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THE CAṄḌAMAHĀROṢAṄA TANTRA:

CHAPTERS I-VIII

Christopher S. George<sup>1st</sup>

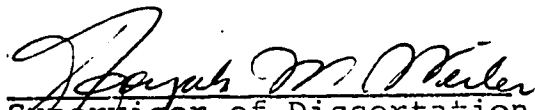
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nempo, VIII (December, 1957), 133.

## ABBREVIATIONS

### I Abbreviations of Reference Works

CMT	=	<u>Caṇḍamahāroṣaṇa Tantra.</u>
Comm.	=	<u>Commentary on the CMT.</u>
E	=	Edgerton; Edgerton's <u>Buddhist Hybrid Sanskrit Dictionary.</u>
EG	=	Edgerton's <u>Buddhist Hybrid Sanskrit Grammar.</u>
ERE	=	<u>Encyclopaedia of Religion and Ethics,</u> ed. J. Hastings.
GOS	=	<u>Gaekwad's Oriental Series.</u>
GS	=	<u>Guhyasamāja Tantra.</u>
HVT	=	<u>Hevajra Tantra.</u>
IHQ	=	<u>Indian Historical Quarterly.</u>
JAOS	=	<u>Journal of the American Oriental Society.</u>
JRAS	=	<u>Journal of the Royal Asiatic Society.</u>
MW	=	Monier-Williams' <u>Sanskrit-English Dictionary.</u>
PTSD	=	Pali Text Society's <u>Pali-English Dictionary.</u>
SBE	=	<u>Sacred Books of the East.</u>

## II Other Abbreviations

a	=	accusative.
cf.	=	confer, compare.
CM	=	Caṇḍamahāroṣaṇa (the deity).
ed., eds.	=	editor(s), edited by.
etc.	=	etcetera.
g	=	genitive.
i	=	instrumental.
<u>ibid.</u>	=	<u>ibidem.</u>
impv.	=	imperative.
l.	=	line.
m	=	masculine.
<u>m.c.</u>	=	<u>metri causa.</u>
MS, MSS	=	manuscript(s).
n	=	note; neuter.
P	=	Pāli
p	=	page.
pt.	=	part.
q.v.	=	<u>quod vide.</u>
s	=	singular.
Skt.	=	Sanskrit.
<u>s.v.</u>	=	<u>sub voce, sub verbo.</u>

T	=	Tibetan.
trans.	=	translator, translated by, translation.
v	=	vocative.
viz.	=	<u>videlicet.</u>
v.l.	=	variant reading.
vol.	=	volume.
w.r.	=	wrong reading.

## PREFACE

In the early years of this century, the late Professor Louis de la Vallée Poussin turned his extraordinary powers of scholarship to the Caṇḍamahāroṣaṇa Tantra and produced an edition of its Sixteenth Chapter and several articles concerning Buddhist Tantra in which he drew upon material from this work. Although at one point he planned to bring out an edition of the entire work, he apparently abandoned this project when he turned his interests to other areas of Buddhist Studies. The enormous amount of work he has done in the field of Buddhist Studies has been invaluable in preparing this edition.

While engaged in procuring the manuscripts for this edition, I learned that Professor Jean Filliozat of the Collège de France was also involved in a study of this work. Although he himself planned at some future date to prepare an edition of this text with special attention to Śivaite parallels, not only did he offer me encouragement

in the preparation of this edition, but also kindly provided me with a microfilm facsimile of MS M from the Société Asiatique, which otherwise would have been inaccessible. I regret that geographical considerations have made it impossible to consult with this distinguished scholar concerning some of the difficult passages.

From the very beginning of this project, Professor Ludo Rocher, Professor of Sanskrit and Chairman of the Department of Oriental Studies at the University of Pennsylvania, has given unstintingly of his time and erudition. His expert instruction in the use of manuscripts, and his insightful criticisms in the final stages of preparing this edition have been most valuable. In addition, I am very grateful to Professor Rocher for his correspondence on my behalf with the Société Asiatique and Professor Filliozat regarding MS M.

Throughout the course of this project Professor Ernest Bender, Professor of Indo-Aryan Languages and Literatures at the University of Pennsylvania, has graciously provided both expert tutelage and kind

encouragement. His instruction in Indo-Aryan Linguistics has been very helpful in this study. In addition to affording me the benefit of his insight into textual problems, his advice regarding informant work and field work in general proved to be of special value in my subsequent stay in India and Nepal. It is with great pleasure that I take this opportunity to extend my sincere thanks to him.

Foremost among the many to whom I owe my gratitude in this study is my advisor, Dr. Royal W. Weiler, Assistant Professor of South Asian Languages and Literatures at the University of Pennsylvania. In 1965 at Columbia University it was Dr. Weiler who guided me through my first course in Sanskrit; it was he who suggested in 1967 that I prepare a critical edition of the Caṇḍamahāroṣaṇa Tantra; and, throughout the long process, he has always been available, often until the small hours of the morning, to give sound advice and encouragement. Without his help I certainly could not have completed this project. I am fortunate to have this occasion for expressing to him my deepest gratitude.



During my stay in Nepal, the learned Tibetan monk, Padma Gyaltsan, spent six months reading and explaining to me the Tibetan translation of this work. It is he, also, who spent several weeks constructing for me a three-dimensional maṇḍala, from which came an understanding of some of the architectural terms in Chapter Two. I take pleasure in acknowledging the invaluable help given to me by this gentle person and profound scholar.

The person who has contributed most directly to the preparation of this edition is Mana Vajra Vajrācārya, a man of boundless energy and talent, and a dear friend. One of the few true Vajrācāryas by occupation as well as by caste, he is responsible for not only the calligraphy in the Table of Scripts, but also the location of many important references in unedited manuscripts in his possession. Also, in assisting in the long process of collating the seventeen manuscripts, he has saved me much time. Most of all, however, his energy and enthusiasm have been a constant source of inspiration.

It is here a special pleasure to thank William Stablein for photographing, on my behalf, the most important MSS in this edition. Since he is working on a critical edition of a text similar to this one, viz. the Mahākāla Tantra, his experience has often been very helpful in solving problems in this edition. As a true friend and respected colleague, he has my sincere thanks.

Without the cooperation of the libraries concerned, it would have been impossible to assemble the necessary material for this edition. In particular I am grateful to the personnel of the following libraries for their helpful attitude and prompt response to my requests for microfilm facsimiles of the manuscripts used in this work: The University Library, Cambridge; Yale University Library; the Royal Asiatic Society; the Bibliothèque Nationale; Tokyo University Library; Kyōto University Library; the Library of Congress; and the Asiatic Society.

This would be incomplete without acknowledging my thanks to Rena Stablein and to Katharita Parsons for their many hours of typing and encouragement. I am very grateful for their long labors.

Finally, I am indebted most of all to my wife, Lisa, my daughter, Elizabeth, and to my teacher, Geshe Wangyal, for whom and because of whom this project existed.

## INTRODUCTION

The Caṇḍamahāroṣaṇa Tantra<sup>1</sup> is a text of the Vajrayāna, or Tantrayāna school of Buddhism. It is dedicated to the deity Caṇḍamahāroṣaṇa,<sup>2</sup> and consists of twenty-five chapters (paṭala), covering a wide variety of topics.<sup>3</sup> This dissertation will concern itself with only the first eight chapters.

According to formal Tibetan classification,<sup>4</sup> this work is a Vyākhyātantra, or "Explanatory" Tantra, belonging to the school of the Guhyasamāja Tantra, which in turn is one of the five Mūlatantras, or "Basic" Tantras in the class of Anuttarayogatantras.<sup>5</sup>

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<sup>1</sup>Hereafter abbreviated CMT.

<sup>2</sup>See p. 62, n. 1 below, for an explanation of the meaning of his name.

<sup>3</sup>See list and translation of chapter colophons below.

<sup>4</sup>See Louis de la Vallée Poussin, "Une pratique des Tantras," Actes du Onzième Congrès International des Orientalistes, Vol. I (1897), 241-244.

<sup>5</sup>On the four fundamental classes of Buddhist Tantra, see Ferdinand D. Lessing and Alex Wayman, trans., Mkhas grub rje's Fundamentals of the Buddhist Tantras (The Hague: Mouton, 1968), passim; and L. de la Vallée Poussin, "The Four Classes of Buddhist Tantras," JRAS (1901), 900ff.

The four classes of Buddhist Tantra are Kriyā, Caryā, Yoga, and Anuttarayoga. Within the class, Anuttarayoga Tantra, the five Mūlatantras are the Guhyasamāja<sup>°</sup> (also referred to as the Tathāgata-guhyaka),<sup>1</sup> the Vairocanamāvājāla<sup>°</sup>, the Buddhasamayoga<sup>°</sup>, the Candraguhyatilaka<sup>°</sup>, and the Mañjuśrīkrodha Tantra. Among works associated with the school of the GS are ritual manuals (sādhana), texts on initiation (dīkṣa), and Vyākhyatantras. It is this latter group to which the CMT belongs, along with others, viz. the Vajramālā and the Hevajradākinijālasaṃvaratantra.<sup>2</sup>

It is important to note, however, that the CMT neither relies for authority upon any other particular work or school, nor is incomplete in the sense of requiring other specialized works on, e.g., maṇḍala construction, initiation, etc. After a study of this work, one has the feeling that the above Tibetan classification, established several centuries after

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<sup>1</sup>Benoytosh Bhattacharya, ed., Guhyasamāja Tantra or Tathāgataguhyaka, GOS, Vol. LIII (Baroda: Oriental Institute, 1967): hereafter abbreviated GS.

<sup>2</sup>D. L. Snellgrove, ed. and trans., The Hevajra Tantra, London Oriental Series, Vol. VI (2 parts; London: Oxford University Press, 1959), hereafter abbreviated HVT.

the composition of the CMT, may be rather artificial, and that the cult of Caṇḍamahāroṣaṇa, although still much a part of the Vajrayāna movement, enjoyed a high degree of autonomy.<sup>1</sup>

### Subject Matter

Regarding the contents of the CMT, the wide range of subject matter can be seen from the following list of chapter colophons:

1. Introduction to the Tantra  
(tantrāvatāraṇapaṭala)
2. Maṇḍala  
(maṇḍala°)
3. Consecrations  
(abhiṣeka°)
4. The Deity  
(devatā°)
5. Mantras  
(mantra°)
6. The Yoga of Completion  
(niṣpannayoga°)
7. Refreshing the Body  
(dehaprīṇana°)

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<sup>1</sup>Cf. TEXT 2.13 "Nor should one show this king of tantras to one who has entered another maṇḍala,"  
nānyamaṇḍalapraviṣṭasya tantrarājan tu darśayet.

8. His Own Form<sup>1</sup>  
(svarūpa°)
9. Trance  
(dhyāna°)
10. Praise of Women  
(stripraśamsā°)
11. The Universal Form  
(viśvarūpa°)
12. Prescriptions of All Mantras  
(sarvamantrakalpa°)
13. Conduct  
(caryā°)
14. The Meaning of Acala  
(acalānvaya°)
15. Purification  
(viśuddhi°)
16. Dependent Origination<sup>2</sup>  
(pratītyasamutpāda°)

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<sup>1</sup>Note that in this study only the first eight chapters are edited and translated. For more information on the remaining chapters, see Hara Prasad Shāstri, A Descriptive Catalog of Sanskrit Manuscripts in the Government Collection, under the Care of the Asiatic Society of Bengal, Vol. I (Calcutta: The Baptist Mission Press, 1917).

<sup>2</sup>For a discussion of Dependent Origination as it relates to this chapter, see Louis de la Vallée Poussin, Buddhisme: études et matériaux: théorie des douze causes (London: Luzac & Co., 1913), pp. 38-39 and 125-128. For further information and an edition of our sixteenth chapter, see also la Vallée Poussin's "The Buddhist 'Wheel of Life' from a New Source," JRAS (1897), 463-470.

17. Increasing the White, etc.<sup>1</sup>  
(śukrādivṛddhi°)
18. Cures for the Ills of Old Age  
(vyādhivṛddhatvahāni°)
19. The Arrest of the White, etc.  
(śukrastambhādi°)
20. Recitation of Various Mantras and Devices  
(nānābhibhedanigaditayantramātra°)
21. Magical Feats  
(kutūhala°)
22. Breath Control  
(vāyuyoga°)
23. The Signs of Death  
(mṛtyulakṣana°)
24. The Nature of the Body  
(dehasvarūpa°)
25. Means of Invoking Goddesses  
(devatāsādhana°)

It should be pointed out that the erotic nature of works of this genre often seem to have made it difficult for this rich literature to receive the scientific treatment it deserves. No less a scholar than La Vallée Poussin has remarked:

The most conspicuous topic of this literature is what is called the strīpūjā, worship of women: disgusting practices both obscene and

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<sup>1</sup>I.e., how to increase sexual potency, etc.



criminal, including incest, are part of this pūjā, which is looked upon as the true 'heroic behavior' (duḥkaracharya) of a bodhisattva, as the fulfillment of the perfect virtues.<sup>1</sup>

Although he worked a great deal with CMT and apparently intended to publish an edition of it at one point,<sup>2</sup> it never appeared.<sup>3</sup> It seems clear that the intellectual climate for the investigation of such texts was much less favorable at his time than it is today.

#### The Scope of this Study

Although the present work is supplemented by a certain amount of explanatory material gathered from other texts in the tradition and from the commentary to the CMT, a detailed interpretation of the CMT is beyond the scope of this dissertation. Only after other texts within this tradition have

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<sup>1</sup>Louis de la Vallée Poussin, ERE, s.v. "Tantrism (Buddhist)."

<sup>2</sup>P. H. Pott, Yoga and Yantra, trans. Rodney Needham (The Hague: Martinus Nijhoff, 1966), n. 16.

<sup>3</sup>Narendra Nath Law, ed., IHO (Poussin Memorial Volume, pt. I), Vol. XVI, No. 2 (1940), pp. vii-xiv (this contains a complete list of la Vallée Poussin's publications).

been reliably edited and translated, will such an enterprise be possible.

In general, the project of this dissertation is to establish reliable Sanskrit and Tibetan texts, and then an English translation, supported and clarified by reference to other related works. In particular, this work is a critical edition and English translation of the CMT, based upon seventeen Sanskrit MSS, four Tibetan xylograph editions, a thirteenth-century Sanskrit commentary, and other related works within the Vajrayāna tradition.

#### Original Composition of the CMT

As is usually found with works throughout the Buddhist tradition which claim to be of a revealed nature, there is no identifiable author. Vajrasattva, who is introduced as the speaker in the first chapter, is not an historical figure, but rather a fundamental deity of the Vajrayāna, who takes the form of other deities within the pantheon as his function varies.<sup>1</sup>

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<sup>1</sup>Cf. TEXT 1.13, where he takes the form of Black Immoveable; also, see p. 62, n. 2.

As to the date of the CMT, until this whole tradition is better known, not a great deal can be said with certainty. We have seen above, from the Tibetan classification, evidence linking our text with the GS. Although we have indicated evidence for regarding the practice of the CMT to be independent of the GS, there is, however, a close affinity of style and content.

The "quaint beginning" of the GS, as Bhattacharya refers to it, viz., *evam maya śrutam | ekasmin samaye bhagavān sarvatathāgatakāyavākścittahrdayavajrayoṣidbhageṣu vijahāra |*,<sup>1</sup> is nearly identical to the beginning of the CMT both in form and meaning.<sup>2</sup> Again, in the fourteenth chapter of the GS, we find the following mantra:

|| namaḥ samantakāyavākścittavajrāṇām |  
 oṃ acalakāraṇa hūm hūm moṭṭa moṭṭa saṭṭa  
 saṭṭa ha ha moha moha saha hana hana  
 daha daha taṭṭa taṭṭa tiṣṭha tiṣṭha  
 āviśa āviśa mahāmattapālaka dhuna dhuna  
 tiṇi tiṇi kiṇi kiṇi khāda khāda vighnān

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<sup>1</sup>GS, p. 1.

<sup>2</sup>See TEXT, p. 1.

māraya māraya duṣṭān bhakṣa bhakṣa  
 sarvān kuru kuru kiri kiri mahāviṣama-  
 vajra sphotaya sphotaya hūm hūm hūm  
 nṛbalitaramganartakā ām ām hām hām  
 acalaceta sphotaya sphotaya om  
 asamantika trāt mahābalā sātaya  
 samayaṁ maṁ trām hām mām śudhyatu  
 vajrī tusyatu vajrī namo 'stv  
 apratibalebhyaḥ jvālaya trāt asaha  
 namaḥ svāhā ||<sup>1</sup>

This mantra, which is called acalavajracanḍasamaya, is nearly word for word the same as the "Second Garland Mantra" (dvitīyamālāmantraḥ) in the fifth chapter of the CMT.<sup>2</sup> The significance of the above mantra is clearer when it is noted that Caṇḍamahāroṣaṇa is also referred to throughout our text by two other names. These are Ekalavīra, "Sole Hero," and Acala, "Immoveable." It can be seen from the above that the GS and the CMT have certain elements which indicate a close relationship, but we can not infer that there existed a separate cult of Caṇḍamahāroṣaṇa which might have produced our text at the time of the GS, which Bhattacharya places tentatively in the 3<sup>rd</sup> or 4<sup>th</sup> century A.D.<sup>3</sup> The

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<sup>1</sup>GS, p. 85.

<sup>2</sup>See TEXT, 19.6-19.15.

<sup>3</sup>GS, p. xxxviii.

fact, however, that the GS has not been mentioned by any other author until the Nāgārjuna of the 7<sup>th</sup> century A.D.,<sup>1</sup> leads us to believe that it should be dated somewhat later, in spite of the fact that its esoteric nature may have to a certain extent kept it from being immediately known.

The earliest work from which we can reasonably assume the prior existence of a separate cult of Caṇḍamahāroṣaṇa is the Vajravidāraṇi nāma dhāraṇi Caṇḍamahāroṣaṇa sādhana,<sup>2</sup> which is attributed to Śabarī. If this Sabarī is the same person as the Śabara, or Śabarapāda, who wrote two Sādhanas (Nos. 185 and 235) in the Sādhanamālā, as Bhattacharya suggests,<sup>3</sup> then we have the possibility of a cult of Caṇḍamahāroṣaṇa existing as early as the 7<sup>th</sup> century A.D. The fact that similar and even identical names (e.g. Nāgārjuna) may refer to different authors, and the tentative nature of Bhattacharya's dating of Śabara,<sup>4</sup> point

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<sup>1</sup>GS, p. xxxii.

<sup>2</sup>Benoytosh Bhattacharya, ed., Sādhanamālā, 2 Vols. (Baroda: Oriental Institute, 1968), II, p. cxv.

<sup>3</sup>Ibid., pp. cxiv, 385-387, 456.

<sup>4</sup>Ibid., II, pp. xl-xliii.

out the highly questionable status of the 7th century for the composition of the CMT. It seems, in fact, more reasonable to take this date as our terminus a quo.

Again turning to the Sādhanamālā, we find a group of four Sādhanas (Nos. 85, 86, 87, 88) dedicated to Caṇḍamahāroṣaṇa.<sup>1</sup> The popularity of Caṇḍamahāroṣaṇa evidenced by these works leads us to take their date as most likely for the composition of the CMT. Due to the lack of a dateable author of any of these, we must take the date of their earliest MS, which is A.D. 1100 (see Bhattacharya's MS B). Since our earliest MS, however, is dated A.D. 1297,<sup>2</sup> we are obliged to take this date as our terminus ad quem.

#### The Sanskrit Manuscripts

The Sanskrit MSS upon which we have based this edition range in date from the 13th to the 20th century A.D. Apart from the earliest MS, which is a commentary, all MSS listed below are representatives of an essentially unitary textual tradition for which

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<sup>1</sup>Ibid., pp. 169-175.

<sup>2</sup>See discussion of MSS below.

we postulate a single original text of the CMT. The earliest of these MSS of the CMT itself can be dated in the mid-14<sup>th</sup> century A.D.

All of our MSS are written in varying forms of the Newārī script, with the exception of the MS M, which is in Devanāgarī.<sup>1</sup> The three earliest are Palm Leaf MSS, and the others are all written on Nepalese paper. In fact, all of our MSS originated in Nepal, although many of them are now to be found in libraries in India, Europe, and Japan.

Regarding the designation of MSS, it has been the practice of some editors to use an initial of the location of the library in which a MS is now preserved, e.g. P = Paris, C = Cambridge, etc. This practice seems to be useful 1) when there is a particular relevance of the location of the MS to the study in question, and 2) when the number of MSS at location is small enough to avoid confusion.

In our own case, the present location of MSS is of minor significance in view of the fact that

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<sup>1</sup>For discussion of the scripts, including a bibliography and charts drawn from the MSS, see APPENDIX II.

all of our MSS originated in Nepal. Furthermore, there are as many as eight MSS of the CMT in one location, viz., Tokyo. In the light of this situation, we have decided to adopt a different and more relevant system of designation.

For the purpose of this edition, the seventeen Sanskrit MSS of the CMT are designated consecutively A - Q, from the earliest to the latest. This system will be seen to be especially convenient regarding variant readings, since the relative date of a given MS is immediately evident from its designation. The MS of the 13<sup>th</sup> century A.D. commentary to the CMT, designated "Comm.," is referred to throughout this dissertation, and it is included in the following description of MSS in first position, according to its relative date.

Comm. = Padmāvati nāma caṇḍamahāroṣaṇapañjika  
(a commentary on the CMT); Location: Bir Library,  
Kathmandu; Reference: Saṅkṣiptasūcīpatram No. 1613;<sup>1</sup>

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<sup>1</sup>This MS is listed in the catalog of MSS in Bir Library: Buddhisāgara Śarmana, Saṅkṣiptasūcīpatram (Kathmandu: Joraganesa Press, 1962), p. 44.



Size: 28 cm. x 6 cm.; No. of leaves: 33; Lines to a page: 8; Script: Newārī (Old Bhujimola); Date: Nepalese Saṃvat 417<sup>1</sup> (= A.D. 1297); Material: palm leaf. Microfilms of this MS and MS B (below) were obtained for me in 1967 through the kind efforts of my colleague, William Stablein, while he was in Kathmandu, engaged in a study of the Mahākāla Tantra.

A = Ekalavīratāntra (Caṇḍamahāroṣaṇatantra);<sup>2</sup>

Location: Royal Asiatic Society, London; Reference: Cowell No. 46;<sup>3</sup> Size: 8½ in. x 3 in.; No. of leaves: 50; Lines to a page: 7-8; Script: Newārī (Bhujimola); Date: no date, but placed at ca. N.S. 500 (= A.D. 1380);<sup>4</sup>

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<sup>1</sup>Hereafter Nepalese Saṃvat is abbreviated N.S. The date marking the beginning of the Nepalese Era is A.D. 880, discussed by Daniel Wright (ed.), History of Nepal (2d ed.; Calcutta: Susil Gupta (India) Private, Ltd., 1958), pp. 20, 98, 199.

<sup>2</sup>As noted above, Ekalavīra and Acala are the two other names used in referring to Caṇḍamahāroṣaṇa. Although the former name is used by some MSS on the title page, the work indicated is none other than that designated by us as the CMT.

<sup>3</sup>E.B. Cowell and J. Eggeling, "Catalogue of the Buddhist Sanskrit Manuscripts in the Possession of the Royal Asiatic Society (Hodgson Collection)," *JRAS*, n.s. Vol. 8 (1876), 37, No. 46.

<sup>4</sup>See APPENDIX II for scripts and their dates.

Material: palm leaf. Although this MS is numbered consecutively from 1-60, there are ten leaves missing from 6.1 to 21.6 of our TEXT. The fact that the leaves of this MS were numbered at a date perhaps five to six centuries after it was written, and subsequent to the loss of the ten leaves, can be seen immediately from a glance at the form of the numeral 7 for MS A in the Script Chart (APPENDIX II). Note that the leaf numeral is the only source of numerals for the Script Chart.

B = Ekalavīra nāma Caṇḍamahāroṣaṇatantra;  
 Location: National Archives of Nepal, Kathmandu;  
 Reference: Samkṣiptasūcīpatram No. 1612;<sup>1</sup> Size:  
 25 cm. x 6 cm.; No. of leaves: 45; Lines to a page:  
 6; Script: Newārī; Date: N.S. 547 (= A.D. 1427);  
 Material: palm leaf. This has been one of the most  
 useful MSS. Along with the MS of the Comm. (q.v.),  
 the microfilm of this MS was supplied to me through  
 the kindness of William Stablein.

C = Caṇḍamahāroṣaṇatantra; Location: Kyōto

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<sup>1</sup>Śarmaṇa, Samkṣiptasūcīpatram, p. 44.

University Library, Kyōto; Reference: Kyōto Catalogue No. 22;<sup>1</sup> Size: 9 in. x 3 in.; No. of leaves: 75; Lines to a page: 7 ; Script: Newārī; Date: no date, but placed at ca. N.S. 740 (= A.D. 1620); Material: Nepalese paper.

D = Caṇḍamahāroṣaṇatantra; Location: University of Tokyo Library, Tokyo; Reference: Tokyo Catalogue No. 473;<sup>2</sup> Size: 8½ in. x 2¼ in.; No. of leaves: 85; Lines to a page: 6; Script: Newārī; Date: N.S. 797 (= A.D. 1677); Material: Nepalese paper.

E = Ekalavīratantra (or) Caṇḍamahāroṣaṇatanrarāja; Location: Bibliothèque Nationale, Paris; Reference: Cabaton No. 18;<sup>3</sup> Size: 240 mm. x 55 mm.; No. of leaves: 102; Lines to a page: 9; Script: Newārī; Date: no date, but placed at ca. N.S. 800 (= A.D. 1680);

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<sup>1</sup>Ryūjo Yamada, "A Bibliography of Studies on Sanskrit Buddhism," Tōhoku Daikaku Bungakubu kenkyū nempo, Vol VIII (Dec, 1957), 133.

<sup>2</sup>Sanskrit Seminar of Taishō University, Buddhist Manuscripts of the Bir Library, Memoirs of Taisho University No. 41 (March, 1956), p. 10. This includes a listing of the Sanskrit MSS in the University of Tokyo Library.

<sup>3</sup>A. Cabaton, Catalogue sommaire des manuscrits sanscrits et palis, 1<sup>er</sup> Fascicule (Paris: Bibliothèque Nationale Département des Manuscrits, 1907), p. 3.

Material: Nepalese paper. This MS is listed by Cabaton as "Ekaravīra-tantra."<sup>1</sup> Although Cabaton describes this MS as having thirty-five chapters, there are, in fact, no more than the usual twenty-five. This MS was also listed and described in 1941 by Filliozat, this time with the correct number of chapters and a list of the chapter colophons.<sup>2</sup> This is one of the MSS collected in Nepal by Hodgson and Burnouf.

F = Ekalavīra-Canḍamahāroṣaṇa-Tantra; Location: Asiatic Society, Calcutta; Reference: Shāstri No. 85;<sup>3</sup> Size: 11½ in. x 2½ in.; No. of leaves: 83; Lines to a page: 5; Script: Newārī; Date: N.S. 835 (= A.D. 1715); Material: Nepalese paper. Shāstri reads the date of this incorrectly as N.S. 435 (= A.D. 1315).<sup>4</sup>

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<sup>1</sup>See the discussion of the language of the texts, below, for the r/l variation.

<sup>2</sup>Jean Filliozat, Catalogue du fonds sanscrit, Fascicule 1 (Paris: Bibliothèque Nationale Département des Manuscrits, 1941), p. 9f.

<sup>3</sup>Shāstri, A Descriptive Catalogue, p. 140, No. 85.

<sup>4</sup>Ibid.

G = Caṇḍamahāroṣaṇatantra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 468;<sup>1</sup> Size: 15 in. x 3 $\frac{3}{4}$  in.; No. of leaves: 57; Lines to a page: 6; Script: Newārī; Date: no date, but placed at ca. N.S. 850-900 (= A.D. 1730-1780); Material: Nepalese paper.

H = Ekalavīra-Caṇḍa-Mahāroṣaṇa-Tantra; Location: Asiatic Society, Calcutta; Reference: Shāstri No. 84;<sup>2</sup> Size: 14 $\frac{1}{2}$  in. x 4 in.; No. of leaves: 41; Lines to a page: 7-8; Script: Newārī; Date: no date, but placed at ca. N.S. 850-950 (= A.D. 1730-1830); Material: Nepalese paper. Although Shāstri lists this MS as complete, the last leaf is missing. In his description, he gives several excerpts, some of which are from later chapters not included in this dissertation.

I = Caṇḍamahāroṣaṇatantra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 490;<sup>3</sup> Size: 10 $\frac{5}{8}$  in. x 3 $\frac{3}{8}$  in.; No. of leaves: 91;

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<sup>1</sup>Sanskrit Seminar, Buddhist Manuscripts, p. 10.

<sup>2</sup>Shāstri, A Descriptive Catalogue, pp. 131-140.

<sup>3</sup>Sanskrit Seminar, Buddhist Manuscripts, p. 10.

Lines to a page: 5; Script: Newārī (Late Rañjana); Date: N.S. 934 (= A.D. 1814); Material: Nepalese paper. Although the orthography is quite careful and pleasing to the eye, its numerous substantive errors reflect its relatively late date. This is one of only two MSS containing illustrations. The painting depicts Caṇḍamahāroṣaṇa and Vajrayoginī on the first leaf of the MS.

J = Caṇḍamahāroṣaṇatantra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 196;<sup>1</sup> Size: 9<sup>5</sup>/<sub>8</sub> in. x 3 in.; No. of leaves: 93; Lines to a page: 5; Script: Newārī; Date: N.S. 944 (= A.D. 1824); Material: Nepalese paper. The first leaf of this MS contains a rather careful painting of Caṇḍamahāroṣaṇa.

K = Ekaravīra-Tantra (Caṇḍa-Mahāroṣaṇatantra); Location: University Library, Cambridge; Reference: Bendall Add. 1319;<sup>2</sup> Size: 10<sup>1</sup>/<sub>4</sub> in. x 3 in.; No. of leaves: 70; Lines to a page: 6; Script: Newārī; Date: N.S. 944 (= A.D. 1824); Material: Nepalese

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<sup>1</sup>Ibid.

<sup>2</sup>Cecil Bendall, Catalogue of the Buddhist Sanskrit Manuscripts in the University Library, Cambridge (Cambridge: University Press, 1883), p. 45.

paper. In his description, Bendall also gives a list of the twenty-five chapter colophons.<sup>1</sup>

L = Caṇḍamahāroṣaṇatantra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 339;<sup>2</sup> Size: 10 $\frac{3}{8}$  in. x 3 in.; No. of leaves: 86; Lines to a page: 5; Script: Newārī; Date: N.S. 945 (= A.D. 1825); Material: Nepalese paper.

M = Caṇḍamahāroṣaṇatantra (Ekalavīrākhyāśrīcaṇḍamahāroṣaṇatantra); Location: Société Asiatique, Paris; Reference: Filliozat No. 13;<sup>3</sup> Size: 220 mm. x 70 mm.; No. of leaves: 108; Lines to a page: 5; Script: Devanāgarī; Date: no date, but placed at ca. N.S. 950 (= A.D. 1830); Material: Nepalese paper. This MS is carelessly written and is of little value to the present study. In contrast to our others, this MS has twenty-six instead of the usual twenty-five chapters. This is done by repeating the chapter on Purification (viśuddhipaṭala). This may not be

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<sup>1</sup>Ibid.

<sup>2</sup>Sanskrit Seminar, Buddhist Manuscripts, p. 10.

<sup>3</sup>Jean Filliozat, "Catalogue des manuscrits sanscrits et tibétains de la Société Asiatique," Journal Asiatique, Vol. 233 (1941-1942), p. 16.

simple error, but rather done in order to increase the length to the magic number of one hundred eight leaves.

N = (Ekara° or Ekalavīratāntram) Caṇḍamahāroṣaṇātāntram; Location: University Library, Cambridge; Reference: Bendall Add. 1419;<sup>1</sup> Size: 12 in. x 5 in.; No. of leaves: 50; Lines to a page: 9; Script: Newārī; Date: N.S. 962 (= A.D. 1842); Material: Nepalese paper.

O = Caṇḍamahāroṣaṇātāntra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 186;<sup>2</sup> Size: 11½ in. x 3 in.; No. of leaves: 93; Lines to a page: 5; Script: Newārī; Date: N.S. 977 (= A.D. 1857); Material: Nepalese paper. The Sanskrit of this MS is so flawed that it has been of little help in the production of this edition, and only a few, significant variants are included. There are errors in almost every word. The MS begins: om̐ nama śrīcandra[sic]mahārokhāṇāyaiḥ || evam mayā śrutatam ekasmī samaya...,<sup>3</sup> and continues in the same manner.

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<sup>1</sup> Bendall, Catalogue, p. 103.

<sup>2</sup> Sanskrit Seminar, Buddhist Manuscripts, p. 10.

<sup>3</sup> Cf. TEXT, p. 1, and see the discussion of language, below.



These non-Sanskrit forms are not the remains of an original Middle Indic, but a phenomenon we shall consider below in our discussion of language.

P = Caṇḍamahāroṣaṇatantra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 251;<sup>1</sup> Size: 12 $\frac{1}{8}$  in. x 4 $\frac{3}{8}$  in.; No. of leaves: 79; Lines to a page: 7; Script: Newārī; Date: N.S. 1008 (= A.D. 1888); Material: Nepalese paper. The same remarks regarding language apply to this MS as to MS O above. Only a few variant readings have been recorded from this MS in our edition.

Q = Caṇḍamahāroṣaṇatantra; Location: Tokyo University Library, Tokyo; Reference: Tokyo Catalogue No. 302;<sup>2</sup> Size: 9 $\frac{1}{4}$  in. x 3 $\frac{1}{2}$  in.; No. of leaves: 115; Lines to a page: 5; Script: Newārī; Date: N.S. 1021 (= A.D. 1901); Material: Nepalese paper. Although rather carelessly written, the Sanskrit of this MS is, on the whole, somewhat better than the two preceding MSS.

In order to establish the relationship among

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<sup>1</sup>Sanskrit Seminar, Buddhist Manuscripts, p.10.

<sup>2</sup>Ibid.

these MSS, there is an important factor which should be kept in mind. Judging by the popularity of this work in Nepal today, where Caṇḍamahāroṣaṇa is worshipped daily in public and in household shrines of many Newar families, it seems quite possible that as many as one hundred fifty MSS of this text were copied throughout its history. However many MSS there may have been, it is clear that they are too numerous for us to assume that we have a single lineage of MSS within our relatively small sample. It is more reasonable to proceed with an analysis on the assumption that all seventeen MSS have been copied from others not in our possession.

In light of the above, relationships which emerge among our MSS should not be construed as direct genealogical connections, but rather as significant affinities within our sample which reflect genealogical relationships within the larger MS tradition. Although the establishment of affinity groups among the MSS is of some interest because of its bearing upon the history of the MS tradition, its main contribution has been as a tool for the

evaluation of individual MSS. By working initially with a small selection of the representative MSS, a broad spectrum of variant readings is already immediately available.

The basic principles upon which this analysis is made are the following: If a MS omits a significant segment of the text, only MSS of a later date which also omit that segment can be placed in the same affinity group. The relationship indicated by the satisfaction of the above condition will be called Secondary Affinity. Those MSS, which belong to the same Secondary Affinity Group, and which also satisfy the condition that later MSS retain all variants not omitted by earlier MSS in that group will be said to be in the same Primary Affinity Group, indicating the possibility of a closer relationship.

The significant variant readings which we have used are the following:

- 1) 4.18 MSS A D E I L Q omit: puṭam ekañ  
ca kartavyaṅ cakravat parimaṅḍalam |
- 2) 6.11 MSS C F H M omit: om̐ dveṣavajri  
puṣpaṅ pratīccha hūm̐ phaṭ |.
- 3) 10.18 MSS C F H M omit: prajñāṅ ca saṅtarpya.
- 4) 18.16 MSS B C F G H I J K M N P do not add:  
om̐ sriṅpamatota hayagrīva | hulu  
hulu hūm̐ phaṭ || om̐ acini cinamo  
bhagavati hūm̐ hūm̐ phe svāhā ||.
- 5) 20.17 MSS C M omit: tāpa tāpa.
- 6) 29.7 MSS D E I L N Q omit: vāmajaṅghopari  
sthāpya savyajaṅghāṅ tu līlayā ||;  
invert the next two pādas, and omit:  
khyāto 'yaṅ padmaparyaṅkaḥ sarva-  
kāmasukhapradaḥ |.
- 7) 36.15 MSS A B D E I L N Q do not add:  
maḍīyamastakastha yo yogi dhyānaika-  
tatparaḥ ||.

The above data can be seen more readily in Table 1, below. The high degree of consistency among omissions of different variants supports the choice of these particular variants as the basis for our grouping.

