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Multivariant Levels of Interpretations on Selected Caryās.

By

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Abstract

The objective of this thesis is to investigate the multivariant levels of interpretation within selected Caryās. The Caryās selected depict Buddha Nature as it was understood in t̃āntric Buddhism in the area of Bengal. There are three levels of interpretation. The first level is the blatant meaning, and is outlined in the translation section of the songs. The second level is the anuyoga/Mother t̃āntra meaning. A comparison is made between the interpretations of selected scholars. The final level is the Mahāmudra meaning. This level is inferred from various textual sources.

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Dedications:

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Abbreviations

A.S.B	Transcript of the <u>Caryācaryaviniścaya</u> (preserved by the Asiatic Society of Bengal).
Caryā	Caryāgītī or Caryāpāda.
BA	Roerich, George: <u>The Blue Annals: parts 1 and 2.</u>
HVT	Farrow, G.W and I. Menon;: <u>The Concealed Essence of the Hevajra Tantra: With the Commentary Yogaratnamālā.</u>
IT	Dasgupta, S.B. <u>An Introduction to Tāntric Buddhism.</u>
Moj	Mojumder, Atindra: <u>The Caryāpādas.</u>
Muk	Mukherji, Tarapada: <u>The Old Bengali Language and Text.</u>
PK	Kværne, Per: <u>An Anthology of Buddhist Mystic Songs: A Study of the Caryāgītī.</u>
Sen	Sen, Sukumar: “ Old Bengali Texts”; <u>Indian Linguistics.</u>
Sha	Shahidullah, Muhammad: <u>Buddhist Mystic Songs: Oldest Bengali and other Eastern Vernaculars.</u>
SHVT	Snellgrove, D.L.; <u>The Hevajra Tantra: A Critical History.</u> Vol I and II.
ORC	Dasgupta, S.B.: <u>Obscure Religious Cults.</u>

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I. Introduction

Although Bengal can trace its history as far back as the first millennium before the Common Era, it became a separate region in approximately the eighth century. Located on the eastern side of the south Asian continent, modern maps show it as being bound by the Himālayas in the north, and the Bay of Bengal in the south. The Brahmaputra, Kangsa, Surmā and the Sajjuk rivers partition the eastern state of Assam from Bengal. The Nāgar, the Barakar and the Suvarṇarekhā rivers respectively, divide Bihar and Orrisa, to the west and south-west of Bengal (Majumdar 1). Its borders once embodied contemporary Bangladesh, and linguistically included some districts of Assam and Bihar. The Pāla dynasty was the political power during the establishment of Bengal. Fascinatingly, this was also the time that a proto-Bengali vernacular emerged from the more commonly used Apabhraṃśa (**Moj** xiii). It is not generally known that in Bengal Buddhism was greatly supported, however, it has historically provided an environment of growth for this doctrine, both economically and academically. An exceptional example of this is found in the Caryāgītis (a collection of Buddhist tāntric songs), which are the earliest examples of proto-Bengali vernacular, written circa 1100 CE (**PK** 5). The manuscript was discovered and investigated by Mahāmahopādhyāya Haraprasād Śāstri in the Darbar Library of Nepal in 1907 (**Moj** xiii). This collection will form the textual basis for the present study.

Previous examinations of this compilation have investigated the information that described the lifestyle of the people in the songs during that era. Often scholars examined the hidden meaning that is incorporated within the lyrics. These meanings depict more than just a lifestyle; they represent the spiritual beliefs and rituals of the practitioners. The

anuyoga t̃antra understanding is the most common, and is the level discussed for the most part by Dasgupta, Per Kværne, Mukherji, and Mojumdar. Anuyoga is the non-gradual approach towards reaching awakening. The primordial state of being (Buddha Nature) is discovered amongst all other qualities, and for those who understand its esoteric implications it is known as t̃antra (Longcheпа 3). Yet this is not the only level of meaning apparent in the songs. Both the supreme yoga, known in Tibetan as Dzogchen, and its sister, Mahāmudra, are believed to be the purest and most total state of realizing bodhicitta. In fact, it is often considered to be synonymous with bodhicitta (Longcheпа 2). This path entails unsurpassed instructions on the most essential and profound esoteric presentation; therefor it is the most direct path of experiencing awakening. An investigation of the Anuyoga meaning as well inference into the meaning of the supreme yoga of selected Caryās will be discussed in a latter part of this paper.

The onset of this investigation will discuss Vajrayāna and some of its key principles, the establishment of Buddhism in Bengal, and the factors contributing to the rise of Vajrayāna. A few of the key terms used to describe the phenomena investigated in this thesis will be delineated. The legends of the Siddhācaryas that composed these songs will also be presented in brief. As the main objective of this study is to investigate Buddha Nature as it is presented in the Caryāgītis, selected comparisons of the transliterated scripts, as well as the editorial suggestions of others will be presented in this thesis. Furthermore, the Anuyoga meanings offered by previous academics will be presented followed by possible supreme yoga interpretations. Due to the restriction upon the parameters of this thesis, many intriguing and pertinent topics will not be discussed,

such as the blatant meanings of the songs. This paper will endeavor to briefly outline the essential topics and focus mainly on the selected Caryās and how they demonstrate the various levels of understanding and portrayal of Buddha Nature within tāntra. The aforementioned elements are the common fundamental points that can be found in all schools of Buddhism.

The intention of this study is to understand Buddha Nature as it is addressed in the Caryāgītis, within the multivariant layers of meaning in the tāntric setting. The multivariant layers are threefold. The first is the blatant meaning, which is inherently explained. This level does not address the concept of Buddha Nature, per se, but is vital for understanding the broader scope of these songs. The next level is Anuyoga. This is the most commonly depicted dimension. In fact, this is the area of concentration that most scholars have examined the Caryās in. The framework of Anuyoga brings forth the aspect of perfection of practice, which has as its goal, awakening. It does so through a non-gradual approach. As such, the Anuyoga levels provide instructions towards awakening. Unlike the previous level, Anuyoga provides a schema by which one can interpret the Caryās. It is this practice that leads to the realization of Buddha Nature. The final level of meaning is Mahāmudra, which is also referred to as Atiyoga by the Nyingma tradition. This is a level that is not discussed by most scholars in regards to the Caryās. Where as the previously mentioned Anuyoga is often equated with ritual, Mahāmudra is natural, or is success without effort. Such success is achieved through realizing the ordinary mind. When the practitioner achieves this ordinary, or innate and pure mind, they will realize non-discrimination and attain awakening. It is through this non-discriminatory mind that one can realize Buddha Nature.

In order to understand Buddha Nature within these three levels, a multivariant methodology is utilized. Three different methods were used to establish the findings of this paper. The first method used is historical analysis. Within this analysis, I have looked at the development of Vajrayāna doctrine. By performing a comparative study of Mahāyāna philosophy and its influence on Vajrayāna, the origin and evolution of t̃āntric ideology is explained. Furthermore, the socio-economic and political influence on the rise of Vajrayāna in the region of Bengal is investigated. This is important, as the Caryāgitīs originate in this region. The historical analysis provides a background for understanding the concepts used in the three previously mentioned levels of meaning.

The analytical investigation of Vajrayāna is the second method utilized. The focus upon key concepts that appear within the selected Caryās provides fundamental understanding of the multivariant levels of interpretation within the songs. In order to explore the key concepts, a comparison of multiple scholars who are preeminent in the field was used. Analysis is also used to describe the innate potential that is Buddha Nature, as it appears in Mahāyāna literature, and its connected to the idioms used to describe this same potential within t̃āntric literature. This method proved to be quite useful as it tied the philosophy in with the Caryās.

Lastly, there is the linguistic comparison. To begin, I selected Caryās that blatantly used key words that described Buddha Nature. These key words are described in a later part of this paper. Next, I compared selected translations of the Caryās and determined their accuracy based on their common elements. Finally, I examined the Caryās and looked for linguistic play on words, such as homonyms, which would illuminate the Anuyoga and Mahāmudra levels of meanings. This linguistic method was

quite helpful in that it not only revealed the secret or hidden meaning which leads to the understanding of Buddha Nature, but it demonstrated the Bengali understanding of Buddha Nature and how they chose to linguistically describe it. Using these three methodologies, the levels of meanings within the Caryās were indeed illuminated. The blatant level was not significantly expanded upon, as its meaning is obvious.

Below is a chart that illustrates the various methods used to illuminate the objectives of this thesis.

	Historical	Analytical	Linguistic
Blatant	<ul style="list-style-type: none"> • Self-evident 	<ul style="list-style-type: none"> • Self-evident 	<ul style="list-style-type: none"> • Self-evident
Anuyoga	<ul style="list-style-type: none"> • Displayed the psychological framework of the public. • Illustrated the social setting (i.e. The political, ideological and economic situation at that time). • Doctrinal beliefs were displayed. Such subjects as mantra, mudrā, maṇḍala, consort practices, cakras and so forth. 	<ul style="list-style-type: none"> • Investigated concepts such as śūnyatā, upāya, karuṇā, prajñā, and how they result in Buddha Nature. 	<ul style="list-style-type: none"> • Examined the subtleties and hidden meanings of the words. Tried to understand the hidden meaning as an initiate would.
Mahāmudra	<ul style="list-style-type: none"> • Displayed why there is a need to keep t̃antric practices secret. • The social mindset of the public is necessary for the understanding of the development of schools and other ideologies that lead to this school of thought. 	<ul style="list-style-type: none"> • An understanding of the relation of śūnyatā to nirvāṇa is established. • Also, non-duality and its relation to realizing Buddha Nature is determined. • Furthermore, the notions of “the natural way” and the sealing action that leads to the realization of Buddha Nature are elucidated. 	<ul style="list-style-type: none"> • The hidden meanings are deeper here than the Anuyoga meanings. Philosophical discussion is difficult because of its non-dual nature. A lack of philosophy and the presence of inference present a barrier to the adequate expression of its meaning.

II. Comparative Doctrines

1. Essential ideology

A foundational conviction of Buddhism is best exemplified by the Four Noble Truths. Primarily, there is *duḥkha* (bitterness), which leads to suffering (*duḥkha-duḥkham*). All aspects of life can engender suffering, such as illness, old age and death. The craving for permanence results in the resistance to most change, which leads to the grasping of an object/idea that one least desires to have altered. Thus, suffering is produced. However, once the cause of the craving is extinguished, the practitioner can achieve awakening. By following the Buddhist doctrine, the practitioner could break out of this cycle of birth, death and re-birth (*samsāra*) and realize *nirvāṇa*. Buddhists believe that all sentient beings will eventually be able to break free from *samsāra*. Reality, as it is defined by the common consensus, is the misconception that there is permanence in all things. All things are dependently co-originated. A classic illustration of this perception is displayed in the example of the chariot wheel. Just as the chariot wheel is composed of smaller parts that create the whole (i.e. spokes, cogs and so forth), so is all of existence. This is particularly poignant to the idea of a self.

The self is composed of countless facets grouped under the *pañca skandha* (five categories); not one part exists independently. Nor are the parts unchanging from one moment to the next. The traditional Hindu view of the self holds the *ātman* to be unchanging, and each incarnation is superimposed on top of the other. For example, the protagonist, in some folk literature, has lived more than one lifetime at a time. Buddhist doctrine, on the contrary, believes the individual to be more like a flowing river. The river may have the same name; however, all the elements are constantly changing, and is

really not the same water from one minute to the next. Thus the notion of anātman (ego-less) is proposed. It is unawareness of impermanence that causes the grasping at the notion of ātman as being a permanent concept, which in turn causes suffering.

Existence in saṃsāra is largely determined by karma (a force that brings forth results due to past decisions and actions). One can accumulate good karma, and thereby gain access to the realm of the devas (gods and demi-gods). However, there is duḥkha in the realm of the devas as well, and once the good karma is exhausted, rebirth into the lower realms is the consequence. By attaining nirvāṇa the practitioner is able to break out of the cycle of saṃsāra entirely. As a result of realizing the impermanence of ātman (ego), the practitioner can break free from the cycle of saṃsāra.

The above points exemplify some of the basic principle behind Buddhist philosophy. These points merely sketch some of the underlying principle of Buddhism; however, a more thorough investigation of Vajrayāna will be conducted subsequently. How these fundamental points are understood within the Vajrayāna Caryāgītis will also be discussed.

2. Early Buddhist Schools

The foundational texts of Buddha's teachings have always been the Āgamas (his words), and thus the concern after his parinirvāṇa was the preservation of their instructions according to their traditions. At the time of the first council, the teachings were classified as the tripiṭakas (the three collection/baskets). These three divisions consisted of the Vinaya (monastic rules), the Sūtras (Buddha's discourse) and the Abhidharma Māṭṛka (the more concise teachings later expanded into the Abhidharma texts). It became apparent that the intricate nature of the teachings of the Māṭṛka, which

consisted of the Buddha's imperative instructions (such as the nature of existence, mind, and causality), needed to be cultivated further. This variance of views led to divisions in the philosophy. Śāriputra, the most intelligent of Buddha's disciples, is accredited with being the first to investigate the Mātrka. His readings were reinvestigated and reinterpreted over time, and used to support further turnings of the Dharma Wheel (Cook 228).

There are many branches that are classified under the heading of Hinayāna (smaller vehicle). The early history of Buddhism is mostly discerned from the accounts of Chinese pilgrims, such as Fa-hien (399-414 CE), Hsüan-tsang (629-645 CE) and I-tsing (671-695 CE), as well as the Pali sources. The following accounts of the early schools will be based upon these accounts. This will be supplemented with records from stūpas, monasteries, pillars and other inscriptions. There are numerous schools that will remain unmentioned due to the bounded parameters of this thesis. Only those traditions that influenced Buddhism in Bengal will be summarized.

From the afore mentioned chronicles, it can be determined that one of the earliest schools to develop was the Mahāsāṃghika (great assembly) tradition. An inscription on a pillar dates followers in Mathurā as early as 120 B.C.E. The Mahāsāṃghikas had extended as far northwest as what is now modern Afghanistan, and they also find representation in cave temples near modern day Mumbai (formerly known as Bombay). One of their strongest centers was located in Magadha, and from here they spread to Orrisa and into Andhra. In the seventh century, at a time when the Mahāsāṃghikas were in decline, Hsüan-tsang and I-tsing noted that there were still several sub-divisions of this doctrine. In Magadha and Eastern India, Hsüan-tsang noted twenty-four

monasteries, each house approximately 1100 monks. I-tsing noted many more monasteries in Western, Northern and Southern India (Cook 243-244).

The Sthavira school could be found in Pāṭaliputra, and travelling westward to Vidśā and Sañcī. In Sañcī they were known as Mūlasthaviras and as Haimavatas. During the reign of Aśoka, their doctrine spread southwards into Mahārāṣṭra, through Andhra and down to Kāñcī and Śrī Laṅkā. The Sthaviras adopted this area to be their major centre, as it was here that they were the most prominent. They had many monasteries in Pāṭaliputra, Vārāṇasi, Kauśāmbī, and the region north of Mathurā. Hsüan-tsang notes that there were monasteries present in Bengal (then Samatata) and Orissa (then Kaliṅga) also. Hsüan-tsang listed thirty Sthavira monasteries with a total of two thousand bhikṣus (monks) in Bengal alone. In Orrisa, a more conservative denomination of Mahāyāna, named by Hsüan-tsang as “Mahāyāna-sthavira”, housed more than five hundred bhikṣus. I-tsing records the existence of several Sthavira monasteries in Magadha and areas further east during his travels in the late seventh century. However, by that time, the South Indian schools were predominantly Sthavira (Cook 244-245).

The Sarvāstivādins (those who hold that everything exists) established their first major center in Mathurā during Aśoka’s rule and remained popular throughout the Mauryan Dynasty. They traveled as far northwest as Gandhāra and Kashmir and developed their doctrine in isolation from the major centers. According to the records of I-tsing, who himself was a Sarvāstivādan Master, there are four major divisions of this doctrine: Mūlasarvāstivāda, Dharmaguptaka, Mahīśāsaka, and Kāśyapīya. The later three were practiced in their isolated communities in Oḍḍiyāna, Kundūz, and

Kusthāna, by the seventh century. All four of these schools spread eastward, and of all the four schools, the Dharmaguptaka became the most popular. I-tsing declares that all of the Buddhist centers in the north central region of India were Sarvāstivādan. In the east part of India, Sarvāstivādins existed in harmony in with other Buddhist traditions, especially at the famous Buddhist University, Nālandā. Each division of this school was successful in spreading its doctrine, however, only the Mūlasarvāstivādins were able to survive up until the twelfth century. The Vinaya for this division still endures in Tibet (Cook 235-241).

3. Tāntric concepts that stem from Mahāyāna

The Mahāyāna (the greater vehicle) schools chose to interpret the Mātrka another way (Cook 228). Denouncing the goal of Arhatship as being too exclusive, and therefore returning to what they considered were the Buddha's real teachings, Mahāyāna unrestrictedly embraced all sentient beings as having the potential for becoming awakened. It developed the notion of bodhisattvas; compassionate beings that were near complete awakening yet remained in the realm of saṃsāra (the cycle of birth, death and re-birth), to help others become awakened. The doctrine of Mahāyāna was universally appealing. Its practice of compassion towards all beings, and the ideology of providing help for those who are struggling with attaining awakening, allowed many who could not embrace the doctrine before, to adopt this spirituality. Mahāyāna's tenets embraced the path of actualization through various practices and attitudes. The objectives of the Hinayāna approach were too demanding for those who wished to experience awakening yet were unable to divert enough time away from their responsibilities to comply with the obligations of such a narrowly defined set of practices. Also, Mahāyāna

ultimately became too focused on the “theoretical and metaphysical.” The effort that was needed for people to realize the awakened state became superfluous. Thus a chasm between practitioners and scholars arose. The community called for a path towards spiritual growth with fewer obstacles, and Vajrayāna arose out of the efforts of the saṃgha (monastic community) and the laity to meet these demands (Robertson and Black 167-168). In response to this chasm, Vajrayāna made the move back towards the original emphasis on practice, and the hope of attaining awakening in one lifetime (Blofeld 46). Vajrayāna was not wholly independent from Mahāyāna, as it appropriated its ideology from the latter’s doctrine. The main differentiation lies in praxis. The philosophy of Mahāyāna is too diverse to fully describe, however, in the limited space of this thesis. The key Mahāyāna/Vajrayāna concepts of śūnyatā, upāya, karuṇā, and the trikāya which appear in the Caryās and are explicated below.

a. Śūnyatā

Śūnyatā (emptiness) is an essential part of Mahāyāna philosophy. As is argued by the renowned Buddhist logician Nāgārjuna, there is nothing that can be posited to exist or not exist. For as long as the mind cognizes in terms of dualism it is bonded to the saṃsāric realm by false desires and beliefs. The importance of the notion of śūnyatā is that it aids in the realization of anātman, which is a quintessential concept in Buddhist doctrine (Evens-Wentz 1-4). Often it is equated with nirvāṇa, as attaining nirvāṇa is a matter of understanding the nature of śūnyatā (Bhattacharyya, Buddhist Esoterism 32). The significance of this lies in the realization that all dharmas are changing, and therefore are empty (Kalupahana 180-187).

Being that all dharmas are empty, the Madhyamaka view holds that all things are therefore empty of inherent existence. They have no essence and are thereby only relative. Inherent existence is the misconception that all things are causally independent, which results in a grasping of objects and ideas. Nothing can have inherent existence because all things are *pratītyasamutpāda* (causally dependent) (Williams 60). Thus all dharmas exist as interdependent entities. Consequently, *śūnyatā* can be viewed as a mental construct imputed by the mind. Yet *śūnyatā* itself cannot be perceived as *paramārthasatya* (ultimate truth), for then the concept of emptiness is taken as inherent existence, and that is incorrect. Even *śūnyatā* is empty, as it too is effected by *pratītyasamutpāda*. Therefore it would be accurate to understand this notion as *śūnyatāśūnyatā* (the emptiness of emptiness) (Williams 60-63).

This concept was adopted into the Vajrayāna doctrine. There are two kinds of obstruction to the cognition of *śūnyatā*. The first is *kleśāvaraṇa* (the obstruction of inferior suffering), and the second is *jñeyāvaraṇa* (the obstruction hiding transcendental knowledge) (Bhattacharyya, Buddhist Esoterism 36). The initial obstruction can be removed by realizing that the feelings of attachment occur because of the false belief in a permanent *ātman*, which would result in the cognition of the nature of “voidness”. Secondly, by constant meditation upon *Nairātma* (the destroyer of the notion of ego), the practitioner will perceive the self as not being real. The second obstruction is more difficult to remove. It is the hindrance caused by the quest for the purest form of truth, and again the practitioner should meditate upon *Nairātma*, thereby removing the veil of obstruction (Bhattacharyya, Buddhist Esoterism 36-37).

Śūnyatā is an essential conviction in the Caryās. This concept is one of the major conjunctions between Vajrayāna and Mahāyāna, as it is one of the crucial aspects that lead to the realization of awakening. However, this is not the only Mahāyāna notion encountered. Consort practices are adopted as a means of actualizing the union of Mahāyāna doctrinal elements. Thus the notions of prajñā and upāya were incorporated so that an explicit connection between practice and theology could be actualized.

b. Prajñā and Upāya

From the Mahāyāna view, śūnyatā symbolized by the female principles generates prajñā (higher wisdom). This wisdom/female principle guides the male principle, which symbolizes upāya, the active force of karuṇā (Snellgrove, Indo-Tibetan 225). Upāya, the “means” or “skilfulness in helping others” towards awakening, and karuṇā, the “compassion” that is practiced towards all sentient beings (IT 100; PK 34).

From the Mahāyāna viewpoint, prajñā is a mental event that results from analysis and investigation, it is the state of awareness that cognizes śūnyatā. There are two ways of coming to know prajñā, one way is through intellectual, deep, meditative analysis. The other is the metaphysical experience of meditative absorption, where the concentration is on the results of this analysis. This particular type is both non-conceptual and non-dual. Essentially it is the wisdom that supersedes the wisdom of the world (Williams 44-45).

Mahāyāna views upāya as a relative truth. Teachings are only appropriate in the context in which they are given, just as the Buddha’s teachings were. For example, it is

believed that the Buddha adapted the doctrine to the level of the listeners so that more would benefit. It is an essential notion in regards to Mahāyāna ethics, for it explains compassionate motivation. An example of this is the legend of how the Buddha in a previous life killed a man. It was the only way that he could prevent the man from killing five hundred people. Which would result in the man falling into the lowest of the hell realms in his next birth. Although this act was against the moral code, it was an act of compassion, accompanied by wisdom (Williams 144-145). Vajrayāna, however, utilizes these concepts in another manner.

A rudimentary belief in tāntra is the union of the female and the male principle. Together the wisdom/female and skilled compassionate/male are the “one” universal principle, that is tathāta or suchness (**IT** 100; **PK** 34). One should note that essentially both the principles, male and female, are considered the same. **IT** explains that male practitioners have these two qualities that prompt them to practice benevolent activities. Dasgupta avers that tāntric practitioners must first realize the true intention of the union of prajñā and upāya. Both genders must actualize that they are representatives of upāya and prajñā, and that their physical, mental and intellectual union is the catalyst that induces the experience of the highest truth. This union is the centrepiece of some tāntric practices. The fundamental principles of the Buddha, dharma and saṃgha are the condition of citta (mind) that shines through in the union of śūnyatā and karuṇā (**IT** 103). These principles briefly exemplify the essential nature of female practitioners in Vajrayāna doctrine. They practice tāntra at their initiative and were limited only by their own goals and abilities.

c. The Three Kāyas:

The trikāya or three Buddha bodies, is what Mahāyāna holds out as the Buddha essence manifesting. These three bodies are the Dharma-kāya, the Sambhoga-kāya, and the Nirmāṇa-kāya. The Dharma-kāya is often interpreted as the Primordial body, the ultimate, the true, and the formless body. It is the perpetual Buddha Absolute (Evans-Wentz 3-4). In the Shentong ideology, the Dharma-kāya is elemental, as it does not arise from causation or conditions. It is therefore not subject to the saṃsāric cycle. One illusive complication to this argument is the idea that the conditions of compassion, wisdom and power contradict the idea that this kāya is foundational. In fact it can have these qualities and still remain uncompounded. It does not arise from karma or kleśa (mental defilements), nor does it suffer or die (Hookham page 44). The Sambhoga-kāya is the phenomenal appearance of bodhi. It is often portrayed in literature as being the realm where the Buddhas, in their superhuman forms, dwell and meditate. This is the existence of Buddha on a heavenly plane. The Nirmāṇa-kāya is the physical body of incarnation, where the Buddha exists on Earth. In this body the Buddha Absolute is associated with earthly activities (Evans-Wentz 3-4). These last two kāyas are the form-kāyas and are intended to help potential practitioners find the path to awakening (Hookham 243). Each of these three kāyas is associated with the Buddhahood in unique ways. The contribution that they make to the further understanding of Buddha Nature will be investigated in the section discussing the terminology of the Caryās. These three bodies form one of the basic teachings in the Śrīmālādevīsīmhanāda Sūtra, amongst others, which is a key sūtra for the tathāgatagarbha doctrine.

4. Vajrayāna Buddhism

The origin of Vajrayāna Buddhism, as is mentioned above, stems from Mahāyāna, as do the practices. The tāntras that form the base for Vajrayāna are logical developments that stem from the Darśanic sūtra genre of Mahāyāna literature. As the tāntras were treated as authoritative works to whomever they were taught, they were commonly believed to be the authentic words of the Buddha (Snellgrove, Indo-Tibetan 118). Tāntric practitioners considered the Mahāyāna sūtra approach as the slow and steady path for gaining awakening, as opposed to the quick, although risky, method of the tāntras, which could result in awakening in this lifetime. From this view, Mahāyāna could be divided into two classifications; Pāramitānaya (the Systems of Perfection), and Mantranaya (the System of Formulas). Vajrayāna is simply another name for Mantranaya. Followers of this system believed in its superiority by reason of the singleness of meaning, thereby freeing the practitioner from confusion. Also, its multiple methods and low degree of monastic practice produces a greater base of appeal than conventional Pāramitāyāna methods (Snellgrove, Indo-Tibetan 118).

Customarily, the discipleship of esoteric Buddhism believed that tāntra originated from the teachings of the Buddha. It is difficult to historically connect Śākyamuni Buddha's name with the conventional records of the advent of tāntra. Snellgrove states that the Tibetan historian Bu-ston, who compiled all of the Buddhist cannons in Tibetan, adhered to the teachings of the three turnings of the wheel (the first wheel is Hinayāna, the second is the development of Mahāyāna and the third is the rise of Vajrayāna). Snellgrove suggests that Tibetan historians would have recorded Indian history as the Indian scholars would have. There are no official records of the origins of

tāntra in Indian historical documents. Snellgrove hypothesises that the incorporation of the origin of tāntra with the teachings of Buddha, were incorporated at a later date. Therefore, there are no official records of the incorporation of tāntra into the Buddhist cannons. One example of the attempt at tying tāntra and its teachings with the conventional teachings of the Buddha is displayed in the Sarva-tathāva-saṃgraha Sūtra. This sūtra describes Śākyamuni's (also referred to as Vairocana in this text) speech on the top of Mount Meru after he gained enlightenment through the Vajra way (Snellgrove, Indo-Tibetan 120). As Śākyamuni gave his speech, the Buddhas of the ten directions interrupted him. He was told that he could not simply become a perfect Buddha by samādhi (inner composure) alone. The ten Buddhas then took Śākyamuni's mind-body; leaving the physical body by the Nairāñjana River, they helped him gain perfect enlightenment and marked him with the five formulas of self-consecration. After he returned to his physical body, the legend rejoins the traditional telling with the battle with Māra and continues along the same line as the more commonly agreed upon legend. This account attempts to connect the origins of tāntra with the earlier beliefs (Snellgrove, Indo-Tibetan 120). This same method of adaptation is utilized in regards to the texts created for the anuttarayoga-tāntra. Snellgrove states that Śākyamuni in this category is seldom named specifically. However, he is meant to be a symbolic representation of all Buddhas. Snellgrove further explains that even though Śākyamuni did preach strict celibacy for the earlier tradition of Buddhism, one could argue that his life in marriage and with a harem could have led him to awakening (Snellgrove, Indo-Tibetan 121). Regardless of the manner, the rise of tāntra is connected with earlier

accounts, and it is evident that this connection became accepted in many regions of India, including Bengal.

S.C Banerjee believes that Buddhist *tāntra* in Bengal may have originated as early as the seventh century CE. Since many of the original Bengali manuscripts have been lost or destroyed, and only the Tibetan and Chinese translations remain, this is a difficult theory to accurately verify (Banerjee 77). The *Caryās* have most definitely been preserved in the Tibetan Tanjur. However, Per Kværne adds that there is also a Mongolian translation of this text entitled: *Yabudal-un dayulal-un sang-un tailburi*, Vol. 49 folio 292b-345a, from the Tibetan source (**PK** 3). Although *tāntra* did not originate in Bengal, the populace adopted this form enthusiastically (Banerjee 219). When the Gupta dynasty began its' rule around 340-380 C.E., with Samudragupta, he appointed the Buddhist master Vasubhandu to be one of his own religious instructors. Thereby he officially welcomed Buddhism to the Bengal region (Cook 330). The popular concepts of this doctrine appealed to Hindus and Buddhists alike. Although many similarities between both styles of practice can be found, each took the theories in separate directions.

