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TANTRIK TEXTS

UNDER GENERAL EDITORSHIP OF ARTHUR AVALON

VOL. VII

SHRĪCHAKRASAMBHĀRA TANTRA A BUDDHIST TANTRA

EDITED BY

KAZI DAWA-SAMDUP

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FOREWORD.

, Ir was my intention in starting this Series of Tantrik Texts to include therein specimens from all the various schools of Agama, Vaishnava, Shaiya, Shakta and Bauddha. For, whatever may be the difference as regards doctrinal and ritual details, there are marked similarities in spirit, general outlook, and between all the Agamas; and though, as I have often said, the use of the phrase "the Tantra" is vague and incorrect, an examination of the Tantras of the Agamas of differing schools do enable us to extract therefrom certain common features which, when found in any work, enables us to describe it as being of a "Tantrik" character. The inclusion therefore of Tantras of varying schools in this Series will establish this point. So a coming volume will contain a Tantrik Prakarana of the Kashmir School called Kāmakalāvilāsa. The Buddhis Demchog Tantra here printed is the first Buddhist Tantra to be published, and the first to be translated into any European tongue.

As in the case of the Indian Tantra, the Buddhist Tantra has suffered neglect. In both cases one of the reasons has been the great difficulties of the work. Nevertheless, as in the case of the Indian Tantra, a very imperfect knowledge and understanding of the subject has not stood in the war of adverse and absurd judgments. Thus, when speaking of the doctrinal theories of the great saint and poet Milarepa, it has been said,

the italics being mine ("Tibet and the Tibetans" by the Rev. Graham Sandberg, 260): "As is invariably the case in Buddhist philosophical statements, were we to quote here (as we do later) these enunciations, they would be found to contain no real recondite wisdom. nor even any scheme of metaphysics and morality which could be dignified with the title of an ethical system. They are, mostly, mere pretentious phrases which have little consistency, and the profundity is only apparent and will not bear analysis. There is nothing ennobling to the individual, or calculated to make the world better: or even, in the Buddhist sense, less steeped in misery, in the doctrines of sublime vacuity and indifference to all earthly claims with which Buddhism, whether Indian or Tibetan, occupies itself. It is essentially the religion of phraseological terms and onomato-poetical positions. Even the universal philanthropy preached becomes degenerate when it would condescend to practical individual exercise." Though perhaps this is an extreme statement, many other Western authors expatiate on the "meaningless" "charlatanism" and "degeneracy" of Northern Buddhism. When will they learn, in this as in other cases, not to discredit common humanity by supposing that any large body of men have devoted themselves throughout the ages to "meaningless" doctrines and practices! If they are meaningless to them, it is because they do not know the meaning. And what is yet known of the Buddhist Tantra? Very little indeed. Religious prepossessions will naturally assign to the critic's own religion (if he have one) a superior worth; for if he did not believe it superior to all others, he would not presumably follow it. Racial prejudice often grudges to the Asiatic the possession of any real merit, much less

superiority over Western theories of life. Nevertheless the true spirit of scholarship will endeavour to be just, and if any doctrine or practice is not understood, it is better and safer to admit this ignorance than to allege meaningless and absurdity—a charge which often implies nothing more than irritation in the face of what is not understood. We are, many of us, too disposed to hold that what we cannot understand has no meaning at all. That is because we overflatter both our abilities and knowledge. It is surely the acme of absurdity to deny that Northern Buddhism has any scheme of metaphysic, when it has developed some of the most subtle and logically welded themes which the world has ever known: or to deny that it has an ethical system, seeing that Buddhism as also Brahmanism have produced the most radical analysis of the basis of all morality and have advocated every form of it which any other religion has affirmed to be of worth. It is a commonplace however, which is nevertheless to be remembered, that in all religions there is a mass-religion suitable to the less developed minds of the majority of the community and the religion of the highly educated, the spiritually developed, and the sages. Even present-day Christianity, which prides itself on having no esoteric teaching, shows those differences which we might naturally expect when minds differ in both capacity and knowledge. There is thus a high philosophic Tantricism and that of the crowd with its cruder beliefs. Whilst the adherents of the former are blamed for "their sublime vacuity and indifference to earthly claims," the majority are called to book for making religion a means to secure material gain-as if man all the world over did not seek and pray for earthly benefits. So whilst the mass believe in

the objectivity of the multitudinous Devatās, the initiate is aware that they exist only in the mind, and by means of the mind, which gives them the life which they possess. But though their existence is that of the mind, that is not to say that they are nothing. And so the Brihadaranyaka Upanishad says that those who adore the Devas, thinking that they are different from themselves, such men the Devas make their beast of burden. In the philosophic presentment and its accompanying ritual, the idea of the Void (Shūnyatā) dominates. After the Chela has gained a clear vision of the Devatās occupying the different parts of the Mandala of worship, he arrives at a point in which the Devatās gradually melt the one into the other, and are all absorbed in the principal Devatā which occupies the centre of the Mandala, and this in its turn gradually effaces itself and is absorbed in the Bindu (Thigle) between the eyebrows (Ajna-chakra) where is the Point of Light which itself disappears in the Void. Similar principles govern the worship of the Indian Shrī-chakra. Both are instances of the Tantrik method by which the Sadhaka is made to practically realise that he is one with all that is, and that all is at base Shunyata or Paramatma, as the case may be. It is not enough to theoretically affirm that identity. Proof must be given of it; and the only real proof anywhere is direct (Pratyaksha) experience. So to take another instance: the mass of Buddhistic believers may think that union with the Dakinis consists in gaining the favour of female-spirits. Esoterically however the adept projects his creative will into the Matrix of the Mother-Energies which are the Matris and Dakinis and there engenders active forms and powers which are indeed himself as such, since all that is without is within.

And so also the Buddhas project the Bodhisattvas who create in their turn. But beside all this mysticism which, whether rightly founded or not (a matter with which I am not concerned), is, as a system, philosophically profound, there are to be found amongst Buddhist and Indian Tantrikas inferior practitioners given over to an evil magic which is yet by no means always "charlatanism" as most Orientalists aver, and to abuses in connection with what in India is known as the Chakra ritual. The ignorant lay-folk in these and other countries envisage spiritual truths so grossly that they come to be called superstition. All evil and ignorance is so much by its nature on the surface and affords so apt a subject for adverse judgment that it is readily seized upon, and the more so that it is convenient material for religious polemic. Nevertheless I repeat that we must do credit both to our intelligence and sense of justice by endeavouring to understand any religion in its highest and truest aspect. The Tantras, whether Buddhist or Indian, contain both a profound doctrine and a wonderfully conceived praxis. And so it was said of Marpa, the founder of the Kar-gyu-pa sect, that "his Dorje (Vajra) revelled in the profoundest of Tantras."

The translator of this work is a Sikkhimese, Kazi Dawa-samdup (zla-va-bsam-hgrub) who, when I first made his acquaintance, was chief interpreter attached to the staff of H. E. Lonchen Shatra, the Tibetan Plenipotentiary to the Government of India. Before that, he was Translator and Interpreter to the Government of India in Buxa-Duar and Rajshahi, and (as he is now) the head of the State school at Gangtok in Independent Sikkim. He was also attached to the political officer's staff on the visit of His Holiness the Dalai Lama to India. Kazi Dawa-samdup is a

Tibetan scholar, whose version of some portion of Milarepa's Hymns have been adopted by the Government of India as a text-book for the high proficiency examination in Tibetan. He has also got a good knowledge of English and some knowledge of Sanskrit which has been very useful in the discussions we have had as to the rendering to be given to particular passages or words. For it is to be remembered that the Tantrik doctrines were introduced into Tibet from India, and many Tantras which are in Tibetan were formerly in Sanskrit. The Mantras in the text translated are in Sanskrit, though Tibetan script is employed. These Mantras are generally incorrectly written, and it is often difficult to state them correctly. I have not in general attempted to do so. I have kept to the spelling and accents of the texts. As regards some of the longer and more important Mantras, I have suggested a correct reading. As regards this, I acknowledge with thanks the assistance of Mahāmahopādhyāya Satish Chandra Vidyābhūshana, Principal of the Sanskrit College, Calcutta, and himself a Tibetan scholar.

I have not had more than one part of this Text translated for two main reasons. The first Part will give the ordinary English reader an idea of the general character of the ritual work, which is sufficient for my present purposes. In the next place, the translator and myself lost through their death the advantage of the very learned assistance of the Guru of the former and of the Enche Geshe.

The translator not being an initiate in this particular Tantra was unwilling, for the present, to continue the translation of the other Parts without the assistance of its learned votaries. Summaries have therefore been given of the Parts subsequent to the first which has been fully translated. This will probably serve the purpose of the ordinary English reader. Tibetan scholars have here the text to translate if they can. The translator has given full explanatory notes to the text, and has written a useful Introduction on the Vajrayāna and Mantrayāna, to which this Demchog Tantra belongs, the valuable manuscripts of which, with others, I acquired some five years ago, shortly after which the preparation of this volume was begun.

The term Vajra (rDo-rje) has as one of its meanings "diamond," and so we get the quaint translation by those who do not understand the subject "Diamond Sow " for the Goddess Vajra-vārāhī (rDo-rje-Phagmo); and so also we find Vajrachitta translated as (though in this case more congruously) "Pensée de Diamant," "diamond thought." Vajra also means thunderbolt. Want of knowledge and a predilection for facile and gross meanings leads to absurd results, of which the Orientalist (whose lack of information is alone responsible for them) complains. I have already pointed out in the summary I have elsewhere given ("Origin of the Vairavana Devatas") of the fifth Chapter of the Golden Rosary of the history of the Lotus-born (Padma thangyig-serteng), that just as the diamond is hard and practically indestructible and the thunderbolt is powerful and irresistible, so Vajra is used for That which is steady, lasting, indestructible, powerful and irresistible, and is used in connection with its expressions in the phenomenal world. Thus in the Tantrik ritual we find Vajra-bhūmi (Vajra-earth), Vajra-pushpa (Vajraflower) and so forth. These are not "diamond" earth or flowers, but limited phenomenal expressions of the ultimate Vajra offered in worship to that Vajra. Again,

the chief priest in the Tantrik rites is called Dorje-Lopon. We read of Vajra-jnāna and Vajra-chitta as in the phrase from the Subhāsita Sangraha (II. 59) "Smaranam citta vajrasya sārāt sārataram param." Here Vajra indicates firm, steady mind, free from Kalpanā. The spot at Bodhgaya where Buddha attained enlightenment is called Vajrāsana.

Vajradhara (rDo-rje-hChang) embodies in Himself all the five Dhyani Buddhas and is called the sixth Buddha or Drug-pa-dorji-chang (Drug-pa-rDo-rje hChhang) who is the Dhyani Buddha of the thirteenth highest Vajra state or Bhūmi in Sambhoga-kāya (bcū-sūm-rDorjehDzin-pahi-sa). The five Dhyāni Buddhas are Vajrasattva (East), Ratnasambhava (South), Amitābha (West), Amog-hasiddhi (North), Vairochana (Centre). Over all there is Vairadhara. He is of a blue colour and has two hands, which are crossed on his breast. The right hand holds a rDo-rje (Vajra) and the left a bell. Vajra-sattva (rDo-rje-Sems-dpah) is the Eastern Dhyāni Buddha, of whom Milarepa is believed to have been He is white. The right hand is incarnation. the heart and holds a Dorje (Vajra) pointing upwards, and the left on the lower body and holds a bell; the right and left hands holding a Vajra and Bell. He is invoked for the absolution of sins. Vajrapāni (Phyagna-rDorje) is one of the three Bodhisattvas, or beings near Buddhahood, who are at certain Bhūmis on the way thereto, who represent the three principles of a Buddha; viz., Jampal-yang, or Manjusri (h Jam-d PaldVyangs), of an orange colour, representing Wisdom, holding in the right hand a sword emblematic of Prajnā (Shes-rabs), and in the left a lotus with a book on it, signi-fying learning and pure rebirth; Avalokiteshvara (Chen-rezi) of a white colour, with four hands (two joined in prayer, the others holding a crystal rosary and eight-petalled lotus), representing the Mercy of a Buddha; and Vajrapāni, of a blue colour and fierce type (Krodha Bhairava), representing the Might or Power of a Buddha, holding a Vajra in his right hand. His left hand makes a menacing Mudrā. He stands with legs wide apart and is surrounded by flames instead of a rainbow halo.

Vajravāna, (Dorge-thegpa) or Vajra-vehicle, is so called because of its powerful disciplines and ritual methods for the attainment of that thirteenth state (Bhūmi), which is Vajradhara (rDorje-hChang). Buddha Vajra-sattva (rDo-rje Sems-dpah) is the eastern Dhyāni Buddha. Vajra is thus the primordial pure Vajra Consciousness. Vajra too is all Tathagatas, that is those who have aforetime become illuminate. The image of Vaira-sattva is represented sitting with the legs crossed, holding the Vajra (rDo-rje) in his right hand and in his left a Bell. The Bell is Shes-rab (Prajnā) or Wisdom, which is Shunyata the Void, and the Vajra is Thabs (Upāya) or Method, which is Karunā or Compassion. This indicates that by means of the high and indestructible (Vajra) method, which is Compassion for sentient beings, one attains the final end (Dharmakāva or Chös-Sku), which is the imperishable unchanging state of the "Two in one" wisdom (Zung-hjug-yeshes), which is the Bhumi or state called Vajradhara (rDo-rje-hChang).

What then is Shūnyatā (sTongpa-nyid)? The word sTong-pa means empty, and sTongpa-nyid is Emptiness or the Void. This means "nothing"; but not "nothing" in the sense of what is commonly called Nihilism. It is absurd to suppose that the Buddhist seeks, and is on the way to, this. It is "nothing" in the relative sense—that

is nothing to us, because it has none of the qualities of things which we know, such as form, colour, taste, smell, weight, and temperature. These are of the material plane. The state here described is beyond the phenomenal world and cannot be described in the imagery of that world. Of it, as of the Indian Paramātmā, it can be only said "it is not this," "it is not this" (neti, neti). In fact, the Indian Tantra also employs the term Shūnya to denote the Brahman. (See, for instance, Tantrik Texts, Vol. II, and "The Serpent Power," which I hope to have ready shortly after the appearance of this.) The empty space in the Bindu is designated the quiescent Parabrahman, just as the form of the Bindu itself is the creatively active Īshvara.

This leads me to say a few words on the Buddhist doctrine of Anatma. Without claiming to have studied the Buddhist doctrines in the same degree that I have done some of those of Brahmanism, what I know of them leads me to the conclusion that the alleged difference between the Advaita Hindus and Buddhists (at any rate of the school here represented) on the subject of Ātmā is, to a considerable extent (though there are also differences), a question of words. It has been said by a Western Buddhist scholar that the Hindu belief in Atma is belief in an immortal, unchanging Ego, a subtle form in the body and not of it, being a separate entity; whilst a personality or Pudgala according to the Buddhists is an aggregate of Khandhas, material and immaterial, in the way of body, mind and tendencies, in which there is no abiding Ātmā. The states of mind lead to rebirth or liberation. Man is in no sense an abiding entity. At death the general result of the mental workings cause a new consciousness to arise in accordance with the Vasana

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or general tendency, which fresh name and form (Nāmarūpa) is "the same and yet not the same"; a being which is the resultant of the previous one. It is, however, a mistake to suppose that Indian Monism (Advaitavāda) posits an unchanging immortal Ego. It speaks of three bodies-supreme, subtle, and gross. The latter is the physical, the second the psychical body of mind, viz., Buddhi (including Ahangkāra), Manas, the (Indriya), the five Prānas, or, according to Sāngkhya, the five Tanmatrās known as the "17." The third or spiritual body is that of Cliss (Ananda) which is the eternal, changeless Atma. The subtle body is the soul which may be said to be an entity in the gross body. Ahangkāra, which is one of its elements, is the Ego-making function of the mind. This subtle body survives at death and transmigrates. But it is not changeless, nor immortal. On the contrary, it being a product of Prakriti, is changing. Nor is it as such immortal, for it ceases to be on liberation when the individual Ego also ceases to be. What is changeless and eternal is the Atma. This Atma is not a thing, an object, an Ego, or person, but relatively to worldly experience a state of consciousness. Relatively to this experience it is called "Being-Consciousness-Bliss," but in truth nothing can be said as to what It is in Itself. This is only known by being It. For, to truly know a thing is to be that thing. By knowing, that is realizing in oneself Brahman, one becomes Brahman. It is this ultimate State which in the Indian Shakta Tantra is called Shunya, and by the Vajrayana Buddhists, Shunyata (sTong-pa-nyid). The former call it the Absolute Real, though the Buddhists appear to be satisfied to say no more than it is Shūnyatā. It may be contrasted with appearance (sNang-va-dang) or name and form (Nāmarūpa). Shūnyatā (Shes-rabs) is associated with Karunā (Thabs). The latter is the Power, Means (Upāya) or Method by which anything is done as compared with Shes-rabs, the wisdom (Prajnā), which guides and utilises it. Shes-rabs (Prajnā) utilises Thabs (Upāya) in order that Nirvāna may be attained. The Mahayāna Buddhist does not seek liberation (or salvation, as the Christian would call it, though the latter term belongs to a different order of ideas) for himself alone. His object is that all beings may share that lot: a truly noble doctrine. In and for purposes of worship, Wisdom is regarded as female and Power or Method as male. They are pictured as being in sexual union, the Male standing and the Female clinging to him with either one or both lower limbs circling his back. This denotes that Wisdom and Method are ever in union.

This also teaches the Sādhaka to avoid the extremes of passive Nirvāna and eternal active Sangsāra or phenomenal universe. The two are one. This doctrine is "Not two knowledge" (gNyismed-yeshes), that is, Monism or Advaitavada. The Perfect Mind (Byangchub-sems) is the purified mind of the Buddha. The five aspects of the Buddha Consciousness are exoterically the five Dhyāni Buddhas and esoterically the five Wisdoms (Yeshes or Jnana) which are described in the notes to pp. 4-5 of the translation. The causal chain leading to the appearance in mind of the phenomenal universe are the Nidanas, according to which, as in Brahmanism, the world springs from the desire generated by the Vāsanā which is the seed of it and of the will to worldly life. Destruction of this desire leads back to Nirvana which is not annihilation in the sense of nothingness, but a supremely blissful state of Changeless Being. Hence the Devatā here worshipped is called Demchog (bDe-mChog), which

means Great or Highest Bliss (Mahāsukha or Paramānanda). The Buddhist, like all Mankind, seeks as his end unchanging and indestructible happiness. "Annihilation" means annihilation of the world-experience of forms, which, as forms, are bound up with suffering. Liberation is sought from suffering, that is form.

Māyā is in Tibetan Gyūma (sGyūma), which means a magical and illusory show, such as that of a magician or conjurer. So Shangkarāchāryya calls the Lord a Māyāvin or Magician, the world being a show of His Magic Power. Knowledge is also real (Pāramārthika) and empirical (Vyāvahārika).

The similarities between this doctrine and Mavavada Vedanta are obvious. This was long ago perceived when the Padma Purāna spoke of Shangkarāchāryya's system called Māyāvāda as "a bad doctrine and a covert form of Buddhism" (Māyāvādam asachchhāstram prachchhanam bauddham). It is however equally obvious that there are also differences between the two doctrines. It was Shangkara's object to refute the Buddhists and Atheists (Nāstika), in the sense in which that term is used in Sanskrit, namely, persons who did not accept the Scriptural authority of Veda. Probably it would be correct to say that Shangkara adjusted his exposition of Vedanta to meet the original Mayavada of the Buddhists and so promulgated a new presentment of Māyā without abandoning what he believed to be essential principles of Brahmanism. In fact he was a worshipper of the Supreme Mother or Shakti whose Shri Yantra may be seen in his Maths. The Shakta Tantra is also a form of Advaitavāda presented in a way suitable for its purpose, namely, the practical end of worship. Therein Māyā is a Power (Shakti) of the Supreme Consciousness. In

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Northern Buddhism, as in Brahmanism, the Bodhisattvas and Devatās are accompanied by their energies (nü-ma) in female form, the Deva being called Yab and his Shakti Yum.

On the ritual side also there are many similarities between this form of Buddhist Tantra and the Indian Shakta Tantra, such as the use of images, Mandalas, Bija, Mantra, Mudrā, Upachāra, Abhisheka, Dhyāna, Symbolism, the worship of Avaranadevatas and so forth. The reader will find some very interesting methods of meditation both in the text of Part I and in the Synopsis of Part VII which describes the concentration on Points of Light by which the sense organs are controlled in the face of distractions and the temptation to lust and other passions caused by objects of enjoyment. The movement of some forms of the Mantra-Shakti is described at pp. 52-53 of Part I. Where ritual details vary, the spirit, purpose and psychological method are similar. To my mind, one of the most distinctive marks of the Tantrik system is its profound application of psychology to worship, and the manner in which it not only formally teaches through symbols, but actually creates, through its ritual methods, the states of mind which are set forth as the end of its teachings. As the translator and editor of this text acutely observes, the Buddhist Tantra does not so much say, "Here is the answer or theory. Train your mind to believe so"; but "Here are the problem and the means. Work out the answer for yourself." Any ritual which accomplishes this (whatever be its form) has true value. can, however, only achieve this by profound observation of the workings of the human mind and by the framing of ritual forms which are in conformity therewith. subject is both deep and extensive, and I cannot deal with it here. The reader may find some explanations, which

may be of use to him on this point in my "Shakti and Shākta." Here, however, I may give an example of my meaning. The Tantra is called Shrī-chakra-sambhāra, and deals with the worship of the Deity (bDe-mchog). is thus a Demchog Tantra. Shrī is an auspicious prefix. Chakra means here Mandala (hKhorlo), that is a material or mental image of the Deity in His abode with its guardians, and surrounding Devatas, and so forth. The Tantra has been given the Sanskrit name Shrī Chakra Sambhāra. The last word, however, is spelt differently in the Text. Sometimes it is spelt Sambhara, sometimes Sambara, and again Sambāra. Sambhāra, Sambhara and Sambara and Sambhri (root) have in Sanskrit the sense of "collection," that is of the materials, means and requisites for any purpose: and here mean, in this sense, all that is collected together in the Mandala of Worship, the Ishtadevatā, His abode, surrounding or Avarana Devatās, guardian Spirits, and so forth. The equivalent Tibetan word is sDompa, which means a collection, and added figure or sum, and also a vow in restraint of certain acts. In this latter sense, it is outer, inner, and hidden. The obscuring or defiling passions (Klesha) of Lust, Anger, and Delusion (Moha) are in the outer vow restrained, together with Egoism (Ahangkāra) by Jnāna (Yeshes). By the inner vow, belief in a self and outer material objects are restrained in the Chakra of the Devatās. By the hidden vow the Nādis, Vāyus, and the Sūkshma Bīja of the body are restrained in the Chakra of the heart. And, lastly, all consciousness and ideas are restrained in the pure state (gNyüg-ma), which is the Void (sTongpa-nyid). The Tibetan word (bDemchog) means Highest Bliss (Mahāsukha), which is the state of the Devatā here worshipped, and who is also

thus called Demchog. Vajra-yoginī (rDo-rje rNal-hbyorma) or Vajra-vārāhī (rDo-rje Phagmo), the so-called "Diamond Sow," is His consort. He is Method (Thabs) or Compassion, and She is the Wisdom (Shes-rabs) which is the Void or Shūnyatā. The same Devatā is addressed by both names. She is called Vajra-yoginī, as consort of Vajradhara, and Vajra-vārāhī when She is the chief Devatā of the Vārāhī Mandala.

On the subject of the Three Bodies of Buddha to which reference is here and in all Tantras made, I would refer to the Opuscule "Les trois corps du Bouddha" which its author M. Masson-Oursel was good enough to send me on its publication the year prior to the war (Extrait du Journal Asiatique, Mai-Juin 1913). The word which we translate as "body," but which must not be here understood in the gross sense of that term, is in Sanskrit Kāyā, in Tibetan Sku, and in Chinese Chen. The first or Dharma-kāva (translated by M. S. Levi as "essential body") is beyond form (Arūpa), mind and speech, the eternal omnipresent law of all Becoming, holding within itself in undifferentiated mass all particular Dharmas and in creation manifesting as them. This is what is referred to as the Dharmadhatu or Dharmasubstance from which Matrix all the Blessed Ones, the Tathagatas, issue. This is the body of the Buddha in Nirvana and the base of the two others which are its (relatively) passing aspects to the dual consciousness of form. The Sambhoga-kaya is the body of bliss or enjoyment with form (rūpa-vān) and therefore visible to the Bodhisattvas in Heaven consisting of the five Skandhas-Rūpa, Vedanā, Saminā, Samskāra, Vijnāna—and is an intermediate manifestation of the Dharmadhātu. The third or more "material" body of the Buddhas is Nirmana-kaya or that

which is "made" and incarnate on earth as a human personage. The Dharma-kāya is an indivisible unity beyond all duality. The Sambhoga-kāya without dividing and particularising itself is the Body of Glory manifest only to the Bodhisattvas who more nearly approach the state of a perfect Buddha. In Nirmāna-kāya the essence of Buddha is exteriorised into multiple individual appearances visible to men, such as the forms in which the Buddhas have appeared on earth. We have thus to do here with what in Western language may be described as a doctrine of emanation or transformation or Tul-pa (sPrülpa). Similarly in the Indian Tantrik doctrine of Ābhāsa, the Supreme whilst resting one and the same in Its own true nature (Svarūpa) produces in Its creative aspect a principle (Tattva) from itself which again evolves another and so on, each cause remaining what it was whilst producing an effect.

I append here a short summary of the general principles of Buddhist doctrine as given in the "Path of Good Wishes" of the Buddha Samanta Bhadra called Thogmahi Sans-rGyas Küntu-bZangpo or sMon Lam-stops-po-che translated by Kazi Dawa-samdup. The "Good Wishes" are in italics. The brackets enclose explanations in roman character.

THE GOOD-WISHES.

"Then the all-good Buddha, Küntu-bZangpo, uttered these good wishes whereby the sentient beings of the Sangsāra cannot but be saved.

I.

Ho [Listen]! All which is visible and invisible (sNang-srid), whether Sangsara or Nirvana, is at base (gZhi) one (that is Shūnyatā) with two paths (Avidyā and Vidvā) and two ends [Sangsāra and Nirvāna. This ultimate base is in Advaita Brāhmanism the Parabrahman also called Shūnva. By its Shaktis Vidvā and Avidvā liberation (Moksha) and bondage (World) is attained]. These (paths and ends) are the wondrous play of Ignorance (Avidyā) and Knowledge (Vidyā). By the power of these good wishes of Küntu-bZangpo, may all attain Buddhahood in the Dharma-dhātu [Chös-dVyings; that is the ultimate Dharma-kāya in Nirvāna which is Shūnvatā or Void. All have an inherent right and capacity to Enlightenment. But all beings do not attain it simultaneously. Therefore Sangsāra is Eternal].

2.

The Foundation of all [Kün-gZhi. Kün = all; gZhi = basis or underlying principle, which according to Atiyoga (rDzogs-chhen) is simple or uncompounded. All visible objects are compounds] is uncreated (Rang-byung or

"come out of self") and independent, uncompounded (hDus ma-byas) and beyond Mind and Speech. Of It neither the word Nirvana nor Sangsara may be said [these are terms of the dualistic world, Nirvāna (Myang-hdas) being contrasted with, and having meaning only in reference to, Sangsara (hKhorva). They are both ideas formed by the mind of certain states. But Shūnyatā, the Void, is beyond the finite mind with all its imaginings. The state of Shūnyatā is free of all defined notions which have no meaning in this absolute state. Similarly whilst in Advaita Brahmanism the Parabrahman is, relative to the Sangsāra, Being-Consciousness-Bliss or Sachchidananda, what It is in Itself is unknowable except by and to Itself]. To realise It is to be a Buddha, and not to realise it is to stray into Sangsaric being. May all sentient beings in the three Regions (Lokas) realise this indescribable Basis of all.

3.

I Küntu-Zangpo knowing the Basis which is without cause to be self-produced, did not sully it by the thought that It was without or within. It is not obscured by the darkness of unconsciousness. No faulty notion of self darkens it [Rang-snang. The first word means self and "Snang" is notion or appearance. That is the notion of self. The apparent self is the cause of all error].

For those who are in the state of true knowledge [Rang-rig. Rang = self and "Rig" is knowledge, that is knowledge that the sense of self is unreal and phenomenal only, and that the ultimate is Shūnyatā] there is no fear, were even all the three regions to be destroyed. They are not attached to the objects of sense enjoyment. To the self-subsisting experience beyond ideas [rTog-med. rTogpa is in

Sanskrit Kalpanā, and rTog-med means without that or Nirvishesha Ināna, beyond all limited knowing, for ideas are limitations] there is no material form [dNgös-pohigZugs; that which can do something or fulfil some purpose or Dön-byed-nus-pa-dNgospo. That is, things with form (rūpa). Form is the work of the finitizing principle of Māyā] or the five poisons [that is Lust, Anger, Infatuation, Pride, Jealousy, which are sinful attachments to form]. Then from clear unobstructed mind [Rigpa or pure Buddhi. Sems, Blo, and Rigpa all mean mind, but the last is, though Sangsāric, purified mind (Sems) and therefore something lower than Prajnā (Shes-rabs) or Yeshes (Jnāna), into which by training it may be and is here exalted. The arts and sciences are also called Rigpa, because they are the proper field of high intellect. By the action of Avidyā and Moha, mind is obstructed. Here Rigpa is that pure state of mind which may be trained into the Yeshes, the embodiments of which are the Dhyāni Buddhas] come five Wisdoms (Yeshes, see notes pp. 4-5, post) though they are in essence one, from which are produced the five Buddhas (Vairochana and the rest which either Küntu-Zangpo or rDorje-hChhang of the Kargyudpas embodies). From the going forth of the Wisdom of the five Buddhas the forty peaceful Buddhas are broduced. [The term "Buddha" is here used to describe the whole class. These are the five Dhyani Buddhas and their Spouses, the eight Bodhisattvas called Nyevahi-Sraschen-brGyad, namely, Manjusri, Avalokiteshvara, Vajrapāni, Ākāshagarbha, Kshitigarbha, Maitreya, Samanta Bhadra, and Dib-pa-nam sel, which, with their Consorts, make 16, and the six Buddhas who work on behalf of the beings of the Lokas. These 32 occupy the Heart-chakra. There are ten other Devatās of the Throat-chakra. These Downloaded from https://www.holybooks.com

42 peaceful (zhi) and 58 wrathful (khro) make in all an 100 Devatās. Forty are here mentioned and sixty in the next verse in round numbers instead of 42 and 58. Such round numbers are also used to guard the mysteries.]

5.

From the shining forth of the Power (rTsal) of the five Buddhas come the 60 blood-drinking (that is wrathful) Devatās. [60 should be 58, made up as follows, viz., the ten Herukas, aspects of the Buddhas and their Shaktis, Buddha-Heruka, Vajra-Heruka, Ratna-Heruka, Padma-Heruka, Karma-Heruka; four door-keepers; Devatās in the eight directions—Keurima (E.), Cheurima (S.), Pramoha (W.), Petali (N.), Puskasi (S. E.), Kasmari (S. W.), Chandika (N. W.), Smeshali (N. E.); the eight animal-headed Devatās called Phramenmas (see Arthur Avalon's "Essay on the Vajrayāna Devatās"); four other door-keepers with heads of Tigress, Sow, Lioness, and Snake: and 24 Yoginis in four sets of six, each performing peaceful, grand or nourishing, fascinating, and stern or destructive powers. The Blood-drinking Devatās are situate in the Brain Mandala.] In Me there has been no error in straying away from knowledge of the Foundation. As I am the Buddha, may all sentient beings in the three Regions by the power of this My good wish gain the great wisdom (Yeshes chenpo) through the self-produced Mind (Rang-byung-Rigpa).

6.

There will be no end of my Avatāras (sPrülpa), who will appear in inconceivable millions of numbers and shapes, and who will adopt various methods suitable for the control of every kind of being. By the power of My grace

and good wishes, may all sentient beings of the three Regions (Lokas) escape from the six Sangsāric worlds (that is, of Deva, Asura, Men, Preta, Tiryak, and Naraka).

7.

Beings who aforetime erred, did so because they knew not the Foundation. They were overpowered by the unconscious dark state. This was the cause of ignorance and error. Immersed in ignorance and obscured by delusion [which produces the Māyā of selfness. From the notion of "I" comes that of "other"; then "mine" and "thine" and all errors and sins, the knower (Mind) was afeared and confused. Then came the idea "I" and "Other" and hatred. As these gained force a continuous chain of Sangsaric evolution was produced. Through that the five poisons of the obscuring passions of lust, anger, covetousness, delusion, jealousy increased, and an endless stream of evil Karma issued forth. Therefore, as the root source of error in sentient beings is unconscious (Dran-med) ignorance, may all by the power of the good wishes of Me, the Buddha, attain the clear pure mind [Rigpa; the undisturbed true level of mind which is that of Dhyana. When this is had, enlightenment comes] inherent in every being. [Pure mind is inherent in all and may be attained by all. It is said that the essence of the Sugatas or Buddhas pervades all beings, as butter in milk. As milk when churned, yields up butter, so each mind being developed, Nirvāna arises.]

8.

The root-ignorance [Lhan-skyes-Marig or Sahajā Avidyā, the general ignorance of the true state, which is called Kün-brTags-Marig when so intensified as to

produce the notion of "other," "mine" and so forth (Parikalpitā Avidyā)] is the abyssal ground of the knower's unconsciousness (Dran-med Marig). The other ignorance (Kün-brTags-Marig) is that which regards self and others to be different and separate. These two forms of ignorance are the root cause of error in all sentient beings. By the power of these good wishes of Me, the Buddha, may the gloom of unconsciousness (ignorance of the true) which obscures all beings in the Sangsara, be dispelled. May they be cleared of their error which regards beings as separate from one another, and may their inherent pure mind (Rigpa-rang-ngo-shes-par-shog) be realised. [That is, may Vidyā arise. May it come to know itself. The phenomenal or Vyāvahārika self is admitted, but it is the product of Māyā. This is the doctrine of Anātmā, for it has no independent permanent being (rTag-geig-rang-dvang-can) for the attainment of the true or essential state shows this.]

9.

The thought which regards beings as separate (gNyishDzin bLo-ni, literally "as two") begets a hesitating doubting state (the-Tshom-za). A subtle feeling of attachment arises which on being allowed to gain force gradually resolves itself into strong attachment and a craving for food, clothing, dwellings, wealth, and friends—the five objects of enjoyment—lovers, wives, and husbands. These are the chief errors of worldly people. There is no end to the action flowing from the ideas of dualism [which regards things as external reality, and the Mind which perceives them as inner reality. If Sangsāra be left to itself, it goes on producing Sangsāra for ever. To attain release therefrom, effort guided by wisdom is necessary. This

release is the Buddhist Shunyata and the Brahmanic Moksha]. The fruit of these cravings is birth as a Preta (what English Orientalists call "tantalized ghosts"), who is tormented by pangs of hunger and thirst [that is, the ordinary normal being gives way to desires and covetousness, the punishment whereof is in Pretal Loka. If the Karmic act be influenced by anger, then Hell (Naraka) is man's portion. Acts done under the influence of stupidity, such as killing for sport, or "for the fun of it," in ignorance of the Karmic results, procures for the actor birth in the brute world]. By these, My good wishes, may all those beings, who suffer from their desires, strive not to studiously avoid them, nor (weakly) to give way to them, but to let the knower [Shespa = Mind that is Sems, bLo, Rigpa: terms which essentially denote the same thing. Shespa conveys the idea of mind engrossed in perception of external objects subject to feeling and so forth] take its own course and attain its own (exalted) position. [Shespa-rang-so-blod-pa-yis, literally "detaching the teeth-hold of the knower," that is, detaching the knowing mind from its objects, thus letting it attain its own level free of them. This is a profound counsel. Merely to run away will effect no cure. The same temptation will recur. To surrender is to lose the fight for the supreme end. Let the mind take up a position of detachment from the objects which attract, and let it detachedly examine them, and the cause of their power over it, and so attain dominance.] May it realise the discriminating wisdom [Kün-rTog-yeshes, that is, is So-sor-rTog-pahi-Yeshes of the Demchog Tantra described in notes pp. 4, 5 of the Text post. This is Jnana (Yeshes)—(whereas Kün-brTags-Marig-pa is Avidyā) which knows that all ideas (of separate objects) are illusory]. IO.

From the idea of something external, there arises a subtle feeling of dread [As Brahmanism says, fear arises from duality. He who becomes Brahman by realising unity is fearless] moves the knower at first faintly. As this feeling gains strength, it resolves itself into a vague sense of enmity, and the thought "it will kill me" arises. When this hatred produces its evil Karma, burning in Hell becomes intense. By the power of the wishes of Me, the Buddha, may all the sentient beings of the six Lokas, when they feel great anger arising in their mind, learn neither to avoid it studiously, nor to give way to it (weakly), but to leave it to itself and let the mind attain its own (exalted) bosition. [It is not possible at once to totally eradicate an evil passion, or to avoid all acts which might conduce to it.] May it attain the clear wisdom [gSalvahi-Yeshes. That is the mirror-like wisdom Melong-lTabuhi-Yeshes, described in notes to p. 5 of the Text post.

IT.

From pride which puffs up the Mind is produced a feeling of contempt for others, together with overweening self-conceit. This leads to disputes and quarrels. When these have Karmic fruit, there is birth in the Deva world. [The state of a Deva though higher than that of a man is not of the highest. The cause of birth in Devaloka is pride combined with good action, which, without pride, would have produced better result, yet with pride confers only the lesser boon of Deva-life. A Deva has a long life of pleasure, but, like human beings, is liable to death and fall when his stock of merit is exhausted. Towards the term of a Deva's life his beauty fades, his gardens wither, his fountains run dry. Upon his wish-granting Kalpataru

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a blight falls. His companions and the Devis cannot approach him because of the stench his body commences to emit. Being endowed with Deva evesight, he sees where he will be reborn in a lower world. He is conscious that his stock of merits is spent, and no fresh stock acquired. He is conscious of the evil result of the life of thoughtless pleasure heaped over against him, leading him to rebirth on a less happy plane. He is weighed down with remorse. He foretastes the miseries of his fate in the comparison he makes of the pleasures of the Deva-life he is leaving behind and the miseries of the life to come. This is the fate and misery (hPholTung) which prevails in Devaloka. Pride has taken them there, because the Devas think themselves the highest and best. Pride is their obscuring passion (Klesha). As like seeks like, pride seeks the plane where pride prevails, that is Devaloka.] From there they fall, suffering Hell after death. By the power of these My good wishes, may all such as are given to pride know how to detach therefrom the knower [Shes-pa=Sems, bLo, Rigpa, different names of mind; the latter being in its highest state clear and freed of all obscurity. The highest state naked of imaginings and void is called the Great Perfection (rDzogs-pa-chenpo). Here Rigpa is not part of the Skandha, but may be said to be the innermost essence of Vijnāna (rNam-shes)]: thus letting the feeling alone and the Mind (Rigpa) attain its own (exalted) position. May it realise the truth that all is one, that each is (in essence) alike. [For all being is pervaded by the Sugata Dhātu or Essence of the Buddhas (bDe-gShegs-sNyingpo); just as in Brahmanism Brahman is the All-pervader. Here the realisation is that of one of the five wisdoms called Nyamnyid-Yeshes described in notes to p. 5 of the Text post.]

12.

From the propensity [Bag-chags, that is, predisposition arising from habit. Thus the Bag-chags of dreams at night is what has been done in the day | to regard oneself and others as different arises the desire to praise oneself and depreciate others: an act which leads to suffering. When the wish to vie and fight with others is strengthened. there is birth in the Asuraloka, wherein beings are ever engaged in wounding and killing each other. This hurls them into Hell. By the power of these good wishes of Me. the Buddha, may all such beings cease to look upon each other as enemies. Let the feeling of enmity alone by itself and let the knower attain its own (exalted) position. May it realise the unobstructed power of Divine Service shPhrin-las pronounced Tinlas. When a Samsaric being (Pudgala) becomes, by virtue of his merits, a Saint, then he devotes himself to the service of sentient beings. Bodhisattvas and Buddhas are ever thus engaged. The acts they perform for the benefit of others are of four kinds, the peaceful (Shānti), the grand or nourishing (Pushti), the fascinating or overpowering (Vashīkaranam), and the stern or destructive (Maranam and the like). These are Tinlas—their Mission]. Lack of intelligence and memory (Dran-med, a state of unconsciousness), indifference, distraction, being overpowered by sleep and forgetfulness, swoon, and sloth, are all forms of stubidity leading to birth in the brute world (Tiryakloka). By the power of these good wishes of Me, the Buddha, may the overbowering gloom of stupidity be dispelled and lit up by the rays of clear consciousness. May such attain the pure wisdom [rTog-med-Yeshes, unrestricted by the finite forms of thought]. All sentient beings of the three worlds (Loka) are in their essence alike to Me, the Buddha. Unconsciousness

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(want of true knowledge or Avidyā) is the Cause of these errors. At present they are engaged in useless actions (Dön-med-las, that is, such actions as do not tend to self-development and emancipation). The six acts aforesaid (acts done in the six Lokas which lead to rebirth in them) are but dreams and delusions. I am the most ancient Buddha [that is, of the most remote past known to man; not the first in status or time. Both Nirvāna and Sangsāra being eternal there is no first Buddha in point of time] that My incarnations may control the beings of the six Regions. By the power of the good wishes of Me, Samanta Bhadra (Küntu-bZangpo), may all sentient beings, without exception, attain Buddhahood in the Dharma-kāya [Chos-dVyings which is the Void (Shūnyatā) and Compassion (Karunā)].

This great subject being for want of exploration one of difficulty, its treatment is not likely to escape all error. But those who are free of wrong notions as to the meaning of Shūnya, of Anātmā (in Buddhism), and of Ātmā (in Advaita Brahmanism), and have some knowledge of the Tantric ritual in both systems, will I think discern essential similarities between the two. To quote the words of a review of a recent work on Buddhism: "With each fresh acquirement of knowledge as to Buddhism, it seems more difficult to separate it from the Hinduism out of which it emerged, and into which it relapsed."

ARTHUR AVALON.

Ranchi: 27th September, 1918.

INTRODUCTION.

THE term Thegpas or Yana, to give it the Sanskrit equivalent, means Vehicle, and presents the same idea as sect, school, and method. There are broadly two chief Yānas commonly spoken of, namely, Hinayāna, and Mahāvāna. The Southern Buddhists of Ceylon and Burma belong to the former, and those of Tibet, China, and Japan to the latter. The term Hinayana, which is not of a complimentary character, is not given to themselves by the Southern Buddhists but by the Mahāvānists. followers of the Greater Vehicle. The Southern school is called Lesser Vehicle because its followers seek Nirvana and Arhatship each for himself, whilst the Mahāyānists strive for the enlightenment of the whole universe. What is it to be saved oneself if others are still lost and suffering? Vajrayāna, or Mantrayāna as it is also called. is a development and particular branch of the Mahāyāna. Vajrayāna is a form of Tantrik Northern Buddhism. Mantrayanic Buddhist doctrine speaks of nine Yanas. each Yana being divided into four parts, namely, the view (ITa-va; in Skt. Drishti), the meditation (sGompa; in Skt. Dhyāna), the practice (sPyodpa; in Skt. Chārya). and the fruit (LBras-bu; in Skt. Phala).

The first three Vehicles constitute the original divisions as they existed in the time of the first three convocations which were held after the Pari-nirvāna of Our Lord the Buddha in India. These three Vehicles are (1) Shravaka-yāna (Nyan-thös-kyi-thegpa); (2) Pratyeka-Buddha-yāna (Rang-rgyal-gyi-thegpa); (3) Bodhisattva-yāna (Byang-chub sems-dpahi thegpa). Subsequently these three

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Vehicles were with the advent of Padma-Sambhava developed in Thibet into nine. He was the founder of the Mantrayāna school in Thibet and of the Great Perfection school (rDzogs-chen).

The development or "fruit" of the first three is the Vajrayāna and Mantrayāna which is divided into six parts or stages: (4) Kriyā-tantra-yāna (Byavahi-rGyud-kyi-thegpa); (5) Chārya or Upāya-tantra-yāna (Spyöd-pahi-rGyud-kyi-thegpa); (6) Yoga-tantra-yāna (rNal-hbyor-rGyud-kyi-thegpa). The latter is again sub-divided into three: (7) Mahā-yoga-tantra-yāna (Mahā-yoga or Ma-rgyüd-kyi-thegpa); (8) Anuttara-yoga-tantra-yāna (Anu-yoga or Blamed-rgyüd-kyi-thegpa); and (9) Ati-yoga-tantra-yāna (Ati-yoga hi-thegs-pa).

Ati-voga is considered the highest of all. This is the pure Advaita-tantra or monistic school in which all is realised as the Eternal Buddha. The Tibetan word here rendered by the Sanskrit term Advaita is gNvismed = One, that is Shūnvatā. The four accepted schools in Buddhist Philosophy are: (1) Bye-brag-smrava: in Sanskrit Vaibhāshika; (2) mDo-sDe-pa or Sautrāntika; (3) Sems-tSampa—a term which means "only mind"—or Vijnānavāda; (4) dVuma-pa or Mādhyamika. According to the first all things (Dharma), both outer and inner, that is, matter and mind, are real; a position accepted by the second with some modification. In the third school external objects are not real, but the mind alone is so. According to the last school neither external objects nor internal mind are real, in the sense that they appear to be so. But the real, if it can be called such, for reality in a sense is also denied to it, is the Void or Shunyata for which there is no word, since it is beyond mind and speech. All schools admit the phenomenal "I" or personality

which clings to a being or aggregate so long as he is not truly enlightened; but they all deny that this "I" which they call Atmā is real. The Tibetan definition of the Atma, which they deny, is something which is one (gCig) independent or free (rang-dvang-can), and permanent and eternal (rtag). Shūnyatā is an inexpressible mystery in and behind the incessant flow of the stream of seeming, which can be described by no term borrowed from the world of appearance, for none of these terms has a meaning except in relation to its opposite. Thus "one" is an idea belonging to the world of numbers; freedom and permanence are only understood with reference to the phenomena of dependence and change. The Advaita Buddhist Tantra is thus the doctrine of Shūnyatā. This means that the universe (hKhorva = Sangsāra), and Nirvāna are not two but one or Shūnyatā, just as the mind and body in any individual are aspects of one unity. So the Prajnā-pāramitā-hridaya-garbha "gZūgs-sTong-pa-ho, sTong-pa-nyid-gZugs-so": that is Form (Rūpa) or Matter is the Void and the Void is Form. The one is not other than the other. The work here published belongs to Anu-yoga the highest but one division of Anuttara-yoga which is known as the Mother-Tantra (Ma-rgyüd-lung), which, it is said, deals with the three Mandalas (i.e., in ordinary worship the Devatā, His abode His court-followers) known as the Eternal Self-existing Mandala (Ye-ji-bzhinpahi-dkhyil-hkhor), the Eternal Self-created Mandala (Rang-bzhin-lhun-grub-kyi-dKhyilhKhor) and the Great Bliss Mandala which is that of the Bodhisattva. The Mahā-yoga-tantra is known as the male or Father Tantra (Phargyüd). The highest or Atiyoga Tantra is the "not two" or non-dual Tantra (gNyes-med-rgyüd). My informant a Khamba

Lama Tshewang-Runchen gave me from a Thibetan Manuscript (which he said he had studied thoroughly), a short summary of these Yānas showing the various views entertained at these several stages regarding Anātmā, Momentary Cognition, Appearance and Reality, the Void (Shūnyatā), and the four dogmatical extremes "is, is not; the appearance is true; the Void (Shūnyatā) is true." As, however, the definitions given were not approved by the learned Enche Geshe-Chön-mdzad La who has helped me in this work (but who unfortunately died last April), I forbear to give them.

The Sanskrit term Sambhāra is the equivalent of sDompa, that is, "a collection" meaning the Mandala of the Devatā and all therein. It has also the meaning "vow of restraint" as explained in the foreword of the general Editor. The state of the Devatā embracing, as part of Himself, His Mandala is that of the Highest Bliss (bDemChog). bDe-mChog means "Bliss highest"; in Sanskrit Paramānanda or Mahāsukha. The present work is a Tantra of both the dKar-rgyud-pa and the Saskya-pa sects. By this is meant that there are several rites of Dem-Chog in which the number of faces, hands of the chief Devatā and surrounding Devatā vary; as also the text. One sect may therefore follow this Tantra in one form, and another in another. The yellow-hat sects of the state monastery of Tashi-Lhünpo have also got this Tantra, and my late Guru, a highly advanced Lama of the Dukpa-dKargyud sect, wrote to me to say that the Mandala with 62 Devatas (very difficult of practice) exists also in Bhutan. The former has two divisions, the Karma-dKargyüd whose chief seat is sTöd-lung-Tshoorphug, about two days' journey to the north of Lhasa. Its Avatāra Hierarch is the highly venerated rGyalva-Karma-pa.

This school has several adherents in Sikkhim and Khams as well as in other parts of Thibet. The second division is the dBrugpa dKargyüd sect, which counts several very rich monasteries in Khams, the Hemis monastery in Ladakh, and is the state religion of the whole of Bhutan. In Thibet itself there are the Ralung, Sangachelling and several other smaller monasteries near the Tsari and the Poba districts. The Saskya Sect still has its centre at Saskya in Thibet over which its Hierarchs ruled shortly before the date of the fifth Dalai Lama.

The line of the bDe-mchog-Tantra Gurus (Saskyan branch), is here given from the Pag-Sam-Jönzang (History of Buddhism in Thibet) by SumpamKhan-po-Yeshes dPal-hbyor. The Gurupangkti follows:—(I) rDo-rje-hChang or dhara a celestial guru of the Akanishta Heaven (Hog-min). (2) Phyag-na-rDo-rje or Vajrapāni another celestial guru. (3) mDah-bShum or Suraha an Indian Saint. (4) Klu-sgrub or Nagarjuna. (5) Shrī Shvavari or dPal-1Dom. (6) Looyipa, an Indian Sage. (7) SLobdpon-rDo-rje-dril-bu-pa. He is also said to be another source of the Demchog Tantra having obtained teaching directly from Shrī Chakra Sambhāra (dPal-hKhorlosdompa) Himself and thus was invested with a fresh power. (8) Rüg-stsal-zhabs or Kacchapāda. (9) Jalan-(10) Nagpo-sPyodpa or Krishnāchārvapāda. (11) Guhya. (12) rNam-rgyal-Zhabs or Vijayapāda. (13) Tailopa. (14) Naropa. (15) A Newar Phum-mthing the greater (hJigs-meds-grags). (16) Ngag-dVang-Grags-pa Ngag-dVang-phyūg. (17) Ngag-gi-dVang-phyug. gLag-Skya-Shes-rab-brtregs. (19) The Hierarch hGro-mGön-hPhagspa-Kün-dGah-sNing-po shortly called hPhagspa or Su-chen (b.circ 1233 A..D.).

to whom reference is later made. The remaining Gurus can only be obtained from Saskya.

From a note at the end of the MS. it would appear that it was written out at the dictation of a venerable Pandit Lama (Phagspa = Ārya), whose name not given; but the places and dates are stated where each Chapter or Part was completed. In the "Blue Records" of Thibet (Teb-ther-sNgönpo)—a history of Buddhism and its different schools—one of the Hierarchs of Saskya the abovementioned Guru hGro-mgön-hPhagspa by name, attained great celebrity as a Saint and learned He had several eminent disciples. The "Blue Records" say that he became the Guru of the Sechen (Tartar) Emperor of China. The MS. says that the first part was written at Svayambhunath (Shing-kün) in Nepal at the request of a prince called Ji-big-Demur. This may be the name of either a Newar or more probably Tartar Prince, for Demur may be Temur or Taimur which is part of the name Tamerlane to whose line the Sechen Emperor of China belonged. It is possible that the Hierarch who visited both China and Nepal may have been attended by a Prince of the Imperial Chinese Tartar family on a pilgrimage to the holy Buddhist Temples of Nepal-then under the rule of Newar Buddhist Kings, and caused a Thibetan translation to be made from a previously existing text in Sanskrit. In such case the very valuable MSS. which Mr. Avalon, the general Editor, has acquired should be 660 to 665 years old. For this was the Hierarch to whom the Chinese Sechen Emperor made over the whole of Thibet and the date of his accession to the sovereignty over Thibet is given as being some time about 1253 A. D., in Thibetan almanacs.

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The original MSS. is in the old "headless" style (dVu-med) of Thibetan writing. It is noteworthy as denoting the importance of the personage on whose behalf the work was written out, that in this volume of ninety leaves of seven different parts, each bears the name of the copyist and the date and place at which they were written. Two or three writers were thus employed, each of them highly trained.

The whole series consisting of some 240 folios all bear upon the same subject,—namely, Demchog, in its different stages and parts. But the other books are not in the same hand, nor of the same age, though they form a very valuable collection. Unfortunately it is not quite complete, though sufficiently so to enable the Sādhanā prescribed to be carried out successfully.

The collection consists of eleven parts, viz.:-

- (1) A set of dances according to the bDe-mchog-Tantra called "Dance Book of the Best of Gifts" (Mchog-dbyin-rDo-rjehi gardpe), consisting of four folios.
- (2) Another Vajramālā dance (rDo-rje-hphreng-vahi-Kün-bsKyöd-kyi-gar), three folios.
- (3) The Sādhanā of Sambhāra or Demchog entitled "Method of attaining the highest simultaneously born bliss" (bDe-mchog-lhen-skyes-kyi-bgrub-thabs) of seven folios.
- (3) "The Method of meditation on Demchog" (bDe-mchog-lhan-kye-bGom-thabs) of five folios.
- (4) "The feast or worship of Vajra-yogini" (zDorje-rNal-hByor-mahi-tsogs-hkhor) of six folios. (173rd folio to front page 178th.)

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- (5) Homa of Shrī Vajrayoginī (dPal-rDo-rje-rNal-hByor-mahi-sByin-sreg-gi-choga).

 Front page of 178th folio—last two lines—to the back page of 181st folio. (4 folios.)
- (6) "Notes on the method of making the waters of initiation enter oneself" (dVang-chogbdag-hjug-la-lTös-pahi-tho-yig). (Of 82 folios from 372nd folio to the 453rd folio.)
- (7) Meditation on the twenty-one Tārās—10 folios = 259th to the 269th folios.
- (8) "The King of Shrī-Sambhāra-chakra Tantra" named the Ca-ma-Gala-grita-ornament of sepulchral things" (dPal-hkhor-lo-sdompahi - rgvud - kvi - gyalpo - dur - Khröd-Kyirgvan dPal Heruka), in twelve "Sepulchral things" has a two-fold signification. Exoterically reference is made to the bone ornaments carried by the Heruka obtained from the skulls and bones in the cemeteries. Esoterically it is denoted that meditation on the Heruka (Demchog) extinguishes existence in the Sangsara. The end of worldly life is the cemetery or death. But from the cemetery which is Sādhanā is born enlightenment. (This is in a very different hand, and of much older date. gives the name of the Indian Pandit Gavadhara, and the Thibetan translator— Shag-Yeshes—and contains very finely written footnotes under each line of text.)
- (9) "The Rosary of worship of Demchog" (bDemchog-chod-Phreng), in twenty-one folios. (This also is in the same hand as the Part 8 Downloaded from https://www.holybooks.com

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—and the name of the compiler or contributor of this part is given as BLo-grös-rGyal-mtshan—and the place is "Khai-phinghoo," 'the great king's palace,' possibly somewhere in China because this is neither a Thibetan nor Nepalese name. Date: Water-Dog year, 25th of the month of rGyal.

- roth Part.—The Homa-ritual (burnt offerings) or sacrificial fire, of dPal-hKhor-lo-sdompa, explained at length (mNgon-rtogs) in nine folios. There are four kinds of Homas—the peaceful (Zhiva), the grand (rgyaspa), dVang-va (the overpowering or fascinating—Vashīkarana) and the fierce, stern or destructive (Mārana). It is said to be done by one Pandita (sLob-dpön-Rinchen-rDorje).
 - (II) The work here published "Vajra-yoginī,"
 Shrī Mahāmāyā and Tārā (dPal-hKhorlo-bDe-mchog, rDo-rJe-rNal-bYor dPalsGyuma-Chen-mo-sGrolma) in nearly 90
 folios. This last is divided into seven parts,
 all of which have been here printed in the
 printing character with heads (dVuchen).
 - The first part which closes at the 27th folio I have translated in full so as to give the reader a general idea of the nature of the work and the methods of meditation. Of the other parts a short Synopsis has been given following on the translation of the First Part.

Gangtok, Sikkhim: 1st May, 1918.

KAZI DAWASAMDUP.



SHRĪ SAMBHĀRA CHAKRA.

Vajra-yoginī, Shrī Mahāmāyā and Tārā.

(dPal-hKhor-lo-bDe-mChog; rDo-rJe-rNal-hByor. dPal-sGyuma-Chen-mosGrolma.)

This is a clear exposition of the ritual of the Mandala ¹ of Shrī Chakra of Great Bliss.²

Obeisance to the Guru and Shrī Heruka.³ Having bowed with reverence to the Guru, the essence of all the Buddhas and to Shrī Heruka I now expound the Sādhanā ⁴ of Shrī Chakra Mahāsukha.

He whose mind is firm in Bodhisattva resolve; ⁵ who has obtained the highest initiation, ⁶ who understands the Mantras and is foremost among Yogīs will of a surety obtain the highest boons, both temporal and spiritual, if he follows the course prescribed, namely, the imaginative ⁷ and meditative ⁸; if he practises to make his mind tranquil; if he offers rice cakes ⁹ and other food offerings; and if in short he assiduously applies himself to all the four branches ¹⁰ of a Yogī's duty.

⁽¹⁾ dKyil-dKhor. (2) Shrī-Chakra-Mahāsukha; the Devatā whose state is that of great bliss (Mahāsukha). (3) A Vajrayāna Devatā. (4) Ritual: practice whereby Siddhi (success, here spiritual attainment) may be obtained. (5) That is whose mind is firm in righteousness. (6) Literally "Conferring of power" (dVang). (7) By this is meant the mental process whereby the imagination is exercised to produce certain pictures and ideas. (8) That process whereby the mind ceases to imagine and passes into the tranquil state. In the first the mind projects and in the second withdraws its own projections. (9) gTorma. (10) Namely, pertaining to Samādhi, the Path (or conduct), Offerings (of rice cakes) partaking of food.

