

MYSTICAL WORLD OF CARYĀGĪTI AND CARYĀNṚTYA

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It all began with the relevant documents on *caryāgīti* indentified by Hara Prasad Shastri in possession of Darbar Library of Kathmandu in 1907 A.D. Just after that, a modern academic study of *caryāgīti* started taking its shape with the publication of the document in Calcutta in 1916, exactly hundred years back from today. Subsequent editions followed in 1951 and 1959. The book was written in Bengali and was titled in Bengali which meant 'Hundred years old Bauddha Gāna O Dohā written in Bengali' though it became popular as '*Bauddha Gāna O Dohā*'. It had four parts: First part was titled '*caryācaryaviniścaya*', the second was '*Dohākoṣa*' of *Saraha* or *Saroruhavajra*, the third was '*Dohākoṣa*' of *Kaṇhā* or *Kṛṣṇacaryapada* and the fourth was *Dārkaṇāvā Tantra*.

First three parts were accompanied by interpretation in *saṅskṛta* by *Munidatta* though it does not mention his name. The conclusion was derived from other sources. Out of the total of 50 *caryāgīti* in original '*caryācaryaviniścaya*', the book contained 46 complete *caryāgīti* and 1 incomplete *caryāgīti*. 3 *caryāgīti* were missing. The original manuscript had total of 69 pages, out of which 5 pages were missing. These missing pages were numbered 35, 36, 37, 38 and 66 which contained last 4 lines of *caryāgīti* 23 and complete *caryāgīti* numbered 24, 25 and 48. The manuscript regained its original structure by looking into other

Tibetan sources. Presently the original manuscript has been lost but a copy is preserved in Bengal Library.

Based on the works published by Hara Prasad Shastri, Professor Mohammad Shahidullah translated and interpreted the *Dohākoṣa* part of the book in French and published in Paris in the year in 1928 with subsequent editions in 1940 and 1966. The book was titled 'Les Chants mystiques de Kanha et de Sarah'. The later editions were titled as 'Buddhist Mystic Songs' and were published from Dhaka.

Within first 50 years of publication of *caryāgīti*, many scholars and intellectuals tried to study and translate the manuscript among which Rahul Sannkṛityayan, Prabodh Chandra Bagchi, Shashi Bhushan Das Gupta, Sukumar Sen, Dharmavir Bharati and Nil Ratan Sen were prominent.

In 1977, an important work on *caryāgīti* took its form in the publication of the book titled 'An Anthology of Buddhist Tantric Songs: A Study of the *Caryāgīti*' from Oslo-Bergen-Tromso written by Per Kvaerne. His book included regained 50 *caryāgīti* and interpretations of *Munidatta*'s *saṅskṛta* interpretation & Tibetan *caryāgīti* translations. He opined and put up his critical study of the previous works on *caryāgīti*. He was in agreement with David Snellgrove on the period of



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caryāgīti creation as 11th century or some of it in the previous century. He has attempted to explain and clarify the 'symbolic language' used in *caryāgīti*. He opined that the 'symbolic language' or so called 'sandhyā bhāṣā' was rendered as twilight speech, intentional speech, enigmatic speech and secret speech in English which may lead to different meaning. According to him, these 'symbolic language' had religious and philosophical intents. To him, the contradictory words had more force in explanation of the deep intended expressions. His thought on *sahaja* and *caryāgīti* is very impressive and pragmatic. He says: '*Sahaja* can be experienced by those who have been initiated. *Caryāgīti* turns into initiation once the meaning and intent of the words of *caryāgīti* is realized in full. The moment words of *caryāgīti* see the light of wisdom, the symbolic language is exposed to reality and ultimate truth.

To my mind, this exposure of *caryāgīti* reflects on *caryānṛtya* and one goes through the experience of *sahaja* in the act of dance divine.

Now to our front, pioneering work of Ācārya Ratna Kaji Vajracarya Guruju in the form of two volumes of Cacā Munā published in 1999 is the first and last of its kind. It contains possibly all the important *caryāgīti* prevalent in the valley. This compilation of *caryāgīti* with sufficiently long introduction paves the way for further study but to our loss no attempt was made to study, analyse and interpret the document so vigorously worked on for the posterity. Being his self proclaimed disciple, I have dared to analyse and interpret *caryāgīti* contained in *ahorātrapadasādhanavidhi*, a systematic

document of *vajrayāna* ritual practice or *caryā*.

