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## The Maṇḍala Rites of Noble Mārīcī

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*Āryamārīcīmaṇḍalavidhi*

འཕགས་མ་འོད་ཟེར་ཅན་གྱི་དགྲིལ་འཁོར་གྱི་ཚོག་འོད་ཟེར་ཅན་འབྲུང་བའི་རྒྱུད་སྟོང་ཕྲག་བརྩུ་གཉིས་པ་ལས་ཕྱུང་བའི་རྟོག་  
པའི་སླིང་པོ་བདུན་བརྒྱ་པ་ཞེས་བྱ་བ།

*'phags ma 'od zer can gyi dkyil 'khor gyi cho ga 'od zer can 'byung ba'i rgyud stong phrag bcu  
gnyis pa las phyung ba'i rtog pa'i snying po bdun brgya pa zhes bya ba*

The Maṇḍala Rites of Noble Mārīcī: A Ritual Manual Consisting of Seven Hundred  
Essential Lines from the Twelve-Thousand Line Tantra of Mārīcī's Arising  
*Āryamārīcīmaṇḍalavidhi mārīcījātadvādaśasahasrād uddhṛtakalpahrdayasaptaśatanāma*

· Toh 566 ·

Degé Kangyur, vol. 90 (rgyud 'bum, pha), folios 165.b–186.a



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co.

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## SUMMARY

- s.1 *The Maṇḍala Rites of Noble Mārīcī* contains a collection of elaborate instructions for the visualization and depiction of a number of maṇḍalas and forms of the goddess Mārīcī and her retinue of vidyā goddesses.

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.

## INTRODUCTION

i.

i.1 *The Maṇḍala Rites of Noble Mārīcī*<sup>1</sup> opens with a description of Mārīcī's maṇḍala from its source tantra, *The Tantra of Māyā Mārīcī's Arising*, which describes the maṇḍala's external features, progresses to the entrance and consecration of a disciple, and concludes with a detailed explanation of the internal features of the maṇḍala. The introductory section of this tantra thus provides brief instructions for a ritual that is critical for the successful performance of the many ritual actions presented in the remainder of the tantra—initiation into Mārīcī's maṇḍala.

i.2 After its initial description of Mārīcī's maṇḍala, the text turns to its primary subject matter—the various ritual actions that someone who has been consecrated in Mārīcī's maṇḍala can accomplish. *The Maṇḍala Rites of Noble Mārīcī* contains instructions for a broad range of ritual actions such as attracting, binding, paralyzing, enthralling, enchanting, expelling, killing, piercing, pacifying, and subjugating various targets, as well as rites for sowing discord, curing diseases, controlling rainfall, finding lost treasure, and increasing a ritual target's wealth and well-being. These ritual actions can presumably be performed for oneself or any patron, and many of them are also concerned with the performance of rituals that either target or can be used to benefit kings and members of a royal court. This text also provides a list of seven siddhis that can be accomplished using Mārīcī's rites— invisibility, collyrium, shoes, sword, pill, bovine bezoar, and flight.

i.3 Much like *The Mārīcī Dhāraṇī* (Toh 564) and *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* (Toh 565), *The Maṇḍala Rites of Noble Mārīcī* is primarily concerned with the performance of ritual actions and the attainment of siddhis toward worldly ends. *The Maṇḍala Rites of Noble Mārīcī* expands upon the relationship between Vairocana and Mārīcī found in Toh 565, describing the goddess as the Buddha Vairocana's "great consort" (Skt. *mahāmudrā*; Tib. *phyag rgya chen po*).<sup>2</sup> Despite her association with Vairocana, who is identified as the buddha who taught the original source text for *The*



*King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* and *The Maṇḍala Rites of Noble Mārīcī*, neither of these texts give us any indication that Mārīcī's rituals can be used toward the attainment of an ultimate soteriological goal or realization that might allow one to advance on the path to awakening. This is consistent with *The Mārīcī Dhāraṇī*, taught by the Buddha Śākyamuni Buddha, which functions solely as a protective spell.

