



अथ वज्रधरः श्रीमान् सर्वतत्त्वार्थदेशकः ।
सर्वचर्याग्रसम्भूतो भाषते गुह्यमुत्तमम् ॥१९॥

CARYĀ OF GUHYASAMĀJATANTRA A DIVINE DRAMA

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Abstract

A very common understand of the word caryā brings to our mind often heard of the vajrayāna religious song known to us as caryāgīti accompanied by caryānṛtya. An apparently outward symbolic representation of the word in song and dance finds a deeper meaning when dwelt in depth. A thorough investigation into caryā opens up vast insight of vajrayāna philosophy and doctrines amalgamated in rituals of vajrayāna religious practice composed of sādhana, maṇḍala, mantra and mudrā with ultimate aim of emancipation in the present life itself. In essence a yoga practice with intricate procedures leads sentient beings to the world of spiritualism composed of esoteric ritual practices with a touch of aesthetical experience inherent in caryāgīti and caryānṛtya.

Caryā of Guhyasamājatantra

A divine drama

Guhyasamājatantra is considered to be the earliest Buddhist Tantra literature written in the third century coinciding with the time of *Asaṅga*. The other name given to *guhyasamājatantra* is *tathāgataguhya*. It composes of *vajrayāna* religious practices and propounds the *vajrayāna* doctrines with explanation of the terms used to propagate the *vajrayāna* philosophy. *Guhyasamājatantra* being basically a practice of yoga, introduces the element of *pragyā* in different forms of yoga practice which is a yoga of six limbs or *ṣaḍaṅgayoga*. All these practices have been named as *caryā*. The main objective of the practice is to develop the hidden power of the mind. The composition of *guhyasamājatantra* is in the form of *saṅgīti* or chanting together which are believed to be *buddhavacana* or the words spoken by Buddha. *Guhyasamājatantra* has a

reputation of being a prescription of a shortest path to emancipation. According to *guhyasamājatantra*, the yogi who has grasped the real truth, who has realized *śūnya*, to him the whole world appears as a drama without a real substratum; before him the duality in the world disappears and all things are to him mere appearances.¹

Assuming *guhyasamājatantra* practices to be a *caryā* of divine drama, some of the terms occurring in *guhyasamājatantra* are picked up to describe the kind of *caryā* *guhyasamājatantra* propounds and adheres to. The terms are *sarvacaryā*, *bodhicaryā*, *gyānacaryā*, *caryāpada* and *mantracaryā*.

To begin with, on *sarvacaryā*, *guhyasamājatantra* narrates thus:

*atha vajradharah śrīmān
sarvatatvārthadeśakah |*

*sarvacaryāgrasambhūto bhāṣate
guhyaṃuttamam || stanza 19 ||*

ṣaṣṭhah paṭalāh

This passage in *guhyaśamājantra* has relevance in adhering to the view that the word *caryā* denotes primarily the ritual, or the practice of yoga propounded in *vajrayāna* Buddhism, besides the *gīti* and the *nṛtya* contained in the ritual. In stanza eight to stanza nineteen of chapter six of *guhyaśamājantra*, a detailed steps of visualization (or contemplation or *bhavana*) is described, credited to be proclaimed by *vajradhara*², which is named as '*sarvacarya*'³.

To begin with, it prescribes imagining a '*candramaṇḍala*' or moon disk in the middle of '*ākāśadhātu*' or the sky and on it, an image of the Buddha. This preliminary exercise is named '*śukśhmayoga*'⁴ (ref. stanza 8). As a second step, it puts forward imagining a '*sarṣapam*' or tiny mustard seed with '*sacarācaram*'⁵ or moving and non-moving world at the tip of the nose for contemplation. Third step, like the first step, calls for imagining '*suryamaṇḍala*'⁶ or solar disk in the middle of '*ākāśadhātu*' or the sky and an image of the Buddha on it. In a similar manner, following steps are adhered to with imagining of '*cakramaṇḍala*'⁷ or bright disk & '*vajrapadma*', '*ratnamaṇḍala*'⁸ & '*ādiyoga*', '*padmamaṇḍala*'⁹ & '*rāgavajriṇa*' and '*raśmimaṇḍala*'¹⁰ & '*buddhapadam*'. This is followed by imagining of '*nilotpaladalākāram pañcaśūlam*'¹¹ or five-pronged thunderbolt appearing like a blue lotus petal and '*astapatram*'¹² or eight petal lotus at the tip of the nose. What is to be achieved by all this is being called '*bodhipadam*'¹³ and what is drawn out of it is named '*dharmapadam*'¹⁴ marked with *kāya, vāk, citta*¹⁵ (body, speech and mind).