The devotee when about to go to sleep should firstly, imagine his body to be that of Buddha Vajra-Sattva and then at length merge into the tranquil state of the Void. ¹ Arising from that state he should think that the double drums ² are resounding from the midst of the heavens proclaiming the Mantras of the twenty-four Heroes. ³ Arising from his sleep in this state of divine

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⁽¹⁾ Shūnyatā (sTong-pa-nyid or emptiness) or the ultimate formless (Arūpa) Reality as contrasted with appearance (sNang-va) or form (Rūpa). This is not, as has been ignorantly supposed, absolutely nothing, and therefore the term nihilism is out of place. It is relatively nothing; that is to us since it has none of the qualities of the things we know, such as form, colour, taste, smell, weight, temperature. There is nothing to which it can be likened and therefore no words can define it. It is beyond the circle of phenomenal existence and therefore the state is marked by neither Avidya, Sangskara, Vijnana, Nāmarūpa or property of any kind. As the Prajnāpāramitā-hridayagarbha says of it (like the Paramatma), it can only be said, "not this," "not this" (neti, neti). Shunyata is united with every form of experience as its background. (2) Damaru—small drums of the shape of an hourglass such as that held by Shiva. (3) dPahvo (Vira) that is the twentyfour male Devatas of the twenty-four Tirthas. The ordinary use of the term Hero in Thibet as elsewhere refers to the martial hero. But it has an application to Sadhana also. Here the reference is to A Yogī who has attained Siddhi through certain Divinities. Sādhanā with meat, wine, and women, may be called a Vīra or Heruka: such as the mad Heruka of Kongbu, Kongsmyön Heruka, otherwise called Lhabtsün-nam-mkhah-hiigs-med, the pioneer rNvingma Lama Saint, who entered Sikkhim some 300 years ago by the Kangs-chen Pass and whose school is now the Chief of the State Monasteries in Sikkhim, viz., Pemiongchi; and hBrug-sMyon Heruka, otherwise called hBrug-smyön-Kundgah-legs-pa who entered Bhutan at a still earlier date. The Yogini or Heroine is rNal-hByorma and sometimes dPah-mo. By these terms is generally understood in Thibet the divine Dakini, Vajra-vārāhi, or some manifestation of Her. In Sikkhim, according to pre-Buddhistic Bon beliefs, still there prevailing, the Seer of the wild men of the highlands is called dPah-vo and Nal-hByorma (pronounced Naljorma), a woman who claims to be a medium for local spirits and those of dead persons plaguing people with their evil influence.

body he should regard all things around him as constituting the Mandala of himself as Vajrasattva.²

If beneficial to his devotions, he may perform the ablutions as he had done while receiving initiation. Then seating himself with ease facing the South let him sanctify his body by tasting the drop of Amrita.³

Then he should begin by repeating the Refuge formula 4 and the Good Wishes formula.5 Then let him meditate on himself as Demchog 6 and his Consort. 7 Imagining his own body to be that of the Devatā is the bliss pertaining to the body. Saying "Shrī Heru-ka Aham," 8 he should meditate on each syllable of the Mantra as follows:—

"Shrī" is non-dual experience; "He" is the cause and the void or Dhātū; "Ru" is uncompounded; "Ka" is not abiding anywhere. Thinking oneself

⁽I) Lhahi-Sku, that is Deva-deha. The body is divine in fact, and known to be such when consciously identified with Divinity. (2) He thinks of himself as Buddha Vajrasattva (rDorje sems-dpah) and of all objectivity as the Mandala (v.post) of the latter. (3) Rilbu, The Amrita, is a drop of wine (the extra-ritual use of which is forbidden) taken on the tips of the ring finger. (4) Buddham sharanam gachchhāmi. Dharmam sharanam gachchhāmi, Sangham sharanam gachchhāmi (I take refuge in Buddha, the Law and the Assembly). (5) May all sentient beings have happiness and be endowed with the cause thereof. May all sentient beings be free of pain and its causes. May all sentient beings ever enjoy happiness unalloyed with pain. May they feel supremely equable (i.e., free both of Raga and Dvesha). (6) Mahasukha. the state of the Devatā of this Tantra. (7) Vajra-Vārāhī or Yoginī. (8) "I am the revered and glorious Heruka." (9) gNyismed-yeshes; which literally means "not two-knowledge;" monistic or advaita experience; yeshes being Jnana. (10) Hetu and Shunyata, i.e., rgyusogs-sTong-pa-nyid. (II) tshogs-dang-bralva, separation from combinations. It is not a compound. It is homogeneous as is pure Kevala, or Shuddha Jnana. (12) Gang-duhang-mi-gnaspa. It cannot be said to be in any place for it is all-pervading (Sarva-vyāpin) and dependent on nothing (niralamba).

to be the Self 1 which embodies all these, whatsoever a man says is Mantra.2

Let him imagine in the centre of his own heart the letter "A" evolved from the experience which knows that forms are unreal.³ On it let him think of the clear Lunar disc which symbolises world-experience,⁴ and upon that the Mantra "Hūm," which symbolises mind ⁵ devoid of objective content. ⁶ Of this "Hūm" the letter "U" stands for the knowledge which accomplishes all works; ⁷ the body of the letter "H" for that knowledge which distinguishes; ⁸ the top of the letter "H" for the

⁽¹⁾ bDag-nyid. The first word is "I:" the second points at something—the very I or self. He thinks "I am the non-dual experience, single (homogeneous), all-pervading, the Dhātu. (2) That is. his speech is pure and holy as is his whole body. (3) Mi-rtog-pahi-yeshes: literally "thinking-not" knowledge: that is Inana which is that Wisdom which knows that all forms have no real existence as such in themselves, that is which knows that the. true nature of forms is Shunyata. The definition is Mi-rtogveshes, bDen-pas-ma-grub-pahi-khyad-par-du-byas-pahi-gzugs-rTogspahi or shortly Dehi-ngo-vo-ham-ye-nas-gNas-lugs-shes-pa-la-zer. The mind which regards forms as real things (which they are not) is called h Jig-rTen-pahi-yeshes or "Worldly Wisdom." (4) h Jig-rtenpahi yeshes; world-knowledge of objects; Vishaya Ināna. (5) Sems: chitta. (6) Mind (sems) as distinguished from objective contents or thoughts. (7) There are five "wisdoms," "knowledge," or aspects of consciousness (Yeshes=inana) which are here defined from the seventeenth century Tibetan work by Buston Rinpoche, called Bustön-Chös-hbyung. The first here described is Amogha-Siddhi or Bya-ba-grubpahi Yeshes, (pronounced Ja-wa-dub-pai-yeshes,) literally "having done act successfully." Amogha-Siddhi is irresistible power of doing everything; omnipotence. The first is defined by Buston Rinpoche as "The wisdom which accomplishes all works (Bya-va-grubpahi-yeshes), is that which fulfils all the needs and interests of sentient beings by manifesting itself in various forms and under varying conditions (sNa-tshogs-su-sprul-nas-sems-can-gyi-dön-bsgrub-pas-bya-grubyeshes-so). (8) Sosor-rtog-pahi yeshes, (pronounced sosor-togpai-yeshes) literally" different knowing;" that knowledge which is defined by

equalising knowledge; 1 the crescent (Chandra) for the mirror-like knowledge; 2 and the Bindu (Thiglé) above that for the changeless knowledge. 3 Meditation on these different parts of the Mantra symbolising the mind is the

Bustön Rinpoche as the "Distinguishing Wisdom" (Sosor-rtog-yeshes) is the knowledge of all objects with their differences: (that is the knowledge which knows all which is abstract or concrete with their different names and so forth). (So-sor-rtog-pahi-yeshes, shes-bya-thams-cadthogs-med-du so-so kün-rtogs yeshes-so.) (1) mNyam-pa-nyid-kyiyeshes: (pronounced Nyampa-nyid-kyi yeshes,) literally "equalintensifying of knowledge." Whereas in the last form of experience there is the recognition of difference; here is seen the sameness (Sāmya) of all—Samatā Jnāna. This is defined by Buston Rinpoche as "The equalising wisdom" (mNyampa-nyid-kyi-yeshes) and is the result of meditation on the sameness of the nature of all beings, oneself and others, producing attainment of the highest Nirvana. (Rgyu-bdaggzhan-mNyam-par-sGom-pahi-hbras bu, mi-gnas-pahi-Myang-hDas-labzhugs pas-na, mNyam-nyid-yeshes-so.) (2) Melong-lta-buhi-yeshes: (pronounced Melong-tabui-yeshes,) literally "mirror-like knowledge," defined by Buston Rinpoche as "The Dharmadhatu" being perfectly pure and uncognising, like the mirror, is called mirror-like (Chös-kvidvyings-rnampar-dag-pa-dang melong-ltar-gsal-la-mi rtog-pas-namelong-lta-buhi-yeshes-so). The mirror is itself pure; reflects but is not itself affected. (3) Dharma-dhātu-Ināna: or Chhös-kyi-dvyingskyi-yeshes, pronounced Chö-kyi-ing-kyi yeshes. The explanation of this term (obtained from Geshe-La, the most learned Lama now living in Sikkhim named Kusho Chö-mzad La, of Enche (dVen-bchas Monastery) is, "That which is not liable to change or transition is Dharmadhātu." Dharmadhatu-Inana is said to be "The wisdom which knows that the things which are coloured differently and the like are really not so. but they are all of one nature and taste." The Tibetan word. Thigle or Bindu in Sanskrit. (See Arthur Avalon's "Shakti and Shakta" and "Studies in the Mantra Shāstra") means a spot or point or drop such as a spot on a leopard's skin, a drop of semen, a cypher and the metaphysical "point" which is the Mantra expression of the Indian Ishvara and the Highest Truth in the Tibetan rNyingma doctrine called the "Great Perfection" (rDzogs-pa-chenpo). So Dharmakāya or Chos-sku is defined as that which is devoid of all natural and accidental impurities. Hūm is in Sanskrit characters ; is the

knowledge; is the second; —is the third; is the fourth; and
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method by which the latter is qualified for pure experience and enjoys the bliss which arises from contemplation on the bliss? of the divine mind.2

From the Mantra "Hūm" rays of blue, green, red, and yellow light shoot forth through the four heads of the Devatā and gradually fill the whole universe. Then think in the following order:—

"May all sentient beings enjoy happiness and be endowed with the cause thereof"—"May they be freed of all pain and of the causes thereof"—"May they never be separated from the highest happiness"—"May they be free both of attachment as well as hatred, and may they have all their eight worldly wishes pruned and levelled." Think fully on these wishes in their order the one after the other.

Then snapping the thumb and middle finger of the left hands and pointing the latter in the ten directions 6 let him think it to be such directions and repeat the Mantra "Sukhe bhavantu" (Be happy). By this means he dedicates all the merits that he acquires to the benefit of others. This is the meditation on the four abodes.

Again think that rays of various coloured light beam forth from the Mantra "Hūm" filling the whole body and shining thereout in all space, cleansing the sins and ignorance and the propensities born of habit of all sentient beings, changing them all into myriad forms of

O is the fifth. (1) Gawa-(dgahva). (2) Thugs. (3) That is bDe-mchog. (4) Name, fame, wealth, etc. (5) That is they are not to be extirpated but cut down and levelled, moderated and if possible brought down to their minimum force. (6) The eight points of the compass, Zenith and Nadir. (7) That is the four states of Dhyāna comprising thirteen lokas: four in the first stage and three in each of the others, from Brahma-kāyika to Brihatphala.

Khorlo-De-mChog.¹ Then having withdrawn ² inwards all the rays of light and absorbed them into one's own self, meditate again as follows:—

Let the worshipper think the Rūpa-skandha³ to be Vairochana; ⁴ his Vedanā-skandha⁵ to be Vajra-sūryya; ⁶ his Samjnā-skandha² to be Padma-natesh-vara; ⁶ his Sangskāra-skandha³ to be Râja-Vajra and his Vijnāna-skandha¹o to be Buddha Vajra-sattva.¹¹ Meditate thus upon all the principles constituting the self as having become each a Tathāgata: the whole constituting the revered and glorious Heruka. (Then meditate on the five senses as five male Devatās.)

Heruka's eyes are Vajra-delusion (Moha); ears Vajra-anger; mouth Vajra-greed; nose Vajra-miserliness; body Vajra-jealousy; ¹² and all the senses (Āyatana) Vajra-Īshvara. ¹³ (The five constituent elements of the body should then be meditated upon as five female Devatās.) The Earth element ¹⁴ is Tung-bar-byed-ma; ¹⁵ the water element ¹⁶ is Sod-par-jed-ma; ¹⁷ the fire element ¹⁸ Gug-par-jed-ma; ¹⁹ the air element ²⁰

⁽¹⁾ hKhorlo-bDemchog. Shrī-chakra-mahāsukha. (2) This is an instance of the imaginative and meditative method above described. (3) Bodily aggregate. (4) rNampar-sNang-mdzad (5) Aggregate of sensation. (6) rDo-rje-Nyima. (7) Aggregate of feeling. (8) Padma-gargyi-dVang-phyug "Padma Lord of Dances." (9) Aggregate of tendencies. (10) Aggregate of cognition. (11) rDo-rJe-sems-dpah. Just as the five Yeshes are personified as the five Dhyāni Buddhas in the case of Adi Buddhas, so in this mandala (the whole body being such) there are five Devatās. (12) That is the eyes and so forth are considered to be Vajra delusion, gTimug-dorje; wrath, zhe-sdang-tdorje; miserliness (Serna-dorji), covetousness (Dots-chags-dorji), jealousy (Phrag-dagdorji). (13) Dorji-Wang-chug. (14) Prithivī. (15) "She who causes fall." (16) Apas. (17) gSod-par-byed-ma "She who kills." (18) Agni. (19) hGug-par-byed-ma "She who summons." (20) Vāyu.

Padma gargyi-wang-chug¹ and the ether element² is Padmai-dra-wa-Chan.³ As one desires a precious object by means of which only one can acquire merits the purification and mental transmutation of all the aggregates the elements, and the functions of the various organs of the senses into Devatā furnish such an object.

Again with the beams of light shooting forth from the "Hūm" in the heart, let the worshipper invoke his Vajra-guru surrounded by the line of Gurus in the upper Heavens before him. Below them is the principal Devatā (Khorlo-Demchog) surrounded by the sixty-two Devatās of the Khorlo-Demchog Mandala (Chakrasambhāra). Then having imagined that the above Divinities are seated on the fronting Heavens let the worshipper think that he is himself multiplied innumerably. Each of his counterparts should repeat salutation to the Gurus (namogurubhyah) and salutation to the Mandala of Shrī-chakra-sambhāra (Namah Shrī-chakra-sambhāra-mandalebhyah) in honour of the Guru and the Devatās respectively and let each bow down to them.

Then let him offer the offerings in their order. They are Arghya, Pādya, Pushpa, Dhūpa, Āloka, Gandha, Naivedya, and Shabda; 5 saying the following Mantra "Om Sarva-Tathāgata-Shrī-chakra-Sambhāra-

^{(1) &}quot;Padma-gargyi-dvang-phyug-ma. The Lady of Dances."
(2) Ākāsha. (3) Padmahi-dra-va-can "She who has the net of Lotuses." (4) rDo-rje-chös. (5) Water, flowers, incense, lights, perfume, food, music. See A. Avalon's "Principles of Tantra."

Mandala-Chakra-Sarva-Vīra-Yoginī.''¹ This should be repeated before each of the offerings which are as follows:—

Arghyam pratishthāyai svāhā ² Pādyam pratishthāyai svāhā; Vajra-pushpam ³ Āh Hūm; Vajra-Dhūpa ⁴ Āh Hūm; Vajra Āloka Āh Hūm; Vajra Gandha, Āh Hūm; Vajra Naivedyam, Āh Hūm; Vajra Shabda ⁵ Āh Hūm.

Then after the last Mantra 6 having offered music 7 let the worshipper think of every possible object worthy of offering which is not any one's private property. Let his mind create for itself every imaginable article of worship and worship with them.

Then making the Mudrā of the heavenly treasury, he should say:—

"Obeisance by the grace of the Dharma-Dhātu,3 the Buddhas, Bodhisattvas, Mantras and the power of Mudrā; by the grace of my own faith and Samādhi and by the power of all my good wishes; let every kind of offering for worship existing in this world, not held in possession by any one, which is as inconceivably grand and magnificent as the cloud of offering that was offered by the Bodhisattva Samanta Bhadra (Kuntu-Zangpo) appear before my Guru and the Buddhas of the Mandala Chakra and let them be on the grandest scale."

⁽¹⁾ Quaere Yoginibhyah. (2) The text has "pratitcha ye," which is a mistake for "pratishthāyai," that is that which is truly and firmly established or the Devatā. (3) The flowers and other things are mental offerings. The mind also resolves, "May they be Vajra," that is the embodiment of the great irresistible enduring Vajra. (4) The text has Pushpe Dhupe, etc., ending with Shabda. The nominative form would appear to be correct. (5) Bells, drums, cymbals, conches, etc. (6) See p. 8, note ante.

Having uttered this wish he should snap with his fingers and thumb. Again making the Mudrā on the heart, he should repeat this Mantra:—

Om sarvavid pura pura sūra sūra āvarta āvarta ho nama samanta buddha nām abhismaraye spharana immam gagana kham dharmadhātu akashya samantama sarva tathāgata apari shadhale mandale mama pranite punya jnāna bālena sarva tathāgata balendha bandhasa sthāna balena ca le svāhā.¹

"Om, all-knowing one, fulfil (my desire), fulfil (my desire); come forward, come forward; be round, and round (the Mandala); Salutation to Thee; I remember the Samanta Buddha; Let this upper space be clear (of obstacles); Let Dharmadhātu the unchanging be everywhere; May the Tathāgata be in the petalled Mandala which is opposite to, and made by, me. Svāhā to all Tathāgatas who are holy, knowledge and power, who are the fuel of strength (strong as fire issuing from fuel), who are the Power of this Mandala, and who are all mighty."

Snap the fingers and thumb again, and worship with the above Mantra. Then let the worshipper say:—

(1) I seek absolution for the sins which I have committed, or attempted to commit, or in

⁽¹⁾ The Mantra in the text is in corrupt Sanskrit the meaning of which is not clear. The following is perhaps the correct rendering.

Om sarvavit pura pura sara sara āvartasva āvartasva ho namah samanta-buddhanāma abhismare spharanagagana imam kham (astu) dharmadhātuh akshayah samantatah (astu) sarva-tathāgata apare sadale mandale, mama pranīte punya-jnāna-balāya sarvatathāgata valendhanāya bandhasamsthānabalāya baliyase svāhā.

which I have taken pleasure when committed (by others) by body, speech, mind; proceeding from motives of lust, anger, sloth, stupidity during all the states of my previous existences time without beginning. I seek absolution for each and every sin so committed in the presence of my Guru and the Devatās of this holy Mandala:

- (2) I will not commit them again (and then he should further say):—
- (3) I (naming himself) do hereby seek refuge in the Buddha, Dharma and Sangha from this moment until I attain the glorious state of Shrī-Chakra-Mahāsukha (dPal-khorlo-bDemChog):
- (4) I vow to continue in the practice and observance of the rules and conditions imposed by Shrī-Chakra-Sambhāra:
- (5) I will feel satisfaction and take delight in the merits acquired by laymen, noble Shrāvakas, Pratyeka Buddhas, Bodhisattvas and by all the highest perfect Buddhas:
- (6) I will free those persons who yet remain unfreed:
- (7) I will give courage to those who are dispirited:
- (8) I will help those who have not attained complete Nirvāna to gain the same:
- (9) I will entreat those Buddhas of the ten directions who do not set the wheel of truth (Chös-kyi-khorlo) in motion to do so:
- (10) I will pray and entreat such of the Tathā-gatas who intend passing away into Nirvāna not to pass away into Nirvāna:

⁽¹⁾ So that they may remain to aid others who are not yet liberated from suffering.

(II) I will remain sincerely and earnestly in the two-fold path of Shrī-chakra-Sambhāra. And by the merits of my practice of these resolutions may I and all sentient beings speedily attain the state of Shrī-chakra-Sambhāra.

The worshipper should repeat this clearly and distinctly three times, remembering at each time the deep meaning of the words which he is repeating. Then he should think that the Divine Beings whom he has invoked are addressing him in reply, thus:—

"Oh, son of noble descent, well have you adopted your abode. If you abide therein of a surety you will attain the highest stage.

Then again worship the Devatās with the brief form of worship already given.

The worshipper should repeat the invocation Mantra Vajra-muh² and say in his mind "Pray come." These constitute the thirteen means of acquiring merits. Then from the Bīja Mantra Hūm which lies in the heart emanate ten female Devatās (Dākinī) who are the keepers of the doors. There are eight of them in the eight points of the compass and Khanda and Roha are above (zenith) and below (nadir). They are on the east, south, west, north, and then south-east, south-west, north-east, and north-west. Then repeat a syllable (Pada) of the Mantra of the four-faced Devatā and as each Pada is repeated make a snapping noise with the finger and thumb of the left hand. By these means let him think that he has expelled all mischievous Spirits. Then on a

flood of light issuing from the "Hūm" in the heart proceed by stages to make the Vajra-bhūmi (ground); next the wall, ceiling, ceiling curtain with fringes, and net-work of arrows 1 and outside all a fence of divine flames. He should commence this work from within and proceed outward in their order.

Then form the fingers of the left hand into the threatening Mudrā² and point it at the ten directions, making the snapping noise abovementioned, repeating solemnly the following Mantras thrice:

(Foundation) Om medinī-vajra bhava vajra-ban-dhana hūm hūm phat.³ (Wall) Om Vajra-prākāra Hūm Vam Hūm.⁴ (Ceiling) Om Vajra-panjara Hūm Yam Hūm.⁵ (Cloth) Om Vajra vitāna Hūm Kham Hūm.⁶ (Network) Om Vajra-sharajāla Tram Sham Tram.ˀ (Fire-fence) Om Vajra-jvālānalārka Hūm Ram Hūm.ঙ

Having concentrated the mind on the above protective circles, create from the "Hūm" in the heart Vajra-daggers 9 with Vajra-hilts, and Vajra-clubs.

Placing these in the left and right hands of the innumerable attendants resembling himself let him centre his mind on the innumerable attendants filling the skies who summon the Spirits, including those powerful ones who guard the four directions of the world-system.

⁽¹⁾ There is netting work at the top of the sides of the building in the Mandala. (2) Tarjanī Mudrā: the thumb on the bent middle finger and the index finger raised. (3) Om carth-Vajra worldly Vajrabondage hum hum Phat (destroy). (4) Om Vajra-fence Hūm Vam Hūm. (5) Om Vajra dome or ceiling Hūm Yam Hūm. (6) Om Vajra ceiling cloth Hūm, Kham, Hūm. (7) Om Vajra net work of arrows Tram (protect), Sham (bliss), Tram. (8) Om vajra fire-fence Hūm Ram Hūm. The word jvālānalārka is not clear but fire-fence is the meaning. (9) The Phurpa.

Those who are white ¹ take the refuge and enter the path of righteousness.² Think of those who are black as being transfixed with a dagger ³ through the crown of their head.

Then orally recite:—

Om gha gha ghataya ghataya sarva-dukham (in text dukhtan) Phat ⁴—Kīlaya kīlaya sarvapāpam hūm phat ⁵—Vajra-kilaya vajra-dhara (in text dharod) adya ⁶ jnāpayati ⁷ (in text adjnapayati)—Sarva-vijnāna-(in text bhignan)-kāya-vākya (in text vakka) chitta ⁸ (in text citta)-kīlaya hūm phat. ⁹

At the same time imagine that they are pounded into dust by strokes from the Vajra-Hammer.

Then again repeat the Mantra:—Om vajra-mudgara vajra-kīlaya ākotaya hūm phat.¹⁰

Concentrate the mind on the absolution of the sins of the mischievous Spirits and imagine that their Vijnānaprinciples have been transferred to the Realm of Buddha Akshobhya. Then the attendants take up their position at the outer fence of Vajras. Imagine that they guard the devotee so long as he does not attain Buddhahood. This is the method by means of which one guards against the possibility of being interrupted whilst seeking to acquire wisdom through meditation on the magical protective

⁽¹⁾ Righteously inclined. (2) Bodhisattvik mind. (3) The Phurpa. (4) Om: may the dispersal of the dense mass of darkness of delusion of Avidyā (gha = ghanapatalāvidyāmohāndhakāravighātakam) be brought about; may all misery be destroyed. (5) Bind bind (Avidyā): may all sin be destroyed. (6) The text has vajra-dharod-ad. (7) Bind firm; hold firm; now proclaims sed. qu. (8) Text has bhignan-kaya-vākka-chitta. (9) Bind all consciousness, body, speech and mind: may all (enemies) be dispersed. (10) Om vajra-clubs hold (under you) firmly, break in pieces Hūm Phat.

fences. This is acquiring of causal merits. Then regarding all outward and inward objects to be illusory like dreams say:—

Om svabhāva-shuddha sarva-dharma-svabhāva-shuddho'ham.²

Again, meditating on Māyā (sGyūma, that is the world) as being Shūnyatā (the Void) inconceivable by thought, say —Om: shunyatā-jnāna-vajra-svabhāvātmako'ham.³

This is the acquiring of spiritual merits. The two-fold merit is acquired thus:—

Imagine arising from Shūnyatā the Mantra Yam, from which issues the Mandala of Air of the shape of a bent bow (semi-circular) with banners at each end; the Mantra Ram, evolving the Mandala of Fire red in colour and triangular in shape with a flaming gem; the Mantra Vam, from which issues the Mandala of Water round of form and white in colour with a pot; the Mantra Lam, from which evolves the Mandala of Earth square in shape and yellow in colour, with three pointed Vajra (Dorji) at the four angles. Then from the Mantra Sūm imagine Mount Meru the King of Mountains; the four fences of which are of crystal on the East, gold in the North, ruby in the West, and emerald on the South. It is quadrangular in shape with three tiers of squares thereon and eight turrets. Imagine all these to be placed, the

⁽r) Merits are of two kinds either (a) Causal (Dhātu) rgyu-bsodnams-kyi tshogs; (b) Resultant (Phala) hbras-bu-yeshes-kyi-tshogs. The first are those which accrue from virtuous acts; and the second is Jnāna. That is wisdom (Prajnā) acquired with energy (Vīrya) and through meditation. (2) Om, I am the pure which is the true nature of all things. (3) I am of the nature of the Void and Vajra knowledge. Māyā in Tibetan is sGyūma, a term applied to the illusive magical show of magicians and conjurers. The phenomenal world is compared (as Shangkara does) to such an illusory exhibition.

one above the other in their order, and on the top of all a multi-coloured, four-headed Vajra, blue on the East, green on the North, red on the West, yellow on the South, and in the Centre dark-blue. On this dark blue ground again place the Mantra Pam from which emanates an eight-petalled lotus. In the centre of the lotus again imagine a ring formed by the sixteen Sanskrit vowels, twice repeated, going from right to the left, thus:—

a, ā, i, ī, u, ū, ri, rī, lri, lrī, e, ai, o, au, am, ah.

Consider these thirty-two letters as constituting the essence of the thirty-two signs of physical perfection: and that from meditation thereon there arises the lunar disc 2 upon which imagine the letters:—

Ka, Kha, Ga, Gha, Nga; Cha, Chha, Ja, Jha, Nya; Ta, Tha, Da, Dha, Na (hard); Ta, Tha, Da, Dha, Na (soft); Pa, Pha, Ba, Bha, Ma; Ya, Ra, La, Va; Sa Sha, Sha, (hard), Ha, Ksha; Ya, Ra, La, Va, Dha, Ha.³

These, when set on the lunar disc going from left to right and duplicated, make the Essence of the eighty exemplary graces 4 the contemplation of which produces the solar disc symbolising the Equality of Wisdom. Imagine, between these two revolving discs, the Mantra "Hūm" white in colour and know it to be the essence of Discriminating Wisdom. On the surface of the solar disc again imagine the Mantras Om, \bar{A} , Hūm the essence of the ordinary physical body, speech, and mind.

⁽¹⁾ As regards hair, eyes, teeth, tongue, voice, skin, shoulders, body, etc. The *membrum virile* should be sunk into the body that is not apparent. (2) Typical of the mirror-like aspect of the divine wisdom. (3) In all 40 letters, which are given in Tibetan characters in the text though they are meant to refer to the Sanskrit alphabet. (4) Bodily symmetries and beauties, graceful walk and so forth.

Above all these, meditate upon a Lotus Disc, the pure emblem of the female organ of the Female Deity,¹ and above that on the Lunar Disc, emblem of the male seed of the Male Deity.¹ Over these again meditate upon the Mantra Hūm as the true emblem of the Clear Light of one's own mind.² Having meditated upon each of these as being placed the one above the other, imagine that each of the Discs, beginning with the lowest, merges into the next one above it, and all at length into the Mantra Hūm. Then imagine that the Mantra Hūm itself gradually disappears, Ukāra into the body of H or Hakāra, the top [of the latter (Mātrā) into the Nāda, and the latter into the Bindu.³

Then concentrate on the fine, light-red waving flame of the Nāda, thinking of it as emitting a sound,⁴ humming the Mantra of the twenty-four Heroes (Vīras). Think of it as vibrating very quickly and as giving forth sound. Next imagine that this vibrating wave of sound pierce the Solar Disc. Finally the Mantra Hūm merges into, and is mingled with, the Solar Disc.⁵ This is the Consciousness which accomplishes everything

The Deities created by the mind, the Male according to the Tantrik Buddhists being the Symbol of Power and the Female of the mind which guides and uses it. (2) Sems-kyi-rang-bZhin-hōd-gSalvahi-ngo-vo. The real clear light which is the nature of the Mind. Its nature is clear light; the clear state of uncognizing super-consciousness undistracted by thoughts which is likened to that of deep sleep. Hūm is the emblem of mind. (3) . First disappears in ; the latter in—; this again in — and the last in O. (4) In the Indian Tantra, Nāda is subtle "sound" (Shakti) which in its more massive form as Māyā produces the universe. (5) The subtle point of this waving current of force, which is Nāda, pierces the Solar Disc. That which waves or bends and quickly moves is the sound (sGra pronounced Da).

(Amogha-Siddhi-Jnāna).¹ All these considered as one, ncluding the objects of worship,² and their receptacles,³ and forming one Mandala is the Consciousness which is Eternal and Immutable (Dharma Dhātu-Jnāna).⁴

Concentrate on the above until it 5 is vividly present to the mind's eye. Then proceed as follows:—Within the magical protective fences, created as above by Mantras imagine a grand temple (Vihāra), quadrangular, with four entrances, built of various precious metals, on the summit of Mount Meru 6 on each of the four sides. Imagine the walls to be five-fold 7 and of five different colours in the following order, black, white, yellow, red, and green. These walls are surmounted by a yellow metal cornice ornamented with moons, to which are suspended bells with half and full loops of jangling metal

⁽¹⁾ Bya-va-grub-pahi-ye-shes (pronounced Jawa-dubpai Yeshe) see ante p. 4, Note 7. Exoterically it is the Dhyani Buddha of the North, called Las-rab-mdjes-pahi-zhing khams, meaning the Realm of the most beautiful and best works: and esoterically it is the Almighty Attribute or function of the Perfect Buddha-the Wisdom which succeeds in accomplishing acts. (2) The Mandala and the Devatās which constitute the Mandala. (3) The Devatās are the objects of worship, and the places they occupy are the receptacles. (4) Dhārma-dhātu-jnāna is the Sanskrit rendering of the Tibetan "Chös-kyi-dvyings-kyi-yeshes," the changeless Inana. At core nothing has absolute independent reality or permanence. They have only a relative truth. (5) That is, the "Chös-kyi-dVyings-kyi-Yeshes"— The Dharma-dhātu-jnāna. (6) Because the Mind has to be exercised in imagining the great, the high, and the exalted; Mount Meru, being the highest thing imaginable, is selected as an object of meditation, as the site of the Vihāra of the God-head or Deity the devotee is going to create and worship with his mind. (7) The four side-walls, each being five-fold, e.g., a black wall, built of some precious material like jet for instance, then conch, then gold, then ruby, and emerald: the ceilings are treated separately. Downloaded from https://www.holybooks.com

bells waving in the wind. There are domed-roof towers supported by red corbels, ornamented with the figures of Devis bearing offerings for worship. Each the four entrances have pillared porticos, the pillars being surmounted by four-tiered cornices. These again are topped by the Wheel of Dharma, figures of antelopes,1 umbrellas, banners, as also yak-tail fans with jewelled handles. Imagine 2 a beautiful arrangement of flowers, and gems and decorations and bannerets. The corbels supporting the cornice on the inner side are coloured blue on the east, green on the north, red on the west, and vellow on the south. The fourfold central wheel is surmounted by a dome in the form of a Stūpa (Chorten)3 with four tiers at the base. Then imagine that outside the Vihāra there are the eight Great Cremation Grounds of the dead as follows:

On the East Tumdrak; 4 on the North Tsangtsing-Khrigspa; 5 on the West Wur-Wur-Barva; 6 on the South Jig-su-rungva; 7 on the South-East Nagstshalphun sum-tshogs-pa; 8 on the South-West Münpamizadpa; 9 on the North-West Kili-Kili-da-dok-pa; 10 on the North-East Ha-Ha-Gödpa. 11

In each of the burning grounds respectively meditate upon the following Devatās:

⁽¹⁾ The ancient Vihāras seem to have borne these symbols of the peaceful character of these edifices. (2) On the top of the gates and of the Vihāra. (3) There are four circles one within the other. Over this supported by columns is a stūpa-shaped roof, that is, dome. (4) gTum-drag, i.e., "gruesome;" "awful." (5) Tsang-tsing-hKhrigspa; "dense thicket or jungle." (6) Wūr-Wūr-hBarva; "burning with the Wur Wur sound." (7) hJigs-surungva; "the terrible." (8) The perfectly endowed forest. (9) "The ever gloomy" or "Interminable gloom." (10) Kili-Kili-sgra-sgrog-pa; "Resounding with the cries Kili Kili," that is the shrill notes of eagles and other birds of prey. (11) Ha-Ha rGödpa; "resounding with the wild laughter Ha Ha."

1. Yellow Indra, mounted on an elephant, holding a thunderbolt. 2. Yellow Yaksha, mounted on a horse and holding a mace. 3. White Varuna, mounted on a Makara 1 and holding a noose. 4. Blue Yama, mounted on a buffalo holding a lance. 5. Red Agni, mounted on a goat, four-handed, whose two right hands make the gesture of giving boons, and hold a three-headed mace, and whose two left hands hold a rosary and a vessel containing drops (rilbu: that is of wine). 6. Black Rākshasa, mounted on a resuscitated dead body, holding a sword and a skull. 7. Green Marut, mounted on a deer, holding a banner. 8. White Vang-Dan, 2 mounted on a bull, holding a three-pointed thunderbolt.

All these are beautifully garmented and bedecked with jewels. They are each accompanied on their left by their consorts of the same colour as themselves, and all bow towards the Victorious One (Chom-dan-da).³

Again, think of these cemeteries as respectively adorned with the eight kinds of Gigantic Trees, one kind in each as follows:

Shirīsa, Ashvattha, Ankola, ⁴ Tsuta, ⁴ Karanja, Lataparakati, ⁴ Partipata, and Bhata. ⁵ These are eight great trees which adorn the burning grounds. There are eight

⁽¹⁾ A mythical animal in part like an alligator, the vehicle of Varuna the Water God and of Gangā. (2) dVang-lDan = (Mighty, Powerful) Sanskrit, Nāgarāja. They are of two kinds, viz.:—(a) The ordinary Tiras-chan-Nāga animal-serpent or Snakes; and (b) The Divya-Nāga=Serpent-Spirits which are represented as being half human and half snake, the portion above the waist being human, and when females much more beautiful than human women. The body of, and the portion below, the waist is said to be that of a snake. And these Nāgarājās (King among Nāgas) are decorated with 3, 5, 7 or 9 hooded heads of serpents which appear as a hood over their human head. (3) bCom-lDan-hDas or the "victorious one," who having conquered the host of Māra has passed away from misery. Here Shrī-Chakra-Sambhāra. (4) Qu. (5) Qu. Pārijāta, Vata. Cf. eight Kulavriksha.

Female Devīs, headed by Drag-Tum-mo,¹ who as door-keepers guard these places. Then there are the eight Serpent-spirit-kings,² to wit the eight who are Norgyay,³ Jogpo,⁴ Top-kyi-Gyu,⁵ Padma,⁶ Hulunta,ⁿ Rigs-Dan,⁶ Dung-Kyong,⁰ and Mahā-padma.¹⁰

Then there are eight Clouds; namely, Dra-drag-pa, ¹¹ Mugs-pa, ¹² Mun-pa, ¹³ Kuntu-Khyilva, ¹⁴ Gang-pa, ¹⁵ Babpa, ¹⁶ Dragpo, ¹⁷ and Khrigspa. ¹⁸ These are the eight clouds. Again there are the eight Rivers, the eight Fires, and the large Stūpas, in each of the great cremation grounds. Then there are in each cemetery and according to each sect of (worshippers) Avatāras, ¹⁹ Vīras, Yoginīs, Siddhas, Vidyādharas, Pretas, Rākshasas, Yakshas, ²⁰ Ghouls, Elementals, ²¹ the male and female "sky-goers" ²² and Jackals. Thinking that each of the cemeteries is full of these, then imagine that these eight burning grounds enclose the Vihāra.

Next imagine within the latter a circle within which again picture an eight-petalled lotus. Let the worshipper think of himself in the centre of the Lotus as being

⁽¹⁾ Drag-gTum-mo, "The greatly angry" (or The Angry and Haughty One). (2) Naga (Tibetan = Klu [pronounced Loo]. (3) "Increasing wealth" = Nor-rgyas. (4) "The Carpenter" = h Jogpo. (5) "The cause of might" = Stobs-kyi-rgyu. (6) Lotus (Padmanāgarājā). (7) Hulunta=Huludu=a Nāgarājā. (8) Rigs-ldan=Of noble birth. (a) Dung-sKyong=Shangkha-pāla Nāgarājā. Great Lotus=Mahā Padma. (11) sGra-grag-pa, The noisy (Thunder clouds). (12) rMugs-pa=the misty (Mists). (13) KuntuhKhyilva=the dark or gloomy (fogs). (14) The wreathing (clouds). (15) The filling; those which envelope the whole sky or landscape. (16) hBab-pa=the descending (Rain clouds). (17) The fierce (Fast drifting clouds which move before the storms). (18) hKhrigspa-The enshrouding. (19) That is each of the sects such as Karmakargyuts, Dugpa-Kargyut, Nying-mapa, etc., have their own Siddhas, etc., and these are in each of the cemeteries. (20) Giving the Sanskrit equivalents for the Tibetan in text. (21) hByung-po. (22) mKhah-hgro-dang-mKhah-hgro-mas.

the Chief Devatā, Khorlo-Demchog (Chakra-Mahāsukha) with four faces symbolising the four Purified Elements,¹ the four Boundless Wishes,² the four Emancipations,³ and the four Acts.⁴

The face in front is blue, that on the left green, that at the back red, and that on the right yellow. To symbolise that he does not change from the Dharmadhātu-jnāna,⁵ the body is of a blue colour. To show that all the three Lokas ⁶ are under His vision and that He knows the Three Times ⁷ each Face has three eyes. To show that He knows the process of the evolution and involution of the twelve Nidānas ⁸ (categories bound together by the chain of mutual dependence,) and that

⁽I) hByung-va-bzhi (pronounced jung-va), that is, earth (sa); water (choo); fire (mé); air (rlung). (2) Tshad-med-bzhi or dNying-rje (compassion); dGah-va (affection); and Byams-pa (Love) bTangsNyoms (equal regard or impartiality). (3) rNampar-tharpa-bzhi. These are: (a) dNgös-po-sTong-pa-nyid (Bhāva-shūnyatā); (b) dNgöspo-med-pa-sTongpa-nyid (Abhāva-shūnyatā); (c) Dön-dam-sTongpanyid (Paramārtha-shūnyatā); (d) gZhan-gyi-dNgös-pohi-sTongpa-nyid (the voidness of others that is all objectivity). Emancipation is the realization of these four truths. (4) hPhrin-las-bzhi. That is the peaceful (Zhi-va) the grand upholding (zGvas-pa) the fascinating and producing (dVang-va) and the fierce, stern and destructive (dragpo). (5) See ante, pp. 4, 5. (6) The three Lokas are Kāmaloka or sensual world, Rūpaloka where there is form without sensual craving, and Arūpaloka the formless spiritual world. There are six of the first, viz.:—Deva, Asura, Human, Preta, Tiraschan, Naraka: seventeen of the second or Brahmalokas, and four of the Arūpalokas. (7) Past, present and future. (8) The twelve Nidanas: the chain of causation, i.e., causes of existence: (1) Avidyā, (2) Samskāra, (3) Vijnāna, (4) Nāmarūpa, (5) The six Ayatanas, (6) Sparsha, (7) Vedana, (8) Trishna. (9) Upādāna, (10) Bhava, (11) Jāti, (12) Jarā Marana; that is, (1) Ignorance, (2) Impression, (3) Cognition, (4) Name and form, (5) The six senses, (6) Touch, (7) Sensation, (8) Desire or Attachment or Craving, (9) Enjoyment, (10) Existence (11) Birth, (12) Old Age and Death. The first five are the Avidya, Sangskara, Buddhi, Ahangkara, Manas and five senses of Hindu philosophy. Downloaded from https://www.holybooks.com

He knows the twelve Projections 1 thoroughly, He is represented as with twelve hands.

To show that the Perfect Mind² is both the Void³ and Compassion⁴ he holds in the upper hands a Dorje and a Bell.⁵ To show that Power⁶ and Wisdom⁷

⁽¹⁾ Phowa or projections. This is a very secret science, known to adepts in the Demchog-Tantra, in itself one of the most advanced doctrines. Such adepts, it is said, may be found in the Monastery of Punakha and in Tsari and Khams in Thibet. One form of it is taught publicly to those who desire to practice it. It enables a person to project his Consciousness (Vijnāna-skandha) just before his death into some other form. (2) Byang-chub-kyi-sems. The mind is the source of both good and evil thoughts, so the Text says not merely mind (sems) but well-trained or perfected mind (Byang-chubsems). This is Bodhi or the purified mind. Hence the term Byang-chub-sems dPah for a Bodhisattva or one aspiring and next to Buddhahood. (3) sTong-pa-nyid or Shūnyatā. See p. 2, Note (1), ante. (4) sNying-rje—Karunā. The goal of the Mahāyāna Buddhist is expressed in the wish "May I attain Buddhahood in Dharmakāya and for the good of others may I empty the very last pits of Sangsara (worldly existence) by the acquisition of indestructible compassion." Again it is said "Not erring in existence (Sangsāra) nor remaining inactive in the tranguil state (zhiva = the passive state of Nirvāna); May I be able to emancipate sentient beings as infinite as the Heavens." The Mahayana Buddhist seeks not mere tranquillity, but working for the benefit of all so as to attain the state which is both Void (Shūnyatā) and Compassion (Karunā). (5) That is, these are symbols of Shūnyatā (for Vajra is ultimately this) and Karunā. (6) Thabs; the Power to do and the Means (Upāva) or method by which anything is done as compared with Shes-rab the wisdom (Prajnā) which guides and utilises it. According to Tantrik Buddhism the first is a male and the second a female principle. This is mere symbolism for worship. Such and other statements are not mere Dogmas but a means of training the mind to reach Shūnvatā which in its essence is Compassion or Love for all. The Buddhist Tantra does not so much say "Here is the answer or theory, train your mind to believe so," but "Here are the problem and the means, work out the answer for yourself." (7) Shes-rab = Prainā. She utilises the former in order that Nirvana may be obtained. Thabs is associated as phenomenal objects, (sNangva = Rūpa) bliss Downloaded from https://www.holybooks.com

are ever in union the first or uppermost two hands embrace His Spouse.¹ The next two hands hold the raw elephant-hide, emblem of ignorance, over the upper part of the body.² The third (right) hand holds a drum (Damaru), to signify that He proclaims the most joyous tidings. The fourth (right) hand brandishes a battle-axe, to signify that he cuts off births and deaths, root and trunk. The fifth (right) hand holds a dagger³ to show that He cuts off pride and the six sins.⁴ The sixth (right) hand holds a trident, to signify that He destroys the sins pertaining to the three Lokas.⁵

To show that Perfect Mind⁶ is endowed with supreme bliss, the third left hand holds a staff (surmounted by a Dorji). To signify that He does away with all ideas which regard things as material or immaterial, the fourth left hand holds a skull filled with blood. To

(bDeva), clearness (gSalva), pure intellect (Rigpa), Shūnyatā. The two are inseparable. The above are systematic stages of progress. The essence of this Buddhistic doctrine is Thabs or the great Compassion and IShunyatā are ever associated with it as the supremely Pure Experience which is beyond all worlds. (1) The hands embrace the spouse to show that Thabs and Shes-rabs are ever in union. See Notes. ante. (2) In the Tibetan Tantras, the Ishtadevatā (Yidam) is the Ideal at which the worshipper aims. His form, colour, hands, implements, etc., are particular means of attainment. The key to these symbols is provided in the explanation given. As He tears the elephant of ignorance asunder, He holds the raw elephant-hide aloft with His two next hands to clothe the upper part of his body. (3) Gri-gug, a knife, dagger and scraper combined. (4) (a) Pride = Nga-rgyal. (b) Dis-belief = Ma-dad. (c) Want of serious devotion = Dön-du-gNyerva-med-nyid. (d) Distraction = rNamg-gYengs. (e) Inattention = Nang-sdud. (1) Boredom = skyo-vas-nyan-pa. (5) That is the root sins, Anger, Sloth and Lust. (6) Byang-chub-kyi-sems-bde-va-chenpodang-ldan-pa, that is, Bodhi-chit. (7) dNgös-po-dang-dNgös-po-medpahi-rnam-par-rtog-pa-bcad-pa = As He destroys the notion of substance and no-substance. By contemplation on the Heruka, Samyag-jnāna is attained.

show that knowledge holds the nature of sentient beings, the fifth left hand holds a Vajra-noose. To show that He has shaken off all Samsaric delusions, the sixth left hand holds the head of the four-faced Brahmā. To signify that out of His great Compassion He still lives in the world of sentient beings, He treads with the outstretched right leg the prostrate body of an emaciated red figure of time holding a curved dagger and skull, who represents the extreme of Nirvāna, being a state of utter passing away.

To show that to His great Consciousness there is neither subject nor object,⁴ His bent left leg treads the form of a Black Destroyer ⁵ lying stretched (face downwards) holding in His two right hands a drum (Damaru) and curved dagger, and in His two left hands a staff (Khatvanga) and a skull symbolising the extreme of eternal Sangsāra.⁶ To signify that merits have been acquired in the fullest measure, He (the Heruka) ties His hair in a knot on the crown of His head, which is adorned with a gem which grants all desires.⁷ To denote that the Bodhisattvik mind attains higher and higher degree, the left side of His knotted hair is surmounted by the

⁽¹⁾ gTimug (Stupidity); Moha—Skt. (2) Düs-mtshan-ma; literally having the sign of time, a Devī representing time. She lives and is therefore coloured red; she is emaciated, for she does not produce. The posture and the figures symbolise the extremes of various doctrines. Here the Devī is the type of belief in the extreme of passive Nirvāna, and the Black Destroyer the type of belief in an eternal action Sangsāra. (3) That is of all phenomenality, or the belief that Nirvāna is the sole eternal reality—a belief to be also, as an extreme, avoided. (4) To show that to His great wisdom (Shes-rab-chenpo—Mahā-Prajnā) there is no Pudgala (gang-zag) and Dharma (chös) subject and object, or enjoyer and enjoyment. (5) hJig-byed, translated by Csoma de Koros as Vidhvangsaka. (6) See Note 2, ante. (7) Yid-bZhinnorbu, i.e., Chintāmani denoting that He grants all wishes of those who ask Him.

first-day phase of the moon.¹ To show that His various acts serve the purpose of all sentient beings, the top of His head is adorned with a multi-coloured Vajra (Dorji) having four points.² To signify that the five kinds of wisdom are in Him perfectly developed, each of the heads is adorned with a crown of five dry skulls.³ To denote that the fifty letters have been purified, He wears a garland of fifty freshly severed heads.⁴ To signify that Māra and all heresy are overcome, His faces frown and His teeth are set. His earrings stand for fortitude, necklace for charity, bracelets for chastity, girdle for energy, and the wheel of bone on the crown of His head for Dhyāna.

Ashes from the cremation ground (rubbed on His body) and worshipping objects borne outside ⁵ denote Wisdom. ⁶ Thus He is adorned with the six bone ornaments symbolising the six Pāramitās. ⁷

Being heroic in His destruction of Māra and having cast aside all belief in the reality of matter and mind,⁸ He wears round His middle a Tiger's skin loosened,⁹

⁽¹⁾ The first day after new moon. (2) These point to East, South, West and North which are coloured white, yellow, red, and green respectively. (3) The bones of the head, with the skin taken off, quite clean and dry. (4) The letters of the Sanskrit alphabet are fifty in number and the heads stand as the gross manifestations of them. See Arthur Avalon's "Shakti and Shakta": Chapters on Origin of Mantra and Varnamālā. (5) The text reads Thalchengyi-rgya-dang-mchod-ph yir-thogs-shes-rabs-ste. The seal of the Cremation ground Ashes, and worshipping objects borne outside (represent) Prajnā (Shes-rab). (6) Prajnā=Shes-rab. (7) Charity, Chastity, Fortitude, Energy, Tranquillity, Wisdom. (8) gZung-hDzin is put aside. gZung-hDzin-spangs-pas = to denote that He has forsaken the holding of certain things to be permanent and such notions or beliefs. (9) The tiger skin denotes gZung-hDzin and His wearing it loose denotes casting off. gZung=outward object. hDzin = inner perceiving subject.

showing that the virtue of His three principles ¹ are fully developed and that He graciously follows after and saves erring beings overpowered and maddened by obscuring passions. His body has symmetry and grace, His visage is heroic, stern and severe, He is full of energy and aweinspiring, and yet He is compassionate and His features of a peaceful cast.² These are the nine different aspects or grades of His splendour and magnificence.

He embraces Vajra Vārāhī who clings to Him ³ and who is red ⁴ of colour ⁵ because She is devoted to the service of all sentient beings. She has only one face to denote that all things have but one taste ⁶ in the "That." To signify that She comprehends both Truths, apparent

⁽¹⁾ $Sk\bar{u} = Body = (K\bar{a}y\bar{a})$. $gSungs = Speech (V\bar{a}k)$. Thugs = Mind=(Chitta). (2) This Devatā (Demchog) is depicted as being of a semi-wrathful type: neither terrible like the Krodha-Bhairavas nor yet wholly peaceful. He is serious, energetic and stern. (3) He is standing. She is in sexual union clinging to Him with the legs passed round the Devatā's back, as represented in the Tangkas. (4) She is red because red is the colour of love. She loves all beings in the Sangsara and would save them. Therefore She is coloured red and clings to the Male who is emblematic of the Method (Thabs) to save, e.g., Sādhanā and Dhyāna. (5) She is represented Red-the colour of Love-to show that She is Love and actuated by Love to the service of all sentient (6) Ro = rasa. That is, all are at base one considered as the "That" the bliss of which has been compared by Kāmalasila to the virgin's in love. (7) Chös-thams-cad-de-bzhin-nyid-du-ro-gcig-pas zhal-gcig-pas. In the "That" everything. The "That" (De-bzhinnyid or De-Khona-nyid, or Ji-bzin-nyid) is thus explained. The ether or Akasha (nam-mKhah) is that which offers no resistance to motion and therefore induces no feeling of touch. So that which can only be described by saying "not that" "not that" when every picture of everything is presented to the mind and is yet Itself indescribable is called the "That." Has it form, touch, smell or any other thing? No; and so on with the rest. Then there is nothing? No. There is something which to us is nothing since it cannot be named. It is the ultimate Mysterious "That."

and real,1 She has two hands. With the left holding a human skull full of blood. She embraces the Male, denoting that She confers Supreme Bliss. The right hand holds a curved dagger with a Vajra hilt symbolising that Wisdom-Consciousness which cuts away every thought 2 and destroys all sinful obscuring passions and Maras, She thrusts this dagger menacingly in all the ten directions. To show that She has untied the knot which holds all things as they appear, Her hair is loose and flowing. To denote Her freedom from the obscuring veil of evil passion She is naked. She is three-eyed, garlanded with fifty, and crowned with five dried skulls. She wears five bone ornaments.3 To show that She is inseparate from Method,4 She encircles the body of the Bhagavan with Her limbs and embraces Him. Appearance. 5 Method 6 and Great Compassion 7 are the Male Deity whilst the Void, 8 Prajnā, 9 Tranquillity 10 and Great Bliss 11 are the Female Deity. 12

⁽¹⁾ bDen-pa-gNyis—the two truths. They are Drang-don apparent or vyavahärika truth and Nges-don or real or pāramārthika truth. The first is the world-experience of the phenomenal world. The second is noumenal truth or Shunyata, the wisdom which knows in actual experience that all things exist only in the mind but have no independent reality either as mental or external objects. (2) rTog-pa-thams-cad-bCad-pahi-yeshes, the Jnana which away all rTog-pa that is Kalpanā, Vitarka. In Dhyāna (or Meditation on the Supreme) the simplest notions "yes" or "no," "is" or "is not" not to speak of such qualifications as "is good," "is bad," etc., are obstructions to and interceptions of the Dhyana. All such thoughts are rTogpa, that is Kalpana, something by which the mind is arrested and prevented from flowing on. Her Sādhaka is freed from all these. (3) She has not the ashes which are the Sixth. (4) Vide ante, p. 23, Note 6. (5) Snang-va-that is, the phenomenal universe. (6) Thabs. See ante, p. 23. (7) sNying-rje-chenpo = (Mahā-Karunā) Lhag-mthong = A super conscious state in Dhyāna. (8) Shūnyatā = sTongpa. (0) Shes-rab = Prajnā. (10) Tranquillity = Zhi-gnas. (11) bDeva = Bliss. (12) She thus represents Shūnyatā or the Great Void.

To show that these two must be in union, They are depicted as in sexual union touching at all points of contact. To denote that the fire of Supreme Wisdom burns up all obstacles and (the influence of) malignant Spirits within or without (the two Devatās) should be meditated upon as in union in the midst of a halo of flames emitted by the Supreme Wisdom.

Passing to the four petals of the Lotus, blue Khandoma 4 is on the Eastern petal, green Lāma 5 on the Northern petal, red Khanda-Rohe 6 on the Western petal, yellow Zugs-chen-ma 7 on the Southern petal.

Each of these has one head but four hands.

The two right hands of each hold a drum (Damaru) and a curved dagger. The two left hands of each hold a skull filled with blood and a staff. They are quite naked with their right legs outstretched. On the four intervening points (of the compass) that is, South-East, North-East, North-West, and South-West are four urns made of precious metals and filled with the water of wisdom. On the top of these there are the five nectars in skull-bowls, thus making

⁽¹⁾ In the XVIIth Chapter on Prajnā-pāramitā of the Dvags-pothar-rgyan by Dvags-Lha-sGampo rJe-btsün, Mila's foremost disciple it is said that Prajnā separated from Method binds to Nirvāna and method without Prajnā to Sangsāra. (2) Yeshes-Chenpohi-mes. (3) Yeshes-kyi-me. The aura which is surrounding these energising Deitics manifests as flames. She clings to Him with the left hand which holds the Cup of Blood. (4) That is, mKhah-hGro-ma (Dākinī). "She who moves through the sky." (5) Not a Tibetan priest but a female Devatā so named. (6) This is as in text: probably the corruption of some Sanskrit name. (7) gZugs-chen-ma meaning "she having body "=Rūpinī. (8) Yeshes-kyi-chu: literally, "water of wisdom" but it is generally meant to signify the wine which is the nectar of wisdom, i.e., Jnānāmrita. In the Indian Tantra Wine is known as Causal Water (Kāranavāri).

the Chakra of great bliss. Outside these are fences, pillars, beams, rafters, and ceilings, made up of curved daggers each having the half of a Dorje as their hilt. Outside these is the blue <u>Mandala</u> of the Mind¹ with eight points.²

In the eastern point thereof lies Pulira-Malaya³ where abide Khanda-Kapālī and Rab-Tummo.4 In the northern point thereof lies Jalandhara where abide Mahākāmakala and Tumpahi-mig-chen-ma.⁵ In the western point thereof lies Ugyen where abide Kāmakalā and Woddan-ma.⁶ In the southern point thereof lies Arputa where abide Chewa-nampar-tsegma 7 and Na-chenma,8 In the south-east point thereof lies Godavari where dwell Sura-vairi and Tanpai-lo-chen-ma.9 In the south-west point thereof lies Ramesvari where abide O-pa-me 10 and Mihū-thūng-ma.11 In the northwestern point thereof lies Devikota where abide Dorjewöt 12 and Lankai-Wang-Chugma.13 In the northeastern point thereof lies Malava where abide Dorjevi-ku 14 and Shing-dib-ma. 15 The blue Mandala of Mind 16 is in the sky and enjoying there. They (the Devatās of the Mandala) purify the spaces above the surface of the

⁽¹⁾ Thugs—Sanskrit = Chitta. (2) rTsibs: literally, ribs or spokes. (3) Puliramalaya—These are twenty-four Tīrtha-Sthānas. (4) Rab-gTummo: meaning "The furious or very angry." (5) gTumpahi-mig-can-ma—She with fierce eyes. (6) Höd-lDan-ma: meaning "The effulgent" = Prabhāvatī. (7) mCheva-rNampar-bTsegma: meaning "She who has her teeth ever set on end." (8) sNa-chen-ma: meaning "She with a large nose." (9) bTan-pahi-blo-can-ma—"She with the firm mind." (10) Höd-dPag-med = "Boundless light." (11) That is, the "Dwarfish lady." (12) rDo-rje-up Höd—Vajra-prabhā; vajra light or brilliance. (13) Lan-Kahi-dVang-Phyūg-ma=Lankeshvarī. (14) rDorje-hi-sKu=Vajrakāya. (15) Shing-grib-ma = "Shadow of the trees." (16) Thugs-kyi-kyil-khor.

Earth.¹ This Mandala is surrounded by a fence of Vajras and pillars, beams, rafters and ceiling made of Vajras. This constitutes the very self of the incomprehensible secret of the Mind.²

Outside the above there is the red Mandala of Speech with eight points. At the eastern point is Kāmarūpa where abide Angūri and Airāvati. At the northern point lies Otre where abide Dorje-Ralpachen and the Great Destructress. In the western apex lies Trisha-kun where abide Pa-wo-chenpo and Lungi-shug-chen-ma. At the southern point lies Kosala where abide Dorje-hung-zad and Chang-thung-ma. In the south-east lies Kalinga where abide Rabtu-zangpo and Shamadevī. In the south-west lies Lampaka where abide Dorje-zangpo and Shintu-zangmo. In the north-east lies Kantsi where live Jig-jed-chempo and Ta-na-ma. In the north-east lies Himalaya where abide Mig-mi-Zang and Khagana.

⁽¹⁾ Probably the Mind is trained to think of the Devatas as being in the sky because the sky being unobstructed by other objects offers no impediment to the forming of a complete mental picture. By being in the sky they purify it. (2) The Vihāra, its occupants and surroundings denote the mysterious forces which are the Devatā and Chitta. The Sādhaka begins by endowing the mind principle of the Devatā with virtues and functions so that he does not meditate upon an un-thinking form alone. (3) He who has the Vajra-matted hair = Vajra-jātā. (4) hJigs-byed-chen-mo-Destructress. (5) Trishakune (one of the twenty-four Tirthasthanas or places of pilgrimage). (6) dPahvo-chenpo: Mahāvīra: great hero. (7) rLung-gi-shugs-can-ma— "She of the force of the Wind." (8) Vajra-hūng-kāra. (9) ChhanghThung-ma-"She who drinks wine." (10) Rabtu-bZangpo-Sūbhadra. (11) Qu. Shyāma-Devi. (12) rDorje-bZangpo-Vajrabhadra. (13) Shintu-bZangmo—"She who is very good." (14) hJig-Jed-Chenpo—"The great Destroyer." (15) rTa-rNa-ma—"She with the horse's ears." (16) Mig-mi-bZang (Virupaksha):—the slanting eye attributed to the Shivamurti.

These which constitute the red wheel of speech dwell upon the surface of the Earth and purify it. It is surrounded by a fence of Lotuses, and by pillars, beams, rafters and ceiling of Lotuses. It is the very Self ¹ of the incomprehensible secrets of Speech.²

Outside the Mandala there lies again the white eight-petalled Mandala of the body (Kāyā). At the eastern point Pretapuri dwell Top-po-che³ and Khorlohi-shugs-chenma.⁴ At the northern point Grihadeva dwell Rinchendorji⁵ and Khanda Roha, at the western point Sourakhta dwell Tamdin⁶ and Shondini. At the southern point Suvarna-dvīpa 7 dwell Namkhai-Nyingpo 8 and Khorloi-go-chama.9

At the south-eastern point Nagara dwell Shrī Heruka ¹⁰ and Shintu-pah-mo. ¹¹ At the south-western point Sindhu dwell Padma-gargyi-wangchuk ¹² and Topschen-ma. ¹³ At the north-western point Maro dwell

⁽¹⁾ Ngo-vo-that is, the true self. (2) Vāk (gSūng); having thus dealt with the Mandalas of Mind (Chitta) and Speech (Vak) the text proceeds to the description of the Mandala of the Body (Kāyā). (3) sTobs-po-che-Mahābala; the mighty. twenty-four Tirthasthānas (gnas-yül) in Jambudvīpa which are sacred to the Hindus and Tantrik. Bauddhas. As regards the latter, see Arthur Avalon's Origin of the Vajrayana Devatās." (4) hKhorlohi-shugs-chenma-" She who has the force of the Chakra. (5) Rinchen-rDorje—Ratnavajra=gem-vajra. (6) rTamGrin-Hayagrīva; horse's neck. Though the paintings denote him with a horse's head, yet the name refers to the neck denoting connection with "Vāk" (speech). (7) In text Suverna. (8) Nam-Khahi-sNyinghpo-Akasha-garbha. (9) hKhorlohi-go-chama-She who has the armour of Chakra. (10) dPal-Heruka. (11) ShintudPah-mo-She who is very heroic or the great (12) Padma-gargyi-dVang-phyug-Padma Nateshvara; Padma Lord of dances. (13) sTops-chen-ma=Mahābalī; She of great might. Downloaded from https://www.holybooks.com

Nampar-nang-dzad¹ and Khorlo-gyurma². At the northeastern point Kūlūta dwell Dorje-Sempah³ and Tsön-dü-chen-mo⁴.

This Mandala is white in colour. These enjoy beneath the earth and purify the nether-world. This Mandala is surrounded by a fence of Chakras⁵. It is the very self of the incomprehensible mystery of the Body⁶. All the male Heroes⁷ have each one head and four hands. The right and left upper hands hold a Dorje and a bell respectively and hold their Spouses in embrace⁸. The lower right hand holds a drum (Damaru) and the left hand a staff surmounted by a Dorje (Khatvanga)⁹. Some Lamas say that this hand holds a skull-bowl whilst the staff is held in the inner bend of the elbow.