i.4 Tarthang Tulku's catalog of the Nyingma edition of the Degé Kangyur divides *The Maṇḍala Rites of Noble Mārīcī* into three chapters.<sup>3</sup> However, since the text itself tells us that its material is extracted from a much larger work, it is likely the case that the three chapter colophons that appear in this text are not indicative of the structure of *The Maṇḍala Rites of Noble Mārīcī* itself but are instead artifacts from its source text. *The Maṇḍala Rites of Noble Mārīcī* and *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* both indicate that they are compilations of ritual instructions from larger tantra dedicated to the goddess Mārīcī. The title of Toh 565 refers to its source text as *The Tantra of Māyā Mārīcī's Arising*, and the title for *The Maṇḍala Rites of Noble Mārīcī* refers to this work 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* contain a translators' colophon, and neither work appears in either of the ninth-century 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>4</sup> However, as Lancaster notes, Tian Xizai's tenth-century translation of the *Mārīcīdhāraṇīsūtra* (Taishō 1257) contains a translation of *The Mārīcī Dhāraṇī* as well as both ritual manuals in the cycle on the goddess Mārīcī that correspond to those preserved in the Degé Kangyur.<sup>5</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>6</sup> As noted in the English translation of Toh 565, 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* (Toh 565) appears to be a slightly different version than the translation preserved in the Kangyur as a standalone text (Toh 564).

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 Maṇḍala Rites of Noble Mārīcī*. 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 may indicate its relationship 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*.<sup>8</sup> The fragment of scribal colophon that survives notes that the text was copied by one Vajrācārya Ravṇdrabhadra (perhaps a misspelling of Ravīndrabhadra), but it does not indicate when or where the text was copied.<sup>9</sup> The 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 as found in 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 Maṇḍala Rites of Noble Mārīcī**  
**A Ritual Manual Consisting of Seven Hundred Essential**  
**Lines from the Twelve-Thousand Line Tantra of Mārīcī's**  
**Arising**

1.

## The Translation

[F.165.b]

- 1.1 Homage to the goddess Mārīcī.<sup>12</sup>
- 1.2 I will explain the maṇḍala of Mārīcī's arising from the tantra called *Māyā Mārīcī's Arising*, which was taught by the perfect Victor.
- 1.3 This deity maṇḍala  
Is blessed by all the buddhas.  
It is square with four gates,  
Adorned with four archways,
- 1.4 Decorated with long and short lattices, [F.166.a]  
And graced with eight pillars.  
Draw a vajra, a jewel, and a half-moon  
With a garland of light in the intermediate section.
- 1.5 Draw a circle in the middle  
With a radiant garland of eight vajras  
And a vajra on top  
Surrounded by a chain of vajras.
- 1.6 A divine fire blazes forth and emits  
A light as pure as the autumn moon.  
Set out the eight vases.
- 1.7 Fill the vases with the five great medicines, the five grains, the five precious substances, and perfumed water, and wrap them with two strips of cloth. Anoint the body of each vase with white sandalwood, adorn them with flower garlands,<sup>13</sup> and furnish them with the various divine food offerings and a row of lamps. Then, recite the mantra one hundred and eight times

