



body of the text, but there are references to eight divisions in the AAV (the first on f. 124a1, the eighth on f. 208b5).

#### Table of Contents / Outline

Cover page (33a)

Incipit (33b1–33b3)

Body of the text (33b1–209a5)

I. Introduction (33b3–36b6)

II. Meaning of the title of the base text (35b6–35b8)

III. Analysis of the commentary (35b8–209a5)

Conclusive verses (209a5–209a8)

Colophon (209a8)

## 4. Exemplar

### 4.1 Source

*In bKa' gdams gsung 'bum*: Set 1, vol. 2, pp. 91–447

*BDRC ID*: W1PD89051

*Origin*: 'Bras spungs gNas bcu lha khang (bKa' gdams gsung 'bum dkar chag 1, Introduction, p. 53); 'Bras spungs dkar chag, vol. 2, p. 1406, no. 015856 (mngon rtogs rgya gyi 'grel pa nram 'byed ces bya ba bzhugs; śākya'i dge slong ar byang chub bye shes; 'bru tsha; 209f; 65×15; Phyi, Tsha, 61))

*Indigenous catalogue marking(s)*: phyi tsha 61

*Remarks*: The signature is not visible on the KDSB copy. We assume that the KDSB copy corresponds to no. 015856 of the 'Bras spungs catalogue based on the number of folios. See also “Other exemplars.”

### 4.2 Extent

*Number of folio (in KDSB/in the original)*: 179/?

*Extent (first and last folio)*: 33a–209a

*Lines per folio*: 8

*Remarks*:

Text on (33?)b1–209a8 (it is possible that the text was preceded by the root text of the *Abhisamayālaṅkāra*, or another text of Ar)

No image of 209b in KDSB

No folio number on the first folio; numbering starting with 34 on the second folio (text continuing from the first folio)

Two folios are numbered 39 (*so dgu*; *so dgu 'og ma*). They appear on pp. 303–304 and 305–306, respectively.

Two folios are numbered 168 (*brgya re brgyad*; *brgya{d} re brgyad 'og*). They appear on p. 363–364 and p. 365–366, respectively.

Numbering in letters on the recto of the folios. 200 is represented by a + with a second horizontal stroke, visible from 205 to 209.

Last digit written with a numeral on ff. 111–114, 121–124, 131–133 and 141.

### 4.3 Manuscript particularities

*Size (according to the catalogue)*: 65×15 cm

*Type*: Handwritten

*Script*: 'bru tsha

- Orthography: Bindu for *m*
- Palatalization of *m*
- Abbreviations (e.g., for *sems can*, *thams cad*, *rdo rje*, *ye shes*, etc.)
- Alternative prefix letter 'a for *m* (e.g., 'gos for *mgos*, *sa 'tshams* for *sa mtshams*)

- Supplementary 'a rjes 'jug (e.g., *mtshu*)
- Character *ba* frequently written as *pa*

*Annotations:* Numerous interlinear notes (some of which corrections) and marginal glosses

*Symbols:* 3 *siddham* signs at the beginning of the text; 1, 2 or 3 *siddham* signs on the recto of the other folios

*Other:* \* Damaged: Fading and copy quality prevent deciphering most glosses

\* Further physical features: Only the top vowel of the lemmas from the base text appear on the copy from (at least) f. 38 onward (maybe the blanks were meant to be filled up later with color ink ? or they were written in a color that is not visible on the copy ?).

The incipit is written somewhat larger and thicker characters.

## 5. Literature

### 5.1 Text and edition(s)

#### (a) Exemplar

- bKa' gdams gsung 'bum 1, vol. 1, pp. 91–447 (facsimile)
- BDRC **O1PD89051C2O0036** (PDF copy of the KDSB images)

#### (b) Other exemplar(s)

- Incomplete exemplar in Sera monastery (bKa' gdams gsung 'bum dkar chag, Introduction, p. 53)

#### (c) Edition(s)

*Ar chos skor* 290–779 (*dbu can* edition of the complete text with lemmas from the base text, probably retrieved from the second copy of the text)

### 5.2 Translations and studies

- Sparham 1996: 19, n. 3
- Harter 2015: 24–26
- Rawson 2010 (no longer accessible)

## 6. Excerpts

### 6.1 Cover page

33a: [mngon rtogs rgyan gyi 'grel pa rnam 'byed](#) ces bya ba

### 6.2 Incipit

#### Text

33b1–33b3:

[1]

«\*\*\*\*\*, rten dang rten<sup>9</sup> pa mkhyen gyur «\*\*, cing //  
«(mchod pa dang bsgoM las 'bu ta'i)? \*\*», mi mthun dri gsum rnam bsal dang //  
«sprul pa \*dra'i 'os byung lasogs pa'i\*\*\*(sdud pa bskyed)» gsum gyis sdud 'min grol mdzad pa'i //  
«(pa da ni)? gsung pa po 'i» ston pa de la 'gos phyag 'tshal //

[2]

«'bras bu (dang smyin la bstod pa)» gnyis myed mkhyen pa mthar phyin dang //  
«laM sher phyin la bstod pa» byed bcas spros bral don rtogs «pa'i» dang //  
«gzhung la bstod pa» de dag gsal byed (dpal)<sup>10</sup> gyur pa'i //  
yum gyur chen po [33b2] khyod la 'dud //

[3]

