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## **The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising**

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*Māyāmārīcījātatantrād uddhṛtakalparāja*

· Toh 565 ·

Degé Kangyur, vol. 90 (rgyud 'bum, pha), folios 158.b–165.b.



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## SUMMARY

- s.1 *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* contains instructions for the visualization and ritual propitiation of the goddess Mārīcī. The text covers rites for protecting oneself from perilous situations, rites for increasing wealth and intelligence, elaborate battlefield magic rites, and rites for protecting livestock from predators.

ac.

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ac.1 This text was translated by the Dharmachakra Translation Committee under the supervision of Chokyi Nyima Rinpoche. The text was translated, checked against the Sanskrit and Tibetan, and edited by Adam C. Krug.

ac.2 The translation was completed under the patronage and supervision of 84000: Translating the Words of the Buddha. Nathaniel Rich edited the translation and the introduction, and Laura Goetz copyedited the text. Sameer Dhingra was in charge of the digital publication process.

i.

## INTRODUCTION

i.1

The opening line of *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising*<sup>1</sup> identifies the text as a ritual manual to the work that immediately precedes it in the Degé Kangyur, *The Mārīcī Dhāraṇī* (Toh 564). But while the opening section of this tantra does contain a recitation practice for *The Mārīcī Dhāraṇī*, the majority of the text focuses on ritual instructions for additional practices associated with the goddess Mārīcī. The full title, *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising*, indicates that these ritual instructions were compiled from a larger work known as *The Tantra of Māyā Mārīcī's Arising*, which the text's colophon notes was taught by the Buddha Vairocana.

i.2

After providing an initial set of instructions for the practice of reciting *The Mārīcī Dhāraṇī*, *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* presents a variety of instructions for performing ritual actions characteristic of Buddhist Kriyātantra literature. These include guidelines for preparing the ritual space or maṇḍala, creating and installing an image of Mārīcī, and creating an effigy of the target of the rite, as well as methods for depicting Mārīcī's mantra or mantra wheel and instructions for invoking, visualizing, and propitiating Mārīcī with bali and fire offerings.

i.3

The first set of such rituals concerns rites to protect oneself from perilous situations, to be free of illness, to increase one's wealth, and to increase one's intelligence. The second set begins with rites that one can perform to both protect oneself and harm one's enemies. Here we find rituals for infecting others with diseases, killing a specified target, expelling them from an area, and sowing discord. The text then moves on to detailed instructions for the performance of battlefield rites to paralyze, enchant, or otherwise render ineffective an enemy army. The rituals in the last section of the text concern protecting cattle and other livestock from predators, and they combine a rite to the deity Agni with a Mārīcī visualization and fire offering.



- i.4        Tarthang Tulku’s catalog of the Nyingma edition of the Degé Kangyur divides *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising* into two chapters.<sup>2</sup> However, the text itself tells us that its material is extracted from a much larger work, and it is likely the case that the two chapter colophons that do appear in this text are not indicative of the structure of *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising* itself but are instead artifacts from its source text. *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising* and its companion text, *The Maṇḍala Rites of Noble Mārīcī* (Toh 566) both indicate that they are compilations of ritual instructions from larger tantra dedicated to the goddess Mārīcī. The title of the current text refers to this work as *The Tantra of Māyā Mārīcī’s Arising*, and the title for *The Maṇḍala Rites of Noble Mārīcī* (Toh 566) refers to it as *The Twelve-Thousand Line Tantra of Mārīcī’s Arising*. The opening section of *The Maṇḍala Rites of Noble Mārīcī* also refers to its source text as *Māyā Mārīcī’s Arising*, which indicates that these two ritual manuals may derive, at least in part, from the same longer tantra dedicated to the goddess Mārīcī.
- i.5        Unlike *The Mārīcī Dhāraṇī*, neither *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising* nor *The Maṇḍala Rites of Noble Mārīcī* contains a translators’ colophon, and neither work appears in either of the royal Tibetan catalogs of translated works. As a result, it is difficult to say with any real precision when these texts were first translated into Tibetan.<sup>3</sup> However, as Lancaster notes, Tian Xizai’s tenth-century translation of the *Mārīcīdhāraṇī-sūtra* (Taishō 1257) contains a translation of *The Mārīcī Dhāraṇī* as well as both ritual manuals in the cycle on the goddess Mārīcī preserved in the Degé Kangyur.<sup>4</sup> It thus seems possible that all three of the works dedicated to Mārīcī in the Tibetan Kangyurs—*The Mārīcī Dhāraṇī*, *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising*, and *The Maṇḍala Rites of Noble Mārīcī*—belong to the same later textual tradition of the goddess Mārīcī that was translated into Chinese in the tenth-century.<sup>5</sup> As noted in this English translation, however, the version of *The Mārīcī Dhāraṇī* described in the opening section of *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising* appears to be a slightly different version than the translation preserved in the Kangyur as a standalone text (Toh 564).<sup>6</sup>
- i.6        While a relatively large number of Sanskrit witnesses of *The Mārīcī Dhāraṇī* have survived,<sup>7</sup> there is to our knowledge only one surviving manuscript witness of *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising*. This witness is preserved in an unpublished manuscript from Nepal that contains Sanskrit versions of all three works in the cycle of texts in the Degé Kangyur on the goddess Mārīcī. The fact that this witness contains all three texts in the exact order in which they appear in the Degé Kangyur suggests it is related to the textual tradition from which the translations of Toh 564,

565, and 566 were produced. The Sanskrit manuscript unfortunately cuts off at the material corresponding to the middle of *The Maṇḍala Rites of Noble Mārīcī* (Toh 566).<sup>8</sup> The fragment of scribal colophon that survives notes that the text was copied by one Vajrācārya Ravṛndrabhadra (perhaps a misspelling of Ravīndrabhadra), but it does not indicate when or where the text was copied.<sup>9</sup> The Sanskrit manuscript comes from the private collection of Manavajra Vajrācārya and was microfilmed and cataloged by both the Nepal-German Manuscript Preservation Project (NGMPP)<sup>10</sup> and the International Association for the Study of World Religions (IASWR).<sup>11</sup> The readings in this Sanskrit witness reflect a relatively close relationship to these texts as they are received in the Tibetan Kangyur recensions, and it has proved a valuable resource for this translation.

i.7

This English translation is based on the Tibetan translation from the Tantra Collection (*rgyud 'bum*) section in the Degé Kangyur in consultation with the Tibetan translation in the Stok Palace Kangyur and the Comparative Edition (*dpe bsdur ma*) of the Kangyur. The Tibetan was also checked against the Sanskrit manuscript witness cataloged in the NGMCP microfilm collection under the title *Mārīcīkalpa* (NGMCP E 1480/9) and the IASWR microfilm collection under the title *Mārīcīkalpatantra* (MBB II 112). All instances in which the English translation deviates from the reading in the Degé Kangyur in favor of a reading in the Sanskrit witness or another Tibetan witness are noted in the translation.

**The King of Ritual Manuals from the Tantra of Māyā  
Mārīcī's Arising**

1.

## The Translation

[F.158.b]

1.1

Homage to the Three Jewels.

1.2

This is the ritual manual of *The Dhāraṇī of the Goddess Mārīcī* that was received by Vairocana's great king.<sup>12</sup> Visualize Mārīcī on a sun and moon disk. Imagine a needle and thread emerge before her out of her rays and sew shut the mouths and eyes of wicked beings. Set up a boundary to any external observation and imagine, while reciting the "was dwelling in Śrāvastī" line, that the goddess Mārīcī emerges in her complete form from the light of the sun and moon.<sup>13</sup> Continue, saying, " 'There is a certain goddess named Mārīcī,' the Victor said, 'who arrives just before the sun and moon, but even the many hordes of gods cannot see her.' " Then, continue to where it says, " 'may I, too, not be seen,' " and so forth. Those are the three sets of nine.<sup>14</sup> The mantra verse is recited as follows: *oṃ padākramasi<sup>15</sup> parākramasi udayamasi pudamasi nairamasi antardhānamasi.*

1.3

One can add a specific name to the section that reads, "Goddess Mārīcī, protect me on the path. Protect me from the wrong path. Protect me from perils involving kings, fire, enemies, and lions. Always bring me profit and success. *namo ratnatrayāya oṃ ālo kālo tālo sacchalo sanimurti rakṣa rakṣa māṇi sarvabhayeṣu svāhā.* Homage to she who possesses the Three Jewels.<sup>16</sup> *oṃ varāli vatāli vattāli varāli varāhamukhi<sup>17</sup>* [F.159.a] *sarvaduṣṭānām mukhaṃ bandha bandha,*" and that person will always be well protected.

1.4

The forty-four-syllable invocation is the names of the three oceans, the heart mantra with the syllable *oṃ*, and the twenty-two and the six-syllable mantras.<sup>18</sup> It offers protection from all manner of perils.

1.5

If one bears this heart mantra in mind, one will have a keen intellect. When this mantra is recited along with the introductory verses, she grants boons such as increasing one's wealth, stores of grain, and attendants.

