

༄༅། །ལམ་ཤིན་ཏུ་ལྗང་བའི་ལྷ་སྐུ་།

The Tantra of Black Yamāri

Kṛṣṇayamāritantra

དེ་བཞིན་གཤེགས་པ་ཐམས་ཅད་ཀྱི་སྐྱེ་གསུང་ཐུགས་གཤིན་རྗེ་གཤེད་ནག་པོ་ཞེས་བྱ་བའི་རྒྱུད།

de bzhin gshegs pa thams cad kyi sku gsung thugs gshin rje gshed nag po zhes bya ba'i rgyud

The Tantra of Black Yamāri, the Body, Speech, and Mind of all Tathāgatas

Sarvatathāgatakāyavākittakṛṣṇayamārināmatantra

· Toh 467 ·

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SUMMARY

s.

- s.1 *The Tantra of Black Yamāri* features the three-faced, six-armed black form of the tantric deity Yamāri, as well as the maṇḍalas of several ancillary maṇḍala deities associated with him, all of which can be employed for a diverse array pacifying, enriching, enthralling, and hostile rites. The tantra describes the stages of initiation and practice for these deities and provides extensive details on the preparation of their maṇḍalas, associated ritual implements, and specific magical diagrams (*yantra*) that can be employed for various ritual goals.

ac.

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ac.1 This publication was completed under the patronage and supervision of 84000: Translating the Words of the Buddha.

ac.2 The text was translated, edited, and introduced by the 84000 translation team. Bruno Galasek-Hul produced the translation and wrote the introduction. Ryan Damron edited the translation and the introduction, and Dawn Collins copyedited the text.

i.

INTRODUCTION

i.1

*The Tantra of Black Yamāri, the Body, Speech, and Mind of all Tathāgatas*¹ belongs to a corpus of related tantras that came to be known in Tibet as the *dmar nag 'jigs gsum*—the cycles of the Red (*dmar*) Yamāri, Black (*nag*) Yamāri, and Vajrabhairava (*'jigs*).² These three cycles featuring different aspects of the tantric deity Yamāntaka enjoyed great popularity in Indian and Tibetan tantric Buddhist circles. While Black Yamāri seems to have been favored in India, Vajrabhairava was practiced more widely in Nepal and Tibet.³ The popularity of Vajrabhairava in contemporary Tibet is reflected in the Geluk (*dge lugs*) school, which counts him as one of the three main deities of the Unexcelled Yoga Tantra class, together with Guhyasamāja and Cakrasaṃvara.⁴

i.2

It has been noted elsewhere that the primary maṇḍala featured in *The Tantra of Black Yamāri* shows considerable similarities with the maṇḍala of the *Guhyasamāja Tantra* and the text itself demonstrates a number of parallels with the *Guhyasamāja Tantra*.⁵ Based on these correspondences, it is likely that *The Tantra of Black Yamāri* was in circulation in India by the mid-ninth century CE.⁶ The root tantra forms the core of a broad corpus of Indic commentaries, practice manuals, and ritual texts that are too numerous to list here in full.⁷ There are four Indian commentaries on *The Tantra of Black Yamāri* extant in Sanskrit and in Tibetan translation. The *Sahajālokapañjikā* composed by Śrīdhara, is available in Tibetan translation and in fragmentary form in Sanskrit.⁸ Kumāracandra's *Ratnāvalīpañjikā* is available in Tibetan translation and in multiple Sanskrit witnesses.⁹ The *Ratnapradīpa* composed by Ratnākaraśānti, the *Prekṣaṇapathapradīpa* composed by Kṛṣṇapāda, the *Ratnāvalī* composed by Avadhūta Kumāracandra, and the *Kṛṣṇayamāritantrapañjikā* composed by Padmapāṇi¹⁰ are all extant in Tibetan translation and preserved in the Tengyur.

- i.3 The translators' colophon of *The Tantra of Black Yamāri* reports that it was translated into Tibetan by the Indian master Atiśa Dīpaṅkaraśrījñāna (982–1054 CE) and the Tibetan translator Tsültrim Gyalwa (*tshul khrims rgyal ba*, 1011–64 CE), who is also known as Nagtso Lotsāwa (*nag 'tsho lo tsA ba*). The translation was subsequently revised twice, once by Darma Drak (*dar ma grags*) and then again by Ra Lotsāwa Dorjé Drakpa (*rwa lo tsA ba rdo rje grags*). That it was revised twice by these two individuals is noteworthy insofar as the two are recorded as having been rivals.¹¹
- i.4 As indicated by the translators' colophon, *The Tantra of Black Yamāri* was translated during the later dissemination of the teachings in Tibet, which began in the tenth century CE. The tantra is not included in the catalogs of imperial-period translations, the Denkarma (*ldan dkar ma* or *lhan kar ma*) and the Phangthangma (*phang 'thang ma*), both of which were compiled in the early ninth century. The Denkarma lists only one Vajrabhairava-related text, the *'phags pa rdo rje 'jigs byed kyi snying po* (*Āryavajrabhairavahṛdaya*), a Dhāraṇī.¹² The Phangthangma records three titles which may be related to Black Yamāri.¹³ Taken together, the imperial catalogs report the earliest witnesses for the existence of the cult of Yamāri in Tibet, but it appears that *The Tantra of Black Yamāri* itself was not known in Tibet at that time. However, without knowing the contents of the texts recorded in the imperial catalogs, it is impossible to say how they may or may not be related to *The Tantra of Black Yamāri* and other Yamāri texts that reached Tibet in the tenth century and onwards.

· Chapter Summary ·

- i.5 Chapter 1 begins with the standard Buddhist introductory formula “Thus did I hear at one time,” and sets the stage for the transmission of the tantra by telling us that the Bhagavat, in this case Mañjuśrī, “was dwelling in the *bhagas* of all vajra women, who are the essence of the body, speech, and mind of all tathāgatas...” Mañjuśrī's main interlocutor in this tantra is Vajrapāṇi, who initiates the transmission of the tantra by asking Mañjuśrī to reveal the maṇḍala of Black Yamāri, the “enemy of the Lord of Death.” Mañjuśrī assents by first entering different meditative absorptions, and then gradually revealing the entire maṇḍala of Black Yamāri and teaching the seed syllables and mantras for the individual maṇḍala deities.
- i.6 Chapter 2 opens with verses of praise to the five main deities of the maṇḍala: Mohavajra, Piśunavajra, Rāgavajra, Īṣyavajra, and Yamāri himself as “lord of the maṇḍala.” The rest of the chapter features instructions on how to arrange the primary maṇḍala for this tantra.

- i.7 Chapter 3 describes the summoning of the wisdom deities (*jñānasattva; yeshes pa*) and their merging with the five main male deities of a maṇḍala that features Mohavajra at its center. Following this, the text associates the maṇḍala deities with the primary ritual activities, and briefly describes the production of collyrium siddhi, swift-feet, pill, and sword siddhis.
- i.8 Chapter 4 describes the production of yantras and how to employ them in a range of different ritual actions, including pacifying, enriching, enthralling, summoning, paralyzing, and killing. This chapter on yantras is among the most extensive treatment of yantras in the Buddhist tantras.
- i.9 Chapter 5 continues from the previous chapter in presenting instructions on the use of yantras in the performance of various rites, with a specific emphasis on the yantras, mantras, and visualizations for the hostile rites of sowing discord, expelling, and killing.
- i.10 Chapter 6 is primarily concerned with the arrangement of the mantra syllables within the cells of the yantra. This chapter is also noteworthy for briefly describing the fourfold initiation of Black Yamāri, which consists of the crown initiation, sword initiation, vajra and bell initiation, and a fourth which is called “eating the moon.”
- i.11 The first part of chapter 7 offers instructions on how to perform the extraction of different substances from the world by meditating on the four goddesses in Yamāri’s maṇḍala, Carcikā, Sarasvatī, Vārāhī, and Gaurī. The chapter ends with a sequence of verses associated with the four initiations listed in the previous chapter.
- i.12 Chapter 8 begins with the preparatory rites for an initiation, including expelling obstructive forces and establishing the protection circle, bringing the disciple into the maṇḍala, making offerings and praises, and the mantras for demonstrating emptiness. Following this, the chapter offers instruction on the fire offering, and specifically the shape and dimensions of the fire pit used in different rites.
- i.13 Chapter 9 describes rites for the achievement of various worldly goals, such as making rain, healing snake bites, and so forth.
- i.14 Chapter 10 begins with a brief description of a ritual to locate, prepare, and resuscitate a corpse as a *vetāla*, presumably to be used in rites that are not explicitly mentioned. Following this, the chapter next details the creation of an effigy of Yamāri using various meats and other ingredients for the purpose of attracting a woman. The chapter then closes with a visualization of the different Yamāris and their respective association with the afflictive emotions.
- i.15 An eclectic chapter, chapter 11 initially continues from the preceding chapter by describing how each of the five aspects or forms of Yamāri manifest for the purpose of overcoming the corresponding afflictive

- emotions. It then proceeds to describe the practice of a number of different forms of Yamāri, sometimes quite briefly. This includes Vajra Yamāri, a hundred-armed form, a buffalo-faced form, Daṇḍa Yamāri, and a ten-million-armed form. The chapter then concludes with a description of potent ointments and beverages.
- i.16 Chapter 12 begins with songs sung in Apabhraṃśa to Yamāri by the four ḍākinīs Cārcikā, Vārāhī, Sarasvatī, and Gaurī. A long passage on the characteristics of mantra recitation follows this, which includes a discussion of how mantras should be recited, what kinds of beads should be used for a recitation mālā, and the effect of different numbers of recitations. The chapter concludes with brief instructions on bali offerings and the appropriate gifts for one’s master.
- i.17 Chapter 13 presents the practices and mantras for Vajraḍākinī, Vajrapātāla, and Paramāśva, and describes the siddhis—remote, moving underground, and flight, respectively—resulting from their successful cultivation.
- i.18 Chapter 14 covers a range of topics associated with the maṇḍala used for the initiation. This includes the properties of the cord used to demarcate the maṇḍala, the dimensions of its various features, the colors of its cells, and the symbols that are to be drawn within them. This is followed by a description of the design and measurements of the ritual ladle and spoon used in the fire offering rite. After a statement about the efficacy of the maṇḍala, the “vajra entry,” and the request made by the disciples, instructions are given on the creation of a physical representation of the deity. The chapter then concludes with instructions on the practices of Ekajaṭā, Pukkasī, and Mañjuvajra.
- i.19 Chapter 15 teaches the maṇḍalas and practices of Kurukullā, Jāṅgulī, and Vajrāṅga. The latter is the Buddhist form of Kāmadeva, the god of love/desire.
- i.20 Chapter 16 focuses on the maṇḍala of the great Heruka, a wrathful deity associated with the charnel ground. Many of the primary deities in the Yoginī Tantras are considered herukas.
- i.21 Chapter 17 begins with the Apabhraṃśa songs of the four ḍākinīs, Cārcikā, Vārāhī, Sarasvatī, and Gaurī. They encourage Yamāri to arise from the nascent state of emptiness into his fully manifest form. This is followed by a succinct enumeration and description of the four stages of practice in this tantra: yoga, anuyoga, atiyoga, and mahāyoga. The chapter then lists the general samaya observed by the practitioner upon their initiation, and concludes with a series of praises to the realization of the ultimate state.
- i.22 The short final chapter, chapter 18, relates the origin of *The Tantra of Black Yamāri*.

- i.23 This English translation is based on the Tibetan text as preserved in the Degé Kangyur, in close consultation with the Sanskrit edition of the *Kṛṣṇayamāritantra* published together with Kumāracandra's *Ratnāvalī* commentary.¹⁴ In the case of variant readings between the Sanskrit and Tibetan witnesses, the Tibetan reading was followed unless the Sanskrit clarified or improved the Tibetan. All other substantive variants have been noted. Our translation is also informed by the available commentarial literature, and specifically the commentaries extant in Sanskrit: Kumāracandra's *Ratnāvalīpañjikā* and the fragments of Śrīdhara's *Sahajālōka-pañjikā*.
- i.24 In addition to the Degé version of the Tibetan translation we also consulted the versions preserved in the Stok Palace Kangyur, Phukdrak Kangyur, as well as the apparatus from the Comparative Edition (*dpe bsdur ma*) of the Degé Kangyur. The version found in the Phukdrak Kangyur was especially significant for preserving Dīpaṅkaraśrījñāna's and Tsültrim Gyalwa's original translation without the later revisions of Darma Drak and Ra Lotsāwa Dorjé Drak. Substantive differences between these two versions have also been noted. In the case of mantras, dhāraṇīs, and other passages rendered in transliterated Sanskrit in the Tibetan text, we have generally followed the text reported in the Degé Kangyur while allowing for minor revisions to clarify and improve the rendering, based on Sanskrit sources. Substantive variants have been noted here as well.

**The Tantra of Black Yamāri, the Body, Speech, and
Mind of all Tathāgatas**

1. The Translation

[F.134.b]

1.1 Homage to Mañjuśrī-Yamāri!¹⁵

CHAPTER 1: THE PRACTICE SEQUENCE

1.2 Thus did I hear at one time. The Bhagavat was dwelling in the bhagas of all vajra women, who are the essence of the body, speech, and mind of all tathāgatas. He was there with Yamāri's large assembly, which included Yamāri Mohavajra, Yamāri Piśunavajra, Yamāri Rāgavajra, Yamāri Īrṣyāvajra, Yamāri Dveṣavajra, Mudgara Yamāri, Daṇḍa Yamāri, Padma Yamāri, Khaḍga Yamāri, and, standing in the four intermediate directions, Vajracarcikā, Vajravārāhī, Vajrasarasvatī, and Vajragaurī. Then, Vajrapāṇi supplicated the Bhagavat,¹⁶ the vajra-being,¹⁷ the lord of all tathāgatas, prompting the Bhagavat, the lord of all tathāgatas, to emerge from the meditative absorption called *the vajra that conquers all māras*, the state of his own vajra body, speech, and mind.

1.3 “In order to pacify the māras
And eliminate all hatred,
One should visualize Yama's Slayer
By uniting the vajra and the moon.

1.4 “For protection, one should visualize a vajra
Enveloped by five-colored rays of light¹⁸
And likewise the outer boundary, the vajra ground,
The walls, and the canopy.”

1.5 Then the Bhagavat, the father of tathāgatas, entered the meditative absorption known as *the tamer of māras*¹⁹ and emitted the seed-syllables of all the deities beginning with Yamāri Mohavajra from²⁰ his own vajra body,

speech, and mind. In the center is *ya*, and then *kṣe*, *ma*, *me*, *da*, *ya*, *ca*,²¹ *ni*, *rā*, *jā*,
sa, *do*, *ru*, *ṇa*, *yo*, *ni*, and *ra*.

- 1.6 “The first among the syllables *ya* and the rest²² becomes Yama’s Slayer.
The syllable *kṣe* expresses Moha, [F.135.a]
The syllable *ma*²³ describes Piśuna,
The syllable *me*²⁴ becomes Rāga,
And the syllable *da* is Īrṣyā.
These are known as the five Yamāris.
- 1.7 “The syllable *ya* becomes Mudgara,
From the syllable *ca* comes lord Daṇḍa,
Padmapāṇi comes from the syllable *ni*,
And Khaḍgapāṇi comes from the syllable *rā*.
- 1.8 “The syllable *ja*²⁵ expresses Carcikā,
From *sa* comes Vārāhī,
Do is declared to be Sarasvatī,
And *ru* recalls Gaurī.
- 1.9 “*Ṇa*, *yo*, *ni*, *ra*, in the four corners
Are held to be four skulls.
A terrifying crossed vajra
Should be imagined in the middle of the sky-vajra.
- 1.10 “One should visualize Yamāri, black and blazing,²⁶
Standing in its center.
In the east²⁷ is Mohavajra
And, likewise, Piśuna is in the south.
- 1.11 “Rāgavajra is in the west
And, likewise, Īrṣyā is in the north.
One should visualize Carcikā and the others
On the four prongs of the vajra in the corners.
- 1.12 “On the four prongs of the vajra in the doors
One should visualize Muḍgara and the rest.
In the four corners of the crossed vajra
Are four human heads.”
- 1.13 Then, the Bhagavat, the lord of all tathāgatas, entered the meditative
absorption called *yamāri vajra* and pronounced the mantra of the family of
great hatred:

om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā |

- 1.14 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of the great Mohavajra:

om jinajīk |

- 1.15 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Piśunavajra:

om ratnadhīk |

- 1.16 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Rāgavajra:

om ārolīk |

- 1.17 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Īrṣyāvajra:

om prajñādhīk |

- 1.18 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Mudgaravajra:

om muḍgaradhīk |

- 1.19 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of the Daṇḍavajra: [F.135.b]

om daṇḍadhīk |

- 1.20 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Padmavajra:

om padmadhīk |

- 1.21 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Khaḍgavajra:

om khadḡadhīk |

- 1.22 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Vajracarcikā:

om moharati |

1.23 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Vajravārāhī:

oṃ dveṣarati |

1.24 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Vajrasarasvatī:

oṃ rāgarati |

1.25 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra of Vajragaurī:

oṃ vajrarati |

1.26 The Bhagavat, the lord of all tathāgatas, next pronounced the mantra that empowers body, speech, and mind:

oṃ sarvatathāgatakāyavajrasvabhāvātmake 'haṃ |

oṃ sarvatathāgatavākavajrasvabhāvātmake 'haṃ |

oṃ sarvatathāgatacittavajrasvabhāvātmake 'haṃ |

1.27 Then, the Bhagavat, the Lord of all Tathāgatas, described the body of great wrath:²⁸

1.28 “An adept²⁹ should visualize Yamāri
As wrathful, with three faces and six arms.
He is the color of a sapphire
And holds a vajra in his hand.³⁰

1.29 “Mohavajra should be visualized
As peaceful, with three faces and six arms.
He has a luminous, crystal-clear form,
And holds a wheel in his hand.³¹

1.30 “Piśunavajra should be visualized
As enriching, with three faces and six arms.
He has a luster like that of gold³²
And holds a jewel in his hand.³³

1.31 “Rāgavajra should be visualized
As enthralling, with three faces and six arms.
He shines like a ruby
And holds a lotus in his hand.³⁴

- 1.32 “Īrṣyāvajra should be visualized
As universal,³⁵ with three faces and six arms.
He has a luster like that of an emerald
And holds a sheathed sword in his hand.”³⁶ [F.136.a]
- 1.33 This was the first chapter, “The Practice Sequence,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 2: THE GREAT MAṆḌALA

- 1.34 Then, all the blessed tathāgatas praised the blessed great vajra being:
- 1.35 “Homage to you, vajra body.
You are the fearsome Yamāri,
The essence of Mohavajra,
The teacher with the nature of all buddhas.³⁷
- 1.36 “Homage to you, vajra jewel.
You are the fearsome Yamāri,
The essence of Piśunavajra,
Who is equal to the vajra mind.
- 1.37 “Homage to you, vajra speech.
You are the fearsome Yamāri,
The essence of Rāgavajra,
Who is equal to vajra speech.³⁸
- 1.38 “Homage to you, with sword in hand.
You are Yamāri who serves all functions,
The essence of Īrṣyāvajra,
Who is equal to vajra desire.³⁹
- 1.39 “Homage to you, lord of the maṇḍala.
You are the nature of all buddhas,
The confluence of all buddhas,
The most eminent of all buddhas.”
- 1.40 The Bhagavat then said, “Vajra eyes, vajra ears, vajra nose, vajra tongue, vajra body, and vajra mind.” This is the rite⁴⁰ for empowering the eyes and the other senses.
- 1.41 “Next, I will explain in detail
The fearsome maṇḍala of Yamāri,
Which appears just like Yamāri

- And fulfills every purpose.⁴¹
- 1.42 “The learned practitioner⁴² should tie
The maṇḍala of Yamāri’s host⁴³
With a new, tightly woven thread,
One that is well measured and elegant.
- 1.43 “All of its features are complete
And it eliminates all obstructive forces.
This maṇḍala, shaped as a circle,
Is used to pacify and so forth.⁴⁴
- 1.44 “In that maṇḍala one should draw
A *karmavajra* with five prongs on each end.⁴⁵
A vajra engulfed in a blaze of vajras⁴⁶
Should be drawn in its center.
- 1.45 “One should draw a sword in the north
And in the east a wheel,
Engulfed in wheel-shaped light.⁴⁷ [F.136.b]
- 1.46 “One should draw a jewel in the south
That emits halos of light.
One should draw a lotus in the west
That shines with ruby-colored light.⁴⁸
- 1.47 “One should draw a wheel in the southeast⁴⁹
That is engulfed in five-colored light.⁵⁰
One should draw a vajra in the southwest,⁵¹
A lotus flower in the northwest⁵²
Radiantly blossoming upon its stalk,
And a water lily⁵³ in the northeast
That radiates halos of light.
- 1.48 “There should be a hammer in the eastern gate
And, likewise, a cudgel in the southern gate,
A lotus is in the western gate,
And, in the north, a vajra-sword.
- 1.49 “Knowing the maṇḍala to be complete
One should make special offerings.
One should fearlessly worship⁵⁴
Using the five sense pleasures.”

- 1.50 This was the second chapter, “The Great Maṇḍala,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 3: RITUAL ACTIVITIES

- 1.51 Then, all the blessed tathāgatas made a request using this king of praises:⁵⁵
- 1.52 “Protector, let the maṇḍala be drawn—
The fearsome maṇḍala of Yama’s Slayer.
It is the lord of all maṇḍalas
That eradicates all misdeeds.
- 1.53 The great vajra bearer then issued the rite with the taste of nectar from his own body, speech, and mind:⁵⁶
- om āḥ hūm |*
- 1.54 The vajra holders⁵⁷ are pleased
By its contact with their vajra tongues.⁵⁸
It then enters all the buddhas
In their wisdom aspect, their intrinsic form.
- 1.55 “One should then summon them,
Draw them in, bind them and master them,
And then remain in meditative absorption
Using the four mantras of Muḍgara and the rest.⁵⁹
- 1.56 “After visualizing the vajra buffalo,⁶⁰
One should visualize the lord of the maṇḍala.
Mohavajra should be visualized standing
In the center of a moon disk.
- 1.57 “One should imagine the one named Piśuna
Standing in the middle of the seven-horsed one.⁶¹
Rāgavajra should be visualized
Standing in the center of the sublime disk.⁶²
Karmavajrin⁶³ should be visualized,
Standing in the center of the karma disk.⁶⁴
- 1.58 “Mohavajra is for pacifying.
Accordingly, Piśuna is for enriching, [F.137.a]
Rāgavajra is for enthralling,
And Karmavajra is universal.

- 1.59 “Using the yoga of Karmavajra,
One should put human fat in a human skull,
Make a wick out of human hair,
And collect the soot while in a charnel ground.⁶⁵
- 1.60 “One should visualize Karmavajra⁶⁶
In the collyrium and likewise on the collyrium.⁶⁷
The collyrium siddhi will result
When combined with Karmavajra’s recitation.
- 1.61 “One produces the foot-salve⁶⁸
Using saffron and blood.
One produces the swift-feet siddhi
By applying the practice of Karmavajra.
- 1.62 “If one gathers the five nectars,
Combines them with the five meats,
And coats them with the three metals,
The siddhi is gained through the practice of Karmavajra.
- 1.63 “The magnetic iron sword siddhi,
Can be accomplished with the yoga of Karmavajra.
While applying the practice of Karmavajra,
One can accomplish Karmavajra’s sword.”
- 1.64 This was the third chapter, “Ritual Activities,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 4: THE RITES FOR KILLING AND SO FORTH USING THE YANTRAS, MANTRAS, AND MEDICINES RELATED TO THE PROCEDURE FOR VAJRA KILLING⁶⁹

- 1.65 Then, all the blessed tathāgatas made a request to the blessed great vajra bearer using this king of praises:⁷⁰
- 1.66 “How should beings proceed,
Through the different categories of ritual action?
Great Vajra, please explain!
May the oceans of qualities listen!”⁷¹
- 1.67 Then, the vajra-bearing king
Who has accomplished all ritual actions,

And has himself remedied all faults,
Spoke the following words.

- 1.68 The blessed tathāgatas, through the power of their vajra minds, bowed to, worshiped, made offerings to, and circled the Bhagavat three times. They bowed to him, again and again, and listened to what the Bhagavat said.
- 1.69 The vajra-bearing king
Taught the yantra for enthralling.⁷²
“The supreme circles of Yamāri⁷³
Have not appeared, nor will they appear.
- 1.70 “In order to enthrall women,
And likewise for protection,
In the pacifying rite⁷⁴ use bovine bezoar⁷⁵
To draw a double circle
On birch or bamboo bark. [F.137.b]
- 1.71 “Append the target’s name with *namaḥ*.
And place it in two conjoined bowls
That are not black and lack a base.
The bowls should be filled with ghee and honey
And wrapped with a white thread.
- 1.72 “At the three junctures, facing east,
One should scatter white flowers,
And focus on being Yamāntaka
Appearing like a *candrakānta*.
One should visualize the target on a moon disk before oneself
And confer the initiation.⁷⁶
- 1.73 “Imagine a multitude of perfect buddhas
Washing the target with a moon-white vase
Filled with the five nectars,
While reciting this mantra:
- 1.74 *om namaḥ hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ devadattāya⁷⁷ śāntiṃ kuru
namaḥ svāhā* |⁷⁸
- 1.75 This is the rite for pacification.
- 1.76 “One should write with red saffron
When pacifying a man or when enriching.
The double circle is drawn with Kashmiri saffron⁷⁹

With the target's name appended to *svāhā*.

1.77 “It should be placed inside conjoined bowls
That have been filled with ghee and honey.
They should be wrapped with yellow thread
And strewn with yellow flowers at the three junctures.

1.78 “One should imagine themselves as Yama's Slayer,
Yellow in color and facing north.⁸⁰
The target, standing on a dark-yellow moon disk,
Should be cleansed using a yellow vase.

1.79 “Once the target has been initiated,
One should recite the enriching mantra while radiating light.⁸¹

*om hrīḥ śrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā | devadatta puṣṭim kuru
svāhā |*⁸²

*om hrīḥ śrīḥ vikṛtānana hūm hūm phaṭ phaṭ vauṣaṭ devadattasya puṣṭim kuru
vauṣaṭ svāhā |*⁸³

1.80 This is the enriching rite taught by the Bhagavat.

1.81 “On birch bark or a rag,⁸⁴
One should use lac fluid, red sandalwood,
Or blood from their own ring finger, as available,
To draw a double circle
With the syllable *hoḥ* appended.⁸⁵

1.82 “The circle⁸⁶ should be placed in conjoined bowls,
That are not black and so forth,
And that are filled with ghee and honey,
Then wrapped with a red thread.
Facing west one should make
Offerings of red flowers.

1.83 “One should imagine themselves as Yama's Slayer,
Red in color and blazing fiercely,
And that the target stands
On a red moon disk.

1.84 “One should visualize the target being drawn in
With hooks of red light rays
That emerge from one's body, [F.138.a]
And recite the mantra ten thousand times as they spread.

- 1.85 “Imagining that the target is distressed,
Their legs are crippled,
And they are naked with their hair loose,
Begin the recitation.
- 1.86 “If the target is not enthralled,
The practitioner⁸⁷ should heat the circle⁸⁸
Over a smokeless fire of acacia wood,
Omitting the ghee and the rest.”
- 1.87 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā | ho devadatta vaśam kuru
hoḥ |*⁸⁹
- 1.88 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā | vauṣaṭ devadattasya
vaśamānaya vauṣaṭ |*⁹⁰
- 1.89 This is the enthralling rite taught by the Bhagavat.
- 1.90 “On cloth from a charnel ground
Or a rag smeared with menstrual blood,
One should draw a double circle
With a mixture of blood and lac.
- 1.91 “The target’s name should be framed
With the syllables *jaḥ* and *hrīḥ*,
And the circle placed in conjoined skull cups
Made from the skulls of women.
This should be wrapped with red thread
And presented with offerings of red flowers.
- 1.92 “Imagining themselves as Yama’s Slayer,
Red like the setting sun,
One should imagine
Seizing the target with red iron hooks.
- 1.93 “After hooks strike their heart
And a noose binds their neck,
One should imagine they arrive,
Naked, hair loose,
Seated on a red lion,
Accompanied by circle of wind,
And are cleansed with the five substances.⁹¹
- 1.94 “If the target does not arrive,

The vow-holder should recite the mantra
While heating the circle
In a fire of acacia wood.

1.95 *om hrīḥ śṛīḥ vikṛtānana hūm hūm phaṭ phaṭ | hrīḥ amukam ākarṣaya hrīḥ |*⁹²

1.96 *om hrīḥ śṛīḥ vikṛtānana hūm hūm phaṭ phaṭ jaḥ devadatta ākarṣaya jaḥ |*⁹³

1.97 This is the summoning rite taught by the Bhagavat.

1.98 “The adept should draw a double circle
On cloth from a charnel ground,
Using a decoction of turmeric,
And write the target’s name
Appended to the syllable *lam*.

1.99 “The adept should place it
Inside conjoined bowls,
Place this on top of a yellow bowl,
And draw lines on it.