It has to be noted that only 'trihāṇḍā', included in 50 *caryāgīti* of '*caryācaryāviniścaya*', forms a part of our ritual practice of *caryāgīti* rendering. None of the other *caryāgīti* of '*caryācaryāviniścaya*' forms a part of our ritual practice. *Caryāgīti kolāire* of *Hevajratantra* is the other one which is included in our ritual practice but it is not included in '*caryācaryāviniścaya*'. The language of '*caryācaryāviniścaya*' is claimed to be prominently Bengali with other vernacular Indian languages but the *caryāgīti* in practice among *vajrācārya* is prominently *saṅskṛta* with so called vernacular language and *sandhyābhāṣā*. Expressions contained in *caryāgīti* practiced by *vajrācārya* also differ though doctrinal concepts remains the same, as the source is the same.

Ahorātrapadasādhanavidhi begins with *hādābharaṇasūnye* and ends with *cakrikunḍala caryāgīti*. There are host of *caryāgīti*, only sung and sung & danced to, in between. *Hādābharaṇasūnye* is the one which is only sung but *cakrikunḍala* is the one sung and danced to.

I am attempting to present transliteration and analysed interpretation of *caryāgīti hādābharaṇasūnye*:

Hādābharaṇa : Original song

*hādābharaṇa kriyāyire, sambara
dharayikam vācchhalireveśā 2*

*tumha vorante, maṇḍiyā muśāne, mūkūta
keśe digambarā || 1 ||*

*re re morusambararāyā,
samarasūndarī, morukorā 2*

*hama virāhini, vajravārāhi, phedamahi
moruśārā* || 2 ||

*śārim bhoyane, balam śuhamayane,
karpūra bhava itamvorā* 2

*gagananilāvarṇa, maṇḍile jvadā,
merumaṇḍala bhavarīṇā* || 3 ||

*dīyamdhauṣatahu, chhādigera, sambara,
payisayi sūnyabhattārā* 2

*hama virāhini, vajravārāhi tumha vinu
deṣami andhārā* || 4 ||

*gāvanti līlavajra jvaliyāure,
sadgurucaraṇāārādhe* 2

*samayānande phalingela maṇḍala
sambara vajravārāhi* || 5 ||

Hādābharāṇa : transliteration of the song

Wearing bone ornament, *sambara* holds *vācchali* or *vajravārāhi* in her dwelling. You, (*vorante*), adorning *muśāna* and crown on hair, Oh *digambara*.

O listen, my *sambara* brings a beautiful woman of the battle in my hermitage. I, *vajravārāhi*, am a separated lover; the earth is my abode.

Possessing wind or air, semen virile is made of happiness, camphor is the world. (*itambolā*). The sky is of blue color. (*maṇḍile jvadā*). The world flowed in *merumaṇḍala*.

dīyamdhauṣatahu, chhādigera, sambara. Revered void is a lake. I, *vajravārāhi*, am a separated lover. The world is all darkness without you.

The composer *Lilāvajra* sings,

(*jvaliyāure*) worshiping the feet of the respected teacher. *Sambara* and *vajravārāhi* have entered *maṇḍala* in the state of *samayānanda*.

Analysis and interpretation of words of *caryāgīti hādābharāṇaśūnye*:

hādābharāṇa: bone ornament

Sambara and *vajravārāhi* both are decorated with ornaments of bone. Bone signifying the death of the senses is very meaningful symbolic presentation of the wisdom of the concept inherent in the *vajrayāna* doctrine. Control and ultimate destruction of the human senses on a path leading to salvation is a key to *yoga* process adhered to in the practice or *caryā* brought forth by the originators of the *vajrayāna* religious philosophy. Ample examples of use of the word *hādābharāṇa* can be found in *caryāgīti* but what is expressed in *caryāgīti hādābharāṇa* with '*hādābharāṇa kriyāire*' gives it a new dimension of expression in explanation of the *vajrayāna* doctrine. Most of the *caryāgīti* depict ornamentation worn made of bone with the expression *hādābharāṇa suśobhitā, hādābharāṇa vibhusitā* or *hādābharāṇa śobhā*'.