Here ends '*sarvacarya*'¹⁶ (ref. stanza 19).

Relationship of some of the words that occur in sixth chapter of *guhyaśamājantra*, besides *caryā* and *kāya, vāk & citta*, has a relevance of utmost importance in the study of *ahorātrapadasādhanavidhi*. To begin with, *kāya, vāk & citta* has been called '*trividha*' and '*trivajra*'. There is a reference to *vajrapada, suddhapada, padavibhāvanam & padam* besides *buddhapadam, bodhipadam & dharmapadam* in the category of '*pada*' which is the basis of explanation in *ahorātrapadasādhanavidhi*. For the understanding of *Panca Buddha*, words derived from '*panca*' has a major significance and words like *pancakāmaguṇa, pancopahārapūjā* and *pañcaśūla* can be traced in this chapter of *guhyaśamājantra*, besides *akśhobhya* etc. Reference to *candramaṇḍala, suryamaṇḍala, ratnamaṇḍala, padmamaṇḍala* and *rasmimaṇḍala* in the set of five shows a close connection with *Panca Buddha*. As of the yoga is concerned, *sukśhmayoga* and *ādiyoga* finds being referred to. In a *caryā* adjudged as a ritual, *pujā* or worship has its undeniable place and here we come across *pancopahārapūjā, mahāpūjā, mantrapūjā* and *pujāyevavidhi*. Buddha is referred in varied ways like *laghubuddha, buddhabimba, sarvabuddha* and *buddhabodhi*. *Vajradhara* is the only deity named in the pantheon of *vajrayāna*. *Samādhis* are enjoined to *pañca Buddha*. In this scenario, *bhāvanā* or contemplation plays a central role of cementing the process of unification of various elements of the ritual.

On a final analysis, in the ritual or *caryā*, the doctrine of *kāya, vāk & citta* is the realization part, *pañca Buddha* and *pada* are visualization part whereas *bhāvanā* is the tool in the visualization process,

yoga is the system of the path and *pūjā* or worship is the process of the ritual.

The sixth chapter of *guhyaśamājantra* is known by the name of '*kāyavākcittaadhīśthānapāṭalah*'.

Moving on to *bodhicaryā* terminology put into use in *guhyaśamājantra*, the scripture dwells deeper into doctrine of *vajrayāna* and leads the *sādhaka* to a higher path. So, it says thus:

samantabhadra satvārtha bodhicittapravartaka 1
bodhicarya mahāvajra bodhicitta namostu te II
stanza 10 II

dvitīyoh paṭalah

Bodhicarya (or *bodhicaryā*) is the word which relates itself to *nisprapanca caryā* or *caryā* of realization as explained in the presentation of 'Essence of *Caryā Nṛtya*'¹⁷. Some of the *caryā gīti* under *ahorātrapadasādhanavidhi* harp only on the doctrinal aspect of *vajrayāna* Buddhism and some of the *gītis* are indulgent on the description of the deities, which is being named *prapanca caryā*, to be visualized in the process of the ritual amalgamating the song and the dance. This kind of '*bodhicaryā*' or *nisprapanca caryā* or *caryā* of realization is found in both *caryā gīti* and *caryā nṛtya gīti*, as categorized in the presentation of 'Essence of *Caryā Nṛtya*'.