In dress, ornaments and posture they resemble Dorje Phagmo¹⁰. Outward of this is the circle or conclave of the

⁽¹⁾ rNampar-sNang-mDzad—Vairochana. (2) hKhorlo-sGyurma -The wielder of the Chakra. (3) sDorje-sems-dPah = Vajrasattva. (4) brTsön-hGrus-chen-mo=Mahāvīryā: She of great energy. (5) Discus: hKhorlo. The offensive weapon used by the Sikhs Mahābhārata heroes. (6) Sku-hiin battle and the ancient gSangva-bSamgyis-Mikhyabs-pahi-ngo-vo-ho. This is the real incomprehensible mystery of the Body of the Bhagavan or Shri Heruka made up of an aggregate of other Devatās or the purified and deified constituent principles which have been enumerated. dPah-bo=Viras. (8) Kha-sByor-chenpohi-tshül-gyi-bzhugspa-ho; that is, they are in the condition of the great coupling. i.e., coitus. (9) Shiva's Khatvanga is, according to Indian iconography, surmounted by a skull. Here the Khatvanga is surmounted by a trident. The Khatvanga is variously surmounted by a trident (Dorje) skull or gem according to the Devata-Thus the Dākinī Vārāhī has a Khatvanga surmounted by a Dorje on a triple head; the lowest being a fresh bleeding head, the next one in decay and the topmost a dry skull; the Dākinī Singhamukhī's Khatvanga bears a trident (Trisūla) and so does that of Guru Padmasambhava. (10) rDorje-Phagmo=Vajravārāhī. They are each in contact at all points—that is, in the act of coition.

sacred devotion¹. The northern entrance is guarded by the crow-headed guardian2, the southern by the owl-headed guardian⁸, the eastern by the sow-headed guardian⁴, and the western by the dog-headed guardian⁵. In the southern entrance dwells Shinje-tanma⁶ the right half of whose body is blue and the left half vellow. In the southwest dwells Shin-je-pho-nya-ma? the right half of whose body is yellow and the left red, in the north-west Shin-jecheva-ma8 is on guard. The right side of her body is red and the left green. The guardian on the north-east is Shin-je-jom-ma⁹ whose body is green on the right and blue on the left. All these resemble the Chief Devata Vaira-vogini as regards the number of faces and hands and the different implements which they hold. All the Virās and Yoginis¹⁰ have features of the wrathful type. They are themselves filled with great bliss. Their brows are crowned with a garland of Dorje¹¹ from which shoot forth miraculous rays. In particular the guardians of

⁽¹⁾ The Deities created by the Mind are of two classes, viz. :- Inānī (Yeshes-pa) and Bhakta (Damtshig-pa). The latter are those first imagined and they invite the Jnani-devatas, wait upon, serve, and worship Them. At length the Inanis are absorbed in the Bhaktas; the latter in the Mantras; these into the Bija and finally all disappear in Shunyata. It is the conclave of the Bhakta Devatās which is here meant. (2) Kha-gDong = Kāka-mukhī; Kakāsye, etc., is the Mantra of this door-keeper and so with the rest. (3) Hug-gDong = Ulūka-mukhī; Ulūkāsye etc. (4) Phag-gDong = Varāha-mukhī; Shūkarā-sye. etc. (5) Khyi-gDong = Kukkura-mukhī; Shvanāsye, etc., (6) gShinrie-brTanma=She who is the Pillar of Yama. (7) gSin-rje-pho-ñama = Female messenger of Yamarāja (skt = Yamadūtī). (8) gSin-rjemchevama. (9) gSin-rje-hJoms-ma. The mantras are set out in another fascicule of the Tantra. (10) rNal-hByor-ma. (11) Vajra-mālā: rDo-rje-Phrengva. Not fierce but terrible on account of the awful glory and beauty so that men can scarcely look upon them.

the doors are seated on Pretas¹ and are very fierce and blazing of mien. Thus meditate upon them. Various drugs, rich and nutritious aliments and nectar fill the angles and corners in the space between the Devatās. There are also eight urns of gems the necks of which are adorned with knots and bows of celestial silk and surmounted by wish-granting trees² laden with flowers and fruit. There are pillars, beams, rafters and ceilings ornamented with vari-coloured, four-pointed Vajras. The worshipper should meditate upon all this Mandala consisting of the dwellings and their inmates quite clearly and distinctly and without any vagueness and dimness. They should be meditated upon as being the Dual-Unity which is, as appearance, form and in itself the formless Void or Shūnyatā³.

With a view to avoid differences in the regard with which mind-created and self-existing Devatās are held one should think thus4. These

⁽¹⁾ Pretas: unhappy spirits or ghosts. Each Deity has one Preta. (2) dPag-bsam-shing: Kalpataru. (3) Literally appearances (sNang-va-dang) and Shūnyatā (sTongpa) united of (zungduhjugpahi) the selfness (bdag-nyid)—having—in—do, meditate (can-du-bSgom-par-byaho.) That is:—meditate (upon it) as being the very self of the united being of Aloka (appearance) and Shūnyatā. That is Form (Rūpa) and the formless Void (Shūnyatā) united in One: what in other schemes is called the phenomenal and the real or spiritual. Shangkarāchāryya if (as western critics allege) he lived after the development of Buddhist philosophy may have borrowed from it substituting Atma for Shunyata which it resembles but asserting that this Atma was eternal substance. (4) The meaning of this is:—We are generally in the habit of underrating the products of our own mind as being not divine. which however ought not to be so. One should regard these products of one's own mind—the sixty-two Devatās who constitute the Mandalas—as being the very Devatās, incarnated for the benefit of the Jambu-dvipa. Or, in other words, as an artist regards the

Beings1 which are made to appear by means of Mantras which constitute the Mandala of one's mind are in truth the Devatās who inhabit the twenty-four sacred places in Jambu-dvīpa. And these same Devatās are the (Nirmāna-kāya²) manifest forms of the Sambhogakāya² Beings who inhabit the pure Wogmin³. And these again are in no wise different from Dharmakāya². In this way one should dispel the 'notion that they are in any way inferior on account of their being mind-evolved images which may be regarded with indifference; and one should know that these sixty-two Mandala Devatās, which appear in one's mind, to be none . other than the manifest (Nirmāna-kāya) Devatās existent in Jambu-dvīpa who in turn are no other than the Sambhoga-kāva Devatās existing in Wogmin who again are not

product of his mind and brush or pencil with adoration and fondness, so should the Sadhaka adore the Devatas produced by his mind and regard them as the real manifestation of the Deities of the Jambu-dvipa. And these again as not only wielding influence in the Jambu-dvipa, but throughout the whole universe, being the concentrated rays or manifestations of the Sambhogakāya and who reside in the Akanishta Heavens. This Sambhoga-kāya in its turn is not any other thing than the Dharmakaya. Ordinary people regard the Devatās as objectively existing and venerate them because of this supposed objectivity. Here the Sadhaka is led to guard himself against such notions. They are of the mind and as such one with the Devatās of the Wogmin. (1) Pho-nyas = Messengers. (2) Chos-kyi-sku. The bodies here referred to are as follows:—(a) Dharmakāya (The body of Dharma or ultimate reality). That which is free from inherent obscuration and accidental obscuration is said to be Dharmakāya. (b) The embodiment of all that is wise, merciful and loving in the Dharmakaya—as clouds on the surface of the heavens or a rainbow on the surface of clouds-is said to be Sambhogakāya = Longs-sku. (c) The still more concentrated ray from the Sambhoga-kaya which is shot forth to affect any particular person, place or time is the Nirmanakaya (Sprül-sku). (3) A state (Akanishta Loka) from which there is no falling back into Sangsara. separate from the Dharmakāya¹. In this way one should dispel the notion that they are in any respect inferior to mind-evolved images upon which one looks with indifference; and should know these sixty-two Mandala Devatās which appear in one's mind to be none other than the Manifest (Nirmānakāya) Divinities existent in Jambu-dvīpa who in turn are no other than the Sambhogakāya Devatās existing in Wogmin ² who again are not separate from the Dharmakāya. So should one accustom the mind to regard the Divinities as superior beings³. This entire Mandala⁴ is subject of meditation by a highly developed mind. Each

⁽¹⁾ Chos-kyi-sku. (2) v. ante p. 36 n3., Hog-min—Akanishta Heavens. (3) When we create images of Devata with our mind we are apt to regard them with indifference because they are mind-evolved. But this They are equal in all respects to the actually existing is not right. images Devatās in Hogmin. If we merely think to ourselves "I am creating with my mind" no more advancement is made than by solving any merely intellectual problem. But the Sadhaka's occupation is not merely mental. He should train his mind to regard these exercises with exalted regard, veneration and devotion looking upon the Devatās as real, holy and divine. They are none the less so because mind-produced, for the mind ultimately is That and its ideas (4) The Mandala may be drawn as follows:forms of That. circle within which is the Principal Devatā Shrīchakra-Sambhāra. Give it eight petals in the N, E, S and W, which are Lama, mKhah-hGro-ma, Rūpini, Khanda-Rohe. Outside these eight petals draw eight other larger ones. This is the inner Mandala of Chitta in which are Maha Kamkala and others. Outside this, draw again eight larger petals to form the red middle Mandala fenced with lotuses called Vak Mandala, containing in each petal Otre, Sthāna, and Devatās rDorje-Ralpachan and other Sthānas and Devatās. Outside this again draw eight larger petals which is the Kāya Mandala fenced by Chakras containing Griha Deva, RinchenrDorie and others. Outside this last is the fourth circle (Phag-gDongma, called the Damtshig-hKhorlo) containing in its eight divisions the gate-keeper and warders who guard the good faith and worshipping female Devatās Hug-gDong-ma and others. Then draw the outermost circle of flames enclosing and guarding all.

Mandala and its petal with its particular Devatā must be meditated upon with special veneration and faith. In the Mūla-Tantra¹ it is said that The three classes of Devatās when well known confer boons on the devotee. This is the mode of acquiring practical knowledge. Then with a view to dispel doubts about the Devatās and the Path² identify the thirty-seven Devatās created by, and meditated upon by, the mind with the thirty-seven branches of the Dharma³ which leads to Buddhahood and these again must be thought of as being within the worshipper himself in the form of the thirty-seven Devatās. This practice is for men of the highest intellect. Men of middling and lower intelligence should identify the recollection of the body to be Khando-ma⁴; the recollection of the

⁽I) rTs-a-vahi-rGyud-The fourteenth of the fifteen parts of the last volume of the Tantra section of the Kah-gyur. (2) The Sādhaka may doubt whether the Devatās are real and for the purpose invoked: whether thev exist independently of the Sādhaka's belief, in which case what about non-ego or Shūnyatā? So with a view to dispel such doubts the Sādhaka is enjoined to identify the Devatās with the saving Dharma; so that he may realise the truth that enlightenment and liberation are to be obtained from himself and by himself through his own effort and not from any external help or favour. The thirty-seven Devatās are previously enumerated, the chief being dPal Heruka (Shri Chakra-Sambhāra). The two principal Devatās are Sambhāra and Vārāhī; the attendants Khanda Rohe, etc., are four: the Deities of the Sthanas are twenty-four, each couple being taken as one: the door-keepers are four; and four others are Shinje Tanma, Shinje-phonyama, Shinje Chewamo, Shinje-jom-ma. (3) The thirty-seven branches of the Dharma in Pali are:—(a) Cattaro Satipatthang 4; (b) Cattaro Sammappadhana 4; (c) Cattaro Iddhipada 4; (d) Panca Indrayani 5; (e) Panca Balani 5; (f) Satta-Bhojanga 7; (g) Atthanga-Magga 8=37. (4) Khah-hGro-ma: Dākinī, i.e., to be represented by the Devata. To recollect that one's body (Kāyasmriti upasthāna) is made up of several elements, ingredients, parts, functions, etc. This recollection regarding the body is to be identified with mKhah-hGro-ma.

nature of things1 to be Khanda-rohe; the recollection of the mind to be Zuchen-ma2; the miraculous feet of good and strong motive to be Khanda-Kapāli 8 and Rab-tum-ma4, the miraculous feet of energy to be Maha-Kam-kala and Tum-pai-Mig-chen-ma⁵; the miraculous feet of investigation6 to be Kam-kala and Wö-dan-ma7; the miraculous feet of the mind to be Cheva-nampartsigpa⁸ and Na-chen-ma⁹; the faculty of faith to be Suravairi and Tanpai-lo-chen-ma10; the organ of endeavour to be Wö-pa-me¹¹ and Mihu-thung-ma¹²; the organ of memory to be Dorje-Wöd¹³ and Lankayi-wang-chugma¹⁴; the faculty of deep meditation to be Dorjehi-sKu¹⁵; the faculty of wisdom to be Anguri and Eravati; the power of faith to be Dorje Ralpachan¹⁶ and the Great Destructress; the power of strength and endeavour to be Pawo-chenpo¹⁷ and Lungi-Shu-chan-ma¹⁸; the strength of memory to be Dorje-Hung-zad¹⁹ and Chang-thungma; strength of deep meditation to be Rab-tu-Zangpo²⁰ and Shyāmā Devī²¹; and the strength of wisdom to be Dorjizangmo²².

⁽¹⁾ Chos—Dharma. (2) gZugs-canma (Rūpinī or—Rūpavatī.) (3) Khanda-kapālī—The "miracle" which can be accomplished by good motive and perseverance by the mind as a whole. (4) Rab-gTum-ma. (5) gTumpai-mig-canma v ante. (6) dPyöd-pa-Vichāra. (7) Höd-lDan-ma. (8) mCheva-rNampar-gTsigspa. (9) "He who shows his teeth fiercely". sNa-chen-ma—big nosed. (10) bTan-pahi-bLo-canma—She of firm intellect. (11) Amitābha. (12) The dwarfish lady. (13) rDorjihi-Höd—Light of Dorje or Vajra. (14) Langka-hi-dVang-phyugma—Lankeshvarī. (15) rDorjehi-sku-Vajrakāya. (16) rDorje-ralpaehan—having mane of Dorje. (17) dPah-vo-chenpo—Mahāvīryya. (18) rLungi-sugs-can-ma—She who has the might of the wind. (19) rDorge-hum-mdZad—Vajra-hūng-kāra. (20) Rab-tu-bZangpo-(Subhadra). (21) In text—Shyama Devi. (22) rDorje-bZangmo—the good Dorje and the very good Lady.

The seven Bodhyangas are (the aspects of the Perfect Experience), namely, Pure Wisdom as Ecstasy¹ represented by Jig-jed-chenpo² and Ta-na ma³, Pure Wisdom as Energy⁴ represented by Migmi-zang⁵ and Khagana,⁶ Pure Wisdom as Love⁻ represented by Tob-po-che⁶ and Khor-loi-shug chen-ma⁶, Pure Wisdom as Action¹⁰ represented by Rinchen-Dorje¹¹ and Khanda-Roha⁶, Pure Wisdom as Dharma ¹² represented by Tamdin ¹³ and Shondini, ¹⁴ Pure Wisdom as Clear Memory¹⁵ represented by Nam-khayi-Nyning-po ¹⁶ and Khorlohi-go-chama ¹⁷, Pure Wisdom as Detachment ¹⁷ represented by Heruka and Shintu-Pahmo¹ゥ.

The eight branches of the Noble Path are: Right-view ²⁰ represented by Padma-gargyi-Wang-chug ²¹ and Tob chen-ma²²; Rightmindedness or Right resolve ²³ by Nampar-Nang-zad ²⁴ and-Khorlo-Gyurma ²⁵; Right speech ²⁶ represented by Dorje-Sem-pa ²⁷ and Tson-duchenmo ²⁸; Right Action ²⁹ represented by Khva-dong-

⁽¹⁾ Ting-nge-hdzin-yang-dag-byang-chub-kyi yan-lag = Samādhi-Sambodhyanga. (2) h Jigs-byed-chenpo. (3) rTa-snama. (4) brTsön--Grüsvang-dag-byang-chub-kyi-yanlag = Viryya-Sambodhyanga. (5) Virupaksha. (6) In Text-Khanda-Roha. (7) dGah-va-yang-dag-byangchub-kyi-yanlag. = Priti-sambodhyanga. (8) sTobs-po-che, (9) hKorlohi-sugs-can-ma. (10) Sintu-sbyangspa-yang-dag-byang chubkyi-yanlag—Prasrabdhi-sambodhyanga. (11) Rinchen-rDorje. (12) Dharma, Chös-rab-tu-rnam-par-hbyed-pa-yang-dag-byang - chub-kyiyan-lag = Dharma-pravichaya-Sambodhyanga. (13) Hayagriva: rTamgrin. (14) In Text. (15) Dran-pa-yang-dag-pa-byang-chub-kyi-yanlag-Smriti-sambodhyanga. (16) Nam-mKhahi-snyingpo. (17) hKhorlohigo-chama. (18) bTang-snyoms-yang-dag-byang chub-kyi-yan-lag = Upeksha-Sambodhyanga. (19) Shintü-dpah-mo. (20) Samyag-drishti or Right belief=Yang-dag-pahi-lTa-va. (21) Padma-gargyi-dVang-phyug. (22) sTob-chen-ma. (23) Samyak-samkalpa or Right aim.=Yangdag-pahi-rTog-pa. (24) rNampar-sNang-mZad. (25) hKhorlös-sGyurma. (26) Samyag-vāk; Yang-dag-pahi-ngag. (27) rDorje-sems-dpah. (28) brTson-hGrüs-chen-mo. (29) Samyak-Karmanta = Yang-dag pahi-las-kyi-mthah.

ma¹; Right Living² represented by Wug-dong-ma³; Right Endeavour⁴ represented by Khyi-dong-ma⁵; Right Mindfulness⁶ represented by Phag-dong-ma⁷; and Right Meditation⁸ represented by Pal-Heruka⁹ and Dorje Phagmo¹⁰.

The production of unborn meritorious acts is represented by Yamadhadi. The careful guarding of meritorious principles, when produced, is represented by Shin-jehi-Pho-nya-mo¹¹; avoidance of irreligious principles which have been produced is represented by Shin-jehi-cheva-ma¹²; prevention of the birth of unborn religious acts is represented by Shin-je-Jom-ma¹³.

Having uttered these let the Sādhaka remember all these Devatās are but symbols representing the various things which occur on the Path such as the helpful impulses and the stages attained by their means.

Should doubts arise as to the divinity of these Devatās, one should say "the Dākinī is only the recollection of the body" and remember that the Deities constitute the Path. One should meditate on the pure and sacred outer Mandala of the Nirmāna-kāya¹⁴ as the first step on the Path. Thus

⁽¹⁾ Khva-gDong-maī: her mantra Kākāsye, etc. (2) Samyag-jīvanam; including right means of livelihood: Yang-dag-pahi-hTsho-va. (3) Hug-gDong-ma; her mantra Hūluka-sye. (4) Samyag-vyāpāra or cheshtā=Yang-dag pahi-rTsol-va. (5) Khyi-gDong-ma; her mantra Shvanāsye or Shvānamukkhī. (6) Samyak-smriti=Yangdag-pahi-dranpa. (7) Phag-gDong ma; her mantra Shūkarāsye. (8) Samyag-dhyānam: Yang-dag-pahi-Ting-Nge-hdzin. (9) dPal-Heruka. (10) rDorje-Phagmo or Vajravārāhī. (11) gShin-rJehipho-nya-mo. (12) gShin-rJehi-mCheva-ma. (13) gShin-Je-hJoms-ma. (14) Sprul-pahi-sku=One of the three bodies of Buddha namely, Dharma-kāya the essential formless Bodhi which is true experience free of all error! Sambhoga-kāya the reflected body of glory of the same;

all who reside in such Mandala must be clearly brought before the mind. This mental movement, together with the lower and upper Vāyu ¹ in motion, cause the Ham ² sound at the crown of the head to hum, and the A-shaped ³ vital principle ⁴ to pass through the Sūkshma-nādi ⁵ where both the Vāyus meet in the heart and unite in one.

From the gradual combination of residence and residents 6 into one, vividly impressed upon the mind, there evolves the many-coloured Vajra? at the crown of the head. Meditate upon the heels as the Vajra foundation, the ribs as Vajra-fence, the skin as dome, ceiling cloth and curtains of Vajra and on the downy hair in the body as a net-work 8 Think of the hair of the head and on the nails as a fence of divine magical fire protecting the whole. Think of the heels as being air, the trijunction 9 as fire, the stomach as water, the heart as earth, and the vertebral column as Mount Meru 10. Think upon the head as being the upper portion (of Mount Meru). Imagine the body, one fathom in length and the same in breadth, to be the squareshaped Vihāra 11 of which the four doors are the four airs of the four elements issuing from the heart; the eyes to be the ornaments of the Vihāra; the legs its pillars.

Nirmāna-kāya the transformed body of the human Buddhas. The first is the essential, the second the reflected, and the third the practical aspects of the one Wisdom. See Foreword. (r) The Apāna Vāyu the seat of which is below the abdomen and the Prāna Vāyu which is above it in the region of the chest and throat. (2) The Mantra (3) The Akāra. (4) 1Te-vahi-A-tshul. (5) dVūma. (6) rTen-dang-rTenpahi-dKyil—hKhor=the Mandala. (7) Sna-Tshogs-rdo-rje. (8) Mdah-hi-dra-va. (9) Possibly the junction (gsum-mdo) of Idā, Pinggalā and Sushumnī below the navel centre or the Mūlādhāra. (10) In Sanskrit the spine is called Merudanda, i.e., Meru axis. (11) Temple-gZhal-yas-khang. The Text gives the head as the upper part of Meru.

Meditate upon the whole Mandala consisting of the residence and the "Hūm" which dwells in the heart as the Divine Heruka and His Consort as above explained.

Meditate upon His twelve hands as follows¹:—The uppermost right hand—Mam, Khah-gro-ma.² The next uppermost right hand—Lam, Lama. The uppermost left hand—Pam, Khanda-rohe. The next uppermost left hand—Tam, Zug-chan-ma.³

The other eight hands as eight long Hūms.

Of these, the four right hands are the crow-faced, the owl-faced, the dog-faced and the sow-faced Dākinīs. The four left hands are (the female Devatās) Shin-je-Tan-ma⁴ Pho-nyama ⁵, Cheva-ma ⁶, Jom-ma ⁷; and in the twenty-four sacred places, including the crown of the head imagine the twenty-four letters, Pu, Jā, Ū, Ā, Go, Ra, De, Ma, Ka, Ō, Trī, Ko, Kā, Lā, Ka, He, Pre, Grī, Sō, Sū, Na, Si, Ma, Kū, ⁸ to be the twenty-four Vīras ⁹ and Yoginīs ¹⁰.

⁽¹⁾ Here the true signification of the Shrī Heruka's twelve hands is explained. (2) Khah-hgro-ma = Dākinī. (3) gZugs-chanma = Rūpinī. (4) gShin-r Je-brTan-ma, meaning the anvil or firm post of Yama. (5) Meaning messenger of Yama (Yamadūti). (6) mCheva-ma meaning fangs of Yama (Yama-danta). (7) h Jomsma meaning Destructress. (8) These stand for the names of the twentyfour Sthanas given later. (9) dPah-vo. (The Heroes.) (10) rNal-hjormas. Vīras and Yoginis are exalted Mahā-Siddhas worthy of special veneration. They have attained Siddhi through the four Vajra-sādhanās. The body is purified of gross material substance. Language is purified of all useless utterances and becomes efficacious Mantra. The thought is purged of the notions begotten of the contact of the internal senses and external objects displayed as likes and dislikes. Mind is tranquillised and filled with exalted clearness and wisdom. Thus is obtained the undecaying body, speech, mind and knowledge, Vajra-kāya, Vajravāk, Vajra-chitta, Vajra-jnāna (sku-rDorje, gSungs-rDorje, ThugsrDorje, Yeshes-rDorje.) These are the four Vajras of the four Chakras. The Chakras are the beings and the Vajras are the results of the Siddhi obtained by them.

Thus (1) in Puliramalaya¹ (the crown of the head) reside Khanda-Kapali and Rabtu-Tummo². (2) In Jālandhara, the centre of the crown—reside Mahākamkala³ and Tumpahi-mig-chan-ma⁴. (3) in Udyāna, the right ear, reside Kamkala⁵ and Wöd-Danma⁶. (4) In Arputa, the nape of the neck, reside Cheva-Nampar-tsig-pa² and Na-chen-ma⁶. These are the sacred places⁶. (5) In Godāvari, the left ear, reside Suravairi and Tan-pahi-lochan-ma¹⁰. (6) In Rameshvari, the spot between the eye-brows¹¹, reside Wöd-pag-me¹² and Miwa-Thūng-ma¹³. (7) In Devikota, the two eyes reside Dorje-yi-wöd¹⁴ and Lang-kai-Wang-chugma¹⁵. (8). In Malava, the two shoulders reside Dorji-yi-sku¹⁶ and Shing-dib-ma¹². These are the secondary¹⁶ sacred places. These belong to the blue Mandala of the mind which occupies the Heaven.

(9) In Kamarupa, the two arm-pits, reside Amkuri and Erapati. (10) In Otre, the two breasts, reside Dorje-Ralpachen¹⁹ and Jigjed-chen-mo²⁰. These four are the Realms²¹.

⁽I) (In the Text) on the head=Spyivo—the crown of the head. (2) Rabtu-gTum-mo. (3) Sic: Kam-kala. (4) gTumpahimig-chan-ma. Her Mantra seems to be Om-Tsanda-akshi-ye-Hūm-Hūm Phat. (5) Sic: Kam-kala. (6) Hod-lDanma = Prabhāvatī. mCheva-rNampar-gtsigs-spa = Grinning fangs. The Mantra seems to be: Om-Tra-sa-ya Tra-sa-ya Hūm-hūm-phat. (8) sNa-chen-ma=Bignosed or She with big nose. Her Mantra: Om-Ksho-bha-ya, Kshobha-ya, Hūm hūm phat. (9) Sthānas = gnas. (10) brTtan pahi-bLo chan-ma = Vīra-mati. (11) What the Hindus call the Ajnā Chakra. (12) Hod-dpag-med whose Mantra is Om-Rhoum Rhoum, etc. (13) The dwarfish lady = Om kharba-ri-ye, etc. (14) rDorje-hi-höd = Vajra-Prabhā. The Mantra: Om-Rha, Rha Hūm Hūm, Phat. (15) Langkahi-dVang-chug-ma = Lankeshvari. The Mantra in Text is: Om-Lankeshvari ye, etc. (16) rDorje-hi-sku. Mantra: Om Phem, Phem, etc. (17) Shing-grib-ma. Mantra: Om Druma-Tshaye Hūm-Hūm-Phat. (18) Nye-vahi-gnas = Literally, "nearer." (19) rDorje-Ralpachan: Having mane of Vajra. The Mantra of this Devatā is: Om-da-ha-da-ha-hūmhûm-phat. (20) h Jigs-byed-chen-mo = The great Destructress. Mantra: Om Maha-Bhai-ra-vi-ye Hūm-Hūm-Phat. (21) Zhing = field = realm.

(11) In Trisha-kune, the naval, reside Pah-ho-chenpol and Lungi-shug-chan-ma². (12) In Kosala, the nose-tip, reside Dorje-hum-zad³ and Chang-thung-ma⁴. These form the nearer realms of sacred places, second in importance. (13) In Kalinga, the mouth, reside Rabtu-Zangpo⁵ and Shyama Devī. (14) In Lampaka, the neck, reside Dorje-Zangpo ⁶ and Shintu-Zangmo⁻. These are the warm regions⁶. (15) In Kantsi, the heart, reside Jig-Jed-chen-po⁰ and Ta-na-ma¹o. (16) In Himalaya, the private abdominal regions which form the warm regions of the second grade, dwell Mig-mi-zang ¹¹ and Khagana.

These belong to the red Mandala of speech.

(17) In Pretapuri, the sexual organs, dwell Tob-po-che ¹² and Khorlohi-shug-chan-ma¹³. (18) In Grihadeva, the

dPah-ho - chen-po = Mahā - vīra (Great hero). His Mantra: Om-Patsa-Patsa, etc. (2) rLungi-shugs-chan-ma. = "She who has the strength of the wind "whose Mantra is: Vāyu-bege-hūm, etc. (3) rDorje-Hum -mdZad = Vajra-hum-kara. His Mantra: Om-Baksha-Baksha-basaru-dira-antra-mala-balambi-ni-ye-hum-hum-phat. (4) Chang-hThung-ma = She who drinks wine. Om-sūra-bakshi-ve-Hūm-Hum-Phat. (5) Rabtu-bZangpo=Very-good. His Mantra: Om-grihanagrihana-sapta-pātāla-gatāma-bhujanga sarvam-va-tapjāva-tapjāva. (6) rDorie-bZangpo = Vajra-Bhadra: The righteous or good Vajra. Mantra is: Om-A-Katdya-Katdya. (7) Shintu-bZangmo. Whose mantra is = Om-sū-bhadre. (8) The body is likened to Jambudvīpa wherein are warm and cold places. Here the neck is said to be a warm region. (o) h ligs-byed-chenpo = The great Destroyer. Mantra is = Om-Rhini-Rhini-Hūm-Hūm-Phat. (10) rTa-sNa-ma=The horse-nosed lady. Om-Jnyom-Jnyom-Hum-Hum-Phat. (II) bZang = Virupāksha. (12) sTobs-po-che = Very mighty (Mahābala). His Mantra seems to be: Om-Kshmām Hūm-phat. (13) hKhorlohishugs-chan-ma = She having the force of the wheel,

anus, dwell Rinchen-dorje¹ and Khanda Rohe. These are the junctions². (19) In Suvarnadvīpa, the two calves of the legs, dwell Nam-khahi-Nyingpo³ and Khorlohi Gochama⁴. These are the nearer (or secondary) junctions⁵. (20) In Sourakhta, the two thighs, dwell Tam-dim6 and Shondini. These are the junctions7. (21) In Nagara, the sixteen fingers8, reside Heruka and Shintu-Pah-mo9. (22) In Sindhu, the ankles, dwell Padma-gargyi-Wangchug¹⁰, and Tob-chen-ma¹¹. These are the cremation grounds¹². (23) In Maro, the four thumbs¹³, dwell Vairochana¹⁴ and Korlohi-gyurma¹⁵. (24) In Kuluta, the two knees. dwell Vajra-Sattva¹⁶ and Tson-Dubs-chen-mo¹⁷. These are the nearer cremation grounds of the second order. These occupy the whole Mandala of the body beneath the surface of the earth. The nature of these Devatās have been above described.

Having thus vividly brought the outer and inner Deities before the mind, repeat the Mantra *Om* and think that the outer and inner Chakras, the Nirmānakāyas, the Sambhogakāyas, which make the four Chakras, and those (mentioned hereunder) are vividly present and inseparably

⁽¹⁾ Rinchen-rDorje = Ratna-vajra, Precious Vajra. (2) hDu-va. (3) Nam-mKhahi-sNingpo = Akāsha-garbha. (4) hKhorlohi-gochama = She wearing the armour of the wheel. Om-cakra varmīnī-ye-Hūm-Hūm-Phat. (5) Nyevahi hDu-va. (6) rTamgrin = Hayagrīva. (7) hDu-va. (8) Sormo-bcu-drug. That is, fingers and toes excluding thumbs and big toes. (9) Shintu-dPah-mo. The great heroine. (10) Padma-gargyi-dVang-phyug = Padma Natakeshvara, Lord of Dancers. (11) sTob-chen-ma=Mahābalā or Lady of great strength. Her Mantra is: Om Mahābale Hūm Hūm Phat. (12) Dur-khröd. (13) That is, two thumbs and big toes. (14) rNampar-sNang-mdZad=Vairochana. (15) hKorlohi-sGyurma=She who turns the wheel or rules. (Om-cakra Vartinī ye-Hūm-Hūm-Phat.) (16) The heroic Vajra mind=rDor-rje-semsdPah. (Om-Dhili Dhi-li-ye.) (17) bTson-hGrus-chen-mo=She of great perseverance. The Mantra is: Om-Mahā-vīrye-Hūm-Hūm-Phat.

one. Similarly when repeating the Mantra "A" one should meditate upon the four-fold Mandala of speech (Vāk); and when repeating Hūm one should think of the four-fold Mandala of the mind (Chitta).

Then repeating Sarva-vīra-yoginī one should think of the twenty-five heroes (Vīra) and of the thirty-seven Yoginīs. Repeat "Kāya" (Body) thinking of the Body of all. Repeat "Vāk" (Speech) thinking of the Speech of all. Repeat "Chitta" (Mind) thinking of the Mind of all, and that these are inseparable the one from the other. After thus meditating well say—"Om-vajra-svabhāva ātmakoham¹," thinking at the same time that all the above are of the nature of Vajra². Then repeat—Om vajra-shuddhasarva-dharma-vajra shuddhoham ³—and think "every thing is of the nature of the pure, indestructible (Vajra-like) Shūnyatā and that is Myself⁴." Repeat this three times (with thought clearly fixed).

This is the first branch⁵, when one meditates on the sacred word⁶, by which one obtains the Sambhoga-kāya through the physical body owing to its development by the grace and power of the Mantra⁷. Lord Naropa has said that the imagined Devatā and Mandala should be absorbed into the Devotee's self, that one may thus clearly understand their true nature. But ⁸ in the Tantras it is

^{(1) &}quot;I am of the true nature of Vajra." (2) That is Body, Speech and Mind are manifestations of Vajra. (3) I am pure Vajra; that pure Vajra which all things are. (4) Thams-cad-kyang sTong-pa-nyid-rdo-rje-hi-Rang-bZhin-du-rNam-par-Dag-pahi-Ngovo-bDag-yin sNyampa-lan-gSūm-dū-Bya-ho. Everything is in the nature of the Pure Void which is the real nature of the Sādhaka himself. (5) That is the first process in the course of this devotional exercise. (6) By the Japa of which the body is divinised. (7) At first one is only aware of the physical body. This by Sādhanā is transformed into Sambhogakāya. (8) Indicating some difference of technical detail.

said "Having mastered the two armours¹ think particularly of the Divine Chakra. Having mastered the combination of Mantras and symbols, quickly enter into the Chakra of devotion². Thus it is said and in the Guru Lohipa's works also the same is said. By that it is meant that in those portions called Sthānas³, meditation is made on lunar thrones⁴ upon which the white letters "Om-Ha⁵" are placed.

On the head is the Mantra "Nama-hi⁶" the letters of which are yellow and represent Vairochana. On the crown of the head are the red letters "Sa Ha Hu" representing Padma-Gargyi-Wang-chuk⁷. On the two shoulders are the black letters Pou-khat-he⁸ representing the black Heruka. In the two eyes are the orange letters Hum, Hum, Ho which represent Dorje-Nyima. In all the limbs are the green letters Phat-Ham which represent the green Hayagrīva.

The above constitute the armour of the Vīra the male Deity.

⁽¹⁾ The clear vivid mental pictures of the various letters in the various parts of the body, representing the male and female Devatās, are the armours which render the Sādhaka unassailable. (2) Damtshig-hKorlo: Bhakti-chakra which essentially the Sadhaka's own personality meditated upon as Devata as contrasted with the Yeshes-hKhorlo, the Chakra of knowledge meditated upon as being without. The Devotee imagines his own body to be the Mandala included in the chief Devatā. This is the Bhakti-chakra. Next he imagines a Inana-chakra without himself of Devatās who are worshipped with obeisance and offerings by the Bhakti-chakra and finally the former is absorbed into the latter. (3) The sacred places which are the heart, etc. (4) The white basis on which the Devatā or Mantra rests. The colour of the seat of the Devatā indicates whether it is solar or lunar, the former being an orange-coloured disk. (5) = Vajrasattva. (6) In Text Nama-hi. quære. namah (7) Padma-gargyi-dVang-phyug. (8) Bija Mantras. Downloaded from https://www.holybooks.com

In the navel are the red letters Om-Vam which represent Vajra-Vārāhī.¹ In the heart are the blue letters Ham-Yom which stand for Shin-je-ma.² In the mouth are the white Hrim-Mom representing Mong-jed-ma.³ In the head are the yellow Hrim Hrim standing for Kyöd-jed-ma.⁴ On the crown of the head are the green "Hūm Hūm" standing for Tag-jed-ma.⁵ In all the limbs are the smoky coloured "Phat Phat" standing for Chandikā.

Then think that the Male and the Female are inseparably one and not two, and know that meditation on the letters of the Mantras as different Devatās is merely for the sake of clearly defining the armour⁶ which consists of different Devatās. This is the second branch (of the process of meditation). Then making with the hands on the forehead the sign of the flaming gem⁷ and turning the hands round⁸ say "Phem"⁹, imagining that the Hūm in the heart emits rays whereby worship¹⁰ is done of the whole self-existing conclave of Devatās consisting of the Buddhas surrounded by the Bodhisattvas who

⁽I) rDorje-Phagmo. Here the armour of the female Devatā commences. (2) gShin-rJe-ma = Yami. (3) rMongs-byed-ma = The stupefier. (4) bsKyod-bved-ma = Shewho causes movements. (5) Skrag-byed-ma = She who frightens. (6) It is called Armour because meditation on the Bijas of the Devatas on the different parts of the body protects it from the attacks of Mara. The feeling of exaltation with which it is endowed by such exercise fortifies it against the temptation to abuse the body or to employ it in wicked and (7) That is the jewel Chintamani menunworthy actions. tioned in the Tantras. (8) This is called the Mani Mudra (Norbuhiphyag-rgya). Put the thumbs and first two fingers together and turn them in a circle going left to right over the head. (9) A Bija mantra. (10) The Sādhaka imagines the "Hūm" in the heart. The Hūm emits Rays. These are the objects with which worship is done. These rays are Rays of adoration. They vibrate and cause answering vibrations of compassion and love to vibrate back to the Sadhaka from the Inanachakra Devatās.

are brought to mind as being in the Heavens which are in front of the worshipper.

Then say "Ja, Hum, Bam, Ho" and think that all the Devatās are absorbed into oneself. Repeat Om yoga-shuddha-sarva-dharma-yoga-shuddhoham. (I am pure through that Yoga which purifies all things.)

In saying this mantra the worshipper should think that the Devatās and himself are inseparably (indivisibly) one and not two. This is the third Branch (of the meditative process).

Again after invoking the sixty-two Devatās constituting the Mandala surrounded by Buddhas, Bodhisattvas, Krodha-devas and Krodha-devīs,² all surrounded by hosts of countless worshipping Devīs, worship them as before and pray that all the Tathāgatas ³ may grant you power.

Imagine then that the Devatās utter this verse:-

" Just as the Buddha was born
All the Devatās bathed him with holy water."
So with holy celestial water
Do I also confer Power on thee.

Think then that the Devatā says the mantra "Om sarva-tathāgata abishekha-samaye4 Shrī Hūm." (Om let there be all auspiciousness at the time of the sprinkling given by all Tathāgatas, Hūm.)

⁽¹⁾ Come, be present, stay, Ho (interjection). (2) Terrific male and female Devatās (Khrovo-dang-Khromo). (3) Those who had "gone before." That is the Buddhas of which varying numbers are given and who preceded the Buddha Sakya Muni. He who has gone the same way, e.g., as the previous Buddhas have gone, and future Buddhas will go. (4) In text it runs. Om-sarva-Tathā-gata-abhi-kshe-kata-samaya-Shri-Hūm.

Repeating the above let him think that the Tathāgatas have conferred the power, amidst auspicious songs and hymns. Imagine that worship is offered and all evil Spirits are exorcised. Then think that the holy and divine water fills the whole body and cleanses it of all impurities and that then the remainder of the water surges up to the crown of the head, where it becomes the five chief blissful Devatās¹ of the five orders;² and then that all the divinities of devotion are embodied in Buddha Vajrasattva; in the Mandala of the mind Akshobhya; in the Mandala of speech Amitābha; in the Mandala of the body Vairochana.² This is the fourth Branch (of the process) wherein the seals of the chiefs of the orders are set impressively.³

This is how the meditation is done in detail. Having clearly defined the above Devatās in detail the Devotee should repeat the refuge formula and the good-wishes formula. Having meditated upon the three joys and the full conclave of the protecting Mandala let him think that his Guru, or at least his two hands, are held over his head and that the Guru embodies

⁽¹⁾ That is Vajra (Vajra sattva: rDorje-Sems-dPah). Ratna (Ratnasambhava: Rinchen-hByun-gNas). Padma (Amitābha: sNang-va-mThah-yas). Karma: Dön-yöd-Grub pa (Amogha-siddhi). Dharma (Vairochana; rNampar-sNang-mdZad.) (2) These five Dhyāni Buddhas personify each one of the Yeshes (Jnāna) of a Perfect Buddha—thus Vajra, the mirror-like wisdom: Ratna, the equalising wisdom: Padma, the distinguishing wisdom: Karma, the wisdom which accomplishes all works: and Dharma, the Dharmadhātu. (3) That is where the Chiefs are clearly defined in imagination. (4) I take refuge in the Buddha-Dharma and the Sangha (the best of all assemblies) until I obtain trained perfection. May all the good that I do enable me to obtain Buddhahood for the benefit of sentient beings. (5) Meditation on the ordinary body as the spiritual body of the Devatā; on the speech as Mantra; on the mind as the compassionate mind of the Devatā.

in himself all the virtues of the three gems (Triratna).¹ Then exerting to his utmost his faith let him think that the Guru's body has been absorbed in his own whereby the person of the devotee becomes the same as that of the Guru. This is the middle course of meditation (neither too brief nor too detailed).

The shortest method is that in which the worshipper without meditating on the protective Chakra at once sets to meditate upon the inner Mandala only; and, without binding himself with the armour above described, recites the Mantras which confer blessings upon the Mandalas.

This is the method wherein one meditates upon oneself as Buddha.² Then worship the Buddha with the prescribed Mantras, external ritual, nectar,³ pleasures⁴ and mental products⁵ and, chanting the two verses of eight feet,⁶ fix the mind on the apparent yet unsubstantial⁷ forms of the Devatās of the Mandala and put oneself into the quiescent state.

Then, according to the four kinds of effects desired⁸, one imagines that the Mantras assume the under

⁽¹⁾ Buddha, his word, and the assembly. (2) Worship the self as Buddha. (3) Wine which is offered is nectar. (4) All that pleases and gratifies the senses, etc., scents for the nose, form for the eye, praise for the mind, etc. (5) Meru, the four continents, and eight continents. All which is mentioned, amounting to thirty-seven. is imagined as offerings to the self as Buddha. (6) Given in another the bDe-mchog mChod-hPhreng. (7) dKyil-hKhor-gyimed-pa-la-yid-gtad-de-sems-mayeng-par sKu-snang-la-rang bzhin gzhag-go. The bodies of the Devatās of the Mandala, though visible. have no reality (or natural existence = rang-bzhins) in themselves. Fix the mind on that fact and put the mind in the quiescent state. (8) That is, Peaceful (Zhiva, Shānti = Health, long life and good fortune), Grand (rgyaspa = Pushti = followers, name, fame and wealth), Fascinating (dvangva = vashi-karana = love and influence), and Destructive (dragpo = mārana = power to destroy or hurt).

mentioned colours and shapes as they issue from the seed-mantra (Bīja) in the hearts of the Devatās. (I) For peaceful results the Mantras issue in a dazzling white string shooting forth with the speed of arrows. (2) For grand results the Mantras, assuming a bright yellow-colour and the shape of bunches of feathers, go forth and along with a whirling motion. (3) For fascinating effects the Mantras appear in colour to be red and in shape linked together like a chain. (4) For destructive effects the Mantras are black in colour and in a line like a spinning thread darting with a quick motion.

In each case the colours must be like that of the Devatās themselves and bright and glorious.

The rosary of Mantra-letters⁵ is produced from the seed-mantras (Bīja) of the male and female Deities issuing from their mouths and re-entering the male and female organs of the male and female Devatās, thus passing up in a circle to the Bījas in their hearts.

⁽¹⁾ In the first imagine oneself to be the Devatā with the Bīja-Mantra vividly seen in the heart. This is not seen flat like a written letter but upright like a flame. The Bija gradually shines brighter and shoots out rays of white Mantras in a fine line so swiftly as to be like an arrow. These also are each separate upright figures. The rays shot forth from the Sādhaka's Mantra-chakra, excite the Inana Devata's Mantra-chakra which also throws back similar white rays which, shining on the Sādhaka, purify him and being thus freed of evil Karmic results endow him with health, life and good fortune. (2) Similar observations apply here, only the rays are yellow, form bunches and produce a different result. (3) In Vashikarana the rays are red and in links like a chain. For in Vashī-karana one imagines oneself as binding up the beings whom one wishes to fascinate and overpower. (4) The rays are black and shoot with a spinning motion. In all the cases the colours are not the ordinary ones but as the text says celestial, that is, something extraordinarily bright and luminous. (5) That is, the Mantras previously described.

The Mantras are:-

(1) Om Shrī-vajra-He-He-Rū-Rū-Kam-Hūm-Hūm-Phat. (2) Dākinī-Jala-Sambhāra¹ Svāhā. (3) Om Vajra-Vairocāni-Ye-Hūm-Hūm-Phat Svāhā. (4) Om Hri-Ha-Ha-Hūm-Hūm-Phat. (5) Om Sarva-Buddha-Dākinī-Ye; Vajra-Varnani-Ye-Hūm-Hūm-Phat-Svāhā.

These are the chief Mantras of the male and female Devatās and their secondary Mantras. Thirty thousand essential Mantras of both the chief male and female Devatās, five thousand five hundred for each of the twelve Yoginīs, and twenty thousand for each of the Devatās of the three Chakras should be recited.

This renders one competent and capable to engage in the various duties² of this Mandala. This is the productive³ stage wherein Mantras are recited (and the mind is engaged in meditation on certain objects).

Should one then wish to meditate in the advanced stage let him contemplate as follows:—

Imagine in one's navel a white eight-petalled lotus. In the centre of this white lotus is a lunar disc. Upon this disc there are the forms of Vajra-sattva⁴ and His Spouse⁵ in close embrace,⁶ the Mantra Hūm being in their hearts.

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⁽¹⁾ Quaere. In text Sam-Vara. (2) The general meaning is that the Sādhaka may henceforth without the assistance of his Guru perform the rites, periodical Pūjās, and perhaps confer the initiation to others or receive Chelas. (3) bsKyed-rim or bskyed-pahi-rimpa; the stage where the mind produces pictures of Devatās, Mantras and actions, and concentrates itself upon these. 'Productive' refers to the producing of the pictures, etc., etc., which are the "objects." This term is used relatively to the other and final process of meditation, which is called rDzogs-rim (dJog-rim), perfecting or completing stage, which consists in resolving all the mental pictures of objects into Shūnyatā (the void). (4)' rDorje-Semspah. (5) rDorje-sNyems-ma. (6) To indicate—

Then imagine that rays of light issue from the "Hūm" in all directions, vividly defining in the mind both the chief Devatā and the surrounding space as the vessel, and the other Devatās and Beings occupying it as the vessel's content. Fix the attention on this mental picture. Then imagine that the rays of light emitted from the "Hūm" excite all these into activity. The process is like that of a magnet exciting movement of particles of iron dust (filings). Then as the rays are gradually drawn back imagine that all the external space and its contents are drawn inwards and absorbed into the form of the principal external Deity (Heruka and His consort). This process is likened to the absorption of mercury by cow-dung. Next of the two principal Devatās the female is absorbed in the male and the two into one face and two hands. This process is likened to that of a tortoise contracting its limbs.1

Then the consort of the external Heruka is absorbed in the male and this into Vajra-sattva in the navel. The consort of this Deity, too, sinks into the male. Then gradually the male figure itself sinks back into the "Hūm" in the heart and the "Hūm" gradually resolves itself into the Bindu. This process is likened to that of meteoric lights dissolving into each other. Then finally even the Bindu itself gradually becomes fainter and fainter until it fades away and disappears altogether; a process which is likened to salt dissolving in water. Such are the five principal processes of meditation illustrated by what are called the five radical similies.

their inseparable union. (1) A well known Indian simile applied to Mūlaprakriti and the extension of its Vikriti. (2) Thigle: the point such as the Anusvāra breathing.

In the uncurtailed or unabridged process the mental pictures¹ are like dresses, light rays, waves of water; but in themselves and according to their own true nature they are like dancers, the sun and ocean.² The final process of absorption and absence of all thoughts is likened to that of a bubble sinking back into water, or a rainbow melting away into the skies.

So the process is illustrated in various manners by various similies.

Finally the keeping of the mind in a state of tranquillity devoid of objects is called the process of concentration on Vajra-sattva.³

Again⁴ imagine a four-petalled lotus in the navel, the petals of which, going leftward from the East, are earth and air; on the North water and air; on the West fire and air and on the South air and air; represented by the yellow La, white Va, red Ra, and green Ya⁵ respectively. In the centre think of a blue-point as standing for the ether.⁶ Having visualised⁷ these clearly, next imagine that when you are breathing outward a ray of light as thick as a medium-sized thread issues outwards from La through the left nostril going to a distance of sixteen finger

⁽¹⁾ sNang-va = that which appears = that which is visible.
(2) That is, the dancers put on and off the dress. The sun emits and withdraws its rays of light. The ocean throws up waves which again sink into it. (3) Dorje-Sems-dPah. De-ltar-mi-rtog-pahi-ngang-lamnyam par-bzhag pa-ni-rDorje-Semsdpah-bsDu-vaho. The putting of the mind in quiescence is the concentration or contraction on Vajra-sattva because the mental image of Vajra-sattva is made to dissolve into Shūnyatā or the Void. (4) Here follows concentration on Mantras and the Bindu (the shape of which is a point). (5) Here are the Bīja Mantras of earth, water, fire and air. (6) Literally "air of the skies." (7) Literally "having brought these clearly and vividly before the mind's eye."

breadths¹, and again when re-entering sinking into the La thus making a pair of breaths.² Then with constant meditation the imagined ray of Light assumes a misty appearance.³ When this happens sink the La into the Va.4 Then imagine that a white ray issues from the Va, and proceed as aforementioned until one sees the image or reflection.⁵ When this happens sink the Va into the Ra and meditate as abovementioned changing the colour of the ray from white to red which issues and reenters Ra until the ray is seen as a firefly.6 When this happens sink the Ra into the Ya. Then follow the same process with a green ray of light until one sees a burning altar lamp.⁷ When this is seen sink the Ya into the blue point in the centre. Then drop meditation on the rays, their issue and re-entrance, and concentrate the mind on the blue point itself and meditate upon these two-fold airs until the sign of a cloudless sky is seen. This is the wisdom of the path of vision.8 This is concentration on letters (Mantras). Thinking that all these letters are really the point (Bindu) and meditating as aforementioned is called concentration on the Point. It is necessary to concentrate the mind on

⁽¹⁾ Anguli; sormo. (2) Literally "airs." (3) Assumes a misty appearance or "sees the sign of smoke" is the literal meaning of the text. The imagined line of yellow light begins to appear smoky or misty; (4) That is earth into water, the Bhūta next above it. (5) sMig-rGyu is the Tibetan word meaning an optical illusion, visionary mirage, also reflection. The reflection must be of the white ray of light issuing from Va. The reflection or mirage-like appearance of a bright white ring would be a sign of having reached a certain point in the meditation where one has to change. (6) Literally "sees the sign of firefly." (7) Literally "until one sees the sign of a burning ghee-lamp," that is such a lamp as is used for an altar lamp. (8) mThong-vahi-lam = Drishti-mārga.

Dorjesempa at the conclusion of every mental exercise of the productive meditation.¹

The two latter processes may be practised according to one's own faith.² Thus it has been said. This is called the final or perfect stage where the Yogī practises the putting of the mind into the quiescent state.

Then meditate on one's self as embodying the united Deities Shrī Heruka and His consort suddenly issuing from the midst of the Void (Shūnyatâ). In Their heart is the "Hūm" from which rays of light issue and resolve themselves into the Deities of the outer and inner Mandalas. Having fixed these vividly in your mind then imagine that your own teeth and nails are Khanda-Kapali, that the hairs of the head and the body are Mahakamkala; that the flesh is Cheva-Nampar-tsigspa; that the arteries and tendons are Sura-vaeri; that the bones are Wöd-pa-me; that the kidneys are Dorje-yi-wöd; that the heart is Dorje-yi-sku; that the eyes are Amkuri; that the bile is Dorje-yi-ralpachen; that the lungs are Pawo-chempo; that the intestines are Dorje-hum-zad; that the great gut is Dorje-zangpo; that

⁽¹⁾ Productive meditation or the "Creative Stage" (bsKyed-rims) literally.— It means the state in which the mind produces or creates pictures of the Devatās, etc., etc. (2) 'According to one's faith' or 'as one believes.' This is ambiguous. It may mean, 'as earnestly as possible,' or it may mean, 'according to the special teaching inculcated by one's special line of Gurus'; probably the former. (3) In text Maha-Kamkala and Kam-Kala. (4) mCheva-rNampar-gTsigspa (He who shows his fangs with a terrible grin). (5) Sic. (6) Höd-dPag-Med; Amitābha. (7) rDorje-hi-Hod; "lustre of Vajra." (8) rDorje-hi-sku—"body of Vajra." (9) rDorje-hi-Ralpachen "Having Vajra-mane." (10) dPah-vo-Chenpo. "The great Hero" Mahāvīra. (11) rDorje-Hum-mdZad.—Vajra Hūngkāra. (12) rDorje-bZangpo—Vajrabhadra.

the bladders are Jig-jed-chenpo; that the secret parts between the thighs are Mig-mi-zang; that the phlegm is Tob-po-che; that the mucus is Vajraratna; that the blood is Hayagriva; that the perspiration is Dorjerinchen; that the fat is Vajra Heruka; that the liver is Padma-gargyi-Wang-chyug; that the spittle is Vairo-chana; that the rheum vajra-sattva. Having so imagined then proceed as follows.

Meditate on the teeth and nails as being adorned with the Mantra "Om Kara-Kara Hūm Hūm Phat" whereby all which compose them¹³ become identified with the Vīras and the dependents thereon are the twenty-four Yoginīs. The Mūla-mantra of the Male Deity becomes on repetition, the Heruka adorned with the six bone ornaments which are symbols for the six Kulas.¹⁴ On repeating Om Ha and so forth they become the six ornaments including the wheel and so forth. These are for the six Vīras.¹⁵ The Mūla-mantra of the Yoginīs¹⁶ becomes the necklace adorned Vajra-Varāhī.¹⁷ The principal mantras¹⁸ of the

⁽¹⁾ hJigs-byed-chenpo" the great Destroyer." (2) Mig-mi-bZang-Virupaksha (slanting eyed). (3) sTob-po-che=Mahābala. (4) RinchenrDo-rje=Vajra-Ratna. (5) rTa-mGrin Tamdin. (6) (Akāshagarbha-Nam-mKhah-hi sNyingpo). (7) rDorje Heruka. (8) Padma-GargyidVang-phyug=Padma-nateshvara. (9) rNampar-SNang-mdZad. (10) Nasal excretion. (Snabs—the running humour from the nose.) (II) rDorje-Sems-dPah. (I2) Here follow Mantras for different parts of the body. (13) That is those above enumerated which constitute the person's personality. (14) Here Lokas-(Rigs-drug=six kinds of beings, meaning here the six lokas of the universe or the five Dhyani Buddhas with Vajradhara as the sixth.) (15) That is Heroes (dPah-vo). (16) Heroines (dPahmo also called rNalhbyorma.) (17) rDorje-Phagmo. (18) Mantras are of four kinds, namely, Sabön or Bīja; sTsa-sNgags or Mūla-mantras; Snyingpo or Hridaya; that is seed, root and (primary) principal. There are also secondary principal (Nye-sNying). Of these the first are generally single syllables or letters; the second long; the third conveniently short and Downloaded from https://www.holybooks.com

male Deity form the garland of human heads; and the secondary mantras1 form the ear ornaments. The heart mantras¹ of the female Deity form the Elephant and Tiger skins. From the Mantras "Om Vam" and so forth, springs a waist girdle formed by the six Yoginis. The Mula-mantra of the chief female Deity and of the thirty Heroines form the weapons and other emblems and the four skulls² in the four intervening directions (S-E, S-W, N-E, N-W). Let the female Deity's secondary mantra³ form the tiara for Her head, and let it be thought of as being in fact the (surrounding) Deities. The long vaira-mounted staff is the body⁴ of the Deity. The sound of the drum (Damaru) is His wisdom.⁵ During the day it is Bhagavān Vajra-dhara⁶ and at night it is the Yogini.⁷ Call these clearly to mind and then repeat the armours of the Vīras and Yoginis as well as their mantras of worship. Then imagine that the Devatās sink each into His or Her own respective place. By this protection is gained for oneself.

Having so done then repeat the Sumbhani⁸ Mantra above given and make secure all the directions. Then

used in Japa in the Sādhanā of a Devatā whose Mantra it is. The fourth is generally short and is the Mantra of the surrounding (āvarana) Devatās which are around the chief Devatā. (1) See ante, p. 59, note, 18. (2) or Kapāla. (3) The secondary essential Mantras of the female Devatā form the tiara of skulls for Her head. They are the surrounding Devatās (female) and the Mantras themselves personified. (4) Lhahi-sku, that is the person of the Divinity. (5) Prajnā (in text Shes-rab). (6) ICom-IDan-rDorje-hchhang. (7) The Sādhaka should imagine himself to be the male Devatā by day and as the female Devatā by night. It may also mean that the competent Guru may expound male Devatā texts by day and female Devatā texts by night. (8) The Mantra is "Om Sumbhani Sumbha Hūm Hūm Phat." From this the Eastern and zenith door-keepers are produced, namely, Kaka-sye and Khanda Rohe; from "Om-grihana grihana Hūm Hūm Phat"

meditate on oneself and every visible object as constituting the Deity and His Mandala and on every audible sound to be Mantra and lastly upon every thought of the mind as a miraculous display of the great Divine Wisdom.¹ Then repeat "Hūm" and the eight-syllabled Mantra of the Male Devatā. Then having said "Hūm" and sanctified all with Mantra, every object of enjoyment² should be enjoyed without either undue relish and attachment or disgust. Every visible object is to be regarded as a Deity whose real nature is Shūnyatā. Then both are always united. And in recollection of the union³ one should preach, read, recite, and listen to religious discourses and books; and make water-ablutions,⁴ Stupas, Chaityas, ceremonies for the consecration of such, and Hōmas.

In short every one should be incessantly engaged in doing what is of spiritual benefit for oneself and others, and which will of a surety help one in the path. This is the

comes Ulluka-sye keeper of the northern gate; from "Om Grihanapaya-grihana-paya Hum Hum Phat" issues the western door-keeper Shvana-sye and the guardian of the Nadir Khanda-rohe. From "Om anaya-ho-Bhagavān-Vajra-raja-Hūm-Hūm Phat " issues the warden of the southern gate—Sukara-sye; and so on for all the ten directions. (1) Sems-Kyi-rTog-pahi-hDu-hPhro-thams-cad-yeshes-chenpo--hi-chohPhrul-du-bsGoms-nas. The divine wisdom (yeshes-chenpo) is embodied in the chief Devatā invoked here and is the Dharmakāya wisdom. (2) Probably the food and other offerings on the altar. (3) Thamscad-du-sNang-va-Lhahi-rNampa - dang-Rang-bZhin - sTong-pa - dang, gNvis-Ka hang-zung-h Jug-tu-shes-pahi-Ngang-las; that is whilst conscious of the union of forms and Shunyata the Sadhaka should, etc. (4) Every pious Lama makes a gift of water to the ghosts (Pretas) every morning as these suffer from hunger and thirst, particularly the latter. A Lama pronouncing mantra on the water so given makes it available for, and enjoyable to, them. Otherwise the water which seems to us pure would appear to them as dirty, muddy, with blood, pus, and rotting organisms in it and therefore they could not use it.

Yoga of the conduct Path.¹ Then having recited the Sumbhani Mantra on the offerings 2 which have been laid on the altar and censed them with spiritual incense³ and having transformed them into the Void (Shūnyatā) by the Svabhāva Mantra, imagine that from the midst of the Void springs forth the Mantra "Yam" from which comes air;4 and "Ram" from which comes fire; and upon these is a skull as extensive as the firmament springing from the letter "A".5 Inside this skull again imagine another A from which issues a lunar disc. Upon this latter (disc) place (working from left to right) the letters Go for beef in the centre, Ku in the East for dog-flesh, Da in the South for horse-flesh, Ha in the West for Elephant-flesh, and Na in the North for human-flesh.⁶ On these again imagine the letters Bi, Mu, Shu, Ma, Ra (placed in the same order as above beginning with "Bi" in the centre), which stand for excreta, urine, semen and human-flesh and blood respectively.7 Then upon these imagine the Mantras "Hūm, Bhrūm Am, Dzrim Kham" which respectively represent the Dharmadhātu8

⁽¹⁾ Yoga of the Chārya Path = Spyod-lam-gyi-rNal-hByor: Spyodlam = Chārya-mārga or Path of conduct or practice or enjoyment: rNal-hByor = Yoga = or finding of resting place or Finding Rest or Peace. (2) Such as rice, cakes, fruit, wine and meat. (3) By means of the Mantras. "Om Sumbhani" is recited whilst the real fumigation is being done with incense (Dhūpa) and the Svabhāva Mantra transforms the material offerings into Shūnyatā. (4) "Yam" is the Bīja of air (Vāyu). (5) The rounded sphere of universal space appears and is filled with the first sound A which stands for speech which manifests knowledge. (6) These are the five uneatable meats; "essence of human flesh" (sha-chen-gyi-dangsma) the best essence of great flesh (Mahā-māngsa) that is human flesh. (7) These stand for the Sanskrit words for excreta, etc. (8) Chos-kyi-dVyings.

Mirror-like¹, Equalising², Distinguishing³ and All-powerful⁴ aspects of the Divine Wisdom.⁵

Then on the top of these imagine a dazzling white "Om" in an inverted position and upon that again another "A" from which comes a Lunar Disc. On this there is a "Hūm" which transforms into a four-headed Vaira of four different colours bearing in the centre a Hūm. This Hūm emits rays downwards which excite and set the air in motion which causes fire to blaze up, thus making the above ingredients melt and boil. The steam from this rises upward causing the "Om" and the Lunar Disc and the vari-coloured Vajra to drip nectar and emit rays of light. These rays and steam fill the ten directions with glorious rays of light which attract the Tathagatas and cause them to send down from their hearts, skulls6 filled with the nectar of knowledge. These skulls along with the varied-coloured Vajra the "Om" and the Lunar Disc are absorbed in the rice-cake which then assumes a glorious colour, emits a delicious fragrance and is of a delicious taste besides possessing other untold virtues. It then becomes an immense ocean of nectar. Having imagined all these, repeat the Mantra" Om, A, Hūm, Ha, Ho, Hri" several times and bless the offerings with them. Then bring vividly to view in the heavens fronting you all the sixty-two Devatās7 with their mansions of residence as afore-described; and imagine that the Chief Devatā emits rays from the Hūm in His heart which fall upon (and thus light up) the eight cemeteries.