kriyāyire: wearing or making use of

Similar use of the word is found in another *caryāgīti* named *trāyatriṅśanātha*:

*trāyatriṅśanātha kriyāire sacipati 2
gacchatu bhuvane, iha nahi tiṣṭha* || 11 ||

sambara: male divinity

Sambara is also spelled as *samvara*. Synonym of this manifestation is

heruka, again spelled as *heruva*, and *hevajra*. His female counterpart is *vajravārāhī* who is also named as *vācchali*. *Sambara* and *vajravārāhī* are always depicted as in embrace (*ālīṅgana*) symbolizing the non-dual (*advaya*) nature of phenomenal existence. He is the embodiment of compassion (*karuṇāmaya*). Union of the two outpours in the dance performed with great bliss (*mahāsukha*). Together they are in the state of innate happiness (*sahajānande*).

vācchali: *vajravārāhī*, a female divinity

Vācchali is also associated with the concept of 'māyā' in *gajajina*. *Vācchali* being the other name for *vajravārāhī*, she is also called *guhyeśvari* in *namāmi 2 śrī vajrayoginī* and *ānandādi devī*, one in the state of happiness, in *nijabhūva*. As depicted in *namāmi 2 śrī vajrayoginī*, she is a *dharmodaya* picturised or to be visualized in the posture of *tāṇḍava* – a dance posture basically symbolizing the destruction of evil. She is also a *samarasundarī*: a beautiful woman of the battle, a battle for the destruction of the evil, as depicted in *hādābharaṇa*. She is visualized dancing in many a posture with *sambara* in *cakrikuṇḍala*. She is evoked and worshiped as *jaya vācchali*, *vācchali* the victorious one.

vorante :

Vorante does allude interpretation. *Hādābharaṇa* refers to 'tumhavorante' whereas *triṇilocana* refers to 'karnavorante'.

muśāne: cemetery

Muśāna or *śmasāna* are the synonym for cemetery. In a ritual, cemeteries are the place of secret rites. Cemeteries are being specified as *candroga*, *gaohara*, *ghora* or *aṣṭa śmasāna*



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in *candrogramuśāna*, where divinely personified manifestations remain in innate happiness expressed through eternal dance. Both *sambara* and *vajravārāhī* preside over a ceremony performed in the cemeteries or *muśāna* as narrated in *hādābharaṇa*.

mukuṭa: crown

Mukuṭa or crown is an essential headgear of a divinity depicted in texts and images created in bronze or painted scrolls. 'Mukuṭakeśe' is a frequent expression referred to in **caryāgīti**, and sometimes it becomes *jatāmukuṭa* or *ratnamukuṭa*. A picture of one of the *pañca Buddha* to whom the divinity belongs is carried on the crown.

digambarā: epithet

Digambara is indicative of one of the

families of *pañca Buddha* from whom other manifestations emanate. It is an epithet bestowed on *pañca Buddha*. In the explanatory thought process of *vajrayāna* doctrine, visual projection of the manifestation is shown carrying an image of one of the *pañca Buddha* on the crown on the head to which it belongs. In the present case it is *akṣobhya*. *Caryāgītis* invariably mentions it as 'mukuta keśe digambarā'. References in other *caryāgīti* like *vārāhī vyaṣṭhita*, *dvibhuja ekamukha* and *raktavarṇa* verifies the assumption.

moru: my

In Indian vernacular language it means 'my'. Besides *hādābharaṇa* and *cakrikunḍala*, referred to in the present work, *urdhvarakta* also uses this word along with 'kolā' or 'korā', 'ra' and 'la' being interchangeable, i.e. *moru kolā*. Other uses of this word includes 'moru śālā' in *hādābharaṇa* and 'moru ativa bhāve' in *anila*, again referred to in the present work, besides 'moru saraṇā' in *raktavarṇa*.

samara: the battle

This word may mean the battle or to fight. The word *samara* is variably used in *caryā* songs. In *hādābharaṇa* it is used with 'sundarī' and in *dharadhara*, elsewhere in the present work it reoccurs as '*dṛḍhamaya samara*' meaning determined to fight. In other *caryā* songs it is used thus:

*sayala samara bhayabandhana mocayi
& trimukha trilocana samarasuhave
in nirmala gagane, ṣoḍāśa yoginī
samarasambhāve in vajriḥori, samara
surāsura jagād uddhārī in jaya vācchali
and samara riddhi siddhi dāyanī in aṣṭa
catvārinsat.*

sundarī: the woman

Female counterparts have been described as *sahaja sundarī* in *dvambinī*, *triṇilocanasundarī* in *raktavarṇa*, *khaṇḍorohādevī* and *namāmi śrī yogāmbara* and *lhādasundarī* in *rāgamālā*, beside *samara sundarī* in *hādābharaṇa*. She has been described as the one who fights the battle and the woman of innate nature (*sahaja*) who rejoices (*lhāda*) with divine eyes (*trinilocanī*). In *hāratī*, she is presented as 'surasundarī' meaning a woman of spirituous liquor.

vajravārāhī: the female deity

Vajravārāhī in embrace of *sambara* is non-duality (*advaya*) personified. Enjoined with her male counterpart she dances in ecstasy symbolizing void (*śūnyatā*) and compassion (*karuṇā*). The sky (*gagana*) is where she resides. She is the embodiment of wisdom (*pragyā*).

śuḥa or sukha: happiness

Happiness (*sukha*) as a divine experience in the process of yoga practices or *caryā* adhered to; it relates itself with *balama* (*semen virile*), *karpura*, *tāmbula* (or *itamborā?*) and *kastūrī* (or *kacchūrī*) i.e. *kastūrī karpura tāmbula sukhalāyā in jaya vācchali*. These are the words, which have been identified as so called *sandhyā bhāṣā* or twilight language. In other uses the word *sukha* is followed by *phala* or *citto* (*sukhacitto* or *citta* and *sukhapala*) and where it is preceded by 'abhimatā', it becomes *abhimatasukha*. Words like *kastūrī*, *abhimata* and *phala* need some explanation here. Other words will be explained elsewhere as we progress. Regarding *abhimata*, meaning desired or wished, it occurs as *abhimata sukhapala mokṣa bhavantu in jvalita vajrānala* and *sinhāsanasthita purṇacandra dhutiva*

abhimata sukhaphaladāyini in *vajradhara*. *Abhimata* with the interlude of *sukha* is followed by *phala* tent amounting to desired result of happiness. Desire for fruit of happiness is the experiences of the senses expected in the phenomenal world. In the spiritual pursuit of the divine state of mind all those experiences become non-entity. The word *kastūrī* has no reference point in any other *caryāgīti*.

Sukhaphala, *sukhcitto*, *sukhacitta*, *sukhadāyini* and *suhadāmaka* are the other derivative words from *sukha* or *suha* in referential *caryāgīti*.

karpūra: camphor

Here *karpūra* is narrated as '*karpūra bhava*' and *kastūrī karpūra tāmbula sukhālāyā* in *jaya vācchali* indicates at latent meaning of the word used in *sandhyā bhāṣā* whereas the same word is indicative of the color of the camphor, which is white e.g.

naitrtyadigsthītā caṇḍālīdevī
cakārasañjāta kṛṣṇavarṇabhā 2
vāyavyadigsthītā ḍombinīdevī
dakārasañjāta karpūravarnabhā ll
(in *pūrvadiksthita*)

In *guhyaśamājantra* it comes thus: GT p 80 chapter 15

karpūracandanairyuktām gulikām
trilohaveṣṭitām l
dvayendriyaprayogeṇa sarvabuddhairna
dṛśyate ll 46 ll

karpūrakumkumairyuktām gulikām
trilohaveṣṭitām l
dvayendriyaprayogeṇa sarvabuddhairna
dṛśyate ll 48 ll

itamvorā or **itamvolā:**

Itamvorā or *itamvolā* is probably

synonymous with *tāmbula*, which finds its reference in *jaya vācchali*:
kastūrī karpūra tāmbula sukhālāyā.

śirasi sindurakajalasphula 2
kastūrī karpūra tāmbula sukhālāyā (5th stanza)

This is one of those words that finds its place in *sandhyā bhāṣā* and eludes proper explanation.