TABLE 1  
MSS OMITTING VARIANTS

Variants	MSS																
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
1 (4.18)	X			X	X				X			X					X
2 (6.11)			X			X							X				
3 (10.18)			X			X							X				
4 (18.16)		X	X			X	X	X	X	X	X		X	X		X	
5 (20.17)			X										X				
6 (29.7)				X	X				X			X		X			X
7 (36.15)	X	X		X	X				X			X		X			X

Applying our two principles to these variants, affinity groups can be derived; these are shown in Table 2. In the lower left portion of Table 2, MSS first are eliminated from Secondary Affinity because they retain a reading omitted in the MS heading the affinity group. Those eliminated are marked with an X; all MSS not so marked have Secondary Affinity to the MS heading the affinity group. In the same portion of Table 2, MSS marked

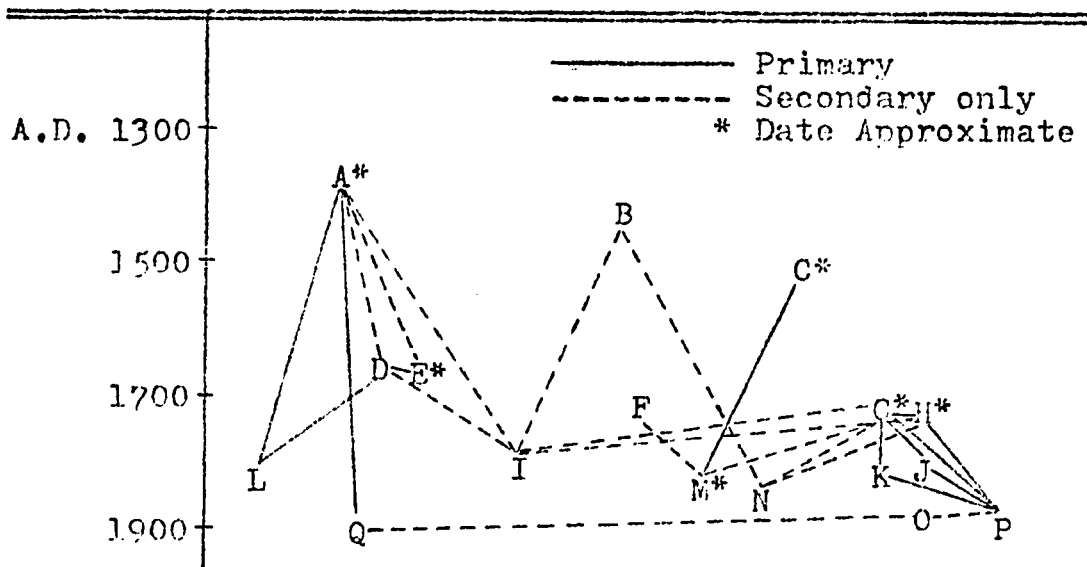
with an 0 are further eliminated because they omit readings retained by the MS heading the group. Those MSS which are not eliminated for either of these reasons have Primary Affinity to the MS heading the group. These findings are transferred to the upper right portion of Table 2. Here, MSS with only Secondary Affinity to the MS heading the group are indicated by a 2, and those with Primary Affinity by a 1.

TABLE 2  
DERIVATION OF AFFINITY GROUPS  
FROM VARIANTS

		MSS																				
		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q				
MSS	A				2	2				2			1					1	A			
	B	X								2					2				B			
	C	X	X											1					C			
	D	O	X	X		1				2			1					1	D			
	E	O	X	X						2			1					1	E			
	F	X	X	X	X	X					2								F			
	G	X	X	X	X	X	X		1	2	1	1		2	2		1		G			
	H	X	X	X	X	X	X			2	1	1		2	2		1		H			
	I	O	O	X	O	O	X	O	O						2	2		1		I		
	J	X	Y	X	X	X	X			X		1		2	2		1		J			
	K	X	Y	X	X	X	X			X				2			1		K			
	L		X	X			X	X	X	X	X	X						1		L		
	M	X	X		X	X	O	O	O	X	O	O	X							M		
	N	X	O	X	X	X	X	O	O	X	O	X	X	X							N	
	O	X	X	X	X	X	X	X	X	X	X	X	X	X	X			2	2		O	
	P	X	X	X	X	X	X			X				X	X	X	O		P			
	Q	X	X			X	X	X	X	X	X			X	X	O	X		Q			
		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	AFFINITY GROUP			

When these affinities are then placed on a chronological scale, the pattern emerges which is shown in Table 3.

TABLE 3  
 CHRONOLOGY OF PRIMARY AND SECONDARY  
 AFFINITY GROUPS



It should be noted that the lack of a fixed date for some MSS and also the possibility of corrupt readings, caused by a MS being copied from two MSS in different traditions, makes this analysis only

an approximation. Nonetheless, the above affinities not only greatly facilitate the location of possible variant readings, but also suggest a genealogical pattern inherent in the larger MS tradition.

In addition to the Sanskrit MSS, discussed above, we have used four xylograph editions of the Tibetan translation of this text. These are the Cone, Derge, Peking, and Lhasa editions. Although these editions have a few variations, which are due to xylographic errors, they are all copies of the same translation. The Sanskrit MS (or MSS), upon which that translation was based, cannot be dated, but seems to stand in a Primary Affinity relationship to MS B, above.

Following the standard Tibetan procedure, the translation was accomplished through the collaboration of an Indian pandit and a Tibetan "translator" (lo tsa ba). The colophon reads:

At the great Sakya monastery,<sup>1</sup> this  
translation was accomplished in the

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<sup>1</sup>This is located in Tibet in the province of Tsang.



presence of the pandit, Ratna Śrī,  
by the translator Grags pa rgyal  
mtshan (Skt. Yaśodhvaja), on the  
tenth day of the light half<sup>1</sup> of  
the month of Kārtika (October-  
November) in the year of the snake.<sup>2</sup>

Since the "year of the snake" places the date  
of the translation only as the sixth in a twelve-  
year cycle,<sup>3</sup> it is of no help in establishing the  
year in which it was translated. Nor is it possible  
at this time to identify the translators of this  
work, who, true to the reputation of Tibetan transla-  
tions, have reproduced this work with astonishing  
fidelity to the Sanskrit. Since the Derge edition  
was printed in the early 18<sup>th</sup> century, our transla-  
tion is certainly prior to this date.<sup>4</sup>

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<sup>1</sup>I.e., the first fortnight of the lunar month,  
from new moon until full moon.

<sup>2</sup>The Tibetan text reads: sa kya'i gtsug lag  
khang chen por pa ṅdi ta ra tna shri'i zhal snga nas |  
lo tsa ba grags pa rgyal mtshan gyis sbrul gyi smin  
drug gi zla ba'i dkar po'i tshes bcu la rdzogs par  
bsgyur ro ||

<sup>3</sup>The twelve year cycle is 1) mouse (byi), 2) ox  
(glang), 3) tiger (stag), 4) hare (yos), 5) dragon  
('brug), 6) snake (sbrul), 7) horse (rta), 8) sheep  
(lug), 9) ape (spre), 10) bird (bya), 11) dog (khyi),  
and 12) hog (phag).

<sup>4</sup>B. D. Badaraev, "Notes on a List of the Various  
Editions of the Kanjur," Acta Orient. Hung., Tomus  
XXI (1968), 350, n. 38.

Since our early Sanskrit MSS are, on the whole, quite reliable, it has not been necessary to depend on the Tibetan translation as heavily as some, viz. Snellgrove,<sup>1</sup> for establishing our Sanskrit text. There are two main ways in which the Tibetan translation has been useful in this study. First, since the Tibetan reproduces our text at a date clearly earlier than the majority of our MSS, it is a valuable source of variant readings. Second, due to the fact that the Tibetan language is a member of the Tibeto-Chinese family, it provides a different perspective that is quite valuable in the process of translation into English, much in the same way as a commentary. The Tibetan text will be found below in APPENDIX III.

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<sup>1</sup>In Snellgrove's HVT, pp. viii-x, he describes the procedure in editing his Sanskrit MSS as follows: "Indeed it must be confessed that the general method has been first to ascertain [from the Tibetan] the intended sense of the text and then edit the [Sanskrit] manuscripts accordingly." Due to the fact that the only Sanskrit MSS of the text available to him were of the 19<sup>th</sup> century, this procedure seems not only justified but quite sensible. Nonetheless, there are four MSS of his text in Tokyo University Library listed in Sanskrit Seminar, Buddhist Manuscripts, p. 11, which Snellgrove does not mention.

Although there is no Chinese translation of the CMT listed either by Nanjio<sup>1</sup> or Yamada,<sup>2</sup> it is possible that the CMT may have reached China in Tibetan translation in A.D. 1410 as part of the First Peking edition of the Tibetan Kanjur, prepared under the auspices of the Ming, Yung-lo emperor.<sup>3</sup> It is not certain, however, that this work was included in that particular edition of the Kanjur.

The Fourth Peking edition, which contains a translation of the CMT, includes only one more volume (25 vols. vs. 24 vols.) in the Rgyud, or "Tantra" section.<sup>4</sup> These 25 volumes, however, contain over 700 individual works, making it possible that a great many works may have been added to this section in increasing the number of volumes by one. In any case, it is certain that the

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<sup>1</sup>Bunjin Nanjio, Catalogue of the Chinese Translation of the Buddhist Tripitaka (Oxford: Clarendon Press, 1883).

<sup>2</sup>Yamada, "A Bibliography," p. 133.

<sup>3</sup>Badaraev, "Notes," 347, n. 3.

<sup>4</sup>Ibid.

Tibetan translation of the CMT reached China by A.D. 1737, as part of the Fourth Peking edition.

There is also iconographic evidence of the worship of Caṇḍamahāroṣaṇa in China by the late 18<sup>th</sup> century.<sup>1</sup> Like the evidence from the editions of the Kanjur, the iconographic context indicates a wholesale adoption of both the deities as well as the texts of Tibetan Buddhism, with little or no change from its form in Tibet.

The Pao-hsiang Lou Pantheon, photographed by Staël-Holstein in 1926 and published by W. E. Clark, contains a deity by the name of Pai Pu-tung-chin kang. Clark gives the Sanskrit translation of this as Sita-Acalavajra,<sup>2</sup> who is the "White Immoveable" of our text. Since this pantheon is of Tibetan origin, it is not surprising that Caṇḍamahāroṣaṇa is found here under the name of Acala, for the popular Tibetan name for both the text and the deity is Mi gyo ba (Acala) instead of Gtum po khro bo chen po (Caṇḍamahāroṣaṇa).

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<sup>1</sup>Walter Eugene Clark, Two Lamaistic Pantheons, 2 Vols. (Reprinted in 1 Vol., New York: Paragon Book Reprint Corp., 1965), I, p. xxi.

<sup>2</sup>Ibid., I, pp. 3, 152, and II, p. 198.

Language

The language of the CMT, as it appears in the TEXT below, is Sanskrit. Although the vocabulary is often technical, this seems hardly sufficient grounds to confuse the issue of language by describing it as "Buddhist Hybrid Sanskrit" or even "Buddhist Sanskrit." The subject matter is Buddhist, but the language is Sanskrit, close indeed to the Sanskrit of the Epics.

Although our TEXT, as edited below, contains few non-Sanskrit forms, some of the MSS, viz. MS O and P, are written in a language which deviates markedly from standard Sanskrit. According to hypotheses of Franklin Edgerton,<sup>1</sup> perhaps our edited TEXT represents a thoroughly "Sanskritized" version of a text originally composed in a dialect of Middle-Indic; and, therefore, perhaps our MSS O and P may be in a language closer to the original than that of our edited TEXT. On the basis of the following

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<sup>1</sup>Franklin Edgerton, Buddhist Hybrid Sanskrit Grammar and Dictionary, 2 Vols. (New Haven: Yale University Press, 1953), I, pp. xxv, and 1-13. Hereafter the Buddhist Hybrid Sanskrit Dictionary is abbreviated E and the Grammar as EG.

evidence, however, the importance of Sanskritization, as a factor in language change, must be re-evaluated. Nearly all of the non-Sanskrit forms found in MSS O and P appear to be, not the remains of Middle-Indic in a Sanskritized text, but errors introduced into the MSS through the process of transmission.

In order to account for such non-Sanskrit forms, we must examine the variables involved which may have influenced the language of a MS. First, because the texts examined by Edgerton were originally composed over a period of more than ten centuries, there must certainly have been a variation in the language of the original texts. Second, the greater the length of time from composition until the date of a specific MS, the longer the language of a text has been subject to possible change. Third, the way a text is used may influence the faithfulness of the copyist; if the work is technical and the precise meaning of the text is important to the copyist, he may be quite careful. On the other hand, if the text is considered to be of a devotional nature where the importance to the copyist lies in the act of

copying, then less attention to detail may be expected. Fourth, the mechanics of transmission may vary. A MS may be a copy of one other MS or of many. A MS may be written down by one person as he hears the text recited by another. Fifth, the less familiarity the scribe has with the language of the MS he is copying, the greater the chance for change. Sixth, as Edgerton rightly contends, a copyist may purposely alter a text as a translator from one language to another or from one dialect to another; or, in order to correct what he considers error, he may write other than what he sees, bringing a text more in line with his notion of correct language or meaning. Although this list is certainly not exhaustive, the influence of each of these factors must be considered and weighed by the editor of a given text and certainly by anyone concerned with language change covering a broad textual tradition.

Regarding the CMT, the following facts which relate to its language emerge in light of the above factors. Since the language of the original text

could vary greatly during the period of its possible composition, any decisions regarding the language of the original are pure speculation unless based upon evidence from the MSS. The earlier MSS, which are written in Sanskrit, have been subject to change for a shorter length of time than the later MSS, which show the greatest number of non-Sanskrit forms. Although the practice indicated by the CMT requires the thorough understanding of the text, the practice seems to have declined to the extent that the text is now considered almost exclusively as a devotional object, the mere copying of which is productive of religious merit. Since both recitation and writing of sacred books produce merit, these two are often combined, explaining the state of MSS such as our O and P. The above was compounded because the copyist often knew little Sanskrit. Moreover, the people responsible for copying all our MSS were Newars, whose own language was not even Indo-European, not to mention Sanskrit.

As an illustration to the kind of variation described above, the following passage from MS O corresponds to lines 1-11 on p. 1 of the TEXT:



om̐ nama śrīcandramahārokhaṇayaiḥ ||  
 || evaṁ mayā śrutaṭam ekasmī samaya  
 bhagana vajrasattvaḥ sarvatathāgatāḥ  
 kāyavākścicīḥṛha(?)rdayavajra-  
 dhātveśvarībhageṣu vijahārah ||  
 anekaiś ca vajrayoginīgaṇai ||  
 || tadyathāḥ | śvetācalena vajra-  
 joginī || pitācalena vajrajoginī ||  
 raktācalena vajrajoginī || śyāmācalena  
 ca vajrayoginī || mohavajryā ca  
 vajroginī || piśunavajryā vajra-  
 yoginī || rāgavajryā vajrayoginī  
 īraṣyāvajryā ca vajrayoginā ||

This excerpt is transcribed exactly as it appears in the MS, with the following exceptions, normalized as in the TEXT:

- 1) Where the MS reads satva, sattva is written.
- 2) Where the MS reads sarvva, sarva is written.
- 3) Where the MS does not distinguish between ja and jra, these are separated in transcription.

If this had been our only MS, and if the forces at work in the process of textual tradition were unclear, it would have been tempting to consider the possibility that the original text might have been composed in a non-Sanskrit dialect. On the other

hand, even if a single undated MS containing standard Sanskrit readings supported our TEXT, that undated MS can easily be established by philological methods as linguistically closer to the original text. As in the variation, caṇḍa/candra, there are numerous examples in which our TEXT contains the lectio difficilior. Although some of the words missing in MS O could have been added by later copyists, the clear contextual meaning supports the readings of our TEXT (e.g. yogīyoginīgaṇaiḥ/yoginīgaṇai). Further, we know that: 1) this text may often have been copied for devotional purposes, with little regard for its meaningful content; 2) often, copyists had little knowledge of Sanskrit; and 3) these texts are often copied by the process of a text being recited by one person and written down by another person or persons.

When MS O is viewed in the light of this knowledge, many of its variants are understandable. Although the variant caṇḍa/candra may support "Sanskritization" as a force at work in the tradition, it presupposes a knowledge of Sanskrit by the copyist;

this is clearly not in evidence in the MS as a whole. Although there is little orthographic similarity between many of the variants, it is striking to see how much phonological similarity there is. This is easily explained by the process of transmission outlined above. Short and long vowels are often interchanged; the visarga (h) is added or omitted; consonant variants appear, such as ṇḍa/ndra, yo/jo, la/ra, and ṣa/kha; interconsonantal vowels are omitted, as in gini/gni; and epenthetic vowels are seen as in īrṣyā/īrasyā. The fact that nearly all of these phonetic variations occur also as possible Middle-Indic variations complicates the problem and emphasizes the necessity of working with the MSS themselves. The variant readings listed in printed editions seldom provide the data necessary to evaluate the significance of the individual variant.

On the basis of the above evaluation, Edgerton's hypotheses need further thought. Since the CMT was probably composed at a later date than most of the works considered by Edgerton, it seems quite likely

that many of the earlier works, which are considerably closer both doctrinally and temporally to the Pali tradition, had a distinct Middle-Indic influence. On the other hand, the fact that we find evidence of considerable change in language of the MSS from the 13<sup>th</sup> century to the 19<sup>th</sup> century in the direction of non-Sanskrit forms, indicates that there may be some difficulty in separating what is error from what may be Middle-Indic in MSS of at least the later half of this period. The above is seen to be especially significant in view of the fact that Edgerton's "oldest Buddhist Hybrid Sanskrit text,"<sup>1</sup> the Mahāvastu, was edited by Senart on the basis of no MSS earlier than the 17<sup>th</sup> century.<sup>2</sup>

Although further analysis of the languages involved in Edgerton's study is beyond the scope of this dissertation, nevertheless, the evidence brought out by this study of the MSS of the CMT must be considered in any further work in this area.

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<sup>1</sup>Ibid.

<sup>2</sup>E. Senart, ed., Le Mahāvastu, 3 vols. (Paris: Imprimerie Nationale, 1882, 1890, 1897), I, pp. v-xi.

In the Introduction to his study of the Hevajra Tantra, Snellgrove, too, is aware of the great number of errors in the later MSS. He remarks about the language of his 19<sup>th</sup> century MSS, "The language of these MSS need not be graced by the term Buddhist Sanskrit. It is just bad Sanskrit."<sup>1</sup> In order to discover the nature of the original languages in which the texts of Northern Buddhism were written, scholars would save themselves unnecessary difficulty by thorough investigation of the MS resources which abound in private hands in Nepal and also in often untapped libraries where works may be obtained on microfilm. Due to the nature of the copying tradition, a broad selection of MSS as close as possible to the time of composition is necessary to avoid much difficulty and often needless speculation and reconstruction.

As mentioned above, there are non-Sanskrit forms found in our edited TEXT. Apart from the special cases of mantras and the Apabhraṃśa passage

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<sup>1</sup>HVT, II, p. xi.

(15.15-16.5), the phonology is quite regular. Morphologically, however, the following non-Sanskrit forms should be noted:

- 1) Finite forms of  $\sqrt{\text{bhū}}$ : a) bhonti (11.11), 3d person plural present, = Skt. bhavanti; b) bhoti (32.10), 1st person singular present, = Skt. bhavati. (Cf. EG 1.29)
- 2) Forms of the gerund in -ya with non-compounded verbs: a) grhya (14.17, 17.19, 32.7, 26.16), = Skt. grhītvā; b) arpya (18.3, 18.4), = Skt. arpayitvā; c) sthāpya (29.7, 29.9, 29.13, 29.15), = Skt. sthāpayitvā. (Cf. EG 35.9)
- 3) A form of the accusative singular of the feminine stem mātr: mātrām (30.7), = Skt. mātaram. (Cf. EG 13.10)

In evaluating the above variants, two facts should be considered: 1) All the above examples are drawn from verse, and none is found in prose portions of the text. 2) Forms such as bhavati (10.10),

grhītvā (30.19), and mātaram (14.17) do, in fact, appear in the text. It seems that the non-Sanskrit forms listed above were considered morphological variants, acceptable when required by the meter.

One other non-Sanskrit form should be mentioned and here the variation cannot be explained m.c.: the 3d person plural present active √dā, dadanti (35.9), = Skt. dadati. (Cf. EG p. 215 s.v. √dā)

In collating the MSS and editing the text of the CMT, we have not been able to resist normalizing the text, at least to some extent. The following normalizations were made in this edition:

- 1) Where MSS tend to double a consonant after r, we read a single consonant, e.g. for sarvva we read sarva, dharmma/dharma, varṇṇa/varṇa, etc.
- 2) Where MSS tend to read t, we read tt, as in satva/sattva, and datvā/dattvā.
- 3) Where MSS tend to read v for etymological b, we read b.
- 4) Where MSS tend to read j for etymological jr, we read jr, as in vaja/vajra.

5) Where MSS are erratic in the use of the avagraha, we normalize its use, as in sopi/so 'pi (but see below for our treatment of saṁdhi in general).

The saṁdhi in our MSS is quite inconsistent, not only among different MSS, but also within even the best MSS. It is so erratic, in fact, that it is usually the case that a standard reading can be found in at least one of our MSS. Rather than normalize the text in this way, however, we have retained the saṁdhi of MS B, our oldest complete MS. Although, following this procedure, many variations occur within the text, it provides a more representative picture of all our MSS. It is often not clear what rules were followed, but it seems that orthographic rather than euphonic considerations constituted a deciding factor in many cases.

Since orthographic variations are considered in APPENDIX II, they will not be repeated here.



TEXT

om̐ namaḥ śrīcaṇḍamahāroṣaṇāya ||

evam māya śrutam ekasmin samaye bhagavān  
vajrasattvaḥ sarvatathāgatakāyavākcihṛdaya-  
vajradhātviśvarībhage vijahāra | anekaiś ca  
5 vajrayogiyoginīgaṇaiḥ | tadyathā ||

śvetācalena vajrayoginā | pītācalena ca  
vajrayoginā | raktācalena ca vajrayoginā |  
śyāmācalena ca vajrayoginā | mohavajryā ca  
vajrayoginyā | piśunavajryā ca vajrayoginyā |  
10 rāgavajryā ca vajrayoginyā | īrṣyāvajryā ca  
vajrayoginyā | evaṁ pramukhair yogiyoginī-  
koṭinīyutaśatasahasraiḥ ||

atha bhagavān vajrasattvaḥ kṛṣṇācalasamādhiṁ  
samāpadyedam udājahāra |

15 bhāvābhāvavinirmuktaś caturānandaikatatparaḥ |  
niṣprapañcasvarūpo 'haṁ sarvasaṁkalpavarjitah ||  
mām na jānanti ye mūḍhāḥ sarvapumvapuṣi sthitam |  
teṣāṁ ahaṁ hitārthāya pañcākāreṇa samsthitah ||

atha bhagavatī vajradhātviśvarī dveṣavajrī-  
20 samādhiṁ samāpadyedam udājahāra |

śūnyatākaruṇābhinnā divyakāmasukhasthitā |  
 sarvakalpavihīnāhaṃ niṣprapañcā nirākulā ||  
 mām na jānanti yā nāryaḥ sarvastrīdehasaṃsthitām |  
 tāsām ahaṃ hitārthāya pañcākāreṇa saṃsthitā ||

- 5           atha bhagavān kṛṣṇācalo gādhenā bhagavatīm  
 dveṣavajrīṅ cumbayitvā samāliṅgya cāmantrayate  
 sma |
- devi devi mahāramyaṃ rahasyaṃ cātidurlabhaṃ |  
 sārāt sāratarāṃ śreṣṭhaṃ sarvabuddhaiḥ subhāṣitaṃ ||
- 10       śṛṇu vakṣye mahātantram tantrarājeśvaraṃ param |  
 nāmnā caikalavīraṇ tu sattvānām āśu siddhaye ||  
 aprakāśyam idaṃ tantram adṛṣṭamaṇḍalasya hi |  
 nānyamaṇḍalapraviṣṭasya tantrarājan tu darśayet ||  
 maṇḍale caṇḍaroṣasya praviṣṭo yaḥ samāhitaḥ |
- 15       śraddhāyatnaparāś caṇḍe tasya tantran tu deśayet ||  
 gurau bhaktaḥ kṛpāluś ca mantrayānaparāyaṇaḥ |  
 bhaktaś caṇḍesvare nityaṃ tasya tantram pradarśayet ||  
 evaṃ buddhvā tu yaḥ kaścid yogī lobhaviḍāmbitaḥ |  
 caṇḍasya maṇḍalādrṣṭe deśayet tantram uttamam ||
- 20       sa mahāvvyādhibhir grasto viṣṭhāmūtramalikṛtaḥ |

- ṣaṅmāsābhyantare tasya mṛtuduḥkhaṃ bhaviṣyati ||  
 yamadūtais tato grastah kālapāśavaśīkṛtaḥ |  
 narakaṃ nīyate pāpī yadi buddhair api rakṣitaḥ ||  
 yadi karmakṣayād duḥkhaṃ bhuktvā ca lakṣavatsaram |  
 5 mānuṣyaṃ prāpyate janma tatra vajreṇa bhidyate ||  
 tasmāc ca maṇḍalaṃ cāru vartayen mantravidvratī |  
 praveśya tatra vai śiṣyān pūrvam eva parīkṣitān ||  
 tato hi deśayet tantran triṣu lokeṣu durlabhaṃ |  
 aśrutam deśayed yo 'pi so 'pi gacchaty adhogatim ||  
 10 mukhapāko bhavet tasya yadi buddhasamo 'pi hi |  
 śraddhāhīno 'thavā śiṣyaḥ śṛṇute jijñāsanāya ca ||  
 bhidyate mūrdhni vajreṇa vṛṣṭikāle na saṃśayaḥ |  
 tathyam etan mayā devi bhāṣitañ ca varānane ||  
 tantre caikalavīre 'smin sugupte caṇḍaroṣaṇe ||  
 15 ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatantre  
 tantrāvātāraṇapaṭalaḥ prathamah || 1 ||

\* \* \*

atha bhagavatī dveṣavajrī bhagavantam  
caṇḍamahāroṣaṇam gādham āliṅgyāha ||

maṇḍalasya kiyaṇ mānaṃ vartanīyaṅ ca kena hi |  
likhitavyaṅ ca tathā tatra madhye kiṃ brūhi me prabho ||

5 atha bhagavān āha ||

maṇḍalasya bhaven mānaṅ caikahastam dvihastakam |  
trihastam vā catuḥpaṅca pañcamānam na cādḥikam ||  
yasya tasyaiva cūrṇena nānāvārṇakṛtena ca |  
caturaśraṅ caturdvāram catustoraṅābhūṣitam ||

10 bhāgena cāṣṭamenaiva dvāram tasya prakalpayet |  
dvāramānena niryūham tadardhena kapolakam ||  
pakṣaṅ cāpi tathā vedīhārārdhahārapaṭikam |  
mūlasūtrabhis tasyāpy ardhenaiva rajobhavam ||  
vajravalīn tu tenaiva aṣṭastambhāmś ca kalpayet |

15 dvārāt triguṇitam kuryāt dvāratoraṇam uttamam ||  
viśvavajram adho likhyam vajraprākāroveṣṭitam |  
kalpavṛkṣādibhir yuktaṅ caṇḍaroṣaṇamaṇḍalam ||  
puṭam ekaṅ ca kartavyaṅ cakravat parimaṇḍalam ||  
tasya pūrvādike viśvapaḍmam aṣṭau samālikhet |

20 navamam madhyame tasya madhye khadgam sunīlakam ||

- vajreṅkāṅkitāṃ tañ ca vajrakarttikapālayutaṃ |  
 pūrve cakrāṅkitāṃ khaḍgaṃ śvetavarṇaṃ samālikhet ||  
 dakṣiṇe pītavarṇaṃ tu yutaṃ ratnena saṁlikhet |  
 paścime raktavarṇaṃ tu raktapadmena cihnitāṃ ||  
 5 uttare khaḍgamātraṃ tu śyāmarṇaṃ samālikhet |  
 cakreṇa cihnitāṃ karttim agnikoṇe sitāṃ likhet ||  
 nairṛte pītavarṇāṃ tu likhet ratnasucihnitāṃ |  
 vāyavye ca tathā raktāṃ raktapadmasucihnitāṃ ||  
 aiśāne śyāmarṇaṃ tu nīlotpalasamanvitāṃ |  
 10 candrasūryopariṣṭhaṃ tu sarvacihnaṃ prakalpayet ||  
 rajomaṇḍalam idaṃ proktaṃ mayā lokārthasādhane |  
 athavā maṇḍalaṃ kuryāt paṭarūpeṇa sulikhitāṃ ||  
 pūrvavat maṇḍalaṃ likhyaṃ madhye kṛṣṇacalaṃ likhet |  
 saṃpuṭaṃ dveśavajryā vai pūrve śvetācalaṃ likhet ||  
 15 tathā pītācalaṃ savye pṛṣṭhe raktācalaṃ likhet |  
 saṁlikhet uttare śyāmācalaṃ vahnau mohavajrīm ||  
 śvetāṃ nairṛte pītāṃ piśunavajrīm samālikhet |  
 vāyavye lohitaṃ devīm rāgavajrīm samālikhet ||  
 aiśāne īrṣyāvajrīm śyāmāṃ likhet vai paṭamaṇḍalam ||  
 20 atha maṇḍalādhiṣṭhānamantram bhavati ||

om śrīcaṇḍamahāroṣaṇa sarvaparivārasahita āgaccha  
 āgaccha jaḥ hūm vaṁ hoḥ atra maṇḍale adhiṣṭhānaṁ  
 kuru hūm phaṭ svāhā || anenākṛṣya praveśya baddhvā  
 vaśīkṛtya pūjayet ||

5 atha pūjāmantram bhavati ||

om kṛṣṇācala puṣpaṁ pracīccha hūm phaṭ |  
 om śvetācala puṣpaṁ pracīccha hūm phaṭ |  
 om pītācala puṣpaṁ pracīccha hūm phaṭ |  
 om raktācala puṣpaṁ pracīccha hūm phaṭ |  
 10 om śyāmācala puṣpaṁ pracīccha hūm phaṭ |  
 om dveṣavajri puṣpaṁ pracīccha hūm phaṭ |  
 om mohavajri puṣpaṁ pracīccha hūm phaṭ |  
 om piśunavajri puṣpaṁ pracīccha hūm phaṭ |  
 om rāgavajri puṣpaṁ pracīccha hūm phaṭ |  
 15 om īrṣyāvajri puṣpaṁ pracīccha hūm phaṭ ||

puṣpaṁ dīpaṁ tathā dhūpaṁ gandhaṁ naivedyam eva ca |  
 pūjāpañcopahāreṇa kuryād vai maṇḍalasya hi ||  
 yadā śvetācalo madhye mohavajryā samanvitaḥ |  
 tasyaiva maṇḍalam jñeyam evaṁ pītācalādike ||  
 20 pañcayogiprabhedena pañcamaṇḍalakaḥkalpanam |

kuryād ekāgracittena pūrvasevākṛtaśramah ||  
 maṇḍalam pariveṣṭyaiva yoginīm yogisaṃpuṭām |  
 bhojayen madyamāmsaiś ca vandayec ca muhur muhuḥ ||

ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatanetre  
 5 maṇḍalapaṭalo dvitīyah || 2 ||

\* \* \*

atha bhagavaty āha ||

katham śiṣyo bhaved bhavyo yojitavyo 'tra tantrake |  
 nirviśaṅkaś ca kartavyaḥ kathaya tvaṃ mahāprabho ||

atha bhagavān āha ||

10 ādau triśaraṇaṃ dadyāt pañcaśikṣāś ca poṣadham |  
 tataḥ pañcābhiśekan tu guhyaṃ prajñāñ ca śeṣataḥ ||  
 tato bhavyo bhavec chiṣyas tantran tasyaiva deśayet |  
 durato varjayed anyam anyathā rauravaṃ vrajet ||

tatreyaṃ triśaraṇagāthā ||

15 buddham gacchāmi śaraṇaṃ yāvad ābodhimāṇdataḥ |  
 dharmam gacchāmi śaraṇaṃ saṅghaṃ cāvetyaśraddhayā ||

tatreyaṃ pañcaśikṣāgāthā ||

māraṇāñ caurikāñ cāpi parapatnīm mṛṣāvacaḥ |  
tyajāmi sarpavat sarvaṃ pañcamaṃ madyaṃ eva ca ||

tatreyaṃ poṣadhagāthā ||

- 5 na sattvaṃ ghātayiṣyāmi na hariṣye parasvakaṃ |  
brahmacaryaṃ carīṣyāmi varjayiṣye mṛṣāvacaḥ ||  
pramādāyatanam madyaṃ na pāsyami kadācana |  
nṛtyagītavibhūṣāñ ca varjayiṣyāmi sotsavān ||  
uccaiḥśayyāṃ mahāsayyāṃ vikāle 'pi ca bhojanaṃ |  
10 evaṃ poṣadham aṣṭāṅgam arhatāṃ anuśikṣayā ||  
viśuddham dhārayiṣyāmi yathā buddhena deśitaṃ |  
tena jītvā śaṭhamāraṃ prāpya buddhatvam uttamaṃ ||  
bhaveyaṃ bhavakhinnānāṃ śaraṇaṃ sarvadehināṃ |  
saṃsarāmi bhava yāvat tāvat sugatijaḥ pumān ||  
15 bhaveyaṃ sādhusaṃsargī dhīmān lokahite rataḥ ||

tatrāyaṃ udakābhiṣekaḥ || śiṣyaṃ śuddham  
sphaṭikasamkāśaṃ nirmalaṃ dhyātvā vijayakalaśād  
udakam ākr̥ṣya sahaḥkārāpalavena om āḥ sarva-  
tathāgatābhiṣekasamaśriye hūm ity anenābhiṣiñcet ||

- 20 tatrāyaṃ makutābhiṣekaḥ || vajrādighaṭitaṃ



makuṭam̐ sarvaratnam ivākalayya | śiṣyam̐ cakra-  
vartinam iva dhyātvā tacchirasi makuṭam̐ dattvā  
pūrvavad abhiṣiñcayet || om̐ caṇḍamahāroṣaṇa āviśa  
2 asya hr̥daye hūm̐ phaṭ ||

5 tatrāyam̐ khaḍgābhiṣekāḥ || lohādimayam̐ khaḍgam̐  
tasya dakṣiṇahaste dattvā pūrvavad abhiṣiñcayet ||  
om̐ hana 2 mārāya 2 sarvaśatrūn̐ jñānakhaḍga hūm̐ phaṭ ||

tatrāyam̐ pāsābhiṣekāḥ || tāmradimayam̐ pāsam̐  
tasya tarjanīyute vāmahaste dattvā pūrvavad

10 abhiṣiñcet || om̐ gr̥hna 2 kaṭṭa 2 sarvaduṣṭān̐  
pāsena bandha 2 mahāsatya te dharmā te svāhā ||

tatrāyam̐ nāmābhiṣekāḥ || śiṣyam̐ caṇḍamahā-  
roṣaṇamudrayopaveśya tadākāreṇa ca tam ālambya |  
om̐ he śrībhagavan kṛṣṇācala siddhas tvam̐ hūm̐ phaṭ ||

15 tataḥ pūrvavad abhiṣiñcet || evam̐ sādhakasya  
kṛṣṇādivarṇabhedena pañcācalanāmābhiṣeko deyaḥ ||  
iti pañcābhiṣekāḥ ||

strīṇān̐ tu makuṭābhiṣekam̐ tyaktvā  
sindūrābhiṣekam̐ dadyāt || paṭṭamahādevīrūpam̐

20 śiṣyam̐ ālambya | om̐ bhagavati āviśa 2 asyā hr̥daye

- hūm phaṭ || lauhādikarttikān tasyā dakṣiṇahaste  
 dadyāt || om karttike sarvamārāṇām māmsam kartaya  
 2 hūm phaṭ || vāmahaste nṛkapālam dārvādikṛtam  
 dadyāt || om kapāla sarvaśatrūṇām raktaṁ dhāraya  
 5 2 hūm phaṭ || tato bhagavatīmudrayopaveśya  
 tadākāreṇa cālambya | om he śrīdveṣavajri siddhā  
 tvam hūm phaṭ || evam striyaḥ kṛṣṇādivarṇabhedena  
 pañcayoginīnām nāmnābhiṣiñcet || āsān tu  
 prajñābhiṣekasthāne upāyābhiṣeko deya iti ||  
 10 atha guhyābhiṣeko bhavati || śiṣyo gurum  
 vastrādibhiḥ sampūjya || tasmai svamanovāñchitām  
 rūpayauvanamaṇḍitām niryātayet ||  
 iyam niryātītā tubhyaṁ sarvakāmasukhapradā |  
 mayā kāmasukhārtham te gṛhna nātha kṛpām kuru ||  
 ]5 tato gurum namaskṛtya śiṣyo bahir nirgacchet ||  
 om caṇḍamahāroṣaṇa hūm phaṭ iti mantram japan  
 tiṣṭhet || guruḥ punar madyamāmsadibhir ātmānam  
 pūjayitvā prajñāñ ca saṁtarpya saṁpuṭībhūya |  
 tadudbhūtam śukraśonitam parṇapuṭādāv avasthāpya |  
 20 śiṣyam āhūya tasya jihvāyām anāmikānguṣṭhābhyām

dravyam gr̥hītvā | hūm phaṭ karam̄ likhet || tato  
 'ho sukham iti pāṭhayec ca | tata evam̄ vadet ||  
 adyāham̄ tena buddhajñānam utpādayāmi yenātītānāgatā  
 pratyutpannā buddhā bhagavanto 'pratiṣṭhitanirvānam̄  
 5 prāptāḥ || kin tu na tvayedam̄ adr̥ṣṭamaṇḍalapurato  
 vaktavyam̄ || atha vadasi tadā | tasya śiṣyasya  
 hr̥daye khadgam̄ arpayitvedam̄ paṭhet ||

atitīkṣṇo hy ayaṁ khadgaś caṇḍaroṣakare sthitaḥ |  
 bhedayet samayam̄ yas tu tasya chedanatatparah̄ ||  
 10 janmakotīśahasreṣu khadgavyagrakarā narāḥ |  
 sarvāṅgachedakā bhonti śiraśchedaikatatparāḥ ||  
 bhaviṣyati tavāpy evam̄ samayam̄ yadi bhetsyasi ||

tataḥ śiṣyena vaktavyam̄ | evam̄ astv iti ||  
 tato 'ndhapaṭṭam̄ bandhayitvā maṇḍale puṣpam̄  
 15 pātayet || tato 'ndhapaṭṭam̄ muktvā maṇḍalam̄  
 pradarśayet || yasya yac cihnam̄ tad bodhayet |  
 tatas tām̄ eva prajñām̄ śiṣyasya samarpayet ||

iyan te dhāraṇī ramyā sevya buddhaiḥ prakāśitā |  
 atīkrāmati yo mūḍhaḥ siddhis tasya na cottamā ||

