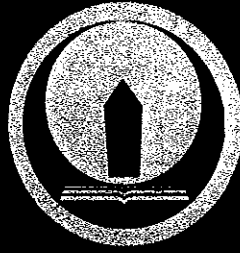


**CHINA  
TIBETOLOGY**



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**NO.1 2013**

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# The *Dharmadhātustava* found in TAR

Liu Zhen  
(Shanghai Fudan University)

## 1. General remarks

Although the *Dharmadhātustava* (DDhS) has been ascribed to Nāgārjuna,<sup>1</sup> this attribution has been questioned by TSUKINOWA (1934) and SEYFORTH RUEGG (1971: 453–54) and rejected by LINDTNER (1982: 10).<sup>2</sup> Judging from its content, which shows significant influence from the *tathāgatagarbha*-tradition, the author of the DDhS cannot be the same as that of the *Madhyamakakārikā*. Another possible indication for the non-authenticity of this work is the fact that we do not find any Indian commentaries on it.<sup>3</sup>

Nevertheless, great significance has been attached to the DDhS in the Indo-Tibetan Tantric tradition. Bhāviveka,<sup>4</sup> Nāropā,<sup>5</sup> Ratnākaraśānti, Dharmendra, Atiśa, etc., as well as a large number of Tibetan authors cite stanzas from the DDhS and clearly ascribe authority to it. Upon its introduction into Tibet, numerous commentaries were written on it by the local Tibetan masters, of which most were Sakyapa or non-Gelugpa.<sup>6</sup>

## 2. Source materials

The source materials for this edition are: a Sanskrit Ms found in Tibet, the Tibetan translation by Kṛṣṇa Paṇḍita and Nag tsho lo tsā ba Tshul khriṃs rgyal ba<sup>7</sup> dated to the middle of the eleventh century, and three Chinese translations, the first undertaken by Amoghavajra (不空金剛) in about A.D. 765 (henceforth: Ch1),<sup>8</sup> the second by Dānapāla (or

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### 2.1. The Si

#### 2.1.1. Desc

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Dānarakṣita, 施护) between A.D. 1015 and 1019 (henceforth: Ch2),<sup>9</sup> and the third, the earliest one but with a doubtful authority, by Śrīmadda (室利末多) in A.D. 707.<sup>10</sup>

## 2.1. The Sanskrit manuscript

### 2.1.1. Description

The present work is based on two pages of black-and-white photocopies of a Ms whose original is kept in the Potala. They show, respectively, the *recto* and *verso* of eight folios as well as a numbering label. This label bears the following information in Chinese and Tibetan: “*zhwa lu*, number 53, number of folios: 8.” This indicates that the Ms came from *Zhwalu*, TAR. By means of the label, these eight folios can be identified with a Ms listed in Luo Zhao’s catalogue,<sup>11</sup> namely, the sixth text listed under the Ms “Potala, Tanjur, item no.8.” Luo Zhao notes: “The Sūtras, *Pañcarakṣāhṛdayabījamañtraḥ* (sic), etc., are in one bundle with a label, ‘Zhalu, No. 53, eight folios’. Three folios deal with the *Pañcarakṣāhṛdayabījamañtra*, measuring 30.5 by 4.3 cm, black ink, Dhārikā script, 4-5 lines. The other five folios concern some kind of stava, without title, with its beginning and end, measuring 30.5 by 4.4 cm, black ink, Dhārikā script, 5 lines.” This collective Ms is now kept in the CTIRC’s library, Box Nr. 185, item 6.

The five folios of the unnamed stava, which are represented as the first five folios on each photocopy, contain nothing other than the DDhS. Contrary to Luo Zhao’s assessment, the last folio of the work is missing.<sup>12</sup> His comment, however, that the *Pañcarakṣāhṛdayabījamañtra*, whose *rectos* and *versos* are also found on our copies, is contained in three folios is correct, although he does not mention the additional material contained in them.<sup>13</sup>

The five DDhS Ms folios are paginated with the numerals 1-5 in the left margins of the *rectos*. Each folio contains five lines, except for the left part of folio 4a, which has six lines. Each line contains from 51 to 57 *akṣaras*, with a few exceptions (50 *akṣaras* in 2b5, 58 in 4b4, 59 in 5a3, only 23 in 2a5, 20 in 4a6 and 37 in 5b5). Each folio has a string-hole in the left half, at about a third of the way into the folio. The hole is located in the third line in a vertical oblong space that interrupts the lines and is 3-4 *akṣaras* in width. The left edges of folios 3 and 4 have been damaged by insects or worms, but the text has not been affected much. Judging from the photocopy, the quality of the original is only diminished by occasional fading or blotting.

The Ms is written in old Nepālī<sup>14</sup> script which, based on BÜHLER (1896: Tafel VI, column XV), BENDALL (1992: plate IV, Add. 866, 1643 and 1684) and MACDONALD (2005: ix-xxii), would appear to date to the eleventh century. It might be noted that certain *akṣaras*, like *e*, *tha*, *dha*, *bha* and *gha*, preserve their older forms (forms that started to disappear after the eleventh century), while some *akṣaras*, like *kha*, *pha*, *la* and *śa*, appear in more developed forms, i.e., those that would predominate in later centuries. Initial *e* (2a3) appears in its archaic closed form. For comparison with its developed form see MACDONALD 2005;<sup>15</sup> see *e* of Mss dated 857 (Add. 1049) and 1008 (Add. 866) as found in Bendall’s Table of Letters. *tha* 𑄆 (3a2) and *dha* 𑄇 (1a1), with respectively open tops, are

