Introduction

On the manuscript

Scholars have long lamented the difficulties they face when attempting to edit and translate Candrakīrti's (c. 570–650)[1] *Madhyamakāvatāra* and *Madhyamakāvatārabhāṣya* given that both works, with the exception of a few scattered citations, have for centuries been available only in their Tibetan translations.[2] The unearthing of a Sanskrit manuscript of the *Madhyamāvatārabhāṣya*, which contains the verses of the *Madhyamakāvatāra*, thus opens new horizons for the study of this central composition of the Madhyamaka tradition. Although the manuscript is not yet available to the larger scholarly community, the editing of its text is being facilitated by the excellent and productive cooperation between the Institute for the Cultural and Intellectual History of Asia (IKGA) of the Austrian Academy of Sciences in Vienna and the China Tibetology Research Center (CTRC) in Beijing. The first philological fruit of the investigation into the contents of the Sanskrit manuscript was Xuezhu Li's publication of a critical edition of the first ninety-

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[1] Candrakīrti's exact dates remain uncertain. D. Seyfort Ruegg (1981: 71 and n. 228) has estimated Candrakīrti's dates as 600–650 CE. Karen Lang (2003: 7) suggests ca. 550–650. Toshihiko Kimura (1999: 211) argues for 570–640 on the basis of Candrakīrti's reference to Dharmapāla as a contemporary (Dharmapāla's dates are usually estimated as 530–561; Kimura proposes 550–620).

[2] De La Vallée Poussin records in the notes to his translation of the first six chapters of the *Madhyamāvatārabhāṣya* (chapters one to five and the first half of chapter six) many instances where the readings of the Tibetan are problematic. See also, e.g., Tauscher 1981: 10ff.; Tauscher 1983.

seven verses of the *Madhyamakāvatāra*'s sixth chapter,[3] which he later followed with a critical edition of the verses of the entire sixth chapter.[4] The present book seeks to further improve the philological situation, this time as regards the first five chapters, by presenting a Sanskrit critical edition, as well as a diplomatic edition, of the text of both Candrakīrti's verses and his commentary concerning the *cittotpāda* Pramuditā (chapter one) through to and including the *cittotpāda* Durjayā (chapter five), as attested in the *codex unicus*.[5]

The chapters of the *Madhyamakāvatāra* and its commentary are structured after the *Daśabhūmikasūtra*'s system of ten stages (*bhūmi*) of spiritual progress, each aligned with a distinct perfection (*pāramitā*), such that chapters one through five consider the first five *bhūmi*s and their association with generosity (*dāna*), correct behaviour (*śīla*), patience (*kṣānti*), effort (*vīrya*), and concentration (*dhyāna*), respectively. The sixth chapter illuminates the perfection of insight (*prajñāpāramitā*), and chapters seven to ten,[6] associated with the corresponding *bhūmi*s, cursorily cover the last four perfections, namely, efficient strategies (*upāyakauśalya*), the aspiration/vow (*praṇidhāna*), power (*bala*), and gnosis (*jñāna*); the final two chapters focus on the *bhūmi*s' and ten perfections' qualities and fruits. Candrakīrti asserts in the very first

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[3] Li 2012.

[4] Li 2015.

[5] The manuscript's chapter colophons refer to *cittotpāda*s (not *bhūmi*s, though Candrakīrti often uses the two terms more or less interchangeably); the colophon for chapter one reads: *madhyamakāvatāre pramuditābhidhānaḥ prathamacittotpādaḥ* ‖.

[6] Y. Yonezawa questions whether Candrakīrti intended his verses and comments on the seventh to tenth perfections to be divided into chapters; see Yonezawa forthcoming.

sentence of the *Madhyamāvatārabhāṣya* that the work as a whole is intended to provide intellectual access to the *Madhyamakaśāstra*, that is, to Nāgārjuna's challenging *Mūlamadhyamakakārikā*, the foundational work of the Madhyamaka school.[7] Although the relevance of onto-logical themes such as the emptiness (*śūnyatā*) of the things of the world and their ultimate non-existence, as well as of epistemological topics such as non-dual gnosis (*advayajñāna*), is demonstrated and clarified within the context of Candrakīrti's presentations of the first five *bhūmi*s and their respective *pāramitā*s, it is primarily in the sixth chapter, the longest in the work, that Candrakīr-ti explains in detail, and defends, the Madhyamaka view as regards the true nature of both persons and the things of the world. The first half of the sixth chapter, some-times referred to as the *dharmanairātmya* ("selflessness of phenomena") section, is in fact organized within the framework of the denial of the arising of things from themselves, from other things, from both themselves and other things, and without a cause, with the result that this section can, in an extended sense, be viewed as a wide-ranging and detailed expository supplement to the first verse of the *Mūlamadhyamakakārikā*.[8]

