sixty-three (kargas of) black pepper and one pala of molasses, he should put (them) together; this is called sadyāsava and is brought to maturity by the rays of the sun. This is āmalaka-liquor (36, 37).

11 tib. suggests that this line can be translated as 'prajñā-wisdom which brings about the fruits of intelligence, power, happiness and welfare'.
Getting flowers of dhātakī, flowers of the mango tree, grain, malaya together with sarīva, rock-salt and the bark of śrigu-tree together, he should prepare (a mixture) with a quarter of them of equal share (38). And, he should add thirty-two (palas of) water and eight palas of molasses; it is known that the spirituous liquor arises after three days. This is dhātakī-liquor (39).

He should get patrāka, marica-pepper, mañjughā-grass, nagakeśara, likewise dādima, vāla, cloves together with magadhā-pepper (40), and add one pala of molasses and seven (palas of) water, (thus) asava-liquor arises which has cool fragrance and is clear and cold. This is patrāka-liquor (41).

A wise man should put together cinnamon, cardamon, spikenard (nalada), cakra, tamāla and cārupādīka along with śarkara and stir them up; when they are heated seven times by the rays of the sun, there arises the best sadyasava. This is śarkara-liquor (42).

A wise man should add one eighth of the water extracted from the root of horse-radish and mixed with honey to the substance (vastu) yet to be purified (43). He should boil the remaining honey (madhu), and then, he should churn it; (he should add) the three fruits, kuṅkuma, musk, camphor, patrāka and aguru (to it) (44). A hundredth part of every (component) should be mixed with that which is to be churned (vedhayārtha). Putting it into grain, he should quite specifically leave it as it is for four days (45); thus being brought to maturity, medhavin-liquor and his own liquor (avyāsava) will come to have (the fragrance of) musk.

He should add sōbhānjana, cīgala, honey of four times as much (46), two kinds of tuhina-camphor and musk combined with nutmeg, 12

12 As is suggested by Pañj., it is possible to take krānta as the name of a kind of plant; then, this pada should be 'malaya, sarīva (= sarīva?) and krānta'. Pañj. kra nta shes pa khyab hjug kra nta ste / legs mthoṅ shes bhaṅ shig go // 'krānta is visukrānta; some one says it is sudarṣana (Coculus Tomentosus; the word corresponding to legs mthoṅ in verse 42 is cakra').

13 tib. 'A wise man should divide the water extracted from the root of horse-radish and mixed with honey into eight parts in order to purify the substance (vastu)'; this verse is syntactically so equivocal that it is difficult to judge whether or not the Tibetan translation is correct.
and that which is equal to musk (to it); (thus) madirā-liquor becomes beautiful (47). Furthermore, leaving a quarter of what is thus done as a remnant for the sake of its own nature, (he should add) one half-pala of flowers of dhataki along with honey (to it) (48), and stir it one hundred times with one half-pala of a fragrant substance; with this thus accomplished, he should practise every month (49).

Knowing the distinction between the various kinds of spirituous liquors, a man can be fit for the situation; and distinction of those spirituous liquors should be known in each tantra (50).

Without the drinking of intoxicating liquors, worshipping (cannot be performed, just as) without clarified butter, homa-sacrifice (cannot be performed). Without the right master, there is no teaching; without teaching, liberation is not realized (51). There can be no Samaya (ritual food) other than spirituous liquor; a man who has satisfied the master attains it through the power of his own merit (52).

Chapter twenty-six: explanation of Sura.
CHAPTER XXVIII. THE RITUAL OF HOMA.

'Now, I will explain rites of homa-offering individually.

The practiser should recite the mantra ten thousand times on behalf of the king. He should begin the rite of homa-offering according to the ritual as told before (1). "Great meat" (mahamaṁsa, human flesh) intertwined with the name of the sadhya (i.e. the king for whom the rite is carried out) he should mix with milk and sacrifice it without imagining anything; (the sadhya) will come to possess a complete royal camp (2).

(The practiser) should offer the supreme oblation of flesh of an ox, a man and a jackal (to the fire); mingling intoxicating liquor and milk (with the flesh), he should sacrifice it one hundred thousand times; (the king) will obtain an excellent city and govern it with great majesty (3).

(The practiser) should sacrifice a human bone together with poison, blood and pungent oil, and should burn it in the Kāntaka-fire together with chaff and hair (4). In the case of a fierce rite, the practiser of mantra, filled with wrath, with loose hair, naked, facing the south and clad in a black upper-garment, should with concentrated mind sacrifice in the Candāla-fire in the daytime (or) at midnight (5).

He should utter (the mantra) connected with the name of the sadhya with dreadful roarings; since even the king together with his guards

---

1 tib. rgyal srīd ched du suggests rājya hetor 'for the sake of kingship'. This reading can be confirmed by MS B which possibly reads rājeheto; e and ve are orthographically interchangeable. See J. Brough, op.cit. p.354.

2 tib. '(the sadhya) will become a perfect king' gives the impression of being a free translation. This pada should be paraphrased as (sādhvasya) saṃpirṇasaṅkātakaṁ bhavet 'the state of possessing a complete royal camp will be realized (to the sadhya)'.

3 A passage similar to the following seven lines occurs in ch. 2 of the Herukābhuyudaya (Vol. 2, 227–3–4 f.); the first five lines accord with the Sahyadrodāya and the last two lines are as follows: snga kyi rthe ni māṅ dān sbyar // nus pa grol shīṁ nyur du bgyug // stobs ldan sde dān bcaṁ pa ni // smon sphyod kyis ni gsal par bya // 'He should utter) the mantra to the end of which the name (of the sadhya) is connected; (the sadhya, with his) strength gone, will be instantly attracted. (Even the king) who has power and is equipped with an army will be killed through the rite of subjugation'.
and army is destroyed, it is needless to speak of other people (6).

Likewise, I will explain the rite of expelling enemies who are proud of their power. (The practiser) who has bathed in the melted fat of crows' wings and oil from the milk of the nimba-tree, (the practiser) whose face is directed to the direction of the wind (north-west), who has kindled the Pissaca-fire, will undoubtedly expel (the enemies) through the rite (which lasts for) seven nights (7, 8).

That which is called the rite of causing hostility (is as follows): (the practiser) who knows mantras should sacrifice nests of crows and owls mixed with sloughs together with leaves of the nimba-tree in the fire of a thorn-apple plant one hundred and eight times; (the sadhya) will be hated by the whole world and deserted by his friends and relatives (9, 10).

Now, I will explain the rite of attracting. With his face turned to the direction of the wind (north-west), and with the upper half of his body naked, (the practiser) should imagine the sadhya to be encompassed by a splendour similar to red lead and should seize him (who is) shaking (11). Throwing about his hands and sitting on the seat, (the practiser) should pierce the heart-lotus of the sadhya by means of a rope and a hook, and recite the mantra of the syllable Jah (12). After having pierced the kamalas (lotus) of women, he will certainly subdue the three worlds.

Or drawing the body of the sadhya on a bowl of a human skull, which consists of one piece (ekakhanda), which is without rents.
and beautiful, he should sacrifice oleander and firewood of the
thorn-apple plant mixed with blood (to it) while uttering the name
of the sahdyà (13, 14). (The practiser) should draw the figure of
the sahdyà on birch-bark with the bile-yellow of a cow and with his
own blood; covering the image of the sahdyà with a cloth, he
recites a mantra and sacrifices (15). (The practiser) whose body
is puffed up by the mantra, should sacrifice for seven days while
taking flowers one by one; (thus) he attracts whosoever he
wishes (16).

Furthermore, I shall explain another matter: (the practiser,)
making an effigy from a timber of red sandalwood and writing the
name of the sahdyà with his own blood and the bile-yellow of a
cow, should put it on the heart of the effigy of the sahdyà (17).
He whose body is smeared with the three spices should pierce the
heart, the navel and the private parts of the sahdyà with a copper
needle; thus piercing the three places, he attracts whomever he
wishes at midnight (18).

(The practiser,) drawing a bhaga with red chalk of golden colour
and putting the left hand on it, should recite the mantra eight
hundred times. The man whose name (the practiser) pronounces while
reciting the mantra, will arrive at the very moment (19).

Taking a leaf whirled (by the wind), (the practiser) should
write the name of the sahdyà. Writing it with tears and a feather
of a crow, he should throw it to a high "wind-passage"; he expels
the enemy at the very moment (20).

Making a stake of six angulas from the bone of a monkey and
charming it seven times by reciting a mantra, (the practiser) should
burn it at the gate of a person; his lineage will become extinct (21).
If it is buried near cows, elephants, horses, asses, camels and
buffaloes, they will perish (22).

8. sahdyà 'pi (sahdyà apc c.m.) obviously means 'the image of sahdyà'.
9. A similar rite of attracting with the help of three spices, a copper
needle and so on, is mentioned in ch. 45 of the Laghuśāvāra (Vol. 2,
38-3-2 f.).
10. This expression occurs in ch. 24 of the Herukābhhyudaya (Vol. 2,
226-3-5).
11. A verse identical to this occurs in ch. 33 of the Herukābhhyudaya
(Vol. 2, 230-5-1).
Catching "clothes of a preta" (pretavāstra\(^{12}\)) before they drop (on the ground) and (smearing them) with human oil, (the practiser) should put them in lampblack. On the fourteenth day of the dark half of a month, he should set them on fire in a lamp stand made of lead and recite the hrdayamantra, above all. A man to whom (this) collyrium is applied will see all the dākinīs (23).

On bhūtaliṅge svāhā //

This is the mantra of wiping off suffering from erysipelas (visarpa) (24).

Taking a carapace of a turtle and collecting excrement of an elephant, (the practiser) should fumigate a house (with them); by it, bugs will certainly become extinct (25).

Oṁ udakē māśakā jātā udakasābhavās teṣāṁ tuṇḍāṁ ca pakṣaṁ ca indro bandhati mahaśeṣa indrapāśaḥ abhaddhā indraśaṅgataṁ gacchante sūryodaya svāhā // (Oṁ, mosquitoes are born in the water; they arise from the water. Indra of great power binds their bills and wings. Mosquitoes are bound by the Indra-net and are subdued by Indra. O sunrise! svāhā.)

Taking clods of earth at a cross-road and charming them twenty-one times (by reciting the mantra), (the practiser) should throw them to the four directions (26). (Thus,) keeping off mosquitoes, people become comfortable; through comfort they attain dharma; through dharma there will be "the Supreme" (anuttara) (27).'

Chapter twenty-eight: the ritual of homa.

---

\(^{12}\) The word pretavāstra is found in ch. 21 of the Abhidhānottara (Vol. 2, 64-5-1); but it is not clear what it actually means.
CHAPTER XXXI. EXPLANATION OF THE FOUR KINDS OF YOGINIS.
THE ARRANGEMENT OF THE FOUR CAKRAS AND THE
TRANSFORMATION OF THE BODHI-MIND.

'Now, I shall explain the beautiful characteristics of yoginis. Dakinis are (women called) padminis, lomas, and hastinis (1). Sačkinis, khandarohas and citrinis are rūpinis. A wise man should observe the characteristics of (the women) of the four (following) classes (2).

I shall explain the characteristics of a padmini. Her face is of round shape; the nose has the form of a sesamum-flower. The nails are of the colour of copper; the back is like (that of) a turtle; and her feet are flat (3). Both breasts are of the shape of tāla-fruits; and her hairs are curled. There are three wrinkles of good fortune (over her navel); her breast is very beautiful (4). She walks like a rutting elephant; she has the scent of a lotus and the voice of a goose. (The yogin) should love her by the 'lotus-embrace'; she is like a lotus to the touch (5). Grasping her hair with his hand, he should press her lips with his teeth. He should insert a finger into the bhaga; thus he should love a padmini (1) (6).

Next, I shall tell the characteristics of a hastini. She smells of liquor; her shanks are stout; she has a round nose and a line of hair (above the navel) (7). She is mad with passion; her body is stout; she moves to and fro; (the yogin) should make her sport amorously by the "chest-opening-embrace" (urabhaphotabandha); she is like a pill to the touch (8). (The yogin) should make the hair of her head bristle; he should embrace her tightly and crush her breasts. He should touch her with the mouth and press her with his finger-nail; the wise man should draw her near with his

---

1 The reconstruction romavartalā is provisional, romavartalā is also possible; this seems to be a contamination of romavali and romavarta. tib. be spu bkhil ba 'the hair on her body is curled' as occurs also in verse 7 where the Sanskrit word corresponding to this is romavali.

2 trivalī bhagabhutanam is to be paraphrased as trivalī bhagabhuta, tib. khro gter gsum cem skye gnas chog 'she has three wrinkles on the forehead and (her) bhaga is the most excellent' is untenable.
finger-nails (9). A hastini has the voice of a crane and is pleased with songs and instrumental music. A woman who possesses those characteristics is known to be a hastini (II) (10).

Now, a sàkhthinij will be described; she has long hair and a long nose; she is neither too thin nor too fat; her breasts are of the shape of orange-fruits; she enjoys eating curds and milk (11). Grasping her hair with the left hand in sexual passion, (the yogin) should press her lips with his teeth. With vehement pleasure, having kissed her he should strike her breast with his finger-nails (12). A sàkhthinij smells like a donkey and is rough to the touch like the tongue of a cow; she has the voice of a crow. A woman who possesses those characteristics is always said to be a sàkhthinij (III) (13).

And, a citrinij is described thus: her body is very short; but her breast is beautiful; her breasts are of the shape of sripalas. She has abandoned shame and is very wrathful; she always takes pleasure in quarreling (14). Her shanks are crippled; and she lies on her back. She has a hanging under-lip and the voice of a turtle dove. A citrinij, who smells of meat and has her arms spread out, is said to be sporting in amorous enjoyment (in the following way) (15): (The yogin) should at first press her bhaga with his hand; kissing, crushing the breasts and bristling the hair of her head and with restraint embracing her tightly in love, he should cause (her) to taste his own lips (16). A citrinij who possesses those characteristics of sexual love3 (told) in verses and kavya is a (kind of) rúpidi (IV) (17).

Now, I shall explain the characteristic of the division of the transference (sákranti). The outward transference is gross; and the inward (transference) is considered to be subtle (18).

In the Mahásukha-cakra (which is situated) in the head, there exists a subtle lotus of four petals; as it assumes the form of the

3 tib. omits suoi (sexual love).
4 The following nine lines are quoted in Dasgupta: An Introduction to Tantric Buddhism, p. 148 f., p. 149, f.n. 1. His reconstruction and interpretation are sometimes different from ours.
support of everything, it is the "place of intoxication" (madasthāna) (19). Its essence is the "seat of enlightenment" (bodhimanda); and it is the seed. Outside (of it) is a lotus of thirty-two petals; and in the middle (of it) is the character Ha, which flows downwards (20). It (i.e. the lotus) is of the essence of the bodhi-mind (bodhicitta) and is the moon which consists of fifteen digits (kāla); it always conveys the great pleasure (mahāsuṣṭha). The yogini is the sixteenth digit of the moon (21). To either side of her are lalana and rasana; she is of the nature of āli and kāli. She is formed of the four (kinds of) joy in the form of (both) cause and result (22). Her nature is the innate joy (saḥajananda), she is non-dual, and is the supreme female-lord. In the conventional truth, she is like a kunda-flower, 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" (23).

In the Sāṃbhoga-cakra (which is situated) in the throat, there is a red lotus of sixteen petals; in the middle of it is the character Om; above it, amṛta flows down incessantly through the way of the "hole of the uvula" (ghantikarandhra) (24).

In the heart, there is the Dharma-cakra, a lotus of variegated colour with eight petals; in the middle of it is situated the character ṛṇa facing downwards. Above it is a minute lotus in a form like "Brahma's egg" (25). In the middle of it is consciousness

---

5 tib. byaḥ chub sems kyi gnas (bodhicittasthāna) is not confirmed by the Skt. MSS.