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almost the same except that *tha* has a middle horizontal line, and *dha* a pointed bottom. However, in rare cases *tha* 𑖞 (2a5) has a still more pointed bottom. *Bha* 𑖞 (4b4) occurs in its older form, which lacks a curved stroke extending to the right beneath the left part of the *akṣara*, as seen in the developed form. *gha* 𑖞 (1a3) is in its older form; see the *gha* in BÜHLER's Tafel VI, 18 and BENDALL's plate IV. *kha* 𑖞 (4b1) in our Ms represents a development of the older form. *pha* 𑖞 (1b4) is similar to the modern form. *la* 𑖞 (1a5) has a full right vertical stroke; in other eleventh century forms it often does not.<sup>16</sup> *śa* 𑖞 (5b1) appears in a more developed form.<sup>17</sup>

It should be noted that the other three folios which have been included with the Ms of the DDhS have been copied by another scribe.<sup>18</sup> However, the two Mss are almost in the same style, and can both be dated to the same period, namely the beginning of the eleventh century (see n. 12).<sup>19</sup>

The orthography has the following characteristics: a) alternating use of *s*, *ṣ*, *ś*, b) non-differentiation of *v* and *b*, c) occasional alternation of *kṣ* and *k*, and of *kṣy* and *ky*, d) reduction of the double consonant in *ttva* to *t*, e) gemination of consonants after the semi-vowel *r*, albeit not consistently, f) occasional alternation of *n* and *ṇ*, *t* and *th* (3a4, *prajānataḥ* for *prajānataḥ*), g) lack of *avagraha*, h) occasional alternation of *ddh*, *dv* and *db* (2b3, *pratyātmayogitvād buddhānām* and 2b4, *govidvānam*).

Errors occur frequently due to the similarity of certain *akṣaras*; for example, *p* and *ṣ* (1b3, *śrabhāvyaṭe* for *prabhāvyaṭe*;<sup>20</sup> 2b1, *strīṣumstvam* for *strīpumstvam*; 4a5, *bodhiṣuṣṭir* for *bodhipuṣṭir*); *y* and *ṣ* (5a2, *durjaṣānā* for *durjayānā*; 5a2, *sudurjaṣā* for *sudurjayā*); and due to the random elision of *anusvāra*, the overlooking of several *pādas* (4b1, <69d-71a><sup>21</sup>), etc. The use of *daṇḍa* and double-*daṇḍa* is not always in accord with the metrical requirements. The places where insertions are to be made are marked in the text with upward- or downward-pointing *kākapadas*. The *akṣaras* to be inserted are found in the top or bottom margins of the Ms.

The language of the text is classical Sanskrit, with the exception of one single word, *kadevare* (3b4, <48a>) instead of *kalevare*,<sup>22</sup> and one single form, *jñānārciṣaiḥ* (5a1-2, <71c>) instead of *jñānārcirbhiḥ*,<sup>23</sup> which may be Middle Indic.<sup>24</sup>

If we count the six *pādas* missing in the Ms (but found in all translations) from the end of f. 4a and the beginning of f. 4b, the Ms ends at the beginning of *pāda* 86c. As we know that T has a total of 101 verses and approximately eight stanzas occupy one side of the folios of our Sanskrit Ms, the last 15 verses and a possible colophon would have filled one more complete folio.

The metre of the text is *anuṣṭubh* with *vipulās* in 40c, 66c,<sup>25</sup> 71c (*na-vipulā*), 37c (*bha-vipulā*), 2a, 9c, 15a, 22c,<sup>26</sup> 25c,<sup>27</sup> 27a, 49a, 51a,<sup>28</sup> 56c (*ma-vipulā*), 45c,<sup>29</sup> 49c and 59a<sup>30</sup> (*ra-vipulā*).<sup>31</sup>

If some (not strictly speaking) rhyming was intended, it resulted in an awkward imitation of an *alaṃkāra*, i.e., *yamaka*, for example:

ya eva dhātuḥ saṃsāre	śodhyamānaḥ sa eva tu
śuddhaḥ sa eva nirvāṇe	dharmakāyaḥ sa eva hi    <2>

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4) occurs in  
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<sup>16</sup> *śa* 𑖀 (5b1)

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ā), 37c (*bha-*

(*ra-vipulā*).<sup>31</sup>

vkward imi-

yathā hi kṣīrasammīśram

tathā hi kleśasammīśram

yathā viśodhitam kṣīram

tathā viśodhitāḥ kleś

sarpimaṇḍam na dṛśyate |

dharmadhātur na dṛśyate || <3>

ghṛtadravyam sunirmalam |

dharmadhātuḥ sunirmalaḥ || <4> etc.

### 2.1.2. Remarks on the text

As usual, there is more correspondence between the words, phrases and sentences of the Skt. and T than the Skt. and Ch. Nevertheless, there are quite a few cases in which one does find a correspondence between the Skt. and Ch that is not evident in T (normally in Ch, see § 2.3.). In some places there are words or phrases in Skt. which have no correspondence in the parallel texts, e.g., *cintayet* <61b> against *bsgrubs pa* <71b> and 可得 {60b}; *āśrayādhimuktānām* <63c> against *theg mchog mos rnams la yang* [73c] and 胜解行 {62c}; *sarvadharmānām* <78a> against *sangs rgyas rnams kyi chos kyi* [88a] and 佛法 {77a}; *lakṣana*<sup>o</sup> <83b> against *zevu vbru can* [93b] and 台 {82b}; *kleśair malinasattvānām* <84c> against *nyon mongs can gyi sems can gyis* [51c]<sup>32</sup> and 烦恼搅扰心 {113c}; *°ajñānadagdhānām* <85c> against *mi śes pas bsgribs pas* [52c] and 少福者 {114c}.<sup>33</sup>