The Sanskrit palm-leaf manuscript of the *Madhyamāva-tārabhāṣya* is currently kept in the Potala Palace in Lha-sa. It must have originally been brought to Tibet from India or Nepal by a travelling scholar or translator and eventually stored in a still unknown monastery's library. That it was put to use by one or more Tibetan scholars is

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[7] *madhyamakaśāstrasyāvatārāya madhyamakāvatāram ārabdhukā–maḥ* …

[8] MMK 1.1: *na svato nāpi parato na dvābhyāṃ nāpy ahetutaḥ | ut-pannā jātu vidyante bhāvāḥ kvacana kecana ‖*.

abundantly clear from the marginal and interlinear Tibetan notations on nearly every folio of the manuscript.[9] Collected by the Chinese and transferred to Lhasa in the early 1960s, it was catalogued by Luo Zhao, a scholar from the Chinese Academy of Social Sciences in Beijing, in the mid-1980s and microfilmed by him in 1987.[10] Our critical and diplomatic editions have been made in reliance on a black-and-white photocopy made from the 1987 microfilm.

The *Madhyamakāvatārabhāṣya* manuscript comprises ninety-seven folios, and with the exception of its missing second leaf,[11] it provides the full Sanskrit text for both the *Madhyamakāvatāra* and the *Madhyamakāvatārabhāṣya*. Luo Zhao's catalogue entry reports that it measures 56.1 cm x 5 cm. The leaves contain two string holes separating out three blocks of text, each block with five lines of writing,[12] with approximately 120 *akṣara*s per line (40 per line on each block). The colophon unfortunately does not provide a date or other details; it states

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[9] There do not seem to be Tibetan notations on folios 15v or 17v.

[10] See Ye 2009: 320, which refers to Luo Cat. II: Tanjur, 128f. and Sangdhag Cat.: reel 7, no. 136/1. Luo Zhao (Luo 2009: 228) reports that he catalogued the Sanskrit manuscripts in the Norbulingka from April to November 1984, and the Potala manuscript collection from November 1984 to June 1985. He writes: "The manuscripts preserved in these two palaces are the best in the TAR in terms of value, and the collections are the largest […] After the TAR government had made an initial investigation of the Sanskrit manuscripts, a portion of these manuscripts were collected and brought to Lhasa. Fortunately, this endeavor ensured the survival of these manuscripts, as otherwise they would have been destroyed during the Cultural Revolution."

[11] Folio two's missing text corresponds to LVP$_T$ 3.13–8.2.

[12] Folio 47a has only four lines of writing. The final folio, 98b, has one and a third lines of writing on it.

merely that the *Madhyamakāvatāra*, on the basis of the *Madhyamakāvatārabhāṣya*, has been completed, and that it is a work by Candrakīrti: *madhyamakāvatāraḥ pa* (*sic*) *samāptaḥ bhāṣyataḥ ‖‖ kṛtir ācāryacandrakīrttipādānāṃ*. We are therefore left to estimate the manuscript's age on the basis of its script, a still very conjectural and thus imprecise science when it comes to Indian manuscripts. The most characteristic feature of the script are the hooks added to the tops of certain *akṣara*s (most conspicuously in *ka, ja, ta, da, na*, *bha*, *ra*, *la*, *va*), which are usually associated with Nepalese manuscripts; according to Cecil Bendall, the Nepalese hooked style was in vogue between the twelfth and fifteenth centuries, and was limited to Nepal.[13] Péter-Dániel Szántó has informed us, however, that the hooked style is also attested in a number of Pāla manuscripts and that its use was probably not, as is usually maintained, restricted to Nepal and its writers.[14] Diwakar Acharya is also of the opinion that we are dealing with a Pāla manuscript and suggests the late twelfth or early thirteenth century as a possible date. The *Madhyamakāvatārabhāṣya* manuscript may thus have been copied in India in the latter days of Pāla reign. Alternatively, it may represent the work of a visitor from the Pāla kingdom who was residing in Nepal, either in the Kathmandu Valley or in the Dhulikhel-Panauti-Banepa area, east of the Valley.[15]

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[13] Bendall 1992: xxiii. On Bendall's assessment and on the limited number of manuscripts relied on by him, see MacDonald 2005: xvi n. 11 and xix n. 17.