Some of the key Buddhist *tāntric* principles are outlined below, in order to provide further insight to the multiple meanings of the selected *Caryās*. Mantra, *mudrā* and *maṇḍalas* are significant concepts within *Vajrayāna*. Seed syllables, symbolic hand gestures and body postures, play an essential role in understanding the selected *Caryās*. For a better understanding of the songs, a brief description of the *tāntric* classes as well as the *cakras* will be examined. This will provide the foundational understanding for the

description of consort practices within t̃āntra; another important item outlined in our text.

a. Mantra

Wayman's research presents mantra as jñāna (non-dual wisdom), which belongs to the minds of all Buddhas and should be kept secret from those who are unworthy. Literally, "man-" is Mahāprajñā, the great insight that is connected with śūnyatā. "Tra-" is the protector of the practitioner's mind from wordy thought (Wayman, Buddhist Tantras 64-65). By engaging both upāya and prajñā in a non-dualistic manner, the recitation of mantras protects the mind. This generates prajñā of śūnyatā and karuṇā in the practitioner's stream of consciousness (Wayman, Buddhist Tantras 65). The Caryās use this principle in a more concise manner. The modes of mantra employed in the Caryās commonly are the bīja mantras. Together these monosyllabic utterances represent various concepts. For example, in Caryā nine the word "evaṃ" contains two very important bīja syllables, 'e' and 'vaṃ'. These are the symbols of the great Bliss of Consecration (for further discussion, see the section on sandhabhāṣā in Caryā nine). Once these bīja mantras are employed, the practitioner will find that they have come closer to śūnyatā (the 'ultimate void') (IT 64).

b. Mudrā

Customarily, fingers and hand gestures characterise mudrā, which in part, aids with the achievement of awakening. This includes the position of limbs and posture, vital breath and implements utilized during rituals. Dasgupta explains that mudrā, in connection with the mantra-element has a very deep meaning in the sādhanā of t̃āntric practices. Just as mantra is the epitome of esoteric sounds, mudrā demonstrates

the secret seals (i.e. gestures, posture, and consorts) involved in the sādhanā. There are as many as one hundred and fifty eight depictions of the Buddhas in various postures, with diverse finger and hand gestures, or holding various ritual objects. All of these positions have the common goal of aiding in achieving final purification and liberation from saṃsāra (IT 70). Blofeld explains that part of the exercise of the mudrā is to make these symbolic gestures while mentally creating the objective that they symbolize (87). He states that it is the powers of the practitioner's mind that evoke what these mystical forces represent.

While mudrā literally means “freedom from bondage”, in tāntric traditions, it is often translated as “seal” (Guenther, Ecstatic Spontaneity 18). “Seal” is treated, not as the static physical act, rather, as the dynamic act of “sealing”, which becomes the focus. The dynamic element lies in the connection with the one making the seal. In the tāntric Buddhist case this would be either the authentic self, who is the psychological dimension, or the inner mentor, which is the personal dimension (Guenther, Ecstatic Spontaneity 17). Guenther also notes that the term “mudrā” is a feminine noun, thereby emphasising the importance of the female in the consort practice. Wayman supports this and notes that there is utilization of mudrā concurrent with “woman” (Wayman, Guhyasamājatāntra 263).

In this sense, there are four types of mudrās; Karma-mudrā (the action seal), Dharma-mudrā (the Instructing Seal, and it is also interchangeable with the term jñānamudrā), Mahāmudrā (the great seal) and Samaya-mudrā (the symbolic seal) (Wayman, Buddhist Tantras 21). Guenther explains that Dharma-mudrā is the awareness or understanding that is beyond the rational mind. In this sense Dharma-

mudrā can be seen as Jñāna-mudrā (Guenther, Ecstatic Spontaneity 19). The Samaya-mudrā is a tool used to achieve awakening, for example, using the image of Vairocana as a focus in meditation and then reaching non-duality with that Buddha (Wayman, Buddhist Tantras 21). The two most common references to mudrā within the Caryās are to Mahāmudrā (see below in Buddha Nature), and Karma-mudrā.

Karma-mudrā is the symbolic physical representation of the feminine element. The presence of the female consort is not simply physical, she is illustrative of higher ideals and practices. For instance, the woman may be depicted outwardly as being from a lower class or caste. Yet the depth of meaning that she actually conveys cannot be cognized from this outward appearance. She may be the idiom for significant tāntric meanings. Caryā fifteen exemplifies this type of representation. The first line of the Caryā reads; “In the essential analysis of self-realisation, that which is without character cannot be characterised.” Kværne notes that “self-realization” can be achieved through the union of the vajra and the lotus. The vajra delineates the male organ and the lotus is commonly adopted to describe the female reproductive organ. The significance of the union of these two elements will be further elucidated in the section on consort practice. At the time of consort practice, the significance of mudrā is the utilization of it as another manner of expressing Buddha Nature.

c. Maṇḍala

The most familiar meaning of maṇḍala conjures up images of the traditional drawings of the domains of the Buddhas that Tibetan monks create on the floor with sand. However, there is far more to these designs than drawing an attractive arrangement. In Sanskrit, maṇḍala denotes “circle”, or the idea of something in a circular

arrangement. The symbolic meaning behind this word, as suggested by Snellgrove, takes its root in the magical arts, as the circle represents the separation of a sacred area from mundane life (Snellgrove, Indo-Tibetan 199). Maṇḍalas are usually drawn as an outer square with four gates, the main one facing the east. The circles within this square represent the domain of the Buddhas. Also, it is common to see a larger square drawn within a larger, all encompassing circle. Snellgrove explains that the design originates from an aerial view of the traditional design of Hindu temples. Temple designs have since then progressed. However, some temples of this design can still be found up in the Himalayas and in Nepal (Snellgrove, Indo-Tibetan 199). This two-dimensional depiction of sacred buildings portrays the most sacred spot in the centre of the design. The outer ring borders on the polluted world, or conversely, it can represent the outer periphery of the universe. Thereby the practitioner can psychologically expand their hearts to the limits of the universe while in their meditations (Blofeld 103). The teachings of the maṇḍala go beyond equating it with nirvāṇa (which, in the maṇḍala, is the inner most recess), and saṃsāra (the outer circles of the maṇḍala). Snellgrove also mentions in the Hevajra Tāntra, that bodhicitta, being saṃsāra (in the aspect of existence), is the bindu (starting point) of the maṇḍala, which contains the “ideal representation of saṃsāra” (SHVT 26). A perfect example of this is the Sambhogakāya; as it is the phenomenal appearance of bodhi. Those who become masters are able to understand the subtlety of the meaning of this sacred drawing. The symbolism also represents the micro and macrocosms of the human situation and that of the cosmos (Snellgrove, Indo-Tibetan 200).

An example of the usage of locution to represent a maṇḍala within the Caryās is found again in Caryā nine. ‘Evam̐’ has two very important bījas (seed syllables), ‘e’ and ‘vam̐’. During the Gupta era, ‘e’ and ‘vam̐’ were depicted as two triangles, ‘e’ pointed downwards and ‘vam̐’ pointed upwards. This image was a commonly found one in maṇḍalas, as ‘e’ and ‘vam̐’ are symbols for wisdom and means, and the maṇḍala created by the union of these two bījas depicts a state of great bliss. This important example is further elucidated in Caryā nine, under the sandhabhāṣā section of Caryā nine.

d. The three higher classes of tāntra: Mahāyoga

There are three higher classes of tāntra within Vajrayāna; the Nyingma tradition categorises the levels as Mahāyoga (the lowest level of tāntric practice of the three), Anuyoga and Atiyoga. The Kargyud tradition equates Atiyoga with Mahāmudrā, and splits Mahāyoga and Anuyoga into two divisions of Anuyoga, seen as Mother tāntra (the higher) and Father tāntra respectively. However, other systems of classification are also available. As the Kargyud school considered the Caryās as an important teaching, their classification system will be used.

The Anuyoga/Father tāntra understanding is the most common, and is the level discussed for the most part by Dasgupta, Per Kværne, Mukherji, and Mojumdar. The anuyoga/Father tāntra level is the gradual approach to the goal of awakening. The very being of the primordial state cannot be correctly understood by locution, therefore the non-verbal path towards this objective is known as tāntra (Lipman and Peterson 2). Anuyoga/Father tāntra is based on the development stage of yoga. At this level of realization and of cognition of the “indivisibility” of the two truths (conventional truth

and truth in the highest sense), one may attain awakenment while meditating upon phenomenal existence as the maṇḍalas of Buddhas and bodhisattvas. Training in this method of yoga falls into two categories: with without characteristics and characteristics. In yoga without characteristics, one contemplates suchness and ultimate nature (Tulku Thondup Rinpoche 37).

The yoga with characteristics is further subdivided into two stages: the first focuses upon the union of the three doors, the body, speech and mind. The main emphasis with this visualisation of the maṇḍala, is the contemplation of śūnyatā (the great emptiness), tathāta (suchness), of illusory compassion, and of the cause (the syllables), this is called the development stage (Tulku Thondup Rinpoche 38). The second stage is the perfection stage. Here one contemplates the primordial wisdom of great bliss through transcending the upper and lower entrances in accordance with the path of skilful means. Thus the impurities of the mind are refined, and awakenment may be attained in the current life, or the intermediate life (Tulku Thondup Rinpoche 38).

e. Anuyoga/ Mother Tāntra level

The Anuyoga/ Mother tāntra level is the non-gradual approach used towards reaching awakenment. The primordial state of being (i.e. Buddha Nature) is discovered amongst all other qualities. Lipman and Peterson state that this is the domain of Vairocana (the cosmic Buddha). For those who understand the esoteric implications of this approach, it is known as tāntra. For those who do not know it as such, know it as the Sūtras and the Āgamas (Lipman and Peterson 3). These two scholars determine that the Sūtras and the Āgamas are the teachings of the Buddha in Nirmāṇakāya (in the physical form), where they were taught as tāntra the bodhisattvas in Sambhogakāya

(in the astro form). Tulku Thondup Rinpoche categorizes this as the second level of achievement. Anuyoga/ Mother tāntra ascertains that all the appearance of phenomenal existence are the father (Samantabhadra), the maṇḍala of the deities. The emptiness nature is the mother. It is free from all extremes (Samantabhadrii), thus creating the maṇḍala of the primordial suchness (Tulku Thondup Rinpoche 39). Essentially, this maṇḍala is the union of upāya and prajñā, which is one of the crucial maṇḍalas used in tāntric practices. In Anuyoga/ Mother tāntra, the emphasis is no longer on the development stage. Instead, the focus falls on the perfection stage. This is the perfection of the yoga of channels, air and essence, as well as the wisdom of the state of Supreme Bliss. The two major paths of training in this stage of yogic practice are the path of skilful means and the path of liberation.

The path of skilful means trains the practitioner to gain the innate wisdom through the usage of the means of the upper entrance. Which are the four (crown, throat, heart and navel) or six (plus the genital organ and the uṣṇīṣa) cakras of the body. One may even gain this wisdom through the means of the lower entrance, which is the union of the practitioner with their consort. This last method is able to bring the Supreme Bliss instantly (Tulku Thondup Rinpoche 40). The path of liberation is partitioned into two aspects, meditation on the meaning, and meditation on the signs. Meditation on the meaning is the contemplation of śūnyatā. By mediating upon the sign, one immediately visualizes the maṇḍala of the Buddhas, by uttering the mantra, and achieves clarity, like a fish jumping out of the water (Tulku Thondup Rinpoche 40).

f. Mahāmudra

The term “Mahāmudra” has a number of meanings in the sense of the teaching that is superior to Anuyoga/ Mother tāntra, and it is believed to be the purest and most total state of realizing bodhicitta. In fact, it is considered as synonymous with bodhicitta (Lipman and Peterson 2). It is the path of directly experiencing awakening. This entails unsurpassed instructions on the most essential, profound esoteric argument (Lipman and Peterson 2). The mind resides in the three Buddha bodies, and through the union of the Sahaja (innate), and spontaneous accomplishment, Mahāmudra can equate saṃsāra with nirvāṇa, without discrimination, thereby achieving the Supreme Bliss (Tulku Thondup Rinpoche 41-43). A more thorough explanation of Mahāmudra is given in the section discussing the terms used in the Caryās to depict Buddha Nature.

g. The three lower tāntras: Kriyāyoga

Tāntra is basically split into the higher tāntras (section (d)) and the lower tāntras. The three lower tāntras are Kriyāyoga, Caryāyoga (or Upāyayoga), and Yogatāntra. The tāntras of Kriyāyoga realize the phenomena of aggregates, and elements that appear in the relative level which are subject to purification. This is basically the beginning method of purification. One strives to lead a pure life style and aim to meditate for the ultimate goal of awakening. At this level, the practitioner strives to understand through the vehicle of the benevolence of the Buddhas. It emphasises ritual actions as dictated by the tāntras in hopes of achieving the life of a knowledge- holder (Tulku Thondup Rinpoche 15-18). Caryāyoga is considered a “dual tāntra”, as its’ practices are similar to that of Kriyāyoga, yet its’ doctrine is similar to Yogatāntra. Caryāyoga emphasises both mental cleansing and physical cleanliness. Yogatāntra

emphasises mental purification and uses physical cleanliness as a secondary support. It is interesting to note that in the process of meditation for this stage, there are five actualizations that lead to the innate self. The five actualizations are: 1) the seat of the lotus and moon (and sun), the seed and cause of the Buddha realm, 2) syllables of speech which are the seeds of auspicious teachings, 3) signs of the mind (such as the vajra and the jewel), which are the seeds of suspiciousness that remain constant through-out time, 4) the wheel of the maṇḍala, which represent the masters of this teaching, 5) and finally the primordial wisdom of the Buddhas. Each of these actualizations is found in the Caryās, and will be discussed as they appear in the translations (Tulku Thondup Rinpoche 18-20).

h. The Buddhist Cakras

The perception of the nerve centres and focal points of psychic energy within the body is an essential part of meditation in Vajrayāna. The body contains three nādīs (nerves or arteries). The centre nādī is called the avadhūtī and it originates at the top of the head and ends at the base of the sexual organ. The left nādī is Lalanā, also known as Āli or īdās. This nerve corresponds with prajñā and it wraps itself around the avadhūtī and exits out of the left nostril. The right nerve is Rasanā, otherwise known as Kālī or pingala, and it corresponds with upāya. This nādī wraps around the avadhūtī and exits out of the right nostril. They also represent the union of prajñā and upāya. At the base of the sexual organ, the three nādīs come together, and here resides the bodhicitta in its relative condition as śukra (semen), also known as the sun. At the head of the practitioner, resides the bodhicitta in its absolute condition. Here it is also known as the moon. When the yogin and his consort meet, upāya and prajñā meet and create

caṇḍālī (fire). The female practitioner is the bīja ‘A’, thus she is the symbol of the union of the bliss. She is envisioned as being the element that moves up through the nādīs and the cakras and melts the moon at the top of the head. This melted bodhicitta then flows down the central nerve, and through the cakras of the body. Once it reaches the lowest cakra it joins ‘HAM’ it become ‘AHAM’, which is the state of innate bliss (SHVT 36). Another example of bīja syllables appears as “evaṃ” (see Caryā nine, section (e): sandhabhāṣā).

Through the middle of these three nādīs, running along the avadhūtī, are the cakras. The cakras vary in number, generally there are four or five. At the head, heart, throat and navel are lotuses with a various number of petals that represent the minor vessels. The head is the svabhāvikāya, which corresponds with the Sahajānanda (the innate joy); it is also known as the Mahāsukhakāya (the Supreme joy). The throat is the Sambhogakāya, which corresponds with the Viramānanda (the joy of cessation), or Arāga (the absence of passion). The heart is the Dharmakāya, which corresponds with the Paramānada, (the perfect joy), which is rāga (passion). Finally, the navel is the Nirmāṇakāya, which corresponds with ānanda (Joy), which is the middle state (SHVT 34-39). There are numerous variances upon this number.

The Kālacakra Tantra presents a fifth cakra for the Vajra body. The Mahāsukha-cakra (the centre of great bliss) is situated beneath the top of the skull and just above the brain (the crown of the head). The etymology of this name indicates that it is considered the foundation of bliss. It is where the white bodhicitta resides, and therefore it is the centre of great bliss. This centre is attributed as having a width of one-eighth of an inch, is multicoloured (white, green, red and black) and has the shape of a

triangle in its centre. In this centre, the three nādīs are tied into a knot. From here the channels branch out into groups of four, eight, and so forth, making the thirty-two subsidiary or branch channels (Geshe Lharampa Ngawang Dhargyey 113-116). The Sambhoga-cakra is the centre of enjoyment. This is located at the throat and is red in colour. The centre of this cakra is round, and again the three nādīs make a knot at this junction. This is known as the centre of enjoyment because this is where the sensation of the six tastes takes place (sour, sweet, bitter, salty, astringent and pungent) (Geshe Lharampa Ngawang Dhargyey 113-117). The Dharma-cakra is the centre of the dharma, and is positioned in the heart. It appears white in colour and the centre is triangular shaped. Here the two side nādīs knot the avadhūtī three times. The principle instrument used to practice dharma is the mind, which abides in the heart. Life sustaining energy resides in the heart, and is the link between the vital life force and the body. The Nirmāṇa-cakra is the centre of emanation, and can be found in the navel. Like the Mahāsukha-cakra, this is a multicoloured cakra with a round centre. The fire of the psychic heart is positioned here. This gastric fire separates nutrients of food and drink from waste, thus sustaining the body. The last cakra is the Mūlādhāra, or the bliss-guarding centre. It is placed at the very base or root of the genital area and the centre is triangular in shape and red in colour. Closely related to the four joys, it guards the bodhicitta when it reaches the very tip of the genital organ. It dispels and retains when necessary (Geshe Lharampa Ngawang Dhargyey 113-118).

Snellgrove addresses the issue of whether or not these cakras are perceived as imagined or real centres of the body. He states that, just as the maṇḍalas represent a higher state of understanding, similarly the cakras exist on a higher plane. However, they

too are finally dissolved in the realization of Buddha Nature (SHVT 33 n.3). The upward and downward movement of the bodhicitta that occurs during the union of yogin and his consort represent the emanation of the innate joy in the head and the navel. There are fundamental variations of this occurrence, and therefore there is no one methodology. Yet the intention is identical in each case. There is a need to emphasize the identity of the microcosm within the macrocosm by the symbolism of the cakras within the body. This is very similar to the symbolism behind the maṇḍalas (SHVT 37).

i. Consort Practice

Both Hindu and Buddhist tāntra regard female practitioners as a fundamental energy towards the goal of the realization of bodhicitta (Wayman, Buddhist Tantras 167). Wayman explains that the concept of prajñā is very important, as it carries the connotation of upāya, and each is an integral component in the attainment of awakening. However, prajñā is often buried under the mire of impurities, such as lust, hatred and delusion. Wayman states that monks who renounce all of these types of defilements are actually realizing their feminine side by the modification of their environment. He uses the metaphor of seeds to describe the hidden prajñā within all beings. Until prajñā is nurtured, it conceals its nature. Thus, the idea of consort practice centralizes around the notion of uniting prajñā and upāya in order to recreate the whole.

N. N. Bhattacharyya describes his understanding of this process union. He states that prajñā resides in the nirmāṇakāya cakra. Here prajñā is known as Caṇḍālī. When Caṇḍālī and the Yogin begin the practice, she blazes to the point of vibrant joy known as viṣayānanda, which is material in character. She then moves the joy upward towards the Dharmakāya cakra. Here the joy explodes into Paramānada, which still has a tinge of

materiality. Next the joys moves up towards the Sambhogakāya cakra, where the ensuing joy erupts into Viramānanda, which is of a transcendental nature. Once she reaches the highest pleasure, at the Mahāsukhakāya cakra, she becomes Nairātma. This is the stage of Sahajānanda, perfect bliss, and it is at this stage where the bodhicitta is realized (Bhattacharyya, Tantric Religion page 295).

Generally, prajñā is described as a woman of extremely low caste, such as a ḍombī (washerwoman). She resides outside the city and only those who are without prejudice, those who have given up their egoism and have broken away from societal expectations, can be with her. She is frequently described as the amoral initiator of the yogin, and for this role she is ideal. She is the one who, as Wayman so articulately states, ushers man into the world; therefore it only seems suitable that she should be the one to lead him to awakening. This description more appropriately describes the inner faculty of prajñā than as a dissolute outcaste. The ḍombī is the insight that initiates the yogin into knowledge, for she is the interior power to awakening (Wayman, Buddhist Tantras 164-171).

N.N. Bhattacharyya in his book; History of the Tāntric Religion, deduces that Mahāyāna compromised itself in order to gain popularity with lay practitioners. Dasgupta postulates that the early version of Buddhism was much too rigorous for mass appeal. The laypeople needed ceremonies and rituals in order to relate with Buddhism. By incorporating itself with the cults, rituals, and customs of the locals, various tribal practices in Buddhism arose (Bhattacharyya, History of the Tantric Religion 223). The local doctrines of many tribes included reverence for the Mother goddess, whose rituals may include sexual yogic practices. The common consensus among scholars is that the

sex rites of these tribal systems made its way into Buddhist systems and thus arose Buddhist t̃āntric practice (Bhattacharyya History of the Tantric Religion 225). This integration of the feminine aspect into Buddhism at a time when other sects of Buddhism were still teaching that women lacked spiritual potential was tantamount to the culture, such as in Bengal.

The focus of this study is on the union of practitioners and how awakening is achieved in this manner. The essential ideology of t̃āntric observance is to practice a non-dual life-style (Shaw 142). The involvement of a partner as an aid in t̃āntric meditation can be very advantageous. The additional energy is conducive to the heightening and intensity of meditative powers. The sexual fluids are believed to have a special potency that can nourish the yogin. Therefore the practitioners visualize the reabsorbing or the spreading of this bliss giving nectar through the body (Shaw 158). The additional meditative power accelerates the inner yoga of both practitioners, thus adding power to the psychic body. The body of the yogin consists of knots and cakras, and the power added from an additional practitioner can unblock the nerve channels (Shaw 147). Geshe Kelsang Gyatso comments that it is necessary for the yogin to meditate with an actual consort, in order to open up the heart to the most profound level (126).

T̃āntric union is intimacy without attachment. It is passion that is free from desire, conventional lust, and ego. There is a degree of detachment that is utilized to dissolve ego, yet there is still intimacy in the relationship. There is a spiritual interdependence, which is necessary when the most intimate point of their union creates the Great Bliss. As

the aim is to become liberated simultaneously, a partnership could last for any number of years (Shaw 168).

However, this type of union is not often socially acceptable. The practices were considered immoral by society. This societal view, as well as the practitioner's own needs for privacy, led to the secrecy of the movement. Yet, Buddhism during the time that these songs were written was growing in popularity. The smaller independent kingdoms accepted this doctrine into their laity. This foundation paved the way for the larger empires such as the Gupta and the Pāla dynasties, which were very supportive of Buddhism. The following section discusses the roles that the political situation on Bengal played on the growth and development of Buddhism.

III. History of Buddhism in Bengal

1. Socio-economic Background

There is not an absolute date for the initial entrance and acceptance of Buddhism in Bengal. The economic status of the state at the time of the rise of Buddhism is better documented, and provides us with a comprehensible picture of the circumstances that permitted the popularization of this doctrine within Bengal. It is known that, as a consequence of the advent of the Iron Age, an advance in agricultural tools was achieved, and the resulting increase in productivity induced trade of surplus goods (Sengupta 28). A notable district for commerce, Bengal encountered a variety of people, each bringing the uniqueness of their own background to the land. This, in conjunction with the stability of the kingdom, and the growth of the urban class, induced a growth in the popularity of Buddhism. Some scholars attribute this increase in popularity of Buddhism in Bengal to the close political connection that Bihar had with Bengal. Buddhism in Bihar was already prominent, being that the awakening of the Buddha occurred in Bodhgayā. With the growth of the middle class and an increase in spiritual unrest, Buddhism became an enticing possibility for many people (Sengupta 5). Even so, Bihari politics could not have been the sole influence for the rise of Buddhism. There is mention of the kingdom of the Puṇḍravardhana, a municipality in Bengal, cited in an unnamed Sanskrit rendition of the Vinaya-piṭaka (monastic rules) (Majumdar, History of Bengal 411). This is significant because it shows that Bengal was also a witness to Buddha's teachings before his parinirvāṇa. There are many references made of Vaṅga/Aṅga (Bengal), one of which is in a long list of countries that were converted to Buddhism as was recorded by Nāgārjunikonda (Warder 320; Majumdar, History of Bengal 412). Despite this

recognition, Bengal was not regarded as one of the major centres for the teachings of Theravāda. This was made obvious by its omission from the list of major areas where the instructors of Theravāda travelled from, towards Ceylon, for the consecration of the Mahāstūpa as erected by King Duṭṭhagāmaṇi in circa 118-94 BCE (Warder 320). Bengali Buddhism became more predominant once it began to follow the practice of Mahāyāna; this will be discussed further in the section discussing the evolution of Buddhism in Bengal.

In Bengal, the location of Buddhist communities lay along the trade routes. Anusua Sengupta mentions in her research that the earlier phase of Buddhism established communities in geographic clusters along the alluvial regions of Bengal. Regions such as Bogra, Rajshahi, Maldah, Murshidabad, the 24 Purnas and Midnapur show archaeological evidence of early Buddhist communities. As Buddhism began to spread, the caravan routes that ran through such regions as Tripura, Comilla, Noakhali, Barisal and the Chittagong hill region witnessed the growth of many Buddhist communities and temples. Small kingdoms dotted the land, and an increasing number of these small monarchies adopted Buddhism.

The dynastic history of Bengal during this time is very skeletal. Power struggles between the kingdoms of Magadha and Bengal caused fluctuations of the borders and ruling parties. Bengal was the dominant power for many years. However, this was reversed when Bimbisāra began his rule, which was concurrent with the time of the teachings of Buddha. His capital in Magadha was Rajagṛha, which is a place of significance in Buddhist history. After making strong political alliances with other states, Bimbisāra embarked on a mission to reclaim the control of Magadha from the ruler of

both states, Brahmadatta (Prasad 10-12). Bimbisāra's heirs ruled the kingdom for a couple of generations, and they changed the capital to Pāṭaliputra. This was the time of Buddha and his teachings found support in the kingdoms of Magadha and Bengal. A few from the series of independent monarchs that followed Bimbisāra were mentioned in Buddhist texts (Prasad 10). Through out all of this political turmoil, Buddhism in the greater Bengal area continued to prosper (Prasad 10-13). Eventually, Chandragupta Maurya founded the first empire in India. This led to the rule of the illustrious Emperor Aśoka, under whose rule Buddhism flourished. After Asoka, the Mauryan dynasty began its decay. The details of the time period between the fall of the Mauryan and the rise of the Gupta dynasty are very sparse (Prasad 10-13).

About three hundred years before the Common Era, the Gupta dynasty was beginning to take over the area known then as Aṅga. These regents were great benefactors to the promotion of Buddhism. They donated land to monasteries, and funded the building of stūpas and universities. There was also a rise in scholarship at this time, and many international scholars flocked to this area and its' renowned universities. This sustenance was continued when the Pāla dynasty took over rule. The Pālas propagated Buddhism beyond the influence of the Guptas. The Pālas were politically strong, and were able to conquer many neighbouring districts. Thus the doctrine of Buddhism spread to these newly vanquished areas. In Bengal, these two dynasties allowed for a variety of spiritual expressions, and the political histories of these dynasties are discussed in a latter part of this paper.

Further documentation of Buddhism in Bengal appears in the accounts of the Tibetan Lāmā Tāranātha. His writings encompassed the growth of Buddhism in his lifetime,

around the 16th century CE. In this work appears a reference to Bhaṅgala, which Majumdar takes to mean the general area of southern and eastern Bengal (History of Bengal 182). Both Buddhism and trade prospered in part due to the support of the leaders of the land. The Gupta and the Pāla dynasty both propagated Buddhism, which developing into various doctrines during this period.

2. The Rise and fall of Buddhist Dynasties in Bengal

The Gupta era was one in which the evidence of Buddhist affluence was better recorded. It had its foundations with Śrī Gupta, who ruled over what was then the small kingdom of Magadha, in the fourth century of the Common Era. He himself did not possess any considerable political power, nor did his son, Ghaṭotkacha. It was Ghaṭotkacha's son, Chandragupta, who began what is now known as the Gupta Dynasty. R.C. Majumdar elucidates the accomplishments of Chandragupta of the Gupta Empire in, The History of India. It would seem that the details of Chandragupta's rule are not very clear. What is known, however, is that he did succeed in expanding the borders of his empire as far west as Allāhābād (in what is now Uttar Pradesh) (Majumdar, History of India 231). His son, Samudragupta, was renowned as being a great military genius; he too expanded the borders of his district. Although the Guptas themselves were followers of the Brāhmaṇic doctrine, Samudragupta was very tolerant of other convictions. For instance, when he was approached by the Buddhist King of Ceylon to erect a monastery for his subjects that travelled to Bodhgayā, he graciously gave permission to carry out the task. At the end of his reign, Chandragupta's son, Chandragupta II, took over the dynasty.

It was during this period that the Chinese monk explorer, Fa-hsian, came to this area of India (ca. fifth century CE). Majumdar states that during Fa-hsian's travels he reported that he was very impressed with the area. There were light taxes, the administration was very liberal, cruel punishments that were normally so abundant at this time had been abolished, and rules such as passports and registration documentation were unknown. Commerce prospered as trade in crafts increased, and arts and architecture flourished. This era also witnessed the rejuvenation of intellectual and religious debates (Majumdar, History of India 236). Sengupta states, that historically, this period witnessed the disintegration of the unification of North India into small regions, and beheld the transition from the classical period of Indian history to that of the medieval period. After the fall of the Gupta Empire, Bengal divided into two main kingdoms, that of Gauḍa (northern and western Bengal) and the Vaṅga (eastern and southern Bengal) (Sengupta 33). There were numerous smaller kingdoms as well. The progress of Buddhism, as it made its way through Bengal, can be found in the records of some Chinese monks that travelled through India. Hsüan Tsang was one such monk. In his journal, he recorded his travels through the "Kie (ka)-lo-na-su-fa-ta-na (Karnasuvarṇa) country" (Sengupta 33). Furthermore, Hsüan Tsang spoke of more than ten monasteries among which was the Raktamṛitkā Mahāvihāra. According to his records, this was during the reign of Śaśāṅka; archaeological evidence places this monastery in the Murshidabad region of Bengal. Buddhism continued to exist in Bengal, but once the Pālas began their reign, the philosophy made yet another modification to its doctrine.

