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***Dārikapāda's Instruction on Reality – the  
Great Secret of Secrets from Uḍḍiyāna***

**Julian Schott**

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## **Dārikapāda's *Instruction on Reality* – the Great Secret of Secrets from Uḍḍiyāna**

### **ABSTRACT**

This short paper aims in presenting a modern but close reading of Dārikapāda's *Instruction on Reality – the Great Secret of Secrets from the exalted Uḍḍiyāna* (Sanskrit \*Śrī-Uḍḍiyānavinirgataguhyamahāguhya-tattvopadeśa; Tibetan *dPal O rgyan nas byung gsang ba'i gsang ba chen po de kho na nyid man ngag*, hereafter *Instruction on Reality*). This first translation of this short and inspirational Buddhist tantric song-poem into English is accompanied by an introduction in which the work is briefly contextualised, followed by two summarising sections about the author, text and its contents. The *Instruction on Reality* has not received any noteworthy scholarly attention from within or outside of Buddhist or scholarly traditions. Yet, as being part of the so-called 'Seven Siddhi Texts' (*Grub pa sde bdun*), it has gained its place within the Indo-Tibetan Mahāmudrā traditions that developed on the Tibetan plateau from 10<sup>th</sup> and 11<sup>th</sup> centuries onward, and is thus one among the many relevant sources, although a minor one, to be studied and investigated to shed light on its development and formation.

## Introduction\*

This paper presents an annotated translation of Dārikapāda's *Instruction on Reality – the Great Secret of Secrets from the exalted Uḍḍiyāna* (Sanskrit \*Śrī-Uḍḍiyānavinirgataguhyamahāguhyatattvopadeśa; Tibetan *dPal O rgyan nas byung gsang ba'i gsang ba chen po de kho na nyid man ngag*, hereafter *Instruction on Reality*).<sup>1</sup> It is the first translation of this short and inspirational Buddhist tantric song-poem into English. The text is translated from the Tibetan and aimed at reflecting the poetic language of the work for the contemporary English reader, while staying faithful to the Tibetan source text. The translation is preceded by an introduction of the author and the work's content and context.

Supposedly composed in Buddhist Sanskrit in medieval India around the 10<sup>th</sup> or 11<sup>th</sup> century by the elusive *siddha* Dārikapāda (see Author), the text survives only in its Tibetan translation as preserved within canonical and extra-canonical collections (see Textual witnesses and Date). Dārikapāda's *Instruction on Reality* is written entirely in verse and consists of twenty stanzas, all of which (in case the text has indeed be translated from a Sanskrit original, see Note on the translation) should have been composed in the *anuṣṭubh* meter, given that the seven syllable lines employed in the Tibetan translation usually render the *anuṣṭubh*, the most common meter employed in Buddhist texts. The work, as its title denotes, is a rather brief instruction text on the Buddhist tantric concept of *tattva*, commonly rendered as reality. The text can be called a “tantric inspirational song-poem” (see Genre and Content) and is found in the *tantra* (*rgyud*) section of exegetical works on Buddhist scripture (*bsTan 'gyur*) within a set of writings called ‘Seven Siddhi Texts’ (*Grub pa sde bdun*), constituting a set of texts important for the Tibetan conceptual framework of *Mahāmudrā* (see Context). Despite its rather eminent place within the tantric corpus, the text has not received any noteworthy scholarly attention from within or outside of Buddhist or scholarly traditions. The present paper now makes the fifth among the ‘Seven Siddhi Texts’ available in English.<sup>2</sup>

## Author

Dārikapāda, in Tibetan also translated as Chung ma can zabs, remains among the more elusive figures of the so-called “Great Accomplished Ones” (Skt. *mahāsiddha*, Tib. *grub chen*) or great

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\* I would like to thank Caroline Gammon and her teacher, the very late Gangchen Rinpoche, who had kindly invited me and my family to spend some weeks in the Albagnano Healing Meditation Centre (AHMC), Italy in the beginning of winter 2019 where I, following the request of Gangchen-la, had prepared the first draft and translation of the present work together with my friend and former study colleague Caroline. I had the good fortune to read the text with Rinpoche-la, who himself is considered an emanation of Dārikapāda. I further thank my colleagues and friends Dr. Cécile Ducher, Dr. Torsten Gerloff and Dr. Jim Rheingans who kindly read a few parts of earlier versions of the paper for their valuable insights and comments.

<sup>1</sup> One may note that, in some canonical versions, the first *gsang ba'i*, possibly as a case of haplography, is omitted.

<sup>2</sup> The *Advayasiddhi* (first studied in Shendge 1964) and the *Jñānasiddhi* are edited and translated in Gerloff and Schott 2021 and 2023 (forthcoming), respectively. The *Sahajasiddhi* (of Ḍombī, not to be confused with that of a later Indrabhūti bearing the same name, (Tōh. 2260)) has been studied in Shendge in 1967. The *Prajñopāyavinīścayasiddhi* is currently studied by Davey Thomlinson *et al.* Some isolated passages from the ‘Seven Siddhi Texts,’ yet not of the text presented in this paper, are translated and discussed in Krug 2018 who, in his dissertation, aimed in studying the entire corpus of the *Grub pa sde bdun*.

adepts of esoteric Buddhism, with almost no historical information available,<sup>3</sup> only eleven other scriptures associated with him (see appendix) and just very little previous studies that have been conducted.<sup>4</sup> The most famous account, which seems to have formed the basis for many of the later Tibetan hagiographic life writings, is found in Abhayadatta's *'Phags yul grub chen brgyad cu rtsa bzhi'i byin rlabs skor las lo rgyus nram par thar pa nams*, a very prominent collection that contains 84 *siddha* stories. In this, Dārikapāda's account is found as the 77<sup>th</sup> among the 84 great adepts.<sup>5</sup> This story, similar to those of other *siddhas*, bears witness to the tale of how the protagonist gained his name and also consists of various other archetypal elements whereof such stories and to some extent the *siddhas* themselves are to be seen as "literary events" rather than individuals whose story would be based in actual historical accounts in the Western sense of biographical life-writing.<sup>6</sup> Also in the case of Dārikapāda, one may note that his name is an allusion to a distinguishing feature in his life story. The name Dārikapāda consists of the honorific affix °*pāda* and the word *dārika* mostly denoting a young boy (or girl when used as a feminine).<sup>7</sup> I use Dārikapāda as the proper Sanskrit spelling of the name, following the *Subhāṣitasamgraha* wherein the name is attested accordingly (*tathā Dārikapādair uktam*, p. 48). One may note, however, that Dārikapa is the spelling of the name most commonly found in secondary sources, seemingly a result of the elision of the final 'da' and the shortening of the long 'pā,' i.e. the replacement of the honorific affix °*pāda* with the nominalizer particle 'pa.' The name, in the context of Dārikapāda's story, can freely be rendered as something like "the partner of the courtesan," ignoring the fact that *dārika* is of course masculine and taking it, by convention, as meaning wise equivalent to the expected form *dārikā*. The meaning of *dārika/ā* as "courtesan or harlot," however, although I was not able to identify it in a *tantra* available in Sanskrit, seems justifiable in the given context.<sup>8</sup> In Tibetan, possibly in partial consequence of the life story of Dārikapāda, the name is commonly

<sup>3</sup> Dārikapāda is referred to in 'Gos Lostāba's *Chos 'byung (Blue Annals)* where he is mentioned in the context of a *rDzogs chen* related instruction called "*sems phyogs*", the most famous lineage association within the Kālacakra that is also described in Dowman 1985 (p. 358), and, finally, within the context of the *Grub pa sde bdun* (Roerich 1996: 167 (I.iii), 761 (II.x), 856 (II.xi)). He further is referred to in Tāranātha's *rGya gar chos 'byung* (Chattopadhyaya 1990: 178, 230–231) where he appears in relation to the name confusion with Diṅgi that likewise is discussed in Dowman 1985.

<sup>4</sup> One among the few scholarly articles involving Dārikapāda in the context of Saṃvara-related scriptures in the tradition of Lūyī has been published by Tsunehiko Sugiki 1997. It, unfortunately, is only available in Japanese. Almost the entirety of remaining mentions of Dārikapāda are limited to him in the respect of being part of the so-called "Caryapada" in relation to which Dārikapāda is associated with the origin of Bengal, Assamese and Orissia literature, such as most recently stated in Deka, J. J., & Boro, A. T. 2022: 7032. This association, however, is doubtful.

<sup>5</sup> For studies and translations of the perhaps 12<sup>th</sup> century *'Phags yul grub chen brgyad cu rtsa bzhi'i byin rlabs skor las lo rgyus nram par thar pa nams* see Dowman 1984: 355 ff. See also Robinson 1979 and Grünwedel 1916, wherein Abhayadatta's account of the 84 *Mahāsiddhas* had already been translated in English and German, respectively.

<sup>6</sup> On this complex and the categorisation of *siddhas* as literary events see Szántó 2019.

<sup>7</sup> The normal meaning of *dāraka* and *dārika/ā* as boy and girl are attested within various early tantras such as, for instance, *Guhyasamājatantra* 15.128 (ed. Bhattacharyya 1931): *sarvāṅkārasampūrṇām surakanyām manoramām | dārakam dārikam paśyan sa siddhim adhigacchati ||* ("Having seen[, i.e. dreamed of] a boy or a girl (*dārakam dārikam*), a divine young woman perfectly adorned with all ornaments [of beauty], charming and attractive, he [the yogin] attains accomplishment."). One may also refer to *Sarvadurgatipariśodhanatantra* (ed. Skorupski 1983: 227) wherein the word appears in its common meaning. On the term see also Edgerton 1953: 264.

<sup>8</sup> One may note that also the meaning of the word-formation *pāra-dārika* as "adulterer" ("*paradārān gacchati pāradārikah*" in *Kāśikāvṛtti* 4.4.1) might further allude to the above discussed meaning.

translated with precisely the same association, as can also be observed in the colophon of this work, in which *dāri* is followed by the apposition, i.e., glossed as *smad 'tshong ma'i khyo lo*. The word *khyo lo* means “husband” and *smad 'tshong ma* is attested as “harlot, courtesan, prostitute etc.”.<sup>9</sup> This name and association is congruent with the episode in his life story in which Dārikapāda “[... visited] a great temple wherein seven hundred dancing girls performed worship, and [Dārikapāda’s spiritual father] Lūipa sought their mistress, Darima. [...] “Will your mistress buy a male slave?” he asked them. “If I like what I see, I will buy him,” came a voice from within. [...] The king [Dārikapāda] served Darima for twelve years.”<sup>10</sup> In this context it is indeed noteworthy that so-called low caste women or such of a generally lower social status play an important role within tantric Buddhism. Such women are not only frequently mentioned in the context of being tantric consorts<sup>11</sup> or as manifestations of the divine female (*ḍākinī*) who appear as inspirational teachers in different stages of the tantric practitioners’ spiritual paths,<sup>12</sup> but also since the female principal, as representing emptiness (*śūnyatā*) and wisdom (*prajñā*), is one of the two fundamental principles in tantric Buddhism. It builds the counterpart to the male principal together with which it forms a union that expresses the non-dual nature of every being.<sup>13</sup> The low cast status may, additionally to that, be seen as a further important reference to another equally important feature of tantric Buddhism, namely, the importance of overcoming conceptuality in various forms, such as, for instance, by contracting social norms (which often is associated with the so-called “divine made men conduct”<sup>14</sup>), or the importance of *bodhicitta*, i.e., to act

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<sup>9</sup> The *Bod rgya tshig mdzod chen mo* defines *smad 'tshong ma*, a women of low class (literally “a woman (*ma*) who sells (*'tshong*) the low parts (*smad*)) as: *spyi tshogs rnying par 'tsho ba'i don du gzugs 'tshong ba'i bud med | ming gi rnam grangs la ngan rol ma dang | rtags can ma/ thun mong bud med | 'dod pa'i rtsen ma | sbed byed | sbyor byed | tshogs pa'i bud med | tshogs can ma | gzugs 'tshong ma | res ma bcas so ||* (“A female [called] “*gzugs 'tshong*” refers to someone whose livelihood in society is like that of a sinister woman to enjoy; a woman with ‘marks’ [i.e. a harlot]; a woman to be ‘shared;’ a desired, sexually playful woman; a [women] to be hidden or to have sex with; a woman to ‘party with;’ or an occasional woman[, i.e. a woman one meets from time to time]”). Thus *smad 'tshong ma* may basically be understood as similar to a ‘prostitute.’ The underlying Sanskrit term should be *svairiṇī* (see <https://www.itlr.net/hwid:847032>, last accessed 09.07.2023).

<sup>10</sup> Dowman 1985: 356.

<sup>11</sup> This idea can, among many other texts, also be observed in several other places in the *Grub pa sde bdun* such as in *Prajñopāyaviniścayasiddhi* 5.25 (ed. Rinpoche and Dwivedi 1987), *Advayasiddhi* 6–7 (ed. Gerloff and Schott 2021) and *Jñānasiddhi* 1.80 *et al.* (ed. Gerloff and Schott 2023).