- 1.6 To that end, someone who wants to perform the sādhanā should draw her image on a canvas or wooden board. Draw Aśokamārīcī seated on a lotus at the base of an aśoka tree adorned with all her ornaments. She is yellow and wears a blue upper garment and shawl.<sup>19</sup> Her head is crowned with a caitya, she is youthful, and her eyes look to the left. Following the aforementioned ritual procedure, gaze at the painting in front of you while reciting the heart mantra of the supreme sādhanā, *oṃ mārīcyai svāhā*, one thousand times. This supreme heart mantra will certainly grant the highest siddhi, eliminate all fevers, and eliminate all illnesses.
- 1.7 Reciting the mantra along with a fire offering causes Mārīcī to increase one's wealth. A fire offering of yogurt and dūrvā grass eliminates illness. A fire offering of honey and ghee enthralls kings. A fire offering of yogurt, rice, and molasses allows one to acquire a yakṣiṇī. One thousand fire offerings of mustard oil and leafy neem branches eliminates fever and illnesses. One should perform one thousand fire offerings using one's own blood, a bone, poison,<sup>20</sup> and black mustard, and the enemy will die. Perform the fire offering with milk, and it will be pacified.
- 1.8 If one recites the mantra continually, it neutralizes poison and easily subdues ḍākinīs. If one recites it one hundred and eight times each day one will develop a keen intellect.
- 1.9 Mārīcī's heart mantra is *oṃ varāli vadāli vattāli varāhamukhi<sup>21</sup> sarvaduṣṭapraduṣṭānāṃ bandha bandha mukhaṃ svāhā*. [F.159.b]
- 1.10 Blessed Mārīcī's six-syllable secret heart mantra is *oṃ mārīcyai svāhā*.
- 1.11 This is the hand mudrā for the heart mantra: Hold the hands parallel with the palms either together or open. Draw the thumbs in slightly and make a circular shape with the two middle fingers touching each other. Sit with the legs crossed and rest the hands at the navel.<sup>22</sup>
- 1.12 This most supreme hand mudrā  
Can be used for any rite,  
And it is taught to lesser, middling,  
And superior practitioners.
- 1.13 It accomplishes goals quickly.  
It is always effective and is used to make offerings.  
It purifies and brings great merit.  
It brings good luck and destroys misdeeds.
- 1.14 This mudrā is a cause of merit,  
Siddhi, and the elimination of all misdeeds.
- 1.15 When one recites Blessed Mārīcī's name eight times<sup>23</sup> one will be protected,  
given refuge, and defended.

- 1.16 *tadyathā arkamasi markamasi urmamasi varamasi cīvaramasi mahācīvaramasi antardhānamasi<sup>24</sup> namo ratnatrayāya tadyathā oṃ vadāli varāli varāhamukhi sarvaduṣṭapraduṣṭānāṃ mukhaṃ bandha bandha svāhā*
- 1.17 This ritual manual comes from the Vidyādhara Basket.<sup>25</sup>
- 1.18 Another application of her mantra is as follows: Visualize a golden boar, and visualize Mārīcī mounted on it wearing a white skirt. Her head is crowned with a caitya, and her left hand holds a blooming aśoka branch. When confronted with any of the great perils, one should visualize oneself surrounded by a pack of boars. One should hold the hem of the upper garment at one's heart and chant the mantra seven times while making seven knots, and one will not be overcome by robbers and the like. Afterward, the knots should be untied.
- 1.19 *This concludes "The Ritual Manual of Blessed Mārīcī."<sup>26</sup>*
- 1.20 One should imagine the syllable *laṃ* on the moon disk at one's heart.<sup>27</sup> One should recite it mentally and meditate on the fact that [F.160.a] all phenomena are devoid of identity. Then one should imagine oneself in space in the form of Vairocana seated on a teakwood throne in the center of a lotus with legs crossed in the vajra posture. He has a golden complexion and bears the hand mudrā of supreme awakening. He has attained meditative concentration, wears a crown of matted locks, and is peaceful. Perform the mental recitation with the syllable *māṃ*.
- 1.21 Mārīcī appears on a moon disk before you out of Vairocana's light rays. While reciting the mantra *oṃ mārīcyai svāhā*, imagine that she is before you holding a golden needle and thread with which she sews shut the eyes and mouths of wicked beings. Recite the vidyā of the root mantra once over a protection cord with twenty-one threads spun by a young girl. Then recite the following mantra one hundred and eight times:
- 1.22 *namo ratnatrayāya mārīcyai devatāyai<sup>28</sup> hṛdayāvartayeṣu tadyathā oṃ vati tili pattali pattilivarāli varāhamukhi sarvaduṣṭapraduṣṭānāṃ cakṣurmukhaṃ bandhāmi<sup>29</sup> svāhā*
- 1.23 To protect oneself, make seven knots in the protection cord while reciting the following mantra:
- 1.24 *namo ratnatrayāya mārīcyai devatāyai<sup>30</sup> tadyathā oṃ vattāli vatāli varāli varāhamukhi<sup>31</sup> sarvaduṣṭapraduṣṭānāṃ granthibandhāmi svāhā*
- 1.25 To do this for an associate, make a single knot while bearing their name in mind. A traveler should tie the cord to his waist and recite Mārīcī's vidyā along with the introductory verses, and she will travel in front of him. If he

does that, he will protect himself.

1.26 Make a moon disk at night and a sun disk during the day in one's location according to the previous instructions.<sup>32</sup> Then recite the following vidyā seven times just as it was taught:

1.27 *namaḥ sarvabuddhabodhisatvebhyaḥ tadyathā oṃ ālo kālo tālo sacchalo saṅpamūrti<sup>33</sup> rakṣa rakṣa māṃ sarvabhayeṣu svāhā*

1.28 That is the vidyā called [F.160.b] *she who possesses the Three Jewels.*

1.29 This has been confirmed as a supreme heart mantra of Blessed Mārīcī:

1.30 *tadyathā oṃ mārīcyai vattāli vadāli varāli varāhamukhi<sup>34</sup> sarvaduṣṭapraduṣṭānāṃ bandha bandha mukhaṃ svāhā*

1.31 *tadyathā oṃ vattāli vadāli varāli varāhamukhi sarvaduṣṭapraduṣṭānāṃ bandha bandha mukhaṃ svāhā*

1.32 *oṃ mārīcyai svāhā*

1.33 This has been confirmed as a supreme heart mantra of Blessed Mārīcī:

1.34 *oṃ mārīcyai padākramasi<sup>35</sup> parākramasi uttāyāmasi nairāmasi arkāmasi markāmasi urmāmasi bandhāmasi gulmāmasi cīvāramasi<sup>36</sup> mahācīvāramasi antardhānamasi namo ratnatrayāya tadyathā oṃ vattāli vadāli varāli varāhamukhi<sup>37</sup> sarvaduṣṭapraduṣṭānāṃ bandha bandha mukhaṃ svāhā*

1.35 *oṃ mārīcyai svāhā*

1.36 He should perform the recitation with the mantras:

1.37 *oṃ mārīcyai padākramasi<sup>38</sup> parākramasi uttāyāmasi nairāmasi arkāmasi markāmasi urmāmasi bandhāmasi gulmāmasi cīvāramasi<sup>39</sup> mahācīvāramasi<sup>40</sup> antardhānamasi namo ratnatrayāya tadyathā oṃ vattāli vadāli varāli varāhamukhi sarvaduṣṭapraduṣṭānāṃ bandha bandha svāhā*

1.38 *oṃ vattāli vadāli varāli varāhamukhi sarvaduṣṭapraduṣṭānāṃ cakṣurmukhaṃ bandhāmi<sup>41</sup> svāhā*

1.39 And:

1.40 *oṃ vattāli vadāli varāli varāhamukhi<sup>42</sup> sarvaduṣṭapraduṣṭānāṃ granthiṃ bandhāmi<sup>43</sup> svāhā*

1.41 Any of the following mantras may be recited to protect oneself:<sup>44</sup>

1.42 *oṃ arkāmasi svāhā*

1.43 *oṃ markamasi svāhā*

1.44 *oṃ antardhānamasi svāhā*

1.45 *oṃ tejomasi svāhā*

1.46 *oṃ uttayamasi svāhā*

1.47 *oṃ gulmamasi svāhā*

1.48 *oṃ vanāmasi svāhā*

1.49 *oṃ cīvaramasi<sup>45</sup> svāhā*

1.50 *oṃ vatākramasi svāhā*

1.51 *oṃ varākramasi svāhā*

1.52 *oṃ urmamasi svāhā*

1.53 There are other rites as well. The supreme mantra *oṃ mārīcyai svāhā* can be used for rites of pacifying, increasing, enthralling, subjugating, [F.161.a] and attracting. To use it for oneself, imagine the heart mantra at the heart with the syllables *tri* and *oṃ* added to it. Imagine the target standing in a whirling firebrand and perform the attracting rite with the hook and noose mudrās.<sup>46</sup> This will attract a divine woman who is within one hundred leagues.

1.54 Another application is as follows: Perform the following rite at sunrise. Recite the Kumārī mantra one hundred times and install her in a maṇḍala made with cow dung. Smear her body with white flowers and sandalwood,<sup>47</sup> wash her thoroughly, dress her in a white robe, and perform an incense offering with bdellium. Smear the thumbs with red lac and black oil<sup>48</sup> and recite the mantra one hundred and eight times, and this will show that one has been consecrated.<sup>49</sup> Then invoke all the gods and the like with this king of mantras:

1.55 *oṃ ciri ciri mu svāhā*

1.56 Recite the mantra *oṃ māḥ<sup>50</sup>* aloud one hundred and eight times to incant the lamp, present it to Kumārī, and, just as before, they will see you.<sup>51</sup> Listen for an auspicious or inauspicious sign from the entire horde of māṭṛs while reciting the mantra *oṃ vatāli yaṃ muḥ* ten thousand times, and it will be revealed.