20 tato guruḥ karṇe kathayet caturānandavibhāgam̄ ||

tato bahir nirgacched guruh || prajñā tu  
nagnībhūyotkuṭakena guhyam tarjanya darsayati ||

kim tvam utsahase vatsa madīyāśucibhakṣaṇam |  
viṇmūtrañ caiva raktañ ca bhagasyāntaḥ pracūṣaṇam ||

5 sādakena vaktavyam |

kiñ cāham notsahe mātas tvadīyāśucibhakṣaṇam |  
kāryā bhaktir mayā strīṇām yāvad ābodhimaṇḍataḥ ||

sā cāha ||

aho madīyam yaṁ padmaṁ sarvasukhasamanvitam |  
10 sevayed yo vidhānena tasyāham siddhidāyini ||  
kuru padme yathākāryam dhairyam dhairyaprayogataḥ |  
svayañ caṇḍamahāroṣaḥ sthito hy atra mahāsukham ||

tataḥ sādaka ātmānam caṇḍamahāroṣaṇākāreṇa  
dhyātvā prajñāñ ca dveṣavajrīrūpeṇa samputam  
15 kṛtvā caturānandān lakṣayet || tato niṣpanne  
gurupramukham kṛtvā madyamāmsādibhir bhakṣaṇacakram  
kuryāt || iti prajñābhīṣekaḥ ||

ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatantre  
'bhīṣekapaṭalas trītiyaḥ || 3 ||

atha bhagavaty āha ||

bhāvitavyaṃ kathaṅ caṇḍaroṣaṇabhāvakena hi |  
japtavyaṃ kīdr̥śaṃ mantraṃ vada tvam̐ parameśvara ||

atha bhagavān āha ||

- 5 mano'nukūlake deśe sarvopadravivarjite |  
āśanaṃ kalpayet tatra yathālabdhaṃ samāhitaḥ ||  
prathamam̐ bhāvayen maitrīm̐ dvitīye karuṇam̐ vibhāvayet |  
tṛtīye bhāvayen muditām̐ upekṣam̐ sarvaśeṣataḥ ||  
tato hr̥di bhāvayed bījaṃ padmacandraraviṣṭhitaṃ |  
10 raśmibhiḥ purato dhyāyān niṣpannam̐ caṇḍaroṣaṇam̐ ||  
pūjayen manasā taṅ ca puṣpadhūpādibhir budhaḥ ||  
tadagre deśayet pāpam̐ sarvapunyaṃ pramodayet ||  
triśaraṇam̐ gamanam̐ kuryād yācanādhyeṣaṇām̐ api |  
ātmanaṅ ca tato dattvā punyaṅ ca pariṇāmayet ||  
15 praṇidhānam̐ tataḥ kṛtvā bodhau cittan tu nāmayet |  
namaskāram̐ tataḥ kuryāt raśmibhiḥ saṃharet punaḥ ||  
paṭhitvā mantraṃ etad dhi śūnyatādhyānam̐ ācaret |

oṃ śūnyatājñānavajrasvabhāvātmake 'haṃ ||

- cintayed raśmibhir dagdham̐ sa hūmkāram̐ prayatnataḥ |  
20 karpūradāhavad dhyātvā raśmiṅ cāpi na kalpayet ||

- sarvam ākāśasamkāśam kṣaṇamātram vibhāvya ca |  
 śuddhasphaṭikavat svaccham ātmadeham vibhāvayet ||  
 agrato bhāvayet paścāt yaṁ raṁ vaṁ laṁ catuṣṭayam |  
 niṣpannam bhāvayet tena vātavahnijalorvikām ||  
 5 bhruṅkāraṅ ca tato dhyātvā kūṭāgāram prakalpayet |  
 caturaśraṅ caturdvāram aṣṭastambhopaśobhitam ||  
 dhyāyet tanmadhyake padmam viśvam aṣṭadalānvitam |  
 paṅkārabījasambhūtam tatra amkārajam vidhum ||  
 raviṁ raṅkārajātaṅ ca tadūrdhvaṁ hūṅkṛtiṁ punaḥ |  
 10 tajjam akṣobhyakam dhyāyen māmakyā saha samputam ||  
 samkramet tatra yogīndras tasya mūrdhābilena ca |  
 tārasamkrāntiyogena māmakībhagacetasā ||  
 tataḥ śukrarasībhūtaḥ patet tasyā bhagodare |  
 niṣpannaṅ caṇḍarūpan tu niḥsarec ca bhagāt tataḥ ||  
 15 hanyāt khaḍgena cākṣobhyam pitaram paścāt prabhakṣayet |  
 māmakyāpi tatas taṅ ca bhakṣitam vai prakalpayet ||  
 tato hi māmakīm gṛhya mātaram samprakāmayet |  
 tayā cāliṅgitam dhyāyed dveṣavajrīsvarūpataḥ ||  
 khaḍgograkaram savye vāme pāśasamanvitam |  
 20 tarjanya tarjayantaṅ ca daṁṣṭroṣṭham tu nipīditam ||

- saṁprahārapadaṁ savye caturmāravimardanaṁ |  
 vāme bhūmiṣṭhajānuṁ ca kekarākṣaṁ bhayānakam ||  
 vasudhāṁ tarjayantaṁ ca vāmajānvagrataḥ sthitaṁ |  
 akṣobhyakṛtamaulaṁ tu nīlaṁ ratnakirīṭinaṁ ||  
 5 pañcacīraṁ kumāraṁ ca sarvālaṅkārabhūṣitaṁ |  
 dviraṣṭavarṣākāraṁ ca raktacakṣurdvayaṁ vibhum ||  
 bhāvayet sthiracittena siddho 'haṁ caṇḍaroṣaṇaḥ |  
 tato manthānayogena pūrve śvetācalaṁ sṛjet ||  
 mohavajrīm sṛjed agnau śaratkāṇṭhasamaprabhāṁ |  
 10 pītācalaṁ sṛjet savye piśunavajrīṅ ca nairṛte ||  
 raktācalaṁ sṛjet pṛṣṭhe raktāṅ ca rāgavajrikāṁ |  
 vāyavye cottare śyāmācalaṁ śyāmāṁ īśānake ||  
 īrṣyāvajrīm sṛjet paścāt sa prajñotgatim āvahet |  
 codayanti tato devyaḥ svakaṇṭhoditagītibhiḥ ||  
 15 pahu maitrī tu vivarjia hohi mā śunnasahāva |  
 tojju viyoe phiṭumi sarve sarve hi tāva ca ||  
 mohavajryāḥ ||  
 mā karuṇācia iṭṭahi pahu mā hohi tu śunna |  
 mā mojju deha sudukkhia hoi hai jīva vihuna ||  
 20 piśunavajryāḥ ||

- kī santu harisa vihohia śunnahi karasi paveśa |  
 tojju nimantaṇa karia manua cchai lohāśeṣa ||  
 rāgavajryāḥ ||  
 yovanavunttim ūpekhia niṣphala śunnae ditti |  
 5 śunnasahāva vigoia karahi tu mea sama ghiṭṭi ||  
 Īrṣyāvajryāḥ ||
- svapneneva idaṃ śrutvā dravāj jhatiti utthitaḥ |  
 pūrvakenaiva rūpeṇa dhyāyāt taṃ saṃpuṭātmakaṃ ||  
 tataḥ śvetācalaṃ hatvā mohavajrīm prakāmayet |  
 10 rūpaṃ śvetācalaṃ kṛtvā punaḥ pītācalaṃ haret ||  
 kāmayet piśunavajrīm tu kṛtvā pītācalātmakaṃ |  
 hatvā raktācalaṃ tadvat kāmayed rāgavajrikām ||  
 kṛtvā raktācalātmakaṃ hanyāc chyāmācalaṃ punaḥ |  
 Īrṣyāvajrīm tataḥ kāmyā kṛtvā śyāmācalātmakaṃ ||  
 15 anurāgya caturdevīm saṃharet sarvamaṇḍalaṃ |  
 saṃpuṭaṃ caikam ātmānaṃ bhāvayen nirbharaṃ yatī |  
 ahaṃkāraṃ tataḥ kuryāt siddho 'haṃ naiva saṃśayaḥ ||  
 kṛṣṇavarṇo hi yo yogī sa kṛṣṇācalabhāvakaḥ |  
 śvetagauro hi yo yogī sa śvetācalabhāvakaḥ |  
 20 pītavarṇo hi yo yogī sa pītācalabhāvakaḥ |



- raktagauro hi yo yogī sa raktācalabhāvakaḥ |  
 śyāmavarṇo hi yo yogī sa śyāmācalabhāvakaḥ ||  
 kṛṣṇavarṇā tu yā nārī dveṣavajrīm vibhāvayet |  
 śvetagaurā tu yā nārī mohavajrīm vibhāvayet ||  
 5 pītavarṇā tu yā nārī piśunavajrīm vibhāvayet |  
 raktagaurā tu yā nārī rāgavajrīm vibhāvayet ||  
 śyāmavarṇā tu yā nārī īrṣyāvajrīm vibhāvayet |  
 vajrayogī naraḥ sarvo nārī tu vajrayoginī ||  
 kṛṣṇādivarṇabhedena sarvam etat prakalpayet |  
 10 athavā karmabhedena pañcabhedaprakalpanam ||  
 kṛṣṇo hi mārṇe dveṣe śvetaḥ śāntau matāv api |  
 pītaḥ stambhane puṣṭau vaśyākṛṣṭe tu lohitaḥ ||  
 śyāma uccāṭane khyāto yad vā jātiprabhedataḥ |  
 kṛṣṇo ḍombāḥ śīto vipraḥ pītaś cāṇḍālakō mataḥ ||  
 15 raktas tu naṭakaḥ śyāmaḥ smrto rajaka ity api |  
 kṛṣṇakanyām viśālākṣīm kāmayet kṛṣṇabhāvakaḥ ||  
 śītakanyām śītātmā tu pītakanyām supītakaḥ |  
 rakto hi raktakanyān tu śyāmakanyān tu śyāmakaḥ ||  
 yām tām athavā gr̥hya yattadbhāvanāparaḥ |  
 20 kāmayet sthiracittena yathā ko 'pi na budhyate ||

etāḥ susiddhidāḥ kanyāḥ pakṣamātraprayogataḥ |  
 āsām śukraṁ bhaved vajraṁ jihvayā sarvam ālihet ||  
 yāvadicchaṁ pibet mūtraṁ tāsām arpya bhage mukhaṁ |  
 gudapadme cārpya vai viṣṭhām yāvadicchaṁ prabhakṣayet ||  
 5 na kartavyā ghrṇālpāpi siddhibhraṁśo 'nyathā bhavet |  
 nijāhāram idaṁ śreṣṭhaṁ sarvabuddhaiḥ prabhakṣitaṁ ||

ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatantre  
 devatāpaṭalaś caturthaḥ || 4 ||

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athātaḥ saṁpravakṣyāmi sarvamantrasamuccayaṁ ||  
 10 atha bhagavān sarvamāraparājayaṁ nāma samādhiṁ  
 samāpadyedaṁ mantrasamuccayaṁ āha ||  
 om caṇḍamahāroṣaṇa hūm phaṭ || mūlamantraḥ ||  
 om acala hūm phaṭ || dvitīyamūlamantraḥ || om  
 hūm phaṭ || tṛtīyamūlamantraḥ ||  
 15 hūm || hṛdayamantraḥ || āṁ || hṛdayamantro  
 dvitīyaḥ || haṁ || tṛtīyahṛdayamantraḥ ||  
 om hrām hrīm hraum caṇḍarūpe caṭa 2 pracāṭa  
 2 kaṭṭa 2 prasphura 2 prasphāraya 2 hana 2 grasa 2

bandha 2 jambhaya 2 stambhaya 2 mohaya 2 sarvaśatrūnām  
 mukhabandhanaṁ kuru 2 sarvaḍākinīnām grahabhūta-  
 piśācavyādhīyakṣānām trāsaya 2 mara 2 mārāya 2  
 rurucaṇḍaruk rakṣa 2 devaḍattañ caṇḍamahāsenah  
 5 sarvam ājñāpayati | om caṇḍamahāroṣaṇa hūm phaṭ ||  
 mālāmantraḥ || namaḥ sarvāśāparipūrakebhyaḥ  
 sarvatathāgatebhyaḥ | sarvathācalakānanā naṭṭa  
 2 moṭṭa 2 saṭṭa 2 tuṭṭa 2 tiṣṭha 2 āviśa 2 āḥ  
 mahāmattabālaka dhūṇa 2 tiṇa 2 khāda 2 vighnān  
 10 mārāya 2 duṣṭān bhakṣa 2 sarvaṁ kuru 2 kiri 2  
 mahāviṣamavajra phaṭ hūm 3 | tribalitarāṅgāvartaka  
 hūm 3 | acalaceṭa phaṭ sphāṭaya 2 hūm 2 asamantike  
 trāṭ mahābala sāṭaya samānāya trām mām hām śuddhyantu  
 lokāḥ | tuṣyatu vajrī namo 'stv apratihatabalebhyaḥ |  
 15 jvālaya trāṭ asaha namaḥ svāhā || dvitīyamālāmantraḥ ||  
 namaḥ sarvāśāparipūrakebhyaḥ sarvatathāgatebhyaḥ  
 sarvathā trāṭ amoghacaṇḍamahāroṣaṇa sphoṭaya 2 hūm  
 bhramaya 2 trāṭ mohām || tṛtīyo mālāmantraḥ |  
 iti pañcācalānām sāmānyamantrāḥ || viśeṣamantrās  
 20 tu | om kṛṣṇācala hūm phaṭ | om śvetācala hūm phaṭ |

om pītācala hūm phaṭ | om raktācala hūm phaṭ |  
om syāmācala hūm phaṭ |

devīnān tu sāmānyamantrāḥ || om vajrayogini  
hūm phaṭ || mūlamantraḥ || om prajñāpāramite hūm  
5 phaṭ | dvitīyamūlamantraḥ || om vauheri hūm phaṭ ||  
tr̥tīyamūlamantraḥ ||

om picu 2 prajñāvārdhani jvala 2 medhāvārdhani  
dhiri 2 buddhivārdhani svāhā || mālāmantraḥ ||

viśeṣamantrās tu || om dveṣavajri hūm phaṭ |  
10 om mohavajri hūm phaṭ | om piśunavajri hūm phaṭ |  
om rāgavajri hūm phaṭ | om īrṣyāvajri hūm phaṭ |

balimantraḥ sāmānyo 'yam || om namo bhagavate  
śrīcaṇḍamahāroṣaṇāya devāsura mānuṣyatrasānāya  
samastamārabalavināśānāya ratnamakuṭakṛtaśirase  
15 imaṁ balim gṛhna 2 mama sarvavighnān hana 2  
caturmārān nivāraya 2 trāsa 2 bhrāma 2 chinda 2  
bhinda 2 nāśa 2 tāpa 2 śoṣa 2 cheda 2 bheda 2  
duṣṭasattvān mama viruddhacittakān bhasmīkuru 2  
phaṭ 2 svāhā ||

20 ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatantre  
mantrapāṭalaḥ pañcamah || 5 ||

atha bhagavatī prajñāpāramitā bhagavantam  
gādham āliṅgya padmena vajragharṣaṇam kṛtvā prāha ||

niṣpannakramayogena bhāvanā kīdrśī bhavet |  
yoginīnam hitārthāya pṛcchitam saphalīkuru ||

5 atha bhagavān āha ||

niṣpannakramayogastho yogī yogaikatatparaḥ |  
bhāvayed ekacittena mama rūpam aharniśam ||  
kalpayet svastriyan tāvat tava rūpeṇa nirbharām |  
gādhenaiivātiyogena yathaiva sphuṭatām vrajet ||

10 mātaram duhitaram cāpi bhaginīm bhāgineyikām |  
anyāñ ca jñātinīm sarvām ḍombinīm brāhmaṇīm tathā |  
caṇḍālīm naṭakīñ caiva rajakīm rūpajīvikām |  
vratinīm yoginīñ caiva tathā kāpālinīm punaḥ ||  
anyāñ ceti yathāprāptām strīrūpeṇa susamsthitām |

15 sevayet suvidhānena yathā bhedo na jāyate ||  
bhede tu kupitaś caṇḍaroṣaṇo hanti sādham |  
avīcau pātayet tañ ca khadgapāśena bhīṣayet ||  
neha loke bhavet siddhiḥ paraloke tathaiva ca |  
tasmāc ca guptam atyantam kartavyam nāpi gocaram ||

20 ḍākinīmantravad gopyam caṇḍaroṣaṇasādhanam |

abhyantakāminām arthe mayā buddhena bhāṣitam ||  
 mano'nukūlake deśe sarvopadravavarjite |  
 pracchanne tām samādāya svacetoramyakāminīm ||  
 buddho 'haṁ cācalaḥ siddhaḥ prajñāpāramitā priyā |  
 5 bhāvayet svasvarūpeṇa gādḥena cetasā sudhīḥ ||  
 nirjanañ cāśramam kṛtvā yathālabdhānavastukaḥ |  
 bhāvayen nirbharam dvābhyām anyonyadvandvayogataḥ ||  
 striyam pratyakṣataḥ kṛtvā sammukhe copaveśya hi |  
 dvābhyām anyonyarāgeṇa gādham anyonyam īkṣayet ||  
 10 tato drṣṭisukham dhyāyan tiṣṭhed ekāgramānasah |  
 tayā tatraiva vaktavyam sukhottejaḥkaram vacah ||  
 tvam me putro 'si bhartāsi tvam me bhrātā pitā mataḥ |  
 tavāham janani bhāryā bhagini bhāgineyikā ||  
 saptabhiḥ puruṣair dāsas tvam me khetasacetakah |  
 15 tvam me kapardakakrītas tavāham svāminī matā ||  
 patec caraṇayos tasyā nirbharam samputāñjaliḥ ||  
 vadet tatredṛśam vākyam sukhottejaḥkaram param |  
 tvam me mātāpitur bhāryā tvam me ca bhāgineyikā ||  
 bhaginīputrabhāryā ca tvam svasā tvam ca māmikā |  
 20 tavāham sarvathā dāsas tīkṣṇabhaktiparāyaṇah ||

- paśya mām kṛpayā mātāḥ snehadṛṣṭinirīkṣānaih |  
 tataḥ sā puruṣam śliṣṭā cumbayitvā muhur muhuḥ ||  
 dadāti tryakṣaram maste vaktre vaktrarasam madhu |  
 padmam coṣāpayet tasya darśayen netravibhramam ||  
 5 vaktre ca carcitam dattvā kucena pīḍayed hr̥dam |  
 sammukham tanmukham dṛṣṭvā nakham dattvā cittālaye ||  
 vadet tasyedr̥śam vākyaṁ bhakṣa vairocanam mama |  
 pibākṣobhyajalam putra sapitrā dāsako bhava ||  
 tava gosvāminī cāham mātā rājakūlīty api |  
 10 madīyam caraṇam gaccha śaraṇam vatsa nirantaram ||  
 mayā samvardhito yasmāt tvam ānarghyam upāgataṁ |  
 kṛtajño bhava bho vatsa dehi me vajrajam sukham ||  
 tridalam paṅkajam paśya madhye kiñjalkabhūṣitam |  
 aho sukhāvatīkṣetram raktabuddhopaśobhitam ||  
 15 rāgiṇām sukhadam śāntam sarvakalpavivarjitam |  
 mām uttānena sampāṭya rāgavihvalamānasām ||  
 skandhe pādayugam dattvā mamādhordhvam nirīkṣaya |  
 sphuradvajram tataḥ padmamadhyarandhre praveśaya ||  
 dehi dhāpasahasram tvam lakṣyakoṭim athārbudam |  
 20 madīye tridale padme mām savartisanamvite ||

svavajraṃ tatra prakṣīpya sukhaiś cittaṃ prapūjaya |  
vāyu vāyu supadmaṃ me sārāt sāram anuttaraṃ ||  
vajrasyāgreṇa sambuddhaṃ raktaṃ bandhūkasāmnibhaṃ |  
bruvantīm iti tām dhyāyaṃ stabdhībhūyaikacetasā ||  
5 bhāvayet tajjakaṃ saukhyaṃ niścalo gādhacittataḥ |  
tasami pratyuttaraṃ dadyād vilamba tvam priye kṣaṇam ||  
yāvat strīdehagaṃ rūpaṃ kṣaṇamātraṃ vicintaye |

strīm ekām jananīm khalu trijagatām  
satsaukhyadātrīm śivām |  
10 vidveṣād iha nindayanti mukharā  
ye pāpakarmasthitāḥ |  
te tenaiva durāvagāhanarake  
raudre sadā duḥkhitāḥ |  
krandanto bahuvahnidagdhavapuṣas  
15 tiṣṭhanti kalpatrayam |

kin tu vācyo guṇaḥ strīṇām sarvasattvapariagrahaḥ |  
kṛpā vā yadi vā rakṣā strīṇām citte pratiṣṭhitā ||  
āstām tāvat svajanaṃ parajanaṃ  
api puṣṇāti bhikṣayā |  
20 sā ced evamrūpā nānyathā  
strī vajrayoginyāḥ ||



āstān tu darśanaṃ tasyāḥ spr̥ṣṭighr̥ṣṭiṅ ca dūrataḥ |  
 yasyāḥ smaraṇamātreṇa tatksaṇaṃ labhyate sukhaṃ ||  
 pañcaiva viṣayāḥ strīṅām divyarūpeṇa saṁsthitāḥ |  
 tām udvāhitām kṛtvā sukhaṃ bhuñjanti mānavāḥ ||  
 5 tasmād bho doṣanirmukte sarvasadguṇamaṇḍite |  
 punye punye mahāpunye prasādaṃ kuru me 'mbike ||  
 tatas tām gād̥hato dr̥ṣṭvā svaus̥ṭhaṃ dantena pīdayet |  
 kurvan śītkāraḥ yogī tāñ ca kuryād vinagnikāṃ ||  
 kuryāt sukhodayabandhaṃ bandhañ ca dolacālanam |  
 10 bandhaṃ jānugrahañ caiva bandhaṃ cāpy ūrumardanam ||  
 pādacālanabandhañ ca bandhañ ca bhūmicāpitam |  
 bandhaṃ samadantakañ caiva bandhañ ca citrasaṁjñakam ||  
 bhramarījālam bandhañ ca yantrārūḍhordhvapadakaṃ |  
 tathaiva kūrma-bandhañ ca sarvatobhadram eva ca ||  
 15 tatra paryaṅkamadhye tu striyañ cotkuṭakāsanām |  
 kṛtvā bāhuyugam skandhe svasya gād̥hena yojayet ||  
 svasya bāhuyugam tasyāḥ kakṣamadyād vinirgataṃ |  
 padme prakṣipyā vajran tu khyāto bandhasukhodayaḥ ||  
 dvayor hastayugam veṅḍibandham anyonyayogataḥ |  
 20 īṣac ca cālayed dvābhyām khyāto 'yam dolacālanam ||

- tasyā jānudvayam svasya hr̥di kṛtvā tu samputam |  
dolacālanakaranyāsād bandho 'yam jānukagrahaḥ ||  
tasyāḥ pādatalau svasya corumūle niyojayet |  
sukhodayakaranyāsād bandho 'yam corumardanaḥ ||
- 5 tasyāḥ pādatalau nābhau hr̥di pārśvadvaye 'pi hi |  
dolacālanakaranyāsād bandho 'yam pādacālanāḥ ||  
tasyāḥ pūladvayam bhūmau samsthāpya kroḍakotāre |  
sukhodayakaranyāsād bandho 'yam bhūmicāpitaḥ ||  
tām utkutakena samsthāpya dvipādañ ca prasārayet |
- 10 bandhaḥ samadantako jñeyaḥ pratyekaṁ cāpi sārāyetaḥ ||  
tasyāḥ pādayugaṁ vakram kṛtvā vāme prayojayet |  
savye 'pi sammukhe cāpi hr̥dā pṛṣṭham spr̥ṣet tataḥ ||  
hastādimardanaṁ kuryād bandho 'yam citrasamjñakaḥ |  
punaḥ sukhodayaṁ kṛtvā tām uttānena pātayet ||
- 15 savyena ca kareṇaiva vajraṁ padme niveśayet |  
tasyā jānutale gr̥hya kaphaṇy ūrdhvaṁ niyojayet ||  
anyonyavenīhaste ca bhramarījālam iti smṛtaṁ |  
tasyāḥ pādayugaṁ dattvā svaskandhopari nirbharaṁ ||  
yantrārūḍho hy ayaṁ bandho veśāveśaprayogataḥ |
- 20 tasyā vāmaṁ padaṁ skandhe savyaṁ vāmorūlataḥ ||

- tasyāḥ savyam̐ padaṁ skandhe vāmaṁ savyorumūlataḥ |  
 urdhvapādo hy ayam̐ bandhaḥ satsukho duḥkhanāśanaḥ ||  
 tasyāḥ pādātale vakṣomadhye same niyojayet |  
 bāhūbhyāṁ pīḍāyej jānū kūrma-bandha udāhṛtaḥ ||
- 5 tasyāḥ pādātale netre karṇe mūrdhni niyojayet |  
 bandho 'yam̐ sarvatobhadraḥ sarvakāmasukhapradaḥ ||  
 citraparyantakam̐ yāvāt kuryāt sarvam̐ vicitrakam̐ |  
 kroḍeṇa pīḍāyed gādham caṇḍaroṣaṇayogataḥ ||  
 cumbayec ca mukham̐ tasyā yāvadiccham̐ punaḥ punaḥ |
- 10 unnāmya vadanam̐ dr̥ṣṭvā yatheccham̐ vākyakam̐ vadan ||  
 jihvāñ ca cūṣāyet tasyāḥ pibela lālām̐ mukhodbhavām̐ |  
 bhakṣāyet carcitam̐ dantamalam̐ saukhyam̐ vibhāvāyet ||  
 pīḍāyed dantajihvām̐ īṣad adharapidhānike |  
 jihvayā nāsikārandhram̐ śodhayen netraṅṅikām̐ ||
- 15 dantakakṣāñ ca tajjātam̐ malam̐ sarvañ ca bhakṣāyet |  
 mastam̐ netram̐ galam̐ karṇam̐ pārśvam̐ kakṣam̐ karam̐ stanam̐ ||  
 cumbayitvā nakham̐ dadyāt tyaktvā netradvayam̐ striyāḥ |  
 mardāyet pāṇinā cuñcam̐ cūṣāyed daṁśāyet tataḥ ||  
 svayam̐ uttānikām̐ kṛtvā cumbāyet sundarodaram̐ |
- 20 atraivāham̐ sthitaḥ pūrvam̐ smṛtvā smṛtvā muhur muhuḥ ||

hastena sparśayet padmaṃ vāyu sundaram iti bruvaṇ |  
 dadyāc cūmbanakhaṃ tatra paśyen niṣkṛṣya pāṇinā ||  
 ghrātvā gandhaṃ ca tad randhraṃ śodhayed rasanayā  
 striyāḥ |

- 5 praviṣṭo 'haṃ yathānena niḥsrtaś cāpy anekaśaḥ ||  
 vadet tatredṛśaṃ vākyam panthāyam nāsikarjuḥ |  
 ayam eva śaḍgateḥ panthā bhaved ajñānayogataḥ ||  
 caṇḍaroṣaṇasiddhes tu bhaved jñānaprayogataḥ |  
 tataḥ padmagataṃ śvetaṃ raktaṃ vā sukhasātkṛtaiḥ ||
- 10 bhakṣayec ca mukhaṃ tasyāḥ sāmpaśyaṃś ca punaḥ punaḥ |  
 sa nakhaṃ corukaṃ kṛtvā mardayed dāsavat padau ||  
 mastake tryakṣaram dadyād dhṛṇmadhye laghumuṣṭikam |  
 tataś citrāt parān bandhān kuryād yogī samāhitaḥ ||  
 icchayā dhyāyakaṃ tatra dadyāt saukhyaikamānasaḥ |
- 15 yathecchaṃ prakṣaren no vā kṣaret saukhyaikamānasaḥ ||  
 kṣarite cālihet padmaṃ jānupātaprayogataḥ |  
 bhakṣayet padmagam śukraṃ śoṇitaṃ cāpi jihvayā ||  
 nāsayā nalikāyogāt pibet sāmartyavṛddhaye |  
 prakṣālya jihvayā padmaṃ prajñām utthāpya cumbayet ||
- 20 kroḍīkṛtya tataḥ paścād bhakṣayen matsyamānsakam |

- pibed dugdhañ ca madyam vā punaḥ kāmpravṛddhaye ||  
 śrame jīryati tatpaścād icchayet tu sukhādibhiḥ |  
 punaḥ pūrvakrameṇaiva dvandvam anyonyam ārabhet ||  
 anenābhyāsayogena sādhitāñ ca mahāsukhaṃ |
- 5 caṇḍaroṣapadaṃ dhatte janmany atraiva yogavit ||  
 rāgiṇāṃ siddhidānārthaṃ mayā yogaḥ prakāśitaḥ |  
 vāmajaṅghopari sthāpya savyajaṅghāṃ tu līlayā ||  
 khyāto 'yaṃ sattvaparyāṅkaḥ sarvakāmasukhapradaḥ |  
 savyajaṅghopari sthāpya vāmajaṅghāṃ tu līlayā ||
- 10 khyāto 'yaṃ padmaparyāṅkaḥ sarvakāmasukhapradaḥ |  
 padmaparyāṅkam ābadhya vāmajaṅghordhvam arpayet ||  
 līlayā savyajaṅghān tu vajraparyāṅkakaḥ smṛtaḥ |  
 bhūmau pādātale sthāpya same saṃmukhadīrghake ||  
 sarvakāmapradaṃ jñeyam caitad utkuṭakāṣanaṃ |
- 15 bhūmau pādātale sthāpya vakre tiryak sudīrghake ||  
 ardhaśāstraṇaṃ jñeyam etat kāmasukhapradaṃ |  
 tiryak jānuyugaṃ bhūmau gulphamādhye tu pūlakam ||  
 kṛtvā dhanvāsanam caitad divyakāmasukhapradaṃ |  
 sattvam padmaṃ tathā vajraṃ paryāṅkam iti kalpitam ||
- 20 utkuṭakam cārđhaśāstraṇaṃ ca dhanvāsanam idaṃ mataṃ |

ardhaçandrāsanāsīnām striyaṃ kṛtvā nirantaram ||  
 patitvā saṃlihet padmaṃ gṛhṇan sulakṣatryakṣaram |  
 punar dhanvāsanam kṛtvā svānanam tadgudāntare ||  
 pātayitvā gudaṃ tasyāḥ saṃlihen nāsayāpi ca |  
 5 tadutpannam sukham dhyāyāc caṇḍaroṣaṇayogataḥ ||  
 tato mukto bhavet yogī sarvasaṃkalpavarjitaḥ |  
 virāgarahitam cittam kṛtvā mātrām prakāmayet ||  
 anurāgāt prāpyate puṇyam virāgād agham āpyate |  
 na virāgāt param pāpam na puṇyam sukhatāḥ param ||  
 10 tataś ca kāmaje saukhye cittam kuryāt samāhitaḥ ||

atha bhagavatī pramuditahrdayā bhagavantam  
 namaskṛtya abhivandya caivam āha ||

bho bhagavan kim nṛṇām eva kevalam ayaṃ sādhanopāyo  
 'nyeṣām api vā ||

15 bhagavān āha |

atrānuraktā ye tu sattvāḥ sarvadikṣu vyasthitāḥ |  
 devāsuraṃ narā nāgās te 'pi siddhyanti sādhakāḥ ||

athaivam śrutvā maheśvarādayo devā  
 gaurīlakṣmīśacīratyādidevatīm gṛhītvā bhāvayitum  
 20 ārabdhāḥ || atha tatkṣaṇam sarve tadaivam

- tanmuhurtakam caṇḍaroṣaṇapadaṁ prāptā vicaranti  
mahītale || tatra maheśvaro vajraśaṁkaratvena  
siddhaḥ | vāsudevo vajranārāyaṇatvena | devendro  
vajrapāṇitvena | kāmadevo vajrāṅgatvena |  
5 evaṁpramukhā gaṅgānadībālukāsamā devaputrāḥ siddhāḥ ||  
pañcakāmaguṇopetāḥ sarvasattvārthakārahāḥ |  
nānāmūrtidharāḥ sarve bhūtā māyāvino jināḥ ||  
yathā paṅkodbhavaṁ padmaṁ paṅkadoṣair na lipyate |  
tathā rāganayodbhūtā lipyante na ca doṣakaiḥ ||  
10 ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatantre  
niṣpannayogaṭalaḥ ṣaṣṭhaḥ || 6 ||

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- atha bhagavaty āha |
- maithunaṁ kurvato jantōr mahān syāt pariśramaḥ |  
tasya viśramaṇaṁ nātha jantvarthe vaktum arhasi ||  
15 bhagavān āha ||

- strainyaṃ saukhyaṃ samālambya svapratyakṣe nirodhitam |  
 bhuñjīta masyamānsan tu piben madyam samāhitaḥ ||  
 anyabhakṣyam yathālabdham bhaktādikṣīranīrakam |  
 strīṇām prathamato dadyāt taducchiṣṭan tu bhakṣayet ||  
 5 tasyā ucchiṣṭayantre tu bhoktavyaṅ ca nīrantaram |  
 tasyāś cācamanam nīram padmaprakṣālanam pibet ||  
 gudaprakṣālanam gr̥hya mukhādīm kṣālayed vratī |  
 vāntan tu bhakṣayet tasyā bhakṣayec ca catuḥsamam ||  
 pibec ca yonijam vāri bhakṣayet khetapiṇḍakam |  
 10 yathā saṅkāram āsādyā vṛkṣo bhoti phalādhikah ||  
 tathaiivāsucibhogena mānavaḥ sukhasatphalah |  
 na jarā nāpi rogaś ca na mṛtyus tasya dehinaḥ ||  
 sevayed āsuciṃ yo 'sau niryogo 'pi sa sidhyati |  
 bhakṣam vā yadi vābhakṣam sarvathaiva na kalpayet ||  
 15 kāryākāryam tathā gamyam agamyam caiva yogavit |  
 na puṇyam na ca vā pāpam svargam mokṣam na kalpayet ||  
 sahañānandaikamūrtis tu tiṣṭhed yogī samāhitaḥ |  
 evam yogayukto yogī yadi syād bhāvanāparaḥ ||  
 caṇḍaroṣaikayogena tathāhamkāradhārah |  
 20 yadi brahmaśatam hanyād api pāpair na lipyate ||



tasmād evamvidham nātham bhāvayec caṇḍaroṣaṇam |  
 yenaiva narakaṃ yānti jantavo raudrakarmaṇā ||  
 sopāyena tu tenaiva mokṣam yānti na saṃśayaḥ |  
 manahpūrvagamam sarvaṃ pāpapuṇyam idaṃ mataṃ ||  
 5 manasaḥ kalpanākāram gatisthānādibheditam |  
 viṣam nāmantritam yadvad bhakṣaṇād āyuṣaḥ kṣayaḥ ||  
 tad eva mantritam kṛtvā sukham āyus ca vardhate |

atha tasmin kṣaṇe devī prajñāpāramitā varā ||  
 karttikarparakaravyagrā caṇḍaroṣaṇamudrayā |  
 10 vajracāṇḍī mahākruddhā vaded īdrśam uttamaṃ ||  
 madīyam rūpakaṃ dhyātvā kṛtvāhamkāram uttamaṃ |  
 yadi brahamaśataṃ hanyāt sāpi pāpair na lipyate ||  
 madīyam rūpam ādhāya mahākrodhaikacetasā |  
 mārayen matsyapakṣiṇ ca yoginī na ca lipyate ||  
 15 nirdayās cañcalāḥ kruddhā māraṇārthārthacintakāḥ |  
 striyaḥ sarvā hi prāyeṇa tāsām arthe prakāśitam ||

ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatanetre  
 dehapriṇanapaṭalaḥ saptamaḥ || 7 ||

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atha bhagavān bhagavatīm pañcamaṅḍalair  
namaskṛtyāha ||

tvadīyaṃ yoginā rūpaṃ jñātavyaṃ tu kathaṃ priye |  
bhagavati cārādhitā kena yoginā vā bhaviṣyati ||

5 atha bhagavaty āha ||

yāvad dhi dr̥śyate loke strīrūpaṃ bhuvanatrāye |  
tan madīyaṃ mataṃ rūpaṃ nīcānīcakulaṃ gataṃ ||  
devī cāsuri caiva yakṣiṇī rākṣasī tathā |  
nāgini bhūtinīkanyā kinnarī mānuṣī tathā ||

10 gandharvī nārakī caiva tiryakkanyātha pretikā |  
brāhmaṇī kṣatriṇī vaiśyā śudrā cātyantavistarā ||  
kāyastri rājaputri ca śiṣṭini karauttini |  
vaṇijini vāriṇī veśyā ca tariṇī carmakāriṇī ||  
kulatriṇī hatriṇī ḍombī cāṅḍālī śavariṇī tathā |