<sup>12</sup> The appearance of a female, often also as a female consort, as the human manifestation of a *ḍākinī* – a sort of realised female deity – is an almost archetypical element that appears in most of the hagiographical stories of the 84 *Mahāsiddhas*.

<sup>13</sup> “In the Tantric view, enlightenment arises from the realization that seemingly opposite principles are in truth one. The passive concepts *śūnyatā* (“emptiness”) and *prajñā* (“wisdom”), for example, must be resolved with the active *karuṇa* (“com-passion”) and *upāya* (“skillful means”). This fundamental polarity and its resolution are often expressed through symbols of sexuality.” cf. “Vajra-yāna,” Encyclopaedia Britannica, accessed 01.11, 2019, <https://www.britannica.com/topic/Vajrayana>.

<sup>14</sup> The soteriology found in relation to various tantric traditions is that salvation can only be reached by unbiased (*niṣprapañca*) non-conceptual (*nirvikalpa*) cognition or primordial wisdom (*jñāna*). Consequently, “theoretical” knowledge and established social norms are to be overcome by the *yogin(i)s*, who only resort to their individual experience and who, by counteracting established religious or social norms, prove and display their own sanity (see

compassionate towards all beings without distinction and to view everyone as primordially pure. Both of these notions are certainly at play, although in different degrees and aspects, in the various texts together with which Dārikapāda's text constitutes the 'Seven Siddhi Texts.' In this sense, the very name of the author can be seen as symbolically representing several among the key-features of tantric view and practice (which in Sanskrit could be called *caryā* and/or *vrata*) and is thus certainly one echoing strongly with a Buddhist tantric mindset.

### Textual witnesses and Date

Dārikapāda might, with all due caution, be dated as early as the late 8<sup>th</sup> century and as late as the 11<sup>th</sup> century. The fact that the only attestation of his text occurs in the probably 11<sup>th</sup> century Buddhist *Subhāṣitasamgraha* (see stanzas 19–20 below),<sup>15</sup> shows that a version of his text must have existed prior to the early 11<sup>th</sup> century. Unfortunately, the text's citation in the *Subhāṣitasamgraha* remains the only clear attestation of Dārikapāda's text that I was able to identify. Further, one may have the impression that the text's character distinguishes it of being somewhat slightly later and maybe partially a Tibetan composition (see Note on the translation). Also therefore, I tempt to date the text and it's author closely towards what I take as the texts' latest acceptable period of origin, namely, the late 10<sup>th</sup> or earlier 11<sup>th</sup> century, assuming for the time being that a Dārikapāda indeed wrote a text that resembles at least the majority of the present work and that his name was not merely associated with it as a label. This dating also finds some support in the scarce textual evidences for Dārikapāda.<sup>16</sup> Yet, it should be acknowledged that it remains unclear when the work translated in this paper found its present form and that it is well possible that the text as it is transmitted is to be dated later than the version from which the citation in the *Subhāṣitasamgraha* was extracted.

In any case, his text is found in all major editions of the *bsTan 'gyur* as Tōhoku 2221 (sigla D) and Ōtani 3065 (sigla Q) and, moreover, in two of three important bKa' brgyud collections related to the Mahāmudrā doctrines in both of which the text is transmitted within the 'Seven Siddhi Texts,'

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Dowman 1985: 22 ff). This is the *unmattavrata*\**caryā*. Another distinct mark of certain tantric scriptures is that uncommon or provocative practices and teachings can be transmitted and given outside of a more traditional (or more conservative ritualised tantric) setting in the form of, for instance, rather poetic texts such as that of Dārikapāda. It indeed resembles some of the characteristics known from the loose forms of the *Dohās* (see Jackson 1994: 24–27). See also Dasgupta 1946: 58–100, who gives a rather detailed account of various notions found regarding this topic. See also Wedemeyer 2011.

<sup>15</sup> This is a ca. 11<sup>th</sup> century collection of tantric works of an anonymous author, ed. Bendall 1905: 48–49. See also notes on stanzas 19 and 20.

<sup>16</sup> If the association with him and Lūyīpāda (as his teacher) is correct, he must have belonged to the very early generation of *Mahāsiddhas*. If, on the other hand, his association with Kālacakrapāda (cf. Tōh. 1355), i.e., Nāropa and the writings attributed to him is correct, he should be dated into the 11<sup>th</sup> century. Dowman (1985: 390), probably following the first association, places him into the middle of the 9<sup>th</sup> century. The Saṃvara- and Vajrayoginī-related texts (Tōh. 1428–30 and 1565–69), although no solid conclusions can be drawn from this, may be taken as a slight support for a later dating, namely, into 10<sup>th</sup> century. Textual support for the relation of Dārika to Lūyīpāda may be found in Tōh. 1429–30 both of which are associated with Lūyī's tradition, the song attributed to Dārika in \**Caryākoṣaḡātīvṛtti* 34 (see note 33) and in Tāranātha's *Seven Instruction Lineages* (Templeman 1983: 9–10). Especially Tōh. 1568–69 support a dating into the 10<sup>th</sup> century since the translators of these texts, namely, Sumatikīrti and Mar pa Chos kyi dBang phyug (1042–1136; BDRC P3814) are themselves to be dated to the earlier 11<sup>th</sup> century.

(siglas B and G).<sup>17</sup> One may note, leaving aside the extra-canonical collections of the *Grub pa sde bdun* in which the textual situation is more complicated, that Tōhoku 2221 is the only text among the group consisting of Tōhoku 2217–2223 that is not extant in Sanskrit in its entirety.<sup>18</sup>

Unlike in most other texts attributed to Dārikapāda, none of the different editions of the Tibetan Buddhist canon (*bsTan 'gyur*) mentions a translator or supplies any other useful information about *Instruction on Reality*'s origin, providing further evidence, if any more were needed, about the doubtful status and transmission of the text. The colophons provide only the text's and author's names. In the extra-canonical collections transmitting the text within the 'Seven Siddhi Texts,' namely, the *'Bri gung bka' brygud chos mdzod chen mo* and the *Nges don phyag chen rgya gzhung*, on the other hand, colophons are found that provide the name of the translator team as the Indian *paṇḍita* Śāntibhadra (Zhi ba bZang po) and the famous Tibetan translator (*lotsāba*) 'Gos lHas btsas. While Śāntibhadra remains somewhat elusive, it is known that 'Gos lHas btsas was active in the 11<sup>th</sup> century and seems to have had a particular interest in the Guhyasamāja. Unfortunately, there are no information about the circumstances of the *Instruction on Reality*'s translation. However, the travels and biography of 'Gos lHas btsas confirm a link between the regions travelled by 'Gos lHas btsa and that of Dārikapāda's text and thus the *Instruction on Reality*'s regional association with the 'Seven Siddhi Texts' and Uḍḍiyāna.<sup>19</sup> Given the scarce historical data, that no further textual attestations could be identified and due to the noteworthy absence of scholarly activity and textual attestation, any further textual aspects to discuss are limited to the text's content.

## Genre and Content

The text itself does not provide clear instructions on specific practices, doctrines, or any theoretical digressions, but rather comprises a collection of stanzas that address various important notions about the general view and understanding prevalent in tantric Buddhism. It is, one may say, a collection of well-known ideas that may function as a reminder of important key-points in the form of a short poem, whereof the labelling of the text as a *tattvopadeśa*, "instruction on reality" (hence the chosen short title) is indeed fitting. It is thus very similar to another work contained in the 'Seven Siddhi Texts,' that is, the song of Śrī-Lakṣmīṅkarā which is likewise a short collection of ideas frequently found in related texts and, of course, the Buddhist tantras themselves. In a number of places, some textual elements of the *Instruction on Reality* strongly resemble other works, most notably the *Hevajratāntra* (verses 9–11 and 17) but also presumably later texts such as the famous *Gaṅgā-ma* (stanza 13), a fact which the *Instruction on Reality*, most naturally, shares with others of its kind.<sup>20</sup> Worthy of note regarding textual contents that resemble the *Hevajratāntra*, although these are scarce and not beyond doubt, is that such influences have not been observed with regard

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<sup>17</sup> These are that of the 'Brug pa bKa' brygud, namely, the *'Brug pa'i chos mdzod* and that of the Karma bKa' brygud, that is, the *rGya gzhung*. In the *'Bri gung chod mdzod*, on the other hand, which constitutes the by far most elaborate presentation of the *Grub pa sde bdun*, the text is, somewhat surprisingly, not found. See Gerloff and Schott 2023 "Section: Transmission of the JS in the Grub pa sde bdun" (forthcoming) on a more detailed description of the 'Seven Siddhi Texts.' See also Krug 2018: 423 ff.

<sup>18</sup> See note 2 above and compare the texts edited in Rinpoche and Dwivedi 1987.

<sup>19</sup> For a biography of 'Gos lHas btsas see José Cabezon (2022).

<sup>20</sup> On the *Gaṅgā-ma*, the earliest textual evidence of which dates into the 11<sup>th</sup> century, see Sobisch 2018 and Tiso and Toricelli 1991 et al.

to the core of the 'Seven Siddhi Texts.'<sup>21</sup> Overall, the work could be described as a "short non-institutional instruction song" or, a little less complicated, as a "tantric inspirational song-poem" and could be seen to overlap with the text type *dohā* (partially equivalent with the Tibetan genre *mGur*). These are also inspirational song-poems that cover various related topics and employ a partially overlapping rhetoric, as evident in the Apabhraṃśa song ascribed to Dārikapā in Munidatta's \**Caryākoṣagītivr̥tti* 34 presented below (see Context).<sup>22</sup> The main theme of the work, however, the "great secret of secrets" as promised in the work's title, is addressed in the 11<sup>th</sup> stanza and towards the end of the work in the 18<sup>th</sup> and 20<sup>th</sup> stanzas, respectively. In these, transmigration (Tib. 'gro ba) and non-abiding (Tib. gnas med) are emphasised, i.e., the impermanence (Skt. *anitya*) and emptiness (Skt. *śūnyatā*) of phenomena is pointed at. Thus – in combination with the preceding and following stanzas – my impression of the work is that it addresses the transformative efficacy of tantric practices, i.e., provides a practical view on emptiness which, combined with skilful means (Skt. *upāya*), transforms mundane experiences into sacred revelations of mind's nature, such as described in *Hevajratāntra* I.ix.19, II.ii.46, 50–51 *et al.*<sup>23</sup>

*yena tu yena tu badhyate lokas tena tu tena tu bandhanam muñcet / loko muhyati vetti na tattvan tattvavivarjitaḥ siddhiṃ na lapsyet //* (By whatever people are bound, by just that the[ir] fetters are released. People are deluded: not knowing reality, [but] deprived of it, [they] will not gain accomplishment, HT I.ix.19)

The work starts in the 1<sup>st</sup> verse by a reference to both impermanence (Skt. *anitya*) and emptiness (Skt. *śūnyatā*), i.e., "what is put together and what not" (*cha shas can dang cha med pa*), as the key to realization in a single life (*shes na 'dir grol the tshom med*), a rhetoric that reappears in the 8<sup>th</sup> verse. Then, reference is made to luminosity (Skt. *prabhāsvara*) in the 2<sup>nd</sup> verse, to the *dharmakāya* in the 3<sup>rd</sup> verse, to the unchanging state and primordial purity of phenomena in the 4<sup>th</sup>, to the *buddhakāya*'s realisation as being beyond intellectual understanding in the 5<sup>th</sup>, and the

<sup>21</sup> For a list that I identify at the earlier core of the collection, which, by far and large, should be associated with a time prior to the predominance of the later *yoginītantras*, see note 2. If the commonalities to the *Hevajratāntra* found in the *Instruction on Reality* are indeed based on the former, than this would, tendentially, likewise support the hypothesis that the text is not to be association with the texts referred to in note two.

<sup>22</sup> For Lakṣmīnīkarā's *Advayasiddhi* see Gerloff and Schott 2021. Rereading the *dohās* as a comparable genre the reader may be referred to Dasgupta 1946 and 1950, Kvaerne 1977 (including a literature review), Templeman 1995, Davidson 2002, and Jackson 2004. However, many questions about text type, structure, and function are still in need of comprehensive studies (see Rheingans 2015: 1–31.) and have, partially, been discussed in Rheingans and Schott 2023.