The word *itamvorā* comes in *caryāgīti* in many forms. It has come as *tāmbolā* in *caryāgītiakoṣa* No. 28 and *tāmbūla* in *cacā munā*. The word *tāmbolā*, this seems to be the rightly spelled word, has always occurred with the word *karpūra* – either preceding it or following it. *Hādābharaṇa* refers to *sambara* and *vajravārāhī* whereas *caryāgītiakoṣa* mentions *sabaro* (or *sabarā*) and *sabarī* – *sabaro* stands for *sambara* and *sabarī* stands for *vajravārāhī*.

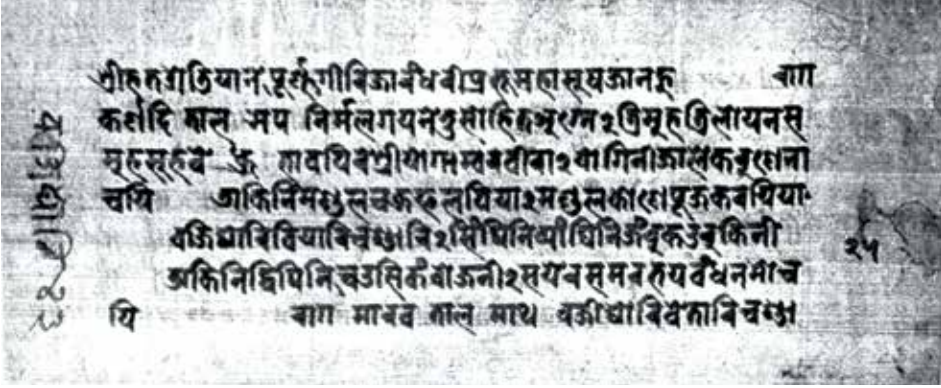
uñcā uñcā pāvata tahi vasai sabarī bālī I
moraṅgi piccha parahiṇa sabarī givata
gunjarī māli ll [1] ll

umata sabaro pāgala sabaro mā kara guli
guhādā tohori I
ṇia dhariṇī nāme sahaja sundarī ll
dhruvapada ll

nānā taruvara maulila re gaanata lāgelī
ḍālī I
ekelī sabarī e vaṇa hiṇḍai
karṇakuṇḍalavajradhārī ll dhru [2] ll

tia dhāu khāṭa paḍilā sabaro mahāsukhe
seji chāilī I
sabaro bhujanga nairāmaṇi dāri pemha
rāti pohāilī ll dhru [3] ll

hia tāmbolā mahāsuhe kāpura khāi I
sunā nīrāmaṇi karṇṭhe laiā mahāsuhe rāti
pohāi ll dhru [4] ll



guruvāka puñchiā bindha niamaṇa bāṇe I
eke śarasandhāne bindhaha bindhaha
paramaṇivāṇe II dhru [5] II

umata sabaro garuā roṣe I
girivara sihara sandhi paisante sabaro
loḍiba kaise II dhru [6] II

(from *Caryāgītikoṣa* by Prabodh
 Chandra Bagchi)

Nilaratna Sen in *caryāgītikoṣa*, another
 version, explains the *caryā* thus:

The hills are high; there dwells the
śabari girl.
 Worn in peacock feathers, the *śabari*
 has a garland of *guñjari* on her neck.²
 O drunkard *śabara*, o mad *śabara*, do
 not raise hue and cry.
 This is your wife, *sahajasundari* by
 name.⁴
 Various trees are in blossom; the
 branches are touching the sky.
 The *śabara* alone roams in the forest
 wearing *kuṇḍala* and *vajra*.⁶
 A cot made of three materials was
 laid; the *śabara* spread the bed with
 great pleasure.
 The serpent *śabara* and the public
 woman *nairāmaṇi* spent the night in
 love.⁸
 With great pleasure he eats the betel

heart with camphor.

Taking the void *nairāmaṇi* on the
 neck, he spent the night with great
 pleasure.¹⁰

Using the preceptor's word as a bow,
 you pierce him with your arrow
 mind.