15 dhobinī sauṅḍinī gandhavāriṇī karmakāriṇī ||  
nāpiṇī naṭini kamsakāriṇī svarṇakāriṇī |  
kaivartī khaṭakī kuṇḍakāriṇī cāpi mālinī ||  
kāpālinī śamkhinī caiva varuḍinī ca kemālinī |  
gopālī kāṅḍakārī ca kocinī ca śilākuṭī ||

20 thapatinī keśakārī ca sarvajātisamāvṛtā |

- mātā ca bhagini bhāryā māmikā bhāgineyikā ||  
 khuṭṭikā ca svasā caiva anyā ca sarvajātinī |  
 vratinī yoginī caiva raṇḍā cāpi tapasvinī ||  
 ityādibahavaḥ sarvāḥ striyo madrūpasamgatāḥ |  
 5 sthitā vai sarvasattvārthaṃ svasvarūpeṇa niścītāḥ ||  
 tāsām eva yathālābhaṃ cumbanālinganādibhiḥ |  
 vajrapadmasamāyogād yoginām bhonti sevitāḥ ||  
 sevitās tu striyaḥ siddhiṃ sarvasattvahitaiṣiṇām |  
 dadanti kṣaṇamātreṇa tasmāt samsevayet striyaṃ ||  
 10 striyaḥ svargaḥ striyo dharmāḥ striya eva param tapāḥ |  
 striyo buddhaḥ striyaḥ saṃghaḥ prajñāpāramitā striyaḥ ||  
 pañcavarṇaprabhedena kalpitā bhinnanāmataḥ |  
 nīlavarṇā tu yā nārī dveṣavajrīti kīrtitā ||  
 śvetagaurā tu yā nārī mohavajrī hi sā matā |  
 15 pītavarṇā tu yā nārī sā devī piśunavajrikā ||  
 raktagaurā tu yā nārī rāgavajrī prakīrtitā |  
 śyāmavarṇā tu yā nārī īrṣyāvajrīti kathyate ||  
 ekaiva bhagavatī prajñā pañcarūpeṇa samsthitā |  
 puṣpadhūpādibhir vastraiḥ padyagadyāṅgaśobhanaiḥ |||  
 20 sambhāṣaṇanamaskāraiḥ samputāñjalidhāraṇaiḥ |

- darśanaīḥ sparśanaīś cāpi smaraṇais tadvacaḥkaraiḥ ||  
 cumbanāliṅganair nityaṁ pūjayed vajrayoginīm |  
 śaktau kāyena kartavyam aśaktau vākyacetasā ||  
 tenāham pūjitā tuṣṭā sarvasiddhim dadāmi ca |
- 5 sarvastrīdeharūpan tu tyaktvā nānyā bhavāmy aham ||  
 tyaktvā strīpūjanam nānyan maḍīyam syāt prapūjanam |  
 anenārādhanenāham tuṣṭā sādhakasiddhaye ||  
 sarvatra sarvadā nityaṁ tasya dṛṣṭipatham gata |  
 maḍīyāśeṣarūpeṇa dhyātvā svastrīṅ ca kāmayet ||
- 10 vajrapadmasamāyogāt tasyāham bodhidāyini |  
 tasmāt sarvaprakāreṇa mamārādhanatatparaḥ ||  
 caurīm api yadā kuryād yadi vā prāṇimāraṇam |  
 vaded vātha mṛṣāvākyam bhañjayet pratimādikam ||  
 sāmghikam bhakṣayed vātha staupikam paraḍravyakam |
- 15 na pāpāir lipyate yogī mamārādhanatatparaḥ ||  
 nakhena cūrṇayed yūkām vastrasthām api mārayet |  
 anenaiva prayogeṇa mām samārādhayed vratī ||  
 na kuryāc ca bhayam pāpe nārakāḍau ca durgatau |  
 bhayam kuryāt tu lokasya [tā]vac chaktir na labhyate ||
- 20 na pāpam vidyate kiñcid na puṇyam kiñcid asti hi |

lokānām cittarakṣāyai pāpapuṇyavyavasthitih ||  
 cittamātram yataḥ sarvaṁ kṣaṇamātrañ ca tatsthitih |  
 narakam gacchate ko 'sau svargam prayāti hi ||  
 yathaivātānkato mṛtyuṁ svasaṅkalpaviṣaprabham |  
 5 viśābhāve 'pi saṁyāti tathā svargam adhogatiṁ ||  
 evaṁ bhūtaparijñānād nirvaṇam cāpyate budhaiḥ |  
 nirvāṇam sūnyarūpan tu pradīpasyeva vātataḥ ||  
 tacchede ca pacet so 'pi na bodhipadam aśnute |  
 tasmāt sarvaṁ parityajya mām evārādhayed vratī ||  
 10 dadāmi kṣaṇamātreṇa caṇḍasiddhiṁ na saṁśayaḥ ||

atha bhagavān bhagavatīm prajñāpāramitām  
 āha ||

kimākāro bhavec caṇḍas tasya siddhis tu kīdrśī |

bhagavaty āha ||

15 pañcavarṇaprabhedena yoginyo yāḥ prakīrtitāḥ |  
 tāsāñ ca svasvabhartāraḥ pañcavarṇaprabhedataḥ ||  
 caṇḍās ca sarva evaite yoginyā tu mayoditāḥ |  
 nīlavarṇas tu yo bhartā sa ca nīlācalāḥ smṛtāḥ ||  
 śvetagauro hi yo bhartā sa śvetācalasaṁjñakaḥ |  
 20 pītavarṇo hi yo bhartā sa khyātaḥ pītākācalāḥ ||

raktagauro hi yo bhartā sa raktācala udāhṛtaḥ |  
 śyāmavarṇo hi yo bhartā sa khyātaḥ śyāmakācalaḥ ||  
 eka eva bhavec caṇḍaḥ pañcarūpeṇa saṁsthitaḥ |  
 eṣa caṇḍaḥ samākhyāto 'sya siddhir dṛḍhatvataḥ ||  
 5 yāvad ākāśaparyantaṁ divyarūpeṇa saṁsthitā |  
 caṇḍasiddhir yathaivoktā tathā caṇḍī prasiddhyati ||

ity ekalavīrākhye śrīcaṇḍamahāroṣaṇatanetre  
 svarūpapaṭalo 'ṣṭamaḥ || 8 ||

## VARIANT READINGS

- 1.1 A B C F L namaś caṇḍa° ; O P nama  
śrīcandramahārokhanāye; P repeats nama  
after °rokhanāye.
- 1.2 F P samaya; O ekasmī samaya bhagana.
- 1.3 J K vajrasattva; L N O °tathāgataḥ.
- 1.4 D hr̥ + ya ++ dhātvi°; F H hr̥daye  
vajrayonibhageṣu; K M O °dhāteśv°;  
N °hr̥daye; O vyahāraḥ; P dhātyeśvarī  
bhagavān.
- 1.5 A I M N O P vajrayoginīgaṇaiḥ; A °yogi°  
added in margin; B E G J K L Q vajrayogi-  
vajrayoginīgaṇaiḥ; D vajrayogivajra  
+++++ ||; F omits vajra; H omits vajrayogi;  
I K O °gaṇai; K omits tadyathā; O tadyathāḥ.
- 1.6 A D E F G J H N adds ca after śvetācalena;  
J °yoginya; K svayatā°... vajrayoginī;  
O vajrayoginī; P yogiṇīnyā (throughout);  
M vajrayoginī (throughout); B C L O P Q  
omit ca.
- 1.7 B C L O P Q omit ca; I °yoginya (for first  
°yoginā); K O °yoginī (bis).

- 1.8 B C L O omit first ca; K syā°... yoginī.
- 1.9 F H paiśuna°; I again has pītācalena, here and all following read °yoginā; I J yoginā (bis); K O °yoginī (bis); Q omits second vajra.
- 1.10 I J °yoginā; K O °yoginī.
- 1.11 I °yoginīgaṇakoti°; I J K O vajrayoginā; K M omit yogi°; N yogayoginī°;
- 1.12 O koṭṭinīyukta°; E omits °śata°.
- 1.13 L omits vajrasattvaḥ; O atha khalu; F H °calaṃ nāma sam°; I samādhi samāpadyate mudā vijahāra.
- 1.15 I °mukta; J K °muktiś; N °muktaṃ; O muktaḥ; M caturōtaivaca.
- 1.16 K omits niṣ°; O °varjitaṃḥ.
- 1.17 F H jānāti; O mā na ... ya; P yaḥ.
- 1.18 C sarveṣam; D E G Q sarvapum̄sv āyuṣi; O H tenām; I N °pusv āyuṣi; J K sthita; K °pum̄°; L sarvācadyā vap°; O °pusāyuṣu sthitaḥ; P sarveṣu samvapusthitaṃ; M sarvapustaprapisthitaṃ.



- 1.19 F H omit vajradhatvīśvarī; F adds it in margin; I bhagavato vajradhātveśvarī; J K O ° tveśv°; M °dhātesva°.
- 1.20 E I omit samādhim; H samādhim āpad°; K udājahārasti; O adds mantram.
- 2.1 I inserts śūnyatajñānam || at beginning; J K °sukhe.
- 2.2 N O sarvasaṃkalpa°; I nīhprapañcā nirakulā ||; O niprapañcā.
- 2.3 F H I samsthitā; J K sthitān.
- 2.4 B hitārthāya ++++++ tā |; C hitārthaye.
- 2.5 I kṛṣṇācalā; O bhagavān āhaḥ; G I J M bhagavatī.
- 2.6 H I J N °vajrī.
- 2.8 I devī devī ... rahasya; G J K N devī devī; O P deva devi; M omits rahasyam; C sudurlabham; L °durlambham.
- 2.9 A sārāt sātaram; N sāran; B buddhaiḥ ++++ |.
- 2.10 B vakṣo; K °aram tapaṃ.
- 2.11 F H O P āsu; M °ānām mātuḡu siddhaye; B I siddhayet |; J °ayaiḥ |.

- 2.12 J K atha kāśyapam idaṃ; N aprakaścam.
- 2.13 A omits °pra°, but adds in margin;  
L nāthamaṇḍ°.
- 2.14 J K omit °maṇḍala ... darśayet ||.
- 2.15 C °yatma°; F H °yanma°; J K L darśayet.
- 2.16 B J K guro; M omits gurau ... pradarśayet;  
A B kṛpālucchai; C F H kṛpālur vai;  
I kṛpā sudhau; J K °yāma°; K kṛpā ludhau.
- 2.17 I cesvaro; J K °tasāśuśvaran; N tantran  
tu pra°; Q tasya mantram.
- 2.18 C F H buddhyā; F H °vilambitaḥ;  
I °vimbataḥ; J K lābhavid°.
- 2.20 C graṣṭho; E I viṣṭā°; F bhraṣṭham;  
F H °mūtrā°; H bhaṣṭham; J M graṣṭo.
- 3.1 C ṣaṭ°; I ṣaṅmābhyantaram: J K °duḥkham;  
K ṣan°; N ṣaṅmāsāmntara; O prajñānmāsā°;  
K bhavisyata.
- 3.2 N °dutaiḥ; F °paśair; H °pāśai°; J K graṣṭa;  
J °vaśamkrte; K °vaśakṛtaḥ; P grastaḥ  
kāraḥsavatsaram (!).

- 3.3 I nīyatam̄; H pāpam̄; B J rakṣataḥ;  
G rakṣita.
- 3.4 F H °kṣayam̄; I °kṣayāduḥ bhuk°;  
G kṣayāḥkham̄; N karmakṣayāduḥkham̄;  
D E G I L N Q lamavat°; J °tvā tu  
lakṣavanmaram̄ ||; G bhuktā.
- 3.5 B prāpyata; C F H M prāpnute.
- 3.6 A B C G P tasmān maṇḍalam̄; H J K M O tasmāt  
maṇḍ°; A mantrāvid°.
- 3.7 C F H M parīkṣatān; I parokṣitān.
- 3.8 A B tantra triṣu.
- 3.9 A B C F H J K M N O P yopi sopi;  
D E I L Q yo'pi sopi; I aśrute; G deśayec  
cāpi sopi; A gacchety.
- 3.10 I bhave; J K °samepi.
- 3.11 A B śiṣyaḥ | śṛṇute.
- 3.13 B C G H N tathāmetan; I O kathyate;  
J K tathāmataṁ; P tathā metat; Q kathyam  
etat; D bhāvitañ; F bhāṣitamñ; H K M Q  
bhāṣitam̄, I tan; G J K devī; L evamayā;  
E varānanai ||.

- 3.14 J tatradaikalavire°; J ta + dakalavīre°;  
 N tatracaikala°; I suguptacaṇḍamahāroṣaṇe;  
 J O suguptaṁ caṇḍaroṣaṇaḥ; K sugupte  
 caṇḍaroṣaṇaḥ.
- 3.15 H ekalarākhye; K ekerā°; N iti eka°.
- 3.16 A °tāraṇaḥ paṭa°.
- 4.2 B G J K gādhenā; O gādhe; C omits gādham.
- 4.6 C omits bhaven.
- 4.14 A B C omit tu; C adds pañca after °āvalī;  
 F °āvalīñ ca; B adds kasya after ca.
- 4.15 A B D E dvāraṁ.
- 4.16 C F °lekhyāṁ.
- 4.18 A D E I L Q omit putaṁ ... °maṇḍalaṁ ||;  
 B puṣṣam; C F ekan tu; G duṣṭam ekañ;  
 P puṣṣam; M page missing.
- 5.1 A B D °kapāyutaṁ; C vajrakarttikapola°;
- 5.3 C F puṭam.
- 5.8 F °cihṇitaṁ.
- 5.9 C F īśāne.
- 5.12 C F sulekhitāṁ.
- 5.16 A B C likhet; F omits saṁlikhed.

- 6.1 C F °mahācaṇḍaroṣaṇa; A from °parivāra  
to niṣpa° ( 21.6) ten leaves are missing.
- 6.3 D E omit praveśya.
- 6.7 F vajrapuṣpaṁ (throughout).
- 6.11 C F H M omit this entire line.
- 6.13 P paiśuna°.
- 6.18 F mohavajrī; D yathā for yadā.
- 7.1 F ekāracit°.
- 7.2 E F yoginīyogasamputaṁ; F parivatyaiva.
- 7.3 F bhojanamadya°.
- 8.1 F °śiṣyāgāthā.
- 8.4 C F omit poṣadha.
- 8.8 F °gītābhibhūṣaṅ; F svacchavān.
- 8.10 F aṣṭāṅgaṁ mahatām.
- 8.14 B sugatajaḥ; F bhaved yāvat.
- 8.19 C °samaye śriye hūṁ phaṭ; F hūṁ phaṭ;  
B °samaya.
- 8.20 B C mukuṭā°; B D vastrādi°.
- 9.1 B C mukuṭaṁ.
- 9.2 B C mukuṭaṁ.
- 9.3 B F °ṣiñcet.

- 9.6 B C F °siñcet.
- 9.9 B adds | after dattvā.
- 9.10 B D kaha (for kaṭṭa).
- 9.11 C °satyaṃ; C dharmāṃ; F dhamma.
- 9.14 F omits bhagavan.
- 9.15 C F omit tataḥ.
- 9.18 B C mukuṭā°.
- 9.20 F asya.
- 10.1 F tasya.
- 10.4 B C D F vajrakapāla.
- 10.6 F omits he; D F °vajrī; F siddhas tvaṃ.
- 10.7 B C F striyaṃ.
- 10.8 B C F yoginīnāmā.
- 10.10 F śiṣya.
- 10.17 F °ādhir ātm°.
- 10.18 C F H M omit prajñām ca saṃtarpya.
- 10.19 C tadbhūtaṃ.
- 11.3 B D te instead of tena; F vajrajñānaṃ.
- 11.6 F tataḥ for tasya.
- 11.11 C F śiracched°.
- 11.12 B D bhaviṣyanti.

- 11.13 F | after tataḥ; D evam tiṣṭhati;  
F astu iti.
- 11.15 B C F dāpayet; F tato 'andho°.
- 11.16 F omits yac.
- 11.20 B C F kathayet ; F °bhibhāgaṃ.
- 12.2 D darśayeti; C F darśayantī.
- 12.6 F kiñ cā notsahase; B C mātaḥ |; F māta.
- 12.9 B C F omit yaṃ; F adds yat in margin;  
D yaḥ for yaṃ; B C °saukhyasamanvitam |.
- 12.12 C F mahāsukhaḥ.
- 12.13 F sādhakātmanāṃ; D sādhakena.
- 12.16 B C E gaṇacakraṃ; F māṃsādigaṇacakraṃ.
- 12.18 C F °tantra abhiṣeka°.
- 13.2 D °bhāvitena.
- 13.4 F omits atha.
- 13.5 C °kuladeśe; F °kule deśe.
- 13.7 F dvitīyaṃ karuṇā.
- 13.8 C || after muditām; F tr̥tīyaṃ.
- 13.11 B C F puṣpadīpādi°.
- 13.13 C | after kuryāt.
- 13.16 C tata for punaḥ; F tataḥ.

- 13.17 C F āvahet.
- 13.18 C °makohaṃñ cintayed; F °makohaṃ cintayed.
- 14.1 F vibhāvayet.
- 14.7 B C F dhyāyāt.
- 14.8 B C F akāra°.
- 14.10 B F dhyāyān; C dhyāyāt.
- 14.11 F mūrdni°.
- 14.15 F anyāt.
- 14.18 B dhyāyād; C F dhyāyāt.
- 14.19 B D °grahakaram.
- 14.20 B C omit tu; C F nepīḍanam; D nipīḍanam.
- 15.2 B F kekarākhyam; C kekarāsyam.
- 15.3 F sthitām.
- 15.6 C omits ca.
- 15.9 B C D E F °kāṇḍa°.
- 15.11 F pītām raktācalam pṛṣṭhe; D E pītām  
raktācalam sṛjet.
- 15.13 C F prajñotbhūtim; D prajñodutim.
- 15.15 E paṭṭa maitrī .... hohi maṇḍalu; B omits  
mā; C me; F paḍga maitī ... vivarjaia ... ma;  
D pahi; E omits śunna; D sanna°.



- 15.16 E viyoem̄ phittā; B viyoem̄; C F phittāmi;  
D tojyu cirttae phittāmi; B E omit ca;  
C sarva sarva; F omits one sarve.
- 15.17 F mohavajā; D mohavajrī.
- 15.18 F ma ... cchaṭṭahi paḍga.
- 15.19 D mojja; D saduṣaa; D vihava.
- 16.1 D E satu; A B sattu; F kītu harasa;  
F vibhoḍia.
- 16.2 C F maṇe pucchai; B D loāśeṣa; F loaśeṣa.
- 16.4 B C E yovanamanti; E upekhimu; C F  
niḥphala; F °vantim; D yovanamantram;  
D uṣeṣia; D niṣlalana ena vṛdhau.
- 16.5 E uṭṭi; B śunnae ++ ; C F diṭṭhi;  
C sanna°; B E moem̄; B ghiṭi; C F moe;  
C ghiṭṭhi; F piṭṭhi; D mee; D dṛdhi.
- 16.7 B C E svapnenaiva; C D E F dravā jhaṭiti;  
B C F samutthitaḥ.
- 16.9 C kṛtvā for hatvā.
- 16.15 B D °māṇḍalam̄.
- 17.10 D pañcabhedena.
- 17.11 F kṛṣṇādi°.

- 17.12 D E pītas tu; B C F vaśyākṛṣṭau.
- 17.13 C yāti for jāti.
- 17.16 E °kanyā.
- 17.18 B omits hi.
- 18.1 B omits su.
- 18.4 C cārya; C D viṣṭham; F cāvai.
- 18.5 E °bhramṣonyathā; B C D °bhramṣo 'nyathā.
- 18.6 B nijahāram.
- 18.12 E hūm hām |; D omits phaṭ.
- 18.16 D E haṁ | ṭṛṭīyo; after ṭṛṭīya  
hrdayamantraḥ ||, E L O Q add om̐  
śrīpamatota hayagrīva | hulu huru hūm  
phaṭ || om̐ acini cinamo bhagavati hūm  
hūm phe svāhā ||; D reads: om̐ śrīparamtota  
haegrīva hulu hulu hūm phaṭ || om̐ acini  
cinamo bhagavati hūm hūm phe svāhā ||;  
L omits śrī.
- 18.17 B C D caṭa (only once).
- 19.4 F rurukcaṇḍaruk; E devadatta; F caṭa  
(added after devadattañ).

- 19.7 B D E taṭṭa taṭṭa (instead of naṭṭa naṭṭa);  
C F °kāṇa naṭṭa naṭṭa.
- 19.8 B C D E F taṭṭa taṭṭa (instead of tuṭṭa  
tuṭṭa).
- 19.9 C D E tiṇi 2; F omits tiṇa 2; F khāda  
(only once).
- 19.10 B C D E F māra māra; B D E omit sarvaṃ and  
in its place devadattaṃ; C sarvaṇ and  
devadattam added in margin; F sarvaṇ;  
E kura kura.
- 19.11 D E °viṣvama°; C °viśame; B E haṃ haṃ haṃ  
instead of hūṃ hūṃ hūṃ after °taka;  
B F °taraṅānartaka; C °taraṅānartaka;  
C ha ha ha; F hūṃ (once); D °taraṅānattaka.
- 19.12 E omits |; C E omit one sphāṭaya;  
B sphoṭaya (once); C F acaṭaceṭa;  
F phāṭaya hūṃ; B C F asamāntika; C F omit  
one hūṃ.
- 19.13 D E omit sa.
- 19.14 C D F pratihata°.
- 19.15 E dvitīyo.

- 19.17 F sarvatrāṭ amogha°; E phāṭaya 2;  
B D sphoṭaya (once); C F sphāṭaya (once).
- 19.18 B E after bhramaya read hūṁ trāṭ hām mām |;  
C F hūṁ phaṭ hām mām; D F bhrāmaya 2;  
D hūṁ traṭ hām mām.
- 20.3 B E vajrayoginī.
- 20.5 F vauhera.
- 20.13 F °trāsaṅakarāya; D manuṣya°.
- 20.14 C F sakaramāra°.
- 20.15 E sattvavighnaṁ; B C D sarvavighnaṁ;  
B C F hara 2 (for hana 2).
- 20.16 B C D nivāra 2.
- 20.17 C M omit tāpa tāpa.
- 20.18 B bhasmaṁ.
- 20.19 B E add hūṁ 2 after °kuru 2; B phaṭ 3;  
C F hūṁ 3 phaṭ 3 after °kuru 2.
- 20.20 F omits ekavīrākhye.
- 21.4 B F yoginā; C D yoginām.
- 21.6 MS A resumes here with nnakramayogastho  
after a gap of ten leaves from 6.1.
- 21.8 A B D E rūpeṇāpi.

- 21.9 C °ābhiyogena; F °ābhi° (changed to āpi in margin).
- 21.10 A B C E F cātha.
- 21.12 C nartakīm; F. naṭinīm.
- 21.14 A B C F anyām vā.
- 21.16 B guptaḥ | caṇḍa°; A kuptaḥ |; C guptaḥ caṇḍa°; F guptaś caṇḍa°.
- 21.17 B bhiṣarapanu; A bhīṣanaṣana.
- 21.18 B D E paralokepi.
- 21.19 A B C F tasmād guptam; B dvi (for nāpi); A C na dvigocaram; F na hi; D tad hi gocaram.
- 21.20 B omits dha.
- 22.1 C atyarthakāmīnām; F atyartham kām°.
- 22.2 F manonukūle.
- 22.3 F te (for tām).
- 22.8 A C: E saimukhīm; B saimukha; D F saimukhī.
- 22.12 A B putropi; D pitāmahaḥ.
- 22.13 D E bhāganeyikā.
- 22.14 B E khetāsacetakaḥ; A kheto.
- 22.18 D pitābhāryā.

- 22.19 B E śvaśā.
- 23.4 A B D E coṣāvayet.
- 23.5 C omits ca; C carvidam; B E dṛḍham;  
A hṛdam (with dṛḍham in margin); C dṛdam.
- 23.8 D E prājña for putra.
- 23.10 B D E madīyacaraṇam.
- 23.11 F samadhito.
- 23.19 C E F dhāya (for dhāpa).
- 24.3 E sambaddham; C F samviddham.
- 24.5 A B niṣcalo ca.
- 24.7 D E vicintaya.
- 24.10 E F mukharām.
- 24.16 A B C F omit tu.
- 24.19 C F bhakṣayā.
- 24.20 C rūpānyathā; F rūpānyātha.
- 25.1 E āsān tu; C F omit tu; F sprṣṭisprṣṭi tu.
- 25.4 D E tam; F taṁ (but changed to tāsām in  
margin).
- 25.5 F omits bho; F doṣavinirmukte.
- 25.6 F puṇya puṇya mahāpuṇya; B kuru ambike.
- 25.9 E F omit kuryāt.

- 25.10 C cānugraha.
- 25.11 D F bhūmivāpitam.
- 25.16 F tasyā gadhena.
- 25.19 D E venībaddham.
- 26.2 A B D E dolācālana°.
- 26.3 C F svasyā for tasyāḥ.
- 26.6 A B C D E dolācālana°.
- 26.8 D F bhūmivāpitaḥ.
- 26.11 A D vaktram; C F cakram.
- 26.12 D E sammukhaṁ; A B °pṛṣṭhim.
- 26.17 B F °hastena; B C F omit ca.
- 27.1 A omits tasyāḥ savyaṁ padaṁ skandhe  
vāmaṁ savyorumūlataḥ (added in margin  
by a later hand).
- 27.7 F °paryāṅkakaṁ.
- 27.10 C D F unnāsyā.
- 27.11 A mukhodbhūtāṁ.
- 27.12 C carvidam.
- 27.13 B C D E F īṣadādhara°.
- 27.14 C °koṇekāṁ; F °koṇakāṁ.
- 27.16 A garṇam.

- 27.18 E cūcam̐; D cum̐cam̐.
- 28.1 A B C D E F idam̐ bruvan.
- 28.2 E nikapyapānīnā.
- 28.6 A nāsikāt rjuh̐.
- 28.7 B omits ṣa; D khadgate.
- 28.9 B C D E mukhasotkr̥taiḥ; A sukhasotkr̥taiḥ;  
F mukhasātkr̥taiḥ.
- 28.10 A B F omit sam̐; A omits one punaḥ.
- 28.13 A parān bandhāt; C F parārtham vā.
- 28.16 E kṣarite yā lihet; C F °pāda°.
- 28.17 A omits pi.
- 29.2 A F jīrya tataḥ paś°; C vīryam tataḥ paś°;  
A B D E icchayā tu.
- 29.4 C samādhitañ; F samādhi ca.
- 29.6 B yogam̐; A °arthām; D E siddhidānām vā.
- 29.7 D E I L N Q omit from vāma° ... līlayā ||,  
invert the next two pādas, and omit 29.8  
khyāto ... sukhapradah̐ |; I omits  
sarvakāmasukhapradah̐ and has smṛtaḥ in  
its place; J nāgajāṅghopari etc. (not  
following D E I).



- 29.8 See 29.7, above.
- 29.11 D E ābādhyā.
- 29.12 A omits smṛtaḥ.
- 29.13 A D E pādatalau.
- 29.14 D E °pradam caiva taduktotkuṭakāsanam;  
A B °pradam caitad.
- 29.15 B vajra (for vakre).
- 29.16 E candrosanāsīnām.
- 30.2 A B D E tallakṣa°; C gṛhṇasulakṣa°;  
F gṛhṇam.
- 30.3 E svānabhatadāntare; B svāna; D svānam  
bhadatadāntare.
- 30.6 E omits bha.
- 30.7 D E mātrā; C F mātā prakāśayet.
- 30.8 B adhyam; A E adham; C anyam.
- 30.10 E kāmayet saukhye; B kāmaje saukhau;  
C kāmaje saukhyam; D kāmajet saukhya;  
A B C E samāhitam.
- 30.12 A B C F abhinandya.
- 30.13 D E kevalam eva sādha°.
- 30.16 E °rakā; A B C F omit sattvāḥ.

- 30.17 C F °surānāgās te.
- 30.19 B bhāyitum.
- 30.20 C omits tadaivam̄.
- 31.1 C tallamuhur°; F tallatanamuhur°.
- 31.4 A B D E vajrāṅgatvena; F vajranājāṅgatvena.
- 31.7 E sarvabhūtā; F māyājino jitāḥ.
- 31.11 F ṣaṣṭhamah̄.
- 31.13 D E syā.
- 32.1 F supraty°.
- 32.4 F tadunsr̥ṣṭañ ca.
- 32.5 A B °pattre; F tasmāt unsr̥ṣṭapatre.
- 32.6 F svācamanam̄.
- 32.7 A B gudapadapra°; C F gudapadmakṣālanam̄  
guhya; D gudapatpra°.
- 32.8 A B C F omit tu; D catuḥsama; C D F omit  
ca.
- 32.10 F bhodi.
- 32.11 B mānavam.
- 32.16 A B omit second na; C F omit va.
- 32.19 D E tadāham̄°.
- 33.4 B namah̄.

- 33.15 A °cintakah.
- 33.16 D E I L P Q striyaḥ syur vā hi pāpena;  
A M striyas sarvā hi prāyeṇa; C striyaḥ  
sarvā hi prāyeṇa (striyaḥ syur hi pāpena  
in margin); G sarvābhiprāyena;  
H O sarvā hi pāpena; J K sarvā hi pāyena;  
N striyaḥ syu hi pāpena.
- 34.3 A rūpaṃ tavyaṃ.
- 34.4 D E yoginī; A B yoginām; C yoginām;  
F yogiṇam.
- 34.6 C omits dhi.
- 34.9 E bhūtinī vanyā.
- 34.11 A C śūdrī; E cābhyanta°.
- 34.13 A C E cādariṇī; B omits ca; F vādariṇī;  
D cādariṇa.
- 34.14 B C E kuruttriṇī; B hatinī; A kurutṭinī;  
A C hattinī; F kuruḍiṇī.
- 34.15 F dhobinī gauriṇī karmakāriṇī (with  
saṇḍiṇī tathā added in margin).
- 34.16 A śvarṇa°; F omits svarṇakarīṇī.

- 34.17 D E kuntakāriṇī; B khaṭṭakī; A khāṭṭakī;  
A kundakāriṇī; C khaṭṭikī.
- 34.18 C D E varutrini; B varudini; A varuṭṭinī;  
F carutrini.
- 34.19 A B D E kaṇḍakārī.
- 34.20 E omits ke; A B sekakārī; D °patinītsakakārī.
- 35.2 B khaṭṭikā; A B F sarvajñātinī.
- 35.3 D F caṇḍā for raṇḍā.
- 35.7 C bhānti; D bhoti.
- 35.8 A B C hitaiṣinīm.
- 35.9 A B F omit saṁ; F striyaḥ; F tasmāc ca.
- 35.12 E kaspita.
- 35.19 A B D E vastrapadya°; B puṣpugādi°;  
A puṣpadhūgādi°; C puṣpapugādi°;  
C F vastramadyakhādyāṅga°; F puṣpapuggādi°.
- 36.1 A omits from tadvacaḥ ... sarvasiddhiṁ  
(36.4) (added illegibly in margin).
- 36.4 E māyasiddhim; D sāyasiddhim.
- 36.7 A °prasiddhaye; C F °kaḥ prasiddhayet.
- 36.15 C F G H J K M O P add the following line  
after °tatparaḥ: maḍīyamastakastha yo

yogī dhyānaikatatparaḥ || (F G H K M  
have °stham).

- 36.17 C mamārādh° and omits mām.
- 36.19 A C D E F G H I J K L N P Q yāvaca;  
B lokasya vac chaktir; O yavac; M jāvat.
- 37.1 C rakṣāya; F rakṣaye.
- 37.3 E yayāti.
- 37.4 A omits ka (of °taṅkato).
- 37.5 A B D E viśābhāvopi.
- 37.8 F ucchede cāpatet; C ucchede kām̐pate.
- 37.9 B sarvā; F eva dhārayet.
- 37.15 C yoginyā yāḥ.
- 37.16 A B C omit ca.
- 37.17 A B C F omit ca; B mayoditaḥ; A yoginyām̐;  
C F mayoditaṁ.
- 38.4 D E siddhi dṛḍhatvataḥ; A B C F dṛḍhavataḥ.
- 38.5 A C D E sam̐sthitih; B sam̐sthitah;  
F sam̐sthiti.
- 38.8 E °paṭalāṣṭamaḥ; F paṭala aṣṭamaḥ.

Om̐. Homage to the Reverend Caṇḍamahāroṣaṇa.<sup>1</sup>

Thus have I heard: At one time the Lord,  
Vajrasattva,<sup>2</sup> was dwelling in the Bhaga of the

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<sup>1</sup>The meaning of Caṇḍamahāroṣaṇa is given in Ch. 13 of the CMT. It says: "Caṇḍa means one who is very violent (tīvrata) and he is said to be very wrathful (mahāroṣaṇa). He is known as being wrathful (roṣaṇa) because he devastates all evil ones (māra) with his anger (krodha)."

<sup>2</sup>For a discussion of the position of the deity, Vajrasattva, in the Vajrayāna pantheon, see Benoytosh Bhattacharyya, An Introduction to Buddhist Esoterism, Chowkhamba Sanskrit Studies, Vol. XLVI, (2d ed., rev.; Varanasi: Chowkhamba Sanskrit Series Office, 1964), pp. 127f; and also see idem, The Indian Buddhist Iconography (2d ed.; Calcutta: Firma K. L. Mukhyopadhyay, 1958), pp. 43, 48, et passim. The term, Bodhisattva, which does not occur in our text, but which appears everywhere in Mahāyāna works, does not seem to parallel the term Vajrasattva in any way, at least in the CMT. I believe that Prof. Royal Weiler correctly analyses the term, Bodhisattva, as an Appositional Bahuvrīhi compound which can be translated as "one who has Enlightenment as his essence." The Comm. to the CMT, however, indicates that Vajrasattva should be taken as an Appositional Karmadhāraya compound in which sattva is taken to mean "being" (prāṇī) rather than "essence." Hence, in this work, Vajrasattva should be taken to mean a "Vajra-being." The term, vajra, can have a variety of meanings including "thunderbolt" and "diamond." The Tibetan (rdo rje) supports the latter; but, for its broader use, see p. 63, nn. 1 and 2; also cf. GS 137.8 and HVT, part I, 47.

Mistress of the Vajra Realm,<sup>1</sup> whose essence is the body, speech, and mind of all Tathāgatas. He was accompanied by numerous groups of yogis and yoginīs, namely: the Vajrayogi<sup>2</sup> White Immoveable,<sup>3</sup> the Vajrayogi Yellow Immoveable,

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<sup>1</sup>The compound, vajradhātviśvarībhage, is analyzed in the Comm. as follows: "Vajra means līṅga (characteristic mark / male sexual organ), and the realm (dhātu) is of that. That realm is the mind of Enlightenment (bodhicitta), in both an esoteric and exoteric sense. In the esoteric sense, the Mistress (iśvarī) of that realm is Wisdom (prajñā) because of the fact that she is served by the Vajra Realm. 'In her Bhaga' means 'in the best member of her body (tadvarāṅge).'" Although the l.s.f., bhagayam, rather than the l.s.n. bhage would be expected in the meaning of the "female organ," its usage in this work indicates that as its primary meaning. Due, however, to its much broader range of meaning including "gracious lord," "good fortune," "prosperity," and "dignity," I do not translate it here or below.

<sup>2</sup>In an unedited MS of a work entitled Dīkṣātantra, fol. 115, the vajrayogi is described as the yogi who is devoted to the way of the vajra. What is meant by vajra is further elaborated as: "its characteristics are that it can not be broken nor cut; it can not be burned nor destroyed; the Void (śūnyatā) is called vajra."

<sup>3</sup>Cf. P. L. Vaidya, ed., Daśabhūmikasūtra, Buddhist Sanskrit Texts, Vol. VII (Darbhanga: Mithila Institute, 1967), Introduction pp. 18-20, where Acalā is described as the eighth stage of a Bodhisattva on his path toward Buddhahood.

the Vajrayogi Red Immoveable, the Vajrayogi Green Immoveable,<sup>1</sup> the Vajrayoginī Delusion Vajrī, the Vajrayoginī Calumny Vajrī, the Vajrayoginī Lust Vajrī, the Vajrayoginī Envy Vajrī, who are foremost, along with myriads of yogis and yoginīs.

Then the Lord, Vajrasattva, entered the trance of Black Immoveable<sup>2</sup> and declared this:

Freed from being and non-being,  
devoted solely to the Four Blissess,<sup>3</sup>  
with my own form free from in-  
volvement, I have abandoned all  
predilections.

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<sup>1</sup>For śyāma as "green," cf. T ljang gu p. 71, n. 2. on the preparation of colored powders for drawing the maṇḍala.

<sup>2</sup>Although the T nag po supports "black" as a translation of kṛṣṇa, p. 71, n. 2 indicated that "blue-black" might be more accurate, esp. in view of 37.19 where we have nilācala for kṛṣṇācala. For the sake of simplicity, however, we retain the translation, "black."

<sup>3</sup>From the Comm., the Four Blissess are described in terms of different phases of the sexual act.



Those ignorant ones, who do not know me as embodied in all men, are those for whose sake I have assumed five forms.<sup>1</sup>

Then the Lady, the Mistress of the Vajra Realm, entered the trance of Anger Vajrī and said this:

2           Inseparable from Void and Compassion, I am established in happiness through divine desire, without any predilection,<sup>2</sup> without involvement, and without agitation.