<sup>23</sup> Such verses are frequently found in reference to the use of skilful means and the transformative efficacy of tantric practices. *Hevajratāntra* II.ii.46 and 51 (ed. Snellgrove 1959) are cited in the *Sārārthapañjikā*, the commentary on Tilopā's *Dohā* (§ 24 Rheingans and Schott 2023), and in the *Viṣamapadabhañjikā*, the commentary on Saraha's *Dohā* (ed. Bagchi 1938: 103). *Hevajratāntra* II.ii.51 is, together with I.ix.19, also cited in the *Dohākoṣaṭīkā* (ed. Schott 2019: 213). *Hevajratāntra* II.ii.50 (ed. Snellgrove 1959) is cited in *Guhyasiddhi* 6.86cd–87ab (ed. Rinpoche and Dwivedi 1987), the *Amṛtakanikā* (ed. Lal 1994: 68), the *Dohākoṣaṭīkā* (ed. Schott 2019: 214) and the *Subhāṣitasamgraha* (ed. Bendall 1905: 38). The latter is moreover found in *Yoginīsaṃcāratantra* 17.20 (reference based on personal communication with Prof. Harunaga Isaacson), *Samputatantra* 6.4.35 (ed. Wiesiek 2021), *Advayasiddhi* 7 (ed. Gerloff and Schott 2021), the *Marmakalikā* (ed. Pandey 2000: 19) and *Cittaviśuddhiprakaraṇa* 6 (ed. Patel 1949).



necessity of non-engagement towards one's thoughts (Skt. *amanasikāra*) in the 6<sup>th</sup> stanza. Thus, in the first six stanzas a number of extremely important key concepts are provided that all can be taken as referring to different aspects or descriptions of complete awakening/realization (Skt. *samyaksambodhi*) or *buddha*-gnosis (Skt. *buddhajñāna*). In these verses, moreover, scholasticism and intellectuality seem to be refuted, another theme frequently to appear in related writings and text types referred to above. The 6<sup>th</sup> stanza, moreover, seemingly addresses the limits of conventional knowledge, i.e., that the state of realization described in stanzas one to five is beyond reason and analysis. In other words, this set of verses hints at the so-called two truths (Skt. *dvayasatya*, i.e. *samvṛtisat* and *paramārthasat*), a concept taken up again in stanza nine and those that follow. In the 7<sup>th</sup> verse, implicit reference is made to the Sangha, or possibly the *guru*, and thus the first seven verses, although this is very speculative, could also be interpreted as references to the so-called Triple Gem (Skt. *triratna*) or Buddhist refuge. The 8<sup>th</sup> stanza concludes by stating that by the application of such an understanding, realisation can be gained within a single lifetime. This "quickness of the path" is a distinguishing mark of esoteric Mahāyāna Buddhism (Mantranaya, more commonly designated as Vajrayāna), and this soteriological element emphasised by many adherents of this vehicle is likewise one that is found throughout the 'Seven Siddhi Texts' (see note 104). In the following three verses (9–11), reference is made to interior understanding and practice, namely, that a certain conventionality is at play also in regard to tantric practices, procedures, manuals and rituals, since without understanding their conventional nature, ultimate realisation cannot be attained. In the second half of the 11<sup>th</sup> stanza, moreover, the main theme of the song-poem, namely, the great secret (Tib. *gsang chen*) is introduced with the words: "Whenever transmigration occurs, this great secret will become known." Although the statement appears to be somewhat elusive, I take it as a summarizing statement of the polarity (duality) implicitly described in the first half of the work. Therein, both positive statements regarding Buddha-nature etc. and negative descriptions about inferior or limited understanding are made. It is precisely this duality that is to be resolved: something negative may be transformed into its opposite once it has been realised that there is no ultimate difference between these two. That thereby impermanence and emptiness are emphasised implicitly, is confirmed in the 18<sup>th</sup> and 20<sup>th</sup> stanza, wherein the "great secret" is mentioned in a similar context. In the following two stanzas (12 and 13), what may in modern terms be described as moralism (in verse twelve) and activism (in verse thirteen) are called out as attitudes to be abandoned. This abandonment should be paired with a mind set in which the practitioner aims at performing one's actions effortlessly (Skt. *anābhoga*), and without judgement and bias (Skt. *nirvikalpa*). This, on the one hand, finds some echoing in modern "spiritual stock phrases" such as *the being in the here and now* or *the art of letting go*. On the other hand, similar descriptions addressing the mode of one's actions and activities are frequently found in many tantric texts.<sup>24</sup> In this context it should be mentioned, however, that the practice of effortless action beyond both moralism and activism, namely, 'true tantric conduct,' always presupposes a certain level of realization. Therefore, such practices are not simply defined by the absence of thoughts, habits, and concepts but necessarily go along with an intrinsic motivation towards the welfare of self and others, which means that these must be accompanied by a mind set directed towards awakening (Skt. *bodhicitta*). Therefore, pure and

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<sup>24</sup> On this, compare *Jñānasiddhi* 5.6–7 *et al.* (ed. Gerloff and Schott 2023).

effortless action without concepts is the result of realization while non-conceptual effortlessness certainly does not denote any form of thoughtless, i.e., careless behaviour.<sup>25</sup> Precisely this notion of *caryā* is indeed confirmed in the 14<sup>th</sup> stanza, in which “perfect conduct” is defined as the “dwelling in the three buddha-bodies,” i.e., as the state of a realised being, an awakened Buddha. The 15<sup>th</sup> stanza, in some sense, can be seen as summarising the previous parts since therein a sort of “pure view” is addressed that summarizes and emphasizes the transformative function of the views and doctrines described thus far. In the 16<sup>th</sup> stanza, another very important notion within tantric Buddhism, namely, the union of wisdom and means (Skt. *prajñopāya*) that also expresses the union of the male and female principles, is expressed. In the 17<sup>th</sup> verse the sameness of all phenomena is addressed in the sense that it is implied that everything originates with the mind, an idea that is referred to by the implicit reference to the famous stanza of the *Hevajratantra* I.vii.47. In the 18<sup>th</sup> stanza, the main theme of the song-poem, the great secret (Tib. *gsang chen*) which was first mentioned in the 11<sup>th</sup> verse, is mentioned the second time, again, in the context of transmigration (Tib. 'gro). In this 18<sup>th</sup> verse, moreover, the idea of “transmigration” appears in the context of egolessness (Tib. *nga rgyal med*) and another very important concept in tantric Buddhism, great bliss (Skt. *mahāsukha*) which, from within the perspective of many practice and ritual texts, can be seen as the culmination of tantric practice *per se*. That the first element clearly referring to tantric practices (*sexual yoga*) rather than to general views appears towards the final lines of the work might have some significance since more view-oriented rather than practice-oriented content can be seen as a differentiating mark between Indian and Tibetan compositions of poetic song-writing and may be seen to support, although admittedly rather tenuously, my theory that the *Instruction on Reality* is not an Indian composition in its entirety.<sup>26</sup> The 19<sup>th</sup> and 20<sup>th</sup> stanzas, the last two stanzas of the work, must be read together. Therein, the great secret is defined once more as a state of non-abiding (20c: *gsang ba chen po gnas med pa* /l) resulting from the abandonment of mental activities (Tib. *sems kyi rgyu ba*) and the understanding of the single flavour (Tib. *mnyam pa'i ro*, Skt. *samarasa*) of *samsāra* and “*bodhichitta*’s intrinsic nature” (Tib. *byang chub sems kyi rang bzhin*) which here is somewhat equivalent to *nirvāṇa*. In this sense, the last lines of the song-poem can be seen as a final definition of the “great secret” in terms of non-duality (Skt. *advayatva*) and mental non-engagement [with discursive thoughts etc.] (Skt. *amanasikāra*). Finally, it should be noted that related descriptions which likewise address impermanence, non-duality and emptiness in various ways, unsurprisingly, can be found in a number of places in the ‘Seven Siddhi Texts,’ such as, for instance, in *Guhyasiddhi* 3.43–49, *Prajñopāyavinīśayasiddhi* 1.19–20 and towards the end of *Vyaktabhāvānugatattvasiddhi* (all

<sup>25</sup> This conceptions of the practitioner’s actions, especially in the context of *unmattavratā*, has been pointed to in ‘*Bri gung bka' brygud chos mdzod chen mo*’ (Vol. 1, 189,2–190,3) in a paratextual treatment of the *Advayasiddhi*, another of the ‘Seven Texts.’ Therein it is stated that “[...] there is a path with concepts (*rnam par rtog pa'i lam*), and a path which is free from concepts (*rnam par rtog pa dang bral ba'i lam*). For as long as the path mainly consists of concepts, for that long ‘true [tantric] performance’ (*dnegos su spyod pa*), inasmuch as it is based merely on a firm conviction, is not permitted (*ma gnang*). Once there is mainly non-conceptuality, then ‘true [tantric] practice’ is also permitted. Classifications of what is to be done and not to be done, and of what is necessary and what is not, etc. are taught according to the scripture. This is the concise meaning of the *Advayasiddhi*.” (Schott and Gerloff 2021: 2–3).

<sup>26</sup> Similar phenomena can be observed in the case of the two texts contained in the *Do-ha mdzod brygad* for which Indian parallels exists and in which sexual content, probably consciously, has been avoided. On this see Kapstein 2015, and Rheingans and Schott 2023.

ed. Rinpoche and Dwivedi 1987) chapter seven (18–20). The term ‘great secret,’ on the other hand, although attested in several Indian tantric works, could not be identified in any other of the ‘Seven Siddhi Texts’ and seems generally not to have found ample use.<sup>27</sup> The closet appearance of the term in related works, maybe found in Kuddālapāda's *Acintyādvayakramopadeśa*, reading

*sarvasaṃvittibhedena advayadvayakalpanā | prajñopāyamahāguhyaṃ samarasādhyam ucyate* // (This translates as “Mentally creating non-dual[ity] and dual[ity] by differentiating all what is cognised is called the great secret of wisdom and means, adorned with equal flavour.”)<sup>28</sup>

### Note on the translation

Although – as remarked above – some version of the text must have existed in Sanskrit in the early 11<sup>th</sup> century, the Tibetan text does not make the impression of a “proper translation.” It seems to me that the text is written in a form and style on the verge of indigenous Tibetan composition. Thus, I suppose that the text comes in the disguise of being a translation, while, in fact, the text is rather a Tibetan composition that “merged” ideas and notions of Indian origin with the style of Tibetan composition, a so-called “grey-text.”<sup>29</sup> In short: the text merges (selected) Indic ideas and phrases with Tibetan literary ways of expressing these. An example of this phenomenon can be found in lines 1a, reading *shes na 'dir grol the tshom med* and 8a, which reads *de nyid 'dir ni rab shes na*. Although the idea of “realization gained in a single life time” conveyed in these lines, given that my interpretation of them is correct, is frequently found in various Sanskrit texts (see note 104), therein, however, the idea is usually expressed using a different vocabulary, such as *janmanthaiva sidhyate* (or comparable formulations which make use of the verbal root *sidh* but never of *jñā* or *vid* which are usually rendered with *shes*). I was not able to find any other attestations of (or ones comparable with) the formulations *shes na 'dir grol the tshom med* and *de nyid 'dir ni rab shes na* as used in this text, while *pādas* reading versions of *tshe 'di nyid la grub par 'gyur* (i.e., using the root *sidh*) are found dozens of times throughout the canon. For another example, one may look at the first line of stanza five reading *ma brtags par ni gang rtog pa || de yis thams cad rtog pa yin ||*. Again, the idea sounds fairly familiar, yet the Tibetan way of expressing it together with the wordplay on the tenses, however, does not appear very Sanskritic. Although *avicāra*, *avitarkita* etc. for *ma brtags pa* and *vikalpa* or *kalpanā* etc. for *rtog pa*, of course, frequently appear together in Sanskrit works, I was unable to find any attestation in a

<sup>27</sup> Most noteworthy, the term appears in the *Guhyasamājatantra* (ed. Bhattacharyya 1931) in the title of chapter endings (*śrī-sarvatathāgatakāyavāk-cittarahasyātīrahasye guhyasamāje mahāguhya-tantrarāje...*). The term further appears in the *Laghusaṃvaratānta* 21.1 (ed. Pandey 2002), twice in the *Āryamañjuśrīmūlakalpa* (ed. Śāstrī, 1920/1925: 12, 383), and in the *Advayasamatāvijaya* (ed. Muyou 2011) in the form of a compound member used as an epithet of the Buddha (*bhagavān mahāguhyadharah*, p. 234) and as well as the title of the 19<sup>th</sup> chapter. Besides these, the term also appears in several non-tantric Buddhist and non-Buddhist tantric sources.

<sup>28</sup> In the *Subhāṣitasamgraha* wherein this stanza is also quoted (Bendall 1905: 51), it is mistakenly attributed to the *Advayasiddhi*. The *Acintyādvayakramopadeśa* is contained in the so-called *Guhyādi-Aṣṭasiddhi-Saṅgraha* (ed. Rinpoche and Dwivedi 1987), but, although related, is not part of the ‘Seven Texts.’

<sup>29</sup> This phenomenon can also be observed in the case of Tilopāda's *Dohākośa* (Rheingans and Schott 2023) and Kānha's *Dohākośa* as preserved in the so-called “Eight Dohā Treasuries” (*Do-hā mdzod brgyad*) as discussed in Kaptein 2015.

Sanskrit text (or any canonical translation) which would support this line to be an actual rendering of an underlying Sanskrit formulation. The grammar, moreover, appears to be rather clean, i.e., possibly written by a Tibetan writer who composed out of intuitive use of language rather than a translator aiming to render and reflect underlying Sanskrit phrases, grammar and syntax. This, of course, remains speculative and one can, after all, not exclude the possibility that we have an exceptionally well written and, at the same time, rather free translation in front of us. In any case, as many other aspects of this work, also its linguistic aspects do not provide many clues about the origin of the work, but rather underline its somewhat elusive nature.