«byaMs pa» myi 'pham mched dang rnam «gr(o)l sde» gnyis dang //  
seng ge «(bzang po dang/ste?)» blo ldan «shes rab (dang?)» rin chen «grags dang» «shes rab» 'bar //  
gang gi gsung gi 'od zer gyis //

<sup>9</sup> Ar chos skor: brten

<sup>10</sup> Ar chos skor: gnas

**bdag** gi blo'i mun sel ba'i //  
bla ma rnam la gus btud nas //

- [4]  
don gnyer skyes bus bskul gyur bas //  
gzhan phan bsam pas shes rab kyi //  
pha rol phyin pa'i tshig don gyi //  
[33b3] gsal byed cung zad **bdag** gis bri //

*Translation*

- [1]  
I bow down to the Teacher,  
who knows the basis and what is based upon,  
who clarifies the three defilements that are not common (to other *yānas*?)  
who matures and releases the groups (of beings) by means of the three (Buddha-bodies ?).
- [2]  
I bow to you, the Great one who became the Mother,  
who has gone beyond non-dual knowledge  
who understands the objects without proliferations, together with the actions( ?)  
the Glorious one who clarifies these.
- [3]  
Having bowed respectfully to the bla mas,  
who dispel the darkness of my mind  
with the light of the teaching of  
Ajita, the brothers (Asaṅga and Vasubandhu), and the two Vi<muktisena> (Ārya-Vimuktisena and  
Bhadanta-Vimuktisena), Hari<bhadra>, Blo ldan <shes rab>, (Khyung) ring chen <grags>, and ('Bre)  
<Shes rab> 'bar,
- [4]  
I will write some clarification of the meaning of the words of the Prajñāpāramitā,  
with the intention of helping others, because I was requested by zealous people.<sup>11</sup>

### 6.3 Conclusive verses

*Text*

209a5–209a8:

- [1]  
dge legs yon tan kun gyi gzhi' //  
shes rab pha rol phyin pa'i tshul //  
ston pa nyid kyi legs gsung shing //  
de'i gsal byed **mngon rtogs rgyan** //  
**mgon po** yis ni sbyar ba mdzad //  
de dag rnaM par 'byed pa ni //  
**bla ma seng ge bzang po** [209a6] mdzad //  
de dag rnaM par 'thag<sup>12</sup> pa ni //  
bla ma daM pa'i rjes 'brangs nas //  
**shag kya'i dge slong byang yes** byas //
- [2]  
mi shes rang bzhin mun bsgribs pas //  
rtogs par ma gyur gang yin dang //  
phrag dog zug rngu dang ldan pas //

<sup>11</sup> The translation of these verses would benefit from reading the whole first part of the text in which the author explains the lineage of the Prajñāpāramitā and the genesis of the text.

<sup>12</sup> *Ar chos skor* : 'thad

smod par byed na 'ang bdag la //  
gnod dang dman 'gyur 'ga' yang myed //

[3]  
rang bzhin dran phyir 'di dag bsdebs //  
la las sngon dus [209a7] tshogs bsags shing //  
rtogs gyur nyer len dang ldan pa //  
de'i 'ang rkyen <'>gyur cung zad yin //

[4]  
de bsdebs las byung dge' ba ni //  
tshad myed **bdag** gis gang thob des //  
mtha' yas seMs can ma lus rnaMs //  
shes rab pha rol phyin pa'i yang //  
tshul la rtag du 'jug par shog //  
**bdag** kyang tshe rabs thams cad du //  
<sup>13</sup> tshul de nyid las ldog ma [209a8] gyur //

#### Translation

[1]  
The method of the *Prajñāpāramitā*,  
the foundation of all wholesome qualities,  
was taught correctly by the teacher himself.  
The *Abhisamayālaṅkāra* that clarifies it was composed by (Maitreya-)nātha.  
An analysis of these (the *Prajñāpāramitā* and *Abhisamayālaṅkāra*) was made by the Bla ma  
Haribhadra.  
A “weaving” of these, following the excellent Bla ma, was made by the śākya monk Byang (chub) ye  
(shes).

[2]  
Even though I will be blamed by those who will not understand because they are obstructed by the  
darkness which is the essence of ignorance and by those who are smitten by jealousy,  
for me there is nothing that is harmful (or, nothing that hurts me) or diminishing.

[3]  
I composed these in order to remember myself (the contents).  
In some occasions, in previous times I have accumulated collections (of knowledge and merits) and  
(hence?) am endowed with the substantial cause for realization. (This activity of composing) is  
somehow also a condition for that (realization)

[4]  
Thanks to the immeasurable virtue obtained by me arising from (or: that resulted from) composing this,  
May all the infinite beings always engage in the method of the *Prajñāpāramitā*.  
Me too, may I not turn back from this very method in all my existences.

#### 6.4 Colophon

##### Text

209a8: // xexxiixoxxiixixxxxxixxxxoxoxoxoxxiixexxiixexxiix<sup>14</sup> maM par 'byed pa zhes bya  
ba / **shag kya'i dge slong byang chub ye shes** kyis sbyar pa rdzogs so //

##### Translation

The “Analysis of the Commentary (by Haribhadra) on the Ornament of Realization” composed by the  
Śākya monk Byang chub ye shes is completed.

<sup>13</sup> Ms ditto : bdag kyang tshe rab thams cad

<sup>14</sup> Supplementing the missing consonants: shes rab kyi pha rol du phyin pa'i man ngag gi bstan bcos mngon par rtogs  
pa'i rgyan ces bya ba'i 'grel pa