The common consensus is that Vajrayāna Buddhism was able to establish itself during the rule of the Pālas (mid eighth century). This dynasty arose after a century of

tumult in Bengal. It was a time when the misery of the people finally made them realize that they needed a singular authority to unite themselves again (Majumdar, History of Bengal 96). This idea of smaller kingdoms uniting in the interest of a national cause was extraordinary. Majumdar states his admiration in the fact that the smaller kingdoms elected the popular hero Gopāla to be the elected sovereign in their bloodless revolution (Majumdar, History of Bengal 97). There is a very quaint account of this historical event in Lāmā Tāranātha's history, much more legendary than historical. Even so, it is an important recording of this event. What is interesting about the election of Gopāla is that the Pālas are recorded as being Buddhist practitioners. It is not known if this was an adopted practice or whether or not he was born a Buddhist. Even so, his spiritual practices certainly display the acceptance and increase in popularity of Buddhism in Bengal. Gopāla, during his rule, was accredited to have kept a peaceful kingdom, defeating those who opposed him. He founded a vihāra (monastery) at Nālandā as well as having established many religious schools (Majumdar, History of Bengal 101-103). Gopāla was succeeded by his son, Dharmapāla, in circa 770 CE (Majumdar, History of Bengal 104). Dharmapāla greatly expanded the kingdom that he inherited from his father. Majumdar describes the events since Dharmapāla's accession to the throne. Dharmapāla eventually claimed the areas up to the Indus valley on the west, the Himālayas on the north, and beyond Nārbadā in the south (Majumdar, History of Bengal 111). It was a time of unparalleled Imperial glory for Bengal. The renowned Vikramaśīla vihāra was founded during his rule. He was also credited with building the vihāra at Odantapuri. Tāranātha accredits the construction of this vihāra to Devapāla, who is the next to reign. Even though Dharmapāla was a patron of the Buddhist

doctrine, he was not adverse to the Brahman philosophies. He granted land to rise temples, as well as followed the rules prescribed for caste (kṣṭṛya (warrior)) (Majumdar, History of Bengal 101, 116). He had no bias when it came to religion, as is demonstrated in his retention of his brahmanical minister, a position passed down through the family for generations. After Dharmapāla's rule was the regimen of Devapāla (circa. 810-850 CE). He further expanded the kingdom. Devapāla continued to support both the Brahmins and the Buddhists. He was a great military leader, and after his death, those who inherited the Pāla Empire soon led it to decline in land and power (Majumdar, History of Bengal 116). Majumdar mainly discusses Devapāla's many military attributes, and states simply that he was a patron of Buddhism, and supported the community. After the death of Devapāla, there may have been a dispute between branches of the family. This, in addition to the slow crumbling of the kingdom to other rulers, began the downfall of the Pālas. One important factor for Buddhism is that there was contact with Tibet at this time.

Tibet became a unified country during the rule of Srong Tsan in circa 600 CE. It was during the suzerainty of his son, Srong-Tsan Gampo, that the country became swayed by Buddhist influence. He adopted the style of Nāgarī used at the time in India, and had many masters come up to Tibet and transcribe Buddhist literature into Tibetan. It seems that Srong-Tsan Gampo was able to conquer Assam and Nepal. The latter remained a vassal state for almost two hundred years. His grandson, Ki-li-pa-pu (650-679 CE), was the next to take the throne. He extended the borders of Tibet into what Majumdar terms as Central India, which most likely consisted of Bihar and Bengal. However, in 702, India and Nepal revolted against Tibet. Nepal was subdued, and

although Central India was free from paying regular tribute, they were apparently not completely released from Tibet's govern. There is record of a delegation from the area of Central India petitioning China for aid against Tibet (Majumdar, History of Bengal 91-93). It was during the rule of the Pālas that Tibet's ambitions were finally kept in check. Although, Majumdar does propose that the reason that a Buddhist ruler was put on the throne in India was due to Tibetan political influence (Majumdar, History of Bengal 125n.2).

By the time that Rājyapāla became sovereign, Bengal was fairing quite poorly, as Tibet usurped the Pāla Empire's powers. Majumdar claims that Rājyapāla simply became the ornamental head of the Tibetan monarchy (Majumdar, History of Bengal 133). Some scholars argue that this is not the same Rājyapāla of the Pāla dynasty. These arguments stem mainly from the findings of the more recently discovered copper-plated grant inscribed on the Indrā plate. This put a twist on the belief traditionally held by scholars as the inscription on the plate suggested that the split that occurs in the kingdom between the two Pāla familial branches, actually occurred after Rājyapāla's death. This seems to be historically inaccurate. Those who do not accept this view ascribe to the belief that Rājyapāla was a Tibetan chief who worked under the reign of the Pālas. He may have taken advantage of the weakened state of the Pāla empire and set up a small principality of his own (Majumdar, History of Bengal 134). In either case, the main point here is that there was a great deal of trade going on between Bengal and Tibet, which very likely led to an exchange of ideas (Majumdar, History of Bengal 134 n.1). The struggle for power over Bengal continued for several more generations, ending with Govindapāla in 1155 CE (according to the account of Tāranātha, this date should be

715 CE) (Majumdar, History of Bengal 174-177). Eventually the Pāla dynasty fell in favour of the Senas, which lead under Brahmanic rule.

IV. Definitions of Buddha Nature

One of the early genres of Mahāyāna literature to develop was the Buddha Nature sūtras. This notion was never to become a school of its own, for the nature of the topic itself could not comply with any specific dogma. Even so, the general acceptance of this idea allowed it to prevail. In the tradition of the first sūtra to be “published” in this genre, the innate potential/awakening remains consistent. Many Mahāyāna sūtras describe this innate potential as tathāgatagarbha, and in Vajrayāna, the appellations used are Mahāsukha, Mahāmudra and Sahaja. The significance of these usages is displayed in the perception of the final goal as it pertains to the practice. As for understanding Buddha Nature as a potential, Per Kværne explains that, in traditional Mahāyāna doctrine, bodhicitta (the resolution to acquire bodhi) is attained by promotion through the daśabhūmi (ten stages), which signifies the purification of the mind (PK 30). In this light, Buddha Nature is understood as the possibility for awakening, as well as a method for the practitioner to remove contamination from the mind. Each of these idioms is described below, beginning with tathāgatagarbha, in order to provide further background towards the understanding of their employment in the Caryās.

1. The Tathāgatagarbha Theory

It is important to know how the idea of tathāgatagarbha was understood by the Buddhist community of the time. There are two texts that contend for the position of being the first to discuss this ideology, the Śrī Mālādevīsimhanāda Sūtra and the Tathāgatagarbha Sūtra. A.W. Barber in his exposition on the technical definition of tathāgatagarbha in the Tathāgatagarbha Sūtra determines that this sūtra seems to

be the earlier of the two. This is deduced by an examination of its level of doctrinal sophistication and literary merit. The *tathāgatagarbha*, as presented in this *sūtra*, is fully formed, pure item that is surrounded by an adventurous casing of defilements. William Grosnick comments in his reading of the *Tathāgatagarbha Sūtra* that the majority of similes in this text portray something very precious, valuable, or noble contained within something horrid and vile. In the majority of the examples cited by Barber, the casing does not effect the *tathāgatagarbha*, but only obscures it from view. The *tathāgatagarbha* is complete, and is not a potential to be developed, for it is like the Buddha himself (Barber 7). It is surrounded by the *kleśas* of greed, desire, anger and stupidity. These *kleśas* are said to reside in the body, and are the degrading actions that bind us to *saṃsāra*. However, they only conceal the *tathāgatagarbha*, they do not effect it. Therefore, once these *kleśas* are removed, Buddha Nature is revealed (Barber 13-14).

Diana Paul in her dissertation offers an inference as to the possible rise of this notion. She asserts that *Mahāyāna* literature came mostly from South India, around the Andha region ca. 100 BCE to 200 CE (Paul 9). Paul believes that the *tathāgatagarbha* philosophy may have found its proto-type in this region from the ideas of the intrinsically pure mind and dharma-nature of the *Mahāsāṃghika* school (Paul 13). She bases this deduction on the appearance of the *Śrīmālādevī Sūtra* (435 CE) in the anthology of the forty-nine assemblies (the *Ratnakūṭa* (ca. 706-713 CE)) (Paul 12). The *Śrīmālādevī Sūtra* was most likely included in the anthology because it addressed the notion of *śūnyatā*. It is associated with the *Prajñāpāramitā*, and as she believes that these *sūtras* and the *Ratnakūṭa* originated in the Andha region, she concludes that the *Śrīmālādevī*

may have come from this area as well. Conversely, many other scholars believe the Prajñāpāramitā originated from north-western India (Paul 12).

Alex and Hideko Wayman in The Lion's Roar of Queen Śrīmālā, address the idea of the intrinsically pure mind. They place the doctrine in the hands of the early Mahāsaṅghikans who specifically believed that; "...consciousness is intrinsically pure and defiled by adventitious defilement's, and that there is a substratum consciousness". Furthermore, the Waymans quote the Mahāvastu Vinaya in regards to the Buddha's mother giving birth to an amara-garbha (immortal embryo):

Today, O queen, you will give birth to a good youth (sukumāra) of immortal embryo, who destroys old age and illness, celebrated and beneficial in heaven and on earth, a benefactor of gods and men (Wayman, Alex and Hideko The Lion's Roar 42-43).

This quote intends to display the antiquity of the ideology of the tathāgatagarbha. This notion of something valuable hidden under a layer of defilement is a common theme in various other sūtras, and will subsequently be discussed in another section of this paper.

Part of the tathāgatagarbha ideology is Buddha gotra. In Brown's comparison of Mādhyamika and Vijñānavāda, he explains that, in Mādhyamika, the mention of 'gotra' is very scarce in the ancient śāstras. Essentially, it is the combination of the Abhisamayālaṅkāra and the Ratnagotravibhāga that provides a definitive source for the denotation of 'gotra'. This is particularly true from the Tibetan perspective of the Mādhyamika point of view. The Abhisamayālaṅkāra attributes the gotra as the substratum of the Bodhisattva path, and determines that gotra should be identified with dharmadhātu. The idea of dharmadhātu is synonymous with the conception of the Buddha Nature, and it too is often described as an embryo (Brown 46). The

dharma-dhātu is the universal, supporting ground for the realization of the Mahābodhi (Brown 66). This notion is often associated with Mādhyamika doctrine and is directly analogous with gotra (lineage, gene or germ) (Brown 46). Furthermore, from the Tibetan historical perspective, the tathāgatagarbha could be a missing link between the Mādhyamika and the Vijñānavada (rise of conscious experience) disciplines (Waddell 110; Paul 50).

Paul summarises David Ruegg who further investigates this notion of the link between primitive and Tibetan Buddhism by the tathāgatagarbha ideology. In rudimental Buddhism, the criticism of the impeccability of an Arhat, which became a direct cause for the schism between Sthaviravāda and Mahāsaṅghika, was based upon the concept of the non-defiled ignorance of an Arhat (see Ruegg La Théorie du Tathāgatagarbha et du Gotra). The association between the pure mind and defilements was adopted by the Mahāsaṅghikans, and then later by Mahāyāna. The relation between garbha and gotra became a subsequent development. The Vijñānavadans emphasised the importance of the development of the tathāgata as equated with the Buddha gotra (lineage of the Buddha). In contrast, the Mādhyamikan śāstras do not place emphasis on the Buddha gotra. Instead, the notion of āryagotra is mentioned, and defined as being immaculate, permanent and real. However, the concept of Buddha gotra is present from the eighth bodhisattva-bhūmi and above. The Buddha gotra is described as being brilliant as a gem and has the qualities of a Buddha. This comparison appears in texts such as the Tathāgatagarbha Sūtra and the Ratnagotravibhāga Śāstra, where the tathāgata is compared to a jewel. However, caution must be exercised when

comparing these two notions, for, in *Mādhyamika*, the literary allusion appears as a family of *Tathāgatas*, and not as existing by nature itself (Paul 51-2).

a. Definition of *tathāgatagarbha*

The definition of *tathāgatagarbha* is a difficult one to discern, as there are various meanings of the word ‘garbha’. Paul gives several examples of possible definitions. She begins by establishing the meaning of *tathāgata* as being the, “thus gone one” or “thus come one”. The majority of scholars agree that this phrase is a reference to Buddha(s). *Garbha*, however, is a complex term to define. Some of the definitions that Paul gives are: “womb, inside, middle, interior of anything, a fetus or embryo” (Paul 47). She continues in depth about the dual possibilities to interpret *garbha*. Seen as a *bahuvrihi* (the application of the whole compound in regards to another word outside of the compound), the meaning of *garbha* becomes a container for the *tathāgata*; i.e., the one who holds the *tathāgata*-in-embryo. This is only one way to render the *bahuvrihi*, another would be “who is the *garbha* of the *tathāgata*,” with a genitive relation between A and B. The “who” is outside the compound, (like all *bahuvrihis*), it equals the body. It would seem that the *Tathāgatagarbha Sūtra* is saying that our bodies are the container/womb of the *tathāgata* (which is fully formed). In contrast to the *bahuvrihi* meaning, she offers the *tatpuruṣa* (syntactic compound) meaning, which looks at the compound as a genitive one. It insinuates the *garbha* to be a potentiality for growth. It would seem that this is more of an inner development rather than a state of mind, as implied in the *bahuvrihi*. In accordance with Paul's research, it would seem that the *tatpuruṣa* meaning is favoured among some scholars (Paul 48-49). However, Hookham asserts that the Tibetan expressions of *tathāgatagarbha* are

limited by the way garbha is translated as ‘snying po’ (heart/essence). This implies that there is something valuable that needs to be retrieved. For instance, it is like butter, which needs to be retrieved from milk (Hookham 100). If the Tibetan particle ‘*can*’ is added, a bahuvrihi is created, and the meaning is altered to “having Buddha essence”. So, in Sanskrit, the concept is that “All beings are tathāgatagarbha”, whereas in Tibetan it is “all beings have tathāgatagarbha”. This implies that the Tibetan view states that all beings have the essence of Buddha or have Buddha heart/mind within them (Hookham 100).

Yet, this grammatical consensus does not solve the dilemma concerning the literal meaning of garbha. For instance, the Waymans initially define garbha as an “embryo.” In contrast D. T. Suzuki in his translation of; Lankāvatāra Sūtra; interprets garbha as being a “matrix.” Ruegg, on the other hand, tries to determine the meaning through the use of Tibetan, Sanskrit and Chinese uses of the word. In the Tibetan usage of *Sninpo*/garbha it is used to describe the “essence,” the “seed,” or the “heart” of something. A secondary usage of garbha in Sanskrit is also “interior,” “essence” or “heart.” In Chinese, *tsang*/garbha is used to define a “storehouse,” a “container” or a “hidden place” (Paul 49). The Waymans write about the various alternatives to garbha in their article on “The Title and Textual Affiliation of the Guhyāgarbatāntra”;

Accordingly, it appears that all three senses of the word garbha are alluded to in a passage of *The Lion's Roar of Queen Srī-mala*;where the translators can now acknowledge, by reason of the present information of three kinds of garbha, that they wrongly translated the word garbha each time as ‘embryo.’ It would be just as wrong, of course, to translate it each time as ‘womb.’ The passage can now be understood this way: ‘Lord, this Tathāgatagarbha is the Illustrious Dharmadatu-womb (first kind of garbha); the Dharmadatu-embryo (second kind of garbha); the essential

of supermundane dharma and the essential of the intrinsically pure dharma (the third kind of garbha)’” (Sutton page 53).

This illustration of the three different uses of tathāgatagarbha in the Śrīmālādevī Sūtra alone shows how diverse the definitions really are. Each sūtra seems to have its own idea about the meaning of the tathāgatagarbha. Paul mentions that the concept of Buddha-gotra (element, cause, source, origin, family, clan, lineage, germ, or matrix) is used as an alternative to Buddha Nature. She believes that is an indication of a preferential interpretation of garbha as “member,” “seed,” or “lineage,” as it would refer to the true sons of the Buddha (Paul 124). The concept of Buddha-gotra, she continues, is focused upon the nature or the essence of the tathāgata, as it pertains to the intrinsically pure state of mind, de-emphasising the nature of defilements in the minds of sentient beings, which draws the connection between the linguistic differences (Paul 124). The Waymans believe that the Tathāgatagarbha Sūtra looks at tathāgata as though it is the true nature of dharma, and whether the tathāgata arises or not, sentient beings will always have the embryo of the tathāgata (Lion’s Roar 47).

Another sūtra in which the tathāgatagarbha is discussed is the Lankāvatāra Sūtra. In D. T. Suzuki's translation and commentaries upon the Lankāvatāra Sūtra, Buddha and Mahāmati address the concern over the tathāgata being equated with the ātman. The dates given by Suzuki of translation for this sūtra are based on the Chinese authority, circa 412-433 CE, which would place the translation soon after that of the Parinirvāṇa Sūtra (Suzuki, Studies in the Lankāvatāra 4). In the Lankāvatāra Sūtra, the Buddha describes the tathāgatagarbha to Mahāmati as being; “... by nature bright and pure, as primarily unspotted, endowed with the thirty-two marks of

excellence, hidden in the body of every being like a gem of great value, which is enwrapped in a dirty garment, enveloped in the garment of the Skandhas (aggregates), Dhātus (essence), and Āyatanas (base of cognition) and soiled within the dirt of greed, anger, folly, and false imagination, while described by the Blessed One to be eternal, permanent, auspicious, and unchangeable” (Suzuki, Lankāvatāra Sūtra 68-69). This is the general explanation of the tathāgatagarbha to Mahāmati.

Suzuki mentions an interesting difference between the Lankāvatāra Sūtra and other sūtras in that the Lankāvatāra makes a distinction between conventional language and higher truth. Mahāmati seems to be especially interested in finding out the distinction between the higher truth and its expression in words. Suzuki believes that Mahāmati is hoping that once this relationship is clear, he will be much closer to attaining Buddhahood. Yet this is not the final step in the path of development of the tathāgatagarbha. There is still another major text, which mentions the tathāgatagarbha, the Ratnagotravibhāga Śāstra (Suzuki, Lankāvatāra Sūtra 348).

At the time that the Ratnagotravibhāga Śāstra was written (Takasaki deduces its origin to be in the late fourth century CE), in all probability, the author knew nothing about the Lankāvatāra Sūtra (Takasaki 53). He continues to explain that this text concentrates mostly upon the cittaprakṛti (Innate Purity of Mind) which is identical with the Buddha and in all other sentient beings (Takasaki 22). Cittaprakṛti is a result of the realization all defilements that cloud tathāgatagarbha as being śūnyatā. It seems that the structure of this text is borrowed from various sources, one of which is the Tathāgatagarbha Sūtra. It also appears to be greatly influenced by Nāgārjuna's work

(Takasaki 33). The great emphasis of this text is upon the realization of the emptiness of all dharmas, therefore realizing that all defilements are empty in order to actualize Dharmakāya (Brown 365). Brown also discusses the Ratnagotra in his dissertation. He explains that this text takes an in depth look at the nature of ignorance and how to cancel it in order to achieve tathāgatahood. In this text, ignorance is the subtle root of the tendencies towards desire, hatred, and delusion, which in turn influence sentient perception, which in turn affects action and rebirth. He continues to state that the critical interpretation of this sūtra is that the congenital principle of ignorance is not ultimate; “... but grounded upon and abides within the unconditional, Innate Pure Mind” (Brown 364).

b. Tathāgatagarbha as already Buddha

Some authors believe that the Buddha used the idea of tathāgatagarbha as a teaching tool. D.T. Suzuki, in his translation of the Lankāvatāra Sūtra, provides this quote in support of the scholars who believe that Buddha himself spoke of this concept and used it as a tool to teach the lay people. This quote is in response to a puzzled Mahāmati, who thought that the concept of the innate nature seems to correlation with the description of ātman. Buddha clarified this misconception:

“ The Blessed One replied: No, Mahāmati, my Tathāgata-garbha is not the same as the ego taught by the philosophers; for what the Tathāgatas teach is the Tathāgata-garbha in the sense, Mahāmati, that it is emptiness, reality-limit, Nirvana, being unborn, unqualified and devoid of will-effort; the reason why the Tathāgatas who are Ārhats and Fully-Enlightened Ones, teach the doctrine pointing to the Tathāgata-garbha is to make the ignorant cast aside their fear when they listen to the teachings of egolessness and to have then realise the state of non-discrimination and imagelessness. I also wish, Mahāmati, that the Bodhisattvas-Mahāsattvas of the present and future would not attach themselves to the idea of an ego [imagining it to be a soul]. Mahāmati, it is like a potter who manufactures various vessels out of a mass of clay of one sort by his

own manual skill and labour combined with a rod, water, and thread, Mahāmati, that the Tathāgatas preach the egolessness of things which removes all the traces of discrimination by various skilful means issuing from their transcendental wisdom, that is sometimes by the doctrine of the Tathāgata-garbha, sometimes by that of egolessness, and like a potter, by means of various terms, expressions, and synonyms. For this reason, Mahāmati, the philosophers' doctrine of an ego-substance is not the same as the teaching of the Tathāgata-garbha. Thus, Mahāmati, the doctrine of the doctrine of the Tathāgata-garbha is disclosed in order to awaken the philosophers from their clinging to the idea of the ego, so that those minds that have fallen into the views imagining the non-existent ego as real, and also into the notion that the triple emancipation is final, may rapidly be awakened to the state of supreme enlightenment (Suzuki, *Lankāvatāra Sūtra* 69).

In this way the concept of tathāgata could be seen as an idea being utilized as a teaching tool. The difficulty that arises with this archetypal use of tathāgatagarbha as a teaching tool is the difference in language as means of conveying a truthful meaning. The imagery of the potter used in the above example can also be found in the Abhidharma school, as it is utilized to differentiate the two different types of truth used in language and how it pertains to achieving awakening.

c. Conventional and Higher Truths

Just as a potter uses all of his tools in order to make a pot, so must a disciple use all their abilities to realize tathāgatagarbha. Supposing that the concept of tathāgatagarbha would simply be a stepping stone in the attempt to understand Nirvana, it would be a type of conventional truth, which is the truth that must rely upon language. The higher sense of truth is the reality that is mentally actualized (Kalupahana 17). Presuming that truth is a language that produces “meaningful” results, then any language that works towards explaining something permanent or annihilistic would be a “meaningless” language in that there is no communication of one's experience (in terms of sensed results rather than ultimate results). However, by making conventional truth absolute, the result would be a dogmatic practice that is akin to “clinging.” According to

the Buddha, a wise person will understand the conditionality of conventional language, as well as its fruitfulness, without elevating them to the level of ultimate reality. This realization will help one attain nirvāṇa, where one will be free from, as well as against, such conventions (Kalupahana 118-119).

The above arguments are presented from the Mahāyāna viewpoint. The tathāgatagarbha is prominent in the Mahāyāna ideology, as there is emphasis on the mental defilements, and the purification processes of the mind in order to remove the defilements. In Vajrayāna, emphasis is placed more on the physical process of removing defilements. As such, the theories and practices of tāntra reflect this conviction within its language.

2. The Sahaja Theory

Sahaja is the Intrinsic Nature that abides in the practitioner, and this ideology maintains that practitioner will realize awakening in the natural way. For example in Hinayāna, sexual activities are forbidden, for the bhikṣus and bhikṣunis should live austere lives. Those who abide by the Sahaja theory believe that this induces undue strain upon the practitioner. Rather than suppressing human nature, those who follow this ideology believe that whatever is natural, whichever is the easiest, is the most straightforward path to awakening. If the realization of awakening is achieved by this method, there is no need to practice the magical elements of mantra, mudrā, and maṇḍala. For, Sahaja consists of all three of these practices and more. The philosophical reasoning that Mahāyāna experts require, is abhorrent to the implementers of Sahaja. Saraha, one of the first Siddhācaryas, expresses this disdain for scholarship. He uses the metaphor of a mirage in the desert to compare the academic method of

seeking the inner Buddha. A scholar can drink knowledge endlessly from the Guru, believing that the Guru is able to quench his thirst. This is like a mirage in the desert, for the Guru is unable to put the scholar in touch with the inner Buddha. At the time that Saraha wrote, he believed that the world was sick of this academic attitude, and all efforts made towards the intellectual discovery of awakening will be futile once the threshold of saṃsāra is passed (ORC 54). Kānha, another Mahāsiddha, writes about this same sentiment. He believes that even though the traditional academics pride themselves on knowing the truth, they rarely discover the absolute truth (ORC 54). As was previously mentioned, it was this new perspective that brought about the popularity of the tāntric viewpoint.

Dasgupta gives the literal meaning of Sahaja as “...that which is born or which originates with the birth or origination of any entity” (ORC 78). There are other possible meanings and they are discussed in further detail in the notes of the translation of Caryā three. Sahaja is the state where all constructed thought is dead, and where the defiled nature of citta is seen through, and its purified nature is found. Sahaja exists in the unity of the female and male principles. It is the state of non-duality that is inexpressible by words. It is the state of Mahāsukha, it is another name for Buddha Nature, the state of awakening.

3. Mahāsukha

Literally, this is the Great Bliss. The imagery around this metaphor usually depicts the male as upāya and the female as prajñā. Mahāsukha is the ecstasy that arises from the union of these two components. From this harmonious conjunction, awakening is attained, even if only for a brief moment (Mishra 140). Mishra believes that Mahāsukha

is the entire pivot point of t̃āntric practice. It can be defined as perfect awakening, for without bliss, he states, there is no awakening (Mishra 151). It can also be defined as the body of perfect knowledge. At its highest level it can also be equated with Sahaja. Several of the Caryās speak of attaining awakening by, or along with, realizing Mahāsukha. Lūipā and Kānha are two of the masters that speak of this in their work (Mishra 151).

4. Mahāmudrā

The concepts of Sahaja and Mahāmudra are also intertwined. In “The Song of Mahāmudra”, as rendered by Chang, this notion is illustrated. Two such verses read:

The Void need no reliance,
Mahāmudra rests on nought.
Without making an effort,
But remaining loose and natural,
One can break the yoke
Thus gaining liberation (Chang 25).

This first quote describes Mahāmudra as śūnyatā, which is attained by natural effort. As was mentioned in the above section, Sahaja is attained through the natural way. The “yoke” that is broken to gain awakening is representative of the burden of saṃsāra. Another example of the natural way of Mahāmudra is again depicted in this verse:

One should not give or take
But remain natural,
For Mahāmudra is beyond
All acceptance and rejection.
Since Alaya (store consciousness which preserves the “seeds” of mental impressions) is not born
No one can obstruct or soil it;
Staying in the “Unborn” realm
All appearances will dissolve
Into the Dharmata (the essence or nature of the dharma), all self-will
And pride will vanish into nought (Chang 29).

The verse emphasises naturalness. Chang explains that the yogin should not make the slightest effort of any kind. The basic idea is that Buddha Nature as being the same as Mahāmudra is not realized, as we are busy manufacturing saṃsāra. If the practitioner allows the mind to flow or stop without assisting or restricting thoughts, this is the practice of spontaneity, and of naturalness (Chang 38). Thus “no effort” means that the manufacturing of saṃsāra is stopped. The “Unborn realm” is when the practitioner is able to realize awareness, is able to sustain it, and allows everything they experience to liberate itself into śūnyatā (Chang 39-40). These are just a couple of examples of how Mahāmudra and Sahaja relate, however, the notion of Mahāmudra itself is more complex.

Although this term has several meanings, this can be another expression of awakening used in the Caryās. Also, it can be a method of meditation that is used to realize awakening. This is accomplished by utilizing upāya and prajñā to gain the insight that leads to awakening. More commonly, Mahāmudrā is translated as the “Great Seal”. The “great” refers to the simultaneously arisen bliss, and the “seal” refers to śūnyatā of śūnyatā. It can also be simply regarded as śūnyatā, which is the great bliss because the phenomena never changes from the state of lacking inherent existence. As śūnyatā is the nature of all phenomena, and direct meditative realization of it leads to awakening, it is referred to as “seal”. There are four types of seals; the first is that all products are impermanent, second that all contaminated things are miserable, third is that all phenomena is self-less, and finally that peace only exists in nirvāṇa. The third of these four seals represents Mahāmudra, and is an essential step before that of nirvāṇa (Geshe Kelsang Gyatso 9).

There are two different types of Mahāmudra; there is the consequential-time and the casual-time. Consequential-time is when there is no more learning and the fruition of Buddhahood is achieved. Casual time Mahāmudra is practised before the moment that the union of the two truths which is attaining Buddhahood. It is in this practice that the superior teachings within tāntra are engaged in order to achieve awakening. The realisation of this bliss is not that of simple sexual union, but is only achieved when the all the cakras knots melt, and allow the flow of bodhicitta through the central channel (Gyatso 10).

5. The meanings of terms summarized

Although the character of the idea of the innate Buddha remains the same, the terms utilized to depict this ideology vary greatly. As seen above, each term depicts not only the meaning, but also the practice that is associated with the ideology. Each also emphasises different aspects of the Buddha Nature/awakening ideal. The term tathāgatagarbha is the most prominent in Sanskrit sūtra literature. However, in Vajrayāna, the usage of this term is rare.

Sahaja explains the innate (born together) aspect of Buddha Nature. Mahāsuka elucidates the bliss tone of the experience of realizing Buddha Nature. Finally, Mahāmudra explains the “sealing” of the realization of Buddha Nature. The brief outline of some of the more popular terms simply touch upon the practices involved in tāntra. As the practice is not the main focus of this discussion, I have simply given a skeletal explanation of the terms. Furthermore, these terms are influenced by the nature of the language employed in the Caryās, sandhabhāṣā has affected the depiction and denotation behind the above terminology.

V. SANDHABHĀṢĀ (twilight language)

The Caryāpadas are a collection of songs that were compiled in and about the twelfth century. T. Mukherji has noted that the final line in the songs usually denotes the author of the song, which is known as the bhāṇitā. The bhāṇitā is derived from the following roots: $\sqrt{\text{bhaṇ-}}$, $\sqrt{\text{gā-}}$, $\sqrt{\text{bul-}}$ and $\sqrt{\text{bol-}}$. These roots are defined as: “to say” (**PK** 4). There are several conjugations of this verb, and in five of the songs it appears in the honorific declension. Mukherji believes that the disciples of the Siddhas named in the songs most likely wrote these songs. The rationale of this idea is that the disciples had obscured their own names and thus had inserted their guru’s names as a mark of respect (**Muk** 10). For example, in Caryā fifteen the bhāṇitā is written as “bolatheu”, which is the honorific declension. Mukherji’s hypothesis would accredit this to the disciple writing in honour of his Master. Yet, Munidatta, whose commentary is used as an authority upon the songs, ascribes this Caryā as being written by Śānti. Munidatta gives no indication that this Caryā could have been written by another. Yet another example of this occurs in Caryā twenty-eight, where the bhāṇitā appears a total of three times in this song. Mukherji offers the solution that perhaps the additions were interpolations upon the original (**Muk** 9n.1). Sen concurs with Mukherji’s proposal. Sen asserts that Caryā’s seventeen, twenty-eight, and fifty are actually anonymous, and were later ascribed to an author. It is Sen’s postulation that a few of the songs were written by disciples and then later credited to the Masters as a manner of respect or honor giving. The importance of the authors of the songs is reflected in the study of sandhabhāṣā (twilight language). The literal and idiosyncratic meanings of the lyrics are reflective of the life experiences of the Siddha; these experiences are discussed in a later part of this study, as is the

symbolism behind the lyrics. Yet, it must be determined how this intentional writing style is defined and what “sandhabhāṣā” is meant to express.