Although within each stanza nearly every word has a parallel in T and Ch, the construction of the sentences in the translations sometimes takes on a new form, with, e.g., shifts in case or number. This can be seen in the following examples:

ya eva dhātuḥ<sup>34</sup> samsāre

śodhyamānaḥ sa eva tu |

śuddhaḥ sa eva nirvāṇe

dharmakāyaḥ sa eva hi || <2><sup>35</sup>

gang zhig vkhor bavi rgyur gyur pa | de nyid sbyang ba byas pa las |

dag pa de nyid mya ngan vdas | chos kyi sku yang de nyid do || [2]<sup>36</sup>

其性即生死 净时亦复然

清净是涅槃 亦即是法身{2}<sup>37</sup>

and

buddho hi pariṇirvāti

śucir nityaśubhālayaḥ |

kalpayanti dvayaṃ bālā

advayaṃ yoginām padaṃ || <55><sup>38</sup>

gang phyir sangs rgyas mya ngan vdas | gtsang ba rtag pa dge bavi gzhi |

gang phyir gnyis ni byis pas brtags | de yi gnyis med rnal vbyor gnas | [65]<sup>39</sup>

是佛般涅槃 常恒净无垢

愚夫二分别 无二瑜伽句{54}<sup>40</sup>

and

daśabhiś ca balair bālas

tiṣṭhate bālacandravat |

kleśair malinasattvānām

na paśyati tathāgatam | <84><sup>41</sup>

stobs bcuvi stobs kyis byis pa rnam | byin brlabs zla ba tshes pa bzhin |  
nyon mongs can gyi sems can gyis | de bzhin gśegs pa mi mthong ngo | [51]<sup>42</sup>

彼彼人现化<sup>43</sup> 安住如水月  
烦恼搅扰心 不见于如来 [113]<sup>44</sup>  
etc.

If we make an overview of the entire Skt. text, using T as a basis for its missing conclusion, the contents can be divided into several units. These are, briefly:

- 1) the relationship between gnosis (*jñāna*) and defilement (*kleśa*), <1-23>
- 2) emptiness, <24-37>
- 3) the true nature of the six senses and their objects, <38-45>
- 4) the need to relinquish the conception of
  - a. self and <46-50>
  - b. objects, <51-55>[61-65]
- 5) the path <56-63>[66-73]
- 6) a. introduction of the *bhūmis* of the bodhisattva, <64-67>[74-77]  
b. the ten *bhūmis* of the bodhisattva, <68-77>[78-87]
- 7) the Dharmakāya, <78-80>[88-90]
- 8) the Nirmāṇakāya for
  - a. the bodhisattvas who have arrived at the *bhūmis* (Buddhaputras), <81-83>[91-93]
  - b. the normal living beings, and the Rūpakāya, <84-86c, \*86d-88>[51-55]
- 9) the Sambhogakāya, <\*89-93>[56-60]
- 10) the Buddha. <\*94-101>[94-101]

This breakdown reveals the logical, thematic structure of the DDhS and its organic development (some verses, however, may be insertions). The author commences by introducing the Dharmadhātu and elucidating how it is obscured by the defilements (*kleśas*); he then proceeds to explain selflessness (*anātman*) – of the Self, sense-objects, indeed of all things –, demonstrating that conceptuality prevents and is not involved in awakening (*bodhi*). Subsequent to this, he expounds the components of the path to liberation, presents the *bhūmis* and finally describes Buddhahood and the Buddha.

It is interesting to note that in all versions, the contents of the first half of the hymn, stanzas 1-50, apart from some omissions, form a fixed and integral text.<sup>45</sup> However, from stanza 51 on the order of the stanzas differ in Skt. and T, despite there being a word-for-word correspondence in the individual stanzas' translations. Here, the order found in Ch1 and Ch2 is closer to the Skt., if one disregards some omissions. Stanzas <51-83> of the Skt. correspond to stanzas [61-93] of T. Stanzas <50-51> in the critical edition read as follows:



uktam ca sūtravargeṣu                      viharety ātmacintakaḥ |  
prajñādīpavihāreṇa                      paramāṃ śāntim āgataḥ || <50>

na bodher dūram saṃjñī syān              na sāsannaṃ ca saṃjñīnaḥ |  
ṣaṇṇāṃ hi viṣayābhāso                      yathābhūtaṃ pariññayā || <51><sup>46</sup>

These correspond to T [50 and 61], Ch1 {49-50}, Ch2 (49-50):

śes rab mar me la gnas nas | mchog tu zhi bar gyur pa yis |  
bdag la brtags pas gnas bya zhes | mdo sde vi tshogs las gsungs pa lags | [50]

byang chub ring bar mi bsam zhing | nye bar yang ni bsam mi bya |  
yul drug snang ba med par ni | yang dag ji bzhin rig gyur pavo | [61]

说于众契经                      住于自思惟  
照以智慧灯                      即得最胜寂 [49]

菩提不远想                      亦无邻近想  
是六境影像                      皆由如是知 [50]

烦恼笼迷执                      世尊经所宣  
智生感染灭                      妄执勿相缠 (49)

去来执最胜                      体空犹可思  
菩提非妄执                      正证亦知非 (50)

From Skt. stanza <84>, once again the stanza order is no longer the same in the four texts under consideration. Stanzas <83-84> read as follows:

anekaratnapattrābham                      lakṣaṇaṃ jvalakalpikaṃ |  
anekaiḥ padmakotībhiḥ                      samantāt parivāritaḥ || <83><sup>47</sup>

daśabhiś ca balair bālas                      tiṣṭhate bālacandravat |  
kleśair malinasattvānām                      na paśyati tathāgatam | <84>