6 Dasgupta translates "yogini sdaśi kāla" as "inside is the Yogini of sixteen kalas or digits of the moon". This is not impossible if sdaśi is thought to be used in the meaning of sdaśa for metrical reasons; in this case kalas is preferable to kāla, but it is not confirmed by MSS except MS L which possibly reads kālah.

7 The following seven verses are quoted in Dasgupta, ibid. p. 149 f.; his quotation is not faithful to the text.

8 Dasgupta thinks the meaning of viśva-padma to be "the double lotus one facing upwards and the other facing downwards", ibid. p. 149.

9 Dasgupta translates this line as "a little above there is a white lotus, representing the universe (brahmacādaśapāram)", ibid. p.149.
it is ever-risen and all-pervading; it is the self-produced wisdom and is the receptacle; (this) consciousness is the supreme lord.

In the navel, there is a blue lotus of sixty-four petals. In the middle of it is the character अम, which shines like a jewel. Below it are seventy-two thousand minute lotuses, the "place of knot" (कंडस्थाना); and that blue lotus should be founded on (them); "knot" (कंडा) means "receptacle" (धारा). (On it) are situated ललाना in the form of प्रज्ञा-wisdom and रसाना (in the form of) उपाया (means); the character अम existing in the middle of both (ललाना and रसाना) is the goddess appearing in various forms (12).

By exciting the fire of प्रज्ञा-wisdom which was increased by investigating the village of wisdom, नलाप is kindled; it is nothing but the right knowledge which is pure and spreads brilliance. When the imaginary ideas (as to the five) शक्तिस्वरूप are burnt, there

---

10 tib. ṛāb byun yê ωs kyi ni rten suggests svayambhujñāna-m-ādhāram (= svayambhujānadhāram) 'it is the receptacle of the self-produced wisdom'. Dasgupta: "it is the receptacle of all, and the source of all self-produced knowledge (svayambhujānadhāram)". op.cit. p.149.

11 In the 6th kalpa of the Caturyoginiṣaṃputra, there occurs the following passage: lta bar gnas pahi lho chos // ḏrab ma drug ldan // ωs rab gnas su rab tu gnaśa // ṛa bhai gzugs behin gsal ba ste // de y'i dbus su gnas pa dag // me lta bur ni ḏbar ba yin // 'the cakra which exists in the navel is dharma(-cakra); it is equipped with sixty-four petals. This is seen to be the residence of prajñā-wisdom. This is as bright as the figure of the moon; those which exist in the middle of it burn like fire'. (Vol. 2, 244-4-8 f.). This shows that the system on which the Caturyogini-ṣaṃputra relies is different from that of the Saṃvarodaya. In the latter, the dhāraṇa-cakra, which is the eight-petaled lotus of variegated colour, exists in the heart.

12 Dasgupta translates devī ... viśvarūpini as "the Goddess in the form of the universe". Ibid., p. 149.

13 With regard to the doctrine of Candālī, everything is yet to be studied. See Bhūṣoh kha.pa, op.cit. Vol. 5-4-5 f.; Hevajra, I, 1, 31.
arises the right perception without support; it pervades the sky; it effects the sameness of all things and is immortal (32).

Now, I shall explain the transference in the form of a "dot" (bindu, the mark representing the anusvāra) beginning from the first day of the light half of a month up to the day of full moon (33). On the first day of the light half of a month, there is the character A on the thumb; on the second day, the character A on the shank; on the third day, the character I on the thigh; on the fourth day, the character I on the yoni; on the fifth day, the character U on the navel; on the sixth day, the character U on the heart; on the seventh day, the character R on the breast; on the eighth day, the character R on the throat; on the ninth day, the character U on the palm of the hand; on the tenth day, the character I on the cheek; on the eleventh day, the character R on the eye; on the twelfth day, the character AI on the root of the ear; on the thirteenth day, the character O on the forehead; on the fourteenth day, the character AU on the top of the head; and on the day of full moon, there is (the goddess) who has the nature of the character AM and AR left and right of mada 14 (34).

In the same manner, there is the transference beginning from the first day of the dark half of a month up to the day of new moon. On the left, there is the moon (which is) AL and of subtle nature; on the right is the sun, KAL and of gross nature (35).

According to the division of the nature of the bodhi-mind, transference (sahākramana) has sixteen (stages); according to the division of passage of (every) half yama, transference (sahākṛanti) has sixteen (stages) (36). The eclipse of the moon and the eclipse of the sun are (respectively) the destruction of the "dot" (bindu) and the destruction of the "sky" (the mark representing the visarga). Transference (sahākṛanti) equipped with them is known (to have) sixteen stages (37).

The great pleasure (mahāsukha) without imagination is the desire in the form of wisdom; it is joy (ānanda), the gate of the house of pleasure, and is comparable to the threshold of a door (38).'

Chapter thirty-one: explanation of the four kinds of yoginīs, the arrangement of the four caṇāras and the transference of the bodhi-mind.

14 tib. spi-gsug (="murdhan) is not confirmed by MSS.
CHAPTER XXXIII.

'Now, I shall explain the samvara of fulfilment (siddhisamvara) (from which) wisdom appears.

Various upāyās (means) of methods (naya) are the supreme cause of fulfilments (1). The body (or "the lump"), equipped with outside and inside, is as pure as the sky; thus, a man whose soul is liberated always looks on himself as like the sky (2).

It does not have a body; it is without beginning and without end, and is exempt from attributes such as sound and others. It is free from a second; still it exists in every way (3).

It, being non-existence, relies on existence and causes existence; it is without basis. While being without intellect, it is conscious; still it does not think anything at all (4).

(The practiser,) making the seat firm, should make the limbs of the master unite (with it). He should imagine the mind to be of the same taste; and likewise, he should imagine it to be equal in aspect to the sky (5). It is free from "meditation" (dhyāna) and concentration (dharana), and is exempt from yoga and speculation (tarka). When mind (citta) and thought (cetas) have become firm, it will lead people to the course of suchness (tathātānaya) (6).

It is similar to the sky and abides in the sky; it is like clear crystal. (Its) form is without beginning and without end; it is not phenomenal (niśprapāṇca) and does not have sense organs (7).

It is without transformations and appearances; it is completely void (sarvasunya) and is free from illness. It is the lamp of the world; it destroys the bond of existence; and it cannot be spoken of by human voices (8).

---

1 As is suggested by Ratnarakṣita, the following passages mention saṃvara or tattva (Pañj. Vol. 51, 118-3-1 f.). For this reason, pinda which is usually a masculine occurs here as a neuter.

2 The following four lines are quoted in Bu ston's Mandala-vidhi as an explanation of the fourth-consecration (caturthabhūṣaka) (JA 594-3 f.).

3 The meaning of this line is not clear. tib. ston la gnas nas bla ma yi // bgyud par btsan par byas nas ni // 'sitting on the seat and making firm in the lineage of the master (?)' and the quotation by Bu ston (see note 2) bstan la gnas byas bla ma yi // drin gyis yān dag sbvaḥ bar bya // 'abiding in the teaching (sasane, or 'sitting on the seat' if bstan is a mistake for ston), he should be purified completely through the benefit of the master' is not confirmed by MSS.
Nor is it within the range of mind; it is without illness and is free from duality. I salute the truth (tattva), the imperishable, which brings about liberation in the true sense of the word (9); because, when truth (tattva) is touched, there exists thought of everything through thoughtlessness; when there is thought through thoughtlessness, then, there is unthinkable (acintyata) (10).

As living beings are, so is thought (cinta); and as thought is, so jinas (the victors) are. Thus, this thought was shown by the buddha who himself does not think (11). For a man who does not think about thought, all thoughts disappear. It is the great pleasure (mahasukha) (which is) without attachment and without superimposing various (kinds of) superimpositions (12).

It is the most excellent of all aspects; it is completely without aspect and is beyond (the range of) sense organs. It is of the nature of existence and non-existence; it is exempt from existence and non-existence (13).

It is to be known introspectively as it is not senseless; it is neither a knower nor a seer. It is not immovable as it does not have form; it is eternal as it is not transformed (14).

As dharmas are without their own nature, why can there be rejection or adoption (of them)? (There is no) rejection or adoption in case of all the dharmas as in the dream (15).

The thorough perception of joy is the supreme prajña-paramita (prajña-wisdom as a supreme goodness). (The state of) abiding in the fruit of joy is enlightenment, essencelessness (16). The pleasure (caused by the) ardent, undivided (union) of the two is nothing but the great pleasure (mahasukha); distinction of prajña-wisdom and karuna (compassion) is like (that of) a lamp and (its) light (17). These two are of (one) undivided essence; they appear in the form of one mind. It is caused by the union of prajña-wisdom and upāya (means); and it effects the complete enlightenment (18).

That which is (the state of) Vajrasattva abiding in the recognition of the undivided aspect (of it) is the highest dwelling of all the buddhas (19).

4 Tib. suggests yatha sattvas tathācintā yathācintā tathā jinaḥ; but this is not very likely from the context.

5 It is also possible to reconstruct this padā as idān dvaya-m-abhinnatma 'It is of the essence of (these) two (united) undividedly'.
As long as the materials of pleasure (sukhasambhāra), which are the causes produced from sport, exist, the yoimg, while enjoying (it), completes (those) materials (20). As a man, who, at hundreds of creations created by illusion, knows them as they are and observes the whole to be the sameness of affliction and delight, as such a man is without fear for hundreds of terrible beings as well as for the occurrence of pleasure, so is the yogin whose nature has attained suchness (tathāta) (21).

Ah! the three worlds are filled with splendour of the great pleasure (mahasukha). Ah! it awakens everyone who is swollen by the rainfall of calm pleasure (22). Ah! happiness! great happiness! Ah! enjoy (it) by all means. Ah! the great majesty of "the innate" (sahaja), for being the essence of every dharma (23).

The world appears as reflections of the moon on (the surface of) water; those which have occurred are heard like echo; those which are collected are seen like a mirage in the desert; food and drink are similar to the sky (24). (Smell) is smelt like the smell of the "sky-flower" (nabhakusuma); the mind follows the courses of the moon and the sun; those who abide are like Mt. Sumeru; and the object of the senses (alambana) is like a girl in a dream (25). (People) exist only in ordinary practices (vyavahāra) (which are) like illusion or the "net of Indra". As (mentioned) above, so arises the innate pleasure (sahajananda). It is exempt from the nature of existence; its form is unthinkable. It is always produced; it is the best of the ways of the sugata; salutation (to it) (26).

(A man,) abandoning all (other) worships, should undertake the worship of the master; when he is satisfied, the highest wisdom of the omniscient (sarvajñajnana) is attained (27). What merit cannot be obtained? or whatever penance cannot be performed through the highest worship of the teacher (rūrya) who is (identical with) Vajrasattva (28)?

---

6 Very likely 'the causes which bring about the origin of sport'.
7 tib. '(For him) there is no terrible being and there is no occurrence of pleasure either' is a free translation.
8 This translation of saṁcitā is provisional; tib. sens kyāḥ mya ḥan which corresponds to this word is incomprehensible.
9 The following two verses are identical to Pañcakrama, IV, 45 and 46.
To a man who has abandoned fear and sin, who is virtuous, and who protects the practice of samaya, (the teacher) will explain the method (krama) (29). By reading, reciting and writing the Śrīherukabhūdāna-tantra, a man will attain fulfilment, supernatural abilities, happiness and the state of a bodhisattva (30). The great enjoyment or the great happiness of the Śrīsahvarodaya-tantra, (that is,) the saṃvara of a multitude of dākinīs united with all the heroes, when it is imagined and considered, annihilates the suffering of poverty (31).

Living beings of various aspirations are awakened by various practices; they are instructed through the means (upāya) of (living beings) to be trained in various (kinds of) courses (32). Even when they are not devoted to the instruction of the profound teaching, they should not be rejected; the essence of all dharma is unthinkable (33).

The unthinkable play of the buddha (in which) voidness (śūnyata) and compassion (karuṇā) are undivided depends on the host of dākinīs in union with Śrīheruka (34); and it liberates living beings through incarnations. There, living beings rejoice at all times and abide in the state of Śrīheruka united with all the dākinīs (35).

Thus ended the thirty-third chapter of the Śrīsahvarodaya-tantrarāja, (alias the) Sarvyoginirahasya, which is effective on being merely recited, the Sahajodaya-kalpa extracted from the three hundred thousand verses of the Śrīherukabhūdāna-mahātantrarāja.
Figures connected by a dash ( - ) indicate the number of the chapter and the verse in which a word appears. If the word appears frequently in a chapter, only the number of the chapter is shown.