There are various definitions for “sandhabhāṣā”, and although the translations seem to denote similar meanings, in fact the meanings are in discord with each other. The most commonly known translation is the one that is rendered by Sastri, that of “twilight language” (PK 37). Benytosh Bhattacharyya concurs with this interpretation; “They [the siddhācāryas] wrote in a language which was designed by them as the sandhabhāṣā or twilight language, meaning that the contents may be explained either by the light of day or by the darkness of night” (PK 37). Müller and Snellgrove refer to it as “secret speech”, and Dasgupta employs “enigmatic speech” (PK 37). Although Wayman defines sandhabhāṣā as “intentional speech”, he also argues that there is the possibility of “twilight language” being correct. This definition intimates that something exists that is different from what is directly implied by the words (Wayman, Buddhist Tantras 128). He derived this from the extensive research done by Professor Vidhuśekhar Śāstrī. Edgerton’s definition as found in his Buddhist Sanskrit Hybrid Dictionary renders ‘saṃdhā’ as having an “esoteric meaning”; therefore ‘saṃdhā-bhāṣita’ would mean “expressed with esoteric meaning” (Wayman, Buddhist Tantras 129). However, Wayman informs the reader that this is not a reliable definition. It is inferred in Tibetan manuscripts that the intention of sandhabhāṣā is “...intended for candidates with keen senses and zeal for the highest siddhi (success) but the words for that goal are stated in ambiguous discourse” (Wayman, Buddhist Tantras 129). In Wayman’s historical investigations, he finds that another significant reason that this term may be translated by some as “twilight language” is because of the significance of the time of dawn and dusk.

Twilight is symbolic of the sensitive points of the transitory flow of time where spiritual mastery was possible. Māra is traditionally believed to have come to disturb Gautama's meditation under the bodhi-tree at the time of dawn (Wayman, Buddhist Tantras 130).

Snellgrove also chooses to interpret this word as secret language. Snellgrove finds that the basis of all t̃āntra is the union of consecration and secret languages, of the different joys and of feasting and rest (SHVT 94). Kværne's comparative study of the uses of this term concludes that the definition of sandhabhāṣā should not be "secret language." Contrarily, this is drawn upon Snellgrove's comments that the "jargon" such as "lalana, rasanā, padma, vajra, and so forth...." are not particularly "hidden" in their meanings. Some of the images are certainly not original. He observes that many are household terms that could appear in any religious or philosophical environment. Furthermore, some statements seem to be more proverbial or popular. Kværne believes that this indicates that the authors of the songs were in touch with contemporary literature. A parallel is made with Kabir and his genre of sant poets' use of "ul̥ṭa-bāṣī" (self-contradictory statements). These self-contradictory statements also appear prominently in the Caryāgitī. Kværne, favours "symbolic" or "intentional" speech, as it connotes something that is beyond ordinary speech. He quotes Lamā Angarika Govinda:

This symbolic language ...has its origin mainly in the fact that everyday language is incapable of expressing the highest experiences of the spirit. The indescribable that can only be understood by the initiate or the experiencer, can only be hinted at through similes and paradoxes (PK 39).

Kværne asserts that Munidatta in his commentary uses the term to mean "figurative or metaphorical speech" (38).

Yet, the majority of the experts upon the Caryās concur that there is a dual level of meaning within the songs. Mukherji describes the two levels as being spiritual, which is mostly hidden in the language, and literal. An example of literal language is used in Caryā thirty-six:

Svapaṇe mai dekḥih thihubaṇa Suṇa
In my dreams I saw the three worlds void (**Muk 11**).

These types of passages have a simple and straightforward meaning; it is not hidden from the reader. The spiritual meaning is a matter that has many levels. Of the statements that have hidden meanings, there are those that seem straightforward, yet, contain hidden meaning, such as Caryā 14:

Yaṅgā jaunā mājhē re bachai nāī
In between the Ganges and the Yamuna there flows a river (**Muk 11**).

There are also statements that are complex and have hidden meaning, such as Caryā 33:

balada biāala gabia bājha
The bull gave birth to a calf, the cow is sterile (**Muk 12**).

He believes that all the songs fall into these three categories. In regards to the expression ‘sandhabhāṣā,’ he believes that the conventional definition is a misuse of the expression. Instead he divides the amended word into four sequential classes:

Primarily there is byāja, which Mukherji defines as being an allegorical statement. An example of this would be Caryā one, where the body is compared to a tree. Following this is sandhyā-śabda, which is when a particular word contains a double meaning.

These meanings would be a literal or a surface meaning, and a meaning that is understood by those who can draw upon the knowledge of the canonical literature of the sect or other such knowledge. This is set apart from the third class, which he refers to as sandhabhāṣā. He observes Munidatta’s commentary does not quote any specific word,

but instead simply comments, “sandhyābhāṣyā prakāṣayitumāhuh” and “sandhyābhāṣyā pratipādyati”, which literally means: “Sandhabhāṣā manifests... and sandhabhāṣā sets foot upon, arrives at, reaches, attains” (Monier-Williams 652, 667). Mukherji believes that it is reasonable to assume that these comments are referring to the whole song rather than a specific stanza. However, Munidatta’s comment only refers to two Caryās (numbers two and thirty-three), and Mukherji observes that there is a resemblance in their style of composition, and they are both based upon incompatible and incongruous statements. Therefore, Mukherji concludes that sandhabhāṣā refers more to a style of composition which includes sandhyā-śabda, rather than referring to symbolic meanings behind specific words. Finally, Mukherji lists the simple statements whose meaning is clear. Mukherji does not concern his investigation with the esoteric connotations that the language implies. Instead, he concerns himself with the literal and surface meanings within the songs.

Mojumdar believes that sandhabhāṣā should be rendered as “Intentional language”. The purpose of this type of language is to maintain the secrecy of the practice, as only the initiate should be able to understand the hidden meanings of the songs. He quotes Eliade as support for his argument;

The t̃āntric texts are frequently couched in intentional language- a secret, obscure language with a double meaning, wherein a particular state of consciousness is expressed in erotic terminology, the mythological and cosmological vocabulary of which is charged both with haṭha-yogic and with sexual significance (Moj 82).

Other alternatives offered by Mojumdar are that “intentional language” was used as a lure to attract people away from orthodox practices into t̃āntric practices, or that the language was used as a mnemonic device, as “queer and eccentric phraseology tends to be more lastingly remembered and more readily recalled.... especially when the code language

uses a... potent idiom like the erotic” (Moj 82). Kværne mentions that Eliade (as mentioned above) and Bagchi generally accept the definition of sandhabhāṣā as intentional language. Dasgupta too refers to this term as “sandhyā” (PK 38).

In Lessings and Mennon’s reading of the Hevajra Tantra, the “tāntric code language” (how they refer to sandhabhāṣā), is characterized mainly by the consequences of not observing the Vow;

...the great language that amplifies the convention of the Observance of the Vow....The yogī who has been consecrated for the practice of Hevajra and does not communicate utilizing this Tantric Code language will, without any doubt, be breaking the Observance of the Vow. Then he will have troubles from thieves, possessions, fevers, poisons etc. Even if he is enlightened he will die if he does not communicate using the Tantric Code Language. If the yogī does not communicate using this code language when in contact with those who follow the same Observance of the vow, the Yoginīs of the Pithas will afflict him with their anger (HVT 201-3).

They also give an example of the underlying meaning behind the Tāntric Code

Language:

There are five kinds of families, differentiated by the five castes and are according to the Tantric Code Language the five Buddha Families. Dombī is proclaimed to be of the family of Vajra, Naṭi of Padma, Caṇḍālī of Ratna, Brahmāṇi of Tathāgata and Rajaki of Karma. These are the Consorts who bestow the best Accomplishment. Their sexual fluid is adamantine and the holder of the Vow should drink it after serving them (HVT 202).

This seemingly straightforward passage contains a myriad of alternate meanings. For example, the sexual fluids of the Yoginī are adamantine because they result from the union of the male and female organ, which is the method the practitioners use to achieve the adamantine knowledge (HVT 202). This classic interpretation is based on Mādhyamika. However, as the model of the family of tathāgatas does not appear

within the Caryās, further investigation of this concept at this juncture would not be productive.

The various interpretations of the expression “sandhabhāṣā” are rather astounding. What can be inferred from the variety of expositions on “sandhabhāṣā ” is the undeniable certainty that the intent of the language is to keep particular concepts from being exposed to those who are not initiated into the practice. It could be argued that the customs within tāntra are viewed as erotic, and consequently taboo by those who are unwilling to comprehend the significance of the applications within this doctrine. Therefore, those who are uninitiated will not be exposed to the superior meanings of the teachings if the purpose is not blatantly apparent. Furthermore, the hidden significance will keep those initiates who are not as accomplished in the higher level of doctrinal practices from being exposed to notions that they are unable to comprehend. However, it proves to be a difficult task to discern the most accurate rendering of this expression. It seems that Kværne’s comparative study would be the definitive answer. The usage of “intentional” language or “symbolic” speech would indeed convey the most accurate objective of the term. However, the literal meaning does imply the twilight time, and the romantic imagery that is conjured with this usage does justice to the nature of the Caryās. Consequently, the original Bengali expression shall be utilized in this paper, as it allows the multiple interpretations to be present in every situation. The ensuing pages will contain selected Caryās, and a comparative study of their transliteration and translation, with the purpose of discovering the “intentional” meaning hidden within the speech.

VI. Transliterated verses of The Caryāgitī

1. CARYĀ THREE: A Grog Shop*

a. Part One: About the Author: Birūpa

The creator of this song is known as Birūbāpa, Birūā, or Birūpa. He is more commonly known in Sanskrit as Virūpa. Tāranātha records Birūpa's instruction originating with the ḍākiṇī Caṇḍikā, ** about whom the second instruction is named after and designed. There is a debate about whether or not there is a temporal master that passed instruction on to Birūpa. Shaw imparts that, despite the fact that there were many monks that trained in the same monastery as Birūpa, the official records of the Tibetan Sa-skyā school, which claims Birūpa as its founder, make no mention of a human guru in connection with Birūpa's training. Furthermore, the same record attributes his training in tāntra to the ḍākiṇī Nairātmayā (the main ḍākiṇī in the Hevajra Tantra) (Shaw 136). Tāranātha too is uncertain if Birūpa had other instructors for this teaching (Templeman, Seven Instruction Lineages 15). In the Blue Annals a reference is made to him being trained in the practice of the Severed headed Vajrayoginī from Bhiksūṇī Lakṣmīṅkarā directly (**BA** 390). Robinson discerns from his translations that Birūpa received his instruction from Vajravārāhī in the Hevajra Tantra (Robinson 285). Shaw determines from the **BA** that Birūpa is also a yogin of the "Path and Fruit" doctrine (**BA** 206). Conversely, Mishra gives Jālandharī credence for being Birūpa's initial instructor (Mishra 124-125). However, in the **BA**, the lineage listed for Jālandharī makes no mention of Birūpa (**BA** 385).

There is some confusion about the correct account of Birūpa. Apparently, there was another Siddha of the same name born in the Tripura area, which Mishra noticed in the Tibetan text Pāg-Sām-Jon-Zāng (Mishra 124). From the accounts of Tāranātha, the composer of the Caryā songs would not be the one born in the Tripura area. Rather, it would be the one that was expelled from the saṃgha for his moral laxity and later gained royal favour in Orissa, after he had attained Siddhi (Mishra 124-125). As Tāranātha's text makes no such distinctions directly, it can be inferred from the text that the Birūpa that Tāranātha speaks of was known for the episode of his expulsion from his saṃgha. Since Tāranātha makes no mention of this Birūpa hailing from the Tripura area, Mishra may have assumed that the opposing account is inaccurate. In support, Robinson mentions that Birūpa may have hailed from the Tripura area (Robinson 27). Being that Robinson's translation stems from the Tibetan, it could be proffered that the Tibetan amalgamated various accounts. However, there is no direct evidence found in any of the above authors accounts that this was the case.

* The English translations of the song titles are as Sen renders them.

** Templeman notes that in the Hevajra Tantra, Caṇḍikā appears as one of the thirty-two veins that demonstrate bodhicitta (Templeman, Seven Instruction Lineages 108).

Within Vajrayāna, the practice of Caṇḍikā constitutes of rigorous meditation, where the body becomes pervaded with intense heat, which is said to drive off, or consume hindering agents.

b. Part Two: Textual Studies and Translations

rāga gabaṛā / birūbāpadānām

- 1) eka se śuṇḍini dui ghare sāndhaa^a/
cīaṇa bākalaa^bbāruṇī bāndhaa^c//
- 2) sahaje thira kari bāruṇī bāndha^d/
jē^e ajarāmara hoi diṛha kāndha^f//
- 3) daśami duārata cihna dekhiā^g/
āila garāhaka apaṇe bahiā //
- 4) caūśaṭhī ghaṛiye deta^h pasārā/
pāṭhela garāhaka nāhi nisārā //
- 5) eka ghaṛaliⁱ sarua^j nāla/
bhaṇanti birūā thira kari cāla //

^a **Sha** changes the ending from the double ‘a’ to the Bengali locative ending of ‘ai.’

Although this would modify it into a form that contemporary scholars would easily recognize, I will adhere to the common transliteration of the word, as it complies with the language of the era.

^b In **Sha**’s rendering, the locative case ending is added to this word. This does not seem to fit the translation given by him or others. It would seem that the modified ending should be ablative.

-**Muk**’s reading chooses the alternative pronunciation of ‘ba’ as ‘va’. This gives the reading more of a Sanskrit tone.

- **PK** maintains that the Tibetan translation suggests a negative particle in ‘cīaṇa na bākalta.’ He believes that the Sanskrit and Bengali translation has lost the particle.

This does change the translation somewhat, see endnote [5] (84). **Sen** asserts that, in the case of old Bengali, the negative particle is placed between a pair of subjects or objects. Modern Bengali most usually places the negative at the end of a sentence. However, in a complex sentence that expresses a condition, possibility, or a doubt, the negative particle is placed before the verb in the dependent clause. It can similarly be placed in

the principle clause, should the finite verb not be in the indicative mode (100-102).

Thus, in accordance with **Sen**'s assertions, the negative particle does not comply with the linguistic patterns of old Bengali. Therefore, one may conclude that **PK**'s renditions may have been based upon a scribal error.

^c In **Sha**'s rendition of this song, he again modifies the ending to the locative 'ai'. **Muk**, in his beginning notes, postulates that the grammatical structure of this particular word is that of a closed root, present participle. Unfortunately, he mistakenly takes the root (bāndh) to mean "tied or fastened," which does not lead to a comprehensible sentence. The others take the root to be (bān), meaning "to prepare, or distill." This is contextually a more reasonable rendering as it pertains more to the topic of the sentence.

^d This word in many works appears as 'sāndhe'. **Muk** in his work states that 'sāndhe' may be a scribal error as it does not match the rhyme and meter of 'kāndha'. In fact, **Muk** corrects it to read 'bāndha,' which he gives the same meaning as 'bāndhaa', in his vocabulary. Generally, this is the rendering that scholars utilize. However, **Sha** explains that in Bengali dialects 'sāndha' may be the locative of "to enter". If indeed the Sanskrit meaning is identical to the Bengali (in accordance to Kīrtilatā of Vidyāpati Ed. by H.P. Sastri), this meaning of this particular usage of 'sāndha' connotes 'to ferment as wine' (**Sha** 10).

^e In both **Sen** and **Sha** there is a chandra bindu on the 'ja' character. Although the other three scholars omit the chandra bindu on their transliteration, I choose to include it. There is no variation in the meaning, only the pronunciation. Most likely, its addition is dialectical.

^f This is the most common transliteration of this word. In **Sen**'s article there is an alternate word given; 'śdhadha.' This is taken from the Sastri manuscript. The majority take the **ASB**'s manuscript to be a more accurate rendering.

^g **Sen** offers an alternate to this word, quoting Sastri's text. The word as **Sen** prefers it is; 'dekhaiā.' The difference seems to be dialectical, as the meaning remains unchanged.

^h There are variations on this word. **Moj** uses 'dela' and **Sen** uses 'deu.' **Muk** states that the Sastri version uses the word 'deyate' and therefore 'deta' is a closer modification.

ⁱ This is the most common transliteration of this word. **Sha** takes this word from the Sanskrit commentary of Munidatta (8).

^j **Sha** gives this rendition of the word. **Muk** supports its usage by claiming that this is the more common ending. However, the majority transliterates the word as 'sarui.' **Muk** admits that his usage is harder to explain, and elucidates no further.

c. Translations:

1. There is a female barmaid,¹ she enters² into two rooms,³
She ferments⁴ wine with the fine, powdered bark⁵ of trees.
2. By making the Sahaja⁶ imperturbable, the wine is distilled.
By freeing oneself of old age and death, the body⁷ becomes strong.
3. Upon seeing the sign⁸ marking the tenth door,
The buyer of wine enters of his own accord.
4. The sixty-four pots are displayed in the shop,
The customer enters without egress.
5. There is one small vessel, it's nozzle thin,
Biruā says: "Pour it steadily."

¹ **Sen** in his vocabulary list provides a dual meaning of a pot with a long nozzle or a woman wine seller. In direct contrast to the literal translation of this couplet, **Sen** translates it as follows:

"One is the pipe that connects two chambers: (It) distills liquor with the fermenting ingredients (below) and the condensing cover (above)" (99).

- **PK** provides an explanation for this that states that the stem of the word; (☆śuṇḍ) is the same. **Sen**'s imagery may be attributed to the storage/serving vessels for the liquor, which were severed, hollow bamboo pipes (82). I am choosing the literal rendition of this sentence. The word, 'śuṇḍinī' has a feminine ending and the 'ī' in Bengali as in Sanskrit, denotes a feminine ending, which would seem to indicate the wine seller is the appropriate definition (**Muk** 24).

² There are several variations in **Sen**'s rendition of this couplet. As is seen in the quote of footnote six, the prevalent definition of 'sandhe' has been taken as "enter" (see endnote [d]). However, **Sen**, in his vocabulary defines this as "to distill/prepare" and in his translation reads it as "connection." However, **Muk** believes that **Sen** took the verb's reading based on the Sastri's interpretation, which **Sen** takes to be a verbal imperative, where as in Sanskrit, it would be a non-finite verb. This reading would change the meaning entirely.

³ This word can also be read as "house" or "room" as **Sen**'s reading displays.

⁴ As described in footnote [c], **Muk**'s definition of this word varies from the common consensus. It seems clear that the intentional meaning of this word would be "distill/prepare" rather than "fasten."

⁵ **Sen** in his interpretation, takes the word 'cīaṇa' as rooting from the South Radha dialect (West Bengal) which would thereby make the meaning "vaporous liquid." However, the common translation is from the Sanskrit 'cikkana' which, according to **PK**, means "fine" in Bengali. **PK** further states that Bagchi in his work believes that this refers to the "fine powder used for fermenting the wine" (83) and the Tibetan

defines it as yeast. With the negative particle in **PK**'s rendition (see endnote [b]), the couplet reads;

One is the liquor-girl, (yet) she enters two houses;
(she has) neither yeast nor (powdered) bark, (yet) she produces liquor (81).

As **PK**'s rendering displays, the negative particle plays a large role in the meaning of the sentence.

⁶ **PK** in his rendition takes 'sahaja' to be the object of 'kari', thereby rendering the translation of 'sahaja' as "naturally". This raises the question of the sandhyābhāṣyā of this couplet. For, if 'sahaja' is rendered as "naturally," **PK** seems to have mistaken it to be 'sojā,' which in modern Bengali can be translated as "easy" or "straight" or even "straightforward." These two words are homonyms, although **PK** makes no mention of it in his notes upon this topic. **Mo**j concurs with this conclusion as he notes that the secondary meaning of 'sahaja' could be easy, straight, or plain (32).

⁷ **PK** suggest that **Sen**'s translation of the word 'kandh' as shoulder be in erratum. The modern Bengali word for "shoulder/ upper back" is pronounced similarly, however the spelling is 'kādh'. **PK** uses the Tibetan to support his argument, as the Tibetan translation utilizes the word *phun-po*, which means "body" (83).

⁸ In **Sen**'s rendition, he translates this word as "token." I do not agree with this translation as it denotes a currency or rate of exchange. Rather, I believe this word is attempting to demonstrate the idea of a marker, like a shop sign.

d. Sandhabhāṣā:

1. There is one female bar maid,ⁱ she entersⁱⁱ into two rooms,ⁱⁱⁱ
She ferments^{iv} wine^v with the fine, powdered bark of trees.

ⁱ As was discussed in the translations, ‘śuṇḍinī’ has been rendered in various ways.

Moj, who translates this as “wine woman” takes her to be a symbol of the ḍākinī Nairātma. The celestial consort of Hevajra is also represented in the forms of the ḍombī (washerwoman) and śabarī (Savara woman) (**Moj** 31). Dasgupta defines Nairātma as representing “essencelessness or perfect vacuity” (**ORC** 38). **PK** agrees that Nairātma, when she is represented as the Yoginī, is usually disguised in the aforementioned “despised forms.” In this case, she takes the appearance of a woman in the business of concocting spirits (43). In the Hevajra Tantra, it is mentioned that Hevajra is the personification of bodhicitta (**SHVT** 31).

- ‘Śuṇḍinī’, comes from the root ‘√śuṇḍā’ (spirituous liquor), and sounds like ‘śuṇḍaka’ (flute). **PK** classifies this usage of sandhabhāṣā as being a “pseudo-homonym” (57). Furthermore, **PK** states that Munidatta takes ‘śuṇḍinī’ to represent ‘avadhūti,’ which **PK** describes as a “central psychic channel” (82-3). Dasgupta defines ‘avadhūti’ to be “that, through [which] the effulgent nature of which all sins are destroyed, or that which washes away the beginningless thought-construction of existence, or that which removes the evils of affliction very easily”. However, as **Moj** mentions in his notes, Dasgupta believes avadhūti should be connected to the two nerves, lalanā and rasanā (**ORC** 91). This imagery of the two nerves is further supported by Bagchi and Śāstri, who also describe ‘śuṇḍinī’ as being ‘avadhūti’ or ‘Nairātma’, which is the bodhicitta that travels upwards towards the head. Once the bodhicitta reaches this destination, it attains the pāramāṛthika state, and is then essential in the attainment of Supreme Bliss.

-The pāramārthika state is one of the two aspects of bodhicitta. It is the ultimate level of bodhicitta realization within the Mahāyāna doctrine. The bliss produced through the union of prajñā and upāya has traveled through the Bodhicitta bhūmis and reached the highest state. The other aspect of bodhicitta is the saṃvṛta stage. This is the act of sexual pleasure that produces Supreme Bliss (ORC 93-4).

-It should be noted that all of **PK**'s inferences are drawn upon his translations of Munidatta's commentaries.

ii Farrow and Menon in their translation of the Hevajra Tantra take this phrase to represent the Yoginī entering the state of union (HVT XL).

-**PK** claims that this is the joining, the cause to enter the central channel (81) (see above endnote (i) concerning Bagchi and Śāstri).

iii **Moj** believes that this is symbolic of the two nerves, 'lalanā' and 'rasanā.' These two nerves, he states, are the principle of duality, just like 'prajñā' and 'upāya' or the moon and sun, and so forth (31).

- **PK** renders this in his translation as "two houses." In his examination of Munidatta's work, the hidden meaning represents the sun and the moon are represented. Furthermore, the svādhiṣṭhāna is made firm at this stage (81). Dasgupta defines svādhiṣṭhāna as being one of the cakra, the sacral plexus, which is near the penis and has a lotus with six petals the colour of vermilion (ORC 91 n.1). Also it is representative of water, as it is one of the five (out of the six cakras) that stands for the five elements (ORC 308).

- Bagchi and Śāstri believe that the implication here is that the śuṇḍinī enters the two chambers and brings together both the sun and the moon and send them through the

middle one. That is to say the wine, which signifies *sāmvṛtika* bodhicitta, enters the body and travels upward to produce Sahaja (Bagchi and Śāstri xxxviii).

^{iv} **PK** understands “ferments” as “produces”, and believes that it is indicative of the binding powers of the Clear Light of Bliss (81).

^v **PK** concludes that this is bodhicitta, “ (the) seed, in the aperture of the peak of the Vajra-Jewel”, which could also be interpreted as “penis” (81).

-**Moj** explains this as *kāyā-sādhana* (the quest to make the body fit in order to achieve higher realization). The practitioners of this *sādhana* believe that the union of the male and female principles of *prajñā* and *upāya* produces bodhicitta, which he believes, is physically represented as “semen virile” (32).

-Bagchi and Śāstri concur with **Moj** in the inference that this is a reference to semen, which can also refer to *sāmvṛtika* bodhicitta (xxvii).

**2. By making the Sahaja imperturbable,ⁱ the wine is distilled.ⁱⁱ
By freeing oneself of old age and death, the body becomes strong.**

ⁱ **PK** render this line as; “Making (it) naturally firm, produce liquor” (81).

He renders ‘sahaja’ as “naturally”; the grammatical implication of this is considered above in endnote [6]. As a result, **PK** notes that the above line is referring to

Simultaneously arisen Bliss, which he equates to ‘sahaja.’ It should also be noted that the majority of the translations of this verse agreed upon “imperturbable,” yet **PK** renders the term as “firm” (81). The significance of “firm” is that he believes that it is the means that binds the Simultaneously arisen Bliss to the relative bodhicitta (See above; endnote [2.ii]). “Firm” implies the Bliss of Cessation (**PK** 81). Viramānada, or the Bliss of

Cessation, is the third of the four ānandas (joys) that is the result of the knowledge gleaned from the four aḥṣekas (consecrations) (HVT xxxv).

-**Moj** notes that the ‘sahaja’ is the path by which human nature leads itself. He explains that what is natural is most usually the easiest path (32) (See endnote [6]).

-**Munidatta** notes that this could also indicate the binding of bodhicitta (PK 59).

ⁱⁱ **PK** notes that this could denote the production of the liquor as a binding quality, and the liquor itself representing; “...the relative bodhicitta by means of the Bliss of Immobility (pāramārthika) in the svādhiṣṭhānacakra...” (PK 81).

3. Upon seeing the signⁱ marking the tenth door,ⁱⁱ The buyerⁱⁱⁱ of wine enters of his own accord.^{iv}

ⁱ **PK**: The joy of great passion (81).

ⁱⁱ **PK**: The tenth door being the door of Vairocana (the celestial Buddha) (81).

-**Moj**: He believes it is the door to nirvāṇa, which is the door of Vairocana. It is the door to the highest truth and reality (32).

- **Dasgupta** explains that the tenth door is very significant in tāntric practice. Soma and amṛta (nectar, usually of the gods, which has the power of immortality) dribbles down from the moon through the tenth door, falling upon the fire of the sun, and is then dried or eaten up. When the essence of the body, represented in the form of soma and amṛta, is eaten or dried up, the body then falls victim to kālāgni (the fire of destruction). This is the manner that the body eventually succumbs to death. However, if this flow of soma and amṛta can be checked and regulated, Kāla (time) may be deceived and the practitioner can achieve immortality. Thus the tenth door must be well guarded. If the yogin can control all of his secretions, his bindu (seed) will be retained, even though he

may be closely embracing a woman. This nectar dripping from the moon is also referred to as amara-vāruṇī (the wine of the mortals, as opposed to the amṛta/soma, which also has the power of immortality), and upon occasion, the Yoginī is also depicted drinking this nectar (ORC 240-3).

ⁱⁱⁱ **PK:** The buyer = gandharvasattva (81). **PK** does not explain what a gandharvasattva is, however, in Monier-Williams there are several definitions connected to this word. The most pertinent to the sandhabhāṣā of this song defines it as the position of the ego after death, and just previous to it being born again. An alternate definition is a heavenly guardian. Or perhaps they are Purūvaras, who are heavenly singers, also the name of the attendant of the 17th Arhat of the present Avasarpiṇī, or most commonly as a race of heavenly people (Monier Williams 346).

- Bagchi and Śāstri explain that the customer, upon seeing the sign is in the state of antarābhava citta (the state in-between death and regeneration) (xxix). Warder defines 'antara' as being "immediate" or "stream of consciousness" or immediately existing mind.

^{iv} **PK:** Once the buyer enters through that door, he will find delight in drinking the "juice of the Lotus of Great Joy" (81). The "Lotus" represents the yoni (the female organ).

- Bagchi and Śāstri state that the customer enters the shop (which represents vacuity), without leaving any signs behind, and then drinks the nectar from the lotus of great bliss (xxix).

**4. The sixty-four potsⁱ are displayedⁱⁱ in the shop,
The customerⁱⁱⁱ enters without egress.**

ⁱ **PK:** This represents the nirmāṇacakra, which has the sixty-four petals (81). This is where the bodhicitta originates. However, if the bodhicitta remains in this region and does not rise through the other levels, the practitioners will not actualize the Supreme Bliss state (**ORC** 93-4).

-**Moj** takes this to represent the sixty-four pīṭhas (places of worship) of the human body (32).

-It is also possible that this could represent the nerve channels through the body.

ⁱⁱ **PK:** Perhaps it is the seat of gandharvasattva (81).

ⁱⁱⁱ **PK:** Gandharvasattva (81).

**5. There is one small vessel,ⁱ its nozzle thin,ⁱⁱ
Biruā says: “Pour itⁱⁱⁱ steadily.”**

ⁱ **PK:** Avadhūti (82).

ⁱⁱ **PK:** Destroys the dual-false appearance (82).

-**Moj:** Avadhūti. It is the path of the Sahaja, or the ‘avadhūtī-mārga,’ and therefore it is narrow (32).