These correspond to T [93, 51], Ch1 {82, 113} and Ch2 (75, 83).

vdab ma rin chen du mavi vod | vdod par bya bavi zevu vbri can |  
pad ma bye ba du ma yis | rnam pa kun tu yongs su bskor | [93]

[1]<sup>42</sup>

or its missing

&gt;

<81-83> [91-93]  
55]

nd its organic  
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l as follows:

stobs bcuvi stobs kyis byis pa rnam | byin brlabs zla ba tshes pa bzhin |  
nyon mongs can gyi sems can gyis | de bzhin gśegs pa mi mthong ngo | [51]

无量宝叶光      宝光明为台  
无量亿莲花      普遍为眷属 {82}

彼彼人现化      安住如水月  
烦恼搅扰心      不见于如来 {113}

大宝花王座      俱胝众妙成  
庄严皆普遍      功德实难思 (75)

况似颇胝宝      随缘现影同  
物情根有感      周普事无穷 (80)<sup>48</sup>

On the basis of this comparison of the stanzas, it might be possible to conclude that these units, if in fact they were even recognized as units, were freely selected and combined with one another at the will of the compilers. Since the order and number of stanzas in the various texts is not identical, the meaning of the text varies correspondingly in the different versions.

Indisputably, since there are many variations between the Sanskrit and the DDhS translations due to their different transmission backgrounds,<sup>49</sup> a comparison of sentences and contexts would be less fruitful than one confined to words and short phrases. Thus the critical apparatus operates solely with deviations from the Skt. of words and short phrases, viz., small units of words.

## 2.2. Tibetan translation

The following Tibetan translations of the DDhS have been used in the critical edition. The location in each canonical version is as follows:

Co ne (C): ka, fol. 72a7-76b4

sDe dge (D): ka, fol. 63b5-67b3

dGav ldan (Golden Ms Edition, G): ka, fol. 90b1-96a1

sNar thang (N): ka, fol. 70a3-74b3

Peking (Qianlong, P): ka, fol. 73a7-77a8

As mentioned above, Skt. and T correspond more than Skt. and Ch, although this is not consistently the case. There are also instances where the Skt. only corresponds to the Ch (see § 3.2), T corresponds only to Ch (see § 2.1.2), or T does not correspond to any other

text (see § 2.1.2).

Seyfort Ruegg (1971: notes on pp. 464–471) points out many variant readings in D against the other editions.<sup>59</sup> When compared with the Skt. text, these distinctive readings in D often seem more reliable, i.e., are closer to the Skt., than the reading shared by the remaining four editions, e.g.: *sangs rgyas nyid* D instead of *snying po nyid* CGNP [15c] for *buddhatvam* <15c><sup>51</sup>; *brtags pa* D instead of *btags pa* CGNP [30b] for *kalpyamānam* <30b>; *brtags pa* D instead of *btags pa* CGNP [30d] for *kalpitam* <30d><sup>52</sup>; *chos kyi dbyings kyi ngo bo yin* D instead of *chos kyi dbyings kyi ngo bo yis* CGNP<sup>53</sup> [41c] for *dharmadhātusvabhāvatā* <41d>; *mithong* D instead of *mtho* CGNP [46a] for *drṣṭam* <46a><sup>54</sup>; *bdag la brtags pas gnas bya zhes* D instead of *bdag la rtag par gnas bya zhes* CGNP<sup>55</sup> [50c] for *viharety ātmacintakah* <50b>; *brtags* D instead of *btags* GNP and *gtags* C [65c] for *kalpayanti* <55c><sup>56</sup>; and so on. But not all of the readings in D are correct, e.g.: *dri ma* CGNP instead of *nyon mongs* D [21c] for *malam* <21c>; *zab pa la* CGNP instead of *zad pa la* D [83c] for *°gambhīrā* <73c><sup>57</sup>; *mi g.yo ba* CGNP instead of *mi g.yos pa* D [85d] for *akampyā* <75d>; and so on.

As compared to the Skt. text, the second *pāda* of stanza [33] is missing in T. In CGNP, a *pāda* has been added between stanzas [91] and [92], perhaps in order to bring the total number of *pādas* into balance. This added *pāda* is merely a repetition of the third *pāda* of [92]. In D, this odd *pāda* is absent, although it also lacks the *pāda* of [33].<sup>58</sup>

More noteworthy is the shift of a block of ten stanzas in T. As has been described above, the stanzas <51–83> of the Skt. text correspond to [61–93] of T, although from the beginning to stanza [50], T parallels the Skt. text stanza for stanza. The stanzas [51–60] correspond to <84–86c> (and presumably the following stanzas) of the Skt.<sup>59</sup>

To explain this variation, there are three hypotheses:

1. The Tibetan translators revised the text during translation, finding their order more suitable with regard to the context than the original one. The stanzas [51–60] (which would correspond to <84–\*93> in the Skt. text) are related to three *kāyas* of the Buddha. The first *kāya*, namely Dharmakāya, the Nirmāṇakāya for the Bodhisattvas, and the Buddha, which are involved with Buddhahood, are then consecutively described in [88–93] and [94–101], without the interruption as found in the Skt. While the insertion of the topic of the three *kāyas* of the Buddha between 3) “the nature of the six senses” and 4) “the practice” is not particularly reasonable, it seems logical to want to connect the two parts concerning the Dharmakāya etc.

2. The translators jumped when reading their Skt. exemplar, overlooking ten stanzas, namely <84–\*93>. Like the first *pāda* in <84>, *daśabhiś ca balair bālas*,<sup>60</sup> the Sanskrit for the first *pāda* in [94], *stobs bcu po yis yongs su gang*, quite possibly also began with *daśabhiḥ* and was followed closely by *balaiḥ*, which may have led to the eye-skip. When discovered, the forgotten stanzas were inserted into the text at an earlier point, namely following stanza [50].