1.57 If one wants an enemy to contract a fever, mix ground human bone, ashes from a charnel ground, and the soil of both banks of a river with soil from a footprint and make an effigy. Write the augmented mantra with poison,



copper, black mustard, and gold mixed with milk on cloth from a charnel ground. Perform one hundred and eight recitations of the following mantra:

- 1.58      *oṃ mārīcyai*, infect [insert name] with fever—infect them! *hūṃ phaṭ svāhā*
- 1.59      If the cloth is hidden in the enemy's house, they will contract a fever.
- 1.60      One can also write the enemy's name on a skull with the aforementioned substances, place four *a* syllables inside it, and place it in a fire surrounded by the syllable *māṃ*. Then the wrathful one should heat it in a fire kindled with teakwood.<sup>52</sup> Remove the skull<sup>53</sup> and hide it in the enemy's house, and they will immediately contract a fever. It can also be hidden in a charnel ground.
- 1.61      If one wants to kill an enemy, [F.161.b] one should write their name on a skull in the middle of the two syllables *hūṃ* and *phaṭ* with ink made of poison, salt, black mustard, and blood using a pen made of human bone, and they will be killed. One should surround it with the mantra *oṃ mārīcyai hūṃ*, kill [insert name], *hūṃ*. One should recite the mantra one thousand and eight times, and the target will die. If the mantra is written in a charnel ground, the target will die within three days.
- 1.62      If one wants to expel someone, one should hold a crow's wing while reciting one thousand and eight times the mantra *oṃ mārīcyai cala cala pracala pracala śīghraṃgamini*, expel [insert name], *hūṃ phaṭ*. One should carefully hide it in the enemy's house and visualize the target mounted on a camel, and they will be expelled immediately.
- 1.63      If one wants to sow discord, one should make sure that each effigy is made to look like the target using ash from a charnel ground, the soil of both banks of a river, and soil from a footprint and placed back-to-back.<sup>54</sup> One should tie them with hair from the heads of a buffalo and a horse and smear their bodies with poison, black mustard, and salt. Then one should write the targets' names, augmented with the syllable *hūṃ*, in the middle of four *phaṭ* syllables with buffalo and horse blood on a piece of cloth from a charnel ground, and one should surround this with the syllable *māṃ*. One should place the effigies in the center and recite the mantra while visualizing the two of them mounted on a buffalo and a horse as if they were fighting, and it will sow discord.
- 1.64      One should bury an effigy<sup>55</sup> of Hara with Durgā in a hole in a charnel ground while reciting the mantra *oṃ mārīcyai*, sow discord between [insert name] and [insert name], *hūṃ svāhā*.
- 1.65      Another application is as follows: The images should be made on a buffalo's horn and a horse's bone, and the names should be written at the heart centers with buffalo and horse blood mixed with feces and white dūrvā

grass seeds. Then, this should be thrown into a fire kindled with teakwood while reciting the mantra, and it will immediately sow discord. One can also hide them in the enemy's house, and it will sow discord.

1.66 Now I will explain the instruction from *The Great Tantra of Mārīcī's Arising*,<sup>56</sup> which teaches the verses that should be recited to paralyze an enemy's army. If trying to disrupt a king's forces wherever they may be and bring an adversary's kingdom to ruin, this rite should be performed and offering made right after the king arrives. [F.162.a] The ācārya should request permission from the king's counselor and then enter meditative concentration with a benevolent attitude and love toward all beings. He should have a competent assistant provide him with all the necessary ritual implements and assist with the rite. He should set up the painting of Blessed Mārīcī, anoint the maṇḍala with white sandalwood, scatter white flowers on it, and present incense, perfume, flower garlands, and a bali offering. Then he should make offerings of yogurt, honey, and molasses while reciting the following mantra seven times:

1.67 *oṃ mārīcyai arghaṃ<sup>57</sup> pratīccha svāhā*

1.68 *oṃ mārīcyai gandha pratīccha svāhā*

1.69 *oṃ mārīcyai puṣpe pratīccha svāhā*

1.70 *oṃ mārīcyai dhūpe pratīccha svāhā*

1.71 *oṃ mārīcyai dīpaṃ pratīccha svāhā*

1.72 He should perform the offering to Blessed Mārīcī and then recite the dedication. When she has been pleased, he should see himself in the form of Blessed Mārīcī and recite the mantra thirty thousand times with pride.<sup>58</sup> That is the preliminary worshipping rite, and it will reveal any inauspicious sign.

1.73 After that, he should perform the fire offering. Following the aforementioned ritual instructions, he should light fire pits for all the ritual actions<sup>59</sup> using butea, bodhi tree, and uḍumbara branches, and he should offer one thousand and eight individual pieces of dūrvā grass that have been dipped in yogurt, milk, and ghee. Then he can perform all the ritual actions.

1.74 The paralyzing mantra is *oṃ vattāli vadāli varāli varāhamukhi<sup>60</sup> sarvaripusyaibhyaṃ staṃbhaya<sup>61</sup> svāhā*. This mantra can be used for any paralyzing ritual. The recitation and fire offering should be performed using this mantra.

1.75 After that, he should add the names of the king and royal priest who are the target of the mantra and write them on a piece of birch bark or cloth using red saffron or bovine bezoar. He should encircle it with the syllable

*māṃ*, surround that with the four syllables *oṃ*, *māṃ*, *vāṃ*, and *māṃ*, and draw the mantra wheel surrounded on the outside by the letter *va*. If he touches the troops with this on the crown or throat, they will be protected in everything they do. When they go to battle, no weapon will pierce [F.162.b] their bodies, and they will win the battle.

1.76 Then the vajrācārya should mount the lead elephant or the lead chariot, face the battlefield, and hoist a yellow victory banner over an unfurled painting of Blessed Mārīcī. He should wear a lower robe of yellow cloth and a yellow turban, hold the ritual implements, vajra, and bell, and, with confidence, visualize himself as Mārīcī atop a chariot drawn by wild boar as before while reciting the following mantra:

1.77 *oṃ mārīcyai vattāli vadāli varāli varāhamukhi<sup>62</sup> sarvaduṣṭaripusyaibhyaṃ  
staṃbhaya<sup>63</sup> hūṃ phaṭ svāhā*

1.78 He should recite this while visualizing the target surrounded by wild boar, and it will bring immediate victory over the enemy army.

1.79 This mantra wheel should be drawn with a liquid made of yellow arsenic or turmeric on a piece of cloth from the corpse of a person who was slain in battle or on a piece of cloth from a charnel ground. An effigy of the enemy's general should be fashioned out of soil from both sides of a riverbank or soil from a mountaintop mixed with ash from a charnel ground and placed in the center of the mantra wheel. The image of a wild boar should be drawn using the same soil mixed with a liquid base of rice and turmeric, and the effigy of the enemy should be placed face down in the boar's mouth. The boar should be placed inside of a vessel with a lid and left there, situated so that it faces the enemy army. He should perform a bali offering with boiled rice, fish, and raw meat, and he should strike and pierce the ground with an eight-inch teakwood dagger while reciting the mantra. He should recite the mantra one thousand and eight times with the power of vajrakrodha, and the enemy army will be paralyzed.

1.80 For another depiction of the mantra wheel, he should surround it with the syllables of the target's name, and surround that with the syllable *ca*. He should make a circle between those two with the mantra garland that begins with *vattāli*, surround that with the syllable *māṃ*, and surround it again with the four syllables. He should mark the edge of the square boundary with vajras, and it will instantly paralyze and weaken the enemy army—let there be no doubt. This mantra wheel called *supreme victory over the enemy army* [F.163.a] should be learned from an ācārya's instructions.

1.81 The following is another mantra wheel for performing paralyzing rites, rites to sow discord, and killing rites for protecting one's close allies and getting rid of people who create obstacles. The wise one should prepare a

spot in a charnel ground, carefully unfurl the painting, and make a maṇḍala of cow dung in front of it. The wrathful one should perform an offering using the five prescribed offerings, put on a black robe, wear a black turban, clasp the ritual implements, vajra, and bell, and visualize himself as Mārīcī as before.

1.82 He should imagine himself as Mārīcī with three boar faces that have three eyes and bare their fangs. Her tongue strikes fear like a flash of lightning. She shines and radiates a light equal to twelve suns. She wears a sapphire-blue lower robe, a blue jacket, and a multicolored upper garment and shawl. She is adorned with all her ornaments and has eight arms. She holds an arrow, vajra, needle, and hook in her right hands and a bow, noose, aśoka branch, and thread in her left hands. The hair on her head is like a caitya. She stands on a sun disk with her right leg extended. She is wrathful and tramples the target of the rite with her foot.

1.83 He should make the effigy out of soil from a riverbank, ground human bone, and ash from a charnel ground. He should write the mantra augmented with the target's name with ink containing the three spices, poison, blood, salt, black mustard, and datura on a piece of cloth from a corpse, place it in the middle, and add the target's name to the following mantra:

1.84 *oṃ mārīcyai vattāli vadāli varāli varāhamukhi<sup>64</sup> hūṃ kill [insert name] hūṃ phaṭ svāhā*

1.85 He should make a pill with dried human flesh and bdellium, mix it with human fat, and perform one thousand and eight fire offerings [F.163.b] into a fire kindled with wood that has been used to burn a corpse. Then he should write<sup>65</sup> the name of the king of the opposing army with black mustard oil. If he wants to kill him, he should make a smoke offering with it, and he will die. If he wants him to be paralyzed, he will be paralyzed. Or he can face the battlefield and perform a fire offering and mantra recitation with a mixture of ground human bone and human fat, and the enemy's forces will instantly be paralyzed.

1.86 Another application of the mantra is as follows: If he wants to pacify jackals that are threatening livestock, he should go to the cattle pasture and write the mantra clearly on the arch of the pasture gate. He should place the mantra on top of a white victory banner and write the mantra on two boards, with the names of the eldest bull and the herders added to each respective board with an ink containing white sandalwood, red saffron, and bovine bezoar. Then he should hang the mantra wheel on the bull's horns and around the herders' necks. He should make the mantra wheel with the syllables *oṃ*, *māṃ*, *vāṃ*, and *māṃ* surrounded by the syllable *va* and then

surrounded by the syllable *cyai*. It should be encircled on the outside with the syllable *māṃ*. He should wrap a teakwood dagger measuring eight fingers to the gate with five-colored thread and stab the gate with a dagger while reciting the following mantra seven times:

1.87      *oṃ mārīcyai sarvaighnāṃ utsādhaya hūṃ phaṭ svāhā*

1.88      That is the dagger mantra for dispelling vighnas.

1.89      After that, the wise one should carefully unfurl the painting of Blessed Mārīcī in the middle of the cattle pen so that it is facing east. He should dig a fire-offering pit in front of the painting in the shape of a square measuring one cubit across. He should set out vases for perfumed water on the four sides of the square and fill them with perfumed water and the five grains. They should be anointed with white sandalwood, tied with two strips of white cloth, and ornamented with leafy branches from the following five trees: banyan, bodhi tree, uḍumbara, mango, and giant milkweed. He should incant them with the mantra one hundred and eight times and then plant a teakwood dagger at each of the four sides of the fire pit while reciting the mantra explained above.