- over the all-victorious vase,<sup>14</sup> furnish it with the five supreme medicines and five jewels, decorate it with white, yellow, red, green, and blue colored strips of cloth, and set it down.
- 1.8 If there is not one there already, make a canopy out of two pieces of cloth and raise it, hang flower garlands on the various victory banners, fumigate the area with sweet-smelling incense, and have the disciple enter. The disciple's face should be veiled by two pieces of cloth.<sup>15</sup> Place a turban on his head, anoint him with sandalwood, adorn him with a flower garland, and then confer the consecration.
- 1.9 All the ritual implements should be incanted with the mantra *oṃ mārīcyai svāhā*.
- 1.10 In the middle is the goddess Mārīcī, whose golden complexion flickers like gold from the Jambu River. She wears a blue lower robe and a blue upper garment and shawl, is adorned with all her various ornaments, bracelets, and the like, and is installed in the middle. She has six arms, three faces, and three eyes. She is mounted on a boar, and her hair has grown into a caitya crown. Her left hands hold a bow, thread, and aśoka branch. Her right hands hold an arrow, vajra, and needle. She sits in the middle of a caitya with her right foot extended.
- 1.11 *oṃ arkamasi svāhā*. [F.166.b] The goddess installed in the eastern quarter<sup>16</sup> is adorned with all her ornaments. She is like the sun at dawn and is a young girl in the prime of her youth. She wears a blue upper garment and holds in her two hands a needle and thread that she uses to sew eyes and mouths shut.
- 1.12 *oṃ markamasi svāhā*. The goddess in the southern quarter should be depicted<sup>17</sup> as a young girl with a pale-yellow complexion<sup>18</sup> wearing a blue lower robe and a blue upper garment and shawl. Her two hands hold an aśoka branch and a needle and thread, and she is adorned with all her ornaments. That is the goddess of the southern quarter.
- 1.13 *oṃ antardhānamasi svāhā*. In the western quarter is a young girl adorned with all her ornaments. She holds a noose and an aśoka branch, has a yellow complexion, wears a blue lower robe, upper garment, and shawl, and rides a boar. She has two arms, blazes like fire, and dwells in the western quarter.
- 1.14 *oṃ tejomasi svāhā*. In the northern quarter is a young girl adorned with all her ornaments. She has a red complexion and wears a blue lower robe, upper garment, and shawl. Her two hands hold an arrow and bow.
- 1.15 A goddess should be installed in the eight directions in the proper order.<sup>19</sup>
- 1.16 *oṃ udayamasi svāhā*<sup>20</sup> is in the southeast.  
*oṃ gulmamasi svāhā* is in the southwest.  
*oṃ vanamasi svāhā*<sup>21</sup> is in the northwest.  
*oṃ cīvaramasi svāhā*<sup>22</sup> is in the northeast.

- 1.17 Install the goddesses in that order. Following proper ritual procedure, imagine that they all have the face of a boar, are extremely powerful, and are preceded by a charging boar.
- 1.18 *oṃ ālo svāhā* is at the eastern gate.  
*oṃ tālo svāhā* is at the southern gate.  
*oṃ kālo svāhā* is at the western gate.  
*oṃ sacchalo samasamūratī*<sup>23</sup> *svāhā* is at the northern gate.
- 1.19 *oṃ vattāli svāhā* is at the southeast boundary.  
*oṃ vadāli svāhā* is at the southwest boundary. [F.167.a]  
*oṃ varāli svāhā* is at the northwest boundary.  
*oṃ varāhamukhi svāhā* is at the northeast boundary.
- 1.20 The two mantras *oṃ padākramasi*<sup>24</sup> *svāhā* and *oṃ varāli svāhā* are written on a card<sup>25</sup> in the southern quarter.
- 1.21 The two mantras *oṃ parākramasi svāhā* and *oṃ varāli svāhā* are written on a card in the western quarter.
- 1.22 The two mantras *oṃ gulmamasi svāhā* and *oṃ varāli svāhā* are written on a card in the northern quarter.
- 1.23 The two mantras *oṃ mahācivaramasi svāhā* and *oṃ varāhamukhi svāhā* are written on a card in the eastern quarter.
- 1.24 Here is the description of the protectors who guard the gates, beginning in the east. They are the colors of the tathāgatas Akṣobhya and so forth, they hold implements such as the vajra, the hook, and the rest, and they all bear the same objects and have the same complexions as the goddesses Vattāli, Arkamasi, and so forth.
- 1.25 The two goddesses on the cards beginning in the southern quarter are the color of the tathāgata of that quarter. Imagine all of them in due order holding a vajra, aśoka branch, arrow, bow, needle, thread, hook, and noose. They all have the face of a boar, have three eyes, are mounted on a boar, and are adorned with all their ornaments.
- 1.26 A maṇḍala that has been visualized in this way will remove all negative deeds, make that person successful and prosperous, and bring wealth and good harvests. He will attain whatever good result he desires just by reciting the mantra on a regular basis.
- 1.27 This is another rite. The mantra *oṃ mārīcyai svāhā* and its supreme seed syllable *oṃ mām* are effective for all rites. Add the syllable *dri* to the mantra for rites of pacifying, increasing, enthralling, subjugating, and attracting.
- 1.28 If he imagines the syllable *hūm* blazing in his heart and mounted on a whirling firebrand while performing the attracting rite with the hook and noose, it will attract a divine woman who is within one hundred leagues.