[14] It should be noted that J. G. Bühler refers to triangles with lower rounded sides on the tops of *akṣara*s and to the "Nepalese hooks" as the most striking and important features of the Proto-Bengali script; see Fleet 1904: 58.

[15] Prof. Acharya (personal communication) informs us that manuscripts are known to have also been copied in the Dhulikhel-

A detailed discussion about the script of the Sanskrit manuscript is not possible within the framework of this general introduction, but a few brief comments are in order. The script can be identified as a style of Proto-Bengali. *gha* is written in its more archaic form, with the dent in the bottom of the *akṣara*'s body as opposed to its side (see *akṣara* examples, p. xxii). The shapes of *ta* and *bha* are typical for Proto-Bengali. *dha* is usually scribed with an open top, but when the open top is not clearly written it is sometimes difficult to differentiate *dha* from *va*; if *dha* is consistently written within a line in a more *va*-like form and *dha* is expected, we tended to accept the *akṣara* as *dha*. We tried to be open to the idiosyncrasies of our scribe's style and to the "short-cuts" he took when writing quickly. We also tend to accept, for example, his *śca* whether written with a sharp-edged *ca* or a somewhat dull-edged *ca*, since it seemed clear that the more rounded *ca* was simply the result of haste; when the *ca* of *śca* could not, however, be differentiated from a *va*, it was recorded as the latter. In addition to adorning the tops of many *akṣara*s with right-facing hooks, our scribe has also appended to the bases of some others – though definitely the minority, most conspicuously to medial *i* – a fine right-angled ornamental stroke (see *akṣara* examples, p. xxviii).[16]

A number of *akṣara*s can be easily confused with each other. Among these are included *kta* and *ku*; *kya* and *kṣa*;

Panauti-Banepa area, which was on the road to Tibet from Kathmandu, as well as from Mithila.

[16] See Bendall 1992: xxxv–xxxvi and his comments on the "Kuṭila twist" on p. xxiv; see also Plates II.1 and II.2. See Weissenborn 2012 (Plates, 180ff.) for examples of the fully developed style as found in manuscripts from the reigns of Nayapāla, Vigrahapāla (III), Rāmapāla, Gopāla (IV), and Govindapāla.

ga and *ma*; *pra* and *jā*; *nu* and *tra*; *ne* and *ma*; *rtha* and *bdha*; *le* and *tma*; *śa*, *sa*, and *ma*; medial *u* and *r* as the lower part of a conjunct; and *t* and *n* as the initial part of a conjunct.

Corrections appear in the margins and occasionally within or between the lines. Some have been added by the scribe himself, but most were made by either a proofreader (possibly the commissioner of the new manuscript copy) or a later reader with access to a *Madhyamakāvatārabhāṣya* manuscript. This individual wrote in a thinner, lighter hand and in a style notably different from that of our scribe (see p. xxviii for examples of his writing).[17] There are sometimes only two to four corrections on a folio, but we often find six or seven, up to eleven corrections by this second hand on a single recto or verso. The marginal corrections consist of *akṣara*s to be inserted into the main text, sometimes single *akṣara*s, but also parts of words, entire compounds and whole sentences that were dropped by the main scribe due to eyeskips (assuming the scribe relied on an exemplar identical or similar to the one used by the individual making the corrections), nearly all of which are crucial to the *Madhyamakāvatārabhāṣya*'s textual reconstitution. In cases where the mediocre quality of the black-and-white photocopies left us uncertain about the exact reading of a marginal correction, the Tibetan translation usually provided hints for deciphering and construing the Sanskrit.

In addition to the Sanskrit corrections, nearly every folio, as mentioned, contains a great deal of writing in Ti-

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[17] Unique to his hand is the occasional writing of the *ā* of, e.g., *sā* and *mā*, by way of a short line attached to the top of the left, as opposed to the right, vertical stroke of the *akṣara* (see p. xxviii).

betan *dbu med* script, all penned in a diminutive hand,
which appears above the first line, below the last line,
and squeezed between the lines of Sanskrit. The interlin-
ear Tibetan frequently touches or runs slightly into the
Sanskrit line below it, with the result that the lower parts
of some of the Tibetan letters, especially the double
*shad*s, can easily be mistaken for deletion marks added
to the tops of *akṣara*s by the Sanskrit scribe. The few
instances where the Tibetan can be deciphered turn out
to be translations of adjacent Sanskrit words or phrases,
and these overwhelmingly correspond with the wording
in the relevant passages of Pa tshab's translation of the
Madhyamakāvatārabhāṣya. A closer examination and
study of the *dbu med* additions would require access to
the colour facsimiles of the manuscript.[18] Such study
could potentially provide valuable information about the
manuscript's use and possibly even the *Madhyamakāva-
tārabhāṣya*'s early reception in the Tibetan cultural
sphere.