With reference to what is being elaborated above, the second chapter of *guhyaśamājantra* puts forward an explanation of the conceptual words like trio of *kāya, vāk, citta*¹⁸; explanation of the term *bodhicitta*¹⁹ with reference to *bhāva, abhāva, bhāvanā, skandha, nairatmya, śūnyatā, dharmā, pada & prakṛtiprabhāsvara*; and *buddhabodhi*. The whole exercise being named as *bodhicaryā* and it is indicative of '*nisprapanca caryā*' or *caryā* of realization.

The second chapter of *guhyaśamājantra* is named *bodhicittapaṭala* and in the word '*bodhicarya*', we are being introduced to the word *carya* (or *caryā*) for the first time in *guhyaśamājantra*.

From the point of view of dance or *nṛtya*, the third chapter plays a significant role in defining different *mudrā* and *hasta* (hands) vis-à-vis *pañca* Buddha (*pañcaraśmī, pañcakāmaguṇa* and *pañcavarṇa*). *Mudrā* and *mahāmudrā* along with *vajrahasta, cakrahasta, ratnahasta, padmahasta* and *khadgahasta* are mentioned. As a *buddhamaṇḍala* or *yogamaṇḍala*, five *maṇḍalas* are named – *vajramaṇḍala, svacchamaṇḍala, cakramaṇḍala, padmamaṇḍala* and *ratnamaṇḍala* vis-à-vis *pañca* Buddha.

To further the practice of the religion, the tools used in the process is introduced to the *sādhaka* in the form of *maṇḍala, mantra* and *mudra* and we come across a word *gyānacaryā* .

śāntadharmāgrasambhūtam
gyānacaryāviśodhakam 1

samantabhadravācāgrayam
bhāśāmaṇḍalamuttamam II 3 II²⁰

caturthah paṭalah

As was explained in 'Additional Passage to Essence of *Caryā Nṛtya*', basic practice of *Vajrayāna* Buddhist *Tantra* is based on *maṇḍala, mantra* and *mudrā*. A reference here to *gyānacaryā* is indicative of formation of a *maṇḍala* of *kāyavākcitta* for the practice of what is propounded in *vajrayāna* Buddhism and therefore this fourth chapter of *guhyaśamājantra* takes the name of '*guhyaśamājantra*' (refer *sarvacaryā* for '*kāyavākcitta*' in sixth chapter of *guhyaśamājantra*).

The word *gyānacaryā* is indicative of the formation of *maṇḍala* of 'dvādaśahasta'²¹ and 'abhyantara mudrānyāsa'²², with placements of the different elements on four corners²³ - east (*purva*), south (*dakṣhina*), west (*paścima*) and north (*uttara*). The deities' referred to are *vajradhara*²⁴ (and '*pancaśūla*'²⁵ pointing at *Panca Buddha*) and *māmakī*²⁶ along with '*ṣoḍaśābdikām*'²⁷ (*ṣoḍaśāsyadevi*) or *yoṣita*. What is created after the exercise followed is named '*buddhapada*'²⁸ (*srjedabuddhapadam*). The offerings²⁹ to the divine are prescribed in a *pūjā*³⁰ or worship.

It will be appropriate at this juncture to relate to the backward and forward connection of the subjects dealt, and the words coined, in *guhyaśamājantra*, to understand the broader concept of the *vajrayāna* Text. As was seen earlier, second chapter deals with the concept of *bodhicitta*, the third chapter is on *samādhi* (*vajravayūho nāma samādhipāṭala*), the fourth chapter, dealt here, is on *maṇḍala*, the fifth is on *sādhana* and the sixth is on *adhīsthāna* of *kāyavākṣitta*.