Those women, who do not know me as embodied in all women, are those for whose sake I have assumed five forms.<sup>3</sup>

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<sup>1</sup>I.e., Black Immoveable, White Immoveable, etc.

<sup>2</sup>The Comm. equates kalpa with vikalpa, but it is more likely saṅkalpa (Cf. 1.16).

<sup>3</sup>I.e., Anger Vajrī, Delusion Vajrī, etc.

Then the Lord, Black Immoveable, firmly embraced and kissed the Lady, Anger Vajrī, and declared:

Goddess, goddess! Great enjoyment and secret teaching are very difficult to obtain; they are the quintessence, the best, praised by all the Buddhas.

Listen and I will explain this great tantra,<sup>1</sup> the highest master of kings of tantra. It is called the Sole Hero,<sup>2</sup> and it is for the quick Success<sup>3</sup> of living beings.

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<sup>1</sup>The T reads dga' mo (vatse) for vakṣye. In this case the meaning would be: "Listen, my dear, to this great tantra..."

<sup>2</sup>In Ch. 14 of the CMT, the term ekalavīra is explained as follows: "'Ekala' means 'one' (eka), and it is called 'hero' (vīra) because he destroys aversion (virāgamardanā).'" The intended meaning of virāga is often not clear in this work. On the one hand it seems to mean "absence of lust" and, on the other, the opposite of lust, viz. "aversion" or "loathing." Here, the latter meaning seems more appropriate.

<sup>3</sup>The term siddhi means basically "success" but in this context it refers specifically to the acquisition of supernatural powers, representing Success of low degree, and the highest Success being the attainment of Buddhahood.

This tantra is not to be disclosed to one who has not seen its maṇḍala,<sup>1</sup> nor should this king of tantras be shown to one who has entered another maṇḍala.

This tantra should be taught to one who has devoutly entered the maṇḍala of Caṇḍamahāroṣaṇa, and whose highest striving is toward faith in Caṇḍamahāroṣaṇa.

One should show this tantra to him who is kind, and devoted to his teacher, a follower of the Mantrayāna, and always devoted to the Master Caṇḍamahāroṣaṇa.

However, if some yogi, knowing that, deceived by greed, teaches this best of tantras to one who has not seen the maṇḍala of Caṇḍamahāroṣaṇa,

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<sup>1</sup>For a description of the maṇḍala, see Ch. 2, below, and APPENDIX I.

3

He will suffer great afflictions,  
soiled with stools and urine, and  
within six months, his will be the  
pain of death.

Then seized by the messengers of  
Death, and subjugated by the noose  
of Time, the offender is led to  
hell, even though he may be pro-  
tected by the Buddhas.

And, after enduring the pain of  
expiating that action for one  
hundred thousand years, if he should  
obtain birth as a man, then he will  
be split by a vajra.<sup>1</sup>

Therefore, he who holds the vow of  
the mantra-knower should draw the  
maṇḍala. Then, previously having  
examined the students, he should  
cause them to enter there.

---

<sup>1</sup>Here, the term vajra appears to mean  
"thunderbolt."

Then, indeed, he should teach them  
the tantra, which is difficult to  
obtain in the Three Worlds.

But whoever teaches that which goes  
unheard proceeds to a lower existence,<sup>1</sup>  
and is afflicted with inflammation of  
the mouth, even if he be equal to  
Buddha.

Or, if a student without faith hears  
this out of curiosity, without any  
doubt he will be struck on the head  
by a vajra<sup>2</sup> at the time of the rains.

I have declared this truly, Oh Goddess  
with a lovely face, regarding this  
very secret tantra, the Sole Hero,  
Caṇḍamahāroṣaṇa.

---

<sup>1</sup>Among the six states (gati), of existence,  
viz. men, gods, titans, animals, ghosts, and  
hell beings, the first three are considered  
"higher" existence and the last three "lower"  
existence.

<sup>2</sup>See p. 64, n. 2.

Thus ends the first chapter, concerning the introduction to the tantra, in the Reverend Caṇḍamahāroṣaṇa Tantra, called the Sole Hero.

## II

4 Then the Lady, Anger Vajrī, firmly embraced the Lord, Caṇḍamahāroṣaṇa, and said:

What should be the measure of the maṇḍala; with what<sup>1</sup> should it be drawn; and what is there in the center? Tell me, Oh Almighty!

Then the Lord said:

One cubit,<sup>2</sup> two cubits, three cubits, four, or five should be the measurement of the maṇḍala, but not more than five.

---

<sup>1</sup>From the answer, below, it is clear that kena should be translated "with what" rather than "by whom."

<sup>2</sup>The term hasta, as a measurement of length, is about eighteen inches: the distance from the elbow to the tip of the extended middle finger. This is equivalent to the cubit.

Whatever its size,<sup>1</sup> it should be drawn with powder made of various colors,<sup>2</sup> and adorned with four corners, four doors, and four arches.<sup>3</sup>

The door of the maṇḍala should be made one-eighth part of the whole.

The door and the Niryūha are the same size, and the Kapolaka is one-half of that.

<sup>1</sup>The construction, yasya tasyaiva, seems to express an indefinite meaning (cf. yasmai tasmai). Although it is not quite clear, it appears to mean "Whatever particular measurement is chosen for the maṇḍala, etc."

<sup>2</sup>The Comm. gives a choice of two sets of material for preparation of the colored powders for drawing the mandala. In the first set, gold, silver, lapis lazuli, coral, and emerald are prescribed. When the above materials are not available, the following are prescribed: sulphuret of arsenic (yellow); talc (white); antimony sulphide mixed with talc and turmeric (blue-black); mercury sulphide (red); and antimony sulphide mixed with sulphuret of arsenic (green).

<sup>3</sup>See APPENDIX I for a drawing of the maṇḍala. In the drawing, the following technical architectural terms are identified from instructions given in the Comm. for its construction.

So, too, is the Pakṣa, the Vedī,  
the garland-half-garland, and the  
Paṭikā. One-half of the latter  
and outside the base-line is the  
Rajobhuva.

Just that size should the Vajrāvalī  
and the eight pillars be made.  
The best arch for the door should  
be made three times the size of  
the door.<sup>1</sup>

Below, a Universal Vajra should be  
drawn, enclosed by a Vajra wall.  
And, the maṇḍala of Caṇḍamaharoṣaṇa  
is provided with Wishing-trees, etc.<sup>2</sup>  
One circular section should be  
made within the maṇḍala.

---

<sup>1</sup>According to Tibetan tradition, a maṇḍala  
can be drawn in three degrees of complexity.  
The "best arch" (°toraṇam uttamam) seems to  
indicate the size of the arch when the maṇḍala  
is drawn in its most intricate form.

<sup>2</sup>The "Wishing-tree" (kalpavṛkṣa) is the  
fabled tree which bears as fruit whatever is  
desired (cf. kalpataru).



In that, one should draw a Universal Lotus, [with its petals] in the eight directions, beginning with the East. And in its center, a ninth should be drawn, with a deep blue sword in the middle.

5

This has a Vajra engraved upon it. Also in the center, one should draw a Vajra-hand-saw with a skull.<sup>1</sup> In the East, engraved with a wheel, one should draw a white sword.

In the South, one should draw a sword of yellow color with a gem. In the West, a red sword, marked with a red lotus.

In the North, the sword alone of green color, should be drawn.

In the Southeast, one should draw a white hand-saw marked with a wheel.

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<sup>1</sup>The "Vajra-hand-saw" is a hand-saw with the iconographic representation of the Vajra as its handle.

In the Southwest, also draw a yellow hand-saw marked with a gem. And in the Northwest, a red one marked with a red lotus.

In the Northeast, a green one with a blue lotus. All insignia should be provided above the sun and moon.

This maṇḍala of powder is proclaimed by me for the welfare of the world.

Or the maṇḍala should be well drawn on cloth. The maṇḍala should be drawn as above, but one should draw Black Immoveable in the middle, embraced by Anger Vajrī.<sup>1</sup>

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<sup>1</sup>When the maṇḍala is drawn on the ground with various powdered colors, only the insignia (sword, hand-saw, etc.) of the deities are drawn; but, when painted on cloth, the deities themselves are drawn in their respective positions.

In the East, one should draw White Immoveable. Likewise Yellow Immoveable in the South, and Red Immoveable, one should draw in the West.

One should draw in the North Green Immoveable, and in the Southeast, Delusion Vajrī in white; in the Southwest, in yellow, one should draw Calumny Vajrī.

In the Northwest, one should draw the red goddess, Lust Vajrī. In the Northeast, one should draw the green Envy Vajrī.

So is the cloth maṇḍala drawn.

Then follows the mantra for making the maṇḍala a residence:<sup>1</sup> "Om̐, Reverend Caṇḍamahāroṣaṇa, come, come, with all your family. Jah! Hūm̐! Vam̐!

---

<sup>1</sup>The term, maṇḍalādhiṣṭhāna, indicates the bringing of the deities themselves into residence in the maṇḍala.

Hoh! Make your residence here in this maṇḍala!  
 Hūm! Phaṭ! Svāhā!" By that mantra having caught,  
 caused to enter, bound, and subjugated them, he  
 should worship.<sup>1</sup>

Then there is the following mantra of worship:

Om, Black Immoveable, accept this flower! Hūm! Phaṭ!  
 Om, White Immoveable, accept this flower! Hūm! Phaṭ!  
 Om, Yellow Immoveable, accept this flower! Hūm! Phaṭ!  
 Om, Red Immoveable, accept this flower! Hūm! Phaṭ!  
 Om, Green Immoveable, accept this flower! Hūm! Phaṭ!  
 Om, Anger Vajrī, accept this flower! Hūm! Phaṭ!  
 Om, Delusion Vajrī, accept this flower! Hūm! Phaṭ!  
 Om, Calumny Vajrī, accept this flower! Hūm! Phaṭ!  
 Om, Lust Vajrī, accept this flower! Hūm! Phaṭ!  
 Om, Envy Vajrī, accept this flower! Hūm! Phaṭ!

---

<sup>1</sup>Often seen inscribed in the four gates of the maṇḍala are the hook (aṅkuśa), noose (pāśa), lock (sphoṭa), and Vajra. These are associated with the mantras: Jah, Hūm, Vaṁ, and Hoh, whose respective functions are catching (ākṛṣya), causing to enter (praveśya), binding (baddhvā), and subjugating (vaśīkṛtya).

As with "flower," also with "lamp,"  
 "incense," "perfume," and "food"  
 should he repeat the above with  
 these, the five elements of worship  
 of the maṇḍala.

When White Immoveable is in the middle  
 with Delusion Vajrī, that is to be  
 known as his own maṇḍala; so, too, is  
 it in the case of Yellow Immoveable, etc.

7

He should make five maṇḍalas for the  
 five different yogis, with one-pointed  
 mind,<sup>1</sup> making great effort in this  
 first practice.

After covering the maṇḍala, he should  
 delight the yoginī embraced by the  
 yogi with intoxicants<sup>2</sup> and meat<sup>3</sup> and  
 give praise again and again.

---

<sup>1</sup>I.e., having the mind fixed upon a single  
 object (ekāgracittena).

<sup>2</sup>Here the Comm. specifies both wines and  
 distilled spirits.

<sup>3</sup>Five kinds of meat are required in the Comm.  
 These are identified as gokudahana, being the meat  
 of the cow, dog, elephant, horse, and man.

Thus ends the second chapter, concerning the maṇḍala, in the Caṇḍamāharoṣaṇa Tantra, called the Sole Hero.

### III

Then the Lady said:

How should the student be made fit to be enjoined in this tantra, and how is he to be made resolute? Please explain, O Almighty.

Then the Lord said:

First, one should give him the Triple Refuge, the Five Teachings, and the Fast. Then the five Consecrations plus the Secret and the Wisdom Consecrations should be given.

Then the student would be fit, and one should show him this tantra. One should drive far away any other

student, otherwise the teacher  
would be casting himself into the  
Raurava Hell.

Then this verse of the Triple Refuge follows:

I go to the Buddha as a refuge  
until I realize the essence<sup>1</sup>  
of Enlightenment. I go to the  
Dharma as a refuge and to the  
Saṅgha, with wholehearted<sup>2</sup> faith.

Then there is the following verse of the

8 Five Teachings:

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<sup>1</sup>In the Comm., bodhimaṇḍa is explained as bodhisāra; the T translates maṇḍa by snying po, "heart."

<sup>2</sup>The term, avetya, is found in E p. 79 s.v. avetya-prasāda. Edgerton translates this compound as "serenity based on trusting faith," and indicates that this compound is equivalent to the P avecca-ppasāda. In PTSD s.v. avecca, it is noted that although it is usually taken to be ava + gerund √i, the P grammarians take it as a + vecca. The T translation of avetya here is mi phyed, "not divided," in support of taking the initial a as the negative prefix. Perhaps it should be analyzed as a + gerundive of vi + √i, which translates as "not to be divided," or, more freely, as we have it here, "wholehearted."

Killing, stealing,<sup>1</sup> the wife of another, and false speech, I will avoid all of them like snakes, and the fifth, intoxicants, as well.

Next, there is the verse of the Fast:

I will not harm a living being,  
nor steal the possessions of others.  
I will lead a celibate life and  
avoid false speech.

I will never drink intoxicants,  
the cause of senselessness. I  
will abandon joyous dancing,  
singing, and dressing up.

I will not use a high or large  
bed, nor eat untimely.

Such are the eight branches of the Fast, as taught to the Arhats.

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<sup>1</sup>Although caurikā normally means "a female thief," here it is equivalent to caurakarman, "thievery." Cf. MW p. 403 s.v. cauraka.



Purity will I maintain, as taught  
by the Buddha. In that way con-  
quering the deceitful demon, and  
attaining the highest Buddhahood,  
I should be a refuge for all  
embodied beings, wearied of the  
world.

As long as I am subject to rebirth,  
in the world, I will be born into  
good circumstances, as a man.<sup>1</sup>

And I should be associated with  
good people, devoted to the well-  
fare of the world, and with a  
good intellect.

Then there is the following Water Consecration:  
Thinking that the student is pure, undefiled,  
like crystal, he should moisten a mango twig  
with water from the Victory Flask and consecrate  
him with the words: "Om, āḥ, to this person who

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<sup>1</sup>Specifically, sugatijaḥ pumān means "as  
a male, born into one of the three upper states  
of existence, viz. as a god, man, or titan (asura).  
Cf. p. 69, n. 1.

has the same fortune as one who has the Consecration of all Tathāgatas, hūm̄."

Then there is the following Crown Consecration:

9 Thinking that the Vajra-studded crown is as if adorned with all jewels, he should consider that the student is like a Universal Emperor. Then, he should place the crown on the student's head and, as before, consecrate him with the words: "Om̄, Caṇḍamahāroṣaṇa, enter, enter his heart, hūm̄, phaṭ!"

Then there is the following Sword Consecration:

He should place a sword, made of iron, etc., in the student's right hand and, as before, consecrate him with the words: "Om̄, O Sword of Knowledge, slay, slay, kill, kill all enemies, hūm̄, phaṭ!"

Then there is the following Noose Consecration:

He should place a noose, made of copper, etc., on the student's left forefinger, and consecrate him as before, with the words: "Om̄, sieze, sieze, surround surround,<sup>1</sup> and bind all the wicked with a noose, O Your Great Truth, Your Dharma, svāhā!"

---

<sup>1</sup>Here I take katta as 2 s impv. √2. kat, "to surround," (see MW p. 243), although kata would be expected.

Then there is the following Name Consecration: He should pose the student in the bodily stance of Caṇḍamahāroṣaṇa, and, taking him in that position by the hand, he should say: "Om̐, O Reverend Lord Black Immoveable, you are the Perfected One, hūm̐, phaṭ!" Then he should consecrate him as before. Thus, according to the particular color, black, etc., of the student, he should be given consecration with the name of one of the five Immoveables. Thus ends the five Consecrations.

For women, instead of the Crown Consecration, he should give the Minium<sup>1</sup> Consecration. He should take by the hand the woman candidate, who has the form of a principal queen, and say: "Om̐, O Lady, enter, enter her heart, hūm̐, phaṭ!" He should place in her right hand a hand-saw of iron, etc., and say: "Om̐, Hand-saw, cut, cut the flesh of all demons, hūm̐, phaṭ!" And placing a human skull, made of wood, etc., in her left hand, he should say: "Om̐, Skull, hold, hold the blood of all enemies, hūm̐, phaṭ!"

---

<sup>1</sup>In Nepal, minium (sindūra), or red lead, is still often used today, especially during marriage ceremonies. The powder is placed on the top of the woman's head, on the part in her hair.

Then he should pose the female student in the stance of the Lady, and in that pose taking her by the hand, he should say: "Om̐, O Reverend Anger Vajrī, you are the Perfected One, hūm̐, phaṭ!" Thus, according to the different colors of the woman, he should consecrate her with a name of the five yoginīs. But to a woman, in place of the Wisdom Consecration, the Method Consecration should be given.

Then there is the following Secret Consecration: The student should give clothing, etc., to his teacher, and present to him a delightful woman adorned with beauty and youth, and say:

This woman, which I present to you,  
gives the pleasure of all desires.  
O Lord, act mercifully and take this,  
which I have offered, for the sake  
of your pleasure of desire.

Then, having paid respect to his teacher, the student should go outside and remain there, repeating the mantra: "Om̐, O Caṇḍamahāroṣaṇa, hūm̐,

phaṭ!" The teacher, moreover, should worship himself with intoxicants, meat, etc., and having satisfied Wisdom, being in her embrace, he should place the resulting white and red on a leaf, shaped into a funnel, etc. Then, having summoned the

11 student, he should take that substance with his ring-finger and thumb, and write the letters, "Hūm, phaṭ" on the student's tongue. Then he should have the student pronounce the words: "Ah! Pleasure!" And then the teacher should say the following:

"Today I cause to be produced the Buddha-Knowledge, the very same means by which the past, future, and present Buddhas, Lords, obtained independent<sup>1</sup> Nirvaṇa. Nevertheless, you must not say this in the presence of those who have not seen the maṇḍala. If you do say it, then the following occurs:" With a sword placed on the heart of that student, he should recite this:

This sword, which is very sharp indeed, rests in the hand of Caṇḍamahāroṣaṇa. And Caṇḍamahāroṣaṇa will surely slaughter him who breaks this contract.

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<sup>1</sup>See E p. 48 for a discussion of the term apraṭiṣṭhita.

For myriads of births, men will appear with sword in hand, cutting all limbs, and eager to chop off his head. And the same fate will be yours also if you break the contract.

Then this must be said by the student: "So be it."

Then, after having him bound with a blindfold, he should have the student throw a flower into the maṇḍala. Then, releasing the blindfold, he should show the student which is a sign of which. And he should elucidate to him the significance of that sign. Then he should entrust that very Wisdom to the student, saying:

This delightful sustainer of yours must be served, as indicated by the Buddhas. The foolish person, who transgresses this, does not obtain the highest Success.<sup>1</sup>

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<sup>1</sup>See p. 66, n. 3.

Then the teacher should whisper in his ear  
 the division of the Four Blissess.<sup>1</sup> Then the  
 12 teacher should go outside. And then Wisdom,  
 having become naked, and squatting,<sup>2</sup> should in-  
 dicate her secret place with the forefinger, and  
 ask:

Can you bear, my dear, to eat my  
 filth, --and feces, urine; and suck  
 the blood from inside my Bhaga?

Then the candidate must say:

Why should I not bear to eat your  
 filth, O Mother? I must practice  
 devotion to women until I realize  
 the essence of Enlightenment.

And she says:

Ah! To him, who properly serves  
 my Lotus, which is endowed with all  
 pleasures, I will grant Success.

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<sup>1</sup>Cf. p. 64, n. 3.

<sup>2</sup>For the meaning of utkutaka, see MW p. 176.

Carry out the practice in the Lotus very patiently according to what should be done. Caṇḍamahāroṣaṇa himself is situated here. Here, indeed, there is great pleasure.

Then the candidate should concentrate that he himself has the form of Caṇḍamahāroṣaṇa; and, embracing Wisdom in the form of Anger Vajrī, he should aim at the Four Blisses. When that is completed, he should present himself before his teacher, and make a circle of food with intoxicants, meat, etc. Thus ends the Wisdom Consecration.

Thus ends the third chapter, concerning Consecration, in the Reverend Caṇḍamahāroṣaṇa Tantra, called the Sole Hero.

#### IV

13           Then the Lady said:

How must he meditate, who is meditating on Caṇḍamahāroṣaṇa,



and what kind of mantra should  
be muttered? Tell me, O Almighty!

Then the Lord said:

In a pleasant place, free from all  
distractions, there he should  
concentratedly construct a seat  
of whatever is available.

First, he should meditate Love;  
second, he should meditate Compassion;  
third, on Joy he should meditate, and  
last of all, on Equanimity.<sup>1</sup>

Then in his heart he should meditate  
the seed syllable,<sup>2</sup> situated upon a  
lotus, moon, and sun.

---

<sup>1</sup>The meditation on Love, Compassion, Joy, and Equanimity, known as caturbrahmavihāra, is elaborated upon in the Comm. as follows: "The meditation on Love (maitrī) is the cultivation (here = bhāvanā) of the same affection towards all beings as that which one feels for oneself. The meditation on Compassion (karuṇā) is the cultivation of the desire to alleviate all the misery of all beings. The meditation on Joy (muditā) is the cultivation of delight at the good fortune, etc. of all beings. The meditation on Equanimity (upekṣā) is cultivating the attitude of being always concerned with the welfare of every being, whether he be friend or enemy, harmful or harmless."

<sup>2</sup>The Comm. identifies this as the syllable hūm.

He should think that Caṇḍamahāroṣaṇa has materialized before him out of the rays of light. And the wise man should imaginarily worship him with flowers, incense, etc.

Then, in his presence, he should confess his evil deeds, and rejoice in all his merit. He should repeat the Triple Refuge, begging and praying.

He should give himself and bring his merit to fruition. Then, having made resolve, he should apply his mind to Enlightenment.

Then, having paid him homage, he should dissolve Caṇḍamahāroṣaṇa again into the rays of light.

Then, uttering the following mantra, he should concentrate on the Void.

"Om, my essence is the Void -- the Vajra of Knowledge!"

He should think with great effort that the Hūm-syllable is burned to ashes by the rays of light; then should he think of it as burning like camphor,<sup>1</sup> and then he should not even imagine any rays of light.

14

Then, having meditated that everything is like sky and only momentary, he should meditate that his own body is pellucid, like pure crystal.

Beginning as above, he should subsequently meditate, in front of him, the four syllables yaṃ, raṃ, vaṃ, laṃ, out of which he should meditate that wind, fire, water, and earth are created.

---

<sup>1</sup>I.e. no smoke.

Then, concentrating on the syllable  
bhruṃ, he should imagine a celestial  
palace,<sup>1</sup> with four corners, four  
doors, and adorned with eight pillars.

He should concentrate that in the  
middle of that is a Universal Lotus  
with eight petals, emerging from the  
seed-syllable, pām. The moon comes  
out from the syllable, am̐.

The sun is produced from the syllable  
raṃ, and above that there is again the  
production of the syllable hūṃ. One  
should think that Akṣobhya, embraced  
by Māmakī, emerges from that.

The chief of yogis should then enter  
through the hole in the top of  
Akṣobhya's head. And by the yoga

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<sup>1</sup>The "celestial palace," (kūṭāgāra) is rendered in the Tibetan translation as gzhal yas khang, the usual translation of the Skt. vimāna. The Dīkṣātantra (fol. 110) defines (or describes) kūṭāgāra as either "the mind when in a trance" or, in confusing the √cit "to think" with √ci "to construct," "constructed by trance" (kūṭāgāram iti dhyānacittam).

called the Course of a Shooting Star,<sup>1</sup> intent on the Bhaga of Māmakī, he should then fall on the inside of her Bhaga in the form of white juice.

Then he should issue forth from her Bhaga in the completed form of Caṇḍamahāroṣaṇa. And after killing his father, Akṣobhya,<sup>2</sup> with a sword, then he should eat him.

He should consider that Māmakī also partakes of the meal. Then, indeed, having siezed Māmakī, he should make love to his mother, and he should think that he is embraced by her in the form of Anger Vajrī.

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<sup>1</sup>The term tārāsaṃkrāntiyogena is not discussed in the Comm.

<sup>2</sup>The Bodhisattvas of the Acalā Stage (bhūmi) in the Daśabhūmikasūtra (97.25) are referred to as "obtaining the destruction of Akṣobhya" (akṣobhyasaṃhāraprāptā).

15 In his right fist he holds a sword, and in his left he holds a noose. Threatening with the forefinger and pressing the lower lip with the teeth, he kicks with his right foot, crushing the Four Demons.<sup>1</sup>

With his left knee placed on the ground, squint-eyed, and with a dreadful face, he threatens the earth, with his left knee placed in front.

Having a blue crown adorned with Akṣobhya, and a jewelled head ornament, he is a youth with five knots of hair,<sup>2</sup> decorated with all ornaments.

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<sup>1</sup>According to E p. 430, the Four Demons (caturmāra) are: kleśamāra, skandhamāra, mṛtyumāra, and devaputramāra.

<sup>2</sup>Mañjuśrī? Cf. E p. 315.

He has the form of a sixteen-year-old,  
with two red, far-reaching eyes. He  
should meditate with resolute mind:  
"I am the Perfected One, Caṇḍamahāroṣaṇa."

Then, by the Yoga of Mixing,<sup>1</sup> he  
should create White Immoveable in  
the East; he should create Delusion  
Vajrī in the Southeast, with the  
luminosity of the autumn moon.

In the South, he should create Yellow  
Immoveable; and, in the Southwest,  
Calumny Vajrī. He should create Red  
Immoveable in the West and Lust Vajrī,  
in red, in the Northwest.

And in the North, he should create  
Green Immoveable; and in the Northeast,  
he should create Envy Vajrī, in green.

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<sup>1</sup>The Yoga of Mixing (manthānayoga) is described in the Comm. as the means by which he generates the gods and goddesses. The gods are produced from the right side of Anger Vajrī's stomach and the goddesses from the left.

Then he should invite the coming forth of Wisdom. Then those goddesses encourage him with songs produced by their own throats:

"O Pervader, do not abandon Love, and be not by nature Void! Without you I perish, and each and every thing as well," of Delusion Vajrī.

"Do not abandon the mind of Compassion, O Pervader, and be not Void! If you do, my suffering body will be abandoned by life!" of Calumny Vajrī.

16

"Why, O Accomplished One, do you enter the Void to give pain to Joy? The entire world rests in your heart, calling upon you," of Lust Vajrī.



"Do not neglect youth with the  
fruitless view of Void. Despise  
the Void essence and embrace  
with me," of Envy Vajrī.<sup>1</sup>

Having heard this as if in a  
dream, now awake, let him run  
to them immediately. He

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<sup>1</sup>This Apabhraṃśa song is explained in the Comm. in the following passage: pahu maitrītyādi bho prabho maitrīm sarvasattveṣv ātmasnehabhāvanām | tvaṃ vivarjya bhava mā sūnyasvabhāvaḥ | tava viyogena phitumīti | ātmānaṃ shotayāmi | sarvasarvenaiva tāva śabdo yasmād arthe | karuṇācittam sarvasattvānām sarvaduḥkhodhdharaṇābhilāṣabhāvanā | mā tyaja prabho mā ca bhava tvaṃ sūnyam kim artham iti ced āha | mama dehaḥ suduḥkhitaḥ san bhaviṣyati jīvena prāṇena tyaktaḥ | kim iti tvaṃ harṣam | muditām sarvasattvānām aiśvaryaḍiṣu harṣacittabhāvanām viśeṣeṇa todayitvā sūnye karosi praveśam | kasmān na praveśaḥ kartavya iti ced āha | yasmāt tava nimantraṇām, sarvasattvānām arthe buddho bhaveyam ityādilakṣaṇam kṛtvā, manasi tiṣṭhati lokaḥ sattvalokaḥ | aśeṣaḥ samasthaḥ | yauvanayuktām mām upekṣya niṣphalam sūnyabhāvām drṣṭim | ayam abhiprāyaḥ | sūnyatākaruṇābhinnam hi mahāsukhājñānam nirmāṇasambhogakāyadvayavyatirekeṇa nopalabhyate | nirmāṇasambhogakāyau tu bhijamukhasamathānamayau strīpuruṣarūpau tau ca bhāvanālabhyau | bhāvanā ca yuvativyatirekeṇa na bhavati | anyathā vikṣiptacittatvād iti | yat evam tasmāc chūnyasvabhāvam viśeṣeṇa garhitvā ninditvā kuru tvaṃ mayā sārḍham ghrṣṭim āliṅganacumbanādikam ity arthaḥ ||

In the T version (q.v.) a translation is given after the song is first rendered in transliteration.

should concentrate that he has his previous form, Black Immoveable, and is embraced by Anger Vajrī.

Then, having destroyed White Immoveable, he should make love to Delusion Vajrī. And assuming the form of White Immoveable, moreover, he should destroy Yellow Immoveable.

Then, he himself having become Yellow Immoveable, he should make love to Calumny Vajrī. Having killed Red Immoveable, in the same way, he should make love to Lust Vajrī, having become himself Red Immoveable,

Moreover, he should kill Green Immoveable, and make love to Envy Vajrī, having become himself Green Immoveable.

Having made love to the four goddesses, he should destroy the entire maṇḍala. The devotee should meditate without fear on himself alone embraced.

Then he should form his self-image, thinking: "I am a Perfected One," without any doubt.

The yogi of black color should meditate on Black Immoveable. A yogi of white color should meditate on White Immoveable.

17

The yogi who is of yellow color should meditate on Yellow Immoveable. The yogi who is of red color should meditate on Red Immoveable.

The yogi of green color should meditate on Green Immoveable.

The woman of black color should meditate on Calumny Vajrī.

The woman of red color should meditate on Lust Vajrī. The woman of green color should meditate on Envy Vajrī.

Every man is Vajrayogi and every woman is Vajrayoginī. By the distinction of color, black, etc., all this should be determined.

Or by difference in action the distinction is made into five parts.

Black means killing and anger; white means rest and thinking; yellow means restraining and nourishing; red means subjugation and summoning; and green is said to mean exorcizing.

Or also the distinction is made by caste: Black is the lowly musician; white is priest; and yellow is said to be the sweeper. Red is the dancer, and thus also is green the washerman.

The black practitioner should make love to a black girl with large eyes. The white one to a white girl, the yellow one to a yellow girl, the red indeed to a red girl, and the green man to a green girl.

Or, whatever girl he has taken, and whomever among the five Immoveables he is meditating upon, he should make love with fixed mind, secretly.

18

These young ladies give good Success with only a fortnight of practice. The white<sup>1</sup> of them becomes a vajra,

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<sup>1</sup>The Comm. interprets this as "the liquid of woman's desire" (śukram iti strīkāmadravam).

all of which he should taste with  
the tongue.

He should drink urine as he likes,  
placing his mouth on the Bhaga, and  
placing it on the anal lotus he  
should eat feces as he likes.

There should not be even a slight  
disgust, otherwise Success would  
be ruined. This diet is the best,  
eaten by all Buddhas.

Thus ends the fourth chapter, concerning the  
god, in the Caṇḍamahāroṣaṇa Tantra, called the  
Sole Hero.

V

"Now I will declare the collection of all  
mantras."

Then the Lord entered the trance called "The  
Vanquishing of all Demons," and uttered this col-  
lection of mantras:

"'Om̐, Caṇḍamahāroṣaṇa, hūm̐, phaṭ!' is the basic mantra. 'Om̐, Immoveable, hūm̐, phaṭ!' is the second basic mantra. 'Om̐, hūm̐, phaṭ!' is the third basic mantra.

"'Hūm̐,' is the heart mantra. 'Ām̐' is the second heart mantra, and 'haṃ' is the third heart mantra.

"'Om̐, hrām̐, hrīm̐, hrauṃ, in the form of Caṇḍamahāroṣaṇa, frighten, frighten, scare away, scare away, surround, surround,<sup>1</sup> threaten, threaten, tear apart, tear apart, slay, slay, swallow, swallow, bind, bind, maul, maul, stop, stop, delude, delude, bind, bind the mouths of all enemies. Threaten, threaten, kill, kill, slay, slay all Dākinīs, demons, ghosts, and evil spirits. O dreadful, harmful Caṇḍamahāroṣaṇa, protect, protect Devadatta.<sup>2</sup> He who has the army of Caṇḍamahāroṣaṇa commands all. Om̐ Caṇḍamahāroṣaṇa, hūm̐, phaṭ.' This is the rosary mantra. 'Homage to all Tathāgatas, the fulfillers of all

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<sup>1</sup>See p. 82, n. 1.

<sup>2</sup>Devadatta = John Doe.

hopes! By all means, with him who has the face  
 of Immoveable, destroy, destroy, pulverize, pul-  
 verize, hurt, hurt, stay, stay, enter, enter;  
 O Mahāmatṭabālaka,<sup>1</sup> shake off, shake off, injure,  
 injure, eat, eat. Kill, kill obstacles. Consume,  
 consume the wicked. Do, do, scatter, scatter them  
 all, O Great and Dangerous Vajra, phaṭ, hūm, hūm,  
 hūm. Threefold whirlpool wave, hūm, hūm, hūm.  
 O Servant of Immoveable, phaṭ, shred, shred, hūm,  
 hūm; in the distance, traṭ, show your great power;  
 bring here trām, mām, hām; the worlds must be  
 cleansed. The vajra-holder must be propitiated.  
 Homage to the undefeatable powers. Burn, trāṭ,  
 Reverence, O Impatient One, svāhā!' This is the  
 second rosary mantra. 'Homage to all Tathāgatas,  
 the fulfillers of all hopes! By all means, trāṭ,  
 unfailing Caṇḍamahāroṣaṇa, crack, crack, hūm,  
 confuse, confuse, trāṭ, the deluded!' This is  
 the third rosary mantra.

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<sup>1</sup>Probably this is an epithet of CM: "Youth with great sexual desire."



"The foregoing were mantras common to all five Immoveables. Their individual mantras are as follows: 'Om̐, Black Immoveable, hūm̐ phaṭ! 20 Om̐, White Immoveable, hūm̐, phaṭ! Om̐, Yellow Immoveable, hūm̐, phaṭ! Om̐, Red Immoveable, hūm̐, phaṭ! Om̐, Green Immoveable, hūm̐, phaṭ!'

"Then the mantras common to the goddesses are as follows: 'Om̐, Vajrayoginī, hūm̐, phaṭ,' is the basic mantra. 'Om̐, Prajñāpāramitā, hūm̐ phaṭ,' is the second basic mantra. 'Om̐, Vauheri,<sup>1</sup> hūm̐, phaṭ,' is the third basic mantra.

"'Om̐, O Cotton, Cotton, increaser of Wisdom, Flame, Flame, increaser of knowledge, Cup, Cup, increaser of intellect, svāhā,<sup>2</sup> is the rosary mantra.

"The individual mantras are as follows: 'Om̐, Anger Vajrī, hūm̐, phaṭ! Om̐, Delusion Vajrī, hūm̐, phaṭ! Om̐, Calumny Vajrī, hūm̐, phaṭ! Om̐, Lust Vajrī, hūm̐, phaṭ! Om̐, Envy Vajrī, hūm̐, phaṭ!'

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<sup>1</sup>I have not been able to identify this deity.

<sup>2</sup>The image seems to be of a lamp, i.e. cotton = wick, flame, cup = oil or butter container.

"Then there is this general mantra of oblation: 'Om̐, homage to Lord, Reverend Caṇḍamahāroṣaṇa, the frightener of gods, titans, and men, the destroyer of the strength of all demons, with a head covered with a jewel crown, take, take this oblation, destroy, destroy all my obstacles, remove the four demons, frighten, frighten, confuse, confuse, cut, cut, split, split, destroy, destroy, roast, roast, dry, dry, slice, slice, divide, divide, incinerate, incinerate evil beings with thoughts against me, phaṭ, phaṭ, svāhā!'"

Thus ends the fifth chapter, concerning mantras, in the Reverend Caṇḍamahāroṣaṇa Tantra, called the Sole Hero.

## VI

21           Then the Lady, Prajñāpāramitā, firmly embraced the Lord, and having rubbed the Vajra with the Lotus, said:

What kind of meditation should be performed by the person practicing the yoga of the Stage of Completion? For the sake of the benefit to yoginīs, please fulfill my request.

Then the Lord said:

The yogi who is situated in the yoga of the Stage of Completion should be devoted only to yoga. He should meditate day and night on my form with one-pointed mind.

He should ardently consider his own wife to have your form, until, with great and firm practice, it accordingly becomes perfectly clear.<sup>1</sup>

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<sup>1</sup>The Comm. explains this as follows: sphuṭatām iti tadahaṅkārayoh. I.e. until each practitioner has his or her respective deity as a self-image -- the yogi as Black Immoveable, etc. and the yoginī as Anger Vajrī, etc. The practitioner should completely identify himself with the deity before carrying out the practices described below.

Mother, daughter, sister, niece,  
 and any other female relative, as  
 well as a female musician, Brāhman,  
 sweeper, dancer, washerwoman, and  
 prostitute; holy woman, yoginī, and  
 ascetic as well --

Or whatever other he may receive  
 with a woman's figure: these he  
 should serve in the proper way  
 without making any distinction.

But if he makes a distinction,  
 Caṇḍamahāroṣaṇa will be provoked  
 and slay the practitioner. And  
 he will throw him into the Avīci  
 Hell and threaten him with a sword  
 and noose.