⁽¹⁾ Melong-lta-bu. (2) mNyam-pa-nyid. (3 Sosor-rTog-pa. (4) Bya-va-Grub-pahi Yeshes. (5) Sce ante, pp. 4,5, notes. (6) Tantrik offerings (particularly wine) are made in skulls which denote and remind one of the transiency of forms and symbolise the Dharma-kāya which, like the skull, is the basis on which the rest (flesh, skin, hair, etc. are and from which they proceed. (7) They are the 25 Vīras, and the 37 Dākinīs or Yoginīs.

These eight then resolve themselves into eight perfect Mandalas consisting of mansions and their residents. Then all the Devatās become the same as the Chief Devatā.

They emit rays of light from their mouths and drink of the nectar through the tubes of these rays. Having imagined all this, join the hands with open palms and repeat the following Mantras:—" Om Vajra, Araliho Dza, Hūm Vam, Ho, Om, A, Hūm, Ho, Vajra-Dākini Samaya-stvam Drikshya.²

These must be repeated as many times as there are Devatās (i.e., 62 times) or according to the number of Chakras (eight). Also make offerings, reciting the Mantras of the twenty-four Vīras, and worship with every imaginable object created by the mind whether external or internal. Then praise the Devatās by repeating twice over the verses of eight feet³ and pray for whatever you wish. Finally repeat the Mantras of a hundred letters and pray for forgiveness of all errors and sins. Then say Vajra-Mū and entreat the worshipped Devatās⁴ to go, and then absorb the worshipping Devatās into your own self.⁵ Give offerings to the Laukika Devatās⁶ by repeating the general

⁽I) This means that all the Devatas become one in nature they are Wisdom Yeshes-pa. (2) Sic in text. (3) This shloka of praise is not in this text, but is given in another. (4) The Devatās invoked for worship (Yeshes-pa). (5) The Devatā whom the worshipper has imagined himself to be is the Bhakta or Dam-tschig-pa. The Sādhaka imagines his own body to be a conclave of Devatās called Bhakta Devatās who keep and guard the rules and faith; in short the faith of the Sādhaka personified as Devatā. From their heads. fore-heads and throats they emit rays which create similar Devatās in the heavens fronting them. These are the worshipped Devatās (Ināna or Yeshes Devatā). These are entreated to pass away into the region of External Shunyata; whilst the former are drawn into the Inner Shunyata of the mind. (6) h Jig-rtenpa: that is of the world such as Brahma, Lokapalas and all others who have not attained the Akanishta Realms. But such Devatās as Vajra-Vārāhī and His Consort, Tārā, etc., are Lokottara=beyond Sangsara, and in the Akanishta Heavens.

Mantra of the Dākinī. This is the Yoga relating to the rice-cake offerings.¹

Then again bless the foods. In the same way, as already done in the case of the rice-cake, imagine the self to be the Heruka in whose navel burns the fire of vital heat. This fire fills the whole body. In the midst of this fire set all the Deities of the Mandala around the Guru as the Presiding Deity. Imagine that there are in the stomach the Deities who reside in the great cremation grounds and all the sentient beings of the three worlds. Then having worshipped the Deity of the hands by manual worship 2 imagine that the two hands are the Homa spoon, the mouth the triangular fire-hearth for Homa, and the food to be the ingredients of the Homa sacrifice; and then partake of the food with notice of the taste and flavour but without undue relish. Then the remains should be given to the Spirits³ with the mantra "Om-u-tsik-ta-ba-lim-ta-bakshyasi svāhā. This is the Yoga pertaining to the partaking of food.

The conclave of Devatās invoked in the Cariyamārga⁴ in which they⁵ are produced from the Mantras and the Realms; those constituting the Bhakta-chakra;⁶ and those in the outer Mandala; the apparent truth

⁽¹⁾ gTorma. (2) Sprinkling holy water and wine. (3) hByung-po—Half-mischievous, half-helpful beings, that exist in the Air, and who have command over the elements to some extent. These can be coaxed to help, or excited to injure. (The word hByungva means—'becoming,' as well as 'elements'—as we say hByungva-bzhi—the four elements—and so the four Bhūtas. 'Thus hByungpo means Bhūtas or spirits.
4) Path of conduct or practice above described. (5) Literally "Messengers" (Pho-nya) or Angels. The Sanskrit term Devata has been employed. (6) Dam-tshig-hKhorlo: See ante, p. 64, note 5.

aspect (world of objects); the physical body with its gestures—all these constitute the Nirmānakāya.¹

The conclave of Devatās produced by the mind during the productive (or creative) stage; 2 the Deities 3 who exist along with oneself; the three Chakras; the body transformed into a conclave of Devatās; and the united aspect (of form and Shūnyatā in union); along with the mantras—all these constitute the Sambhogakāya.

Then in the final or perfecting stage, the real truth as to the three kinds of Devatās; the Chakra of great Bliss; the wisdom; the void; the mind together with ecstasy; all these constitute the Dharmakāya.

As these produce realization of the Dharmakāya, this process of summarising the various elements of devotion under the three headings of the three Kāyas is regarded as the process of utilising the three bodies (Kāya) on the Path. By this method and constant application to the four Yogas with their branches given above, one may attain (perfection) in the three Kāyas.

One gradually attains the power of successfully carrying out the four kinds of acts⁹ as also the eight great Siddhis.¹⁰

⁽¹⁾ Manifest incarnate body: See ante, Introduction. (2) bsKyed-rims: See ante, p. 58, note i. (3) Titerally "Messengers" (Pho-nya) or Angels. The Sanskrit term Devatā has been employed. (4) bDe chen-Gyihkhorlo and Yeshes. (5) Shūnyatā. (6) Samādhi. (7) Where at length all preceding mental exercises merge into the state of tranquillity. (8) The four Yogas:—(a) Equalising or tranquillising the Mind; (b) The Yoga of the Path of Conduct; (c) gTorma; and (d) Of Food. (9) That is the peaceful (zhiva), the grand (rGyas-pa), the fascinating (dVang), and the stern (Dragpo). (10) Animā, Mahimā, etc.

From the two-fold stages of Meditation are produced two kinds of Samādhi2—that which is produced by mental effort, and that which is devoid of mental effort. Then by constant practice in the last, one becomes firmly established therein and gains that knowledge which transcends all worldly knowledge. By practising Sādhanā of Samanta-Bhadra 4 for the sake of others one gradually advances and attains twelve degrees in the stages of Bodhisattva. These secondary causes assist towards attainment of the Divine body and the forms of knowledge⁵ (in their entirety) which enables one to fulfil every act beneficial to oneself and others. One becomes endowed with great Compassion and acquires every form of miraculous power. Finally one attains the divine state of Vajradhara⁶ who exists as long as the Sangsāra⁷ endures.

The state of vividly impressing the Mandala (on one's mind) consists in (picturing) the residence or mansions and the occupants thereof.⁸ That being so I have first described the Mandala of the residence and the Devatās who reside therein.

⁽r) Creative or speculative (bsKyed-rim-dang-rdZogs-rim) and perfect or final (rDzogs-rim). In the first the Sādhaka creates mental pictures of the Mandala and the Devatās and in the second they are absorbed. (2) Ecstasy (Ting-nge-hDzin or Samādhi). The two kinds here spoken of are—artificial (sprös-bcas), and natural (sprösmed). (3) Alaukika Jnāna or Lokottara-Jnāna (mJig-rten-las-hdas-pahi-ye-shes). (4) Kuntu-bzangpo; by mastering His doctrine and putting it into practice. (5) Yeshes or Jnāna. (6) Dorje-chang (rDorje-hChang or Vajradhara). (7) The transmigrating world of births and deaths (Sangsāra) which had no beginning and will have no end (hkhorva-la-thog-mthah-med). Therefore He is eternal. If it ever came to an end then there would be no need of rDorje-hChang as such. All would be one and the same. (8) Sthāna and Devatā.

With a view however to make quite clear the real meaning of the objects (here Devatās) meditated upon—and to render oneself familiar with the steps of meditation one ought to refer to every work bearing on the subject written by the Precious Lord.¹

The book has been completed by the venerable one² at the oft repeated request of Ji-big-Demur³ who is blest by the possession of the right and best knowledge which truly enlightens; who is further endowed with the beauty of the desire to obtain the highest aim.⁴ May the merit of my contribution tend to enable every sentient being speedily to attain the highest state of the Divine Teacher⁵ beyond whom higher there is none.

PART II.

This contains the prescribed form of Sādhanā of the Demchog Mandala, and is the same (except for a few particulars) and a repetition of Part I, extending from the 28th to the 45th folio.

⁽¹⁾ r Je-b Tsün-Rinpoche. This must be the Famous Sakya (2) hPhagspa r Je-bTsun-Rinpoche born 1233 A.D. Reverend. The author of this means Noble or Venerable or work may possibly be Sakya hGro-mGon-hPags-pa, a great Hierarch of Sakya during whose time the whole of Thibet was given to him by the Chinese Emperor in 1251 A.D. (3) hJi-big-Demur; evidently a Newar Prince (or a Tartar Prince) as seen from the book. The Newars were Buddhists, earlier than the Tibetans. But the name is not a Tibetan one foreign. But probably but Ji-big-Demur is a Newar Prince from the fact that the work is written at Svavambhu Nath in Nepal, called by the Sikkhimese hPagspa-Shingkün. (4) That of obtaining Buddhahood for the benefit of the world. (5) rDorje-hChang or Vajradhara.

PART III.

Contains only two folios under the Title "Looyipa's prayer in seven branches passed down through Naropa (Naropa-las rgyüd-pahi-Looyipahi-Yan-Lag-bDünpa)."

In the first verse obeisance is made to the Guru, in the second to Dharmadhātu Mahāināna (Yesheschenpo), to Vārāhī, to the Vīras and Yoginīs, to the Lords of the Sangsara and to Nirvana. In the third offerings are made of every imaginable object, infinite as the expanse of the heavens; in the fourth absolution is sought of sins committed by body, speech or mind. The fifth verse contains the Refuge Formula and refuge is sought in the Ishtadevatā. In the sixth resolution is made to observe the Yidam laws of the Mandala. The seventh speaks of the joy felt in the acquirement of merit and of the emulation of the wishes and the acts of the noblest amongst men and Devatās, Bodhisattvas and Buddhas. It ends with the prayer that Siddhi may be attained and happiness found.

At the close it is written that this is the truth. Mother above whom there is none. The Tantra of Chakra-Sambhāra (hKhorlo-sDompa), as practised according to Looyipa handed down through Naropa. The prayer was reduced to metrical form by bLo-grös-rGyal-mTshan-dPal-bzangpo (pronounced—Lodoigyaltsan Pal-zangpo), a disciple of the great Sakya Pandit. The composer or compiler is a Sramanera (dGetsül), and Vajradhara (rDorje-hdZinpa), who presides at the rites. This bears the date—"Water Mouse, 1st month—8th day"; and

the place is called Limju-tsi on the Northern route. The writer does not give his name, but the hand appears the same as that of the writer whose name is elsewhere given as Achara.

PART IV.

Contains the high praise of the Mandala of Shrī Chakra Sambhāra (dPal-hKhorlo-bDe-mchoggi dkyil-hkhorgyi-bstöd-pahi-rabtu-byedpa-zhes-bya-va).

Obeisance to the feet of the Sacred Gurus evolved from the glorious two-fold merit Shūnyatā and Karunā (compassion) inseparably embodied in the Great Bliss of incomprehensible mystery. Obeisance to the Heruka!

This part consists of 48 verses or stanzas in metrical praise of the Deities. It extends from the front page of the 48th folio to the second line of the back page of the 52nd folio. The first thirty-five verses are addressed to the Deities thus:-In a number of stanzas (each of four lines), the first is addressed to Heruka, the second to Phagmo (Vārāhī) and Demchog. the third to Phagmo or Vārāhī, the fourth to mKhahhGroma, the fifth to Lāma, the sixth to Dūm-skvesma or Kapāli, the seventh to gZugs-chan-ma (Skt. Rupini), the eighth to bDemchog-hKhorlo (Maha-Sukha-Chakra), and so on. During Sādhanā the Sādhaka has to repeat this and bow down by which means he identifies different parts of his own body with different Devatās, certain functions of his body with other Devatās and so forth.

The note at the end of this part says that the author (hPhags-pa) composed this at the request of one

sTönpa Shesrab in the Iron Sheep year (full 20 years after the previous part in the Nag-pa month = 3rd Tib. month = April or May, and the day is given as the 24th midday). The place is given as the Great Palace of Chengto (possibly Chengtu in China?). The writer is Achara.

PART V.

Begins: -- Om-Svasti-Siddham.

This part deals with the dVang rites (Abhisheka), which means the rites of conferring power on the Sādhaka to undertake the Sādhanā. This only proceeds for two folios, viz., 53rd and 54th folios, and describes in brief metre the rite. This MS. does not give any date or place but only the author's name which is hPhags-pa.

PART VI.

bDe-mChog-Lüs-dKyil, Mahā Sukkha-Kāya Mandala. The title of this part runs in the text:—dPal-hKhorlo-bDemchog-gi-lüskyi-dkyil hkhordu-bDag-nyid-hjug-Cing-dVang bLang-Vahi-Choga-Zhes-bya-va: that is, "This is called the rite of taking Abhisheka, (dVang or power), by entering into the Mandala of Srī-Chakra-Sambhāra (or Mahāsukha)."

This part extends from the 56th folio, back page, to the 77th folio, back page—twenty-two folios in all. It begins:—"Obeisance to the Guru, and to Shri Heruka. To gain the fruits by the power of the initiation to acquire which the highest of initiation has been granted by the best of Gurus, to whom having bowed down the method of making (use of) initiation as the path is herein explained."

Having obtained initiation into the Bodily Mandala of the Highest Bliss (Chakra Mahāsukha), and accustomed oneself to meditation thereon till one has attained firmness of mind, one should set about to acquire Bodhi Chit by means of Samādhi. In a quiet place, set up the object of worship (either a picture or an image), the outer and inner offerings used in worship, and three rice-cakes, two holy water pots, a bell and a rDorje. Having got together these objects necessary for the rite, then seek a friend or assistant who has been accustomed to putting himself into the quiescent state of Yoga and then proceed.

First give to the local spirits and elementals who may be gathered there, the Torma (rice-cakes), with the general Mantras used in offering to the Dakinis, so that they may be appeased. Exorcise those spirits who are not authorised to be present during the mystic rites, entreat those who are so authorised to be present to befriend the performance and to remain in the state of communion (Yoga = rNal-hByor). Then repeat the mantra of the hundred letters (syllables) to cleanse one's own nature. Meditate. repeat the mantras and imagine one's self to be the Devatā and worship one's self. Then fumigate the (objects of) offering by repeating the Sumbhani mantra and purify them by the Sva-bhava mantra; then from the midst of these, imagine an A from which issues a skull, from inside of which there come the seven objects of offerings in worship such as Arghya, Pādya, Pushpa. These are offered with the appropriate mantras, imagining them to be of the best and purest imaginable (ingredients) and on the

grandest scale of profusion (literally, as illimitable as the expanse of the heavens). Then imagine, in the space fronting the Sādhaka, Mount Meru, on the top of which, within the charmed circle, there are the eight great cemeteries and in the centre a Vihāra (grand hall), four-sided with four entrances, adorned and embellished with every kind of ornament. The inside of this Vihāra is divided into five concentric circles (one within the other), the innermost of which is occupied by hKhorlo-bDe-mChog inseparably united with Vajra-Vārāhī surrounded by the Devatās, numbering sixty-two in all, who constitute the Mandala. The next outer circle is the Mahāsukha (great Bliss circle-bDechen), the third that of the mind, then that of speech (Vāk), and lastly that of the body (Kāya-Chakra). The outer lower storey or foundation is occupied by the door-keepers. Then seal the whole by the members of the various kulas (classes), as was done when imagining one's own self to be the Devata. Worship again as before with outer and inner offerings Then the two holy water jars (which should be in perfect accordance with the prescribed forms) should next be fumigated and sanctified as above. One is in the inner circle of the altar, and the other on the outer and lower platform of the altar for use during the rite. The inner pot is called rNam-rGyal Bum-pa (the Vijaya jar). The outer one for use is called the Las-thāms-cad-pahi-bumpa—the holy water jar for all purposes (Sarvakarma). The Vijaya jar is to be thought of as containing the entire Mandala of Devatās, and the Las-boom (the Karma pot) to contain only the Deities of the Mahāsukha-Chakra.

Both are imagined to contain the vowels and consonants. The Vijaya (rNam-rGyal = Namgyal bumpa) contains the 62 Devatās. Having imagined these vividly, let the Sādhaka worship these as before till he comes to the hymn of praise (stotra). Recite mantras, imagine threads of moving light to be issuing from the heart and attached to the Vijaya jar exciting the Devatās, from whom in turn issue streams of Amrita. (The mantras are the same as those given before.) Then having poured the water into the conch vessel, imagine that all the Devatās are merged therein.

(3rd.—Folio 58th).—This is the rite pertaining to the holy water jars. Then imagine one's self to be absorbed into the outer Heruka. With two hands take the dVang (Power-abhisheka) from the Guru who is the same with the Supreme (Devata). Think that you perform those functions which the Guru has to perform. The assistant's functions are to be performed by a two-handed Heruka produced from the heart. The Chela's (disciple's) functions are to be performed by one's self. Then the Chela offers the flowers and other offerings and joins his palms together, and the Guru says-" All objects (Dharma) are like reflections in a mirror. They are clear, pure and not confused. They cannot be seized and cannot be expressed. They are born purely from the cause (Hetu), and Karma. Thus is the 'That' (De-nyid) actually produced. May all you Chelas see the Mandala of That Truth in the vivid and clear forms without any obscurations." This is repeated thrice, then the ""A kham-bhira hūm" is repeated and the veil is tied over the face of the Chela and a flower is put into his hands sprinkled with water from the Las-boom (the outer Karma jar), and a drop of Amrita (wine) is put on his tongue—blessed with the mantra "Om-A-Hūm." He is asked "O Son! what do you delight in?" In answer he says—"O, you of Noble Destiny (Skal-bZang), I desire Great Bliss." "What would that do to you?" to which he replies: "It is the Sacred Word of the highest Buddhas." Then the Guru places the rDorje on the head of the Chela with certain mantras and says: "All the Tathāgatas confer their blessings on you henceforth. This holy secret of the Tathāgatas you must not divulge to those who have not entered the Mandala of the Tathāgatas, nor to those who are unbelievers."

60th folio begins.—Then the recipient must imagine that he is being led out of the circle by the door-keepers (the Female Devatās). This is the outer form of entering. Then come the prayers and the injunctions by the Guru and the vows of the Chela which are twenty in number.

62nd folio.—Then the Guru repeats the exorcism mantra, burning incense and scattering mustard seeds. Then follows the washing of sins with water from the Las-boom with appropriate mantras.

63rd folio.—Folio 64th of the Original MS.

The Abhisheka (or initiation) rites extend to the 77th folio of the Original MS. It ends with the injunction not to confer the Abhisheka rites on those who are not ripe enough for it. It is said to be the highest and most glorious (possession) of the venerable line of the Sakya Hierarchs. It is compiled by hPhags-Pa (Skt.—Ārya) at the repeated request of Du-Khal-

Dur-Mis. It is the teachings of the Indian Guru rDorje-Drilbupa. (he who held the rDorje and the Bell). It is dated Water-Fowl Year, 4th month, 27th day, and at Shingkün. The writer is again Achara.

PART VII.

78th folio of Original Text, 86th page of Printed Text, contains dPal-hKhorlo-sDom-pahi-rimpa-lNga-hi-manngag-ces-bya-va:

This is called the five stages of the practical teachings of the Shri Sambhara-Chakra. Obeisance to dPal-rDorje-mKhah-hGro Shrī-Vajra-Dākinī. Having bowed down to the feet of the Guru, by whose gracious kindness one obtains the Advaita-inana (gNvismed-yeshes). I proceed to describe here the different stages or gradual processes (rim-pa) thereof. A properly accomplished Guru having initiated the disciple into the mysteries of the outer and inner circles of hKhorlo-sDompa (Chakra Sambhāra), and having caused him to be thoroughly developed by means of the blessings of this Mandala, the latter should set himself to the meditation on forms. wherein he must attain steadfastness to some extent: then should he wish to enter upon the final meditation-the rDzogs-rim-the stage of Perfection by meditating on the formless, he must seat himself in an easy posture cross-legged, and begin by meditating on forms as prescribed herein. Imagine the Hūm in one's heart to be emitting rays and to gather --- all external objects into one's own body. Even the Female (the Mother) is to be gathered into one's heart (the Male Devatās) through the nostrils. During this worship the Male Devatā is the form with only two hands. Think of one's own Guru as being seated on the crown of one's head. Exert faith and humility as much as possible and pray that the best and purest kind of Samādhi may be produced in one's mind.

Having bowed down to the feet of the Guru by whose mercy is gained the light of the Advaita (non-dual or literally "not-two") Yeshes (Jnāna) speedily, the author explains the process of meditation (gNyis-med sGompa-hi-rimpa).

Having been duly initiated into the outer and inner Mandalas, which constitute the very self of Chakra Sambhāra by a competent (perfect) Guru, and having been further developed by its (the Mandala's) own grace or blessing, one speedily sets forth to obtain the special teachings, and to learn their practical results. Assuming that he has attained to the stage of firm concentration of the mind and that he wishes to proceed further in the perfect or final stage (meditation on the formless) he should proceed thus:—Either in the morning (or any other time) let him take an easy position, cross-legged, and go through as a preliminary step the previously described stage of meditation on Forms (bsKyed-rims). Let him imagine that the Hum inside his heart sheds out rays of light on all outer space and the objects therein. They are all gathered within the body. The Female Devatā, too, is drawn in through the nostrils into one's own heart. Having thought of oneself as the two-handed (Heruka), imagine the Guru on one's Put forth intense faith in him, and pray "I beseech thee, cause pure Samādhi to grow in my mind." Then imagine on the letter "A" a lunar disc, red and white, about the size of the half of a pea inside one's heart. Upon the lunar disc imagine a light-point (a zero or Bindu) about the size of a mustard seed which is the concentrated form of one's Mind. Fix the mind on that and regulate the breath gently (literally, "make it a gentle pair"). When one is well practised, the mind is held and does not run astrav but remains fixed. Then one attains the blissful and clear (bDe-gSal) Samādhi. When one attains stability or firmness in that (Samādhi), then transfer the imagination to another of the sense organs (Tib. dVangpo=Skt. Indrivas). Go through the preliminary steps described above. For the actual method: imagine within the two pupils of the Eyes, that there are two very fine bright white points, one in each eye. Close the eyes and imagine in your mind that the points are there. When the mind gets accustomed to that, then look on various objects. Whilst all the while keeping the points before the mind, let it stray upon other objects. On being well practised the point is constantly and vividly present to the mind's eve. No matter on whatever object the eye may fall, Samādhi is produced. Having attained stability in that, draw in the Point within the heart, and imagine that the latter gains greater brilliancy and clearness, and keep the mind tranquil (literally at a level: mNyambzhag); this will produce Samādhi of the most excellent kind, or the state of Tranquillity. (That is when the mind concentrates upon an object of to understand what that sight and endeavours

object is, it discovers the empty character of such apparition. The dawning of this truth fills the Sādhaka with a feeling of certainty and of inexpressible joy and peace. It is realised that all visible objects are the Void (Shūnyatā). One gets more and more used to regarding things from the true standpoint, and this true experience is not impeded or disturbed by thought of fresh objects. The deeper the insight into the unreality of things as mere expressions of the Void behind and in them the more profound is the peace which ripens into full Samādhi.)

After this transfer the imagination to the Ears. The preliminary steps are as described before. For the actual meditation: - Imagine two blue Points or Dots upon two lunar discs the size of a half-pea inside each ear and meditate upon them, in a place free from noise. When you have succeeded in fixing the mind upon them, listen to sounds, at the same time keeping the mind fixed upon the two Points and not letting it stray away from them. On being practised in that, one attains vividness of the mind-picture and Samādhi follows on hearing sound. When one has gained stability in this, withdraw the Points inside the heart and imagine that the Points have gained blazing brilliancy and vividness. From this the excellent Samādhi or Tranquillity (state of mental level) is produced. (When the mind is deeply concentrated on sound and its nature as the Void (Shūnyatā) is realised the same thing happens as in the exercise of the sense of sight upon objects. One discovers the empty nature of sound. When that is seen sweetness, harshness, melody, harmony, discord, all lose

their meaning. For what is all this but Shunyata, the full apprehension of which fills the Sādhaka with rapture. This is Samādhi produced by means of the gates of hearing.) Then transfer the imagination to the Nose. The preliminaries same as above:—Imagine a yellow Point on a lunar disc in the cavity of each nostril in a place free from any odour, and concentrate your mind on that. When the mind is fixed, smell various odours, keeping the mind fixed on the yellow Points, not letting the mind stray away. When one gets used to that, on perception of odours there is produced Samādhi. (The same process as regards the sense of smell and the object of it or odour which are analysed into and realised as Shūnyatā. Samādhi is thus produced by means of the gate of the sense of smell.) When firmness is gained in this, draw the Points in to the heart. By this, brilliancy and vividness of the Point is produced, and practice in this produces Samādhi. Next transfer the imagination to the Tongue. Preliminaries the same as above:—Imagine a red Point on a lunar disc at the root of the tongue. and meditate on it without tasting any flavour. Concentrate your mind on it, do not let it stray. Then, when the mind is fixed on the Point. taste various flavours, keeping your mind concentrated on the Point. Then draw it inside the heart. When the Point attains brilliancy and vividness, Samādhi is produced through the sense of taste. Then transfer your imagination to the Body. Preliminaries the same as above. Either at the root of the secret parts (that is, the junction of the penis and the scrotum), or on your forehead, imagine

a green Point on a lunar disc, and fix your mind on it without touching anything. When your mind has attained some degree of fixity on that spot (Bija), try concentration, touching various things and keeping the mind from straying. When vividness of the Point is obtained, practise until it is quite firm, then draw the Point in the place of touch into the Point within the heart, and meditate upon that, until great brilliance and vividness is obtained, which will produce Tranquillity or excellent Samādhi. Then after that, transfer the imagination to the Mind, which moves everywhere. Preliminaries same as above. Actual process:—Imagine a very small pink Point on the top of that already imagined as being within the heart. Try the meditation in a very quiet place at first. When vou have succeeded in concentrating your mind, try the meditation in company where you are sure that some evil passions will be excited, such as lust or the like. Then imagine that the chief passion-Moha (infatuation)—which accompanies all other evil passions is concentrated in it. Think that it is absorbed into a blue Point. Fix the mind on that, On getting accustomed in that (practice), passions will not arise; or should they do so, they are controlled by the mind. When one has attained firmness in that, sink the blue Point into the pink Point, and that into the white and red Point below it. Then the last sinks into the moon-disc: which in its turn is dissolved or disappears in the sky like a cloud (which has disappeared). Then there remains only Emptiness (Shūnyatā or sTongpa), in which the mind is to be kept at a level. This will produce the

profound tranquil state Samādhi called Zhi-gNas (literally, Resting-in-peace). Then rising from the state of Tranquillity (Samādhi), again imagine the lunar discs and the Points to be present or springingforth simultaneously: and that one's ownself, too. is at once transformed into the Heruka. Regard external objects as being only visible and apparently true, but having no independent and absolute reality in themselves. Meditating thus till each stage has shown its sign of perfection or proficiency, one at last attains proficiency or perfection in the whole, as a result of which one obtains profound Tranquillity (Zhi-gNas), which is realisation of the Shūnvatā, which is bliss and clarity. Continuation in these practices produces the knowledge of the path (mThong-Lam), from which is produced Buddha-hood. This is the stage of conferring grace and blessing (bdag-byin-brlabs-pahi) on oneself, accompanied by Bija (Sabön) (that is by means of meditation on the various sense organs).

- This extends to the end of the 89th folio. In the 90th folio the composer says "These five stages of meditation" are very clearly defined.
- "Though done by the venerable Guru, being found too brief, being requested by one who wishes to have it more clearly explained, I have contributed this, in which (if there be any shortcomings) forgive."
- "Let the merit of this work tend to confer the blessings which comes of practising these for myself and for all sentient beings. Let all avoid the extremes of worldly existence and selfish quiescence attaining

success in the two ends. Let all become the Heruka Himself."

"Being desired by Prince hJi-big-Demur and at the special request of Dügal Durmis (Tugal Turmi?) (I) Sharamana Mantradhara named Ārya (hPhags-pa) have done this at the noble Monastery of Shākya on the 25th of the 1st Summer month of the Earth-Tiger year."

The writer's name is given as Yeshes-Senge, a priest of gNas-rNying.

K. D.



sMon-lam-sTobs-po-che. "The Powerful Good Wish."

ज्ञा ध्रेर.जम. क्रेंचय. त्.ष्ट. पर्वेषधा. ह्या

EDITED BY
DAWASAMDUP KAZI.



ग़ॗ३ॱ5ॖॱॻॿॸॱ॒ॕॺॱढ़ऻॕॸ॒ॸॻढ़ॆॱॺॊॺॺॱठॺॱ⋠ॺॺॱढ़ढ़॔ॾॱऄऀॱक़ॗॖॱॻढ़ॆॱॸ्य़ॾ अर् पटि क्रेंत्र 'व्यस' ह्यर 'यर 'ठत्र' वर्षे 'म्युटस' स्र् \@∭| रे.5.सु ह रे.व्य.व्यास्य.स्टर्स.सुरा|

प्रश्नि देवा प्रतासेवा कें त्रस्था है। गुरु हु प्रवास दे दे द्वेत स्था से स्था सम्बद्धा

ॐॱॐ८ॱॐ८ॱ०ऍ८ॱ०८्यावस्याऽऽागुरु । मनि'मुडेम'वस'म्]स्यःऽनस्य:

A54'4'94| XE'9E'Ă'WE4'9Ĕ5'5'85| AÁX'A54'984'Ð'8E'85'Z'

भूषे जन्म ईचन रू. है।

श्रेकर्। व्रेप्यश्चम्यम्यस्यस्य वर्षेर्। ८.ल.वेशका हुड़ श्रुष्ट तथा ग्रेश **२**गस-दुण'ण्डस'दस'सघर'यर'र्वग। यावै थ देवा भ स मर प्रश र्'सम्द्रवा रहिनातडु कै। र्ट्रिस भ्रेग नेयाय । वर्ष र च्या.क्यंश. द्रभाक्रीस.चक्रेस.त.जस । र.ज. १४ ज्रह्म. रेबाहा केश द्रःश्वेरःस्यमसःठतः व्यूवः धदेः विवे। स्रामुस्राराणे क्वेत्रायम गुस् क्षेत्र द्ववा में साच द्राम द्रेवा न। गुरु हु 'यहवासासस्य स्वाम *झ्द्र'* ठेवा 'गुद्र' यहवास स देवा बहेस । सत्त्र, ग्रैस.८.जु. श्रॅ्ब,जश.ग्रेस । द्व' केर्' वेस' पदे सुव'प सहस्य। **२**षा-गरे प्रहाहाने साधराने गा। षेष्तत्त्रं स्र[ा] श्रेशतद्भाक्षे बसर्दर विस्तर्दरम्बसर्दर विवस् व्यर् द्रदार र्द्र रायदे कव्यया पुटा

वादावावादादर्वा में कूर्वास हेव। निश्वता नीसिश अपूर प्रदेश स्रमस उर्थ गीय ८८.त्र.श्रमस.११४ । इ.लट.रेचे.शरे. ह्यंश्र.खं.पी र'व'र्र' गुै'वर्गुव'व'वस् रे.ल.चर्या.चष्य.र्या.८ हुव.शुरू । र्पूर.त.वीबाश.वी.परिवास.वीटा र्वा.कंड्र.लक्ष.ज.केंब्र.कर.शर । द्व⁻क्षेत्रस्य देवा प्येव पारे क्षेत्रः । गुद्राचीसारेवायारहा नेसार्नेग। नेसम्म द्वाकेराव्याम्य । यन्यायम्बरमात्रेसासु २ हेवाया येव । सम्मारक्रागुक् नी व्यायाने योता व्ह्रिं वर्षे श्रेम् रहे वर्षे स्वर्थ रहे में षोहेस.से.८ड्रथे.त.इ.चेस.त.**८८स** । मिर्देश हैं है है है है अ द्या क्यां अप २ श्रुवा दे १ दे अ ग्रे**अ दह अ**। ० र् र जिंदा हार हा हा सार के न द्राद्वायहेवाहेवायहवायाहे।

ब्रह्म ५ देव १ वस १ व १ व १ व १ व १ व वश्रमञ्ज्यसम्बद्धाः वदे व्याप्तः व ଷଦଶଂଶୁଷଂଦ'ଦ୍ଧଂସ୍ଥିବ 'ସଅ'ସ୍ଥିଷ । दर्द्रायामुद्राचाकुरायाश्चरस् मेश्रयः रहावाई में द्राया थेश। गुरु हैंग थे ने स रेंच पर मेंग। रह्मास अमा निमान खे. श्राट में ला <u>र्या'२ हैं व प्यर्वा'व केंद्र क्वास'या क्रेस ।</u> र्योज,पपु,पाबू,पश्चेष,र्वा, इ.पहल। ८र्बे द्वा सेसस रुव वसस रुट हो । म्बद्धाः वदे च्ये म्बद्धाः इत्यर म्ब्यू नामक तार नाय कार श्रम श्री र पार हैं। यद्गायन्त्र तथया ॐ ५ ५ ६ मा हेर। ष्रक्षेट.श्रुट.चद्र.के.रे.श्रेश । प्रिट्स श्रमस भ्रेस पर दे ख्रमस २४ देशस । देवायार्ट्य के. बुद्र विद्या यों हैस तहें दे र वच यदे चन क्वांस में स प्यतः हुर् प्रतीष क्षात्र प्रकार प्रकार ।

देव तथार वंशाची श्रेष ता लुखा ब्रेसक्'वर्गेसः मुख्यप्रदेग्दा ८ 🗲 र क्वास विव यद स्थान रव वस्त । ८₹५'क्ष्मस'वेद'य'धुर'स'<u>ब</u>्द'। **옥**ŋ'᠘'ҲĽ'མ'ᢃན'གྲҲ'ནས། ब्रुे∙¥्थ'प्युथ'मुे'¥८'घ'थ। इट.पद्र.पग्रक्षश्चराम्बर्गातावस् बे.र्ड. उर्वेश.पी.श्रेष.तारु.कू । सत्स मेसर जुसर थी भूद वस मेस वे.र्ट.र्टेब. त्.श्रेशतपु.कू । **१**वा-स-र-स-चेत्र-वुद्या **エに対対れ、自てお、たて、過て、たのが**し ८.चेंज.रंबे.त् दु.श्रुशस.श्रुशतस । नश्रद्धारम्बद्धाः भेषात्रः भेष सहस्रामुस्राहायीक्ष्मेत्राथमानीस्र दे.क्र.चेब.त.रह.क्रूर.ब्र्रेट अ१अया १५ मी द्वा हेव अ नेव। यर्ग'यक्र'ग्निक'ग्रर'श्रग'हें हैं 'ध्रम | पार्कर पार्कर क्षा श्रीत पार्व स स मुख्य

ञ्चेत् यम व्यम या राज्य

P34.6.234.03.444.8.8c.	মদম শুমাদ অ শুন্ত থম শুমা
고 ፵፭ 'ጃልጻ' ଦଷପ'ኞଁ 'ଠୁ ଧୁୟ' ப'森ጻጻ	<u> रजारहें तृष्ठी प्रदास्त्रं स्त्रा</u>
नेसप्टर्सेने पुरत्स।	०द्वेत्र थयः व्यवस्थान्यः सेऽ त्यो नेयः व्य
प्रवे अन् वहत क्षेत्रस विद्यास्य प्रता	P&D*,50°,842°,50°,500,50°,50°
चकुव ⁻ ६८ वे खे पहि सुन् प्येत ।	୦ସୁଷ୍ଟ ଅଧିକ୍ଷ୍ୟ ଅଧି ପ୍ରଶ୍ୱୟ
श्रदशं नुसः दः व्यः भ्रेतं व्यसः चित्रः	୩୨ିଖ୍ୟା-ସିମ୍ୟସି-ଅନ୍ଦ୍ରଦ୍ୱ
<u>द्रवाधायायायायायायायायायायायायायायायायायाया</u>	हॅन्'अ८'खे'नेश [्] र्वेव'यर' न् न्।
ଅଧ୍ୟର ପ୍ରଥ୍ୟ ଅଧ୍ୟର ହେ ଅଧ୍ୟର ଓ କ୍ଲିଆ	गुत्रपद्धिः सदसः तुसः दः ८८ स्तृसः ।
५५'श्रेर'वष्त्रय'यदै'म्बे'र्'क्रेट'	፟፟ጞቔ ፞ ፟፟ቚቑቜጟቘቘቔ ቔ፟ጙ፞፟
ष्ट्रशः । ଅଧ୍ୟ । ଅଧିକଥା ନଥିବା ସଂଦ୍ୟ ।	દ ঈ অহম কুম ইল মন্দ্রী
୦ ୩.୬ ୩.୩୩.୩.୯.୯.୯.୯.୯.୯.୯.୯.୯.୯	୩୪.୬.ଘ=୯.୩୯.୬୬୯.୯୩.୩
M NN'55, ANN.52, N.Ch.71	ऊँ यानी ५९८साश्चासास्यानुसाम्बन्।
<u>秦</u> .哈.昭 表	ଞ୍ଜିଗ୍'୫5୍' ୡ୕ଵ 'ଦକ୍ତିଁ' କ୍ରିପ୍ୟ'ଞ୍ଜିଗ୍'କ୍ତିୟ
ନ୍ତ୍ର ଅନ୍ୟୁଧାନ ଅଧିକ ଅଧିକ ଅଧିକ ଅଧିକ ଅଧିକ ଅଧିକ ଅଧିକ ଅଧିକ	୬ଟ'ବ୍ୟ' ୭ ପ୍ୟ'&ଟ'ଦ\$'ଦ\$''ଘଟା
ଦ ଅ'ସ୍ଟ ଅଧ୍ୟ 'ସ୍ଟ 'ସ୍ଟ ।	क्वे'च 'स्थुस'त्र्य'स्त्र्'त्रकंद' तु
हैं _{विष्} यान्य स्थानिक स्थान	म् १८४ विषय दिष्य १८५ विषय
スピップンゴミュニュニューリン 10m2.l	क्षेत्राच्या वयुर् ।
73A、3A、A、A、A、A、C、C、C、C、C、C、C、C、C、C、C、C、C、	୮ଋଷ"୩ଞ୍ଚର"ଶିବ୍ୟ ଓଡ଼-ଅଷ୍ଟ୍ରୀ-ଅଧି

क्षा पूराटा थी भ्रेंत् थ्या गुरा

क्षारक्रिराटायाञ्चर प्रमानीय ।

र्म्या प्रम्था द्रमा ग्रीस र्म्या प्रसागुटा

अवर बुन् सदस कुस विच पर मेन। डेस ब्रुन वस व डेस देन पर है वस व डेस ब्रुन वस व

इराब्रिटानीक्टानी सराम्टार्यसरार्यस्त्रेष्ठासर् ॥

শ্ব'শ্ৰ 'থম।

वेंद्'लुग्स'स'र्थि'हे'वें'द्र'। ये.वृदे'दर्स'र्थ—१०१५ वें विसं







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रवजाश्चीमा कुराम्ह्या ह्या प्रस्थाय हे हे देवा पर्हेरामा रवजाश्चीमा हे हे देवा पर्हेरामा

dPai-hKhorlo-bDe-mChog (Pai Khorlo-Dem-Chog); rDo-rje-rNaihByor-ma (Dorje-Naijorma); dPai-sGyuma-Chen-mo (Pai-Gyuma-Chemo); sGroi-ma (Doima).

> Shri-Chakra-Sambhara Vajra-Yogini, Shri Maha-Maya and Tara,

> > EDITED BY
> > KAZI DAUSAMDUP.

DARJEELING: Darjeeling Branch Press.

1919



रत्त त. ब्रै. भ. कुरे. ख्र. श्रुंत. भ. क्षेत्र. पार्वेद. स् ॥ ज्ञा। रत्ततात्र विद्रापदे भक्ष्यो. ह्र. हे. क्षेत्रत्वेद. स ।

र्गता र्वर . ख्राचर . भक्ष्याची र्युवा रिवर म्क्री रिवर . ख्रा श्रीय निर 2000 सम्स मुस गुरु दर्दस हु सद्म । हे रू मा द्वया था वहुद द्वस । वहूद खें परे रच. ह्या इता इता द्वार द्वार द्वार द्वार द्वार व्याप्त वर्षे र र र हिवास चार र र भ याय। अत्रयासराचवनान्दर्हेन्ययान्दा। मर्हेरायान्दरहेन्यावयान्द्रा मावसानी। क्या ८व्रि.पे.वे.रेट. ब्रैं.र.त.ल । न्देश.रे.पक्किशतंत्रात्रीये.श्र्टारेटा । शक्क्यं.वी.रेट्स.वींच. ब्र्यानर.उबैर | द्राजायेन.ष्र्रागेजायद्रः⊈.इ.श्रमशन्दाठ.र्क्रायद्राह्र्याशासदार,द्रभा तद,क्रित,क्रिय,क्रेंट,त,क्रेट,क्री,टट जारेज। जैट,य प्रक्राश्रीयद,र्टीट्य,पेस,५,४,५,५,५ . ब्रह्माया वससा ठर हेत् 'रहा हेत् 'सर 'यहसासहै'र ग्रेथा वहेंर 'रु मूर 'हेला वोसायहोर् ॥ क्या ८ क्रिंग की ब्र्याया श्वाप्त हो। विष्य में प्राप्त क्षेत्र हिंदा चे साव स्थाप हो स्थाप हो स्थाप हो स्थाप स प.ज.चि.धु.दुवांश.ती.पर्वेश.५। १.पट्र.पर.उर्वेग.ज। पर्वेट.३.४ज.पी.शेरश.पश. अंश.चुेंश.कुेश.चर्चचकार्थना सेचका.से.ठब्रे.च.रदा अंशकाचसेंट.त.रूंश.टे.ठब्रे.चश. श्रुरे द्वार पर्दा विता हु ह्वे हे र मा प्या है देखा पहर देखा

क्र चै.४.चेष्ट्रश्चेत्रप्र-चेत्रभे। दे.४.वै.स्वेत्र हेट्य हेटी दे.४.व्याप्त-ट्र मा है निद्राद्धानिक्षामा देशाम देशाम देशाम देशाम देशाम मान वी केट वी वट रे का बना तर है। हैन पर रे जिस्ता कर विषय विषय विषय है द्याय प्रदेश हेत्य दे जो ने सामी हेटा है। महिटा प्रहेश दिर में स्वाप के समस हैं है . न्ध्रेयायायरे मृत्या गु : च : गु : च : मृत्याया विवाया के र्या क्या विवाया के र्या के राम के राम के राम के राम ब्राक्रिस के विद्याले विद्या के क्रिया के दिन हैं के क्रिया के क्रिया के क्रिया के क्रिया के क्रिया के क्रिया के न्यासु भुत्र भुत्र वर्षा वर्षा वर्षा वर्षा वर्षा वर्षा भी द्वार वर्षा है हेत दुर वर्षा वर्षा है दे वसर्दर बेर कृष्त्री ,किंद्राधी रेशर,त्री श्वर,त्राक्षेत्राच्ध्री,थ्य,द्रश,ता,पंख्य,उह्य, यस' ८ हेन्' हेर की 'एसस' वसस' ठर्' न्टायम् । स्रेसस' ठर्' वस्य उर्' वर्' वर्' प्टायरे' चद्रः कृ रदः स्त्रायः रदः। स्त्रायस्यार्द्रस्य स्त्रायस्य जे कृ रदः स्यायः पर्दा वरे वाज्ञ क केर् सा दहा के विवया वारहा किष्या सारहा हहा वाकेर केहा हैन के क्रियाम के देश से तर के क्रिया ने प्रति है के क्रिया के क्र थान्यान्यंत्र्यंत्रे व्यत्रे व्हुं वार्क्षे व्हुं न्यायहुर व्यक्तें स्रावेदा से विवास ने ने न्यायहित स्रावेदा स्रावे **कु** 'सु 'बि'इ' अठ ' रु' वेस' पर्टें र 'यस' प्रैठ 'प्रैस' प्र क्वा 'य' है 'स्वा'यर ' ० गूर' परे 'र्वो 'यरे ' ई'य'राभाग ठर्'प्रवित्र द्वार्'वणुर'यर'यु'पवे'धुरा र्ह्यस्य यवे प्रवित्य क्वेंशः श्चर लटा है.जस्तान स्वा श्रे व्यवस्य स्वा स्ट ची. शु सा वससा ठर् वादा वसा वर्वा हैर् र्रा हुं। रेथार् वर्षेसाय सा सेससा ठर् वससा ठर् ही <u> इमि'न,र'ट,श्रुप,त,प्तम,क्याश,रद,पश्य,न,श्रेदश,षश</u>े श्रथश,श्रद,ग्रोद,र्जूर,जू,पट्र,

ं के अक्रुगः हु 'गुरः है। ऍर्'डेर'इसस'श्चर' २5ुस'क्स'र्ट' व' वैस'यस'र्ट्यावी वाञ्चन्यानी सुदार्था क्यायर द्वदायहँ । क्षेरावाई हो में या वर्तन्यायर यानर वी र्वदाधुन। २५ वेर र्डे हे कुण या क्यायर नेयाय र्डे हे क्यायर प्रेया है हे क्यायर प्रेया है हे क्यायर प्रेया है है मनेवासर्यायस्य उर् हेर रु बुर वा है र्यथ हे रु मा सेवा वह स्वार्र है। है む.ま.ま.ま. ま.おと.ね.ま.ま. しょくえと.ぬ山台.ま.ま るか.え山.ま.ま श्चे अद्यदे वस्तर हरे द्वार धुना है है। सरे मिसस हुर यर दिरास वर्षेत्रयर हेत्या वेदे विवयः २ गुन्य सम्म हित्या हुट वी विवयः वी दिवट क्रमामारे म्यस्यायन् स्रोते 'द्राचारक् 'नु गुरू 'यर '**च**सस्राया के 'क्रेंग्सार्सेंग्याया हेत्र प्रिन्थर रहत् । विवा पूर्वा स्थापना स्था स्थापना स्थापना स्थापना स्थापना स्थापना स्थापना स्थापना स्थापना यर् । जः क्रेट्रावरे क्रुं यस र्द्र २ दर्बेस यस अनुत्र क्री क्रायविरे क्रेट्रावी काया रूटा मो बुरमर्द्र हिर्फेसर ग्रेर क्या भाषा विष्या पर्युत्र भाष्यस्य उत्तर ग्रेसर प्रेत्र प्राप्त क्या प्रमा बी'क'य' २विंर'विं' परे'अर्केन' क्ष' हुन्। पहुं र्हं 'न|हेस' ग्री 'र ग्रीय' व्यव्रि' '**व'स**दस' मुस'र्द्द विदाक्ष्यात्रास्याद्यात्रस्यात्रम् विद्यात्रात्रस्यात्रा स्टायी खुसान्यम् विद्यात्रा श्रद्भान्द्रम् व्याप्तान्त्रम् वर्षात्यान्त्रम् वर्षा हैंब.ट्रीत. ट्रापूर.ज.तेब.नेट्रा ट.थंब.षष्ट्रट.त.क्षत्रव.पीव.इश.तव.षष्ट्रट.तर. मस्राक्षा क्रा स्वान्यु नान द्वी राष्ट्र द्वी स्वान्य द्वी राष्ट्र द्वी स्वान्य द्वी है देव गाउ वाबुरावा कार्यामा केर्या केर्या केर्या विकास केर्या में केर्या केर्या केर्या विकास केर्या केर विवस्यक्षेत्रा वहूँ मुम्भे वे खु कुँ वीस से हैं वा वहूँ हुं वे एक हुँ वीस वहुं न वहं अर्थे ने खिड हैं वीस सर है। वहं वहें खंड हैं वीस दें करा वहं .

हे ते में हैं सिंड हैं वीयान्या वर्दा की सिंड हैं वीया र्या वीया र्या सा चर्या त्राक्तासासासामा विवास मान्या स्थानी विवास मान्या मान्या मान्या मान्या मान्या मान्या मान्या मान्या मान्या रद्मयायर क्यायायर यहेर् गुेषुगाक् गुरु था **क्'र्क्स'र्केस**'र्नी' यर'यस्रम'वेट'। २व्रैह्सानी व्रैन क्रीयावर्षवाया रहा। यहसानी सार्था विहास्या स्था राज्या स्था राज्या स्था स्था निहास विहास स्था **४८. गु. श्वे**यंत्रा इ. क्ष्या तर . र्या . त. इ. जुया यञ्चयः । व्यवस्था या व्यवस्था विवासी है. पर्वाची र्से समार्टा हिटाटे यहेत प्राम्त्रीत प्रमाची प्राम्य परिवा **हे**त्रच्ची |<mark>गममा त्रापर्गा यंश स</mark>्ह्याश्चामा प्रवास । स्वास । स्व **निवर् 'पर'नुर'कृत' रोभस**' ५२२'गुर् 'हु'चड्ट' वेदे 'क्स' सर' वर'स' शस्य चुट्ट' यदे 'सर्केट् तद्र भ्रीय की खेट र्स के में प्रथम की श वियान विया र्गोवार्कराग्री 됩'科'5E'| विष्रं खे दे सहस्य मुस दहा। चिदः श्वतः श्रमसः रत्तरः वससः ४८. मुः श्वरः तमः रे. प्रवृद्धः होतः मुखानर युद्धः हेवा। हेवा पर्देद्धः यो के विया विद्वार विद्यार विद्यार विद्यार विद्यार व ড়৾৾৻ৼৢ৾য়ৢ৾ৼ৾ড়৾৽য়য়৽য়৾৽য়য়৽য়৾৽য়৾৽ 4 A 4 5 5 4 A इक्ष'इ'र्डु'ष्प्र'गा'न् सम्भिन्न व नामित्रामा द्रान्यका अङ्गाया सम्भामा काने सिनु हैं काना À₩. ঐ'ব| पर्हेर् क्या के विवाद स्वयाया अर्केर्यर खुर्वे ॥ दे क्या पर्वा विवास के विवास केरिया क्ष'२६६७म्य'६८। वे इंद्रार्टा मृहे सुनानी र्वद्राचीया शुसर्दा। धेर् भुैं भूषिकां क्रुंगान द्राजसामग्रीसामार्यः। ज्जीरार्यः ईवामार्यः। मग्रीरामावाहसा**सः** พราระานาราชมสารราฐามาระารฏิญาณุตัราญาญา &ัสมา**ฏาผูสายราร์าลัว**

४स'**्रम्यस'र्म्**र,द्वत्ववेष्ट्रस्यस्थत्रः पश्चसः दुः यह्त्रस्य र <u>अ</u>द्।। <u>द्रथया २ विता वित्तरी के वासी थ्रमा देसाया व वैसाया प्रज्ञास्त्रा प्रतास्त्रास्त्रा प्रतास्त्री व |</u> <u> ४५'वा सु ४,४८'वस स्थापा ५३ वस स्थापा ५३ वस स्थापा ५६'।</u> *र्*टा। रि.चडेकु'म्बेग्स'च'ऍ्रड्स'ऄ्रिअटक्'बस'२५२'चर'चडेऽ'च'र्',५म्'बस्स्र <u> বৃণ'ৰমম'ক্''ক'ৰ্ম'ক্ট''বৃদ্ধ' বি'বন্ধ' ন' এই'গ্ৰহ'' এমুথ''বহ' এক্টাই।</u> प.रेट.वेंगेश.व₹५.८.वेंथे.तेचेगेश.त.कृत्यूचर.व्राचम्ट.वर.कृ.शहरे.त.ट. व देशकारब्रेका चराचित्रहो **ॿয়য়ॱᢌॸॱॏॖॱॸॖॏॱॻॏॱॳॕॱॻॱॿয়য়ॱऽॸॱॻॱॸॗऻ२ॱढ़ॏॸॱॾॆॺॱॶॱफ़ऀॸॖॱॸॸॱॻॸॱॻॹॖॆॖॖॖॕॕॽ॓ऄ॓ॣॺॱ** यदे अक्रवा में 'द्रश्र क्रेंच' 'द्रट'। 85.90.888.20.20.20. 15. xc. (J. cb. 12 वस.रेस.चड्ट.पेस ५वी'२५५'वा श्रुवसाद्धास्त्रहेदे। विषाया ५वा। वदास्रहेवा वीसाद्धार विषाया ५वा। 举 वन्नरा नैदालदा से वर्रित राष्ट्रा असामा द्वा **ব**র্ণাণীম **র**মঝ ডব্'অ'বমুল'ব র্মঝ'বমুল'বহ'বগু ব্ | 1.25.5.8.2.2.1 प्रमामियार्' भूर पश्चिमाये र्माप्ये र्'तार्' रम्' मियाप्रमार्ट ଷଦ୍ୟ' कुष' भ' श्रुपक' शुं' प्रदेवे । 🛚 💰 ଷ' भ' श्रुपक' शुं' अके वे । ह्यायरे द्वीयाद्वाने विष्युत्यर पश्चित् वेया ५३ वस्या अप्यान्य देशस्य ५३ व्याप्त प्रमान हि-श्रेन् न्यथः यहर ज्यात्र अक्रवा वी वा त्यदः २वन्यायान्त्रत्व्याद्रान्द्रात्यास्यान्त्रा प्रमाश्चित यह त्राम्य र व्यास्त्राम् **य**ऽष्यंत्रेथः ন্ধ্য: थ स्थ

で で が で の (4) 2 हिन्य प्रतिष्ठित्व प्रतिष्ट में र वा क्षेत्र वा विद्या 그 왕 그 역 [ट्या हु 'म्वथ' वक्षे 'यदे 'श्च्याय' ग्री' क्ष्ट' य` र. २. २. दह् ५ 'खु थ' ग्रीथ' प्रार्थेक 'यदे 'श्चे' र्यावाद् ه الحالي ग्रे'ऄ'२**८**ॸॱॻ'क़ॺॺॱसुॱ**रे**अॱ੫'ॻॿॆक़ॱ5ॖॱॻॗॸॱय़ॸॱय़ॺॺॱॺॕ॥ ८<u>र्</u>ष्यम्यर्हि हे र्यम्बे 다. 얼마, 다고 . 다 선생 전 . 전 . **ॐ**न्र 'वसन्'वरु'न्युस'म्रेस'ॐन्य'वसन्'वर् ॥ ्षयाष्ट्रेटार्वगारुषड्र्सः वाहैयाद्भायत्यात्रक्षायात्रेष् -- 82 *ଵୖ*⋷ॱઽऺॱ⋠য়য়ॱ∄ॖয়ॱ≷ঀয়ॱॏॖॖॱय़ॖॱॿॖॎ॔ॸॱग़ॗॖ॓ॱঀढ़য়ॱय़ॱঽঽॱৡऀॱॿ॓ঀয়ॱय़ॸॱঀढ़য়ॱय़ॱॸऄढ़ॱ वात्रराधाः दरेष्याः वात्रसात् । अर्डवाः वीः वीः व्यदः विद्याः चर व्युरः 🔾 | **बेश'वर्हें ५'यश'म्बेन्य'स्'म्बॅय'व' के क्रम्य'वस्म्'य'५टॅस'५ट'व्रवेथ'व'** प्रचेम्य वस्र उर् प्रदेश प्रचार प्राथम स्था दे द्वा के कि स् প্র**২**:ঋচামেউণ্যান্ত্র্বানার্কান্ত্রিমানুচামেউণ্ড্রা アログロはて ग्<u>य</u>ं) [전] 5 र क्षा पटा 852.2.2.2.2.1 स्यान्यम्यम् यदे रटायी क्रेटामदे क्र यह यह न्रज्य देय देश.चेत्रट. ध्ये नेश **%**

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३स'**म'**क्सस'यक्'पश्चु'पश्च पह्न'प'५८'| रक्षायायनेत्र सुर। पश्चट परे प्राप्ट

ल्य. ते. श्री क. २. त्य. कं. त्या श्रा च . १ . ६ . त्या . व्या .