1.100 “The adept, in a state of meditative focus, [F.138.b]
Should draw seven or four lines.
Above that they should draw
The eight-peaked Mount Sumeru.

1.101 “The syllables *hūm* and *vaṃ*
Frame Mount Meru,⁹⁴
And, above that, Indra’s maṇḍala⁹⁵
Should be drawn with the syllable *lam*.

1.102 “It⁹⁶ should be stamped with a crossed vajra
And wrapped with a yellow thread.
One should imagine themselves
As the yellow Yama’s Slayer.

1.103 “One should imagine the target to be yellow⁹⁷
And standing on Indra’s maṇḍala.
They are being crushed by Mount Sumeru
And crushed by Vajrapāṇi as well.⁹⁸

1.104 “One should imagine the target is crushed
By Mandara and the like,
And other various mountains
That are beneath Indra’s maṇḍala.

- 1.105 “While maintaining this visualization, recite the mantra:⁹⁹
- 1.106 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ laṃ devadatta sthāne stambhaya kuru laṃ* | ¹⁰⁰
- 1.107 This is the paralyzing rite taught by the Bhagavat.
- 1.108 “One who wishes to paralyze speech
Should draw a similar double circle,
Add the target’s name,
And recite the pulsating mantra:¹⁰¹
- 1.109 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ laṃ devadattasya yathāprārabdhakāryakṛte tannivārayato virūpakaṃ vadato yajñādattasya vākstambhanaṃ kuru laṃ huṃ phaṭ* | ¹⁰²
- 1.110 This paralyzing rite was taught by the Bhagavat.
- 1.111 “This must be performed exactly as taught
And with the utmost secrecy.
Using the practice of Black Yamāri
One will gain accomplishment in a single day.
- 1.112 “As before, the vow holder should draw
A double circle on a charnel ground rag.
Taking black mustard seeds, salt,
Poison, as well as neem,
- 1.113 “The three hot spices, white mustard oil,
Charcoal from a charnel ground,
Juice from datura leaves,
And likewise datura seeds, saline soil,
- 1.114 “Blood from the index finger,
And soot from a caṇḍāḷa’s pot,¹⁰³
And using a quill from a starved bird,¹⁰⁴
The vow holder should draw it on the fourteenth day,¹⁰⁵
At midday, with a wrathful mind,
In order to slay¹⁰⁶ evil beings.
- 1.115 “To the syllable *hūm* one should append
The name of the person to be slain.
The yogin, facing south,
Should embody Yama’s Slayer. [F.139.a]

- 1.116 “Of wrathful form and intensely fierce,
He is adorned with severed heads.¹⁰⁷
He stands on a buffalo, his tongue lolls,
He has a large belly, and is terrifying.
- 1.117 “He is frightening,¹⁰⁸ his blazing hair rises upward.
His beard and eyebrows are similarly yellow.
His first right hand holds a large vajra.
In his second is a sword,
And, in the third, a knife.
Now, to draw the left hands:
A wheel, a large lotus,
And a skull cup, are in his left hands.
- 1.118 “His main face is deep black,¹⁰⁹
His right like fine moonlight,
His left face is declared to be red,
And he is adorned with vajra ornaments.
- 1.119 “From his pores emanate
The fearsome one, lord of his own family.¹¹⁰
He stands on a sun disk
With his left leg extended.
He haughtily bares his fangs
And resembles the apocalyptic fire.
- 1.120 “Embodying this oneself,
One should imagine¹¹¹ the target placed in front.
By striking with a poisoned blade,¹¹²
The target becomes filthy and diseased.
- 1.121 “They become naked, shake, grow depressed,
And speak pleading words.¹¹³
Their body is covered with pus-filled sores—
The result of being sliced with a blade.
- 1.122 “After being tormented by frigid wind,
They find themselves in the midst of fire.
The wicked one, fearful of the host of buddhas,
Will be consumed by buffaloes,
Tigers, dogs, and crows.¹¹⁴
- 1.123 “The target stands in Yama’s stomach,¹¹⁵
Their body rife with thorns,

- And their feet clasped in wooden stocks.
 They are chopped into pieces,
 Their skin is flayed,¹¹⁶
 They are smeared with salt and mustard,
 And utter the syllable *hūṃ*¹¹⁷
- 1.124 “Imagine them in one’s presence,¹¹⁸
 Their physical protections gone,
 Stripped of their armor,
 Their body completely vacant.¹¹⁹
- 1.125 “Wrathful deities emanate from one’s own body
 Similar in form to oneself as Yamāri.
 They strike the target’s body
 And suck their fat and marrow.
- 1.126 “One should imagine Yama in front of them,
 Powerful, with a cudgel in hand.
 The cruel one strikes them, [F.139.b]
 As vultures take to the sky
 Carrying off their entrails and the like.
 From below the ground,
 Nāgas and asuras strike at them.¹²⁰
- 1.127 “Experiencing the target in this way,
 One should, while steeped in compassion,
 Lift them from their saṃsāric state,
 And lead them to a buddhafield.”
- 1.128 Then, all the blessed tathāgatas uttered these words with a particular
 intention in mind:¹²¹
- 1.129 “How amazing indeed is this killing—
 Killing that is not killing
 Because it frees from evil.
 The one who was killed was not truly killed.¹²²
- 1.130 “One who has committed a thousand evil deeds
 Will not be born in the Avīci Hell or others.
 How amazing is the greatness of the Buddha,
 That being killed leads to awakening.
- 1.131 “The killing of the murderous being¹²³
 Is done by cultivating great compassion.

How amazing is supreme compassion.
Success will not come through weak compassion.¹²⁴

1.132 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ | hūm devadatta mārāya hūm phaṭ |
om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ | devadatta mārāya phaṭ |*¹²⁵

1.133 This was the fourth chapter, “The Rites for Killing and so forth using Yantras, Mantras, Medicines, Related to the Procedure for Vajra Killing,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.¹²⁶

CHAPTER 5: THE PROCEDURE FOR DRAWING YANTRAS

1.134 “Next, one should draw a double circle
And append the syllable *phaṭ*.
One should write the target’s name
And put it into conjoined skull cups.

1.135 “This should be wrapped with a blue thread
And buried in a charnel ground at midday.

1.136 “While focused on being Yamāri,
One should place the target before themselves.
There are two targets, weapons in hand,
Mounted on a horse and a buffalo.¹²⁷

1.137 “One should imagine that, on both sides,
Are emanated hordes of wrathful beings.
With a mind steeped in wrath,
One should recite the mantra while visualizing
The two, powerful and fierce, in protracted battle.¹²⁸

1.138 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ | devadatta yajñādatte vidveṣāya hūm
phaṭ |*¹²⁹

1.139 This is the rite for sowing discord taught by the Bhagavat. [F.140.a]

1.140 “Following the same rite as before,
One should draw a double circle,
Augment it with the syllables *hūm* and *phaṭ*,
And put it inside conjoined skull cups.

1.141 “It should be wrapped with a black cord
And buried in an ancestor’s grove.¹³⁰

- Maintaining the practice of Yamāri,
One should imagine the target before oneself.
- 1.142 “Visualize a black wind maṇḍala,
Born from *yamī* and shaped as a bow,
With a blue camel on it.
On it is the evildoer, facing south,
Being beaten by a furious horde.
Even a buddha would find this hard to reverse.
- 1.143 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ devadattam ucchāṭaya hūm phaṭ* | ¹³¹
- 1.144 This is the expelling rite taught by the Bhagavat.
- 1.145 “The fierce yogin, facing south,
Should draw a double circle on charnel ground cloth
Using a decoction of goat blood,¹³² corpse ash,
Poison, salt,¹³³ black mustard, and datura,
Following the ritual sequence.
- 1.146 “To kill, one should place the target on Yama’s body;
To sow dissent, on a horse and a buffalo;
To expel, standing on a camel;
To pacify, on a moon disk;
To enrich, on a yellow moon disk;
To enthrall, in a woman’s heart;
To summon,¹³⁴ mounted on a goat;
To paralyze, in a ring of mountains,¹³⁵
And to summon, on a *śarabha* lion.¹³⁶
The other rites are defined in a similar manner.
- 1.147 “One should draw with bovine bezoar,¹³⁷
Lac, or Kashmiri saffron,¹³⁸ as specified,¹³⁹
On birch bark in order to enthrall.
If one’s mind is focused on virtue,¹⁴⁰
There is no doubt it will be successful.
- 1.148 “The circles should be placed in conjoined bowls.
After midday, one should write with a raven feather¹⁴¹
On a cremation pyre or conjoined skull cups.
While focused on being Yamāri,
One should recite the mantra *om hrīḥ ṣṭrīḥ...*,
With the target of suppression facing south.¹⁴²

- 1.149 “For pacifying, the syllable *ya* at the edge is effaced,
As well as both the *ni* syllables.
Next, efface the syllable *ya* in the center,
And the remaining syllables as desired.¹⁴³
- 1.150 “One should do ten thousand preparatory recitations,
Which results in successful ritual action.
This is to be done with vajra wisdom
While focused on being Yamāri.¹⁴⁴
- 1.151 “There will be continuous strife
In a house where this terrifying circle remains
After it has been drawn, [F.140.b]
With all the syllables still written.”¹⁴⁵
- 1.152 This was the fifth chapter, “The Sequence for Drawing Yantras,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 6: DRAWING THE CIRCLE¹⁴⁶

- 1.153 Then, the lord of all the blessed tathāgatas supplicated the Bhagavat, the great vajra holder, using this king of praises:¹⁴⁷
- 1.154 “By applying the mudrā of anger,¹⁴⁸
Which delights the vajra holders,
And then sealing it with the vajra mudrā,
A vast array of siddhis are attained.”
- 1.155 The vajra holder, the king,
Then made this statement:
“Visualize Yama’s Slayer
On the heads of all the maṇḍala deities.
- 1.156 “Continually draw the maṇḍala.
Continually satisfy with fire offerings.
Continually uphold the samayas.
Continually maintain the vows.
- 1.157 “First is the crown initiation.
Second, the sword initiation should be given.¹⁴⁹
Third, the vajra and bell initiation.
The eating of the moon is fourth.¹⁵⁰
- 1.158 “These are the four great initiations,

Sprung from the Black One's mouth.
Through the uniqueness of these four initiations,
The children of the jinas attain awakening.¹⁵¹

1.159 “Next, I will explain the mantra,
The means for offering bali to all spirits.
By merely reciting the great mantra
All spirits will tremble.

1.160 *om indrāya hrīḥ | yamāya ṣṭrīḥ | varuṇāya viḥ | kuberāya kṛ | īśvanāya taḥ |
agnaye ā | nairṛtyāya na | vāyave na | candrāya hūm̐ | arkāya hūm̐ | brahmaṇe
phaḥ | vasudhārāyai phaḥ | vemacitrīṇe svā | sarvabhūtebhya hā | ha ha hi hi hūm̐
hūm̐ phem̐ phem̐¹⁵² svāhā |¹⁵³*

1.161 “Once the triangular maṇḍala is made,
Using a mixture of urine, feces, and water,
The yogin¹⁵⁴ should satisfy the deities,
And should call to mind the syllables *hā hā*.¹⁵⁵

1.162 “The adept should draw
Three concentric circles,¹⁵⁶
With eight, twelve, and sixteen cells
And place the mantra syllables throughout.¹⁵⁷

1.163 “The vow-holder should place
The perfected syllables in the twelve cells¹⁵⁸
The vow-holder will be victorious in every way
Over the three worlds, the animate and inanimate. [F.141.a]

1.164 *ya ma rā jā sa do me ya ya me do ru ṇa yo da ya | ya da yo ni ra ya kṣe ya ya kṣe ya
ccha ni rā ma ya*

1.165 “*Ya* is to be placed in the center, *kṣe* to the east,
In the south, Mañjuvajra,¹⁵⁹
The syllable *me* is drawn in the west,
And in the north, *dantadhāvanam*.¹⁶⁰

1.166 “The target's name should be added
In the empty intermediate directions.¹⁶¹
By framing it with two *hūm̐s*,
All ritual actions will be successful.

1.167 “The syllables *ya, ccha, ni, rā, jā,*
Sa, do, ru, ṇa, yo, ni, ra, and the rest,

- Should be drawn outside, from the left.¹⁶²
This will fulfill all aims.
- 1.168 “In the third ring,¹⁶³ from the east,
One should draw the syllables
Of the mantra beginning *om hrīḥ śṛīḥ*¹⁶⁴
In every other cell.¹⁶⁵
- 1.169 “In each of the eight intermediate cells,¹⁶⁶
One should write, from the left
Mūkaṃ kuru,¹⁶⁷ *uccāṭaya*,¹⁶⁸ *vaśīkuru*,
vidveṣaya, *śāntiṃ kuru*, or *puṣṭiṃ kuru*,
Depending on the specific rite.
- 1.170 “*Om* is at the beginning and then *namaḥ* after that,¹⁶⁹
And then, after that, *vausaṭ*.
Furnishing these seeds with *hūṃ* and *phaṭ*¹⁷⁰
Effects the pacifying, enriching, and enthralling rites.
- 1.171 This was the sixth chapter, “Drawing the Circle,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 7: THE PROCEDURES FOR EXTRACTION AND SO FORTH

- 1.172 “For the procedure to extract blood
The adept should meditate on Carcikā.
She has three faces, six arms, is emaciated,¹⁷¹
Holds a wheel in her hand, and shines like the light of the moon.
- 1.173 “For the procedure to extract alcohol
The adept should meditate on Vārāhī.
She has three faces, six arms, the face of a sow,
Is dark blue, and holds a vajra in her hand.
- 1.174 “To increase knowledge
The vow-holder should meditate on Sarasvatī.
She has three faces, six arms, is red,
Peaceful, and holds a lotus in her hand.
- 1.175 “For the procedure to draw semen
The adept should meditate on Gaurī.
She has three faces, six arms, wields a sword,

And appears like an emerald.”¹⁷²

1.176 Then, the blessed Vajra Yama’s Destroyer¹⁷³ entered the meditative absorption called *killing and extracting*¹⁷⁴ and spoke the mantra of Carcikā:
[F.141.b]

1.177 *om carcike siddhendranīlahāriṇi ratnatrayāpakāriṇo rudiram ākarṣaya jaḥ |*

1.178 “One should open their mouth
And then call this mantra to mind.¹⁷⁵
The great blood¹⁷⁶ from the three worlds
Will be extracted, there is no doubt.”

1.179 Then, the blessed great Vajra Yamāri entered the meditative absorption called *extracting alcohol*¹⁷⁷ and spoke Vajravārāhī’s mantra for extracting alcohol:¹⁷⁸

1.180 *om vajraghoṇe sughoṇe vajramāmakī bhara bhara sambhara sambhara traidhātu-
kāryam ākarṣaya jaḥ |*¹⁷⁹

1.181 “One should make a pot with a beautiful mouth¹⁸⁰
Using clay from a potter’s hand,¹⁸¹
Place it on a base of thief’s hair,
And call the mantra to mind.

1.182 “The great quality of this mantra
Was demonstrated at Caityapattana.¹⁸²
One should exert effort with gentle persistence
And the alcohol extraction will be successful.”¹⁸³

1.183 Then the blessed Vajra Yama’s Slayer, the great samaya,¹⁸⁴ entered the meditative absorption called *the vajra perfection of wisdom* and spoke the mantra of Sarasvatī:

1.184 *om picu picu prajñāvardhani jvala jvala medhāvardhani dhiri dhiri buddhivardhani
svāhā |*

1.185 “Beginning on the first day
And every day until the full moon,
One should speak Sanskrit,
And continue, following the phases of the moon.

1.186 “With the regular¹⁸⁵ completion of one hundred ślokas
One will succeed in becoming a lord of speech.¹⁸⁶
One will find success throughout the three worlds,

Entirely and in every way.”

1.187 Then, the blessed Vajra Yama’s Destroyer¹⁸⁷ entered the meditative absorption called *the extraction of semen*¹⁸⁸ and spoke Gaurī’s¹⁸⁹ mantra for the extraction of semen:

1.188 *om ākarṣaṇi ākarṣaṇi gaurī hrīḥ duṣṭāya duṣṭāya śukram ākarṣaya jaḥ jaḥ jaḥ hūm
hūm hūm svāhā* |¹⁹⁰

1.189 “From the mouth of the lotus and from the vajra,¹⁹¹
Through the application of the bell, hook, and wind,
An abundance of semen is extracted
By employing mantra and meditation.

1.190 “These rites, eagerly employed
Over the course of seven nights
In a forest or isolated place,
Bring success, of this there is no doubt.”

1.191 Then the blessed great Vajra Yamāri entered the meditative absorption called *the vajra that terrifies death*¹⁹² and set forth the samaya of the supreme initiation from his vajra body, speech, and mind. [F.142.a]

1.192 “Dear child, take garlands
Of udumbara, mandāra, pārijāta,¹⁹³
And karṇikāra flowers,
And be consecrated.

1.193 “Take the great sword of the triple world
That is venerated by all buddhas
And summons all spirits.¹⁹⁴
This sublime sword of activity
Is victorious over all māras.

1.194 “Take the perfected vajra and bell,
The nature of insight and method,
And accept the disciple.¹⁹⁵

1.195 “This most precious of drinks
Perfects the vajra body.
Dear child of omniscient wisdom,
Drink it so wisdom may arise.¹⁹⁶

1.196 “It should then be poured into the disciple’s mouth,
In order to accomplish Yamāri.¹⁹⁷

The eminent vajra disciple
Should cultivate feeling of great joy.”¹⁹⁸

1.197 This was the seventh chapter, “The Procedures for Extraction and So Forth,”
from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 8: THE FIRE OFFERING RITE

1.198 Then, the vajra-bearing king
Employed the protection circle procedure
And spoke in order to expel
Vighnas, vināyakas, and wicked beings.

1.199 “I, the glorious sword bearer,
Employ the protection circle procedure
Using the naturally blazing sword.
I offer worship through the three knowledges.”¹⁹⁹

1.200 “Devī, you serve as witness
To the mode of conduct
That protects all beings,
Especially to the bhūmis and perfections.”²⁰⁰

1.201 “I, the master, will draw
The maṇḍala of Yamāri.

1.202 “After covering the disciple’s face with cloth,
They should enter the door of the maṇḍala.”²⁰¹
They should be asked, ‘Who are you?’
To which they reply, ‘I am a fortunate one.’

1.203 “The keen disciple who makes the request
Should be given access behind the curtain.
In order to receive initiation they should
Make this request devotedly three times:

1.204 “ ‘Just as the Buddha initiated the vajra-being [F.142.b]
By means of the great Dharma,
I ask the protector to also initiate me,
And grant me a boon.’”²⁰²

1.205 “The disciple should offer song and music,
As well as respectfully anoint
With bathing water and unguents,

- And sing praises at that time.”²⁰³
- 1.206 Then, the vajra-bearing king spoke the mantra of emptiness:
- 1.207 *om śūnyatājñānavajrasvabhāvātmake 'ham |*
- 1.208 *om pūjavajrasvabhāvātmake 'ham |*²⁰⁴
- 1.209 *om dharmadhātuvajrasvabhāvātmake 'ham |*
- 1.210 “Next, I will explain the fire offering,
Based on its use in pacifying and other rites.
It is through fire offering that one gains the siddhi
That accomplishes all rites.
- 1.211 “Pacifying rites require a peaceful mind,
Enriching rites, an expansive mind,
Enthralling rites, a mind that has let go,²⁰⁵
And this too for killing and expelling.²⁰⁶
- 1.212 “For the pacifying, the fire pit is circular,²⁰⁷
For enriching, like a water tank,²⁰⁸
For enthralling, crescent-shaped,
And like the space element for killing.²⁰⁹
- 1.213 “For pacifying, it should measure one cubit,
For enriching, two cubits,
As for enriching, so for enthralling,
And for killing, twenty finger-widths.²¹⁰
- 1.214 “For pacifying, half a cubit up,²¹¹
For enriching, one cubit,
Ten finger-widths for killing,
And for enthralling, the same as summoning.^{212 213}
- 1.215 “Pacifying should be performed on the first day,
Enriching on the full moon,
The fourteenth day for hostile rites,
And enthralling rites on the eighth day.”
- 1.216 This was the eighth chapter, “The Fire Offering Rite,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 9: FEARSOME YAMĀRI

- 1.217 “One should take soil from the ocean,
 Make an image of a single nāga,
 Place²¹⁴ the syllables *hūm puḥ*²¹⁵ at its heart,
 And recite the mantra that begins *hrīḥ ṣṭrīḥ*.
 Rain will fall at times of drought
 By reciting the mantra ten thousand times,
- 1.218 “The vow-holder should mix cobra meat
 With leaves of the neem tree,
 Roll the mixture into a pill,
 Throw it into the ocean,
 And recite the mantra ten thousand times.
 This is the supreme means for arresting waves.
- 1.219 “One should take one hundred datura seeds,
 Mixed with beans and rice grains,
 And perform a fire offering with 800,000 recitations.²¹⁶
 One will then behold the deity.²¹⁷
- 1.220 “The vow-holder should draw an effigy²¹⁸
 With charred stick from a cremation pyre²¹⁹ [F.143.a]
 And smear it with datura fluid.
 After reciting the mantra 10,000 times the target will develop leprosy.
- 1.221 “One should take white mustard seeds,
 Recite the mantra 400,000 times,
 And scatter them over a person collapsed from snake bite.²²⁰
 That person will recover—there is no doubt.
- 1.222 “One should take clay from a gulch
 And recite the mantra 100,000 times.
 Any headache will be cured
 By smearing this on one’s head.
- 1.223 “When one incants their hand seven times
 And uses it to rub their head,
 There will be no head pain—
 About this there is no doubt.
- 1.224 “One should make an effigy of Yamāri
 From the flesh of a brahmin
 And ash and soil from a charnel ground.
 He should have two arms and one face,
 Hold a large vajra²²¹ in his right hand,

- And a human head in his left.
 He should be white and very frightening.
 All wicked beings can be destroyed with this.
- 1.225 “The yogin should offer bali daily,
 Using the five meats and the five nectars,
 And then make the request,
 ‘Annihilate my enemies!’
- 1.226 “When this is said at night, before sleep,²²²
 The enemy will be dead at dawn.
 Or they will suffer from urinary blockage
 Or fall sick with another illness.
- 1.227 “One should take the enemy’s *vairocanā*
 And fill a human bone with it.
 Once full, and once the mantra is recited 100,000 times,
 One will be like a preta moving through treetops.²²³
 One will attain every excellent siddhi
 And achieve the various goals.²²⁴
- 1.228 This was the ninth chapter, “Fearsome Yamāri,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 10: CULTIVATING THE RECOLLECTION FOR MASTERING VETĀLAS²²⁵

- 1.229 “Next, I will perfectly explain
 The sādhana of the great vetāla.
 Its effects every excellent siddhi
 And leads to the achievement of the various goals.²²⁶
- 1.230 “The vow-holder should find a corpse²²⁷ hanging from a tree—
 A corpse that is clean, unspoiled, and without wounds.
 They should take it down, wash it well,
 And incant it with mantra where it lays.
- 1.231 “Amazing, the power of mantra
 Whereby the insensate²²⁸ cries out!
 The one who practices the yoga of Yamāri
 Should be entirely without fear.
 Whatever it is the yogin seeks²²⁹ [F.143.b]
 Will be bestowed in full.

- 1.232 “One should craft an effigy
Of Yamāri’s terrifying form,
From the flesh,²³⁰ of a buffalo and crocodile,²³¹
As well as a tiger,
A bear, a monkey,
And specifically, a dog.
One should also use poison, black mustard seeds, salt,
The three hot spices, and the moringa tree.
- 1.233 “The yogi should make a request of this effigy
Using the mantra beginning *hrīḥ śṛīḥ*
And saying, ‘I seek so-and-so.’
Her father will then present her.
- 1.234 “If this does not come to pass,
If the yogin sees Yamāri strike her in a dream,
And carry her off to the south,
Her father will present her when the yogin wakes.
- 1.235 “The vow-holder should visualize²³² Mudgara Yamāri
As fearsome, with three faces and six arms.
He has the appearance of a sapphire
And has a hammer in his hand.²³³
- 1.236 “Daṇḍa Yamāri has three faces and six arms,
And is red, wrathful, and terrifying.
Terrifying even to the terrifying.
The adept should place a cudgel in his hand.
- 1.237 “The adept should visualize the one called Padma Yamāri.
He has three faces, six arms, and is red in color;
He is extremely frightening, terrifying,
And holds a red lotus in his hand.²³⁴
- 1.238 “One should visualize the one called Khaḍga Yamāri,
Who has three faces, six arms, and is green.
He accomplishes all activities
And holds a sword in his hand.
- 1.239 “With one’s *liṅga* in the *bhaga*,
One should visualize the lord of the maṇḍala.²³⁵
The yogin who has brought anger to mind²³⁶
Should cultivate the recollection of ignorance.

- 1.240 “After making ignorance the object of recollection,
One should cultivate the recollection of miserliness.
The one absorbed in recollecting miserliness
Should next cultivate the recollection of desire.
- 1.241 “The vow-holder immersed in recollecting desire
Should recollect the one called *jealousy*.
Clouds of deities from each of their families
Emanate from their pores.²³⁷
- 1.242 “The four wrathful ones should be visualized²³⁸
Standing in the center of sun disks.
The four goddesses should be visualized²³⁹
Standing on moon disks.
- 1.243 This was the tenth chapter, “Cultivating the Recollection for Mastering
Vetālas,”²⁴⁰ from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All
Tathāgatas*.

CHAPTER 11: REVEALING THE CONDUCT

- 1.244 “Seeing that beings are overcome with hatred,
The Bhagavat, taking the form of Dveṣa Yamāri, [F.144.a]
Brings Yama under control
And lays waste to all hatred.²⁴¹
- 1.245 “Seeing that beings are overcome with ignorance,
The Bhagavat, taking the form of Moha Yamāri,
Brings Yama under control
And lays waste to all ignorance.²⁴²
- 1.246 “Seeing that beings are overcome with miserliness,
The Bhagavat, moved by compassion,
Takes the form of Piśuna Yamāri
And lays waste to all miserliness.
- 1.247 “Seeing that beings are overcome with desire,
The Bhagavat, moved by compassion,
Takes the form of Rāga Yamāri
And lays waste to all desire.
- 1.248 “Seeing that beings are overcome with jealousy,
The Bhagavat, moved by compassion,
Takes the form of Īrṣyā Yamāri

- And lays waste to all jealousy.
- 1.249 “Carcikā is said to be love,
Vārāhī is compassion,
Sarasvatī is joy,
While Gaurī embodies equanimity.
- 1.250 “The yogin, themselves perfected
As all those present in the maṇḍala,
Radiates from the seed syllable and their hearts,²⁴³
Success ensues, there is no doubt.²⁴⁴
- 1.251 “I will now explain
The supreme qualities of the conduct
That perfects body, speech, and mind
Through Yamāri’s terrifying form.²⁴⁵
- 1.252 “In a vastly forested area,
One should call and mount a supreme buffalo,
Adorn themselves with snakes,
And take up an iron vajra.²⁴⁶
- 1.253 “One should also turn their hair yellow,
Which should specifically flow upwards.
Skulls should ring their head
And their beard should be turned yellow.²⁴⁷
- 1.254 “While brandishing the iron vajra,
One should recite the mantra beginning *hrīḥ ṣṭrīḥ*
And roar a lion’s roar,
While applying the practice of Vajra Yamāri.
- 1.255 “Once a little power develops,
One should playfully enter a village.
One should dance and ecstatically sing
Songs using *ṣāḍava* and other scales.²⁴⁸
- 1.256 “Seeing a row of banners,²⁴⁹
One should perfect the milk there.
By focusing one-pointedly on the milk,
One will attain *mahāmudrā*.²⁵⁰
- 1.257 “By embracing any woman
Who has taken the form of Vārāhī,²⁵¹ [F.144.b]
The courageous one²⁵² acts like a lion

- And accomplishes all desired aims.
- 1.258 “Next, I will explain
The method for the Hundred-Armed One²⁵³
And will describe the recitation
Of the great one-syllable mantra.
- 1.259 “One should visualize the Buffalo-Faced One²⁵⁴
Manifesting from the syllable *hrīḥ*.
He stands on a vajra maṇḍala²⁵⁵
And is mounted on a buffalo.
- 1.260 “The adept who practices
The mantra of the Buffalo-Faced One²⁵⁶
Should imagine him holding various weapons—
Those that cut and those that pierce.²⁵⁷
- 1.261 “Next, I will explain,
The practice of Daṇḍa Yamāri.
The syllable *hrīḥ* is his great mantra
And he has a buffalo as his mount.
- 1.262 “He is arrayed with two-hundred-thousand arms
And his body, smeared with human ashes,
Is as high as Mount Sumeru
And reaches down to the golden ground.²⁵⁸
- 1.263 “Next, I will explain
The method for the Ten-Million-Armed One.
He is the lord arisen from the syllable *hūm*
And *vikṛtānana* is his great mantra.
- 1.264 *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ ha hā hi hī hu hū he hai ho hau han
haḥ phaṭ svāhā |*
- 1.265 “I will explain the samaya practice
That accomplishes all aims.
The food for those exhausted by the mantra
Is easy to obtain and beyond reproach.
- 1.266 “One should mix great flesh,²⁵⁹
With horse and especially elephant,
As well as cow and dog,
Donkey, camel, jackal,

- 1.267 “And the indigo plant,²⁶⁰
And then rub it on one’s body with great oil.²⁶¹
One can enthrall the world
Simply by rubbing it on one’s body.
- 1.268 “One should mix *vairocana*²⁶² and *sinduvāra*,
As well as bilva leaves,
A mixture of powdered brick,
And the juice of kanaka leaves.²⁶³
- 1.269 “Simply by rubbing this on their limbs²⁶⁴
One will enthrall the three worlds.
Poison, blisters, as well as leprosy
Are cured when one is smeared with it.
- 1.270 “One should drink the great urine
As well as vajra nectar.
This is the highest, best yoga,
As is drinking the self-arisen flower.²⁶⁵ [F.145.a]
- 1.271 This was the eleventh chapter, “Revealing the Conduct,”²⁶⁶ from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 12: ALL THE UNIQUE ANCILLARY RITES

- 1.272 Then, the blessed Mahāpuruṣasamaya, Vajrasattva in essence,²⁶⁷ entered the meditative absorption of Carcikā’s form, then Vārāhī’s form, then Sarasvatī’s form, then Gaurī’s form, and performed these songs of offering:²⁶⁸
- 1.273 “Hey, Black Yamāri! Master!
You have the nature and form of a rākṣasa.
I am terrified when I look at you,
Please cast off this wrathful nature!
- 1.274 “The heavens, earth, and underworld
Quake from your dance.
Wrathful one, black as collyrium,
You dance to appease the vetālas.²⁶⁹
- 1.275 “Of dark, complex, and dwarfish stature,
You emanate a variety of different forms.
Essence of great bliss, dance!