1.90      After that, he should make a maṇḍala<sup>66</sup> with dung [F.164.a] and scatter upon it a bali offering of blood, a garland of red, blue, and white lotuses, and fragrant flowers. He should sprinkle it with perfume and sandalwood water and perform the deity food offering with a morsel that contains yogurt, honey, and molasses. He should decorate it with a row of butter lamps and hang a flower garland on the ornamental canopy. He should write the mantra at the top of a victory banner made of white cloth and plant it in the ground. Then he should make a smoke offering of bdellium.

1.91      When the offering to the blessed goddess Mārīcī has been properly performed and she is pleased, he should perform the mantra recitation with the mantra mentioned above while making all the requisite offerings.

1.92      In front of the painting, he should dig a square pit for the fire offering that is four cubits across. He should make an altar that is four fingers across, surrounded by vajras, and made to look like a lotus with the stalk attached. He should make the sign of a vajra in the middle of the lotus, make a maṇḍala with cow dung, and scatter flowers on it. Then the mantrin should bathe, purify himself, put on white clothes, wear the proper white turban, hold a vajra and bell, and begin with confidence.<sup>67</sup>

1.93      He should expel the vighnas in front of the fire pit with the mantra and plant teakwood daggers in the four corners on the outside of the fire pit. Then, just as above, he should sit on the east side of the fire pit facing west<sup>68</sup> on a pile of kuśa grass while reciting the blessing with the mantra and hand mudrā. He should spread the kuśa grass on the four sides of the fire pit,

incant all the implements with the mantra one hundred times, and place them on the right side. He should place a water bowl on the left side and set up a water-offering bowl filled with perfumed water and with flowers in front of it. He should set out the yogurt, molasses, and honey, place a fire in the fire pit that has been produced with a hearth stick, and kindle the fire with banyan, uḍumbara, and butea branches.

1.94 Then he should visualize that the syllable *om* [F.164.b] transforms into a moon disk with the syllable *raṃ* on it, and that Agni appears out of that. He should invoke Agni with the following Agni invocation mantra:

1.95 *om ehy ehi mahābhūtadeva dvijaṣisattama pariḡṛhīvā āhuti mahārasmin sannihito bhava*

1.96 Then he should recite the following Agni mantra:

1.97 *om agnaye dīvyadīpya āviśa mahāśriye havyakavyavāhanāya<sup>69</sup> svāhā*

1.98 He should imagine Agni seated on the moon disk with a round, white face, four arms, and three blazing eyes. Agni is beautiful and stainless, like the light of the autumn moon.<sup>70</sup> He is peaceful and emits a stream of amṛta. He holds a staff, a water jar, and a rosary, and he displays the boon-granting hand mudrā. He should give him the water offering and offer three oblations of the fivefold offering in the aforementioned vessel into the deity's mouth and sprinkle it again with water.<sup>71</sup>

1.99 For the pacifying rite, as the fire rekindles, he should imagine the goddess Mārīcī again seated there on a moon disk. White like an autumn moon, she is youthful, has eyes like blue lotuses, and wears white garments. For the pacification rite, she holds a vase of various types of amṛta that flow forth. He should imagine that the youthful goddess arises like a divine blazing flower and showers beings with a stream of amṛta,<sup>72</sup> and he should offer one ladle into her mouth. Then he should mix yogurt, honey, butter, and milk with dūrvā grass and the bones and hair from the head of an animal and perform one thousand and eight fire offerings.<sup>73</sup>

1.100 Moreover, he should go outside the cattle pen and prepare a ball of sweets containing the five bali offerings for all manner of beings—yogurt, sweet rice,<sup>74</sup> and milk mixed with rice flour and molasses; kṛśara oil, rice, māṣa beans, alcohol, meat, and fish; a soup with beans in it; and a cake that contains a mixture of māṣa beans and molasses. He should incant them with the mantra seven times and then present the offering.

1.101 The sweet rice is for the nāgas. The yogurt and milk are for the asuras. The yogurt [F.165.a] and milk are for the gods. The kṛśara oil is for the yakṣas. The mixture of rice flour and molasses made into a ball is for Gaṇapati. The cake

- is for the piśācas. The rice mixed with māṣa beans is for the bhūtas. The meat is for the rākṣasas. The fish is for the pretas.
- 1.102 He can also enter the deity's abode,<sup>75</sup> recite the mantra *oṃ bhāva<sup>76</sup> khāhi khāhi gṛhṇa gṛhṇa hūṃ sarvabhūtabaliṃ svāhā* one hundred and eight times, and then sprinkle a vase filled with water on the lead bull. After that, the threat of jackals will be pacified.
- 1.103 To perform the same action, if he performs the fire offering three times per day for seven days while reciting the pacification mantra, they will be pacified.
- 1.104 *oṃ mārīcyai svāhā.*<sup>77</sup> He should make the sign by placing the hands together with his two palms joined or open at the top. He should draw the thumbs in, coil the two index fingers around the middle fingers, sit in a cross-legged position, and rest it at the navel.<sup>78</sup>
- 1.105 This is the supreme hand mudrā. It is effective for all rites. It will undoubtedly pacify elephants, horses, beasts, buffalo, men, women, kings, and fools.
- 1.106 The descriptions of the fire pits for the fire offering are as follows: For the pacification rite, the fire pit should be round in the shape of a white lotus with the stalk attached. The center of the lotus should be marked with a vajra. There should be a circular altar that is ornamented and encircled by a chain of vajras. The fire should be kindled with butea and banyan branches in a fire pit that is dug to a cubit deep, and the dūrvā grass should be offered to the fire one piece at a time.
- 1.107 If he wishes to perform it as a long life and pacification rite, he should perform the fire offering for the pacification rite to the form of Pāvaka Agni,<sup>79</sup> who is clad entirely in white.
- 1.108 For the increasing rite, the altar should be square and measure four fingers. It should be decorated with a chain of vajras and ornamented with a lotus, wheel, and jewel. The perimeter of the fire pit should be marked with double vajras. The fire should be kindled with giant milkweed and uḍumbara branches, and he should perform the fire offering with red, blue, and white lotus flowers anointed with a substance that is a mixture of yogurt, butter, and honey [F.165.b] so that they have a golden color. If he imagines Agni there perfectly adorned and yellow in color, he will have all the gold he could want. That is called *the increasing rite*.
- 1.109 For the enthralling rite, the fire pit should be triangular and shaped like a bodhi tree leaf. It should have a three-pointed vajra atop a lotus and bodhi tree leaf in the middle, and the altar should be decorated with a chain of vajra hooks. He should use bodhi tree branches, sesame, salt, and black mustard

as the offering substances. He should imagine Agni in his “inciting passion” form, as red as the scarlet mallow and hibiscus flower and wearing red robes, a red garland, and red sandalwood.

1.110 For the subjugating rite, the fire pit should be made in the shape of a half-moon, and the altar should be decorated with a chain of vajras with an open-pronged vajra in the middle. He should use wood for burning a corpse, and he should burn the offering substances of human flesh, ground human bone, and human fat in a fiercely burning fire. The visualization for the subjugating rite is the “Krodhana” form of Agni, who is black, wears black clothing, has a terrifying mouth baring its fangs, and arises like the fire that consumes the world at the end of an eon.

1.111 *This concludes the authentic “King of Ritual Manuals from the Tantra of Māyāmārīcī’s Arising,” which was received exactly as it was spoken by Vairocana.*<sup>80</sup>



ab.

## ABBREVIATIONS

C Choné Kangyur

D Degé Kangyur

K Kangxi Kangyur

$N_E$  *Māricīkalpa* (NGMCP E 1480/9, Nepal National Archive, Kathmandu).  
1480/9 This witness is identical to *Māricīkalpatantra* (IASWR MBB-1973-112 [MBB II 112]).

S Stok Palace Kangyur

Y Yongle Kangyur

## NOTES

n.

n.1 The Sanskrit title of this work on the title page of this translation reflects the emended reading from the Tohoku catalog.

n.2 Tarthang Tulku 1982, p. 198.

n.3 There are counterparts to many of the forms of Mārīcī described in these texts among the thirty-seven sādhanas for the goddess Mārīcī preserved in the Tengyur that were translated in the twelfth century, and it might be reasonable to assume that Toh 565 and Toh 566 were translated during the same period.

n.4 Lewis R. Lancaster, K 1156  
([http://www.acmuller.net/descriptive\\_catalogue/files/k1156.html](http://www.acmuller.net/descriptive_catalogue/files/k1156.html)), *The Korean Buddhist Canon*, accessed September 5, 2023.

n.5 This matter might be settled by a close comparison of the Chinese and Tibetan translations of these works, which we have unfortunately not been able to complete for this publication.

n.6 See n.14 to this translation.

n.7 Multiple Sanskrit witnesses are preserved among the Sanskrit manuscript collections at the University of Tokyo, Cambridge University, and the Kathmandu National Archive.

n.8 The point at which the Sanskrit cuts off corresponds to Degé Kangyur volume 90, folio 178.a7.

n.9 N<sub>E</sub> 1480/9 reads *yāddṛṣṭāpustakaṃ dṛṣṭāstādṛṣatvā* [sic for *yathādṛṣṭaṃ pustakaṃ tathā likhitaṃ?*] *mayā* | *yadi suddham asuddham vā mama dokho* [sic for *doṣo*] *na dīyate* | *śrī 3 śrī 3 vajrāccāryaṃ rāṇḍrabhadraṃ* [sic for *raṅḍrabhadraṇa?*] *lekhyāko yo postakaḥ śubham*. This fragment of the scribal colophon might be tentatively

translated, “I have copied this down exactly as it appeared in the book. If it is pure or corrupted, the fault should not be placed on me. This was copied down by Śrī (3) sṛī (3) Vajrācārya Ravīndrabhadra. May there be prosperity and good fortune.” The identification of Ravīndrabhadra as the scribe for this text is traced to the NGMCP catalog card. Given the high honorific prefixes that precede this name in the scribal colophon, it is possible that the text was transcribed *for* (and not *by*) the Vajrācārya Ravīndrabhadra.