akalpaka mi rtog 3-9
akūṭastha gañ du bañ mi gnas 3-12; gar yañ mi gnas pa 33-14
akṣaṇāla ḹgrañ phren 23-21; phren ba 21-8
ākṣobhya mi bakyod pa 2-21, 22; 4-14
akṣapañcatāsāla ḹbras ma grugs pa 23-43
Agni me 23
agnikarma me yi las 23-1
agnikūḍa me thab 23-1
agnimañḍāja maññi dkyil ḹkhor 13-9
aṅkakrama mtshan ma rim 5-26, 33
aṅkusā Ṽcags kyu 10-2; 26-6; 28-12
aṅkusssahasahyuta Ṽcags kyu mnam ldan pa 8-24
aṅgaravyu yan lag rluḥ 5-33
ačai mi giñ ba 9-23
ačintā bsam du med 33-10
ačintya bsam gyis mi khyab 33-26; bsam mi khyab 3-9; 33-33, 34
ačintyatā bsam gyis mi khyab 33-10
ačintyapada bsam mi khyab pañi go ḹphañ 13-43
ačyuta Ṽpho med 33-9
ajañ bems po min 33-14
ajañtva bems po min 3-12
ajañaka mi sās 3-12; 33-14
ajaña mig sman 28-23
aḷḷahāsa mi bsad bshad 17-37
aṅḍaja sgoṅ skyes 2-2; 3
atimibharam anānāṃ Ṽiṃ tu dgañ 2-14
atindriya dbañ po kun ḹdas 33-13
atirya 'who have not yet crossed' ma bṛgai ba 18-19
aṅḍita dam tshig ma mihot 8-15
aṅḍita ma smad 8-7
advaya gnis med 4-30; 31-23
advaya gnis mi phyed 4-32
advayaḥavāna gnis med bsgom 23-59
advayaḥkāraya gnis med rnam pañi rnal ḹbyor 13-43
adhikāra dbañ byas ba 26-20
adhikāraka dbañ byas nas 17-2
adhitiṣṭhayet 8-24
adhimmātra dbañ po rnon po 3-3
adhimuktī ma sgs par phyem 33-32
adhimuktika ma sgs par phyem 33-33
adhiṣayāyet 'to apply perfumes to' Ṽlag par gnas? 19-20
adhiṣhayāyet kūrayet byin gyis bral pa bya 26-21
adhogata bog tu bgyod 5-67
adhomukhī kha ni thur du bglas 7-17; Ṽog bglas pa 5-2
adnyētma nāñ 9-20; nāñ gi bdag 9-21
adnyētma gsal ba gdab 17-14
adnyētma gsal ba gdab 17-8; gsal gdab bya 18-11
aradhana bsten pa 18-18
arābhya baṇen phir 8-19
arogyā nad med pa 8-37; nad med 23-27, 33
ārjava 'honest' drañ 18-8
alambana mhon sum dmigs pa 4-28; dmigs pa 33-25
ālaya 'the receptacle' kun gshi 4-20
āli ē li 5-2, 47; 31-35
ālīkāli ē li kā li 2-16; 13-14; 19-31; 31-22
āliṅgana yan dag Ḫkyud 13-18
āliṅgita Ḫkyud pa 13-22, 24
ālīghapada gīnas brkyaṅ ba yi shabs 13-27
ālīghāsana gīnas brkyaṅ ba yis g dam 13-15
avahayet spyan drañ bya 23-19
āveda myoṅ ba 3-14
āsvaṣa dbugs dbyuṅ 18-27
āsvāṣayāmi dbugs ni dbyuṅ bar gyis 18-19
āsana staṅ 33-3; g dam 23-16
āsavā chaṅ 26-50; myos byed 26-1, 41
āsa gnas pa 33-16
āsāya sīs pa brjod pa 8-36
āhuṭi sbyin sreg 23-24; sreg blugs 28-3
ikujā bur śīṅ skyes 26-31
Indra dhaṅ po 17-39
indrājāla mig Ḫphrul 33-26
indradhānu dhaṅ poḥi gshu 19-11
indrānīla in dra ni la 17-34
indriya dhaṅ po 2-9
Iśāna dhaṅ I dan 17-39
uccaret Ḫdon 3-6
uccaṭaṇa bskrad pa 6-3; 23-18; 28-7; bskrad 23-13, 15
uccaṭayaṭi skrod par Ḫgyur 10-55
uccaṭayet skrod par Ḫgyur 28-8
Ucchusma Ḫčhol ba 8-38
ujjhāṭita 'being churned' phyuṅ nas? 26-8
utkuṭukasthita ṣogs pur gnas 2-25
utkṛanti Ḫpho bya 19-38
utkṛantiyoga Ḫpho baḥi rmaḥ Ḫbyor 19-29
Uttarakuru byaḥ gi ggra mi sman 2-5
uttarāyaṇakāla ni ma byaḥ du rgyu dus 5-13
utpatti 'the process of emanation' bskyed rim 3-3
utpattikrama bskyed paḥi rim pa 2-1, 31
utpannakrama rpoogs paḥi rim pa 3-1, 3
utsarjayet dbul bya 8-23
utsāṣayet bskrad 17-9
udaka (-abhiṅeka) chu 18-26
udara 'the womb' lte 2-25
udarāva u dam ba ra 23-43
udghāṭa gshom pa 5-61, 63
uddāṣā Ḫḍre Ōig 28-25
udvāna skyded moṣ tshal 21-15
udvega skyo 5-40
unmaṭa 'distraught' smyon pa 10-55
unmaṭaka 'the thorn apple' myos byed 10-56
unmaṭavṛata smyon poḥi bṛtul shugs 21-14
unmārjana byab pa 28-24
upakṛṣṭa ṅe baḥi śīṅ 9-13, 16, 22
upaccharoṇa ṅe baḥi tshan do 9-13, 17, 23
upadeśa man Ḫag 10-60
upāññi ṇe bāhī rtsa 7–2
upapāduka rdsus skyes 2–2, 5
upapāṭha ṇe gnas 8–25; ṇe bāhī gnas 9–13, 15, 22, 25
upametaka ṇe ḭuds pa 9–23
upametāpaka ṇe bāhī ḭuds pa 9–13, 18
upāmaśāstra ṇe bāhī dūr kḥrod 9–13, 19
upāमaśāsana ṇe bāhī dūr kḥrod 9–24
upāya thabs 3–8; 4–25; 7–21; 23–59; 31–29
upekṣa, ‘resignation’ bhaṅ gñoms 13–6
ura bhojbandha u ra sgho bāhī bciṅ ba 31–8
ulukagrha ṇug pāhī tshaṅ 28–9
Ulukāsya ṇug gdoṅ ma 13–30
ulṅ skar mdaḥ 19–12
ullālayat gso rbyed 17–9
uṣṭra u ̀i ra 23–30
uṣṭra rha mo 10–54, 58; 23–40
ūrḍhvage steh du ḷgro 5–67
ūrdhvamukhī steh bltas 5–3
ṛddhi rdsu ḷḥrhul 21–25; 33–30
ekamūrti ‘of the one and the same figure’ sku gcig 3–5
ekalīṅga mṭshan gcig 21–14
ekavyaṅsa śhī gcig 21–14
ekagramanasa rtse gcig yid 2–10
e-kāra 3–31
eṇaḥḍayā lug gi śhīṅ ga 10–34
eṭa ‘cardamon’ e lā 26–42
evaṅ-kāra e baṅ yi ge 3–17
ailāṇa dbaṅ ldan 13–31
aiśāṇi dbaṅ ldan 17–37
aiśvarya ‘supremacy’ dbaṅ phyug 23–29; 26–30
ogha tshogs 17–9
Oṣiyana o ̀gya ma 7–5; 9–14
Oḍra o dri 9–16
oṣṭha kha khyer 23; ḩpaḥs 23–8
Aḍra o ̀gi 7–8
kaṅkālasūla ? ‘skeleton-spear’ keṅ rus daṅ ni mduṅ 17–43
kaṅkellī kaṅ keł 17–38
kaclāpa rus shal 28–25
kaṅjala ‘lamp black’ 28–23
kaṇṭapūtanā lus srul 17–10
kaṭuka ‘sharp’ tsha ba 26–33
kaṭutaila ṭbru mar tsha ba 10–56; 28–4; tsha bāhī mar 10–35
kaṭhallabhumi gyo mo kḥrod kyis 10–39
kaṭṭañgāni tṣer maḥi me 28–4
kaṭṭha rkan 5–2, 3
kaṭṭṣyugeṣa ḷḥrhub pa 9–9
kaṭṭalipuṣpa chu śhī ṇe maḥi me tог 7–17
kaṇḍa 31–28
kaṇḍasthāṇa mduṅ pāhī gnas 31–28
kaṇḍa thod pa 13–19, 24, 33; 26–6; 28–13
kaṇḍalampāṇa thod pa kha skyar 10–48, 53
kaṇḍalamāḷa thod pāhī phrēṅ ba 13–20
kaṇḍalini thod pāhī phyag ldan ma ( karakapālinī) 13–26
khadhatu mkha’b dbyi’nas 26-2
khanana brko ba 17-6
kharpasa khog pa 28-25
khasütra mä patayet nam mkhar thig gdab 17-21
khäta 'pit' brko ba 23-6
kheda skyo ba 33-21

gaganopamä nam mkha’b lta bu 33-24
gajacaran gla’chen pags pa 13-18
gacacakra tshogs kyi bkhor lo 18-36
gasanayaka tshogs kyi bkhor lohi tsho bo 8-7; tshogs kyi tsho bo 8-9
gavyantipam (bmadru) bgrahn phren 26-7
gamheyaväga tshogs kyi tsho bo 8-36
gati bgrod pa 5-23
gandha dri 4-18; 8-18
gandharvanagara dri sahî groh khyer 19-13
gambhiradharma zab mo’bchos 33-33
gara ‘poisonous beverage’ dug (gare više?) 10-7
garbhamrtta s’hî po bdud rtsi 26-10
gahvara tsha’h tshîh 8-2; 17-36
girimeru ri rab 33-25
guggulu gur gum? 27-34
guja ri ram 26-37, 39, 41
gudika ri lu 31-8
guñin yon tan ldan pa 8-5, 7
guñodadbhi yon tan rgya mtsho 18-5
guptasthâna gsa’h ba’hî gnas 8-2
guru bla ma 19-31; 26-20; 33-5; slob dpön 17-24
gurutalpaga bla ma smod pa? 8-15
gurupijja bla ma chod pa 18-10, 17; 33-26
guruvara bla ma mchog 8-29
guhya (-abhisêka) gsa’h ba (dba’h bakur) 18-28
guhyaka gsa’h ba 17-9; gsa’h ba’hî bdag po 19-35
guhypitha gsa’h ba’hî gnas 18-14
gîha ‘chequer’ re’bu mig 5-26, 33
Gîhdevatâ gri ha de ba 7-12; 9-18
Gîhashta khyim pa 8-5
Ghiin khyim gnas 8-9
gaha ‘the house’ 23-54
gairikā btsag 28-19
gotrayâdhi rigs lphel ba 23-27
Goddavarî go da ba ri 9-15; go da ba ri 7-6
godhuma ‘wheat’ gxo 23-57
gorocana gi vah 28-15
golaka ‘the globular water-jar’ glum 26-12
gošîrqa ‘cow-headed’ ba lha’h ngo 23-40
gauqî bur cha’h 8-21; gau qhi 26-31, 32
grantha gauña 21-6
granthitraya mdud pa gsum 21-4
grantharâhaka gauña da’h phar sin pa 7-21

ghañvardha chu tshod phyed 5-11
ghañja dril bu 17-9; 26-6
ghañja (-abhisêka) dril bu 19-26
ghañjikarandhra lcehu chu’n gi bu ga 31-24
ghana gor gor po 2-18, 21
ghru’ta mar 10-11, 17, 19; 26-51
ghorandhakara mun pa drag po 17-37
ghräpa ‘the organ of smelling’ snas 4-18
cakravyāha dhvakhor loḥi phyi rol 17-29
cakrasaṃvaraṇayākīśa 8-30'
cakrasthanātha dhvakhor lo glasses gun 8-30
cakṣurindriya 'the organ of vision' mig gi dbaḥ po 4-17
cchedana 76-34
cṣācāṣāti 'have a crackling sound' tseg tseg (shes paḥi sgra) bhyun 23-39
campīlagni gdol paḥi me 28-5
Campa ṣá ṭum mo 31-32
Candikā ṭum mo 13-38
Caturjarī ṭig bhis po 26-42
Caturtha (-abhīṣeka) bhis pa (dbaḥ bsakur) 18-28
Caturbhūta bhyun ba bhis po 4-10; bhyun ba bhis 4-1
Caturmukhamātrā shal bhis pa yi sḥags brjod 13-3
Catuskāya sku bhis 31-30
Caturpāthā bhis mdo 28-26; 21-16; 10-49
Catvārananda ḍgaḥ ba bhis 31-22
Candana ṭsan dan 10-2, 7
Candra zla ba 5-2; 31-21
Candrakāntimaṇḍala zla ṭaḥi chu śel nor bu 23-28
Candrāgrāsa zla ba bḥṣin 31-37
Candradvāya zla ba gnis 19-13
Candramāṇḍala zla ṭaḥi dkyil ṭkhor 10-5, 12, 58
Candramas zla ba 5-20
Candraseṅgī zla ba ni ma 5-1
Candrāṃḍodāka zla ṭaḥi bdud rtsi chu 10-5
Campa ṭaṃ pa 23-30
Caru tsa ṭru 23-51; 26-28
Cāmara ṭha yab 23-32
Carupādiṇa ru pa ti 26-42
Cittāṅgarā dur khrod sol ba 10-36
Cittīṣṭhāna ro bṣregs sa 10-53
Cittānaṭa sems tsam 3-3; sems tsam ŋid 13-7
Cittāvajra thugs kyi rdo rje 4-17
Cintā bṣam pa 33-10, 11, 12; sems pa 33-10
Cintig ti trī ṭi 31-2, 14, 17
Cjama mtiṣṭhan ma 23-43
Cittapūṣpa tsū taḥi me tog 26-38
Cittavṛśka tsū taḥi šin 17-38
Cūrṇa phyen ma 17-30
Cetas sems bhyun? 33-6
Cegiṣa 'activity' sems? 5-56
Cātvaḷaya mchod rten gnas 17-5
Cailāka ḍge tshul 8-5
Cuyutypatti skye daḥ ṭchi ba 2-12
Chattrā ḍgugs 8-19; 23-32
Chandoha tshan do 9-13, 17, 23; 26-15
Chandracchāma 'have a fizzing sound' hur hur 23-39
Chāgala śun pa? 26-49
Chāyāpatha grib maḥi lam 19-12
Chijjati cchijjati 'interrupted at every moment' skad cig ṭchod pa 19-28
Chuṣma 'supernatural ability' nus pa 21-24
Chedana 'cutting' gcod pa 5-45
Chedayet 'to cleave' ṭṭhub 10-43
Chotikā se gol 5-62; 13-3
Chomaka brda 9-1
tathāmudrita de bshin ūṇid rgyas btab 3-8
tathāgata mū tig phreṅ 26-6
tamāla tam la 26-42
tarka rtoğ ge 33-6
tarjānī sūrds mūsūb 13-24
tādagæt rde g 10-43
tāmbūla so rtsi 8-22
tāmraśūci zahs maṭi khab 28-18
tārktika 'dialectician' rtoğ ge pa 6-10
tāravāṣyāmi brgal bar gyis 18-19
tālaphala tē laṭiḥ brbras bu 31-4
tiktā 'bitter' kha 26-33
tithi tshes 5-8, 9
tiryaḍīṣṭi zur gyis lta ba 9-10
tiryānic duḍ ḥgro 19-37
tila til 23-43, 56
tilapūṣa til gri me tog 31-3
tīkṣṇa 'hot' rno 26-33
īṣṭa 'chauff' phub ma 28-4
tusāra 'snow' kha ba 23-28
tuṅgha ga bur 26-47
tṛṣṇa skom 5-39
 tejodhatu 'the sphere of fire' me yi kham 2-28
treyanāgil rtsa gsum 4-26
treyo margeb lam gsum 4-24
trikāṭuka tsha ba gsum 28-18
trikalṭāna dge ba gsum 4-24
trikāya 8-33"; sku gsum 4-23
trikāyāja lus gsum las byuḥ 17-11
triguhya gṣaḥ gsum 4-25
trīlattva de ūṇid gsum 4-23
trideva lha gsum 4-23; 26-23
trinayanaśaśīn gsum mig zla ba 5-25
trīpuṣa rīm gsum 5-26
triphala ḥbras bu gsum 26-44
trinaṇḍala dkyiḥ ḥlor gsum 4-24
trimukha shal gsum 4-23
triyugmendu gsum zuṅ zla. 5-25
triyoga rnal thyor gsum 4-24
trivalī khro bñer gsum 31-4
trīvinokṣa rnam par grol ba gsum 4-23
trivedī dbye ba gsum 23-4
Trīsaṅkuṇī tri ṣā ku ni 7-9
Trīsaṅkuṇī tri ṣā ku ni 9-16
trīśārāṇa 'the three recourses' skyabs gsum 4-23
trīśūla rtsa gsum 9-4; 23-32
trīṣaṃdhyaṃ thun gsum du 10-6, 11
trīṣaṃaya dam tshiṅ gsum 4-24
traidhāṭuka khaṃs gsum pa 4-23
traitrīdhamayā khaṃs gsum bdag ūṇid 3-4
trarollokya khaṃs gsum 28-13
trarollokṣaṭādharīṇī ḥjig rten gsum po dbaḥ saḥd ma 26-5
trayakṣara yig gsum 4-23
tvaca 'cinnamon' śiṅ tsha 26-42
dama '(poisonous) bites' mche ba 10-7
dakaṣa ḏpah bāṛi sems 8-21
dakṣiṇa glas pa 5-42; glas 5-52
dakṣiṇa 'fee' yon 8-22; 18-23; 19-32
daŋgöyanakāla ni ma lhor ni rgyu dus 5-14
daŋgöksa 'a staff' dbyug gu 5-10, 11; dbyug to 10-43
dadhi 'curds' sho 23-43; 31-11
dadhyama 'coagulated milk and boiled rice' lag pa? 23-58
damtakṣaṇa so śīn 18-20
darpa 'me lom 19-10
darpī la dregs pa 28-7
darsaṇa mthoṅ 9-27
daśikūśala mi dge bu 8-7; 18-9
dāṣima da dīm 26-40
dāṭr yon bdag 8-8, 36
dānapati 'donor' 8-6, 19, 23, 27; 23-53
dārḍradhūkha dbul baḥi sdug bsṅal 33-31
dāha 'burning' sareg 5-45
dibīrgha phyogs bcīn 13-3
digvāsas gcer bu 28-11
dīna ūn mo 5-6
dīnapater udgema ūn maḥi lam 5-24
dikṣavet 'to consecrate' bstan par bya? 18-11
dikṣavākyū 21-6
dikṣita dām tshig can 26-23
dīpa mar me 8-18
dirghāyus tshe riṅ 10-6
durdura skal ba med 8-15
durbhāga skal ba ṣam pa 10-19
dulbaśā rid 10-40
durāgama riṅ du soḥ ba 9-23
dūrva dur ba 10-8; 23-43; dur ba 23-57
devaṭamāṇḍala lha yi dkyil ḷkhor 13-1
devatāyoga lha yi rnal ḷbyor 4-31
devāna 'gambling' rtsed 5-45
devayoga lha yi rnal ḷbyor 13-40
Devikoṭa de bi ko ti 7-7; 9-15
devya herukajñana khrag ḷṭhuṅ lha maḥi ye śes 3-7
deha lus 7-20
dehamāṇḍala lus kyi dkyil ḷkhor 3-2; 19-28
dehalika sgo yi them skas 31-38
dehasāsthita lus la rnam par ṣnas 18-14
dravā 'fluid' sho 23-20
dravikṣita sho bhyaḥ pa 2-16
dravyāja rdzas skyes 26-31
drūta sho ba 26-10
dvairanirvīla 'pinnacle of the gate' sgo khyud 17-35
dvilpūja rim gnis 5-33; 17-28
dvibhuja phyag gnis pa 23-16
dvibhūjāheruka he ru ka phyag gnis pa 10-29; khrag ḷṭhuṅ phyag gnis 13-2
dvisūrya ūn ma gnis 19-13
dvaitavimuktā gnis idan rnam grol 33-9