Nor will he obtain Success in this  
 world or the next. Therefore,  
 this must be kept very secret and  
 not be made visible.

Like the mantra of the Dākīnī,  
 the practice of Caṇḍamahāroṣaṇa  
 should be secret. And this has  
 been explained by me, the Buddha,  
 for the sake of those who cherish  
 the esoteric.

In a pleasing place where there  
 are no disturbances, in secret, he  
 should take a woman who has desire.

"I am Buddha, and the Perfected  
 One, Immoveable, she is cherished  
 Prajñāpāramitā," thus the wise  
 person should meditate with fixed  
 thought, each one having his res-  
 pective [divine] form.

And having made a lonely hermitage,  
 and with whatever he has for food  
 and property, he should meditate  
 ardently -- the two coupled with  
 each other.

He should bring the woman into his presence and seat her before him. Each should gaze steadily at the other, with mutual desire.

Then, concentrating on the enjoyable view, each should remain with one-pointed mind. Just then she should utter the following speech which arouses pleasure:

"You are my son and my husband;  
you are my brother and father.  
I am your mother, wife, sister,  
and niece.

For seven generations you have been my slave, my lowly servant. I bought you with cowrie shells; I am called your mistress."

He should fall at her feet ardently with his palms pressed together. Then he should utter this speech arousing the highest pleasure:

"You are my mother's father's  
wife, and you are my niece. You  
are my sister's son's wife; you  
are my sister and aunt.

23 I am your slave in all ways,  
keenly active in devotion to  
you. O Mother, look upon me  
with kindness, casting a loving  
glance."

Then she, in the man's embrace,  
should kiss him again and again.  
She places the Three Syllables<sup>1</sup>  
on his head, and in his mouth  
sweet saliva.

She should have him suck the Lotus,  
and show him rolling eyes. Placing  
lipstick on his mouth, she should  
press his heart with her breast.

---

<sup>1</sup>As explained in the Comm., this is a light  
blow on the top of his head with a partially  
closed fist. Why "Three Syllables" is not explained.

In front of him, looking him in the face, she should pinch him on the chest. She should speak to him in this way: "Eat my Vairocana!"<sup>1</sup>

Drink the water of Akṣobhya!<sup>2</sup>  
O Son, be a slave as well as a father!<sup>3</sup> I am your formal wife as well as your royal mother.

Constantly take refuge at my feet, my dear. You were raised by me, hence your invaluable nature.

Be gracious, O my dear, give me the pleasure of the vajra! Look at my three-petalled Lotus,

---

<sup>1</sup>Comm.: Vairocana = feces.

<sup>2</sup>Comm.: Water of Akṣobhya = urine.

<sup>3</sup>Exactly what sapitrā means is not clear to me. It appears to be a compound of sa + pitr in the instrumental singular, but the sa may rather be the demonstrative, qualifying an understood tvam.



decorated in the middle with  
stamen.

Oh, it is the field of Pleasureful  
Heaven adorned with the Red Buddha.  
Peace beyond all imagination,  
giving pleasure to the lustful.

Alight on my reclining form; my  
mind trembles with desire.  
Place my two feet on your  
shoulder, and look me up and  
down.

Then make the throbbing Vajra  
enter the opening in the center  
of the Lotus. Give a thousand  
strokes, one hundred thousand,  
ten million, one hundred million,  
in my three-petalled lotus, bound  
round with flesh.

24

Insert your Vajra and offer your  
mind with pleasure.

O Air, Air! My Lotus is the  
quintessence, the very highest,  
and aroused by the top of the  
Vajra, it is as red as the  
Banduka flower."

Concentrating on her speech, he should  
become motionless, with one-pointed  
mind. Without moving, he should  
meditate on the pleasure arising from  
that, with a fixed mind.

Then he should answer her: "Wait a  
moment, my dear, that I may con-  
sider, for just a moment, your  
womanly form.

Woman alone is the birth giver,<sup>1</sup>  
the giver of true pleasure to the  
Three Worlds, the kind one. Those  
chattering fools engaged in evil  
action, who now disparage her out of  
hostility, will, by their action,

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<sup>1</sup>The following four pādas are in Śārdūlavikrīḍita  
(Tiger's Play) meter.

remain constantly tortured for  
 three eons in the fathomless  
 Raudra Hell, wailing as their  
 bodies burn in many fires.

On the contrary, one should  
 say that women's merit encom-  
 passes all living beings.

Whether it be kindness or pro-  
 tectiveness it must be in the  
 mind of women.

Friend or stranger, she nourishes  
 him with food. The woman who is  
 like that is none other than  
 Vajrayoginī.

25

Be it her look, touch, or rub --  
 when far away, the mere remembrance  
 produces pleasure at that instant.

Woman, as object of the five senses,  
 is endowed with a divine form. Men,  
 who take her as a wife, enjoy pleasure.

Therefore, O you who are faultless, adorned with all good qualities, O Purity, Purity, Great Purity, favor me, O Reverend Mother!"

Then, looking at her fixedly, he should press his lip with his teeth. Making a gasping sound, the yogi should make her naked.

He should perform the "Pleasure-Evoking" position, and the "Swing-Rocking" position, the "Knee-Holding" position, as well as the position "Thigh-Rubbing," the "Foot-Moving" position, and the "Ground-Pressing" position, the "Equal Summit" (?) position, and the position known as "Variegated," the "Honeycomb" position, "Mounted on the Machine," and "One Leg Up," as well as the

"Tortoise" position, and also "In Every Way Auspicious."<sup>1</sup>

Then, in the middle of a bed, with the woman assuming the squatting seat, he should have her clasp her arms firmly together on his shoulders.

His own two arms should be joined, emerging from the middle of her girth, and with the Vajra inserted in the Lotus, that is called the "Pleasure-Evoking" position.

With the two arms of both of them joined to each other like braids of hair, the two should rock slowly. This is called "Swing-Rocking."

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<sup>1</sup>The Comm. gives us no help in understanding these positions. Although how they are to be performed is briefly described below, the descriptions are often unclear. None of these positions appear, so named, in the Kāma Sūtra [Richard Schmidt, Das Kāmasūtram des Vātsyāyana, die Indische Ars Amatoria nebst dem Vollständigen Kommentare (Jayamaṅgalā) des Yaśodhara (sechste Auflage; Berlin: Hermann Barsdorf Verlag, 1920).]

26

Embracing, with her two knees against his heart, and with the hands in the same position as in the "Swing-Rocking," this is called "Knee-Holding."

He should place the soles of her feet on the base of his thighs, and with the hands in the same position as in the "Pleasure-Evoking," this is called "Thigh-Rubbing."

With the soles of her feet on the navel, heart, and the two flanks also, and with the hands placed according to "Swing-Rocking," this position is "Foot-Moving."

With her buttocks placed on the ground, hollow-chested, with the hands placed in the same position as in the "Pleasure-Evoking," this position is called "Ground-Pressing."

Placing her in the Squatting seat, he should have her stretch out her two legs. This position is called "Equal Summit" (?), and he should make [the legs (?)] of each one stretch out.

With her two legs bent, with his heart against her back, he should join on the left, on the right, and in front, rubbing her beginning with her hands. This position is known as "Variegated."

Again taking the "Pleasure-Evoking" position, he should have her fall on her back. Then he should insert the Vajra into the Lotus with the right hand, and catching the crooks of his elbows behind the knees, he should join her; and with each other's arms like braids of hair, this is known as the "Honeycomb."

With her two legs placed firmly on his shoulders, this position is, indeed, "Mounted on the Machine," and should be performed with passionate entrance (?).

27

With her right leg on his shoulder and left on the base of his thigh, this position is "One Leg Up," which is true pleasure, destructive of misery.

He should have her place the two soles of her feet together in the middle of his chest. He should press the knee with his two arms, and this is called the "Tortoise" position.

He should place the soles of her feet on the eye, ear, and head. This position is "In Every Way Auspicious," and grants the pleasure of all desires.



Up to the "Variegated" he should do all the following various things. He should press firmly with the chest, united with Caṇḍamahāroṣaṇa.

He should kiss her mouth as much as he likes, again and again. Looking at her face lying down, saying whatever words he likes, he should suck her tongue, and drink the saliva of the mouth.

He should eat the lipstick and waste of the teeth, meditating that it is pleasurable. And he should pinch the tongue gently with the teeth, and also the lips.

With the tongue he should clean the holes of the nose and the corners of the eyes. And he should eat all the waste produced from between the teeth.

He should kiss the forehead, eye, neck, ear, side, armpit, hand, and breast; and pinch them, with the exception of the woman's two eyes.

He should rub the nipple with the hand, suck, then bite. Having the woman lie on her back, he should kiss her lovely belly, remembering again and again, "Here was I formerly situated."

28

He should touch the Lotus with the hand, saying, "Lovely, O Air!" He should kiss and pinch, looking there drawing down with the hand.

Smelling the odor, he should clean with the tongue that hole of the woman. He should then say this kind of speech: "As I have entered through this, so too have I emerged numerous times."

This path, which is straight as the nose, if practiced without Knowledge, would be the path to the six states of rebirth. But when practiced with Knowledge it would be the Success of Caṇḍa-mahāroṣaṇa.

Then, converting it entirely to pleasure, he should eat the white and red of the Lotus, while looking at her face again and again.

And, after pinching her thigh, he should rub her feet like a slave. He should place the Three Syllables<sup>1</sup> on her forehead, and a light blow of the fist on her heart.

Then the yogi should perform concentratedly those positions, after the "Variegated" position. He should

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<sup>1</sup>See p. 111, n. 1.

pay attention to that with desire,  
having his mind solely on pleasure.

Optionally he may secrete or not  
secrete, having his mind solely on  
pleasure. If he does, he should  
lick the Lotus, on his knees.

And he should eat with his tongue,  
the white and red of the Lotus. And  
he should inhale it through a pipe  
in the nose, to increase his power.

After washing the Lotus with the  
tongue, he should have Wisdom stand  
up and he should kiss her. And,  
after hugging her, he should eat meat  
and fish.

29

He should drink milk or wine, in  
order to increase his desire. After  
his fatigue has decreased, he should  
desire with pleasure, etc.

And, in the foregoing manner, the couple should begin again with each other. By this repeated practice, Great Pleasure is attained, and in this very lifetime the practitioner gains the title of Caṇḍamahāroṣaṇa.

I have disclosed this practice for the sake of giving Success to the lustful.

Placing easily<sup>1</sup> the right shank above the left shank, this is called "Sattva" posture of sitting, which gives the pleasure of all desires.

Placing easily the left shank above the right shank, this is called the "Lotus" posture, which gives the pleasure of all desires.

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<sup>1</sup>The term līlayā seems to be used in a technical sense, the meaning of which is unclear. The T translation, rol pa, is of little help.

Assuming the "Lotus" posture, he should easily place the right shank above the left shank. This is called the "Vajra" posture.

Placing the soles of the feet on the ground, while the legs should lie together over all their length, this is known as the "Squatting" seat, which gives all desires.

Placing the soles of the feet on the ground, with the legs bent and making an oblique angle between them, this is known as the "Half-moon" seat, which gives the pleasure of desire.

With the knees oblique and on the ground, and with the buttocks on the center of the ankle, this is the "Bow" seat, which gives the pleasure of divine desire.

"Sattva," "Lotus," and "Vajra" are considered postures, and "Squatting," "Half-moon," and "Bow" are called seats.

30 He should have the woman sit in the "Half-moon" seat, and immediately fall down and lick the Lotus, grasping the auspicious Three Syllables.<sup>1</sup>

Again, having her assume the "Bow" seat, he should have his face fall in the middle of her anus. He should also stroke her anus with his nose.

He should concentrate that the Pleasure produced by that is from the joining with Caṇḍamahāroṣaṇa.<sup>2</sup> Then the yogi should be liberated, with all predilections abandoned.

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<sup>1</sup>Here perhaps pañkaja, or trikoṇa. Cf. p. 111, n. 1.

<sup>2</sup>The Comm. tells us that the practitioner should here be in an "unwavering trance" (niścalasamādhīyukto).

Making his mind devoid of aversion,  
 he should make love to his mother.  
 By following Lust, merit is obtained;  
 from aversion demerit accrues.

There is no greater evil than  
 aversion, no greater merit than  
 pleasure.<sup>1</sup> Then he should con-  
 centrate upon the pleasure arising  
 from desire.

Then the Lady joyfully paid homage to the  
 Lord, and praising him said this:

O Lord, is this means of Success for human  
 beings only, or is it for others, also?

The Lord said:

Those beings situated in all directions  
 who are devoted to this. Gods, demons,  
 men, and Nagās, too, succeed as practitioners.

---

<sup>1</sup>Here and in the lines immediately preceding,  
 the term virāga seems to indicate "aversion" rather  
 than "absence of Lust." The latter sense, however,  
 cannot be ruled out. Cf. p. 66, n. 2.



Then, when they heard that, the gods, Maheśvara, etc., taking the goddesses Gaurī, Lakṣmī, Śacī, Ratī, etc., began to meditate. Then, at that instant, all of them, just at that very moment obtained the title of Candamahāroṣaṇa and roamed the earth. There, Maheśvara succeeded, by the name of Vajraśaṅkara; Vāsudeva as Vajranārāyana; Devendra as Vajrapāṇi; and Kāmadeva as Vajrāṅga. In the same way as these principal ones, godlings succeeded equal in number to the sands of the Ganges River. Although involved with the desirous objects of the five senses, they act for the benefit of all beings.

All these beings, having various corporeal forms, although in fact illusory, are conquerors. Just as the lotus, which emerges from the mud, is not smeared by defilements in the mud, likewise are they not smeared by defilements who are produced by the method of Lust.

Thus ends the sixth chapter, concerning the Yoga of Completion, in the Reverend Caṇḍamahāroṣaṇa Tantra, called the Sole Hero.

## VII

Then the Lady asked:

After performing copulation, a person might have great fatigue. Please explain, for the person's sake, O Lord, his recuperation.

The Lord said:

32           When he perceives that the womanly pleasure has clearly died out,<sup>1</sup> he should concentratedly eat fish and meat and drink wine, and other food, whatever he has, cooked food, etc., milk and juice.

---

<sup>1</sup>The Comm., however, interprets svapratyakse nirodhitaṃ with the following matsyamaṃsan: "fish and meat killed in front of him."

First he should give to the woman  
and he should eat the scraps of  
that, and that should be eaten  
immediately on the dish with her  
scraps.

And he should drink her mouthwash  
and wash-water of the Lotus. And,  
taking the wash-water of the anus,  
the practitioner should wash his  
mouth, etc.

He should eat her vomit, and eat  
the feces! And he should drink the  
fluid of the vagina, and eat phlegm.

Just as when manure is applied, a  
tree becomes abundantly fruitful,  
so does a person have the true  
fruits of pleasure by eating unclean  
things.

Neither old age, sickness, nor  
death comes to that person. And

he who honors the unclean, and who is properly disciplined,<sup>1</sup> will succeed.

Never should the practitioner think in terms of "edible" or "inedible," "to be done" or "not to be done," "suitable for love-making" or "not suitable for love-making." Nor should he think in terms of "merit" or "ill," "heaven," nor "release." The yogi should remain with a composed mind, the embodiment of Innate Bliss alone.

Thus, if the practicing yogi is devoted to meditation, by the practice of only Caṇḍamahāroṣaṇa he will bear his self-image.

Although he may kill a hundred Brāhmans, he will not be stained by sin. Therefore, he should meditate on the Lord Caṇḍamahāroṣaṇa, as described above.

33

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<sup>1</sup>Or, perhaps, "even if he does not practice yoga" (niryogo).

The same terrible action which leads people to hell, undoubtedly leads them to Release if it is done together with Method.

It is said that the mind precedes all things good or bad.<sup>1</sup> And the distinction of one's condition,<sup>2</sup> location, etc. are forms created by the mind.

In the same way, when poison is eaten without saying a mantra, one's life

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<sup>1</sup>Cf. S. Radhakrishnan, The Dhammapada (3d Indian reprint; Madras: Oxford University Press, 1968), pp. 58f. These first two verses are often quoted in support of the importance in the Tantrayāna of the attitude with which one acts rather than what one does. The following is Radhakrishnan's translation of these verses: "(The mental) natures are the result of what we have thought, are chieftained by our thoughts, are made up of our thoughts. If a man speaks or acts with evil thoughts, sorrow follows him (as a consequence) even as the wheel follows the foot of the drawer (i.e. the ox which draws the cart). (1) (The mental) natures... [same as above]. If a man speaks or acts with a pure thought, happiness follows him (in consequence) like a shadow that never leaves him."

<sup>2</sup>Cf. °gati p. 69, n. 1.

declines; yet doing the same thing  
saying a mantra, gives pleasure and  
lengthens life.

Then, at that moment, the superior goddess,  
Prajñāpāramitā, brandished a hand-saw and skull-  
cup, in the attitude of Caṇḍamahāroṣaṇa, and she,  
as Vajracandī with great wrath, should say this  
kind of lofty speech:

If she concentrates on my form and  
creates a perfect self-image accordingly,  
she, too, will not be stained by sins,  
even if she should kill one hundred  
Brāhmans.

Taking my form, with the mind on great  
wrath exclusively, a yoginī who would  
kill fish and birds is not stained.

Without sympathy, fickle, angry, con-  
sidering the profit of killing, are,  
indeed almost all women; it is for their  
sake that I have declared this.

Thus ends the seventh chapter concerning refreshing the body, in the Reverend Caṇḍa-mahāroṣaṇa Tantra, called the Sole Hero.

### VIII

34 Then the Lord paid homage with five maṇḍalas<sup>1</sup> to the Lady and said:

How, my dear, must your form be known  
by the yogi? How will the Lady be  
honored by the yogi?

Then the Lady said:

Wherever in the Three Worlds a womanly  
form is seen, that is said to be my  
form, whether she belong to a low  
family or not low.

---

<sup>1</sup>The Comm. tells us that the five mandalas are the five limbs of the body (pañcamāṇḍalair pañcāṅgair), i.e. the head, arms, and legs which touch the ground in reverential prostration. Cf. E p. 416.

Goddess, demoness, Yakṣiṇī, as well as Rākṣasi; Nāgini, ghost maiden, Kinnari, and human female as well.

And so too are the females of Gandharvas, Hell Beings, Animals, and Pretas. Also there are the women of the four classes: Brāhmans, Kṣatriyas, Vaiśyas, and Śūdras. And, in detail, the castes are as follows:<sup>1</sup>

Writer, Rājput, scholar, tax-collector, trader, water-worker, prostitute, boat woman, shoemaker;

Kulatriṇī, Hatriṇī, musician, sweeper, corpse worker, washerwoman, wine merchant, perfume maker, laborer;

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<sup>1</sup>I have not been able to identify some of the following castes; those, I leave in Skt. In contrast to the castes listed by Manu [Georg Bühler, tr., The Laws of Manu, SBE Vol. XXV (Oxford: University Press, 1886)], which primarily are the result of intermarriage of the classes, the castes listed here are primarily, if not entirely, related to occupation.



Barber, dancer, bronze worker, goldsmith, fisherwoman, marriage arranger, potter, garland maker;

Śaiva ascetic, conch-shell worker, cane splitter, Kemālinī, cowherd, arrow wright, Kocinī, stone artisan; architect, and hairdresser, encompassing all castes.

35

Mother, sister, wife, maternal aunt, niece, paternal aunt, mother-in-law,<sup>1</sup> and all other caste relations.

Vow-holding devotee, yoginī, widow, and ascetic. All these and many more are women who have my form.

Each in her own form is resolute in benefitting all living beings. Whomever among them are encountered, they are honored by the yogis, kissing, embracing, and joining the Vajra and Lotus.

---

<sup>1</sup>Since "sister" (bhaginī) has been already mentioned, I take svasā as either v.l. or w.r. for śvaśrūs, "mother-in-law."

When those women are honored, they give Success instantly to those who desire the welfare of all beings. Therefore one should honor women.

Women are heaven; women are Dharma; and women are the highest penance. Women are Buddha; women are the Saṅgha; and women are the Perfection of Wisdom.

They are thought of with five different names according to their respective colors: The woman of blue color is renowned as Anger Vajrī.

The white-colored woman is said to be Delusion Vajrī. The woman who is of yellow color is the goddess Calumny Vajrī.

The woman who is of red color is renowned as Lust Vajrī. The

green colored woman is said to be  
Envy Vajrī.

There is only one Lady, Wisdom,  
but she has five forms.

He should always worship Vajrayoginī  
with flowers and incense, etc., with  
clothes, and pay homage to her with  
prose and poetry, with hands pressed  
together. He should look, touch,  
and remember, while acting in ac-  
cordance with his words.

36

And, kissing and embracing, he should  
always worship Vajrayoginī. If he is  
able, he should do it physically; if  
unable, with speech and mind.

By this man I am worshipped and  
satisfied, and to him I will give all  
Success. I am none other than the  
bodies of all women.

And there is no other way that I may be worshipped except by the worship of woman. When, by this devotion, I am satisfied regarding the Success of the practitioner, then everywhere, at all times, always will I be in sight of him.

Concentrating that she has my complete form, he should make love to his wife.

If he joins together the Vajra and the Lotus, I will give him Enlightenment.

Therefore, he who in all ways is active in devotion, even if he steals, kills a living being, utters false speech, destroys idols, etc., or consumes the things of others, belonging to the Saṅgha or to a Stūpa, that yogi who is active in devotion will not be stained by sin,

And this is so if he should crush the louse in his clothes with his fingernail and even kill it. Acting that very way, the vow-holder would still be devoted to me.

He should have no fear of sin, and the miserable states of hell, etc., but as long as he has fear of the world, he will not gain power.<sup>1</sup>

37

For him there is no such thing as sin or virtue. The ethical system of sin and virtue is to protect the minds of the worldly, since the mind is the measure of all things and all things last only a moment.

---

<sup>1</sup>The Comm., which takes yāvaca as the correct reading, explains here that as long as the yogi has not gained power, he should refrain from anti-social practices, otherwise he will be punished by the king, etc. Although all MSS read yāvaca except MS B, which omits the first akṣara reading vac, I have amended the text here to read tāvata. The rationale for this is that the practitioner of tantra is not a privileged actor but a privileged interpreter of action. Even when the yogi gains power, he is not immune to punishment; but he is, however, immune to the fear of punishment.

Who goes to hell, and who proceeds to heaven?

One may die poisoned by one's own imaginings; yet, even without that poison, one proceeds to heaven and lower existences. Knowing that the world is that way, Nirvāṇa is attained by wise men. Nirvāṇa is the emptiness of a lamp after the wind.

When the body of a lamp is broken, it still burns. Likewise one does not obtain from death the title of Enlightenment. Therefore, giving up all things, the vow-holder should be devoted to me alone.

I will immediately confer upon him the Success of Caṇḍamahāroṣaṇa, without any doubt.

Then the Lord asked the Lady, Prajñāpāramitā:

"What is the form of Caṇḍamahāroṣaṇa,  
and what is the nature of his Success?

The Lady said:

Just as the yoginīs are known by the  
distinction of five colors, so too  
are their respective husbands. I,  
the yoginī declare them all to be  
Caṇḍamahāroṣaṇa.

The husband of the blue color is  
remembered as Black Immovable. The  
husband who is white in color is  
known as White Immovable.

The husband of yellow color is called  
Yellow Immovable. The husband who  
has a red color is said to be Red  
Immovable.

The husband of green color is called  
Green Immovable. There is only one  
Caṇḍamahāroṣaṇa, but he has five forms.

That one is known as Caṇḍamahāroṣaṇa  
and the nature of his Success is  
characterized by Firmness,<sup>1</sup> which, in  
divine form, is co-extensive with space.

The Success of Caṇḍī is just as that  
explained as the Success of Caṇḍa-  
mahāroṣaṇa.

Thus ends the eighth chapter, concerning his  
own form, in the Reverend Caṇḍamahāroṣaṇa Tantra,  
called the Sole Hero.

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<sup>1</sup>The Comm. explains that "'by Firmness' means  
'by the non-existence of old age and death.'" (dr̥dhatvata iti jarāmaraṇābhāvāt).



## APPENDIX I

### The Maṇḍala

Although Tucci<sup>1</sup> and Acharya<sup>2</sup> list some of the terms used in the description of the maṇḍala, it is often difficult, if not impossible, to correlate a specific part of the maṇḍala with a given term.

Thanks to Padma Gyaltsan, who took great pains to construct for me a three-dimensional maṇḍala (kuṭāgāra), and thanks also to the Comm. to the CMT, I have been able to identify many of these terms. The following drawing, which lacks many details, represents only the Eastern portion of a four-sided structure.

Although I intend to give a more detailed analysis of the structural elements of the maṇḍala in a separate study, I present this outline now in view of the light it sheds on Chapter 2 of the

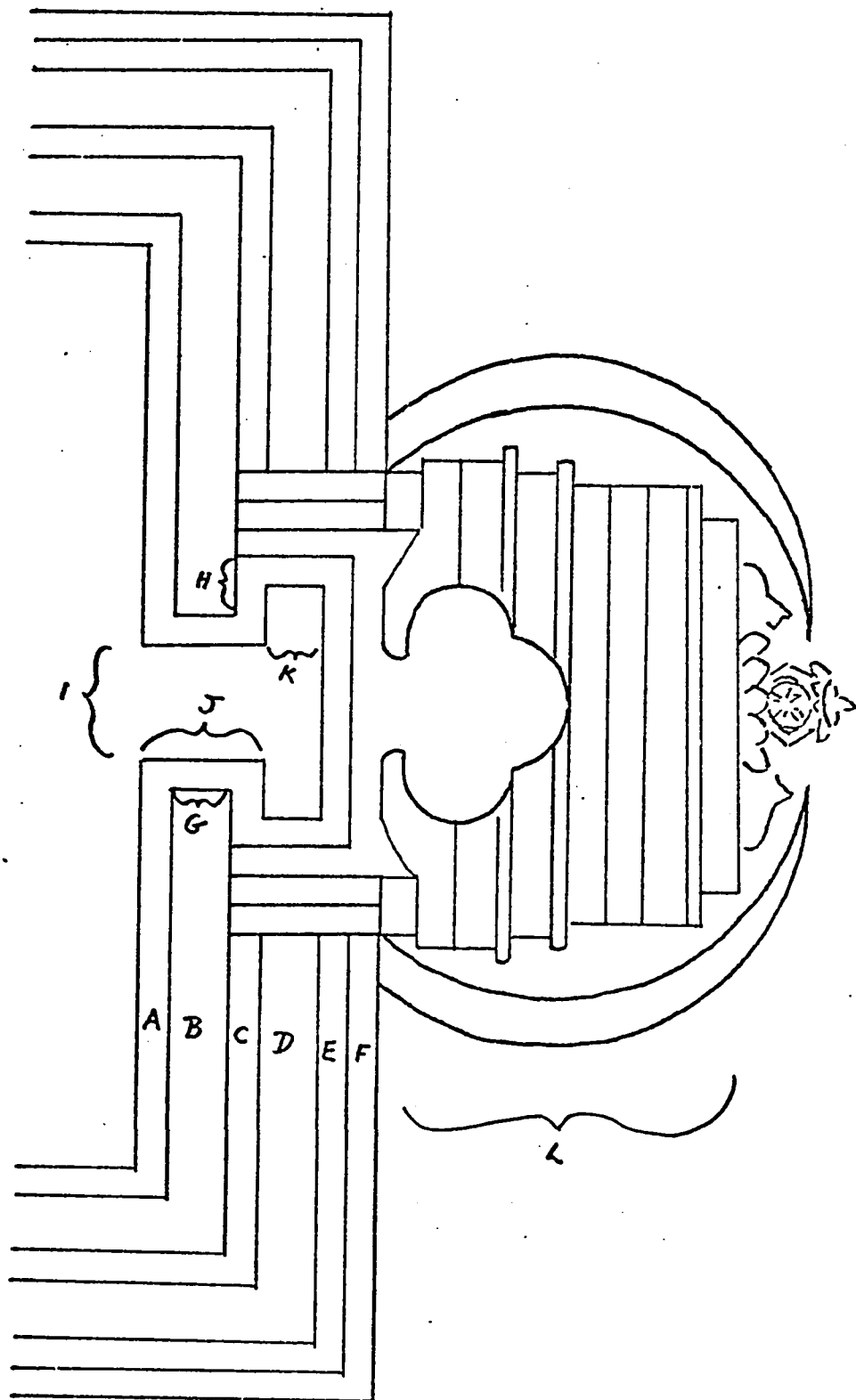
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<sup>1</sup>Giuseppe Tucci, The Theory and Practice of the Mandala (London: Rider and Company, 1969), passim.

<sup>2</sup>P. K. Acharya, Dictionary of Indian Architecture.

CMT. The following list of terms is correlated with my drawing, below. First the Tibetan name is given, then the Sanskrit:

- A. Rtseg pa sna lnga; rajobhuva.
- B. 'Dod snam; paṭikā.
- C. Pha gu; -- .
- D. Dra ba dra phyed; hārārdhahāra.
- E. Shar bu; -- .
- F. Mda' yab; -- .
- G. Stegs bu; vedī.
- H. Logs; pakṣa.
- I. Sgo; dvāra.
- J. Sgo khyud; niryūha.
- K. 'Gram; kapolaka.
- L. Rta babs; toraṇa.



## APPENDIX II

### The Newārī Scripts

As mentioned above, all of the MSS used in the production of this edition were written forms of Newārī script, with the exception of MS M which is written in Nāgarī script. A familiarity with Nāgarī (or Devanāgarī) is not sufficient for reading the Newārī; and, since the majority of the Sanskrit Buddhist texts of Northern India are preserved in Newārī script, it has seemed useful to future editors for me to outline here some of its peculiarities. Below, and in the Table of Scripts, following, only those characteristics of Newārī which do not closely correspond to the Nāgarī will be mentioned.

Although it is often the case that confusion among characters decreases when one has become accustomed to the handwriting in a particular MS, nonetheless, there are certain characters which are more subject to confusion than others (the following should be compared with the Table of Scripts).

- 1) Vowels: a/e, ā/o, ṛ/u, u/ū (often depending upon the consonant to which it is joined).

- 2) Consonants: ca/va (ba), ja/jra,  
 ṭa/ṭha, ṇa/ṣa, dha/ṣa, pa/ya,  
 ba/va, bha/ha/ta/na/, na/ra, ma/sa,  
 va/dha.
- 3) In the older MS due to a peculiarity  
 in writing the Anusvāra, it is easily  
 confused with the Visarga. Although  
 not shown in the Table, it is iden-  
 tical to the Visarga except that the  
 lower circle is not closed (Cf. Ben-  
 galī Script).

The following works should be consulted for  
 further information on Newārī script. Although  
 they are listed in the BIBLIOGRAPHY, above, for  
 convenience they are also listed here:

- Bendall, Cecil. Catalogue of the Buddhist Sanskrit  
 Manuscripts in the University Library, Cambridge.  
 Cambridge: University Press, 1883.
- Bühler, Georg. Indische Palaeographie (mit 17 Tafeln  
 in Mappe). Grundriss der Indo-Arischen Philo-  
 logie und Altertumskunde, herausgegeben von G.  
 Bühler. I Band, II Heft. Strassburg: Karl J.  
 Trübner, 1896.

- Edgerton, Franklin. Buddhist Hybrid Sanskrit Grammar and Dictionary. 2 vols. New Haven: Yale University Press, 1953. (See pp. 15-31)
- Emeneau, M. B. Jambhaladatta's Version of the Vetāla-pañcaviṅśati. American Oriental Series. Vol. 4. New Haven: American Oriental Society, 1935.
- Jörgensen, Hans. "Ein Beitrag zur Kenntnis des Newārī," Zeitschrift der deutschen morgenländischen Gesellschaft. 75 (1921), 213-236. (This article deals also with the Newārī language -- a member of the Tibeto-Chinese family.)
- Parājuli, Buddhisāgar, ed. Licchavilipi-saṅgraha. Kathmandu: Bir Pustakālaya, 1963. (Although this concerns a somewhat earlier script, it is useful for comparison.)
- Rājavamśīdvārā, Śaṅkaramāna. Prācīna Lipi Varṇamālā. Kathmandu: Sarakāra, 1959. (This is very useful -- many samples of Newārī script of different periods.)
- Śākyadvārā, Hemarāja. Varṇa-Paricaya. Bhaktapur (Nepal): Sarakāra, 1959. (This short work is devoted entirely to Newārī script.)

Shakyavansha, Hemaraj. Nepala Lipi Saṅgraha or A Collection of Nepalese Alphabets. Kathmandu: Manadās, Sugatadās, 1955. (This is quite useful, since it contains many tables.)

The Table of Scripts, following, is headed by modern Nāgarī script followed by the 13<sup>th</sup> century A.D. Commentary on the CMT. Thereafter, the MSS of the CMT are listed chronologically from the oldest, at the top. The only exception to the above is MS M, in Nāgarī script, which is not in chronological order. I would like to express again my thanks to Māna Vajra Vajrācārya for preparing for me the following Table.