- n.10 *Māricīkalpa*, NGMCP E 1480/9, Nepal National Archive, Kathmandu.
- n.11 *Māricīkalpatantra*, IASWR MBB II 112.
- n.12 Following *D rnam par snang mdzad kyi rgyal po chen pos yongs su gzung ba'o*. S and Y read *rnam par snang mdzad kyi rgyal po yongs su bzung ba'o*, and N<sub>E 1480/9</sub> reads *vairocanī mahāmudrā samādhāya vicintayet*. This translation is tentative, and it is not at all clear to whom this line refers. N<sub>E 1480/9</sub> preserves a very different reading that might tentatively be translated, “[o]ne should enter samādhī and visualize the great consort Vairocanī.” While also problematic, the reading in N<sub>E 1480-9</sub> makes better sense as the opening line of instructions on visualizing the goddess Māricī.
- n.13 Following S, Y, and K *zla ba dang nyi ma dag gi 'od zer las yongs su rdzogs bzhin pa'i lha mo 'od zer can ma*. D reads *zla ba dang nyi ma gnyis dag gi 'od zer las yongs su rdzogs bzhin pas lha mo 'od zer can ma*, and N<sub>E 1480/9</sub> reads *candrasūryaraśmibhireva māricīdevatā niṣpādyamānāṃ vicintanīyā*.
- n.14 D reads *dgu phrag gsum yin no*, and N<sub>E 1480/9</sub> reads *trṇavakāṃ* (*sic* for *trinavakāṃ*) *bhavati*. This somewhat cryptic line refers to the group of nine qualities that the Buddha Śākyamuni uses to describe the goddess Māricī in *The Māricī Dhāraṇī* (Toh 544, 1.3 (<https://read.84000.co/translation/toh564.html#UT22084-090-008-80>); Toh 988, 1.3 (<https://read.84000.co/translation/toh988.html#UT22084-090-008-80>)), which he enumerates three times in the text before reciting the first mantra that appears there. It is likely that the current work refers to a work titled *The Māricī Dhāraṇī* that is related to, but does not exactly match, the witness in the Degé Kangyur. This is supported by the fact that the opening narrative to *The Māricī Dhāraṇī* described here is not an exact match for the opening narrative in the version of the witness preserved in the Degé Kangyur, which enumerates eleven qualities.
- n.15 Following the reading in N<sub>E 1480/9</sub>. D and S read *pa tA kra ma si*.

- n.16 D and S read *dkon mchog gsum dang ldan pa zhes bya ba'i*, and N<sub>E 1480/9</sub> reads *triratnarati nāmaḥ*. The Sanskrit manuscript clears up a bit of ambiguity in the Tibetan: here it is clear that the Tibetan *dkon mchog gsum dang ldan pa* has dropped the feminine gender (which would read *dkon mchog gsum dang ldan ma*) and reads *nāma* (Tib. *zhes bya ba*) instead of *namaḥ* (Tib. *phyag 'tshal lo*). The Sanskrit therefore makes it clear that the object of this homage is in the feminine case and should be translated “homage to she who delights the Three Jewels.”
- n.17 D and S read *ba rA ha mu khi*, and N<sub>E 1480/9</sub> reads *varāhamukhi*. Despite some degree of variation in this term throughout the text, the witnesses appear to favor the spelling *varāhamukhi*, so this spelling has been adopted as the standard transliteration in this text.
- n.18 This translation is tentative and follows the reading in D and S: *bskul tshig bzhi bcu rtsa bzhi ni/ rgya mtsho gsum ni mtshan brjod pa'i oM dang bcas pa'i snying po dang / nyi shu rtsa gnyis pa dang / yi ge drug pa ni 'jigs pa thams cad las srung bar byed do*. N<sub>E 1480/9</sub> reads *catvāriṃśaccodhāni vyaṣṭakam agraṃ vadati sapraśarava hṛdayadvāviṃśatikaśadakṣara bhavati*, preserving an alternate reading that, while corrupted, might tentatively be translated “one humbly (*sic* for *sampraśrayaṃ?*) recites the forty invocation-verses on the first day of the dark half of the month (*sic* for *vyaṣṭakām?*) and the twenty-two and six syllable heart mantras.”
- n.19 Following D and S. D reads *ang ga raga sngon po dang stod g.yogs sngon po dang*, and S reads *ang ga raga sngon po dang / stod g.yogs sngon po dang*. N<sub>E 1480/9</sub> reads *nīlakañcakottarājñī* (*sic*).
- n.20 Tib. *dug*; Skt. *viṣa*. In contexts such as this, when the referent is a ritual substance, it is possible that what is being referred to is feces and not “poison.” Note that the Skt. *viṣā* can be equivalent to *viṣ* (“feces”).
- n.21 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.22 Following S, Y, and K *skyil mo krung du gnas pas lte ba'i phyogs su*, which is supported by N<sub>E 1480/9</sub> *paryāṅkenaopaviṣṭena nābhideśe*. D reads *skyil mo krung du gnas pa'i lte ba'i phyogs su*.
- n.23 Following D and S *mtshan brgyad brjod na*. N<sub>E 1480/9</sub> reads *nāmāṣṭaśatakam paṭhitavyam*. The latter provides an alternate reading that may be more accurate and would be translated, “one should recite the name one hundred and eight times.”

- n.24 D reads *an+dard+hAM na ma si*, S reads *aM tard+ha na ma si*, and N<sub>E 1480/9</sub> reads *anta[r]dhānamasi*. This transliteration emends the reading in D to *antardhānamasi*, which reflects both the correct spelling of the Sanskrit term for “invisibility,” *antardhāna*, and is supported by the readings in S and N<sub>E 1480/9</sub>.
- n.25 Following D and S *rig pa 'dzin pa'i sde snod las phyung ba'i rtog pa ni 'di yin no*. The reading in N<sub>E 1480/9</sub>, *vidyādharaṣaṭalād udhr̥to paṃ [sic for uddhr̥ta idaṃ] kalparājah*, suggests that the Tibetan *rig pa 'dzin pa'i sde dnod* translates the phrase *vidyādharaṣaṭala*, not *vidyādharaṣaṭaka*, but the Sanskrit terms *piṭaka* and *paṭala* are synonymous here and can both refer to a “basket.” It is also possible, of course, that the Sanskrit source text for the Tibetan witnesses originally read *vidyādharaṣaṭaka*.
- n.26 D reads *bcom ldan 'das ma 'od zer can gyi rtog pa rdzogs pa'o*, S reads *bcom ldan 'das ma 'od zer can gyi rtog pa rdzogs so*, Y reads *bcom ldan 'das ma 'od zer can gyi rtog pa rdzogs s+ho*, and N<sub>E 1480/9</sub> reads *mārīcībhagavatyaḥ kalpaḥ samāpta*. This is one of a handful of markers found throughout this text that indicate that this ritual manual is either a collection of shorter texts or, perhaps, that section headings such as this are relics from the larger source text for this ritual manual.
- n.27 D and S read *rang gi snying gar zla ba la laM rnam par bsams la*, and N<sub>E 1480/9</sub> reads *svahr̥dcandraṣaṭdale āṃ[sic for oṃ?]kāraṃ vicintya*. The translation “moon disk” for the Tibetan *zla ba* is informed by the reading *candraṣaṭdala* in N<sub>E 1480/9</sub>. It is also worth noting that the seed syllable in N<sub>E 1480/9</sub> appears to be *āṃ*, not *laṃ*.
- n.28 Following S *de va tA yai*, which is grammatically correct. D reads *mA rI ts+yai de ba dat+tA ye*, and N<sub>E 1480/9</sub> reads *devatāyā*.
- n.29 Following N<sub>E 1480/9</sub> *bandhāmi*, which is grammatically correct. D and S read *ban d+ha mi*.
- n.30 Following N<sub>E 1480/9</sub> *devatāyai*, which is grammatically correct. D reads *de ba dat+tA ye*, and S reads *de ba tA ye*.
- n.31 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.32 D reads *nub mo mdun du zla ba la/nyin mo ni nyi ma'i dkyil 'khor la sngon du gsungs pa bzhin du rang gi gnas su bya'o*, and N<sub>E 1480/9</sub> reads *rātrau candrasya devātan [sic] suryamaṣaṭdalasyāgrataḥ pūrvoktaṃ kārya svasthāne*. The meaning of

this verse is not entirely clear, but it likely refers to instructions for depicting the goddess Mārīcī. Unfortunately, since this text purportedly consists of excerpts from a larger text, it is not exactly clear which instructions the text is referring to here.