ⁱⁱⁱ **PK:** The non-fallen bodhicitta (82).

e. Mahāmudra depictions in sandhabhāṣā

It is essential to determine that there are multiple levels to this song. There is the blatant level of the song, which simply tells the story of a customer going into a wine shop. There is also the Mahāmudra level that relates to the practitioner on another dimension. Garma Chang lists three basic practices that he believes are essential for the realization of Mahāmudra. The need for equilibrium is one of these essential exercises. In this yoga, the body must be tamed, the mouth must be regulated in regards to

breathing, and the mind must be controlled in that there is no clinging. Line two exemplifies this ideal:

By making the Sahaja imperturbable, the wine is distilled.
By freeing oneself of old age and death, the body becomes strong.

Along with controlling the supreme bliss, there is meditative regulation of the body. The wine can be regarded as the bodhicitta. The second line seems also to refer Chang's second essential yogic practice, that of relaxation. Once the mind is stripped of all ideas of clinging, it turns away from saṃsāra, therefore it relinquishes its hold on the notions attached to old age and death, and becomes stronger by understanding non-duality and not clinging (Chang 37).

An alternate view of Sahaja is to regard it as the ultimate bodhicitta. This can only be accessed temporarily through such venues as meditation. In order to make sure that one continuously dwells in the realized state of Sahaja can continuously dwell there, one must make the "Sahaja imperturbable".

2. CARYĀ NINE: A Mad Elephant

a. Part one: About the author: Kānhā

Kānhā, Kāṇḥapa, Kṛṣṇācāri or Kānhu are some of the Indian names that this Mahāsiddhi is known by. By the account of the early Tibetans, Kānhā's place of birth was in the land of Karna. However, Tāranātha records that oral recounts may place his birth in Vidyānagar. In either case, it is known that he was born into the Brāhmin caste. This master is very prominent, and Tāranātha remarks that Kānhā was so extraordinary that he was accredited as being his guru's most perfect disciple, as cited in the Kālacakra Tantra (Templeman, Seven Instruction Lineages 43).

Templeman explains that Kānhā's birth and accomplishments were previously prophesised (Templeman, Life of Kṛṣṇācārya 4). His name and accomplishments were predicted by the greatest seers, even Siddhartha had a vision of this āchārya. The BA describes this event as it took place in Uruviśa, when Kānhā was a child. ““They once asked the Master to discuss the doctrine with the child (Roñ-zom* was a child at that time). The Master said: ‘I am unable to debate with him! Because he is Kṛṣṇācārya!’...” (BA 256). Tāranātha's account of this event concurs with the telling of the BA.

Despite, or perhaps because of, his solecism, he gained mastery of the discipline and distinction among the saṃgha. According to Templeman, Kānhā's primary guru is Jālindhari. He was of the lineage that was instructed by Lakṣmīṅkarā (a ḍākiṇī). She founded the Severed-headed Vajrayoginī practice. Templeman notes that Kānhā also received a visit directly from this Mahāyoginī (Templeman, Life of Kṛṣṇācārya 7). Kānhā was very important in the Cakrasaṃvara system, and his major achievement was the edification of the work, Samputatilaka Tantra (Shaw 134). Shaw believes

that this t̃āntra was actually the instruction of another master, a ḍākiṇī (celestial woman) named Bhadri. His encounter with this ḍākiṇī is a parable that relates Kānhā's imperfection.

As mentioned above, most accounts of his life intimate that he often became blinded by his own pride. For example, in Kānhā's search for Bhadri he initially did not see the ḍākiṇī in her divine form, instead he saw her as a low class woman in a poorly kept hut. When he continued on his search, and he arrived at the same destination a couple of days later, he realized his error and prostrated himself at her feet. She then bestowed upon him the aforementioned teachings (Shaw 134). Tāranātha describes this same instance. However it is Guhyapa, one of Kānhā's pupils, who defeats the ḍākiṇī for the sake of his master (Templeman, Seven Instruction Lineages 44). In Robinson's account Kānha wins the victory over the ḍākiṇī (84-85).

* This being the one of the Tibetan names for an incarnation of Kānhā.

b. Part Two: Textual Studies and translation

rāga paṭamañjurī/ kānhupādānām

- 1) ebamkāra^a dṛṛha^b bākhoṛi moḍdiu^c/
bibihā biāpaka bāṇdhana toriu^d//
- 2) kānha^e bilasai āsaba-mātā/
Sahaja nalinībana paisai nibitā^f//
- 3) jima jima kariṇā^g kariṇirē^h risaaⁱ/
tima tima tathatā maagala^j barisaa^k//
- 4) chaṛa-gai saala sahābe sūdha/
bhābābhāba balāga na chudha //
- 5) dasabala-raaṇa haria daśadisē /
bidya-kari^l damakū^m akilesē//

^a **Muk:** 'Evamkār'.

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- ^b This is the accepted transcription of this word. **Muk** takes note of the emendation made by both **Bagchi** and **Sha**, and states that the change to ‘diṛha’ seems unjustified.
- ^c **Muk** uses ‘moḍḍiu’, and **Sen** uses ‘moṛia’. These two readings root from Munidatta’s commentary, which uses ‘marḍdayitvā’. The majority use ‘moḍḍiu’.
- ^d **Sen** and Sastri use ‘toṛia’, which is closer to the Sanskrit ‘toṛayitvā’. **PK** justifies the majority transliteration with the Tibetan translation.
- ^e Only **Sen** and **Sha** follow the **ASB**’s transliteration of ‘Kānha’. The majority uses ‘Kānhu’, with no explanation provided. In the Bengali script, the letters ‘ha’ and ‘na’ form a compound, and while many transliterations reverse the order of romanization of this compound, both are correct. Most likely ‘Kānha’ is formal and ‘Kānhu’ is more affectionate. This is inferred from the baul devotional songs to Lord Krishna. However, in the English translation, everyone uses ‘Kānha’.
- ^f **Sha** changed the transliteration to ‘nibīṭā,’ which brings the word closer to the modern Bengali pronunciation.
- ^g **Sen** uses the **ASB** manuscript to arrive at the word ‘kariyā’, which is the only difference in the transliteration.
- ^h **Sha** amends this to be read without the chandra bindu. However, in his notes, the chandra bindu is mentioned. He states that this word is to be read as a nominative case (xiv).
- ⁱ **Sha** applies a chandra bindu over this word. He also alters the ending to read ‘risai,’ there is no explanation offered to explain why he changed it. One can assume that he did it to match the meter or refine the language.

^j This also appears as ‘maa gala,’ however, the popular transliteration reads this as one word.

^k **Sha** changes the reading to ‘barisai,’ this would be to match the rhyme of ‘risai.’

^l Only **Sha** adds the ‘kū’ at the end, which he justifies the usage as an objective case. The other transliterations use ‘kari’.

^m **Sen**’s reading renders this word as ‘damakuru,’ which **Muk** attributes to the commentary by Munidatta.

c. Translations:

1. ‘Evamkar’ smashes the strong posts.¹
The various bonds² are broken.³
2. Kānha becomes intoxicated and sportingly⁴ he enters the Sahaja⁵ of the lotus forest, there he becomes tranquil.
3. Just as the bull elephant makes love to the cow elephant,
Thus the rut of the tathatā flows.⁶
4. All beings of the six states are of a pure nature,
With existence and non-existence, not even the tip of the elephant’s tail hair is impure.⁷
5. The jewel of ten powers has been taken⁸ in ten directions,
The elephant of worldly knowledge is tamed without effort.

¹ **PK** in his notes hypothesizes that these may be the posts used to tie elephants to.

-**Sha** is the only one that renders this sentence in the genitive form.

² Majority of the translations equate this with “chains”, “encircling” and “extensive.” The image given here is that of a chain that binds the elephant’s foot to the hitching posts.

³ **Moj** and **Muk** translate this as “torn”. However, the majority translates this as “broken.”

⁴ Although everyone uses this word in their transliteration. The definition in the vocabulary lists is questionable. The word given commonly in the Bengali transcripts is ‘bilasai’, and in the vocabulary lists, it is translated as “enjoys”. In the dictionary, it

appears as ‘bilāsa’ which is a noun meaning; “Luxury; enjoyment; play; sport; pastime; coquetry; wantonness; and dalliance” (Dev, Beng. to Eng. 879).

-It should be noted that ‘āsaba’ is also a type of Ayurvedic medicine, aside from being defined as spirits and wine (Dev, Beng to Eng. 168).

⁵ Although this word appears in the Bengali, very few use it in their translations.

⁶ The meaning of this word has been commonly associated with water and flowing, however, **Sen** translates it as “discharges.”

⁷ **PK** uses the word “agitated” here. He deducts this through the Tibetan script. Yet, in Bengali, that would not be the correct definition of the word. Therefore, I use the more commonly agreed upon “impure.”

⁸ **Moj** here uses the word “collected”. This is the opposite of all the commonly agreed upon meaning of “lost” or “scattered”.

d. Sandhabhāṣā:

1. ‘Evamkar’ⁱ smashesⁱⁱ the strong posts.
The various bondsⁱⁱⁱ are broken.

ⁱ **HVT**: Two very important bijas (seed syllables) are ‘e’ and ‘vaṃ’. They believe that during the Gupta era, ‘e’ and ‘vaṃ’ were written as two triangles, ‘e’ pointed downwards and ‘vaṃ’ pointed upwards. This imagery was commonly found in maṇḍalas. Both ‘e’ and ‘vaṃ’ are symbols for wisdom and means. When they are brought together they symbolize the union of wisdom and means, which results in Sahaja. So ‘evaṃ’ is the symbol of the great Bliss of Consecration (**HVT** xxii).

-**SHVT**: The saṃvara (union) of all the Buddhas are constructed on the sound ‘evaṃ’, which is the great bliss itself, known from the process of abhiṣeka (consecration).

‘Evaṃ’ is “thus” symbolising the perfection of knowledge, as ‘evaṃ mayā śrutam’ (I have heard thus) in this tāntra should be understood as; “I have understood evaṃ.”

Snellgrove states that ‘e’ is prajñā (wisdom) and ‘vaṃ’ is upāya (means) and that some equivalents are liṅga/bhaga, sorrow/bliss, sun/moon, blood/śukra, and so on (SHVT 94 n.2). It is expounded in the SHVT that; “...The sacred syllable E, adorned at its centre by the syllable VAṂ, is the abode of all delights, the casket of buddha-gems,” which is supportive of the above point made in the HVT (SHVT 94).

-Lessing and Wayman: “Evaṃ” stems from vimukti-mārga (the path of completion), which is described as the path to perfection of death, as opposed to the vipāka-mārga (the path to maturation), which is the path that perfects births. For further explanation see Lessing and Wayman 331. “Evaṃ” is explained in the first step of vimukri-mārga. It is the principle of all Anuttara tāntra in that it is both bliss and the void (‘e’ = void and ‘vaṃ’ = bliss). There are three symbolic meanings hidden in the dual syllables of ‘e’ and ‘vaṃ’: 1) ‘E-vaṃ’, the fruit to be attained, 2) ‘e-vaṃ’ the path of attainment, and 3) ‘e-vaṃ’ the signs that are guides to the path.

1) Of ‘e-vaṃ’ the fruit, Wayman gives an example that is very similar to what Farrow and Menon say about the symbolic meaning of the two triangle that the Gupta dynasty used to spell ‘e-vaṃ’. Wayman explains that ‘e’ represents the Dharmadaya (source of natures) and ‘vaṃ’ is Vajradhara and his deva retinue (Wayman and Lessing 333).

2) In ‘e-vaṃ’ of the path, there needs to be the elucidation of the Void, the elucidation of Bliss, and the elucidation of the Void and Bliss combined inextricably. In

the exposition of the Void, Wayman urges the reader to consider the explanation of bodhicitta as provided in the Guhyamāja Tantra.

“My citta is free from all substance; avoids the personality aggregates, realms, and sense bases, as well as subject and object; is primordially unborn, the intrinsic nature of voidness, - through the sameness of dharmanairātmya” (Wayman and Lessing 334).

The bodhisattvas that are practitioners of the mantra-mārga should be generating paramārtha bodhicitta (supreme bodhicitta), by the way of bhāvana (contemplation). Just as “voidness which is void of real production of all dharmas”, is a set principle, therefore there must be the same view in Mantrayāna, that there is no higher view than Mantrayāna (Wayman and Lessing 335).

In the exposition of the bliss and the void and bliss combined, the path to the lord Vajradhara (in the path of the fruit), is explained as the bodhisattva. Which represents the Bodhicitta that has generated the paramārtha bodhicitta. This is based on the “...‘voidness which is void of real production of all dharmas’ corresponds [to] the phase of the path to the Dharmodaya triangle in the phase of the fruit...Voidness [would be] of the side of dharma, while bliss is on the side of the ātman. Since the combination bliss-void requires a person, the Vajrayāna stresses the dharma-Nairātmayā but not pudgala-nairātmayā [personality non-substance, which is a self-producing substance]” (Wayman and Lessing 335).

-Dasgupta: When one is transforming the saṃvṛti bodhicitta into pāramārthika bodhicitta, one must be sure to travel neither left nor right (along the lalanā and rasanā), for the bodhi is attained in the middle nerve (āvadhuti). For Kānha, ‘e’ is the right nerve, or prajñā, and ‘vaṃ’ is the left nerve, or upāya. By breaking the posts of

‘evaṃ’, Dasgupta suggests that this would imply that Kāṇha had full control over prajñā and upāya (ORC 96-7).

-**PK:** Simply reminds the reader that ‘evaṃ’ is representative of the sun and moon (109).

Moj makes the same statement, and adds that it is also symbolic of āli-kāli (41).

ⁱⁱ **PK:** The sun and the moon (prajñā and upāya), are set free from false appearances (perhaps these are the “strong posts”) (109).

- ‘Evaṃ’ has been set free from false appearances, inferred from the example given by Snellgrove in the above explanation. i.e. that the sun/moon integral is equated to ‘evaṃ’ (SHVT 94 n.2).

ⁱⁱⁱ **PK:** These are the binds that bond avadhūti (109). Munidatta comments that they are ‘saṃsāra-pāśau’ which are the bonds of saṃsāra (PK 46).

2. Kāṇha becomes intoxicated and sportinglyⁱ he enters the Sahaja of the lotus forest,ⁱⁱ there he becomes tranquil.ⁱⁱⁱ

ⁱ **PK:** The non-dependent nature of the three nāḍis (109).

-As discussed in endnote [4], ‘āsaba’ can also be a type of Ayurvedic medicine as well as meaning “enjoy; or sporting” (Dev, Beng to Eng 168). It also seems that ‘mātā’ can appear in two forms. As a noun it can mean “mother”, and as a verb, it can mean; “to be drunk;” but also it means “ [to] be beside oneself with (joy, etc.)...” or “ (plants) growing luxuriantly” (Dev, Beng to Eng 969). ‘Mātā’ is used as a verb to describe ‘āsaba.’ One could also read this sentence as; “Kāṇha was beside himself with joy.”

ⁱⁱ **PK:** This is the Lotus of Great Bliss, which is also representative of the female sex organ (109) Furthermore, if “lotus” is equal to Dharmodaya and Sahaja, which in turn is equal to tathāgatagarbha, then, tathāgatagarbha is the dharmakāya.

-**Moj:** The Lotus of Supreme Bliss is also the abode of the goddess Nairātma (40).

-Dasgupta renders “forest” as “pool.” In Caryā 10, Kānha writes of a ḍombī who destroys a lake and eats up the lotus stalk. As lake infers the body and the lotus stalk infers bodhicitta, he equates bodhicitta with lotus (**ORC** 104). Therefore, Dasgupta offers that this line could be read as “...(Kānha) enters the Supreme Bliss of the bodhicitta...”

ⁱⁱⁱ **PK:** The practitioner is free from discursive thought (109).

3. Just as the bull elephantⁱ makes love to the cow elephant, Thus the rut of the tathatāⁱⁱ flows.ⁱⁱⁱ

ⁱ **PK:** The bull elephant of the citta (upāya) is united with cow elephant Nairātma (prajñā) (109). Munidatta explains ‘kariṇā’ as ‘citta-gajendra’, which is the mind or thought elephant (**PK** 46).

-**Moj:** The elephants represent symbols of the yogī and the yoginī. The female force is śūnyatā or the essence of Supreme Bliss that resides in the cakra (41).

-In most Sanskrit manuscript’s there would be an example of bīja here. However, the typical ‘HA’ syllable is not used for this idiom.

ⁱⁱ **Moj:** This is the ‘tathatā’ which is beyond body, speech, and mind (41).

-Dasgupta: Reads this as “...the final abode...” (**ORC** 30). It is the essential element that underlies all that exists (**ORC** 274).

ⁱⁱⁱ **Moj:** In his rendition he mentions that the ‘tathatā’ is like the rut of the elephants and that it is engaged in the lotus (which is representative of the Supreme Bliss) (41).

4. All beings of the six statesⁱ are of a pure nature, With existence and non-existence, not even the tip of the elephant’s tail hairⁱⁱ is impure.ⁱⁱⁱ

ⁱ **Moj:** These are the six abodes and existences in Buddhism:

-
- 1) Niraya: The place of suffering (hell).
 - 2) Sreṣṭha-loka: The prime world.
 - 3) Tiryak-loka: The inferior world.
 - 4) Manusya-loka: The world of men.
 - 5) Deva-loka: The world of gods.

Moj takes this to mean the world as a whole. That is, when a yogin enjoys Sahaja, everything becomes pure (41). It could also be rendered as saṃsāra.

ⁱⁱ **PK**: Takes this as being the hair of the yogin (109).

-In Bengali, ‘balāga’ is pronounced as ‘bolāga’, there could be a relation between this word and the Sanskrit ‘bola’, which represents the vajra. The difficulty with this theory is the syllable ‘ga’ (SHVT 100).

ⁱⁱⁱ **PK**: Renders this as “agitated,” and notes that this represents impurity (109).

**5. The jewel of ten powersⁱ has been taken in ten directions,ⁱⁱ
The elephant of worldly knowledgeⁱⁱⁱ is tamed without effort.**

ⁱ **PK**: This is the “suchness” that connected with fearlessness, and so forth (109).

-**Moj**: This is the symbol of the daśa-śīlas, which are the ten properties of conduct (41).

1) Do not kill.	6) Eat no foods except at the stated time.
2) Do not steal.	7) Use no wreath, ornaments or perfumes.
3) Do not commit adultery.	8) Use no high mats or thrones.
4) Do not tell untruths.	9) Abstain from dancing, singing, music and worldly spectacles.
5) Do not drink strong drinks.	10) Own no gold or silver, and do not accept either.

The first five pertain to the laity and all ten apply to the monks. However, in many traditions, laity can abide by all ten rules on certain celebratory days (Waddell 134).

ⁱⁱ **PK**: The jewels have been stolen by the yogin (109). The ten directions indicate the universe.

ⁱⁱⁱ The everyday mind.

e. Mahāmudra depictions in sandhabhāṣā

There are several obvious references to Mahāmudra within this Caryā. Line one reads:

‘Evamkar’ smashes the strong posts.
The various bonds are broken.

By doing (‘kara’) thus (‘evam’), the practitioner is focusing on the “thusness”. Thus the post that binds the practitioner to saṃsāra is smashed.

Line two reads:

Kānha becomes intoxicated and sportingly he enters the
Sahaja of the lotus forest, there he becomes tranquil.

If we choose to read the translation as “Kānha is beside himself with joy,” it could be inferred that Kānha is experiencing the joy that can be found in the lowest cakra.

However, this inference is still on the level of Mother tāntra. Yet, the Mahāmudra insight is not far from this realization. Guenther, in his treatise on Naropa states that the experience of Mahāmudra is “...a brilliant sensation which is nothing in itself, devoid of and beyond all words and thought...which is not concerned with determinate object and yet is compassion for the benefit of bewildered beings...” (Guenther, *Nāropa* 82). So, Kānha experiences the bliss and compassion of the Sahaja, in the lowest cakra, where he becomes tranquil. Another reading on the Mother tāntra level is displayed in ‘evam’, as mentioned before, in the Gupta period the alphabetical letters for this word were two triangles, which can also be connected to two inverted cakras, or the inverted nerve system. [See section on cakras] The reference to the Lotus pond alludes to the things of illusory beauty, such as the common world women.

Another Mother tāntra example is given in line three

Just as the bull elephant makes love to the cow elephant,
Thus the rut of the tathatā flows.

This is the flow of bodhicitta down through the cakras. Thus the Mahāmudra is experienced in the flow of bodhicitta. Chang explains that there are three ways to experience Mahāmudra. The first is through Blissfulness, when the practitioner's body is so enraptured with joy that even extreme cold or heat does not distract it. The second is through knowing Non-distinction, where one can experience the void nature of all three worlds. The third he claims to be the most profound; "Cast aside all clinging and the essence will at once emerge" (Chang 42). Both the yogin and the yoginī, as represented by the elephants, cultivate Mahāmudra by casting aside all clinging, thus allowing bodhicitta to flow. 'Tathāta' is Pure Awareness, which is the reason why Mahāmudra is experienced. Thus "flow" of the 'tathāta' indicates that one will observe and/or experience things purely.

As the fourth line states:

All beings of the six states are of a pure nature,
With existence and non-existence, not even the tip of the elephant's tail
hair is impure.

Pure nature is found in all beings, therefore it is a reference to Buddha Nature. As experience and non-experience is not impure, it is non-dual, it too is a reference to Buddha Nature.

The final couplet reads:

The jewel of ten powers has been taken in ten directions,
The elephant of worldly knowledge is tamed without effort.

The "jewel of ten powers" are the ten pāramitās (perfect insights), and the "ten directions" imply that these pāramitās are completely developed. Thus by staying in

Mahāmudra, i.e. by employing the non-dual approach “worldly knowledge is tamed without effort”, and all ten pāramitās are accomplished “without effort”.

3. CARYĀ THIRTY-SIX: A Carefree Stalwart

a. Part one: About the author: Kṛṣṇācārya

See Caryā nine

b. Part Two: Textual Studies and translation

rāga patamañjati/ kṛṣṇācāryapādanām

- 1) suṇa bāha^a tathatā pahārī/
moha bhaṇḍāra laī saalā ahārī //
- 2) ghumaiṇa cebaī sapara bibhāgā/
sahaja nidālu^b kānhilā lāṅgā//
- 3) ceṇaṇa ṇa beana bhara nida gelā /
saalā saphala^c kari śuhe sutelā //
- 4) svapne maiṇa dekhila tihubāṇa suṇa /
ghoria abaṇā gamaṇa^d bihu ṇa //
- 5) śākhi kariba jālandhari pāe /
pākhi ṇa rāhaa^e mori pāṇḍiācāe/

^a In accordance to **Muk**'s notes, Sastri emended the Sanskrit reading, 'suśabāha' to the Bengali, 'suṇa bāha.' The Tibetan reading for this song is unclear, **Muk** states.

However, he notes that in Caryā thirty-nine, the Tibetan reading of 'suṇa,' which suggests, 'suṇabāha bidāria re,' (the hands of śūnyatā are extended). If this is the case, then **Muk** believes that 'suṇa bāha' is a probable reading. **PK** concludes that the reading of 'bāha' should be 'bāsa,' (house, residence). **PK** believes that the Tibetan, 'ston-pa'i khyim,' suggests 'suṇa bāsa,' (the house of void). This contrasts with **Sha** and **Sen**'s translation of 'bāha' as "arm." **PK** believes that this translation may stem from a scribal confusion translating the Sanskrit to the Tibetan (215).

^b **Sha**: 'ningdālu'

^c This word is a point of contention among the scholars cited above. **Sen** and **Muk** believe that this word should be read as above. However, **Sha** and **PK** take the Tibetan

example and transliterate this word to read as ‘mukala.’ **Muk** states that this is supported by Munidatta in the Tibetan commentary; ‘muktikṛtya,’ (to liberate). **Muk** believes this to be an orthographic confusion between ‘su’ and ‘mu,’ **PK** states that the text, as it is preserved in the **ASB** supports the reading as ‘suphala.’

^d **Sha**: ‘abanāgabaṇa’

^e The Tibetan renders this word to read as, ‘cāhai,’ **PK** and **Sha** prefer this transliteration. However, Munidatta’s commentary gives the above reading which the other three prefer.

c. Translations:

1. By the arm of voidness,¹ tathatā is struck down.
The store of illusion is entirely taken and consumed.
2. He is sleeping without feeling the distinction of self and non-self.²
With Sahaja the naked Kanha³ sleeps.
3. Without consciousness of pain he fell deeply asleep.
Everything successfully done he⁴ pleurably slept.
4. In a dream I saw the three worlds void,
Without the revolving of coming and going.⁵
5. I shall take and make the revered Jālandhari a witness,
The learned acharyas do not look in my direction.⁶

¹ **PK** had added the adjective “golden” to describe the “house of void”. Although there is no direct explanation given, it can be inferred that this is a reference to ‘sandhabhāṣā’ as derived from the Sanskrit of Munidatta (214).

² **Moj** offers an alternate reading, “One’s own people and others have forgotten their differences and are now in deep sleep...”. There is no further explanation given.

³ **Moj**: Reads “naked mind easily...” implies an alternative reading for ‘Sahaja’ (75). See Caryā three, endnote six.

⁴ **Moj**: “Everybody”.

⁵ **PK**'s translation is the best verbatim, therefore it is given.

Moj: Reads "it is like an oil-mill." **Muk** believes that 'ghāni' in original Bengali refers to the indigenous oil-mill.

⁶ This sentence has been ordered in a variety of ways. The way I have chosen reads the easiest.

d. Sandhabhāṣā:

1. By the armⁱ of voidness, tathatāⁱⁱ is struck down.

The store of illusionⁱⁱⁱ is entirely taken and consumed.^{iv}

ⁱ **PK** : In his rendition this line reads as; " The golden ... house has been attacked by Suchness..." (214). From Munidatta, the "golden house" is described as being the third void, which is figuratively known as house (**PK** 214). This is another homonym, and **PK** offers that the alternative meaning should be 'vāsanā', which could be read as "psychic impressions" (56).

-Munidatta comments "ālokapalabdhīḥ...vāsanā-āgāraṃ " (**PK** 53).

-**Moj**: Reads " 'Void' is my residence...." This reading does not imply or explain śūnyatā (the Void) in the same detail that **PK** does (**Moj** 75).

ⁱⁱ **PK**: The "Suchness" is the congenital fault, which consists of "psychic-impressions" that have been struck down with the sword of suchness by the Yogin (214).

-**Moj**: Translates 'tathatā' as both "thatness" and "suchness." He regards this as being the final abode. In order to enter into this abode, one must go through the stage known as 'Yuganaddha'. This is when the body, mind and speech enters the final abode and then comes back down to saṃsāra, and has knowledge of the meaning of samvṛti and paramārtha united (75).

ⁱⁱⁱ **PK:** This is usually characterized by the attachment to sense-objects(214).

-Munidatta: “catuṣ-koṭi-vicāra-bhaṇḍāra” (**PK** 53).

-**Moj:** Reads “I destroyed the storehouse of illusion.” This is a simple translation of the Bengali and is therefore missing some of the depth of other translations. He does note that “The storehouse of illusion” is representative of the mundane world. He states that when the influence and attraction of mundane objects agitate our mind, it leads to illusion, sorrow and disappointment, which in turn, culminates in death (75).

^{iv} **PK:** The word “everything” implies the triple worlds. He notes that Munidatta implies this line means “the entire delusion.... was taken away” (214).

**2. He is sleepingⁱ without feeling the distinction of self and non-self.
With Sahaja, the naked Kānha sleeps.ⁱⁱ**

ⁱ **PK:** The Yogin sleeps that sleep of Simultaneously arisen Bliss (214).

- **Moj:** Concurs (75).

ⁱⁱ **Moj:** Reads this line as; “Kānhupāda’s naked mind easily falls asleep” (75). See endnote three.

**3. Without consciousness of pain he fell deeply asleep.
Everything successfully doneⁱ he pleurably slept.ⁱⁱ**

ⁱ **PK:** “Having purified the three worlds” (215).

-**Moj:** “All connections with the material world have been severed” (75).

ⁱⁱ **PK:** This is the sleep of Mahāśukha (215).

**4. In a dream I saw the three worlds void,
Without the revolvingⁱ of coming and going.ⁱⁱ**

ⁱ **PK:** Reads “...setting everything free....” This implies that the sun and moon have been destroyed, thereby causing the vital-breath of avadhūti to enter the Simultaneously arisen Bliss (215).

-**Moj**: Reads “...it is like an oil-mill....” He believes that the oil-mill and the cakra are commonly used in Bengali poetry to represent the world (76).

ⁱⁱ **PK**: This is birth and death (215).

**5. I shall take and make the revered Jālandhari a witness,
The learned acharyas do not look in my direction.ⁱ**

ⁱ **Moj**: The knowledge of the Brāhman scholars are bound to the limits of their texts (76). It could also refer to Buddhist scholars, as this title would have been the equivalent to a degree.

e. Mahāmudra depictions in sandhabhāṣā

In this Caryā, line one reads:

By the arm of voidness, tathatā is struck down.
The store of illusion is entirely taken and consumed.

The arms of śūnyatā destroy the clinging to the idea of meditation on tathatā. This could also indicate that by realizing śūnyatā of śūnyatā, duality is destroyed. Khenpo Könchog Gyaltsen explains that in one of the preparatory practices of attaining Mahāmudra, the realization of non-duality is key. Of the preparatory practices, this would be categorized under the heading of “Refuge”. He believes that this is one of the most essential of the practices. One must orient themselves on the path to awakening and in order to do this, one must no longer be distracted by the cycle of saṃsāra (Könchog Gyaltsen 14). The second line further supports this idea:

He is sleeping without feeling the distinction of self and non-self.
With Sahaja the naked Kānha sleeps.

Chang explains that the practitioner should try to maintain this state of awareness that Mahāmudra brings. It is important that the practice of Mahāmudra continues while in

sleep and while in dreams (Chang 43). Upon realizing non-duality of self and non-self, the Master sleeps stripped naked of all defilements. This could also mean that Kānhā enters saṃsāra (sleep) free from duality, thus he is not bound to saṃsāra.