- I, Vajrasarasvatī, supplicate you.²⁷⁰
- 1.276 “With the *hrīḥ ṣṭrīḥ* mantra and your dance,
You cut through the confusion of the three existences.
Your liberating dance of compassionate wrath
Fills the world with faith and wonder.²⁷¹
- 1.277 “Next,²⁷² I will explain
The supreme characteristics of mantra recitation.
Those who apply this mantra recitation
Will attain vast siddhis.
- 1.278 “Neither too quickly nor too leisurely,
Neither too long nor too short,
For the master of Yama, the supreme person,²⁷³
The recitation should be barely audible.
- 1.279 “The recitation *mālā* should be made
From buffalo or human bones,
Or those of an elephant, cow, horse,
Donkey, or camel.
- 1.280 “On the fourteenth day of the first month,
One should gather the five meats
Mixed with the five nectars.
Recitation then leads to the supreme siddhi.²⁷⁴
- 1.281 “The yogi should visualize
Yamāri inside each bead.
Or, the adept can visualize them
As human heads covered in blood.
- 1.282 “When applying the practice of Vajra Yamāri,
Bhūtas will die after 10,000 recitations.
Ḍākinīs will die after one thousand,
As will the hosts of māras and pretas.²⁷⁵
- 1.283 “After 100,000 recitations, the one immersed in yoga²⁷⁶ [F.145.b]
Can perform any of the ritual activities.
After ten million repetitions, they will be granted siddhis,
To say nothing of fifty million.
- 1.284 “Every day, every month,
Or even every year,²⁷⁷
The adept²⁷⁸ should make sixty-four bali offerings

At the sixty-four *daṇḍas*.²⁷⁹

- 1.285 “Whenever one has a little something to eat,
When they have little something to drink,
Or when they enjoy a full meal,
The best part should be offered to Yamāri.
- 1.286 “Now, I will explain the gifts
That are to be offered to the master
In order to accomplish all activities
And to pacify oneself.
- 1.287 “The vow-holder should offer themselves,
As well as a horse, cow,²⁸⁰ or elephant,
Or gold,²⁸¹ and beyond that,
Their own spouse and children,
Their mother, sisters, and nieces,
As well as their brothers.²⁸²
- 1.288 “One should offer different articles of clothing,
A parasol and elegant tail whisk,
A home, a seat, and fragrances,
As well as songs and music,
A sword and jewelry.
- 1.289 This was the twelfth chapter, “All Unique Ancillary Rites,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 13: IDENTIFYING THE SIDDHIS

- 1.290 “Now, the knife that severs
The evil deeds of beings,
However many there are,
Is the sword that cuts through anger.²⁸³
- 1.291 “Next, I will explain
The practice of Vajraḍākinī,
In order to accomplish remote hearing.²⁸⁴
- 1.292 “One should imagine a sublime sun disk
Located in the center of the sky.
A five-pronged vajra²⁸⁵ should be visualized there,
And a palace²⁸⁶ placed on top of that.

- 1.293 “One should visualize her
In a dark-blue, terrifying form.²⁸⁷
She is six-armed and fearsome,
With a vajra in one hand and the others in the rest.²⁸⁸
- 1.294 “In the east is Buddhaḍākinī,
Six-armed and resembling Mohavajra.
Terrifying with a wheel in hand,
She is visualized in the center of a yoga-maṇḍala.²⁸⁹
- 1.295 “In the south is Ratnaḍākinī,
Six-armed and resembling Piśuna.²⁹⁰
Blazing brightly with a jewel in hand,
She is visualized on the disk of the sun.
- 1.296 “In the west is Padmaḍākinī, [F.146.a]
Six-armed and holding a lotus.
In the north is Karmaḍākinī,
On a *bhaga* maṇḍala holding a sword.²⁹¹
- 1.297 “In the four corners, beginning in the west,
The vow-holder should visualize the goddesses,
Specifically Lāsyā and Mālyā,
As well as Nṛtyā and Geyā.
- 1.298 “They should then focus on the door guardians
By following the prescribed method:
Mudgara, Daṇḍa, Padma,
And the other one, Khaḍga.²⁹²
- 1.299 *om vajraḍākinī | om buddhaḍākinī | om ratnaḍākinī | om padmaḍākinī | om
karmaḍākinī |*
- 1.300 And for the corners: *laṃ naṃ gaṃ maṃ |*
- 1.301 *om mudgara jaḥ | om daṇḍa hūṃ | om padma vaṃ | om khadga hoḥ |*
- 1.302 This is the practice of Vajraḍākinī taught by the blessed vajra bearer.
- 1.303 “To accomplish remote hearing
One should visualize Vajraḍākinī.
In that way the mantra siddhi is attained.²⁹³
- 1.304 *om ākāśacara ḍākinīye hūṃ hūṃ phaṭ phaṭ svāhā |*²⁹⁴
- 1.305 “Next, I will explain

- The practice of Vajrapātāla.
To attain the siddhi of moving underground
One should visualize Śumbhavajra.
- 1.306 “He has six arms, is blue and fearsome,²⁹⁵
Holds a pestle aloft in his hand,
And is in the middle of the garbhamaṇḍala.²⁹⁶
This is how he is to be arranged.
- 1.307 “Locanā should be placed in the east,
Māmakī in the south,
The goddess Pāṇḍarā in the west,
And Tārā in the north.
- 1.308 “Puṣpā, Dhūpā, Gandhā, and Dīpā
Should be placed in the east and so forth.
Mudgara and the rest stand in the doors,
All wearing snakes as belts.
- 1.309 “One should visualize the maṇḍala in this way,
Following the prescribed method.
Those who train in Vajrapātāla
Will see a path in their dreams.
- 1.310 “Next, I will explain
The maṇḍala of the King of the Seven.²⁹⁷
In order to attain the power of flight,
One should perfect Paramāśva.
- 1.311 “He has two arms, one face,
A dark-colored body, and is terrifying.
He stands on a sun disk
And is beautiful, with face of a horse.²⁹⁸
His right hand holds bean pods in a fist,²⁹⁹
And his left, a skull cup.
- 1.312 *om phum phum phum hi hi hi* |³⁰⁰
- 1.313 “The adept should recite this mantra [F.146.b]
For the renowned Paramāśva.³⁰¹
- 1.314 “In the east, visualize Vaḍavā,
In the south Turaṅgamā,
In the west Saptarājñī,
And in the northern space, Paramāśvā.³⁰²

- 1.315 “One should visualize their faces and arms
To be like those of the central deity.
The request for them to arrive
Resounds everywhere through this mantra.
- 1.316 “In each of the corners one should place
Bamboo and reed flutes, a lute, drum, and tabor.³⁰³
- 1.317 “Gokaṛṇa, Hastikaṛṇa, Sumukha, Durmukha,
Muśāla, Paraśu, Aṅkuśa, and Pāśa
Should be continuously visualized in the four doors,
Engaged in dance and other dramatic acts.³⁰⁴
Green shoots should be visualized in their left hands
And, similarly, their emblems in their right.
The mantra of Paramāśva
Is the same as Vajrapātāla’s.
By cultivating the practice of Paramāśva
One becomes the space of the three worlds.³⁰⁵
- 1.318 This was the thirteenth chapter, “Identifying the Siddhis,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 14: THE PRACTICE OF MAÑJUVAJRA

- 1.319 “This is the supreme rite for the measuring cord:
- 1.320 *om akāro mukhaṃ sarvadharmāṇām ādyanutpannatvāt om āḥ hūm phaṭ svāhā* | ³⁰⁶
- 1.321 “One should visualize themselves as glorious Yamāntaka
And the disciple as Vairocana.
Then, while meditatively composed,
Set the supreme, preeminent wisdom cord.
- 1.322 “This is the supreme samaya of the great maṇḍala.³⁰⁷ *om āḥ hūm* |
- 1.323 “The adept³⁰⁸ should prepare a cord
That is smeared with the five cow products
And is twice as long as the maṇḍala,
With the doors being a twentieth of that.
- 1.324 “This is the rite for the great vajra request:
- 1.325 “O great master, a buddha,

- Lord of the Dharma assembly,³⁰⁹
 Grant me the true samaya!
 Grant me the bodhicitta!
- 1.326 “This is the rite for the erecting the great site. Once the earth goddess has
 been summoned, one should say:
- 1.327 ‘Devi, you bear witness
 To the unique conduct
 Of all the buddhas, the protectors, [F.147.a]
 And to their perfections and levels.
- 1.328 “Supreme beings should know³¹⁰
 The doors to be an eighth of the maṇḍala,
 Excluding the great main hall,
 Which is pleasing and lavishly decorated.³¹¹
- 1.329 “The crests should be known³¹² to be like the doors,
 As are the celestial moldings,
 Which are affixed with vajra *apsarases*³¹³
 Who are singing, playing instruments, and dancing.
- 1.330 “The altar³¹⁴ is half the measure of the doors,
 As are the cheek moldings³¹⁵ and the sides.
 It also has long and short pearl strands,
 Moons, suns, flower garlands,
 Cloth hangings, and ribbons.
- 1.331 “The colored ground is half of that³¹⁶
 And the base line is outside the grounds.³¹⁷
- 1.332 “Now, the great essence:³¹⁸
- 1.333 “One’s own circle should be set
 And one should embrace their mudrā.
 The wisdom enters the samaya—³¹⁹
 Thus should the maṇḍala be established.³²⁰
- 1.334 “The east should be colored bright white,
 The south, yellow,
 The western portion, red,
 The north green in color,³²¹
 And the central space like the light of a sapphire.
- 1.335 “Then the implements should be placed

- In accordance with the prescribed rite.
The implements are always sky-like
And are always drawn in this way.³²²
- 1.336 In the center one should draw a vajra,
In the east, a wheel should be drawn,
And so forth for the other directions.
The implements should always resemble the main face.³²³
- 1.337 Now, for the ladle.³²⁴
- 1.338 “One should fashion a stick
That it is one cubit in length.
Its end should be rounded
And measure four finger-widths around.
The bottom³²⁵ should be two finger-widths deep
And fashioned with a spout half a finger-width wide.
- 1.339 “A spoon, shaped like a lotus petal,
With a bowl one thumb-width high
And one finger-width deep,³²⁶
Is praised in this tantra.
- 1.340 “People who have not entered the maṇḍala,
Who have committed the five acts with immediate retribution,
Who have taken a life,
Who eat fish and other meats,
- 1.341 “Who indulge in wine,³²⁷
Who uphold the ways of nihilists,
Who have not been initiated,
Who wander about begging,³²⁸
- 1.342 “And who delight in country ways,³²⁹ [F.147.b]
And yet devote themselves to Yamāri’s tantra,
Will doubtlessly become accomplished,
According to words of the Dark One.”³³⁰
- 1.343 Once all the buddhas and the bodhisattvas, headed by Maitreya, heard³³¹
this vajra statement,³³² they fell silent and remained seated.
- 1.344 This is the rite for vajra entry:
- 1.345 “The four circles³³³ should be formed
From the great seed syllables of the four elements.
By connecting them to the four places,³³⁴

- One can move through the sky.
- 1.346 “The syllable *yam* is on the bottom of the feet, the syllable *ram* is at the navel,
the syllable *lam* is at the heart, and the syllable *vam* is at the head.
- 1.347 “The wind maṇḍala is bow-shaped, pitch-black,³³⁵
The form of fierce and fearsome wind.
The fire maṇḍala is triangular, blazes like fire,
And appears as red as the sun.³³⁶
- 1.348 “The earth maṇḍala is a bright yellow square,
The imperishable base of the vajra ground.
It should be imagined as the very earth
Upon which stand Sumeru and its mountain range.
- 1.349 “The water maṇḍala is white, round, intensely cold,
And carries water like a bank of clouds.
It is like the ocean filled by a thousand streams
And cool like snow-covered mountains.
- 1.350 “One should visualize the vajra-holding disciple,
Using the method of these four places,
And with Amitābha in their mouth,³³⁷
And then bring them quickly into the maṇḍala.³³⁸
- 1.351 “This is the rite for the request:³³⁹
- 1.352 “ ‘Vajradharma, Great Protector,
Amitābha, Great Bliss!
Please speak, you who have great desire for the Dharma.
I ask about virtue and nonvirtue.’
- 1.353 “Great disciples rise up
From just one cubit,
Up to one thousand cubits.
This is based on the rite of entering.³⁴⁰
- 1.354 “Now I will explain
The features of the plaster image.³⁴¹
The vow holder should take wet clay
And perform the mantra recitation.
- 1.355 “Beans, milk, meat, and molasses,
Should be mixed with tamarind and the like,
With oil, neem leaves,

- As well as nāḍīka seeds.³⁴²
- 1.356 “One should first apply a white layer
And then decorate it with other colors.³⁴³
Using chalk and red ocher
Results in a color similar to lac.
- 1.357 “Turmeric and indigo
Similarly yield dark green.
Blue mixed with indigo,
Or with eye black, yields black.
- 1.358 “Mixing pale yellow with realgar,
Or vermillion, yields red. [F.148.a]
Add to that a drop of bilva,
But just a little, not too much.
- 1.359 “If one adds too much it turns black,
If too little, it becomes grey.
The image can be either wrathful or peaceful.
The characteristics of both will now be described.
- 1.360 “The peaceful is described as playful,
The wrathful as rotund and short.
Its nose should measure four finger-widths.
Its forehead, chin, jaws, throat, and neck,³⁴⁴
- 1.361 Should also be four finger-widths.
The image should be twenty-four cubits and twenty finger-widths tall.
Its hands, feet and mouth are all the same size.
And its eyes are a single thumb width.
- 1.362 “Its ears are described as two finger-widths
And its two testicles each four.
Its lips together are two finger-widths
And its navel one finger-width.
- 1.363 “Its face is one of third its body
And has no neck.³⁴⁵
Its crown of matted hair is the length of its face³⁴⁶
And bears a crown that is six finger-widths.
- 1.364 “Now I will explain
The practice of Ekajaṭā.
One who seeks the siddhis of a yakṣiṇī

- Should train in Ekajaṭā.
- 1.365 “One should visualize her in the maṇḍala’s center,
With one face and two arms,
Holding a knife and a skull cup,
Her body stout³⁴⁷ and blue.
- 1.366 “Jambhalā should be imagined in the east
And Vasudhārā in the south.
Jalendrā is to be placed in the west
And Cibikuṇḍalī in the north.³⁴⁸
- 1.367 “In the four corners, the southeast first,
One should visualize the four yakṣiṇīs—
Kuntalā, Dehinī, Gehā, and Vasundarī,³⁴⁹
And arrange them according to the rite.
- 1.368 “One should then visualize the doors,³⁵⁰
With Mudgara and the rest all around.³⁵¹
One should use the same colors
As in the previous maṇḍala.
- 1.369 “Seeing themselves as the maṇḍala deity,³⁵² bearing emblems,
The adept should then recite her mantra:
- 1.370 *oṃ ekajaṭi vasudhāriṇi svāhā* | ³⁵³
- 1.371 “Next, I will explain
The practice of Pukkasī.
By merely visualizing her
One is able to harm³⁵⁴ the three worlds.
- 1.372 “One should imagine her [F.148.b]
As yellow, with four faces and arms,
And riding on a donkey.
She should be visualized holding a bow,
Noose, hammer, and arrow.
- 1.373 “The mantra to recite is: *oṃ pukkasī aṃ* | ³⁵⁵
- 1.374 “Now I will explain
The maṇḍala of Mañjuvajra.
Once Mañjuvajra is accomplished,³⁵⁶
Invisibility instantly ensues.

- 1.375 “He has three faces and six arms,
And is yellow, like the luster of gold.
One should train in this protector with a youthful form
In order to make oneself invisible.
- 1.376 “Sundarī should be placed in the east
And Keśinī in the south.
Vihvalā³⁵⁷ should be imagined in the west
And Upakeśinī in the north.
- 1.377 “A sword should be placed in their right hands
And a wheel and the rest³⁵⁸ in all the others.
They all have three faces and six arms
And are adorned with various ornaments.
- 1.378 “Arising from the seed syllable *maṇi*,
They stand in the maṇḍala’s core,
All standing on moon disks
With their left legs extended.³⁵⁹
- 1.379 “Māricī, Parṇaśabarī,
Vasudhārā, and Cundrikā
Are placed in the four corners, southeast first,
As a gathering of the essence.³⁶⁰
- 1.380 “They are visualized holding aśoka leaves and branches,
As well as the stalks of clusters of grain.
Their bodies are yellow and green,
Yellow again, and white.
- 1.381 “They all have three faces and six arms,
And are known as the maṇḍala deities.³⁶¹
Mudga and the rest are visualized in the doors.
Thus will one become invisible.
- 1.382 This was the fourteenth chapter, “The Practice of Mañjuvajra,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 15: THE PRACTICE OF VAJRĀNAṄGA

- 1.383 “Next, I will explain
The practice of the noble Jāṅgulī.

- One can walk on water
Merely by visualizing her.
- 1.384 “Born from the seed syllable *phuḥ*,
She is yellow, with three faces and six arms.
Mighty in form, she holds a snake in her hand
And rides a peacock as her mount.
- 1.385 “One should place Māyūrī in the east,
Bhṛkuṭī in the south,
Parṇaśabarī in the west,
And Vajraśṛṅkhalā in the north.
- 1.386 “They should be visualized with peacock feathers,
Water pitchers, sprigs,³⁶² and vajra chains. [F.149.a]
Their colors are yellow, red,
Green, and blue, respectively.
- 1.387 “The adept should visualize in this way
And then recite her mantra:
- 1.388 *om phuḥ jah |*
- 1.389 “Mudgara and the others are placed in the doors,
And Puṣpā and the others in the corners.
Through the yoga of Jāṅgulī,
One will always walk on water.
- 1.390 “Next, I will explain
The practice of Kurukullā.
Merely by visualizing her
One can summon a female nāga.
- 1.391 “She is red, has four faces,
And is arrayed with eight arms.
She arises from the syllable *hrīḥ*
And is capable of summoning nāgas.
- 1.392 “Nāgas from the eight families, Ananta first,
Should be placed in her eight hands.
The vow holder should imagine her graceful body
To be beautifully adorned with snakes.³⁶³
- 1.393 “The mantra is:

- 1.394 *om kurukulle hrīḥ phuḥ svāhā* |
- 1.395 “Now I will relate the secret,
In brief, not extensively.
Merely knowing it enables one
To summon Apsarases.
- 1.396 “One should visualize Vajrāṅga³⁶⁴
With two arms and one face,
And an arrow and a bow in hand.
His mighty body is yellow in color.
- 1.397 “Rati should be visualized in the east,
Madanasundarī in the south,
Kāmadevī in the west,
And Madanotsukā³⁶⁵ in the north.
- 1.398 “All of these love goddesses
Should be imagined holding a bow and arrow
And visualized as yellow,
Red, green, and pink.³⁶⁶
- 1.399 “Aniruddha and Uṣāpati³⁶⁷
Are always placed in the corners.
Vasanta and Makaraketu
Are said to be in the doors.
- 1.400 “Yama’s slayer should be visualized
On the heads of all the deities
Kandarpa and Darpaka,
Smara, and Bāṇāyudha.³⁶⁸
- 1.401 “Vajrāṅga should be visualized
Standing inside a woman’s lotus.³⁶⁹
Arisen from the syllable *śīt*³⁷⁰
He emits light in all directions.
- 1.402 “One should imagine the desired woman
Trembling, beside herself with anxious desire, [F.149.b]
She has fallen at one’s feet,
Wrapped in a red garment.³⁷¹
- 1.403 “This is the moment to recite the mantra,
Pronouncing the mantra-syllable *śīt*
Extending from the syllable *om*,

With *svāhā* placed at the end.³⁷²

- 1.404 “If one continuously meditates,
‘May the woman so-and-so be enthralled,’
The yogin will obtain her through desire,
Just as the Dark One declared.”³⁷³
- 1.405 This was the fifteenth chapter, “The Practice of Vajrānaṅga,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 16: THE PRACTICE OF HERUKA

- 1.406 “Next, I will explain
The practice of the great Heruka,
Knowing which, the yogin
Will quickly be liberated from saṃsāra’s fetters.
- 1.407 “One should visualize him with two arms and one face,
Blue in color, and in the half-dancing posture.³⁷⁴
He should be visualized with a vajra in one hand
And a skull cup in the other.
- 1.408 “He has three eyes, his hair flows upward,
And he is adorned with the five mudrās.
He has a khaṭvāṅga at his left side
And his feet are adorned with anklets.³⁷⁵
- 1.409 “He has emerged from the syllable *hūm*
And should always be placed standing on a preta.³⁷⁶
The five skulls on his head
Are related to the five buddhas.
One should visualize Akṣobhya on their crown—
This is how one visualizes the one called Heruka.
- 1.410 “In the east is Dharmacakrā,
In the south, Buddhabodhi,
In the west, Sarvakāmalatā,
And in the north, the one resembling Heruka.³⁷⁷
- 1.411 “They are adorned with every ornament
And are arrayed in their respective colors.³⁷⁸
They are alluring, stand on pretas,
And destroy all delusion.

- 1.412 “They are to be drawn in the midst³⁷⁹ of a Dharma wheel,
An aśvattha sprig, and a wish-fulfilling tree.
A vajra should be visualized
In the goddesses’ right hands.
They should be visualized on a circular disk,
With a human skull in their other hand.³⁸⁰
- 1.413 “The enchanting Locanā, Māmakī, Tārā, and Pāṇḍarā
Are in the four corners, beginning in the southeast,
And Yamāntaka is in the outer circle.
- 1.414 One should visualize Prajñāntaka, Hayagrīva, Sarvakuṇḍali,
And the maṇḍala’s door guardians as well, [F.150.a]
Imagining them following the proper rite.”
- 1.415 This was the sixteenth chapter, “The Practice of Heruka,” from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 17: BODHICITTA

- 1.416 “After visualizing the five aspects,³⁸¹
The adept should visualize an image of the Buddha.³⁸²
After visualizing the image of the Buddha,
They should visualize the wheel bearer.³⁸³
- 1.417 “The performance of the four songs
Initiates the emergence of the wheel bearer.
Cārcikā and the others offer songs
In the *ṣāḍava* and other scales.³⁸⁴
- 1.418 “ ‘Rise, lord of compassionate wrath,³⁸⁵
And remove the ignorance of the three worlds!’
- 1.419 “ ‘I beg you, Lord, do not linger but rise,
Be victorious over the māras!’³⁸⁶
- 1.420 “ ‘World protector, how can you dwell in emptiness?
Arise, Lord, through the power of the world’s merit!’
- 1.421 “ ‘Why do you remain in emptiness?
The world moves toward the nature of awakening.’³⁸⁷
- 1.422 “Bodhicitta should be reached,
Like the trajectory of a shooting star.

- The vajra holder himself has melted,
Through a mind suffused with compassion.³⁸⁸
- 1.423 “First one should cultivate yoga,
Second, *anuyoga*,
Third, *atiyoga*,
And fourth, *mahāyoga*.
- 1.424 “The completion of Vajrasattva
Is what is meant by *yoga*.
The melting of the deity’s body³⁸⁹
Is known as *anuyoga*.³⁹⁰
- 1.425 “The completion of the entire circle
Is called *atiyoga*.
- 1.426 “The empowerment of the divine eyes,³⁹¹
As well as body, speech, and mind,
Entry into the wisdom circle,
The tasting of the nectar,
And the extensive offerings and praises,
Are known as *mahāyoga*.³⁹²
- 1.427 “The teacher should not be disparaged.
The sugatas commands should not be transgressed.
Likewise, one should not grow angry with their brethren
And should not reveal their faults.³⁹³
- 1.428 “One should never abandon bodhicitta
Or dishonor their own or others’ Dharma.
One should never relinquish
Their love for other beings.
- 1.429 “One should not teach secrets
To those who are not yet ripened. [F.150.b]
One should not revile their own aggregates
Nor disparage village ways.³⁹⁴
- 1.430 “One should always avoid those enamored with wickedness³⁹⁵
And not take the measure of meritorious acts.³⁹⁶
One should not deceive beings who have faith
And should always honor their samaya.
- 1.431 “Deprecating women, the nature of wisdom,
Is considered an offence.

- Yogins should never go out for alms,
Nor should they forsake their yoga.
- 1.432 “They should always and continuously recite mantra
And always honor their samayas.
If, in a moment of carelessness,
One damages the samaya with their teacher,
They should draw a maṇḍala
And confess their faults to the sugatas.
- 1.433 “The compassionate should, without rationalization,³⁹⁷
Faithfully guard the samaya with their master.
They should continuously venerate their master
Through great effort in meditation, recitation, and the rest,
All with a mind that has relinquished its faults.³⁹⁸
- 1.434 “The vow holder³⁹⁹ should ripen the disciple
Who is steadfast, disciplined, singularly compassionate,
Who endures with faith and determination,
Who is devoted to their master,
And is faithfully devoted to Yamāri.”
- 1.435 Once all the blessed tathāgatas heard the words of the vajra bearer,⁴⁰⁰ the
embodiment of supremely great bliss, they fell silent. Then, they spoke this
praise:⁴⁰¹
- 1.436 “Just as the great skull cup is the ultimate expression of the vow,
The yantras are the ultimate expression of Yamāri’s tantras.
The ultimate expression of the tantras is the assembly.
Nothing else has been or will be.
- 1.437 “How amazing, the Dharma of great peace!
How amazing, the wrathful terrifier!
How amazing, the supreme nirvāṇa!
How amazing, the pacifier of saṃsāra!⁴⁰²
- 1.438 “How amazing! This is truly marvelous!
Faults become qualities.
There is no awakening, no realization,
No being and no becoming.⁴⁰³
- 1.439 “There are no elements and no consciousness,
All is equal to the element of space.
Devoid of self, just like the sky,

This Dharma is great bliss. [F.151.a]

- 1.440 “There is no earth, no water,
No fire, no wind, and no space.⁴⁰⁴
Once generated and consecrated,
Through the method of the vajra-being,
All that exists is said to not exist
And no claim is made about the nonexistent.
- 1.441 “Through the connection between yoga and being a yogin,⁴⁰⁵
There is neither cessation nor permanence.
There are no arms⁴⁰⁶ and no colors.
Beginning, middle, and end are abandoned,
And all existents disappear—
This is the quality of supreme joy.”
- 1.442 Then, the blessed great Carcikā and the others spoke this praise.⁴⁰⁷
- 1.443 “Unrelated to both merit and evil,
Supreme joy is the stainless, pure protector.
It is the singular great treasure of thusness,
A protector as the universal compassionate mind.
- 1.444 “All phenomena have the nature of great bliss.
Supreme joy is its intrinsic nature.⁴⁰⁸
It has no form, merit, or evil,
Nor does it undergo arising and ceasing.”
- 1.445 This was the seventeenth chapter, “Bodhicitta,”⁴⁰⁹ from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.

CHAPTER 18

- 1.446 “Now I will relate the history of this tantra.
- 1.447 “When the Bhagavat was about to attain awakening, a great army of māras approached, displaying fearsome terrors in order to interfere with the awakening of the blessed Great Sage. At that time, the Bhagavat entered the meditative absorption called *victory over great māras* and emanated the wrathful great Yamāri from the vajras of his body, speech, and mind. Once emanated, the King of Sages gave this command to Vajrapāṇi.⁴¹⁰
- 1.448 “Vajrapāṇi! Assume this form of the wrathful Yamāri⁴¹¹ and destroy, bind, and kill⁴¹² the māras, nāgas, yakṣas, asuras, and devas!”⁴¹³ [F.151.b]

- 1.449 The great Lord of the Guhyakas, the head of the vajra family, and father of Nalakūbera,⁴¹⁴ then said:
- 1.450 “At that time, I heard the words of the Bhagavat, instantly grasped and understood the meaning, compiled it, and took it to heart.”⁴¹⁵
- 1.451 This was the eighteenth chapter of the *Tantra of Black Yamāri*, which was extracted from the King of Tantras in seven hundred thousand lines and revealed in the land of Oḍḍiyāna, and which produces all siddhis.
- 1.452 *The Tantra of Black Yamāri, the Body, Speech, and Mind of all Tathāgatas*, is complete.

c.