The word *caryā* finds its significance as a *gīti* or a poem in the word *caryāpada*. *Guhyaśamājantra* is all praise for *caryāpada* and narrates thus:

ākaśāsakāyasambhūta ākāśavākpravartaka 1

ākāśacittadharmāgra caryāpada namoastu te
ll 13 ll

pancamah paṭalah

The fifth chapter of *guhyaśamājantra* is the chapter in which reference to *sādhana* appears, along with introduction to *mahayāna*³¹ and its adherents (*sādhaka*), and the word *carya*³² or *caryā*, in varied form like *dharmacaryā*³³, *bodhicariṣadam*

³⁴ and *caryāpada*³⁵- the first of the chapter being given the name enjoined with the word *caryā*- '*samantacaryāpaṭala*'. In a similar manner, the only other chapter in *guhyaśamājantra* which carries the word '*caryā*' is the seventh chapter which is named '*mantracaryāpaṭala*'.

The word *carya* or *caryā* carry the same meaning and connotation which we encountered in the word '*bodhicarya*', the first of the *carya* word.

As the characteristic of the practice (*caryālakṣhaṇam*) and knowledge of the religion or *dharmā* is contained in *dharmacaryā* of *mahayāna*, which is also being called *buddhayāna*³⁶, it is also being given the name of '*bodhicariṣadam*', which generally is to be known as '*caryāpada*' full of reverence.

Carya, *caryā* or *cari*, in these terms *caryā* is referred to in *guhyaśamājantra*. *Cariṣada* or *caryāpada* are the terms used to denote what can be equivalent to *caryāgīti*. To be specific, *bodhicariṣada* and *ākāśacittadharmācaryāpada* are the names given to those passages on *caryā* or practice of *mahayāna* Buddhism. *Vajradhara* is mentioned as '*cittavajrodhararājā*' and '*nairātmyavajrarājā*'. '*Kāyavākṣitta*' finds reference in verse eleven. As has been referred to 'Essence of *Caryā Nṛtya*', here too we find an indication of *Panca Buddha* in the form of '*rāgadveśamahākula*' enjoined with the expression like '*caṇḍāla*', '*māraṇārtha*' and '*mahāpāpa*' in verse two and three³⁷. '*Ākāśasamatādṛvayavajram*' is the name given to *samādhi* contained of the *caryā* prescribed in this chapter. *Nirvikalpa*, *nirākāra* and *nirābhāsa* are the words to be noted along with *ācārya*.

In conclusion, the word *mantracaryā* of *mantracaryāpaṭala* of *guhyaśamājantra*,

helps classify the word *caryā* as of *prapañca*, *niṣprapañca* and *atyantaniṣprapañcacyā* kind.

*buddhaśca bodhistvaśca
mantracaryāgracāriṇah* 1

*prāptā dharmāsanam śreṣṭha
sarvakāmopasevanaih* 11 6 11

saptamah paṭalah

In seventh chapter, besides *vajradhara*, *vajrasattva* along with *pañca skandha* of *pañca* Buddha, *rupa*, *śabda*, *gandha*, *rasa* and *śparśa* are declared to be *pañcagyāna*. *Mantracaryā* being focal point of this chapter, *jāpa* as a method is put forward for practice of spell rendering. The concept of worshipping one's own body is introduced in verse two. In conformity of what was said in *Essence of Caryā Nṛtya*, verse thirty three reiterates the concept of killing '*tathāgata vyūha*'. *Tathāgatas* are indicative of *pañcabuddha*³⁸. Gods and goddesses do not exist and are unified in the concept of *vajradhara*³⁹.

Hūñkara, *omkāra* and *pañkāra*, these are the three mantra recommended. As a part of the ritual, *pujā* is referred to, especially '*pujāmadhiṣṭhānapadaśmṛti*' is to be noted which combines *pujā* and *śmṛti*. '*Śmṛtibhāvanā*' is the method of contemplation or *bhāvanā* repeated in different form with the name assigned to each of them. This process is of significance as play of body (verse 2) and mind (*bhāvanā*) is adhered to, to achieve what is aimed at in the ritual of '*mantracaryā*', including a *pujā* - '*ḍveṣakulapujānusmṛtibhāvanā*' (verse 35) and '*maṇḍala*'.

This chapter deals with three kinds of *caryā*- *prapañca*, *niṣprapañca* and *atyantaniṣprapañcacyā*⁴⁰.