dhana 'money' nor 5-40; 10-14
dhanakṣaṇa 5-38; nor rnam šams par ḷgyur 6-4
dhanada shyin byed 17-39
dhanamāṇa nor ni šams par ḷgyur 17-32
dhanārtha nor daḥ ḷbru rnam ster 6-4
dhanu gshu 26-7
dhanumāṇi gshu yi dbyibṣ 10-54
dhandha 'dull' blun 2-6
dharmakṣaṇa chos kyi sku 5-49, 50; chos sku 7-22

dharma (-cakra) chos 13-41
dhar macakra_chos kyi ḥkhor lo 31-25
dharmatattvavatara de ḋid chos la ḥjug pa 3-16
dharmadhātu_chos kyi dbyiḥs 2-24; 4-28
dharmameghā_chos kyi sprin 9-24
dharmā_(-vigrahā)_chos (kyi sku) 3-2
dharmodaya_chos kyi ḥbyuḥ gnas 2-25; 4-25; chos ḥbyuḥ 26-10
dhātakipuṣpa dhā ta ka yi me tog 26-38
dhātakipuṣpa dhā ta ka yi me tog 26-48
dhātakāṣava me tog dhā ta kaḥi chaḥ 26-39
ḍāṭu 'sphere' kham 3-7
ḍāṭu 'humour' 6-5, 6, 7, 8, 9
ḍāṭu (aṣṭādaśa dhātavāḥ) kham sa bco bṛgyad 4-15
ḍhanyā 'grain' ḥbru 5-40; 26-45
ḍhanyaka sa ba 26-38
ḍhāraṇa gsuḥs 33-6
ḍhūpa bdug pa 8-18; bdug 13-5
ḍhūṣṭūra 'the thorn apple' dha du ra 10-36; smyö byed śiṅ 28-10
ḍhūṣṭūṣṭaṣṭa dha du ra yi śiṅ 28-14
ḍhairya ḍul 8-10
ḍhūṇa basm gtan 33-6
ḍhvaja ṛgyal mtshan 26-6

nakṣaṭra 'a lunar mansion' skar ma 21-9
nakṣagramāṇḍala 'a group of stars' skar maḥi dkyil ḥkhor 19-11
Nagara na ga ra 7-14
nadītīrā chu boḥi ḥgrum 21-15
nadīsaṅgama chu bo ḥdus pa 8-3
napuṃṣaka 'hermaphrodite' ma niṅ 2-27
nabha mkaḥ 33-2
nabhasuma nam mkaḥi me tog 33-25
narakā dmyal ba 19-38, 39; 26-26
narakaraśāra ḍu ḍbod dmyal ba 26-25
narakasattva dmyal baḥi sems can 2-4
naraśaila mar khu chen po 28-23
nālada 'spikenard' na la da 26-42
nāgamallikā ša ṅeṣi snod 28-23
nāgakeśara nā ga ge sar 26-40
Nagendra klū yi ḍbaḥ 17-39
natiyārasa gar gyi ṃams 13-22
naḍī rtsa 7; 5-10; 13-42; 19-29
naḍika rtsa yi gzugs 9-20
naḍikākra 'veins and plexuses' rtsa yi ḥkhor lo 7-1
naḍipradhanya rtsa gtso bo 7-2
naḍisamśādhanā rtsa ni yāḥ dag sbyaḥ 5-35
naḍisthana rtsa yi gnas 7-3
nāmaropa 'various kinds of superimpositions' sna tshogs rtog pa 33-12
nābhi lte ba 5-3
nābhi gja rtsi 26-44, 47
nābhimāṇḍala lte baḥi dkyil ḥkhor 5-2
nābhiniḥṣeka niṅ ḍbaḥ ḍskur 19-26
nāyaka ḍhren pa 8-31
nārāṅgāphala na ṛaḥ kaḥi ḍbras 31-11
nāśarṇdhra sna yi sgo 5-4
nāśikarṇdhra sna yi bu ga 5-7
nigruḥa 'tshar gcod par bya 10-22
nījāṇanda 'the joy innate in' lhan cig sgyes dgaḥ 3-13
nītva brtan pa 33-14
nītyodita rtog tu ḍlkar ba 31-26, 33-26; rtog tu ḥbyuḥ ba 3-10, 11
nimāntrayet sphyen draḥ bya 8-4
nimantrita spyan draḥ 8-13
nimitta 'omen' itas 19-28; 23-25
nimbaniryāsatala nim pa nir ya sa yi ḥbru mar 28-7
nimbaptra nim pa yi lo me 28-9
nirahāṣāṅkāti ma rgyal med 8-10
nirābhāsa snaḥ ba med 33-8
nirāmaya ron moḥs med 33-8, 9
nirbhara ro goig? 33-17
nirmada chaḥ med pa 26-14
nirmala _ dri ma med 21-25; 31-2;
nirmakāya sprul paḥi sku 4-49
nimāga (-cakra) sprul pa 13-41
nimāgavigraha sprul pa 5-50

nirālā mba me tog phreḥ 21-17
nirlohbin sreḍ pa med 8-10
nirmuktā me tog rūṇ pa? 21-17
nirvāṇa mva hān ḥnas pa 7-67
nirvikalpapada rnam rtog med paḥi go ḥphaḥ 4-21
nirvikalpaprayoga rnam par mi rtog rab šbyor ba 21-19
nirvikalpavicarin rtog med rnam par spyod med 2-6
nirvikāra byuḥ ba med? 33-8
nirvraṣa sprul pa 28-13
nivedhya shal zas 23-47
nisa mtshan mo 5-6
nīṣcetāta 'senselessness' tsbor ba med pa 4-6
nīṣkṛpa sūṇiḥ rje med 8-8
nīṣkranti ās ḥbyuḥ 2-10
nīṣprapāṇca spros bral 33-7
nīṣaśaṅga 'without attachment' mi chags 21-8
nīḥaṃpaba 'without desire' dgaḥ med 21-8
nīḥsvabhāva dḥos po med pa 33-15
nīḥsvabhāvata dḥos med 33-16
nirūpatva gzugs med 33-14
nunam 'immediately' ās 5-16
nūrupa rkaḥ gدب 27-18
netra 'a lease cloth?' dar 10-3
nemi 'rim' dmaḥ ba 23-7, 11
nāmitta 'interpretation of omens' 26-19
Nairātmya bdag med 3-8
nairṛṭī bden bral 31-31; 17-37
nairāmāpiki tans sprul paḥi sku 7-22
naivedya 'food' shal zas 23-23; bzaḥ ba 26-28
naiṭṭhika 'a brahmaṇa observing the vow of chastity' 8-9

paṇcakājānaḥ 8-33; ye ās lḥa 17-19
paṇcālātāgata de bshin gāggs pa lḥa 19-26
paṇcāvedata lḥa lḥa 4-12
paṇcābuddha saḥs rgyas lḥa 2-30
paṇcābuddhasvabhāva saḥs rgyas lḥa yi ḥo bo 5-51
paṇcāmudrā phyar rgya lḥa 13-22, 27, 32; 27-10
paṇcacerāṇa rin chen lḥa 17-30
paṇcālekha ri mo lḥa 17-31
paṇcākara rnam pa lḥa 2-21
paṇcākaraikṣaḥbodhi rnam lḥa ro goig risogs byaḥ chub 4-14
paṇcāmṛta bdud rtai lḥa 13-28; 17-20
paṭaḥa pa ṭa ha 8-34
paṭisa pa ti sa 9-4
pattraka pa tra ka 26-40; gan da pa tra? 26-44
pra~ma~a  tshad ma  8-26
pramudita  bhūmi  rab tu dgaḥ  bāhi sa  9-22
pramoda  dgaḥ  33-21
pravrajya  rab tu byuh  2-10; rab byuh  26-18
praśasta  'be approved as'  rab bshags  18-11
praśākha  mkhrah  ḥgyur  2-21
prasaḍa  bkaḥ  drin  17-16
prastha  bre  gān  26-36
prahara  mel  tshe  5-6; thun  5-10
prākara  'the wall'  ra  ba  13-3
prajña  6es  rab  can  17-22
prāṇa  rluḥ  5-24
pratikṣāma  'breath-exercises'  srog  rtsol  5-51
prāśar  naḥ  par  5-59
prārthaya  'to ask for'  gsal  btab  23-51
prāsaraṇa  gos  28-4
prāsāya  'should eat'  spyad?  26-28
prāśāda  'a pavilion'  khaḥ  bzaḥs  21-15
priyadarśana  byams  par  lta  18-9
preta  yi  dvaṅ  19-37
Preta  pre  ta  pu  ri  7-12
pretaṇavāraṇa  yi  dvaṅ  kyi  gos  28-23
Pretādhīvaśīni  pre  ta  ba  ni  ni  9-18
prerāṇa  'the rite of expelling'  bsukrad  pa  10-58
prokṣaṇa  'water for sprinkling'  bsaḥ  gtor  23-44, 47
plakṣa  plag  sa  23-43
phalaka  phub  26-7
bandhu  gnEn  5-18
bandhūka  ba  ndhu  ka  13-23; ba  ndu  ka  23-29
bāli  gtor  ma  8-19; 10-8; 17-2, 3; 26-34
bāpa  mdaḥ  26-6
bādhya  'be oppressed by'  dmigs  ḥgyur?  5-66
bandhava  gnEn  18-4
bāhiranemi  'the outer rim'  phyi  rol  dmaḥ  ba  23-8
bāhya  phyi  rol  4-27
bāhyāpiṭha  phyi  rol  gnas  9-20
bāhyābhyantraraṇavastu  phyi  daḥ  naḥ  gi  bdag  ŋid  4-26
bāhyābhyantraraṇaḍhatva  phyi  naḥ  dag  pa  ŋid  4-27
bindu  thig  le  31-33
bindunirodha  thig  le  ḡgog  31-37
bindurūṇeṣa  thig  leḥi  gzugs  kyiṣ  2-17
bijā  23-43; sa  bon  31-20
bijādharakrama  'the process of placing the seed'  sa  bon  lhuñ  baḥi
2-26
buddhakula  saḥs  rgyas  rigs  19-35
buddhatva  saḥs  rgyas  ŋid  7-25; saḥs  rgyas  4-27
buddhatvapada  saḥs  rgyas  go  ḥphaḥ  6-12
buddhatvaphala  saḥs  rgyas  ḫbras  bu  4-16
buddhamāṭaka  saḥs  rgyas  rol  pa  4-31; 33-34
buddhaputra  saḥs  rgyas  šras  po  19-35
buddhabhakti  saḥs  rgyas  la  gus  18-17
buddhaviṣaya  saḥs  rgyas  yul  23-52
buddhimat  blo  daḥ  ldan  pa  5-70; blo  ldan  8-8
bodhi  byaḥ  chub  33-16
bodhicitta  13-5; byaḥ  chub  sems  7-18; 13-28; 18-13; 31-21, 33
bodhimāṇḍa  byaḥ  chub  snīḥ  po  31-20
bodhisattvatva  byaḥ  chub  sems  dpaḥ  33-30
madasthāna 31-19
madira chaḥ 26-39, 47
madirotsava chaḥ gi ston mo 8-33
madya chaḥ 26-33; 28-3; myos byed 26-52
madayapāna myos byed? 26-51
madhu śbraḥ rtsi 10-17, 17, 19, 23-58; māhar 26-33
madhyadesā yul dbus 2-9
madhvajā chaḥ gi rigs? 26-31
manas 'the organ of consciousness' yid 4-20
Manu 'fourteen' 5-29
manovijñāna 'perception through consciousness' yid rnam šes 4-20
mantracaryānayā gsaḥ shags spyod tshul 18-15
mantratattva shags kyi de nīd 6-11
mantradevata gsaḥ shags lha 17-16
mantranītikrana gsaḥ shags tshul 17-4
mandaprācāra dal bar rab rgyu ba 5-55
mandaprasara rgyu ba mod pa 6-8
Maṇḍara man da ra 26-2, 8
mayūrapichha mna byaḥ sgro 10-8
marakata mar gad 17-34
marakān roga yams kyi nas (markaraṇa) 'plague and illness' 23-4
maraga ḍchi 19
marica po bai ris 26-36, 40
Maru ma ru de sa 7-15; ma ru 9-19
marumarici mya han smig rgyu? 33-24
martya 'the earth' sa steḥ 3-5
Nalaya ma la ya 26-38
malina dri ma daḥ bcas pa 10-40
masaka śbraḥ bu mchu riḥ 28-27
masi 'ink' snag tsha 10-36
mahākiliṃita yama ki li ki laḥi sgrom cen bdag 17-45
mahājñanānta ye sers cen poḥi bṛdud rtsi 23-60
mahātman bdag nīdche 10-51
mahādyuti bōd cheṅ 5-55
mahānāya tshul cheṅ 18-16
mahānātha mgon po cheṅ po 18-12
mahāniṣa mtshan phyed 28-5
Mahāpadma pad cheṅ 17-40
mahābodhinaya byaḥ chub cen poḥi tshul 18-12
mahābhoga loḥs spyod che 33-31
mahāmāha ṣa cheṅ 28-2
mahāmudrā phyang rgya cen po 3-16
mahāmokṣapura thar pa cen poḥi groḥ 18-15
mahāyana theg pa cheṅ poḥi 18-15
mahāvyuḥ 5-56; riḥuḥ cen 6-9
mahāvīra dpal chen 18-12
mahāsukha bde ba cheṅ po 8-39; 13-17; 31-21, 33-12, 17; bde ba cheṅ 3-11, 16; 13-24; bde cheṅ 31-30, 33-22
mahāsukhacakra bde cheṅ ḷkhor io 13-41; 31-19
mahāsukhābhisaḥbodhi dsogs paḥi byaḥ chub bde ba cheṅ 3-16
mahāsukhya bde ba cheṅ 31-38; 33-31; bde cheṅ po 33-23
mahīyas n'more important people' tshogs cen 19-19
mahotsava 'great rejoicing' šas che 13-17
mahotsāha spro ba cheṅ po 21-5
mahodadhiṭa rgya mtsho cen poḥi ḷkhor 8-2; 21-15
maḥagadha pi pi liḥ 26-40
maṅgāleyaḥ kā 'deity of the maṅgala' dkyil ḷkhor pa 3-4
maṅṭaga glaḥ cheṅ 31-5
maṭaṅgī (-stāṇa) glöl paḥi gnas 21-16
matka *to belong to the mother* ma yi 2-28
matygsha ma mohti khyim 8-3
madhuryavakya sna par smra 18-2
madhvī sbrang chaḍ 8-21; mā dhvī 26-32
māna 'the measuring cord' 17
mānoṣaṭhi mi yi rus pa 28-4
mayā sgyu ma 4-19; 33-26
mayarimniṣṭha sgyu ma mām bṣibhur 33-21
māyopasaṃadhi sgyu ma lta buḥi tīn he hūsin 2-11
māraṇa bsad pa 10-35, 46, 58; bsad 6-3; gsad pa 23-13, 18:
gsad pa 10-41
marayet gsad par bya 10-45
marutayoga rlung gi rnal bṣob 5-59
malati 'jasmin flower' ma la ti 23-30
Malaya ma la ba 7-7; 9-15
maga 'beans' ma sa 23-57
mahatmya bdag nūd che 33-23
māhendra dbaḥ chen 5-38, 40; 6-2, 4
mahendramāṇḍala dбаḥ chen dkyil bḥihar 5-54; 6-7; 10-28, 34
milana 'the assembly' bḍus pa 3-19; 'union' bḍus gyur pa 2-24
muktātman grol bhaḥ bḍag nūd 33-2
mukhobandhana kha bciṅs pa 10-33
mukhastambhana kha gnos pa 10-31
mudita 'joy' dgal bāl 3-6
mudgara 'a hammer' tho ba 10-43; 26-7
mudra phyag rgya 21-19
mudrita 'sealed with the seal of' rgyas btaḥ 3-8
mūḍi khu tshur 17-27; 17-31
mūgala 'a club' gtun sīḥ 1043
mukha 'repeatedly' yah yah 23-35
mūka 'the rite of making dub' lḥugs pa 10-59
mukhavatī lḥugs pa nūd du bṛgyur 10-34
mūrchate 'to faint' bṛgyal ba 19-14
mūlajā rta ba skyes 26-31
mulapattī rtsa bhaḥ ltuḥ ba 18-18
mṛgamada ri dvags dregs 26-47
mṛtakaya bciḥ bhaḥ lus 6-9
mṛti bciḥ 5-32; bchi ba 5-19
mṛtyu 5-38; bciḥ ba 19; 17-33; bciḥ bar bṛgyur ba 5-4; bciḥ bḍag 5-60, 64, 65
mṛtyucīṣna bciḥ ba yi mṭshan ma 19-39
mṛtyuniṅgka bciḥ bar nes pa 19-1
mṛtyunirvākala bciḥ bhaḥ nes paḥi dus 5-20
mṛtyuvancana bciḥ ba blu ba 19-26
mṛdaṅga rdsa cha 23-31
mrdu 'inferior' dbaḥ po dman pa 3-3
mekhalā ska rags 21-78
mela 'fat' tshil 19-42
medini sa 23-35
medhāvin chaḥ 26-46
Meru ri rab 10-39, 59
melaka bṛgyur pa 4-29; bṛdres pa 19-12
mela bṛgyur 8-25; bṛgyur pa 9-18, 23; 26-29
melapaka bṛgyur pa 9-13, 17; 26-15, 30
mogə 'a sheep' lug 10-59
maitri 'benevolence' byams pa 13-6; byams 18-17
maithuna bḥhrig pa 26-24
mohana 'the rite of bewildering' rmoṅs pa 23-14
Mohanī rmoṅs byed ma 13-38
maunayoga  mi smraḥi sbyor ba 21-21