TABLE OF SCRIPTS

Nāgarī	अ	इ	ई	उ	ऊ	ए	ऐ	ओ	औ	ख	ग
Comm.	अ	इ	ई	उ		व	व	आ	औ	ख	ग
MS	A	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	B	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	C	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	D	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	E	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	F	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	G	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	H	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	I	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	J	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	K	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	L	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	N	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	O	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	P	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	Q	अ	इ	उ	अ	व	व	आ	औ	ख	ग
	M	अ	इ	उ	अ	व	व	आ	औ	ख	ग



TABLE OF SCRIPTS -- -- Continued

Nāgarī	क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट	ठ	ण	त	थ
Comm.	कं	ख	क	क	म	ख	ड	ड	ण	र	थ	ल	र	थ	
MS	क	ख	क	क		ख	ड	ड	ण	र	थ	ल	र	थ	
A	क	ख	क	क		ख	ड	ड	ण	र	थ	ल	र	थ	
B	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
C	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
D	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
E	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
F	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
G	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
H	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
I	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
J	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
K	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
L	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
N	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
O	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
P	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
Q	क	ख	क	क	ख		ड	ड	ण	र	थ	ल	र	थ	
M	क	ख	क	क	ख	क	ड	ड	ण	र	थ	ल	र	थ	

Nāgarī	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
Comm.	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
MS A	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
B	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
C	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
D	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
E	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
F	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
G	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
H	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
I	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
J	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
K	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
L	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
N	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
O	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
P	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
Q	द	प	फ	व	भ	य	र	ल	श	ह	क्ष
M	द	प	फ	व	भ	य	र	ल	श	ह	क्ष

TABLE OF SCRIPTS --- Continued

Nāgarī	व	ज	कि	की	कु	कू	के	कै	को	कौ	क्य
Comm.	व	ज	कि	की	कु	कू	के	कै	को	कौ	क्य
MS	A	क	ख	ग	घ	ङ	च	छ	ज	झ	ञ
	B	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट
	C	ग	घ	ङ	च	छ	ज	झ	ञ	ट	ड
	D	घ	ङ	च	छ	ज	झ	ञ	ट	ड	ण
	E	ङ	च	छ	ज	झ	ञ	ट	ड	ण	त
	F	च	छ	ज	झ	ञ	ट	ड	ण	त	थ
	G	छ	ज	झ	ञ	ट	ड	ण	त	थ	द
	H	ज	झ	ञ	ट	ड	ण	त	थ	द	ध
	I	झ	ञ	ट	ड	ण	त	थ	द	ध	न
	J	ञ	ट	ड	ण	त	थ	द	ध	न	प
	K	ट	ड	ण	त	थ	द	ध	न	प	फ
	L	ड	ण	त	थ	द	ध	न	प	फ	ब
	N	ण	त	थ	द	ध	न	प	फ	ब	भ
	O	त	थ	द	ध	न	प	फ	ब	भ	म
	P	थ	द	ध	न	प	फ	ब	भ	म	य
	Q	द	ध	न	प	फ	ब	भ	म	य	र
	M	ध	न	प	फ	ब	भ	म	य	र	ल



TABLE OF SCRIPTS --- Continued

Nāgarī	१	२	३	४	५	६	७	८	९
Comm.	१	"	"	४	५	६	७	८	९
MS A	१	"	"	४	५	६	७	८	९
B	१	"	"	४	५	६	७	८	९
C	१	"	"	४	५	६	७	८	९
D	१	"	"	४	५	६	७	८	९
E	१	"	"	४	५	६	७	८	९
F	१	"	"	४	५	६	७	८	९
G	१	"	"	४	५	६	७	८	९
H	१	"	"	४	५	६	७	८	९
I	१	"	"	४	५	६	७	८	९
J	१	"	"	४	५	६	७	८	९
K	१	"	"	४	५	६	७	८	९
L	१	"	"	४	५	६	७	८	९
N	१	"	"	४	५	६	७	८	९
O	१	"	"	४	५	६	७	८	९
P	१	"	"	४	५	६	७	८	९
Q	१	"	"	४	५	६	७	८	९
M	१	"	"	४	५	६	७	८	९

APPENDIX III

The Tibetan Text

rgya gar skad du | e ka bī rā khya shrī tsa  
ṇḍa ma hā ro ṣa ṇa ta ntra rā dzā nā ma | bod  
skad du | dpal gtum po khro bo chen po'i rgyud  
kyi rgyal bo dpa bo gcig pa zhes bya ba |

bcom lādñ 'das dpal gtum po khro bo chen po la  
phyag 'tshal lo |

'di skad bdag gis thos pa'i dus gcig na |  
bcom ldan 'das rdo rje sems dpa' | de bzhin  
gshegs pa thams cad kyi sku dang | gsung dang |  
thugs kyi snying po rdo rje dbyings kyi dbang  
phyug ma'i bha ga rnams la bzhugs so | | dpag  
tu med pa'i rdo rje rnal 'byor pa dang | rnal  
'byor ma'i tshogs rnams kyang ngo | 'di lta  
ste |

mi gyo ba dkar po'i rdo rje rnal 'byor pa  
dang | mi gyo ba ser po'i rdo rje rnal 'byor  
pa dang | mi gyo ba dmar po'i rdo rje rnal  
'byor pa dang | mi gyo ba ljang gu'i rdo rje  
rnal 'byor pa dang | gti mug rdo rje ma'i rdo  
rje rnal 'byor ma dang | phra ma rdo rje ma'i  
rdo rje rnal 'byor ma dang | 'dod chags rdo  
rje ma'i rdo rje rnal 'byor ma dang | phrag  
dog rdo rje ma'i rdo rje rnal 'byor ma dang |  
de lta bu la sogs pa'i rnal 'byor pa dang |  
rnal 'byor ma bye ba khri brgya stong rnams so |  
| de nas bcom ldan 'das rdo rje sems dpa'

mi gyo ba nag po'i ting nge 'dzin la snyoms par  
zhugs nas 'di nye bar gsungs so |

| dngos dang dngos med rnam grol ba'i |  
| gcig pu de ni dga' bzhi'i mchog |  
| rnam par rtog pa kun spangs pa'i |  
| sphros pa med pa'i rang bzhin nga |  
| rmongs pa gang gis nga mi shes |  
| lus dang ngag rnams kun la gnas |  
| nga ni de rnams phan don phyir |  
| rnam pa lnga yis yang dag gnas |

| de nas bcom ldan 'das ma rdo rje dbyings  
kyi dbang phyugs ma zhe sdang rdo rje ma'i ting  
nge 'dzin la snyoms par zhugs nas 'di nye bar  
'gsungs so |

2 | stong dang snying rje dbyer med par |  
| lha yi 'dod pas bde bar gnas |  
| bdag ni kun rtog rnam par bral |  
| sphros pa med cing gyo ba med |  
| bud med gang gis nga mi shes |  
| bud med kun gyi lus la gnas |  
| bdag ni de rnams phan don phyir |  
| rnam pa lnga yis yang dag gnas |



| de nas bcom ldan 'das mi gyo ba nag po  
 la | bcom ldan 'das ma zhe sdang rdo rje mas  
 dam du 'khyud nas tsu mbar mdzad de | gsol ba  
 btab pa dang |

| lha mo lha mo dga' chen mo |  
 | gsang ba shin tu 'ng rnyed dka' ba |  
 | snying po las snying mchog gi gtso |  
 | sangs rgyas kun gyis legs gsungs pa |  
 | rgyud kyi rgyal po dbyang phyug mchog |  
 | dga' ma rgyud chen mnyan par gyis |  
 | dpa' bo gcig pu zhes bya bas |  
 | sems can dngos grub myur du 'grub |  
 | dkyil 'khor ma mthong ba rnams la |  
 | rgyud 'di rab tu bstan mi bya |  
 | dkyil 'khor gzhan du zhugs pa la'ng |  
 | rgyud ni bstan par mi bya'o |  
 | gang zhig gtum po khro bo yi |  
 | dkyil 'khor rab zhugs mnyam gzhag cing |  
 | dad dang brtson 'grus mchog ldan la |  
 | gtum po'i rgyud 'di bstan par bya |  
 | bla ma la gus snying rje can |  
 | sngags kyi theg par mchog tu gzol |

3

| gtum po'i dbang phyug la rtag gus |  
 | de la rgyud 'di bstan par bya |  
 | rnal 'byor pa gang la la zhig |  
 | 'dod brkam sangs rgyas slu byed pas |  
 | gtum po'i dkyil 'khor ston byed cing |  
 | bla med rgyud ni ston byed na |  
 | de ni nad chen gyis gzir nas |  
 | bshang gci'i dri mas gos par byed |  
 | zla ba drug gi nang du ni |  
 | de ni 'chi ba'i sdug bsngal 'gyur |  
 | de phyir gshin rje'i pho nyas bzung |  
 | dus kyi zhags pa'i dbang du 'gyur |  
 | gang tshe sdig can dmyal bar 'khrid |  
 | sangs rgyas kyis kyang srung mi nus |  
 | lo ni 'bum du de sdug bsngal |  
 | gal te myong gyur las zad kyang |  
 | gal te mi ru skyes na yang |  
 | rdo rje'i gnam lcags kyis de 'jig |  
 | sngags rigs brtul zhugs can gzis ni |  
 | de phyir kyil 'khor legs bris nas |  
 | de nyid sngon du yongs brtags pa'i |  
 | slob ma bsang po rab gzhus bya |

| 'jig rten gsum du rnyed dka' ba'i |  
 | rgyud ni de phyir bstan par bya |  
 | gang yang ma thos rgyud 'chad pa |  
 | de yang 'og tu 'gro 'gyur zhing |  
 | gal te sangs rgyas dang mtshungs kyang |  
 | de yi gdong du rnam smin 'gyur |  
 | slob ma dang pa dman pa dang |  
 | the tshom za bas nyan byed na |  
 | mgo bor rdo rje'i thog ltung ba |  
 | char 'bab dus su the tshom med |  
 | mchog gi zhal mnga' lha mo la |  
 | bdag gis 'di ni bden par bshad |  
 | dpa' bo gcig nyid rgyud 'di ni |  
 | gtum po khro bo shin tu gsang |  
 | zhes pa ni dpa' bo gcig pa nyid du sangs  
 ba'i dpal khro bo gtum po chen po'i rgyud las |  
 rgyud la 'jug pa'i rim par phye ba zhes bya ba  
 ste dang po'o || 1 ||

4        || de nas bcom ldan 'das ma zhe sdang rdo  
 rje mas | gtum po chen po khro bo la dam du  
 'khyud nas gsol pa |

| dkyil 'khor gyi ni bya ba la |  
 | gang gi tshad kyis bri bar bya |  
 | de bzhin de dbus bri bya ba |  
 | gang yin gtso bos bdag la gsungs |  
 | de nas bcom ldan 'das kyis bka' stsal ba |  
 | dkyil 'khor tshad du gang gyur ba |  
 | khru gang dang ni khru do dang |  
 | khru gsum dang ni khru bzhi pa |  
 | khru lnga'i tshad las lhag mi bya |  
 | gang du de yi rdul mtshon nyid |  
 | kha dog sna tshogs kyis byas pa |  
 | gru bzhi pa la sgo bzhi pa |  
 | rta babs bzhi yis rnam par brgyan |  
 | sgo ni brgyad cha nyid du ni |  
 | de yi tshad du rab tu brtag |  
 | sgo yi tshad kyi sgo khyud dang |  
 | de yi phyed kyis 'gram dang ni |  
 | logs dang de bzhim stegs bu dang |  
 | dra ba dra phyed snam bu rnams |  
 | rtsa ba'i thig gi phyi rol du |  
 | de yi phyed kyi rdul tshon sa |  
 | rdo rje'i phreng ba nyid dang ni |

| ka ba brgyad ldan brtag par bya |  
 | sgo yi sum 'gyur nyid kyis ni |  
 | sgo yi rta babs mchog tu bya |  
 | mchog tu sna tshogs rdo rje bri |  
 | rdo rje'i ra ba khor yug ldan |  
 | dpag bsam shing sogs dang ldan pa |  
 | khro bo gtum po'i dkyil 'khor la |  
 | dkyil 'khor 'khor lo'i rnam pa la |  
 | 'phar ma gcig pa nyid du bya |  
 | de yi shar sogs phyogs brgyad la |  
 | sna tshogs pa dma yang dag bri |  
 | dbus ma dang dgu de dbus su |  
 5 | ral gri sngon po rdo rjes mtshan |  
 | rdo rje gri gug thod bcas 'og |  
 | shar du 'khor los mtshan pa yi |  
 | ral gri kha dog dkar po bri |  
 | lho ru kna dog ser po yi |  
 | rin chen dang bcas yang dag bri |  
 | nub tu kha dog dmar po yi |  
 | pa dma dmar pos mtshon pa dang |  
 | byang du ral gri rkyang ba yi |  
 | kha dog ljang gu yang dag bri |

| 'khor lo dkar pos mtshan pa yis |  
 | gri gug mi yi mtshams su bri |  
 | rin chen ser pos rab mtshan pa |  
 | bden bral du ni bri bar bya |  
 | pa dma dmar pos rab mtshan pa |  
 | rlung du de bzhin bri bar bya |  
 | dbang ldan kha dog ljang gu rji |  
 | ut pa la sngon pos mtshan pa bri |  
 | zla ba nyi ma'i steng gnas pa'i |  
 | mtshan ma thams cad rab tu brtag |  
 | rdul tshon dkyil 'khor sgrub thabs 'di |  
 | bdag gis 'jig rten don phyir bshad |  
 | yang na dkyil 'khor bri bya ba |  
 | ras ris tshul du bri bar bya |  
 | sngon bzhin dkyil 'khor bris byas nas |  
 | dbus su mi gyo mthing nag bri |  
 | zhe sdang rdo rje mas 'khyud pa |  
 | shar du mi gyo dkar po bri |  
 | mi gyo ser po de bzhin lhor |  
 | nub tu mi gyo dmar po bri |  
 | byang du mi gyo ljang gu bri |  
 | me mtshams gti mug rdo rje dkar |

| bden bral phra ma rdo rje ser |  
 | rlung du 'dod chags rdo rje ma |  
 | lha mo dmar mo yang chag bri |  
 | dbang ldan phrag dog rdo rje ma |  
 | ljang bri ras bris dkyil 'khor la |

| de nas dkyil la sngags kyis lhag par gnas  
 6 par bya ba ni | om̄ shrī tsa ṅḍa ma hā ro ṣa ṅa  
 sa pa ri wā ra sa hi te | ā ga tstsha ā ga tstsha  
 dzah hūm bam hoḥ a ṭa ma ṅḍa la | a dhi ṭhā nam̄  
 ku ru hūm phat̄ svā hā | 'dis kun nas dgug pa  
 dang | rab tu gzhug pa dang | bcing ba dang |  
 dbang du byas te | mchod par bya'o |

de nas sngags kyi mchod par gyur pa ni |  
 om̄ kr̄ ṣṅā tsa la pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ shwe tā tsa la pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ pī tā tsa la pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ ra ktā tsa la pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ shyā mā tsa la pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ dwe ṣa ba dzri pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ mo ha ba dzri pu ṣpaṁ pra tī tstsha hūm phat̄ |  
 om̄ pi shu na ba dzri pu ṣpaṁ pra tī tstsha hūm phat̄ |

om̄ rā ga ba dzri pu spaṃ pra tī tstsha hūṃ phat̄ |  
 om̄ īr shyā ba dzri pu spaṃ pra tī tstsha hūṃ phat̄ |

de bzhin du | dī paṃ dang | dhū paṃ | ga  
 ndhām | ni be dyaṃ | de lta bu'i nye bar spyad  
 pa lngas dkyil 'khor la mchod par bya'o |

7 | gang tshe dbus su mi gyo dkar |  
 | gti mug rdo rje ma dang bcas |  
 | de yi dkyil 'khor nyid du shes |  
 | de bzhin mi gyo ser la sogs |  
 | rnal 'byor lnga yi rab dbye bas |  
 | dkyil 'khor lnga ru brtag par bya |  
 | sems nyid rtse gcig gyur pa yis |  
 | sngon du bsnyen pa brtsam par bya |  
 | dkyil 'khor rab zhugs rnal 'byor ma |  
 | rnal 'byor dang ni yang dag ldan |  
 | phan tshun du ni phyag byas nas |  
 | bza' ba sha dang chang yang bya |

zhes pa ni dpa' bo gcig pa nyid du gsungs pa'i  
 dpal khro bo gtum po chen po'i rgyud las | | dkyil  
 'khor gyi rim par phye ba ste gnyis pa'o || 2 ||



de nas bcom ldan 'das mas gsol pa |  
 | slob ma ji lta bu nyid la |  
 | rgyud 'di rab tu sbyin par bya |  
 | the tshom med par bya ba nyid |  
 | khyab bdag chen po bstan du gsol |  
 | de nas bcom ldan 'das kyis bka' stsal pa |  
 | dang por skyabs su 'gro ba gsum sbyin  
 par bya'o | | bslab pa lnga dang |  
 gso sbyong dag kyang ngo | | de nas  
 dbang lnga dang | gsang ba dang |  
 | shes rab ye shes kyi dbang ngo |  
 | de nas skal ldan slob ma la |  
 | rgyud kyi de nyid bstan par bya |  
 | gzan dag ring du spang bar bya |  
 | gzhan du gus bcas gyur kyang spang |  
 | de la skyabs su 'gro ba'i tshigs su bcad  
 pa 'di'o |  
 | ji srid snying po byang chub bar |  
 | sangs rgyas la ni bdag skyabs mchi |  
 | dam pa'i chos la bdag skyabs mchi |  
 | dge 'dun la yang mi phyed dang |  
 8 | de la bslab pa lnga'i tsigs su bcad pa ni |

| srog gcod ma byin len ba dang |  
 | gzhan gyi bud med rdzun smra rnams |  
 | spang bya kun la 'phags bzhin bya |  
 | lnga pa chang gi btung ba nyid |  
 | de la 'dir gso sbyong gi tshigs su bcaḍ  
 pa ni |  
 | bdag gis sems can bsad mi bya |  
 | pha rol nor ni phrog mi bya |  
 | bdag ni tshangs par spyod pa spyad |  
 | rdzun gyi tshig kyang spang bar bgyi |  
 | myos byed chang gi btung ba ni |  
 | bdag gis gang du 'ang btung mi bya |  
 | gar dang glu dang rgyan rnams dang |  
 | rgod bag rnams ni spang bar bya |  
 | khri stan mtho dang khri stan che |  
 | dus min kha zas spang bar bya |  
 | de ltar gso sbyong yan lag brgyad |  
 | dgra bcom rjes su bdag gis bslab |  
 | ji ltar sangs rgyas kyis gsungs ltar |  
 | rnam dag bdag gis gzung bar bgyi |  
 | de yis gyon can bdud las rgyal |  
 | bla med sangs rgyas mchog thob bya |

| 'dir ni srid pa zhi gyur nas |  
 | lus can kun gyi skyabs gyur te |  
 | 'khor ba ji srid de srid bar |  
 | skyes bu bde bar gshegs par skye |  
 | skye bo bsang po dang 'grogs 'dir |  
 | blo ldan 'jig rten la phan dga' |

| de la 'dir chu'i dbang ni | | slob ma dri  
 ma dang bral zhing | | shel dag pa bzhin du  
 bsams nas | rnam bar rgyal ba'i bum ba nas chu  
 blangs te | lo ma dang bcas pa'i lag pas | om  
 sa rba ta thā ga ta a bhi se ka sa ma ya shri  
 ye hūm | zhe pa 'dis dbang bskur bar bya'o |

| de la 'dir dbu rgyan gyi dbang bskur ba  
 ni | gos la sogs pa la byas pa'i dbu rgyan rin  
 9 po che kun las grub par bsams nas | slob ma'ng  
 'khor los bsgyur ba ltar bsams nas | mgo bor  
 dbu rgyan sbyin par bya'o | sngon bzhin du dbang  
 bskur bar bya ste | | om tsa ṇḍa ma hā ro ṣa ṇa  
 ā bi sha ā bi sha a sya hri da yaṃ hūm phaṭ |

de la ral gri'i dbang bskur ba ni | lcags  
 la sogs pa'i rang bzhin las | ral gri de yi lag  
 pa gyas su byin nas | sngon bzhin du dbang bskur

bar bya ste | om̄ ha na ha na | mā ra ya mā ra  
ya | sa rba sha trūm̄ dznyā na kha t̄ga hūm̄ phaṭ |

de la 'dir zhags pa'i dbang bskur ba ni |  
zangs ma la sogs pa las byas pa'i zhags pa de'i  
sdigs mdzub dang bcas pa'i lag pa gyon par byin  
nas | sngon bzhin du dbyang bskur bar bya ste |  
om̄ gr̄ hna gr̄ hna | ka ha ka ha | ka ddhyaḥ ka  
ddhyaḥ | sa rbba du ṣtam̄ pā na she bam̄ dha bam̄  
dha | ma hā sa tya te dha rmma te swā hā |

de la 'dir ming gi dbang ni | slob ma khro  
bo gtum po chen po'i phyag rgya ru nye bar bkod  
nas | de'i rnam par sems kyis dmigs te | om̄  
he shrī bha ga wān kr̄ ṣṇā tsa la si ddhi stwam̄  
hūm̄ phaṭ | de nas sngon bzhin du dbang bskur  
bar bya'o | | de bzhim sgrub pa pos nag po las  
sogs pa'i dbye bas | mi gyo ba rnam pa lnga'i  
ming gis dbang bskur ba sbyin par bya'o |  
| zhes pa ni dbang lnga'o |

| bud med rnam kyī dbu rgyan guis dbang  
bskur ba bzhags nas | si ndhu ra'i dbang bskur  
ba sbyin par bya'o | | rgyal srid kyī lha mo  
chen mo'i tshul du slob ma dmigs te | om̄ bha

ga wa tī ā bi sha ā bi sha a sya hṛ da yaṃ hūṃ  
 10 phaṭ | lcags la sogs pa'i gri gug de'i lag pa  
 gyas su sbyin par bya'o | om̄ ka rti ke sa rbba  
 mā ra ṅāṃ māṃ saṃ ka rta ya ka rta ya hūṃ phaṭ |  
 lag pa gyon pa mi'i thoḍ pa'm | rdza las byas  
 pa sbyin par bya'o | om̄ ba dzra ka pā la sa  
 rba sha trū ṅāṃ ra ktaṃ dhā ra ya dhā ra ya hūṃ  
 phaṭ | de nas bcom ldan 'das ma'i phyag rgya  
 ru rnam par bkod nas | de'i rnam bar dmigs te |  
 om̄ he shrī dwe ṣa ba dzri si ddhi stwaṃ hūṃ phaṭ |  
 de bzhin du bud med ni nag mo la sogs pa'i kha  
 dog gi dbye bas rnal 'byor ma lnga po rnams kyi  
 ming gis dbang bskur bar bya'o | | 'dir shes  
 rab kyi dbang bskur ba'i gnas su thabs kyi dbang  
 bskur ba sbyin par bya'o zhes so |

| de nas gsang ba'i dbang bskur bar gyur  
 pa ni bla ma la slob mas gos la sogs pas yang  
 dag par mchod nas | de la rang yid du 'ong ba'i  
 gzugs dang | lang tshos brgyan pa'i shes rab  
 ma dbul bar bya'o | | khyod la di ni 'bul lags  
 kyi | | 'dod kun bde bar rab tu stsol | | bdag  
 ni 'dod pa'i bde don phyir | | mgon po khyod

kyis brtse bas zung | | de nas bla ma la phyag  
 'tshal nas slob ma phyir byung ste | om tsa  
 nda ma hā ro sa na hūm phat | zhes pa'i sngags  
 bzlas shing gnas par bya'o | | yang bla mas  
 chang dang sha la sogs pa rnams kyis bdag nyid  
 mchod nas | shes rab kyang tshim par byas te |  
 yang dag bar sbyor ba las nye bar byung ba'i  
 dkar dmar lo ma'i skyong bu la sogs par bzhag  
 nas | slob ma bos te | de'i lce la mthe bong  
 11 dang | ming med kyis rdzas bzung nas | hūm phat  
 kyi yi ge bri bar bya'o | | de nas | a ho su  
 kham zhes brjod par bya'o | | de nas 'di brjod  
 par bya ste | de ring bdag gis sangs rgyas kyi  
 ye shes bskyed par bya yi | gang gis 'das pa  
 dang | ma 'ongs pa dang | da ltar byung ba'i  
 sangs rgyas bcom ldan 'das rab tu mi gnas pa'i  
 mya ngan las 'das pa thob par 'gyur gyi | 'on  
 kyang khyod kyis dhyil 'khor ma mthong ba rnams  
 kyi mdun du 'di smra bar mi bya'o | | de nas  
 slob ma'i snying gar ral gri bzhag nas 'di skad  
 brjod par bya ste |  
 | gal te smras na de'i tshe |  
 | shin tu rno ba'i ral gri 'di |

| khro bo gtum po'i phyag na gnas |  
 | gang gis dam tshig 'jig byed pa |  
 | de la 'di yis mchog tu gcod |  
 | skye ba bye ba stog rnams su |  
 | mi rnams ral gri lag 'phyar bas |  
 | yan lag kun gcod mgo bo ni |  
 | 'di yis mchog tu gcod par byed |  
 | gal te dam tshig 'di nyid kyis |  
 | khyod kyis 'jigs par thob par 'gyur |  
 | de nas slob mas brjod par bya ste | de ltar  
 nges zhes so | | de nas gdong gyogs bcings nas |  
 dkyil 'khor du me tog dbul bar bya'o | | de nas  
 gdod gyogs bsal nas | dkyil 'khor rab tu bstan par  
 bya'o | | gang dang | gang gis mtshan ma de nas  
 bstan par bya'o | | de nas slob ma la shes rab ma  
 de sbyin par bya'o |  
 | gzungs ma yid 'ong 'di khyod kyis |  
 | bstēn byar sangs rgyas rnams kyis gsungs |  
 | rmongs pa gang zhig 'da' byed pa |  
 | de la mchog gi dngos grub med |  
 | de nas dga' ba bzhi'i rnam par dbye ba bla  
 12 mas rna bar smra bar bya'o | | de na bla ma phyi  
 rol du byung nas | | shes rab gcer bu tsog pus  
 gsang gnas m̄dzub mos bstan nas |

| ci ste bu khyod 'di spro 'am |  
 | nga las mi gtsang ba dang ni |  
 | bshang gci ra kta za ba dang |  
 | bha ga'i gnas la 'o byed dam |  
 | sgrub pa pos smra bar bya ste |  
 | khyod las mi gtsang bza ba ni |  
 | ci yi phyir ni bdag mi spro |  
 | ji srid byang chub snying po'i bar |  
 | bdag gis mi mo kun gus bya |  
 | des kyang | a ho bdag gi pa dma 'di | | bde  
 ba thams cad yang dag ldan | | gang zhig cho gas  
 sten byed na | | bdag ni dngos grub stsol mdzad  
 ma | | blo ldan brtan par rab sbyor bas | | pa  
 dma bya ba ji bzhin gyis |  
 | rang nyid khro bo gtum po chen por gnas pas  
 bde ba chen po ste | de nas sgrub pa po bdag nyid  
 khro bo gtum po chen po'i rnam bar bsams la | shes  
 rab kyang zhe sdang rdo rje ma'i tshul gyis yang  
 dag par sbyor bas dga ba bzhi mtshon par bya'o |  
 | de nas yongs su rdzogs pa dang | | bla ma la sogs  
 pa la chang dang | sha la sogs kyi 'khor lo'i mchod  
 pa dbul bar bya'o | zhes pa ni shes rab kyi dbang  
 ngo |



| zhes pa ni | dpa' bo gcig pa nyid du  
 gsungs pa'i dpal khro bo gtum po chen po'i rgyud  
 las | dbang bskur ba'i rim par phye ba ste gsum  
 pa'o || 3 ||

13 de nas bcom ldan 'das mas gsol ba |  
 | ji ltar sgom pa po yi phyir |  
 | khro chen gtum po bsgom par bya |  
 | sngags kyis bzlas pa ji ltar bya |  
 | dbang phyug dam pa bshad du gsol |  
 | de nas bcom ldan 'das kyis bka' stsal pa |  
 | yid dang mthun pa'i sa phyogs ni |  
 | bar du gcod pa kun bral bar |  
 | ji ltar rnyed pa'i stan nyid la |  
 | de la mnyam gzhag brtag par bya |  
 | dang po byams pa bsgom par bya |  
 | gnyis par snying rje bsgom par bya |  
 | gsum pa la ni dga' ba bsgom |  
 | kun gyi mtha' la btang snyoms so |  
 | de nas rang gi thugs ka'i sa bon las pa dma  
 dang | zla ba dang | nyi ma la gnas pa'i 'od zer  
 rnams kyis mdun du bsam gtan gyi khro bo gtum po  
 bsams nas | yid kyis mchod pa bya ste |

| mkhas pas me tog la sogs pas |  
 | yid kyis de rnams mchod par bya |  
 | de mdun sdig pa bshags par bgyi |  
 | bsod nams la skyabs su 'gro bar bya |  
 | bskul zhing gsol ba rab tu 'debs |  
 | bdag nyid yongs su 'bul ba dang |  
 | bsod nams yongs su bsngo bar bya |  
 | de nas smon lam btab nas ni |  
 | byang chub sems ni bskyed par bgyi |  
 | de nas phyag ni btsal byas la |  
 | 'od zer rnams kyis slar yang bsdu |  
 | mkhas pas stong par bsams pa ni |  
 | sngags 'di myid ni brjod par bya |  
 | om̄ shū nya tā dznyā na ba dzra swa bhā ba ā  
 tma ko ham̄ |

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| rab tu 'bad pa'i hūm̄ yig ni |  
 | 'od zer de yis bsregs par bsam |  
 | ga bur bsregs pa ji bzhin bsam |  
 | 'od zer la yang rnam mi rtog |  
 | thams cad nam mkha' ji bzhin du |  
 | skad cig gis ni rnam par bsgom |  
 | dri med dag pa'i shel bzhin du |

| rang lus rnam par bsgom par bya |  
 | sngon du bsgom bya phyi nas ni |  
 | yaṃ baṃ laṃ bzhi rnams las |  
 | zongs gyur bsgom bya rlung dang ni |  
 | me dang chu dang sa rnams so |  
 | bhruṃ yig de las bsgom bya ba |  
 | gzhal yas khang du rab tu sgom |  
 | gru bzhi pa la sgo bzhi pa |  
 | ka ba brgyad kyis nye bar mdzes |  
 | de yi d̄bus su bsam bya ba |  
 | sna tshogs pa dma 'dab brgyad ldan |  
 | paṃ yig sa bon las byung ba |  
 | de la aṃ yig las byung zla |  
 | raṃ yig las byung nyi ma ste |  
 | de steng hūṃ yig las kyang slar |  
 | des bskyed mi bskyod pa ru bsam |  
 | mā ma kī bcos yang dag sbyor |  
 | de la rim bzhin rnal 'byor dbang |  
 | de yi spzi bo la thim nas |  
 | skar mda' ji bzhin sbyor ba yis |  
 | mā ma kī yi bha gar bsam |  
 | de las ku ba ro mnyam gyur |

| lhung gyur de yi bha ga'i nang |  
 | gtum po'i gzugs su gyur nas ni |  
 | bha ga'i mtha' las nges byung nas |  
 | mi bskyod pa la ral gri yis |  
 | bsnun nas phyi nas rab tu bza |  
 | mā ma kīs kyang de las de'i |  
 | sha za bar ni rab tu bsam |  
 | de phyir mā ma kīs bzung nas |  
 | ma dang yang dag rab 'dod bya |  
 | des kyang 'khyud par bsam bya ba |  
 | zhe sdang rdo rje ma yi gzugs |  
 | phyag gyas na ni ral gri 'phyar |  
 | gyon pa zhags pa dang bcas pa'i |  
 | sdigs mdzub kyis ni sdigs par byed |  
 | so yi ma mchu yang dag bsdams |  
 | rkang gyas brdegs pa'i stabs kyis ni |  
 15 | bdud bzhi rnam par nyed par mdzad |  
 | pus mo gyon pa sa la btsugs |  
 | 'jigs byed 'khyog por gzigs pa can |  
 | nor 'dzin la ni sdigs mdzub bstan |  
 | pus mo gyon pa'i rtse mos gnas |  
 | mi bskyod sngon pos dbu rgyan mdzad |

| rin po che yi cod pan can |  
 | rgyan rnams kun gyis brgyan gyur pa'i |  
 | gzhon nu zur phud lnga dang ldan |  
 | brgyad gnyis lo yi rnam pa can |  
 | spyen gnyis dmar po gtso bo yi |  
 | sems nyid brtan pas bsgom par bya |  
 | bdag nyid khro bo gtum grub nas |  
 | de nas bsrub pa'i sbyor ba yis |  
 | shar du mi gyo dkar po spro |  
 | me mtshams gti mug rdo rje ma |  
 | ston ka'i sla 'od dang mtshungs spro |  
 | lho ru mi gyo ser po spro |  
 | phra ma rdo rje bden bral ser |  
 | mi gyo dmar po nub du spro |  
 | rlung du 'dod chags rdo rje ma |  
 | mi gyo ljang gu byang phyogs su |  
 | dbang ldan phrag dog rdo rje ma |  
 | phyi nas shes rab dang bcas des |  
 | rang gi mgrin pa las byung ba'i |  
 | lha mo rnams kyis glu yi bskul |

pa hu mai tri tu bi barjja a ho hi mā shu nna sa  
 hā ba | | to jju bi yo e phi tu mi sa ppa dza |

ga hi ba bha ba | gti mug rdo rje mas so | | mā  
 ka ru ṅa tsi a phi ṭṭa pa hu mā ho hi tu shu nna  
 mā mo dzu de ha | su du kṣi a hu i dzi ba bi hu  
 nnaḥ | phra mā rdo rje ma yis so | kī sa tu ha  
 ri sa | bi ho hi a shu nna hi ka ra si pa be sha  
 | to dzdzu ni ma nna na ka ri | a ma ṅṅi a tstsha  
 i lo ā she ṣa | 'dod chags rdo rje ma'i'o dzo ba  
 na ma tstshi u pa khe a na ṣpha la shu nnaḥ e bi  
 ṭṭe | shu nna sa hā ba bi go i a ka ra hi tu mo e  
 saṃ ma ghi ṭṭi | phrag dog rdo rje ma'i'o |

| khyab bdag byams pa rnam spangs nas |  
 | stong pa'i rang bzhin du ma mdzad |  
 | khyod dang rnam bral bdag 'gum pas |  
 | 'gro kun stong par ma mdzad cig |  
 | gti mug rdo rje mas so |  
 | snying rje'i sems bral bdag 'gum pas |  
 | khyab bdag stong par ma mdzad cig |  
 | bdag gis lus ni sdug bsngal bas |  
 | 'tsho ba dang bral ma mdzad cig |  
 | phra ma rdo rje mas so |  
 | ci ste mkhas pa khyod nyid ni |  
 | dga' ba spangs nas stong par 'jug |

| 'jig rten lus pa rnams dang |  
 | bdag gi yid ni khyod la sdod |  
     | 'dod chags rdo rje ma yis so |  
 | lang tsho dang ldan btang snyoms pa'i |  
 | mig ni stong pa 'bras med can |  
 | stong ma'i rang bzhin nyid spongs la |  
 | bdag la mnyam nyid sbyor bar mdzad |  
     | phrag dog rdo rje mas so |  
 | 'di ni rmi lam ltar thos nas |  
 | khu ba las 'khrungs skad cig gis |  
 | sngon ma'i gzugs bzhin bsam par bya |  
 | bdag nyid yang dag sbyor de las |  
 | mi gyo dkar po la bsnun nas |  
 | gti mug rdo rjer rab 'dod bya |  
 | mi gyo dkar po gzugs su bya |  
 | mi gyo ser po slar bsad nas |  
 | 'dod bya phra ma rdo rje mar |  
 | bdag nyid mi gyo ser por bya |  
 | de bzhin mi gyo dmar po bsad |  
 | 'dod chags rdo rje mar 'dod bya |  
 | mi gyo dmar pos bdag nyid bya |  
 | mi gyo ljang gus bsad nas kyang |

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| phrag dog rdo rje mar 'dod bya |  
 | mi gyo ljang gur bdag nyid bya |  
 | lha mo bzhi la rjes chags pas |  
 | dkyil 'khor thams cad yang dag bsdu |  
 | bdag nyid gcig tu yang dag sbyor |  
 | 'bad pa yis ni bsgom par bya |  
 | de las nga rgyal byas pa yis |  
 | bdag la dngos grub the tshom med |  
 | kha dog nag phiyir rnal 'byor pa |  
 | gang bsgom de ni mi gyo nag |  
 | kha dog dkar phyir rnal 'byor pa |  
 | gang bsgom de ni mi gyo dkar |  
 | kha dog ser phyir rnal 'byor pa |  
 | gang bsgom de ni mi gyo ser |  
 | kha dog dmar phyir rnal 'byor pa |  
 | gang bsgom de ni mi gyo dmar |  
 | kha dog ljang phyir rnal 'byor pa |  
 | gang bsgom de ni mi gyo ljang |  
 | kha dog nag mo'i bud med des |  
 | zhe sdang rdo rje ma bsgom bya |  
 | kha dog dkar mo'i bud med des |  
 | gti mug rdo rje ma bsgom bya |



| kha dog ser mo'i bud med des |  
 | phra ma rdo rje ma bsgom bya |  
 | kha dog dmar mo'i bud med des |  
 | 'dod chags rdo rje ma bsgom bya |  
 | kha dog ljang gu'i bud med des |  
 | phrag dog rdo rje ma bsgom bya |  
 | skyes kun rdo rje rnal 'byor pa |  
 | bud med rdo rje rnal 'byor ma |  
 | nag sogs kha dog dbye ba yis |  
 | 'di rnams ku la rab tu brtags |  
 | yang na las kyi dbye ba yis |  
 | dbye ba lnga ru rab tu brtag |  
 | gnag phyir bsad dang zhe sdang la |  
 | rengs dang rgyas la ser po ste |  
 | dbang dang dgug la dmar po'o |  
 | skrod pa las ni ljang gur bshad |  
 | yang na rigs kyi rab dbye bas |  
 | bram ze dkar po dmangs rigs nag |  
 | gtum po ser po dag la 'dod |  
 | dmar po gar ma dag la 'dod |  
 | ljang gu tshos ma zhes bya'o |  
 | bu mo sngo sangs mig yangs ma |