Pierce; pierce the supreme *nirvāṇa*
 with a single shot of the arrow.¹²

The *śabara* is mad with great anger.
 The *śabara* has entered the juncture
 of the mountain peak, how can he be
 traced? ¹⁴

Para 8 and 10 is explained thus by Dr.
 Vijayalaxmi in *Siddha & Santa*:

Dwelling in the nectar (of *mahāsukha*),
 spent the night (destroying the
vikalpagyāna in the form of darkness)
 eating *tambolā* (Nilaratna Sen calls
 it a betel) and *karpūra*, in turn
 engrossed the citta (*hia*) in embrace
 and *yuganaddha*, taking *śūnya* on
 neck (*sambhogacakra*) spent the night
 in *mahāsukha*, symbolic of rays of
 knowledge of wisdom.

Tambolā and *karpūra* can be compared
 to pairing of *śūnya-karuṇā*, *pragyā-*
upāya, *ālī-kālī*, *lalanā-rasanā*, *vajra-*
ghaṇṭa so on and so forth and its
 ultimate unity (*yuganadha*) and
 transformation into non-duality
 (*advaya*).

gagana: sky

The expression *gagana* has different dimensions in *caryāgīti*. It is symbolic of color blue as in “*gagana nilavarṇa*’ in *hādābharaṇa*. Similarly it is ‘*gagana nilāmbara*’ in *vajramaya bhūmi* and ‘*gagana sadṛśa varṇa sobhita dehā*” in *humkārasambhava*. In another sense which plays a vital role in explanation of the *vajrayāna* doctrine, it is one of the *pañca mahābhūta*- five basic elements of which the phenomenal world consists of – others being earth, air, water and fire. On this concept *koyarīvaśā* says:

gaṅgā jamunā edui tanti 2
soa śire raviśāṣigagana dubāre ll

Here *gaṅgā* – *jamunā* are synonymous with *lalanā-rasnā* or *āli-kālī* of *vajrayāna* Buddhism and *idā-piṅgalā* of Hinduism which are two major veins (*nāḍī* or *tanti*) placed on the back of the head that amalgamates and acquires a single identity and the name *avadhuti* in *vajrayāna* and *suṣumnā* in Hinduism. In *vajrayāna* it is symbolic of non-duality or in other words *advaya*. In the same way *ravi* (*sun*) and *śāṣi* (*moon*) placed in the sky (*gagana*) has a symbolic presence in the *yoga* process adhered to in *vajrayāna*. In an appropriate point of interpretation of the present work, detailed explanation would be brought forth. As was referred to earlier under *vajravārāhī* topic, it is here where she resides with *sambara* and engages in a *sādhana* – a mediation psychic process of *yoga*:

akhayaniranjana advaya
anupamagaṇanakamālasāadhanā 2
śūnyatāvīlasita rāyaśrī vidhyādevī
prāṇabindusama jvalitā ll (1st stanza)
(in akhayaniranjana)

Gagana, in the sense of a residence of the deities, is supported by the narrations in *atasi kusuma*, *nirmala gagane* and *tridalapadma*.

merumaṇḍala:

Merumaṇḍala has two conceptual dimensions – *meru* & *maṇḍala*. In *caryā*, *meru* has been pronounced as *merusrṅga*, a mountain named *meru*, in *nandinamaskāra*. In the middle of the mountain resides (*rājita*) self-existent ‘*mahāmaṇikanaka*’: *madhyameru mahāmaṇikanakarājita* (in *madhyameru*). The earth (*mahi*) is sealed (*samudrā*) and flowed (*rīna* or *līna*) by mount *meru*.

Maṇḍala, a circumscribed circle or sphere, has been linked to a *cakra*-nerve centers in the body aroused during *yoga* practice - in *caryā* songs *supratimaṇḍita* and *anila* cited in the present work. *Dvādaśabhūja* states: *tricakra raviśāṣi maṇḍalamājhe*. *Tridalapadma* specifically links *guhyaṁaṇḍala* with *tatvagyānacakra* whereas in *akhayaniranjana* *merumaṇḍala* is linked to *hṛdayacakra*.