3. The Skt. exemplar used by the Tibetan translators presented the verse order as now found in T. However, since both Chinese translations confirm the stanza order of our Skt. text, their Skt. text may have had an error, i.e., the Tibetan translators had a Skt. Ms that

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already had the verses either inserted in the wrong place or written around the margins or on an extra folio. This would mean that a Skt. scribe committed the eye-skip, as described in the second hypothesis, and that the translators had to deal with his ten added stanzas.

Although there has still been no convincing evidence for the using of a Sanskrit manuscript during the redaction of D, it is nevertheless clear that after the redaction D seems closer to Skt. than the other editions among most alternative readings.

### 2.3. Chinese translations

The earlier Chinese translation (Ch1) is found in Taishō 413, and the later (Ch2) in Taishō 1675.<sup>61</sup> The title of Ch1 reads *Kṣitigarbhapariprocchādharma-kāyastava* (《百千颂大集经地藏菩萨请问法身赞》), “Hymn concerning Kṣitigarbha question on the Dharmakāya in the *Mahāsannipāta* which consists of [proses whose amount equals] hundred-thousand Ślokas”. Here, neither a relationship with the topic of the Dharmadhātu, nor the author Nāgārjuna is indicated. In the eighth century, this text was regarded as an appendix to the *Mahāsannipātasūtra* and was attributed to Kṣitigarbha.

Ch1 is a direct translation of the DDhS and in its entirety contains 125 four-*pāda* stanzas. While in the first 124 stanzas each *pāda* has five syllables, which is normally regarded as an apt reflection of the Skt. metre *anuṣṭubh*,<sup>62</sup> each *pāda* in the final stanza has seven syllables, which might correspond to the Skt. metre *triṣṭubh*. Verses {1-82} match stanzas <1-83> of the Skt. text very well, except that stanza <20> in the latter finds no equivalent in Ch1. Naturally there are here, too, a handful of variations in the wording.<sup>63</sup> It seems that stanzas {83-90} of Ch1 would be equivalent to \*94-101 of the Skt. text. Surprisingly, some of the same portion of the text that does not correspond in position to the Skt. and T (i.e., {51-60}) is again not in the expected position in Ch1. However, contrary to T, these stanzas (in this case five: {113-115 and 120, 122}) have been placed at the end, i.e., {113-115} correspond to <51-53>; {120} corresponds to T {54}, and {122} to T {55}. Stanzas {91-121, 123-124}<sup>64</sup> deal with the *Nirmāṇakāya*, which also here can be divided into two parts. The first twelve stanzas {91-112} describe the *Nirmāṇakāya* from the side of the Buddhas; the latter eleven {113-121, 123-124} describe the *Nirmāṇakāya* in the eyes of ordinary beings. In addition, 22 stanzas, {91-112}, reveal Tantric characteristics and find no parallel among other three texts.<sup>65</sup> The last stanza {125} describes the spreading of this doctrine.

Ch2 bears the title *赞法界颂* (\**Dharmadhātustava* or *Dharmadhātustotra*). It is a less satisfactory translation,<sup>66</sup> and contains only 87 four-*pāda* stanzas. It is clear that many stanzas of the Skt. text are missing, while at least nine stanzas<sup>67</sup> find no correspondence in any other version and the correspondence of more than ten stanzas is unclear. In any case, stanzas (1-75) can be recognized as a translation of stanzas <1-83> of the Skt. text, in the same order. Thus, Ch2 corresponds until verse (75) to both Ch1 and the Skt. text. The next four stanzas, (76-79), may have corresponded to \*94-101 of the Skt. text. Then follow the stanzas (80-86) on the *Nirmāṇakāya* and *Sambhogakāya*, which correspond to stanzas <84-86c> and possibly \*86d-92 of the Skt. text. The concluding stanza deals with the spreading

of the work.

There is some vocabulary in the Skt. text that corresponds only to words found in Ch, e.g., 石藏 {9c} for *pāṣānakoṣe* <9c> against *rdo yi nang na* [9c]; 烦恼海 {15b} for *kleśasāgare* <15b> against *nyon mongs gzeb* [15b]; 二形 {24b} for *°napuṃsakam* <24b> against *skyes pa* [24b] and 男 {23b}; 无色亦无形 {39b} for *arūpam anidarśanam* <40b> against *gzugs su med pavi dpe* [40b]; 觉 {46c} for *bodhāya* <47c> against *vgags pas* [47c]; 器 {52b} for *bhājane* <53b> against *lus vdir* [63b]; 稻芽 {62a}<sup>68</sup> for *śālyāṅkurādīnām* <63a> against *sā luvi sa bon sogs* [73a]; 得生 {65d} for *jāyate* <66d> against *rdzogs śing gsal* [76d]<sup>69</sup>; 常当于佛法 {66b} for *bud-dhe dharme ca nityaśaḥ* <67b> against *sangs rgyas chos dang dge vdun la | rtag tu mos pa brtan po yis |* [77ab]; 觉悟 {67c} for *avabodhena* <68c> against *nges rtogs pa* [78c]; 照耀得离垢 {69b} for *prabhābhrajāvinirmalā* <70b> against *dri med śes rab rab gsal bas* [80b]; 生死海 {82b} for *bhavasāgarāt* <82b> against *vkhor bavi gzeb las* [92b]; 无量亿莲花 {82c} for *anekaiḥ padmakotībhīḥ* <83c> against *pad ma bye ba du ma yis* [93c]; and 有情 {115a} for *sattvānām* <86a> against *dman pa* [53a]. There are also some words that Ch1 shares with T but not with the Skt. (see § 2.1.2).