4. CARYĀ FORTY: Futility of Religiosity

a. Part one: About the author: Kāṇhu

See Caryā nine

b. Part Two: Textual Studies and translation

rāga mālasī gabuṛā/ kaṇhupādānām

- 1) jo maṇa goera^a ālā jālā/
āgama pothī^b ṭhaṇṭhāmālā^c//
- 2) bhaṇa kaīsē sahaja bolabā jāya^d/
kāabākacia^e jasū ṇa samāya^f//
- 3) āle guru uesaī sīsa/
bākpathātīta kāhiba^g kīsa//
- 4) je tai^h bolī te tabi ṭāla/
guru boba se sīsā kāla//
- 5) bhaṇai kāṇha jīṇa raṇa bi kaīsā/
kālē bobaⁱ saṇbohia jaisā//

^a **Sha**: Understands this as ‘goaba’. **Muk** states that this type of mistransliteration is not uncommon within the texts.

^b **Sen**: Reads ‘pothā’, which he takes from the **ASB**.

^c **PK** and **Sen** use this rendition. The alternative is what **Muk** refers to as the “non-Sanskrit” form of the text; ‘iṣṭā’ or ‘iṭṭhā’. **Sha**, **Moj** and **Muk** favor this reading. **PK** doesn’t think that this emendation makes any sense. He uses the Tibetan, for support stating that with ‘ṭhaṇṭhāmālā’, (**ASB**) is orthographically plausible. However, ‘iṣṭāmālā’ (Sastri’s text); which he translates to ‘pile of bricks’, is not etymologically nor semantically valid (**PK** 232).

^d **Sha**: ‘jāi’.

^e **Sha** and **Sen**: ‘kāa bāk cia’.

^f **Sha**: ‘samāi’.

^g **Sha:** ‘kahiba’.

^h **PK:** ‘tahi’.

ⁱ **PK** reverses the word order of these two words.

c. Translations:

1. Whatever is the object of the mind, it is all illusion;
The Agama texts and the mālā are all falsehood.
2. Say how the Sahaja can be spoken of;
Where the body, the speech and the heart-mind are not united.
3. In vain the Guru instructs his disciple;
How can that which is beyond speech be explained?
4. The more it is explained, the more false it becomes,
The Guru is dumb and the disciple is deaf.
5. How shall Kānha speak of the Jewel of the Jina?
Just as the deaf is guided by the dumb.

d. Sandhabhāṣā:

1. **Whatever is the object of the mind, it is all illusion;ⁱ**
The Agama texts and the mālā are all falsehood.ⁱⁱ

ⁱ **PK:** The senses are caught in a net of imagination and false ideas.

ⁱⁱ **Moj:** He mentions that the Sahaja Buddhists often criticized the Brahmins and their orthodox and conventional viewpoint. In fact, many depicted Brahmins as having a distorted viewpoints. Symbols of the Brahmins, such as the Agama texts, and what **Moj** refers to as the iṣṭāmālā (see footnote C) were often slandered (80). Conversely, the Agama can be seen as the Hinayāna Sūtra and the mālā could be the Vajrayāna texts.

2. **Say how the Sahajaⁱ can be spoken of;ⁱⁱ**
Where the body, the speech and the heart-mind are not united.ⁱⁱⁱ

ⁱ **PK:** Supreme Gnosis (231).

ⁱⁱ **PK:** In the Vedas (231).

ⁱⁱⁱ **PK:** How can there be a Sahaja if it does not enter body, speech, and mind (231).

**3. In vain the Guru instructs his disciple;
How can that which is beyond speech be explained?ⁱ**

ⁱ Self-explanatory.

**4. The more it is explained, the more false it becomes,ⁱ
The Guru is dumb and the disciple is deaf.ⁱⁱ**

ⁱ **PK:** Reads “...that which is called ‘Simultaneously-arisen’ by mere assertion “It is”, has the form of non-being...” (231).

ⁱⁱ **PK:** The Vajraguru is reserved in regards to this dharma. For his disciple, as nothing is said, nothing is heard (231).

-Moj: Being that the nature of Sahaja cannot be defined, nor is it accessible to our minds, nor expressible by speech, it is to be initiated within (Svasamvedya). Thusly the Master is dumb, as he cannot explain or express Sahaja by speech. Just as the disciple is deaf, for whatever the Master speaks of, remains beyond the perception of the disciple (80).

**5. How shall Kānha speak of the Jewel of the Jina?ⁱ
Just as the deaf is guided by the dumb.ⁱⁱ**

ⁱ **PK:** The fourth Bliss (231), which is ‘caturthānanda’. Munidatta comments ‘ratim anantam anuttara-sukham tanoti iti” (PK 58).

ⁱⁱ **PK:** “As the dumb instructs the deaf by means of signs...thus though far away the True Guru gives the disciple Great Bliss through the power of passion” (231).

e. Mahāmudra depictions in sandhabhāṣā

The first line reads:

Whatever is the object of the mind is all illusion;
The Agama texts and the mālā are all falsehood.

The illusion that the mind sees is saṃsāra. If one is clinging to that illusion, then the Mahāmudra practice of the equilibrium of the body, breathing and the heart/mind (non-clinging) cannot be accomplished (Chokyi Rinpoche 44). All objects that are clung to are false, including the four truths, the middle path, and so forth. Therefore the Agamas (sūtras) and the mālās (tānttras) are also false, so do not cling to them.

Say how the Sahaja can be spoken of;
Where the body, the speech and the heart-mind are not united.

Sahaja is the essence, and it is ineffable. Therefore it cannot be spoken of. The second line of this couplet refers to scholars. The teachings of scholars may be fallible, as the scholars may not have realized Mahāmudra.

The remainder of the song seems to address how this message can be conveyed.

In vain the Guru instructs his disciple;
How can that which is beyond speech be explained?
The more it is explained, the more false it becomes,
The Guru is dumb and the disciple is deaf.
How shall Kānha speak of the Jewel of the Jina?
Just as the deaf is guided by the dumb.

The “Jewel of the Jina” is the Mahāmudra. These lines express the fact that Mahāmudra cannot be expressed through the duality of language. The more language, which is in itself dual, is used to explain Mahāmudra, the further it gets from its true meaning. This is supported in Guenther’s study of Nāropa. In this text, Nāropa is instructed by his guru Tilopa, that:

The blind do not see by tarrying
And the deaf hear not
The Dumb do not understand the meaning
And the lame walk not.
A tree does not grow roots
And Mahāmudra is not understood (Guenther, Nāropa 86).

In this manner Nāropa was instructed to act in a way that is beyond words and thought.

It would seem that the same message is being conveyed in this Caryā as well.

5. CARYĀ FORTY-TWO: Life and Death

a. Part one: About the author: Kāṇha

See Caryā nine

b. Part Two: Textual Studies and translation

rāga kāmōda/ kāṇhupādānām

- 1) cia sahaje śuṇa^a saṃpunnā/
kāṇḍbi biyoē^b mā hohi bisannā//
- 2) bhaṇa kaīse kāṇha nāhi/
pharaī anudina^c taloe^d samāi^e//
- 3) muṭā acchante^f loa na pekaī/
dudha mājhē laṛa ṇa cchantē dekhaī//
- 4) mūrḥā acchante loa na pekaī/
dudha mājhē laṛa achamṭē ṇa dekhaī//
- 5) bhāba jāi ṇa ābai ethu^g koi/
āisa bhābe bilasai kāṇhila joi//

^a Sen: ‘śune’.

^b Sen: ‘yoe’.

^c Sen: ‘anudināṅga’.

^d Sha: ‘teloe’.

^e Sen and Muk: ‘pamāi.’ Muk thinks that this version can be traced from the Sanskrit.

PK doesn’t suppose that Sen’s version exists (PK 137).

^f Sha: ‘ācchante’.

^g Sha and Muk: ‘esu’.

c. Translations:

1. The heart-mind is complete¹ in the void of Sahaja,
Do not grieve at the separation of the skandhas.
2. Say how Kāṇha should not endure!
He is ever manifest² he enters the three worlds.
3. The fool is distressed upon seeing the decay of objects,
However, does the broken wave dry up the ocean?

4. Although humanity is present, the fool doesn't find it.
Within the milk fat there is no cream to be seen.³
5. In this world, no one goes or comes here,
Such nature enjoys Kāṇhila, a yogi.

¹ **PK:** Reads “spontaneously”.

² **PK:** Reads “...incessantly shines forth, becoming merged...”.

³ **Sha:** Reads “ In the wave of existence all have been drowned”.

d. Sandhabhāṣā:

- 1. The heart-mindⁱ is complete in the void of Sahaja,ⁱⁱ
Do not grieve at the separationⁱⁱⁱ of the skandhas.**

ⁱ **PK:** The Mind-King (238).

ⁱⁱ **PK:** Reads; “The Mind is spontaneously...in plentitude in the ...void.” In this case, “spontaneously” is in the “own-form” of its nature at all times. The “void” is the sixteenth void (238).

ⁱⁱⁱ **PK:** Non-existence (238).

- 2. Say how Kāṇha should not endure!ⁱ
He is ever manifest,ⁱⁱ he enters the three worlds.ⁱⁱⁱ**

ⁱ **Moj:** That there is no difference between existence and non-existence. It is a mistake to think that everything ends with the decay of the body (82).

ⁱⁱ **PK:** Reads “...shines forth..”, which he takes to be symbolizing that Kāṇha playing in the ocean of Absolute truth (238).

ⁱⁱⁱ **PK:** Which is created in meditation (238).

-**Moj:** The three worlds are; Devaloka (realm of gods), Manusaloka (world of humans), and Asuraloka (abode of titans) (82).

- 3. The fool is distressed upon seeing the decay of objects,
However, does the broken wave dry up the ocean?ⁱ**

ⁱ **Moj:** Just as the waves rise and merge into the ocean, so do our notions of the external world rise and merge again. Being that waves cannot swallow the water, our ideas of the external world cannot destroy the world of perception (82).

**4. Although humanity is present, the fool doesn't find it.ⁱ
Within the milkⁱⁱ fat there is no cream to be seen.**

ⁱ **PK:** Perhaps “it” is Bliss (239).

ⁱⁱ **Moj:** As cream is hidden in milk, so non-existence (abhāva) is hidden in existence (bhāva) (82).

**5. In this world, no one goes or comes here,
Such nature enjoys Kāṇhila, a yogi.ⁱ**

ⁱ **PK:** By knowing the “own-being” of existence (239).

e. Mahāmudra depictions in sandhabhāṣā

In order to reach awakenment, one must break the notion of “duality”. It is a very common theme in the Mahāmudra readings. The first line:

The heart-mind is complete in the void of Sahaja,
Do not grieve at the separation of the skandhas.

Would suggest that citta is complete in Sahaja. The separation of the skandhas would indicate death. So by realizing Sahaja one goes beyond death.

The second line:

Say how Kāṇha should not endure!
He is ever manifest, he enters the three worlds.

Kāṇha has realized Sahaja. Since the Sahaja is equated to the Dharmakāya, and the Dharmakāya is “ever manifest” in the “three worlds”, then Kāṇha too is ever manifest in the three worlds.

The fool is distressed upon seeing the decay of objects
 However, does the broken wave dry up the ocean?

Just as those who do not know Mahāmudra see only the illusion of death and re-birth,
 so does the sight of decay distress the fool. Just as the broken wave is only a temporary
 effect of causes, so too are all objects. The final line restates this thought:

In this world, no one goes or comes here,
 Such nature enjoys Kāṇhila, a yogi.

Released from the cycle of saṃsāra, Kāṇha resides in the state of awakenment.

6. CARYĀ FIFTEEN: A Benighted Traveler

a. Part one: About the author: Śānti

Śānti (also referred to as Ratnākaraśānti), is of the sixth instruction lineage, the teachings originating with Mañjuśrī, and passing down through Jñānapāda, Dīpankarabhadra, Ānandagarba, and Tha-ga-na, before reaching Śāntipa (BA 373). Tāranātha explains that this lineage deals with the “Word Tradition,” which he relates with the Lineage of Tantra Exposition, as mentioned in the BA. Tāranātha names Nāropa as Śānti’s primary instructor. The doctrine that Śānti taught was in complete accord with the dharma master Asaṅga (Templeman, Seven Instruction Lineages 67). Robinson names Togcepa as being Śānti’s main instructor. Which is divergent from Tāranātha’s records (62). Robinson does not even include Togcepa in his discourses about the eighty-eight Mahāsiddhas. These accounts are anomalous to the above lineage for Śānti, and both are from the BA. Robinson expatiates that Vikramaśīla was Śānti’s place of instruction. He claims that the Tibetan text, Robinson’s primary source, makes no mention of the tāntra that Śānti learned (285). There seems to be no evidence in either the BA or in Guenther’s, Life and Teachings of Nāropa, to support either claim, so it remains uncertain which account is the more accurate.

b. Part Two: Textual Studies and translation

rāga^arāmakrī / Śāntipādānām

- 1) saa sanbeaṇa^b sarua biāretē^c alakka^d lakkhaṇa na jāi/
je je ujūbāṭe gelā anābāṭa bhaīlā soī?//
- 2) kulē kula mā hoi re mūṛhā ujūbāṭa saṃsārā^e/
bāla tila^f eku bāka^g ṇa bhūlaha rājapatha kaṇḍhārā//
- 3) māāmohā samudāre anta na bujhasi thāhā/
age^h nāba na bhelā dīsaaⁱ bhānti^j na pucchasi nāhā//
- 4) sunā pānatara uha na dīsai^k bhānti na bāsasi jāante/

ethā^l āṭa mahāsiddhi sijhae^m ujū bāṭa jāante//
 5) bāma dāhiṇa do bāṭa chāri sāntiⁿ bolathī^o saṃkelīu?/
 ghāṭa na gumā kharatari^p na hoi ākhi bujia^q bāṭa jāiu//

^a **Sha** makes a scribal mistake in his book and writes in Bengali ‘rāma’ rather than ‘rāga.’

^b In **Muk** and **PK** the transliteration, they favor the nasal sound of ‘m,’ rather than the Bengali transcript of ‘n.’

^c **Sen** agrees with **Bag**’s transliteration of ‘biāretē’ as ‘biārē,’ all others agree with the transliteration given.

^d Both **Muk** and **PK** exclude the ‘a’ at the end of this word.

^e **PK** reads this as ‘saṃbhārā’. He attributes the alternate reading of ‘saṃsāra’ to Sastri. The impact of this is explained in the translations of this Caryā.

^f **Muk** and **Sen** transliterates this as ‘bhina.’

^g **Sen** uses the original transcript transliteration ‘bāṅku.’

^h **Moj** emends this to read ‘āge,’ and **Sen** offers this as an option.

ⁱ **Sha** and **Moj** both transliterate this as ‘dīsai.’

^j **ASB** gives this version. **Muk** believes this to be a scribal error. He supports this by using the next line’s rendering of this same word.

^k **Sen** and **Muk** transliterates it as ‘disai.’

^l Everyone seems to have a different transliteration of this word. **Sen** transliterates this as ‘etha,’ as does **Sha**. **Muk** transliterates this as ‘eṣa,’ and **Moj** as ‘esā’ (the Sastri transliteration), and **PK** as ‘ethā’ (from Munidatta’s commentary).

^m **Sha**: ‘sījhai.’

ⁿ **Sen**: ‘cchāri sānti,’ from the **ASB**.

^o **Sen**, again offers an alternate transliteration. He renders this word as ‘būlatha.’ The transliteration of this word as ‘bolathi’ stems from the Tibetan translation of it as (☆bol), as “to speak.” Furthermore, in **ASB** there seems to be an ‘u’ following ‘bulatha.’ This is transliterated by some along with the word, as well as separate from ‘būlatha.’

^p **Sen**: ‘kharabhari’.

^q **Sen**: ‘bujhia.’

c. Translations:

1) In the essential analysis of self-realization that which is without character,¹ cannot be characterized.

Whoever goes along the straight path does not return.

2) Do not be on the banks,² Oh fool, travel along the straight path of saṃsārā.³

Child,⁴ do not err on the crooked path, (not even as much as a sesamum seed),⁵ the royal path is a curtained highway of steepness (?).⁶

3) In the ocean of delusion and unawareness, neither limit nor depth can be discerned, There is no boat before you, and foolishly, you do not ask the Yogin.

4) There is no indication of the whereabouts of the Void, yet setting upon the path, there is no experience of error,

The eight esoteric powers are obtained by the travelling of the straight path.

5) Forgoing the left and the right path, Śānti says contentedly; “The ghats (banks) have no long grass (weeds), no uneven land,⁷ and with closed eyes you comprehensively travel the path.

¹ **PK** adds an extra explanation in his transliteration. He reads this passage as “One’s own nature (being) self experiencing, that which is without characteristics cannot be characterized by means of discursive thought...”(136).

² Although logically there seems to be no connection to a path and banks, this is the translation by all the aforementioned scholars of ‘kule kula’.

³ Although it seems evident that the word ‘saṃsāra’ is in the Bengali, this word does not seem to manifest itself in any of the translations. Perhaps because it seems to confuse

the meaning of the song. Only **Moj** makes an attempt by inserting “ the Sahaja Way” into the reading. This would be incorrect as, the “ straight path” is translated from ‘ujūbātā’, not from ‘Sahaja’. When spoken, it could be mistaken for ‘Sojā’, which in contemporary Bengali means “straight” or “easy”. **PK**’s reading amended the transliteration to ‘saṁbhārā’. He confirms the reading to be “...saṁsāra is confirmed by...[the Tibetan]...’who wanders in saṁsāra’; [Munidatta] has saṁbhāro” (137). Yet, **PK** leaves this out of his translation. **Muk** defines ‘saṁsāra’ as “ home”. Modern Bengali defines it as ‘saṅsāra’ or ‘saṁsāra’; “ *n.* World; worldly concerns; household; domestic life; family; wife and children”(Dev, Beng to Eng 1088).

⁴ **PK** does not believe that this is the true rendition of the word, He takes the Tibetan reading which translates to “...a hair” (137). Which correlates to Caryā Nine. Oddly, in Nine, the transliteration was ‘balā’ and here the transliteration is ‘bāla’. Considering the topic of this verse, the translation “ child or fool” does seem to fit here, although **PK**’s rendering of “ ...Do not err...(as much as a hair...)” is also plausible (136).

⁵ **PK** translates this as “ a single grain of sesamum” (137), from the Tibetan. In the A.T. Dev’s dictionary, the contemporary meaning given is; “*n.* Sesamum; sesame; ...a mole; freckle, spot, a very small quantity; an eightieth part of a cower (shell); a mament...” (Dev, Beng to Eng 547). The main idea is that the fool/child should not wander **AT ALL**, from the path.

⁶ The word ‘ kaṇḍhārā’ is the most confusing of the entire line. There are several suggestions given regarding the meaning. However, none seem to make any sense. **PK** in his work provides an in depth explanation. Despite the different conditions he suggests that not one of them seem to give a satisfactory definition. **Sha** renders this as

“royal camp”, where as **Sen** explains this as a screen style fencing of a passage way, as used in Indian ceremonies. **Moj**’s translation is very similar to **Sen**, which is a royal road enclosed by a tent. **Moj** refers to “trinkets” that lure the fool, it is not clear where this translation came from. **Muk** translates ‘kaṇḍhārā’ as “steepness”, however, this explanations seems to be unlikely. Due to variety of readings of this line, the meaning remains opaque. This word does not appear in the Bengali dictionary. It could be suggested that in India, a cloth “wall” would be used to protect the King from seeing terrible things and the people could not see his “highness”.

⁷ In the translations given by **Sen** and **Sha**, there is mention of “police stations”, “toll-takers”, “pickets” and “disturbances”. These are the meanings given to the word ‘guma’. These definitions can perhaps be attributed to the readings of Munidatta’s Tibetan commentary, “Narrow point and toll-booth” (**PK** 138). However, in the Bengali dictionary the meaning of this word is given as “...concealed; secret; untraced...” (Dev, Beng to Eng 382). An alternate option for the implication of **Sha** and **Sen**’s definitions could result from an alternative meaning of ‘ghāṭ’, which is; “...fault; offense; defiance” (Dev, Beng to Eng 403). **Sen** defines ‘ghāṭa’ as riverbank in his vocabulary (37), yet he does not use this in his transliterated sentence. **Sha**’s reading has “... the toll-station of the river” (48). The reading of “...uneven banks” is taken from **PK**’s translation. He infers that ‘kharatari’ implies this meaning. **Sen** reads this as “up and down”, perhaps referring to the steps of the ghāṭ, and **Muk** reads this as “rough ground”, **Sha** chooses to translate this as “tall grass nor shallow water”. **PK** believes this last one is closest to the correct reading. He supports this with Munidatta’s Sanskrit

(bāma dāhiṇa jo khāla bikhalā) which he translates as “the ditches and holes on the left and the right (bank),” which lead to the above translation (PK 138).

c. Sandhabhāṣā:

1) In the essential analysis of self-realizationⁱ that which is without character, cannot be characterised.

Whoever goes along the straight pathⁱⁱ does not return.ⁱⁱⁱ

ⁱ **PK:** This is achieved by the union of the vajra and the lotus (136).

-**Moj:** Believes that the essence of this line is the idea that realization of Sahaja is beyond our five senses and therefore it cannot be expressed by language (50).

ⁱⁱ **PK:** This is the avadhūtī of the Bliss of Cessation (136). He believes this word can be interpreted on two different levels. The first could be read as the “non-returner,” perhaps in relation to an Arhat, and secondly it indicates someone “without mental disturbances” (59).

ⁱⁱⁱ **PK:** By his own analysis, this is when the yogi becomes free from mental disturbances. Munidatta’s explanation is that this is when the yogin becomes immersed in the lotus pool of the ānandacakra (136).

-**Moj:** Those who have followed the Sahaja path and have reached the other shore, do not return, as they have experienced Supreme Bliss. Truth being something that is self-realized, there cannot be any question of its transcendental nature (50),

-Dasgupta concurs with **Moj**’s analysis (ORC 52).

2) Do not be on the banks,ⁱ Oh fool, travel along the straight path of saṃsārā.

Child, do not err on the crooked path,ⁱⁱ (not even as much as a) sesamum seed, the royal pathⁱⁱⁱ is a curtained highway of steepness(?).^{iv}

ⁱ **PK:** This is the body (136). Munidatta defines this as ‘pratyeka-śarīra,’ “for everyone, that which is easily destroyed. i.e. the body”(Monier-Williams 1057, 664; **PK** 44).

ⁱⁱ **PK:** Munidatta renders this as “... of the left and the right” (136).

ⁱⁱⁱ The Bengali verse employs the term ‘rājaptha’. Dasgupta mentions that the highest type of yoga performed by the Nāth Siddhas was the Rāja-yoga. This was a meditative yoga. It is possible that the composer was making allusions to this type of yoga, for in the Nātha tradition, awakening comes first in the form of the perfect body, and then in the divine body (**ORC** 218-19). This theory is speculative, however, it would provide a connection with the odd usage of ‘saṃsāra’ (if it is indeed correctly placed in this line, see footnote [3]).

- **Moj:** Believes that this is the “...royal road for attaining perfection.” (50).

^{iv} **PK:** Munidatta render this as “...as the universal monarch enters his pleasure-garden by means of a gold-paved avenue, thus the yogin enters the lotus-park of the cakra of Great Bliss by means of the avadhūti” (136).

-Dasgupta refers to this as “...the royal road for attaining perfection.” Śānti is warning the beginner from straying from the “straight path” (**ORC** 52).

3) In the ocean of delusion and unawareness, neither limit nor depth can be discerned,

There is no boatⁱ before you, and foolishly, you do not ask the Yogin.ⁱⁱ

ⁱ **PK:** The word of the True Guru (136).

ⁱⁱ **PK:** Who is the True Guru (136). Munidatta states, ‘nau-bhelaka-ādi-upāya’; “There is no means by boat/raft”.

-Moj: The Guru is the only guide for the yogin on the path to Mahāsukha. He states;

“Those who do not drink to their heart’s content the nectar of the instructions of the Guru, die of thirst like fools deceived by the mirage of the desert” (50).

**4) There is no indication of the whereabouts of the Void,ⁱ yet setting upon the path, there is no experience of error,
The eight esoteric powers are obtained by the travelling of the straight path.**

ⁱ **PK:** The void is the Clear Light (136).

-Moj: Renders this as a “lonesome plain.” He explains that this is a world of essencelessness, a world of vacuity without an end (50).

5) Forgoing the left and the right path,ⁱ Śānti says contentedly; “ The ghats (banks) have no long grass (weeds), no uneven land, and with closed eyesⁱⁱ you comprehensively travel the path.ⁱⁱⁱ”

ⁱ **PK:** This is the two-fold false appearance (136).

ⁱⁱ **PK:** Yuganandha (the integration of all duality into unity), is perceived with the yogins unblinking eyes (136).

ⁱⁱⁱ **PK:** The purified avadhūtī of the Bliss of Cessation (136).

e. Mahāmudra depictions in sandhabhāṣā

This particular song is saturated with imagery that depicts the Mahāmudra. It would seem that the main objective of this Caryā refers to the attachment to thought, or no thought. The first few lines read:

In the essential analysis of self-realization, that which is without character cannot be characterized.

Whoever goes along the straight path does not return.

Do not be on the banks, Oh fool, travel along the straight path of saṃsāra.

Child, do not err on the crooked path, (not even as much as a sesamum seed), the royal path is a curtained highway of steepness (?).

Chang states that it is essential to know that Mahāmudra practice, which is often depicted as the path, is not different from Mahāmudra accomplishment. It is the essence of naturalness, do not cling to the duality of concepts. Furthermore, those who try and constantly correct themselves on this path are again wandering away from Mahāmudra (Chang 40). The usage of the word “Child” is significant as Guenther explains. An individual who practices the path and all vibrations converge, stay, and dissolve into a central pathway, and the four signs of the three types of nothingness appear and finally a radiant light shines, this individual is called the “child” (Guenther Nāropa 84).

Forgoing the left and the right path, Śānti says contentedly; “ The ghats (banks) have no long grass (weeds), no uneven land, and with closed eyes you comprehensively travel the path.

By travelling the middle path, there will be no obstructions in achieving Mahāmudra.

There is no indication of the whereabouts of the Void, yet setting upon the path, there is no experience of error,

This line shows that the śūnyatā of śūnyatā (the void of the void) transcends śūnyatā (void), thus there is “no error”.

7. CARYĀ TWENTY-EIGHT: A Couple of Savara Lovers

a. Part one: About the author: Śavaripa

Śavaripa, Śavara or Śabara, the foremost of which this song refers to him as, is believed to have been a hunter near Mount Vikrama (Robinson 37). Or perhaps, as Tāranātha believes, the mountain was Śrīparvata (Templeman, Seven Instruction Lineages 8). There seems to be a debate as to who Śavaripa's primary instructor was. Tāranātha declares Nāgārjuna to be Śavaripa's instructor, whereas Robinson's translations lead him to recognize Avalokiteśvara as the source of his doctrine (Robinson 38). The **BA** states that Śabaripāda's teachings follow those of Saraha, whose doctrine was of Mahāmudrā, which Śabaripā then taught to Maitrīpa (**BA** 841). Also, he seems to have taught Sadaṅga-yoga to Vibhūticandra (**BA** 747). Tāranātha also recognizes Avalokiteśvara as bestowing instructions upon Śavara. However, it was Tāranātha's belief that Nāgārjuna was the first to teach Śavara. Meeting in East Bengal, Nāgārjuna showed the child Śavara the image of the Buddha Ratnamati in a mirror. The image then changed so that the child saw himself burning in hell fires. In this manner did Śavara come under Nāgārjuna's instructions. The Master then told his disciple to go to the southern mountains and practice Yuganaddhaprakāṣa, which Templeman translates as "The unity of opposites", with his two wives who were also dākinīs (Templeman, The Life of Kṛṣṇācārya 105n.38).

b. Part Two: Textual Studies and translation

rāga balāṛi^a/ Śabarapādānām

- 1) ūcā ūcā^b pābata tahī^c basaī sabarī bālī/
morāṅgi pīccha^d parahiṇa sabarī gībata guṇjarī māli//
- 2) umata sabaro pāgala sabaro mā kara gulī guhāḍā^e tohorī^f/
ṇia gharīṇī ṇāme sahaja sundarī//
- 3) ṇāṇā tarubara maūlila re gaṇata lāgelī ḍālī/
ekelī sabarī e baṇa hiṇḍai kārṇa kuṇḍala bajra dhārī//
- 4) tia dhāu khāṭa parilā^g sabaro mahāsukhe seji chāilī/
sabarō bhujaṅga ṇairāmani dārī pehma^h rāti pohailī//
- 5) hiaⁱ tābolā mahāsuhe kāpuba khāi/
suna nirāmani^j kaṇṭhe laiā mahāsuhe rāti pohāi//
- 6) gurubāka puñcaā^k bindha niamana bānē/
eke śura sandhāṇē bindhaha bindhaha^l parama nibānē//
- 7) umata sabaro garuā roṣe/
giribara^m sihara sāndhi paīsantu sabaro loṛib a kaīse/

^a The graphology of this word is quite varied. The above rendition is from **Sen. Sha**

provides some other options, ‘bāraṛi’ is his preference. Another option is the Tibetan, which would indicate ‘baāaṭi’. Another version is ‘balāddi’. In any case, the meaning seems to be unaltered.

^b There are several dialectical options given for how this word might appear. The version given above is **Sen**’s version, as it seems to have the most common elements. **Muk** reads this as ‘ūcā ūcā’ and **Moj** uses ‘ucā ucā.’ **PK**’s reading agrees with **Sen**’s.

^c **Muk** reads this as ‘tāhī’ and **Moj** reads this as ‘tahi,’ the above is the one used by both **Sen** and **PK**.

^d This word is absent in **Sen**’s translation.

^e Every reading has a different transliteration of this word. **Sen** gives ‘guhāṛya,’ **Sha** reads ‘guhārī,’ **Muk**’s is ‘guhāḍā,’ which concurs with **PK**’s, and **Moj** has ‘guhāṛā.’

^f **PK** moves this to be the first word of the next line. Also he reads it as ‘tohauri.’

^g **Sen** offers the option of ‘pārilā’.

^h An alternate for this word is ‘pemha’. This type of consonant reversal often occurs when transliterating a conjunction of consonants.

ⁱ **Sen** utilizes ‘hiā’, which appears in the Sanskrit commentary.

^j **Sha** alters his transliteration to ‘suṇa nairāmani.’

^k **Moj** transliterates this as ‘punchiā.’

^l **Sen** uses ‘bindhahu,’ from **ASB**, and only reads it once. The common transliteration is the one given above.