यहें में श भ यहं इ रें र अराई स Wही अतह का कर में W समाहें इ. मैं. ज. म. हैं. ल्या । इस. पहूर, ई. इ. स. पथ प्रदेश स्थार में प्रवेश राम ર્જી વક્ષ્યુરામારાવક્ષેન્ના વ્યાખાખામાં ત્રાપાર્ફ્ષુ થતા यय पर्वे वया क्रया के हि वा पा श्रुष्या द्या हुया है साथ क्रया है साथ स्था में ही है पा दे हि ए हु से साथ र र्थे 'व 'क्यथ 'हें 'हेरे 'र 'यरे 'म 'हेर 'थ ' ८हिंद 'व थ । सः सः सः मृत्यानु । तरः सु दः वरः वर्षः यः दै । **द्**वः के दः **वे** । वे सः ने सः ने नि सः ने वा सः संवाया वा चर[.]करं.भु.टवैदाचर वि.चष्ठ.द्वैर .दर्भेद.चषु.चषूर .स्.चर्नुष्यातः है । ঘর্মিদ্'র্ধ্বশ कुै. क्रुंचेश.चलवं. तर् ।। र.वेश.कुै. धर. वो. क्रुंश. क्रुंश. क्रुंश. क्रुंश. क्रुंश. क्रुंश. क्रुंश. हेर. खे. य. व. म. पीर. व. प्रमा वेश य. वेश म. पीर. हे. है। वेश म. परा हेश पहूर ता है जा मेश में स्वार प्रवापायक **គ.ភា.ณ**ខ័ ទ

क्र मे.क्रुवसामोर्थातसमान्। हेटानदाटटाजसामधाजसाप्टरामी**रमीजार्ज्यर** વાલુ 'દાર્ ૯મ'મ' કુ''નું 'દા' ૧૪. શું સ' અર્દન 'સ ! મેં 'ચસ' છે છે. '૧ શું વાલું માં સુધા ૧ અમ્મ ' ऍ'२वर'तस'सर्त्रप। वै'२४४'कुरे'र्गुैथ'२विर'र्गार'ऍ'_{ब्रि}स'ऍ'त्स्रायस'सर्क्र व्यायसास दे र तृष्याय विर गुप्ति सराया मुप्ति र दे हे हे प्रस्त्र समा क्षुं'यय'रेवे'कुय'र्घ'र'रेव। सर'सेय। नुदःगश्चर । बुवायमुद्भाराम् र्ष्ट्रे. पु. २ दे. र द प्रवेद . जस . शुप्त । शुप्त वे . या . द स . य वे या | २८.र्सथ.त.थ्रतत.पद्रियातातपुरकेट.री हैं.तथ.र्झ.कूर्याताई. हु.चंट. र्जू। हिहा। येव,रेशरा है,शरा है,वाशबुहारेची,१४.जे,हेहा. रे,तशालशारीर, एरेवाश. થે જે चकुर मवे र सुरा हा का खा की ही छ खी है है। र्क्ष खेँ। के प्रः हे या या ध्वा पा हैया पार्चित में राष्ट्र वर्गे दा यया अर्रे **रा**ववार **या सुया** पर्ः श्र्यान्।श्रेसःभीः र. पूरः तार्थुशस्यः नःजस्य विदःपदः विद्यादः र्र्यीजः दक्रः श्रेः श्रदः केः प्रदेरः . जा.चेश.री.श.स.ह.केट.री यो.ि.यो.बे.टा व्र.वृ.ह्.हे.थे। पं.बे.पे.घे भ्रायान्द्रात्तां वात्रायां स्था व्यापाना वात्रायां वात्रायां स्था व्यापाना वात्रायां स्था व्यापाना वात्रायां स ेबेस: य: इंग: न}ेस: न[पस: नेर:रु'दार्गर्य:य:र्व:युर्'दावट: व्यंत्र्र्रहेटे'टेंस्र મુક્ષેત્રુચાવાલચાસુદાવતે છે. અહેરમૃત્રુચાવસ્થિત અરુઆ**વા કેમ ત્રું છે. ત્રેચાલા વચચ**ા 📑 મેર यावेका ग्री:चर रु.हैं रागर घेर घेर घेर हिंगा सदे खोरनेका ग्रीर हर घेर पहें छ। ક્રેદ. રે. શ. થળ. તું. લેં શ. દવો. તું ર. વેં શેં ક્ષે. ક્ષે. રેંદ. ! ત્યેં શ. ક્ષે. રેંદ.! द्रम् परे : हें दें पर् । पर्वा में जिंदि है वा में अध्या में हें दें वें बाव । **अध्या में पर्दा** चत्रेषे,ठ्रं,चेश्का,घष्ट,ह्र,त्रं,ह्रं, लुच,ष्रश्च,द्रश,ब्रीश,चक्केबशत, ह्र्यश्च**श**ी Downloaded from https://www.holybooks.com

명· 2절·경도 월기기 २,४८.४.५८। १.५ वय.५८। पड्नस.५८.३५.या प्रवृत्रफट.६.स्या.४८. अर.प्र| ५अर.प्र| धटाष्ठिरेङेवायः देशःयाधः ५८ वृद्धः ५२ देश्वेट ५२ देशे अर. छेर. ॐग्रथथर्यगुप्रपदि गृक्ष्य प्रथानट गुप्त के के प्रविष्य | क्टक्सक्ष्य प्राप्त | द्राराध | षित्रपंकर ग्रुर या है। केंबा ग्रुप्ति हैट्या ग्रुप्ति ने बाजी टाउँ दें। दे हैं दि ग्रुप्ति देश ग्रुप द्वेथायु.चाबार पि.रेट.चश्रस.चाड्र.च.रेट.च.हेर.च.चहीट.च। अर्थ.सच.मु.केट. য়ৼৢৼয়ৼ৽য়ড়৽ড়ৼ৽ৼৼ৽৸৽ৼড়ৼৼৼৼ৸ৼৼ৽৸ঀ৽য়ৢঀ৸ড়ৼ৽ঀ৾৸৽ঀৡৼ৽৸ৼৼ৽ चः हॅन्यः पटेः कुंतः इस्यः ग्रेथः अहसः परः पुरुष्यः परः ।। व्हः नेः श्रेथः मरः हें। पुरः **नुतै**'खु'व'उक्'६⊏'| देक्' घॅ'ळे'६⊏'| शे'ऍब्'बै'झेट'व'६⊏'| बॅस'६ट'२थक्' ४८.शूर. या.च.चबु.चबुस.चडेबा.चडे.**४.घचस.चट.**इस.चबु.चड.कुट.२। ॸॖॱऄॸॱॻॱॺ॔ॺॺॱॺॺॱॺ*ॕॸ*ॱॻऄॖॸॱॻॱऀॿ॓ॺॱॻॱॿॖॸॱॿॖॕॱॹॖॸॱॸॖॏॹॖॸॱॻढ़ॆॱऄ॔ॱॻढ़॓ ढ़ॆॱॾ॓ॸॱॺॏॱ य ते∙क्रेट'5'व्रिग्थ'३x'x⊐'5'अद्देश'ब्रेट'षेऽ'5'ेंदट'चते'क्वांसं'चवेश'अऊँऽ'ऍ'स'ऽ्गव् षदःदेशः**यः**यवितृ। र ॲटस सु शुर पाचक हैन प्राहित पर प्रस्था विष्य प्रीव प्रतिर से प्र គ্রাক্রম। ইন্নার্কমমাইমাগ্রমান্ত্রাইমান্যা, ন্ত্রমান্ত্রা ५५२ तं है पु ई खदै ध्याय ग्रे क्वे क्वेंप्य पदेव पा ८ छ्वा हुँ मीपर र है से बिटा हुँ मीपट ब्राम्स गु म्हे किं 西"4

🕏 बिता वियानभर क्षि. श्ररायद्वारति श्रवी રૈક્ષ'ગર્રે'નરે'ફ્રેંબ'5'નફક્ષ'દા| નામબ'પ્રહ્મ'નદ'નો'છે' ર્રેબ'5'નર'ર્યુનફ્રાસુ'નફ્રુસ'દ્રના न्मः ब्रेंग्राह्मा ह्याह्मा स्वाधार्या क्रिया हु द्वानु स्वाधार्या क्षा अपार्था व्याप्ता विदानु हा स्वाधार्या क्षा स्वाधार्या क्षा स्वाधार्या क्षा स्वाधार्या क्षा स्वाधार्या स् नी वेदे ' भु र्श्वेव समा । चुटा नर ' ५ ' ५ ' ५ ' ५ दे दे ५ दे दे दे सम्बद्ध ' दे समा दे ' है द ' मुै स ता रनेया. इ.८ दूथ.ता क. क. र्यार. प्र. क. श्रुथ.ता. ब्रुथ.ता व्यूचा स्वाय स्वाय स्व मानिताहेर र्वे अपने वामिताया वार्षेता वार्षेता के क्षाप्तार के का वार्षेता वार्षेता वार्षेता वार्षेता वार्षेता भः वित्राय । अवायिवायाणस्यायात्रीसः ग्रीसः सर्वेताः श्वेतः नद्वा न्यायाः वास्त्राय । ब्रिन-पान्त्र वर्षेत्र पा निवास्थर निवास के प्राप्त क्रिन पार्च हे के पार्थ पर स्थाप के किया के किया मा वससः ४८. मेट. क्र्ये, क्रीसः तर्येषे । क्षेटः ४८. ८८. ८८. तपुः ४४. पंक्षियः पंक्षियः प्रसः तर्येषः न है। त्यायर्थाः ह्यात्रायायायायाया । दायद्या द्वायद्या द्वायद्या द्वायद्या ଝାଁ ୩'ସା डॅंड। म्राइं। व्राध्यामाडी। यराडीयाइ। इराडेडिं कुवे. म्. तम्बेट. २८. ८. देशस.ज. तमेथे. तपुर म्. अक्ष्रस.भ. दशस.मी. विह्यास. ८ हथे. तपुर इनागहुराक्केंट्यायाथाई नयायायाये निहाक्केंटायकुरार्टा हेराकुरा ८ ह्वं स्। **इत्या गु.वा पर. था ३.९४.२। इत्यश्चरा २८.भूटा पर.श.** दुष. प्र. हे. में त्वये र. रेटा अ. स्वाया मित्राचा अव. त. श्वा गीय. रे. र प्रियाचा चाटाचा Downloaded from https://www.holybooks.com

957日からて、西方では1日で1日で1日で1 पर्दर्श्वेन ५८। मान ६८। या २ डेन या ५६ । शान्य । २ त्री ५६ ४ म २ १ २ ते अ १ ४ ५६ । २ववाय। द्वाया རང་རྱོད་བརུ་ངང་ང་ང་། ནལ་ངབོུང་མ་ངང་། སྲབ་པ་དང་། རིག་ য়৽৾ঌ৾৾৾ৡ৽৺৽৺য়ৢ৴৻ २<u>ति</u>ष्यायाङ्गे श्वेतु केतु केतु क्षेत्र क्षेत्र क्षेत्र व्या विष् ८gc रॅ.५८१ हे हुट व हैं न्रायश स्टब्स्स **अर्डे ५ 'हे**न' ढेन' यॅ 'यकु ५ 'यानुस' स्ट्रेट'। याद्रवाष्प्रयाद्रान्याक्ष्यात्राज्ञात्र्यात्रा CIE CIE

नी नेश प प्रहें स्थाप्त प्राप्त प्राप्त सर्ट है प्राप्त स्थाप ५୩२'ପଟି'ॲ'ॲगस'यस''प्रस'म'५'७'स्। क्रि'मै'ई'य'५स''प्रदे'धस'प्रेस्थ ঀঽ৽য়ৼ৾৾৸ৼড়ৼড়ৼৼড়ৼড়ঀ৾৽য়ৼঀৡয়৽য়ৼড়ড়ৼড়ৼড়ৼড়ৼড়ৼড়ৼড় गसुस्र थ ग्रीचेग्स दीट रुस गसुस्र मुं रहें सार्या सहित पसान्या दे दे दिट हुता यापया ये र पा। वर्रास्र<u>्</u>वता व्रमुटावाविष्प्रतार्थटा। ४५:स्रम्याविष्प्रता क्ष्रायम्थम्यविष्टा। ঀ৴৻য়৻ড়ৼঀ৻য়৻ঀড়৴৻৸ৡ৻৳ৼ৸ৼ৻ৡ৾৻য়ৡ৻ৼঀৣ৾ঀ৻ড়ৼৼ৻ড়ৣ৾৻ৡৼ৻ৼ৻ৼৼ৻ৡৼ৾৻ড়৾ৼৼড়৻ ८८. त्राधेशामुश्राचयात्रात्रात्त्रात्र्यात्र पाट्टारीयहत्त्रात्त्रह्यात्रात्रात्रात्रात्रात्त्रात्त्रात्त्रात्त यापुर्या पासुर्या । हैन्देर प्रेचा प्रमान्य प्रमान्य प्रमान्य । जीवा अध्याप्त प्रमान्य । ०द्देत्र'यस'प्रवेदे'स्'ठॅ'क्षप'प्रवे'या। र्र'पदे'क्षप'ट्टं। युपंत्र'ष्ट्रा **गु**प'द्सर । चुटकुवानी रोक्षयान्द्रिट पार्टाईट हें स्वर्डे ने प्रश्ना द्राहे रहा देश चुट के प्रति धुना टॱतुथ'व'ॲष्य'म३`र्ह्चे,'ड्व'ष्ठं,'प्य'त्र'ध'म्य'वे'युग| ፟፟፟ቘዺ_፝ቜ፟፟፟፟፟፟፟፟፟ቚ′ጟዿ፟፝፟፫ቚ′ዾቚጜ፞ኯ፟፟፟፟፟ዼቜጜፙዺፙጜ፟ፙቜጜፙፙዹፙፙፙፙፙ इ.₹या. हैं **전점***

프 नेसर्व केत्र वस्तार ज्वार्ट केरा है केर हैं तेर वस्तिवस वर्षेत्य वस्ता ૬ુસ`સર્ઘ્સ`૬સઽ`**સૅ` વે**ફ્ષ`૬'**રે**ઽ`ય'ઊ`જીવ\૬⊏'લૅઽ'ય'વટેંક્'ય'વાક`**તુ**વ'૬'સઠફ**ેપ** ଽ୶ୢୖ**ୢ୷**୲ଵ୶ୡଂସଂ ପନ୍ତମ୍ବଷଂ ଧସିଂଧ୍ରି× (କ୍ପର୍ଷଂସ୍କାଷର 'ଧ'ପ୍ରମ୍ବିଟ-ପ୍ରଷଂଷ୍ଠ 'ଅନ୍ତର' ଅର୍ଷ' ଦ**୍ରର** 'ଧସି ଅସସ ५ॅटॅसॱपॅॱसे५ॱमटेॱत्रसप्टर र्हेषायपडर 'यस'यवे पस'<u>त</u>्रम्' मेस'याट यटे 'सॅ५'या सः रॅव'र्रुधेन'य'र्नुग'में'र'र्त'र्रुय'येरे'तुन'र्नुन'मेंस'यतुन्न'य। यर्र्, 'वर्षस्रस'य'व्य नुै सेस्रसः मृटः क्षः मृटः रुष्ट्रियः चसः मृर्ष्यक्षः कृत्यसः महिनः मी ब्रुः चः प्रदेषः वसः भेर् प्रोबेन र के प्राचेन कि स्थापन कि स्थापन के स **₹ न्याययात्रयाद्यते १४. ह्याया क्षे प्राय8ट्यायते १३८। ५ म्यायद्र ५७४४ ४५९ ह्याया ४४७५ ह्याया ४५७५** वाष्प्रकृथसामः है 'बार्टा वर्षाय ब्हेर्य ब्हेर्यामा ह्या कुरुष्ठ्र क्रुपा केंब्रा स्ट्रास्ट्र ८|वॅर'यदै'अव२'८हेन्थ'द्वेर'४न'र्थं घन्'य'यक्षेय'न्षश्रथस्य ७ स्र'ऽ'ऽ'ः। वी'गुन् কুর'ঘর্রি'ন। লুণ'কুর' ধ্রীর'শ'বা5'ব্র'র্কুথ'ব্রিমম। ঈ'মব্য'ঘর্কর' হন্তুম। গ্রী'র্বম' पर्टार्टर विषापर भ्रापार हेस्याप्य स्थान्यात्र्यापर विष्टुर विष्यक्रे पा केर 13.強.た! *ૹૄ૽ॱ*ૐૼૼૼૺૺૺૡૺૻૡૡૻૹૺૡૡ૱ૡ૽૽ૢ૽ૺૺૺ*ૻ*ૢૼૺૡૻૡૼૢૺ૽ૡૡૺ૽૱ૐૡ૽૽૱૽૽૱૽૽ૢ૽૱૽૽ઽૢ૽ૺૹૄૺૻૐૡ૱ૻૢૼ૽ૺૺ૱૱૱ૺઌ **षे:नेश:३२:पॅ५**:5५:ऍ=स:स्र:नुश:यश| ष्ठा थे या थे खा घडु '५१ 'ଧର ଅଧି अर्थ के का मान्य दे र ५ 'न्या उत्र ॿ**थॱॾ॓**क़ॱॿॖऀॱक़ॗॕॱॸॣॸॱॺॾॕॸॣॱॺॗॆॸॱॺॖ॔ॺॺॱॸऺॣॺॱॸय़ॱ**ऄॗ**ॱ <u>፟፟ጟጟጜጜ፞፞ጜፙዀቚጜፚዀጜ</u> . १३.५६

★ रतर. थेटा विद्यार दूष श्रम्यास है भेषा मुस्तिय था सह स्था विद्या स्था निवास । <u> मश्चर ब्रुप स क्रे फ्लं के के प्रेस रहेटा । व्रेक् स्ट्रास समय मेडेर पर राम प्राप्त प्रदेश है स है स खु पर है के "</u> त.ठ.भेध्य.तत्री सुर्याती रेतठ.च.श्र.र्बेग.ती मूर.त.रंब. वेत.ठहवेश.रेट.। हेट. हे'रस'५८'६'प'हे| पर'५गुढे'र्रे'५८'९४'य'१५। देवे'य८'४'खुस'र्दे'हे'६व|'र्से' **बे**बस्य रह्य ने द्वाय हेस भुँ क्वासप्य दे भुँ सर्च्या नुस्य हो। केस वसस रुन दे पाले के हेन र् रे हेन् प्रस् वया नहेना या यदेन या नहेस बुन्स सुन्हर प्रदे खुन् नहेस ने नहें स न भ पट, प. कुष. त्. जुट स. से. श्रुंट. प द. हूरे. त. यियो प्रोध. पट. प. ८ हुषे तत स. लघ. ल. ए हिंदे ती ८द्देवा'य×'वे़ेर्'यस'र्'हेस'सर्द्र्रायदे'वे्'युव्'र्द्रायठस'यदे'ङ्व्'त्रह्द्व'तेृसर्द्रेव्स वस्रकारु, देश्वीयात्र प्रेराता गीया देश तह्य ता हता है वा विकास है। है वा विकास है। ब्रुट्स.तपु.भूत.वर्त्वस.रट.र्चल.पस.वषुट्र.ची धिष.वश्याती भुःशव्.संस. त्र.हपु. २व. येथ.८८.। अभार्.िंतर्रु. दं.चत.१थ। रेश.तर्.येथे.वं.रट.र्स्य.ता रदाभुत्वताच्युः नुकायाकोका गुकाचर्रका द्वार रहिताया द्वार प्राप्त विवसार हा ह्म अर्थर दर्भ केर हे के पे दे रे पे के ज्या प्रें का केर मान्य के प्राप्त के प्राप्त के प्राप्त के प्राप्त के **है** पात्रसन्दर्भ वरे व के वे ये रे रे रे वे प्युक्ष प्येत बिद्या विद्युत्त विद्युत्त प्रवे प्रुक्त गुक्त हुन [माञ्चराता यो नेयाकेतार्य दे सेया दे त्राह्म मान्य दे वाह्म सार्थ होता स्वर्ध स्वर्य स्वर्ध स्वर्ध स्वर्ध स्वर्ध स्वर्ध स्वर्ध स्वर्ध स्वर्ध स्वर्य स्वर्ध स्वर्ध स्वर्य स्वर्ध स्वर्ध स्वर्ध स्वर्य स्वर्य स्वर्ध स्वर्य स्वर्य स्वर्य स्वर्ध स्वर्य स्वर्य स्वर्य स्वर्य स्वर्य स्वर्य स क. चेश.में. भु. पर्यं तप्र तप्र देवी स.थ.पहेबी स. तर. प्राप्त स्री तर्यं पर्यं पर्यं पर्यं स्री 교육·의·中도· 등·제주··현·화·환주·정| 되도·등·의·정·일도·[단] 정리·중·[주홍·축·중·독조·정] ब्रेंद्र'न् बुन्ध'रुष्'अ'सेर'र्से। वसस'रुर्'गुद्द'द्य'न्द्रेन'पुन्'दादेस। ন্অশ্বন্ট্র

त्रस्या अप्तेषान्त्रे क्रांग्वदाया क्षेत्रानी क्षेटा ५ ग्व५५ के ख्या स्वत्या व्याप्त क्षा यरे वरे विक्ते ये ते १ वर्ष दे। श्री श्री श्री श्री स्वाप्तः। ना वाप्तः। नाप्तः स्वाप्तः। गा २ ^{डे}न ' । ' पारेट ' सु ' पाष्य' प्रमुद्र' प्रस' प्रकुष्य ' । प्रदेशस' प्रवेट ' देन' के दे **ৡ**৽ঽৄঢ়৴ড়৻৸৻ৼৄঀ৾৻ড়ৢঀ৾৻য়৻ৡঀয়৻ঀ৸ৣ৻৸য়৻৸য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়৻য়য়য় **६**णा स्वयस रुक्। हिं हे पुरुप दे 'हेंग्' योस' सहस्य पर 'गुस्य म्यो। हे दे 'हे 'र्स्य पुत्रस्य ग¦अॱड़ॖॗॗॖॖॗय़ॸॱॳॖ॓ॱज़ॖॱड़॓ॸॎऄॱॸॱॻॸॖऻ॓ ॼॖॸॱऄॗ॔ॺॺॱॲॱॸॖॸॱ**ड़**ॱॾॱॸॺॱॻॱड़ढ़ॱॸॖॸॿॎॺॱ <u>ቒቒ፞፞፞</u>፞፞፞፞፞፞፞፟፟፟፟፟፟ጟፙጜጜፙጜፙዀ**፟፞፞፞፞፞**ፙጜጜፚጜ፟ኇፚፙፙዄጜፙጜፙፙ मिट्ट द्रा विन द्वयाद्र वर्षाया अन्य क्री न्या वर्षा क्री न्या क्षा क्री क्षा क्षा क्षा क्षा क्षा क्षा क्षा क्ष अष्टः वा हें रायदे रईवा जीया वहनाया दीटा साधा हैटा वा ऍटि दे राजा प्रामा पा नापा प्रामा श्चे3ुरुटा आ क्वानुमारे भार्यमार्थम् हैरेटेशे विष्या विष्या विष्या विष्या विष्या विष्या विष्या विष्या विष्या वि ×व्र°१.४८.। चध्ये.तऽ, व्र.क्य.त्रा **य़**ॱॸॖॸॱॺॾ॓ॱॻॱढ़ॺॺॱय़ॸॱॻऻॖड़ऀॻॺॱय़ॱॸॄॱॱॾॗॱॾ॓क़ॱॺऻ। ॸॣॸॱॷ॔ॱज़ॕॱॸॖॱॻॱॺॖॸॱॶॗॱ घटे अने रुक्ता अने बुन्य के जिल हैं ने ना जानिता के दिन के सामित के जिल्ला क ग्रायाची द्राया कृषाकुषाळा। ब्रायुवाया हा वेदानु प्राया क्षा ग्राया द्राया वाद्या ष्ठेनाशः ने त्राच्याः द्वार्ट् हे अर्द्धाः द्वारा व्यवस्थाः निराक्षां ना विद्यारा स्वार्ट् वाद्वारा **এ** । উন্তেশিক ই.ব.মী. ইন্মান্ত কে তুল কুল কুল কুল কুল কুল কুল কুল 47.81.01.07.5.62.8.7c.3c.30.8.81 ये.र्दा नु.स.र.मी क्रि.ब्रा.क्र.त्रारा र्ड.दावट. ये.र्दा नेत्र.राववट.स्। श्रीया गुरा १८ द्वार १ १८०० वर्षेत्र वहें साहित्य हैं साहित्य हैं साहित्य हैं साहित्य हैं साहित्य हैं से स्वार में साहित्य हैं से साहित्य हैं से साहित्य हैं से साहित्य हैं से साहित्य साहित्य हैं से साहित्य साहित्य साहित्य से साहित्य साहित्य से साहित्य साहित्य से साहित्य साहित्य साहित्य से साहित्य साहित्य साहित्य से सा **बॅ.य्व.र.ध.न.४४. ठ५.८**४४.**१४**८८। **बुन्।क्ष∵क्षे प्रत्यां क्षा र्या क्ष्यं क्षा क्ष्यं**

के प्वानुष्यान्त्रात्र्यायाच्यान्त्रात्रात्रात्या कृतान्त्राकृत्रावाण्या श्चरी, मुन्य नंदर्भ विष्यां थे हैं स्वरीय वार्ष्ट्र ख्रीय रू वार्यप्र स्वर में स्वर हैं राजदे हैं वार्य चुेयाचहुन्याबेदायाञ्चेदाञ्चेदाचायदायदाराज्यदाराचा नाचार्दा नार्दार्या विना ह्रवसःर्दःवरुसःम। मुस्रदःयो मुस्रदःयःवस्त्रःग्रीसःश्चे गुवःयदेःदःवे वि॥ देदे भुै ¥्राभु ३ व्हर खान **र्**वार्गर थे के वसाव कुर म देन खुनस <u>वे</u> प्राप्त के वसाव . विवास्त्रीयसास्त्री रहिराहे सहे नराहा स्वाराही स्राप्ति सामासासास में रहे तार विभा चुय. 2.रन र. जू। है. येव. शुर्व हैं .र.तर .भ.बार . जे. रेवट . हैं वेब ४ हुये .श द्वाच्रामा र्र्स क्यायर द्वा सर्दि रहा। विद्रा व सुर सा। च्रा प्राप्त पुरा पुरा प्राप्त स् हे.स्रम्थरत्तर्द्रा पर्देश्वरीका. क्षेत्रेश्वर्षाके में वृत्त्रे रेत्रे स्वर्षे स्वर्षे स्वर्षे स्वर्षे स्वर्षे र्वन व हैं र तर हैं म ने स्वर्धन के स्वर्धन चिर्ट:र्टः। व्याखिनसःर्टःपश्यानः भेषुःचायहःपानस्याक्रीसःश्रःविपः परेट्र दें दें । र्यर दें क्रस्य म्य हेन पुनाय वे पा रूट दें महेस मुस्र हैं हैं । र्टः द्वाती रहेश्तास त्रिया तारिदान विस्तर ग्रीस विश्वसार द्वार विस्तर क्री.चोर्रेशतस्यावः द्वै.चा.ठड्ड्य.तत्। लट.य.वी.क्रू.यो.चटा महैसायराम्यायावेसान्चासायवारावेनामसुदार्दा। कुत्राद्वासादायावेनसा हुवाई हायनार्था द्राप्तां मार्श्वेर केत्यं वे हुवाचुसायहुन्सायदे॥ देवा हुन्रेर्वा इयाक्ष्याची प्रवेद रेखा श्वाह्म श्री पावेदे स्वर हेरि । विषय दें हिर अर्थे । उटा हेरि रेसे । उटा हेरि रेसे ।

नार्द्राया अर से विकास मार्थिय है निष्य मार्थिय है निष्य मार्थिय से मार्थिय स वानुद हे र दें दें दें प्रायाया सेर वार्षित रसर । युवानुद दु वानुद हे अके वास वायस **५**अ५ 'गर्भेक 'हूट'। निद-नर,रे.वानुष,इ. उह्त्रयात्राबालयाविद्यात्र्ये हू.पा। मियान्द्रायुन्दर्युन्यास्त्रं याः स्वायायाः केटा सं दे त्रावयाय कुरायान्त्रायान्त्रायान्त्रायान्त्राया यर्गा - ५२२ 'वॅ' ५८ 'क्य' २ चुँर 'स' वसस ठर 'व्रिं क्य' २वर 'वर्र 'क्रुं 'वरे 'व के र्वसंख्यस्य सुन्तात् इव्यानर र हेरे से दावस व रे र विद्युवा वरे र दे र वेर र दे म्रे.भश्यनायाः क्ष्यन् द्वात्तर्भाताः मुन्तर्भाताः मुन्तर्भाताः म'रर्थे'चा एड'यर'ड्। त। न्वेष.२.रच.चेष्ट.ठचर.चे.इ.चे बेचेश.श.वश्रुश.तर.वेरू ॥ क्ष.श्रेश.के.ये.ध्रशंश. श्चरं रदः पश्चरं श्चरं स्वायं रदः । पर्दरं श्वरं योदः होदा । हार्द्या गुर्माया गुराया प्राया । ष्ठा.प्रेच.रट.उर्वस.वेस.विट.स.इ.र्त्तच.पश्रम.वे). श्रुट.ब्रुस.व.पवेष. मोर्यायाया । मद्रेदेश्ये के दे हिस्याय प्राप्त के प्रति । इर् है नास दे हिस सर्वे परिया पर्टा मिटे द्रार्वा सिवस्र द्राप्तकाता है। देव रद्राप्त हेव राम त्रवसात र मुक्रि राम स्वर्थात אבים לבין אבינים ביל בצחים יחלים **उर्'ग्रथ' वेट' से य'य' सेर्'**थ| वेर्'स्क्'रु'वर्भेस'सर'मुर्दे।। रे'क्रर'र्र्राचीस'र्भेसस'सदे'क्क'र्र्हा, र्र्ह्रपविक'मुस'सुव' दावै क्षावा वर्षा के वर्षा देशका देशका देशका वर्षा के स्वाप के स्वाप के स्वाप के स्वाप के स्वाप के स्वाप के स् ३[,] इत्यास भ्री स.मी. भ्रेट्र.मी. त.मी.त. त्रिर. त.म. त. द.भ्रेट्र. तह्स.सी.द.मी. त. त.सी.स. त. त.सी.स. श्चेया बुवाय दे श्वेद नाम मा जावा है । ई पाने वा स्वाया या प्रमान के दे हैं न

ॻड़ॖॱऄ॔ॱॻॸॖॖॖॖॸॱॹॖॖॱक़ऺয়ॱॻॸॱॻऻॺॖॺॱॻॱॸॣऀॺॱॻॱॸॣॖऀ। ऄॖ॔ॱऒॾॖ॔ग़ॱॼॖॖ॓ॸय़ॸॱऄॖॺॱॻॱॼॖॺॱॼ क्रि.इ.च्.ब्रेट्.ख्रुं **य रे** 'त्वट' ये' क्षे 'ख्र' र*े बे*' क्षे 'त्र'| वहकं य'ते' ब्रें क्ष्रं क्षा | वहकं त्व्युक्ष 'क्षे 'त्वट' ये' क्रेयस'नु ह् '० धुवाची'क्रांट्य' है 'स्रहे च द्वयायर 'वह व्यवस्य रहा 🗦 'हेत्रसा ५५' **य है 'श्रेषा' रुक्' य**। ≧ଷ'&'5,ୠ'ଘ'୩ଞ୍ଜଷ'୪ୠ'ଊା ଦ5,ୠ'ଘଌି'ଞ୍'ଦ୍ରିଉ'∯'ॠ''ଘ'ଝି'୮ୢ୭'୩'ଘ'ଭି'୮୯' **ઽ**શેવૄઘ'岀ઽે'ફ''સુચ'⊐ઠુ∙ૹૻ'**૦૬**૪, ૹૻ'૦૬૪, જે૦૬,૪૦૬,૪૦૬<mark>૦૦,૫</mark>, દુવાયા**ની** કુલાકાજી જ્ઞાન _{बै}ष्ण'ग्रेष्ठा'येन्थ' दद्वेष'देश्| श्वेच'ध'र्घ'थ'ऽद्विष'श्वच'ड्रेर| बे**स'न्**षुट्**ष**'घटे'३घथ'सु ପଟି ଅକ୍ତି ଅଷଣ ପଣ ପ୍ରାକ୍ତିୟ ପୃଷ୍ଟ ପ୍ରାକ୍ତି । ୧.୫୧.୭୯.୭୯ ଅଟି ଅଟେ ब्राट्य ३.र्ड्रथा प्रेत्र त्री **৹ঽ৽ৡ৽য়৾৽৸ঌ৾ঀ৽ঀ৾৽ৼঀৼ৽ৼৣঀ৸৽ৼ৽ড়৸৽৸ড়৸৽৸ড়ৼ৽ড়৽ঽ৽ঽ৽ৼৼৼৼৼ৸৸ৼ৽ৡ৸৸৸ৡ৽** 举 રાકેરાજ્યાં કુષ્યા યાનુકા સાધ્યકાર્જા તેયા પુત્રા વાપુત્રા કુષ્યા કુષ ダブロ 見をなってみている。と ଽ**ୖ**ଃଽૐୡ୵ଵୢୄୖଋୣୄୠୣୣୄୣ୴ୡ୳ୣ୲ଵୣୄୣୣଌଽ୴ଵୣୣୣ୵୴ଵୣୡୣ୷୷ୠୣୣୣ୵୲ **ॻड़ॕॕक़ॱ॒ॻॖक़ॱॸॖॖॖॗॖॗॖॖॗॖॗॖॗॖॖॖॖॗक़ॱॶॱक़ॱॸॖॱॵॖॱॴॱॸ॒ॱॻड़ॖॖॖॖॖॖक़ॱ** ૩૮ . હવ. શે. લુંવાયા શે. જુયા તુરા જુ. વર્ત . વર્ત . ભાદ. ક્ષે. કુમ |२**ॱ**त्रस[्]क्ष' ५८'व्यस'व्यार्थ्यस्त्र<mark>ीत्र</mark> स्वार्थाः >Q<. तद्भारत द्वारत के अन्तर तर है भी भी जात कर द्वारत है ፚ፟ዺ፧ዿዺ፧ዿጜ፞፞ጟ፟፟፟ጜኯዀዿ፟፟፟፟፞፞፞፞፞ጜ፟፧ፇ፟፟፟ म्रम्भ 2002

42. Be.5.054. 8. 244. 3.2. 1.20. 2.5. 1.20 B对关语写时 四字光列 Ź र्वायदेश्वस**्ते** सबद्देशपूर्व्याह्म । षट्द्वायदेख्यं द्वादेश्वाव्याद्वा 📇 र आ प्याः ५ग'यदे प्रमादे १ दे दे सम्मार्थ २ ५८ १ – । यह न २ मुस्र हे न स्त्री। । ।पाप क्रे.र.ग.२८। देव.२.२४००ऱ्या | व्यट.रवा.तद्व.के.च.४.तर.या.त्वे.रवट.हेवा के. इ. अग्रेव. दर्ग १५४. १५४. त्या. त्य AAX विटे-नुष्य उत्राया | वैत ५ है द्वार पण्ट ५ ता मुट क्य में प्यत थ्या है भैत क्षेत्राक्षेत्रदाहर द्वाना जा । द्वार व प्यार द्वा युट क्वा ते प्यार व्या के 'कृवय' घे के द्वार हैटॱट`२॒डॅंत्'ग्रे'क्रॅंवसॱदे`रवारुं वब्दः यॅं·५८′| |मुःसं'रे'से| |मेस'रव'ग्रै'क्रॅंवस **क्ष**ःचीःनुवासःस्त्रास्र **५वाधदेॐथाचाक्षेत्राव्य≍्या |ष्यटा५वाधदेऽक्षाक्ष्याव्यक्ष्याव्यक्ष्याव्यक्ष्याव्यक्ष्याव्यक्ष्या** ८८ हेवस इप्राप्त का त्याचा है स्थाप है स्थाप इंटर सहित है । विष्र कै'२६ेन्थानुदाकेन'में'दार'हाक्षा | पर्केन'२ग्रुस'प्पर'दन'नुराद्ध्य'नुष्पक्ष्यन्'कै' **क्षे.र्.इ**.तंबट.प्र.ट..देथ.?तंबट.थ्रा ।हेट.ट.एह्य.लट...र्य.वेट.क्व.क्व.क्व. के र्वराक्षेत्राया हिराराव्येत्ज्ञुत्वरायंक्षेत्र्रहत्त्रुत्रावेराज्ञात्या विष द्दिश्याचेऽक्तांत्री। विर्क्षित्वयुषानीः कृष्याक्षात्रेऽप्यात्रेक्षायाः प्र |ちみ、43、黄口ない名、ブ·E·B·双氏フ·スロ・| **ୢ୲ଌ୕ୡ**ୣୡୣୡ୲ଘଽ୕୵ଵୢୢୢୣୄୢୣୄୢୣୄ୵୳୕୴**ट**ୄଽଵ୲ୢୄଌ୷ୢୄୠ୕୴ୠ୕ୣ୴ୣୣୣୣ |5年|1日記·**被私、私、教教、**日 क्ट.ज्रष्टराज्य

16.天.到 याशु सद्दे द्व। अत्रेतिष्ये नेशानु से द्वर वदे वसुद विद्राद्वर द्वा यर्थेथ[™] ₹.इ.४.योबी 8वा⁻कर 'गुर 'दस'र्रेसस'ग्रैस'वास्य'वाद्य'यर 'चु'ङ्गे | ৪০। এম'স্তি-ক্রম'ঝর'ঞ্জই'কুম'খম 'ব্রম্'মম'স্তর্'। ঞ্জ'অ'র্মম'স্ট্রনির। মাদম'মের্মি'রি नाष्परानी प्रतास्य क्षेत्राच्या वर्षे का वर्षे के के प्रतास्य के का कि के कि के कि कि के कि कि कि कि कि कि कि क्षा उपुट च चन्ने हैं हिंट कु च से चन्ने। **፞**ጞጜロ፞ፙ፝ቔ፟ጚፙ፟ፙ यरी रे.क्ष्र-ब्रिवे हेन्,दटहेन्,यवे.द्रीष व्हर्म,ब्रथयटर-द्रिष्म यथे.यवे.यवु.दटदेवाकुटः ॸॖॱग़ॱॶॺॱॸ॒*ॸॱॻॺॺॱॻॸ*ॱॻॸॖॸॱॻॱॻॿ॓क़ॱॿॺॻॱॿॸॖॻॱॻ॔ॎॸॆऄॱॶॖॿॱॻढ़ॖॱॿऻॖॺॱॹॖॖऀ क्टाक्रेस्यानाचित्रक्ष्याने । हेन्छे प्रत्येषाचित्र प्राक्टिकेट यो क्टायी हुँ हेर्प्यथाने |शेर्ने परेकेंस्स क्षेत्र प्रक्रिय क्षेत्र स्था क्षेत्र क् हरे विवृत्ता । श्री द्वीयरे के या श्री अया अस्य प्याट द्वीयर अंट या री मान्नित हिस्सी 성전'전봇'회 *७*ण'यदेॱहृट'न्यॅस'यस'ध्वेष्पर्दन'चे' हैं' सु'द्दा 💄 'यदे' छ। हें यदे 'छ। हें यदे 'छ। प्रतेष: ४८.५<mark>६ प्रविष्य: १४.४४ । स्त्रीत्रः ११ । १</mark> <u>|ब</u>ुष'भ?क्ष'भ्रक्ष'५५ड्डि५'म'ब्रेटि-५क्वेथ'म्प्रहेस'५५क्क्ष् क. त. ब्र |धुस्र'२**८ॅ**स'म्ट'शु'घेबे'म्बिय'णस'म्बट'शु'घेबे| ब्रेट⁻[म-स्र] क्या-ह्रेयास-द्र-रच| ।श्रेषा थ : श्रेषास : य : पान्य : प्यस : लट : यो जुन्। 원미지고 기문은 민도 '두드'의 회 智·古家·英中本で、高 ずに \$ KE Y TUBS क्ट.श्रुट्टी 전.다. 17.7

ঐॱঐॱঝॱঝৢৢৢৢ৸ৢৢৢৢয়ৢৢৢ৸ৢৢৢৢ৸য়য়৸ৼৢঢ়ৼৢঢ়ঽয়ৼ৸ৢৢৢয়য়য়ৼ৻৸ৼৢঢ়ৼৼৢ৸ৼৼয়ৼয়য়য়ৼ৻ঀৼৢঢ়ৼৼ a.居.文.连写题.之二. वज्ञाङ्गाररासाङ्गानी नावार्दा । बाहुसायदे सेवा रुक्षा । क्रायानाससायाङ्गाङ्किरङ् श्चेषा प्रहेस दे भे भे तर दे हे है . देर दे दे चट भी दे देव ट क्षेत्र स्राप्त की स्थाप की स्थाप की स्थाप की स् श्वर अन्तर संक्षेत्र । । अन्य विक्षित्र या मिन्न प्राप्त स्थान स्थान स्थान स्थान स्थान स्थान स्थान स्थान स्थान नी ना भारता । देर इत्रास्त्रा । ध्वाया क्षारा सुरुरा सकायार विष्ठेवासाया रहा। **२** त. हे. च. मे. इं. १ त. १ त. हे. त. हे. त. हे. त. हे. हे. त. हे. हे. में. स. र्डनः 天। ।क्षेटामानाकाक्षराविध्यायानुदाङकार्याद्याकाकात्रा व्यक्तसावराक्षेत्रा ५८. मे.त्र. इ.ची। । अग्रुथता, ज्ञान, ज्ञान, द्राम्बर, त्राम्या बर १६ हैं अह्र १८० कर व्युट अङ्गे के विदे बिट । विज्ञा बिट ज्ञार प्रवाह व्यव्या अ ঀ[৽]ৡ৾৾৻ বৢ৾য়৾৽ঀ৾ৡয়৾ড়৾৾৽ৡ৾ৼ৾ৼৼৼৼৼৼৼৼৼৼৼ৸ ড় **यॅॱक्सॱसान्दर'वर हुँ ५'यर्व । । अस्क 'ख़्द्र'न्नक्षेत्र'न्ना अर्'र्ज्ञ्चर'क्षे 'गु'र्दर'। अर्ज्ञर** वाष्पर क्षेत्राक्षे द्वन्न प्रता । मानाक है के प्रति केत्र हैं क्रिक्स । मानुष्टा के प्रति राज्य व ॺ॔ॡऀॱज़ॖॿॺॱॼज़ॺ। ॻॿ॒ॸॱॺऀॱऄ॒ॱॸॖॱड़ॱॻॸ। १क़ॱॾक़ॱड़ॕॱॾॱॸॸॱ। <u>ॸॿॖॱ</u>ऄ॔ॹॱॹ॓ য়ৢ৽*৾ঀ*৽ঀৢ৽ঀ৽ৼ৻য়৻৶৽৸ৼ*৻*ঢ়ৡ৽য়ৢ৽৸৽ঀ৽ৼঀ৽ঢ়৽য়ঢ়য়৽য়৻ <u>ৡ</u>ৡ৵৸ঽ৽ৢঀৢয়৽ৼ৾৾ৠ৽ঀ৽ঽৼ৽ঽৼ৽ৼঀঀ৽য়ৼ৽ৼ৽ৢ द्रीट जीव साहे है है पदे प्तरस् ধ্রণম প্রীতিন্ত্র ক্রি न्त्र द्वाटा संक् श्चिम् वाह |यह्रक्षयथै 12.38.51명

टॅ.च्ग'र्लेक्'क्रुस्र'्याथक्'प्रश्चर 5'ड्वेट् ॥ यवैक प्रत्या धिक अभार प्रमुख कथा । कि पहीं पुराई अव इस पहीं पुराई हैं हैं । वेथ वेयायहराययामुहायो २ वर कायवे ५०१ ପଟି'ଖି'5୮'ଉଦୋ ଶିମ୍'ହିଁ୩ଷ''ଧରି'ଖି'ଵ୍ଞ'ଖିଟି'ର୍ଟ୍ଟ'ରି'ପରି'5୮' ାଟି'ପରିଧ'5'**ଅ**' ढ़॓ॺॱॻॾॕड़ॱॻॺ_ऻ॒ॻड़ॺॱॺॏॺॱॻऄ॔ॺॺॱॻॺॆॱऄॗॱढ़॒ॻॱॺऀॱक़ॗॺॆॱढ़ऻढ़ॕॸॱॺॕॱॸऻऄॖॺॱॸ॔ॻॱऻ॒॑ॖॖॺॱ य पर्पा प्रवेदार्जे । । दिष्ट्रराधु 'त्राची'झ'वससाउरापस्यापराद्रीयासातस्य। र्ज्या a·沃z '森和'4z '紫c'&É5'5c'| ઽ ૽ૢૻૼૻૻૼૠૻૡૻૺૺૺૺઌૻૡૻૺૢૼઌૻ૽૽૽ૼ૱૽ૺ૱૽ૺ૱ૺ ष्टाश्चेत्र'हु र 'यद'यापर'श्चे' 'द्वट' धुग'दट' हुँ चुस' छेत्र' सङ्गे 'दुर' हिंदा । अवे' वेंट 'विले' **৹5্র। ।শ্ব:স্থান্ত:5্রার:বাংসংশ্বরান্ট:5্রা:২০:শ্ব:১:১৯০:স্থা ।শ্বন:** क्षास्त्राहर्भेटा व्यास्त्राहर्भेटा संस्टा સત્તા. જેસ'વાયુદ'૬દ'| ૪૪ વ્યાયાયુત્રસ'ત્રુસસ'૬દ્રેર'સે'યુ૬'લર'વસપ્રસ' 25.11 क्षे पह श्र इ.स. लये क्षेत्र में हैं। वेश पह र प्रायम अराउट के हा प्रायम |য়৳৾ৼৢৼ৾৾ৼ৾৻ঀ৾৽ৡ৾৽ৡয়৽৸য়৽ৼৢ৸ঽ৾*৾ঀ৾৽ৡ৾৽ঀৢ৾৽*ৼৼ৽| वस्रसः उत्गुष्टः कृष्टायः न्नैतः क्रिटेट स्टायवेतः तुःतस्र यतः द्वायये रो | वर्षानेशासंदु रहर हं अधेत रदा | विहान की | चितामानीका वितर विश्व हुर स्त्रा । उत्तर संक्रिंग छै 전드직·출气·존직작·坦克·湧·익죄·깃:3등·각· <u>ৄয়</u>ॱ৸৾ঀয়৾৾ঀৼৼ৾৸ৼয়য়ৼঽ৸৾ঀৣয় ८वर जंदे में क सक्ति ने पदे हु वियानहराययाश्चायाश्ची न्यार

🕏 र्राट्र क्रिट्र भाषक अवार्द्र पूर्व 🛭 । हि. पर्युक्त कर्म्य देश द्वादक समानिक हिन्म स भ.त्र.चेश.भी.रेगी ज. र्यूट्र.पक्षेत्रस.ध्रा.श.टर्यंत.घर.वे.पप्र.हेर.ब्र्.कटु.के.क्रा. नर्वायर पुरे वेस न्युद्ध व्या मुद्द व्या वस । दि वस मिक्स निया वस । वस चेत्रार्वर ज्ञाक्यायर प्रमुखा हवाका रदासुवा कुरे हुर चेवा वसा द्या हिना रहिर ३४ २ २ तृ हा बेहा। अंतर् येत 'ये 'ये 'ये 'ये विदायस गुहारे ' र्था था शुरावाबुवा। क्षेत्र.चन्तर.तता व्ह्रिया.श्रर.ख्रा.क.रब्र्यर.तर.चे.ह्री ट्र.त्रट.विश्व.वश्र.क्षेत्रस.श्र.च्राचाद्र. यान्त्राचा क्रेटावर क्रि.सं ई.इ.श्रमश्रान्य र न्यार वृ ॥ सर्वा वृत्र का है। क्रम ल्यायानावेद्यासार्मे १२८१ हे.से.याच्याचा भ्रमानावेद्यासा है.है.हा। र्डाहावेस्य रथर अर् लय लय अर्थ वर्ष कर ला हि है। है अर्थ महिष्य हि है। र्य र वृद्ध में क ५८। कि.पर. १९०५ हैं। इ.ज.व. १९०५ हैं। कि.पंतर १९०५ हैं वि. १९०५ हैं। वर्ष १ वर १ व र्वा। विरा के "में में स्थाने रामराया भर्मायाक "के "के "पर्मेर्न केरामाया શુ. ત્રાજ્યા છે। શ્રું , શ્રું સુત્રા છે . જા. ત્રાહ્યા ત્રાજ્યા ત્રાજ્ય જા. જા. જા. જા. જો . ત્યાં છે . श्चर्यर प्रसम् है। यो मे रे क्राय हैर् क्षेत्र रे वें र प्रमेशय है की कर र्मेर्य प्रमेश . त्रम् त्यम् त्रम् त्रम् । दे त्रमारत्य त्यते धुन् कु त्युवा तते त्रमे स्था स्था त्री त हेस'यह रासाक्षेटाका हैं 'यस' रेर्' रहें सामस'रहायहेत 'ग्रेस ग्रुवामहे र्'ग्रे या विरा सदसः कुसः ददः नुदः द्वादा सेससः द्वादः वससः ठदः ग्रीसः भूरः धः सद्वः दुः व्वादः दस्यः धः यः [.] ജ'ผ'ୱ×'ผ**&**ัร'५स । हं र्हे र वै र हैं विस पर्हेर् यस र दाय पहेंसस द्या

के लें ले ने ने देशक हैं के लें ने ने ने ने देश'यर्हेर'यस'म्}स'सु'सेर्'यर' युर्भायर प्रसम्भाय है 'को नेस मुं रहोंदर 'हा विद्ववाय है 'कर या विद्ववाय है । र्वर में क्ष.रेंचे,पश्.श्.मोश्रम,प्रीतः प्रीतः उत्रूपः जासत्यः प्रेस.रेट.नेट.श्रदः श्रमा श्रमा रेतरः स्टः। तालाहराविवासर्भाता ।देविवादान्त्रस्य वास्त्रस्य वास्त्रस्य वास्त्रस्य वास्त्रस्य वास्त्रस्य वास्त्रस्य वास्त्र ାଞ୍ଜି 'ଝ୍ୟୟ'ମ୍ବିୟା र्याः पश्चर रुप्तर्थेथ देश पर्रिथ प प्रत्य पश्च 馬.高之. पडेश.न. ११. की. की. १४४४. मुस. १ मिंत. में स्वाहरी केंद्र. १ १ दे ने ताता त्रुता रे पविक पर्यापीय र्याद्य सुर रे । के यह र वृ वा र छा है हि या र या सु ए हैं। वेस नसुर वेट र्पट पश्चर दस् वग्र-वैश-ग्रु-ब्र-१ वनीय सम्बद्धित या दृष्ट् ผ£ัदायायर्ददाययाध्यानेयागुण्ड्याधुयाययययारुदाय्दा द्वायायययया ક્ષ્યા સાર્શ્વી . તુર. 'લે ૮. તા બ*ા*નુ તા બુ. તા ૮ તા . તુર. તુર તા જુ . તા દુ તા જુ બુ. તુર તે <mark>. લે. ર્લ્ડાને . ને જ</mark>ા. %वा, वो, क्षे, क्ष्मका वा हूं . हु . क्षमका निवा । विवाय . क्री. वार्ष्ट . क्षा वा श्री वर्षे हैं . या। त्रर क्.ज. ४५ . रंगम . थर। श्रे ५ . ८ क्र. . ज्र. ज. क्ष. तर . श्रे ८ . प्राप्त . मी अ. रंगे . तर्मे थे. तर्मे . त्रांतर . ज्रांतर . ज्ञांतर . ज्रांतर . ज्ञांतर . प्रथम,त. थु.रेपट.पश्चर. थंश. द्रवाता. ग्री.परवी. त्र्रा. वेश.वेश.वी.त. हे. तथे. तथी. पंडी.त. प्री में सानर वर्षे भागव देवा हो। भेवन असे तर्ते वार ना अभय भेरितार का रेगर वर्षे स <u> ब्रॅ</u>ब, रे. ख्रुट, थे था तथे दतपुर, प्राप्तर, ज्राह्त बेथ, तर, तपुरुष, थेश े क्री, ट्रूर, **या. श्रद, ती. वी.** था. सम्भातात्राम्यार्थे । प्रमान्यात्राम्यात्राम्यात्राम्यात्राम्यात्राम्यात्राम्यात्राम्यात्राम्यात्राम्यात्राम्य ૡૢૡॱڝ૾ૹ૱ૻઌઽ૾ૠૢૻૺૼૢૼ૽ૹૢ૽ૡૻૡઽૻૡ૽ૺ૾ૹૢૻ૽૾ૢૼઌૻ૱૾૾ૣૼૡૻૻઌ૱ૡૢૹૻઌ૽ૢ૾ૺૺઽઌ૾ૢ૿ૺઌૻઌૡ૾ૼઽૡૻૹઌ૽૽૽૽૱૱ૺૹૺ या अद्राक्ष अप्राप्त प्रमुक्त प्रमुक्त प्रमुक्त प्रमुक्त विदेश का महित द्वार प्रमुक्त प्रमुक्त विदेश प्रमुक्त विदेश प्रमुक्त प्रम

😝 भे क्षें अं बेटा । । कटा मे 'त में व्याप दिन 'च कें अप । ' विष ' विष 'विष ' विष ' क'चेंद्रिट'च'अक'कर्' गुट'शे'चेर्'यर'ष्ट्र'श्रवे'र्त्तुव'चेुस'वुस'ग्री'र्नृगुव'वर्षर'व्यस्व'पृह्व'क्स्। पर्वाकृर्यस्यानुसास्यानुसास्यान् द्वाप्यान्यस्यान्यान्या है प्रया पर्वास्त्रा स्कृता विष्रानुभुः श्रुटः थः रहाय विद्वा अद्याया थिद् विष्ठ दि रहे त्रे अस्य अवस्य स्वत्र विवा विद्या व क्षात्रमयात्री,विधावाध्यः त्राह्यः जना इत्यात् अपाता द्यानः त्राह्मः ने रहा त्रोहाः ने त्राह्मः अर्धः सीवानः **शु**क्षरपाकु'२र्षे'पारम। कुब'य'य'केर' ये'नाबे'पद्देर'२पर'प'क्वें दे'द्वर'ये'क्रेर'२र्षे'प' ५=१ ५व=१०'५अर' वॅ'अशुर्भ 'श्रुन्थ 'र्जुन' श्रुन्द्र प्राप्त प्राप्त कर्ना वॅ'सूर 'र्जुर 'र्जुं' वार्यराचे के.वे.रेटा। भर्म्याला के राभर्म्याके विष्ये हाता अपा ग्री प्राप्त हो स्वा विगयान्तर यात्र्या हत्याद्द्रा विगयान्तर यात्र्य क्याय व्याप्तर प्राप्ता प्राप्ता विगयान्तर यात्र प्राप्ता विगयान्तर यात्र प्राप्ता विगयान्तर यात्र प्राप्ता विगयान्तर यात्र प्राप्त विगयान्तर यात्र यात्र यात्र यात्र प्राप्त विगयान्तर यात्र यात्य यात्र यात्य यात्र य હિં ક્રુપ્તદું કે કે રું રું તું હું જે તત્ર મળે જે દું વાસમાન ર ક્રા कें वहुं वे रे रं है ।

ସିୟ'रायस 'उर'देसस'ग्रेस'ये दे'ले' रु'ग्।व' है स'य'क्षे'छे' पस' ५६व'ढ '८ हुर्'यदे' ५ये ॥ यॱत्रैॱ₹ॱr¤षायेक् ग्रेक्षभ्रम्थांभ्रे पार्था पानुष्य । |२ क्ष्या द्रिष्टा हेर द्वेर प्रमुख पादे द्वटा ॷॱऄड़ॱॻढ़ॆॱॿॖॻॺॸॎॸॱढ़ॗऀॱॻॺॺॱॻॺॱॸॕड़ॱ॓॔॓॔॔ढ़ॺ॔ॱॺॺॱष<mark>ड़</mark>ॱॸॕॱक़ॺॱड़ऀॺॻॺॱॸऻॖऀ॓॓॓ऀ॔ऀ॔ऀ॔ढ़ देशे.लय.लेश्वेत्रत्यत्रद्रेट्र<u>।</u> <u>५८% ५.व8५,वस्त्रः ३५.वस्त्रः वरेवत्तः त्रात्र्यात्र्यत्त्रम् तस्त्रः वस्त्रः दर्भाजः वर्षात्रः वर्ष्ट्रम्</u> ५ मेग्रायर गुर च के 'इ 'च र 'इ 'थ वेब्राय' २ ब्राक्ष्य ब्राह्म २ ब्राह्म व्याप्त विकास का अन्य का ज्ञान के अन्य **୴**ढ़ॱॺग़ॱॸॏॱॸ॒ॻॱॸॖॖॱॺॺॱॺॾॕढ़ॱॻॸॱॿॖॖॖॖॖॕऻ। ऻड़ॱॿॖॸॱऄॱॸॖॕ॔॔॔ग़ॱय़ऄॱय़य़ॱय़ॱॺॶॺॱय़ॸॱय़ॿॣॖग़ॱय़ॱ भ'ग्र'र्य। ४'५अर'र्य॥ **भ'्वट'ष्ठ'५**=! ५ुड्४'ड्'क्अ'अष्टि'र्द्वट'र्यो'रट गर्षक नेर जेस संदुष्टा । कर्द्धिता । शेद्धता । क्षरा में द्वित में रहा में दिन में रहा में दिन । या सेर में । क्षे.र्द्राहे.क्षेत्रक्ष.र्द्राव.त्वे.त्वे.त्वे. जट्टरम्बे.क्षे.त्य.त्वे.त्वे.त्वे.त्वे.वे.त्वे.वे.त्वे.वे.त्वे. **ॸ्प्रेट**ॱ४२ॱ४५ॱ४४ ४ द्वा पॉर्य्य, द्वा अर्थ, ५.४५ ५.४५ प्राप्त कर क्षा क्षा कर का क्षा कर का क्षा कर का क्षा कर क त्रवेत्रवेगःवे∵≱त्रंत्रंत्रक्षाद्रवेगकात्रक्षा ।<द्यगकाञ्चेरःकुं चदेःकें⊒ायकार्दर्≣रःक्षुर्धाः 육 अ'वर्तुर'यरे'ब्रेट'वॅर'त्व'वते'ब्रेट'र्र्ड्'हेर्य्ययर'र्पयर'र्द्र्'हेर्द्र्यर्थार्द्राच्चीवर |ખ*⊐"*મુદ"નથ'વૃંદેવ"યુંધાયા ત્રુંધા પ્રસ્થા માર્ચ

के बटारी उड़े बान दे हैं। N. 3と、の、器工、BY、日工、日報をAYをE、LA. 夏工,日文目 दे अर ह्या हु प्रत्यें सस प्रसा दु प्रदे ह्या सम्बद्धा पर के प्राप्त है सस स्या दे पर ऍर्'डेर'र्गर' ऍ दे'स्ट'२इव्'र्ट'कुट'यी ४०'२ कुर स्थाप्तर प्रेत्रस्थायस क्रेय् कुटे हुन्य अर्थर पर के भार था पहुँ स्थान स्था है । देश र् देर डेर 'द्रसर पेंदे 'ख्र ' यह न रहा रूटा यो द्वा प्रमुन १३ मा हर पर्ये संस्था वस् । शे हिर यो हत्य सर्वेट पर कर स्था त्तर्भस्य सम्भागाने स्वाप्त स्व ष्ट्रिटाम र्श्वेर प्रमुख्यायय। वयायाम्य श्वेतायेत्र सुदास एत्या राष्ट्र या देवे । या राष्ट्र या स्व वदेख्याकुष्यान्याकुष्यार्भात्राकुष्यार्भा ष्याचीवस्यार्भा । त्याचीर्भात्राचीर्भात्राचीर्भावा रश्चेत्रप्रस्थान्त्रप्रदेशाच्यात्राच्यात्राच्यात् ॥ १६.इ.४४स.रतटाटक्री.य. थ्र. यभुर्देशसा गुःसवर हेरदसा गुद्राय केंग्राया र्वा अपनिवास वे हैं है है दे सामा यहितः वर्षेयार्थाः वेशावश्वदादा॥ हिव्यायदान्द्रभायाङ्गे अश्रभायर विद्यायदान्द्रभा रही। 🕏 दे द्वार्यक्षा हेटा भी प्रता विकास मेर् हिना मेश प्रता है पहें प्रामा प्राप्त पुर्य प्रता है । सदे.बैचेश्रांचदुःर्श्रुं.लश.ट्टे.टर्ज़्स्य.नश.येट.टट.क्रेयु.ट**.ग्रेज**.टर्क्ट.टट.। ¥5'485' वससंकर् म्याया स्टर्मिक स्था वससंकर्ति है । विकास स्थाप द्वी आकृत्या मा जा विवास न दिन दे अप दे ती जा था न दे अके मा क्या सर विदेश सा इ.सं. १.सं. ४.सं. इ.सं. १.५८.८मा.१.स्.मा भावताला १.६.५८मा क्रिंदे दे दे दे हो अन् दे भे गुरी अधिया दे दे हे र याया ठता हैं या दे र यर दें

A.246.8.24.25.1 ण्यानी के प्राप्त अस्ति स्ति स्ति स्ति । के के त्राम्य के स्ति स्ति । ५५२. प्र. व. १८.। त्रिया ब्री. १.५४. मुराया मुराया में त्रांता है। हे त्रांता स्राप्ता **ई**ॱचबैर '६क'चर'चेर्य । । भय' ग्रैं'ई'श्चिष 'ग्रैंस' ५ स'चंदे' गुक' ६व' देवस' ६व' वो सं र् हे रेग्नेस्य ५ ५०० विषय ५८ | विष्ट रेन्नेस्य १००० विषय १००० विषय १००० विषय યક્ષે સંજ ત્યાર સંગ્રે છે. ત્વાર દ્વા च र्यम्यायदे में क डेक् ये क्यसायहूँ ५ डेटा। क्षे क्रया स् से दे में विष्क्र से डेसायस 8a.之山.写如.舜.之之山之.马文 || _{क़ॕ}ॺॺॱॺ॒नॺॱॸ॒ॱॿॖॱड़॓ॱॸॖॺऻॱॺॊॱॸ॔ॱॸॕॸॱॸॖॖॺॱॺॸॱॿॖॱॿ॓ॸॱऻ<u>ॸॱढ़ऀॣॱॸऻॖ</u>ऄॱॿॖढ़ॆॱॹॖॖॱॺॖ॓ॺॱॸय़ॱ 다. 사고있다 ठे अ. ब्राट. ये. ५०. ह्रेया ये. क्षय अ. य. ५०. | ८ 🕇 स्थः चरः द्वेर सेवा क्षे. चडटा । चर् गुष्ठः द्वे द्वेर स्थः स्थः द्वेर देवेर स्था । **નાર્કે : ત્રૅટે** 'ક્રેન્ટ તૅ' ભાર્ત્રન્**યા વાર્પાવ 'ત્રૅ' ક્ષાય કુરા તે '** ક્રેન્ટ તે ' ક્રે ક્ષાય ક્રેન્ટ તે ' ક્રે સ્ দ্রমাঙ্কীর শুকা কুলাজীর স্থামান্ত শ্বীন ই বাহিন্ত সো यर्ग'र्ट'र्रूट'व वस्र 'रुट' श्रुवे 'र्जीव' २ वर 'र्ट' | क्षे ५ व इन्यायस व्हर व व स्वयाय देनु **बडेव' ब'र्ड 'क्ब'यर 'ड्रट'बर्ट्**र| ፟ጞ፟[·]፞፞ቒቘ፟[፞]፟፟ጟ፟፟፟ኇፙ፝ዄ፟ጜፙፙፙፙፙ र्भे व व र्यम्याययात्राम् रत्यार्या ત્રું કુ કુ કુ કુ કુ ક अयय अ

છા[∙]દું°ૃष त्रयाऊँयानु ५६९८या अव्यट्य अग्रयानु अग्रयानु क्रांक्रान्य ष्ठाः वस्त विष्टे विष्टे । निराज्यानायस मेराइटा इत्रसाक्षा निष्यु र काला त्यायर्दत्यराचन्त्रयाचे जोत्रास्य स्वान्य व्याप्तरा वास्त्राच्या स्वान्य स्वान्य स्वान्य स्वान्य स्वान्य स्वान प्राप्तः विष्टः विष्टः इति इति या प्राप्त प्रवेशः पार्वेषः प्राप्त विष्टा प्राप्त विष्टा प्राप्त विष्टा प्राप्त **बीक्ष वार्ष्य प्रसामित क्षार्थ । ब्राम्य वार्ष्य क्षार्थ वार्ष्य वार्ष वार्ष्य वार्ष्य वार्ष्य वार्ष वार्ष वार्ष्य वार्ष वार्ष्य वार्ष वार्ष्य वार्ष वार्ष्य वार्ष वार्ष्य वार्ष वार्ष्य वार्ष वार्य वार्य वार्ष वार्ष वार वार्ष वार्य वार्य वार्य वार्य वार्य वार्य वार्य वार्य वार्य वा** ढेन दें कु जुट क्वा गु रेसेस्सा मिडेन की प्रत्या स्ट्रा। |देवे केट दि केट दें 131.8.34.8E.1.2E.I य'चकुर'य'र्द'। ବ୍ଝି'ବेଷ'चहूँर''चस'चैठ्'जैक'चक्ष्वयुष'ॸे । ଏବ'द्रुयक्ष'व'ऊगक्ष' ପଧ୍ରିପୟ'ୟ'×ପ'ସନ୍ୟ'\୮୮। ଞିକ'ଛିକା'\୮୮। ୪୮'५୮'ସାଣ୍ଟ'ରି' 🏹 କ'ଞ୍ରିପ'ଧ'ନ୍ନି'ମୁକ' 34.7.25. ড়ॱঀয়ॱॿॖॱॻॏॱऄॗॸॱॸॖॱढ़ॗऀॱॺॺॱॷॱॾॕ॔॔॔ॻॺ**ॱॕ**ॱहॆॱॡॖऀॱॺॆॺॱਸ਼ॾ॔क़ॱॻॱॺॺॱॡ॔ॸ॒ॱॾ**ॸ**ॱऍॺॄॱ ग्राम्य परे श्रेष्ट्रस्य स्टर् ह्र स्थान्य प्रमान्य स्थान्य स्थान्य स्थान्य स्थान्य स्थान्य स्थान्य स्थान्य स् ष्रेश*ॱ*ष्रदः ब्रह्म हुः वेषः यदे द्रदः व्यसः क्रेंस्य वृद्धः

यथार्डर विरावनुराय स्वाया सार्तीयाय विराधार साम्यायनुरा हु स्वाया स्वाया सार्त्र स्वाया सार्वे स्वाया सार्वे स्वाया सार्वे सार्थ्य सा **ସ୍ତି**ନ୍'ଶ୍ରିକ'ପ୍ରସ'ଦ୍ୟ| ই বি' मु' মঠ' উর শ'ম' ব্রমমম' আ । জাঙ্মাঙ ইঙ্গঙ্গঙ্গিঙ বি । অন' অন' অন' বেই স্থম य्यान्त्रेयायम् मा**र्म**णाप्ता द्वीप्ता र्याप्तान्त्रम् क्ष्याप्त्रम् स्वाप्तान्त्रम् याश्चर्राद्रद्ययाद्या क्रास्त्रवायाद्राहे द्राहा <u>व</u>्चाद्या क्रास्ट्राच्ड्ययाद्रस्याव्ह्र्या ઘરે 'ક્ષુ'કુવા'ઘરુ 'કે'વો}સ'ની' કનીવા વર્ષિક 'કૃત્રેવાસ'વાવાર્ક 'દે દે 'કુવાસ'હદે 'કું' ઘરા 'દેક' વર્ષે <u>ঀৡঀয়ড়য়ৼৼ৽ৡৼৢ৸ৼৼয়ঀয়৸ঽ৽ৡ৽ঀৼ৽ঀৡ৽য়ঽ৽য়৽ঀৼৼঀয়৻ঀয়৽ড়ৼয়ৼৢ৽ঀৼ৽</u> यार्टराज्यस[्]वसुवार्था। यार्टराज्यत्यस्यादस्यादस्या म्रस्य उत्राच्यस उत्राच्यस्य प्राच्यस्य व चत्रे <u>वि</u>र्जा ५ त्रीच र व्यवस्य क्षेत्र क य'बस्रस'उ८'ग्रे'बुन्स'व्यक्स'**प्ये'ने**स'ग्रे'च5्5'्डे स'न्वट'चटे'बॅ८'य'द्यन्'हु 'सेट् ঽ**ॱ**ৡয়ॱয়ৼৢৡ৾ॱৡয়৾৾৽য়ৼৼ৾ৠৼৢ৾ঽঀ৾৽ঀ৾য়৽ৡৡ৾ৼৼ৽ৡৡ৾ঀৼৼ৾ঀঽয়৾৽ व्यापवैपवै अकें र्पश्चाप्ति **ሾ**'ቜ**ላ'**፟ዋ፝ጛጜ'፞፞፞፞፞፞፞፞፞፠፠ጜ'፟፟፟፟፟፞ዿኇ፟ቜ፞፟፟፟፟

ॐ हे.कूट.धन्ना जना.न.नाकुन.ट. 'ट.धैनाना फि.**ફ**ेश.बिटा फि.बस.पश्चेम.इस.**से.**रशुर्वान. ロガ.4.g.4.2日 高山.A.の、とロエ、日子、日子、 東西、東京、東川 山、ヨヤ、夏、季の、日夏、大、美川 हैट.तर्.क.वीय.वी.पे.रेट.वश्य.त.धेषय.वींज.तर्.ही विहेर.तर्.हुणता **ट्र**.धे. ट्वर रें प्रामुखा थुस गु र नुवा विदा विदा विदा विदा का मार्थ का मार्य का मार्थ का मार्य का मार्थ का मार्थ का मार्य का मार्य का मार्थ का मा क्षेत्र में या म्हायठस्यायक्रमस्यक्ष्याक्ष्याक्ष्याक्ष्यायक्ष्या । हिं यस्यादे देशया । विष्ठा यस्यादे । विष्ठा यसे । विष्ठा क्रिंग हैरा वरे के जो वर्षिया था ने या हिया वरे का धर् हैया रे वर्ष ઽઽ૽૽૽ઌૹૡ૽૽૱ૹૹૻ૽ૹૼ૱ઌ૽૾ૢૺૺૺૺૺૹૢૢૺઙઽૻૡૺ૱ૹૢૺૹ૱૾ૢૼઽૹૡ૽૽ઌ૾ૺઌ૿ૢૺઽૹ૾ૢ૽ૹૡૡ૾૽ૺૹૢ૾ૢ૽૱ૹૹઌ૽૽૱ૡૹઌ૽૽ઙૢ૽ૺ૱ૺ सर ५ व्या दे हैं । दि दे र दे या २ हिंर वि प्यत थाना ५ द वह सामा था हैत ५ वें सम्राम्य ुष्टाताः सूर्यातान्तुः रत्त्रेथः जसार्दा। सीचाताः कुथः त्रात्त्येयिः यीः रह्तासीचा योषकाः श्रेषकाः सु त्युवा हेटा दियाया प्रवेश यस मुक्षाय है हिट हे तहें साव हरा दा है साय है साय है साय है साय है साय है साय है ૄુવેય.2.³શ્રું મ.જુર.પુર્વે. ફ્રિંટ.તનલ.વધેય.તત્ર.ત્વેશ.તલાડદુવો.ધેય.તલ.૮૮લ.તવુ.ત્વેત.ક્રેંજા. तार्दा विवयन्त्रे र्यार्गात्रार्यं दे हेर्ताश्चरायस्य देवार्यस्य र्या स्ति स्वाप्ति रदार्दायम्य भी र्द्र स्व स्व स्था केपा केपा हे क्र र्य रदा। हे प्रस्थ भी केपा <u>न</u>ीस'इस'यर'हे'त्'वेद्र' प्रवेर'य'श्चर'रु'यदुगसंयदे'र्दे'हे'२८८८'ठेत'र्ये दे'र्य्व'२४८८ सुर पुर्वियमर गुर पा है देश प्रतिया विषय प्रतिया में देश मा है। है है इटाहेब्या चेवाय वे खेरा वि'वस्त्रेत्र'मु र्नुव्यविर्म्यम् वस्याम्वयः वर्षास्यः

यथुरध्रम 口处,以为 **वसाग्रदायम्बदा** यदै र्यथा २ कुर रुत् -KZ 12 건 건 드 *ᡓ*ॱॻढ़ॖ॔ॸॱ≷ॸॱॻॕॱॾ॓ऄॱक़ॺॱ**ॺॱ**ॺॾ॔ॸॣॱॻऄॱਸ਼ॸॕज़ॱॻॸॱॸॖॕ॔॔॔ॺॺॱॻऄॱॻढ़॒ॸॱऄॱ 日がとればいるでに **৹ই**"∄শ্"ই'ऄॖॖॖॖॖॖৼॱऎ'ऄয়"ৢঢ়ऄॗॖॖॖॖॗॖॖॖॖॖॺॱॸॺ"ঢ়ऄॖॖॖॖॖॖॖॖॖॖॖॗॖॖॖॺ"ই'য়ৢৢ 口がないないずんななる。 E. YA. Y Z. W. D. 具

128 E 7. (7) শ্রী প্রত্যা সম্বাধ্য প্রথ। र्यथः वर्तरः वं प्वरे अर्डेनः नी प्रमुवायदे ख्वा सा ष्ट्रेष्य्य कॅ.श्चर्याचे व् ब्रेन इन में तु पटे डेंब **१**स्याय्ययायावेसा

|| 攻.哈山灵.只.ゴム. 乞吗

18.51 18.51

<u>বীল্যোক আলম ডিপ্রিম ' দারী দৌ দাণ দ্বী জোর্ক মের ||</u>



DEM-CHOG TANTRA.