In addition to these two Chinese translations, there exists another translation, whose authority is however doubtful.<sup>65</sup> It is the second 品 (*parivarta*) called *Kṣitigarbhadharmakāyast avasamskāraparīkṣāparivarta* (《地藏菩萨赞叹法身观行品》), “The Chapter of Investigation on Predispositions, in which Kṣitigarbha Bodhisattva praises the Dharmakāya”, in a Sūtra called 《示所犯者瑜伽法镜经》, “Sūtra of the Yogadharma Mirror, revealing those who offended (the Discipline)”, in Taishō 2896. Recorded in a Buddhist canon register from A.D. 730, it has already been acknowledged as an Apocrypha,<sup>71</sup> and was therefore probably regarded as lost. This Sūtra is only preserved in the form of a fragment found in Dunhuang,<sup>72</sup> in which its first *parivarta* and most of the second *parivarta* is no longer available. According to its colophon, this Sūtra was translated into Chinese by Śrīmadda (室利末多) in A.D. 707. If we can rely on this dating, then it seems possible that this *parivarta* may be neither an invention nor a re-composition based on Ch1, a Chinese translation which was finished more than 50 years later than this text, but indeed the earliest translation of the DDhS.<sup>73</sup>

This second *parivarta* (henceforth: ChX) contains only 31 four-*pāda* stanzas, in which each *pāda* has seven syllables, and a final paragraph in prose, but no indication regarding the original total number of stanzas<sup>74</sup> has come down to us. Most of these stanzas correspond approximately to {90-125} of Ch1 in wording and order, while stanzas x+22-24 correspond to <84-86> in Skt. and [51-53] in T, and x+1 and x+29 to [101] and [54] in T too. Nevertheless eight stanzas, {98-102} and {122-124}, have no correspondence in ChX, whereas three stanzas, x+2, 8, 14, do not find a match in any other texts.<sup>75</sup> When we compare the stanzas with those of other texts, especially x+22-24 with {113-115} and <84-86> as follows, we can see that ChX is a more paraphrastic and literary translation than Ch1.<sup>76</sup>

随诸众生示神变	犹如明月水中现
邪智生盲恶众生	佛对面前而不现x+22

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Sanskrit man-  
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23-124)<sup>64</sup> deal  
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譬如饿鬼临大海	尽见海水皆枯竭
如是薄德恶众生	口常说言无有佛 <sup>x+23</sup>
此等薄德有情类	诸佛如来不能救
譬如生盲无目人	明珠对前而不见 <sup>x+24</sup> <sup>77</sup>

彼彼人现化	安住如水月
烦恼搅扰心	不见于如来 {113}

如饿鬼于海	普遍见枯竭
如是少福者	无佛作分别 {114}

有情少福者	如来云何作
如于生盲手	安以最胜宝 {115} <sup>78</sup>

daśabhiś ca balair bālas	tiṣṭhate bālacandravat
kleśair malinasattvānām	na paśyati tathāgatam   <84>

yadā pretāḥ samantāt tu	śuṣkaṃ paśyanti sāgaram
tathaivājñānadagdhānām	buddho nāstīti kalpanā    <85>

sattvānām alpapuṇyānām bhagavān kiṃ kariṣyati	
jātya xx ∪--x	xxxx ∪-∪x    <86> <sup>79</sup>

We are therefore convinced that ChX represents an independent translation from a Skt. manuscript in the DDhS transmission lineage. Finally, according to ChX's prose part, the whole hymn is placed in the mouth of Kṣitigarbha, whose name appears in the title of ChX and ChI. Hence it is obvious that before the middle of the eighth century it was not thought that Nāgārjuna authored the text.

### 3. Conclusion

Thus, we see that through the long textual transmission of the *Dharmadhātustava*, the main textual constituent has been stanzas 1-83, with the insertion of the *Nirmāṇa*- and *Sambhogakāya* descriptions of T [51-60] an anomaly. The presumed positioning of these, <84-86c> and \*86d-93, in the Skt. text, between the two parts of the *Dharmakāya* description, is a special case too, since in the other three versions, [94-101], [83-90], (76-79), the description of the *Dharmakāya* is found as an integral section.

The core of this text already existed in the eighth century, albeit with another title. It spread widely, as the *Sūtra* was affiliated with Tantrism together with texts traditionally associated with Nāgārjuna. Only after the end of the eighth century, or even