yakṣa  gnod sbyin 17-45; 19-36
yaññakarmā mchod sbyin las 26-16; mchod sbyin 26-17
yantra 'talisman' ṭikhrul ṭikhor 10-19, 22
Yamadāśyā ḡṣin rje mche ba 13-31
Yamadāśyā ḡṣin rje brtan ma 13-31
Yamadāśyā pho ḡa mo 13-31
Yamamathānī ḍjoms ma 13-31
Yamāḥipā ḡṣin rje ḍdag 17-39
Yamālāyā ḡṣin rje ḍroṅ ḍbyer 5-31
yagṣṭi ‘the spire of a monastery' mchod sdoḥ 19-21
Yama thun 5-6, 7, 11
Yamārdha thun ḍbyed 31-36
Yaminī ḡṣin rje ma 13-38
yuganaddha 'interpenetration' zuḥ du ḍjug pa 3-9
yuddha ḍṭḥabs pa 10-50; ḍyul ḍbyed pa 10-51
yoga rnal ḍbyor 13-40
yogavāra sbyor ba mchog 5-41; 26-35
yogamṛta rnal ḍbyor bdud rtai 8-29
yogin sgrub po 9-27
yogin 9-12; rnal ḍbyor ma 9-10; 26-20, 26; 31-21
yoginīgaṇa rnal ḍbyor maḥi tshogs 8-39
yoginīpuyja 26-19
yoginīyogimelaka ḍpaḥ bo rnal ḍbyor maḥi ḍhus pa 4-29
yoginīyogisaṃmela rnal ḍbyor rnal ḍbyor ma ḍnam ḍhus 23-50
yoginīlakṣaṇa rnal ḍbyor maḥi mśthan ḍid 31-1
yoginivaraṃṣṣṭa rnal ḍbyor ma mchog ke sbyor ba 18-12
rakta 'menstrual fluid' khrag 2-23
raktacandana tsan dan dmar po 28-17
rakṣa bsruḥ 19-21
rajasvalakarpeṭṭa zla mśthan ḍdsag paḥi ḍaṣ 10-20
raṣa 'battle' 23-36
raṭi ḍgaḥ ba 33-17; ḍol 5-45
Ratna rin chen ḍbyuḥ ḍdan 2-22
Ratnanātha rin chen mgon po 6-7
ratnaṭrayārṣaṇa ḍkon mchog gaṃ la skyabs 13-5
Ratnasādhana rin chen ḍbyuḥ ḍdan 5-54
rathya 'street' tshoṅ sran 21-17
ravimāṇḍāla ni maḥi dkyil ḍḥkor 13-15
raṣmi ḍḥod 5-32, 54
raṣmimālīkā ḍḥod zer phreḥ ba 13-4
raṣa ro 4-19; bḥud 26-5
raṣanā ra sa na 7-16, 21, 22; 31-22, 29
raḥasya gṣaḥ ba 3-19; 6-12; 13-1; 21-2; 26-1
raḥasyottamamāṇḍāla gṣaḥ ba mchog gi dkyil ḍḥkor 18-29
raḥasyotpatti gṣaḥ ba ḍbyuḥ ba 2-1
rākṣasa srim po 17-45
rākṣasendra srim poḥi ḍbhaḥ po 17-39
raṇgācakra sruḥ baḥi ḍḥkor lo 17-10
raṇjikā ske tshe 10-35, 57
raṇjya rgyal srid 5-38; 6-4; 23-29
Rāmeṣvara ra me śva ri 7-6
Rāmeṣvara ṛe me śva ri 9-15
raśi khyim 5-21
ripuḥśṭa ḍgra mnaṃ gṣod 23-2
rūkṣa 'unpleasant' ṭrtsub 23-37
vajrāvalī rdo rjeṣī phreṅ bā 10-3; 23-11
vajrī rdo rje Ḍa 5-46
vāṃcana bṣlu bā 5-34
vaṣa Ḍa Ḍa 17-38
vaṇīṣ tshoṅ bā 8-9
vaṭsara la 5-28, 29
vaṭḍha 'death' ḍhoms bā 23-36
vaṣeṣaprapa (-mudra) mchog ni rab ster bā 26-6
vaṣeṃgalacakrāṇathā dkyil ḍhkor ḍhkor lo mchog gi mgon po 8-29
Varuṇa chu lha 26-34
vaṇā mdo 23-16
vaṅkala 'back' bṣl ka lām? 26-38
vaṣa 'the rite of subduing' ḍbaṅ 6-3; 23-3
vaṣaṃ agacchati ḍbaṅ du ḍḥon bar ḍgyur 10-19
vaṣaṃ anayet ḍbaṅ du ḍgyur 28-13
vaṣya 'the rite of subduing' ḍbaṅ 10-59; 23-14, 18
vaṣa 'the marrow of the flesh' shag 10-42
vaḥni me 23-58
vaṅkṣṭambḥaṇa ḥāg gnon pa 10-32
vaṭṭula ḍluṅ 21-13
vaḍdāṇa ḍkhor bā 17-9
vaṃsa gṬon pa 5-42
vaṃṣa 'the left woman' gṬon pa 8-12
vaṃvā ḍluṅ phyogs 17-37
vaṃvāva 5-38; ḍluṅ 5-40; 6-2, 4; 13-31; 28-8
vaṃ ḍluṅ 2-18; 4-5; 11; 5-6-11
vaṃgratva ḍluṅ gi ḍṇīd 6-10, 11
vaṃgūvāra ḍluṅ gi ḍgs 19-34
vaṃgūṭija ḍluṅ gi sa bōn 19-32, 33
vaṃgūvāṅḍa ḍluṅ gi dkyil ḍkhor 6-6; ḍluṅ dkyil ḍkhor 13-9
vaṃgūvāṅḍalaka ḍluṅ gi dkyil ḍkhor 5-53
vaṃgyugya ḍluṅ gi rnal ḍbyor 5-69
vaṃgyugvavicākṣaṇa ḍluṅ gi sbyor bā la mkhas pa 5-12
vaṃgyugvāhena ḍluṅ gi bshon pa 2-15
vaṃgyugva 'the velocity of the wind' ḍluṅ gi ḍugs 23-57
vaṇa 'a day of the week' gzab 21-9
Vārāhī phag mo 18-13
Varuṇa chu 5-41; 6-2, 4
Varuṇaṃgāḍaṇa chu yi dkyil ḍkhor 6-8
Varuṇaṃgāḍalaka chu yi dkyil ḍkhor 5-55
Varuṇī ṭmyos ḍbyed 26-34
vala ḍbras bu? 26-40
vaṣaṃ sī 5-13; sīn shag 5-27
vaṣaṃ sī bē sū kī 17-40; 26-34
vikalpanātra 'only imagination' ṭnam par rtog pa tsam 10-46
vikurvita ṭnam ḍphrul 4-17
viktā 'hostile' ṭnam ḍgyur 23-18
vīgacchati ḍgro bṛhas ḍhas 33-12
vighna bgegs 17-10
vicāraṇa ṭnam par ḍphrod 31-32
vijyāṃbhāṇa 'expanding' ṭnam par ḍphro bā 23-34
vijñāna ṭnam ṭses 2-30; 4-11, 20; 26-14; 31-26
vijñānavyūtyāṇa ṭnam ṭses bshon pa ḍluṅ 19-34
vijñānavyāhāraṇa ṭnam ṭses bshon pa 6-12
vijñānavyāhaḥāraṇa ṭnam ṭses ḍbyor pa 19-31
vidarṣaḥ spel bā 10-33
vidarṣhyayet spel 10-27; spel bā 10-10, 16, 20, 37; spel bar bṣes 10-13
vidarṣhita spel bā 10-45, 46, 52; ṭnam spel bā 10-3
vidikṣṭhāna zur gṇas 13-32
sarvayoginī nāna ḥyoryo ma ni de rnams kun 13-33
sarvāraṇaṇa thams cad grub ba 23-55
sarvāvasamayogaśākanti jalasaśvāra dpaḥ bo kun daḥ mūm sbyor baḥi
mkhaḥ ḥgro ma yi dra ba sdom 33-31
sarvāvasamayogaśākanti jalasatsukha dpaḥ bo kun daḥ mūm sbyor baḥi
mkhaḥ ḥgro ma yi dra ba mehog bde 26-10; dpaḥ bo kun daḥ mūm
sbyor ba mkhaḥ ḥgro dra baḥi bde ba mehog 3-6
sarvāśaṁya thams cad stōḥ pa 33-8
sarvasādharāṇa thams cad mūm pa 21-8; 26-29
sarvasādharāṇapadṛśi thams cad mtshuṅs par lta ba 8-22
sarvasiddhisukhodaya dānod grub kun gyi bde ḥbyuṅ ba 13-25
sarvākāravara ṛṇam pa kun gyi mehog 3-10; 4-22
sarvākaraśakasvāvara ṛṇam kun mehog gi sdom pa 3-18
saṅāla chu 19-10
savayahina gyon pa min pa 5-24
saśāiyābala dpun bcas stobs 28-6
saśphuliṅga me stag daḥ bcas pa 23-34
saḥaja lhan cig skyes 3-13; lhan skyes 33-23
saḥajasukhodaya lhan skyes bde ḥbyuṅ 33-26
saḥaja lhan cig skyes ma 9-12
saḥajamanda lhan cig skyes dgaḥ 31-23; lhan cig skyes pa? 7-18
saḥajamala dri med lhan cig skyes pa 8-31; lhan cig skyes dgaḥ dri
med 8-30
saḥajodaya lhan cig skyes ḥbyuṅ ba 17-15; lhan cig skyes paḥi dgaḥ
ba ḥbyuṅ 8-31
saṅgitiḥūta dbaḥ gyur 17-13
saṭṭviḳa bden pa daḥ ldan pa 33-29
saḍḥumati legs blo gros 9-24
saṃagrī "totality" tshogs pa 2-12
saṃānyakāla thun moḥ dus 5-19
saṃānyam rtag tu 7-12
saṃānyayogatantra thun moḥ nāna ḥyoryo rgyud 21-2
saṃpratam 'now' 19-35
sāra 'essence' sṅiḥ po 3-9
sārāsa bshaḥ 31-10
saṁśhauṃkha 'a lion-faced' sen ge bshaḥ 17-42
saṭta yar bo 5-8
sitakālaṣā buṃ pa dkar po 10-5
sitaśiddhārthā 'white mustard' yuṇs kar dkar po 23-56
siddha grub pa 17-44
siddhānta 'the final aim' dnos grub mtshaḥ 21-1
siddhi dnos grub 8-1; 19-37; 23-26, 30; 33-30
siddhisāvvara dnos grub sdom pa 33-1
siddhisamayasaśvarī dnos grub dam tshig sdom pa 19-30
siddhisādhanā dnos grub sgrub 26-17; dnos grub sgrub pa 26-27
sindūra li khri 28-11
Sindhu sin dhu 7-14; 9-19
simasimayamanā saṃgrahāra 'a boundary fence' ra ḥas mtshaṃs 17-12
suhkavara bde mehog 3-18, 19
sukhasambhāra 33-20
sukhotāva bde baḥi khyim 31-38
sukhendriya bde baḥi dbaḥ po 3-10
sukhottāva dgaḥ bde 13-28; dgaḥ bde ba 23-50
sukhodaya bde ba ḥbyuṅ ba 33-21
sugataśāstra bde gsug sas lam 33-26
sugandha 'sulphur' dri bṣaḥ 10-10
sudurjeya sbyaḥs dkaḥ ba 9-23
subhaga skal ba bṣaḥ po 10-19
Sumen ri rah 10-28; 13-12
ka ka mu kha khaṣagāna
ka rko ja Karkoṭāka
ka ra bi ra karavīra
ka rañ dsa karaṇāja
ka līņ ga Kalīṅga
kañ ke khaṅkeli
kam tāi Kaṅci
kā Rīsī Kāṅcī
ka ma rū Kāmācūpa
ka ma rū pa Kāmaru
ka li kalī
ki li ki laṭi sgra kilikilārava
ki li ki laṭi sgra chen bdag mahā-
kilikilāyāna
kunda kunda
ku la ta Kulaṭā
ku se kusa
ku ṣaṭi chu kuśodaka
kum mcheyen sarvaṇā; sarvaṇātā
kum mcheyen paṭi ye ūse sarvaṇājñāna
kun tu ľgro sarvagata
kun tu bzaḥ paṭi spyod pa semanta-
bbhadračaryā
kun da kunda
kun spyod saḍhāra
kun gahi ālava
kun rdog saṃvṛta
kun ba ka kumbhaca
ken rus cam karatkin
keñ rus dañ nduñ kaṅkālasūla
ko sa la Kosala
klu yi dbaḥ Nagendra
klog paṭha?
dkyil ṭhhor sakra
dkyil ṭhhor thig maṇḍalasūtraṇa
dkyil ṭhhor mphon ba maṇḍaladarśana
dkyil ṭhhor bdag po maṇḍalādhipa
dkyil ṭhhor maṇḍalēyaka
dkyil ṭhhor bri ba maṇḍalālokhya
dkṛgs pa saṃkula
bkaḥ drin pradaṇa
bkaḥ stāl pa ajñāpayaṣe
bkug stā akṣaya
bcer sa maṅgalya; maṅgala; laṅkāni
bcer sa rī ḍhakka
bcer ba praṃkṣālana
bṛes kṣut
rkaḥ maṇjan
rkaḥṅ gāub nūpurā
rkaḥṅ pas dgyug pa pūrakṣārṣaṇa
rkaṅ kaṭpha
lkugs pa ṭudā
lkugs pa ṭiṅ du ṭiṅyur mukībhavati
ska raṅs mekhala
skad cig gi ram pa jhaṣitākāra
skad cig ḩchad pa chijjiṭi
occhijjiṭi
skad cig rnam pa jhaṣitākāra
skad cig rnam paṭi rnal ḥbyor gyis jhaṣitākārayogena
skad cig rnam pa yis jhaṣitākāram
skad cig rnam paṣ jhaṣitam
skad cig rnam paṣ rnal ḥbyor te jhaṣitākārayogena
skad cig rnam paṣ gṣaṅ gṣaṅ ḥdon jhaṣitādevatāṃsaka
skad cig rnam paṣ lhaṇ bdag ḥid jhaṣitādevatāṃsaka
skar mdaḥ ulka
skar ma maṅṣatra
skar maṭi dkyil ṭhor maṅṣatra
maṇḍala
skal ba ḥan pa durbhaga
skal ba med durdura
skal ba bzaḥ pa ḥubhaga
skal bzaḥ saṅbhavga
sku gic ekāṃrti
sku gṣaṅ thugs kyī sdom pa kavyamākkittameshvara
ske taḥo rajika
skom tṛṣṇa
skyan pratiṅkāra; śaṇaṇa
skyid kṣema
skyu ru ra amalaka
skyu ru ra yi myoṣ byed amalakāsava
skyun bya ṣama
skye daṅ ḥchi ba cyutuyuttapi
skye ba sdom pūrvaṇumana
skye ba sdom gyi rnam smin pūrva-
janmavipaṅka
skye ba med paṭi ro amuṭpārśara
skye moṣ tshal uḍyāna
skyo udvega
skyo bha kheda
skrag byed ma saṃtrāśini
skroḍ paḥ ḥgyur uccāṣayati; uccāṣayet
bṛkaṃch chags lubdha
brko ba khanana; khaṅa
bṣakal pa daḥ po pa ṭrathamakalpika
bṣakal baḥi me kaṅpāgni
bṣkyed paṭi ḥim pa utpattikrama
bṣkyed ḥim utpatti
bṣkyed byed ma saṃtārinī
bṣkraṇd uccāṣana; uṭsādāyayet
bṣkraṇd pa uccāṣana; preraṇa
kha tikta
kha ḷhāyor ṣoma
kha boi sa mukhabandhana
kha jyur ga khajvāhga
kha dga ro bha khaydaroḥa
kha ni thur du bitas adhomukhi
kha gnos pa mukhastambhana
kha ba tuṣāra
kha shyar nid du bya saṃpuṭikṛta
kha shyar bya saṃpuṭikṛtya
kha shyor bya saṃpuṭa
kha rahi chaḥ sārkarāsava
kha ran vediṅa
khya yi gṣog pa shag kāka-
pakṣasava
khaḥ baṅs praśāda
kham phor sāra
kham phor kha shyar sāravasaṅ-
puṭa
kham phor so ma btaṅ āmaśārava
khams dhātu
khams gsum tralloya
khams gsum bādag niṇ traṅdhātuka-
maya
khams gsum pa traṅdhātuka
khu ba śukra
khu tshur muṅṭi
khur baḥi chaḥ paiṣṭi
kheṣu stāṭuka
khog pa khaṭpara
khyi gdoḥ ma śaṃśisyā
khyim ṛaśi
khyim stōḥ śunyagṛha
khyim gnos ghrin
khyim pa gṛhaṭa
khrag asyj raktā
khrag ṭhyun Heruka
khrag ṭhyun phyaṅ gūlī dvibhujā-
heruka
khrag ṭhyun lha moḥi ye ṣes
devaḥ herukabhāṇa
khiro krodhana
khiro mehoṅ dro rje oṃ krodhasad-
vajra
khiro ṛgṛ bhoṅkṛṇ
khiro ṛgṛ gsum trivaiṭ
khiro baḥi sems krodhaṭita
mkaḥ naḥba
mkaḥ ṭгоṛ ṭaṅkīṇī
mkaḥ ṭгоṛ ṭra baḥ ṭaṅkīṇījāla
mkaḥ ṭгоṛ ma ṭaṅkīṇī
mkaḥ ṭгоṛ ma kun daṅ mṇāṃ sbyor
baḥi he ru ka ṭpal go ṭphaḥ
sarvaṭaṅkīnīsaṃyogasṛi-
erukapada
mkaḥ ṭгоṛ ma ṭra baḥi sdom
ṭaṅkīṇījaṭasavara
mkaḥ ṭгоṛ ma yi ṭra ṭaṅkīṇījāla
mkaḥ ṭгоṛ ma yi ṭra sdom
ṭaṅkīṇījaṭasavara
mkaḥ ṭгоṛ ma yi ṭra ṭaṅkīṇījāla
mkaḥ ṭгоṛ ma yi ṭra sdom
ṭaṅkīṇījaṭasavara
mkaḥ ṭгоṛ ma yi ṭra baḥi sdom
ṭaṅkīṇījaṭasavara
mchod shiyin yajñakarman
mchod shiyin las yajñakarman
mchod yon argha