Fascicule II.

- ७७। रस्य रोह्र्य. यू. यू. अक्टूबी है. है. ई. व. पर हों र. आ

रत्तराश्चरमा हेत्रमा केत्रमा केत्रमा देखा प्रवृत्ता खेँ ॥

योड्डेस.पा।



र्ययाः प्रेरः के वदेः अहम्। हें हे 'इया प्रेरः आ र्या 'श्वेस अत्रात्री

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बेस'3'य'श्व'सप्त्रं प्र'ति । विष्य'ती'यत् स्त्रं सुन् '२ ईव'देस। कृट'वेट' ५४थ२(दर वं प्रदेशक्षानीर ग्रीय २ हर ो १ वहर के प्रमुप यदे उपस

वासरावादे हता वास है। वास्त्र खार्स्स्य या दे स्वाध्य सामग्र <u> ५वट'वश्वर'व'ईव'३ट'व्रथ'ब'यक्षट'व'ईव'मथे'क्रेथ'९व्रॅर'म्ब।</u> र्गीयावित्र वर्षर क्रक्रचर चाया

ना'ण्य'युरु'5 'वर्नेबस'दीट'। द्वे'हे'र'ना'फ'ई'देस'दाँर'वा द्वे'के'वहेसरहर

खान्याने हे हे तु र्यायाङ्ग्राप्ति ५ दे अस्याप्तान्यान हे। मा दे

याट ५ २ टा शे प्यत्र या प रे 一人 क ५ टा व्यत या प ५ प ते प्यत प ते अंदा यो ५ द टा विकास प ते विकास यो प के प्रा

કુત_ે ઍંદ'મ રે**.પ્રો**.વેશ' 🖞 'કેદ' ૬ 'વાકુદ' વર્જે, '૬દ' લુચ' મારે 'ચેંચસ' દ્વું' ૬ '૬શ્રેપૃસ' માં પ્લે' **स**ंदेश:पर.मे.हेन:पटे.मे.बेश.वश.चैट.च.डे.च.ट.च.त्व.ता. वहेन:हेन्प:८ट.

म्याप्यत्रेरट्रदर् व स्मायायसाद्राहराष्ट्रन् य। वृद्धा 「SMT. 在」 例文·在:

त्रयथ' व्य' प्रवे' त्या'रे अ'ध' प्रवेत' २ द्वां 'ध्य' प्रवेत' हेत्र' क्षेत्र' ह्यय' द्यय' उऽ' क्षट'

쥬 श्रेश्रथः उत्राचरा वर्षा वरम वर्षा वरम वर्षा वर्या वर्षा वर् <u>श्र्या वर्ष्ट्या जी कु '५६' व्या' ५६'। वर्रा वा व्याप्त अर्थराया ५६' थे । व्याप्त</u>

¥ रेम्रायाचवेताच निमावेटा। वगायानार्वे कायदे 'अहं वार्के 'ब्रेन्स' वर्षेर्' वर्गेर' श्र.स्य.पद्रप.म.रस्ता श्रीष्ठाचे.सथे.2.र्षश्र.पहूरी.तश्र.हिथे.क्रीश.पइप. 331 . तर्या द्रा अप १ दे दे हिर 'झे १ कूपेश तर्खेश तथा । वर्या रहा श्रेष्ठ १ श् ୟୁ : ଛୁଏ : ଶୁଘ : ଜିଅଟ । ହଣା य्रेयत्र १४ वर्ष १४ वर्ष १५ में भूर भूर भूर १ है । श्रूर १ वर्ष १ वर्ष रदायाधिमायसारदायी यात्रुवासाती सुदार्या कमायर द्वादा सहरी हूर पाई हो है। २5. चेश पर अप्तर के दिया श्रुण। २5 के र हें हें कुश दी क्रायर के स य: ई'हे'ऄॺस'र्यया दे'मवैक्'व्यिष्याय'४सस'ठर्' १८'र्'युर'य'र्यय'हे'र्'ुगा धेम'महे'सुम्'र्दे'हे। *ब'म'बे'स्ट*'र्दे'हे। क्ष'सेर'श्र'र्दे'हे। क्ष'२**र्द**्कम्स'र्दे'हे' · 영화·영희·美희·美·토 · 월·자호스·외제4·오스·스디드·영희·美·토 · 저희·ከ제제·용드·디즈· ·]스· ब्रिट्राम्बर्यः गर्थ्राच्याः निर्देशः अतुराम्बर्यः योगायः गर्ने दे सा
 व्याप्तायः गर्वे दे सा
 वर्षे सा
 वरे स |ष्यसःचंरःचं।रचदःसुनाः क्षाःसविद्रावससःचरःसदःद्राचःठतःरुगचुरःचरःचससःस्। भर हुं 'यस दें र दर्भ या साहेट 'वी' कर र दानी हा या **र** हे 'के आ ही 'क्या या या हा या वर्ती र ना षप्रयाउदानीयाज्ञीयाज्ञीयाच्याद्या। देवायोक्तराव्यांकराव्याचेराखेंवायीः परीवायोक्तरावायाया चेंत्र.रेट.जेट.केंग.<u>श्र</u>त्रत्र.अशत.श्र.चेंत्र.चेंप्र.च.धैक.टंटशत.जं क.श्र.बे.र्ने.हेस. त्रसः विष्ठाः श्रेष्याः श्रेष्यः प्रदेशः ब्रेष्ठाः प्रतियः प्रदेशः विष्ठाः विष्ठाः विष्ठाः विष्ठाः विष्ठाः विष र्ष व्राप्त व्याप्त का के के व्याप विश्व कर्ष के स्वाप के व्याप विश्व कर्ष के का विश्व कर के कि के विश्व कर के पर्वासियश्रभ्य राष्ट्राच र्र्यूर. ज्राच र रियाकुरा ग्रीश विद्या सुरा स्थास सिर्मा पर प्री दर्यु म रे रचो य हेस जेर रहा। अ म ग्रुय म क्रम म रच वोस म ग्रुय। अ र्चे व म क्रम पर्याचेश'र्स्युवा र्युक्**स'स'**श्रेक'म'र्युक्स'र्युट'वेट'। **र्य**सस'ठक'सु'टक्'२र्स'या

🕏 रेब्रा द्वेब्राच देव्याच देव्याच क्षा व्याया व्याप्त क्षा हे हेव्या प्राप्त हेव्या मृत्ववुनायापर नार्यया पर्यम् पर्वमः विद्यम् वायंत्रानर विक्री रेवा विषा वर्षा विषय शास्त्राना हे. में में रंगत ह्वा नर ख्या इस्र अक्ष विश्वया पर्हेराय रहा। अस्वास्य ग्रीस हिम्स समस ग्रीस रेवास ग्री हिम्सी जारस या २२ है 'वेग्रस' मर का संप्येत ग्रीस वित्रसार २६स' महस का सर्वेंग' में विरूप सिंग सर द्युर रे वेस व्वट य चैत साथ स्तर प्यट सर्हेर वसा क्षे पर्हे सुस व विवस सुपारें या वा दे वसा हूं, हैं के दे से सार्वे हैं हैं लिया डेस पहूर वस हैट मिट हैं असा नर दिए वार्दे टा हेट.२.५३:र्.५.२८.। रू. गुर्वे.गुर्वे.हैं.है.स्या बट.२.८च.य£टा रू.गु.वॅ.तं.तं.त. चै।कृपापप_{र्द्व}, हुँ।व्दर। तुवारु।ब्रे।म्**र्र**टार्टा। र्दमारु।हुँ।रेपहा छैँ।छपरापपर्दे। इ.च.मर.पहे.म्.ह. हैं हैं लंद हुँ र स्वान र्मा र पवेद नर हूँ र मार्च है है पहरं सा क्षु. येत. थे. खू. थे. भी वेत. नेह. थे. प्राथा नेह. चेर. थे. ४ हं भन्न मा वर्ष कर हुन. নামৰুক্ ট্রিকান কামৰাকাষকার হব, দেঈই, নামামকামুখি। কামাঞ্জিকা তুই, তেজুঁ কালকা ई'हेरेखानोते रामा इ'मा सुरा हांची सरदेरहासरहा धेरनेखा ग्री. थ्र.उत्तर.प.,≰शब.ते.केंट.तर.तत्रशता.रोटा। वीलूबे.त रु.ईबोब.टहें प.हेंबेश.पर्टर. यों र विद्रार्थ विवासियामान्दा के हो दे हैं । विद्रारमान्दा के निर्मा के स्वीति । ⋥[™]୷୵[®]૾૾ૢૺ૽ઌ૾ૺ૾ૢ૾ૺ૽ૺૻૹૻૼૻૻૣૠૼૻ૾ૢ૾ૺઌ૾ૺ૾ૢૺ૽ૺૻૹૻૼૼ૱૽ૣૼ૾ૢ૾ૺ૾૾ૢ૽૾૽૾૽૾ૢ૾૽ૺ૾૽ૼ૾ૢ૾૽ૺ૽ૹૻૼ૱૽૽ૣૼૹૣૻ૽ र हैं या है थै है। केंगर हैं या अपने सुन हैं रे हैं। वेसरे रे या पर या पर स्था णरुअ'च्ह्र्र्य'र्ह्मा देश'य'चे देव'ब्रुर'वेटा सुट'च रे'क्र'क्र'च ्रिक्सं। प्रहा

द्र ८८.च.तत्र.स.स.च.५८.त.३८.^२ज.२.म.८८.च०स.तश.सूचेष.भ्रूट क्ष्मस.मुस.च.द्र. नुसः । रे नियोगसः इससः नामुगः दसः ८ मरः । ये रे 'प्रुवासः इससः वै'वा पर्मार् । । वर्षाः ये रे है। अञ्चा भारत्यायापासमारश्चाह्यमें, भे, भाषा है पर्वा डेसमान्द्रा घेरवसम्बन्धान्द्रह्यः पर चर्म कि विद्या दिन स्थाप ली अ.वज. चर. चर्यां अ.व. था. चेश. श. चुंबें रं. ततु. हुट. रे. सटस. में अ. तर. हुं श. विद्रा <u>र्ह</u>ात्र करसार् हेरे माधिए हिमाया वर्षित्र सङ्घामार्थे समस्य साक्ष्र सुकार्भु समान् यशुद्राचरावसभ्यें। राह्मार्केनावस्नावर्गस्यस्यारंभार्यस्यारंभार्यस्यार्मेनारं राह्मा यसम्भवत्त्र । क्षेत्रु सानुराइ स्वत्हात् सानुराहे किन्द्र के क्षेत्रु सुद्धा हो स ঀৣ৻ড়৻ড়ঢ়ৣ৻য়৾ঀ৾৾৽৾৻য়য়ঢ়৾ৼৢৼয়য়ড়ৢড়ঢ়ৼ৾৻৻য়য়ড়য়য়ড়ৼঢ়ঢ়ৼয়ৼৼয়য়য়৻৸ঀঢ়ৢ৻ঢ়৾ঀয়৻ म्हेब प्ययम् रा इंदायरे द्वाय के अव हुन में 'त्रीय वर्षेत्र वाष्ट्र वाष्ट्र हि। री षयाञ्चेत्रमृत्यावहरूपात्रक्राप्तरमाया। देष्यसङ्केरम्तुवाहिमाह्वस्यापारम् 1 g.o.a.a.g.x.@a.ckx.a.n.j.sx.gi g.ca.z.xx ex.yal ex. वेश्ररा ब्यानम् राजा क्षेत्रे पुर्वे यात्र स्वास्त्री महास्रक्ष महास्रक्ष महास्रक्ष महास्रक्ष महास्रक्ष महास् र्यः ^{र्}ं, ताक्ष्रश्रात्रुवायात्र हेटारी है, जवाक्षे कुर्वाया है है है हि हो तर्रा चू, जया है हि वीसा सर्भा २५नामावर्षुर्भित्रेहा वर्षामात्र्वाचारा व हमावहाई महिन्युं के दे क्रा मेध्रेस.जस.बै.च.उ.र.मुैज.र.चूर.भु.ख्र. के.वी.द.ज.चेस.स.स.च्यूसस.न.उ.हेट.री.राजेर.चवट. र्याच मृत्रहुदेग्देग्देग व्यामायासार इत्याचठसाय रेग्यू येग्द्रवायहसायहेसावसाहेग्सरेन्त्रीया Downloaded from https://www.holybooks.com

%. 277. A. T. A. M. g:च:ग्रुच:धदे:बो:नेस्। दे:घस:हैत:५ट:हेत:घदे:५ग्रीब:६वॅर:५:ग्रेशंकर:ग्रुर:घ:दे: ૐઘઃઌ૽૽ૢૺૺ૾ૡ૽ૢૺઽ૱ઌ૽૽ૢૺ૰૽ૺ૰ૺ૱ૹ૽ૺૢૺ૱ૡૡ૱ૡૡ૱૱ૢ૽ૺ૾૽**૾૽૽**ઽૻ૱ઌ૽૽ૺૺૹ૽ૢ૽ૺઽઽૢૺૺ૱૽ य हैं से जेंद्र थ <u>ଅଟିଟ୍ଟିଟ୍ସା ସେବ୍ଟିଟ୍ରିଟ୍ରେଟ୍ସେଜ୍ଟିଅସ୍ୟରୁସ୍ୟପ୍ରିଟ୍ସା ଫ୍ରିସ୍ସରେଥିୟଙ୍ଗୁସେ</u> **ᄛᄄᄾᆛᇰᅕᇬᅚᅼᇰᄚᄝᆟᇏᆏᇄᅑᅕᆞᅔᄚᄱᇏᅕᆞᄕᄄᆡᅟᅟᄛᅾᇰᅷᄛᄛᆮᅐᇰᇄᆽᄝᇄᄓᄳᆲᄓᇕᄄ** ପଟି 'ଦର୍ଗର' ସି ଟିନ୍ଦର' ଟିର' ସି' ଛି'ଞ୍ଜ' ହିଁ ମଧ୍ୟ ଅଷ୍ଟ ପ୍ରସ୍ଥାସ ସମ୍ପର୍ଶ କରି 'ସମ୍ପର ब्रा २३८ र ५ थुर प्यत्रे संघवे विष्ट्रेट वी बर्र क्षेर माधायवे यवेश्वर वहेवायवे हे यवशायट क्ट'क्स'क्ष'र्य| ५गर'र्य| **ब्रेर**'र्ये| ५बर'र्य| **ब्रूट'ष्ट्रेते'र्द्र**म'य-**१**स'य-ग्रम्थते रेअ'चवै'च रे'ब्रेट'र्'यु'्थ'चात्रसं'चदे'ऊँस'क्वी'ट्रावर'र्व' दृद्"। १'र्वास'र्द"। वार्वास ऍना⁻ने'ब्रेट'व'६ट'| वॅश'६ट'२२४५'थ'र्सन्य'पटै'कुर'न्नेश'र्स्रथपर'अहस्य'पर'नुसंपदे<mark>'</mark> ्रविराक्षत्रस्य हैरानी सन्देश श्राच्यस्य यदे चर रु संस्थर हिन् यदे जो नेया नी संस् র এন্থা ট্রি ইপর বইন্ধান্তর্মনা জ্যা প্রত্বিধান্ত্র यान्त्र 'षट'हे ष्यच'र्त्रर' द्विष्ट 'शुच'रुद' 'रृट'। કૈ'સટે'ફ્રેટ'5'હેસ'દવ'ખે**ર'**ગ્યુસ'રદ'ખુસ'નું'સૃદ**્રદ**'| ખ**વ**' ያ. ሂጣ.ሪ **ጂ**ኒ. ሷል. **\$**4.ጟ.ፄ.ዾ./드./

य रे 'द्रन'ना रुष:र्श्वेट 'य' व्याय स्थाय विटार्श्वेट 'य' या वित्तु' द्रहा | कॅर 'तुस | ८ हन थे| क्ष्रिय **१**अ'विषे'प'ङ्गेतुदे'२ऍर'र्थ'१अ'य'विषेपदे'ङ्गे'वर'यर्'अ'२५व'अ'वर्कुर्'य'वस्रस्त्रं ॥ য়৾৻ৢঢ়৾[৻]| য়ৢ**ঀ**৾৻৸৾৻ৢঢ়৾। ৠয়৸৻ঽয়ৣ৾৻ঢ়ঢ়৾। য়৾৸৸৻৻ড়য়ৣ৾৻য়ঢ়৾ টী ক্রা অহা ক্র'থেক চা ইল্ম'থেকা হেন্দ্রিনা অব্যাসকর ম'ক্র'য়'বকুব হেন। স্ত্র ष्पः बुरुषा नाना ४.२। नार्यस्त बारुयरः नार्डी सर्रे हैं धरा য়৾ঌৼৡঀ৾ড়ঀৼঢ়ঀড়ৼ৻ড়৸ৼড়ৼ৻ঀৼ৻ঀৼড়৸ৼৼৼঀ৸ৼৼড়৸ৼড়ৼৼড়ৼৼড়ৼৼড়ৼৼড়ৼৼড়ৼ <u>ঀঀৗৢ৸য়৾৸ৼৢ৾৽য়ৢ৾ঀ৾ড়ঌ৾ঀ৾৺ঢ়ঢ়ৣৢৢৢৢঢ়ৼৢঢ়৾ৢ</u> अ:स्'यश्चेत्र'या हुट्हा ५वट्टस्तुनेडिवसःक्ट्रियः द्वटा रेटा रेजनेत्र'रा देरेना क्रायदेष्ट्रार्तिर्देशसासुरेश्रायादान्ने**रानुस्यकुः**चैता वार्दराष्ट्रेता खाला वार्ट्यत्ता क्षे दुवर् रुख्या । अत्या हिष्ट् रिक्षे कि कि हैं <u>५</u>.९४.९४.७वर.च। कॅर.२हेनश्र.४ट.च। नर.कॅर.४चश.क्ष्य.8थ.श्रथ.ऋच. थॱर्यन्थायसःस्ट्रास्यस्य वाटायदे पुरःतिरःतीसः यम्रेरः यदे|| त्रदःवायार्थस्य हे वरः है। ब्द्रेड्टा श्रेक्टा मॉर्क्ड्डिक्ड्टा म्बन्ड्टा ब्हुट्यंड्टा स्रदेक्ट-५-४८-३५-४वॅ४-४वॅ५-४४वा-वयायत्त्री धुनान्तरु-न्युस-या ई-यदेन्वयाट्टा। ୩ଐ୶ୄଅଟୀ କ୍ରପ'5୫୯। ୩ଅଷ'ଅ୯'ସ। 📭 ଅ'୯'ଟ'ଅ'ଶ୍ରଶ'୩ଷ୍ଷ'୩ଷ୍ଷ'ନ୍ଟାଥ୍ୟ'ନ୍ଟାଥ୍ର'ନିଟୀ त्राची अप्राप्तरास्त्री चिटायटा उपार्यस्य क्षेत्ररावदे र उस्तरास्त्रहरा हेताचट नाबत्र'ष्पट'क्कंडेत्र'यं चतुऽ। 으므다'의 '설키'전| য়৾৽৾য়ৼ৾ৼঢ়ঀৣ৾ৼৢ

^{क्रु} षेशःक्षातर.ठत्रेर.च। षष्ट्र.च.ब.दुर्यकात। सेय.८८.त्.वोक्रेस.ग्रेस.ई.ड्.८८. **देवास उद्देवासका अप्राया वर्ष हो हो । विद्यास्य महिला ग्रीका श्वादा देव के दोनो हिलानीका स** यात्रस्य भु न्यस्र प्राप्त द्राप्त प्रत्य प्राप्त हित्सस्य भू भी स्र पस्राप्तर्दः हे "वासुस्राचा वार्षेत्र क्रे "वासुस्राचसः ई "हेस्र सर्वतः पदे "वा व तस्य वेया योश्याचार प्रदेश्या श्रामस द्वा है है है मियसाय। द्वा प्रसार है स्थाप है सर्ग्र द्वे द्वा प्रवेश प्रवेश स्था विषय प्रवास क्षा प्रवेश प्रवेश स्था देश स्था देश स्था है। स्था स्था स्था स हेट.रंदा विस्थिय पर्से मान्य राष्ट्रियां से प्रीट. येवी. ये प्राची विस्थित होता विस्था से प्राची विस्था से प्र यरे वस्र ह्वायावरेट्यायरे हरू येपरावने के की केर प्राप्त के कार्य केर केर 대용대·기·필·다·८도! < 포크리오·외·오토·김홍··포리오·토·리오·지호·아니 회·포현·취·지진·진· हिंद्र,रमें भेंथ,रमा हुँथ,त.कं.पर्वंद्र, द्र, नंजरुषा एक्ट्र,त्रा थ.का প্রধান, মুথা वयाक्रव ग्रे मुन्हे। र्यायर मुव द्वा यीया यमुन हेटा हवा यी मार्जी स्राप्ता स्वारान र.चया ब्राच्याचा क्षेत्राचा न्याराचा क्राह्याचा क्राह्याचा क्राह्याचा क्राह्याचा क्राह्याचा क्राह्याचा .सुवा बहेनासु'रुहा हैट'हें हम'रदादे वाही बर'र नुवेरे रेर्रर हम हो। ्पुरुष्ट्रां हे 'व्यवा'र्से। **भु सर्द्र वा'त्सर**्से। विधानहिवासुन् 'विशेष'र। विस्ति पश्चर्यायुत्रायीयायाहायादहेत्ययाणय वाद्षुत्रहेटा। पणयाई हेयाम्रहेत्यवे वी'गुव'र्द'पठस'यदेक्षेत्रस'यह्दं प'गुैस'र्ब्धेत्रस'यहुर'क्ष्यस'य। ह्रात्रस्यस्य। प्रेर' . मु.भू.य्वापा श्रु.अर्थ्य,क्षेत्रा,त्र्विद्व,देवी,क्षेत्र,देवी, क्षेत्र,त्र, जिल्लाविद्यु, स्र्वी, क्षेत्र त रे. केंथ्र किंग्राच मेंथ्र बुद्र हीथ्र न त्रीका मीका पर्षेत्र रहेष र ८४ वर्ष का रहिता वर्ष 📑 हैदा वा ५६ वत्यं दृदाञ्चना अर्देदा दृदा । क्रुंदा है क्रिक् ये दे दे दे दे हैं । यता यीका वा स्टाय दृदा ने या रूपा Downloaded from https://www.holybooks.com

おえ・9く、J.Mas. aj.ra. ja.ri. 31.2.n.n.s.n.s. 181 全1.2.181 を1.2.181 षाडेर चु'ग'यथ'चतुट'वय'चडुगथ'चर्रे॥ अ'अस'चिहेर खे:वेस'त्रे'कुस'न्ट'वरे'चुस' य रे है = '5' च ५ रे हे ' थ्रथ वा व च दे व ६ ' भ्रथ वह थ है । च दे च के के व दे रे हे रे हे रे वे दे जे युग'६=ॱॸ'स'६। वार्षक्'चक्षेत्र'ग्रेक्ष'ग्रेष'र्वर'यं उग'वैध'वा='व'६='। म'्दै 'व' दहेक'या **ৡ**ॱनै'ग'ध'पट'। षारुष'भ'३'श्रेय'ऽत्राबा दुव'धु'कुत'ऽ'गब'ग'ध'पट'। देप'ङ्ग'बा **३** चर्यानुधिरः अध्यापर (म्ढ्रानामधीर्दा) रुचरुषातुषाळी| नुदाई ध्वाक्तास्ट्रास युष'योप्र'च'५८'| ग'च'५८'| य५८'५८'| वॅग'द्वेच्य'ठक'ऍ'हे'ब्रेऽ'चटे'र्ज्वायेक <u>च</u>ै.३.५८। *च*हत् प्रश्तेष्ठत्या **ब्रॅ**.युव्यप्तश्रेष्**त्रप्तर्भवाश्चर्**ष्ट्रा श्रेष्ट्र 😤 ५८ | विज्ञानस्य ५८ | वर्षां उद्याने वर्षा दे स्त्रां पुरुष्य प्रीता विद्या वर्षा अर्थे ६८:२६न्थ:डे५:डेक्ॱस्। ड्य:डे-म्ग्यु:३८:५२२:सॅ-डेक्'सॅ-६८। **ह**ट:बी-तुम्स यदैःर्क्षयः ग्रेषः प्रदेशः व्यक्षः व्य <u>ᠳ</u>ᠵᢃᡷᡆᢂᡢᢂᡃᠼᡃᠸ᠘ᠽ᠊ᢐᡊᠽᠨᢜᡃᡪᡄᡃ᠍᠂᠑ᢆᢣᡸᡃᡲ ुन:उटा रे.जु.स्.५५४.४.६५.४८. वट.मुद्रै.स्वट.केंग्स्या अट. **बटाला हेर हैं है रबाया उत्**

🕏 ठव:सा। क्वें,यू.स.जर.ड्र.इ.इ.ै.अह्ट.८८.। कट.उवेट.शा चर.क्वें.यो.जुट.योर. रवाकुपवार ग्रान्या मुखारे हो। क्षेत्रुवा वस्यायात्राम् हे द्वा प्रदार हो स्तर Z.a=r.yll qa.Ar.uki.gx.z=alv.Br.gq.z;+r.l &:4.xl Br.4x.&x. कुँच' ग्रेस' पहिन्य' निहा साझेट हुँदाचा सर्सहैर मा सर्महिर पानरा मान्दर <u>५६। ब्र्वास्त्रियसप्तावरसपार्व॥ देवेरक्षेप्त्रेयपुत्र</u>ुवेरद्विराखारुग्रस्थेर्वसाम्बुर् षडे.चेर.क्षेचश.चे.ध.ने.इर.ह्वय.च्.कु.रटा। ठर्ड्र.ज् दु.चीचश.६४.था निह.चू.**५.** दे स्वर्। देव के वेव दे हे प्रमा एक रेपा दुव र्से प्रमहिमा के अहे व प्रमानिक है की हैं. शे चथ. हैं. तरा धंतात्राहु, हैंदा सू. रहा हार खंड, खंड था चर हैं. थे. मार्सर द्राया हे रहामा दहा दिन होता देश के कि कि कि कि है राय के का का मार्थ है स्वार के कि का मार्थ है स्वार के हिना रहा हुमया छुपाया विमानिहाया रूरा देशवानर दिहासहर रहा। विध्राम् श्चराया निरामराग्री.वी.धरार्च, हा.श्रयत्य.स्याच.स्या। पश्चय.यश्चय.श्रा.क्षे। अपुरा हिंर के 'द्रार में अ'र्व के हैं द्या है 'हूं व्य के बाह वस केटा अ'र्व में हैंट 'व' वर्षेत्राख्यं वै'त्र'च'त्राम् । या-च'त्रम् । या-च्यान्यम् । या-च्यान्यम् । या-च्यान्यम् । र्गर म्यादास्थान्य विष्याप्तिता र्राया निष्यापुत्रादाहार्यः देवायाः विषया पर्च पर्व। शुःर्यराप्तत्ते पाप्टा पर्वत् भी मोत्रेसायर गास्याय देता विसञ्च सारवादः ध्याः योबेटः ह्रां क्ये ये देहः क. खैर्या अ. के. दे. यो, देहः अक्ट्रें हुन । विकार क्रें के अपने अपने अपने विका महिनायने माहिनाया है मान स्वास हेन दिया कर खेनाय हैं है स्वता से दिया सहित्या निया महिना

क्ष्य सुरवेर : य रे र्श्वेर : य 'य 'य हैं क 'य रे॥ दे रे प्रे रे रे य र प्र रहे वा वी 'य वेर र के दे 'कर र श्वेर र [म'न|र्दरमा चुट:बेर्'रुवा'वार्द्दरमा कुन'बेर'वि'वार्द्दरमा क्वें'बेर'स्वा'वार्द्दरमा क्षयः द्वेययः ग्रीः यद्वाः उदा नरः द्वेरः यन्तिः हे पहतः यायापयः श्री र्षे 'तुच' हु' न देव 'हे' र्थ 'व 'प्यस 'येर। वर्षिव 'रसर। तुच'चुट' 'रु'व देव 'हे' यके 'च' यानामयान्त्रम्। पार्व्यविद्या। यद्भन्तर्तुः यान्त्रन्द्रस्यस्यानामयाधूद्राः पर्व्यन् क'खेबास'हेट' त्र दु,क्वा प्रवेर साक्षेत्रे हो। रेतर त्र रेट क्वा र व्रेर मा बशस रूट में रतिज्ञानर र्. इप्रामुद्राचयान र निर्वा क्षेत्रमनी मृत्रमस्य निर्वा क्षेत्रम्य स्थान देव, त्र.कुंद्र,विकातात्त्रकेंदेर, देर,र्जव, खेरा, । अ.कु्त्राक, इ.ज.कङ्घ,तपुरा, त्र.देरा, व्यटेर, र्टा। र्वेग्'स्वस्र'र्टावरुस'य'श्रूट'य'र्टावनेन्'सेर्'यर'च_{र्य}स'र्छ॥ दे'त्रस'यद्यायी ब्रु.ल.बेद्दान.ब्रु.अ.र्ज्ञ्याल.ब्रु.स.ब्रु.२८६.ब्रेय.तर.त्यक्य..... न.५.८क्वील.उर्द्धर.उ.८.८ह्य. सु दे ब्रीट क्ष प्रचार्यक्ष अपने स्थित हो साम क्षेत्र क्ष का क्षेत्र क्षेत र्वे १ २३४ में संपर्यत्याम् रे 'तृ ग्रीव' रावित्र 'पीक 'वेद' । दे 'हेर' के सागी 'मु 'वस मानक 'स' पीक 'देस' **षट यन्नामी हैं 'श्रुट यदि 'झ्रें सुम्र यहु 'सें 'यन्त 'यें** व्यात्रेश्वस्त्रभाष्ट्य ८८१३८ नुट कुवानी दुवाया ने क्या सुमाय हु से प्वत्व भी में में प्यत्व वा पुट हुवानी दुवाया त्रुं कें अ'धुम्र'नडु 'र्ह' नदुक् 'र्घ' केंद्र' गुद्र'ञ्च' धुम्र'नडु 'र्वे 'र्वे दुक् 'ग्री' देश प्रस्त 'द्रग' मर्घे | वे ब र्वाः वास्यान्र र्वेत्रेग्याये स्वर्धः र्वाः कृतः प्रते कृतः प्रते स्वरं वास्य स्वरं वास्य वास्य स्वरं वास्य व मो भै ५८८ है। य रे छ। म्न दर्भ केर किर तर्देश तह भी में की शति श भी रे में जा उद्देश Downloaded from https://www.holybooks.com

出い क्ष्यायात्रम् १४ द्वार्थः अत्यात्रम् अत्यात्रम् । त्या अत्यात्रम् । बयाबाया नार्षक क्षेप्टार्घर भैग्<mark>ष्ट्र र</mark>ॅल्ड्री नाहैस घर १<mark>५</mark> गहुन्स रुक्ष्या धुन् याद्र्यार्था के 'र्जुपारे'सुया'यकु'पाक्षेक्ष'ती'याषका'ती'द्र्या'या'श्रीकाल्य'यक्षें क्षा याक्षेक्षप्यर' <u>५ ग्रीय'२(वॅर'५८') श्रेट'षी'त्रट'पी'र्थुं 'त्रे5',५१यथ'ले:५,७१४अ',५८' प्रदक्ष'यर भूर पालेक पास्त्रथ</u> **なみ、みべら** ૡૢૹ੶ઽૐૹૡ૽૽ઽૡૢ૽ૡૡૺૡૹૡૹૡઽૡૢૡ૽૽ૺૢ૽ૺૺ૾૽૾ૢૺ૱ૡ૱ૹ૱ૡૡ૽૽૱૱૱૱ परिपाकर पश्चिरात्रय। देया ग्रेसपाययापार्याङ्गा क्षेट्रांड्रा केंद्रायार्द्राहो। केंद्रायार्द्राहो। केंद्रायार् ॅटर'इक्'स्व| ध्रुनाम'स्पर'स् ५८'स्ट च'द्रसम्पर'न्डिनसम्पर्टा क्षेट्रक् वनान्द्राट्याद्या मर्षेक्षचीःचविनान्देक्षा्ट्याक्ष्याः व्यक्षाः अङ्गास श्चेनाथः सॅन्४यम्ब्रियापस्यादायम् श्री स् गु। मध्य द्वायडस्य दस्य द्वारा देव द्वारा द <u>স</u> कुँ च 'ख'र्द्रेट |ब'र्स्स क्य क्षेत्रक' श्रेष्ट्रच अर्वे 'कॅश्रेट च जैहें हु जी का क्रायाम्प्रज्ञायाम् जिल्लाचे स्टार्ट्या स्टार्ट्या स्टार्ट्या क्रिक्य स्टार्ट्या क्रिक्य अर्थेन प्यान्य मुख्या विष्य प्राप्त प्राप्त प्रमान क्षेत्राज्यात्राहे हे रे.प.च। श्रीयां प्राहे हे त्राप्तर प्राहित 11 KN 50 11 11 बारुक्रामदेश्रीबाञ्ज्ञा कै**'न**ाब्**षक्षमाशु**क्तुः दुन्नकाना न्ट'द्रथय'ग्।'यदे' हॅं प्रथ'हे हें दें कु 요 기 % 8백. 제 첫 드] শ্রমেধনারূম। الم الم

¥ ₹'₤₹'≾॔<'८८'| ལང'١١,५'५२८'धुग'ऒ खग'ग'ग}अ'४'४'थ'अर-१'₹३'भु'५८'| न्त्रः ग्वायाश्वरे ते च दे याव या क्रयया श्वमाया ग्री प्यांचर विषय स्वार् या चित्र विषय स्वाय विषय विषय यरें। अक्रदानुद्राया हैसा ना अर्थाय राज्या है द्राया है। वुअया हैसा हैर ₹'ह'रथ'[,]''ऽक'र्दा। दहेगस'ऄुर'केक'र्अ'क्षे'वेऱ्। क्षे'व'र्हे'म्'गु'रेर'र्पर'र्वे'केक' हुः नै नुनास स्वाभा अक्षेत्र में साथर दें हे हैं सहर रहा कहा रहा अ.डे. १. व.इ.ड्रेट्सी कि.मी.तुष्ट.मीम.मच.१.वाच्य. मू. रेष्टा-मे.श.ट.जु। अर्थुश.स.तशस.त. *गार 🔾 है: चवदा ये 'र्ह्म विकार, चववा से 'क्षेट्रंक' हैं*। क्रेह्म गक् हैं रावहेबाक हो राहेक **व**र्परम्भः मा पर्देशस्त्रपरः हेस्यायाण्यराधेन्धे त्वमाप्रमा मानादाङ्गे हेप्तरे र्द्दः 룾। क्षमत्र नासुद्र नो २ वि. २ वि. १ वि. १ वर १ वि. १ वर्ष १ र्घे के 'न्द्र' 'ये वे 'नुवाय 'ठव' या विन्द्र' या 'वे 'दे 'वे प्रकेत हैं हे 'न्द्रा । । । हुं ' र्राक्षे १२५७ । पर्यावेस र्से रहराहा येन ५८० विन भागवेस सामा दुः यर क्या समिते क्रिंट या न्दार वित्रार्थ ते विकास क्षेत्र के प्रते पर वित्रार्थ के प्रति पर वि पर्डा दुनाकाना रूरा द्वाया के रहा ना प्राप्त के का दुन्य राष्ट्री। विश्वार्या स्थान स्थान स्थान स्थान स्थान स् $x_1 = x_2 = x_3 = x_4 = x_4$ क्यापर देरा मह्रेर रेटा रिप्ट में मुंद स्था स्था स्था मुंद मुंद हे स्थाय प्रेच, प्रीय. कुथ. ख्र. ई. धे.चडु. टेर. स्ट्रिं क्षित्र भेंद्र, र्ख्राम. קמיקב"ן र्मेन'रगर र्ये सर्वन'क र्श्वेरमर्थ। क्षेर्रक्षसम्मे र्छवार्यहर पन्रामानिकान्यवा पन्नाथा के स्व हैं सत् है र जिं ने हैं भू प्याप सूत्रा है । पहिं हु स्व स्व कि कि यदगावीयायर्भेययायवे भुग्नायीदगीवादम्राद्धायुवे श्वीटाका वेस'य**ई**ँ५'8े⊏'| Downloaded from https://www.holybooks.com

क्र पश्चिमसापते. प्राञ्चा प्रवाधिकायाव विभयापते विषया मुक्तिसाम प्रवास मुक्ति स्थयापते । विषया स्थापते प्रवास क्स. पश्चिम. श्रु. श्रु. म. म. हु. इ.इ.स. म. वेक. म. प्रा. म. प्रा. म. स. म. प्रा. म. स. स. म. विक. म. प्रा. म. ववेष क्षातर र्या गावर्य प्रव क्षार प्रवास में । रेष्य प्रवास क्षार है वि निर्याची क्रेट्रांकरा क्रू.सा ई.इ.अयस.रेतट.र्यार.त्रा अव्य.त्र्र य.स.हो क्रायर क्रेट शहर खर है। ब्रिय व व वि संदे के तर शामर क्रिय प्राप्त है। त्रवास वीव्यासी ह्यू मियाड़ी द्वारा हु. हैं हैं हैं हैं हैं हैं हैं हैं हैं <u>इ.७.श.रशर.धर्वा लथ.तम.वश्वा.१८.जा स्प.२। ६.शकृ्व.लि.पि.३.रतर.च्यु.च्</u>र. ፚጘጜኯ **ቇ**፟፟፟፟፟፟ኯፚጚ፧ፙ፝፞፞፞ፙኯዿ፝፧ቘፙፙጚጚቚጚፙ፞ዀቇጜዀጚዹኇ፟ፙ፝፞፞ዀ፞ዀ፞ኇጜ፟ኯ፠፝ቒ बर के मूर अस्ति होर अर्गार स्था अर्थ वा के ° के ° वर्षेर हेर असेर से ही वाईवा है। हैं हैं। अवाड़िट प्राहिट हिं। व्यय त्या सम्मात सर पर। दूर दें मार्टि कि हैं रिवर इर्ष इ.स.च्या व्या में विषय में तीय कार में तीय के मान के ता के कि के कि के कि के कि कि के कि के कि कि के कि क चीचीदे द्रमाया है दा बुदे में वेर वर्षे मया है विकार विद्यार ॥ ब्रेर्'धर'व्यवयय'हे| दःष्रात्वरःवदःविवानुःद्वयावदःद्वेसःसःवर्द्रःविः। द्वःवेसःवर्द्दर्षसःहेराहदः हैं। वस.प्र.त्स्व.तस.रद.पबुष.क्रीस.बैंच.तप्र.र्भेव.तप्र.सदस.मेस.रद.वेद.क्ष्व. अभवार्तत.वशवा.१८. ग्रीयाताम् र.व. भरेथे. २ . शिथे. र दशाता.ज. क. भा. केर. शकूर. थेवा देशनहर्ततसर्दाथन्द्रेयस्यवस्य स्तिन्तुरःइ सत्द्रक्रास्यान £'&' a' 3 वेस वह रायस माहेस सु सेरायर कुर वर वसमाय है पो नेस या 55 8 9 लदःर्यदः नी क्षे र् ने वं र्रं स् वोष्ठे स नी प्रति प्रति र वे सरस मुस र्दर मविमान्त्र ॥

बी'এট স'खे'ख'ऄॸ्'ॸ्र्यम्'ऄॸ। सुट्रै'२|कॅर'ख'ब'त्रसंपर'ङ्गट'सईन्'र्-पुर'वर'वसस' ያ.አ. ጳጳጳ ጳጳ ՀՀ Հፌ क्वेन्न्रिन्न्याक्षास्त्रे हैं। वेशामस्टावेटान्दटान्क्षरात्रस्या व<u>्र</u>ाप्टिसाग्चीज्ञान्दरा क्षःकै'६वा'य'चैथ। र'वबिक'व5्व'वीथ'६वट'वश्चेर'र्र∥ कें'शत'5'व्र'वा'5'क्ष' _{र्त्र}यशानुषा हिःभूरायभूबायार्डसानुबादी। क्षात्र्र्यसानुबादीसादीसाम्बद्धाः क्षत्रे ଧ'ସଧ୍ୟର'୫୯'କ୍ରିୟ'ପ୍ୟସ'ବ' ଅଟିନ୍'ଧ୍ୟ'ସ୍ପଟ'ପ୍ରଧ୍ୟ' ସ୍ଥିୟ'ସ୍ଥିବା ବ୍ୟ'ସ୍ଥିବା ପ'ସନ୍ପ'ପ୍ୟ | 😜 ५्स⁻ळेषाची झात्रस्याचा १ हे खेससा५्यच। श्चम्याची चोस्टा खंखा के र्बेट्सा मुख्टा ६४न् हु से८्यस'य ्रेट्र य क्षुत्द्रस्य थाष्ट्र' संवित्रे स**र्ह**्षस् · ध· द्वि देन् सः वद्ना ने सः तुसः न्द्रा धः हो । तुसः धरः प्यक्षेत्रः धरेः हेवः व ॥ क्षुप्रसः चित्रचित्रप्रताच्या र हेर्थाचेर्याच्यापर तहमाप है <u>वर्षाप</u>र देवाहे। वर्षा **चडेदः च अर्ज्ञ कर गुट शे डेर्पर अस्त्री र्जीब द्वर प्रवाद व्याप्त क्या म्याप्त ज्ञान्य अस्त्र ज्ञान्य अस्त्र ज्ञान्य अस्त्र अस्त्र ज्ञान्य अस्त्र अस्** यभूमानेट कटानी र्रीया वर्षर यभूमा या वयर नेना वमारु हेर्य देश्वर। मांक कर्`ह्र.स.केर.तम्बरात,ड्र.पत्तीट.तो.्ड्रका.ख्रा क्रिंच्ये.तप्त्र.त्यं.तम्द्र.ख्र.तम्द्र.ख्र.तम्द्र.ख्र.तम्द्र. <u>ई</u>व्याचीया न्दःती<u>'स</u>ा'ईव्यावद्वयायया सम्मा'ती'ऽतीवाव्यव्याच्याच्याच्याच्याच्याक् अ**ऊँन्'धुस'नु**'र्र्रायबेक्'र्'पबेक्क्ष्मय'थ| ॲक्ष'य'र्न्न'र्य'तुष'यस| এট্র ক্রিন্থ নে এট্রস্থান। প্রীন্ত্র প্রিন্থ প্রিন্থ প্রিন্থ প্রা 1.32.D.BO.R ୡୡୖୡୣଢ଼୩୕ଅଞ୍ଜିସେ ଏଟେ ସମୟା ସମସ ଓ ୫୪ ଅଟି ହାଇ ୧୯୮୧୮ અર્જેડ્ર વાર્યા કરા છે. ત્રેયા શ્રી ફ્રેસાલુ સાલસસા સ્ક્રાયાદા खुषाचा चेत्राम् रा र प्रवेश प्रमुख्य

是是天子的一句。 13. 卫星 न्दै'स'देंद्र'चार्यदर्'5 '२|नॅर'व्य| १'६व'वस'गुट'। धुे: ४व'5'देर्'देर'२देंस' **इ.च.२८.। ६.५५.७४.७४.७५४.०५८.। क्ष.७५४.४.व९.च१४.मु.४.मु.४.४** र्द्ध हैर सदस नुस स्पन्नेर पर्दे। टे.क्स क्षेत्रस्य ग्री खुनस मदि स देक पर्स |सदसः तुसः ५८:८८: द्वयः श्रेससः ५४२:१४सः ३५:१ी कु५:पश्चयः प्रस्मः 무선.

᠘╣╌ᠺᡄ᠈ᡆᢆ᠂**ᢖ**᠂ᡆᠵ᠘ᠴҀ᠉ʹᠴᡪᡆ᠊᠕ʹ᠊ᡆᢩ᠊ᠳᠲᡳ᠘ᡓ᠈ᡷᡄ᠈ᡸᠵ᠍ᡜ᠐ᡆ᠈**ᡷ**ᡄ᠂ᠫ᠂ᢟ*ᡳᡓ*᠗ᠷᢦᡪᠷᡅᢌ पत्रुसःपत्रेःस्थःपत्रुरः नेःपत्रेऽायत्रेऽायते । | 唐षसः रस्यसःपत्रेसः परःपर्द्रः واوم ر<u>غ</u> MT. DAI A BE! वेदर्स्यदः अवायर् या स्थान्य याडेपा'अग'याडेस' प्रराप्त है ताडेपा है जा है जो है है के क्रास र्यं रहे हैं के क्रास र्यं रहे हैं के जार का जी રૈસા ∄ેશાનુે રેવ્કેર્પ્કુ ત્વીરાવરા કુલેશાનેલા કરે ખદા મુશભવાકુલા ખવા મુદાન્યા बधसाउ८, ८८८, ब्रेटा । वोस्र घर, घर्षसाथ स्थाप ५८, डेट. व्रेट प्रकास सम्बद्ध सम्बद्ध सम्बद्ध सम्बद्ध सम्बद्ध ठानुषाष्ट्रियायथा**५ ग्रेथा प्रोत्रार्धाः क्रिं**राप्युर्गम्यथाय5यायायाय्यार्म्म्यम् B. R. Dr. S. S. B. S. ZE. A. B. 3 178.kg PN. 2.2.2 रदट'रैअ'ग्रेअ'वेष'वे'वा'वेआहेट'। **वे**ष् श्रेन्र्र्यम्यायदे प्टाया में त्वावनाय है हैं है डेश'य'य'र्रेण्य'य'ण्ट'र्रेश'य'पत्ते'प'र्दे कुं कुं यत्। क्षा सर्व पुरुक्त ते न क्राक्राचारायविकायक्राम्

ब्रु<,४२२५ दी ८१४ दे ४५४,४४८ क्षु. चुषा पूर्षक क्षा अनुकानु विरागित स्टर्स दे दे दे दे विष्टित हो। यचेत्र धेन् वो र्येत्र वे 'त्रेयस' ५ सेन् स' त्रेय| ५ द्वन् स'हे र कुं न्वे र के | व्यावस र द्राह्म 월र अर्र || रिक्ट हिवा हु प्योत्स्याया डि. प्राकृष्ठि है हिव्सायवेट प्राचित के वासाया ८ : भुट: बेटा 🔻 क्ट'र्ट : २५ मा यदे : 🕏 'च' क्रेर्ट : ध्या अर : क्रेया यर : च्यार स्वारं स् धेग'वे'⊐शु'च'हे'준पथ'घ३'९घ'ध६ || अत्रुय'घर'घष्पा'ध६ || 육 |२'त्रुस'हट'घटे' <u>ଵ</u>ႍႄ.उष्टचे.ज.सूचेश्व.तत्त्रंश्वश्व.श.ष्ठ.ष्ठे.द्वे.द्वे.द्वे.श्व.श.वत्ते.ट्वं. |८५५.१.२०.वत् **पश्चिम्रक्षा श्च**ित्रायार्थन्या प्रतिक्षंत्रस्य क्षेत्रम्य २ कुरासात्रे पुर्वित क्षान्य क्षान्य क्षान्य क्षान्य क्षान्य क्षान्य बिन्धःस्वायः प्रदेश्ययः ते । १९.मु.४ म्बब्धिः स्वरः द्रम्ययः रम्पः दः । १९.मु.मि.हेवः द्भेष्यायातृयाचाद्रम् त्री कॅ. ५८ : क्षेत्र कॅ. व्याक्ष्याया विष्यया है.सु ४ : वहे.के | म्ब्रुगापा **८८.जस् ४८.जड्डब.चुस.४८. ३. २.ज.लव.तस.कु.अ४.चु.अ४.८**अवस.तद.३वस.घट.३ भेषोत्तर्शत्त्रा भेषोत्रत्नाका**र्र**्षा १८२। विषायार्थ्यत्रत्राष्ट्रस्यक्षरावर्षेत्रात्र #'5775' IZ'542'Y | "YE'B'5' | 584' 8'44'XI'' | 8'6' 8'44'XI'' 8'6' 8'4'XI'' 8'6' 8'4'XI'' 8'6' 8'6' 8'6' 8'6' दिन्धाचारत्वसामी विषायाचा विश्वस्थानस्य विराद्दा तुदा वृद्दा विष्या विश्वस्थानस्य विश्वस्थानस्य विश्वस्थानस्य धेनाचा है ५ वा पी ५ वा ५ ५ १ | हिंदा मा हिंदा वर्जे स्थापसा देश स्थाप है दे ብ'ወል'፩ጟ'ናղፕ' ፭ ầ'፼c'፭gq'a'ፙሻ'ል'చ'æ'ል'ኇጟ'ପଧି ል'చል|

ास्त्रसार्द्रको ५वाचा५टम् यावा**ची ४ स्वत्राची**साह्यायते कुत्रह्वादेव साह्याची ୩୪.ଅଟ.୬୯.ସ.ଗ.ଅଧ୍ୟାନ୍ୟ ଅଟେ ଅନ୍ଥେଷ ଅଟି ଅନ୍ଥେଷ ଅଟି ଅନ୍ଥେଷ ଅଧିକ ଅଟି ଅନ୍ଥେଷ ଅଟି ଅଟି वॅ. ८८. क्षेत्र. क्षेत्रक्ष अ. १ ८८.। ष्प⊐ॱनुैॱक्रेट'र्यक्ष'क्षज्ञंदर्**र्-प्रथ'**रद्र' । क्षेत्रेटंष्ट्रेय'ई'नुक्'र्द्र' । पुष्ठानुेक्षेट'र्यक्षान्नट सन्तर्भात्रम् त्राप्तर्भात्रम् त्राप्तर्भात्रम् त्राप्तरम् त्राप्तरम् त्राप्तरम् त्राप्तरम् त्राप्तरम् त्राप्त युन्। भारतस्य रुप्त्रम्य सेस्रभः ग्री हिन्भाषस्य रुप्त भी नेसः ग्री के प्रस्ति । ड्रेन्यथार्थक्ष्यात्रहेष्याः । वर्नार्टाष्ट्रटावाक्षयाः वर्त्वरात्रीवार्वेरावर्द्दरान्दा **३**क्ॱऋॅॱचर्डस[∙]ৠक्'र्रॅॱहे॰ठक्। क्य'२ कुरुआद्वै 'स्रहंक'र्सर 'चन्द्।। डेस'द्वाय'5 क् **ॿॱऀॱॸग़ॱवोॱॸ॔ॱॸ॔ॸॱॸ॔ॸॸॱॾॱॿॸ। ॸॱढ़॔ॱज़ॱॸऀॱॿॖ॓ॱॹ**ॎऄ॔ॱॸ॔ॺॱॸ॔क़ॱढ़ॿ มร์มผ"⊐वे३.वॅर.न.रटः। स्त्रुयःग्रे.३,केट.चेथःश्च.सर्वे३.रच.पेथःक्ष्यःश्चर्यःरटः। ट'तॅर'द्राथ'हे'र्'ना'द्र'। छ'न्। ब'र्स्रनस'यस'२ त्रर वे'ब'र्स्नस'यरे'तुने'डुन न्यस्य न्र न्र न्यस्य विष्या । न्य न्यस्य न्या । ष्ट्रशार्श्वेर्यान्त्रीः क्षेर्यायाग्रीज्ञेषात्वज्ञेरः रे॥ |दाव्यायद्वापरायम्ब्रथायदेः पहेरः यर 'तुष'दृष'दृष'दा' वे 'क' के दे दे वे चाय सुद्र हो । सुष' दृष्टे 'स्व स' व्यक्ष 'तृहेस' तुष्ट क्षेत्री श्रीत्र-पेर्टा। देव हेट है। दी खानी मारी वस दे क्षेत्र है बेस प्रसम्बेद । ५५० वं है पुर प्रवेद हम्म प्रदूर प्रस्तु प्रस्तु पर पुर प्र ५५२ 'ठे 'ड्न' ५८'। खुराजी हे स्वाया जीया यद्भायते खेटा व हे ह्या हो। ea. ते. त्व. स्र्वास. प्रस. स्राप्ता १ १८० स्र. द्वा. ५८० न्हें देश 四門

हैं के जिल्हित में अववा ने इव में निष्य था र मा दे हैं। मा है। जि यम.क्र्स.मु.रनुटम मु.ज.नेया अ. ब्रह.के.वी स्थेश.म.पुरी शु .शूर .धूर्याता वी.व.यीवता र्वे.जा. नुवासी वनमना तु ...हेट.री स्पूर्यार . तू मार्या. इंद्र-इंट.री का.जन्न.श्रे.चंद्र-इंट.री हैं.जन.वे. कुर्यनाहैं. व्राप्त बुर'र्',३'व। शर्थतातात्रा द्राच्याद्वापित्रह्सात्रवाद्वितात्रास्ता **अग्नरा**त्रहसावश्रसः च ३ वेट.च ्ल.च दे.बटलाचा. मेे थे.दे. शूटाच मा. च श्रेल. थेला 💎 🙉 .देट.। 🔻 ॐ.क्रुवंश.६.इ.जश.वरेर.६.तवश.चुटां ट्र.इट.श्रटशत.रटावश्रस.हे्वंधावश्रेटा ब्रामान्यवाकृत्रेरामाञ्चरान्यवामा अप्तिवासार्याहान्या। वामान्या स्राप्ता प्रथानाः क्षेत्रसान् कृतः सार्थाः क्षेत्रसान् । द्वा द्वा कृतानाः हत्। स्व पटर है हे मुं अर्ड के प्रत्राचसमसाया के सूड हैं परा के हैं है है भी है ने कुसासन्द्रमाया। दे तसासन्त कु वसामान मान द्रिया की सामान उद्दर रोग्रेमशकार्या हु. च् इ.बेर्यकाष इ.^{बू}.जग.ह्र्य.ठ **ह्युंश.नश.र्य. ह्यूं र.पर्ये**र.ग्रेस ऴ्रांश.सी.हे.चंत्राता इ.र्नोता उष्ट्राताचीर २.२.कीर **ताजा नेसान ८६. र्राचेश्वासर विशा**नहर क्षे.≱शस.में.वंजायस.ट्रामी. व्री.ची.तीटाच ठ्राता यस.चेत्र वाचर वसाप्रहा। ्री.इ. वयः अर्थान्य बुर्ग्या केर्यान स्थान न्द्रं। क्र.स्वः द्वैं,वंश क्ष.तम.र्यूर.ल्द्र.त्यद्व.त्राटमभ्मत.र्टा रतद ଞ୍ଜି' ୪୮.๗୯.๗४.ଅ୯.ଘ୫.୩<u>୭</u>୯.୯ Downloaded from https://www.holybooks.com

त्रा, उचैट, जू. ल. हैं र. शूं िं क्षित, यो, क्षित, उचेट, जूं ।

द्रिम, विट्या, विच स्त्रा, व्रिक्त, व

लार्या में श्रीय श्रास्त्र होत् । व्यवस्थान स्थान स्

हैं न्यंश्याच दे, क्र्यंत्री, कें. दें, यो र. क्रेंट्रा क्र्यंत्री क्रियं, क्रेंप्र, हो। स्योत्री क्रियं, क्

वृद्धि वोधेश 1. ह्वास स्रो।

DEM-CHOG TANTRA.