Colophon

- c.1 This was translated, edited, and finalized by the great Indian preceptor Dīpaṅkaraśrījñāna and the Tibetan translator, the monk Tsültrim Gyalwa.⁴¹⁶ Later, the translation was revised by the monk and translator Darma Drak, and then again by the monk Dorjé Drak.

ab.

ABBREVIATIONS

C Choné *co ne*

D Degé *sde dge bka' 'gyur*

F Phukdrak *phug brag*

H Lhasa *lha sa / zhol*

J Lithang *li thang*

K Kangxi *kang shi*

N Narthang *snar thang*

S Stok Palace *stog pho 'brang*

Skt. 1992 Sanskrit edition published by the Central Institute of Higher Tibetan Studies.

Tib. All Tibetan Sources

Y Yongle *g.yong lo*

n.

NOTES

- n.1 The title in F reads in (reconstructed and revised) Sanskrit, **guhya-guhya-kṛṣṇayamārinamatantrarāja* (*gu hya gu hya kri rna ya ma a ri na ma tan tra rA dza*) and in Tibetan, *gsang ba bas kyang ches gsang ba gshin rje'i dgra nag po zhes bya ba rgyud kyi rgyal po*. This title could be translated as “The King of Tantras: The Black Yamāri, the Secret of Secrets.”
- n.2 For general description and short summary of the content of these cycles, see Cuevas 2021, pp. 14–27. The Black Yamāri cycle will be discussed below. For an overview of the Vajrabhairava cycle, see *The Tantra of Vajrabhairava the Great*, and for Red Yamāri see *The Tantra of Red Yamāri*. According to Tāranātha, however, the tantras of Red Yamāri, Black Yamāri, and Vajrabhairava are all independent tantras belonging to different tathāgata-families. See Sparham 2009, p. 45.
- n.3 See Tanaka 2018, p. 192.
- n.4 Vajrabhairava and other forms of Yamāntaka feature in many Tibetan lineages, even if the Geluk tradition has placed the greatest emphasis on them. For an overview of the lineages of Vajrabhairava in particular, see Cuevas 2021, pp. 33–83, and the introduction to *The Tantra of Vajrabhairava the Great*.
- n.5 On the relationship between the maṇḍalas of *The Tantra of Black Yamāri* and the *Guhyasamāja Tantra*, see Tanaka 2018, pp. 189–93. On the parallels between the two texts, see Kuranishi 2023, *passim*.
- n.6 The *Guhyasamāja Tantra* is approximately dated to the mid-eighth century, and commentary composed by Dīpaṅkarabhadra (fl. late eighth/early ninth century) also suggests *The Tantra of Black Yamāri* was in circulation at that time (Kuranishi 2023, p. 1, notes 1 and 2).

- n.7 For list of the Indic texts featuring Black Yamāri, see Samdhong Rinpoche and V. Dwivedi 1992, pp. 12–16. Kenichi Kuranishi (2009, p. 267) counts nearly two hundred texts related to Black Yamāri in the Kangyur and Tengyur.
- n.8 For discussion of Śrīdhara’s commentary and an edition of the Skt. fragments, see Kuranishi 2023.
- n.9 This commentary has been published along with the root text in Samdhong Rinpoche and V. Dwivedi, 1992.
- n.10 This commentary is not least interesting for the fact that it was translated Rongzom Chökyi Sangpo (*rong zom chos kyi bzang po*). His exact dates are not known, but he was a contemporary of Atiśa who lived 982–1054 CE.
- n.11 On Ra Lotsāwa, see Ra Yeshé Sengé 2015 and Cuevas 2021, pp. 55–64; on his potentially conflicted relationship with Darma Drak, see Cuevas 2021, p. 47, n. 91, and Ra Yeshé Sengé 2015, pp.187–88 and 249–51.
- n.12 See Herrmann-Pfandt 2008, p. 227. This is likely *The Dhāraṇī of Vajrabhairava* (<https://read.84000.co/translation/toh605.html>) (Toh 605, *Vajrabhairavadhāraṇī*), which was translated by the same Indian master and Tibetan translator and preserved in the Kangyur under a slightly different title. See [i.1](#) to the translation of *The Dhāraṇī of Vajrabhairava* for more on that text and its translators.
- n.13 See Kawagoe 2005, p. 43. These are the *'jam dpal gshin rje gshed kyi rtog pa phyi ma'i yang phyi ma spyir le'u bcu bdun, de'i brjed byang, and khro bo'i rgyal po zhal drug pa'i rtog pa*.
- n.14 Samdhong Rinpoche and V. Dwivedi, 1992.
- n.15 Tib. *gshin rje'i gshed*. While this Tibetan term is also used to translate the Sanskrit *yamāntaka*, comparison with the extant Sanskrit witnesses suggests it was used consistently here to translate *yamāri*. The homage in F reads, “Homage to the glorious one who is terrifying and wrathful” (*dpal khro bo 'jigs pa can la phyag 'tshal lo*).
- n.16 Skt. and F take *bhagavat* as an epithet of Vajrapāṇi (*bhagavān vajrapāṇir; bcom ldan 'das phyag na rdo rje*).
- n.17 This reading follows Skt. and F in including “vajra being” (*vajrasattvam*). D and S read only “vajra” (*rdo rje*).

- n.18 D] *'od ser lnga yis 'khrigs pa yis rdo rje*; F] *'od zer lnga dang ni ldan pa'i rdo rje*; S] *'od ser lnga yis 'khrigs pa yi rdo rje*; Skt.] *vajram pañcaraśmisamākulam*. This translation follows the Skt., F, and S.
- n.19 Skt. and F read “the meditative absorption called *the vajra that eliminates all māras* (*sarvamāravīdhvaṃsanavajraṃ nāma samādhim*; *bdud med pa'i rdo rje zhes bya ba'i ting nge 'dzin*).
- n.20 This translation follows F, H, N, S, and Skt. in reading this in the ablative case. D is in the locative (*'di nyid kyi sku gsung thugs rdo rje rnams la*).
- n.21 D] *yats+tsha*; F] *ya tsa*; S] *ya ts+tsha*; Skt.] *ya ca*. This translation follows the Skt. and F.
- n.22 Skt. and F read “the first among the syllables including *ra...*” (*rephasyādi*; *ra yi gong ma*)
- n.23 Skt. has *sa*.
- n.24 Skt. has *mam*.
- n.25 Skt. has *jā*.
- n.26 Skt. reads “black-colored and cruel” (*kāladāruṇam*).
- n.27 Skt. reads “in the eastern door” (*pūrvadvāre*) and F reads “eastern spoke” (*shar rtsib*).
- n.28 Skt. *mahādveṣatanu*. Kumāracandra indicates this to be “the body of Dveṣa Yamāri” (*dveṣayamārikāya*).
- This translation follows Skt. and F in supplying the syntactical subject adept
- n.29 (*budhaḥ*; *mkhas pa*).
- n.30 According to Kumāracandra, this is held in the first of his right hands. Yamāri holds a sword and knife in his remaining right hands, and a wheel, red lotus, and skull cup in his three left hands.
- n.31 According to Kumāracandra, this is held in the first of his right hands. Mohavajra holds a sword and knife in his remaining right hands, and a jewel, lotus, and skull cup in his three left hands.
- n.32 Both Skt. and F read “molten” or “refined” gold (*taptacāmīkara*; *gtso ma gser*).
- n.33 According to Kumāracandra, this is held in the first of his right hands. Piśunavajra holds a sword and knife in his remaining right hands, and a

- wheel, lotus, and skull cup in his three left hands.
- n.34 According to Kumāracandra, this is held in the first of his right hands. Rāgavajra holds a sword and knife in his remaining right hands, and a wheel, jewel, and skull cup in his three left hands.
- n.35 Kumāracandra glosses *sarvam* (“universal”) with *sārvakarmikam*, “appropriate for all actions.” Whereas the preceding deities are all linked to a single ritual action (wrathful, pacifying, enriching, and enthralling, respectively), Īrṣyāvajra is associated with all ritual applications.
- n.36 According to Kumāracandra, this is held in the first of his right hands. Īrṣyāvajra holds a vajra and knife in his remaining right hands, and a wheel, lotus, and skull cup in his three left hands.
- n.37 The Skt. reads “Peaceful, comprised of all buddhas...” (*sarvabuddhamayaḥ śāntaḥ*).
- n.38 Skt. and F read “the most eminent of all sounds” (*sarvaghoṣavarāgrāgrya; dbyangs kun gyi ni mchog gi mchog*).
- n.39 Skt. and F read “Who resembles the vajra body” (*kāyavajrapratikāśa; sku’i rdo rje rab snang ba*).
- n.40 Here and elsewhere in D and S, the Sanskrit term *samaya* is translated with *cho ga*, which typically means “rite” or “procedure.” F reports the more expected *dam tshig*. While we take *cho ga* to be equivalent to the Skt. *samaya* and not a variant reading, we follow the Tibetan to translate the valence of the term in this context. This is followed throughout the text without further notation.
- n.41 According to Kumāracandra, this refers to the various ritual activities of pacifying and so on (*śāntikādi*). As he indicates in his commentary on the next verse, this refers to the set of four ritual categories that also includes enriching (*pauṣṭika; rgyas pa*), enthralling (*vaśya, dbang byed*) and hostile rites (*abhicāra; mngon spyod*).
- n.42 This translation follows Skt. F, K, N, S, and Y in including *prajña / shes pa* as the syntactical subject.
- n.43 Skt. and F read “the maṇḍala of Yama’s Slayer” (*yamaghnaśya maṇḍala; gshin rje sgrol pa’i dkyil ’khor*).
- n.44 Here again Kumāracandra identifies as including the fourfold set of ritual activities: pacifying, enriching, enthralling, and hostile rites (*śāntikapauṣṭika-*

vaśyābhicārādikarmakāraika).

- n.45 Kumāracandra glosses *karmavajra* with *viśvavajra* (*sna tshogs rdo rje*) “a crossed vajra,” and states that “on each end” (*samantatas*) refers to the prongs in the cardinal directions (*catasṛṣv api dikṣu*).
- n.46 Kumāracandra states that this refers to “light rays in the form of vajras” (*vajrākāraraśmi*).
- n.47 Skt. and F omit the first line and begin this verse with, “On the eastern prong one should draw a wheel / That is engulfed in wheel-shaped light” (*pūrovaśūle likec cakram cakraraśmisamākulam; 'khor lo 'od kyi kun 'khrigs pa'i / 'khor lo shar kyi rtsibs la khri*).
- n.48 Following this line Skt. reads, “One should draw a sword in the north / That is engulfed in a multi-colored blaze” (*uttareṇālikhet khadgam viśvavajvālāsamākulam*). F reads, “One should draw a sword in the north / That is engulfed in the gleam of the sword” (*ral gri 'od 'bar snang ba yi / ral gri byang du bri bar bya*).
- n.49 Skt. *pūrvakoṇe*; Tib. *shar gyi mtshams*. Kumāracandra identifies this as “the direction of Agni” (*āgneya*), the southeast.
- n.50 This line is absent in Skt. and F.
- n.51 Skt. *dakṣiṇe*; Tib. *lho ru*. We follow Kumāracandra in reading understanding “south” as “the direction of Nirṛti” (*nairṛtya*), the southwest.
- n.52 Skt. *paścime*; Tib. *nub tu*. We follow Kumāracandra in understanding the term “west” as “the direction of Vāyu” (*vāyavye*), the northwest.
- n.53 The Skt. specifically identifies this as a “yellow” (*pīta*) water lily (*utpala*). F reads “A vajra sword blazes in the north” (*byang du ro rje ral gri 'bar*).
- n.54 Skt. and F read “fearlessly worship the buddhas” (*buddhān pūjayed abhiśaṅkitaḥ; mi 'jigs sangs rgyas kun la mchod*).
- n.55 F adds “to the Bhagavat, lord of all blessed tathāgatas” (*bcom ldan 'das de bzhin gshegs pa thams cad kyi bdag po la*). We understand the Tibetan *bstod pa'i rgyal po 'dis bstod nas* as equivalent to *anena stotrarājena*.
- n.56 Skt. and F read “his own vajra body, speech, and mind” (*svakāyavākçitta-vajra^o; di nyid kyi sku dang gsung dang thugs rdo rje*).

- n.57 Kumāracandra states that this refers to the deities in Yamāri's maṇḍala (*maṇḍaleśvaramaṇḍāleya*).
- n.58 The translation of this line ambiguous line is informed by Kumāracandra, who states that the nectar samaya, in the form of the mantra, enters the deities' tongues, which are shaped like single-pronged vajras.
- n.59 Kumāracandra states that Muḍgara's mantra is *jaḥ*, Daṇḍa's is *hūm*, Padma's is *vaṃ*, and Kaḍga's is *hoḥ*, thus yielding the standard mantra for this visualization sequence *jaḥ hūm vaṃ hoḥ*.
- n.60 The "vajra buffalo" is Yamāri's mount.
- n.61 According to Kumāracandra, this refers to the sun.
- n.62 According to Kumāracandra, this also refers to the sun.
- n.63 Kumāracandra states that this is Īrṣyāyamāri.
- n.64 According to Kumāracandra, this also refers to the sun.
- n.65 Though not stated here explicitly, in similar rites one lights the wick to burn away the fat, thus producing the soot inside the skull. This whole procedure takes place within a charnel ground.
- n.66 Here and in the next three verses we follow Kumāracandra in reading *karma* as Karmavajra/Īrṣyāyamāri.
- n.67 Kumāracandra interprets this ambiguous phrase to refer to "the collyrium that is smeared on one's index finger" (*tatkajjalamrakṣitatarjanyām*), perhaps referring to applying the collyrium around the eyes.
- n.68 This translation follows Skt. (*pādalepanam tu sādhayet*). The reading in D is unclear, but could be interpreted as "One perfects the perfected salve..."
- n.69 For a general overview of the yantras presented in this and other chapters of *The Tantra of Black Yamāri*, see Kuranishi 2009. Some of the descriptions in this chapter bear a striking resemblance with some of those in chapter ten of *The Tantra of the Arising of Śaṃvara*. About this see Tsuda 1970, pp. 106–13 (Sanskrit) and pp. 191–7 (Tibetan).
- n.70 F reads "to the blessed lord of all tathāgatas, the great vajra beater" (*bcom ldan 'das de bzhin gshegs pa thams cad kyi bdag po rdo rje 'dzin pa chen po la*). As above, we understand the Tibetan *bstod pa'i rgyal po 'dis bstod nas* as equivalent to the Sanskrit *anena stotrarājena*.

- n.71 Skt. and F read “May the oceans of wisdom listen” (*śṛṇvantu jñānasāgarāḥ; ye shes rgya mtsho gnyan par ’tshal*. Kumāracandra states that this refers to bodhisattvas (*jñānena sāgarā bodhisattvāḥ*).
- n.72 We follow Kumāracandra in understanding the direct speech of the Bhagavat to begin with the next line.
- n.73 Skt. reads, tentatively, “The yantras supreme to Yamāri” (*yamāryantāni yantrāṇi*). Here and below the Tibetan translation at times uses the word “circle” (*’khor lo*) as a synonym for *yantra*, and other times to the lines used to draw the yantra. The Sanskrit text sporadically does the same, but not in this instance.
- n.74 Kumāracandra explains that both enthralling and protecting are ultimately aimed at the pacification of the targets, thus both activities fall under the category or the rite of pacifying.
- n.75 D and S read *ro tsa nas*, F has *gi wang*, and Skt. *rocanā*. We take *rocanā* to be synonymous with *gorocanā*, as indicated by F.
- n.76 Kumāracandra comments that, after imagining oneself as Yamāri appearing like *candrakānta*—indicating a translucent white color—one places Mohayamāri before themselves and imagines the previously drawn yantra in the form of a moon disk and the target of the rite on it.
- n.77 This term indicates the place where the target’s name is to be inserted.
- n.78 Skt. reads *om hrīḥ ṣṭrīḥ vikṛānana hūm hūm phaṭ phaṭ svāhā | om namo devdattāya śāntiṃ kuru namaḥ svāha*.
- n.79 “Saffron” is tentatively inserted. The source texts read only “Kashmiri” (*kāśmīra; kha che yi*).
- n.80 In the Skt., “facing north” is most clearly read with the previous line, so that one is facing north while scattering flowers on the conjoined bowls.
- n.81 The Skt. reads, “In order to enrich, one should radiate light while reciting” (*puṣṭiṃ kartuṃ sphuran jayet*).
- n.82 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā [|] om laṃ devadattasyapuṣṭiṃ kuru kuru svāhā*. The Skt. also adds *vauṣaṭ vā* at the end of this mantra, meaning the mantra can end in *vauṣaṭ* instead of *svāhā*.
- n.83 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā [|] om vauṣaṭ devadattasya puṣṭiṃ kuru vauṣaṭ hūm phaṭ svāhā*.

- n.84 According to Kumāracandra, this should specifically be a cotton cloth stained with menstrual blood.
- n.85 Kumāracandra explains that the syllable *hoḥ* is appended (*vidarbhaṇa*) to the syllable *vauṣaṭ* from the mantra.
- n.86 Skt. reads *yantra*.
- n.87 Skt. and F read “vow-holder” (*vratī; rtul zhugs can*).
- n.88 Skt. reads *yantra*.
- n.89 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ ho devadattasya yajñadattaṃ vaśīkuru hoḥ*.
- n.90 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā vauṣaṭ devadattasya yajñadattaṃ vaśamānaya vauṣaṭ*.
- n.91 Kumāracandra identifies these five as urine, feces, blood, semen, and flesh (*pañcadraoḅeṇeti mūviraśumena*).
- Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ svāhā | om hrīḥ amukīm*
- n.92 *ākarsaya hrīm hrīm phaṭ phaṭ svāhā hrīḥ*.
- n.93 This line is absent in Skt.
- n.94 Kumāracandra explains that the syllable *hūm* should be drawn to the left of Mount Meru and the syllable *vaṃ* to the right, from the perspective of the practitioner (*meror adau hūmkāro draṣṭavyaḥ | bhāvakaśarīrāpekṣayā vāmabhāge | parabhāge tu vaṃkāraḥ | bhāvakaśarīrāpekṣayā dakṣiṇabhāge*).
- n.95 According to Kumāracandra this is the earth maṇḍala, which is a yellow square with three-pronged vajras in the corners (*prthvīmaṇḍalaṃ caturasraṃ pītavarṇaṃ koneṣu trīśukavajrāṅkam*).
- n.96 Presumably the conjoined bowls, but the referent is not entirely clear. Kumāracandra states only that the crossed vajra is “below the ground/base” (*bhūmer adhaṣṭāt*).
- n.97 Before this line, Skt. reads “the yogin, facing south.” (*dakṣiṇābhīmukho yogī*).
- n.98 This line is absent in F and Skt.
- n.99 Skt. reads “Imagine the target being crushed by a crossed vajra, / Beneath Indra’s maṇḍala, / By Mandara and other fearsome mountains / That resemble unmoving ice, / And then recite the mantra.” (*viśvavajrasamākrāntam*

*māhendramaṇḍalād adhaḥ | mandarādinagair ghoraiḥ prāleyācalasannibhaiḥ |
ākraṅtam bhāvayet sādhyam japam tatraiva kārayet).*

- n.100 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ lam devadattasya sthānam
stambhaya lam.*
- n.101 Translation tentative. D, S] *der ni sngags kyang spros la bzlas; F] de nas sngas ni
'phro bar bzlas; Skt.] tato mantram sphu[ṭ]am japet.*
- n.102 Due to corruptions in the Tibetan transliteration, this mantra follows Skt. D
has *oM hrIH STrIH wi kri tA na na hUM hUM phaT phaT laM de ba dat+ta+sya ya
thA sra ra thA / kar krit te nan ti bi ra ya thA a vi rU pa kaM de ba dat+ta ya dz+nyA
dat+ta ya sya wAk stam+b+ha na ku ru laM.*
- n.103 Though not explicit, the context suggests these are the ingredients for
making the ink used in this rite.
- n.104 According to Kumāracandra, this is a quill taken from an old crow
(*vṛddhakākapakṣalekhinyā*).
- n.105 According to D. The Skt. differs only slightly with regard to the syntax, and
after “blood from your index finger” adds “or leadwort juice” (*citrakasya
rasena*). F omits “saline soil,” and reads, “at noon of the tenth [lunar] day”
(*tshes bcu pa'i nyi ma phed na*).
- n.106 Skt. reads “in order to bind...” (*baddhahetunā*).
- n.107 Translation tentative. Skt. reads *khaṇḍamuṇḍavibhūṣitam.*
- n.108 Skt. reads “tawny” (*kaḍāra*).
- n.109 Skt. and F read “[like] a large black bee” (*mahābhṛṅga; bung ba che*).
- n.110 This translation is tentative. Kumāracandra states that this refers to “a mass
of yamāris bearing his likeness” (*svamūrtidharayamārisamūha*).
- n.111 “One should imagine” (*bsgom par bya; dhyāyāt*) appears at the end of this
sequence in the Tibetan and Sanskrit, but has been moved here for clarity in
English.
- n.112 This line is absent in Skt. and F. Instead Skt. reads “[The target] becomes
filthy and diseased, / And they collapse, crippled and wracked with illness”
(*malinaṃ jarjaraṃ rogair duṣṭagātrais ca pātitaṃ*).
- n.113 The Skt. reads “their body is rife with lesions” (*kāyavaraṇānvitam*).

- n.114 This translation follows Kumāracandra in understanding the term *dīrghatuṇḍaka* (*mchu rings can*), which means “long-beaked” or “long-snouted,” as referring to crows (*dīrghatuṇḍaiḥ kākaiḥ*).
- n.115 This translation is tentative and follows Skt. and F (*antakodaramadhyastham; mthar byed lto ba'i snying kar bzhug*). We understand the term *lhor* reported in D and S to be a scribal corruption of *ltor*.
- n.116 Skt., as emended by its editors, reads “is made destitute” (*nirāśrayīkṛta*).
- n.117 Skt. reads “And utter the syllable *śīt*” (*śītkāram uccaran*).
- n.118 This is absent in Skt.
- n.119 This is translated following Kumāracandra, who says “ ‘their body completely vacant’ means it is as if they are dead” (*śūnyadehavād iti mṛtavat*).
- n.120 Skt. reads, “They are drawn down to the underworld by the nāgas, / And vexed by urinary blockages” (*pātāle kṛṣyate nāgair aśmaryādinipīḍitam*). Kumāracandra confirms that “ ‘urinary blockage’ is the condition of blocked urine” (*aśmarī mūtranīrodhaḥ rogaḥ*).
- n.121 Skt. and F read, “Then, all the blessed tathāgatas uttered these words with delight” (*ata khalu bhagavantaḥ sarvatathāgatāḥ prahr̥ṣṭamanasa idam vākyaṃ; de nas yang bcom ldan 'das de bzhin gshegs pa tams cad thugs rab tu dges nas*).
- n.122 This translation follows Skt. because of its greater syntactical clarity.
- n.123 Kumāracandra states that “ ‘the murderous being’ is one who injures the master, buddhas, and so on” (*sattvaghātīm iti gurubuddhādyāpakārakam*).
- n.124 Translation tentative.
- n.125 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ devadattaṃ mārāya mārāya hūm hūm phaṭ phaṭ*. After the mantra, Skt. adds, “This is the rite (*samaya*) for vajra slaying, the yantra, mantra, tantra and the rest for killing, the great procedure that was taught by the Bhagavat” (*ityāha bhagavān mahāvīkalpaḥ ghātavajrayantramantratantramāraṇādisamayāḥ*). The translation of this additional line is tentative.
- n.126 Skt. reads, “This is the fourth chapter, “The Rite (*samaya*) for the Yantras, Mantras, and Tantras for Killing’ from *The Tantra of Black Yamāri, the Body, Speech, and Mind of All Tathāgatas*.” (*Sarvatathāgatakāyavācittakṛṣṇayamāri[tantre] yantramantratantramāraṇādisamayāḥ caturthaḥ paṭala*).

- n.127 Translation tentative. Because this rite concerns sowing discord (*vidveṣa*), we understand this verse to indicate that a second target is needed to effectively visualize the discord being sown. Whether this is a real second target or one visualized for the purpose of the rite is unclear, though the mantra below suggests two actual targets.
- n.128 This translation is informed by the structure and syntax of the verse as reported in Skt.
- n.129 Skt. reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ devadattaṃ yajñadattena saha vidveṣaya hūm phaṭ svāhā*.
- n.130 This translation follows Skt. and F (*pitṛvane; pha sa'i nags la*). Kumāracandra says that an “ancestor’s grove” is a “chamel ground” (*pitṛvane śmaśāne*). D and S read “Concealed in the manner of a piśāca” (*sha za'i tshul du sba bar bya*).
- n.131 This mantra follows Skt. because it resolves a number of minor issues with the Tibetan transliteration. D reads *om hrīḥ ṣṭrīḥ vikṛtānana hūm hūm phaṭ phaṭ | hūm phaṭ devadatta ucchāṭaya nam hūm phaṭ*.
- n.132 Skt. reads “one’s own blood” (*svarakta*) while F has “menstrual blood” (*rang 'byung khrag*).
- n.133 We take *dug* (“poison”) and *tshwa* (“salt”) to be separate ingredients, and not as “poison salt” as indicated by D and S. The corresponding Skt. compound *viśalavaṇa* allows for this interpretation.
- n.134 Skt. reads “to praise” (*praśastam*).
- n.135 Skt. and F read, “For paralyzing, in the center of Mount Meru” (*stambhanam merumadhyataḥ; rengs pa ri rabs dbu si bzhag*). Kumāracandra glosses the Skt. *merumadhyataḥ* with “surrounded by mountains on all sides” (*merumadhyata iti samantāt parvatamālayā veṣṭitam*).
- n.136 This translation follows Skt. (*śarabhasiṅghastham*), and specifically Kumāracandra, who understands the compound *śarabhasiṅgha* to refer to a single creature, an “eight-legged lion” (*śarabhasiṅghaḥ aṣṭapadasiṅgham*). D reads “a *śarabha* or a lion” (*sha ra b+ha 'am seng ge*).
- n.137 As above, we understand *rocanā* as *gorocanā* per Kumāracandra (*rocaneti gorocanā*).
- n.138 As above, “saffron” is tentatively inserted. The source texts read only “Kashmiri.”

- n.139 Kumāracandra explains this phrase (*khyad par gyi; viśeṣataḥ*) to mean that either of these substances is to be used depending on whether the target is a woman or a man and whether the rite to be carried out is pacifying, enriching, or enthralling. Although the verse only mentions enthralling, the other two rites are implied (*vaśyam ityupalakṣaṇam*).
- n.140 In Sanskrit, this line describes the state of mind for one performing the following rite.
- n.141 Translation tentative. Kumāracandra comments that this line indicates that one should write whatever is appropriate for the rite being performed (*lekhanyā māraṇavidveṣaṇocchaṇādiṣu likhitavyam iti śeṣaḥ*). In Skt. these lines read, “[The circles] should be placed in conjoined bowls; / While holding them with a virtuous mind, / One should etch them with a raven feather, / And bury them at midday” (*śarāvāsampuṭe sthāpya saṃgrāhya śubhacetasā | dhānīkṣapakṣasya lekhanyā madhyāhne avaropayet*).
- n.142 Translation tentative.
- n.143 According to Kuranishi (2009, pp. 275–7), this instruction pertains to a situation in which one wishes to keep a yantra after its employment in a rite. Usually, yantras are destroyed after the rite.
- n.144 Kumāracandra, explains “vajra wisdom” as “the mind free from subject, which is like a shadow, an illusion” (*jñānavajreṇeti grāhyagrāhakabhāvarahita-cittena chāyamāyopamākāreṇa*).
- n.145 The translation of this verse follows the Sanskrit. (*idaṃ cakram mahāraudraṃ likhitaṃ yatra tiṣṭhati | gṛhe 'pi khalo nityam bved akṣaralekhanāt*).
- n.146 As above, the term “circle” (*cakra; 'khor lo*) is synonymous with *yantra*.
- n.147 Skt. reads, “Then, all the blessed tathāgatas supplicated the Bhagavat, the lord of all tathāgatas, the great vajra bearer, using this king of praises” (*atha khalu bhagavantaḥ sarvatathāgatā bhagavantaṃ sarvatathāgatādhipatim mahāvajradharam anena stotrarājenādhyeṣayāmāsuḥ*).
- n.148 Skt. reads “Teach the mudrā method...” (*deśa mudrāprayogam*)
- n.149 According to Kumāracandra, this corresponds to the vajra initiation (*vajrābhīṣeka*).
- n.150 According to Kumāracandra, this is the wisdom-method initiation (*prajñopāyābhīṣeka*).