tchaṅ svadhyāya
\( \text{t} \)chi maraṇa; mṛti; mṛtyu
\( \text{t} \)chi bāg mṛtyu
\( \text{t} \)chi ba mṛti; mṛtyu
\( \text{t} \)chi ba bla ba mṛtyuvaṇecana
\( \text{t} \)chi ba yi mtsba ma mṛtyucihna
\( \text{t} \)chi baḥi nes paḥi dus mṛtyu-nirpayakala
\( \text{t} \)chi baḥi lus mṛtakahya
\( \text{t} \)chi bar ḹgyur ba mṛtyu
\( \text{t} \)chi bar nes pa mṛtyunirṣaya
\( \text{t} \)chol ba Ucchuṃa

\( \text{h} \)jam pa sngaḥda
\( \text{h} \)jig rten skyoḥ ba lokapāla
\( \text{h} \)jig rten ṇdas (sbyin sreg) lokottara
(-ḥoma)
\( \text{h} \)jig rten pha rol paraloka
\( \text{h} \)jig rten sbyin sreg laukikahoma
\( \text{h} \)jig rten gauṃ po dhaḥ sud ma
trailokayavasadhārinī
\( \text{h} \)jigs par byed pa bhyanaka
\( \text{h} \)jigs byed Bhairava
\( \text{h} \)jug pa avatara
\( \text{h} \)jog po Taṣkaka
\( \text{h} \)joms pa vadha
\( \text{h} \)joms ma Yamanathānī
\( \text{r} \)jes chags sens anurāgacitta
\( \text{r} \)jes gan na anujña; ājñā
dsang pa brtse amukpā
dsang su brtse ba amukpā

\( \text{ṣ} \)na purāṇaṃśi
\( \text{ṣ} \)na ḍri amagandha ?
\( \text{ṣ} \)ni ma arke; vāṣara
\( \text{ṣ} \)ni ma nīs dvisūrya
\( \text{ṣ} \)ni ma bhyaḥ dṛgyu dus uttarāyanaṅkāla
\( \text{ṣ} \)ni ma ḍaṅsin sūryagrasa
\( \text{ṣ} \)ni ma lhor ni dṛgyu dus dākṣiṇāyana-kāla
dhāṃkaṃ
dhāṃkaṃ
\( \text{ṣ} \)ni maḥi ḍyukh ḍukh ravaṃśaṅkāla;
sūryaṃśaṅkāla
\( \text{ṣ} \)ni maḥi laṃ dinapiter udgama;
sūryamarga

\( \text{ṣ} \)in daṅ mṭshan mo abharmā
\( \text{ṣ} \)in mo dina
\( \text{ṣ} \)in shag ahorātra; vāṣara
\( \text{ṣ} \)ne ḍuḍu pa upamalaka
\( \text{ṣ} \)ne gnaḥ upaṭipha
\( \text{ṣ} \)ne baḥi dur kḥrod upaṃśaṃṣa;
upaṃśaṃṣaṅka
\( \text{ṣ} \)ne baḥi ḍuḍu pa upamalapa
dsang pa baḥi gnaḥ upaṭipha
\( \text{ṣ} \)ne baḥi rṣa upanāṅg
\( \text{ṣ} \)ne baḥi taḥan ḍo upacchandohā
\( \text{ṣ} \)ne baḥi śiṅ upakṣetrā
ñon moха pa klesа
ñon moха med niramsa
gni la dan rna й rol ḍbyor
dvaitavimukta
gni sbyar be śeśa
gni med advaya
gni med rol paḥi rna й ḍbyor
dvaitavimukta
gren bandhu; bāndhava
mən samatà
mən nyid samatà
mən dan pa sāmāpana
mən par ma bsag usāhyata
mən po bdun sāmasapta
mən po bdun du soḥ sāmasapta
gni par ma sāhu sāmadhyavākṣya
sniḥ gi йi chu skyes ḍbyāṃbhoruha
sniḥ gi йi chu skyes ḍbyāṃbhoruha
ñaṃsā ḍbyāṃbhoya
sniḥ gi йi chu skyes ḍbyāṃbha
sniḥ gi pad ma ḍbyāṃbuja
sniḥ rje karunā
sniḥ rje med niśkṛpa
sniḥ rjeḥi stobs karunābhala
sniḥ rjeḥi bdag nyid karupātman;
krpātмa
sniḥ rjer la dan kṛpalu
sniḥ sūd ṛuḥṛd
sniḥ po sara
sniḥ po bdut rtsi gurhāṃrta
sniḥ poḥi shags ḍbyāṃsamantra
tenun bkur nas _paryupasita
bṣen phyir ārādhyā

ta laḥi ḍbras bu tālaphala
tam la tamala
til tila
til gyi me tog tilapuṣpa
tri sā ku ni Trīṣakuni; Trīṣakunī
tuṃ sīḥ muṣala
tuṃ mo caṇḍālī; Caṇḍikā
gyur ma bali
btaḥ sūnoms upekṣa
rta moḥch Paramasva
rta la sbon asvaramage
ṛtṛ ṭu sāmanyam
ṛtṛ ṭu ṭhahr ba nityodita
ṛtṛ ṭu ṭhuyuḥ ba nityodita; sadodita
ṛtṛ ṭhag
ṛtṛ ṭhāhāre
ṛtṛ daḥ ḍrten pa sīḥārāḥdheya
ṛtṛ ṭeḥa tarka
ṛtṛ ṭeḥa tāṅkīra
ṛtṛ ṭeḥa rna sānāthoga; ṣānārop
rτṛ ṭeḥa rna ṭeḥa ṭeḥa sypod ṭeḥa nirvikalpaticarin
ltaṛ ōtār po peʃī
ltaś nimitta

lte ba nāḥī
lte baḥi dkyil ḍkhor nābhisāṇḍala
lte udāra
ltos boaḥ sreyasīn?
stag gi gdoḥ vyāghramukha
stag gi ṭpags pa vyāghracarman
stan aṣāna
stan le gnas pīḥastha
steḥ ṭitas ārdhvamukhī
teḥ ṭu ṭhgro ārđhvava
stoḥ pa ṛid śūnyaṭā
sten pa po śaṣṭrī
sten mo bhukti
brtan pa nitya; śaśvata
brtul shugs ṛrta
brten pa śāheya
bstan par bya ḍikṣayet?
bsten sevaka
bsten pa ārādhaṇa