Two renderings of the *Madhyamakāvatāra* can be found
in the Tanjur: one by Nag tsho tshul khrims rgyal ba
(1011–1064) and Kṛṣṇapaṇḍita,[19] and one by Pa tshab
Nyi ma grags (b. 1055) and Tilakakalaśa. The former

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[18] From 2006 to 2012, around sixty thousand manuscript folios from
the collection of Sanskrit manuscripts in Tibet were inventoried and
photographed (in colour), and subsequently published in the sixty-
one volumes of the "Complete Collection of Photographic Repro-
ductions of Palm-leaf Scriptures Preserved in the TAR." Most re-
grettably, none of the volumes – or the manuscripts themselves –
can at present be viewed by scholars. Steinkellner (2009: 281) has
rightfully stressed the urgent need for digitization of the manu-
scripts, as well as the need for scholarly access to the facsimile vol-
umes. Cf. also Steinkellner 2020.

[19] Nag tsho's *Madhyamakāvatāra* translation is contained in the Pe-
king canonical edition; it is not in Derge.

was heavily edited by Pa tshab and Tilakakalaśa in ac-
cord with their understanding of Candrakīrti's intent,
and little appears to remain in terms of alternate interpre-
tations of the verses.[20]

Pa tshab's independent *Madhyamakāvatāra* verses are
basically the same as those in his *Madhyamakāvatāra-
bhāṣya* translation and may have been extracted from it.
The *Madhyamakāvatārabhāṣya* was translated by him,
under the guidance of Tilakakalaśa, in the late eleventh
century in Śrīnagar's Ratnagupta monastery, and later
revised by Pa tshab and the Kashmiri *paṇḍita* Kanaka-
varman in Lhasa, on the basis of a second *Madhyamakā-
vatārabhāṣya* manuscript located there.[21] It seems that
Nag tsho may also have translated the *Madhyamakāvatā-
rabhāṣya*,[22] but his translation was not included in the
Tanjur as we have it, presumably because it was consid-
ered inferior to Pa tshab's. Pa tshab's Tibetan translation
is indeed, in general, of excellent quality, yet it contains
numerous corrupt, unclear, and ambiguous readings,
some of which may be the result of problems in the Ti-
betan transmission or Pa tshab's misunderstanding or

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[20] The differences seem to be primarily formal. An in-depth com-
parative study of the two translations would, however, shed more
light on the discrepancies and the editing. In a few cases Nag tsho's
translation seems preferable to Pa tshab's, e.g., Nag tsho's transla-
tion presents the expected *de'i tshe* for MA 2.5b's *tadā*, whereas
Pa tshab's has *gang tshe*.

[21] On Pa tshab's translation, see MacDonald 2015b. On Pa tshab's
activity in Kashmir and his revision of the *Mūlamadhyamakakārikā*
and the *Prasannapadā* on the basis of a second manuscript in Lhasa,
see Yoshimizu 2016.

[22] Tsong kha pa, in his *dGongs pa rab gsal*, occasionally notes that
he prefers Nag tsho's rendering of certain words and passages over
Pa tshab's. See Tauscher 1981: 10–12; Tauscher 1983; Hopkins
2008: 238.

misrendering of Candrakīrti's intent, others the outcome
of erroneous readings in Pa tshab's Sanskrit exemplars.
We have noted differences between readings in our San-
skrit text and the Tibetan canonical translation of the
Madhyamakāvatārabhāṣya as presented in Peking and
Derge in the annotation to our critical edition, but we
have not attempted to edit the Tibetan or include correc-
tions for it. Readers are advised to additionally consult
de La Vallée Poussin's Tibetan edition (LVP$_T$)[23] and R.
Uryuzu and M. Nakazawas' 2012 critical Tibetan edi-
tion, which takes into consideration Peking, Narthang,
Derge and Cone, as well as the Golden manuscript and a
couple of modern editions.[24]

An independent critical edition of the first chapter of the
Madhyamakāvatārabhāṣya was published in *Dhīḥ* by
P. P. Gokhale and his team in late 2019. We were made
aware of this edition only after it was published. The
photocopies (the brief introduction to their edition refers
to "folios"[25]) used for the *Dhīḥ* edition obviously reflect
the same manuscript we relied on; the source of these
photocopies and how they reached Sarnath remain a
mystery. Given that our critical edition of the first five
chapters was set to be sent to the publisher when the

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[23] De La Vallée Poussin's edition was prepared in dependence on
the Peking and Narthang editions, with some consultation of a non-
canonical edition made available by T. Stcherbatsky, and occasional
checking of readings in Jayānanda's *Madhyamakāvatāraṭīkā*.