Tridalapadma narrates:
tridala padma
guhyaṁaṇḍalamahāsukhākṣaṇe 2
devī vajravilāsini tatvagyānacakre ll dhu
ll(1st stanza)

And *akhayaniranjana* says:
khadga yogāmbara sādhiṇe cakravartī
merumaṇḍala bhavalīnā 2
nirmala hṛdayācakra vyāpita ahiniśāca
dantasamayāsāadhanā ll (3rd stanza)

Many a *maṇḍalas* are being named beside *merumaṇḍala* (in *hādābharaṇa* & *anila*), *mahīmaṇḍala* (in *ye mahīmaṇḍala*), *śāśadhamaṇḍala* (in *bhāśvara*) and *bimbamaṇḍala* (in

jinajik). The names that occurs in other *caryā* songs not cited in the present work are: *ḍākinīmaṇḍala* (in *nirmala gaganē*), *bhānumaṇḍala* (in *raktavarṇa*), *chativireśvaramaṇḍala* (in *jvalitavajrānala*), *raviśaśīmaṇḍala* (in *dvādaśabhujā*), *ḍākaraṇavāmaṇḍala* (in *aṣṭacatovariṅśat*), *dinakaramṇḍala* (in *uditātara*, *vārāhīvyāṣṭitha* & *viśvasaroruha*), *gaṇamaṇḍala* (in *lakṣamīkṣaṇa*), *gandhamaṇḍala* (in *gandhamaṇḍala*), *guhyaṇḍala* (in *tridalapadma*) and *kāyavākcittamaṇḍala* (in *śataśatahāthe*). *Vajradhara* mentions of *mahāmaṇḍala* and *maṇḍalasūtra*, *ambhavavasundharā* of *maṇḍalakarma* and *vajramayabhūmi* of *maṇḍalamedini*.

rīṇā: flowed

Similar use of the word as in *namo hum* and *hāḍābharāṇa* can be seen in *koyarivāṅśā*:

koire vaṅśā vājire vīnā 2
anuhata sarvadeva tribhuvana tṛṇā || dhu
||

payisayi : lake

Payisayi adjudged to be lake in the translation does allude the correct meaning and its ultimate interpretation though it can be noted that the word is associated with deity or the epithet for deity in *caryāgīti* such as *nijabhūva* and *jvalita vajrānala*, including *hāḍābharāṇa*, e.g. ‘*payisayi ḍombi*’ in *nijabhūva*, ‘*tribhuvanālīnā payisayi jinaśaśī*’ in *jvalitavajrānala* and ‘*sambara, payisayi*’ in *hāḍābharāṇa*. *Ḍombini* has ‘*payise*’ instead of ‘*payisayi*’.

śūnya: void

Śūnya is compared to a lake- calm and quiet in *hāḍābharāṇa -payisayi śūnyabhattārā* . *Śūnya* in negation

of arrogance (*darpa*), in *paramarato*, is paired with *karuṇā* or all compassion as in *cakrikūṇḍala*. *Akārasaṅjāta* mentions *śūnyagṛha* and *anila-śūnyakaraṇa* or arrival of the state of *śūnya*.

It is like ‘*prakṛtiprabhāśvara*’ (in *vajramahādevī*):

bhavanirvāṇa ekarupā 2
prakṛtiprabhāśvara śūnyasvarupā ||

On certain stage of *yoga* practice the mind is illuminated like a jewel and that state is likened to *śūnya*. This is one of the main topics that will get unfolded as we progress in the discussion of *vajrayāna* doctrine.

Madhuripu, vajramahādevī and *viśvarupa sarva* project *śūnyakarūṇā* together, *vāma dahina* has *śūnyasamādhi* as one of the *samādhi* referred to and *śūnyatā* or the state of *śūnya* vis-a-vis other concepts of *vajrayāna* is the subject matter of *akhayaniranjana*, including *drasvita kanakavarṇa, aṣṭacatovariṅśat* and *hevajra nairātmādevī*.

ārādhe: to worship

Most of the uses of the expression are preceded by ‘*sadagurucaraṇa*’. Worship (*aradhya*) of *guru*’s feet being common phenomenon, it has been used for *vajrasattva, cakrasamvara, yogāmbara, maṇḍala* and *bindu*.

samayānande:

Ānanda or happiness is what is achieved on a path to emancipation. But this state of happiness is attached to the divinities that preside over a *maṇḍala* from where the ritual of salvation begins as referred to in *hāḍābharāṇa*. It has been called

'vimalapañkajasamayānanda', spotless like lotus, in *gokudahana caryāgīti*.