- n.151 Skt. reads, “Through the power of these initiations, they are bodhisattvas, children of the jinas” (*etatsekaprabhāveṇa bodhisattvā jinorasāḥ*).
- n.152 D and S add *phaṭ phaṭ* here.
- n.153 This transliteration follows Skt. as it resolves a number of ambiguities in the rendering given in D.
- n.154 “Yogin” is absent in D and S and is supplied here from Skt. and F.
- n.155 The Skt. includes an additional line here: “Then the Bhagavat, the lord of all tathāgatas, taught the wheel for the wide range of ritual activities” (*atha bhagavān sarvatathāgatādhipatiḥ karmaṃprasarakram udājahāra*).
- n.156 Kumāracandra explains that this means that the first circle is enclosed by the second, and the second by the third, thus forming concentric circles. For a contemporary reconstruction of what is described in this text, see Kuranishi 2009, p. 276.
- n.157 For detailed explanation of this method according to Kumāracandra’s commentary, see Kuranishi 2009, pp. 272–75.
- n.158 That is, the cells between the innermost and second concentric circles.
- n.159 As Kumāracandra indicates, “Mañjuvajra” refers to the syllable *ma* (*mañjuvajram makāram*).
- n.160 This follows the Skt., which gives the correct spelling of the Skt. term. D reads *da ste da ma na*. As Kumāracandra indicates, this term refers to the syllable *da* (*dantadhāvanam dakāram*).
- n.161 That is, the four corners of the nine cells of the innermost circle of the yantra. See Kuranishi 2009, p. 276.
- n.162 According to Kumāracandra, this is “outside the first concentric circle, in the second concentric circle” (*bāhyata iti prathamakuṇḍalikāyā bahiḥ dvitīya-kuṇḍalyām ityarthah*). The syllables are drawn from the left, meaning “that one draws [the syllables] in the order given in the text, starting with the eastern syllable *kṣe* and progressing in a rightward direction” (*yathā ślokothānam bhavati tathā ārabhya likhet | tataḥ kṣekārāt pūrvathā prabhṛti dakṣiṇāvartenetyarthah*).
- n.163 Kumāracandra explains that this is “the third concentric circle” (*trītyakūṣṭhaka iti trītyakuṇḍalikāyāḥ*).
- n.164 It seems that two syllables need to be placed in each field in this way. See Kuranishi 2009, p. 274.

- n.165 This translation follows Skt. (*ekāntaritakoṣṭhake*).
- n.166 The eight cells that were left empty per the preceding instructions. See Kuranishi 2009, p. 274.
- n.167 D, S] *a mu kaM ku ru*; Skt.]. This transliteration follows Skt. *mukam kuru*, which means “render mute.” D reads *a mukam kuru*, which does not make clear sense but implies adding the name of the target (*amukam*).
- n.168 In Skt., this is preceded by *marāya*, “kill.”
- n.169 This translation follows Skt. (*praṇavādi namontānte*). D reads “in between the name and *namaḥ*” (*ming dang na maH tha ma’i bar*), K, N, and S read “in between the homage and *nama[h]*” (*phyag ’tshal na ma tha ma’i bar*). F reads *dang por phyag ’tshal mthar phyag tshogs*, which does not make clear sense.
- n.170 This interpretation is based on Kumāracandra’s commentary, where he states that “ ‘These seeds’ refers to the syllables of the mantra *oṃ hrīḥ* and the rest, which are like seeds” (*bījā iti bījam iva bījā oṃ hrīḥ ityādimantrākṣarāṇi*).
- n.171 Skt. and F read “white” (*śukla*; *dkar*).
- n.172 The Sanskrit adds, “she is dwarfish” (*kharvāṇ*), and that she appears like an “emerald-green water lily” (*marakatotpala*).
- n.173 D and S read *bcom ldan ’das rdo rje gshin rje gshed po*, and the Skt. reads *mahāyamamathanavajro*. We understand D and S to be equivalent to Skt., and so have followed the Sanskrit terminology.
- n.174 Skt. reads “the meditative absorption called *the vajra drawing of blood*” (*raktākaraṣaṇavajram nāma samādhim*).
- n.175 D and S read *sngags ’di dag ni dran byas na / kha gdangs pa dag byas pa yin*; F reads *kha na gdangs pa byas nas su / bsngags ’di rjes su dran pa yis*; and, Skt. reads *vaktram prasāritaṃ kṛtvā imam mantram anusmaret*. This translation follows the sequence indicated in Skt. and F.
- n.176 Kumāracandra comments that “great blood” means “a large quantity of blood” (*mahāraktaṃ raktasamūham*).
- n.177 Skt. reads “the meditative absorption called *vajra alcohol extraction*” (*madyākarṣaṇavajraṃ nāma samādhim*).
- n.178 The phrase “extracting alcohol” is absent in Skt.

- n.179 Skt. reads *om vajraghoṇe sughoṇe vajramāmakī bhara bhara sambhara sambhara traidhātukamahāmadyam ākarṣaya jaḥ*.
- n.180 The phrase “beautiful mouth” (*kha mdzes*) is absent in Skt. and F.
- n.181 Kumāracandra explains that this refers to clay that has been wiped from a potter’s hand and then discarded (*hastam proñchayitvā yām mṛttikāṃ kumbhakāras tyajati*).
- n.182 Kumāracandra comments, “There is a place in the north called Caityapattana. In that maṇḍala of vīras and vīra queens, the Bhagavat extracted alcohol from the three worlds with this very sequence” (*uttaradeśe ’sti caityapattanaṃ nāma sthānam | tatra vīravīreśvarīmaṇḍale bhagavatāmunaiva vidhānena trailokyamadyam ākṛṣtam*).
- n.183 This translation follows Skt. and F (*prasiddhyate; rab tu ’grub*).
- n.184 D and S read *bcom ldan ’das dam tshig chen po’i gshin rje’i gshad*; F reads *bcom ldan ’das gshin rje’i gshad chen po*; and, Skt. reads *mahāsamayayamaghnavaḥjra*. We understand D and S to be equivalent to Skt., and so have followed the Sanskrit terminology.
- n.185 There is no equivalent for this term in Skt. and F.
- n.186 Skt. reads “a queen of yoga” (*yogīśvarī°*).
- n.187 D] *gshin rje’i gshed rdo rje*; F] *gshin rje mthar byed chen po*; S] *gshin rje gshed rdo rje*; Skt.] *mahāyamamathanavaḥjra*. We understand D and S to be equivalent to Skt., and so have followed the Sanskrit terminology.
- n.188 Skt. and F read “the samādhi called *the vajra extraction of semen*” (*śukrākarṣaṇa-vaḥjraṃ nāma samādhi; khu ba ’gugs pa’i rdo rje*).
- n.189 Skt. reads “Vajra Gauri” (*vajragaurī*).
- n.190 Skt. reads *om kaṭṭani karṣaṇi gauri jaḥ jaḥ jaḥ hrīḥ duṣṭaduṣṭayoḥ śukram ākarṣaya jaḥ jaḥ jaḥ hūm svāhā*.
- n.191 Skt. and F read “from the mouth of the sky-goer and the path of the vajra” (*khagamukhāt vajramārgāc ca; rdo rje’i lam dang ’dab chags mchu*). Kumāracandra clarifies that the “mouth of the sky-goer” is the vaginal opening (*khagamukhād iti bhāgamārgāt*) and the “path of the vajra” is the penis’ urethra (*vajramārgad iti puruṣendriyaraṇḍhrāt*).

- n.192 This translation follows D and S, but understands *nag po* to be a translation of *kāla* as attested in Skt., and takes it to mean “death/time” rather than “black” as it was translated into Tibetan. Skt. reads “the samādhi called *the vajra that destroys death*” (*kālanikṛntanavajra nāma samādhi*). Kumāracandra glosses *kālanikṛntana* with *kleśanikṛntana*, “destroys the afflictions.” Śrīdhāra, in his *Sahājalokapañjikā* (Kuranishi 2023, p. 10) glosses *kāla* with *yama*, in which case this samādhi could also be read as *the vajra that destroys the Lord of Death*.
- n.193 Skt. includes *tamālaka* flowers.
- n.194 This line is absent in Skt. and F.
- n.195 Skt. reads, “To attain siddhi, take up the vajra and bell, / The nature of insight and method. / You are vajra, dear one, / Enter the embrace of the disciple” (*prajñopāyasvabhāvaṃ tu vajraghaṇṭāṃ ca siddhaye | gṛhāṇa vatsa vajras tvaṃ kuru śiṣyasya saṃgraham*). Both Kumāracandra and Śrīdhāra gloss “enter the embrace of the disciple” (*kuru śiṣyasya saṃgraham*) with “give consent” (*anujñādānam*).
- n.196 Skt. reads, tentatively, “This precious drink of yours / Perfects the vajra body. / Drink this water mentally; / You, dear one, always understand” (*idaṃ te pānaratnaṃ vai dehavajraprasādhakam | pīyatām mānasaṃ vāri jñātas tvaṃ vatsa sarvadā*).
- n.197 This translation follows Skt. and F (*yamamāriprasiddhaye; gshin rje dgra ni rab bsgrub pa*). D reads “This was proclaimed by Yamāri” (*gshin rje'i gshed kyis bsgrags pa yin*).
- n.198 Skt. and F read “confidence” (*sausthava; nga rgyal*).
- n.199 Skt. reads, tentatively, “I, the sword-bearing king, / Employ the procedure of the protection circle / And with the sword, elegantly ablaze, / Shatter that which is born from the three bodies” (*ahaṃ kaḍgadharo rājā rakṣācakraprayogataḥ | khadgenādīptavapuṣā sphālayāmi trikāyajān*).
- n.200 This translation follows the verse given in D and S, which apart from the first line includes three additional lines not attested in the Sanskrit. Skt. reads “You, Devī, are a direct witness, / For all the buddhas who protect. / I, the master of the maṇḍala, / Will draw the maṇḍala of Yama’s Slayer.”
- n.201 D reads *mdun skor*; C, H, J, N, K, S, and Y read *mdun sgor*; F reads *pho brang dkyil 'khor sgo drung du*; and, Skt. reads *maṇḍalāgāradvārataḥ*. This translation follows C, H, J, K, N, S, and Y.

- n.202 Skt. reads, “For the sake of my own protection, / Please also grant me this boon” (*mamāpi trāṇārthāya varaṇi vā me prayacchatu*).
- n.203 Skt. reads “The disciple should respectfully offer / Song, music, and worship, / As well as reception and foot-washing water, / And sing praises at that time” (*gītaṃ vādyam tathā pujām argham pādyaṃ tathaiiva ca | dhaukayed gauravād śiṣyaḥ stutiṃ vā tatra kārayet*).
- n.204 Skt. reads, *om sarvatathāgatapūjāvajrasvabhāvātmake 'ham*.
- n.205 Skt. and F read “with a longing mind” (*utkaṅṭhacitta; 'dod dang chags pa'i yid*).
- n.206 Skt. reads “And killing, with an uneasy mind” (*udvignena tu mārane*). Kumāracandra interprets *udvignena* as “wrathfully” (*sakrodhena*).
- n.207 D reads *dkyil 'khor zlum por*; F reads *zlum po'i rnam pa*; N and S read *dkyil 'khor rnam pa*; and, Skt. reads *maṅḍalākāram*. This translation follows Skt., F, N, and S. D reads “round maṅḍala.”
- n.208 As Kumāracandra notes, this describes a quadrangle (*vāpyākāraṃ caturasram*), most likely a square or rectangle.
- n.209 Kumāracandra identifies this shape as “triangular” (*khadhātur iti trikoṇam*).
- n.210 Kumāracandra indicates these are the measurements for the width (*vistāra*) of the fire pit.
- n.211 The Sanskrit is a bit clearer: “Dig a half cubit for pacifying” (*hastārdham vedhayet śāntau*).
- n.212 Skt. reads “And for enriching, the same as enthralling” (*yathā puṣṭau tathā vaśe*).
- n.213 Kumāracandra indicates these are the measurements for the depth to which the respective fire pit should be excavated (*khāta*).
- n.214 Following *nyasya* from Skt. and *bgod* from F. There is no verb supplied in D or S.
- n.215 Skt. and F reads *om phulḥ*.
- n.216 D and S read *'bum phrag brgya*; F reads *'bum phrag brgyad*; and, Skt. reads *aṣṭalakṣa*. This translation follows Skt. and F. We regard the reading in D and S as a potential scribal corruption.
- n.217 Kumāracandra states that this refers to Yamāri (*deva iti bhagavān yamāri*).

- n.218 D and F read *brtul zhugs can gyi*; H, N, and S read *brtul zhugs can gyis*; and, Skt. reads *vrati*; This translation follows Skt., H, N, and S.
- n.219 Kumāracandra clarifies that this means one should use the blackened end of a half-burnt stick taken from the fire used to burn a corpse (*gañjaneneti mṛtasya dehānalād ekārdhadagdhakāṣṭhāṅgāreṇa*).
- n.220 D and S read *sbrul gyis bzung nas 'gyal ba*; F reads *nyal ba slang ba'i dgos pa la*; and, Skt. reads *suptakotthānam*. Skt. and F read “[When] someone unconscious needs to arise.”
- n.221 According to Kumāracandra, this is a five-pronged vajra.
- n.222 Skt. reads “saying this for seven nights” (*ityuktvā saptarātreṇa*).
- n.223 Kumāracandra glosses Skt. *vṛkṣāgre* with several Indian tree species, in the tips of which pretas are said to dwell. Sanskrit here adds the line, “Now I will teach another sādhana, that of the great Vetāla.” (*athānyat sampravakṣyāmi mahāvetālasāadhanam*). This is the first line of the next chapter in D, F, S.
- n.224 A slightly variant version of these same two lines is given as the second two lines of the first verse in the next chapter of the Tibetan translation.
- n.225 This title follows the Skt. *vetālasāadhanānusmṛtibhāvanā*^o. D and S read “Recollection” (*rjes su dran pa*), and F has “Cultivating Recollection” (*rjes su dran pa sgom pa*).
- n.226 This verse is found only in the Tibetan translation. In Skt., this is the final verse of the previous chapter, though this is likely a corruption. Kumāracandra does not reference this verse in either location.
- n.227 The word “corpse” is not found in the Sanskrit or Tibetan, but has been supplied for clarity.
- n.228 We emend *bsam pa med pa'i 'o dod 'bod* (D, S) to *bsam pa med pa 'o dod 'bod* to reflect the Skt. reading *nādam muñcati sūptakaḥ*.
- n.229 D and S read *rnal 'byor lam ni gang 'dod pa*; F reads *ji ltar 'dod pa'i rnal 'byor pa'i*; and, Skt. reads *yad yan mārgayate yogī*. This translation follows Skt. The Tibetan term *lam* attested in D and S is likely a misinterpretation or misunderstanding of the Sanskrit causative verb *mārgayate* “to strive after; seek.”
- n.230 “Flesh” has been provided for clarity; there is no equivalent for it in the Skt. or Tib.

- n.231 D and S read *ku be ra*; F reads *chu srin*; and, Skt. reads *kumbhīra*. This translation follows Skt. and F. D reads “Kubera.”
- n.232 The verb “visualize” (*bhāvayet*) is supplied from Skt. There is no verb in the Tibetan translation.
- n.233 This translation of this verse follows Skt. and F, as the Tibetan translation in D and S appears corrupt.
- n.234 Translated according to the Skt. The Skt. terms *mahābhīma* “extremely frightening,” and *bhayānaka* “terrifying,” which are here translated with their literal senses, might also be interpreted in their technical senses as “Mahābhīma” (a fierce deity in Śiva’s retinue) and “exhibiting the sentiment of terror” (one of the nine *rasas* “sentiments according to Skt. poetic theory). The Tib. of D literally says, “Three faces, six arms, red-colored; extremely terrifying; holding a red lotus in his threatening hand [alternatively, his hand which shows the threatening *mudrā*]—[like that] the adept should visualize the one called Padma.”
- n.235 Kumāracandra identifies this as “the great Dveṣa Yamāri” (*maṅḍaleśam mahādveṣayamārim*).
- n.236 Kumāracandra clarifies that this refers to one who has perfected their practice of Dveṣa Yamāri (*dveṣānusmṛtimān iti dveṣayamāriṇiṣpattimān*). The remaining lines then refer to Moha Yamāri (ignorance), Piśuna Yamāri (miserliness), Rāga Yamāri (desire), and Īrṣya Yamāri (jealously).
- n.237 Translation tentative. We understand these to line to refer to the deities just recollected.
- n.238 D and S read *gtum po’i khro bo bsgom par bya*; F reads *khro bo bzhi ni rnam bsam bya*; and, Skt. reads *catuḥkrodham vibhāvayet*. This translation follows Skt. and F. D and S indicate only one figure. Kumāracandra states that these four are Mudgara Yamāri, Daṅḍa Yamāri, Padma Yamāri, and Khaḍga Yamāri (*catuḥkrodham iti mudgarādicatuṣṭayam*).
- n.239 These four are unidentified, but presumably could be Gaurī, Vārāhī, Sarasvatī, and Carcikā.
- n.240 As noted above, this chapter title follows the Skt.
- n.241 Skt. reads, “Seeing that beings are overcome with hatred / The Bhagavat, through his compassion, / Appears in the form of Dveṣa Yamāri / Who lays waste to all hatred” (*dveṣākrāntaṃ jagad dṛṣṭvā sarvadveṣakṣayaṅkaram | dveṣayamārisadrūpam bhagavatā kṛpayā kṛtam*).

- n.242 As in the previous verse D and S read “brings Yama under control” where Skt. and F read “through his compassion.”
- n.243 The root text does not clarify what is being emanated. Kumāracandra, referring to his own comments on verse 10.14, states that this describes the mass emanation of various deities belonging the same families as the maṇḍala deities.
- n.244 This translation is tentative and follows Skt. because the Tibetan translation in D and S is syntactically ambiguous. Kumāracandra explains that this means one maintains the recognition that they are indivisible from the maṇḍala deities (*nānārūpatve 'pi na bhedabuddhiḥ kartavyety āha ātmanetyādi | aham eva maṇḍalādikaṃ sarvaṃ ity adhimoktavyam | sarvaṃ ātmanā na bhinnam ity arthaḥ*).
- n.245 Skt. reads “In order to perfect the body, speech, and mind / Of Yamāri’s terrifying form” (*yamārer bhīmarūpasya kāyavākccittasiddhaye*).
- n.246 This translation follows Skt. and F. D and S read “take the form of an iron vajra” (*lcags kyi rdo rje gzugs par bya*).
- n.247 According to the Sanskrit. The meaning of Tibetan *lkog* (“secretly/concealed”) is unclear in this context.
- n.248 This translation interprets the term *ṣāḍava* to refer to the classical Indian musical scale of that name. The term can also refer to a kind of sweet confection or dish, which is how Kumāracandra seems to understand the term. He writes, “*Ṣāḍava* means ‘like *śāḍava*,’ in that *śāḍava* consists of various flavors. This means ‘to yearn for various desires’ (*ṣāḍavād iti ṣāḍavam iva ṣāḍavam anekarasam | nānārāgānurāgata ityārthaḥ*).
- n.249 This translation is tentative and is informed by the terminology of Skt. (*dhvajavāthīm tato drṣṭvā*). Kumāracandra says this refers to people who have been hanged (*dhvajavāthīm udbaddhanaram*).
- n.250 According to Kumāracandra, the “milk” refers the immediate use of fluid from the hanged person’s flesh that has filled a vessel. One does this through the stages of meditating on the taste of nectar (*kṣīram iti tanmāmsapātragaṭam amṛtasvādabhāvanākrameṇa sāḥṣād dravam prasādhayet*).
- n.251 Kumāracandra explains that one focuses on Vārāhī while imagining themselves as Dveṣa Yamāri (*yathoktavārāhīrūpam adhimucya svayaṃ ca dveṣayamārirūpeṇa bhavitaṃ ity arthaḥ*).

- n.252 D reads *dpa' mo*; F, H, N, and S read *pa' bo*; and, Skt. reads *vīraḥ*. This translation follows Skt., F, H, N, and S.
- n.253 D and S read *phyag rgya ma*; F reads *phyag rgya pa*; and, Skt. reads *śatabāhoḥ*. This translation follows Skt., as we understand *phyag rgya ma* (D, S) and *phyag rgya pa* (F) as corruptions of *phyag brgya pa* (*śatabāhu*).
- n.254 D and S read *ma he*; F reads *ma he gdong pa rnams*; and, Skt. reads *mahiṣāsyam*. This translation follows Skt.. D and S read “buffalo,” while F reads “buffalo-faced ones.”
- n.255 According to Kumāracandra, this is a crossed vajra (*viśvavajra*).
- n.256 D reads *ma he sna tshogs bsgrub pa yi*; F reads *ma he gdong pa'i bsgrub pa la*; and Skt. reads *māhiṣe mantrasādhane*. This translation follows Skt. and F. D reads “[the adept] who practices the various [aspects such as] the buffalo.”
- n.257 Skt. reads “[weapons] such as are found on earth” (*ye kecid bhuvī vidyante*).
- n.258 Skt. reads “and reaches deep below the earth” (*samākrāntarasātalam*).
- n.259 This term typically refers to human flesh.
- n.260 Skt. reads, “...and cooks [those ingredients] mixed with indigo” (*nīlīmīśreṇa pākayet*).
- n.261 Here Kumāracandra explicitly identifies this as “human oil” (*nṛtaila*).
- n.262 Kumāracandra also understands *rocanā* to here refer to *vairocana*, where as in previous instances he glossed *rocanā* with *gorocanā*, “bovine bezoar.” *Vairocana* can also be used as a code word for feces.
- n.263 Kumāracandra identifies this as datura leaf (*kanakaṇi dhuttūram*).
- n.264 “Limbs” is supplied by Skt. and F (*gātram; lus*). D and S lack a syntactical object.
- n.265 Kumāracandra identifies “the great urine” as human urine (*mahāmūtram nṛmūtram*), “vajra nectar” as semen (*mahāvajrāmṛtam bodhicittam*), and the “self-arisen flower” as menstrual blood (*strīrajas*).
- n.266 The title of this chapter in Skt. is “The Practice of the Samaya of Conduct” (*Caryāsamayāsādhana*).
- n.267 “Vajrasattva in essence” is absent in the Sanskrit, but Kumāracandra does identify this bhagavat as Vajrasattva (*mahāpuruṣasamayaḥ śrīvajrasattvaḥ*). A

bhagavat named Mahāpuruṣasamaya is also an interlocutor in Chapter 13 of *The Guhyasamāja Tantra*.

- n.268 The following songs are sung in Apabhraṃśa. As indicated by Kumāracandra, they are sung by Carcikā, Vārāhī, Sarasvātī, and Gaurī, respectively. This songs also appear in *The Raktayamāri Tantra*, and in that context have been studied by Péter Dániel Szántó (2006, pp. 31–38).
- n.269 This translation is tentative and follows D and S. F reads, tentatively, “You dance, free of concepts” (*gar byed khyod ni rnam mi rtog*). The Apabhraṃśa reads *ṇaccahi tuhu veālu*, for which Kumāracandra does not provide a complete Sanskrit equivalent. In his study of these verses from *The Raktayamāri Tantra*, Szántó (2006, pp. 34–35) interprets this as “you, a vetāla, dance.”
- n.270 This translation is tentative and is informed by Kumāracandra’s commentary on this verse.
- n.271 This translation is tentative and follows D and S. F reads, tentatively, “You dance to the mantra *hrīḥ ṣṭrīḥ*, / And free the three existences of doubt. / Compassionate wrathful lord, / All beings watch as you dance” (*hriH sTi sngags kyis gar mdzad de / gnas gsum the tshom med par bgyis / snying rje khro bo rje btsun gyis / 'gro ba kun gyis gar mdzad mthong*). The Apabhraṃśa verse, following Kumāracandra’s commentary, tentatively reads “Attack (? : *sphetaya*) the confusion of the three existences / With the *hrīḥ ṣṭrīḥ* mantra. / Do this, compassionate wrathful lord / The world is watching” (*hrīḥ ṣṭrīḥ manteṇa pheedahi kehu tihuaṇa bhānti | karuṇākoha bharāḍu taha kuru jagu pekkhanti*). It is clear, however, that Kumāracandra was reading a slightly different version of the verse than is preserved in the extant Sanskrit witnesses. See Szántó 2006, 37–8.
- n.272 The speaker is now the Bhagavat and the verses are in Sanskrit.
- n.273 F reads “By Yamāri, the supreme person...” (*gshin rje'i dgra ni mi mchog gis*). Skt. reads “the supreme person engaged in recitation” (*jāpamāṇo narottamaḥ*).
- n.274 Skt. reads, “Every month on the fourteenth day / One should smear the five meats. / The recitation mālā combined with the five nectars. / Is the best for granting siddhi” (*māsi māsi caturdaśyām pañcamāmsena lepayet / pañcāmṛtasamāyuktaṃ jāpyaṃ siddhikaram param*). This translation of the Sanskrit follows Kumāracandra in reading *jāpyam* as *jāpyamālā*, the “recitation mālā” (*jāpyam iti jāpyamālā*).

- n.275 Skt. reads “Bhūtas should die after 10,000 recitations, / And ḍākinīs after a thousand. The host of pretas [are killed] / Through the practices of Yama’s enemy” (*ayutamātreṇa bhūtānāṃ ḍākinīnāṃ sahasraḥ | mārayet pretasaṅghātaṃ yamamāriprayogataḥ*).
- n.276 Kumāracandra, glosses *yogātmā*, “the one immersed in yoga,” with *devatāyogavān*, “the one who is united with the deity.”
- n.277 According to Kumāracandra, this is determined by one’s ability to obtain the requisites for the bali offering.
- n.278 In D and S “the adept,” or more literally “the wise one” (*budhaḥ*) is translated with *shes*, which would appear to be a verb (“to know / understand”) without access to the Sanskrit witness. We have followed the Sanskrit in English translation.
- n.279 While there are typically sixty *daṇḍas* in a twenty-four hour period, Kumāracandra states that “sixty-four *daṇḍas*” comprises “one day and night” (*ahorātra*). Thus it would appear that, in this system and by this count, one would make sixty-four bali offerings spaced evenly across a twenty-four hour period.
- n.280 The Sanskrit reads *gorūpa* “[an offering] in the shape of a cow.”
- n.281 Skt. and F also include “grain” (*dhānya*; *so ba*).
- n.282 This line is absent in the Sanskrit.
- n.283 Skt. reads, “Is the sword, because it cuts through the afflictions” (*kośaḥ kleśādicchedanāt*). F reads, ““Is the sword, because it cuts through the enemy, the afflictions” (*shubs ni nyon mongs dgra gcod pa*).
- n.284 This line is absent in Skt.. F. reads, “In order to bring ease from afar” (*ring du ngal so grub pa’i don*).
- n.285 Kumāracandra identifies this as a crossed vajra (*viśvavajra*).
- n.286 D and S read *de yi steng du gnas dgod bya*; F reads *de’i steng du gnas bkod bya*; and, Skt. reads *padam tasyopari nyaset*. Kumāracandra glosses *padam* (*gnas*) with *kuṭāgāra*, “palace.” As the meaning of *padam* / *gnas* is ambiguous in this context, our translation follows Kumāracandra’s interpretation.
- n.287 Skt. and F read “in an attractive form” (*cārurūpiṇīm*; *bzhin bzangs mdzes pa’i gzugs ’chang ba*).

- n.288 As Kumāracandra explains, the hand in which she holds the vajra is her main right hand (*dakṣiṇamūle haste*), while the remaining five hold a sword, knife, wheel, lotus, and skull cup (*śeṣān pañcakān iti khadḡakartricakra-padmakapālāni*).
- n.289 The meaning of this term is uncertain. Kumāracandra does not comment on this line.
- n.290 That is, like Piśuna Yamāri.
- n.291 The precise meaning of *bhagamaṇḍala* is unclear, but it may refer to a triangular shape. This translation follows the Skt. D and S read *ral gri 'dzin pa'i dkyil 'khor rim pa'o*, the meaning of which is ambiguous. F has the equally ambiguous *ral gri dkyil 'khor ral gri ma*.
- n.292 Though the Sanskrit here reads *koṣa*, which also means “sword” (F: *shubs*), we have used the name of the deity as given in the following mantra. D and S read *ral gri*, which is the term used to translate *khadḡa* elsewhere in the text.
- n.293 The Sanskrit reads, “These are the words of the mantra...” (*tatremāni mantra-padānī bhavanti*).
- n.294 The transliteration of this mantra follows Skt. D reads *om ākīśacara vajraḍākinī svāhā*.
- n.295 This line is absent in Skt.
- n.296 D and S read *dkyil 'khor gyi ni dkyil dag tu*; F reads *dkyil 'khor snyig po'i dbu si ni*; and, Skt. reads *garbhamaṇḍalamadhye*. This translation follows Skt. and F. D and S read “in the middle of a maṇḍala.” It is unclear precisely what *garbhamaṇḍala* refers to, but could be the innermost core of the maṇḍala.
- n.297 As Kumāracandra, notes, this is an epithet of Paramāśva, who is described below.
- n.298 Skt. and F read “Is fearsome, with the face of a horse” (*aśvamukham subhīkaram; rta yi zhal ni rab tu 'jigs*).
- n.299 Translation tentative for *māśamuṣṭim* (Skt.) and *khu tshur mon sran ldan* (F). D and S read “a cord in a fist” (*sran bu khu tshur bcas*).
- n.300 Skt. reads *om phu phu phu hi hi hi*.
- n.301 Skt. and F read “The adept should recite this mantra / To accomplish Paramāśva” (*japet prajñah paramāśvaprasiḍḍahye; shes rab can sngas 'di bzlad pas /*

rta mchog rab tu grub pa'o).