### Context

Due to the *Instruction on Reality*'s incorporation into the so-called 'Seven Siddhi Texts' (Tibetan: *Grub pa sde bdun*) – an important corpus of comparatively early tantric exegetical works of a progressive nature promoting Buddhist tantra – Dārikapāda became associated with the famous, but not yet thoroughly studied complex of Uḍḍiyāna, which represents as much a scriptural and spiritual tradition as it is associated with a certain region in nowadays northeast Pakistan.<sup>30</sup> Yet, it remains entirely speculative if this association with Uḍḍiyāna is based on historiographical events in the life of this *mahāsiddha*, or if it is merely one that is the result of later attribution, i.e., the subsequent incorporation of his text into the 'Seven Siddhi Texts' by Tibetan editors.<sup>31</sup> I am, despite the uncertainties that may likely never be fully resolved, tempted to assume the latter. Besides the small textual corpus of Saṃvara-related scriptures and miscellaneous writings associated with Dārikapāda that have come down to us in Tibetan translation,<sup>32</sup> the only other passage next to the citation in the *Subhāṣitasamgraha* that I could identify in Indian language is an Apabhraṃśa song ascribed to him in Munidatta's *\*Caryākoṣagītivr̥tti* 34 (ed. Kvaerne 1977:

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<sup>30</sup> The importance of Uḍḍiyāna (standardized; also: Oḍḍiyāna; O rgyan in Tibetan) in the area of the Swāt valley of present-day northeast Pakistan is of great importance for the development of tantrism and is also connected to the early period of the second spread of Buddhism into Tibet (*spyi dar*) since this area must be associated with various of the early tantric masters, starting with Indrabhūti, the *Grub pa sde bdun* and various of the early and important authoritative *tantras* that belonged to the second spread's "content." Consequently is it already stated in Tucci that "The systematical exploration of this region is likely to contribute greatly to our knowledge of Buddhism and Oriental history. In fact, modern researches point to the great importance of the Swāt Valley; not only was it very near to the commercial routes linking India with Central Asia but it was considered as the birthplace of many rites and practices later on absorbed into Mahāyāna. There are many Tantras which were commonly acknowledged as having been first revealed in Oḍḍiyāna. One of the most esoteric methods of Tantric realisations relating chiefly to the cycle of the ḍākinī was even known as the Oḍḍiyānakrama; the connection of the country with magic is alluded to in some Tantric manuals which even today enjoy great popularity." (Tucci 1940, p. 2). On a textual study related to Uḍḍiyāna, wherein it has been clearly demonstrated that Uḍḍiyāna is to be located in the above described territory, see Kuwajama (2002). Here one may add further that the life-story according to Abhyadatta's account associates Dārikapāda with Oḍiśā (Odisha: east-western Bengal, southern Bihar, and Uttar Pradesh). Oḍiśā, or Uruviśā, should not (as has been and sometimes still is upheld by some scholars, many of which with relations to Bengal and Orissa) be associated with the much-disputed location of Uḍḍiyāna.

<sup>31</sup> There are transmission lineages (*guruparamparā*) that associate Dārikapāda with Uḍḍiyāna. See, for instance, Bagchi 1946: 27, where Dārikapāda appears in the following transmission: Padmavajra, Anaṅgavajra, Indrabhūti, Lakṣmīṅkarā, Līlāvajra, Dārikapāda, Cintā and Ḍombi-Heruka. On the matter of Uḍḍiyāna as the location of the origin of tantric teachings (as related to the *Grub pa sde bdun*) see also van der Kuip 2013 and Gerloff and Schott 2023 (forthcoming) wherein many aspects involving Uḍḍiyāna as a textual tradition are addressed.

<sup>32</sup> For a complete list of texts associated with him see Appendix: Scriptures associated with Dārikapāda.

208). Interestingly, therein a couple of elements appear that resemble some of the content in his *Instruction on Reality* quite closely. The song-poem reads:

*sunna-karuṇa re abhinacāre kāa-vāka-cie / vilasāi Dārika gaṇṭa-pārima-kule ||1||*  
*alakha lakha cittā mahāsuhe | vilasāi Dārika gaṇṭa-pārima-kule ||2||*  
*kin to mante kin to tante kin to re jhāṇavakhāne | apaiṭhāna-mahāsuhalīle dulakha*  
*parama-nivāṇe ||3||*  
*dukhe sukhe eku-kariā bhuñjai indījānī | svaparāpara na cebai Dārika saalānuttara mānī*  
*||4||*  
*rāā rāā rāā re abara rāa mohe re vādā | Lui-pāa-pasāe Dārika dvādaśa-bhuaṇe ladhā*  
*||5||<sup>33</sup>*

Among Dārikapāda's compositions, I assume his *Instruction on Reality* together with the Saṃvara-related scriptures in the tradition of Lūyī to be among his most prominent. The reason for assuming this is not only the *Instruction on Reality*'s citation in the *Subhāṣitasamgraha* but also its incorporation into the aforementioned 'Seven Siddhi Texts.' Among these, however, the *Instruction on Reality* seems to be the least prominent and should likewise be regarded as the most disputed. A certain discrepancy is apparent already in the title, namely, that the word *siddhi* ("accomplishment") following which the corpus obviously bears its title, is missing.<sup>34</sup> Further, not only is the text not found in one of three important bKa' brgyud collections that contain the 'Seven Siddhi Texts,' (see note 17) but it is also the only text of which only a single fragment of its supposed Sanskrit original can be found.<sup>35</sup> Nevertheless, and despite the text's unsecured nature and dubious transmission history, Dārikapāda's composition, precisely because of being included in two of the three extracanonial redactions that contain the 'Seven Siddhi Texts,' must have been read by many important masters and scholars throughout the centuries. As mentioned above, the 'Seven Siddhi Texts'—beyond any doubt—constitute one of the most important and early textual collections known to Indo-Tibetan tantric Buddhism and the Tibetan plateau. Together with the

<sup>33</sup> One may note that, while I have adopted the readings in Kvaerne, that I have chosen to separate the words differently and that I have applied several changes of 'ba' to 'va.' In disagreement with several points in Kvaerne's presentation, I translate the song as follows: "Hey, the empty and compassion practice as one in body, speech, and mind – Dārika plays in the supreme assembly of space (1). In great bliss, the mind is characterised as having no marks – Dārika plays etc. (2). Hey, why do you need tantras, of what purpose are mantras for you and what do you achieve through explanations of meditation? Through the amorous play in unlimited great bliss, there is supreme nirvāṇa, difficult to be characterised – Dārika plays etc (3). Pleasure and pain having made one, one enjoys all sensory pleasures, Not seeing a difference of others and self, Dārika knows the highest of all – Dārika plays etc (4). Hey, king, king, king, oh matchless king, bound by delusion, alas! By the grace of the noble Lui, (I) Dārika obtained the twelfth Stage – Dārika plays etc (5)." One may note that the translation of *cebaī* poses problems. Based on the palaeographical similarity of this word with *pevaī*, I took it as corresponding to *paśyati* in the commentary. The content portrayed here, finds several correspondences in the *Instruction of Reality*: 1 ≈ 13, 2 ≈ 10, 3 ≈ 10.

<sup>34</sup> In the Tibetan *bsTan 'gyur*, the 'Seven Texts' appear as Tōh. 2217–2223, and Tōh. 2221, i.e., *The Instruction on Reality* is indeed the only one in which the word *siddhi* as a label common to the other texts, is missing. For further information on the *Grub pa sde bdun* see also the next two notes below.

<sup>35</sup> See note 18. One may note further, leaving aside the extra-canonial collections of the *Grub pa sde bdun* in which the textual situation is more complicated, that Tōh. 2221 is the only text among the group of Tōh. 2217–2223 that is not extant in Sanskrit in its entirety. Compare the texts edited in Rinpoche and Dwivedi 1987.

*sNying po skor drug* (Saraha's 'Six Texts on the Essence'), the *Yi(d) la mi byed pa'i chos skor nyi shu rtsa lnga* (Maitripa/Advayavajra's 'Twenty-Five Texts on the Doctrine of Non-mentation'), and further textual sets and corpora,<sup>36</sup> the 'Seven Siddhi Texts' form an integral set of authoritative Indian scriptures for the Indo-Tibetan Mahāmudrā traditions of, particularly, the bKa' brgyud pa branch. Hitherto, the 'Seven Siddhi Texts' and 'Six Texts on the Essence' (together with the "Uḍḍiyāna complex") remain largely understudied as has been remarked, among others, by Roger Jackson who states that "[...] the Indian sources of Mahāmudrā need to be investigated more deeply and systematically, especially the various collections of tantras, treatises, and songs that are regarded by Tibetans as forming a Mahāmudrā corpus. [...] the Seven Siddha Texts (*grub pa sde bdun*) [to name one important collection] have drawn little notice."<sup>37</sup>

## Edition and Translation

### Brief Note on Edition, Translation and Conventions

The translation is based on a selective critical edition of the Tibetan text, that is based on four witnesses (see Sigla below) representing the different strata of Dārikapāda's work. Since the recensions of the *sDe dge* (sigla D) and *Pe cing* or *Bějīng* (sigla Q) editions of the *bsTan 'gyur* can be seen as representative of the editions of *Co ne* and the comparative *dPe bsdur ma* on the one hand, and of *sNar thang* and *gSer bris ma* on the other, the latter four versions have been excluded. Additionally, I have consulted the two extra-canonical versions of the Text, namely those from the *rGya gzhung* as preserved in the *Karmapa gsung 'bum* (sigla G) and that from from the *'Bri gung chos mdzod* (sigla B). Indeed, extra-canonical recensions often can represent more reliable (older) strata, i.e., non-edited or later revised versions of texts.<sup>38</sup> Notably, versions B and G show more striking variants. B, in particular, shows variants that rather point towards a transmission that separates it from the other witnesses (compare e.g. 3c, 4b, 5c). B's readings, in a couple of places, are more difficult to make sense of. Yet, it is not clear whether this is the result of an earlier (*lectio difficilior potior*) or different transmission, or represents a later, subsequent revision of the text.<sup>39</sup> Be that as it may, these readings are mostly not preferable from the point of view of Tibetan language and grammar. Yet, it indicates that versions B and, to a somewhat lesser

<sup>36</sup> Regarding these, see also Mathes 2003 and 2006.

<sup>37</sup> Jackson 2011: 35.

<sup>38</sup> The only attestation of the work in Sanskrit, unfortunately, does not allow any conclusion as for, if any, which strata or version of the text is most original. It should be noted, that all of the main recensions of the *bsTan 'Gyur* postdate the possible date of the work's composition by several hundred years: The *Pe cing* version has been prepared in 1605 or 1684–1692, *sDe dge* in 1734–1744, the (new) *sNar thang* in 1741–1742 and in between 1753–1773. Although in B and G varying readings are supported that might hint at the fact that these predate the canonical sources, I could not obtain any information about the sources underlying these witnesses and thus to their possible ages and editorial histories.

<sup>39</sup> It is noteworthy to point to a somewhat similar textual phenomenon in another text of the *Grub pa sde bdun* contained in the *'Bri gung chos mdzod*, namely, the *Jñānasiddhi* (ed. Gerloff and Schott 2023). In the *Jñānasiddhi*'s colophon it is explicitly mentioned that the text has undergone a separate revision process (*slad kyis dGe slong Tshul khrims rGyal bas bsgyur ba'o || rgya gar gyi dpe mi 'dra ba gsum brnyes nas gtugs ste zhu dag bgyis pa'o ||*, f. 181, l.3). In view of the readings in B, one wonders whether the version of the *Instruction on Reality* as preserved within the *'Bri gung chos mdzod* is the result of a somewhat comparable process. The fact that in B four hypometrical *pādas* are found, a phenomenon frequently observed in the *Jñānasiddhi*, may be taken in support of this theory.

degree, G have not undergone the canonical revision process. Regarding the relation of the sources, one may further note that versions D and G on the one hand, and B and Q on the other, share many of their readings, suggesting that these two groups belong to shared transmission lineages.<sup>40</sup>

In general, the text is well written without many places of doubt and corruption. This, as remarked above, may indicate either that the text was originally not composed in Sanskrit in its entirety, or, which I assume for the time being, that the text presently available is a “tibetanised” composition/compilation, namely, a “merger” (or “grey text”) which partially consists of fragments and passages loaned from Indic materials that were, combined with other such “building blocks” and merged into a new text.

Edition and translation are aimed at presenting a contemporary and user-friendly version of the text. Therefore, the chosen readings have also been printed in Tibetan *dbu chen* script alongside the edition and translation. I have allowed myself a certain translational freedom in my choice of terminology in order to present a version of the song-poem that reads smoothly and without an overly technical or literal jargon. Yet, I have treated syntax and grammar of the text faithfully and, whenever I felt this not to harm the readability of the text, translated the song-poem *pāda* by *pāda* following the style and flow of the Tibetan source text as closely as possible. For the sake of comprehensibility and clarity, I have discussed all my points of doubt, potentially ambiguous passages, and all places at which I felt to have made use of non-standard translations in the annotations. Important concepts and textual parallels are likewise referred to in the annotations.