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### Notes

- 1 It has been brought to our attention that Lobsang Dorjee (Sarnath) and Drasko Mitrikeski (Sydney) are also working on the Sanskrit text of the *Dharmadhātustava*.
- 2 In addition to SEYFORTH RUEGG 1971, other works investigating the DDhS include: TSUKINOWA 1933, 1934, HAYASHIMA 1987, BRUNNHÖLZL 2007 and MOCHIZUKI 2008. However, since the Sanskrit text was regarded as lost, it was not taken into account in any of the studies published to date.
- 3 Cf. BRUNNHÖLZL 2007: 130.
- 4 A quotation is found in the *Madhyamakaratnapradīpa*; cf. BRUNNHÖLZL 2007: 130. According to SEYFORTH RUEGG 1990 (59-71) and KRASSER 2011(231, n. 100), the author of this work is the second Bhāviveka, who lived after the sixth-century author of the *Madhyamakahrdayakārikā* and the *Prajñāpradīpamūlamadhyamakavṛtti*. See the discussion on the authorship of the *Madhyamakaratnapradīpa* in ECKEL 2008 (23-27).
- 5 In his *Sekoddeśaṭīkā* (*Paramārthasaṃgraha*, SUT), six stanzas (18-23) of the DDhS are cited, which provide the only other Sanskrit evidence for the work; the other known quotations are in Tibetan. With the exception of one word in 18d and various scribal slips in the *Sekoddeśaṭīkā* Mss' citations, the Sanskrit quotations match up almost perfectly with the corresponding verses of the DDhS. Cf. the edition of SUT in CARELLI 1941: 66 and SFERRA & MERZAGORA 2006: 188, and the quotation in SEYFORTH RUEGG 1971: 466, n. 82.
- 6 Cf. BRUNNHÖLZL 2007: 130-152.
- 7 Cf. the colophon of T and SEYFORTH RUEGG 1971: 463 and n. 68.
- 8 TSUKINOWA 1934: 425 and CHOU 1945: 296.
- 9 He and two Indian monks led a project to translate *Sarvatathāgatattvasaṃgrahasūtra* (《大教王经》), during which this later Chinese version of the DDhS must have been made. Cf. TSUKINOWA 1934: 419. It is worth remarking that all the translators of the three translations had a tantric background.
- 10 Cf. § 2.3.
- 11 For Luo Zhao's catalogue, cf. STEINKELLNER 2007: xii, n. 5.
- 12 It is possible that the seventh Ms listed under the same heading in Luo Zhao's catalogue is the missing end of the DDhS, but in another form (different size, script, etc.). He states: "Some kind of *stava*, one folio, with a label 'Zhalu, No. 51, one folio', palm leaf, measuring 26.1 by 4.6 cm, black ink, Gupta script, 6 lines." If this folio indeed contains the end of the DDhS, it could be a remnant of an earlier copy, of which the preceding five-sixths of the text would have been replaced by the five folios listed as ZHalu, No. 53.
- 13 Actually, in addition to the *Pañcarakṣāhrdayabījamaṅtra*, the three folios bear a colophon, other mantras and a series of verses used in everyday ritual. The preserved colophon indicates that these three folios were written during Kings Lakṣmīkāmādeva and Rudradeva's shared reign of Nepal. According to PETECH (1958: 35-39), this must have occurred between A.D. 1008 and 1018.
- 14 For reasons for designating the script Nepālī instead of Nevārī, cf. Iain Sinclair's explanation under: <http://www.danielstender.com/granthinam/1373/#respond>.
- 15 MACDONALD 2005: xix ff. and n. 19.
- 16 Cf. BÜHLER 1896: Tafel VI, 42.
- 17 According to BENDALL (1992: xxv), this form is attested only in a Ms dated 1065. However, the DDhS Ms is probably earlier than this Ms; cf. n. 13.
- 18 Characteristics of this scribe that distinguish him from the one who copied the DDhS: a

thicker end of the downward curve in *ru*, *tha* and *dha* sometimes written with closed tops (however less frequently than open tops), *na* and *ra* in a slightly more hooked style, etc.

19 The basis of the paleographic analysis and the fact that the eight folios were bundled together, it cannot entirely be ruled out that the colophon (see n. 12) found on one the three folios with the *Pañcarakṣāhṛdayabījamaṅtra* was intended to belong to both the *Pañcarakṣāhṛdayabījamaṅtra* and the DDhS.

20 Which is then corrected to *prabhāsate*.

21 The stanza numbering of the Skt. text is placed in angled brackets < >, that of T in square brackets [ ], of Chi in braces {} and of Ch2 in round brackets ().

22 Cf. BHSD: s.v. *kaḍvara*, CPD and EWAia: s.v. *kaḷebara*.

23 Cf. BHSG: § 16.36.

24 There is still one more word, *ārūpam* (3a4, <40b>) instead of *ārūpyam*, which may be Buddhist Hybrid Sanskrit, cf. BHSD: s.v. *ārūpa*. Since *ārūpya* is an abstract form of *arūpa*, and the latter will cause the minimal change in critical edition, here *ārūpam* in Ms. is emended into *arūpam*.

25 With an error in the 7th syllable.

26 With an error in the 3rd syllable.

27 With an error in the 4th syllable.

28 With an error in the 3rd syllable.

29 With an error in the 4th syllable.

30 49c, 59a both with nine syllables.

31 64c, 79b has one extra syllable.

32 Strictly speaking.

33 In the last three examples listed here, the wording of each text is different.

34 This word is differently interpreted in either T or Chi.

35 "That very element which is in *samsāra*, however, is being purified. Purified, it is in *nirvāna*, for it is nothing but the Dharmakāya."

36 "When that which is the cause of *samsāra* has been purified, just that, pure, is *nirvāna*, and nothing but the Dharmakāya." For *dhātu* explained as *hetu*, cf. the passage from the *Ratnagotravibhāḡavyākhyā* cited in ZIMMERMANN 2002: 58ff.

37 "Its nature is *samsāra*, and when it is purified, it is also like that. When it is pure, it is *nirvāna*, and also the Dharmakāya indeed." For *dhātu* explained as "nature", cf. SCHMITHAUSEN 1969: n.116.

38 "For the Buddha enters *parinirvāna*, pure, with a fundamental basis that is permanent and good. The spiritually immature conceive duality. For *yogins*, there is (only) the non-dual abode."

39 "Since the Buddha enters *parinirvāna*, (he) is pure, and (his) fundamental basis is permanent and good. Since the spiritually immature conceive duality, the yogin has his non-dual abode."

40 "This *parinirvāna* of the Buddha is constantly pure and without stain. (For) the spiritually immature, (it is) the conceiving of duality, (but) the non-dual is the verse of the *yogin*."