- n.302 The names of the deities in this verse are based on the attested Sanskrit forms.
- n.303 Skt. includes an additional line here, which tentatively reads “With bowls of monkey and goat meat all around” (*sapatrādi* [emending *sapatrādi*] *harinmāṃsam* [emending *harinmāṃsam*] *chāgamāṃsam ti sarvataḥ*).
- n.304 This translation is tentative. The terms in the second line, here translated as proper names, typically identify implements: the pestle (*muśala*), axe (*paraśru*), goad (*aṅkuśa*), and noose (*pāśa*). If these four relate to the preceding set of figures—perhaps as implements they hold—it is not clear from the Sanskrit or Tibetan syntax. Additionally, it seems that all are engaged in “dance and other dramatic acts” (*nṛtyābhinayayogataḥ*; *gar la sogs pa'i rnal 'gyis*). Kumāracandra does not comment on these lines.
- n.305 Skt. reads “One moves through space” (*khadhātukam paribhramet*). F reads, “One moves through the space of the three worlds” (*khamṣ gsum nma mkha bskor ba'o*).
- n.306 This transliteration follows Skt. D omits the initial *om* and the final *om āḥ hūm phaṭ svāhā*.
- n.307 Skt. and F read, “This is the samaya for entering the great maṇḍala” (*tatredam mahāmāṇḍalapraveśanasamayam*; *de la 'di ni dkyi 'khor chen por zhugs pa'i dam tshig go*).
- n.308 D and S read *sangs rgyas kyis*; F reads *m khas pas*; and, Skt. reads *buddhaiḥ*. This translation follows F and understands *buddhaiḥ* to be in error for *budhaiḥ*.
- n.309 Following the Skt. *dharmagaṇaḥ*. D and S read “master of the Dharma and the assembly” (*chos dang tshogs kyi gtso*).
- n.310 The following translation of the measurements of the various features of the maṇḍala is tentative, as the architectural features referenced by the terminology is not always clear, and measurements do not always seem proportional. A number of sources on classical Indian architecture were consulted for this section, and have been listed in the bibliography.
- n.311 This translation follows Skt., in which this line describes the qualities of the central base (*vedī*) of the maṇḍala. In D and S, this line appears to be syntactically grouped with the following verse.

- n.312 D] *shes par bri*; J, K, S, Y] *shes par bya.*; Skt.] *jñeyā*. This translation follows Skt., J, K, S, and Y.
- n.313 We understand the Tibetan *rdo rje lha mo* (D, S) to be equivalent to Skt. *vajrāpsaras*.
- n.314 Tentative for *mchod snam*. Skt. reads *vedī*, which has a wide range of possible meanings.
- n.315 Kumāracandra describes a *kapola* ('gram) as "above the molding, horizontal, and consisting of five lines" (*kapola iti niryūhopari pañcarekhās tiryak ca kapolaḥ*).
- n.316 Kumāracandra states that this is "half the measure of the doors" (*tadardheneti dvārārdhena*).
- n.317 This translation is tentative, and generally follows Skt. The reading in D is unclear and appears to be corrupt. Kumāracandra states that "outside the grounds" means "outside the inner sanctum's garland of vajras, outside the lines" (*garbhapuṭāvajrāvalībahi rekhāto bahiḥ*).
- n.318 Skt. *mahāhṛdaya*. According to Kumāracandra, the following passage describes entering the maṇḍala.
- n.319 According to the Sanskrit. The Tibetan seems to read, "One inserts *samaya* [into] wisdom. In this way one will / should accomplish the maṇḍala."
- n.320 This translation follows D and S, and appears to refer to merging of the visualized samaya maṇḍala with presence of the deities in the wisdom maṇḍala. Skt. reads "Through the imperishable samaya alone, / Is the maṇḍala established" (*samayākṣareṇaiva maṇḍalasya prasādhanam*). Kumāracandra notes that the "imperishable samaya" is the bodhicitta that has been produced (*samayākṣareṇeti utpāditabodhicittena*), which "establishes," or "consecrates" (*prasādhanam prokṣaṇam*), the maṇḍala of colored powder (*rājomaṇḍala*), once it has fully merged with the summoned wisdom maṇḍala (*ānītajñānamaṇḍalena sahaikakṛtya*).
- n.321 Skt. reads, "the north is like an exquisite emerald" (*marakatottarasasannibham*).
- n.322 The translation of these final two lines is tentative. They are absent in Skt. and F.
- n.323 According to the parallel Skt (Kumāracandra, p. 105, verse 13c,d). D, F read *nam mkha' mtshungs* "equal to space / the sky."

- n.324 Skt. reads “Now, for the specifics of the ladle and spoon” (*tatredam pātrīśruvāt mānam*).
- n.325 Referring to the rounded end of the ladle.
- n.326 Skt. states that the bowl end of the spoon rises one thumb-width and is two finger-widths deep (*aṅguṣṭhaparvato nimnam adho dvayaṅgulamānakam*).
- n.327 Skt. reads, “Who indulge in wine and women” (*madirākāminīsakto*).
- n.328 Skt. reads “Who engage in all manner of depravity” (*tadvadvayasakārīnaḥ*).
- n.329 This translation is tentative and follows Skt. The meaning of D is ambiguous.
- n.330 Likely a reference to the “black” (*kṛṣṇa; nag po*) Yamāri.
- n.331 This translation follows Skt. and F. D and S read “saw” (*mthong nas*).
- n.332 Kumāracandra states that the “vajra statement” are the words of Vajrasattva (*vajrasattvasya niruktim*), and comprise the verses above beginning with the line translated as “People who have not entered the maṇḍala...”
- n.333 According to Kumāracandra, the “circles” are the maṇḍala shapes associated with the four elements.
- n.334 According to Kumāracandra, the four places are the soles of the feet (*pādātala*), the navel (*nabhi*), the heart (*hṛdaya*), and the head (*śiras*).
- n.335 “The wind maṇḍala” has been supplied for clarity, as have the names of the maṇḍalas in the lines that follow. They are only implied in the Sanskrit and Tibetan sources. This translation of this line follows Skt. and F. D and S read “the syllable *ya* is pitch black...” (*yi ge ya ni nag chen po*).
- n.336 This translation of this verse follows the syntax and structure of Skt., as it provides a clearer reading than D and S, which are possibly corrupt.
- n.337 According to Kumāracandra, a red syllable *hrīḥ* on a sun disk, representing Amitābha, is visualized on the disciple’s tongue (*āviṣṭaśiṣyasya jihvāyāṃ raktākārapariṇatasūrye hrīḥkāraṃ raktam dṛṣṭvā tenāmitābho draṣṭavyaḥ*).
- n.338 This translation follows D, but is informed by the structure of Skt., which offers a slightly clearer reading.
- n.339 D] *de la 'di ni spro ba'i cho ga'o*; N, S] *de la 'di ni dri ba'i cho ga'o* F] *'di ni rab tu 'byor ba'i dam tshig chen po'o*. Skt.] *tatredam praśnasamayam*. This translation follows N, S, and Skt.

- n.340 Translation tentative. This last line is translated based on the Skt. (*idam aveśa-vidhānataḥ*). D reads “This is the rite of entry.”
- n.341 This translation follows the Skt. and F (*lepacitra; ldug so'i ri mo*). D reads “the image of the terrifying form.”
- n.342 This ingredient could not be identified.
- n.343 This translation follows Skt. and F (*lāñchayet; byug par bya*). D and S have “visualize” (*bsgom*).
- n.344 Skt. also includes “penis” (*meḍhre*).
- n.345 According to the Sanskrit. The Tibetan could also be interpreted to mean “three faces” (*gdong ni gsum 'gyur*).
- n.346 This translation follows Skt. The Tibetan syntax is ambiguous.
- n.347 Skt. reads “extremely terrifying” (*mahābhīmāṃ*).
- n.348 The Tibetan (*rna cha kos ko*) appears to be a very literal translation of Sanskrit *cibikuṇḍalī*.
- n.349 This translation follows Skt., F, and S. D has “Vasudharī” (*ba su dha ri*).
- n.350 Skt. and F read “door guardians” (*dvārapāla; sgo bsrung*).
- n.351 This translation follows the Skt. and F (*mudgarādin samantataḥ; tho ba la sogs kun du'o*), which offers a clearer reading.
- n.352 This translation follows Skt., N, and F. D and S read *phyag mtshan badag ni ltar 'dzin pa*, the meaning of which is ambiguous.
- n.353 Skt. reads *om ekajate vasusādhani svāhā*.
- n.354 Skt. reads *pukkaset*, which verbalizes the name of deity. Kumāracandra states that *pukkaset* means she “attracts fine quality” (*pukkased iti pukkam ākarṣayet*). The translation in F suggests a similar interpretation: “One instantly brings increase to the three worlds” (*skad cig 'jig rten gsum lboś 'dzin*).
- n.355 Skt. reads *om pukkasi pukkasi yuṃ om phaṭ*.
- n.356 Following the Skt. *prasiddhe*.
- n.357 Following the Sanskrit and F. D and S read *ser po*, which typically means “yellow.”

- n.358 Kumāracandra states this means the remaining arms hold implements matching Moha Yamāri and the rest, respectively (*cakrādīn apare nyased iti aparāśeṣabhujeṣu mohayamāryādivat cihnabhutaḥ*).
- n.359 That is, the *pratyālīḍa* posture as indicated in Skt.
- n.360 Translation tentative. Skt. reads *ratnasamuccayāḥ*, “as a collection of jewels,” but Kumāracandra cites the variant *sārasamuccayāḥ*, which aligns with the Tibetan translation. He says this means they are “the most essential” (*sārasamuccayāḥ sārabhūtāḥ*).
- n.361 This translation is tentative and follows the Sanskrit *maṇḍaleyāś ca kirtitāḥ*. The meaning of the Tibetan is ambiguous.
- n.362 D and S read *lo ma*; Skt reads *śākhā*. Kumāracandra states that this refers to a sprig of the āśvattha tree (*Ficus religiosa*), the “bodhi tree” (*śākhāṃ āśvatthasya śākhām*).
- n.363 Skt. reads “The vow holder should imagine [her] graceful limbs, / To be adorned with every ornament” (*sarvābharaṇabhuṣitāṅgān surūpān bhavayed vratī*).
- n.364 The name Vajrānaṅga indicates this deity to be a Buddhist form of Kāmadeva, who bears the epithet *anaṅga*, “the bodiless one” because his physical body was burned to ash by Śiva. Other epithets and iconographical features of Kāmadeva are used in the practice described below.
- n.365 This follows the Skt. D and S read ‘*dod pa’i lcags kyu*, “the hook of desire.”
- n.366 Skt. lists their colors as yellow, red, green, and white (*pītāṃ raktāṃ tathā śyāmāṃ śulkavarṇāṃ ca bhāvayet*), though the Skt. edition notes that a number of manuscripts align with the Tibetan in reporting *śuklaraktām* (“pink”) in place of *śuklavarnāṃ*.
- n.367 This follows Skt. D and S read *mtshams kyi bdag*, the precise meaning of which is unclear. F reads *mtshan mo bdag*, “lord of the night,” which is approximately equivalent to *uṣāpati*.
- n.368 These are all names or epithets of Vajrānaṅga/Kāmadeva.
- n.369 Skt. and F read “standing in the mouth of a bird” (*khagamukhāntastham; bya mchu’i bar*).
- n.370 Here we have followed the Skt. because *śīt* is attested later in both the Tibetan and Sanskrit. D reads *hrīḥ*; F reads *si yig*; S reads *yi ge yid*.

- n.371 This translation is informed by the Sanskrit, which offers a syntactically clearer reading.
- n.372 Kumāracandra explains that, according to the oral instructions (*upadeśāt*), the mantra begins with the syllable *om hrīḥ* (*om hrīḥkārādi*), has *śīt* in the middle (*śītākāram madhye dattvā*), and *svāhā* at the end (*ante svāhāśabdo deyaḥ*) He then provides the full mantra: *om hrīḥ amukī me vaśībhavatu śīt svāhā*.
- n.373 Skt. reads “Once should meditate for seven days: / ‘May the women so-and-so come under my control.’ / The yogin will obtain the desired woman, / Just as the Dark One declared” (*amukī me vaśībhavatu bhāvayet saptavāsaram | vāñchitāṃ labhate yogī kṛṣṇasya vacanaṃ yathā*).
- n.374 Skt. reads *tāṇḍavam*, which indicates a wild mode of dance most commonly associated with Śiva.
- n.375 Skt. reads, “adorned with pearl anklets” (*hāranūpurabhūṣitam*).
- n.376 Skt. reads “He stands on a preta, and is ever-laughing” (*pretasthaṃ sasmitaṃ sadā*).
- n.377 Translation tentative. Skt. reads, tentatively “Dharmacakra should be drawn in the east, / In the south, Buddhabodhi, / In the west, Sarvakāmalatā, / And in the north, the one resembling Heruka” (*dharmacakraṃ likhet pūrve buddhabodhiṃ tu dakṣiṇe | sarvakāmalātām paścād uttare herukasannibhām*). In Skt., the term *dharmacakra* is masculine, not feminine as reported in D and S (*chos kyi 'khor lo ma*).
- n.378 According to Kumāracandra, these are: white, yellow, red, and green (*nānārūpāḥśuklapītaraktaśyāmavarṇāḥ*).
- n.379 This is supplied by Kumāracandra’s commentary; without it this line is contextually and syntactically ambiguous (*eṣāṃ madhye tadyoginyo lekhyāḥ*).
- n.380 This translation is tentative and follows Skt. and F, which offer a clearer reading. D reads, “Visualized on all Dharma wheels, / They have a skull in their left hand.”
- n.381 According to Kumāracandra, this describes a sequence of five preliminary visualizations that correspond to the five wisdoms: mirror-like wisdom (*ādarśanajñāna*), wisdom of equality (*samatājñāna*), discriminating wisdom (*pratyavekṣaṇajñāna*), all-accomplishing wisdom (*kṛtyānuṣṭhānajñāna*), and the wisdom of the pure dharmadhātu (*suviśuddhadharmadhātujñāna*).
- n.382 Kumāracandra comments that this refers to Vajrasattva.

- n.383 Kumāracandra reads “vajra bearer” (*vajrinam*) where the Sanskrit and Tibetan sources all read “wheel bearer” (*cakrinam*). He then comments that this refers to the primary form of one’s chosen deity as it is encouraged to arise through the following four songs (*caturgītisaṃcodanāyābhimatadevatārūpam pradhānam*).
- n.384 The following verses are sung in Apabhraṃśa by the four ḍākinīs Cārcikā, Vārāhī, Sarasvatī, and Gaurī, respectively.
- n.385 This translation follows Skt. and F. Kumāracandra glosses the Apabhraṃśa term *bharaiu* with *bhaṭṭāraka*, which aligns with *bdag po* as attested in F. D and S read *dad sgröl*, the meaning of which is ambiguous.
- n.386 Skt. and F read, tentatively, “Regal one, after conquering the four māras, / Arise Lord, because [my] mind is anxious!” See Kumāracandra’s commentary for his Sanskrit interpretation of the Apabhraṃśa.
- n.387 This translation is tentative, and follows Skt. and F. The reading in D is unclear.
- n.388 This translation follows Skt. and F because D is syntactically ambiguous.
- n.389 Skt. reads, “The melting and arising of the deity” (*tanniṣyandodayo deva*).
- n.390 According to Kumāracandra, this refers to the arising of the Black Yamāri once Vajrasattva has melted and then been encouraged to arise (*tasmin drute vajrasattve sañcodyothāpito devaḥ kālayamāriḥ*).
- n.391 We understand *lha yi spyan* (D, S) as equivalent to the attested Sanskrit compound *divyacakṣus*.
- n.392 Kumāracandra explains each of these yogas at great length in the *Ratnāvalī*. See pp. 123–29 (Sanskrit) and pp. 251–64 (Tibetan).
- n.393 Skt. reads, “One should likewise not, out of anger, / Point out their brethren’s faults” (*bhrātrṇāṃ ca tathā kopān na doṣaṃ samprakāśayet*).
- n.394 Kumāracandra states that this refers to things that are unclean (*pūti*), to alcohol (*vikṛti*), etc. The term *grāmyadharmā* / *grong pa’i chos* is also used as a euphemism for sex.
- n.395 Translation tentative for *duṣṭamaitrī* / *gdug la byams pa*.
- n.396 “Meritorious acts” translates *dharma* (*chos*), which is understood here to not refer exclusively the Buddha’s teachings, but virtuous or meritorious acts more broadly.

- n.397 For *apratarkyam* (*mi brtag par*).
- n.398 Skt. reads, tentatively, “One should always venerate the venerable master, the master with faith who guards samaya without rationalizing, / Who is compassionate, whose mind is free of any fault, / Who is meditatively composed, and is the object of guru-recitation” (*śrāddhaṃ gurum samayapālakam apratarkyaṃ kṛpānṛvitaṃ sakaladoṣavihīnacittam | dhyānānṛvitaṃ saguruḥjāpaparāyaṇaṃ ca kuryāt sadā taṃ gurvad gurutvaṃ*). This translation is informed by Kumāracandra’s commentary.
- n.399 “Vow holder” (*brtul zhugs ldan*) is absent in Skt.
- n.400 D and S read *rdo rje ’chang*; Skt. reads *vajrasattva*.
- n.401 This translation is informed by Skt., which offers a syntactically clearer reading.
- n.402 Skt. reads, “the stream of saṃsāra” (*saṃsārasaṃtatiḥ*).
- n.403 This translation is based on the terminology attested in the Sanskrit (*na bhāvo na ca bhāvanā*), which we understand to be the basis for the Tibetan translation in D and S. This could also be translated as “no existence and no meditation.”
- n.404 Skt. appears to have “fire” twice, first as *tejas* and then again as *hutāśana* (“the oblation eater”). F omits a reference to either “space” or a second instance of “fire.”
- n.405 This translation is informed by the attested Sanskrit *yogayogitvasambandhāt*.
- n.406 Skt. reads “There are no arms, no face, no colors...” (*na bāhur na mukhaṃ varṇam*).
- n.407 The following verses are in Apabhraṃśa in the Sanskrit text. The English translation generally follows D.
- n.408 Skt. reads, “Supreme joy has no intrinsic nature” (*paramānanda sai asahāva*).
- n.409 Skt. reads, “Describing bodhicitta” (*bodhicittanigadana*^o).
- n.410 This translation follows the Sanskrit syntax.
- n.411 Skt. adds, “the body of the great Vajrabhairava” (*mahāvajrabhairavakāyam*).
- n.412 This follows Skt. and F in reading “kill” (*māraya; bsod pa*). D reads *rtogs shig*, (“realize!”) which makes little sense in this context and is possibly corrupt.

- n.413 Skt. reads, “scare, terrify, and kill the māras, nāgas, asuras, devas, yakṣas, and rākṣasas” (*mārān nāgān asurān devān yakṣān rākṣasān trāsaya bhīṣaya mārayety uktam*).
- n.414 According to Skt. D and S read *nA da ku be ra*.
- n.415 Skt. reads, “and took it to heart as good and excellent” (*suṣṭhu ca sādhu ca cittam utpāditam*).
- n.416 Cuevas (2021, p. 36, note 58), lists this tantra as one of the translations of Atīśa’s close students, Naktsho Lotsāwa Tsültrim Gyalwa (*nag tsho lo tsa ba tshul khrims rgyal ba*; 1011–64), who is considered an important early holder of Yamāri and Vajrabhairava lineages. See *The Treasury of Lives*, “Naktso Lotsāwa Tsultrim Gyalwa,” <https://treasuryoflives.org/biographies/view/Naktso-Lots%C4%81wa-Tsultrim-Gyelwa/5801> (<https://treasuryoflives.org/biographies/view/Naktso-Lots%C4%81wa-Tsultrim-Gyelwa/5801>).

b.

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de bzhin gshegs pa thams cad kyi sku gsung thugs gshin rje gshed nag po zhes bya ba'i rgyud (*Sarvatathāgatakāyavākcittakṛṣṇayamārināmatantra*). Toh 467, Degé Kangyur vol. 83 (rgyud, ja), folios 134.b–151.b.

de bzhin gshegs pa thams cad kyi sku gsung thugs gshin rje gshed nag po zhes bya ba'i rgyud (*Sarvatathāgatakāyavākcittakṛṣṇayamārināmatantra*). S 429, Stok pho brang Kangyur vol. 97 (rgyud, cha), folios 72.a–96.b.

gsang ba bas kyang ches gsang ba gshin rje'i dgra nag po zhes bya ba rgyud kyi rgyal po (= *gshin rje'i dgra nag po'i rgyud*). (*guhya-guhya-krima-yama-ari-nāma-tantra-rāja*). F 426, Phugdrag Kangyur vol. 101 (rgyud, ga), folios 751.b–101.a.

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GLOSSARY

· Types of attestation for names and terms of the corresponding ·
source language

AS	<i>Attested in source text</i> This term is attested in a manuscript used as a source for this translation.
AO	<i>Attested in other text</i> This term is attested in other manuscripts with a parallel or similar context.
AD	<i>Attested in dictionary</i> This term is attested in dictionaries matching Tibetan to the corresponding language.
AA	<i>Approximate attestation</i> The attestation of this name is approximate. It is based on other names where the relationship between the Tibetan and source language is attested in dictionaries or other manuscripts.
RP	<i>Reconstruction from Tibetan phonetic rendering</i> This term is a reconstruction based on the Tibetan phonetic rendering of the term.
RS	<i>Reconstruction from Tibetan semantic rendering</i> This term is a reconstruction based on the semantics of the Tibetan translation.
SU	<i>Source unspecified</i> This term has been supplied from an unspecified source, which most often is a widely trusted dictionary.

g.1 acacia wood

seng ldeng

སེང་ལྷེང་།

khadira^{AS}

Acacia catechu.

g.2 aggregate

phung po

ཕུང་པོ།

skandha^{AS}

Lit. a “heap” or “pile.” The five aggregates of form, feeling, perception, volitional factors, and consciousness. On the individual level the five aggregates refer to the basis upon which the mistaken idea of a self is projected.

g.3 altar

mchod snam

མཚོད་སྐྱམ།

vedī^{AS}

See [n.314](#) for this term in the translation.

g.4 Amitābha

snang ba mtha' yas

སྐྱབ་བ་མཐའ་ཡས།

amitābha^{AS}

Definition from the 84000 Glossary of Terms:

The buddha of the western buddhfield of Sukhāvātī, where fortunate beings are reborn to make further progress toward spiritual maturity.

Amitābha made his great vows to create such a realm when he was a bodhisattva called Dharmākara. In the Pure Land Buddhist tradition, popular in East Asia, aspiring to be reborn in his buddha realm is the main emphasis; in other Mahāyāna traditions, too, it is a widespread practice. For a detailed description of the realm, see *The Display of the Pure Land of Sukhāvātī*, Toh 115. In some tantras that make reference to the five families he is the tathāgata associated with the lotus family.

Amitābha, “Infinite Light,” is also known in many Indian Buddhist works as Amitāyus, “Infinite Life.” In both East Asian and Tibetan Buddhist traditions he is often conflated with another buddha named “Infinite Life,”

Aparimitāyus, or “Infinite Life and Wisdom,” Aparimitāyurjñāna, the shorter version of whose name has also been back-translated from Tibetan into Sanskrit as Amitāyus but who presides over a realm in the zenith. For details on the relation between these buddhas and their names, see *The Aparimitāyurjñāna Sūtra* (1) Toh 674, i.9.

g.5 Ananta

mtha' yas

མཐའ་ཡས།

ananata ^{AS}

One of the principal nāga kings.

g.6 ancestor's grove

—

—

pitṛvana ^{AS}

A haunt of the ancestor spirits and a place where rites can be performed to them. A cemetery or charnel ground.

g.7 Aniruddha

ma 'gags pa

མ་འགགས་པ།

aniruddha ^{AS}

Identification uncertain. In other contexts, this refers to Śākymuini's cousin who was counted as one of the ten great śrāvaka disciples, famed for his meditative prowess and superknowledges.

g.8 anuyoga

rjes kyi rnal 'byor

རྗེས་ཀྱི་རྣམ་འབྱོར།

anuyoga ^{AS}

“Subsequent yoga,” the second of four stages in the practice of Black Yamāri.

g.9 apsaras

lha mo · lha yi bu mo

ལྷ་མོ། · ལྷ་ཡི་བུ་མོ།

apsaras ^{AS}

A class of celestial female beings known for their great beauty.

g.10 aśoka

mya ngan med

མྱ་ངན་མེད།

aśoka ^{AS}

In this text, referring to the tree *saraca indica*.

g.11 asura

lha ma yin

ལྷ་མ་ཡིན།

asura ^{AS}

Definition from the 84000 Glossary of Terms:

A type of nonhuman being whose precise status is subject to different views, but is included as one of the six classes of beings in the sixfold classification of realms of rebirth. In the Buddhist context, asuras are powerful beings said to be dominated by envy, ambition, and hostility. They are also known in the pre-Buddhist and pre-Vedic mythologies of India and Iran, and feature prominently in Vedic and post-Vedic Brahmanical mythology, as well as in the Buddhist tradition. In these traditions, asuras are often described as being engaged in interminable conflict with the devas (gods).

g.12 aśvattha

a shwat+tha

ཨ་ཤལ་ཐ་

aśvattha ^{AS}

Ficus religiosa, the “bodhi tree.”

g.13 atiyoga

shin tu rnal 'byor

ཤིན་ཏུ་རྣམ་འབྱོར།

atiyoga ^{AS}

“Highest yoga,” the third of four stages in the practice of Black Yamāri.

g.14 Avīci Hell

mnar med

མནལ་མེད།

avīci ^{AS}

The most severe among the eight hot hell realms. It is characterized as endless not only in terms of the torment undergone there, but also because of the ceaseless chain of actions and effects experienced, the long lifespan of its denizens, and their being so intensely crowded together that there is no physical space between them.

g.15 bali

gtor ma

གཏོང་མ།

bali^{AS}

An offering of various types of food, drink, and other substances that one presents to a specific deity or class of deities.

g.16 Bāṇāyudha

mda' gri can

མདའ་གྲི་ཅན།

bāṇāyudha^{AS}

An epithet of Kāmadeva or Vajrāṅga.

g.17 base line

rtsa ba sa yi thig

རུ་བ་ས་ཡི་ཐིག

mūlasutra^{AS}

Tentatively, the line that demarcates the outer circumference of the maṇḍala palace.

g.18 bhaga

bha+ga

ཐཱ་མ།

bhaga^{AS}

In this text, it mostly refers to the female sexual and reproductive organs. However, this term encompasses several meanings, including “good fortune,” “happiness,” and “majesty.” It forms the root of the word bhagavat (Blessed One). A number of Buddhist esoteric scriptures are set within the bhaga of a female deity from the Buddhist pantheon.

g.19 Bhagavat

bcom ldan 'das

བཅོམ་ལྷན་འདས།

bhagavat^{AS}

Definition from the 84000 Glossary of Terms:

In Buddhist literature, this is an epithet applied to buddhas, most often to Śākyamuni. The Sanskrit term generally means “possessing fortune,” but in specifically Buddhist contexts it implies that a buddha is in possession of six auspicious qualities (*bhaga*) associated with complete awakening. The Tibetan term—where *bcom* is said to refer to “subduing” the four māras, *ldan*

to “possessing” the great qualities of buddhahood, and *'das* to “going beyond” *saṃsāra* and *nirvāṇa*—possibly reflects the commentarial tradition where the Sanskrit *bhagavat* is interpreted, in addition, as “one who destroys the four *māras*.” This is achieved either by reading *bhagavat* as *bhagnavat* (“one who broke”), or by tracing the word *bhaga* to the root $\sqrt{bhañj}$ (“to break”).

g.20 Bhr̥kuṭī

khro gnyer can

ལྷོ་གཉེན་ཅན།

bhr̥kuṭī^{AS}

A deity in the maṇḍala of Jāṅgulī.

g.21 bilva

bil ba

བིལ་བ།

bilva^{AS}

Aegle marmelos, commonly known as bel fruit.

g.22 black mustard seed

ske tshe

སྐེ་ཚོ།

rājikā^{AS}

A substance used for the preparation of ink in tantric rituals.

g.23 Black Yamāri

gshin rje'i gshed nag po

གཤིན་རྗེའི་གཤེད་ནག་པོ།

kṛṣṇayamāri^{AS}

The principal deity of this tantra.

g.24 bodhicitta

byang chub sems

བྱང་ལྷན་སེམས།

bodhicitta^{AS}

In Mahāyāna doctrine, bodhicitta refers to the aspiration for awakening, in both its relative and absolute aspects. In tantric literature, it frequently refers to semen.