- 1.29 If he wants to enthrall a king, [F.167.b] he should make an effigy out of salt and offer it into the fire at the three junctions of the day, and in seven days the king will give an indication of his trust<sup>26</sup> and be enthralled. If he wants to pacify him, he should make it out of dūrvā grass anointed with ghee.<sup>27</sup>
- 1.30 If he wants him to have a long life, he should kindle the fire with uḍumbara, bodhi tree, banyan, and butea branches, coat aśoka flowers with the three sweets, and perform one hundred thousand fire offerings. The king will be enthralled and give an indication of his trust within seven days, and he will even receive a turban.<sup>28</sup>
- 1.31 Another rite is as follows: The most important ingredient is the outer layers of the right horn of a tawny cow. He should prepare a collyrium that contains equal proportions of that and the blood from the left ear of a boar and incant it with the mantra *oṃ mārīcyai antardhānamasi*<sup>29</sup> *svāhā* for the duration of a lunar eclipse, and it will be activated. He will become invisible by simply applying it to the eye. He should coat a collyrium mixed with a female black cat's excrement<sup>30</sup> with the three types of metal and place it in his mouth during the lunar eclipse while reciting the mantra for the duration of the eclipse, and it will be rendered effective.
- 1.32 This is the most advanced invisibility spell—it ensures that one cannot be seen, cannot be seized, cannot be bound, cannot be stopped, cannot be opposed, cannot be enchanted, cannot be cut by a blade, cannot be decapitated, cannot be injured, cannot be burned, and cannot be brought under an enemy's control.<sup>31</sup> Use the mantra *oṃ mārīcyai antardhāna svāhā* for all invisibility rites.
- 1.33 The following is the description of the fire pit:
- 1.34 Make a fire pit measuring one cubit  
And an altar four fingers wide.  
Draw a lotus in the middle of the hearth  
Surrounded by a chain of vajras.
- 1.35 Draw a vajra in the center of the lotus.  
The wise one should make a fire pit  
That resembles a lotus with a thousand petals.
- 1.36 He should scatter kuśa grass on the four sides, place a water vessel to the left, and place all the ritual implements to the right. He should recite the mantra *oṃ mārīcyai hūṃ phaṭ* [F.168.a] *svāhā* over the water and sprinkle it, expel all the vighnas, and then invoke the deity Agni with the following mantra:

1.37 *oṃ ehy ehi mahābhūtadevagaṇa<sup>32</sup>ṛṣidvijasattama gṛhītvā āhuti āhāra asmin sannihito bhava oṃ agnaye triphatri<sup>33</sup> svāhā āviśa āviśa mahāśriye havyakavyavāhanāya svāhā*

1.38 This mantra will summon and install Agni in the middle of the fire pit. He sits on a sun disk, has three eyes and four arms, and holds a boon-granting water vessel, a lotus garland, a staff, and a string of akṣa beads.<sup>34</sup> His tawny hair blazes upward. Agni is peaceful,<sup>35</sup> and he is supreme among those who eliminate all manner of misdeeds. The oblation should be offered into his mouth three times.

1.39 After that, the deity is installed.<sup>36</sup> He should imagine that the image of a sun disk appears out of the syllable *raṃ*, the syllable *a* appears on that, and a lunar disk emerges from it like a blazing fire. Then, he should imagine that the goddess Mārīcī is installed upon the lunar disk just as before, and he should offer the oblation into her mouth three times.

1.40 If he desires a particular siddhi,<sup>37</sup> the vajrācārya should ritually purify himself and wash his body. He should wear white robes for the pacifying rite, yellow robes for the increasing rite, red robes for the enthralling rite, and black robes for the subjugating rite. He must learn the rite through a vajrācārya's instructions.