- n.33 D reads *saM pa mUr+ti*, S reads *sarba mUrd+hi*, and N<sub>E 1480/9</sub> reads *sampra[?]muñcati*. This transliteration is based on the reading in D, but the readings in the Tibetan witnesses appear to be corrupted. The tentative reading *sampramuñcati* in N<sub>E 1480/9</sub> might be translated “sets [them] free” (Skt. *sampramuñcati*). Mārīcī herself is most likely the implied subject of this verb, but because it is not clear what the opening terms *ālo*, *kālo*, and *tālo* mean, it is not in fact possible to determine the correct subject and object related to this verb with any degree of certainty.
- n.34 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.35 Following S *pa dA kra ma si*. D reads *pa tA kra ma si*, and N<sub>E 1480/9</sub> omits.
- n.36 Following S *tsI va ra ma si*. D reads *tsI va tA ma si*, and N<sub>E 1480/9</sub> reads *vīvaramasi*.
- n.37 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.38 Following S *pa dA kra ma si*. D reads *pa tA kra ma si*, and N<sub>E 1480/9</sub> omits.
- n.39 D reads *tsI ba rA ma si*, S reads *tsi va rA ma si*, and N<sub>E 1480/9</sub> omits. This transliteration is emended based on the precedent for spelling this term already set in this text, particularly in S, and based on the conventional Sanskrit spelling of the term *cīvara*. Unfortunately, the mantra section in N<sub>E 1480/9</sub> does not contain the exact same repetitions of Mārīcī’s mantra that are preserved in the Tibetan witnesses, and this particular instance of the term *cīvara* appears to be omitted.
- n.40 Following S *ma hA cI va ra ma si*. D reads *ma hA tsI ba rA ma si*, and N<sub>E 1480/9</sub> omits. Unfortunately, the mantra section in N<sub>E 1480/9</sub> does not contain the exact same repetitions of Mārīcī’s mantra that are preserved in the Tibetan witnesses, and this particular instance of the term *cīvara* appears to be omitted.
- n.41 Following S *ban d+hA mi*, which is grammatically correct. D reads *ban d+ha mi*, and N<sub>E 1480/9</sub> reads *bandhami*.

- n.42 Following S *ba rA ha mu khi*, and N<sub>E 1480/9</sub> reads *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.43 Following N<sub>E 1480/9</sub> *granthiṃ bandhami*, which is supported in part by the readings in S (*gaM d+ha baM d+hA mi*), Y, and K (*kan d+hi ban d+ha mi*), as well as the reading of this phrase that has already appeared in this text. D reads *ban d+ha ban d+ha mi*. The reading *bandhami* is emended to the grammatically correct reading *bandhāmi*.
- n.44 Both the Tibetan and Sanskrit contain quote markers after each of these short mantras. Rather than include literal translations of each of these quote markers, the phrase “any of the following mantras” has been added to the English translation to indicate that any of the individual mantras can be recited for one’s own protection.
- n.45 Following N<sub>E 1480/9</sub> *cīvaramasi*, which gives the correct spelling. D reads *tsI va rA ma si*, and S reads *tsi va ra ma si*.
- n.46 D and S read *mgal me’i ’khor lo la gnas pa lcags kyu dang zhugs pas dgug par bya ba*, and N<sub>E 1480/9</sub> reads *alātacakrāruṭaṃ pāśāṅkuśenākarṣayanti vicintyā nayati*. This translation is tentative and interprets the object of the phrase “standing in a whirling firebrand” to be the target of the rite. It is also possible to interpret the object of this phrase as the mantra that is in one’s own heart.
- n.47 D reads *tsan+dana dkar pos yan lag byugs la/ me tog dang*, S reads *tsan dana dkar pos yan lag byugs la/ me tog dang*, and N<sub>E 1480/9</sub> reads *sitapuṣpacandanaliptā[ṃ?]*. This translation is informed by the reading in N<sub>E 1480/9</sub>, where it is clear that the object of these actions is in the feminine, which means that they are being performed for the statue of Kumārī that is installed in the maṇḍala.
- n.48 D reads *mthe bong la rgya skyegs dang mar nag gis bskus la*, S reads *mthe bong la rgya skyegs dang mar nag gis bskus pa la*, and N<sub>E 1480/9</sub> reads *aṅguṣṭarajitāla[sic for rañjītāṃ?]raktakena tailaṅca*. The object of this sentence is ambiguous, and it may refer to the thumbs (or big toes) of either the person performing the rite or the goddess Kumārī.
- n.49 D and S read *sngags brgyad brgya bzlas te/ dbang bskur ba bstan par bya’o*. N<sub>E 1480/9</sub> reads *aṣṭaśatajaptena [a]bhiṣiktaṃ da[r]śayati*, which confirms the reading “consecrated” (*abhiṣiktaṃ*) for the Tibetan *dbang bskur ba*. Since it is declined in the masculine case, it refers to the officiant of the rite.
- n.50 Following S, Y, and K *oM mA H*. D reads *oM mA MH*, and N<sub>E 1480/9</sub> reads *oṃ māṃ*.

- n.51 D reads *sngon bzhin du mthong bar 'gyur ro*, S reads *sngon bzhin du mngon par 'gyur ro*, and N<sub>E 1480/9</sub> reads *purvavan paśyanti*, which clarifies that the verb is in the third person plural, letting us know that it is the plural “mātr̥s” (*mātrah*) that see the one performing the rite.
- n.52 Following N<sub>E 1480/9</sub> *khadirāgnaiḥ tāpayet*. D and S read *seng ldeng gi me la bdug par bya'o*, which reflects a Sanskrit back-translation of *\*dhūpayet*, meaning “should burn incense.” The reading *tāpayet*, translated here as “should heat up,” makes far more sense in this context.
- n.53 Following S, Y, and K *steng nas skye ba bcings pa'i thod pa*, which is supported by N<sub>E 1490/8</sub> *urdhvahṛta[?]kapāle*. D reads *steng nas mgul pa bcings pa'i thod pa*, which might tentatively be translated, “the skull, which is bound at the neck from the top.”
- n.54 Following D and S *rgyab sprad*. N<sub>E 1480/9</sub> reads *parāmukhī kṛtvā*. The Sanskrit *parāmukhī* literally means “facing away from each other.”
- n.55 D and S read *'phrog byed dang / dka' zlog ma dang bcas pas dur khrod du sa brkos la sba'o*, and N<sub>E 1480/9</sub> reads *harasya durgāyā saha śmaśānaṃ nikhāniti*. The instructions are a bit unclear here, but it appears that this is another brief rite for sowing discord.
- n.56 D and S read *'od zer can chen po 'byung ba'i rgyud*, and N<sub>E 1480/9</sub> reads *mahāmārīcyudbhava tantr̥e*. N<sub>E 1480/9</sub> reads *udbhava tantr̥e*, not *jātantra* as it is rendered in the Tibetan transliteration of the Sanskrit title. Also, both the Sanskrit and Tibetan witnesses render the title of the work here as *Mahāmārīcyudbhava*, not *Māyāmārīcyudbhava*.
- n.57 Following D *arg+haM*. S reads *argam*, and N<sub>E 1490/8</sub> reads *raktaṃ*. The reading *raktaṃ* suggests that this is a blood offering, which is highly unlikely at this stage of the ritual.
- n.58 D and S read *nga rgyal dang ldan pas*, and N<sub>E 1490/8</sub> reads *sāhanīkāreṇa*. The Tibetan and Sanskrit witnesses both read simply “with pride,” but this should most likely be interpreted in terms of the pride associated with being the deity.
- n.59 Following N<sub>E 1480/9</sub> *purvoktena vidhānena sarvakarmikakūṇḍeṣu*, where “fire pits” is clearly in the plural (*sic. kūṇḍeṣu*). D and S read *sngon du bstan pa'i cho gas las thams cad pa'i thab khung du*, suggesting this is a single fire pit (*thab khung du*) that is suitable for any ritual action. The meaning of this line is not exactly clear. Since this chapter appears to be an excerpt from a larger (and currently



unknown) work, we do not have a proper referent for the “aforementioned instructions.”

- n.60 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.61 Following S *sarba ri pu s+yai b+h+yaM staM b+ha ya*. D reads *sarba ri pu s+yai b+h+yaM staM b+hA ya*, and N<sub>E 1480/9</sub> reads *sarvaripusainya[ṃ] stambhaya*. The reading *sarba ri pu s+yai b+h+yaM* in the Tibetan sources is corrupt. The reading for this compound in N<sub>E 1480/9</sub>, *sarvaripusainyaṃ*, meaning “the entire enemy army,” is likely the correct one.
- n.62 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.63 D reads *sarba ri pu s+yai b+h+yaM staM b+hA ya*, S reads *sarba ri pu s+yai staM b+ha ya*, and N<sub>E 1480/9</sub> reads *sarvaripusainya[ṃ] jambhaya[?] stambhaya*. This transliteration emends the reading *stambhāya* in D to the reading *stambhaya* in S and N<sub>E 1480/9</sub>. The reading *sarba ri pu s+yai b+h+yaM* in the Tibetan sources is also corrupt. The reading for this compound in N<sub>E 1480/9</sub>, *sarvaripusainyaṃ*, meaning “the entire enemy army,” is likely the correct one.
- n.64 Following S *ba rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.65 This translation is tentative. D and S read *bzung*, Y and K read *gzung*, C reads *bsrung*, and N<sub>E 1480/9</sub> reads *grahāya*. The verb translated as “write” here literally means “to grasp,” “seize,” or “hold.”
- n.66 D and S read *yang phyis ni lci bas mal nye bar byugs*, and N<sub>E 1480/9</sub> reads *paścād gomayena maṇḍalakam uparipta* [sic for *upalipta*]. The Sanskrit reveals that the Tibetan term *mal* is likely a scribal error for the Tibetan transliteration of *maṇḍala*.
- n.67 Following C *msnyems dang bcas pas 'jug par bya'o*. D and S read *bsnyen pa dang bcas pas 'jug par bya'o*, and N<sub>E 1480/9</sub> reads *praviśya*. The reading in the latter simply states that the mantrin “should begin,” and the reading in D is, tentatively, that the mantrin “should perform the rite along with the worshiping rite.”
- n.68 The painting has been set up facing east, so to sit on the east side of the fire pit facing west means that he should face the painting.