Fascicule III.

िक्श रत्तर उद्गर हा. यदे अक्टबी ई. इ. ई. ई. ई. त. उ ही र. श

रवराश्चरमा हेराया श्चेराया ईसावलुवा स्वा

मश्रुम:गा



8 क्ट. ₹.घ.ज. क्रुंट. घंटे . खे. क्षे. घंढे . लक्षे.जवा. वाज. चट्ठे. घ। र्ययाविरावरीसडेवा हिंहान्याविष्टास

<u>B</u> याऽथाञ्जातुरस्रित्रसाथायर्षेऽस्म्रह्याः अत्राज्ञात्रस्थात्रम्यसाथान्त्रमायस्थान् स्था यस ह्या हु अर्केत्। स्या सेट 'हुस 'कस 'ईक् सेटस' ह्या ट्या हुस 'ट्या प्रीट ही स्थार म याथाद्देशाखाची प्रतार्था। विवासायहुवैग्वरावृत्रीयसासुसाद्द्रायहस्त्रस्य क्री। चेर्-मेस २ वर्-रे वश्चन्यर वज्जी इस गुरुस कुंगस वहते १ देश हैन हैं इसस उर्जा कुंग न्नेराञ्चास्यम् प्रतः क्षत्रं प्रतः प्रवः स्वायस्य स्वायस्य स्वायस्य स्वायस्य स्वायस्य स्वायस्य स्वायस्य स य'З'वग्रेस'८२| वग्रे५'५५४थ'८८'दे'य'थे५'४८'चेरे। ३थ'धदे'ॐव्घ'द्रससम्बंतु यरे.छक्.र्टा गुक्रर्घन्नटार्याते.साहर्म्हीक्रछक्रयं.हो। क्स.साम्यरम्बारट्सक्रस् **५**ब्रिटस[्]र्ट चत्रेतृ खेस न्ये स्तुर ये देशुः <u>ई</u>षध्य दे दि र द्र्यु नेस र या स्वार्क्स २ ब्रुटा ६८[.]कुथ:श्रुव:६८[.]कुथ:५ग्रु'वर्डव:५८'। व्हंन्त्रेटेश्चे,ट्वेटे:६क्नेव:४४८व्यः। ब्रास्ट्रव: ८ में दे 'र्डेन्थ' व 'प्रद्या श्रुप्य प्रदे | प्रयम् व 'श्रुप्य 'प्राच ' य ते शुक्ष धर जनगरा देट क्षा जुट क्व क्षेट यर अद्देश कुँ ज् वेष्ट्राच्यात्रात्र्यात्वात्र्यात्र्यात्र्यात्र्या वार्षाताराह्यम्या _ઝ્ .સ ፟ቒጜ፞<u>፞</u>፞ጟዺ፟፟፟፟፟፟፟፟፟፟፟፟፟ፚዹፙፚ 마시다 마리 가 보는 하나 있다. यात्र सं यात्र आद्र र श्चम्य हे दे प्टार्य ब्रुक्:संट:य ध्रुक्ष.ट्य igk V S.

युर परे। मुग्नापुर ग्रेड्ट इंचर्ना अक्षेत्र है। अवत्र प्रश्रेसस्र स्त्र स्त्रीस्र स् \$.८.॥ चेट.क्व. ब्रेंन्प.श्रेन्.बेर्न.त्रेन्ट्राच्य.च्छी स.लेस द्वेतस.चड्टे.चेट.संघड्यस. **अ.**२५२.वडुनस.४स.नरिल.ने.स्था र्अ.जी.अह्र.तरतर्ना.चुन४ल.च.ठरंटश <u> पश्चित्रवाधः</u> यऽषाचीसासेससाऽकाणुकाचीःर्द्रकाक्षऽऽ। केऽऽणाऽयवाषीऽस्तरायश्चेतायदेऽद्वेर। ३वः यरपान्नेरान्नेरान्नाराष्ट्रराज्ञया वर्षेत्रावरस्यास्यस्यास्यस्यास्यस्या **बस**्चुट वदै ऱ्यो वदै र्ड व अडेंग। द्वें अं ्रच हु 'ऱ्यार व याट स्व ्टेंस। क्षु ग्रुस र्अं प्रविष्ट र विश्वेष्ट्र या ते प्रवासी अस्ति । विश्व प्राप्त प्रविष्ट प्रवासी विश्वेष्ट । विश्वेष्ट प्रविष्ट ८ देन पार्चि ५ जीस खोषास्य प्रसुपस प्रदेश महस्र पार ८ ई. के खेल सप्पर गहस्र पार्थे। सम ଷ୍ଟ '୴୮' ପ୍ରିଣା ଛିଦ' ଦଟି 'ବି' କାସି କାସାକାଦ' ଘ' ନ୍ୟୁ ସ' ଦଳ୍ପ 'ବି' କୁ ସ' ସ' ଜ୍ୟା ସ୍ଥର ଜ୍ୟା ସ **ढ़ॺ**ॎॸ्टॅसॱॻॖॖॖॖॖॻॱॾॆढ़ॱय़ॕॺॱॻड़ॿॱॵड़ॱॾॕॺॱॺॾॕ॔॔॔ॸॴ॒॓॓॔ॺॾॺॱक़ॗॕॺॱॼॖॖॖॖॖॻॱॸॖॺ॒ॺ॓ॿॺॱढ़ॺॱ **ॿॖॱਸ਼ॱਸ਼ঌॕॻॱ५८ॱग़ॖॖॺॱ**ॻॿॾॱऄॱ५ॖॱग़ॗड़॓। ॻॻऻ२ॱॸॣॖऀॺ॔ॱॾॖॺॱॻ॔ॺग़ॻॖॸॱॿ॓ॺॺॱॻॿॖॖॖॖॖॖॖॖॖॖॖॖॖॖॿ ॶॱ२<u>प्र</u>द्मदश्रक्ष। ४वॱ२प्रॅंट,ग्रें,र्पट,श्रृंबं,क्रेथं,प्रं,त्रं,त्रं,त्रं,त्रं,त्रं क्वे'देस'वेद'8⊏'। २.३८.<u>ग</u>्रैयाहेस'स्याब्रहाचदे ह्वो ईया**न्**टेट्देग्य। **व्र**ंजेसम्ब्रम 독日의 열측 '집'재'중취'퀸'은 '저희측' 도디워'퀸' 독디도 '싛예'휆'리'디슨' 5'중측' 친 현' 여디워 '둑이' 四、おり、あなりからは、ない日子と、C X 口景中 || 🕏 द्वेष्ठायुठ्ऽत्यर वाट वीस प्रमेचस्राज्ञेज **૦**૧ઁ ગુન ગુન સ્દ્રેન

ल.वेद.ह्रस.बु, है.श्वर.क्त.वे.से.वर्॥ ॥८ंबुर्॥ धे.तु.चे.वर्भावी. इ. सर्थ.रतज्ञाचार.तू.वेस.वे.वस्। ६.तू.वे.वर्श. धे.वर्.व्। धे.तु.वर्श.क्षा.वीर.

र्था र्यवार्वराखायराम्ब्रीवायीर्गुवार्वेराचीः क्रिंप्यार्वे क्रिंप्याचीः क्रिंप्याचीः क्रिंप्याचीः विकास्यावायाः क्रेटाहे.रेन्नेर.श्रेर.तरेबो। चरे.क्रुथ.बेश्च.त.श्रु.चरे.तो हे.रे.ब्री.ज.तेब.त.व्हल.व्हा रत्तर. द्र.यत्रत्र द्वेर.श.यथस.युवा । ८ष्ट्र.त्र.व्रेंद्र.शहर् ट्वेट.ध्वेट.रेतला चट्र.शक्र्या.र्द्र. इ.रूब.स्.नुस. ग्रेथ.वस.उक्दैर.ज.तैब.टश्ल.त्र्। क्रूस.मु.ट्वैदस.लस.वैद.बैंट.पुट. सुर् होर् कु यह के र बुवा के मा वे मेश हु या गुक होरा। दे हे वन कर पुन र हवा ज्ञा चरु.कुथे.ठिष्ट.ज्रु इ.चेट.विषय.चुटा विषयात.कुथ.तू द्रु.ट्र.वू.वुटी वुथ.बुवा.ट्रू.व. त्र ज्या अहर ना व्यव्ये अव्यक्षित र द्र्या वा अर्वेष रे दे व व्यव्यव क्षा भी दा परेट. हे शत. कुरे. यू द्वारू. यू. हेरी ठाडूर जात. इत्र. शें. शेंच. शह्रेता वे.श. जारट. हेरी. २ हवा.म्। |८११स.म्री.मेता.चवा.सर्था.चथता.चीहा। दवाटामा.कुथा.म् प्राप्ता.म् म्या.म् उर्दर रू. त्रांर अहर ता रेश में साम जाते वार क्वा है. प्र द्रावाल साम का भरे थे त्रवा निया केटा हे क्रवा दे दे दे हैं। द्वया वर्षेत्र वर्ष वर्षा वर्षेत्र वर्षा वर्षेत्र वर्षेत्य वर्षेत्र वरवर वर्षेत्र वर्षेत्र वर्षेत्र वर्षेत्र वर्षेत्र वर्षेत्र वर्षेत्र रुक् अव्यायुन् १० र्था ये। गुक् गुट र्पक रहक टे र्वे है। सेर द्वाया सेन्य हें के हिट हिटा र्मुवायक्राक्राक्राक्राक्ष्याक्षाया वर्क्षियाक्ष्याक्ष्याक्षा । न्याक्ष्या यु विर क्षे भेत प्रता के प्रतासक के विषय के कि का के प्रतास के प्रतास के कि का कि क श्येत्रात्र ब्रैर ज.वेच. उष्ठा.व्रा निह्त्येवशह् ज्ये हेर ही संचेववश्चेर हे विह् मोटार्सिकेन प्रामृत्याक्षेत्राया क्रिस्यायह्नायकेन वायुगायह्याया नुपार्भुगासास्यान् Downloaded from https://www.holybooks.com

हे पड़े. श.रदा संजयाता है अह किया मुद्रा के यो ल रदा रूट स्पेर के ली गुरु हुर्देर वायुवा व ईवाया द्वि द्वेवायास्त्र चुर विक्रिय सन्दर्भ नवि हरस है किया र्श्वेदःच। स्रके:वाक्रम:हैनस्य:ब्राक्टेक्स्म। व्यदःदनाःब्रेट्रंचःय:युन्य:वर्धः। ।न्य:व्रेंधंन्वंद्यःसः १.२।बेद:९.३.मैंस.चित्रस.ब्रैंर.वा श.र.म.४.तम्थ. घ्रांसा बोध्याप्तरावर्धेवात्तर्वा वा व्याप्तान के मान्या है सार है स्वर्ध है स्वर्य है स्वर्ध है स्वर्ध है स्वर्य है स्वर्य है स्वर्य है स्वर्य है स्वर्य है स्वर्य है स्व [म्तरे] गुक् क्यार्श्वेर वायुनाय दंवा या। कुन निष्ये में तर की। क्रेंगर्दा सहित धरे मिश्रस क्वेंद्र वा द्राहे रेंद्र द्रायदा गृरे द्वादा के स्रथार हिन्स वासुना र रंथाया Br.4x.81.6x.20=18,2c.1 \$\$c.10,1088.2,10,104.3€c.10 £.5.8.2c.100.101 मिर्बेर अक्रमा वासुना वर्षवार्थ। गुन गुन गुन सुनाया मुं दि दे है। सेसस दि देवा से सामर <u>'ક્રુૈદા' માનગભાક્ષુદાપર, શ્ર્</u>યાત કુંચાત કુંચા, ક્રેચા, કુંચા, કુંદ્ર, કુંચા, क्षेत्रयात्रुयान्द्राक्षेत्रयान्दा। येगानीत्मययात्री संद्याञ्चदान। यु. गुरस्तन्द्राया यु मा क्षापर रेथा भाषु वाद ईथा वा । शिष्ट हुवास के हिर दहवास रहा। सहिस परि विसस के क्रार्क्षेट्राचा इ.इ.र.ज.न.उ.इ.बास.जेर.शा रेबांठ.भगीर.क्रिंट.ज.देवा.जा थेत. भ. भ्र. भ्र. मु. प्रमास में द्राप्त द्राप्त प्रमास में प्रमास में प्रमास में में प्रमास में में प्रमास में में श्रेन्य:5'न्या:३'८। के.चर.उद्वेज.ज.तेचे.ठ इल ज्। क्रि.तेचन.क्षे.चन.में.च्.त.जरां सक्थे.शू.वे.शट, ध्यस्राहीट. य। र्.इ.^{डी} भर्दरक्टाउवेटाया पर्ाचसार्थेसातात्रेचातर्गा सिरार्कु तर्भसायी. पश्रवा क्रिया के साम द्राप्तिस क्षेत्रा राम द्राप्ति है विदा र्र्यालात्रेयात्रक्तात्वा हिं देगालयत्तराष्ट्रायत्या हे. पर्यावस्य दे स्ट्रा हिंदि र्रे'हे'वडर'र्य'वडर'र्से'पेश्र क्य'नर'सर्हेर्'वायुन्'रर्रवार्ष् *ৰুত'নুহ'শ্*ৰ'ক্ট'ৰ' Downloaded from https://www.holybooks.com

😤 महिवासप्ता चन्द्रायदेशस्ययार्द्वार्बेट्यहर्मा वहेन्याचेर्केर्द्रात्रा यद्र'चस'दग्रेस'ण'अग'र ईवाव्। यहः मर देःस'वास'र्। सत्स'स'कुस'परि द्रारस'स ब्रेटिं। ब्रेन'ब्रे'चइट'न्ट'मिन्न'क्। क्रम'यर क्षेत्र'यायुना व ईवार्ष। |मुक्'मुट'नशुट'नी <u> तु.की त्यात्रात्र्र्त्र</u> २.कवाशाक्षणतम् बुर्ता अत्य बुर्ततपुः वृज्यत्रह्मा वाल्याचीः विद्रार्थर व्यासुना व हेवा थी। नर है यस में 'हर 'नहन्य सरह 'र्दा वर्नाह माहर स है 'क्यार्क्चेंट'य। हिंच स. केव '२ विर 'र्थ दे 'सुनास रुव 'या वा नेवेस 'येर' रें या पायुना'र रंथा के चुट है प्र अ े प्र ही अ प्र ! क्या यो । गम के के के दें हैं दूभ क्रेंश.त्रत्रा ग्रेथ.यत.त्रकूट.ज.तेग.उ.१वा.त्रां येत.प्री.क्षत्रत्री.क्ष.रफ.प्रेरा के.क्रिय.त्र. र्टा विना बुट् मा के अनुबंद्ध हैं भेर हैं है। गुरु दुर्ग वा पुन दुर्ग की क्रिं हिन्स सी.सर.१. ,दै. १८ । ब्रूर. त्रज.देज.ये. विश्व ब्रिट्टा भावठ हेट. ट्यूट. ज्र द्र. व्.क. १८ व या.रचल.रचन.श्र.रमा बिम.री.जडेबाल.बीबाज वृता.ह्या बिसु.बेचा श्रुवा है मार्बेचाशारमा शक्र.शद्र. Lenn, द्र. ज्राटम. ब्रिट्स वा सर्थे.न.बेर. टेयट. हेर्यश्र. कुर्यश्र क्रि.शक्र्रेट. ठा.वेंचे.प र्जा.व्रा विव.ने स. मूर. ८कूर. म. रेटा अष्टुज. भट्टा भट्टा भट्टा माम है. रच. हैं स.च. क्याक्षद्भाविद्भाव चिर्त्वादस्यामार्दाञ्चत्राह्वेद्दात्। द्राह्यसम्भारतयात्र्यहेत्रहेत्रसम् द्रैमायर् सहेद्र णालेया.पश्का.खं यीथ.यीटा भेंपु. इ.स.डी अंश.रेट. दे.श्वे.वश्चातर हुँह्रां स.ट्ये. हैंर. मझः क्षेत्रार हुयः मां भेषुद्रार व्रिंदर व्याराजात्रेया त्रक्षणात्वां र्यमुकारह्र स्पर मुद्रायावयाः विदा विद्दारगुनायरे असंसद्दाया चुर्रेन्द्रियर सुर्भेग देरा पश्चरान हनस्य Downloaded from https://www.holybooks.com

पहिषा'५⊏'तुस'-⊔३'यस'सई५'य। स्रषा'षो'चा्र्र⊏'रुक्'स्रष्-'प्यदेवे,'ऽ। हॅंषा'से५'रु स्थापुष् र्दरःश्रुटसः३र। पाषेषःक्षेत्रःसःयःधुषाःवर्षःषाः |तृष्टीषःवत्ररः∯क्षेत्रःक्षेत्रःवदसःदेटः। ॸॏॖॻॱ२वॅॸॱढ़ॖॻॱॏॖॱऄ॔ॸॱॺऻढ़ॺॱऄऀ॔॔ॱॎ ॻ8ऀ॔॔ॱॸॣॸॱॸॣॻढ़ॱॺऀॱॺॺॱॹ॔॔॔ॸ॔ॱय़ऻॱऀऄॖॖॖॖॖऀऄॱॺऻॕॣॕॕॸॱॸढ़ॱ धुना २ र्जा जा। सन्यार्ता हैतारे २ देव पार्ट वाबेटा। ब्रेजिट वाबरायारे विक्रिया अकेटाया सक्रमाङ्गिया ५८.प्रिन्यप्रसामात्रमसामान्द्री हैट.क्षेट्रामान्याद्रीहे वार्ट्सप्यप्टी **ब्रे**:रॅथाॅॅॅर:अुपायेनस'यत्रस'त्रस| ५ग्रीथ २वॅर:भ गुत्रफ्रकेंद्र:वेद:डेट:| ङ्कृटाय:ॅंटाथ: ५स'डेवा'२विर'घर'ध्रप'२ ईवा'ये। खे'नेस'रेक'डेक'चस'ग्रुव'डेटा। कुन'क्रस'गुक'ग्रेस' <u>ॻॖॸॱ२ऄॗक़ॺॺॱॸॕॱक़ॕॖॿ</u>॓ॎॺॺॱक़ॎॕॶॱॸॕॖॿऻक़ॺॻॸॱऄॗॸॱऻ॒ॖॻक़ॱड़ॖॱऄॗॖॸॱॻढ़ॱढ़ॖॕॺॱ२ॾॆक़ॱॻऻ %दा च्याद्रद्वित्ववस्त्रुव्वद्विद्वा प्रवेत्रहे द्वस्यस्य प्राप्तुवादर्याचा गुनः अर. धुना २ र्ड्या । चुट. मर. चुर. दे वेवास व हुन्स दस्य व चेन्स रटा वर्षे व व तंत्र स्टार्म के स्टार्म के स्टार **ॻ**⋜ऀॱ५ुगॱ५८ॱऄॖ॔ॱ२Ӗअसॱऄॄटॱ। ५ु९८सॱअ&ॅंष्ग्"गुतॱऄॖॱ५ु९८सॱॾ्क़ॱॴ पाटेंक़ॱॾॆॱअ&॓ॱॻॱ ८ इया थे। निरार्षे दे सुराद्वे त्येषाया चहुत्रायात्रया चहुत्र चट्टा द्वा द्वा दि द्वा देवा के का जेवा जेवा **ৼৣঢ়ॱ⋶য়**ॱॻৼॱঽ৾৾Ĕয়য়৾৽ৣঀৢ৾ঀ[ৢ]য়ঢ়'ৢ য়৾৽ড়ৢঀৼয়৽ঢ়ৼ৽ঢ়য়য়৽ৣঀৢঀৢয়ঢ়৸ ড় अ'य'युव' २ 'व'र्य। । ५ मुैय'२|वॅर'युट'वै' क्रेंर'वृत्त्य' द्वैट'। । २३पअ'८८'६म' ध्यः ५८ मेट गुरु जिस् यान्याप्यस्यान्यान्यम् वर्षाया

ଷ'ପଞ୍ଚ'ପ)ୟ'ପरे। ५वे'ପଟ'ପଟ୍ସ'ଧ୍ୟବ'ପଟି'']ବ'ଦା ଦଞ୍ଚିଷ୍ଟ हुँ५'ଜ୍ୟ'ପଟ୍ପଟି'ଋጅଁब। ष्ठार्ड प्रचायार्था हो इसे दिला वर्ष्ट्रपटेरवर्षुनुभवद्गेत्री क्षेत्रभवेश्वरवर्षस्य वस्थवस्याः द्वेक्षट मुंसर्स्यास्त्र्रत्त्रेत्राच्या ५८४.ग्रेचास्त्रस्य चर्मात्त्रम् वा चट्टासक्रम् व्यव्र

य**र्ड**भ अत्रद्भा ८ वर र ज्यासुक्ष देवा द्वय २ द्वर हैर। पट प्रेस मुक्क स्वास्थ्य देवा देवा देवा स्व g:२:श्रेष्ठात्रे| प्याः५न:र्म्,क्ष्यवाःक्र्यांद्रेरःर्भ् । व्यव्यावास्याचीः५क्षेयःव्यव्यव्याचीः दक्रः'यो'यक्षः विषयि । ५वरः वर्षुरः के यदिः रेशं चन्त्र। ५वरः वर्षुरः ५ ग्रीथः वर्षरः १ अस गुर्ने हैं व है। व है ५५५ हैं श्वच में दें। क्षेत्र में देंने के के कि के में हैं के कि के कि के कि कि कि **ॻ४सःसन्}सःग्रेटं देन्। १:४न्ऽबन्धरे र्नाम्बस्य द्र्रा** रे जिरहाय बित्र शे में शहराहराहा हैं रि.टे.चे.चर पबेर पहें। र्यहाय मुर्फ हैं नुस ०र्षे'न'०२'द्रष्'र्रायवेत्र'ग्रेस। शुव्यवेत्र'तृषेव'२वॅर'ग्रेस'श्रेद्राये|| 対方をになっている。

ሧथ′६*न्नै*थ′२वॅ×ॱमुैॱ**८**घ′५५5ॖैदा **ट**४ॅंस'स'गृरैस'मुटस' हे ×ट'दबैक्'मुैस'ग्रुट'धदै' २[.]२८.त.त.के। ४**८.त.त. अ.ज्य. २.५ मुन्न ५४.८ म्. ५८.५** NYS. ऄॗॸॱॻॱॸॖ॔ॺॕॺॱॻऄॱॸॺॸॱॻ। ॸ्ॻॻॱयोॱक़ॺॱॻॿज़ॱऄॗॸॱॻऴॖढ़ॱॻॕऻ ॻड़ॆढ़ॱॻॱॼॕक़ॱॸॖॖॱॺ॓ॻॱ **ॸ्ॻॏॴटऻ॔ॸॱॴटहेनपटेॱॾ॓ॴ**ॱऍनॱॸ॔ॴपॸॱॿॖॕॖॺॱॻॱॺॺॱॼॕॖॺॱॺॸॎॱॄॱॻॖॖनॱॾॕॸॱॸॖॖॱॸ॔ढ़ॾॱ क्वेच '5्रॅवे, '5्रच्ट' ५८' हेस 'मेब्र्ट' ५८'। विश्व प्रस्ता चित्र प्रस्ता चित्र प्रस्ता चित्र प्रस्ता चित्र प्रस्ता यभुर '⋠श'भ'वर् 'वर्ने' थेथ। रे 'त्रथ'५वट 'रे 'वसुर'वर 'तु। ध्यथ'५ट 'ऊ'५ट 'ऊॅ५' वेप्रसः प्रदेश ग्रेवेटे के पा ग्रित्। ५ स्थाप प्रमृषः केट प्रोत्मेश ५ द्वा अ ५ दिन **४** ५ त्वा <u>० कॅ. प्रका अक्र्याद्वयाया पर्वेता पार्चेता वार्चेताया वार्येवा पर्वेट अल्लाके ज्ञानिता वर्षेता</u> य*देॱकॅॱ*नृष्येन्सॱनुस'य। ५्य०ॱवॅ;३य'२च्रॅं×अ'त्रस्यस्सर्केंऽ। **है**'भे'त्रसस'म्¶न्थित क्षेर्यविक्रात्रं। <u>क्ष</u>ेयान्द्र्यक्षायां स्वायायां विष्यात्। क्षेत्रात्र्वे न्ह्रान्त्रे सहयाची, त्र्रा ५ग्रीयायहरूरावहेत्। यहमायायारी अस्त्री ५०० मी ५०० में १५०० माम्या ५०० र्मीया २ वि.र. मार्ड देवा सहित्यम् । च्युक्याः — के मार्च देवा स्ट्राम् र महास्मित्र स्था য়ৢৢৢঌৢৼৢৼৡৢৢৢয়ৢঀ৽ঽঢ়ৼৼঀয়ৣঀয়৾৻য়ঌৼ৻ড়য়৻ য়ৢঢ়ৼ৻য়ৼৢয়ৼৼঀ 加之

टलक्षत्रात्त दृष्ठात्र प्रतिकार्यक्षत्र विकार्यक्षत्र विकार्यक्षत्र प्रतिकार्यक्षत्र प्रतिकार प्रतिकार्यक्षत्र प्रतिकार्यक्षत्र प्रतिकार्यक्षत्र प्रतिकार्यक्



DEM-CHOG TANTRA.

्रका रेतर.८ोट्ट.ख्.घट्र.भक्ट्या **६**.६.४त.८व्रेट.भा

रम्यः श्रुमा केरामा क्रियमाईसाम वेषा थे।।

क परं अर्थन असर्गीय।



2 वरः ने सर्वेऽ पः ५८ । पहिंद्रः अ पश्चिमः ५८ । पुत्रः पः पृत्रेषः ५८ । यसानुहालुवायभ्वायदे थे र । द्वेदायदे व्यवसासु हैदादहा थे यहर्रायम् रटावीमाहेटाटाव हेर्नु मुनावितावाद्यर वटा बेटमा ०म् वै न्विर्श्यसाद्देर वर्षा पवै व्युद्ध ये वे अव्यक्ष अस्य प्रस् यदै ज्वासार्ट वडरा हे १० दिन देश साहर १० की की वाहर १९४७ हिन <u>र्जीयाः वृत्तरं र्जुर्यदः यंश्वरः यः वृयं देदः । विदेवे द्वयः वर्जुरः याः विदः</u> र् वर्षाक्षेर पहेंषा ३८ र्वट वट वट वट रहेषा वेषा छ या मैपाय पर्वय है। ६म २[.] ने . दे. तो. तो. ५ तट. ते. ५ तट. ती. ४.५ तट. ती. ५ तट. ती. म्थर हिर्ने पर से रेवट व प्रति रेवर व स्थर से स्थर व **ઽ**ዻ**ય**∙αጅઽ·ૹ૽૽૽૽ઽૺૠઙૻૺૺૼૺૺૺૼૺૼૼૼૼૼૼૼૼૺૼૼૼૼૼૼૺૺઌ૽ૻ૱ૡૻૺઽ **もだい。と、たべ、四** क्य पड्डर च महरू

15.3k.(C) 18.25.50 डोर् यथ। सःराम् क्यंसम्बर:र्मः। वरःद्रमःचाम्यरःवद्रीर्वसःसंस्रे देःस्वसः *६*बाइसा पानुक 'ष्पट' २**ॅ**८, 'य.दे.'ऍक्'5क्'ஐ'वा ऍस्साय' सर्केट, 'यदे'ऍ'<u>६</u>८, 'ट्रमग्'*5*' **ॻ**क़ॖॖॖॖॸॱॻऄक़ॻॱढ़ऻक़ॕॸॱॺ॔ॱऄॴॻॱॿॖऄॱॿॖॱॻॸॱॸॻॱॺॊॼॖॱॴढ़ऻॸॱॺॕॱॻड़ॱ**ऒढ़ॕ॔ऀ॔॔ज़ऄॴॻॱॹॖॱॺॱ** <u> শ</u>ীঝামন্ত্র'ন্দ্রবাস্ত্রা বাদ্ধাপ্রবাদমানু মানু ক্রি ক্রিল ক্রি বিশ্ব বিশ্ব ক্রি ক্রি বিশ্ব বিশ্ব ক্রি ক্রি ক্রি বিশ্ব ক্রিক ক্র **ॻ**ऀॺॱॾॖऀॺॱॿॖ॓ॺॱॿ॒ऽॻॱय़ॸॱॿॖ^ॸॎ ॸऀॱज़ॺॱॺॸॖॺॱॸॖॖॱॸॖ॔ॺऀज़ॺॱय़**ड़ॱढ़ज़**ऍॸ॔ॸ**य़**। **য়ॸॱ** क्रैट: यॅदे'त्रथा'वर्षेर आपने। अर्देअस'य्वेर 'र्वर्'' यद्र्'हे स'य्वट्य'व्वेक्ट्रे। यद्रेद्धेतुंचु **ୡ**୲ୖୢଽ୶୲⊐ୡ୕ଽ୷ୢୗ୶୕୳୵୕୲ଵୢ୶୕୷୷ୢଊ୷ୖୣଽ୕ଌ୕୴୳୕ଊ୕୳୵୕୷ୢୗଽ୷୕ୡ୕ଊ୳୷୵୵୷ୢୖ <u>र्र्यादेषा पोपाने वाष्ट्रेटास पर के स्रारंस्स्य सात्रस्य स्टाणीय पास्त्रस्य प्रश्नाची स्रापान्त्र स्टाप्त</u> **এট্র-জ্ব-রি-ট্র-**র্মান্ত্রিন্মান্দ। নার্ড-নেনা স্ত্রী-এট্**র-জ্না ন্থ-ট্র-**क्षेप्रता क्षाप्रता अवेशायाप्रता चेप्रायसञ्ज्ञाताप्रता वह्नप्रायस्य ज्ञास य'ଅନ୍ଦ'ର ହୁଁ ଥି ଏକ୍ରିଟ ଅଟି ଓଡ଼ିଶ୍ୟ 'ସ୍ଥର'ଦ୍ୱା ଟ'ନ୍ୟ' ଅ'ନ୍ନିଟ୍'ନ୍ମ'ଥିନ୍ ଅଟି ଅଟ **६.बॅ.५** तथा वर्षेट्र अपार्श्वे प्रत्ये प्रत् यर व्यव्य व व्यव्य क्रा **ब्र**5्डेम्'वीस'रे'र्घाती हेटा वर्ष्ट्राऽहॅराचीक्टाऽरातिऽदक्ऽा মৰ্ক্র্য-শ্বন पत्रकात्राच्यात्रक्षेत्राच्यात्रक्षेत्राच्यात्रक्ष्याः पत्रकात्रक्षा শ্বম নুষ্ঠা ম সুনা দুমা মহ মা ष्ट्री, संस्थान्त्र, त्राच्या, स्थान्त्र, त्राच्या, स्थान्त्र, त्राच्या, स्थान, स्थान, स्थान, स्थान, स्थान, स् ले.चे.चकु.पश.कुंड्र ब्रद्भा है। न्य वर्ष्ट्र 7.9×

क्यानुषा गुःनुमायर प्रीवायविर र्वेट्स सुंह्यायायरे पार्व प्राः वसायमय उर्पयरे **देश**ःतर तद्र कुरे जे र्योजा र्यूटर रचन र विवासी स्पर्ध र भूता सम्मानी समित्र प्राप्त है समित्र स्पर्ध हैं। दमायेजा ग्रे.धे.बी.म.ब्रेंट्.बी.चर.२ी के.दमता ग्रे.स.ट्य.दमस.२८८ वस.वसस. द्रर्भर पर् के देश हो से प्रमाप्त पर्या राज्य र देश स्था स्था के स्था बर्ना में दे पर पर वर्ष प्रे हेर हेर ने अपनायां वर्षे र मदे पर की सम्बर्ध र वसा मु,क्रेट,कि,थश्रक्रमंत्र,मु,रूट, इर ,याबिरस,ययोजानध्ये, ५.४१८,नश्रक्षे,थश्रस,मु,केट,नश्रील, वसःश्रु-वस्रसः वर् । वसः वर् १ : कु १ : वसः वसः वसः वसः वरः वस्रसः विष्ः। મું માત્રા છે. છે. લે. તા. કો. ને વે. કો. લે. તા. તા. કો. જો માત્રા કે. કો. જો માત્રા કે. કો. જો માત્રા કે. કો. हेस.१.५४वास.न.व हुं हैं तरी क्रू.म. કું મુંકું કું જારા જે. મું કે તા. ભાતું કું તા ખાકું કું જારા જે જા. છે. કે માન્ક . विटु दृ'र्ह'त्य' हैं हैं प्रतः वेसाम'र्हा कें सक् 5'व गार छा है ने गार सम्माने से ही मेस.१.५वास.त.वस्य स.स.र.त.र.१५८.१६८.१६५८०। ટૈદ.**જૂ**લ.ગુુે.^{જુ}.ધૈંતેશ.તજા. **बसस.६८.१८.१.१.५.०.५**.५५.५५.४.४८.४५००० चिमातपु.कू.योह्या विसार प्र हेर्'हे रे'हे'र्'म्'ड्रम्'ब्रेस'यर'यहस'या हास'र्ट्टमार्डे'र्ट्व'रे'से रे'यर'सर्ह्र'र्ट्

क्र बटाक्षे बि.शतासहरीके क्रमत्राद्रमासहरीको जना क्री.वि.वावसमाद्रु विस्थापः वयातुयाम रेप्ते रुपायुक्षामाक्षेत्रामसाम् रुप्ते स्थानस्य स्थानस्य स्थानस्य स्थानस्य स्थानस्य स्थानस्य स्थानस्य श्र-तेत्री ट्रटा, श्रवेत, स्ता, श्रन्थ, प्रत, त्रवा, त्रवा, त्रवा, श्रुच, त्रवा, त्रवा, श्रवा, कुला, व्या, व्य क्रस्य मृह्यास पहल दे प्रमुख मास्य निम्द्रम् व्यक्ति पहिल दु हे से दे हैं प्रमुख से स्वर्थ महिल दे हैं से दे हैं क्षेत्। कु'त्राधवाययप्याप्यात्रवाखुमा। दे यविवादे १ वेत्र देशायर खुमा। वरेवायारे धीयाद्यीयाद्यांका मुड्यायायक्राम्ययायमाञ्चयायाकाक्रयम् गुरुपीयाद्यीया अविदायरार्ने ॥ विश्वायन पासुअ के अपने ने पारे दिन स्वाय हिंद न स्वाय अपने हैं पर यीसपार्देदपार्धेगसपाउँदस्य नेदा अन्ति। यो स्रेटपायाम्हर् यसावस्य उर्पादे हुः ८८.११वीयाचयर्। पर्टे, द्रा.हे.जायाच्या.१८८। ल्या.सं ई.त्यांचाईक क्रियाचयंचा वी.हिर् *खे.९.ज.रचेच*ं वृत्र,ट्रेस.त.द्र.तस्यी अंज.पड्ट.पटच.पट्र.प.कुथ.ज्ञ.स्य. मान्दा देवानु वाउं वेवानु वेवाने रायकानु । यदयानु वायक्रियां वीप्तया क्रियां वी बेसायक्षात्रमाक्सा राम्यो केमयोक्मानुगुक्षाई पानुमाद्धपानु सेरसानु में विञ्चापि स्था २। द्रे.रग.उट.१वा.शमस में ह्रान् **१**.ह.रमर.त्.३.स्.५ व वायसस्य धर्मा रहस. श्चार् हेसा नहु । हैं पा पर्दे के माउँ हैं छिरामा है पा माउँ हैं छिरामा है। से राहास सू छा ર્કું, ફ્રી જુર્ફે વર્દ્દ.ત.વ.લ.લે. ૄા હેલતાલ.ઉદ.ઉવ.મુે.જુજલ.વક્ષેય.લેલા શ્રી.ત્ર્ર 🄾 इस महिनसाल 🔝 🕹 छिन लाने ज्वेष निन्नसाम अधकारन ग्रीका ही रामीका है ता तर. टग्रेर.गेथा इ.चबुध.मचेबास.त.बशल.ब्रे.ग्री.बशह.म.रशत. एड्री इ.चबुध. यो-चे⊅का नावराकारु रुपो गुरिनों वा विद्रार्थिका खेवाका नाक्ष्रकार वा श्वाचराक्षा नी. विद्या वा दर्या दशस्य प्राप्त सार्व द रे । विस्रानास्य प्राप्त मानुस्रस्य से स्मर्थ पुरा ही रहीय" Downloaded from https://www.holybooks.com

육 시간 경·첫로·강범학교자·대회화경대 변문을 급·충운 영화·대환학 첫 명호 प्रह्मा प्रद्री | दि. यक्ष. केम.त.ध. भेन. स्टान्टक. तका चार. संद्रिश हिकाचट हुण हुना अत् क्षेत्र क्षेत्र वा वाद्या । अत्र प्रति हेत् क्षेत्र हेत् ही हैं हे एक विद्यापन वा.उर्देश वटमामेमामेस्त्रीस्ताचनुष्ते श्री श्रीचार्त्र्येणान्त्रीः वरमासीचमाम्। द्रमा मसात्रायान्या। न्यरावेप्प्यार्धेरायाद्रियांच। द्रयार्धेराक्ष्यायप्राप्याप्यायकी बेबाययान् ग्रै**या वर्तेरा क्रिञ्चास्यसायाः वसान्तर्भ**ातस्य । **र्वे**द्रारसा द्वायरे से नया स्वा पत्रेरानेशात्रामा हेनासंस्थाम्<mark>ड</mark>रामहार्स्नायानेताहात्राहास्यापा द्वीरामी . प्रेस.च में. भुटे. क्. ११व. शूटल क्टर.शहूर.का विज्ञात द्वेस ह्रें बेटर विज्ञास हैं। देवा वाग्रेयातरामहूरा चेत्रावरामधिकारी त्रीप्रवायत्तराष्ट्रा हित्यत्वायालया हित्सीया मन्दरसायागुराच्चेप्पत्रसाः हेप्पान्यस्य द्वाहिस्य हेन्। हेटार्थे देप्पानुवा पर्विरायदेगाःकी यन्त्राचेकार्ययास्यान्ध्यायरादते॥ देवायक्षयात्रेकार्या मा बुरे र्षेण वॉराण व्रेणियाम्मायर यस्यारी । दे त्या हारखा । दिस्या लेक्ष पुरत्तक्षाय रेप्युर्म — मॅदाक्षार्याताकरेप≋रूपार्देश — ।हा हिंदा है बादि सुद्रा खुरो र् मेंबाचरेलु के राबचालन्ता वनपा के उपपार मेंदाया हैन। वेबान्ड्रम मालसाबुदसाम रे खेरा मार्ड वसादी सरामान द्वायान हे दसावर साउदायद्या हेस'यक्ष'नपुर्भ'याईँर'क्ष्य| युक्'र्येट'के'र्येग'मासायुक्स'यदे'युर्| ⁸.ल.र. चे.ह.स.से.प्रॅ.चर. चलस.डेट.। येल.चळल. लटल.^{के}ल.बथल. थर.८ट.। <u>६७२ व अप २ के र अप का अप अप का विद्या था ५ में ३ अप र अहं ५ १५ व के था । विद्या </u> वी क्रेट'२ देख'च क्रेप'च सेक्षा कुस'२ देखस के चहुम क्षा था। है : द्वेद खुट हूच गु Downloaded from https://www.holybooks.com

🗲 हैट व रे पर हि हेर रे स्वावस्थान स्वावस्थान स्वावस्थान स्वावस्थान स्वावस्थान त्र । निद्रश्चानुसम् है ज्ञान होता दस्या निर्मानीय मेहिता होता हिसस **गुै** है वश्चवाय हत्। द्वी वरे केंब है श्रूर य हता। **रा**मस रहा **र्र** ह के हे र केंब म्लियस न्युमा संस्रेर पहन् पर पाइट पर प्री। सदस मुस केस र्राट्ट र्यो ५५ हो। हैं, थे, थुटे, तद, ट्यूथे, शक्ये, वीशियों अध्या, बेंबा, थत, ट्यूट, तस, श्रेंबा, तद्री हुंस. मारेटा वसा पहला प्राची हैं है। देवसा अर्थिया केवा प्राची हैं है देवा मुख्या **動、ぬに、 | しぬに、ちゃ、うく、う、するま、ロス・ロシ | 数ロ・くびか、ちゅ、カに、中まに、ロス・ロシ | २**४ के अन्य के अपने के रुषा रुषा है व ता देश पर दे हे का मिल है है व निर्देश है व सदै: देवा सं केत्र दवा या था धु तह वा सदा चा देवा या वा सुसा हमाय दे के सा शुक्ष'म् बुद्रा। वयानी देन्यामर्केन केता येवा हें यथ वस्त्र उदा हुत यर है। यद ५ १ है र र जिल्ला पर प्राप्ती अर्केर पर अवश्राप्त है । विष्य क्षा प्राप्त प्राप्त का क्षा प्राप्त का क्षा क्षा इ. १८. भक्र्या । रस. त. पर्या प्रमा प्रमा प्रमा प्रमा सम्मा सम्मा सम्मा सम्मा सम्मा सम्मा सम्मा सम्मा सम्मा सम षर्वा'वोस'र्ड्स'य'स'धुस'ग्हार| स'पञ्चथ'य'क्सस'पर्वा'वोस'पङ्ख| स'र्ब्**ब'**घ'प**र्वा** इसस वर्षा पीस र्वेश रविषय सम्बेशम रविषय सम्बेशम रविषय रविष्य स्थान स्थान स्थान स्थान स्थान स्थान स्थान स्थान स ८५स'थ'र्वित्। विस'यद'ग्रुस'याँद्र'द्रस्य ष्टुर'यर'ग्रुःईस'य'ग्रुद्धर'यदे'भ्रुर। सत्त्र, वेत्र, कूत, रेट, रेवो, ररेवे, जो हिवा, वे, नरेवा, वे, श्रें पत्र, त्रिवा, श्रवी क्वा प्रदेर, निषदः इत्राक्षःश्रीवदः दर्गेःश्री वर्षदः व्यः नीश्रीश्रानीः वर्षाः वेदः द्वाः गीवः वः हेनाः हैः बिनमा में भक्षे रंतर. व्. रंतर. थू. रंचर. है. थू। वेर. क्व. श्रममा रंतद्र, चर्चा. Downloaded from https://www.holybooks.com

🛱 १८ है। १९८ तर १८ त्या १ त्या १ हे । १८ तर १८ तर १८ है । १८ तर १ 3.2 M. 210. & da. 210. gl | 40. 022. 9. 20. 20. 80. 80. 20. क्या स्था र्या र्या र्या हर् या वसमा उर् पर्या था र व्हिस स. र रे व्या पर्या है दुष परे हम पड़र है। है है दुन है से देर वा मह या रहा दे है के हम **हिंद. बाब्रेस. श्रद. ता । ब्रे.**सी. ब्रेस. वाबेस. ताय. तार्थिता। हिंस. वाब्रेस. वाह्देर. पस्र द्रम द्वेता हुन हो। दे क्या हा सस्। ह्ये स्ट नेता क्या व सह हा हुन **गॱढ़ॆॱॾॖऀ**ॱॱॿॱॸऻख़ॱऻॎॿॎड़ॱ॔ॺॻॿॱऻॣऀॱख़ॖॸॖॱॻॱढ़॓। ऄॣॱॸॱढ़ॱढ़ऀॱय़ऀॱज़ॱॸढ़ॎ॓ॱ ब. है. इ. च.जुर. **५. ब.** बा बेंस. नस.चय्येत्रस. क. पर्टूर. स. पश्चित क्या श्रेत्रा हेरु. इंबोश. रट. चश्र्या तरु. धेट. ज्.रंटा। कटा ती. जथ. बंश्रेश. हेथे. तथा मिट. इन्स कु. श्रुपः प्रवास प्राप्त स्वास स तर. ठ रेर. र् । हेश. चेश्वर. चश्च. चग्चेगश. श्रेटश. हेश. र द. ची. हेबी. त. भी. ची. क्श. यर क्षु दुवा कथा २वॅक् हे हैथा वाबैयायावाषया सु प्यानेया मु ये रहा। 5 'मु' अर्डे र 'द्र' चर' चसम' हैट। अं वर्ड हु'ग्। हाह है हु है सक यु वैरङ य.तो.भू.गी.२.ज.ब.वी हेन.लट. लट. तहूर. तस हून, न ब्रैटस. पेसी जस. वशवाय्यात्र, तथा तथा प्री. हुत्या हुत्या प्रेशाता ला स्वीका सहा इवीकार्या। ुर ब्रेट नर ब्रेट्स पर ब्रेट्स पर टट लस स्टिं ह्या योस है है है है है से मा सेवा पर विशेष प्राप्त प्रायः नदः वरुषः निदः शुषा गुः न गुवा वर्षेत्रः गुः श्वा र्वदः वः वर्षे । वर्षे वर्षे वर्षे । वर्षे वर्षे वर्षे

47. 회사 डट:5. २५ व. तथ. १६४. वथेट्रा २. केट. इत. तथ. रथ. कुत. श्रु. अथ. तर. श्रुट: क्रेर्ुगा,चर्नाव्यर्चचत्त्वरः सर्हर्डना |बेस्रव्यक्त्त्रसुसः नुस्वः चरच्छ्नः क्षे| ५८सः य ३ १४ १ १४ म्थ्रम् ४ १८ । १०११ हैं . जुर्ने हैं . रुख्या व दे हैं । मुक्त हें बाद रुख हो हो . पशुरुषः यत्रैः यत्रः प्रतः ५८ः। हें दुः ना द्वाबः देटः हिंद् नी। क्रेटः बः ष्यटः द्वा द्वाकाः ८ गुर के द्रश श्वापनका है डे ब्रेंका हिंदा ग्रेस द्रीया दक्षर डेका थे का अवटा र पहुना पर छेर। **元** 石 ઘરાગુરા વાઘાગ્રે:ક્રેચાવરી:ક્રુસજારી દેશાલવાદુદ્ધાદેવાદીવાસા **ેસ**ાસાવ**દ્ધા** વાત્રમયા જી· સદ્વાદ શ્રુપ્વર સાંગુ કૃષ - ઘાઉંદ્રાદ્રમા કેવા રહ્યા કૃષા કૃષા - કૃષા यः ५८. अक्ष्ये अ. ज. अ. ज्ये. तड. तड. तड. ४८. ५८. ५८. म. १५४४ अ. ज. ४. ज्ये. तड. तड. तड. तड. तड. तड. ५८°०ज्ञाबाधाः अः अः ३। । ५५४था बार्थ्यकाथ्य प्रत्येष्ट्युरः रे∥ विश्वास्थारे स्वाप्य ११४४ दर्शया है. व्या अ.चेसा जे.च्या प्राच्या हैना पार्ट हिना पार्थ अ.उर्ट चे श्रेना श 学 याःषा सद्यानुसाद्वास्त्राक्ष्यात्रेयसाद्वार्यस्याद्वात्रस्यात्वात् स्वात्रा ଊୖ୕ୖ୳ୢୡ**୕ଊ୳ୡ୕୲**୵୕ଊଽ୕ଵୄଌ୕ଵଌ_{ୖୡ୕}୲୲ୖଵୡ୕୳ୡ୕୳୕ଌ୕୵ୡୄୖଽୢୢୠ୵୕୳ୡ୕୵ୡ দ্রাস্তব্য এপ্র নির্মান্তর প্র নির্মান্ত প্র নির্মান্ত প্র নির্মান্তর প্র নির্মান্ত প্র নির্মান্ত প্র নির্মান্তর প্র নির্মান্ত নির্মান্ত প্র নির্মান্ত প্র নির্মান্ত প্র নির্মান্ত নির্ম व्यास्याष्ट्राचित्रायः विक् चुक् ज्ञेषः क्षेत्रायः विकासः क्षे ह्य. सस.ल. 'नेस.त्र.त्रेस. ह्रिट.ट.पहेत. वानेवस.त.सम्ब

P. C. E. H. <u>बहुब्परावस्यास्य । ज्यानेसार्ववायार् ॥ राज्याक्षावार्टीक्रावर्टीक्र्यासार्ट्या</u>च **बेस**'गुरुट'वर'वस्रा'बेट'चेर'गुडट'र'| राज्याह्वे'वर'र्'हे'वब्गाज्य। हेट्टु'वर्ड्स' **৫) মেম'নিম'নী' ১৯'এই**ল্ম'এম'এম্বান্ম| **बर्ग'थ बैस**'यर बस्य बेटा गु.गुबा द्वे.बटे दुता त्व सर्द, र्टाइन यटे. ग्रेटै दे। ष्यक्ष्यन्ष्यक्ष्यन् केर प्रमुक्ष्यः। बेस ग्रस्ट्यसमुद्दे रमुक्ष व्हर्स्य प्रमुक्त क्षा **बः द्वै : चुः 'चुंदा। देः द्रवः ग्वृद्धः ५६: ने ग्वृद्धः हैं ग्वृद्धः चित्रः ग्रेट्ट् ग्वैदः द्विदः । ८४: हे ५८ विक् देखां के । ५**४२ वें ५४२ कें ५४६ के १४५ के १५५४। ५० विकास **ৼ৽ঀ৽য়৵৽ঀঽ৽ৼ৽ঀৼ৸ৼ**৷ |ৠৼ৽ৼ৾৾ঢ়ৢঀ৽৽ঢ়ৼৼ৽ৼৢঢ়ৢঀ৽৽ঢ়ৼৼ৽ঀ৷ ৼ৸ঀ৽ঀৼ৽ৼৢ৽ৼৢ৽ पर्वाकेर्पस्थानी वर्षान्यात्राहर्षात्राहर्षात्राहर्षात्राहर्षा **द5्गःकैःथेऽ'त्रै**अःगुट'अर्दे**ऽ'अ**अ'क्षर'दक्षेते॥ डे'क्स्रअड्व'ह्वाव| ध्रयः ने भ्रावस्य उद्ग्वस्य प्राप्ता स्तरं नुस्र हा नुष्ट ह्या सेस्र र द्वार वस्तर **द्यासदे अन्य स्था है. सं स्था है. स्था है. सं स्था है. स्था है. सं स्था है.** 142.4.2.L ঈ'ॸॖ'ॸॖ'ॸ\ॺ'ॸॎ'ॼ॔ॸ'ॼऀॸॱॼॖॖ क़ऻॸॸऄॸॱॸऄॴढ़ऄॴ ३स:घस:म्रॅट:व्|र्सन्स:कुं:व| रट:घब्दि:नुस:द्वै:५न्।धटे:घरन| *ᡮ*ᡆ'ঀঢ়ৢৼॱয়ॱঀয়য়৾৾৽ঽ৲ৢ৾ঢ়ৼ৾৾৻য়য়৾ঀ৾৽ঀৼ৾ৼয়৾ৼয়ৼ

ॿॖॻॺॱॸॎॱढ़ॺॱ२ऄ॒॔ॱय़ऄ॔॔ॱय़ड़॔ॺॺॱॺॱॻक़ॗ॔ॸॖॱॹॖॖॖऀॺॱॻॺ॓ॻॺॱॿॺॺॱड़ॸॱॻॾॖॸऻ॒*ॱॺऄॕ*ॸॱय़ॱ ड्रेग्स वसस उर् क्स सर्हर अक्षेत्र हैं निया है से सर्हर पर प्रसादिता वर्ष दे दे दे षार्त्रः वा ता त्रेषायः त्रे प्रथाः हे "तुः ष्रारः प्रश्नेष्र या त्रे हेट" तुः। बससॱउऽॱग्रैस'सऊँऽ। ⊏ग्र'-दैस'च्≝ँऽ। ष्ट्रिस'न्ऽॅव'-हे। क्षे.'हॅन'चै'-ऊर 'ध्व'-ध्स। 5.5.前後後一次一子南客道四天以下、YE 安心是直天活名田是是大 *वैसः* गः सर्हर, पराजसमञ्जा है, क्षा है, सहास है, स्वा है, स्व স্থায়ী। बेश'অধ'নপ্তম'নই'ন্'ৰ্বা এইম'খুব'এন্না'অ'ষ্টু এ'অন্ম'নীধা এইম' म्प्रिन निरं उत्तर प्रथा स्नाय में दिवह राज्य र प्रथम हिना से वि पहुं जे जे ्रमासः नी प्रेटाचा २ व्रेसायसाप्रटाची भ्रेटाहर हिन्सा क्या भ्रेटा हाटे हैं, यो अवटा सर <u> स्वर्पन्याचान्त्रेत्राच्याः विष्ययत्त्रम्यस्य चर्ड्राट्यः हेषाञ्चरः रहिषा</u> यॱ\$`?व्वथाची'प्वटःरं'। ६ |२'क्षः१वाप्यथे'प्रवटाशःद्वटप्यथे'द्वेर| वऽवाप्टः| क्ष्यः **ॻ४ॅंग**्यृत् २१.था.डेत् अस.हॅचस्। बेस.चेस्टाहेट.झ.ट्रेन्'ह्वै.टॅर.चक्ष्मायर.चस्रस याथसात्रीयर्बेरायार्थेताया मधामित्राधुमाम्ग्रेसाया **म**्टेन्द्रेयास्य ५हेत्रायसास्त्रस्य कुषः क्षेत्रच्या । व्याप्त स्थाप्त स्थापत स्थापत स्थापत । स्थापत स्थापत स्थापत स्थापत स्थापत स्थापत स्थापत स्थापत म्बीसान्त्रवार्ष्ट्रम् १ द्वार्थाक्ष्मा वर्ष्वत्यव द्वार्थाव मान्यत्यार स्व हेर च5्चाञ्च अरे अर्क ५ देक ये उद्ये ही। च5्य ५०१ के सके 4248.242.9.2. 원 왕 왕

কুণাবর্যক্ত শার্টিঝাক্ষা আন্মান্ত প্রক্রা ক্রিটিঝা ছি:গুমাব্যুমাবা অইল্ফাবাম্বামান্ত শু चर्षार '5'नार्थेथ' ने सन् रेक' च'च5च' यस्। प्रदे वे दे दे त्रम्थ 'म' देस 'दे व' धदे '६वट 'वी क्षे **बस'तुट'वदे'ढ्र-'वर्ध्वस**'क्स। ५त्त्रैब'९ॅन्ट-'च्री-ब्र'क्ट-संबंधा ह्रिट-त्त्रेस'वद्दा'ब'६वट' मा स्वाया है जिल्ला ह **श्चेत्र्यराजुरायाक्षेत्रदाचीप्त्रात्या |रिज्याप्त्याश्चर्याहराज्या| क्रीपाद्राच्या|** ॿॺॺॱ**ड़ॸॱऄॱॻक़ॗॕॸॖॱ**ॻऄॱक़ॺॱय़ॺॱॺॗॖढ़ॱॸ॒ॸॺॱय़_ऻऻऄॗॸॱॸॎऄॱक़ॕॱढ़ॺॱय़ॖॺॱय़ॱॿऀॺॱय़ॺॱॻॸॹॱ यश्र प्रतान के त्रिता है । के त्राप्त के त्र र्वट में क सुन रेश **ढ़**ॺॱ६वटॱवश्वर| क्रेटॱवॅ दे क्ष्या २ ठ्रॅंर क्षा चब्नेसः र्रॅ हे दे शु क्षेत्र| ६घ २ चॅ ५८ देवा क्रिकेड्रैटक्रियवर् । अप्तिनिहेंद्रअङ्ग्रिश्चर्राहे विस्थया द्वटह्माने द्वेद **ڡয়ॱڰढ़ॱऄ॔ॱऄॱऀॺॏॺॱ** য়ॾ॔ढ़ॱय़ॱॿॺॱڰढ़ॱॾ॓ढ़ॱ**२**य़ॖॖॖॖॖॖॖॗॖॖॗढ़ॱॡढ़ॱऄ॒ॸॱऄ॔ॱڰढ़ॱऄ॔ॱॾ॓ॱॸॣॖॖॖॖॖॗॸॱड़ऀॺॱ **श्वाधित्राधराव प्रश्नार्थ | के |फाटाक्रेटायदै टटायथ | रहायी क्षेम्सारहार्ट्य वर्ष्ट्र | क्षेम्सार्थ | क्षेम्सार** क्षमानीसः रचायष्ट्रमासः यदे। ५५ जुन '५० ट्यानुर 'धेन' पर '५। ३स' प:५८'। धुस वहवयाचा ५वट वीक्षात्रस्याचार्यस्य वाज्याचार्यसः क्षात्रस्याचीसा स्टर्सातुसः हर है वर्षर वस्त हैवह हस में से वर्षर प्राची के वर्ष है के स्तर हम संस्था है से द्रशःनेसप्त्रक्षरगुर। अ.वॅटभ्रुप्तृदेष्यःनेसप्तः। श्रेपक्रुर्पदेप्दर्भः टामधेवापानुकद्भाटा। द्वेसाबसम्राज्दाद्मा श्रेष्ट्योद्धरः 名 名 · 少 之 ·

Ľ **ৼ**ঀড়য়ঀৼঀৢঢ়ড়ঀ৾৶৸য়৸৸য়ৢঀৼৣঢ়য়৸|ৼৢয়৸৸ড়য়৸ড়য়৸ঀ৾ড়৻৸য়_৻ৼঢ়৾ঀৼ৾ঀ ৼৢয়ৼৢৢয়ৼয়৸ৼড়য়য়য়ৼৼৢঀঢ়৸৾ৼয়ৼয়য়ৼৼৢৼঀঢ়৸৾ৼঢ়ৼড়ৼ৾ঢ়য় <u>Q</u> ৳ঀৢয়ৢৼৠয়৾৾ৠৼ৾ৼ৸ড়ৣৼৼৼয়ড়ৼৼৼঀ৸৺ৼৼ৸ঀৢ৾৾ৼ৸ঀৢ৾ৼ৸ৼৼঀঀ ড় 월급'현급'보본'교육적'현|| 육 ||'자리'숙리'교육'미디'의정| - 본다'원'청청정'동다'| - 본'군'* यते.द्रंहे यम् य प्राथस्य प्रत्याकृत्यः । श्रेट्रायर प्रवृत्य क्षा क्षा क्षा भागम् विकास विक्षेत्र वस्रा कुरावस्र ४८८६। हे द्वार्म ५०० ५०० वसुर वस्ता र १९०७५ है ५०० वसुर । ब्रेन् के त्राचेत्र खुन या बाबाबर्टन वृद्धा केंद्रानी त्रेयायया क्षेत्र द्वार्यायया अधिक्षा त्र्या स्था क्षेत्र पार्य । ४० हेद्र विद्रार्थाया ଞ୍ଜିଟ-୨୍ଟଟ-୪_{୮ |} ଅଧିକ୍ଷିଟ-୪ୁ "ଉଷ-୪୍ନ-୧ଞ୍ଜଅଷ-୪-୫୮ଷ-୫୯.୫୫.୫୯.୭୬-୪୭୮ ख्याब्रयसाउट्गाटा। द्वेषाब्रयसाउट्गा ०८ नेयान्त्रापुर। केंद्राह्मापारमा द्राह्मा हेन्द्रमा प्राप्ता विष् २नु८ॱ३५'७'च'षथ'नु८'च३'५नु'मुक्'ह्वे'वॅर'च६न्'क्षा ट्रास'४र'नुस'स३' प्रुयः विसः ५ नारः क्रें ५ ६ - विरः प्रस्थानस्य । व्यवसः विसः चित्रः चित्रः चित्रः चित्रः चित्रः चित्रः चित्रः ×चः दुःश्वाधुरः दृःहात्वा । सं श्वेष्ठे ऽत्ताका द्वेषाठे श्वे। संक्रिके हिन्दै र अया था है। वेश यक दवट हु अ में दंद द्वन अद ६ व वस छुट ४८ त्यान्य गुर्ग अनुसम्भित्ता १५ ४८ त्यान्य द्वार्थ क्रि. 1 Ba 5 7 7 7 7 1 の以下。8月2.7日

- 10° प**स.रे∃.पप्रेथ.**त.त्रेड.रेनट.र्.॥ ोट ड्र्येस.सड.५७.जस.ट्र.टर्स्य.तस.सटस.पेस. यसंर्यात्त्रात्र्युर्गे ख्रस्यस्यस्य उर्ज्यात्। द्विस्य वस्य उर्ज्यात्रम् स्थाप्त स्थाप्त स्थाप्त स्थाप्त स्थाप प्रक्षेत्र'यानेवास प्राप्त देवर प्रवार प्रमुप्त हो। व्यत्य प्राप्त व्यास्य हो। व्यत्य व्यास्य व्यास्य व्यास्य द्रथसः व्याप्त्रेवा पापतृपापस। क्षारीत्रथसः ग्रीस। क्षारीत्रे जे जिल्लामः क्षेत्राति क्षेत्रे । क्षान्ते <u>(4</u>) কুমশ্রের মার্চাস্ত্রি তেম ম্রীল্মান্ধান্ধ্যান্ধ্যান্ত্রি শ্রীশান্ত্রন্ধান্ র্বাম্মানুষ্কার্ম। 🗣 । আল্ট্রামিরিলে এব। মলানী রুমের 🕏 এমানুষ্মার বিশ্বন रद**्वेर् ४**व **अर् ग्रुव** भरेर्टर्टर ग्रुर भाषास**र्ड**र्दश है थानु दे प्रवटा बेवा अप য়য়য়৻ঽৼ৻ৼৄঀ৻ড়ৼয়ৢঀ৻৸ঽ৻য়য়৻৸য়৻য়৸ৼৼয়৻৸৻৸ৼয়৻৸৸য়৸৸য়৸ これ、プロア、ロダブ य**ॱ६ॱतभ्यः नुदः । यदे दे अ**न्तु 'बन्न' य 'पृष्ठि, 'यर 'प्रिट, 'य' प्रेर्क्य प्र **६व अर्डे**ण गुनुषा वस वहेत्। वहं पहुं । आहेत्याच्या रवम ह्या जे रूत जित्रहुव **५**वटॱबें'क्ष'देसस'स'म्परेक'च'च5च'धस'क्ष'टे'देसस'त्त्रेस| ८टे'हे'देव'८ डॅंट संगुद् **८स**.तीस.कुचाड्रे वा.स.८८.ड्रीट. तट. ८४वीस.५स.ची४स.ची४स.ची४.ची४.व५ वस.च ८०'चे'विषयप्रक्रियायय। 大क्'लेट'व्ययम्बट्टा ८०'चे'ट्रा देव'चे'व्हेक <u>শ্ব</u>র'২ব'২৪ৢঢ়য়'ৡ৾৻ৼয়'ঽঽঽ৾ঽ৾ঀঀৢঀ ঀৣ৵ৼৢ৸ৼৄয়**৻ৼ৸৾ৢ৸৸**৸ৼ ८५७५'षद्रसःगुरा ७:घऱ्यच'य'५८' 🗶 क'ऍ५'ग्रुव'यक्षे:५४क'ग्रुव' **८४.वश्रस.१८. | ट्र.स.वश्रस.१८.**२वी ल्नि.ग्रेथ.गट. ४.६व.१.९टा के. प्र. यो. X4.X12.30. क्ष. व. श्व. म. SE.