1.41 He should perform one thousand fire offerings of lotuses dipped in yogurt, honey, and ghee. Or, if he wants to become a local ruler,<sup>38</sup> he should offer the one thousand lotuses in front of the painting. Then he will see Mārīcī in her true form or enjoy great prosperity. This is the best rite for engendering all manner of happiness in this life. Also, if the fire offering is performed with a hundred thousand red and blue lotuses, he will attain any type of material wealth he desires and have a vision of Blessed Mārīcī.

1.42 Another rite is as follows: He should recite the mantra *oṃ mārīcyai vattāli vadāli varāli varāhamukhi* [F.168.b] *sarvaduṣṭānāṃ cakṣurmukhaṃ bandha bandha svāhā* seven times over his robe as he ties a knot. Then, if he inserts a teakwood dagger that is four fingers long into the knot and sets off on a journey, robbers and the like will perceive him as a king of elephants baring his tusks, and every thief will be restrained. All the multitudes of living beings will adore him and be enchanted.

1.43 Another application of the mantra is as follows: He should draw the effigy on a copper vessel. Then he should inscribe the mantra augmented with the target's name with the end of a double vajra<sup>39</sup> using yellow arsenic, turmeric, and sulfur, and it will paralyze them. He should place the vessel in water, and they will give an indication of their trust.

1.44 Another application of the mantra is as follows: He should draw the effigy with bovine bezoar and horse blood on a copper pot, augment the mantra with the target's name, and write it in the center. Then he should place the



pot in water and recite the mantra, and it will summon any being within one thousand leagues. If he imagines the man or woman seated on a whirlwind and summons them with the noose and hook, they will undoubtedly be drawn to him.

1.45 If he performs the following offering to both the deity and a guru who has been consecrated in the maṇḍala of *Mārīcī's Arising*,<sup>40</sup> he will perfect the goddess's mantra, which was taught by the perfect Victor. He should install the four syllables in the four directions with a lunar disk in the middle like a mountain of blue sapphire whose light spreads for a thousand leagues. Then, he should imagine himself as the deity emanation that appears out of the syllable *māṃ* at the center of the lunar disk.

1.46 She is bright yellow, has beautiful tresses of thick hair,<sup>41</sup> and wears a black lower robe. She wears a blue upper garment and shawl. She has six arms, three boar-faces, and three eyes. She is adorned with all her ornaments and wears a caitya on her head. In her right hands she holds a garland of luminous, blazing vajras, an arrow, and a needle. In her left hands she holds a bow, thread, and an aśoka branch. [F.169.a] She is seated on a lunar disk in a boar-drawn chariot with a beautiful deep golden color. Whether he imagines that it is evening and she sits on a lunar disk, or that it is day and she sits on a solar disk, the visualization will be just as effective.

1.47 *oṃ vaṃ yaṃ raṃ vaṃ maṃ mā me paśyantū sattva*<sup>42</sup> *antardhānamasi svāhā*. If he recites this mantra while traveling, it will ensure that he cannot be seen, cannot be seized, cannot be bound, cannot be stopped, cannot be opposed, cannot be enchanted, cannot be cut by a blade, cannot be decapitated, cannot be injured, cannot be burned, and cannot be brought under an enemy's control.

1.48 He should mix realgar and bovine bezoar with a collyrium and sit at the base of the northern side of a crepe jasmine bush, naked and with his hair down, during a lunar or solar eclipse. He should combine the previous ingredients, make them into a pill, and wrap the pill in gold, silver, and copper. He should place it in his mouth and hide. This pill is the best for making one invisible for an entire day. It is said that "*oṃ māṃ*"<sup>43</sup> is the supreme heart mantra. It is the essence of the essence, and the most secret of secrets. It grants the four desirable gifts,<sup>44</sup> and through it one can attain buddhahood."