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<sup>40</sup> On account of these observations, one may, although very speculatively, assume three different textual strata. Version B shows, on the one hand, readings distinct to this version and, on the other, readings that suggest a relation to version Q. D and G constitute a third strand. A possible scenario is that the “lost archetype” gave rise to witnesses x, y and z. These gave rise to B<sub>x</sub>, B<sub>y</sub> and G<sub>z</sub>, the latter two, in turn and after a subsequent revision, found their ways into the different versions of the *bsTan 'gyur* in which they are preserved as *Pe cing<sub>y</sub>* and *sDe dge<sub>z</sub>*.

**Sigla**

- B 'dPal u rgyan nas byung ba gsang ba chen po de kho na nyid kyis man ngag.' In: *'Bri gung bka' brygud chos mdzod chen mo*: Vol. 1, pp. 268–270.
- D 'dPal u rgyan nas byung ba gsang ba'i gsang ba chen po de kho na nyid kyi man ngag.' In: *sDe dge bsTan 'gyur*: Vol. 51, pp. 62r–63v (D 2221).
- G 'dPal o rgyan nas byung ba gsang ba'i gsang ba chen po de kho na nyid kyi man ngag.' In: *Karma pa sku phreng rim byon gyi gsung 'bum phyogs bsgrigs rnam par rgyal ba dpal zhwa dmar ba'i chos sde*: dPal brtsegs bod yig dpe rnying zhib 'jug khang: Lhasa, 2013: Vol. 36, p. 235–238.<sup>41</sup>
- Q 'dPal u rgyan nas byung ba gsang ba chen po de kho na nyid kyis man ngag.' In: *Pe cong bsTan 'gyur*: Vol. 68, p. 252<sub>4</sub>–252<sub>5</sub>, ff. 66r–66v (Ö 3065)

**The Text****Title**

རྒྱལ་ག་སྐད་དུ། སློམ་ཁྱིམ་ན་བེམ་ག་ཏ་ཡ་ཨ་གུ་བྱ་མ་རྒྱ་བྱ་ཏཱ་མུ་  
 བ་དེ་ག། བོད་སྐད་དུ། དཔལ་ཨ་བྱ་ན་ཐུང་བ་གསང་བའི་གསང་བ་ཆེན་  
 བོད་ཁོ་ན་ཉིད་ཀྱི་མན་ངག།

rgya gar skad du | śrī o ḍi<sup>42</sup> ya na bi nir ga ta  
 ya a<sup>43</sup> gu hya ma hā gu hya<sup>44</sup> tattwa<sup>45</sup> u pa de  
 śa | bod skad du | dpal o rgyan<sup>46</sup> nas byung ba  
 gsang ba'i<sup>47</sup> gsang ba chen po de kho na nyid  
 kyi<sup>48</sup> man ngag |

In Sanskrit: *Śrī-Uḍḍiyānavinirgataguhyā-  
 mahāguhyatattvopadeśa*. In Tibetan: *The  
 Great secret of secrets* from glorious  
 Uḍḍiyāna, The instructions on reality.

<sup>41</sup> In this collection, the text is contained within the so-called *Nges don phyag chen rgya gzhung*, which was originally compiled under the supervision of the 7<sup>th</sup> Karmapa Chos grags rGya mtsho (1454–1506), and this found its way into various compendia of the Karma bKa' bryud school.

<sup>42</sup> ḍi DGQ] dhi B

<sup>43</sup> bi nir ga ta *em.*] bi nir ga ta ya a G; bi nir ga ti B; *om.* D; bi ni Q

<sup>44</sup> gu hya Q] yo phyā B; gu rgya DG

<sup>45</sup> tattwa *em.*] twata ta B; tattā DG; tattwā Q

<sup>46</sup> o rgyan G] u rgyan BDQ

<sup>47</sup> gsang ba'i DG] *om.* BQ

<sup>48</sup> kyi DGQ] kyis B



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*Homage*


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དཔལ་རྩོམ་མེས་དཔལ་ལ་ཕྱག་འཚལ་ལོ། ཐུགས་རྩེ་ཆེན་པོ་འཕགས་པ་སྤྱན་རས་གཟིགས་དབང་ཕྱག་ལ་ཕྱག་འཚལ་ལོ། །	dpal <sup>49</sup> rdo rje sems dpa' la phyag 'tshal lo    thugs rje chen po 'phags pa spyan ras gzigs dbang phyug la phyag 'tshal lo <sup>50</sup>	Homage to to the glorious Vajrasattva. We bow to Lord Avalokiteśvara, the Noble One of great compassion.
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*Main Text*


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ལུས་གནས་ཆ་ཤས་བཅས་པར་རྟོག་། ངེས་འབྱུང་དེ་ཉིད་ཆ་ཤས་མེད་། ཆ་ཤས་ཅན་དང་ཆ་མེད་པ་། ཤེས་ན་འདིར་གྲོལ་ཐེ་ཚོམ་མེད་།།	lus gnas cha shas bcas par rtog <sup>51</sup>    nges 'byung de nyid <sup>52</sup> cha shas med    cha shas can dang cha med pa <sup>53</sup>    shes na <sup>[D62v]</sup> 'dir grol <sup>54</sup> the tshom med   1	Realizing the body's condition as composite This very renunciation is without parts. <sup>55</sup> When you <sup>56</sup> know what is put together and what not, You become liberated in this life, there is no doubt!
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<sup>49</sup> dpal DGQ] om. B

<sup>50</sup> thugs...lo G] thugs rje chen po la phyag 'tshal lo BDQ

<sup>51</sup> rtog DG] rtogs BQ

<sup>52</sup> de nyid DG] de bzhin BQ

<sup>53</sup> med pa BDQ] med par G

<sup>54</sup> shes na 'dir grol G] shes 'di grol ba D; shes nas 'di grol BQ

<sup>55</sup> Note that *cha shas* has been rendered slightly differently in its two occurrences: *cha shas bcas pa*, i.e., *sāṃśa* (lit. “having parts”) has been translated slightly freely as “composite,” while *cha shas* below has been translated more literal as “parts.” Note further, *de nyid* may, though unlikely also be rendered in the sense of *de kho na nyid* as a copula sentence with *cha shas med*. Since, in fact, this is a long nominal sentence, other interpretations are certainly possible. Finally, it is also noteworthy that *cha shas bcas pa* and *cha shas med* in combination with *lus gnas* and *nges 'byung*, respectively, seem to suggest that what actually is to be renounced in favour of something permanent (*cha shas med* ≈ *rtag pa*) is the physical body.

<sup>56</sup> Here and below, the second person pronoun “you” has been added as a rather likely subject to be implied.

དངོས་པོ་ཐམས་ཅད་མཉམ་པ་མྱིང་། མྱུར་དུ་འཇུག་པར་དཀའ་བ་ཉིང་། དཔེ་དང་གཏན་ཆེགས་རྣམ་པར་སྤངས་། རང་བཞིན་གྱིས་ནི་འོད་གསལ་ཞིང་།༢།	dngos po thams cad mnyam pa nyid <sup>57</sup>    myur du 'jug par <sup>58</sup> dka' ba nyid    <sup>59</sup> dpe dang gtan tshigs rnam par spangs <sup>60</sup>    rang bzhin gyis ni 'od gsal zhing   2	The sameness of all things, To enter [it] quickly is the challenge. <sup>61</sup> Given up analogies and reason, Luminosity <sup>62</sup> is just by itself.
གཉུག་མ་རུ་ནི་གནས་པ་སྟེ། དབྱེད་པའི་ཡུལ་ལས་འདས་པ་ཡིན་། ཚྱད་མེད་ཞི་བ་མཚན་ཆ་མེད་། ངེས་པར་ཚོས་གྱི་དབྱིངས་ལ་གནས་།༣།	gnyug ma ru ni gnas pa ste    dpyad pa'i <sup>63</sup> yul las 'das pa yin    rtsod med zhi ba mtshon cha <sup>64</sup> med    nges par <sup>65</sup> chos kyi dbyings la gnas   3	Dwelling in what is fresh, Spheres of investigation <sup>66</sup> are left behind. <sup>67</sup> No argue, peace without fight, <sup>68</sup>

<sup>57</sup> nyid DQ] ste BG

<sup>58</sup> 'jug par BGQ] 'jug pa D

<sup>59</sup> B om. *nyis shad*, reads *pādas* ab as one line.

<sup>60</sup> spangs DGQ] spongs B

<sup>61</sup> The word *mnyam pa nyid* (Skt. *śamatā*) in the first *pāda* has here been taken in a genitive relation to *dngos po thams cad*. Another possibility is to translate the sentence as “all things have sameness,” i.e., “all things are in a state of being same.” I have taken this first *pāda* as the object of the verb *jug par* in the second *pāda*. One may note further that there is a certain ambiguity in the formulation *dka' ba nyid* (which builds a wordplay with the preceding *mnyam pa nyid*) inasmuch as the word can be translated as “difficulty” (Skt. *duṣkaratva* or *kṛcchratva*) or as “hardship or ascetism” in the sense of “training” (Skt. *tapas*). In order to retain this ambiguity I have chosen the translation “challenge.”

<sup>62</sup> References to ‘luminosity’ are also found in *Guhyasiddhi* 3.27; *Prajñopāyavinīścayasiddhi* 2.29 and 4.23 (both ed. Rinpoche and Dwivedi 1987).

<sup>63</sup> dpyad pa'i DGQ] spyad pa'i B

<sup>64</sup> mtshon cha DGQ] som nyid B

<sup>65</sup> nges par G] nges pa'i BDQ

<sup>66</sup> Version B reads “objects of enjoyment”.

<sup>67</sup> Literally, the text reads “beyond/transcended objects of investigation,” which I rendered more freely as “Spheres of investigation” to convey a somewhat less technical but poetic translation.

<sup>68</sup> Another way of rendering this line could be: “Indisputable peace without weapons”. This, however, seems unlikely in view of the fact that *dpyad pa* and *rtsod med*, seem to form a pair (analysis vs. dispute).

		In the sphere of reality, <sup>69</sup> you certainly <sup>70</sup> abide!
བསྐྱལ་བ་མེད་ཅིང་འགྱུར་བ་མེད་	bskul ba med cing 'gyur ba <sup>71</sup> med	Without force and without change, <sup>74</sup>
ཤིན་ཏུ་སྤོང་ཞིང་རྩལ་མེད་བ་	shin tu stong zhing rdul med pa <sup>72</sup>	Totally empty and without stain, <sup>75</sup>
སྒྲ་ལས་འདས་ཤིང་ཡོན་ཏན་སྤངས་	sgra las 'das shing yon tan spangs	Beyond sounds and without shape, <sup>76</sup>
དངོས་པོ་ཀུན་གྱིས་རང་བཞིན་གནས་  ལ	dngos po kun ni <sup>73</sup> rang bzhin gnas   4	Naturally, all things remain. <sup>77</sup>

<sup>69</sup> *chos kyi dbyings* is the translation of the Sanskrit word *dharmadhātu*, which itself is a term difficult to translate as literal translations (such as *dharmasphere* etc.) often fail to capture the meaning of this somewhat technical term. Here, I have treated it as more or less synonymous with *tattva* (*de nyid*) above.

<sup>70</sup> Note that BDQ read *nges pa'i*, i.e., an adjective instead of the somewhat smoother adverb in G.

<sup>71</sup> 'gyur ba BDG] rygu ba Q

<sup>72</sup> shin tu stong zhing rdul med pa DGQ] stong pa'i rnam pa'i mtshan nyid min B

<sup>73</sup> ni conj.] gyis BDG; gyi Q

<sup>74</sup> Q reads *rgyu ba* instead of the 'gyur ba, resulting in a rather different sense "without urge and movement." This, I believe, to be the result of a phonetical misunderstanding.

<sup>75</sup> Note that B has a less easy and rather different reading: *stong pa'i rnam pa'i mtshan nyid min* ("without marks of empty aspects"). This likely indicates the B version to be based on a different transmission than the other witnesses.

<sup>76</sup> "Without shape" is a very free rendering of *yon tan* (Skt. *guṇa*), which usually is translated as "quality." In view of the word *sgra* (Skt. *śabda*), however, I chose to render "quality" in the sense of "the quality of materiality" as opposed to the less-material quality expressed by *sgra*. Shape (*rūpa*) is simply the first term listed among the twenty-four *guṇas* enumerated in Nyāya philosophy.

<sup>77</sup> The syntax of this last *pāda* is unclear and the ergative particle *gyis* (*byed sgra*) attested in BDG is rather puzzling. In view of the previous three *pādas* in which the condition of phenomena appears to be described, it seems most natural to take *dngos po kun* as the subject of the verb *gnas* and the natural referent of the attributes given in the previous three *pādas*. However, the verb *gnas*, as an intransitive verb, usually does not take an ergative whereof I felt forced to conjecturally emend the line to *dngos po kun ni rang bzhin gnas*. The *rang bzhin* has been taken adverbially in the sense of *rang bzhin gyis*. If one wishes not to emend the text, one may consider to follow version Q, attesting a genitive *gyi* ('*brel sgra*) and then to take *rang bzhin* as the direct object (similar to stanza 19b) of *gnas* in the sense of "Without force [...] and without shape is (*gnas*) the own nature of all things."