- n.69 D reads *hA bya kA bya vA ha nA ya*, S reads *ha pya ka pya vA ha nA ya*, and N<sub>E</sub><sub>1480/9</sub> reads *havyakavyavāhānāya*. This transliteration emends the reading *hA bya kA bya* in D to *havyakavya*, based on the reading in N<sub>E</sub><sub>1480/9</sub>. This emended reading reflects the correct spelling of this compound describing Agni as the “vehicle” (*vāhana*) for “oblations to the ancestors” (*havyakavya*).
- n.70 D and S read *me lha bzang po ston ka'i zla ba'i 'od 'dra ba/ dri ma med pa*, and N<sub>E</sub><sub>1480/9</sub> reads *divya[m] śara[da]ṃ candrāgram iva ni[r]malam amṛtadhārāsra vant[am]*. This translation is informed by the reading in N<sub>E</sub><sub>1480/9</sub>, which makes it clear that the Tibetan *dri ma med pa* modifies Agni, not the amṛta that streams forth from Agni.
- n.71 This translation is tentative and follows D *yang chu bsangs la/ zhi ba la ni*. S reads *yang chu bsangs la zhi ba la ni*, and N<sub>E</sub><sub>1480/9</sub> reads *punar udake nātyudāpayet[?]*. The latter reading might be translated, “during the water offering (*punar udake*) one should make sure not to offer too much (*na atyu[d]dāpayet?*).”
- n.72 This translation is tentative and follows the reading in the Tibetan witnesses: D reads *'bar ba'i me tog lha bzhengs pa lta bu gzhon nu ma 'gro ba la bdud rtsi'i rgyun gyis 'bab bzhin pa'i lha mo bsam la*, and S reads *'bar ba'i me tog lha bzhengs pa lta bu gzhon nu ma 'gro ba la bdud rtsi'i rgyun gyis 'bab bzhin pa'i lha mo bsams la*. N<sub>E</sub><sub>1480/9</sub> reads *jvalata[sic for jvalita]pāvaka itvotthitānta[?] mārīcīdevate ca pārasubahuṇāvayamānā[?] vicintyā*. While there are problems with the reading in the Sanskrit witness here as well, the Tibetan reading *'bar ba'i me tog lha*, which suggests a Sanskrit back-translation *\*jvalitapuṣpakadeva*, is most likely a corruption of the Sanskrit reading *\*jvalitapāvaka*, or “blazing Pāvaka,” an epithet of the deity Agni. The Tibetan also reads the name of the goddess as *gzhon nu ma* (Skt. *\*kumārī*) here instead of *mārīcī*. If we adopt these emended readings, this line might be translated, “Imagine the goddess Mārīcī emerges and sends forth a stream of amṛta for beings just like brilliant Pāvaka.”
- n.73 Following S, Y, and K *stong phrag brgyad sbyin sreg bya'o*, which is supported by the reading in N<sub>E</sub><sub>1480/9</sub>, *aṣṭasahasraṃ juhuyāt*. D reads *stong phrag brgya sbying sreg bya'o*.
- n.74 Following S, Y, and K *'o thug dang*. D reads *zho thug dang*, and N<sub>E</sub><sub>1480/9</sub> reads *pāyaṃ*. The Tibetan *'o thug* is interpreted here as a translation of the Sanskrit *\*pāyasa*, or “an oblation of milk, rice, and sugar,” which is supported in part by the reading in N<sub>E</sub><sub>1480/9</sub>.

- n.75 This translation is tentative. D reads *yang lha'i khang par bzhugs te*, S reads *yang lha'i khang par zhugs te*, and N<sub>E 1480/9</sub> reads *puna devatā[gr]ha praviśya*. It is not entirely clear whether this line refers to a temple or shrine dedicated to Mārīcī, but that is presumably the intended meaning.
- n.76 This transliteration follows D and S *b+hA ba*. However, the reading in N<sub>E 1480/9</sub>, *kha kha*, is very likely correct.
- n.77 Both the Tibetan and Sanskrit witnesses include the six-syllable Mārīcī mantra here without relating it to any specific set of ritual instructions. D and S read *oM mA rI cyai swA hA*, and N<sub>E 1480/9</sub> reads *oṃ mārīcyai svāhā*.
- n.78 D reads *lte ba'i phyogs su bdug par bya'o*, S reads *te ba'i phyogs su gtug par bya'o*, and N<sub>E 1480/9</sub> reads *nāya* [sic for *nābhiṃ?*].
- n.79 Following N<sub>E 1480/9</sub> *pāvākāgnidevatā*. The form of Agni in D and S, which read *mang sa be da'o zhes bya ba'i me lha*, is unclear.
- n.80 D and S read *sgyu ma 'od zer can 'byung ba'i rgyud las phyung ba rtog pa'i rgyal po yang dag pa rnam par snang mdzad kyis gsungs pa ji lta ba bzhin du ji snyed pa rdzogs so*, and N<sub>E 1480/9</sub> reads *māyāmārīcyutbhavāt* [sic for *udbhavāt*] *tantrād vinirgataḥ kalparājo 'yaṃ samyagorocano bhāvito* [sic for *samyag vairocana bhāṣito?*] *yathālabdhaḥ samāpta iti*. It is once again not entirely clear to whom the name Vairocana refers here, and this matter may not be adequately settled without access to the tantra that is allegedly the source text for this ritual manual.

b.

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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 ācārya  
slob dpon  
སློབ་དཔོན།  
ācārya<sup>AS</sup>

A person who has mastered the mantras, maṇḍalas, and other elements of a particular deity and their ritual practices, usually through being consecrated by and receiving direct instructions from another master of that tradition.

g.2 Agni

*me lha*

མེ་ལྷ།

*agni*<sup>AS</sup>

The Vedic god of fire.

g.3 amṛta

*bdud rtsi*

བདུད་རྩི།

*amṛta*<sup>AS</sup>

The divine nectar that prevents death.

g.4 Aśokamāricī

*mya ngan med pa'i 'od zer can*

མྱ་ངན་མེད་པའི་འོད་ཟེར་ཅན།

*aśokamāricī*<sup>AS</sup>

The name of a form of the goddess Māricī.

g.5 asura

*lha ma yin*

ལྷ་མ་ཡིན།

*asura*<sup>AS</sup>

*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.6 attracting

*dgug pa*



དབྱུག་པ།

*ākaraṣaṇa* <sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.7 bali offering

*gtor ma*

གཏོར་མ།

*bali* <sup>AS</sup>

A food offering made to a deity or spirits; such an offering may be varied and elaborate, or it may be simple uncooked food.

g.8 bhūta

*'byung po*

འབྱུང་པོ།

*bhūta* <sup>AS</sup>

*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.9 boundary

*mtshams bcing ba*

མཚམས་བཙེང་བ།

*sīmābandha* <sup>AS</sup>

Derived from a term that signifies a depository of rules governing morality, the term literally means “bound by a boundary” and is used to denote the drawing of a boundary circle around an area where one is performing a ritual.

g.10 caitya

*mchod rten*

མཚོད་རྟེན།

*caitya*<sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

The Tibetan translates both *stūpa* and *caitya* with the same word, *mchod rten*, meaning “basis” or “recipient” of “offerings” or “veneration.” Pali: *cetiya*.

A *caitya*, although often synonymous with *stūpa*, can also refer to any site, sanctuary or shrine that is made for veneration, and may or may not contain relics.

A *stūpa*, literally “heap” or “mound,” is a mounded or circular structure usually containing relics of the Buddha or the masters of the past. It is considered to be a sacred object representing the awakened mind of a buddha, but the symbolism of the *stūpa* is complex, and its design varies throughout the Buddhist world. *Stūpas* continue to be erected today as objects of veneration and merit making.

g.11 charnel ground

*dur khrod*

དུས་ཚོད།

*śmaśāna*<sup>AS</sup>

A place where dead bodies are burned, buried, or left to decay.

g.12 cubit

*khru gang*

ཐུ་གར།

*hasta*<sup>AS</sup>

*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.13 ḍākinī

*mkha' 'gro ma*

མཁའ་འགྲོ་མ།

*ḍākinī*<sup>AS</sup>

*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.14 Durgā

*dka' zlog ma*

དཀར་ལྗོང་མ།

*durgā*<sup>AS</sup>

The name of one of the most important goddesses in Hindu traditions.

g.15 dūrvā grass

*dUr ba*

དུར་བ།

*dūrvā*<sup>AS</sup>

*Cynodon dactylon*. A species of grass. Commonly known as Bermuda grass or Dhub grass.

g.16 enthralling

*dbang*

དབང་།

*vaśyaka*<sup>AS</sup> . *vaśa*<sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.17 fire offering

*sbyin sreg*

སྤྱིན་སྲེག་།

*homa*<sup>AS</sup>

The ritual offering of oblations into a fire.

g.18 fire that consumes the world at the end of an eon

*'jig par byed pa'i bskal pa'i me*

འཇིག་པར་བྱེད་པའི་བསྐྱལ་པའི་མེ།

*pralayāgni*<sup>AS</sup>

g.19 five grains

*'bru sna lnga* . *'bru lnga*

འབྲུ་སྣ་ལྔ། . འབྲུ་ལྔ།

*pañcadhānya*<sup>AS</sup> . *pañcasasya*<sup>AS</sup>

The five types of grain are corn (*dhānya*), sesame (*tila*), mung beans (*mudga*), barley (*yava*), and white mustard (*śvetasarṣapa*) or māṣa beans (*māṣa*).

g.20 Gaṇapati

*tshogs kyi bdag po*

ཚོགས་ཀྱི་བདག་པོ།

*gaṇapati*<sup>AS</sup>

The name of the famous elephant-headed deity who is a protector deity common to Hindu, Buddhist, and Jain traditions.

g.21 goddess Mārīcī

*lha mo 'od zer can ma*

ལྷ་མོ་འོད་ཟེར་ཅན་མ།

*mārīcīdevatā*<sup>AS</sup>

See “Mārīcī.”

g.22 Hara

*'phrog byed*

འཕྲོག་བྱེད།

*hara*<sup>AS</sup>

A name for the Hindu god Śiva.

g.23 heart mantra

*snying po*

སླིང་པོ།

*hṛdaya*<sup>AS</sup>

A term for the most important and often (but not always) the most simplified spell associated with a particular buddha, bodhisattva, or other being.