1.49 Another application of the mantra is as follows: He should visualize Blessed Mārīcī in the middle of a lunar disk and seated on a lunar disk. Mārīcī is beautiful and shines like gold from the Jambu River. She has three faces, three eyes, and six arms. She wears a blue lower robe and a blue upper garment and shawl. She is adorned with her various ornaments and wears a caitya on her head. Her primary face is yellow and smiling. Her left face is a

terrifying black boar that bares its fangs. Its tongue lolls about as it snarls and strikes fear in the enemy. Her right face is white and casts a light as pure as the autumn moon. Her left hands hold a bow, thread, and aśoka branch. Her right hands brandish an arrow, needle, and vajra. She is lovely and grants whatever one desires. She is efficacious [F.169.b] and grants all the siddhis.

- 1.50 This is the maṇḍala that was taught by the Victor. The section in *The Tantra of Mārīcī's Arising* called *Mārīcī Appears*<sup>45</sup> says:
- 1.51 It is square and has four gates  
Adorned with four archways.  
There are eight vases  
Tied with pairs of cloth strips,
- 1.52 Anointed with pure white sandalwood,  
And decorated with flower garlands.  
Draw the sublime maṇḍala  
Using the five colors.
- 1.53 In the middle is an eight-petaled  
Lotus in full bloom.  
The archways have flower garlands  
And long and short lattices.
- 1.54 It has eight lamps  
And is adorned with colorful canopies.  
*Vaṃ* is in the center of the lotus.
- 1.55 *oṃ mārīcyai svāhā*.
- 1.56 *oṃ arkamasi svāhā* is in the east.  
*oṃ markamasi svāhā* is in the south.  
*oṃ antardhānamasi svāhā* is in the west.  
*oṃ tejomasi svāhā* is in the north.
- 1.57 *oṃ padākramasi*<sup>46</sup> *svāhā* is in the southeast.  
*oṃ urmamasi svāhā* is in the southwest.  
*oṃ vanamasi*<sup>47</sup> *svāhā* is in the northwest.  
*oṃ viparimasi*<sup>48</sup> *svāhā* is in the northeast.  
*oṃ mahācīvaramasi svāhā* is at the zenith.  
*oṃ parākramasi svāhā* is at the nadir.

- 1.58 He should install the goddesses in the maṇḍala in this way and make offerings, and they will grant anything he desires. The aforementioned sequence should also be used to draw the painting. When a disciple is consecrated in the maṇḍala, they should be close to attaining the siddhis and should offer their own wealth or their own body.
- 1.59 *This concludes "The Four-Syllable Ritual."*
- 1.60 In the sky is the syllable *mām* inside a sun and moon caitya. The syllable transforms into a youthful girl who is yellow like the color of molten gold. She is radiant and blazes forth like the sun at dawn. She has a garland of a thousand light rays that radiate outward. She wears a lower robe as red as the scarlet mallow and hibiscus flower. [F.170.a] She wears an upper garment and shawl of various shades of red, bracelets, earrings, a girdle, and bangles for her feet. She wears anklets, and her arms have various types of armllets. She is adorned with all her ornaments, Vairocana is seated on her crown, and her head is ornamented with an aśoka wreath. She has eight hands, three faces, and three eyes. In her left hands she brandishes a bow, aśoka branch, thread, and noose. In her right hands she brandishes a blazing vajra, needle, hook, and arrow. She is lovely.
- 1.61 Her primary face is peaceful and open like a flower in full bloom. It is bright yellow like gold with eyes like blue lotuses and lips that look as if they have been smeared with vermillion powder. Its countenance is charming and playful.
- 1.62 The face on the left<sup>49</sup> is wrathful and contorted, bares its fangs, and is terrifying. It radiates like blue sapphire or lapis lazuli. Its radiance is equal to that of twelve suns. Its snarling grimace is wrathful, it has a curling tongue, and it is unbelievably terrifying.
- 1.63 The face on the right is bright red and wreathed in red flowers on the blooming branches spreading from an aśoka tree trunk that has been planted in the middle of a caitya<sup>50</sup> and blaze forth like the light of a divine ruby.
- 1.64 At the base beneath her is Lord Vairocana with his crown of matted locks, peaceful demeanor, and golden yellow complexion, baring the hand mudrā of supreme awakening.
- 1.65 She is seated with her right leg extended inside a caitya that has been placed on a boar-drawn chariot.<sup>51</sup> She is a young girl in the prime of her youth.
- 1.66 Down in front of the chariot there is a whirlwind, on which is the syllable *ha*, and out of which appears an emanation of the great celestial deity Rāhu,<sup>52</sup> who eclipses the sun by day and the moon by night. She is surrounded by four goddesses, and her mantra is *oṃ mārīcyai svāhā*. [F.170.b]