གང་ཞིག་འགོ་ལ་རྣམ་གནས་པ་	gang zhig 'gro la <sup>78</sup> rnam <sup>79</sup> gnas pa	Whoever fully rests when migrating, <sup>84</sup>
དེ་ནི་སངས་རྒྱལ་སྤྱོད་རྟོགས་	de <sup>80</sup> ni sangs [G236] rgyas sku ru rtogs <sup>81</sup>	Will realize the <i>buddhakāya</i> . <sup>85</sup>
དཔེ་མེད་བརྟག་པ་མེད་པ་རུ་	dpe med brtag pa med pa ru <sup>82</sup>	Beyond example and analysis, <sup>86</sup>
མཁས་པས་མ་ལུས་བསྐྱོམ་པར་བྱ་  ལ	mkhas pas ma lus bsgom par bya <sup>83</sup>   5	Shall the wise cultivate whatever is left. <sup>87</sup>
མ་བརྟགས་པར་ནི་གང་རྟོག་པ་	ma brtags par <sup>88</sup> ni gang rtog pa	Whatever is thought is not to be judged,
དེ་ཡིས་ཐམས་ཅད་རྟོག་པ་ཡིན་	de yis thams cad rtog pa yin <sup>89</sup>	
རྟོག་པས་བདེ་དང་སྤྱུག་བསྐྱེད་འཁོར་		

<sup>78</sup> 'gro la BDQ] 'gro ba G

<sup>79</sup> rnam DGQ] rnam B

<sup>80</sup> de DGQ] 'di B

<sup>81</sup> rtogs DG] brtag B; brtags Q

<sup>82</sup> brtag pa med pa ru DGQ] yong su (for *yongs su* = dittography) brtag pa nyid B

<sup>83</sup> ma lus bsgom par bya DGQ] mi g.yo bsgom bya B<sup>(hypometrical)</sup>

<sup>84</sup> The precise force of 'gro la/ba remains unclear. I have kept the reading 'gro la, taking it as a tense indicator (*tshe skabs la 'jug pa*) of a dynamic temporal process, which in light of verse eleven etc., seems more in line with the overall content of the text. The reading 'gro ba, however, can also be made good sense of and would result in something "Whichever being [a transmigrator] fully rests, will realize the *buddhakāya*."

<sup>85</sup> The correlative pronoun *de* has, due to its redundancy in English, not been rendered. The term *Buddhakāya* should, here, be understood as more or less synonymously with *dharmakāya* or *buddhatva*, that is, something like Buddhahood.

<sup>86</sup> The *la don* in the end of the *pāda* (as preserved in DGQ) has been taken as a progressive continuous, while the structure *med ... med pa* ("being without example and without analysis") has been translated in the sense of *dpe dang brtag dang spang pa zhing* (which likewise would have been a nice way of writing it). Here one may note, once more, that in version B seemingly a different stand of transmission has been preserved, which, however, I have difficulties to make good sense of, since the absence of a second negation indeed impedes a smooth translation of this *pāda*.

<sup>87</sup> I take *ma lus*, following the suggestions provided in the peer review, in the sense of "whatever is left if the learned one (*mkhas pa*) stops his analytical thinking," as outlined in the previous stanzas.

<sup>88</sup> brtags par DGQ] brtags pa B

<sup>89</sup> de yis thams cad rtog pa yin DG] de'i thams cad brtag pa nyid B<sup>(hypometrical)</sup>; de yis thams cad rtogs pa yin Q

ང་ཡི་རྒྱུད་དུ་གསལ་བར་བྱ།  ༥	rtog pas <sup>90</sup> bde <sup>91</sup> dang sdug bsngal 'khor    nga yi <sup>92</sup> rgyud du gsal bar bya <sup>93</sup>   6	Because everything is just thought. <sup>94</sup> Through thinking, <sup>95</sup> cycling in pleasure and pain – In my mind, may these be removed. <sup>96</sup>
ཤེས་ཉེན་ཅན་ལ་དེ་ཡི་ཆོས་   སོ་སོ་རུ་ནི་བཟླས་པ་ཡིན་   ཉོན་མོངས་སྒྲིབ་པ་མེད་པ་དང་   ལས་རྒྱུས་ཐམས་ཅད་རྒྱུ་པར་སྤངས་  ༧	shes nyen <sup>97</sup> can la de yi chos    so so ru ni bstan pa yin    nyon mongs sgrib pa med pa dang    las rnams thams cad rnam par spangs <sup>98</sup>   7	To one capable, these <i>dharma</i> s Will be taught one by one. Without <sup>99</sup> afflictive obscuration

<sup>90</sup> rtog pas BG] rtog pa DQ

<sup>91</sup> bde GQ] de BD

<sup>92</sup> nga yi Q] nga'i B<sup>(hypometrical)</sup>, nga yis GD

<sup>93</sup> gsal bar bya BG] gsal ma byas DQ

<sup>94</sup> Also here, other translations are certainly possible. *rtog pa*, which I take here as short for *rnam rtog*, could also be rendered with a slightly different and equally acceptable negative tone. One may also note that I chose to render *ma brtags par* here in a somewhat slightly different tone than the preceding *brtag pa*. Alternatively, a more literal translation would be “Whatever the concept is, is not to be analysed, since all [thoughts] are concepts.” The *de yis* has been taken as a causal clause connector and not as the correlative pronoun to *gang* in the previous *pāda*, since I could not see how an intelligible translation could be derived from such a construction.

<sup>95</sup> “Thinking” should, following the note to the previous line and the connotation of *rtog* (for Skt. *kṛp*), be understood in the sense of “imputed mental labelling based on a mistaken conception of reality.” A maybe closer and likewise possible way could be to render the occurrences of *rtog* with “concepts” and “conceptualising,” respectively.

<sup>96</sup> One may note, besides that the third *pāda* has been taken adverbially, that the verb form *gsal bar bya* is ambiguous: Another way to render it could be “May there be [such] clarity in my mind,” then taking *pāda* three as the object of the verb formation in *pāda* four.

<sup>97</sup> shes nyen DQ] shes nyan G; gshes rje B

<sup>98</sup> spangs DGQ] spongs B

<sup>99</sup> I take, for syntactical reasons, *med pa dang* as a modal qualification of *las rnams thams cad*, since the *med pa* in *nyon mongs sgrib pa med pa* would be rather disturbing when taking *dang* as a conjunct.

		One leaves all impulses <sup>100</sup> behind. <sup>101</sup>
དེ་ཉིད་འདིར་ནི་རབ་ཤེས་ན།	de nyid 'dir <sup>102</sup> ni rab shes na	When reality is cognized in this very life, <sup>104</sup>
སྲིད་པའི་རྟོག་ལས་རྣམ་གྲོལ་འགྱུར་།	srid pa'i rtog las rnam grol 'gyur    <sup>103</sup>	One escapes the mental prison <sup>105</sup> of constant
དངོས་རྣམས་རང་བཞིན་དག་པ་ལ།	dngos rnam rang bzhin dag pa la	rebirth.
རང་བཞིན་ཉིད་དུ་རྟོག་བྱེད་པ་།༥།	rang bzhin nyid du rtog byed pa   8	Everything is naturally pure and
		One knows this nature just as it is. <sup>106</sup>
དེ་ཡིས་དོན་དམ་ཤེས་མིན་དེ།	de yis <sup>107</sup> don dam shes min de	Who does not know the ultimate meaning
ལས་ཀྱི་ཞལ་པས་བཅིངས་པ་ཡིན།	las kyi zhags pas <sup>[B269]</sup> bcings pa yin	Is caught by the lasso of actions.

<sup>100</sup> “Impulses” here translates *las*, i.e., *karman* not in the sense of an “action,” i.e., the “accumulational aspect” but in the sense of the fruits of the accumulated actions, i.e., the experiential aspect of *karma* that manifests as *karmic* seeds are ripening. In this sense my translation of *las thams cad* is more or less equal with *bag chags*, i.e., *vāsana* or “habitual tendencies.”

<sup>101</sup> For a comparable stanza in the ‘Seven Texts’ see *Prajñopāyavinīścayasiddhi* 2.15. (ed. Rinpoche and Dwivedi 1987).

<sup>102</sup> ‘dir DGQ] ‘di B

<sup>103</sup> B om. *nyis shad*, reads *pādas* bc as one line.

<sup>104</sup> “Realization in this very life” almost has the character of a tantric stock phrase found throughout the *Grub pa sde bdun* and beyond. It represents one of the main claims of tantric Mahāyāna Buddhism, namely, the possibility to achieve awakening in a single life time through tantric methods. The claim *janmanīhaiva sidhyate* (or comparable formulations) is made, for instance, in *Jñānasiddhi* 1.4, 1.64, 1.95, 8.32 (ed. Gerloff and Schott 2023) and *Guhyasiddhi* 1.59, 7.22, 8.16, 9.46 (ed. Rinpoche and Dwivedi 1987), but, of course, also in many of the related early *yogatantras* such as *Advayasamatāvijaya* 9.2 (ed. Muyou 2011), or *Śrīsarvabuddhasamāyogaḍākinījālaśaṃvara* 1.18 (ed. Negi 2018) *et.al.*

<sup>105</sup> “mental prison” is here a rather free, i.e., poetic rendering of *rtog*, which I take as short for *rnam rtog* (Skt. *vikalpa*) and which I here take in a somewhat different notion than in the 6<sup>th</sup> stanza where the term has been translated with “thinking.” “Constant rebirth” is a translation of *srid pa* (Skt. *bhava*), which literally means “becoming” but which here, as in many other places, can be used synonymously with *saṃsāra*.

<sup>106</sup> “Just as it is” is here a free rendering of *rang bzhin nyid du* as an adverbial construction. The *la* in the end of *pāda* three is slightly ambiguous and could, instead of a conjunctions, also be interpreted as an object marker in the sense of “Everything is known naturally as pure by nature.” The overall sense, however, remains the same.

<sup>107</sup> de yis BDG] de yi Q

ཁ་ཅིག་དགྱེས་འཁོར་ལས་བྱེད་ཅིང་། ཁ་ཅིག་འབྱེད་ཞིང་གསང་སྙགས་སྒྲོལ།།	kha cig dkyil 'khor las byed cing    kha cig 'gying zhing gsang sngags zlo <sup>108</sup>   9	Some perform mandala [rites], Some [use <i>yogic</i> ] postures and utter secret mantras,
ཁ་ཅིག་དག་ནི་གསང་སྙགས་འཆང་། ཁ་ཅིག་དག་ནི་བྱིན་ཐེག་བྱེད་། ཁ་ཅིག་དག་ནི་མཚན་བྱིན་བྱེད་། ཁ་ཅིག་ང་རྒྱལ་གྱིས་ནི་གནས་།།༡༠།	kha cig dag ni gsang sngags 'chang    kha cig dag ni sbyin sreg byed    kha cig dag ni mchod sbyin byed    <sup>109</sup> kha cig nga rgyal <sup>110</sup> gyis ni gnas   10	Some hold on to <sup>111</sup> secret mantras, Some make fire offerings, Some make sacrifices, Some dwell in pride;
ཁ་ཅིག་འདྲོད་ཆགས་ཞེ་སྤང་བསྟེན་། དེ་ཀུན་ལས་ཀྱིས་འཁོར་བར་གནས་།	kha cig 'dod chags zhe sdang bsten <sup>112</sup>    de kun las kyis <sup>113</sup> 'khor bar gnas    <sup>114</sup> gang du 'gro ba gnas gyur ba'i [Q66r]	Some resort to attachment and aversion – Through all of these, you remain in <i>samsāra</i> . <sup>116</sup>

<sup>108</sup> zlo G] zlos BDQ

<sup>109</sup> kha cig dag ni sbyin sreg byed || kha cig dag ni mchod sbyin byed G] kha cig byin sreg mchod sbyin byed BDQ (“*Bindefehler*”)

<sup>110</sup> nga rgyal DGQ] rgyal B<sup>(hypometrical)</sup>

<sup>111</sup> The use of '*chang*' in the formulation *gsang sngags 'chang* is not clear. I have taken it here in the sense of '*dzin*, i.e., to cling to, which, admittedly, is not the most natural interpretation.

<sup>112</sup> bsten DGQ] bstan B

<sup>113</sup> kyis G] kyi DQ

<sup>114</sup> B om. this *pāda*.