tha sīṇaḥ vyavahāra
thab kundā
thab klun kundā
thams caḥ khyab vyāpaka
thams caḥ mḥyen paḥi rgyal mṭshān
svargaṇāṭhya
thams caḥ mūm pa sarvasadhaṇa
thams caḥ stōṇ pa sarvasūnyā
thams caḥ mṭshūṇaḥ par lte ba
sarvasadharanędṛṇī
thams caḥ sṛṇaḥ ba sarvarṇa
thar pa chen poḥi grol mahāmokṣapuра
thig skud sūtra
thig le bindu
thig le ṭhogg bindunirodha
thugs kyi roḍ ṭrje ottavajra
thugs ṭrje chu karuṃbhās
thuṅ svalpa
thun prahara; yāma
thun phyed yāmārdha
thun moḥ dus sāmanyakāla
thun moḥ rnaḥ ḍbyor ṛgyud
sāmanyayogatantra
thun gsum du trisāṃdhyaṃ
the sṭhun sāsāya
the sṭhun ṭugya ba saṃdeḥajanaka
theḥ pa dman hīṇayaṇa
theḥ ba ṭuṅḍara
thog ma tha ma med anāḍyanta
thog ma tha ma med pa anādinidhana
thog med dus ṭyi ṭon moḥs ṭyi bag chags
anāḍikālikaklesavasanā
thod pa kaḥa
thod pa ṭka sbyar kaṭalasamṣpuṭa
thod paḥi phyaṛg līḷa mā karakapalini
thod paḥi phreḥ ba kapalamāḷa
mṭshī mūm pa saṃatāla
mṭhun prabhavāṇa (prabhāva)
mṭhun darṣāṇa
ḥṭhab mo śreyas?
ढों में लहराई बु देखिए
दग भाजी फयर अपूर्ता ?
दग ब्यो दम्पिता
दह भोज लह ओडाईवाटा
दद पा द्रूढ्दा
दद भोज स्थोब भक्तिवासाला
दम भोज प्रतिज्ञा
दम भोज समाय
दम भोज कन दक्षिता समायिन; समायिनि
दम भोज दलन समायिन
dam tshig chu samyodaka
dam tshig spyod samayacakar
dam tshig spyod pa samayacakara
dam tshig ma mṭhon; adikṣīta
dam tshig smad pa samayodroha
dar netra
dal stadbha
dal bar rab rgyu ba mandapsāra
dal bus sānāḥ
du ḭbod dnyal ba narakararava
dug gera; viṣa
duṇ skyon Śāhkapālaka
dud ṛgro tiryāṇa
dub āyaṇa
dur kḥrod śmaṇā; śmaṇāka
dur kḥrod kyi ras śmaṇācakara
dur kḥrod brgyad śmaṇaṅgṣaka
dur kḥrod thāi ba citihhasman
dur kḥrod ras - śmaṇākarpaṭa;
śmaṇācakara
dur kḥrod sol ba citāṅgara;
śmaṇāṅgara
dur ba durva
dul dhairya
dul (bhāji sems) śāntamati
dul ba vīṇita
dus kyi skad cig velākaṇa
dus tshod velā
dus mṭshan Kāḷarātri
dūr ba durva
de ṇid tatvā
de ṇid chos la ḭṛgyu pa dharmata-
tattvāvatārā
de ṇid rig pa tattvavīt
de ṇid gṣun pa tattvāvaṇin
de bi ko ḟ Deviḥoṭa
de bshin tathātā
de bshin ṇid tathātā
de bshin ṇid rgyas blab tathātā-
mudrīta
de bshin ṇid bdag tathātāmaya
don ōams erṭhaḥaṇi
don dam paramarthā; viṃṭa
don med ḍgyur vṛthā
dri ma med vimalā
don yod Amogha
don yod grub Amogha; Amoghasiddi
don yod grub pa Amogha
drag po Rudra
drag poṭi las raudrakarman
drag poṭi sems raudraciṭta
draḥ ārjavā
dri gandha
dri ma daṅ bca pa malina
dri ma med niṃrāla
dri med lhon cig skyes pa sahajāmala
dri saḥgro khoṭ khyer gandharvanagara
dri bṣaṅ sugdanda
drin kausala
drin gyal kausalā
dril bu ghanṭā; ghanṭā (-abhiṣeka)
dregs māda
dregs pa darpita
droṅ dman kuṭrāma
drod gāṣ saṃsveda
drod gāṣ skyes svedaja
gdan aṣāna; pīṭha
gduṅ krūra
gdugs chatra
gdoh gṛogs andhapāṭa
gdoṅ nas ḍrpa guṭi par kḥrod
adisiddhisāmāṇa
gdol ḍrpa gnaś mataṅgi (-stāṇa)
gdol ḍrpa me čaṇḍalagni
bdag niṭ che mahatman; mahatmya
bdag niṭ bstod svotkarṣaṇa
bdag niṭ rig śvaṃsvedya
bdag byin brlab pa śvaṃdiṣṭhāna
bdag byin brlab ḍrpa rims pa śvaṃdiṣṭhanaṃkrama
bdag med Nairatmyā
bdug dḥupa
bdug pa dḥupa
bdud rtsi amṛta
bde svasti
bde chen mahāsukha
bde chen ḍkhor lo mahāsukhaṃkra
bde chen po mahāsukhya
bde mchog suḥkavara
bde mchog ḍbyun ḍbī rdiṃ ḍkhor
saṃvardayamsaṃpāla
bde ba suḥkhyā
bde ba che mahāsukha; mahāsukhya
bde ba chen po mahāsukha
bde ba mchog saṃsukha
bde ba ḍbyun ba suḥkavadya
bde ḍbī khyim suḥkavāra
bde ḍbī mchog saṃvardaḥ varam
bde ḍbī dbaḥ po suḥkendriya
bde ḍoṃ shes paḥi brda kṣepamudra
bde legs kṣema; svastṣyaṇa
bde gāega lam sugatamārga
bden pa daḥ ladan pa sātvika
bden bral nairtī
bden hbyun sadbhava
mdaṅ bāṅa
mdū sūla
mdud pa gsum granthitraya
mdud paṅ gnas kandasthāna
mdun niṅ du puraḥsaram
mdun du puraḥsaram
mdog varpa
ḥdu byed saṃghāraḥ
ḥdu dū saṃjña
ḥdun kbaṅ māṇḍapa
ḥdul ba vineya
ḥdus meḷa; milana
ḥdus pa milana; meḷa; melaka;
melapaka
ḥdus pa saṃmila
ḥdebs par ston sūcaka
ḥdod khams kāmika
ḥdod pa madana
ḥdod la brkam kāmatta
ḥdon uccaret
ḥdre śig uddāḍa
ḥdren pa nāyaka
ḥdres pa melaka
rdeṅ taḍjayet
rdo rje kujīsa
rdo rje hi ma Vajraśūrya
rdo rje rnam snaḥ mṣad Vajra-
vairocanī
rdo rje rnam snaḥ mṣad ma
Vajraairocanī
rdo rje rnam par snaḥ mṣad ma
Vajraairocanī
rdo rje bhar ba vajrajvala
rdo rje bhaṅ saḍvajre
rdo rje ra ba vajrepaṅjara
rdo rje sens Vajrastattva
rdo rje rmaṇja Vajrastattva
rdo rjeḥi glu vajragīta
rdo rjeḥi spyan idan vajracakṣus
rdo rjeḥi phreḥ ba vajravali
rdo dreg sāleya
rdo yi dum bu loṭṭaka
ldoh ro haritāla
sdig pa bsags kṣamapayet
sdigs mduṅ tarjani
sdug bsngal piṭḍa
sdeb sbyor kāvyā
sdom pa saṃvara
sdom pa hbyun ba saṃvarcdaya
brda chomaka; saṃketa
bsdam nas piṅdhyā
bsdū bar bya saṃhārya
bsdus nas saṃhārya
bsdus pa kaśrika
dhā ta ka yis me tog dhātakipuṣpa;
 dhātakipuṣpa
dha du re dhuṣṭura
dha du rābyi sīṅ dhūṣṭūraṃkāṣṭha
na ga ra Nagara
na raṅ kaṭi ḍbras naraṅgaphala
na la da nalaṇa
nags tshaw kanana
naḥ adhiyātā; abhyantara
naḥ gi bdag adhiyātma
naḥ par ṭrṭar
naḥ ruj; vyādhi
naḥ med ārogya
naḥ med pa āroga
nam mkaḥ khyab vyomavyāpin
nam mkaḥ ṭego aśaṇiṇroṭha
nam mkaḥ ṭa bu gaganapamā
nam mkaḥi me toṅ nabhakusuma
nam mkaḥi thig gdel khasūtraṃ pāṭhayet
nā ṭaya
nā kyi me toṅ jāvaṃkūṣma
nā gā ge sar nagesa vowed
nīm par nīr ya sa yī ḍbru mār
nimbanaṃśatasīla
nīm pa yī lo ma nimbapatra
nub astamapa
nub pa astemaya
nur nur po kalala
nus pa chuṣma; vīra
nor dhana
nor ṇāṃs arthāṅāni
nor ṇāṃs par ṭgyur dhanamāṇa
nor ṭaṅ ḍbru ṇāṃs sterg dhanarthādha
nor ṇāṃs ṇāṃs par ṭgyur dhanakṣaya
nor bu ṭva ṭa ṭa pa puṣparāga
gnas stōṅ amāvatsa
gnas pīṭha
gnas khaṅ layana
gnas ṇāṃs sṭhānaṅkrāṅaśa
gnas brteṅ pa pīṭhasvaṅa
gnas ṇāṃs ngrsu ba pīṭhabhramanā
gnas pa aṣaṅ sthitī
gnod sbīṃ yakaṅ
gnon par byed stambhayet
mnan stambhana
mnan pa avasṭabdha; stambhana
mnan pa yī cho ga stambhanavidhi
mnan par bya recayitva; recayet
mnan bya recayet
mnal bṣag sapatha
rna ha śtrota
rnam kun mchos gi sdom pa sarvārākaśaṃvara
rnam ṭgyur viṅkṛta
rnam ṭaṅ ṭaṅ ro gṛṅ ṭdgos byaṅ chub
pancārākaśaṃvara
rnam ṭtong bral anāṅgona
rnam ṭtong med paṅi go ṭṛḥaṅ
nirvikalapadā
rnam dag viśuddhi
rnam ṭdus saṁśela
rnam snaḥ Vairocana
rnam snaḥ mṣad Vairocana
rnam snaṅ mdasad ma Vairocanī
rnam pa kun gyi mchod sarvakaraśvara
rnam pa rtog pa tsam vikalpamatra
rnam par dag pa viśuddhi
rnam par sdaṅ videgea
rnam par snaṅ mdasad Vairocana
rnam par dpag vidiśara
rnam par spros pa spharespa
rnam par mi rtog rab sbyor ta
hirvikalparprayoga
rnam ḥphrul vikurvita; vinirmita
rnam par ḥphro ba viṃśaghamāna
rnam par mi mthon ba apiṣyaka
rnam spel ba viderbhita
rnam smin vīpaṅka
rnam gṭses vidravanti ?
rnam ṛeva can asakya
rnam şes kavyavijñāna; ḥmaṇa
rnam şes ḍbro pa viṃśānaḥarasaṇa
rnam şes behon pa viṃśānāvahāṇa
rnam şes behon pa ḥlaṅ viṃśāna-vayurṛgā
rnal ḥbyor sīla po ḥde mchod
sarvavijñānaśaṇa
rnal ḥbyor bhūd rtsi yogamṛta
rnal ḥbyor ma ni de rnam kun
sarvavijñānaśaṇa
rnal ḥbyor maḥi tshogs yoginīgṛpa
rnal ḥbyor maḥi mstan ṛid yoginīlakṣaṇa
rno ṭikṣaṇa
sna ghrana
sna tshogs viśva
sna tshogs rtog pa nāmaropa
sna tshogs rde rje viśavavejra
sna tshogs gzugs con ma viśvarūpīṇī
sna yi sgo nāmaradhāra
sna yi bu ba nārākaraṇadhā
snag tsha masi
snaṅ ba med niraḥbhāsa
snod bhaṅgaka
bsun bya pulaka
pa ḥka parkaṭi
pa ḥa ha paṭaḥa
pa ta li pu tra Padjaliputra
pa ti sa paṭiṣa
pa tra ka paṭṭaraka
pa tra kaṭi chaṅ paṭṭarākāsaṇa
pa rthi ba paṭṭhiva
pa dmā Padma
pe dmā gar ḥbyor Padmanaratarṣīvara
pa la sa paḷaṅa
paṭ chen Mahāpadma
pad ma ni padmiṅ
pad maṅ mgon po Padmaṅatha
pad maṅ bṛiṅ ba padmaṅbandha
pad maṅ ḥbyor phug Padmeṅvara
pad mi ni padmiṅ
pi ṛi līṅ māgadhā ?
pi vāṅ viśa
pu lī ra Pulīramalaya; Pṛuṅgaṇī ?
pū ru ka puruṅka
pa ʂti pīṣṭa
pa ʂti paṣṭiṅka
pau ʂti pausṭiṅka
pre ta pu ri ṛetra
pre ta ba si ni ṛetādhiṇaṁśi
plaṅ sa plakṣa
dpāṅ oṣṭha
dpāṅ chen mahāvīra
dpāṅ baḥi sams dvdaka
dpāṅ bo kun daḥ maham sbyor ba mkhaḥ
ḥgro dra baḥi bdé ba mchodsarvarasamayogadakinijala-
\textbf{asutkha}

dpāṅ bo kun daḥ maham sbyor baṣ bhii mchod
ḥgro ma yi dra ba mchod bdesarvarasamayogadakinijala-
asutkha

dpāṅ bo kun daḥ maham sbyor baṣ bhii mchod
ḥgro ma yi dra ba sdom
sarvarasamayogadakinijala-
asutkha

dpāṅ bo rnaḥḥbyor maḥi ḥdus pa
yogininyoginīmala

dpāṅ ṛoṣi ḥpañ ḥphug ma
viravireśvara

dpāṅ ṛoṣi ḥpañ ḥphug ma
vireśvara

dpāṅ ṛoṣi ḥpañ ḥphug ma
vireśvara

dpāṅ ṛoṣi ḥpañ ḥphug ma
vireśvara

dpāṅ ṛoṣi ḥpañ ḥphug ma
vireśvara

dpāṅ ṛoṣi ḥpañ ḥphug ma
vireśvara

dpāṅ ṛoṣi ḥpañ ḥphug ma
vireśvara

dpal beṣu ṛiṇaṭa

dpal ḥbras ṛiphaṇa

dpal he ru ka Śriheruka

dpuṅ sainya

dpuṅ bcaṅ slob saṣaṇyabala

dpral ba laṣaṇa

spel vidarbhayet

spel ba vidarbha; vidarbhayet;
vidarbhitā

spel bar bya vidarbhayet
spyaḍ praṣayet ?
spyaṇ draḥ nimantrita
spyaṇ draḥ bya evahayet; nimantrayet
sprul pa nirmāṇa (ṣa-kra); nirmāṇa-
vigraha

sprul paḥi sku nirmāṇakaya;
maṁrāṇiyakai tanus
spro ba chen po mahutsāṇa;
spro bral niṣpanṭhaca

pha yi paṃṭaṇa
pha rol bṛ Cargo paṃ daṇgarmin
pha rol son paṃṭaṇa; Pāraṇagata
pha las skyes pitarja
phag gdoḥ ma Śukaratāya
phag mo Vārṣeṇa
phan sams hitacetas
"dbugs śvāsa
dbugs kyi graḥs śvāsasāmkhyā
dbugs dbyun śvāsā
dbugs dbyun bar gyis śvāsasyisāmi
dbul bāḥi zdug bṣaṅal dārīdraduṣkha
dbul bar bya dḥaukīta
dbul bya utsarjāyet
dbyug gu dāṅgā; dāṅgākṣa
dbyug to dāṅgā

dbye vidveṅa
dbye ba vidveṅa
dbye ba gsum trivedī
dbye bāḥi las vidveṅkarman
ḥbyuḥ po bhuṭā
ḥbyuḥ ba bāṃi catuṛbhūta
ḥbyuḥ ba bāṃi po catuṛbhūta
ḥbyed bgyur vidviṅgā
ḥbyed pa vidveṅgā
dbyor ba saṃpattī
dbras tangdūla
ḥbras bu puttalī?; vāla?
ḥbras ma gṛpaḥ akhaṅḍatapdūla
ḥbru dhānyā
ḥbru ma tsha kaṇḍutaila
ḥbru ma tsha ba kaṇḍutaila
ḥbrel ba saṃbandha
abom pōḥi tūṇḥ sthīlpatī
dhyāṇa dhkaḥ ba sudurjāya
shbyin byed Dhanāda
shbyin aṛgh ṣaḥuti
shbyin aṛgh gi yan lag homāṅga
shbyin aṛgh gi las homakarman
shbyor ba mchog yogavara
shbyor bas goms byed ma abhyaśa-yogena

abrah chaṅ māḍhvī
abrah bu mehu riḥ masaka
abrah rtsi bhrasamadīḥa; bhrāmarā;

madhu
abrid pa hāṇjikā
sbrul gyi sun pa sarpakaṇcuka
bhai ram bha bhairambha

ma brgal be atīrpa
ma chag nirvṛṣa
ma niḥ naḍuṇsaka
ma mohi khyin māṭgṛpha
ma smad aduṣṭīta
ma yi māṭtāka
ma ru Maru
ma ra de ṣa Maru
ma la ya Malaya
man bhaṅ ṛpaḍesa; amāya
man da ra Mandara
man gṛṭaḥ; sarpī
mar khu chen po mṛarataila
mar gṛṭaḥ marakata
mar ho kṛṣṇa
mar hoḥi tṛṣes gcig kṛṣṇapratipad
mar me dīpa

ma dhvī māḍhvī
ma la ti malaṭī
ma la ba Malava
ma sa maṣa
mi bṣkyod pa Aṅgobhya
mi dge bo dasakusala
mi chags niṣṭāmāṅga
mi bhīṣmas abhyin abhaya
mi rtoṅ akalpaka
mi gnaḥ maṇḍ maṇḍas pa aprati-ṣṭhitanirvṛṣa
mi phyed advavata
mi phyed pa abhinna
mi phyed sbyoṛ ba abhinayaya
mi dṇigs anuṇalaṃbha
mi smraḥi sbyoṛ ba maṇayaya
mi gtaṣaḥ aṣauca
mi bzas bṣad aṣṭāhāsa
mi Ḥam ci kinnara
mi yi rus pa māṇuṣāṣṭhi
mi gṛdo ba acalā
mi sīs aṃhāta
mi ṣeṣ ajñāṇaka
mi ṣeṣ ajñāṇaka
mi vṛtoḥ pa cakṣuṇindriya
mi vṛtoḥ indraḍajā
mi vṛtoḥ bskur nsambhīṣeka
mu tig phreṅ tathāgata
mun pa drag po ghorāṇḍhakara
me anāla; aṃṇeya; aṃṇeyi; vahāni
me ṭog dor pa puspakaṇḍeka
me ṭog bḥaṃ tkaḥ bhaṅtakāśāva
me ṭog phreṅ mṛmāla; sṛgadāna
me stag daṅ bcaḥ pa sasphuliṅga
me thab aṅkukṛṇa
me dṇal vaiṣarpā
me yi khaṃs tejrhdhātu
me yi dṛkṛṣ ṭhoro aṃṇeyamaṇḍala
me yi laṣ aṅkukṛṇa
me loṅ darpaṇa
me loṅ itu ba adāsa
meḥi dṛkṛṣ ṭhoro aṃṇimaṇḍala
mer mer po arbdula
me ṭal tehr ṭhāra
mes pa adhimukti
mes pa gṛuras adhimukti
maṇḍ maṇḍas pa nirvṛṣa
maṇḍ maṇḍas pa nirvṛṣa
maṇḍas pa maraṃṣiṣi?i
maṇḍas pa aveda
maṇḍas pa vihvala
maṇḍas pa vihvalībhūta
maṇḍas pa abhyaśa; unmattāka; maṇḍa; Vārūṇī; maṇḍapana?