g.24 increasing

*rgyas pa*

རྒྱས་པ།

*pauṣṭika*<sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.25 king's counselor

*sngags pa*

མྲགས་པ།

*mantrin* <sup>AS</sup>

See “mantrin.”

g.26 *kṛśara* oil

*snying po gsum gyi mar*

སྒྲིང་པོ་གསུམ་གྱི་མར།

*kṛśara* <sup>AS</sup>

The Sanskrit term *kṛśara* (or *kṛsara*) refers to a dish made of sesame together with a mixture of rice, peas, and spices. The Tibetan seems to understand this as a type of oil (Tib. *mar*) and appears to have preserved a corrupted reading that reflects the Sanskrit back-translation *\*trisara*.

g.27 Kumārī

*gzhon nu ma*

གཞོན་ལུ་མ།

*kumārī* <sup>AS</sup>

The name of a goddess.

g.28 *kuśa* grass

*ku sha*

ཀུ་ཤ།

*kuśa* <sup>AS</sup>

*Desmostachya bipinnata*. A type of grass often used for religious ceremonies.

g.29 league

*dpag tshad*

དཔག་ཚད།

*yojana* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

A measure of distance sometimes translated as “league,” but with varying definitions. The Sanskrit term denotes the distance yoked oxen can travel in a day or before needing to be unyoked. From different canonical sources the distance represented varies between four and ten miles.

g.30 mantra wheel

*'khor lo*

འཁོར་ལོ།

*cakra*<sup>AS</sup>

An arrangement of mantra syllables, often (but not always) in a circular pattern that is used in a variety of ways for the performance of different ritual actions.

g.31 mantrin

*sngags pa*

སྔགས་པ།

*mantrin*<sup>AS</sup>

The term *mantrin* can refer to someone who has mastered or is otherwise qualified to employ mantra recitation, or it can refer to a counselor to a king.

g.32 Mārīcī

*'od zer can*

འོད་ཟེར་ཅན།

*mārīcī*<sup>AS</sup>

Lit. “With Light Rays” or “Radiant One.” The name of a goddess, often associated with sunrise and moonrise.

g.33 mātr

*ma mo*

མ་མོ།

*mātr*<sup>AS</sup>

“Mothers,” a class of female deities, typically seven or eight in number, who are common to both Buddhist and non-Buddhist traditions. Sometimes considered dangerous.

g.34 meditative concentration

*ting nge 'dzin*

ཉིང་ངེ་འཛིན།

*samādhi*<sup>AS</sup>

*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 *Mahāvīyutpatti* 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.35 mudrā

*phyag rgya*

ཕྱག་རྒྱ།

*mudrā*<sup>AS</sup>

*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.36 nāga

*klu*

ལྷ།

*nāga*<sup>AS</sup>

*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.37 pacifying

*zhi ba*

ཞི་བ།

*śāntika* <sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.38 paralyzing

*rengs pa*

རེངས་པ།

*stambhana* <sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.39 Pāvaka Agni

*mang sa be da'o zhes bya ba'i me lha*

མང་ས་བེ་དའོ་ཞེས་བྱ་བའི་མེ་ལྷ།

*pāvakāgnidevatā* <sup>AS</sup>

The name of a particular form of Agni in the Brāhmaṇas and Purāṇas. The relationship between the Tibetan for this term and the Sanskrit is unclear.

g.40 peril

*'jigs pa*

འཇིགས་པ།

*bhaya* <sup>AS</sup>

Often appearing in a set list of eight, this term describes the various potentially harmful situations from which buddhas, bodhisattvas, and other deities offer protection.

g.41 piśāca

*sha za*

ཤ་ཟ།

*piśāca* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

A class of nonhuman beings that, like several other classes of nonhuman beings, take spontaneous birth. Ranking below *rākṣasas*, they are less powerful and more akin to pretas. They are said to dwell in impure and perilous places, where they feed on impure things, including flesh. This could account for the name *piśāca*, which possibly derives from  $\sqrt{piś}$ , to carve or chop meat, as reflected also in the Tibetan *sha za*, “meat eater.” They are



often described as having an unpleasant appearance, and at times they appear with animal bodies. Some possess the ability to enter the dead bodies of humans, thereby becoming so-called *vetāla*, to touch whom is fatal.

g.42 preta

*yi dags*

ཡི་དགས།

*preta*<sup>AS</sup>

*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*.

The pretas live in the realm of Yama, the Lord of Death, where they are particularly known to suffer from great hunger and thirst and the inability to acquire sustenance.

g.43 protection cord

*skud pa*

སུད་པ།

*tantuka*<sup>AS</sup>

A cord that is incanted with a mantra and worn on the body to protect against attack from human and nonhuman beings.

g.44 rākṣasa

*srin po*

སྲིན་པོ།

*rākṣasa*<sup>AS</sup>

*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.45 recitation

*bzlas pa*

བཞུགས་པ།

*japa* <sup>AS</sup>

g.46 root mantra

*rtsa ba'i sngags*

རྩ་བའི་སྒྲགས།

*mūlamantra* <sup>AS</sup>

A term for the most important and often the most simplified spell associated with a particular buddha, bodhisattva, or other being.

g.47 royal priest

*mdun na 'don*

མདུན་ན་འདོན།

*purohita* <sup>AS</sup>

A priest who officiates at a royal court.

g.48 sādhana

*sgrub pa*

སྒྲུབ་པ།

*sādhana* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

Derived from the Sanskrit verb  $\sqrt{sādh}$ , “to accomplish,” the term *sādhana* most generically refers to any method that brings about the accomplishment of a desired goal. In Buddhist literature, the term is often specifically applied to tantric practices that involve ritual engagement with deities, mantra recitation, the visualized creation and dissolution of deity maṇḍalas, etc. Sādhana is aimed at both actualizing spiritual attainments (*siddhi*) and reaching liberation. The Tibetan translation *sgrub thabs* means “method of accomplishment.”

g.49 siddhi

*'grub pa · dngos grub*

འགྲུབ་པ། · དངོས་གྲུབ།

*siddhi* <sup>AS</sup>

Accomplishment or success in general, as well as any particular magical power or ability.

g.50 sowing discord

*dbye ba*

དབེ་བ།

*vidveṣaṇa* <sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.51 Śrāvastī

*mnyan yod*

མཉམ་ཡོད།

*śrāvastī* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

During the life of the Buddha, Śrāvastī was the capital city of the powerful kingdom of Kośala, ruled by King Prasenajit, who became a follower and patron of the Buddha. It was also the hometown of Anāthapiṇḍada, the wealthy patron who first invited the Buddha there, and then offered him a park known as Jetavana, Prince Jeta's Grove, which became one of the first Buddhist monasteries. The Buddha is said to have spent about twenty-five rainy seasons with his disciples in Śrāvastī, thus it is named as the setting of numerous events and teachings. It is located in present-day Uttar Pradesh in northern India.

g.52 subjugating

*mngon spyod*

མངོན་སྟོད།

*abhicāruka* <sup>AS</sup>

A common class of ritual activity (Skt. *karman*; Tib. *las*).

g.53 three spices

*tsha ba gsum · tsha gsum*

ཚ་བ་གསུམ། · ཚ་གསུམ།

*trikaṭuka* <sup>AS</sup>

The three spices are traditionally ginger, pepper, and long pepper.

g.54 Vairocana

*rnam par snang mdzad*

རྣམ་པར་སྣང་མཛད།

*vairocana* <sup>AS</sup>

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

g.55 vajra

*rdo rje*

རྡོ་རྗེ།

*vajra* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

This term generally indicates indestructibility and stability. In the sūtras, *vajra* most often refers to the hardest possible physical substance, said to have divine origins. In some scriptures, it is also the name of the all-powerful weapon of Indra, which in turn is crafted from vajra material. In the tantras, the vajra is sometimes a scepter-like ritual implement, but the term can also take on other esoteric meanings.

g.56 vajrācārya

*rdo rje slob dpon*

རྡོ་རྗེ་སློབ་དཔོན།

*vajrācārya* <sup>AS</sup>

A person who has mastered the mantras, maṇḍalas, and other elements of a particular deity and their ritual practices, usually through being consecrated by and receiving direct instructions from another master of that tradition.

g.57 vajrakrodha

*rdo rje khro bo*

རྡོ་རྗེ་ཁྲོ་བ།

*vajrakrodha* <sup>AS</sup>

The name of a wrathful being.

g.58 vidyā

*rig pa*

རིག་པ།

*vidyā* <sup>AS</sup>

A term for a spell and the female being(s) associated with that class of spell.

g.59 Vidyādhara Basket

*rig pa'i 'dzin pa'i sde snod*

རིག་པ་འདྲིན་པའི་སྡེ་སྣོད།

*vidyādharaṭaḥ* <sup>AS</sup>

A term for the collection of writings preserving the spells and rites performed by vidyā holders. There is no known collection of this sort that is currently extant, and it may simply refer to a category or genre of texts instead of a physical collection.

g.60 vighna

*bgegs*

བགེགས།

*vighna* <sup>AS</sup>

A class of malevolent spirits who create obstacles.

g.61 wrathful one

*khro bo*

ཚོ་བོ།

*krodha* <sup>AS</sup>

This term is used in some of the Kriyātantra rites for the goddess Mārīcī to describe the party performing any of the rites aimed at harming a target or enemy.

g.62 yakṣa

*gnod sbyin*

གནོད་སྦྱིན།

*yakṣa* <sup>AS</sup>

*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 jurisdiction 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.63 yakṣiṇī

*gnod sbyin mo*

གནོད་སྦྱིན་མོ།

*yakṣiṇī*<sup>AS</sup>

A female yakṣa, 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 jurisdiction of the Great King Vaiśravaṇa. Several members of this class have been deified as gods of wealth (these include the aforementioned Vaiśravaṇa) or as bodhisattva generals of yakṣa armies. They have entered the Buddhist pantheon in a variety of forms, including, in tantric Buddhism, those of wrathful deities.