^m **Sen** reads this as ‘girbibara.’

c. Translations:

1. High on the lofty mountain the Śavara girl resides,
She wears the tail feathers of a peacock and a garland of guñja berries,
2. Oh drunken Śavara, Oh maddened Śavara,¹ please do not make noise!
Your own wife is the Śavara girl, the Sahajasundarī (the beautiful woman of the Simultaneously arisen).
3. Various trees² are in blossom, their branches reach up to the sky;
The lone Śavarī wanders the wilderness with earrings and the Vajra.
4. The bed³ of the three mystic essences was prepared, the Śavara spread the bed with intense delight.⁴
Śavara the paramour and the delightful woman passed the night to dawn.⁵
5. The heart of the betel-leaf and the camphor is consumed.⁶
Nirātmaṇi, the void, embraces his neck and the night passes to dawn.⁷
6. Let the words of the guru be the tail feathers of the arrow that pierces your mind.
With one shot of the arrow, pierce nirvana.⁸
7. Śavara is senseless with anger,
Thus entering a crevice in the peak of the highest mountains, how shall he move about?⁹

¹ **Sen** does not read this as a vocative sentence.

² **Sha** translates ‘tarubara’ here as “good plants.” In Caryā One he renders ‘tarubara’ to mean “tree”, which is the common translation.

³ **PK** reads this as “couch.” According to **PK**, ‘Mahāsukhe’ can be translated as an instrumental, which is confirmed by the translation of the Caryāgitī. However, Munidatta’s Sanskrit, ‘tena mahāsukhena śayāṃ kṛtvā’ can be alternately be matched with ‘Mahāsukha’ and ‘śayā,’ which is how it is understood in the Tibetan. In this case, the line could be read as “ The couch of the Three Realms was prepared.” **PK** asserts that if the Tibetan genitive *po’i* is made instrumental, then the translation would match Munidatta’s word for word (184).

⁴ **PK** translates ‘Mahāsukhe’ here as “erotic play.”

⁵ **PK** proposes that in accordance with the Tibetan, this should not be rendered as a woman who sells her body, but as a beautifully formed woman (184).

⁶ **PK** again reads “erotic play” rather than “consumed.”

⁷ **PK** renders this line as; “...the beautiful delightful woman embraces the neck in erotic play, night became dawn.” He suggests that the words ‘nai-rāmaṇi’ in fact means “gladden, give pleasure by sexual union.” This, he maintains, is supported by the following line (‘suna nair’, which corresponds to ‘sahaja sundarī’) (184).

⁸ **PK** read this as a vocative sentence.

⁹ **PK** explains that ‘loṛiba’ should be read as future rather than passive, as **Sha** and **Sen** read it; thereby changing the reading to “moves about” as opposed to “how shall we find him.”

d. Sandhabhāṣā:

**1. High on the lofty mountainⁱ the Śavara girlⁱⁱ resides,
She wears the tail feathersⁱⁱⁱ of a peacock and a garland of guñja berries,^{iv}**

ⁱ **PK**: This is the yogin’s spinal column (181).

-Munidatta: svakāya-kaṅkāla-daṇḍa (**PK** 53).

-**Moj**: Quotes the Sahaja-yogin in saying that the mountain is a symbol of the body, the peak is the Mahāsukhacakra, which is placed above the spinal column (64).

-Dasgupta concurs with **Moj** (**ORC** 105).

ⁱⁱ **PK**: She is the Gnosis-seal, she is another form of Nairātma. Munidatta states that the letter following ‘sa’ is ‘ha,’ which represents the Vajradhara. The mistress of Vajradhara’s home is the Gnosis-seal (Nairātma, who is born of the letter ‘a’) (181). This could also be one of the types of words that are given a false etymology by Munidatta, ‘pavidhara’ (**PK** 58).

-Munidatta: ‘gṛhiṇī jñānamudrā nairātmā’, “the householder of the knowledge mudrā is Nairātmā” (**PK** 42).

-**Moj**: Also states that she is representative of Nairātmā (64).

ⁱⁱⁱ **PK**: These symbolize discursive thought that vary endlessly (181).

-**PK**: Takes the line “...she wears” to imply “cover with her own form” (181).

-Munidatta: vicitra-pakṣa-vikalpa (**PK** 52).

-Moj: Depicts this as liberation. Conversely, it could also be culture's perception of the animate and inanimate world, which have many facets. Much like multi-coloured peacock feathers (65).

^{iv} **PK:** The guñja berries are secret mantras. It is implied in the above rendition that the garland hangs around the neck, **PK** states it specifically and mentions that this neck is the sambhogacakra (181).

-Munidatta: Comments 'guhya-mantra-mālikā' (**PK** 52), which would make this a homonym. Where 'guñjā' would be the berry, and 'guhya-mantras' are secret mantras, which Munidatta notes (**PK** 56).

-Moj: He states that the guñjā flowers are a type of herb that grows (generally) on hilly tracts. In the countryside, the flowers are used in garlands and the berries are used to make liquor (65).

**2. Oh drunken Śavara,ⁱ Oh maddened Śavara,ⁱⁱ please do not make noise!ⁱⁱⁱ
Your own wife is the Śavara girl, the Sahajasundarī (the beautiful woman of the Simultaneously arisen).^{iv}**

ⁱ **PK** believes that Nairātmā speaks this to her consort. The drunken yogin represents the mind being agitated by the senses (182).

-Munidatta: bhāvaka (**PK** 49).

ⁱⁱ **PK:** The union of wisdom and means (182).

-Moj: Takes this statement to mean the newly consecrated yogin who is "mad for nirvāṇa" (64).

ⁱⁱⁱ **PK:** The discursive thoughts of "bliss" and so forth (182).

-Moj: Do not revel in worldly pleasures (64).

^{iv} **PK:** Again he reminds the reader that she is the Gnosis-seal (182).

-Munidatta: jñānamudrā (PK 42).

-Moj: Nairātmā (65).

**3. Various trees are in blossom, their branchesⁱ reach up to the sky;ⁱⁱ
The lone Śavarī wanders the wildernessⁱⁱⁱ with earrings and the Vajra.^{iv}**

ⁱ PK notes Munidatta's commentary states for "trees", 'kāya-sumeroḥ taruvaram

avidyā-rūpam'. This means "the body accord.... the tree....form.". The "branches" are

the 'pañca-skhandas'. The five elements are:

- 1) rūpa (matter, which includes the six elements of the body)
 - 2) vedanā:(emotion)
 - 3) samjñā:(perception)
 - 4) saṃskara:(forces or energies)
 - 5) vijñāna:(consciousness)
- (Chang 35n.5; PK 42).

ⁱⁱ PK: "Various" means the multiple ways of achieving bliss, such as the mantra of Bliss, and so forth. "Trees" are to represent ignorance. The branches are the five skandhas (sense organs), which are dissolving ("reaching") into the clear light of bliss ("sky") (182).

-Moj: The "trees" and "blossoms" are the body and its skandhas. When the yogin's mind is agitated by the everyday occurrences in the mundane world, the agitation leads to sorrow, death and re-birth. The "sky" is nirvāṇa , and is blocked by these mundane agitations (65).

ⁱⁱⁱ PK: Nairātmā plays about in the mountain of the body (182).

-Munidatta: kāya-parvata-vana (PK 46).

-Moj: Points out that the Śavara must live in the forest because she is not able to reside where the upper caste people reside. This parallels Nairātmā, who also lives outside the boundaries of formal religions, she is beyond description and interpretation (65).

^{iv} **PK:** The earrings are the Five Buddhas (or bone-ornaments), and the Vajra is the Vajra-gnosis (182).

4. The bed of the three mystic essences was prepared,ⁱ the Śavara spread the bed with intense delight.ⁱⁱ

Śavaraⁱⁱⁱ the paramour and the delightful woman passed the night to dawn.^{iv}

ⁱ **PK:** The three realms are body, speech and mind, which the Clear Light of Bliss (“prepared”) destroys (182).

-**Moj:** Renders this as “as cot of three metals,” which is still the body, speech and mind. He states that in a bridal chamber, the groom chews a betel leaf and lays on the cot, etc. However, like the bridegroom does not need the cot or the betel-leaf, etc, the yogin does not need the externals like the body, speech and mind. The main point is the sexual union, is the goal, and the union with Nairātmā is the yogin’s main goal (65-6).

ⁱⁱ **PK:** Great Bliss (182).

ⁱⁱⁱ Dasgupta: Adds “serpent-like” in his description of Śavara. The Śavara is the citta (**ORC** 106).

-Munidatta: Citta-vajra (**PK** 49).

^{iv} Munidatta: Rajanī andakāraṃ prajñā-upāya-vikalpam (**PK** 55). Also, there is a homonym present in the word ‘dārī’. It can be read as ‘dārikā’ (harlot), or as ‘dārayati’ (pierces). Conversely, **PK** notes that ‘dārī’ can also fall into a category of words that may not be ambiguous at first glance, but in Munidatta’s commentaries they are given a false etymology that indicates a hidden meaning (57).

5. The heart of the betel-leaf and the camphor is consumed.ⁱ

Nirāmaṇi the void embraces his neck and the night passes to dawn.ⁱⁱ

ⁱ **PK:** This is uniting in Yugananda the clear light of bodhicitta (182).

ⁱⁱ **PK:** The neck is the saṃbhogacakra. **PK** adds “erotic bliss” here, and shows that this would indicate the rays of the Clear Light of Bliss. “Night” is indicative of the darkness that are the hindrances of the body, which are destroyed in the “pas(age) of dawn” (182).

-Munidatta: Of ‘rāti’ comments ‘svakāya-kleśa-tamaḥ’ (**PK** 54).

**6. Let the words of the guru be the tail feathers of the arrow that pierces your mind.ⁱ
With one shot of the arrow,ⁱⁱ pierce nirvana.**

ⁱ **PK:** The target of the arrow (which he takes be the arrow of one’s own mind) can also be taken as nirvāṇa (182).

-Munidatta: Nija-mano bodhicitta (**PK** 52).

-**Moj** renders this line as the sage advice of the Guru, which like the arrow, is aimed at destroying the hindrances of the body. As the hunter uses the arrows to kill animals, so the yogin should use the advice of the Guru to destroy sorrow and suffering (66).

ⁱⁱ **PK:** As ‘śara’ is a homonym for both sound and arrow, **PK** states that this means “...having joined the two, [mind and Nirvana]with the sound of one tone” (56, 182).

-Munidatta: Eka-svara-nirghoṣa (**PK** 52).

7. Śavaraⁱ is sencelessⁱⁱ with anger,ⁱⁱⁱ

Thus entering a crevice in the peak of the highest mountains, how shall he move about?^{iv}

ⁱ **PK:** He is the mind-vajra (182).

ⁱⁱ **PK:** The Śavara is senseless with the drink of coemeregence (182).

ⁱⁱⁱ **PK:** This is the Bliss of Gnosis (182).

^{iv} **PK:** By dissolving in the cakra that is the lotus pool of Great Bliss, how shall the mind be found (82)?

-Munidatta: Of ‘giribara sihara’ he says; ‘mahāsukha-cakra-nalinī-vana’ (PK 53).

-**Moj**: The yogin, having reached the state of Great Bliss, is now beyond the reach of mundane beings (66).

e. Mahāmudra depictions in sandhabhāṣā

The first line;

High on the lofty mountain the Śavara girl resides
She wears the tail feathers of a peacock and a garland of guñja berries.

The Śavara girl is from a wild tribe, and she represents prajñā, which is the result of realizing śūnyatā. The peacock feathers are all seeing, as prajñā is the insight to all. This line uses the simile of the mountain. Chang explains the mountain as the mind, and names it as one of the five similes of Mahāmudra experience (Change 38). Chang explains that in the experience of Mahāmudra, the mind is as steady as a mountain, and it is here that the yoginī resides.

The following line:

Oh drunken Śavara, Oh maddened Śavara, please do not make noise!
Your own wife is the Śavara girl, the Sahajasundarī (the beautiful woman of the Simultaneously arisen).

This line is very straightforward; the Śavara is realizing Sahaja through the aid of his consort. The next line:

Various trees are in blossom, their branches reach up to the sky.

Here again the simile of the “sky” explains the Mahāmudra experience. Like the sky, the Mahāmudra experience is broad and free from obstruction (Chang 39).

8. CARYĀ TWENTY-NINE: The Unreal Reality

a. Part one: About the author: Lūipā

Lūipā or Lūyipa is from the first lineage of Mahāmudrā (Templeman, Seven Instruction Lineages xi). Robinson's account credits an unnamed ḍākiṇī with Lūipā's training, however, the **BA** states a different lineage of masters in connection to Lūipā. It began with the Buddha Cakarasamvara, and was then passed to the female ḍākiṇī Vajravārāhī. Then finally to Lūipā and his disciples (**BA** 385). Robinson concurs with this lineage, however, Shaw claims that Lūipā was initiated by Śavara (Shaw 134). She writes that Tāranātha attributes the beginning of the yoginī cult to Lūipā (Shaw 40.n131). Indeed, Tāranātha does mention Śavara as Lūipā's instructor, and that he practised the teachings of Vajravārāhī (Templeman, Seven Instruction Lineages 8). The **BA** names Lūipā's teachings as A-RA-TA (the cycle of Samvara), which would be of the Mother class of tāntras (**BA** 233, 852, 869). Lūipā was a great teacher of the Sampannakramma yoga and founded the Exposition method called 'Dod-jo (**BA** 389).

b. Part Two: Textual Studies and translation

rāga paṭamañjari/ lūipādānām

- 1) bhābana^a hoi abhāba ṇa jāi /
aīsa^b sambohē ko pati āi //
- 2) Lui bhanaī baṭa^c dulakkha biṇāṇā/
tia dhāe bilasaī uha lāge nā^d//
- 3) jāhera bāna cihna ruba na jānī/
so kaīse āgama be ē bathāṇi//
- 4) kāhere kiṣa bhaṇi mai dibi piricchā/
udaka cānda jima sāca na micchā//
- 5) lui bhaṇaī mai bhāiba kiṣa^e /
jā laī acchama ahera ūha ṇa disa//

^aAccording to a modern Bengali dictionary; ($\sqrt{\text{bhāba}}$) can also infer “*n.* Sate; condition; circumstance;thought; mental state; feeling; emotion; sentiment; abstract idea;...passion; love; birth; production; probability; gesture” (Dev Beng. to Eng. 924).

All the above scholars choose to define this word as “being”.

^b **Sen** denotes this as ‘āisa.’

^c **Sha** amends this to read ‘boṛa,’ perhaps because he believes this to be read as an adjective, however **Muk** pronounces the emendation to be unnecessary. Also **PK** states that **Muk**’s explanation is missing from the sources quoted.

^d Another reading is ‘uha na jānā.’ **Muk** and **Sen** have the read it this way, however, **PK** believes that this is an unnecessary emendation.

^e Both **Sha** and **Moj** alter this to read ‘kisa.’

c. Translations:

1. There is no being, nor is there non-being;¹
How can anyone believe such teachings?²
2. Lui says: “Oh Fool! Real wisdom is without comprehension.³
It is in the three realms, (yet) it is difficult to perceive it.
3. Whose colour, form and appearance is not known,
How can it be discussed and explained in the Āgamas and the Vedas?
4. Of whom shall I ask the question?
Like the moon’s image reflected in the water, it is neither true nor false.”
5. Lui says; “What shall I think?”
That which remains to be grasped, is taken without indication of direction.

¹ **Sen** reads this as meaning “disappears”, **PK** states that this is clearly a misconception.

He determines that the Tibetan and Sanskrit correlate ‘hoi’ and ‘jāi.’ Furthermore, **PK** states that the Tattva-svabhāva-dṛṣṭi-gītikā-dohā understands ‘jāi’ to have the same meaning as ‘jan,’ “to be born” (189). **Sen**, in his vocabulary, offers; “obtains” as

an alternative meaning to ‘jāi,’ and **Muk** proposes “goes.” Both **PK** and **Moj** render this line without giving a direct translation for ‘jāi.’

² From the Bengali; ‘saṁbohē.’ This translation comes from **PK**’s explanation of the Tibetan reading of this word. He states that this is equivalent to the Tibetan ‘saṅs-rgyas,’ which he translates as; “to inform, instruct, and teach” (189). **Sen**’s reading agrees with **PK**’s, however, **Muk** offers “advice” as the meaning of the word, and **Moj** reads “experience.”

³ The Bengali of this word is ‘binānā’ can be more familiarly read as ‘vijñānā’ in Sanskrit.

d. Sandhabhāṣā:

**1. There is no being, nor is there non-being;ⁱ
How can anyone believe such teachings?**

ⁱ **Moj**: Being and non-being are described as the “phenomenal world” which is neither existent (as there is no reality that can be found through analysis), nor non-existent (as this would be “un-real.”) There is no paramārtha-satya, nor samvṛttisatya (67).

**2. Lui says: “Oh Fool! Real wisdom is without comprehension.
It is in the three realms,ⁱ (yet) it is difficult to perceive it.**

ⁱ **PK**: Body, speech and mind (188).

- **Moj** concurs (67).

-Dasgupta: The illusory world is neither existent (as there is n reality anywhere), nor is it non-existent (as non-existence is itself unreal) (**ORC** 39-40).

**3. Whose colour, form and appearance is not known,
How can it be discussed and explained in the Āgamas and the Vedas? ⁱ**

ⁱ **Moj:** Real wisdom cannot be explained through the scriptures, (the Āgamas and the Vedas) (67).

4. Of whom shall I ask the question?ⁱ

Like the moon's image reflected in the water, it is neither true nor false.ⁱⁱ

ⁱ **PK:** How shall the proof be given (188)?

ⁱⁱ **PK:** This is also the elusive appearance of existing things (188).

-Dasgupta: It is lacking both parmārtha-satya and saṁvṛti-satya, therefore it is like the moon being reflected in the water (ORC 39-40).

5. Lui says; “What shall I think?”ⁱ

Thatⁱⁱ which remains to be grasped, is taken without indication of direction.ⁱⁱⁱ

ⁱ **PK:** Being that there is neither subject, nor object, nor method of meditation (188).

ⁱⁱ **PK:** Is the form of the fourth (188).

ⁱⁱⁱ **Moj:** The real wisdom of truth cannot be found nor known, as there is nothing to be known within it. The citta (mind) is perfectly tranquil there (67).

-Dasgupta: The ‘ultimate truth’ can never be explained, since there is not any “knower”, nor is there anything “knowable”, therefore it does not consist of “knowledge”. The ‘citta’ is perfectly tranquil there, because when one practices yoga with one’s mind, where the ‘citta’ goes it is uncertain (ORC 40).

e. Mahāmudra depictions in sandhabhāṣā

This Caryā is again discussing duality. As was mentioned with the Nāropa example, Mahāmudra cannot be realized through language and duality. This was depicted in line one:

There is no being, nor is there non-being;
How can anyone believe such teachings?

In the second line, Lūipā states:

Oh Fool! Real wisdom is without comprehension.

The “fools” that he is referring to are unawakened people. They are still in the realm of duality, with thoughts of comprehension and non-comprehension.

In the third couplet:

Whose colour, form and appearance is not known,
How can it be discussed and explained in the Āgamas and the Vedas?

Buddha Nature is being described in the line reading: “Whose colour, form and appearance is not known”. As Buddha Nature is beyond language, the Āgamas are unable to explain it.

The fourth couplet:

Of whom shall I ask the question?
Like the moon’s image reflected in the water, it is neither true nor false.”

The “who” that the yogin wants to ask the question of is the non-self, so who is there to ask the question of? The final line reads: “That which remains to be grasped”, which is the thought that arises. It then continues to say “... taken without indication of direction” which is the non-attachment to thought, so then the practitioner does not move in any direction.

9. CARYĀ THIRTY: The Rising Moon

a. Part one: About the author: Bhusuku

Robinson expresses that Bhusuku was renowned for his auspicious character, and this kṣṭrya monk was asked to join the Nālandā monastery during the reign of Devapāla (ca. 810-850 CE). His first instruction was the holy mantra of Mañjuśrī, A-RA-BA-TSA-NA, which was bestowed upon him personally by Mañjuśrī (Robinson 145). Tāranātha's account of Bhusuku is not very detailed. However, his exposition of another Siddhācharya, Śāntideva, matches Robinson's translations (Templeman, Seven Instruction Lineages 215-6). Oddly, Robinson gives Bhusuku the name Śāntideva, and Tāranātha doesn't mention this Mahāsiddha at all.

b. Part Two: Textual Studies and translation

rāga mallārī/ bhusukupadānām

- 1) karuṇā^a meha nirantara phariā /
bhābābhāba dvandala daliyā //
- 2) uittā^b gaṇa mājhē adaghuā /
pekha re bhusuku sahaja saruā //
- 3) jāsu sunante^c tuṭui indiāla /
nihae nia mana de ulāla //
- 4) bisaa biśuddhi māi bujhia ānande /
gaṇaha jima ujoli cānde //
- 5) e tailoe etabi ṣārā^d /
joi bhusuku pheṭai andhakārā //

^a **Muk:** 'karuṇa.'

^b **Sen** utilizes Munidatta's rendition 'uie.'

^c **PK** states that this word is very difficult to read as it appears in the Sastri text. There are differences in the transliteration of the word. 'Sunante' is the reading given by both

Moj and Muk. PK and Sha both give ‘munante’ and **Sen** reads ‘gunante,’ which **PK** states is supported by the text of the **ASB**.

^d This line has many renditions of this compound sentence.

c. Translations:

1. The cloud of compassion always pervades.
Being and non-being are smashed.¹
2. Something mysterious has arisen in the middle of the sky.
Behold Oh Bhusuku, the essence of Sahaja.
3. The illusion is broken by whomever understands (the deceitfulness of the sense organs).
Your own mind silently² revels in bliss.
4. Through this bliss I have realised the purity of the senses,³
Just as the sky is brightened by the moon.
5. In these three worlds this is indeed the essence,
The yogin Bhusuku dispels the darkness.

¹ **PK** translates this part as dispelling two opposite beings. The others translate this as “crushed.”

² This word can be translated in a various ways. **PK** and **Muk** translate it as “silently,” whereas **Sen** uses “deep” and **Sha** prefers “in solitude.”

³ **Moj** inserts the word ‘visayas’ here, meaning; “...The defiling principle of objectivity” (68).

d. Sandhabhāṣā:

1. The cloud of compassionⁱ always pervades.ⁱⁱ
Being and non-being are smashed.ⁱⁱⁱ

ⁱ **PK**: Makes note of Munidatta’s text; “...i.e. being and non-being...being dispelled, the purified Body-of-Enjoyment of the Yogin shines forth by the grace of the Guru” (192).

ⁱⁱ **PK**: Renders this as ‘dispels’, which indicates that it is free from its own being (192).

ⁱⁱⁱ **PK**: The false idea of subject and object (192).

2. Something mysteriousⁱ has arisen in the middle of the sky.ⁱⁱ

Behold Oh Bhusuku, the essence of Sahaja.

ⁱ **PK:** Yuganaddha (192).

ⁱⁱ **PK:** The Clear Light, which by the grace of the Guru, which is in the Third Bliss (192).

-Munidatta: Believes that the moon is ‘prabhāsvara’ (**PK** 49), which is “...clear, shrill (as a voice)” (Monier-Williams 684).

3. The illusionⁱ is brokenⁱⁱ by whoever understands (the deceitfulness of the sense organs).

Your own mind silentlyⁱⁱⁱ revels in bliss.

ⁱ **PK:** This is the mass of sense-faculties (192). **PK** notes that in Bengali, this word would be a true homonym (having both concrete and an abstract etymology), which **PK** considers to be very apparent. The word in Bengali is ‘indīāla’. One meaning that could be derived from it would be “optical illusion” (from the Tibetan commentary, ‘indra-jāla’). The other is the aforementioned “mass of sense-faculties”, which is the one that is given in Munidatta’s commentary (from ‘indriya-jāla’) (55).

ⁱⁱ **PK:** The simultaneously arisen Bliss (192).

ⁱⁱⁱ **PK:** The form of absence of discursive-thought (192).

**4. Through this bliss.ⁱ I have realizedⁱⁱ the purity of the senses,
Just as the sky is brightened by the moon.ⁱⁱⁱ**

ⁱ **PK:** This is the Bliss of Cessation (192).

ⁱⁱ **PK:** Bliss Supreme (192).

ⁱⁱⁱ **PK:** This represents sahaajānanda (49).

**5. In these three worlds this is indeed the substance,
The yogin Bhusuku dispels the darkness.**

e. Mahāmudra depictions in sandhabhāṣā

The simile of the “sky” as Mahāmudra, Chang describes, is generally depicted as “cloudless” (Chang 38). However, in this Caryā the first line reads:

The cloud of compassion always pervades.
Being and non-being are smashed.

This would seemingly indicate bodhisattva compassion, that results in the destruction of the dualistic ideal of “being and non-being.” For, the following line continues the simile:

Something mysterious has arisen in the middle of the sky.
Behold Oh Bhusuku, the essence of Sahaja.

Clearly, the “mysterious” something that has arisen in the sky is Mahāmudra. Which, as the song continues to state, is the essence of Sahaja. By realizing this, the practitioner experiences bliss. Yet another simile for the realization of, Mahāmudra is the metaphor of light dispelling the darkness, which the forth line mentions:

Through this bliss I have realized the purity of the senses,
Just as the sky is brightened by the moon.

The significance of the moon is tied in with the cakras and the knowledge of prajñā.

10. CARYĀ THRITY-SEVEN: An Experience of the Innate

a. Part one: About the author: Tāṛakapā

There is no mention of Tāṛakapā in either the *Blue Annals*, Tāranātha, or in Robinson. Shahidullah confirms this and adds that Paṇḍita Rāhula Saṃkṛtyāyana speculates that Tāṛ(ḍ)akapā may have been accidentally misread as Nāḍakapāda. However, Shahidullah continues, in Munidatta's Tibetan reading his name is shown as Tāṛakapā, therefore, it could be simply that Tāṛakapā was a late writer (Sha x).

b. Part Two: Textual Studies and translation

rāgā kāmoda/ tāṛakapādānām

- 1) apane nāhī mo^a kāheri śaṅkā /
tā mahāmuderi tuṭi^b geli sankā^c //
- 2) anubhaba sahaja mā bhola re joi^d /
caūkoṭṭi^e bimukā joiso taiso hoi^f //
- 3) jaīsane achilesi^g taisana^h acchaⁱ /
sahaja pithaka^j joi bhānti māho^k bāsa //
- 4) bāṇḍa kurūṇḍa santāre jāṇī /
bākpathātīta kāhi bakhaṇī //
- 5) bhaṇai tāṛaka ethu nāhī abakāśa /
jo bujhai tā gale galapāsa //

^a Sen and PK transliterate this as 'mo', which is supported by the Tibetan texts (PK 219).

The other three prefer 'so.' Muk states that Sen's emendation is not preferable, even if Sen's reading stems from the Sanskrit (Muk 149). Thus the particle 'mo' would be inherent in the word 'apane,' which Muk states refers to the poet himself and is perfectly clear from the rest of the Caryāgitī. Furthermore, if 'so' is emended, Muk states that the 'ta' from the next sentence needs to be emended. This is clear from the commentary "tadidanim mama ... mahamudrasiddhivancha duram palayita ca" (Muk 149).

^b **Sha:** ‘tuṭī’

^c Both **Muk** and **Moj** read this as ‘kaṁkha.’ **Muk** states that this is taken from Munidatta’s commentary.

^d **Sen:** ‘joṅga’

^e **Sen:** ‘caūkoṛi’

^f **Sen:** ‘hoiṅga’

^g **Sha:** ‘icchalesa.’ Tibetan text supports this reading (**PK** 219). Although, ‘achilesi’ is much more preferable.

^h **Muk:** ‘taichana’

ⁱ **Sha:** ‘āca.’ **Sen** says it is a possibility.

^j **Muk** presents the following argument for ‘pithaka’ as opposed to ‘pathaka’ (149-150). The Tibetan text supports ‘patha-,’ and **PK**, **Moj**, and **Sha** agree with this reading. However, the commentary supports the **ASB** text. **Muk** deems this to be a rather unusual context because usually the commentary and the Tibetan are in agreement, and in this case they are not. **Muk** continues by saying that if ‘pathaka’ is accepted, then the suffix, ‘ka’ should become genitive not accusative. **Muk** stands by ‘pithaka’ because it is as it appears in the original Bengali.

^k **Moj:** ‘nahi’

c. Translations:

1. I myself have no existence: who am I afraid of?
The desire for Mahāmudra has been torn asunder.
2. Do not forget, O Yogin, the experience of Sahaja,
It is free from the four categories.
3. As you were,¹ thus you remain.
Do not,² O Yogin, commit any error in regards to the Sahaja path.

4. The penis and testicles³ are known by the ferryman.⁴
 How can that which is beyond the course of speech be explained?
5. Says Tāraka; “Here there is no occasion.
 Whoever understands this has a noose around his neck.”

¹ **Sha:** “Desired.”

² **Sen:** “The Innate is different.”

³ **PK:** “The maimed and the mutilated.”

⁴ There is a debate whether or not to render this as “ferryman” or “to swim” or “swimmer.”

d. Sandhabhāṣā:

- 1. I myself have no existence:ⁱ whoⁱⁱ am I afraid of?
 The desire for Mahāmudra has been torn asunder.ⁱⁱⁱ**

ⁱ **PK:** In Munidatta’s rendition there is a prelude to this line that reads; “By the grace of the dust of the feet of the Guru and by the means of the Word of the Tathāgata...” (PK 218). Furthermore, the “no self” is based on the consideration of one’s own body.

ⁱⁱ **PK:** These are the incidental māras of the personality components, hindrances and death (PK 218).

ⁱⁱⁱ **PK:** In the absence of false ideas (218).

- 2. Do not forget, O Yogin, the experience of Sahaja,
 It is free from the four categories.ⁱ**

ⁱ **Moj:** These are the four Vikalpas. He lists them; ‘sat,’ (real or existent); ‘asat,’ (unreal or non-existent); ‘sadasar’ (both real and unreal); ‘na sat na asat,’ (neither real nor unreal). The Sahaja yogin interprets the world in the light four Vikalpas (76).

- 3. As you were,ⁱ thus you remain.ⁱⁱ
 Do not, O Yogin, commit any error in regards to the Sahaja path.ⁱⁱⁱ**

ⁱ **PK:** This is the Mahāsuka as experienced through the Vajra holder’s embrace of Nairātmayā (218).