[24] Cf. Uryuzu & Nakazawa 2012. This new edition is a welcome and
helpful contribution, but one must still proceed with care because it
at times favours Derge, at the expense of Peking which tends to
contain older readings that have not been "smoothed out" by Tibet-
an editors. Variants have also occasionally been overlooked.

[25] "After examining the folios, which were not so clear, it was deci-
phered as the first and the second chapter of *madhyamakāvatārabhā-
ṣya*" (Gokhale 2019: LIX).

Dhīḥ edition came out, we were unable to take it into consideration. A brief perusal of their edition seems to indicate that the quality of the photocopies we had access to is somewhat better, since we were able to read a number of marginal corrections the Gokhale team could not decipher and therefore reconstructed from the Tibetan.

akṣara examples

	a	ā	i	ī	u	ū	ṛ	e	ai
–									
k									
kh									
g									
gh									
c									
j									
ṭ									
ṭh									
ḍ									
ḍh									
ṇ									
t									
th									

d								
dh								
n								
p								
ph								
b								
bh								
m								
y								
r								
l								
v								
ś								
ṣ								
s								
h								

	o	au
k		
gh		
ṇ		
t		
th		
d		
dh		
n		
y		
l		

Conjunct examples

kta	kpra	kyā	kyo	krā	
kṣa	kṣu	kṣe	kṣṇa	kṣma	ksa

khya					
![khya]					
gja	gjñā	gdu	gdṛ		
![gja]	![gjñā]	![gdu]	![gdṛ]		
ghna					
![ghna]					
ṅga	ṅgā	ṅgā	ṅgo		
![ṅga]	![ṅgā]	![ṅgā]	![ṅgo]		
jja	jñā	jñe	jño		
![jja]	![jñā]	![jñe]	![jño]		
jya	jyā	jyā			
![jya]	![jyā]	![jyā]			
jva	jvā				
![jva]	![jvā]				
ṭya					
![ṭya]					
ṇya					
![ṇya]					

tkā	tkā	tku	tta	ttya	ttri
tthā	tmya	tra	tsu		
thyā					
dga	ddhyā	dbra	dya		
dhyā					
ntra	ntre	ndā	ndra	ndha	nsu
pyu					
bdhi					
bhya					

rga	rgga	rgo	rṇṇa	rtta	rdi
rśī	rhṛ				
lya	lya				
vyu	vye				
śca	ścyu	śrā	śri		
ṣṭo	ṣṭau	ṣṇai			
skṛ	stṛ	sthā	spha	smṛ	sryā
hṇā	hma				

 avagraha   *visarga*   text demarcator

Examples of *akṣara*s with a lower ornamental stroke

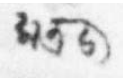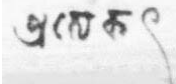 *ṇi*   *bdhi*   *vi kri*

Corrections
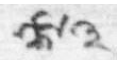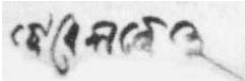
 deletion of *tu*   *ma* to *mā*

 rā to *re* via erasure of *ā* and addition of *e*

 rā to *re* via deletion marks and addition of *e*

 daḥ to *daṃ* via deletion marks and addition of *ṃ*

Marginal material to be inserted, added by a second hand

 mātra 5   *pratyeka* 1

 rggā 3   *bodhisatve* 3

Principles, editorial signs, abbreviations

1. Principles of the critical edition

With the critical edition, we aim to provide a text that is as close as possible, given our sources, to Candrakīrti's seventh-century composition – close in terms of what we consider the text's essential elements: its content, structure, choice of words, syntax, and grammar in the narrower sense. In order to achieve this, we attempted to identify and eliminate changes that were made to the text in the course of its transmission, either intentionally or by mistake. Since only one manuscript of the *Madhyamakāvatārabhāṣya* is available, we based our decisions, in addition to what the manuscript itself offers, on the careful use of secondary material, especially the Tibetan translation by Pa tshab, and considerations concerning content and grammatical appropriateness.