ह भुै.र्ने.वमेशतर.प्रशान.धु.हुंद्र.रवट.हो । हैं.व्दु.हैं.लश.ट्र.उह्सातश オニカ、型か、3から、2と、4か、コエ、3に、か長と、型、4か、コヤ、類などでかれ」 見、見、4か、6か、 व्याविभायवा रूपाविदात्त्वभायराष्ट्रपायहंदानु रूपायविवादुगुरायायाम**र्केदावस** सेटा भे द्वादार्थन। महि स्वाप्ता महास्था मुख्यस ग्रेसिंट स्वाप्त स्वाप्ता के सामी द्वीप सामा स्वाप्ता स्वाप्ता स्वाप क्यायर पुटायहर ने रहे था युवार्ववायर वस्यार्थे। रेवायर द्वाट पूर्वा रेवार मारे क्या चुर'र='∄'चेरे'हे='रु'र='वी'सेमस'ई 'धस' र्र्'हे'र्रा र'र्घ 'ई'वीस'मईक्'य'धस। *र्: १ अग्रस: २१२: १ मर: प्र. १ . इ. २८: इव. ती. व. देथे.तो. व्येष: १ . इ. क्रेथ्यं श. ४८: व्रीट्र. तर.रेकुमंत्राक्षा विषयामस्यानुक्राचित्राच्यायान्या र्वाटायीः द्वारायी स्वार्थिया य. प्रश्ना के. द. क्षेत्रस. में स्राप्त करे. दे. संदस के स. ब्रम्स करे. दी हे. दें और राज स ध्याकायक्षा दिंदानीयात्रामा के कार्याकायका वित्रानी के द्वारा वित्रानीयात्रामा के वित्रानीयात्रामा के वित्रानीयात्र **અં'અ**વ5ં તું ગં15ં એફ્રે ગર્દ્ધ અસુ વ્યાઉદ્વાવદ્વ એ નાર્ઝું ફત્ત વ્યાક્ષે ફું **5ં ક**ે કે કે કો લેસ तत्रासासामुक्षावस्यारुद्गेतु शुन्नासामुक्षासाय भित्रायी हार्षे र हे हे भुक् पाञ्च=सात्रस्य केटायी। कटालटारे खे. ते वे दे दे श्रेससा द्वार प्रदेशाया के दे हैरे च रुथ: बुवाय: र्या। के माव्य=:सर:सर म्हः हैं स्वेर हेट रुप्या वी समय हैं 'वसर हैं 'वसर हैं वीयर म १४ : म श्र-तर.रश्चेवास.यस्य विषयावासिस.तुष्युत्र.पश्चितमावा रतदावाहीयस्यावावाहूतः य. वहवा तथा दवर वी. के. द. क्षात्र में वी वि. दें. व. दर हैं. या. दें वा. दर हैं. वे. दें वा. र्दे.गा दव.ठद्वर.भ.४.⁵.भ.८ी ह्.ड्र.प्र.दु.इ.ड्र.प२ली इंत.से.श्रक.श्रक.से. मुर्मस.चेः। क्रमा १५.मेर. स्वास वता उद्वर नर्या विदेशा राज्या र द्वरा र द्वरा हर

🕏 र्यट, ट्र.कुर, ठ्रम, वट, वट, जेसी हमा तस जय, तामीलस, तर, वीसेट, यो, ट्र.ट्र. ५ भ.सी. र्टा नेज्येन्यर विवास के हर् दे विराय पार्टि के सार्याय पार्टा विद्यार के हर दे पार है जा **से** 'रथ' किर 'यो हैस'सु' केर्'यदे 'र्ट' र्वे 'र्कटस' यदे 'श्रुर्'यस' यहेटस'हसा क्रेट में कट <u>५. लटारे अपत्रे हे द्या वर्षे सम्बद्धा अक्ष्य स्थापित यदे वह वा कुष्य हे स्थित सदै ।</u> र्वटाहा द्री हि देशका महेवा हैवा वा रवट के के देश हैं वा वेरवट व मुराव है 'न दन्न'व्य' र्हे व्या सेश्रस' ठक्' गुरु 'ग्रे' र्हे 'ग्रे' ग्रे' हैं | हैं 'हे 'क्वं न' ८ वॅक् 'नद्वा'युर' सर्हे दा वेस'यर'ग्रुम'ग्रेस'ई'हे'र्ख्वच'६वॅर'ग्रे'द्रचट'वे' ईर्र'र्ज्यस्थ'च'वहव'रस्य द्वट'हेब्स' **२**५ॱ**४**ॱॾॆ३ॱॸॗॖॗऀॱ**ऄ**ढ़ॱॺॊॺॱय़ऄॖॺॱय़ॱय़ढ़ॱऄॗॱॺॸॱऄ॔ॺॱय़ऄॱॾॗ॓ढ़ॱॸॗ॒। ૡ**૾ૢ૾ૺ૾ઌ૱ૻ૾૾ૼ**૽૾ૄૼ૱ઌૢૼ૾૽ૢ૾ૺૼૢ૽ૺૹૹ૱ઌ૽૽૱ઌ૽૽૱ઌ૱ઌૢૼૺૺઌઌૢૼૺૹૹ૱ૹૡૹ૱ઌ૾૽ૢ૽ૺૺૺૺ૽૾૾૽ૼ૱૽૽૽ૢ૾ૡ 数×1と34.4台出.4g山.2.6ざれ.1.10村.×こ.3とま.5.6平にgd. 女! 単.か夫山.5点.又.美.5. न्दःदेवातुःवद्वाया खुम्रावावनुदाया म्रान्तानुदायवरामा इ.ड.३४४.४.अ.अ.ट्व.ह्य.यू चे.वीव.२८.व्र.त.४.४५ वीक्ष.यट.ऱेंबात. <u> ५८:९५ वॅ ७ ४ व मुक्त पर जुर पाथ वॅ ७ विके विके विकाली विकाली व्याप्त</u> **८९**'२'स्टस'कुस'वसस'ठ८'ण'र्सेन्स'म'श्र्यास'८८'२ठस'मस'वन्।म'न्यसम्मर'ई'हे' पाजर. पू. में रे. पटे ची. हे. हे. हे अश्वा कृषा. पटे ची. पू रे. अकूचा वेश रे. वि. वे. हेरे. वाशेंदश. निद्यद्भुरमस्रार्याः वी समस्रायुगसर् हे हे रद्या । यहे है रह्या यहें राज्या संग्रायस्य द्रैय'सु'म्पिंक'रु'चैक'क्या क्षेर'य'र्दे' वें'हैर'ग्रैस'र्या र्दे' वें'हैर'ग्रैस'क्षेर'स्वय'चुना रणाचेत्ररणाचेर**ावसमा**≆्राम अत्यार्थराय चेरायरावद्या वेकामध्याकेराहराहर

र्से'अ'∃'हेंहे'चर्ड येश्वश्च विश्वचर्डिं देट अ'र्हे वाची कर ध्वाध्याप्यश्वस्य विश्वसं क्रिक्ट ଷ୍ଟ ପ'ର୍ଯ୍ୟାଧ୍ୟ''ଦ୍ୟ'' ଅଞ୍ଚ''ଦ୍ୟା କ୍ରିୟ'ସ୍ୟଷ''ଓ','ଦ୍ୟା ଶିସ''ଦ୍ୟ''ଦ୍ୟ'' ଶିସ'' **ଽୡ**ୄ୵୶ଽ୲୕ଵ୕ୡ୕ୢଽଵୄ୕୴ଽୢୠ୴୳ୡ୲ୄୡୣୣୣୡୢଞୄ୕ଽ୕ଌଽୢୄୠଽ୳୴ୄ୴୕୶୕୳ୖୣଌୠ୕ୢଽୄୠଽ୕୳ଌୖ୕ **क** काष्ट्रेराद्रकायस्य म्यायस्याद्रहार्ट्राट्रहार्ट्राट्रहार्थःद्राद्राद्राट्राट्राट्राट्रहार्थःद्राट्राट्रहार षीरा**ग्र**ीक्षसाद्वी पहनाकुरास्त्र | |बेसाधुनाकुदेग्दाक्तान्द्रीदानुस्तराक्ष्मस्त्राम् द्वट'यो'ख वससं उ**र्'ग्रेस**

गुवःगुःद्रश चर्षाः}रःहरुःगास्राहरः≭्॥ वेसः⊜'सळॅरःयःर्टः। हेवः३टःवचेषःयरःवद्धटः १न्।यथै द्वा २ तुर प्रश् **ब**ंग्रुझा क्रेन्ड्न १८ केंट्र | हिटा क्रेट्र बटका कुंक्र गुक् रहा विवेता | क्रेट्र ग्राह्मका वॅक्षाक्षे व्यक्षेत्र वा वे अपा कुषा हुम सा है। व दे भूरा दा श्रेस श्रुद्ध व्यक्षेत्र है। व ह्रोस् यहार यहार यसमार्थे । 🗣 । 🗟 'देवस' श्रीक्ष' निष्ठा पुरा यही हो यस या प्रदेश सम्बद्धा स्थान स्था इत्यात्रायसः द्वार्याद्वात्यात्रात्राच्यात्रायस्य क्षेत्रायस्य विष्यसः द्वारायस्य विष्यसः विषयस्य |सेसस उत् ब्रु सदै रहाम्बेत कें| ||मञस मधुस दे क्रा नेस क्स क्ष क्षे.चु.च-क्षे.ढ्रह्म् इ.क्षेट्रा हे.क्षेट्रम्ब्यक्स-द्रेक्स-क्षे

幹 वेस च चरा रे विवेद पानेगस य हैर भेद हैं। से बुंह र नी हु मे हैं के सूह सव १.व.च.२.५८.१ व.व.ज.है। हेर.डे.स.स। विशयत्वित्र.ते.हे.वेल.हूर.कु। रतत्त. हे.हेबासता.लुबा हेस.वसंद. वृष्ट.केंद्र.वसंदेश थेया रेतेबास.केंद्र.चर. चलश.स्रा हि. क्षर व्यास दे त्या में प्रमुख र देवर र दे यह समार देवर हो विस में हैं स र वा विसे हैं र पदे षुम्यदे र्न्नः है। दे व्ययम्य र्न्ना द्वार में द्वार राष्ट्रय हथा र्मेन करे र्केच्या क्षुवस्य केर क्षुवस्य ५२० के २०विर विषय देखा के कि स्थाप के कि स्थाप के स्थाप के स्थाप के स्थाप के स् इ.क्रा अर्चाव.प्रद.चन्त्राची.अर्चाव.सहूर.हता चरवा.धेर.इ.क्रिंट्.ह.के.चर् बहू. वॅस'नद्ग'गुट'दे'२द्र'सर्हेंद्। *व्*वॅर'व'२दस'ग्रु'र्क्षेषस'४८'५। प्रैट'व'ङ्गवस' **अर् चर्ना थे हुँ नस्र। हेस थह नासुस नार्येख च चह्न हस्र। मार्से वास्य था यद्दा** मसुअ'चर्टेंद्'ठेट' चतुर्'हें अ'चैठ्र'चेंअ'चईवअ'ठे हाअ'द्ग्रेेंव'वर्वेंद्र'चें'पर्हें 'कें' इट्टान्त्रेयासुर्थेद्राया व्यवायुक्षार्थ्वेस्ययार हिन्याये यदे यदे । यदे । सुवादे । यहे हाय निन्सा । म.वशस.वर्.नर्गीया.न.च्या.रे.वैयान.वैयानास्य.तूर्.रे.वी यानदानाइ.याथनाथनावया वेदै'क्य'यस'यवस'यस'यदन्न'में हैं र्वन'र्'न्न्द्रावर'यसस'हेटा ह्व'सस् ५६ **よ、とって、ま、数、4をかり とか、変山、新く、るこ、変々、文、島 しかか、あ、まや、木が、美山か** वेरी वर्त्य बेट, र्जिट, वर, मुला ह, केर, र्, इ. ४ वर, १ वर, मुला ह्यू कर् युसः है 'र्वदः वश्चर वा रे विवेद रे है 'वृदः हव संस्था वा वा वेस वेस वु हिंद द्वर वश्रद्र री विषाप्तविष्याद्याप्याव्यावायायायायायायायायायायायाया

य'च३८'हे। |क्ष'ॲ'२२'१३'५५'के। |अव२'णस'च२'च'क्वैक्य'ञ् क्रय्य'गुक्'5' ५ु:चुसं:यर'वसंस्रात्री,ॅ्राष्ट्रयः'वैर,५वटःटं'॥ ॐ ॥९े:५सः-वेसः-द्यास्य-वेसः-क्री-५वटःकी कीद्रीसाद्या ४ड्डीचाच्चिमाचाद्वदा बद्धाः **ब्रिट्ड**वसायदेःसुदेःहेराव्द्रेवास्ट्र् न्**र्**ट'न्य्यंन्याष्ट्रे'च| उट'कुव'ग्रै'र्यथया**ग्रै**'र्र्गुथ'व्वर'र्'न्यट'वदे'र्वट'र्वव| स्नु ଥ୍ୟ । ଶୁ । ପ୍ରାଧିକ । ଅଟି । ष्राष्ट्रस'वर्षे ५'डेट'डेक्' छेस' वङ्गवस'क्षा रुट' ॠ५'डेष' पैस' वर्षे 'स्वा' स्वा' पढुं पाड़ैस' तबर्ग हिन्नर प्रमुख्य क्षेत्र अपासु हिम्मर मुख्य स्थान क्षेत्र सम्बद्ध स्थान क्षेत्र सम्बद्ध सम्बद्ध सम्बद्ध स **ଌ**୶ୖଽୄୡୖୢଵୣପଵॱ८८'<u>ଯ</u>ସ। *ই* ସ୍ୟାଞ୍ଜ୍ୟ ଅନ୍ଥୟ । ই ଧଞ୍ଜ୍ୟ ଅନ୍ତର ୁଦ୍ଧ ' ଦ୍ରଧ' উष् র্মাইন্'রা'ইম। ১্যথ'র্ম'রুল'য়য়ম'র'ব্ম। ত্রি'ই'রু'বি'অন্তর্মার। |ঽ 大न ५ अड्या ६ या ने साम के अपने ने ने मार्थिय ने मार्थि য়'য়ঌ৾৾৲'এ৲'ऄ৸'য়े' ন৳ৢ৲। |वेस'অয়'য়ৢঢ়ৢঢ়'৸য়| ঢ়'য়৾ৼ৾৲ৢয়ৢয়'ৢয়য়| য়৲ৢয়' ६स⁻डेवार्डचस्रा । झ.सॅ.च६ना.डे१डेस.झे.ब्रॅ । । चु५:स५:६न'सुस-डेस'सेच्या च५: **६** इ.सम् अराय्यायर ५ अस्यायः । स्यायुट युग्यार्टा । प्रवायः प्राप्ता स्वायः कुँसस पर 'ड्यस प्रथा रुपर'य। सर्डेम 'र्यार रुपर'युथ'चे 'रुपर'य। क्षेत्र'डेम कुँस. **यज्ञैत प्रजुर ३८ देश धर , हॅ्णाय , व्यायक्ष त्रक्ष प्रकुट दक्ष धर , द्र्या ५** र यह दु कुत्र य

🕏 पदे र्पार 'पा क्राका के का हो। परे 'क्रा बार पह वा मी हिराटे पर हें का प्राप्त पर यन्यान्ता। क्षित्रं देश देनक्षावडमके च किंदिन है से द डम केम केम के कि वरा જ્ઞાં વદ્દર સેમય રુવ વ્યયસ રુદ નો 🗲 વ જે વદ્દવ કેટ ગાલ છે. मयदायमा मह्ताम्यात्रे ता हे.चार्.रमीज.ठारू.री चेम.रच.मा.चेम.मी. चिद्रानु दे अर्वा दे अरे व्यस्त वर्जे स्थाप के सामु अरे है त र्यट र्य ८च्चेथ'अहॅब्र'र् 'चेब्रानर'वंब्राक्षं । नेब्र'रव'ये'नेब्र ग्रे'र्वट'र्व्वा। द्वे |रे'क्ब्र'र्वट' मवे तत्र र्र्षा र अहेब हैबाय था हिर मेचस तर् पर प्राप्त हैय के सा द्वादायभूराक्ष्मावासुमार्थेय। दि:देदादेक्षेत्रवेदावेदायाण्या। वदन्यायावापदादेते त्रभेत.२.बार्जुजां। ७४.जथ.बारीश.बार्जुज.च.च≥त.थलां बाद्द्रात्म्योश.ज.उर्चे.बारीश. महूर, १६ मी १ में पदे.चूर.थेश.ट्र.तंश.ट्रां चेवेथ.तंशवचश.म्री.श्रद्ध.मेरी द्वा.शद्राचर्ता हेवेश. र्श्वेर् १३व/सी चर्चेता हैवाश अस्तरा में . अन्तरा शी विश्वा सीवार शासी हैं . इंदिया सीवार से का स्वार हो सीवार |वॅ'क्'क़ैर्'ग्रे|*र्'हे'स्पा ॲं' है 'र्ह्ह'यी' सेसस हैर'हूँ स'य'वसस ठर'र्ह्ह'य्याय पीत वा दे हैर नेस रव ने कार्र रें र देश दे है कार यह प्येत के किया दे प्रस्त कार्य के कार्य हैं कार्य हराथायेराज्ञेच्याची। दिक्षाच्रेहराय्येन्यायेषु वा **र्**वार्थस्यः मु र मुवार विक्रा र देवार प्रवेश विवा विकार केव सार प्रवेश से वाया वर्षा रूप ब्रैटमा प्रभानीसाम्नातिवासदालमान्त्रेमामालास्तरा हात्र्येने मी मेंद्राहेना हेला भरूथ.र.वेश.तर.वसभार्था रवदाववे.तर्। 😤 ८.४स.वीस.रदा.व्दस हैंर.वशस.

वृत्यः । प्रेन्द्रभावाक्षा यहेनाहेन्द्रभावाहेन्वस्य प्रस्ति प्रमानिक्षः विद्यानिक्षः विद्यानिकष्णः वि। श्रेमाप्त्रिं। प्रा.वेसाद्राप्तरसायदेष्ट्राक्षांच्याक्षायद्वाप्तानुहानु ॥ अदुन् यसॱष्ठ=ॱरष्'र्इअ·व्। |रे'क्संधे;क्=षेधुःक्षसम्बद्धः स्वरं प्रदेषुर् देष्ट्रा द्वेष्ट्रा देष्ट्रा स्वरं 東・日命の「S、「Aロアロコス、AのA」 Aになったの・3本・中のA、「Aにコロ」 東京・東京の日本で <u>ब</u>्रे. जैसः है। वज्रेसः यः ५८: १९ वज्रेऽ कृष्यः व | १२ जुक्यक्त्रं व्यक्षः व्यक्तं व्यक्तं क्ष्यं विका पश्चिरभासकेर्'डेट'पङ्गेरास्य। सं.२ष्ट्रेर'प'र्द्र'तेषस'प'र्द्राः। मृह'स्त्राःपर्माद्गेरस्यः रे दस्याप्त्र केर वीक प्रमुख्य की स्पाद्ध दस्य स्था वस ती हिस्य पहुंच दस्य वाह्य स्थान शुः पार्राया वि | हेत् से ८ द्वापा ने साथा ने साथा ने साथा ने साथा ने साथा ने स्वापा ने साथा ने स्वापा ने स्वाप भार के में तर अहर दिन्यों का कि पह कि अस्मिन के अस ৼৼ৻ৼৢ৸৻ড়৻৹ঀৢ৾৾ঀ৻৸ঽ৻ৼঀ৻৹ড়ৼ৻ঀৢ৸৻ঀঢ়৸৻৸ৼ৾৻ড়৻৾৾৾৾৾৾৾৸৻৸৻৸৻ৼ৸৻ঀ৸ वर्षर अपन्नेसाम है। रम पुन्त्रसम्मद्धार्मक्षा पुन्तुर मद्धिर महिन्दार महिन्दा 🗣 उर् जिन् र्रह्मानुस् । देटाकुसायहंस्माने यद्यायकुर्त् । विराधायद्या है 'क्ष्मा रत्योग्राह्मद्रार्भाष्ट्रम् विक्रानुषायम् याध्यानुषायमाष्ट्रम् उमार्

जा.मा.स.कु.का.क्ट.हा।

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यर चुस निष् । मारुससामा ५०१ । हेसा श्वामुक्यम हेष्टर कॅट्रामा चक्रेट्रामा चेरे देसामा वा **વન**5'૩|| |ઽેલ'પ્પદ'5ન'પ૨ે'ક્ષઅસ'કુે'5દ'૱દ'ઐ'વ5ન'ઐ5'ઌ૽૽ૺ'વૉર્સ 'શૅસ્સપકે' ଶିଟ୍ ସିଂକ୍ଷଂ ନିସ୍ ଦଞ୍ଜରୀ । । ଅଂକ୍ଷର୍ଶ୍ୱରେ ବ୍ୟାସ୍ଥର୍ଶ୍ୱର ସ୍ଥିତ । ସ୍ଥିତ । ସ୍ଥିତ । ସ୍ଥିତ । ସ୍ଥିତ । चीस'हुट'षट'वि' भ्रूर'२६स'र्य'च्या |वॅसस'देस'सेसस'डेह'च'5टपीट्र'विह्नुहर्देश'२क्ट्रे वर्षाक्षेत्र्याषाः प्रतासक्षेत्रात्रा वर्षेत्र वर्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र रट हेर् अन पाहेस पर प्रस्य पाहे हैं पर द्वारा प्रस्य या अस प्रस्य हुन हुन स्थान क्वेर् 'यहर्' 'वस्य' रु. 'रु. 'ये' 'यु स'य' युष्ट्। पुर्स' प्याः 'क्वेटे 'से 'तस्य रुट' ये 'युव् स' [रु. 'टुष्ट्] ৼৼয়'য়'য়৾ঀয়'৸ঽ৾ৼৢয়'য়ৢৡ৾য়ৢ'ঢ়ৼ'ঢ়'য়'ৼঀৣ৾ৼয়ৼয়ৣয়য়৻য়ৢয়'৽ৼৢঀ_৻ড়|৾৽ঢ়৾৽ৼৡৼয়ৣ৾৽ঢ়ৡৼ <u>५ ग्र</u>ीब'२वॅर '५'५वट'व सुर 'व'५ट'। २ दे 'है५' ग्री 'छेक' ग्रे क्ष' वङ्गवस 'ग्रीक' ॲट' श्रु 'हेक' योजसाया भेगाप्रस्थायाधीरामहाता कृतान् भेगार्टामहास्था अस्तिमाधान ব্রন্থের্প্রাক্তর ক্রি. জু. ক্র্রান্ত্র্যান্ত্র বিশ্বর **बेटार्ड**'न्युडेन्'र्'न्युक्स'म'र्'टा। चर्र'न्यस्य'ग्रेडेटाट'२डॅड्स्स्रेर्रा रे'ब'च्छुड्रप'र्ट बेना वे 'तन्तर 'तुरस' तुरस' त्नार 'उस' पडिन' हु 'तसमस' था । ति 'व' स्रेसस' पहिन देस' ०न्रसानु मृत्रेसानी कटा ५। 육 २१थाई हिसाद्य २० जिया प्रकार ह्या विष्टा है अस्त्र १९ व्याचा विष्ट <u>।∄'व'थ'गुक्स'यदे'वेग्'ले'५त्र'र रॅ'ट्रेक्'रु'ख'द'र</u>े ५६४.घबेद्र ऋषाचि

😝 बैटा। वैनाये था भैरामहर रेमानह या सेसस २ दें र से महिमा रेमें सस स **धेपाये दे**'क्रस्याय'नास्य'वेदा। गहुनास'नाद' सर्वद'यदे'क्टेट'दुं हैदादे'रहें दों दें। दे' थायहत्रायादुदावर्षवायार्दा विवायार्देश्वापर वहसाया व्रेटाहरे विवाये रे <u>ष्टर'त्रवा'गुट्रम्बया'वेट'२२२र'तर'तर्भे</u>धवादवाधार्थस्य प्राप्तरात्रवादा हेट'टे दहेत्रहें वा हिर्वा देवे हस या का पर हैं है। हेन पर्ये हर हर में रामें समाया रद्श.येवु.ल. **बु**ब्य**.श.**लूर्.ब्रेट.। ब्रेट.बर.बुश्र.न.रटा श्र.क्ष.क्र्य.स.क्ष्य.स.क्ष्य.ब्रह्म.ज्.ल.ल.लूर. याहर्दे याम्याद्रेश्वेस्रसार्द्र्याधीयानुवा दे व्यास्यास्य विवा वे द्रियेष्रसार् तिया। ञ्चानार पुर्वसाय ते हेटा दुर्नेटा दे देवे के हो। दि । या तहन या हुटा अदाया . इवा.ज.र.केर.विद्र. इवा.ज.ज.पर्व सात्तवा हवा.ज.र.कर.प्रथामेर.वासना खेटा. दयर'चर'व ब्रिकाचा अक्ष्याचर'विवाचि हेहाहे दि हेका अर्केन हिता है है। दि है से ख क्षर हैं है रेव रर्गे हर हर वर्षे अया । रह्स महिल है मिया है परि ८ **६** अर्थे वे व्हारु न्नुपवि हेट रु विनावे सर वे चर्ने अपा द्वै'भ्रे'च्चे'चरे'सर'धेर्' दे। मृष्कु दुः सेस्रस २६६ र से नहुन। दे त्यान्स्रस मास धना वेदे द्रीय सामानस्य द्वे प्रदार्क्ष र प्रवे के हार पुरिष्ट हे पर हे अपूर्य दि । या प्रवृत्त पा यु हा अप प्रवास प्रदा **बे**वाके दे श्रेटाबर बेवा के थावड्सायस बेवा के दे स्टरावस गुटावस्था हैटा 44<u>7</u>, पर प्रिंच वा अवस्था पर प्रवास के हिट दे पर्दे के अर्द्ध पा के हि सामा ह्रेत्र पर्यो हर 'ब्रेर प्रेतिस'य' रहें स'यादे 'या हु दे ' है । पर ' ह्रे पदे 'ब्रेट र्' धेव 'ये Downloaded from https://www.holybooks.com

क्षेत्राचे '५ग्न- '५स्र-'चे क्षेट' ५' टे च स'खे 'च दे 'वेत्राचे '५स्न- क्षु'त्र वेत्राच क्षेत्रस'चा | क्षेत्र' ब्राटसायान्तराक्षेत्रसायते प्यायान्ता । वृत्रहर्मे स्थायानुकार्तन्तुं वाक्षेत्रक्षेत्राकार्यक्षेत्राकार्यक्षेत्र वते पुत्र द्रायहसायदे प्रस्त साम्बाद्ध विदा द्राप्त स्वाद्ध वास्त्र प्रदेश हैत **र्ऽ** इत्तेत्र यदे यत्त्र सासु प्रीट्र पाड्ट र र । इट । इत्या द्रा १८ १३त् अटस य अपके स्त्र साम् पीट्राचार्रश्रेषासः विद्यान्त्रेसः हे। हित्रावर्त्तेष्ट्राष्ट्रराचर्त्रेषस्याः द्रदसःम्बिद्धाः कृतावि हैटावित्रे वेषा वे वा वाष्ट्रसायस वेषा वे हे हिराचस गुटानस्वा बेटा ववरावरावस व्येसस वो १८ हर प्रसंगुट प्रस्य हिट प्रपर पर अस्य न्या सहस्र पर प्रमुग् प्रसंहित है। 5.m.024.a.8.a.2.a.a.a.a.2.a. विश्वसः । अःविनावारे द्विनासः गःनाययः वेदः । र् नाटार्युद्धः चरे नेदः दुः दिन द्विन क्विरो यक्षेत्राचीतः स्ति, महतः तः । तः मित्रमध्ययः अभावति । देवे प्रतिमाधः प्रतिमाधः महत्वप्रदेतः । देवे द्रात्मा **कृ**टा पुरिदारे प्रदेश अळेवा केये॥ राचा प्रकृत या दुटा बरा ईपाया प्रदा | केवा खेर रा इ. डॅन्य्याया देना प्रविध्य स्था । व्यक्ता वाष्ट्राची देना वाष्ट्राची वाष्ट् ०३५'अडग'तेरा| |९२'हस'य'अस'यांतुं है। धन'०वॅ'धर'हर'प्येमस'य। ५६स डॅन्यापुटाबेटा। वेनावाचाचेरान्त्रारा मन्त्रार्थास्यस्य द्विरश्चेत्रास्त्रमा दाका य|वै'य'य|ब='य|क्ष'त्री'र्रं'व|वे'क्='द्र्य| ५३व्य'वर [३-ववे'क्वेट'5'वेष्'वे'वृट्टाष्ट्र' ऽसर वे प्रस्था रिये ग्रुट वर थिर पहरा |क्टा वर के प्राप्ता 天家 अतृअ' पर 'च¶न' पथ' हेट' दे 'दे दे अठैम' क्वेदे । | दे दे दे अच्यानुत' 5' मोर्च' च दे र २.व.च्यास्यायः वे वे दे रक्षेत्रयः ग्यासयः वेटा 🌎 देवाः 🕄 वटः वः देवा प्रदे न्दान्यवदान्ने देनायर त्येर् नृहुद्या कुटा अर्था प्रदा देना अ विनाचे रे क्रिट्रामरे विना वे व वस्य या F

ॐॱऽॱग़ॱॸ॒ऻॎऄॖढ़॓ॱॾॕॺॱक़ॺॺॱॻॖॸॱॺॗॸॱॻॿ॓क़ॱ5ॱॸॸॱॻॿ॓क़ॱऄॸॱय़ॸॱॻॹॺॱय़ॱढ़ॸॱॸ॔ॱॄ र्था सःप्रेन्'र्टाचरुसाम्बे'वर्षाम्बेन्'ग्रेस'मङ्ग्यामवे'र्द्रसामर्था के |बाबन'लट'वद्राक्षेत्र **देश सर्वेद 'वस'ग्रे अ'नेस'क्रेस'क्स| सदस'**कुंर'हैद'वद्यद्यंदर'दुर'र्द्र'केस'प्**स्ट्रद्य**' यक्षा ५८१ वर वासवा भ्रमा अवंट यो हिटाटा व देवा हे सावसा हिटाटा व देवा ची सुका राष्ट्रराज्ञां के ते हुनाका या पुटानी पर र प्रतास्थ्या होटा अवर प्रतास के किए माने हिटाया नि ड.क्षर्.डम्.चेस.व्.त.४६.। इतं.ज.४४४.४४.ज्रस.विस.वित.तकं.खेटः। ४८.३८. कृषापाथास्राधापाराच्यापायाः वे पात्रसास्रकेषाः क्षेत्र। | सब्दास्त्रधाम्बद्धाः व्यवे । विषाधान्त्रमः विषाखान्त्रार्थ्यपुर्वाचेषावान्त्रम् अत्राज्ञात्रम् विष्याचान्त्रम् ब्रेयसप्त्रस्य दर्भाष्यिदावर 'सुक्'5' पत्रेयस्य थ्या । हृ दावदा ५ ५६ वाय ५६ वाय ५६ वाय १ प्रस्थायत्रे हैं। हैट में नट र बेंश द्या से मार्च प्राप्त प्राप्त स्था र हिर जुट सारी महट बैट रा ५ क्षेत्राचरा चस्या क्षारा २३ ज्ञा चारा के क्षारा राज्या १ ज्ञान व्याप्त व्याप्त व्याप्त व्याप्त व्य ଞ୍ଚିଟ |ବଂବ୍ୟାନ୍ତ୍ରିମାୟ : ଚିନ୍ଦ୍ର ଅଟେ ସାମ୍ୟ କ୍ଷ୍ୟ ପ୍ରସ୍ଥ : ସିଶ୍ର ସ୍ଥର୍ଥ : ସିମ୍ୟ ସ୍ଥର୍ଥ : ସିମ୍ୟ ସ୍ଥର୍ଥ : ସିମ୍ୟ ସ ≅ स'३४ प्रवेशस'च| र्रेंच'च'सेऽ'यर'३दे'चें दस'कुट'वे'चदे'ईव'चेस'कुर'व्हिन् **नु**। प्रत्यापत्रक्ष्मापात्रिया द्वाराष्ट्रित्राय देशस्य द्वारा द्वारा व्यापत्रम् प्रत्यापात्रम् व्यापत्रम् व्यापत्रम् ॸॣॖॴॸॱॴॱॿॴ॒ऻॖड़॓॓॔ढ़ॸॱॿॖॱॻॱऒॴॿॱॻढ़ॸॱज़ॻऒॸढ़ॱॴऄॗढ़ॱॴॴ*ॸ*ॢॸॱॴॴढ़॓॔ॳॱ राभावहेत्वसान्यायायासस्याभाविष्यराज्ञी विष्याराज्ञित्रात्रास्यान्या नुसाक्षेत्ररावश्वराबेटा। दिवेकांशाह्रेषायवेर्ह्माटा वहेंत्रापटा क्षेत्ररावहरा 🔾 कि तामुख्यात्रावराष्ट्राचराक्षेत्राण्यार्ग्यात्राच्यार्ग्यात्राच्यात्राच्याः देवसक्तराष्ट्रेराकु चरे के हिंगाचरुसा की प्येदा दिरामा **र्म**गा दिसरा भ्रुषा की र्ख्या दु

(B.८३८.व.४८.) ४३.व.त.५८.४.३८.२.वे४४.त.४.४८.२.व.च्यात्रात्रा ४८.२. **ढ़ॴ. तृ.८८. १ ४.५४.४४. तृ.८८. के.५४.८४४.५४८. तृ.५८. त्या.४४.५४.५८.** हॅगापाञ्चेरापाइटा| वाटावाईयावनेक्ष्माटायाध्येर्घक्रसम्बद्धावराष्ट्रम् ८डुग'य'र⊏'। मुक्ष'य'न्य'क्षे'क्षे'पर'२गुर'वे⊏'। देदे'कॅ'युथ'कॅ'कॅदे'क्नेट'रु'क्षे' **गुत्रेस⁻ गृःथॱर्ग् प्रस**ॱप्रस' गुत्रस' भ्रुष्य भ्रुष्य प्रत्ये अस्य अर्थे द' वाष्य र्थे ग्रुष्य प्रस्था प्रस्था प्र য়ŋয়'पॖ**ঀঀ**ঀ'ঀয়'ড়ঢ়'पदे'ईब'౻ঢ়'ੲ'য়'५ঢ়'য়ዿ৾ঢ়য়'य'৾ৡ५'天| |୯'ਲ਼෭'ᢋथ'요茲ㅈ' **यध्रे**यसॱतस्यस्यक्षाः पर प्रम्याः प्रस्तिः ह्रेन् प्रदे रहेटः टेर्ट्स् प्रस्ति मुख्य र प्रमुरः र∥ <u> र्</u>प्यान्याङ्गार्याची तृतात्वा य'8'यदर'वेष'२ग२'कुर'य§ग'क्ष| रात्रयाद्रीते रेयामाष्ट्रियामा व्यक्तिया विकास क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्ष **୶**ॱૐ⋠ऄड़ॱॻऄॱॻड़ग़ॱॿॖऀढ़ॱॿॖ॓ॺॱॻॷॖॖॗॖॖॖॗॖॖॺॱॼॹॖॖॺॱॻॷॖॖॺॱॻॷॖॖॖॖॺॱॻॷॖॖॖॖॖॺॱॻॷॖॖॖॖॖय़ॱॻऄॗ यरे सबुस क्षे वं ते सर्व वाट रंक्ष चे क्षेट ५ हैं टें क्षे व्यस बुट वते क्षे कें वास दें हे नर र योः वेना तो . वेन ५ ५ द्वा चा च्ये ५ त्या ५ ५ ५ ता विकास स्थान विकास स्थान विकास स्थान विकास स्थान विकास स्थान कॅस'२प्टुट'५सर'मु'ड्रेट'5'३र'ग्रुस'५ट'| देग'5'३र'४ग'मदे'क्ट'5| १'हे' <u>ৼৢয়ৼ৾৾৻ঢ়ৼৣঢ়৾৸ঀ৾৽ৡঢ়৾ঀ৾৽ৡৼ৾য়ৼ৾৾য়ৢঀ৾৽ঢ়৽ঀ৸ঀয়য়ৼ৸ঀৼ৾ৼৢ৽ৼৢ৸ৼৼয়ৼ৸ৼয়ৼ৸য়য়য়৸ঀৼ৾৽ৡঢ়</u>৾ २र्जे दि २६ व जिस्सा प्राप्त प्राप्त किया के अभिनेष्ट कर दे दिन के जिस्सा के जिससा के क्षेत्ररा दुवर्तस्य । चुट्ट्यटा । क्षेत्रवर्षेत्रपर वक्षेत्रवरे कटा ऽ ঀৢয়'ঀয়য়**৾৽ঽ**ৢ৾৾৾৾ঽ৻ৢ৾৾ৢৢয়৾৽ঀয়ঀ৾৾৾ঢ়ৼ৾৾৾ৢয়৽ |য়য়ৼ৾৽ঽৼৢঀ৾৽৸ঽ৾৽য়৾৽য়ৼ৽ৼৼ৾ঀৼৣঢ়৾৽য়য়ৼ

是,文小本案,卷、文文、图 ক্রুন'ঐ'ক্র'্ম'স্ন'| वट र्य मुंबा बेटा **ଽ**୶ୢୗ୶ୄୡ୶ୡ୶୶ଽ୵୕ୣଽ୕ଽ୵ଽୣ୷ଽ୕ୢଽୡ୕ଽୢୢୗ୶୳୷୷ୣଌୄୡ୶ୣଌଽୢୣ୷୵୷ୣ୵୷ୣ **∄र**ः५त्तरः५अरःऍनः१ुः२ऍ्रथः५थ। ।श्चैःपुद् षः≴⊏्रथः५३:चुःषाक्रथःअरः६व्यक्षःस्टा देरे देट र हिट देन के पार्टा अरेज ब्रेंड पर ने समा के सामी पर र जा के स्त्री की का की पर की पर की की की की की की क्रेट:55ट:ट:२डॅक<u></u> क्रेंच-५ट! ٦٤٠٩.٩.٦.٢٠١ क्रि.प.इ.थ.डे.र.च !श्रम्.नश @M.77.2012.天II 47.2gz.光|| इ.ल.चक्क्ष्यान्ता छेदान्त्रीयाद्वान्याक्ष्या र्रक्षात्रीयाच्यान्त्रा ्र देव्हेटा यहेक्'---'रुट'। के'-व'ग्रीक'-मुक्ष'क्ट'-रुप्रेग्वाक्ष'क्ष। क्षुक्ष'ग्री-ग्षेट'वेट'। क्षा देवानुसाम्ने वाषेटा वेटा देवानुदे केटा पुरिहेटाटा यहें के वा प्राम् । श्रुमा क्षेत्र के स्व **वायहर्त्राया ५०.५ हे हे "स्राप्ता के अध्यक्ष क्षेत्रामी वराष्ट्रा देवा ५६ का स्थाप ८.५८.५.५५ के.ज.५८.। क्षेत्र, अर्द्य, तम्म, तम्** ष्ट्रर प्रचेत्र द्वर कि अर वाप्तर्भेक्ष द्वा । विष्य हे क्षेत्रस्य विषय क्षेत्र हेव कि क्षेत्र क्षेत्र क्षेत्र र थ पहन प र प के से पान के साम के ॿॖऄॱऄॺॱव<u>िॱ</u>अह्४ॱ५८*ॱन्*४ॱ५। ८४८ वर वर १००५ हो। यहत्र बिट स्थाप्त प्रसायस यदे या प्रता सि. हेन्य यदे हेट टेन टेन्ड अनुस्राधर प्रहेना धार्मा व्याप्य दार्थर द्रापा देशा थारमा **ॐ**४.उनुःर्रे हे ५८. घठसः ध श्रेम् में २५४.तु मृहेस् नी ॺऻॾॺॺॱॻॖॖॖॗऀॺॱऄऀॱॺऻऄढ़ॱढ़ऺढ़ॱॺऻॾॺॺॱॻॖॖऀॱॾॆढ़ॱड़ॱॸॖऀढ़ॱढ़ॱ *ଢ଼*ଟି'ส'चेଟ'सटॅक्'**੫**र'नेस'ॻ'क्केस'∄'चर'5'चहेंस' ٦٠.٠ تو. 7.5 747

र्सा १ देश्वराष्ट्रेटावार्क्षसाची प्रतिराज्य है है प्रमाय है स्वाय देश स्वाय देश स्वाय है स्वाय है स्वाय है स्व युष्तराचे ४४ के द्वमायाचे ५ व्या चे ५ व्या अस्त्राची क्षा के स्वा के द्वमा के द्वमा के द्वमा के द्वमा के द्वमा य३.५.६२.४.स.५॥ |व्यक्त.mr.०४.३५.ग्र.व¥स.त.१७त.वोश्य.त.४.५५५.८०ग्र ପ୩୨'ସ'କ'୧ଅ'ସ'ପ୍ରିନ୍'ଝିଅଷ'ଞ୍ଚ'ବିଦ'| ଦ୍ୱ'ଛୁଁ'ସ'୨୮'| ଞ୍ଚ'ଜ'ଶୁ'ସ'ଶ୍ୟ'ସ' प्राप्ता परायाकेताये देरहिटाटा प्रदेताक्षेष्ठारा प्रशुरा रा॥ 幹 |राज्या अधिकायाकेट्या [P`ॷॕॕॕॕॕ<u>ॱऄॖ`य़॓</u>ॣ॔ऒ॔ॱॻॱ॔ॺॕॕ॔॔ॺॺॱॻड़॓ॱक़ॗॺॱॼऻॖॕॕॸॱॗऻढ़ॺॱड़ऀॺऻॱॱॻढ़ॺॱड़ऀॺॱऒढ़ॱॹॖढ़ॱॾॕ॔॔ऀॺॣॺॱऒॺ॔॔॔॔ॱ चे नो 'बेशस'चा ब्रेग'चे 'चे प्रेर'ता जे के प्रतान के अध्यात के अध्यात के कि 'चे 'चे 'चे 'चे 'चे 'चे 'चे 'चे 'चे त्रोस्याः गॅसयः प्रदेः क्ष्यः ० पुरः चीसः व्यापः वर्षः प्रदेशस्त्रः प्रस्ति । प्रदेशः प्रदः प्रकरः वरः षो२े वेषा वे 'त्रमस्राव' देम'य' चलेत् 'स्रेसस' प्**डट' वेट' दे** 'वे' दट' किट' मि. स्टर्' के **८५४...भ्राम्ध्रेय.तर्श्यात्रश्यात्र्य.त्र्याम्य.त्रा कृत्याम्यकृत्यम्यम्यत्र्यम्यम्य** ପ'ପବିଶ୍' ଶିକ୍ଷର'୩3୮'ବି୮'ଦ୍'ର୍' ନୁ'' ପ''ର୍'' | ଶୁ୮'|୮'ଧୁ୯'ସି' ପ≨ର'''' 'ଶିକ୍ଷ'''ଦି' ଶ୍ୟ'' ପ୍ରଶ୍ରୀ २शुरःर्| २ क्षाच्चे वंपदेपा देव के वे देव देव वे देव वे ती देव के प्राप्त के विद्या के विद्या के विद्या के विद्या के यर ने संपन्ने संपने वर पुरावर्षे संस्था राष्ट्रावहन य प्राप्त है। वित्र प्राप्त प्रमान स्थाप

्रेंन, या नर, र्यार, प्रांक्षेत्ररा अत, रुष्टा विट, रेष्ट्रा विट, प्रमाय, प्रांक्षेत्र, प्रांक्षेत्र, प्रांक्षेत वा नानत्रः अः ५८ वर्षः द्वाराष्ट्रः कुर्वतः अः त्रे त्राविः अः त्रे त्राविः वर्षः । वर्षः वर्षः । वर्षः 🗣 ८.५४.०८८५४४.त.मह्मात्रात्र्यात्र्यम् १६०८४। विश्वेर्यात्र्रभावाव्य्यस्या **⋜ॱऄॖॸॱॿॻॺॱॻॖॖॖऀॱक़ॱॸ॒ॻॎॗॺॱॻॸॱॻऄ॔ॺॺॱॻॺ**ॗॎ॔ॺॺॕॸॱॻढ़ॆॱڡॺॱॻॖऀॱऒॱऄॺॱऄॗॱॻॸॱढ़ॻॗ**ॕ**ॖऻ ॻॖॖॖॖॖॖॖॖॻॱऄॱॸॖऄॺॺॱॻढ़ॆॱॾॾॱॺॱक़ॖॺॱॻॸॱॻॿॺॖॱॻॺऻॖऄॱॸॖॕॺऻॖॻढ़ॱऒॱऄॖॺॱऄॖॖॖॖॖॖॖॖॖॖॖॖॖॗॖॖॗॖॖॖॗॖॖॖॖॗॖॖॗॖॖॗॖॖॗ ४.८.२.५ मेथ्य.तत्त्र १.९.५ ह्या.च.८८.५ त्य.च.४.५ त्य.च.४.५.४५८.५ अ.५८.५ त्य.च.५.५ ण्याने श्राप्तुषाण्येक क्षान्तु क्षा विष्य स्त्राचार्यक विष्या दिशेष्ट्रापु के अप्वर्धेक **ऄॱनेसॱॸॗ॓ॱ**≷नॱसॱवॱहॆढ़ॱॻॱ**न}स**ॱऍ८ॱॻॱॿस| |२६४ ॱऄॱनेसॱॸॗ॓ॱ≷नॱसॱवः हॆढ़ॱॻढ़ ढ़ॺ। ॿॖॱਸ਼ॱ**ॻॱ**ॻऻॕॺॱॻॱ**८६्ॻॱ**य़३ॱॻॸॱ**≝**ॸॱॻॿ॓ढ़ॱॖॖॺॱढ़ॺऻॖॕॖॖऻड़॒ॕॺॱॻऻॿ॓ॱॺॱॸ॒ॕय़ॱॸ॒ॱ। ष्पथ'च' झेर और् अेग्सं घर 'बुर'चर'च बेंस' बेट'। देरे ऊं थे 'तृट'में 'ऊंस' घससं उद् <u>ଵୖ୲ଽ</u>୵୷୷ୢୡ୷ ॐवःप॒हॅर्परःग्रुठ्। |रेऽटःरटः**३५:३**:५:ग्'ञुग्'गुग्'गुग्'गुरुषःग्ररःप्रश्रुषःग्रद्धःग्रदुरुप्रद्धाः 5.3. ପଟ୍ଟ ୮୩୩ ପଟ୍ଟ ୬ ଅଟି ईମ୍ମ୍ଟ ଅନ୍ଥ୍ୟ ଅସ୍ପର୍ଶ୍ୱ ପ୍ରଥୟ ଅଧ୍ୟ ଅକ୍ଟ ଅନ୍ଥା यार्ड्यान्वडेना'वर्भेससायात्वाहुदाक्ष्यसावेकायरावसम्। ष्यदाबुदा कु'वदेरक्रेडेश्वराक्ष्या वसंकुति धुर दर्वा पदे के सर्हि धुर है। सदे र्त्तुवा वहर सेव सं पहुँस २५ व'स'५८ विषय सेटे के बाट चट चेट कि के कि दे हो अप दे के कि के कि के कि कि के कि क ଅସଦ ଅଟି ଥିବା ଜାପଣ୍ଟି ସ୍ପ୍ରୟ' ଶ୍ରି ଥିବା ଜାହିନ୍ ଅଂଘ' ଥିୟା ସ୍ପ୍ରୟ' ଶ୍ରି ଥିବା र्रेश्चर प्रमुख्य भी श्री र्वटाक्यायाय याश्वेत ZP.

क्ते.के.चर.क्ष्यामुक्तःकेट.प्र| क्षेटाषर क्षयामु.५%हेट.| |बर्मुक्पर प्रुषामुःकेट.प्राप्तामु ইন বাস্ত মান্ত বা है। বাম মার্ক্ত বা *ୡୣ*ୠ୕ୖଽ୶୳ୢୖୠୣୣୣ୵୳ଌୖ*୕*ଊ୕ୖୣ୶ୡ୕୳୴ଵୣ୕ଽୢୢୠୢୢୄ୕ୢୠ୶୳ଌୖ୲ଌ୕ୡ୳ୄୖୄ୕ୢୄ୷୵ୢଽ୕ୣ୷ୡ୕୵୷ୡ୕ୣଡ଼୕୳୕ୡ୵ୢ **८५० वर प्र. कु.३,३,८,५५**८ त. ४। विश्वटः ज्ञ्चनश्राकुष्ठारुपार ज्ञान्त्रो **8**ঀ৽ঀ৾৸৾ৼৼয়ঀ৽য়ৼ৽ঀৡৼ৽৸৽৸য়য়৽৽ঢ়ৼ৽ঢ়ৼঢ়৽য়৽ঀৼঀ৽ৼঢ়ৼঀ৽৸ৢঀৼ৽ঀৡৼ৽ **ଽୣ**ପင'ସି'ସ|୪୍ୟ' ଷ୍ଟ'ଦ5୍ୟ'ପ'ଚ୍ଚାନ୍ 8ସ୍'କ୍ରିୟ'ପରି'ସି'ସ୍ଟର୍ କ୍ଷୟ'ପର'ପରିୟ'ବିଟ'ସ୍ଟି'कूट'३८' य'ब'चश्चव'वे| |रे'क्स'५्वट'वे'ज्वैस'श्वर'वस'अॐव''र्'रज्ञव'व'५ट'| |वश्चवस' र्द्रे वर्ष्ट्रे य '५८' | देवाय ५८' | २ष्ट्र ५४ ५८ ४ ई वर्ष्ट्र ४५ ई वर्ष्ट्र य स्थान पुष्र⁻क्षे.न्|ड्रेन्थन्त्र-त्र-। |२.४४.ब्रि.स्टेन्थन्त्र-तृत्र-तृत्व-क्ष्मक्ष्मक्ष्मक्ष्मक्ष्मक्ष **ढ़े.ॐटा अग्रेयतर.लग.ग्री.ॐट.रा |ऽत्त्वत्यर.लग.ग्री.५े.ॐट.र्वाऽ| त्य्राजी.≩.वाक्षे** यार.धुं.छीस.सहंत.तपर.चक्केरा ।ष्यच.मुं.के.चर.तिस.की.क्वेट.घ्रा ।क्वेट.kर.तिस्त. ८६म^{-चा}ंत्रस्य प्रमुटः र ॥ प्रायाने हेटः टः ८हेत् प्रायथः वैटः प्रदेशः प्रस्थः प्रसः ['स्राप्तिस'नेस्र निवास'न्स् दि: हि:हि:ईर'ड्रेट'न्ट' वहेंच'नेट' विष्ट्रवस्त्रस् वीयापाटयासुन्धेतापदाधीदासुन्यास्त्राम् हिन्द्राम् वाष्ट्रीवासाचा |दान्नद |२'तस'रद'वी'वासद'वातसंश्ची'५अवसंने कृट'यदे'दद'वसंहै'वसंक्टि |ଞ୍ଚିଟ୍ୟଟି'ଟ୍ଟ'ଷ୍ୟ'ଷ''ଷ୍ୟ'ସ୍'ଷ''ବ୍ୟ''ସ୍' |୧୯**ସ'**ୟ'ସ୍କ୍ଷୟ'ସ'ଷ୍ୟଷ୍ |वश्चवंपवेश्वॅरंचसं'ऽन्वःच्रवाची'ऽन्ववंच'ऽट'| विस्त्र पृत्रेस रट व | | | | | | | |

॓ ईय'न्वद'धेद'ते। ।२९४'ऱ्य'त्रे५'त्रैस'ऊन्'चर'चस्रस्यार्थे। ।रे'धस'**र्द्**द'त्रे'खे' क्वा ग्रे क्रिया ग्रे कुत प्रवस्य प्रमान्य प्रमानिक त्रा प्रत्या । **०** : क्टेन् रेन् ने केट्र केट्र टेन्स के स्था १ दिस मी के ने के का स्थापन के के स्थापन के के स्थापन के के स्थापन नेस क्रेस भेरा भेरा चार्त्र केर चु क्वो स्था भेरे देश भाषा महिला भीर केरा में स्था मिस स्था मिस स्था मिस स्था में য়ঽ৽য়৽ৼ৽৽ঽয়৽৳৽ঀৗৢঌ৽ৼ৽য়ৼ৽৽ঀয়৽ৼ৽ঀঀ৾ঌ৽ঀ৽ঀঀয়য়৽ঀ৽য়য়য়৽ঀৗ৽য়ৢ৾৽ঽ৽য়য়৽ঀৼ৽ **यह दै ' हे ' यत्निक ' २ ने**वास' य ' वसस' उ**६' ' त्रीस' नदस' सुवा वासस' क्या क्या स**्वास' क्या वाहुस' र्मेश्रसः नसः के त्रादेशमहस्र स्थार्ट्सः २००४ त्राट्सः विष्याः क्षात्राच्याः क्षात्रामः क्षात्रामः क्षात्रामः क्षा प्रा चर.टे.त्रे.प्रा हर.डर.प्रा विट.टे.टेश्टराप्रा विट.टे.बटायाच्या [मर. वेश हि.च. सत्र. कर्. मु. २ 🗶 सत्र. मु. चार्यस्था मु. त्रहरू । ৼৼৼৼয়৾৽য়ৡয়৽য়ৣ৽ঀয়৸৾৾৾ড়য়৽ড়ৼৼৼৼৼয়৽ৼৢয়৽য়ৢ৽য়ৢঀঀ৽ঀড়ৡ৽ঀয়য়৽ৡয়৽ ८ क्रि. त्राब्युक्त खेरास केरा है । | क्रिंस स्टाब्युक्य स्वयः क्षेत्र स्वयः स्वयः स्वयः स्वयः स्वयः स्वयः स्व ୩ଞ୍ଚନ" ଅଷ' ପାଂକ୍ରୀ କ୍ରିଅନ୍ ବ୍ୟାଧି । ଜିନ୍ଦ୍ର ନିଆର ଅନ୍ତର୍ମ ଅଷ୍ଟ୍ର ଅଷ୍ଟ ଅଷ୍ଟ୍ର ଅଷ୍ଟ ଅଷ୍ଟ ଅଷ୍ଟ ଅଷ୍ଟ ଅଷ୍ଟ୍ର ଅଷ୍ଟ ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ୍ର ଅଷ୍ଟ **ॻॏॱॺ॓ॱक़ॆॺॱऄॗॱक़ऀ**≍ॱॎऻ॒ह॓ॺॱॺ॔ॻॱॺ**ঽ**ॸॎॱॶॕॺॱॺॶॕॸॱॹॗॖढ़ॱॺॱक़॔ॸॱय़ॸॱॶॖॖॖॖॕऻ॔ॎऻॖॎॿॹॱ नित्र प्रत्या प्रत्या प्रत्या प्रत्येषा सं निष्ट हिंदा महित्र प्रत्ये प्रायत् प्रत्ये प्रत्ये प्रत्ये प्रत्ये प्रत्ये *ष्*रेट्स'ग्'ग्रेक्'र्'द्रेग्स'यरे'र्गुथ'र्'ख'ने'ष्टरे'र्ट्'ते| रहस'स्र'वेग'वे'र्गर' य़**ॷॺढ़॔ॸ॔ग़**ढ़ॖख़ऀ॓॓ॿ॔ढ़ॶॣॖॖॖॖॖढ़ॣॶक़ढ़ॺॖक़क़क़ॣॖॖॖॖॖॖॗढ़ॗॴॣॖॖॖॖॖॖॖॖॗॣॖॖॿॴॖॣॖॖॖॖॖॖॖॗॖॖॖॗॣॖॖॖॖॖॗॖॖॖॗॖक़ॣॗॖॖॖॖॗढ़ॗॣॖॗॖॖॖॗढ़ॗॣॖॗॖॖ नु र् र डेवा र् रेया प्रहें प्राथा प्रहें का सी। हिन्न र प्रुक रेट र पुर्व स्थापन स्थापन होता है स 🛠 अगःब्रेटः ५:५ग्र५:पः ४८:१ - श्रेषः ये दे नियः ग्रहः १८:१ - १९:६गः वः १८:५ - १९ B. 285.382.89 प्रमामें द्वाय.

지지 - N **१**४५७४,तस्तरा च्याप्ता च्याप्ता च्याप्ता क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षेत्र क्षा क्षा क्षा क्षा क्ष **बार्झिन्सामान्द्रासाञ्चराक्षराज्ञी मुदेग्ह्रैनसार्ट्स्म्स्याप्टा ६ व्ह्र्याप्ट्रसा** यात्रसार्व्यसात्रसार्याचायायास्यासाय दे हेवासार्या । पत्राच्या देससासार्याचा यापुटा| अर्देक्षयरानेसायाञ्चावक्षरायर (वशुराप्रे|| |रिष्क्षास्त्रेक्षपराविष्ट्रया ॅ्राड्राड्राड्राड्राबी ८६४:४:५६। ट्राड्राड्रा वट्टावासुसायराड्टरा श्चे. हॅना यथे हेट त्टा व्हेंन ५८१ वाईना हॅं राष्ट्री योने २८ त्युयायर व्युरार्स्ता € मद्भः व्याधिय। ३८'। र वस्य उर रट में अस व पहुं। पक्षेत्रपत्रियामा प्रतिस्थापत्रियापते सवर क्षेत्राची क्षा 5 हा परे राष्ट्रीय क्षेत्र की क्षेत्र रहें। **┛**ᇯ、ᇂ、옷冷、옷 & 'Ӵ ' 凸 려 ' Ӵ 즉 | | <u>५८१ केटसामक्षे ५च्चटसा५८ हेसामबेकाची ५क्ष</u>ीया २व्वरावसायरा २ तुरासा सहिता a.र्श्रेन्य.हे.वर्भ्यथ.तंत्र टह्न.हेंय.हेंय.क्ष्या.में.र्ययथ.टर.क.व्ह्य.हेंट्य. **୦ ଞିଦ'**ସ| ସି୩'ସି'ଅଟି'ସ୍'ମ୍ରିୟ'୩୍ୟଦ'ପ୍ୟ'ପ୍ୟ'ସ୍ୟ'ସ୍ୟ'ସ୍ୟ'' (୪୯' ୪୯' ୪୯' ୪୯' य व्युट वर व्युर र म स्थित पर प्रमा मा। पर्दगः ६ं त्यतः इं रदे द्वा पाठ्य ६प्यात् साई रह्य अत्रात्या हे परायत्या दे द च्रान्त्रतः त्री त्रेष्रसः द्रेटाहरः २ हुवः च १वः अः धृरः च क्रेत्रसः यस् वहतः धेमा च ख र हैं.ची.म्प.गु. निवाय। ब्र.५.सवाद्याक्षाकृषायम् ग्रुम् हो। श्री महीसम् महीस्ट्रा ्रिःषयः स्टाच्ये ते अप्रिष्ठण मियार टाष्ट्रे प्रागर यहे टक्ष म्बर्धान्त्रीन्रायथिनिटाटायह्नाहार्वसाय天 १ । र न्यार्यायात्राचात्रापते ह्वा है। विषा प्राप्ती अर्च हु देखा हु देखा पुत्र पट भन के विष्य भन सुन् स

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ଵୄ୕୶୲ୠ୕ପ୕୕୕୕୕ୄ୲୕୕୕୕୕୕୕ଽୢ୕୷ଽ୕୵୕ୣ୴ଽ୵ୄ୴ଽୢ୕ଽ୴ଽୢ୕ଽ୕୳ୢୢୡ୕ୡ୕୴୕୕ୡ୕୲୲୕ୡ୕୵ୡ୕୲ୄୡ୕ଊ୕ଵ୕ୄ୴୶ୡୄ୲

वाडु विश्वाय हिंगुय र्था।

정착'정착'의지[

प्रा. नेस. ५वोद्॥

य.ठस्त्रास.त.चेस.३.तस्य स.घू.केते.त्ता. स्टीर.^{बु.}ट.घड.<u>च</u>स्य.३.त.त.

डरॱरॅ्नर्ऽपोर्रर्जे . कु='९='ठॅर्न्न्य'वर्त्वे' रॅ्न्न्र्ऽ| र्नि'र्क्वेन्थ्न्य'वड्ट