41 "On account of the ten powers the spiritually immature man stands like the new moon. Because of the defilements of impure beings he does not see the *tathāgata*."

42 "The spiritually immature are empowered by the ten powers, like the new moon. The being with defilements does not see the *tathāgata*."

43 This *pāda* has no correspondence in the other texts. However it is clear that the object of this sentence, which is equivalent to the subject in Skt. and T, is plural as in T, against the singular in Skt.

44 "One after the other, (he) appears before their eyes and tranquilly abides, like the moon reflecting on the water. (Since) defilements disturb the heart, (they) don't see the *tathāgata*."

45 However, Atiśa's *Dharmadhātudarśanaḡiti* quotes ca. 20 stanzas from the first 32 stanzas of the DDhS in a different order, which is difficult to explain. Cf. SEYFORTH RUEGG 1971: 471 and n. 119.

46 "And, it has been said in the group of Sūtras: 'He remains focused on the self. Through abid-

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47 "It is characterized by the light of its many jewel petals, which is like fire. It is surrounded by many millions of lotuses on all sides."

48 It is doubtful whether this stanza really corresponds to stanza 84 in the Skt. text, cf. TSUKINOWA 1933: 532 and HAYASHIMA 1987: 64.

49 For examples of various Skt. Mss. and T, cf. MACDONALD 2005: xxxiii-xxxvi and STEINKELLNER 2007: xxxvii-xliv.

50 Neither the Skt. Ms nor G was available to him.

51 Ch1 佛体 = *buddhakāya* {15c}.

52 Ch1 分别 {29bd}.

53 Ch1 自性故 = \**dharmadhātusvabhāvatvāt* {4od}.

54 Ch1 见 {45a}.

55 Ch1 住于自思惟 {49b}.

56 Ch1 分别 {54c}.

57 Ch1 甚深 {72c}.

58 This has been noted in SEYFORTH RUEGG (1971: 471 and n. 117) and HAYASHIMA (1987: 44); Seyforth Ruegg, however, considers the proper position of the additional *pāda* to be stanza [99].

59 Due to the missing final folio of the Skt. text, it is not certain whether the Skt. would have corresponded to all ten stanzas of T.

60 *stobs bcuvi stobs kyis byis pa rnam*s (T).

61 Ch2 has long been recognized as a Chinese translation of the DDhS; see, e.g., SEYFORTH RUEGG 1971: 463. In 1933, Tsukinowa discovered that Ch1 was an earlier Chinese translation, but not all scholars took note; it has been mentioned in HAYASHIMA (1987) and BRUNNHÖLZL (2007: 113). Like TSUKINOWA (1933), HAYASHIMA (1987) also provides a detailed comparison of T, Ch1 and Ch2; however, Hayashima does not take advantage of this comparison or of the critical apparatus in the Taishō edition to improve certain readings in the main text of Ch1.

62 For the term 五言四句, see Taishō 2059, 415b and MAIR & MEI 1991: 454.

63 Cf. the notes in the translation below.

64 Stanza {122} deals with the Rūpakāya, cf. the breakdown in §2.1.2.

65 Cf. TSUKINOWA 1933: 540ff. Tsukinowa believed, therefore, that this part must have been added even after the establishment of the common content of DDhS, and that Ch1's entire text would stand after that of T and Ch2 in the transmission line, cf. *ibid.*, p. 425ff.

66 On the quality of translations during the Song Dynasty, see SEN 2002: 27-80.

67 Stanzas (3, 14, 28, 61, 74, 83, 84, 86, 87).

68 It is possible that the phrase 守护稻谷种芽茎必得生 (57ab) also corresponds to {62a}.

69 Probably 显法身法身理无缺 (60cd) supports T.

70 It is identified by TSUKINOWA (1934: 46ff.).

71 In 《开元释教录》, "Register of the Buddhist [Canon] in the Kaiyuan Era", cf. Taishō 2154, 627b29-c12. However, it is not definitively stated there that the second *parivarta* itself is either a re-writing of an old Sūtra or an apocryphal one at all, cf. TSUKINOWA 1934: 49.

72 For its preservation, cf. YABUKI 1927: 23(232).

73 Its content also appears to support this assumption, cf. below.

74 For the numbering of these stanzas "x+1", "x+2" and so forth are used by the text edition in ChX.

75 To explain these variations further research is required.

76 Seven Chinese syllables for one *pāda* seems to be too many if we assume that the hymn part in the Skt. exemplar of ChX was also written in *anuṣṭubh* metre; cf. n.62.

77 "He demonstrates his supernatural power according to (the merit of) each being (respectively),

like the moon reflected on the water (surface). For those evil beings who have deviant intelligence and are born blind, the Buddha does stand before them, but still does not show himself. Like the ghosts in front of ocean only see that it becomes dry everywhere, such evil beings, whose merit is inferior, often say 'the Buddha doesn't exist'. All the *tathāgata* Buddhas can not rescue such sentient beings, whose virtue is meager, like a man who is born blind without eyes and cannot see the bright pearl in front of him."

78 "Like the ghosts on the shore, who see that it becomes dry everywhere, such ones, whose merit is inferior, have the idea 'the Buddha doesn't exist'. For the sentient beings, whose merit is inferior, what will the *tathāgata* do? In the same way one puts the supreme of jewels in the hand of a man who is born blind."

79 "The pretas see the ocean but it becomes dry everywhere, just in the same way the ones, who are burned by ignorance, have the false conception that 'the Buddha does not exist'. For the beings, whose merit is little, what will the Blessed One do? It is as if one puts the supreme of jewels in the hand of a man who is born blind.." The translation for *pāda* c and d in <86> is based on T.

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