- g.25 **Buddhaḍākinī**
sangs rgyas mkha' 'gro ma
 སངས་རྒྱལ་མཁའ་འགྲོ་མ།
buddhaḍākinī ^{AS}
 A deity in Vajraḍākinī's maṇḍala.
- g.26 **Caityapattana**
ba ta mchod rten
 བ་ཏ་མཚོད་རྟེན།
caityapattana ^{AS}
 Toponym of an unidentified place.
- g.27 **caṇḍāḷa**
gdol ba
 གདོལ་བ།
caṇḍāḷa ^{AS}
 The name of one of the lowest castes in India's caste system.
- g.28 **candrakānta**
chu shel
 རྒྱ་ཤེལ།
candrakānta ^{AS}
 A mythical precious stone which is made up of the rays of the moon that shines only in moonlight and then exudes a cool liquid.
- g.29 **Carcikā**
tsartsi kA
 ཅེ་ཅི་ཀླ།
carcikā ^{AS}
 A deity in the maṇḍala of Black Yamāri.
- g.30 **charnel ground**
dur khrod
 དུར་ཚོད།
śmaśāna ^{AS}

A cremation ground or place for discarded corpses. Also becomes synonymous in tantra with a type of power place where yogins and yoginīs congregate.

g.31 cheek molding

'gram

འགྲམ།

kapola ^{AS}

A type of convex molding. The term *kapola* literally means “cheek,” and is used in this technical sense in classical Indian architecture.

g.32 children of the jinas

rgyal ba'i sras

རྒྱལ་བའི་སྲས།

jinorasa ^{AS}

A term for bodhisattvas.

g.33 Cibikuṇḍalī

rna cha kos ko

རྣ་ཚོ་སོ་ཀོ།

cibikuṇḍalī ^{AS}

A deity in Ekajaṭā's maṇḍala.

g.34 cloth hanging

'phan

འཕག།

paṭṭika ^{AS}

An ornament of the maṇḍala palace.

g.35 collyrium

mig sman

མིག་སྐྱམ།

añjana ^{AS}

One of the eight siddhis.

g.36 conjoined

kha sbyar

འ་སྦྱར།

samputa

Used as an adjective, the term *samputa* indicates two bowls, skull cups, etc. that are joined at the mouth to form an enclosed interior space. As a noun, *samputa* can refer to an earthenware bowl or to the sphere created by conjoined bowls.

g.37 crest

mu khyud

སྦྱར།

niryūha^{AS}

In classical Indian architecture, this refers to the crest or crest ornaments that decorate doors, gates, thrones, and so forth.

g.38 crossed vajra

las kyi rdo rje

ལས་ཀྱི་རྩོམ།

karmavajra^{AS}

A ritual implement that looks like two crossed vajras with a common sphere in the center. This implement is also known as a *viśvavajra* in Sanskrit and *sna tshogs rdo rje* in Tibetan.

g.39 crown initiation

cod pan dbang

ཚོད་པན་དབང།

mauliseka^{AS}

In the *Tantra of Back Yamāri*, the first in a series of four initiations.

g.40 Cundrikā

skul byed ma

སྐུ་ལྗེ་མ།

cundrikā^{AS}

A deity in Mañjuvajra's maṇḍala.

g.41 ḍākinī

mkha' 'gro ma

མཁའ་འགྲོ་མ།

ḍākinī^{AS}

Definition from the 84000 Glossary of Terms:

A class of powerful nonhuman female beings who play a variety of roles in Indic literature in general and Buddhist literature specifically. Essentially synonymous with yoginīs, ḍākinīs are liminal and often dangerous beings who can be propitiated to acquire both mundane and transcendent spiritual accomplishments. In the higher Buddhist tantras, ḍākinīs are often considered embodiments of awakening and feature prominently in tantric maṇḍalas.

g.42 daṇḍa

dbyug gu · dbyug pa

དབུག་གུ · དབུག་པ།

daṇḍa^{AS}

One sixtieth of a sidereal day, which roughly corresponds to a period of twenty four hours (*ahorātra*).

g.43 Daṇḍa Yamāri

dbyug pa gshin rje'i gshed

དབུག་པ་གཤིན་རྗེའི་གཤེད།

daṇḍayamāri^{AS} · *daṇḍa*^{AS}

“Cudgel Yamāri,” A deity in the maṇḍala of Black Yamāri.

g.44 Daṇḍavajra

rdo rje dbyug pa

རྡོ་རྗེ་དབུག་པ།

daṇḍavajra^{AS}

Another name for Daṇḍa Yamāri.

g.45 dantadhāvana

da ste da ma nA

དམེ་དམ་རྒྱ།

dantadhāvana^{AS}

A tooth-stick, a small piece of wood which is chewed for cleaning one's teeth. In the *Tantra of Black Yamāri* this represents the syllable *da*.

g.46 Darma Drak

dar ma grags

དར་མ་གྲགས།

—

A Tibetan monk and translator; identified as an editor / reviser of *The Tantra of Black Yamāri*.

g.47 Darpaka

'gying bag can

འགྲིང་བག་ཅན།

darpaka^{AS}

Epithet of Kāmadeva or Vajrānaṅga.

g.48 datura

smyon pa · d+ha dura

སྨྱོན་པ། · ལྷ་དུར།

dhuttūra^{AS} · *umattaka*^{AS}

Datura metel.

g.49 Datura seeds

tsan da li 'bras bu · tsan da li 'bras

ཅན་དལི་འབྲས་བུ། · ཅན་དལི་འབྲས།

caṇḍabīja^{AS}

“Intense seeds,” a term for the seeds of *Datura metel*.

g.50 Dehinī

kye hi ni

ཀྱེ་ཉི་ནི།

dehinī^{AS}

Name of a yakṣiṇī in the maṇḍala of Ekajaṭā.

g.51 deva

lha

ལྷ།

deva^{AS}

Definition from the 84000 Glossary of Terms:

In the most general sense the devas—the term is cognate with the English *divine*—are a class of celestial beings who frequently appear in Buddhist texts, often at the head of the assemblies of nonhuman beings who attend

and celebrate the teachings of the Buddha Śākyamuni and other buddhas and bodhisattvas. In Buddhist cosmology the devas occupy the highest of the five or six “destinies” (*gati*) of saṃsāra among which beings take rebirth. The devas reside in the *devalokas*, “heavens” that traditionally number between twenty-six and twenty-eight and are divided between the desire realm (*kāmadhātu*), form realm (*rūpadhātu*), and formless realm (*ārūpyadhātu*). A being attains rebirth among the devas either through meritorious deeds (in the desire realm) or the attainment of subtle meditative states (in the form and formless realms). While rebirth among the devas is considered favorable, it is ultimately a transitory state from which beings will fall when the conditions that lead to rebirth there are exhausted. Thus, rebirth in the god realms is regarded as a diversion from the spiritual path.

g.52 Dharmacakrā

chos kyi 'khor lo ma

ཚེས་ཀྱི་འཁོར་ལོ་མ།

**dharmacakrā*^{RS}

A goddess in the maṇḍala of Heruka.

g.53 Dhūpā

spos

སྤྲྀམ།

dhūpā^{AS}

The offering goddess of incense.

g.54 Dīpā

mar me

མར་མེ།

dīpā^{AS}

The offering goddess of light or lamps.

g.55 Dīpaṅkaraśrījñāna

dI paM ka ra shrI dz+nyA na

དྲི་པེ་ཀ་ར་ཤརྱི་འཇེ་ན།

**dīpaṅkaraśrījñāna*^{RS}

A famous Bengali Buddhist tantric master and scholar who visited Tibet from 1042–54. He is also known as Atīśa. His disciples established the Kadampa (*bka' gdams pa*) tradition whose teachings were later absorbed into main

schools of Tibetan Buddhism, such as the Geluk and the Kagyü schools.

g.56 door guardians

sgo skyong

སྒོ་སྐྱོང་།

dvārapāla ^{AS}

The deities who are visualized standing in and thus guarding the doors of a given maṇḍala.

g.57 Dorjé Drak

rdo rje grags

རྡོ་རྗེ་གྲགས།

—

The accomplished translator and tantric master Ra Lotsāwa Dorjé Drakpa (rwa lo tsA ba rdo rje grags pa, c. 1016–1128) who is credited with having established the *dmar nag 'jigs gsum* “The three [cycles] of red [Yamāri], black [Yamāri], and [Vajra-]Terrifier,” and particularly the third, in Tibet. Ralo, as he is often called, was notorious as a tantric sorcerer who used black magic and his yogic powers attained through Vajrabhairava practice to overcome and even kill some of his opponents. His biography, written by his grandnephew Ra Yeshé Sengé (rwa ye shes seng ge), flourished c. 1150 CE), is translated in Cuevas 2015. The colophon of *The Tantra of Black Yamāri* dates that he was the editor who last revised the translation from Sanskrit.

g.58 drum

mnga zlum

མྱུ་ལྷུ་མ།

mukunda ^{AS}

Tibetan means literally “round drum.”

g.59 Dveṣa Yamāri

zhe sdang gshin rje'i gshed

ཞེ་སྤང་གཤིན་རྗེའི་གཤེད།

dveṣayamāri ^{AS}

“Hatred Yamāri,” a deity in the maṇḍala of Black Yamāri. Also known as Yamāri Dveṣavajra.

g.60 eating of the moon

zla ba bza' ba

ལྷ་བ་བཟའ་བ།

candrabhakṣaṇa ^{AS}

In the *Tantra of Black Yamāri*, the fourth in a series of four initiations.

g.61 Ekajaṭā

ral pa gcig ma

རལ་པ་གཅིག་མ།

ekajaṭā ^{AS}

Also spelled Ekajaṭī. A deity in the maṇḍala of Black Yamāri and other tantric maṇḍalas.

g.62 emblem

phyag mtshan

ཕྱག་མཚན།

cihna ^{AS}

The implements, weapons, insignia, etc., in the hands of a tantric deity. Some of the implements in the hands of deities are shared (such as different kinds of weapons, etc.) and some are characteristic attributes of certain deities—often having a symbolic function indicating the deity’s function or activity—and can help to identify them.

g.63 empower

byin gyis brlab

བྱིན་གྱིས་བརྒྱབ།

adhiṣṭhāna ^{AS}

The term conveys the notions of transferring authority, power, or control to a person or object. The term can in some contexts be translated as “blessing.”

g.64 enriching

rgyas pa

རྒྱས་པ།

pauṣṭika ^{AS}

A ritual activity for gathering and enhancing wealth and prosperity; one of the four main categories of ritual activity.

g.65 enthralling

dbang byed pa · dbang du byas · dbang du bya ba · dbang

དབང་བྱེད་པ། · དབང་དུ་བྱས། · དབང་དུ་བྱ་བ། · དབང།

vaśya ^{AS}

A ritual activity for bringing human and non-human beings under one's control, for a variety of purposes; one of the four main ritual activities.

g.66 expelling

bskrad pa

བསྐྱད་པ།

uccāṭana ^{AS}

A ritual activity for driving away hostile or obstructive beings and forces.

g.67 extracting alcohol

chang 'gugs pa

ཚང་འགྲུགས་པ།

—

The name of a meditative absorption.

g.68 extraction of semen

khu ba 'gugs pa

ཁུ་བ་འགྲུགས་པ།

—

The name of a meditative absorption.

g.69 fire offering

sbyin sreg

སྦྱིན་སྲེག

homa ^{AS}

The casting of a prescribed offering into a ritual fire. The practice of homa is first attested in pre-Buddhist Vedic literature and serves as a core, pervasive ritual paradigm in exoteric and esoteric rites in both Buddhist and non-Buddhist traditions into modern times. In Buddhist esoteric rites, the ritual offerings are made repeatedly, with each throw accompanied by a single repetition of the respective mantra.

g.70 five acts with immediate retribution

mtshams med lnga

མཚམས་མེད་ལྔ།

pañcānantaryakarman ^{AS}

Literally, “without an interval,” meaning that the result of these actions is rebirth in hell at the very instant of death. The five are: killing one’s mother, killing one’s father, killing an arhat, dividing the saṅgha, or wounding a buddha so that he bleeds.

g.71 five cow products

ba yi rnam lnga

བ་ཡི་རྣམ་ལྔ།

pañcagavya ^{AS}

Dung (*lci ba*), urine (*chu*), milk (*o ma*), curd (*zho*), and butter (*mar*).

g.72 five meats

sha lnga

ཤ་ལྔ།

pañcamāṃsa ^{AS}

Typically the meats of a human, cow, dog, elephant, and horse.

g.73 five mudrās

phyag rgya lnga

ཕྱག་རྒྱ་ལྔ།

pañcamudrā ^{AS}

The five accoutrements worn by wrathful deities, associated with charnel grounds. They are the diadem, earrings, necklace, bracelets and the waist chain.

g.74 five nectars

bdud rtsi lnga

བདུད་རྩི་ལྔ།

pañcāmṛta ^{AS}

The five include feces, urine, phlegm, semen, and menstrual blood. Alternate substances can be prescribed to represent them symbolically.

g.75 five sense pleasures

'dod pa'i yon tan lnga

འདོད་པའི་ཡོན་ཏན་ལྔ།

pañcakāmaguṇa ^{AS}

The five sense pleasures are pleasing visual objects, sounds, fragrances, tastes, and tactile sensations.

g.76 flight

mkha' spyod nyid

མཁའ་སྐྱོད་ཉིད།

khecaratva^{AS}

The name of a siddhi.

g.77 flute

gling bu

གླིང་བུ།

bāṇa^{AS}

A musical (wind) instrument, flute.

g.78 Gandhā

dri

དྲི།

gandhā^{AS}

The offering goddess of fragrance.

g.79 Gaurī

gau rI · gau rI ma

གོ་རྗེ། · གོ་རྗེ་མ།

gaurī^{AS}

A deity in the maṇḍala of Black Yamāri.

g.80 Gehā

kyi haM

ཀྱི་ཧྲི།

gehā^{AS}

A yakṣiṇī in Ekajaṭā's maṇḍala.

g.81 Geyā

glu ma

གླུ་མ།

geyā^{AS}

An offering goddess.

g.82 gift

yon

ཡོན།

pradakṣiṇā ^{AS}

The offerings that are made specifically to one's guru.

g.83 great sage

thub pa chen po

ཐུབ་པ་ཆེན་པོ།

muni ^{AS}

Epithet of Buddha Śākyamuni.

g.84 Hayagrīva

rta mgrin

རྟ་མགིན།

hayagrīva ^{AS}

A protective deity in Heruka's maṇḍala.

g.85 Heruka

he ru ka

ཧེ་རུ་ཀ།

heruka ^{AS}

A type of bloodthirsty, charnel ground-dwelling being considered threatening to people and practitioners. In the higher classes of Buddhist tantra, the central deity of many maṇḍalas takes the form of a heruka. His practice is taught in *The Tantra of Black Yamāri*.

g.86 hostile rites

mngon spyod

མངོན་སྲོད།

abhicāra ^{AS}

The category of violent rites directed at adversaries or harmful forces; one of the four main categories of ritual activity.

g.87 implement

phyag rgya

ཕྱག་གྱུ།

mudrā^{AS}

Definition from the 84000 Glossary of Terms:

A seal, in both the literal and metaphoric sense. *Mudrā* is also the name given to an array of symbolic hand gestures, which range from the gesture of touching the earth displayed by the Buddha upon attaining awakening to the numerous gestures used in tantric rituals to symbolize offerings, consecrations, etc. Iconographically, *mudrās* are used as a way of communicating an action performed by the deity or a specific aspect a deity or buddha is displaying, in which case the same figure can be depicted using different hand gestures to signify that they are either meditating, teaching, granting freedom from fear, etc. In Tantric texts, the term is also used to designate the female spiritual consort in her various aspects.

g.88 indigo

rams · sngon po

རམས། · སྲོན་པོ།

nīlī^{AS} · *nīlīka*^{AS}

Blue dye extracted from the Indigo plant.

g.89 initiation

dbang bskur ba

དབང་བསྐྱར་བ།

abhiṣikta^{AS} · *abhiṣeka*^{AS} · *abhiṣincayet*^{AS} · *seka*^{AS}

Literally “sprinkling” in Sanskrit, an *abhiṣeka* is a ritual consecration that often functions as an initiation into a particular deity maṇḍala and its practices.

g.90 Īrṣyā Yamāri

phrag dog gshin rje'i gshed

ཕྱག་དོག་གཤིན་རྗེ་མཉེན།

īrṣyāyamāri^{AS}

“Jealousy Yamāri,” a deity in the maṇḍala of Black Yamāri. Also known as Īrṣyāvajra Yamāri Īrṣyāvajra

g.91 Īrṣyāvajra

phrag dog rdo rje

ཕྱག་དོག་རྡོ་རྗེ།

īṣyāvajra ^{AS}

“Vajra Jealousy,” a deity in the maṇḍala of Black Yamāri. Also known as
Īṣyā Yamāri and Yamāri Īṣyāvajra.

g.92 Jalendrā

chu dbang

ཚུདབང།

jalendrā ^{AS}

A deity in Ekajaṭā’s maṇḍala.

g.93 Jambhalā

dzam+b+ha la

རྩམ་པ་ལ།

jambhalā ^{AS}

A deity in Ekajaṭā’s maṇḍala.

g.94 Jāṅgulī

dzi gu li

ཇི་གུ་ལི།

jāṅgulī ^{AS}

A deity whose practice is taught in *The Tantra of Black Yamāri*.

g.95 Kāmadevī

’dod pa’i lha mo

འདོད་པའི་ལྷ་མོ།

kāmadevī ^{AS}

A deity in Vajrānaṅga’s maṇḍala.

g.96 Kandarpa

’dod pa ’gying

འདོད་པ་འགྲིང།

kandarpa ^{AS}

Epithet of Kāmadeva or Vajrānaṅga.

g.97 Karmaḍākinī

las kyi mkha’ ’gro ma

ལས་ཀྱི་མཁའ་འགྲོ་མ།

karmaḍākinī^{AS}

A deity in Vajraḍākinī's maṇḍala.

g.98 Karmavajra

rdo rje las · las kyī rdo rje · las

རོ་རྗེ་ལས། · ལས་ཀྱི་རོ་རྗེ། · ལས།

karmavajra^{AS}

An alternative name for Īrṣyā Yamāri.

g.99 Keśinī

skra can ma

སྐ་ཅན་མ།

keśinī^{AS}

A deity in Mañjuvajra's maṇḍala.

g.100 Khaḍgapāṇi

ral gri gshin rje'i gshed

རལ་གྱི་གཤེན་རྗེའི་གཤེད།

khadgapāṇi^{AS}

"Sword Yamāri." An attendant figure/ deity in the maṇḍala of Black Yamāri.

g.101 Khaḍgavajra

rdo rje ral gri

རོ་རྗེ་རལ་གྱི།

khadgavajra^{AS}

Another name for Khaḍgapāṇi.

g.102 khaṭvāṅga

kha T+wA~M ga

ཁ་རྩི་ག།

khaṭvāṅga^{AS}

A staff with a single or three-pointed tip and a freshly decapitated head, a rotting head and a skull skewered on its shaft.

g.103 killing

gsad pa

གསད་པ།

māraṇā ^{AS}

A ritual activity for eliminating enemies, both human and non-human; also, one of the four main categories of ritual activity.

g.104 killing and extracting

gsad pa dang dgug pa

གསད་པ་དང་དགུག་པ།

—

The name of a meditative absorption.

g.105 King of the Seven

bdun pa'i rgyal po

བདུན་པའི་རྒྱལ་པོ།

saptirāja ^{AS}

An epithet of the deity Paramāśva.

g.106 Kuntalā

ku ta la

ཀུ་ཏ་ལ།

kuntalā ^{AS}

A yakṣiṇī in the maṇḍala of Ekajaṭā.

g.107 Kurukullā

ku ru kulle

ཀུ་རུ་ཀུ་ལྷ།

kurukullā ^{AS}

A deity in the maṇḍala of Yamāri. Her practice is taught in *The Tantra of Black Yamāri*.

g.108 lac

rgya skyegs

རྒྱ་སྐྱེགས།

alaktaka ^{AS} . *lākṣā* ^{AS}

The resinous secretion of the coccid or scale insect, which can be used for dyeing and as a wax.

g.109 ladle

blugs gzar

སྤྱུགས་གཞུང་།

śruva^{AS} . *sruva*^{AS}

A ritual implement.

g.110 Lāsyā

lA sye

ལཱ་སྤྱེ།

lāsyā^{AS}

An offering goddess.

g.111 level

sa

ས།

bhūmi^{AS}

The stages a bodhisattva must traverse before reaching perfect buddhahood; traditionally ten in number, though some systems present more.

g.112 liṅga

mtshan ma

མཚན་མ།

liṅga^{AS}

A mark, symbol, or sign. The term is perhaps most widely used to refer to the physical representation of the god Śiva in the form of his penis planted in a circular base representing a vagina. The term can so refer to genitalia generally.

g.113 Locanā

spyān ma

སྤྱུན་མ།

locanā^{AS}

A deity in the maṇḍalas of Śumbhavajra and Heruka.

g.114 Lord of the Guhyakas

gsang ba'i bdag po

གསང་བའི་བདག་པོ།

guhyakādhipati^{AS}

An epithet of Vajrapāṇi.

g.115 love

byams pa

བྱམས་པ།

maitrī^{AS}

One of the four immeasurables (*tshad med bzhi*), also known as the “sublime states” or “Brahmā states” (*brahmavihāra; tshags pa'i gnas*). This term describes the wish that all living beings have happiness and the causes of happiness.

g.116 lute

pi bang

ཕི་བང།

vīṇā^{AS}

Indian lute. A musical instrument.

g.117 Madanasundarī

'dod pas mdzes ma

འདོད་པས་མཛེས་མ།

madanasundarī^{AS}

A deity in Vajrānaṅga's maṇḍala.

g.118 Madanotsukā

'dod pa'i lcags kyu

འདོད་པའི་ལྷགས་ཀྱ།

madanotsukā^{AS}

A deity in Vajrānaṅga's maṇḍala.

g.119 mahāmudrā

phyag rgya chen po

ཕྱག་རྒྱ་ཆེན་པོ།

mahāmudrā^{AS}

Though the term has a range of meanings depending on the context in which it used, it is often used to denote one of the highest accomplishments of tantric practice.

g.120 Mahāpuruṣasamaya

skyes bu chen po'i dam tshig

སྐྱེས་བུ་ཆེན་པོའི་དམ་ཚིག།

mahāpuruṣasamaya ^{AS}

An epithet or name of a bhagavat in *The Tantra of Black Yamāri*.

g.121 mahāyoga

rnal 'byor chen po

རྣམ་འབྲུང་ཆེན་པོ།

mahāyoga ^{AS}

“Great yoga,” the fourth of four stages in the practice of Black Yamāri.

g.122 main hall

khyams chen

ཁྱམས་ཆེན།

mahāvedī ^{AS}

The central space of the maṇḍala palace.

g.123 Makaraketu

spre'u'i rgyal mtshan

སྤྲེལ་འཁྱུང་མཚན།

makaraketu ^{AS}

A door guardian in Vajrānaṅga's maṇḍala. Also another name for Kāmadeva.

g.124 Mālyā

mA le

མཱ་ལེ།

mālyā ^{AS}

An offering goddess.

g.125 Māmakī

mA ma kI

མཱ་མ་གྱི།

māmakī ^{AS}

A deity in the maṇḍalas of Śumbhavajra and Heruka.

g.126 Mandara

man dA ra

མན་རྡ་ར།

mandara ^{AS}

A mythical mountain which was used by the Suras and Asuras to churn the ocean in order to retrieve the divine nectar of immortality (*amṛta*).

g.127 Mañjuvajra

'jam pa'i rdo rje

འཇམ་པའི་རྡོ་རྗེ།

mañjuvajra · mañjuvajraka ^{AS}

A name of Mañjuśrī, he is deity in Yamāri's maṇḍala whose practice is taught in *The Tantra of Black Yamāri*.

g.128 Māra

bdud

བདུད།

māra ^{AS}

(1) The demon who assailed Śākyamuni prior to his awakening. (2) The deities ruled over by Māra who do not wish any beings to escape from saṃsāra. (3) Any demonic force, the personification of conceptual and emotional obstacles. They are also symbolic of the defects within a person that prevent awakening.

g.129 Mārīcī

'od zer can

འོད་ཟེར་ཅན།

mārīcī ^{AS}

A deity in Mañjuvajra's maṇḍala.

g.130 Māyūrī

rma bya

རྩེ།

māyūrī ^{AS}

A deity in Jāṅgulī's maṇḍala.

g.131 meditative absorption

ting nge 'dzin

ཉིང་ངེ་འཛིན།

samādhi ^{AS}

Definition from the 84000 Glossary of Terms:

In a general sense, *samādhi* can describe a number of different meditative states. In the Mahāyāna literature, in particular in the Prajñāpāramitā sūtras, we find extensive lists of different samādhis, numbering over one hundred.

In a more restricted sense, and when understood as a mental state, *samādhi* is defined as the one-pointedness of the mind (*cittaikāgratā*), the ability to remain on the same object over long periods of time. The *Draḥor Bamponyipa* (*sgra sbyor bam po gnyis pa*) commentary on the *Mahāvīyūtpatti* explains the term *samādhi* as referring to the instrument through which mind and mental states “get collected,” i.e., it is by the force of samādhi that the continuum of mind and mental states becomes collected on a single point of reference without getting distracted.

g.132 Moha Yamāri

gti mug gshin rje'i gshed

གཏི་མུག་གཤིན་རྗེའི་གཤེད།

mohayamāri ^{AS}

“Ignorance Yamāri,” a deity in the maṇḍala of Black Yamāri. Also known as Mohavajra and Yamāri Mohavajra.

g.133 Mohavajra

gti mug rdo rje

གཏི་མུག་རྡོ་རྗེ།

mohavajra ^{AS}

“Vajra Ignorance,” a deity in the maṇḍala of Black Yamāri. Also known as Mohayamāri and Yamāri Mohavajra.

g.134 molding

snam bu

སྐྱམ་བུ།

paṭṭikā ^{AS}

A band or fillet that decorates walls, columns, etc.

g.135 moringa tree

so pany+dza

སོ་པལ།

śobhāñjana ^{AS}

Moringa oleifera.

g.136 Mount Sumeru

ri rab

རི་རབ།

meru^{AS} . *sumeru*^{AS}

Definition from the 84000 Glossary of Terms:

According to ancient Buddhist cosmology, this is the great mountain forming the axis of the universe. At its summit is Sudarśana, home of Śakra and his thirty-two gods, and on its flanks live the asuras. The mount has four sides facing the cardinal directions, each of which is made of a different precious stone. Surrounding it are several mountain ranges and the great ocean where the four principal island continents lie: in the south, Jambudvīpa (our world); in the west, Godāniya; in the north, Uttarakuru; and in the east, Pūrvavideha. Above it are the abodes of the desire realm gods. It is variously referred to as Meru, Mount Meru, Sumeru, and Mount Sumeru.

g.137 moving underground

sa 'og

ས་འོག།

pātāla^{AS}

One of the eight siddhis.

g.138 Mudgara Yamāri

tho ba gshin rje'i gshed

ཐོ་བ་གཤིན་རྗེའི་གཤེད།

mudgarayamāri^{AS} . *mudgara*^{AS}

“Hammer Yamāri,” a deity in the maṇḍala of Black Yamāri.

g.139 Mudgaravajra

rdo rje tho ba

རྡོ་རྗེ་ཐོ་བ།

mudgaravajra^{AS}

Another name for Mudgara Yamāri.

g.140 mudrā

phyag rgya

ཕྱག་རྒྱ།

mudrā^{AS}

Definition from the 84000 Glossary of Terms:

A seal, in both the literal and metaphoric sense. *Mudrā* is also the name given to an array of symbolic hand gestures, which range from the gesture of touching the earth displayed by the Buddha upon attaining awakening to the numerous gestures used in tantric rituals to symbolize offerings, consecrations, etc. Iconographically, mudrās are used as a way of communicating an action performed by the deity or a specific aspect a deity or buddha is displaying, in which case the same figure can be depicted using different hand gestures to signify that they are either meditating, teaching, granting freedom from fear, etc. In Tantric texts, the term is also used to designate the female spiritual consort in her various aspects.

g.141 nāga

klu

ལྷ།

nāga ^{AS}

Definition from the 84000 Glossary of Terms:

A class of nonhuman beings who live in subterranean aquatic environments, where they guard wealth and sometimes also teachings. Nāgas are associated with serpents and have a snakelike appearance. In Buddhist art and in written accounts, they are regularly portrayed as half human and half snake, and they are also said to have the ability to change into human form. Some nāgas are Dharma protectors, but they can also bring retribution if they are disturbed. They may likewise fight one another, wage war, and destroy the lands of others by causing lightning, hail, and flooding.

g.142 Nalakūbera

nA da ku be ra

ནཱ་དཀའ་བེ་ར།

nalakūbera ^{AS}

The name of one of Kubera's sons.

g.143 nectar

bdud rtsi

བདུད་རྩི།

amṛta ^{AS}

The divine nectar that prevents death, often used as a metaphor for the Dharma.

g.144 neem

nim pa

འིམ་པ།

nimbaka ^{AS}

Azadirachta indica A. Juss. Used for the preparation ink in tantric rituals.

g.145 nihilist

chad lta

ཆད་ལྷ།

nāstika ^{AS}

Definition from the 84000 Glossary of Terms:

The extreme philosophical view that rejects rebirth and the law of karma by considering that causes (and thus actions) do not have effects and that the self, being the same as one or all of the aggregates (*skandhas*), ends at death. Commonly translated as “nihilism” or, more literally, as “view of annihilation.” It is often mentioned along with its opposite view, the extreme of eternalism or permanence.

g.146 Nṛtyā

gar

གས།

nṛtyā ^{AS}

An offering goddess

g.147 Oḍḍiyāna

auD+yan

འོ་ཏྲ་ན།

oḍḍiyāna ^{AS}

An ancient kingdom, most likely located in the Swat Valley of present-day Pakistan.

g.148 one cubit

khru · *lkhru gang ba* · *khru gang*

མུ། ·]མུ་གང་བ། · མུ་གང།

hasta ^{AS}

Definition from the 84000 Glossary of Terms:

A measure of length. One unit is the distance from the elbow to the tips of the fingers, about eighteen inches.