Clarification is required regarding our differentiated treatment of the work's text. Two approaches were applied owing to the fact that two types of text can be distinguished. The first consists of text presumably by Candrakīrti himself, composed by him using his own words and expressions. These are the passages that we tried to preserve or restore as they were originally intended, vis-à-vis the above-mentioned essential elements. The second type of text consists of passages quoted from other works. In such cases, we did not attempt to determine and restore the wording they might have attested at the time of their respective production, or as they are reflected by their later Tibetan translations, but rather made an effort to present and thus conserve the state they were in when they were incorporated

into the *Madhyamakāvatārabhāṣya*. One should note,
given our aims, that what at first sight might be taken for
an improper reading often turns out, with the support of
external evidence, to be the correct choice for the edi-
tion. Editing this second type of text in any other way
would give a wrong impression of the state of the textual
materials used to produce the *Madhyamakāvatārabhā-
ṣya*. One would trade historical accuracy for ostensible
correctness.

In addition to emending the text, we present it in a way
that facilitates the reader's understanding of the content
and structure. We include paragraph breaks, set verses
apart using indentation, print the commented verse text,
i.e., the *Madhyamakāvatāra*, in bold, as well as words
from the verses when they are included or commented
on in the prose explanation. We also modify the punctua-
tion, and give a uniform treatment to internal nasals and
consonant clusters.

There are three apparatuses. The first apparatus provides
information about the identity of quoted or in other ways
closely related passages. The second apparatus lists sig-
nificant divergences and/or agreements between pas-
sages, especially if they have been used as arguments for
the constitution of the text. The third, the critical appa-
ratus, informs the reader about emendations to readings
in the Sanskrit manuscript, as well as peculiarities of the
Tibetan translation, especially if these particularities hint
at differences between the Sanskrit materials used by the
translator and our manuscript. We did not use the Tibet-
an translation indiscriminately, but distinguished be-
tween passages actually translated by Pa tshab, which
were directly based on the Sanskrit text of the *Madh-
yamakāvatārabhāṣya*, and citations that had been copied
in from older Tibetan translations without consideration

of the exact readings of the corresponding Sanskrit cita-
tions in the *Madhyamakāvatārabhāṣya*, as, for instance,
the quotations from the *Daśabhūmikasūtra*. It goes with-
out saying that passages of the latter group cannot be ac-
cepted as yielding reliable evidence for specific readings
of any Sanskrit manuscript of the *Madhyamakāvatāra-
bhāṣya* used by the translator to the same degree that
passages of the first group do.

2. Principles of the diplomatic edition

To ensure the best basis for verification and any further
editorial work, the manuscript is reported as faithfully as
possible, with all orthographic and scribal peculiarities.
Separation of words, however, is in accordance with the
meaning.

3. Editorial signs

ᐧ	illegible part of an *akṣara* due to, e.g., blurring
ᐧᐧ	illegible *akṣara* due to, e.g., blurring
*	*virāma*
⁰	lack of *virāma*
'	*avagraha*
t	stylized final *t*
m	stylized final *m*
		daṇḍa
‖	double *daṇḍa*
⦙	line-filling sign
⸮	sign for *siddham*
ˇ	insertion sign added above the line

˅	insertion sign added below the line
+	indicates the placement of the number in marginal additions which gives the line for insertion, e.g., +3 indicates that the number 3 is written after the marginal addition; 3+ that the number precedes
( )	indicates unclarity due to, e.g., blurring
{}	indicates deletion by means of one or two small strokes (normally written directly above the *akṣara*)
⦃⦄	indicates deletion by means of erasure
[*x→y*]	*x* corrected to *y* by way of deletion, addition, overwriting, or a combination of these
□	rectangular blank space between blocks of text
⊡	rectangular blank space that contains a string-hole
꣸	sign used to mark topic breaks and the beginning and end of verse text
×	empty space in the manuscript equivalent to the size of approximately one *akṣara*
///	leaf broken off
‹ ›	indicates marginal or interlinear addition
< >	editors' addition
:	separates different readings from each other
∴	instead of

| = | corresponds to |
| ≈ | corresponds to, with notable divergences |

4. Abbreviations:

add.	additionally in
cf.	confer
D	Derge edition
em.	emended
frag.	fragment
l.	line(s)
m.c.	*metri causa*
ms.	manuscript
MS	manuscript of the *Madhyamakāvatārabhāṣya*
n.e.	no equivalent in
P	Peking edition
T	Tibetan translation