<sup>116</sup> The rhetoric of going beyond the conventional practices of the own religion described in stanzas 9c–11b finds several parallels such as in, for instance, the famous verse from the HT I.x.43: *na mantrajāpo na tapo na homo na māṇḍaleyaṃ na ca maṇḍalaṃ ca | sa mantrajāpaḥ sa tapaḥ sa homas tan māṇḍaleyaṃ tan maṇḍalaṃ ca ||* (“No mantra-recitation, no austerities, no fire-oblations, no *maṇḍala* and nothing related to it. This is the *mantra*-recitation, these are the austerities, this is the fire-oblations, this is the *maṇḍala* and what is related to it.”). One may take this statement not necessarily as a negative one but rather as pointing towards the importance of understanding emptiness

གང་དུ་འགྲོ་བ་གནས་ཀྱི་བའི་   གསང་ཆེན་འདི་ནི་ཤེས་འགྱུར་བ་  ༡༡	gsang chen 'di ni shes 'gyur ba <sup>115</sup>   11	Whenever transmigration occurs, <sup>117</sup> this great secret will become known.
གང་ལའང་ཕྱི་གཤམ་ཡོད་མེད་ཞིང་   དགག་བར་བྱ་བ་ཅི་ཡང་མེད་   ལས་རྣམས་ཐམས་ཅད་བྱས་ཀྱང་ནི་   གོས་མེད་སྐྱུར་ནི་རྣམ་པར་གྲོལ་  ༡༢	gang la'ang <sup>118</sup> sdig pa yod min zhing <sup>119</sup>    dgag par bya ba ci yang med    las rnams thams cad byas kyang ni    gos med skur ni rnam par grol   12	For whom there is no evil anywhere, [Then] nothing, no matter what, is to be negated. Instead, all actions done Are fully liberated into their unsullied state. <sup>120</sup>
ལས་རྣམས་ཐམས་ཅད་དེ་ལ་གནས་   ལས་རྣམས་ཀྱི་གྲུ་གཙོ་བོ་ཡིན་	las rnams thams cad de la gnas	In all actions, just to remain Is chief amongst all actions.

and the fact that the practices described are merely conventional means with conceptual elements still remaining. A correspondence to this textual element is also preserved \**Caryākoṣagītivṛtti* 34.3 (see note 33).

See also §§ 28–29 of Amṛtavajra's *Dohākośaṭīkā* § 6 (ed. Schott 2019) in which basically the same rhetoric is used. On such statements which, on the face of it, may appear as paradoxical see further the introduction written by Jackson 2004. A comparable rhetoric, one may note, is found in the sixth chapter (*anutpādādyānandaikarasacittam*) of the *Vyaktabhāvanūgatatattvasiddhi*.

<sup>115</sup> 'gyur ba G] 'gyur na BDQ

<sup>117</sup> The function of the genitive ('*brel sgra*) in *gyur ba*'i and the relation between '*gro ba* and *gnas gyur ba* is not totally certain. I have taken the former in a sort of adversative function but which I did not find suitable to render in English. To construe *gnas gyur ba*'i *gsang chen* as one element, although this seems grammatically most natural, is probably not the best solution. On the one hand, *gang du* seems to imply a construction in the sense of “when..., then...” On the other hand, '*gro ba gnas gyur ba* makes better sense as a single element in the sense of '*gro ba*'i *gnas gyur na* (lit. when there is the occurrence of transmigration, i.e., when an individual dies) rather than to syntactically divide it in the sense of '*gro ba dang/ni gnas gyur ba*'i. The latter however, is also possible and would result in something like “Whenever there is migration, the great secret of change will become known,” or “Whenever there is transmigration and change, the great secret of change will become known.”

<sup>118</sup> la'ang DGQ] la B

<sup>119</sup> zhing DG] cing BQ

<sup>120</sup> “Unsullied state” is a translation of *gos med sku* (\**nirañjanakāya*), here probably denoting something comparable to the *buddha*- or *dharmakāya*, *pariśuddhatva* or the like, whereof the word *sku* (*kāya*) has here been translated as “state.”



སྐྱུ་གསུང་བྱུགས་ལ་སོགས་པ་དང་། དབང་པོའི་ཡིད་བཅས་ཤིན་ཏུ་གནས་།།༡༣།	las rnams kun gyi <sup>121</sup> gtso bo yin <sup>122</sup>    sku gsung thugs la sogs pa dang    dbang po'i yid <sup>123</sup> bcas <sup>[G237]</sup> shin tu gnas   13	With awakened body, speech, and mind, And bright intelligence, too, one fully rests. <sup>124</sup>
རྟག་ཏུ་ལེགས་པར་སྤྱད་པ་སྟེ། ལུས་ཀྱི་ཉེས་པས་གོས་མེད་པ། རང་བཞིན་དག་པས་སྐྱུ་གསུམ་གནས་། ཀུན་རྟོག་ཡིད་ཀྱི་ཤེས་པ་མེན་།།༡༤།	rtag tu legs par spyad pa <sup>125</sup> ste    lus kyi <sup>126</sup> nyes <sup>[D63r]</sup> pas gos med pa <sup>127</sup>    rang bzhin dag pas <sup>128</sup> sku gsum gnas    kun rtog yid kyi shes pa min   14	Constant perfect conduct: <sup>129</sup> Unsullied by bodily faults, The three buddha-bodies naturally present, <sup>130</sup> And without the conventional mind's <sup>131</sup>

<sup>121</sup> gyi DGQ] gyis B<sup>122</sup> yin BDG] yi Q<sup>123</sup> dbang po'i yid DQ] dbang po yid BG<sup>124</sup> This stanza, and in particular the first two legs (*pādas*), reminds of Tillopā's *Gaṅgā-ma* (lines 60–61 and 92–92), which I translate as: “Effortless is the king of conduct, Without hope and fear the goal is actualised” and “The supreme king of actions is effortless and spontaneous, The supreme fruit is naturally dwelling without hope,” respectively. The corresponding Tibetan reads *bya rtsol med na spyod pa'i rgyal po yin || re dogs med na 'bras bu mngon du 'gyur ||* and *byar med rang gnas spyod pa'i rgyal po mchog || re med rang gnas 'bras bu'i mchog yin no ||* (ed. Rheingans and Schott 2023). Another correspondence to this verse is also found in *\*Caryākoṣagītivr̥tti* 34.2 (see note 33).<sup>125</sup> spyad pa BDG] dpyad pa Q<sup>126</sup> lus kyi DQ ] yul gyi G; yul gyis B<sup>127</sup> gos med pa DGQ] gos pa med B<sup>128</sup> dag pas BDQ] dag pa G<sup>129</sup> Q reads *dpyad* instead of the preferable *spyad* as attested in BDG. This variant might, again, be regarded as a case of phonetic misunderstanding. On the other hand, the variant reading *yul* in BG for *pāda* b, might have given rise to this variant.<sup>130</sup> The translation Buddha-bodies renders the honorific Tibetan *sku*, which equals *buddhakāya*. One may note further, that the *dag* in *rang bzhin dag pas* has been taken as a “meter filler” and not in the sense of “pure” like in the 8<sup>th</sup> verse. Again, other interpretations are of course possible. Another perhaps little less natural way of taking the third *pāda*, could be “one rests in the three bodies,” implying something like *sku gsum la*.<sup>131</sup> “Conventional mind” here renders *shes pa* which I here take as more or less synonymous with *nam shes*, which, admittedly, the author could have written easily if wanted. In any case, it is to be understood in contrast to *ye shes*, the form of exalted cognition to be associated with the previous *pāda*.

		discursive thoughts. <sup>132</sup>
དེ་བས་དངོས་པོ་ཐམས་ཅད་ནི། ཉིན་མཚན་བཅས་ཉི་དེ་ལ་གནས། མཐོང་སོགས་དེ་ཡི་རང་བཞིན་ཉིད། ཐམས་ཅད་མཁྱེན་པར་རོལ་ཞིང་བརྟགས།  ༡༥	de bas dngos po thams cad ni    nyin mtshan bcas te <sup>133</sup> de la gnas    mthong sogs de yi rang bzhin nyid    thams cad mkhyen par <sup>134</sup> rol zhing <sup>135</sup> bzhugs   15	Thus are all things, In that [state] abide at day and night. All the faculties <sup>136</sup> true nature Enjoy and enter as omniscience. <sup>137</sup>
ཤེས་རབ་ཐབས་ཀྱི་ཚུལ་ཡིས། ལས་དང་ཚོས་ནི་མཉམ་ཉིད་དུ། རྣལ་འབྱོར་པ་ཡིས་སྦྱར་བར་བྱ། མཉམ་དང་མི་མཉམ་སྟོམས་སེམས་པ།  ༡༦	shes rab thabs kyi cho ga <sup>138</sup> yis    las dang chos <sup>139</sup> ni mnyam nyid du    rnal 'byor pa yis <sup>140</sup> sbyar bar bya <sup>141</sup>	By means of wisdom and method, Action and phenomena are the same. The yogin shall join [in his] thoughts what is equal and what not.

<sup>132</sup> Maybe related ideas, to this and the following stanzas, are found in *Jñānasiddhi* 1.11–18 (ed. Gerloff and Schott 2023), wherein the practitioner of the highest type is allowed various practices given that he is free from concepts (Skt. *sarvakamkalpavarjita*).

<sup>133</sup> te DGQ] ste B

<sup>134</sup> mkyhen par B] mkyhen pa DGQ

<sup>135</sup> zhing DG] cing BQ

<sup>136</sup> “All faculties” here is a rendering of *mthong sogs*, literally “seeing and so forth.”

<sup>137</sup> The syntax of the sentence is slightly ambiguous. One also may, other than I did, take *thams cad mkhyen pa(r) rol zhing* as a modal subclause in the sense of “enter the true nature of all faculties, while enjoying omniscience.”

<sup>138</sup> cho ga BDG] tsho ga Q

<sup>139</sup> las dang chos DQ] chos dang las BG

<sup>140</sup> yis DG] 'i B; yi Q

<sup>141</sup> sbyar bar bya DQ] sbyor bar bya B; bzhi sbyor ba dang G (? , hypermetrical)

	mnyam dang <sup>142</sup> mi mnyam snyoms <sup>143</sup> sems pa   16	
ཤེས་རབ་ཐབས་ཀྱི་ཚ་ག་ཡིས་   ལས་དང་ཚོས་ནི་མཉམ་ཉིད་དུ་   རྣལ་འབྱོར་བ་ཡིས་སྐྱར་བར་བྱ་   མཉམ་དང་མི་མཉམ་སྟོམས་སེམས་པ་  ༡༥	chos dang las ni mnyam nyid du    rnal 'byor pa yis <sup>144</sup> rtag tu spyad <sup>145</sup>    <sup>146</sup> yon tan dang ldan <sup>147</sup> yon tan med    rang nyid byed po sdud po gtso   17	Phenomena and action are the same, This the yogin always practices. Endowed with qualities [and yet] without; <sup>148</sup> I, myself, am the creator, the destroyer and the sovereign. <sup>149</sup>
གསང་ཆེན་འགྲོ་བ་ལ་གནས་པ་   མངོན་བཤིང་རྒྱལ་ཅན་གྱིས་མེན་	gsang chen <sup>150</sup> 'gro ba la gnas pa    mngon pa'i nga rgyal can gyis min	The great secret lies in migration. <sup>153</sup> Without having manifest pride, Mind and what appears from it, by nature,

<sup>142</sup> dang DG] yang B

<sup>143</sup> snyoms BDG] snyams Q

<sup>144</sup> yis BDG] yi Q

<sup>145</sup> rtag tu spyad G] sbyar bar bya D

<sup>146</sup> B om. *pādas* ab

<sup>147</sup> dang ldan BDG] ldan dang Q (metathesis)

<sup>148</sup> The second *yon tan* has, due to its redundancy in English, not been reflected. Instead, I chose to introduce an adversative conjunction, which feels implied by contrast in this *pāda*. A correspondence to this *pāda* is also preserved *\*Caryākoṣagītivr̥tti* 34.2 (see note 33) “In Great Bliss the mind is characterised by the absence of characteristics Dārika sports etc (2).”

<sup>149</sup> *Pāda* d reminds of a famous verse from the *Hevajratāntra* I.vii.47 (ed. Snellgrove 1959): *svayaṃ kartā svayaṃ hartā | svayaṃ rājā svayaṃ prabhur* || (“I myself am the creator, I myself am the destroyer, I myself am the king and I myself am the sovereign.”). This HT verse, one may note, is cited in a number of other works, such as Amṛtavajra’s *Dohākośaṭīkā* § 6 (ed. Schott 2019). See also Rheingans and Schott 2023.

<sup>150</sup> gsang chen DGQ] gsang ba B

<sup>153</sup> Unfortunately, it is not entirely clear what precisely the connotation of *'gro ba*, which I here and above have translated intentionally ambiguous as “migration,” is in this context. The most common underlying Sanskrit term for *'gro ba* is *gati*, for which, among others, very common translations are “movement” or “destiny.”