Thus the divine drama of *guhyasamājantra* in the form of *caryā* or a ritual practice gets explained and ultimately classified into *prapañca*, *niṣprapañca* and *atyantaniṣprapañca caryā*.

Endnotes

1. Introduction to *guhyasamājantra* by Benoytosh Bhattacharyya p. ix – xxxviii *Guhyasamājantra* edited by Swami Dvarikadas Shastri
2. *atha vajradharah śrīmān sarvatāthāgatānvitah* 1
sarvabuddhāgrasarvagyo bhāṣate bhāvanottamam 11 7 11
3. *atha vajradharah śrīmān sarvatatvārthadeśakah* 1
sarvacaryāgrasambhuto bhāṣate guhyamuttamam 11 19 11
4. *ākāśadhātumadhyastham bhāṣayeccandramaṇḍalam* 1
buddhabimbam vibhāvitoṣā śūkśhmayogam samārabhet 11 8 11
5. *nāsāgre sarṣapam cintet sarṣape sacarācaram* 1
bhāvayet gyānadam ramyam rahasyam gyānakalpitam 11 9 11
6. *ākāśadhātumadhyastham bhāvayet suryamaṇḍalam* 1
buddhabimbam vibhāvitoṣā padam tasyopariṇyaset 11 10 11
7. *ākāśadhātumadhyastham bhāvayeccakramaṇḍalam* 1
locanākārasanyogam vajrapadme vibhāvayet 11 11 11
8. *ākāśadhātumadhyastham bhāvayed ratnamaṇḍalam* 1
ādiyogam prayatnen tasyopari vibhāvayet 11 12 11

9. ākāśadhātumadhyastham *bhāvayet padmamaṇḍalam* I
padmākārasusanyogam bhāvayed rāgavajriṇam II 13 II
10. ākāśadhātumadhyastham *bhāvayed raśmimaṇḍalam* I
srjedbudhapadam saumyam parivāram viśeṣatah II 14 II
11. *nilotpaldalākāram pañcaśūlam viśeṣatah* I
yavamātram prayatnen nāsikāgre vicintayet II 15 II
12. *caṇakāsthīpramāṇam tu aṣṭapatram sakeśaram* I
nāsikāgra idam spaṣṭam bhāvayed bodhitatparah II 16 II
13. *cakrādīnām viśeṣeṣa bhāvanām tatra kalpayet* I
siddhyebodhipadam ramyam mantrasiddhiguṇālayam II 17 II
14. *srjettatra samāsenā buddhabodhipratiṣṭhitam* I
niścārayeddharmapadam kāyavākcittalakṣhitam II 18 II
15. Refer to Additional passage to 'Essence of *Caryā Nṛtya*' in *Caryā Nṛtya* Paper presentation for relationship of *Caryā Nṛtya* with the doctrine of '*kāya, vāk & citta*' propounded in *Vajrayāna* Buddhism. For detailed elaboration of Sixth Chapter of *guhyaśamājantra* see Yoga of the *guhyaśamājantra* by Alex Wayman p.25-28 & related pages.
16. *atha vjradharah śrīmān sarvatatvārthadeśakah* I
sarvacaryāgrasambhuto bhāṣate guhyamuttamam II 19 II
17. Paper presented by Arun Shrestha, 2018
18. '*utpādayantu bhavantah cittam kāyākāreṇa kāyam cittakāreṇa cittam vākpravyāhāreṇeti*' (*guhyaśamājantra* p. 8)
Translated it means: Originate the *citta* in the form of *kāya*, *kāya* in the form of *citta*, and the *citta* by the transformation of *vāk*. (*guhyaśamājantra* Intro by BB XX)
In an attempt to clarify the concept further, it is said:
aho hi samantabhadrasya kāyavākcittavajriṇah I
anutpādaprayogeṇa utpādoyam pragīyate II 2 II (*guhyaśamājantra* p. 8)
Translated: How wonderful it is that though the auspicious and adamant combination of *kāya*, *vāk* and *citta* 'never originate' (*anutpāda*), it is known to have origin (*utpāda*). (*guhyaśamājantra* Intro BB XX)
19. The Lord himself explains:
abhāve bhāvanābhāvo bhāvanā naiva bhāvanā I
iti bhāvo na bhāvah syād bhāvanā nopalabhyate II 3 II (*guhyaśamājantra* p. 8)
Translated: Neither the perception (*bhāvanā*) of the absence of existence (*bhava*) in non-existence (*abhāva*) can be called perception, nor can the perception of non-existence in existence be discovered. (*guhyaśamājantra* Intro BB XX)