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| nag mo sgom pa pos 'dod bya |  
 | bu mo dkar po dkar mo yis |  
 | bu mo ser po ser mo yis |  
 | bu mo dmar po dmar mo yis |  
 | bu mo ljang gu ljang gu yis |  
 | yang na gang gis de 'dzin pa |  
 | de dang de zi sgom pa mchog |  
 | ji lta ba yang mi shes pas |  
 | sems nyid brtan pas 'dod pa bya |  
 | phyogs tsam rab tu sbyor ba las |  
 | bu mo de yis dngos grub ste |  
 | rdo rje'i shu krar gyur pa la |  
 | lce yis kun nas 'zib par bya |  
 | ji srid 'dod pa'i bshang gci yang |  
 | de yi dang bha gar sbyin |  
 | gu da pa dma rab 'zib pas |  
 | bo ṣṭham tsi 'dod rab bza' bya |  
 | ngo tsha skyug bro byed gyur na |  
 | rnam pa kun tu dngos grub nyams |  
 | 'dir ni rang gi bza' ba mchog |  
 | sangs rgyas kun gis rab tu bzas |

| zhes pa ni dpa' bo gcig pur gsungs pa'i  
 dpal khro bo gtum po chen po'i rgyad las | lha  
 nyid kyi rim par phe ba ste bzhi ba'o || 4 ||

|| de nas sngags rnam kun las btus |  
 btag gis rab tu bshad par bgyi | | de nas bcom  
 ldan 'das bdud thams cad kyis mi thub pa zhes  
 bya ba'i ting nge 'dzin la snyoms par zhugs nas |  
 sngags kun las btus pa 'di gsungs so |

| om̄ tsa ṅḍa ma hā ro ṣa ṅa hūm̄ phaṭ |  
 rtsa ba'i sngags so | | om̄ a tsa la hūm̄ hrīm̄ |  
 rtsa ba'i sngags gnyis pa'o | | om̄ hūm̄ phaṭ |  
 rtsa ba'i sngags gsum pa'o |

| hūm̄ nying po'i sngags so | | hām̄ snying  
 po'i sngags gnyis pa'o | | hām̄ snying po'i  
 sngags gsum pa'o |

| om̄ hrām̄ hrīm̄ hram̄ tsa ṅḍa rū pe ca ṭa  
 ca ṭa | pra tsa ṭa pra tsa ṭa | ka ha ka ha |  
 pra phu ra pra phu ra | pra sphā ra ya pra sphā  
 ra ya | ha na ha na | gra sa gra sa | ba ndha  
 ba ndha | dza mbha ya dza mbha ya | sta mbha  
 ya sta mbha ya | mo ha ya mo ha ya | sa rbba

sha trū ṇām | mu kham̄ ba ndha nī | ku ru ku ru |  
 sa rbba ḍā ki nī nām̄ gra ha gra ha bhū ta pi shā  
 tsa byā dhi ya kṣā ṇām̄ | trā sa ya trā sa ya |  
 mā ra mā ra | mā ra ya mā ra ya | ru ru tsa ṇḍa  
 ruk ra kṣa ra kṣa mam̄ | lhas sbyin la tsa ṇḍa ma  
 hā se naḥ | sa rbba mā dznyā pa ya ti | om̄ tsa  
 ṇḍa ma hā ro ṣa ṇa hūm̄ phaṭ | phren ba'i sngags  
 so | | na maḥ sa rbba shām̄ pa ri pū ra ke bhyaḥ  
 sa rbba ta thā ga te bhyaḥ sa rbba tha a tsa la  
 kā ṇa na ṭṭa na ṭṭa | mo ṭṭa mo ṭṭa | sa ṭṭa  
 sa ṭṭa | tu ṭṭa tu ṭṭa | ti ṣṭha ti ṣṭha | ā  
 bi sha ā bi sha | ā ma hā ma tta ba la ka dhu na  
 dhu na | ti ṇa ti ṇa | khā da khā da | bi ghna  
 mā ra ya mā ra ya | du ṣṭam̄ bha kṣa bha kṣa sa  
 rbba ku ru ku ru | ki ri ki ri | ma hā bi ṣa ba  
 dzra phaṭ | hūm̄ hūm̄ hūm̄ tri ba li ta ram̄ gā ba  
 rta ka ham̄ ham̄ ham̄ a tsa le tse ta phaṭ | spho  
 ta ya hūm̄ hūm̄ | sa ma nti ka nā ta ma hā ba la  
 sā ta ye | sa mā nā ya trām̄ mam̄ hām̄ | shu dhyam̄  
 tu lo kaḥ tu ṣya tu ba dzrī mo sta a pra ti ha ta  
 pa le bhyaḥ dzvā la ya trāṭ hā sa na maḥ svā hā |  
 phreng ba'i sngags gnyis pa'o | na maḥ sa rbbā

shā pa ri pū ra ke bhyaḥ sa rbba ta thā ga te bhyaḥ  
 sa rbba trā ṭṭa | a mo gha tsa ṇḍa ma hā ro ṣa na |  
 spho ṭa ya spho ṭa ya hūm̄ | bhra ma ya bhra ma ya  
 hūm̄ | trāṭ mo hām̄ | phreng ba'i sngags gsum pa'o |

zhes pa ni mi gyo ba lnga po rnams kyi spyi'i  
 sngags so | | bye brag pa'i sngags ni | om̄ kri  
 ṣṇā tsa la hūm̄ phaṭ | om̄ shve tā tsa la hūm̄ phaṭ |  
 20 om̄ pī tā tsa la hūm̄ phaṭ | om̄ ra ktā tsa la hūm̄  
 phaṭ | om̄ shyā mā tsa la hūm̄ phaṭ |

lha mo rnams kyi thun mong pa'i snags ni |  
 om̄ ba dzra yo gi nī hūm̄ phaṭ | rtsa ba'i sngags  
 so | om̄ pra dznyā pā mi te hūm̄ phaṭ | rtsa ba'i  
 sngags gnyis pa'o | | om̄ bau ha ri hūm̄ phaṭ |  
 rtsa ba'i sngags gsum pa'o |

| om̄ pi tsu pi tsu pra dznyā ba rdha ni |  
 dzvā la dzvā la me dha ba rdha ni | dhi ri dhi ri |  
 bud dhī ba rdha ni svā hā | phreng ba'i sngags so |

| bye brag pa'i sngags ni | om̄ dve ṣa ba dzri  
 hūm̄ phaṭ | om̄ mo ha ba dzri hūm̄ phaṭ | om̄ pi shu  
 na ba dzri hūm̄ phaṭ | om̄ rā ga ba dzri hūm̄ phaṭ |  
 om̄ ī ra ṣya ba dzri hūm̄ phaṭ |

gtor ma'i spyi sngags ni | om̄ na mo bha ga ba  
 te shrī tsa ṇḍa ma hā ro ṣa ṇā ya de bā su ra | ma

nu ṣya trā sa nā ya | sa ma sta mā ra ba la | bi  
 nā sha na ya | ra tna ma ku ṭa kṛ ta shi ra se i  
 maṁ | ba liṁ gr̥ hna gr̥ hna ma ma sa rbba bi ghnām |  
 ha ra ha ra | tsa tu rmā rām ni bā ra ya ni | pā  
 ra ya | trā sa trā sa | bhra ma bhra ma | tstshi  
 nda tstshi nda | bhi nda bhi nda nā sha nā sha |  
 tā pa tā pa sho ṣa sho ṣa | tstshe da tstshe da |  
 bhe da bhe da | du ṣṭa sa tvan | ma ma bi ru dḍha  
 tsi tta kaṁ | bha smī ku ru ku ru | hūṁ hūṁ hūṁ  
 phaṭ phaṭ phaṭ svā hā |

zhes pa ni dpa' po gcig pa nyid du gsungs pa'i  
 dpal khro bo gtum po chen po'i rgyud las | sngags  
 kyī rim par phye ba ste lnga pa'o || 5 ||

21 || de nas bcom ldan 'das ma zhes rab kyī pha  
 rol tu phyin ma la bcom ldan 'das kyis dam du 'khyud  
 nas | pa dma dang rdo rje rab tu sbyor bas gsungs  
 pa |

| rdzogs pa'i rim pa'i sbyor ba yi |  
 | bsgom bar bya ba ci 'dra zhig |  
 | rnal 'byor rnams la des phan phyir |  
 | dri ba mtha' dag bshad du gsol |

| de nas bcom ldan 'das kyis bka' stsal pa |  
 | rdzogs pa'i rim ba'i sbyor gnas pa'i |  
 | gcig sbyor de mchog rnal 'byor pa |  
 | nyin mtshan bdag gi tshul gyis ni |  
 | sems rtse gcig pas bsgom par bya |  
 | re zhig rang gi bud med kyang |  
 | khyod kyi gzugs su nges par brtag |  
 | de nyid shin tu sngon sbyor bas |  
 | ji lta ba bzhin gsal por bgrod |  
 | ma dang bu mo de nas ni |  
 | srid mo dang ni tsha mo dang |  
 | gzhan yang nye du kun dang ni |  
 | de bzhin dom bi bram ze mo |  
 | gtum mo dang ni gar ma dang |  
 | tshos ma dang ni gzugs kyis tsho |  
 | brtul zhugs can ma rnal 'byor ma |  
 | de bzhin thod pa can ma yang |  
 | gzhan yang ji ltar rnyed pa yi |  
 | bud med gzugs kyis yang dag gnas |  
 | chog mkhas pas bsten par bya |  
 | ji ltar 'jig par mi 'gyur bas |  
 | zhig na khro bo gtum po ni |

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| khros pas sgrub pa po 'joms byed |  
 | ral gri zhags pas 'jigs byed can |  
 | mnar med par yang ltung bar byed |  
 | 'jig rten 'dir yang dngos grub med |  
 | 'jig rten pha rol kyang de bzhin |  
 | de phyir shin tu gsang ba yin |  
 | gnyis kyi spyod yul min par bya |  
 | khro bo gtum po'i sgrub thabs ni |  
 | mkha' 'gro ma yi sngags bzhin sba |  
 | shin tu 'dod ldan don gyi phyir |  
 | sangs rgyas bdag nyid kyis gsungs pa |  
 | bar du gcod pa kun spangs pa'i |  
 | yid dang mthun pa'i sa phyogs su |  
 | rang sems 'dod ldan ma dga' ma |  
 | rab tu sbas pas brtsam par bya |  
 | shes rab pha rol phyin dga' mas |  
 | bdag ni sangs rgyas mi gyor 'grub |  
 | rang gzugs shin tu 'bad pa yis |  
 | mkhas pas sems khyis bsgom par bya |  
 | skye bos dben byas gnas su ni |  
 | ji ltar rnyed pa'i gos kyis ni |  
 | gnyis gnyis phan tshun sbyor ba yis |



| rab tu 'bad de bsgom par bya |  
 | mi mo mngon sum byas nas ni |  
 | mngon du phyogs pas nyer 'dug ste |  
 | phan tshun gnyis po chags pa yis |  
 | rab dga' phan tshun blta bar bya |  
 | de las mthong ba'i bsam gtan ni |  
 | yid ni rtse gcig gnas par bya |  
 | de yis de la de nyid brjod |  
 | bde ba'i gzi mdangs byed pa smra |  
 | de la bu khyod bdag gi bdag |  
 | khyod ni ming po mes po dang |  
 | bdag ni khyod kyi chung ma ma |  
 | sring mo dang ni tsha mo yin |  
 | skye bo bdun rgyud zhabs 'bring ba |  
 | khyod ni bdag gi gyog yin te |  
 | bdag ni kyod kyis rin gyis nyos |  
 | bdag gi khyod kyi rje dpon ma |  
 | rkang pa dag gi drung btud nas |  
 | shin tu thal mo rab sbyar nas |  
 | de la 'di bzhin brjod par bya |  
 | bde ba'i gzi mdangs mchog byed brjod |  
 | khyod ni bdag gi pha dang ma |

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| bdag gi chung ma tsha mo yin |  
 | sring mo'i bu yi chung ma dang |  
 | khyod ni bdag gi rje po yin |  
 | khyod kyi bdag ni rnam kun tu |  
 | shin tu gus pa'i dpung gnyen gyog |  
 | bdag la yum gyis brtse bas gzigs |  
 | yid 'ong lta bas nges bltas nas |  
 | de nas yang dang yang du ni |  
 | skyes bu yis ni tsu mba bya |  
 | yi ge gsum ni gho sogs sbyin |  
 | kha las kha yi bdud rtsi dang |  
 | langs nas bad ma bstan bar bya |  
 | mig 'phrul kha yis 'jib byas nas |  
 | ku tsa snying gar btsir bar bya |  
 | mngon phyogs de yi gdong bltas nas |  
 | tsu ti gnas la smras bar bya |  
 | de la blta ba'i tshig la ni |  
 | bdag gi rnam bar snang mdzad bza' |  
 | khyod ni mi bskyod chu 'thung nas |  
 | bu dang pha dang bran po'o |  
 | kyod kyi rje dpon ma nyid nga |  
 | rgyal rigs ma yi yum nyid kyang |

| bu khyod rab tu 'bad pa yis |  
 | bdag gis zhabs la skyabs su song |  
 | gang phyir bdag ni 'phel byed ma |  
 | khyod la rin chen nye bar 'ongs |  
 | bu khyod byas gzor gyis shig kye |  
 | rdo rjes bde skyed bdag la byin |  
 | dbus su ze 'brus brgyan pa yi |  
 | chu skyes 'dab ma gsum par gzigs |  
 | a ho bde ba can gyi zhing |  
 | sangs rgyos sku mdog dmar pos mdzes |  
 | chags can zhi bde ster mdzad ma |  
 | rtog pa thams cad rnam par spang |  
 | bdag ni gan rgyal yang dag sbyar |  
 | chags pas yid ni rnam par mos |  
 | phrag par rkang pa zung byin nas |  
 | bdag gi steng dang 'og tu stos |  
 | de nas rdo rje rab bsad pas |  
 | pad dbus ran dha ra rab tu gzhus |  
 | brgya stong 'bum dang bye ba phrag |  
 | de nas bskyod pa nyid duggyis |  
 | bdag pad 'dab ma gsum ldan pa |  
 | sha yis rab tu gang ldan la |

| rang gi rdo rjer de gzhugs pas |  
| sems nyid bde bas rab tu mchod |  
| rlung dang rlung gis bdag pad la |  
| snying po las ni snying po mchog |  
| rdo rje rtse mor rab tu rig |  
| ba ndhu dmar po dang mtshungs pa |  
| 'dzag pa'i bsam gtan de la ni |  
| slar yang sems nyid tshim par bya |  
| shin tu mi gyo'i sem nyid kyis |  
| bde ba skyes bsgom bar bya |  
| de la lan ni rab tu sbyin |  
| dga' ma khyod ni skad cig sdod |  
| ji srid ma lus bha ga'i gzugs |  
| skad cig tsam zhig sam par bya |

| de la yum gyur cig nyid nges par 'gro ba gsum rnams  
zhing dang bde ba'i ma ma de |

||sdig pa'i las la gnas nyid mu cor smra ba zhe sdang  
ba las 'di ni smod bar byed |

| de dang de rnams gting mtha' med pa'i dmyal bar de nyid  
mi bзад rtag tu sdug bsngal nyid |

| lus ni lan mang me yis sreg cing du 'bod du ni  
bskal pa gsum du gnas par byed |

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| mi mo'i yon tan gang rjod na |  
 | sems can thams cad yongs su 'dzin |  
 | ji snyed brtse dang srung ba dang |  
 | mi mo'i sems nyid la rab gnas |  
 | rang gzhan skye ba de snyed kyang |  
 | kun kyang de la yang yang rgyas |  
 | dpal gyi rdo rje rnal 'byor ma |  
 | gal te de gzugs las gzhan min |  
 | de yi lta dang reg pa dang |  
 | nyed ba kun las ring zhog gi |  
 | gang zhig dran pa tsam gyis kyang |  
 | skad cig de la bde ba thob |  
 | yul lnga rnams la mi mo yi |  
 | gzugs 'di nyid ni mchog tu gnas |  
 | de la bde ba 'bab mdzad pa |  
 | skyes bu rnams kyis rol par gyis |  
 | de phyir nyes las des grol ba |  
 | yon tan dam pa kun gyis brgyan |  
 | bsod nams bsod nams bsod nams che |  
 | yum gyis bdag la bka' drin mdzod |  
 | de nas de la shin tu bltas |  
 | mchu ni so yis bsdam par bya |

| nu ma 'gram dang si ta yog dang |  
 | de yi gos bral rnal 'byor pas |  
 | byed bcing gis ni bde 'byung bya |  
 | do li la zhon bcing ba dang |  
 | pus mo bzung la de nyid bcing |  
 | bcing ba brla nyid pa yang yin |  
 | rkang pas gcod byed bcing ba yang |  
 | bcing ba sa la mnan par bya |  
 | mkhas pas mnyam bcing de nyid ni |  
 | bcing ba ri mo can zhes bya |  
 | dpung pa'i dra ba bcing ba dang |  
 | 'khrul 'khor der zhon rkang pa can |  
 | de bzhin nyid du rus sbal bcing |  
 | kun nas bzang po de bzhin nyid |  
 | de la skyil krung dbus su ni |  
 | mi mo tsog pu stan la 'dug |  
 | dpung pa zung gis phrag pa la |  
 | de la dam du spyar par bya |  
 | rang gi lag pa zung dag de'i |  
 | rked pa'i dbus su nyer son to |  
 | pa dmar rdo rje rab bcug nas |  
 | bde ba 'byung ba'i bcing bar brag |

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| gnyis ka'i lag zung rab bcug nas |  
 | phan tshun sbyor bas bcing bar bya |  
 | gnyis kas cung zad bskyod par bya |  
 | do li'i bskyod pa zhes grags so |  
 | de yi pus gnyis rang gi ni |  
 | snying ga nyid du yang dag sbyar |  
 | do li bskyod pa'i byed pa dgod |  
 | 'di ni pus mo bzung nas bcing |  
 | de yi rkang mthil rang nyid kyi |  
 | brla yi khar sbyar bar bya |  
 | bde ba 'byung byed bkod pa yis |  
 | 'di ni brla nyed bcing ba 'o |  
 | de yi nu ma rkang pa dang |  
 | let ba snying ga log gnyis bkab |  
 | do li gyo ba'i byed pa dgod |  
 | gcing ba 'di ni rkang pas spyod |  
 | de yi 'phongs gnyis sa la gzhaq |  
 | pha rol la ni 'khyud pa pos |  
 | bde ba 'byung byed bkod nas ni |  
 | bcing ba 'di ni sa la mnan |  
 | tsog pus yang dag gnas de la |  
 | rkang pa gnyis po rab brkyang bya |

| bcing ba mnyam du zhes byas la |  
 | re re zhing yang brkyang bar bya |  
 | de yi rkang zung 'khor lor byas |  
 | gyon par rab tu sbyar bar bya |  
 | kun nas mngon par phyogs pas kyang |  
 | rgya nas phongs la reg pa bya |  
 | lag pas dang por mnye bar bya |  
 | bcing 'di tsi tra can zhes bya |  
 | slar yang bde ba 'byung byas nas |  
 | de la gan rkyal bskyel bar bya |  
 | lag pa gyas pas nyid du |  
 | pa dmar rdo rje nges gzhug bya |  
 | de yi pus mo'i 'og bzung nas |  
 | klu khugs steng du sbyar bar bya |  
 | phan tshun lag pa gnyis kyis ni |  
 | bung ba'i dra ba zhes su zhes |  
 | de yi rkang ba zung dad ni |  
 | phrag pa'i steng du nges par byin |  
 | bcing ba 'di ni 'khrul 'khor zhon |  
 | 'bebs shing 'bebs pas rab tu sbyor |  
 | de yi rkang gyon phrag pa la |  
 | gyas gyon brla yi rtsa ba las |



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| de yi rkang gyas gyon pa las |  
 | gyas pa yi ni rtsa ba ru |  
 | 'dir ni rkang pa steng bcing bas |  
 | yang dag bde bas sdug bsngal 'joms |  
 | de yi rkang pa'i mthil la ni |  
 | brang gi dbus su mnyam du sbyar |  
 | lag pa gnyis kyis btsir bar bya |  
 | pus mo rus spal bcing bar gsungs |  
 | de yi rkang pa'i mthil la ni |  
 | mig dang rna ba mgo bo sbyar |  
 | bcing ba 'di ni kun tu bzang |  
 | 'dod kun bde ba rab tu ster |  
 | tsi tra srid skyil krung byas |  
 | kun nas sna tshogs pa yi ni |  
 | khro bo gtum po sbyor ba yis |  
 | kun nas rnam pa sna tshogs pa |  
 | ji srid 'dod pas yang nas yang |  
 | de yi kha la 'o bya 'o |  
 | mig ni zim bus gdong du blta |  
 | ji ltar 'dod tshig smra pa yi |  
 | gdong la lce yis 'jib par bya |  
 | de yi kha nas byung ba'ng btung |

| so yi dri ma'ng za zhing 'jib |  
 | bde bar rnam par bsgom par bya |  
 | cho ga shes pas cung zad du |  
 | so yis lce dang mchu ni bsdam |  
 | lce yis sna yi bu ga dang |  
 | mig gi zur kyang sbyar bar bya |  
 | so dang mchan khung las byung pa'i |  
 | dri ma kun kyang bza' bar bya |  
 | mgo dang mig dang mgrin pa rna |  
 | logs dag rked pa nu ma lag |  
 | 'os 'jib sen mo sbyin par bya |  
 | mig gnyis spangs la bud med la |  
 | lag pas nu ma mnye bya zhing |  
 | so yang gad bcing 'jib par bya |  
 | rang gis gan rkya! byas nas 'jib |  
 | lto ba mdzes la 'jib par bya |  
 | bdag gis mngon nas 'di nyid ni |  
 | yang dang yang ni dran par bya |  
 | pa dmar lag pas reg par bya |  
 | rlung gis mdzes pa zhes smra ba |  
 | de la 'o dang sen mo sbyin |  
 | blta zhing lag pas gsal bar bya |

| mi mo'i dri ma mnam bya zhing |  
 | bu ga'ng ro 'dzin gyis sbyang bya |  
 | ji lta bar ni bdag zhugs nas |  
 | 'di yis kyang ni dpag med bskyed |  
 | de la blta zhing tshig 'di brjod |  
 | lam 'di nyid ni drang po ste |  
 | de nyid mi shes sbyor ba yi |  
 | lam 'dis 'gro ba drug tu 'jug |  
 | sbyor ba rab tu shes pa yis |  
 | khro bo gtum po'i dngos grub 'gyur |  
 | de phyir pad byung dkar dmar ni |  
 | kha yis dgug par byas nas kyang |  
 | yang dang yang ni blta byas nas |  
 | de ni kha yis bza' bar bya |  
 | sen mo legs byas brla dang ni |  
 | bran bzhin rkang pa mnye bar bya |  
 | mgo bor yi ge gsum sbyin bya |  
 | snying dbus khu tshur chung dus sbyin |  
 | rnal 'byor pa ni mnyam bzhag pas |  
 | de phyir gzhan don ldan par bya |  
 | yid ni rtse gcig bde ba yis |  
 | 'dod pa'i bya ba de la sbyin |

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| ji ltar 'dod pa rab 'dzag pas |  
 | 'pho med yi ni gcig bde |  
 | 'phos gyur pa dma las 'jib ste |  
 | pus gtsugs rab tu sbyor ba yis |  
 | pa dmar khu ba rtul gyur ba |  
 | lce yis blangs nas bza' bar bya |  
 | sna yis na li rab sbyor bas |  
 | stobs ni 'phel phyir btung bar bya |  
 | kha la 'o ni byas nas kyang |  
 | 'shes rab pa dma lce yis myang |  
 | 'khyud byas de yi phyi nas ni |  
 | sha dang nya ni bza' bya zhing |  
 | 'o ma chang ni yang yang btung |  
 | 'dod pas rab tu 'phel 'gyur phyir |  
 | dal dang rnying gyur bde sogs kyis |  
 | slar yang sngon ma'i rim pa yis |  
 | gnyis gnyis phan tshun rab du brtsam |  
 | goms pa'i sbyor ba 'di yis ni |  
 | bde ba chen po bsgrub par bya |  
 | skye bar 'di nyid sbyor rig na |  
 | khro bo gtum po'i go 'phang 'dzin |

| chags can dngos grub don gyi phyir |  
 | bdag gis sbyor ba rab bshad bya |  
 | gyon pa'i byin pa steng bzhag nas |  
 | gyas pa'i byin pa rol bar bya |  
 | 'di ni sems dpa'i skyil krung grags |  
 | 'dod kun bde ba rab tu ster |  
 | byin pa gyas pa steng bzhag nas |  
 | byin pa gyon pa rol bar bya |  
 | 'di ni pa dma'i skyil krung grags |  
 | 'dod kun bde ba rab tu ster |  
 | pa dma'i skyil krung bcings nas ni |  
 | byin pa gyon pa steng du dgod |  
 | byin pa gyas pa rol pa ste |  
 | rdo rje skyil krung zhes byar shes |  
 | rkang pa sa la bzhag nas ni |  
 | mtshungs par ring du gdong phyogs pa |  
 | 'dod kun rab tu sbyin shes bya |  
 | 'dir ni tsog pu'i gdan la ni |  
 | rkang pa sa la dgod byas la |  
 | skyog por 'phred la ring du bya |  
 | zla ba phyed par shes par bya |  
 | 'dis ni bde ba rab tu ster |

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| pus zung 'phrad la sa la bzhag |  
 | long bu'i dbus su 'phongs tshos bzhag |  
 | 'dir ni gzhu yi gdan byas pas |  
 | 'dod pa mchog gi dga ba ster |  
 | sems dpa'i skyil krung de bzhin du |  
 | rdo rje skyil krung zhes byar brtag |  
 | tsog pu zla ba phyed pa dang |  
 | gzhu yi gdan yang 'dir 'dod do |  
 | zla ba phyed ba'i gdan gnas la |  
 | rtag tu mi mo byas nas ni |  
 | lhung na pa dmar lce yis blang |  
 | gsang gnas yi ge gsum mtshon bya |  
 | slar yang gzhu yi gtan byas nas |  
 | rang gi me yi bshad nang du |  
 | khro bo gtum po sbyor ba yis |  
 | des bskyed bde ba bsgom bar bya |  
 | rnam par rtog par kun spang nas |  
 | de yi rnal 'byor ldan bar bya |  
 | chags bral sems ni spang byas la |  
 | ma la rab tu 'dod par bya |  
 | de phyir sems nyid mnyom bzhag nas |  
 | 'dod pa' bde ba bskyed par bya |

| de nas bcom ldan 'das ma thugs rab tu dgyes  
 nas mdon par dga' bas bcom ldan 'das la phyag  
 btsal te | 'di skad du yang gsol pa |

kye | bcom ldan 'das | ci ste 'di la rjes su chags  
 par bya ste lha dang | lha ma yin dang | mi dang |  
 klu dang | de rnams kyis kyang bsgrubs pas 'grub bo |

| de nyid thos nas dbang phyug chen po la sogs  
 pa'i lha rnams | gau rī dang | dpal mo dang |  
 dbang mo dang | dga' ma la sogs pa'i lha rnams  
 spangs nas sgom par rtsom mo | | de nas de'i skad  
 30 cig la de thams cad de'i skad cig thang cig de nyid  
 la khro bo gtum po'i go 'phang thob nas | sa'i steng  
 du spyod par gyur to | | de la dbang phug chen po  
 rdo rje bde byed nyid du grub bo | | nor lha rdo rje  
 sred med kyis bu nyid do | | lha'i dbang po phyag na  
 rdo rje nyid do | | 'dod pa'i lha yan lag med pa'i  
 rdo rje nyid do | | de lta bu la sogs pa'i ga nggā'i  
 klung gi bye ma dang mnyam pa'i lha'i bu rnams kyis  
 grub bo |

| sems can don kun sgrub pa pos |

| 'dod pa'i yon tan lnga ldan nyid |

| 'byung po sna tshogs gzugs 'dzin pa |  
 | sgyu ma kun las rnam par rgyal |  
 | ji ltar 'dam las byung ba yi |  
 | pa dma 'dam gyis gos pa med |  
 | de ltar 'dod chags las byung ba'i |  
 | nyes pa rnams kyis gos pa med |  
 | zhes pa ni dpa bo gcig pa nyid du gsungs  
 pa'i dpal khro bo gtum po'i rgyud las | | rdzogs  
 pa'i rim pa'i rnal 'byor rim par phye ba ste drug  
 pa'o || ||

|| de nas bcom ldan 'das mas gsol ba |  
 | skye bo kun gyi 'khrig spyod pas |  
 | yongs su dal ba chen por gyur |  
 | de yi dal gso'i gnas nyid ni |  
 | mgon po khyod kyis gsung bar rigs |  
 | bcom ldan 'das kyis bka' stsal pa |  
 32 | bud med bde ba la dmigs nas |  
 | rang gis mngon sum dgag par bya |  
 | sha dang nya ni bza' bar bya |  
 | chang ni btung bya mnyom gzhags pas |  
 | gzhan yang ji ltar rnyed pa bza' |



| 'o chu ra kta la sogs bza' |  
 | thog mar bud med la byin nas |  
 | de yis lhag ma bza' bar bya |  
 | de yi lhag ma'i snod la ni |  
 | longs ni rtag tu spyad par bya |  
 | de yi kha bshal chu dang ni |  
 | pa dma bkrus pa'ng btung bar bya |  
 | bshang sgo pa dma bkrus bzung nas |  
 | brtul zhugs can gyis kha sogs bkru |  
 | de yi skyugs pa bza' bya zhing |  
 | de yi bzhi mnyam bza' bar bya |  
 | skye gnas las byung btung bar bya |  
 | kha chu yang ni bza' bar bya |  
 | ji ltar shing la lud sogs kyis |  
 | 'gras bu lhag par 'gyur ba ltar |  
 | de bzhin mi gtsang sogs sbyod pas |  
 | bde ba dam pa skyes bu la |  
 | na dang rgas pa nyid dang ni |  
 | de yi lus la 'chi ba med |  
 | gang de'i mi gtsang sten byed pa'i |  
 | rnal 'byor pa yis de 'grub byed |  
 | gang du bza' dang bza' min dang |

| 'dir ni rnam rtog mi bya 'o |  
 | sbyor rig bya dang bya min dang |  
 | bgrod min bgrod pa'ng de bzhin no |  
 | bsod nams med cing sdig pa'ng med |  
 | mtho ris thar par brtag mi bya |  
 | lhan cig skyes pa gcig pu'i gzugs |  
 | rnal 'byor pa yis mnyam gzhag bya |  
 | de nyid sbyor ldan rnal 'byor pa |  
 | gang tshe sgom pa mchog gyur pa |  
 | khro bo gtum po gcig sbyor bas |  
 | de yi nga rgyal 'dzin pa po |  
 | gal te bram ze brgya bsad kyang |  
 | sdig pa rnams kyis gos mi 'gyur |  
 | de phyir mgon po cho ga yis |  
 | khro bo gtum po de nyid bsgom skye |  
 | skye bo gang zhig drag po yi |  
 | las kyis dmyal bar 'gro byed kyang |  
 | de la sdig pas mi gos shing |  
 | mtho ris 'gro bar the tshom med |  
 | yid ni sngon du 'gro ba 'di |  
 | dge dang sdig pa kun la 'dod |  
 | yid dang rnam rtog rnam pa las |

| gnas la sogs pa'i dbye bar bstan |  
 | ji ltar sngags dang bral ba yi |  
 | dug zos pas ni tshe zad 'gyur |  
 | sngags dang de nyid shes pa yis |  
 | bde ba dang ni tshe 'phel byed |

| de nas skad cig de la lha mo mchog gi shes  
 rab kyi pha rol tu phyin mas gri gug dang | thod  
 pa'i phyag gis khro bo gtum po'i phyag rgyas |

| rdo rje gtum mo khro chen mas |  
 | de nyid mchog la gzigs nas gsungs |  
 | bdag gi gzugs ni bsgom byas nas |  
 | nga rgyal mchog 'di byas gyur na |  
 | gal te tshangs 'joms de yang ni |  
 | sdig pa yis ni gos mi 'gyur |  
 | khro chen sems nyid gcig pu yi |  
 | bdag gi gzugs ni sgom byed na |  
 | nya dang bya ni bsad byas kyang |  
 | rtse med gyo dang khro ba dang |  
 | gsod pa'i don phyir sems dpa' can |  
 | rnal 'byor sdig pas gos mi 'gyur |  
 | de rnams kun la phal cher ni |  
 | mthu che bar ni rab tu bstan |

| zhes pa ni dpa' bo gcig pa nyid du gsungs  
 pa'i khro bo gtum po chen po'i rgyud las | lus  
 kyis bde ba'i rim par phye ba ste bdun pa'o || ||

|| de nas bcom ldan 'das kyis bka' stsal pa |  
 bcom ldan 'das ma la | dkyil 'khor lnga yis phyag  
 btsal nas gsol ba |

| dga ba khyod gzugs rnal 'byor bas |

| ji lta bur ni shes par bya |

| bcom ldan 'das mar gus bya ba |

| rnal 'byor pa yis gang la bya |

| de nas bcom ldan 'das mas bka' stsal pa |

| nga ni 'jig rten gsum po na |

| mtho dang dma' ba'i gzugs gyur pa |

| bud med gzugs de la ni 'dod |

| ji srid 'jig rten gyis mi mthong |

| lha mo lha min mo dang ni |

| de bzhin gnod sbyin srin mo dang |

| klu mo 'byung mo mi ci mo |

| de bzhin mi yi bu mo dang |

| dri za mo dang dmyal ba mo |

| dud 'gro'i bu mo yi dvags mo |

| tshangs ma rgyal rigs rje rigs mo |  
 | dmangs rigs mo ste shin tu mang |  
 | yig mkhan ma dang rgyal mo dang |  
 | gtso mo ka la u tti ni |  
 | tshod mo skyed mos tshal mo dang |  
 | smad 'tshong ma dang tshos mkhan ma |  
 | ko wags snod mkhan sha ba ri |  
 | ha di do mbi tsa nda li |  
 | khurus ma chang ma la du mkhan |  
 | lcags mgar 'dgeg mkhan gar ma dang |  
 | 'khar ba mo dang gser mgar ma |  
 | nya mo dang bshan pa mo |  
 | srub ma mkhan dang me tog ma |  
 | thod pa can ma dung mkhan ma |  
 | gduds mkhan ma dang kha mkhan ma |  
 | ba lang skyong dang mda' mkhan ma |  
 | phru klog rdo mkhan ma dang ni |  
 | shing mkhan rgyan cha mkhan mo dang |  
 | rigs rnams kun la rab tu 'jug |  
 | ma dang sring mo chung ma dang |  
 | a ni dang ni tsha mo dang |  
 khi tta ka dang sgug mo dang |

| gzhan yang gnyen 'dab ma kun dang |  
 | brtul zhugs can dang rnal 'byor ma |  
 | yugs sa mo dang dka' thub ma |  
 | zhes sogs mang po kun la ni |  
 | nga ni bud med gzugs gyur nas |  
 | sems can kun gyi don phyir gnas |  
 | rang rang tshul du nges pa yis |  
 | de rnams ji ltar rnyed pa nyid |  
 | 'o dang 'khyud pa la sogs kyis |  
 | rdo rje pa dma mnyam sbyor ba |  
 | rnal 'byor rnams kyis bstan par bya |  
 | sems can kun la phan 'dod pas |  
 | mi mo bsten pas dngos grub bo |  
 | skad cig tsam gyis ster byed pa |  
 | de phyir bud med bsten par bya |  
 | bud med mtho ris bud med chos |  
 | bud med de nyid dka' thub mchog |  
 | sangs rgyas bud med dge 'dun nyid |  
 | bud med shes rab phar phyin nyid |  
 | kha dog rnam lnga'i rab dbye las |  
 | so sor brtag par 'dod pa yin |  
 | bud med gang zhig kha dog sngo |

| zhe sdang rdo rje ma ru grags |  
 | bud med gang zhig kha dog dkar |  
 | gti mug rdo rje mar 'dod do |  
 | bud med gang zhig kha dog ser |  
 | lha mo phra ma rdo rje ma |  
 | bud med gang zhig kha dog dmar |  
 | 'dod chags rdo rje ma ru grags |  
 | bud med gang zhig kha dog ljang |  
 | phrag dog rdo rje ma zhes grags |  
 | bcom ldan shes rab phar phyin ma |  
 | gcig nyid lnga yi tshul gyis gnas |  
 | chang dang bza' ba me tog sogs |  
 | rnams mchod lus la gos kyis mdzes |  
 | yang dag smra bas 'dud byas nas |  
 | thal mo yang dag sbyar byas te |  
 | blta dang reg pa nyid dang ni |  
 | dran pa yis ni smras par bya |  
 | rtag tu 'o dang lag bas 'khyud |  
 | rdo rje rnal 'byor ma mchod bya |  
 | lus kyis nus pa rnams byas nas |  
 | mi nus pa rnams ngag yid kyis |  
 | mchod pas brnyes des bdag la ni |

| dngos grub thams cad rtsol bar byed |  
 | bud med kun gyi lus spang nas |  
 | bdag ni gzhan du gyur pa med |  
 | sna tshogs spangs nas bud med mchod |  
 | 'di ni bdag la rab mchod 'gyur |  
 | 'di yis bdag la bsnyen bkur nas |  
 | sgrub pa po mnyes dngos grub mchog |  
 | de yis mthong ba'i lam zhugs nas |  
 | rnam kun rtag tu kun nas ster |  
 | ma lus gzugs kyis bdag bsgoms nas |  
 | rang gi bud med 'dod bsten bya |  
 | rdo rje pa dmo mnyam sbyor bas |  
 | bdag la byang chub ster ba mo |  
 | de phyir rnam pa kun gyis ni |  
 | bdag la gus pas mchog du de |  
 | 'di yis de nyid rab sbyor bas |  
 | brtul zhugs can gyis rab gus bya |  
 | dmyal ba la sogs ngan 'gro yi |  
 | sdig pa yis kyang 'jigs mi bya |  
 | 'jig rten sdig pas 'jigs 'gyur na |  
 | ji srid nus pa thob mi 'gyur |  
 | sdig pa cung zad yod min zhing |



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| bsod nams cung zad yod min phyir |  
 | sems nuid mi srung 'jig rten gang |  
 | sdig dang bsod nams rnam bar gnas |  
 | gang du sems nyid tsam gyis ni |  
 | thams cad skad cig tsam de gnas |  
 | dmyal bar 'gro ba 'dir gang gis |  
 | gang gi 'dir ni mtho ris 'gro |  
 | gang gis dug brtags mthu yis 'chi |  
 | ji lta ba la de nyid med dug gi mthu |  
 | dug gi mthu yis yang dag brgyal |  
 | de bzhin mtho ris ngan 'gror 'gro |  
 | de nyid yongs su shes gyur pa'i |  
 | mkhas pas mya ngan 'das pa thob |  
 | myang 'das stong ba'i tshul nyid du |  
 | mar me rlung gis ji bzhin du |  
 | nyer chad lhung ba de yang ni |  
 | byang chub go 'phang ma yin no |  
 | de phyir thams cad yongs spangs nas |  
 | bdaç nyid gus bya brtul zhugs can |  
 | skad cig tsam gyis gtum po yi |  
 | dnqos grub ster bar the tshom med |  
 | de nas bcom ldan 'das kyis bcom ldan 'das ma  
 shes rab kyi pha rol tu phyin ma la gsol ba |

| ji lta bu yi rnam pa yis |  
 | gtum po'i dngos grub ci 'dra zhig |  
 | de nas bcom ldan 'das mas bka stsal pa |  
 | kha dog lnga yi rab dbye bas |  
 | rnal 'byor ma ru rab grags gang |  
 | de yang rang rang bdag po yi |  
 | kha dog lnga yi rab dbye yi |  
 | gtum po kun gyi de nyid 'dis |  
 | bdag ni rnal 'byor ma ru shar |  
 | kha dog sngon po gang de yang |  
 | bdag po mi gyo sngon por shes |  
 | kha dog dkar po'i bdag po gang |  
 | mi gyo dkar po zhes bya'o |  
 | kha dog ser po'i bdag po gang |  
 | mi gyo ser po yang dag grags |  
 | kha dog dmar po'i bdag po gang |  
 | mi gyo dmar po zhes grags so |  
 | kha dog ljang gn'i bdag po gang |  
 | mi gyo ljang gu zhes bya'o |  
 | gtum po de nyid gcig pu nyid |  
 | rnam pa lnga yi tshul gyis gnas |  
 | 'di yi dngos grub brtan pa nyid |

| de ni gtum por yang dag bshad |  
 | nam mkha'i mthar thug ji snyed pa |  
 | lha mo'i gzugs kyi yang dag gnas |  
 | gtum po'i dngos grub ji bzhin gsungs |  
 | de bzhin du ni gtum mo 'grub |

| ces pa ni dpa' bo gcig pa nyid du gsungs  
 pa'i dpal khro bo gtum po'i rgyud las | ngo bo  
 nyid kyi rim par phye ba ste brgyad pa'o || 8 ||