On a closing note, let me throw some light on *gīta* or for that matter what is known as *caryāgīti* and the creator of the *gīta* or *caryāgīti Līlāvajra*.

gīta: song

A very usual and commonly practiced reference to *gīta* occurs at the end of the *caryāgīti* with the name of the composer or *racita* or *carita* who utters or *bhanayi* those words written in the song. The other expression for *carita* or *racita* is *praṇita* or creator; likewise for *bhanayi* it is *gāvanti* or sings.

Some of the songs or *gīta* are being named:

sadguruprasāde caraṇa śākyabhikṣu 2
śrāvaka bhānucitta samvara gīta ll dhu ll
amalasoabhāva

Here *bhānucitta* is the name of the composer and what he has composed is named as *samvara gīta*. This example differs with other *caryāgīti* where reference to *gīta* occurs right after the name of the composer:

sadgurucaraṇe jinasiddhi gīta
ṣoḍaśabhujā

trinetra mukuṭakeśi pañcamudrā
sañsthitā 2

sadgurucaraṇe candravajragīta ll dhu ll
ḍākinīdevī

Example of *aṣṭacatvāriṅśat* is exemplary in the sense of the song being called *tāṇḍavakṛta*, along with a reference to *ālīḍha*, both pointing at the dance performed with the song, *caraṇagīta*.

aṣṭacatvāriṅśata dalamāṅje humkāra nānā
raśmi phalane 2
haragaauri samākrāntā ālīḍha, tāṇḍavakṛta
caraṇagīta ll
aṣṭacatvāriṅśata

Another such an example is from *nijabhuvā*:

śrī oḍiyāne jvaliya caṇḍāli 2 gīta aneḥa
kṛḍanti vājanti ll
ālikālī duipada dharante 2 yā cau yoginī
maṅgalagīte ll ll
nijabhuvā

The *gīta* here is referred to as *maṅgalagīta* not only rendered but danced to, accompanied by the sound of music – *kṛḍanti vājanti*. And finally, prominence and strength of *caryāgīti* to defend and protect *vajrayāna* doctrine, with performance of dance, is well exemplified in *supratimaṇḍita*:

jātā eka mahāsukha nāmā 2
nṛtyantu gīta balena rakṣena ll ll
supratimaṇḍita

In *aṣṭacatvāriṅśat*, use of the word *gīta* with *dhvani* or sound distinguishes it from any other expression:

sadgurupada śire namitā
bhanayi gitadhvani omkāravajra ll dhu ll
aṣṭacatvāriṅśat

And finally some concluding remarks on *Līlāvajra*, creator of the *gīta* or *caryāgīti*.

Līlāvajra:

Līlāvajra as creator of *caryāgīti* is credited with writing of *hādābharāṇa*, *hevajranairātmā* and *vajramayabhūmī*. He stands tall along with *Suratavajra* and *Amoghavajra*, who are credited with writing of *caryāgīti* which is being put in ritual practice. His period of *siddhācārya* status is

marked as 741 A.D. He is placed among five most important siddhas of Kathmandu valley- *Mañjuvajra*, *Lilāvajra*, *Suratavajra*, *Vākavajra* and *Śāntikarācārya*, according to Paul Williams. He has been established as a commentator of *Mañjuśrīnāmasaṅgīti*. According to *Tārānātha*, he is the author of *Kṛṣṇayamāri Tantra*. According to Benoytosh Bhattacharyya, *Lilāvajra* has written many authoritative books of *vajrayāna* which are preserved in Tibetan translation in the Tanyur collection though none of these are existent in the original Sanskrit.

The list includes *Śrī Sahajaguhya samāja sādhana*, *Śrī Sahajasiddhi*, *Āryanāmasaṅgīṭikā*, *Yamāntaka mantramūlārtha Vajraprabheda*, *Dākinivajrapañjara-pañcādākinisādhana*, *Kṛṣṇayamāritantrasya pañjikā*, *Mahātilakakrams*, *Guhyasamājatantranidāna gurūpadeśa bhāṣya* and *Vajrasattovasādhanaṅgibandhana*.



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