Now, last of the *panca* Buddha, *amoghasiddhi*, ends the discourse on *bodhicitta* by the remarks:

prakṛtiprabhāsvarā dharmāḥ suvisuddhā nabhah samāḥ |

na bodhirnābhisamayamidam bodhinayam dṛḍam || 7 ||
(*guhyasamājantra* p. 9)

Translated: The existing objects are naturally resplendent (*prabhāsvara*) and they are pure in essence like the sky. The *citta* where there is neither enlightenment nor comprehension (*abhisamaya*) is called *bodhicitta*. (*guhyasamājantra* Intro BB XXI)

As a closing account of the narration in the second chapter of *guhyasamājantra*, it says:

On the conclusion of all these definitions the *bodhisattvas* assembled were delighted, they recited *gāthās* (*deśanā* of Buddha, *dharmā* & *sangha*) extolling the *bodhicitta* which was characterized as of the nature of pure truth (*śuddhatatvārtha*), purity (*śuddhārtha*), originating from the voidness of all worldly phenomena (*dharmanairātmyasambhūtā*), the giver of Buddhahood (*buddhabodhiprapuraka*), absence of thought-construction (*nirvikalpa*), without any basis (*nirālamba*), good all round (*samantrabhadra*), beneficial to all beings (*sattvārtha*), originator of *bodhi* mind (*bodhocitta pravartaka*), embodiment of *bodhi* practices (*bodhocaryā*), great thunderbolt (*mahāvajra*), as pure as the mind of the *tathāgatas* (*cittam tathāgataḥ śuddham*), the holder of the thunderbolt which is the combination of the *kāya*, *vāk*

and *citta* (*kāyavāk cittavajradhṛk*) and the bestowal of perfection (*buddhabodhipradātā*). (*guhyasamājantra* Intro BB XXI)

20. Translation: Pray explain the supreme *maṇḍala* having the best speech of *Samantabhadra*, arising from the summit of quiescent *dharmā* (= *paramārthasatyā*) and purifying (the 80 *prakṛtis*) by the praxis of the gnoses (= the three lights). (*Yoga of the guhyasamājantra* p.193-194)
21. *dvādaśahastam prakurvita cittamaṇḍalamuttamam* |

caturastram caturdvāram catuṣkoṇam prakalpayet || 9 || (*guhyasamājantra* p.13)
22. *tasyābhyantarataścakramālikhetpari- maṇḍalam* |

mudrānyāsam tataḥ kuryāt vidhidṛṣṭena karmaṇā || 10 || (*guhyasamājantra* p.13)
23. Chapter four/Verse 12-17/
guhyasamājantra p.14
24. *atha vajradharah śāstā trilokastu tridhātukah* |

trilokavaravajrāgrāstrilokāgrānuśāsakah || 5 || (*guhyasamājantra* p.13)
25. *tasya madhye likhed vajrami(man) ndranīlasamaprabham* |

pancaśūlam mahājvālam bhayasyāpi bhayankaram || 11 || (*guhyasamājantra* p.14)
26. *purvakoṇe likhennetram meghamadhyā samaprabham* |

dakṣiṇena tato vajram māmākīkulasambhavam || 14 || (*guhyasamājantra* p.14)