ⁱⁱ **PK:** It is made steadfast by the Vajra guru (182).

-**Moj:** Believes that when a being is born, it is free from sorrow and from happiness, and there are no feelings (as the mind does not function at that time). As beings grow up, they face delusions, and then get entangled in a snare of misconception and suffering (77).

ⁱⁱⁱ **PK:** Reads ...[the] Simultaneously arisen (Bliss) is separate”. The yogin wanders about in the state of rebirth without fear like a lion (218).

4. The penis and testicles are known by the ferryman. How can that which is beyond the course of speechⁱ be explained?ⁱⁱ

ⁱ **PK:** This is beyond external things having the characteristics of self-experiencing (218).

ⁱⁱ **Moj:** States that physical pleasures and their sources can be detected and explained. However, since Mahāsuka cannot be described, it is incomprehensible (218).

5. Says Tāraka; “Hereⁱ there is no occasion.ⁱⁱ Whoever understandsⁱⁱⁱ this has a noose around his neck.”^{iv}

ⁱ **PK:** This is the dharma (218).

ⁱⁱ **PK:** There is no occasion for fools (218).

-**Moj:** Those who are not yogins, do not have the opportunity to experience Sahaja-bliss. He observes that ‘avakāś’ has a dual meaning, “recess” and “opportunity” (218).

ⁱⁱⁱ **PK:** Even to those who knows the absolute truth (218).

^{iv} **PK:** “ If they say: ‘We have understood the dharma’, then they are bound by the noose in saṃsāra” (218).

-**Moj:** Translates the Bengali as, “a rope around the neck.” He means that “....even he who has experienced supreme bliss, is hopelessly is unable to explain the nature of it, and so, fie upon him!”

e. Mahāmudra depictions in sandhabhāṣā

It is generally understood by the masters that when the practitioner has the desire to realize Mahāmudra, they are clinging to this notion. The first line reads:

I myself have no existence: who am I afraid of?
The desire for Mahāmudra has been torn asunder.

The self having no existence is indicative of the understanding of non-dual nature.

Therefore the desire for achieving Mahāmudra has been destroyed.

The second line reads:

Do not forget, O Yogin, the experience of Sahaja,
It is free from the four categories.

As was mentioned above, the four categories are: exists, does not exist, both exist and both are non-existent. These arguments are based upon Nāgārjuna's treatise. The second meaning of this line indicates that Sahaja goes beyond Mādhyamika and scholars knowledge.

The third line:

As you were, thus you remain.
Do not, O Yogin, commit any error in regards to the Sahaja path.

Refers to both Buddha Nature and the ordinary mind. Buddha Nature remains constant within the practitioner. Chang explains that the ordinary mind has escaped from the notions of subject-object, and from thought of "accept this" and "reject that." Once this is achieved, the practitioner must maintain this level. By keeping the mind and body loose and gentle, this is achieved. However, there is a delicate balance to these actions, one must not abandon all activities to achieve this. Rather, these activities should be accomplished in a smooth, relaxed and spontaneous manner (Chang 39).

The fifth couplet reads:

Says Tāraka; “Here there is no occasion.
Whoever understands this has a noose around his neck.”

“Here” refers to the Dharmakāya, which on no single occasion can be isolated.

11. CARYĀ THIRTY-EIGHT: Paddling and towing a boat

a. Part one: About the author: Saraha

Saraha is perhaps one of best known of the Siddhācaryas. Tāranātha names Saraha as being the initial ācārya of the first lineage of Mahāmudra. Vajrayoginī, who appeared in the guise of a barmaid, initiated him. After leaving his Brahman background, he joined a Buddhist monastery. Here he gained further instruction from Sthavira Kāla. The upādyaaya (the abbot or professor) of Saraha acquired his knowledge from Aśvaghoṣa (Templeman, Seven Instruction Lineages 2). After some time he became the upādyaaya of Nālandā, where many of the previously mentioned ācārya attained their instruction. He expounded the doctrine far and wide. In The **BA**, Saraha's name is mentioned in connection with many masters. It seems his teachings influenced a various practitioners, of which there are many citations. **BA** concurs with Tāranātha is stating that Saraha has the honour of being the first to introduce the path of Mahāmudrā (**BA** 841). Guenther aptly states that, as is the case with Indian history, there are not very many records that state anything about Saraha. However, the sheer number of times he is referred to indicates his importance (Guenther, The Royal Song of Saraha 3).

Guenther explains that there are many discrepancies in the various “biographies” of Saraha. Some state that he was born in south India, others say in Beneras. Historically, the accounts vary, naming kings ranging from Mahāpāla to Ratnapāla to Candapāla, none of which Guenther believes were a part of the great Pāla dynasty. Guenther also mentions that Saraha begot his name from the ḍākiṇī arrow makers who taught him. This point is absent in Robinson's retelling (Guenther, The Royal Song of Saraha 6).

Saraha's popularity could be for two reasons, the teaching of the cycle of the three Dohas seem to have had a great impact upon the society of the time. Also, Saraha was taught by women and brought to awakening by a woman. Although there are many other cases where this has happened with a founding father, Saraha's seems to be the most prominent. Furthermore, the Annals state that the place where Saraha learned his teachings was in the country of Dharmaganja in Oḍḍiyāna (BA 1039).

b. Part Two: Textual Studies and translation

rāga bhairavī/ sarahapādānām

- 1) kāa nābari khāṇḍī^a mana keṛuāla/
sadaguru baane dhara patabāla//
- 2) cīa thira kari dharahu re nāhī^b/
ana upāye pāra na jāī^c//
- 3) naubāhī naukā tāṇḍa^d guṇe/
meli mela^e sahaṇē jāu na ānē//
- 4) bāṭata bhāa khāṇṭabī^f balaā/
bhāba ulolē ṣababī^g boliā//
- 5) kula laī khare sonte^h ujāa/
saraha bhaṇāī gaanē samāeⁱ//

^a **Sha/Moj:** 'khāṇṭi'

^b **Sha:** 'nāṅga', the above is in the original script.

^c **Sha:** 'jāṅga'.

^d **Sen:** 'tagua'. **Muk** states that this is from the **ASB** manuscript, this could be scribal error. The Tibetan and the Sanskrit support the above transliteration.

^e **Muk** thinks that this transliteration is preferable, although 'meli meli' is the one suggested by the Tibetan text.

^f **Sen:** 'kāṇṭabī', the above is supported by all others and the Sanskrit.

^g **Sen:** 'bisaa'.

PK: ‘ṣaba’.

^h **Moj** and **PK:** ‘karasonte’.

ⁱ **PK** and **Moj:** ‘samāa’, this stems from the Tibetan, which could also be interpreted as ‘samadhi’ (**PK** 225).

c. Translations:

1. The body is a small boat, the mind¹ is the oar,
Hold firmly the helm² of the wise guru’s instruction.
2. Having made steady the heart-mind, hold³ the boat steady,
By no other means can one reach the shore.
3. The boatsman tows his boat by a rope;
One must unite with Sahaja,⁴ there is no other way.
4. On the way there are dangers; the highwaymen are strong,
All sentient beings are destroyed by the tidal wave of becoming.⁵
5. Following the bank, it pushes against the upstream current,
Saraha says: “It enters the sky.”

¹ Both **Moj** and **Sha** add the adjective “pure” to “mind”.

² **Muk:** “sail”.

Sha: “rudder”.

³ There are several variations in the translation of this word. **Sen** has “take out”, **Sha** “keep the boat”, and **Moj** “steer”. Both **Muk** and **PK**, as is given above, support the general meaning.

⁴ There are various translations of this phrase, **Sen**, **Moj** and **Muk** all read this as uniting with the Sahaja. Although **Sha** does read the union with the Sahaja in his translation, he, like **PK**, also sees that there is an “abandonment” in this passage. **Sha** abandons the boat and **PK** abandons something unknown. **PK** derives this meaning from ‘meli meli’ (as he reads it), stating that ‘mel’ means “to discard” (224).

⁵ **Sen** reads this as “... in the tornado of existence”. **Sha** adds the metaphor of “drowning”, rather than “submerged” or “destroyed”.

d. Sandhyābhāṣā:

**1. The body is a small boat,ⁱ the mind is the oar,ⁱⁱ
Hold firmly the helm of the wise guru’s instruction.ⁱⁱⁱ**

ⁱ **PK:** This is the consciousness of the mind (222).

-Munidatta believes the body to be bodhicitta (**PK** 44).

ⁱⁱ Munidatta states that the oars are, “mano-vijñānaṃ kenipātam” (**PK** 44).

ⁱⁱⁱ Munidatta comments that “sadguru-vacanaṃ patabālam” (**PK** 44).

**2. Havingⁱ made steady the heart-mind,ⁱⁱ hold the boatⁱⁱⁱ steady,
By no other means can one reach the shore.^{iv}**

ⁱ **PK:** This is the union of the Vajra and the lotus in the middle of the ocean of existence (222).

ⁱⁱ **PK:** The bodhicitta, purified and without attributes, having the nature of the Five-fold Gnosis (222).

ⁱⁱⁱ **PK:** The boat is the body (222).

-Munidatta states kāya-nau (**PK** 44).

^{iv} **PK:** This is the ocean of existence, and Nirvāṇa (223).

**3. The boatsman tows his boat by a rope;ⁱ
One must unite with Sahaja, there is no other way.ⁱⁱ**

ⁱ **PK:** These could also be good qualities, as supported by the Tibetan text (222).

ⁱⁱ **PK:** Reads; “...having abandoned (the boat), go without effort.” Which he takes to mean that one goes instantly to the island of Mahāsuka, without effort in the Sahaja (223).

4. On the wayⁱ there are dangers; the highwaymenⁱⁱ are strong,

All sentient beings are destroyed by the tidal wave of becoming.ⁱⁱⁱ

ⁱ **PK:** The avadhūtī (223).

ⁱⁱ **PK:** Sun and Moon (23).

ⁱⁱⁱ **PK:** The Sun and Moon in every respect is like the Nairātma dharma, which is submerged in the wave of the sense objects in the ocean of existence (223).

-Munidatta believes the wave to be “bhava-samudra-viṣaya-ullola” (PK 44).

**5. Following the bank,ⁱ it pushes against the upstream current,
Saraha says: “It enters the sky”.ⁱⁱ**

ⁱ **PK:** The bank is also the ‘avadhūtī’. Munidatta comments; “prakṛti pariddhā avadhūtikā” (PK 44).

-Munidatta also comments that “ku-mārga-candra-ādikṃ yasyām avadhūtyām layam gacchatī”. This is artificial etymology (57).

ⁱⁱ Munidatta takes ‘gaṇe’ to be “vaimalya-cakra-dvīpa” (PK 49).

e. Mahāmudra depictions in sandhabhāṣā

This Caryā is addressing the importance of receiving instructions from a guru.

The body is a small boat, the mind is the oar,
Hold firmly the helm of the wise guru’s instruction.

Chang stresses this, as the purpose of Mahāmudra initiation is to make the practitioner recognize the ordinary mind (Chang 37).

The next line states:

Having made steady the heart-mind, hold the boat steady,
By no other means can one reach the shore.

Both the body and mind have been made steady, which indicates that they are in a relaxed state. The shore is also symbolic as it represents awakening. The third couplet

reads “The boatsman tows his boat by a rope”, which is the yogi working with his body.

“One must unite with Sahaja” is the union of the yogi with Buddha Nature.

Couplet four:

On the way there are dangers; the highwaymen are strong,
All sentient beings are destroyed by the tidal wave of becoming

The phrase “highwayman”, stands for the “sun and the moon” (upāya and prajñā), which are strong. These qualities are submerged in the “wave of existence”. Conversely, “highwaymen” could stand for attachments. Due to these attachments, all beings are destroyed.

The final couplet:

Following the bank, it pushes against the upstream current,
Saraha says: “ It enters the sky.”

Is indicative of the bodhicitta flowing up through the cakras and nerve passages. The final line is again using the “sky” metaphor to represent the achievement of Mahāmudra. The flow of Mahāmudra is going against the flow of saṃsāra, i.e. up the current. The “sky” metaphor can also represent the Dharmakāya.

12. CARYĀ THIRTY-NINE: A Hapless Householder

a. About The Author: Saraha

See Caryā thirty-eight

b. Part Two: Textual Studies and translation

rāga mālasī/ sarahapādānām

- 1) suiṇē^a ha^b abidā raare^c niamana tohorē dose/
guru baṇa bihārē re thākiba tai ghuṇḍa^d kaise//
- 2) akāṭa hū bhaba^e gaṇā/
baṇge^f jāyā nilesi pāre^g bhāgela^h tohoraⁱ biṇāṇā//
- 3) adbhua bhaba mohā re disai para apyaṇā^j/
e jaga jalabimbākāre sahaṇe suṇa apaṇā//
- 4) amia^k ācchantē bisa gilesi re cia para basa apā/
gharē parē kā bujhile^l ma^m re khāiba mai duṭha kuṇubā//
- 5) saraha bhaṇanti bara suṇa gohalī kimo duṭhaⁿ balandē/
ekelē jaganāśia^o re biharahū svacchāndē//

^a **Muk** prefers to read this as ‘suīṇa’. This stems from the Tibetan which **Muk** renders as;

“...the hands of śūnyatā are extended” (see Caryā thirty-six (a)). **PK** states that

Munidatta’s ‘suinē’ and ‘svapne’ elucidates Sastri’s usage of ‘suiṇā’ as

‘supna’(dream). The Tibetan text suggests ‘suṇa’ (Void). **PK** believes that the reading

of ‘bihare’ as Baggchi defines it “spread [as in arms]”, is incorrect (228). Even

though, as **PK** acknowledges, Baggchi’s reading is indeed possible, considering the

Tibetan Munidatta translation. However, it seems more likely that it should read as

“tear to pieces, scatter.” **PK** does not agree with **Sha**’s reading of this line, and instead

amends and uses **Sen**’s. **PK** explains that ‘tohorē’, in Tibetan, is connected to be ‘nia

mana’ in genitive. However, nia mana’ is a vocative, thereby causing the confusion

in the translation of the line.

^b **PK** omits ‘ha’.

^c The first two lines in this Caryā are very corrupt. **PK** prefers to take Munidatta's Tibetan text and attempt to get a coherent reading of these two lines. From the Tibetan **PK** reads 'suṇe abhiyāraa re' (227). Another variance amongst these authors are the break the words, for example; **Sen** 'nia-mana', **Muk** 'niamana', **PK** and **Sha** 'nia mana'.

^d **PK**: 'puna'. This he determines from the Tibetan 'slar sdon'.

^e **Sha**: 'bhabahi'.

^f **PK** makes an interesting note in his work. He notes that although 'bange' generally does mean "crooked" or "false", it can also mean, "bend in the river". This is derived from the Tibetan text and the use of 'jāyā'. **PK** also notes that the Tibetan is incorrectly transcribed, as the meaning is altered to read "Your delusive appearances are various" (228).

^g **Muk** chooses the alternate reading, from Shastri, of 'pare'.

^h **Sen** offers an alternative: 'bhāṅgagela'.

ⁱ **Sen** and **Muk**: 'tohāra'.

^j **PK** and **Sha**: 'apaṇā'.

^k **Sen**: 'amiā'.

Muk: 'amiyā'.

^l **Muk**: 'bujjhile'.

PK: 'bujjhile'.

^m **Sen** and **Sha**: 'mo'.

ⁿ **Sen**: 'duṭṭha'.

⁰ **Sha**: ‘nāsia’ from the **ASB**.

c. Translation:

1. As if in a dream, Oh my mind, your attachment to unawareness is your own fault,¹
Without the pleasure of the Guru’s word how can you thus remain a wayfarer of unawareness?²
2. Oh wondrous and strange, the sky domain arises from “HUM”,
In Bengal,³ you have taken a wife, your consciousness⁴ has escaped to the other shore.
3. Oh strange are the delusions of existence, it appears as other and self,
This world is as transient as a bubble of water, the self is void by the Sahaja.⁵
4. The nectar that you swallow is actually poison, Oh my heart-mind, in the perception of others, you appear as self;
Oh what have you understood at home and abroad, I shall devour wicked kith and kin.
5. Saraha says: “ Better an empty cowshed- what use have I of a vicious oxen?
Oh! Alone destroying the world- I roam at my own will.”

¹ **PK** does not agree with **Sha**’s reading of this line as “ even dream is on account of your fault of ignorance.” Instead, with some misgivings, **PK** accepts **Sen**’s translation

² **Sha** and **Sen** both render ‘bihārē’ as “monastery”. **PK** does not believe that this is a very probable reading and instead renders it as “ignorance.” **Muk** agrees with neither of these meanings and translates this as “ enjoyment” (195).

³ **Sen** leaves this as reading as ‘Vaṅga’. Unlike the others, it seems that **Sen** believes that this is a part of Bengal and not Bengal itself.

⁴ **Sen** leaves the reading as ‘vijñāna’, which is the Sanskrit equivalent of ‘binana’. **Sha** translates this as “ science”, **Moj** believe that this is the name of a robber (**Moj** 78).

⁵ It seems that **PK** has gleaned that the Tibetan reading is actually “ like a recollection in water” (228).

d. Sandhabhāṣā:

**1. As if in a dream, Oh my mind, your attachment to unawareness is your own fault,
Without the pleasure of the Guru's wordⁱ how can you thus remain a wayfarer of
unawareness?**

ⁱ **PK:** Reads; "... (but) through the spreading forth of the word of the Guru, how shall you remain (thus in ignorance)?" The "spreading forth" of the Guru's word are the three worlds (**PK** 226).

-**Muk:** You cannot attain Sahaja unless a Master instructs you (79).

**2. Oh wondrous and strange, the sky domain arises from "HUM",ⁱ
In Bengal,ⁱⁱ you have taken a wife,ⁱⁱⁱ your consciousness has escaped to the other
shore.^{iv}**

ⁱ **PK:** "By the grace of the lotus feet of the Guru, you have effortlessly been understood by me, O Mind-King, to have arisen from the seed syllable 'HUM' and to have entered the... Clear Light" (226).

-**Moj:** Reads 'HUM' as "roar". He notes that 'HUM' has a "...terrible and black ... appearance". 'HUM' is the seed syllable for the Vajra Buddha and his consort (79).

ⁱⁱ **PK:** Places a question mark beside this word in his reading (226).

-**Moj:** Reads this as 'Vaṅga', which he translates as "robber" (79).

ⁱⁱⁱ **PK:** Nairātma, the inherent fault of ignorance being destroyed (226).

-**Moj:** Nairātma (79).

^{iv} **PK:** Nairātma destroys your mental disturbances, once these have been destroyed the practitioner can reach Nirvāṇa (226).

**3. Oh strange are the delusions of existence,ⁱ it appears as other and self,ⁱⁱ
This world is as transient as a bubble of water, the self is void by the Sahaja.ⁱⁱⁱ**

ⁱ **PK:** For those who believe that they are in existence, it is strange, due to their lack of understanding of their own nature (226).

ⁱⁱ **PK:** It appears as the distinction between self and other (227).

ⁱⁱⁱ **PK:** Reads; “naturally” (227).

**4. The nectarⁱ that you swallow is actually poison,ⁱⁱ Oh my heart-mind, in the perceptionⁱⁱⁱ of others, you appear as self;
Oh what have you understood at home^{iv} and abroad, I shall devour wicked kith and kin.^v**

ⁱ **PK:** Sahaja (227).

ⁱⁱ **PK:** Subduing the sense organs (227).

- **PK** declares this to be a pseudo-homonym, the common reading would be “poison”, but the alternative reading would be from ‘viṣaya’, meaning “sense objects” (56).

-Munidatta: rūpā-ādi-viṣaya (**PK** 52).

ⁱⁱⁱ **PK:** The perception of the karma and senses (227).

^{iv} **PK:** The body (227).

^v **PK:** Render themselves free from desire, hate, ignorance and so forth (227).

**5. Saraha says: “ Better an empty cowshedⁱ- What use have I of a vicious oxen?ⁱⁱ
Oh! Alone destroying the worldⁱⁱⁱ - I roam at my own will.”^{iv}**

ⁱ **PK:** Void body (227).

ⁱⁱ **PK:** The Mind-King (227). This has a false etymology, the alternative meaning by Munidatta is “viṣyaṃ balaṃ dadāti iti” (**PK** 58).

ⁱⁱⁱ **PK:** Believes the “alone” implies the “vile ox” (or the “Mind-King”), that destroys the three worlds (227).

^{iv} **PK:** “Due to the Grace of the Guru” (227).

**6. Although humanity is present, the fool doesn’t find it.ⁱ
Within the milkⁱⁱ fat there is no cream to be seen.**

ⁱ **PK:** Perhaps “it” is Bliss (239).

ⁱⁱ **Moj:** As cream is hidden in milk, just as non-existence (abhāva) is hidden in existence (bhāva) (82).

**7. In this world, no one goes or comes here,
Such nature enjoys Kāṇhila, a yogi.ⁱ**

ⁱ **PK:** By knowing the “own-being” of existence (239).

e. Mahāmudra depictions in sandhabhāṣā

This Caryā also address the importance of instruction and the guru’s word. The second line begins with:

Oh wondrous and strange, the sky domain arises from “HUM”

This is representative of the Mahāmudra rising from the bīja syllable “HUM”. Like “EVAM”, “HUM” is an essential syllable in meditation. This particular line is speaking in reference to meditative procedures to achieve Mahāmudra. Also, the “sky” metaphor has once again been utilized i.e. Dharmakāya.

The second couplet reads:

Oh wondrous and strange, the sky domain arises from “HUM”,
In Bengal, you have taken a wife, your consciousness has escaped to the other shore.

Although he lives in conventionality, his mind is liberated and resides in the non-dual.

The fourth couplet

The nectar that you swallow is actually poison, Oh my heart-mind, in the perception of others, you appear as self;
Oh what have you understood at home and abroad, I shall devour wicked kith and kin.

The “nectar” could refer to the Brahman soma, and the “poison” indicates that the practices of the Brahmans that tie the practitioner to saṃsāra. “The perception of others” are those who dwell in duality, such as the Brahmins. “Understanding at home and

abroad” is a reference to the learning at home or in the forest schools. The “devouring” of “kith and kin” is the transcendence of the Brahmanic way and removing desires. The final couplet speaks of the cowsheds:

Saraha says: “ Better an empty cowshed- what use have I of a vicious oxen?

Oh! Alone destroying the worldⁱ - I roam at my own will.”

The “empty cowshed” is telling the practitioner that it is better to realize śūnyatā than to keep sacred cows. Finally, the line about “destroying the world” is the destruction of saṃsāra.

VII. Conclusion

This thesis intended to demonstrate the multivariant levels of interpretation and in particular to draw out the Buddha Nature aspect in selected Caryās. This investigation was limited by the restrictions placed upon this paper, so it was only able to briefly touch upon the many important issues. It was established that the main intent behind the practice of tāntra is to try and achieve the goal of awakening. The methods of attaining this level are diverse. The Mahāyāna tenets embraced the path of actualization through various practices and attitudes. However, Mahāyāna ultimately became too focused on the “theoretical and metaphysical” and the effort that was needed for people to realize the awakened state became superfluous. A chasm between practitioners and scholars arose, which created an opening for the development of Vajrayāna.

As Vajrayāna was not wholly independent from Mahāyāna, a condensed exploration of the origins of Mahāyāna and how it developed into Vajrayāna and tāntric Buddhist practice has been briefly outlined. The main differentiation lies in praxis, such as the concepts of śūnyatā, upāya, karuṇā, and the trikāya. Śūnyatā is important because the realization that all dharmas are changing, and therefore are empty, is an essential doctrine. As all dharmas are empty, the Madhyamaka view holds that all things are therefore empty of inherent existence. They have no essence and are thereby only relative. Inherent existence is the misconception that all things are causally independent, which results in a grasping of objects and ideas.

Śūnyatā generates prajñā, which is symbolized by the female principles. Furthermore this wisdom/female principle guides the male principle, which is upāya, the

active force of *karuṇā*. *Upāya*, the “means” or “skilfulness in helping others” towards awakening, and *karuṇā*, the “compassion” that is practiced towards all sentient beings. Both genders must actualize that they are representatives of *upāya* and *prajñā*, and that their physical, mental and intellectual union is the catalyst that induces the experience of the highest truth. This union is the centrepiece of some *tāntric* practices.

The *trikāya* or three Buddha bodies, is what *Mahāyāna* and *Vajrayāna* hold out as the Buddha essence manifesting. These three bodies are the *Dharma-kāya*, the *Sambhoga-kāya*, and the *Nirmāṇa-kāya*. The most essential is the *Dharma-kāya*, which is often interpreted as *Mahāmudra*. These three teachings form the basis of many of the teachings of *tāntra*.

Furthermore an exploration of ritual and methodology was utilized to understand how *tāntra* is conducted. By the methods of mantras, *mudrās*, and *maṇḍalas*, beginning levels of *tāntra* is understood. Each of these methods is carried forward into the higher levels of practice, and where they are understood on a superior level, and used to achieve the higher levels of *tāntra*. The modes of mantra employed in the *Caryās* commonly are the *bīja* mantras. These monosyllabic utterances represent various concepts, such as the use of the word “*evaṃ*” used in *Caryā* nine. Once these *bīja* mantras are employed, the practitioner will find that they have come closer to *śūnyatā* (the ‘ultimate void’).

Mudrā is customarily fingers and hand gestures, which, in part, aids with the achievement of awakening. This includes the position of limbs and posture, vital breath and implements utilised during rituals. Just as mantra is the epitome of esoteric sounds, *mudrā* demonstrates the secret seals (i.e. gestures, posture, and consorts) involved in the

sādhana. Mudrā interpreted as “seal”, as it often is in Vajrayāna, is treated not as the static physical act, rather, as the dynamic act of “sealing” that becomes the focus. The dynamic element lies in the connection with the one making the seal. In the tāntric Buddhist case this would be either the authentic self, who is the psychological dimension, or the inner mentor, which is the personal dimension.

The familiar depiction of maṇḍala is the traditional drawings of the domains of the Buddhas that Tibetan monks create on the floor with sand. The symbolic meaning behind maṇḍala, as suggested by Snellgrove, takes its root in the magical arts, as the circle represents the separation of a sacred area from mundane life. An example of the usage of locution to represent a maṇḍala within the Caryās is ‘Evam’. It has two very important bijas (seed syllables), ‘e’ and ‘vaṃ’, which, during the Gupta era, were depicted as two triangles. ‘E’ pointed downwards and ‘vaṃ’ pointed upwards. Furthermore they are symbols for wisdom and means, and the maṇḍala created by the union of these two bijas depicts a state of great bliss.

The most important concept, which appeared in many aspects of this investigation, is Mahāmudra. It is believed to be the purest and most total state of realising bodhicitta. The mind resides in the three Buddha bodies, and through the union of the Sahaja (innate), and spontaneous accomplishment, Mahāmudra can equate saṃsāra with nirvāṇa, without discrimination, thereby achieving the Supreme Bliss. The emphasis is upon the state of naturalness that Mahāmudra strives for. There should be no extraneous effort put forth to attain awakening, as it leads to attachment. More commonly, Mahāmudrā is translated as the “Great Seal”. The “great” refers to the simultaneously arisen bliss, and the “seal” refers to śūnyatā of śūnyatā. It can also be

simply regarded as śūnyatā, which is the great bliss because the phenomena never changes from the state of lacking inherent existence. As śūnyatā is the nature of all phenomena, and direct meditative realisation of it leads to awakening, it is referred to as “seal”.

Mahāmudra is often seen as Buddha Nature. In Sanskrit literature, this is often depicted as the tathāgatagarbha. The tathāgatagarbha is complete, and is not a potential to be developed, for it is like the Buddha himself. It is surrounded by the kleśas of greed, desire, anger and stupidity. These kleśas are said to reside in the body, and are the degrading actions that bind us to saṃsāra. In Vajrayāna, the appellations used are Mahāmudra, Mahāsukha, and Sahaja. Mahāmudra, as was previously mentioned, is an essential concept in Vajrayāna. Mahāsukha, literally means the Great Bliss. The imagery around this metaphor usually depicts the male as upāya and the female as prajñā. Mahāsukha is the ecstasy that arises from the union of these two components. From this harmonious conjunction, awakening is attained, even if only for a brief moment.

Sahaja is the Intrinsic Nature that abides in the practitioner, and this ideology maintains that practitioner will realise awakening in the natural way. For example in Hinayāna, sexual activities are forbidden, for the bhikṣus and bhikṣunis should live austere lives. Those who abide by the Sahaja theory believe that this induces undue strain upon the practitioner. Rather than suppressing human nature, those who follow this ideology believe that whatever is natural, whichever is the easiest, is the most straightforward path to awakening.

The Caryās that have selected for analysis have multifarious meanings. There is the blatant meaning, which reflects the life and culture at the time. This meaning often tells a simple tale of the lower castes going about their daily lives. The second level of meaning is the Mother tāntra level. Here the ritual methods are described, explaining the flow of the semen, the flow of the bodhicitta, and which cakras are effected in what way. The third level, is the Mahāmudra level, which explains to the highest level of practitioners how to uncover the innate Buddha and maintain that level of awakening. It was seen that these higher methods are hidden symbolically within the song, which is commonly known as sandhabhāṣā.

There are various definitions for “sandhabhāṣā”, and although the translations seem to denote similar meanings, in fact the meanings are in discord with each other. The most commonly known translation is the one that is rendered by Sastri, that of “twilight language.” The majority of the experts upon the Caryās concur that there is a dual level of meaning within the songs. Seemingly straightforward passage contains a myriad of Tantric Code Language. A comparison of the anuyoga interpretations has been presented. Furthermore, the sandhabhāṣā has been investigated for Mahāmudra meanings, as was previously mentioned.

All of the aforementioned elements are critical in the comprehension the various levels of the understanding of Buddha Nature within these selected Caryās. As was depicted in the various sections of the translations, the levels of meanings are indeed diverse. The most common theme that appeared in the readings from the Mahāmudra perspective was to release the notions of duality, and then the practitioner can realize Mahāmudra. The anuyoga/Mother tāntra level was fairly instructional. It spoke of the

cakras and bīja mantras and other parts of ritual practice. The blatant meaning was obvious in the translation section of the investigation. In conclusion it can be said that the various levels of interpretation were investigated in this thesis, and that three clear levels are presented. The blatant, the anuyoga/Mother level, and Mahāmudra.

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