dmaṅ pa kuttīta
dmaṅ ba nemi
dmaṅs pa ṭalambana
dmaṅs pa mṛd pa anālambha; anuṇalaṃbha
dmaṅs pa mṛd pa anālambha; anuṇalaṃbha
dmaṅs pa mṛd pa anālambha; anuṇalaṃbha
maṇḍal pa mṛd pa mṛd pa anālambha; anuṇalaṃbha
maṇḍal pa mṛd pa mṛd pa anālambha; anuṇalaṃbha
maṇḍal pa mṛd pa mṛd pa anālambha; anuṇalaṃbha
tshar gcad par bya _nigraha

tshig gsal sphiJuvaVakya
tshil meda
tshul chen mahāṇaya
tshe jamman
tshe rin dirghānyus
tsher maṇi me kaṇṭhakāgūi
tshes tithi
tshes graṇs parvan
tshes gcig pratipattithi; pratipad
tshogs ogṣa; saṃghāta; samuha
tshogs kyi ṭhokhor lo gaṇacakra
tshogs kyi ṭhokhor lo ti gtsos bo gaṇapayaka

tshogs kyi gtsos bo gaṇapayaka;
gaṇādhyakṣa
tshogs chen mahāṇya
tshogs pa saṃgrī
tshoh pa vaṇij
tshoh sran raṭhya
tshor ba vedanā
tshor ba med pa niṣcetā
tshthan gcig ṭiṅga; skaliṅga
tshthan phyed maḥāniśa
tshthan ma ciḥna

tshthan ma riṃ akṣakrama
	tshthan ma riṃ baśin akṣakramaṭ
	tshthan ma niśa
	tshthams koṇaka; vidīś; saṃdhī
tshthubs pa saṃdhī
tshthun piṭr

tshthmun cha astra

dsa baḥi me tog javākusuma
dṣa ti pha la jāṭiphalā
dṣa lan dha ra Jālādhāra
ḥṣasag pa srabantī
ḥdsam bu gliṅ Jambudvīpa
ḥdsam buḥi gliṅ Jambudvīpa
ḥṣeg abhirohaṭhi
rdṣa ṭhṛdāṅga
rdṣas skyes dravyajā
rdṣu ṭhruli ṭddhi
rdṣus skyes upapāduka
rdṣogs paḥi byaṅ chug abhisāmboṭhi
drdṣogs paḥi byaṅ chub bde ba che
drdṣogs paḥi byaṅ chub rim saṃboṭhikramā

rdṣogs paḥi rim pa utpannakrama

sha ṅeṅi snod nāgamallikā
shag ahaṭraṭa; vasa
shags pa pāṣa
shab biṣil pādyā
shal bṣhi pa yī shags brjod caturmukhaṭaṁstra
shal bṣhi paḥi shags caturmukhaṭaṁstra

shal ṅas niṇedya; niṇedya; bhakṣya
shal gsum trimukha
shi šānti; šāntika
shi ba śāma; šānti; šāntika
shi baḥi bhūh ba somaṇā
shi baḥi thab šāntikuṇḍa
shi baḥi bde ba śāntasukha
shi baḥi sems śāntacīta
shi bar byed šāntikṛt
shi kṛṣṇa
shu drava
shu ba druta
shu byas pa draviṃkṛta
sho dachi
gshin du deḥ apasarantu
gshal yas khaṇa kuṭa
ghbu dhanu
gshu yi dvyiḥs dhanurakṛti
gshon nu ma yi rai lam svapna-kumārīka
gsom barṣaṇa
gsom pa _udghaṇa
bshad sārasa
bshi mdo catuṣṇapatha
bshi pa (dbhāṅ bskur) catuṣṭha
(bṣaṅgṣe) bshon pa rūḍha
zaḥs duḥ kāhala
zaḥs maḥi khaṃ tāṃrasūci
zab moḥi chos gambhīradharmā
zas anna
zug gyur vedha
zug pa vedhayet
zuḥ du ḥuṃ pa yuṇaṇaddha
zur gyal la ba tiryagdrṛṭi
zur thig kopasūtra
zur gnas vidikṣṭhāna
zla ba candra; candramas
zla ba nī ma candrasūra
zla baḥi dkyil ṛkhor candramāṇḍala
zla ba gūḍi candradvaya
zla ba phyed pa ardhaṃcandra
zla ba ḍhisin candragrāsa
zla baḥi chu šel nor bu candra-kantimāpi
zla baḥi bdud rtsi chu candramṛtodaṅka
zla mtshan ḍhasag paḥi ras rajasaṃkalpaṇa
zlog pa _ pratikṛtya
gzugs can rūpiṇī
gzugs can ma rūpiṇī
gzugs can ius _ rūpadehin
gzugs med nṛṛupatva
gzugs med khams arnipadhatu
gzūḥ dāḥ ḍhisin pa graṅyagrāhaka
gzūḥ dāḥraṇa
bzaḥ ba naivedya
bzo yi khāḥ pa śilpiṃkṛṣṇa
bzd od lana ṛkṣamāvat
bzlās pa ḥapa
ḥug gdoḥ ma Ulukāsya
ḥug paḥi tshāḥ ulukāṃkṛṣṇa
ḥo ma kṛṣṇa
ḥo maḥi (ṛgya mtshe) kṛṣṇa
ḥo maḥi ṛgya mtshe kṛṣṇasāgara
ḥo maḥi mtshe kṛṣṇasāgara
ḥog tu bgrod adhogata
ḥog bītas pa adhomukhi
ḥog rasi
ḥod kyi dkyil ṛkhor prabhāsmapḍaḥ
ḥod chen mahādyuti
ḥod dpag med Aṃtiḥa
ḥod dpag med mgon Aṃtiḥa
ḥod dpag med pa Aṃtiḥa
ḥod ḥṛpro ba arcigmāṇi
ḥod byed sa prabhākārī bhūmi
ḥod zer phreṅ ba rassmimikā
ḥod gsal baḥi go ṛkhaḥ prabhāsvara-pada
yaḥ dag ḥkhyuḍ aḷiṅgana
yaḥ dag ḡuṇa saṃcāra
yaḥ dag mchod saṃparṇayet
yāḥ dag ḍtog pa saṃkalpa
yaḥ dag ḥṛpro ba śpharayīṭva
yaḥ dag shyaḥ saṃrodhana
yaḥ dag rig saṃvitti
yaḥ yaḥ mohur
yan lag ruḥu aṅgavāyu
yan śiṃ samit
yams kyi nad marakaṇ roga
yar ḥo sita
yar ṛhe yi tshes śuklaṭithi
yar ṛhe yi tshes gcig śuklapratipad
yī ge mchog paramaṇḍala
yī dvags preta
yī dvags kyi gos preṭavastra
yid mamas
yid rnam sēs maṇovijñāna
yid med maṇaṃka
yūḥ ba haridrā
yūḥs kar dkar po sītasiddhārtha
yul pīṭha; viṣaya
yul can viṣayin
yul dubs madhyadoṇa
ye sēs ṛkhor lo jñānacakra
ye sēs ṛkhor lo jñānacakra
ye sēs ḥaḥ paṃcajñāṇa
ye sēs nāḥ jñānaṃkṛṣṇa
ye sēs chen poḥi bdud rtsi maḥā- jñānāṃkṛṣṇa
ye sēs rdo rje jñānaṃkṛṣṇa
ye sēs ḥbyuḥ ba jñānodaya
ye sēs sems Ḇpaḥ jñānasattva
yōḥs su bheḥ ba prajñāṇita
yōḥs su spyad saṃcāret
yōḥs su spyad par bya saṃcāra
las kyi mgon po Karmanātha  
las kyi rdo rje karmavajrin  
las kyi sa pa karmabhumi  
lā ma Lāma  
lē khris śinduра  
lug moṣa  
lug gi sniṅ gā egaḥdrāya  
lun bstan yākaraṇa  
lus kāya; śarīra; pīṇa; deha  
lus kyi dhyāl ḍhkor kāyamanḍala; dehamanḍala  
lus bskum pas saṃyayena  
lus med asārīra  
lus la rnam par guṇa dehasaṃsthita  
lus srul kājaputana  
legs sthoh okaṇa?  
legs blo gros saṃkhumti  
lo vatsara  
log tu gyu vinayasa  
loṣḥs phod bhoṭki  
loṣḥs phod bhor lo saṃbhogacakra  
loṣḥs phod che mahābhoga  
loṣḥs phod rdoṣḥs saṃbhoga (oṣḥkra)  
loṣḥs phod rdoṣḥs sku saṃbhogakāya; saṃbhogika  
loṣḥs phod rdoṣḥs pa bhoṣavigraha  
loṣḥs phod rdoṣḥs peṣhi sku saṃbhogavigraha  
śa ka ra śarKarā  
śa chen mahāmāṁṣa  
śa zahi me piṣṭacasyāgni  
śa ra bha yi seṅ ge sarabhasiṃha  
śaḥ khi ni saṅkhiṇi  
śaṅ gya lus ḍphagṣa कर्णविदेह  
śas che mahotavā  
śi ṛṣa śīrṣa  
śiṅ ṛṣyes vyākṣajā  
śiṅ goṅg ekavṛṣṣka  
śiṅ taha tvacā  
śiṅ ḍhō ma can keṣīravṛṣka  
śiṅ tu dgaḥ atinirbharam ānandam  
āiṣ pa brjod pa āṣaṇya  
śi ta ga ndha śītadvandha  
śuṅs vega  
sun pa ṇaṭḍa  
śel gya asor bu śaḥṭikamaṇi  
śes rab caṇ prajña  
śes rab thaba bdağ prajñopayātmaṇa  
śes rab bdağ niḍ prajñātmaṇa  
śes rab pha rol phyin pa prajñā- pāramitā  
śes rab ye šes (dāṇ bṣkun) prajñājñāna (ābhīṣeka)  
śes rab raṇ bhvin prajñāsvabhāva  
śrī ku śīrgo  
śrī gu śīgru  
śrī groḥi śtan śīgru  
gün rje mene ba ṇamadāḥṣṭṛī  
gün rje bṛtan ma ṇamadāḥṣhī  
gün rje ma ṇaṃīni  
gün rjeḥi groṅ khyer yamalaya  
gün rjeḥi bdağ ṇamadhīpa  
gsegs su gsal visarjayaṇ  
gsöl ḍhads ṇāṅgala  
bsad pa ṇaykhyāna  
ṣa medini  
ṣa stōḥ martya  
ṣa stōḥ skyes pa bhūmīja  
ṣa stēḥs bhūmīṇa  
ṣa buṇ bīja  
ṣa buṇ lhuṅ baṇi rīm bījādhaśrakrama  
ṣa sbyaḥ byaḥ bhūmiśodhana  
ṣa ṇog pātala  
ṣa yi stēḥ pṛthivītāla  
ṣa yohs brtag peṣhi guṇa parikalpita-bhūsthana  
ṣa yohs su bhuṇ bhūparigrama  
ṣa ri ha sārīva  
ṣa guṃ po bhuvanatraya  
ṣaṅs rgyas buddhavta  
ṣaṅs rgyas go ḍphāḥ buddhavāpaṇa  
ṣaṅs rgyas niḍ buddhavta  
ṣaṅs rgyas ḍhras baṇ buddhavaphala  
ṣaṅs rgyas yul buddhaviṣaya  
ṣaṅs rgyas ḍrgs buddhakula  
ṣaṅs rgyas rol pa buddhanāṭaka  
ṣaṅs rgyas la gus buddhabhakti  
ṣaṅs rgyas sras po buddhaputra  
ṣaḥi lha mo Pṛṭhiḥī  
sad pa jṛagṛtam  
śin duḥ śindhu  
sim sim gya sgra bdag niḍ simaṣaśyāyāna  
se goś choṭikā  
seṅ gheṭi goṇo śiṃhāmukha  
seṅ leṇgh gni nāg ma khadirāṅgara  
seṅ leṇgh gni śiṅ khadirakṣṭha  
seṅṛtsi alakṣā  
seṃs ceṭṭa?  
seṃs pa cintā  
seṃs bhuvn cetas?  
seṃs ṭsam cittamatra  
seṃs tṣum niḍ cittamatra  
so bā dhānyaka  
so ḍhā ṇāsā ma śoḥāṇjaṇa  
so ṭsī tāmbūla  
so śiṅ dantakaṭṭha  
so sorr khu tṛṣṭa pa pratyaṛkṣaṇaṇ  
so sorr tṛṣṭa pa prativedhikā?  
sau ṇā ṣāv Saurṣṭrā  
sra ba ṇd kāṇhīṇya  
sraḥ pala  
srid bhava  
srid pa bā ṇo antarābhava  
srid paṇi ḍhiṇ ba bhavavandha  
srin poṭi dāḥ po ṇakṣasendra  
srin bu ḍīṭa
srun baḥi ḡkhor lo rākṣācakra
sreg dāḥa
sreg bhūga āhuṭi
sred pa med nirlobhin
sreg rtse lābhāyama
slon mo sgs pa bhikṣāsthitī
slob dpon gri sthoga ṣcārīyagṛaṇā
slob dpon dbaḥ bskur acārīyābhīṣekā
gsaḥ shāga spyod tshul mantra-
caryāṇaya
gsaḥ shāgs tshu mantrāntikrama?
gsaḥ shāgs lha mantradevaṭā
gsaḥ ba guhysa; rahasya
gsaḥ ba (dbaḥ bskur) guhyā (-abhiṣekā)
gsaḥ ba mchog gi dkyl ḡkhor rahasyottamanḍala
gsaḥ ba ḡbyuṅ ba rahasyotpatti
gsaḥ baḥi bdag po guhyaka
gsaḥ baḥi gnaḥ guhyapīṭṭha; guhya-
sthāna
gsad pa māraṇa_
gsad par bya mārayet
gsam mig zla ba trīṇayanaśāśin
gsam zla zla trīyugmendu
gsus ḡbyhaḥ lambodara
gaer gliṅ Suvarṇapāḍvīpa
gsod pa māraṇa
gson pa jīvīta
gsor byed ullālayat
gsol btāb prārthayet
gsol gdbaḥ bya adhyēṣya
gsaḥ dbaḥ adhyēṣatu; adhyēṣya
bsaḥ gtor adhyēṅkṛaṇa; prokṣaṇa
gsad māraṇa
bsad pa māraṇa
bsam gys mi khyab acintya;
acintyata
bsam gtaḥ dhyana
bsam du med acintā
bsam pa cinta
bsam mi khyab acintya
bsam mi khyab paḥi ḡphaḥ acintyā-
pada
bsams nas saṃsāriya
bsruḥ rakaṣā
bsrubs pa saṃthāyana
bsreg bya havya
bres vipluta
bslab pa šiṅgṣa
bslu ba vaṅcana

he ra ka phyag gnīd pa dvibhujas-
heruka
lha yi dkyil ḡkhor devatāmanḍala
lha yi rnal ḡbyor devatāyoga; deva-
ysogā
lhaḥ par ṅpaḥ ba śauryadyhika
lhaḥ par gnaḥ adhvīṣayet?
lhan skyes saḥaja
lhan skyes bde ḡbyuṅ saḥajasukhodaya
lhan cīg skyes saḥaja
lhan cīg skyes ṅgaḥ nijānanda;
saḥajānanda
lhan cīg skyes ṅgaḥ dri med
saḥajānanda
lhan cīg skyes paḥi ṅgaḥ ba ḡbyuṅ ba
saḥajodaya
lhan cīg skyes ma saṭāja
a ba dhū ti avadhūti
a svaṭ tha asvattha
a śvad śīṅ asvattha
ar bu da Arbuda
a li āli
a li ka li ālikāli
in dra nī la indranīla
u ḡya na Oḍīyāna
u dum ba ra udumbara
u ra spho taḥi boiḥ ba uraḥspota-
bandha
u śi ra ushrā
e baḥi ya ḡevaḥ-kāra
e la elā
o ṛi Aṇḍra
o ḡya na Oḍīyanā
o dri Oṛā

ha stīḥi hastinī
di ma la ya Himālaya
hu lu hu lu Huśulula
huḥ hor chaṃcccham
he ru ka dpal Šri-heruka
he ru ka dpal māṇo brjod ḡyuyu Šri-
herukabhīdhanatāntra