27. *ṣḍaśābdikām samprāpya yoṣitam
kāntisuprabhām l*

*gandhapuṣpākulām kṛtvā tasya madhye
tu kāmayet ll 19 ll (guhyasamājantra
p.14)*

28. *adhiveṣṭya ca tām pragyā māmakīm
guṇamekhalām l*

*srjedbuddhapadam
saumyamākāśadhātvalankṛtam ll 20 ll
(guhyasamājantra p.14)*

29. *viṅmūtraśukraraktādīn devatānām
nivedayet l*

*evam tuṣyanti sambuddhāh bodhisatvā
mahāśayāh ll 21 ll (guhyasamājantra
p.14)*

Translation of verse 19,20 &21,
referred above, combined:

Having obtained a lady, 16-year-old,
lovely in appearance, having
prepared a fragrant flower, one
should love (her) in its center. The
wise man, empowering that *Māmakī*
girdled with merits, goes out to the
calm Buddha plane adorned with
the realm of space. He should offer
to the gods excrement, urine, semen,
and blood. In that way, the Complete
Buddhas and the renowned
Bodhisattvas are pleased. (Yoga of
the *guhyasamājantra* p.303-304)

30. *parisphuṭam tu vigyāya maṇḍalam
cittamuttamam l*

*pūjām kuroīta yagyena
kāyavākcittapūjanaiḥ ll 18 ll
(guhyasamājantra p.14)*

31. *mātr̥bhaginīputrimśca kāmayeddhastu
sādhakah l*

*sa siddhim vipulām gacchet
mahāyānāgradharmatām ll 7 ll
(guhyasamājantra p. 15)*

*mātaram buddhasya vibhoh kāmayanna
ca lipyate l*

*siddhyate tasya bddhatoam nirvoikalpasya
dhīmatah ll 8 ll (guhyasamājantra
p.15)*

Translated: The performer who loves
the 'mother', 'sister', and 'daughter'
– achieves the extensive *siddhi* at the
true nature of the *Mahayāna* summit.
Loving the Mother of the Buddha,
who is the pervading lord, one is not
adhered to (by sin). Buddhahood
is accomplished for that wise man,
devoid of discursive thought. (Yoga
of the *guhyasamājantra* p. 305)

32. Refer to the word *bodhicaryā*. *Caryā*
(*caryalakṣhaṇam*) or *caryā* carry the
same meaning and connotation.

33. *cittavajradharorājā sarvāgrayo
bhuvaneśvrahl*

*dharmacaryāgrayadharmārtham
bhāṣate caryalakṣhaṇam ll 1 ll
(guhyasamājantra p.15)*

34. *iyam sā dhamratā suddhā buddhānām
sāragyāninām l*

*sāradharmārthasambhūtā
esa bodhicariṣpadam ll 9 ll
(guhyasamājantra p.16)*

Translated: This is the pure true
nature of the Buddhas who know
the essential (the *nirvāṇa* of no fixed
abode). That, having arisen from
the nature of the essential (supreme
truth) and the entity (conventional

truth), is the plane of enlightenment-coursing (*bodhicariṣadā*) (*Mahāvajradhara*). (Yoga of the *guhyasamājantra* p.307)

This passage has a relevance to verse 7& 8, referred above, as Bodhisattvas portrayed astonishment by what was meant in those verses, and therefore The Lord pronounced the verse 9 to subdue their astonishment.

35. ākāśakāyasambhūta
ākāśavākpravartaka |

ākāśacittadharmāgra *caryāpada*
namoastu te || 13 || (*guhyasamājantra*
p.16)
36. *candālaveṇukārādmā*
māraṇārthārthacintakāh |

siddhyantyagrayayāneasmīn mhayāne
hyanuttare || 3 || (*guhyasamājantra*
p.15)

ānantaryaprabhṛtayah mahāpāpkr̥toapi
ca |

siddhyante buddhayāneasmīn
mahayānamahodadhau || 4 ||
(*guhyasamājantra* p.15)
37. Refer notes on 'buddhayāna'.
38. Yoga of the *guhyasamājantra* by Alex Wayman p. 244
39. Yoga of the *guhyasamājantra* by Alex Wayman p. 246
40. Yoga of the *Guhyasamājantra* by Alex Wayman p. 154



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