སེམས་དང་སེམས་བྱུང་རང་བཞིན་གྱིས་   བདེ་བ་ཆེན་པོར་རང་ཉིད་སང་  ༡༨	sems dang <sup>151</sup> sems byung rang bzhin gyis    bde ba chen por <sup>152</sup> rang nyid sad   18	Awaken on their own as great bliss!
འཁོར་བར་བྱེད་པའི་དངོས་པོ་གང་   བྱང་ཆུབ་སེམས་ཀྱི་རང་བཞིན་བསྐྱབ་   གཉིས་ཀའི་རང་བཞིན་དབྱེར་མེད་པ་   སེམས་ཀྱི་རང་བཞིན་ཤེས་ནས་ནི་  ༡༩	'khor bar byed pa'i <sup>154</sup> dngos po gang    <sup>155</sup> byang chub sems kyi <sup>156</sup> rang bzhin bsgrub <sup>157</sup>    gnyis ka'i <sup>158</sup> rang bzhin dbyer med pa <sup>159</sup>    sems kyi rang bzhin shes nas ni   19	Whatever thing causes <i>saṃsāra</i> , Accomplishes <i>bodhichitta</i> 's intrinsic nature; Not separate is the nature of both. Having understood [this] as the nature of mind <sup>160</sup>
སེམས་ཀྱི་རྒྱ་བྱུང་སྤངས་ཏེ་   མཉམ་པའི་རོལ་གནས་པར་བྱ་   གསང་བ་ཆེན་པོ་གནས་མེད་པ་   རྣལ་འབྱོར་བ་ཡིས་གསང་ཆེན་སྦྱར་  ༢༠	sems kyi rgyu ba kun spangs te <sup>161</sup>    [B270] mnyam pa'i ro la gnas par bya    gsang ba chen po gnas med pa <sup>162</sup>    rnal 'byor pa yis gsang chen sbyor   20	Mind's movements fully abandoned – You may relax in equal taste. The great secret is without abiding <sup>163</sup> – [And] the <i>yogin</i> is united with the great

<sup>151</sup> sems dang DGQ] sems sems B (dittography)

<sup>152</sup> chen por BDG] chen po Q (haplography)

<sup>154</sup> byed pa'i DG] byed pa B; med pa Q

<sup>155</sup> B om. *nyis shad*, reads *pādas* bc as one line.

<sup>156</sup> kyi DGQ] kyis B

<sup>157</sup> bsgrub G] bsgom BD

<sup>158</sup> gnyis ka'i G] gnyi ga'i DQ

<sup>159</sup> med pa DQ] med par BG

<sup>160</sup> A correspondence to this *pāda* is also preserved \**Caryākoṣaḡṭivṛtti* 34.4 (see note 33) "Making pleasure and pain one, one enjoys the senses, knowing (their illusory nature), Dārika is not conscious of self and non-self, being intent on that which is higher than all (4)."

<sup>161</sup> te DGQ] ste B

<sup>162</sup> med pa DQ] med par BG

<sup>163</sup> One may note that this term could, given the context, be understood as similar with the "*nirvāṇa* of non-placement/abiding," *apratiṣṭhitanirvāṇa*.

## Colophon

དཔལ་མོ་རྒྱན་ནས་བྱུང་བ་གསང་བའི་གསང་བ་ཆེན་པོ་དེ་ཁོ་ན་ཉིད་ཀྱི་མན  
 ངག་ཅིས་བྱ་བ་སློབ་དཔོན་ཆེན་པོ་དུ་རི་མཐོང་མའི་ཁྱེ་ལ་ཀ་བས་མཛད  
 བ་རྒྱལ་སོ་|||

dpal o rgyan<sup>166</sup> nas byung ba gsang ba'i<sup>167</sup>  
 gsang ba chen po de kho na nyid kyi man ngag  
 ces bya ba slob dpon chen po dā ri smad 'tshong  
 ma'i khyo lo<sup>168</sup> ka pas mdzad pa rdzogs so || ||

*The Great secret of secrets from glorious  
 Uḍḍiyāna, The instructions on reality by the  
 great Ācārya Dāri[kāpāda] the mundane  
 partner of the courtesan is finished.*

<sup>164</sup> The translation of the transitive verbal root *sbyor* poses problems and one may likewise render it in the sense of “engage or apply.” The last two *pādas* appear to be elliptical. Although uncertain, these two *pādas* may be taken as an explanation of the word *yogin* itself.

<sup>165</sup> An attestation of stanzas 19–20 is found in the SS, reading *bhava eva \* \* \* bodhicittasvabhāvena cittam vijñāyate ubhayoḥ \* \* samarasīkṛtvā cintyācintya-vivarjitah \* \* mahāgopyanilayah syād yogī yogasya mahāgopyasya ||* (ed. Bendall 1905: 48–49). In footnote six Bedall remarks that: “In the volume of Tanj. Rgyud (46), in which so many of the texts drawn on by our compiler are contained, I discovered a text of Dārika containing a passage closely related to the present extract, and probably representing the actual text before us in its original form. The work is a short treatise called *Mahāguhyatattva-upadeśa* (Tanj. Rg. 64b-65b), and Dārika is stated at both the beginning and end of it to have ‘come from’ (*vinīrgata*, *byung ba*) O-ti-ya-na or U-rgyan (Udyāna). At the end of this work occur the two following stanzas: ‘*khōr bar med pa’i dngos po pa’i | byang chub sems kyi rang bzhin bsgom | gnyi ga’i rang bzhin dbyer med pa | sems kyi rang bzhin shes nas ni ||* [[p.49]] *sems kyi rgyu ba kun spangs te | mnyam pa’i rom la gnas par bya | gsang ba chen po gnas med pa | rnal ’byor ba yi gsang chen sbyor ||*. I have added marks of omission after *bhava eva*, because though *bhava* is represented by *dngos po* there is nothing to represent ‘*khōr bar med pa’i* (‘uninterrupted’?). The Tib. appears to assert the identity of this *bhava* with the nature of *bodhicitta*. The Ms. has *mamarasī*°; I have conjectured *samarasīkr* on the analogy of *samarasīkaraṇa* and on the authority of the Tib., st. 2 line 2. In the concluding words the of the Sanskrit there is an evident correspondence of words, but not of construction; as the last two lines of Tib. seem to imply something like the following: (*yogaḥ mahāgopyānilayah syād | mahāgopyasya yoginah ||*.” Although, as already remarked by Bendall, the Tibetan text apparently is a representation of the Sanskrit, the two differ in a number of places significantly, and one may, probably, better speak of two recensions of the text rather than of the same text.

<sup>166</sup> o rgyan G] u rgyan BDQ

<sup>167</sup> gsang ba’i BDG] gsang ba Q

<sup>168</sup> smad 'tshong ma'i khyo lo G] om. BDQ

པཎྌི་ཏ་ཆེན་པོ་ཞི་བ་བཟང་པོ་ཤི་བ་ལོ་ཙ་པ་ཀོ་ལ་པ་པོ་ལྟ་བུ་བཞུགས་པའི་ཀྱི་  
ས་བསྐྱུར་ཅིང་ཚུམ་ཏེ་གཏན་ལ་ཐམ་པའོ།།

paṇḍi ta chen po <sup>[G238]</sup> zhi ba bzang po sha'nti  
bha dra dang | lo tsa' ba 'gos lhas btsas kyis  
bsgyur cing zhus te gtan la phab pa'o || <sup>169</sup>

The great paṇḍita [called] Zhi-ba bZang-po  
[in Tibetan and] Śāntibhadra [in Sanskrit]<sup>170</sup>  
and 'Gos lHas btsas Lo-tsā-ba translated this  
work.

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<sup>169</sup> paN...phab pa'o G] zhu chen gyis lo tsā ba 'gos lha btsas kyis bsgyur gtan la phab pa'o B; *om.* DQ

<sup>170</sup> The purpose of the repetition of the name in both Tibetan and what appears to be the Tibetan transliteration of the Sanskrit equivalent remains unclear. One possibility might be that one of the two, possibly the first, was a marginal or interlinear note that had been inserted into the main text.

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### Appendix: Scriptures associated with Dārikapāda<sup>171</sup>

- Tōh. 1355     *rGyud kyi rgyal po dbal dus kyi 'khor lo'i dbang gi rab tu byed pa'i 'grel pa rdo rje'i tshig 'byed pa zhes bya ba* (\*Śrī-kālacakratantrarājasya Sekaparakriyāvrītti Vajrapadodghaṭi nāma, *sDe dge*: rgyud, pa 40v<sub>7</sub>–71v<sub>7</sub>, translated by Prajñākīrti)
- Tōh. 1428     *dPal 'khor lo sdom pa'i bstod pa don thams cad grub pa rnam dag gtsug gi nor bu zhes bya ba* (\*Śrī-cakrasaṃvarastotra Sarvārthasiddhi-viśuddhacūḍāmaṇi nāma, *sDe dge*: rgyud, wa 193r<sub>1</sub>–197v<sub>4</sub>, translated by Dharmavajra and revised by Kumāravajra)
- Tōh. 1429     *dPal 'khor lo sdom pa'i sgrub thabs de kho na nyid kyis bsodus pa zhes bya ba* (\*Śrī-cakrasaṃvarasādhana Tattvasaṃ-graha nāma, *sDe dge*: rgyud, wa 197v<sub>4</sub>–203v<sub>5</sub>, translated by Kumāravajra and Nyi ma rDo rje)
- Tōh. 1430     *dPal 'khor lo sdom pa'i dkyil 'khor gyi cho ga de kho na nyid la 'jug pa zhes bya ba* (\*Śrī-cakrasaṃvaramaṇḍalavidhi Tattvāvatāra nāma, rgyud, wa 203v<sub>5</sub>–219v<sub>3</sub>, and translated by Kumāravajra and Nyi ma rDo rje)<sup>172</sup>
- Tōh. 1565     *rNal 'byor gyi rjes su 'brang ba zhes bya ba rdo rje rnal 'byor ma'i 'grel pa* (\*Yogānusāriṇī nāma Vajrayoginīṭikā, *sDe dge*: rgyud, za 225r<sub>6</sub>–237r<sub>4</sub>, translated by Dānaśīla)

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<sup>171</sup> The information contained in this short catalogue, besides the list (incomplete) given in Robinson 1979, have been gathered with the help of the following resources: “The Buddhist Canons Research database” (databases.aibs.columbia.edu), “Buddha Nexus” (buddhanexus.kc-tbts.uni-hamburg.de) and “Resources for Kangyur and Tengyur Studies” (rkts.org). The reconstructed Sanskrit titles follow my understanding if the Tibetan reading but have been tried to reflect the Sanskrit transliteration as found in the *sDe dge bsTan 'gyur*.

<sup>172</sup> There are, supposedly, two explanatory commentaries written for this text: 13<sup>th</sup> century Bu ston Rin chen Grub's *dPal 'khor lo sdom pa'i dkyil 'khor gyi cho ga de kho na nyid la gsal bar 'jug pa zhes bya ba* (Tōhoku 5047) and 14<sup>th</sup> century mKhas grub dGe legs's *dPal bzang po bcom ldan 'das dpal 'khor lo bde mchog l'u ai pa'i lugs kyi dkyil 'khor gyi cho ga bde chen rol mtsho zhes bya ba* (Tōhoku 5478).

- Tōh. 1566 *sNying po'i don bsdus pa bstan pa* (\**Sārārthasaṃgrahopadeśa*, *sDe dge*: rgyud, za 237r<sub>4</sub>–237v<sub>1</sub>, translated by Dānaśīla)
- Tōh. 1567 *rDo rje rnal 'byor ma'i mchod pa'i cho ga* (\**Vajrayoginīpūjāvidhi*, *sDe dge*: rgyud, za 237v<sub>1</sub>–238v<sub>7</sub>, translated by Dānaśīla)<sup>173</sup>
- Tōh. 1568 *Keng rus tā ra na'i sgrub thabs* (\**Kaṃkālatāraṇasādhana*, *sDe dge*: rgyud, za 238v<sub>7</sub>–240r<sub>7</sub>, translated by Sumatikīrti and Mar pa Chos kyi dBang phyug)<sup>174</sup>
- Tōh. 2221 *dPal o rgyan nas byung gsang ba'i gsang ba chen po de kho na nyid man ngag* (*Śrī-Uḍḍiyānavinirgataguhyamahāguhyatattvopadeśa*, *sDe dge*: rgyud, wi 62r<sub>6</sub>–63r<sub>5</sub>, translated by Śāntibhadra and 'Gos lHas btsas)<sup>175</sup>
- Tōh. 2438 *De bzhin nyid kyi lta ba zhes bya ba* (\**Tathatādrṣṭi nāma*, *sDe dge*: rgyud, zi 49v<sub>4</sub>–50r<sub>1</sub>, translator unknown)
- Tōh. 2641 *Shes rab kyi pha rol tu phyin pa'i snying po'i sgrub thabs zhes bya ba* (\**Prajñāpāramitāhṛdayasādhana nāma*, *sDe dge*: rgyud, ju 245v<sub>3</sub>–246b<sub>2</sub>, translator unknown)
- Ötani 3105 *Grub mtha' 'dun pa zhes bya ba* (\**Saptamasiddhānta nāma*, *Pe cing*: rgyud 'grel, mi 367v<sub>6</sub>–368b<sub>7</sub>, translated by Vanaratna and gZhon nu dPal)

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<sup>173</sup> There is, supposedly, one memorandum composed for this text: 14<sup>th</sup> century Tsong kha pa Blo bzang Grags pa's *rDo rje rnal 'byor ma'i 'grel pa tshes bcu'i mchod pa'i rtog pa'i zin bris* (Tōhoku 5332).

<sup>174</sup> There is one canonical commentary for this text: Kumārabodhi's *Keng rus tā ra na'i sgrub thabs kyi 'grel pa gzhan la phan pa zhes bya ba* (\**Kaṃkālatāraṇasādhanaṭīkā Parahitā nāma*; Tōhoku 1569), which was likewise translated by Sumatikīrti and Mar pa Chos kyi dBang phyug (1042–1136).

<sup>175</sup> The translator's colophon is not contained in the canonically transmitted versions of the text (compare the information in "Text and Content").