- g.149 pacifying
zhi ba
 ཞི་བ།
śāntika ^{AS}
 A ritual activity pacifying hostile and obstructive forces, as well as disease and ill omens; one of the four main categories of ritual activity.
- g.150 Padma Yamāri
pad+ma gshin rje'i gshed
 སྐྱེ་གཤིན་རྗེའི་གཤེད།
padmayamāri ^{AS}
 “Lotus Yamāri.” A deity in the maṇḍala of Black Yamāri. Also known as Padmapāṇi and Padmavajra.
- g.151 Padmadākinī
pad+ma'i mkha' 'gro ma
 སྐྱེའི་མཁའ་འགྲོ་མ།
padmaḍākinī ^{AS}
 A deity in Vajraḍākinī's maṇḍala.
- g.152 Padmapāṇi
lag na pad ma
 ལག་ན་པད་མ།
padmapāṇi ^{AS}
 “Lotus-in-hand.” Another name for Padma Yamāri.
- g.153 Padmavajra
rdo rje pad+ma
 རྩེ་སྐྱེ།
padmavajra ^{AS}
 Another name for Padma Yamāri.
- g.154 Pāṇḍarā
gos dkar mo · gos dkar
 གོས་དཀར་མོ། · གོས་དཀར།
pāṇḍarā ^{AS}
 A deity in the maṇḍalas of Śumbhavajra and Heruka.

- g.155 paralyzing
rengs par byed pa · rengs bya
 རེངས་པར་བྱེད་པ། རེངས་བྱ།
stambhana^{AS}
 A ritual activity for paralyzing enemies and other hostile forces.
- g.156 Paramāśva
rta yi mchog · rta mchog
 རྟ་ཡི་མཚོག། རྟ་མཚོག།
paramāśva^{AS}
 “Supreme Horse,” a deity whose practice is taught in *The Tantra of Black Yamāri*. He is also one of the primary deities in the maṇḍala taught in the *Sarvabuddhasamāyoga Tantra*.
- g.157 pārijāta
pa ri dza ta ka
 པ་རི་ཇ་ཏ་ཀ།
pārijāta
 Name of a paradisiacal tree that is said to stem from the time of the mythical churning of the ocean of milk.
- g.158 Parṇaśabarī
ri khrod ma
 རི་ཁྲོད་མ།
parṇaśabarī^{AS}
 An attendant deity in the maṇḍalas of Mañjuvajra and Jāṅgulī.
- g.159 perfection
pha rol phyin pa
 ཕ་རོལ་ཕྱིན་པ།
pāramitā
 The six perfections of generosity, conduct, patience, diligence, meditation, and wisdom. The trainings of the bodhisattva path.
- g.160 pill
ril bu

རིལ་བུ།

guṭikā^{AS}

One of the eight siddhis.

g.161 Piśuna Yamāri

phra ma gshin rje'i gshed

ཕ་མ་གཤིན་རྗེའི་གཤེད།

piśunayamāri^{AS}

“Miserliness Yamāri,” a deity in the maṇḍala of Black Yamāri. Also known as Piśunavajra and Yamāri Piśunavajra.

g.162 Piśunavajra

phra mo rdo rje

ཕ་མོ་རྡོ་རྗེ།

piśunavajra^{AS}

“Vajra Miserliness,” a deity in the maṇḍala of Black Yamāri. Also known as Piśuna Yamāri and Yamāri Piśunavajra.

g.163 Prajñāntaka

shes rab mthar byed

ཤེས་རབ་མཐར་བྱེད།

prajñāntaka^{AS}

A deity in Heruka’s maṇḍala.

g.164 preparatory recitation

sngon du bsnyen

སྔོན་དུ་བསྟེན།

pūrvasevā^{AS}

A period of formal practice, often time delimited or involving a set number of mantra recitations, that must be completed before a practitioner can employ a specific mantra or engage in a specific ritual or meditative activity.

g.165 preta

yi dags

ཡི་དགས།

preta^{AS}

Definition from the 84000 Glossary of Terms:

One of the five or six classes of sentient beings, into which beings are born as the karmic fruition of past miserliness. As the term in Sanskrit means “the departed,” they are analogous to the ancestral spirits of Vedic tradition, the *pitrs*, who starve without the offerings of descendants. It is also commonly translated as “hungry ghost” or “starving spirit,” as in the Chinese 餓鬼 *e gui*.

They are sometimes said to reside in the realm of Yama, but are also frequently described as roaming charnel grounds and other inhospitable or frightening places along with *piśācas* and other such beings. They are particularly known to suffer from great hunger and thirst and the inability to acquire sustenance. Detailed descriptions of their realm and experience, including a list of the thirty-six classes of pretas, can be found in *The Application of Mindfulness of the Sacred Dharma*, Toh 287, 2.1281– 2.1482.

g.166 protection circle

srung ba'i 'khor lo

སྲུང་བའི་འཁོར་ལོ།

rakṣācakra ^{AS}

In *The Tantra of Black Yamāri*, a visualized wheel, the spokes of which consist of sharp blades.

g.167 Puṣpā

me tog

མེ་ཏོག

puṣpā ^{AS}

The offering goddess of flowers.

g.168 rag

ras

རས།

karpāṭa ^{AS}

This can refer to any worn out or soiled cloth, often derived from an impure source. It can serve as the surface on which a diagram or image is drawn, a mantra is written, or it can be a material ingredient for a specified rite.

g.169 Rāga Yamāri

'dod chags gshin rje'i gshed

འདོད་ཚགས་གཤིན་རྗེའི་གཤེད།

rāgayamāri ^{AS}

“Desire Yamāri,” a deity in the maṇḍala of Black Yamāri. Also known as Rāgavajra and Yamāri Rāgavajra.

g.170 Rāgavajra

'dod chags rdo rje

འདོད་ཆགས་རྫོན་རྗེ།

rāgavajra ^{AS}

“Vajra Desire,” a deity in the maṇḍala of Black Yamāri. Also known as Rāga Yamāri and Yamāri Rāgavajra.

g.171 rākṣasa

srin po

སྲིན་པོ།

rākṣasa ^{AS}

Definition from the 84000 Glossary of Terms:

A class of nonhuman beings that are often, but certainly not always, considered demonic in the Buddhist tradition. They are often depicted as flesh-eating monsters who haunt frightening places and are ugly and evil-natured with a yearning for human flesh, and who additionally have miraculous powers, such as being able to change their appearance.

g.172 Rati

dga' ma

དགའ་མ།

rati ^{AS}

A deity in Vajrānaṅga's maṇḍala.

g.173 Ratnaḍākinī

rin chen mkha' 'gro

རིན་ཆེན་མཁའ་འགྲོ།

ratnaḍākinī ^{AS}

A deity in Vajraḍākinī's maṇḍala.

g.174 realgar

ldong ros

ལྷོང་རོས།

tālaka ^{AS}

A type of arsenic sulfide.

g.175 recitation mālā

bzlas pa'i phreng ba

བཟླས་པའི་ཕྱེང་བ།

jāpamālā ^{AS}

The string of beads used to count mantra recitations. It can be made of a variety of substances depending on the deity or purpose of the recitation.

g.176 remote hearing

ring ba'i thos pa

རིང་བའི་ཐོས་པ།

dūraśravaṇa ^{AS}

The name of a siddhi.

g.177 rite

cho ga

ཚོག།

samaya ^{AS}

In the chapter colophons of *The Tantra of Black Yamāri*, the term *samaya* is used to refer to a body of rites or practices described in the preceding chapter. The Tibetan translators translated this use of *samaya* with *cho ga*, thus emphasizing the meaning “rite” or “procedure” from among *samaya*'s many meanings.

g.178 rocanā

ro tsa na

རོ་ཙ་ན།

rocanā ^{AS}

Equivalent to *gorocanā* (*gi'u wang*), crystallized bile that forms in the stomach of ruminants and is held to have medicinal properties.

g.179 ṣāḍava

drug las skyed

དྲུག་ལས་སྒྱིད།

ṣāḍava ^{AS} . *ṣaḍja* ^{AS}

A category of musical scale (*nāga*) that consists of six notes. This term can also refer to a kind of sweet dish.

g.180 saffron

gur gum · gur kum

གུར་གུམ། · གུར་ཀུམ།

kumkuma ^{AS}

Crocus sativus.

g.181 samaya

dam tshig

དམ་ཚིག།

samaya ^{AS}

Definition from the 84000 Glossary of Terms:

Literally, in Sanskrit, “coming together.” *Samaya* refers to precepts given by the teacher, the corresponding commitment by the pupil, and the bond that results, which can also be the bond between the practitioner and the deity or a spirit. It can also mean a special juncture or circumstance, or an ordinary time or season.

g.182 Saptarājñī

bdun pa'i rgyal po

བདུན་པའི་རྒྱལ་པོ།

saptarājñī ^{AS}

“Queen of the Seven,” a yoginī in Paramāśva’s maṇḍala.

g.183 śarabha

sha ra b+ha

ཤ་ར་བ།

śarabha ^{AS}

A mythical beast that is often described as a lion with eight legs.

g.184 Sarasvatī

dbyangs can

དབྱངས་ཅན།

sarasvatī ^{AS}

A deity in the maṇḍala of Black Yamāri.

g.185 Sarvakāmalatā

'dod pa kun gyi 'khris ma

འདོད་པ་ཀུན་གྱི་འབྲིས་མ།

sarvakāmalatā ^{AS}

A goddess in the maṇḍala of Heruka.

g.186 Sarvakuṇḍali

'khyil bar bcas pa

འབྲིས་བར་བཅས་པ།

sarvakuṇḍalin ^{AS}

A deity in Heruka's maṇḍala.

g.187 siddhi

dngos grub

དངོས་གྲུབ།

siddhi ^{AS}

An accomplishment that is the goal of sādhana practice; a supernatural power or ability.

g.188 sinduvāra

si du ba ra

སི་དུ་བ་ར།

sinduvāra ^{AS}

Vitex trifolia or *Vitex negundo*, types of chaste tree.

g.189 skull cup

thod pa

ཐོད་པ།

kapāla ^{AS}

The vault or calvaria of a human skull used as a cup held by some wrathful deities, often filled with blood, or a skull cup used as a ritual implement.

g.190 Smara

dran

སྐྱལ།

smara ^{AS}

Another name for Kāmadeva or Vajrāṅga.

g.191 sowing discord

dbye ba

དབྱེ་བ།

vidveṣaṇa ^{AS} · *vidveṣa* ^{AS}

A ritual activity for causing division between two or more individuals and to sow dissent.

g.192 spirits

'byung po

འགྲུང་པོ།

bhūta ^{AS}

Definition from the 84000 Glossary of Terms:

This term in its broadest sense can refer to any being, whether human, animal, or nonhuman. However, it is often used to refer to a specific class of nonhuman beings, especially when bhūtas are mentioned alongside rākṣasas, piśācas, or pretas. In common with these other kinds of nonhumans, bhūtas are usually depicted with unattractive and misshapen bodies. Like several other classes of nonhuman beings, bhūtas take spontaneous birth. As their leader is traditionally regarded to be Rudra-Śiva (also known by the name Bhūta), with whom they haunt dangerous and wild places, bhūtas are especially prominent in Śaivism, where large sections of certain tantras concentrate on them.

g.193 spoon

dgang gzar

དགང་གཟར།

pātrī ^{AS}

A ritual implement.

g.194 Śumbhavajra

gnod mdzes rdo rje

གཞོན་མཛེས་རྫོང་།

śumbhavajraka ^{AS}

Another name of Vajrapāṭāla.

g.195 summoning

'gugs pa · *dgugs par byed* · *dgug pa*

འགྲུགས་པ། · དགྲུགས་པར་བྱེད། · དགྲུག་པ།

ākarṣaṇa ^{AS}

A ritual activity for bringing a person or a being into one's presence. It is related to the activity of entralling.

g.196 Sundarī

ba su dha ri

བ་སུ་ལྷ་རི།

sundarī^{AS}

A deity in the maṇḍala of Ekajaṭā and Mañjuvajra.

g.197 supreme joy

mchog tu dga' ba

མཚོག་ཏུ་དགའ་བ།

paramānanda^{AS}

An experience of yogis and yoginis after they have dissolved the visualized maṇḍala and its deities into emptiness in the (formless) completion phase.

g.198 swift-feet

rkang mgyogs

རྐང་མགྱོགས།

—

One of the eight siddhis, once acquired one is able to travel on foot at very high speeds.

g.199 sword initiation

ral gri

རལ་གྲི།

kaḍga^{AS}

In the *Tantra of Back Yamāri*, the second in a series of four initiations.

g.200 tabor

rnga bran

རྩ་བཞན།

muraja^{AS}

A small handheld drum, like a tambourin.

g.201 tail whisk

rdul yab

རྩལ་ཡབ།

cāmara ^{AS}

A fly whisk made from a yak's tail for fanning.

g.202 tamer of māras

bdud 'dul ba

བདུད་འདུལ་བ།

—

Name of a meditative absorption.

g.203 Tārā

sgrol ma

སྒྲོལ་མ།

tārā ^{AS}

A deity in the maṇḍalas of Śumbhavajra and Heruka.

g.204 tathāgata

de bzhin gshegs pa

དེ་བཞིན་གཤེགས་པ།

tathāgata ^{AS}

Definition from the 84000 Glossary of Terms:

A frequently used synonym for *buddha*. According to different explanations, it can be read as *tathā-gata*, literally meaning “one who has thus gone,” or as *tathā-āgata*, “one who has thus come.” *Gata*, though literally meaning “gone,” is a past passive participle used to describe a state or condition of existence. *Tatha(tā)*, often rendered as “suchness” or “thusness,” is the quality or condition of things as they really are, which cannot be conveyed in conceptual, dualistic terms. Therefore, this epithet is interpreted in different ways, but in general it implies one who has departed in the wake of the buddhas of the past, or one who has manifested the supreme awakening dependent on the reality that does not abide in the two extremes of existence and quiescence. It is also often used as a specific epithet of the Buddha Śākyamuni.

g.205 teacher

slob dpon

སྒྲོབ་དཔོན།

ācārya ^{AS}

A traditional Indian title denoting a person who has authority because of superior knowledge, spiritual training, or position. In the Buddhist context, it is most often used for a scholar of great renown.

g.206 three hot spices

tshwa gsum

ཚྭ་གསུམ།

trikaṭu ^{AS}

Black pepper, long pepper, and dried ginger.

g.207 three junctures

dus gsum

དུས་གསུམ།

trisandhya ^{AS}

Dawn, midday, and dusk.

g.208 three metals

lcags gsum

ལུགས་གསུམ།

triloha ^{AS}

Typically gold, silver and copper.

g.209 three worlds

'jig rten gsum · khams gsum · srid pa gsum

འཇིག་རྟེན་གསུམ། · ལམས་གསུམ། · སྲིད་པ་གསུམ།

trailokya ^{AS}

Definition from the 84000 Glossary of Terms:

The three realms that contain all the various kinds of existence in saṃsāra: the desire realm, the form realm, and the formless realm.

g.210 thusness

de bzhin nyid

དེ་བཞིན་ཉིད།

tathatā ^{AS}

A term describing ultimate reality, or the way things are in reality, which cannot be conveyed in conceptual, dualistic terms.

g.211 Tsültrim Gyalwa

tshul khrims rgyal ba

ཚུལ་ཁྲིམས་རྒྱལ་བ།

—

Lived c. 1011–64. An important early translator and lineage holder of the Tibetan Renaissance (*phyi dar*). He was one of the monks in the delegation that was sent to Vikramaśīla monastery to invite Atīśa Dīpaṅkaraśrījñāna to Tibet. He is identified as initial translator of *The Tantra of Black Yamāri*.

g.212 Turaṅgamā

rim gro ma

རིམ་གྲོ་མ།

turaṅgamā^{AS}

“Swift-moving,” a yoginī in Paramāśva’s maṇḍala.

g.213 turmeric

yung ba

ཡུང་བ།

haridrā^{AS}

A plant of the Ginger family. Its rhizomes are used in cooking and for dyeing for its bright orange-yellow color.

g.214 Upakeśinī

nye ba’i skra can ma

ཉེབའི་སྐྱ་ཙན་མ།

upakeśinī^{AS}

A deity in Mañjuvajra’s maṇḍala.

g.215 Uṣāpati

mtshams kyi bdag

མཚམས་ཀྱི་བདག།

uṣāpati^{AS}

A deity in Vajrāṅga’s maṇḍala.

g.216 Vaḍavā

ba da biM

བ་ད་བོ།

vaḍavā^{AS}

“Mare Faced,” a yoginī in Paramāśva’s maṇḍala.

g.217 vairocanā

bai ro tsa na · snang mdzad

བི་རོ་ཙ་ན། · སྙང་མཛད།

vairocanā

A substance used in tantric rituals. In at least one instance from *The Emergence of Samputa* this refers to feces.

g.218 Vairocana

rnam snang mdzad

རྣམ་སྙང་མཛད།

vairocana^{AS}

The name of a tathāgata. Vairocana is the tathāgata at the head of the tathāgata family among the five families.

g.219 vajra and bell

rdo rje dril bu

རྡོ་རྗེ་དྲིལ་བུ།

vajraghanṭā^{AS}

In the *Tantra of Back Yamāri*, the third in a series of four initiations.

g.220 vajra that conquers all māras

bdud thams cad rnam par 'joms pa'i rdo rje

བདུད་ཐམས་ཅད་རྣམ་པར་འཛོམས་པའི་རྡོ་རྗེ།

sarvāmāranikṛntanavajra^{AS}

Name of a meditative absorption.

g.221 vajra that terrifies death

rdo rje nag po 'jigs pa

རྡོ་རྗེ་ནག་པོ་འཇིགས་པ།

—

The name of a meditative absorption.

g.222 Vajra Yama’s Destroyer

gshin rje'i gshed rdo rje

གཤིན་རྗེའི་གཤེད་རྡོ་རྗེ།

yamamathanavajra ^{AS}

An epithet of Yamāri.

g.223 vajra-being

rdo rje sems dpa'

རྡོ་རྗེ་སེམས་དཔལ།

vajrasattva ^{AS}

This term is primarily used in the present text as an epithet of Yamāri, but is also used to identify the deity Vajrasattva who is one of the principal deities of the esoteric Buddhist pantheon,

g.224 Vajracarcikā

rdo rje tsar rtsi ka

རྡོ་རྗེ་ཙམ་རྩི་ཀླ།

vajracarcikā ^{AS}

A deity in the maṇḍala of Black Yamāri.

g.225 Vajraḍākinī

rdo rje mkha' 'gro ma

རྡོ་རྗེ་མཁའ་འགྲོ་མ།

vajraḍākinī ^{AS}

A deity whose practice is taught in *The Tantra of Black Yamāri*.

g.226 Vajragaurī

rdo rje gau rI ma

རྡོ་རྗེ་གོ་རྩི་མ།

vajragaurī ^{AS}

A deity in the maṇḍala of Black Yamāri.

g.227 Vajrānaṅga

rdo rje lus med

རྡོ་རྗེ་ལུས་མེད།

vajrānaṅga ^{AS}

The Buddhist form of Kāmadeva, the Indian god of love.

g.228 Vajrapāṇi

lag na rdo rje · phyag na rdo rje

ལག་ན་རྗེ། ་ ཕྱག་ན་རྗེ།

vajrapāṇi^{AS}

Definition from the 84000 Glossary of Terms:

Vajrapāṇi means “Wielder of the Vajra.” In the Pali canon, he appears as a yakṣa guardian in the retinue of the Buddha. In the Mahāyāna scriptures he is a bodhisattva and one of the “eight close sons of the Buddha.” In the tantras, he is also regarded as an important Buddhist deity and instrumental in the transmission of tantric scriptures.

g.229 Vajrapātāla

rdo rje sa 'og

རྗེ་ཐཱ་ལཱ་ཤཱ་

vajrapātāla^{AS} · *vajrapātālaka*^{AS}

A deity whose practice is taught in *The Tantra of Black Yamāri*.

g.230 Vajrasarasvatī

rdo rje dbyangs can ma

རྗེ་རྒྱུ་ལྷ་མོ་མཁའ་མཁའ་མཁའ་

vajrasarasvatī^{AS}

A deity in the maṇḍala of Black Yamāri.

g.231 Vajraśṛṅkhalā

rdo rje lcags sgrog ma

རྗེ་ལྷ་མོ་སྐྱོ་གླ་མཁའ་

vajraśṛṅkhalā^{AS}

A deity in Jāṅgulī's maṇḍala.

g.232 Vajravārāhī

rdo rje phag mo

རྗེ་ཕག་མོ་

vajravārāhī^{AS}

Also known as Vārāhī, a deity in the maṇḍala of Black Yamāri.

g.233 Vārāhī

phag mo

ཕག་མོ་

vārāhī^{AS}

Also known as Vajravārāhī, a deity in the maṇḍala of Black Yamāri.

g.234 Vasanta

g.yi

གཡི།

vasanta ^{AS}

A door guardian in the maṇḍala of Vajrānaṅga.

g.235 Vasudhārā

ba su dha ra

བ་སུ་ནྲ་ར།

vasudhārā ^{AS}

A deity in Ekajaṭā's maṇḍala.

g.236 Vasudhārā

nor 'dzin

ནོར་འཛིན།

vasudhārā ^{AS}

A deity in Mañjuvajra's maṇḍala.

g.237 vermilion

mtshal

མཚལ།

hiṅgulaka ^{AS}

A red pigment made from mercury sulfide.

g.238 vetāla

ro langs

རོ་ལངས།

vetāla ^{AS}

A harmful spirit that haunts charnel grounds and can take possession of corpses and reanimate them.

g.239 vighna

bgegs · bar chad

བགེགས། · བར་ཅད།

vighna ^{AS}

A term for obstacles to well-being and spiritual advancement in general, and specifically to a class of beings that personify obstructive forces.

g.240 Vihvalā

ser po

མེར་པོ།

vihvalā ^{AS}

A deity in Mañjuvajra's maṇḍala.

g.241 vināyaka

log par 'dren pa

ལོག་པར་འདྲེན་པ།

vināyaka ^{AS}

A class of spirits who create obstacles.

g.242 VOW

sdom pa

སྡོམ་པ།

saṃvara ^{AS}

Restraint from unwholesome deeds, generally engendered by observance of the three levels of vows, i.e., the prātimokṣa and bodhisattva vows, and the tantric commitments (*samaya*).

g.243 vow holder

brtul zhugs can

བརྟུལ་ལྷུག་ས་ཅན།

vratin ^{AS}

Indicating someone who has adopted a mode of religious conduct, often associated with a specific deity or maṇḍala. This type of commitment is usually time or practice specific.

g.244 white mustard oil

tsha ba'i mar

ཚ་བའི་མར།

kaṭutaila ^{AS}

Used for the preparation of ink in tantric rituals.

g.245 white mustard seed

grub pa'i yungs kar

གུབ་པའི་ཡུངས་ཀར།

siddhārthabija ^{AS} · *sarṣapa* ^{AS}

Sinapis alba; The seeds of a plant in the mustard family.

g.246 wisdom

ye shes

ཡེ་ཤེས།

jñāna ^{AS}

Although the Sanskrit term *jñāna* can refer to knowledge in a general sense, it is often used in Buddhist texts to refer to the mode of awareness of a realized being. In contrast to ordinary knowledge, which mistakenly perceives phenomena as real entities having real properties, wisdom perceives the emptiness of phenomena, their lack of intrinsic essence.

g.247 yakṣa

gnod sbyin

གནོད་སྦྱིན།

yakṣa ^{AS}

Definition from the 84000 Glossary of Terms:

A class of nonhuman beings who inhabit forests, mountainous areas, and other natural spaces, or serve as guardians of villages and towns, and may be propitiated for health, wealth, protection, and other boons, or controlled through magic. According to tradition, their homeland is in the north, where they live under the rule of the Great King Vaiśravaṇa.

Several members of this class have been deified as gods of wealth (these include the just-mentioned Vaiśravaṇa) or as bodhisattva generals of yakṣa armies, and have entered the Buddhist pantheon in a variety of forms, including, in tantric Buddhism, those of wrathful deities.

g.248 yakṣiṇī

gnod sbyin mo

གནོད་སྦྱིན་མོ།

yakṣiṇī ^{AS}

A female yakṣa.

g.249 Yama

gshin rje

གཤེན་རྗེ།

yama^{AS}

The lord of death who judges the dead and rules over the hells. In the Vajrabhairavatantra, however, it seems to be used synonymously with Vajramahābhairava (*dpal rdo rje 'jigs byed chen po*). For the reason why Yama is used here, see Siklos 1990, 146, note 144. Also sometimes translated here as Yamāntaka when it is short for *gshin rje gshed* in verse.

g.250 Yamāri

gshin rje'i gshed

གཤེན་རྗེའི་གཤེད།

yamāri

“Yama’s enemy,” also known as Yamāntaka, “Yama’s Killer” is a wrathful form of Mañjuśrī who, in red and black forms, is a prominent deity in both the Indian and Tibetan Buddhist tantric traditions. The term *yamāri* is also applied to other deities in Yamāntaka's maṇḍala, specifically to the manifestations of Yamāri associated with the afflictive emotions.

g.251 Yamāri Dveṣavajra

zhe sdang rdo rje gshin rje'i gshed

ཞེ་སྔང་རྡོ་རྗེ་གཤེན་རྗེའི་གཤེད།

dveṣavajrayamāri^{AS}

“Yamāri Vajra Hatred,” a deity in the maṇḍala of Black Yamāri. Also known as Dveṣa Yamāri.

g.252 Yamāri Īrṣyāvajra

phrag dog rdo rje gshin rje'i gshed

ཕྱག་དོག་རྡོ་རྗེ་གཤེན་རྗེའི་གཤེད།

īrṣyāvajrayamāri^{AS}

“Yamāri Vajra Jealousy,” a deity in the maṇḍala of Black Yamāri. Also known as Īrṣyāvajra and Yamāri Īrṣyāvajra.

g.253 Yamāri Mohavajra

gti mug rdo rje gshin rje'i gshed

གཏི་མུག་རྡོ་རྗེ་གཤེན་རྗེའི་གཤེད།

mohavajrāyamāri^{AS}

“Yamāri Vajra Ignorance, a deity in the maṇḍala of Black Yamāri. Also known as Mohavajra and Moha Yamāri.

g.254 Yamāri Piśunavajra

phra ma rdo rje gshin rje'i gshed

ཕ་མ་རྫོུ་གཤིན་རྗེའི་གཤེད།

piśunavajrayamāri ^{AS}

“Yamāri Vajra Miserliness,” a deity in the maṇḍala of Black Yamāri. Also known as Piśunavajra and Piśuna Yamāri.

g.255 Yamāri Rāgavajra

'dod chags rdo rje gshin rje'i gshed

འདོད་ཆགས་རྫོུ་གཤིན་རྗེའི་གཤེད།

rāgavajrayamāri ^{AS}

“Yamāri Vajra Desire,” a deity in the maṇḍala of Black Yamāri. Also known as Rāgavajra and Rāga Yamāri.

g.256 yamāri vajra

gshin rje'i gshed po rdo rje

གཤིན་རྗེའི་གཤེད་པོ་རྫོུ་གཤིན་རྗེའི་གཤེད།

yamāri vajra ^{AS}

The name of a meditative absorption.

g.257 Yama's Slayer

gshin rje mthar byed pa

གཤིན་རྗེ་མཐར་བྱེད་པ།

yamaghna ^{AS} . *yamaghāṭa* ^{AS}

An epithet of Yamāri.

g.258 yantra

'khrul 'khor

འཇུལ་འཁོར།

yantra ^{AS}

A diagram used for a variety of ritual purposes. In *The Tantra of Black Yamāri*, the primary yantra consists of two concentric circles with varying numbers of cells in which mantra syllables and/or the name of the rite's target are written. The term can also refer more broadly to a tool or device.

g.259 yoga

rnal 'byor

མཁའ་ལྷོ་རྩེ།

yoga^{AS}

The first of four stages in the practice of Black Yamāri.