- 1.67 The goddess on the lead chariot summoned into the space in front of her has four arms, is red, has the face of a boar, and wears a red lower robe. She wears a red upper garment and shawl and is adorned with all her ornaments. She rides the lead chariot brandishing a needle and thread,<sup>53</sup> and she holds a hook with which she draws in her target, a noose, and a branch. He should recite the mantra *oṃ vattāli vadāli varāli varāhamukhi svāhā*, and whatever woman or man he wishes will be conveyed on a whirlwind and be drawn to him.
- 1.68 The mantra for the goddess who dwells in the southern quarter is *oṃ vattāli vadāli varāli varāhamukhi*<sup>54</sup> *sarvaduṣṭapraduṣṭānām*<sup>55</sup> *cakṣurmukhaṃ bandha bandhami svāhā*. This mantra shuts the mouths of wicked people. She has four arms and a golden complexion, and she wears a red lower robe and a red upper garment and shawl. One set of hands holds an aśoka branch and a noose, and the other set holds a sewing needle and thread. Her head is wreathed with a garland of aśoka flowers.
- 1.69 The mantra for the goddess who dwells in the western quarter is *oṃ vattāli vadāli varāli varāhamukhi*<sup>56</sup> *sarvaduṣṭapraduṣṭānām stambhaya svāhā*. Imagine this goddess with four arms in the space behind Mārīcī. She holds a vajra, noose, branch, and needle. She has a golden complexion and wears a red lower robe and a red upper garment and shawl. She appears as a young girl adorned with all her ornaments, with her head wreathed with a garland of aśoka flowers.
- 1.70 *oṃ vattāli vadāli varāli varāhamukhi*<sup>57</sup> *sarvaduṣṭām me vaśam ānaya svāhā*.<sup>58</sup> The goddess who dwells in the northern quarter has four arms and the various ornaments. She wears a red lower robe and a red upper garment and shawl. She emits a radiant light like the sun at dawn and blazes like the fire of passion. Her left hands hold a blazing bow and aśoka branch, and her right hands hold an arrow and luminous vajra. The goddess stands there like the fire that consumes the world at the end of an eon, [F.171.a] and she enthralls all beings.
- 1.71 To begin, he should first hold a feast for the noble saṅgha. He should have an artist who maintains the precepts draw the painting of Blessed Mārīcī on a new canvas. The faithful one should arrange the upper robe on one side and complete the painting. Then he should hold a feast for the fully ordained nuns as well as for the young women. Then he should display the image inside a reliquary caitya located at a pool, at the ocean, on a mountain, in a charnel ground, at the base of a banyan tree, in a garden, in a shrine, or in a house, and he should recite the hundred-thousand-syllable mantra using the five customary offerings.

- 1.72 The first, second, and third recitations<sup>59</sup> will purify misdeeds. At the fourth, he will have a vision in which he crosses the ocean, comes to rest on a mountain, and encounters a young girl. He should understand this as an indication that his misdeeds are now purified. At the fifth, the tip of the lamp will grow, and a sweet smell will fill his nose. At the sixth he will see the buddhas and bodhisattvas. At the seventh he will have a vision of Mārīcī. When the practitioner sees these signs, the siddhis have been stabilized.
- 1.73 If at some point the practitioner sees an inauspicious sign such as serpents, monkeys, cats, donkeys, horses, elephants, buffalo, or dogs quarreling with one another and becomes worried, he should recite the mantra two hundred thousand times. At that point he will actually see the form of Blessed Mārīcī and perfect the rite that is taught in the ritual manual.
- 1.74 The mantra *oṃ mārīcyai svāhā* can be used for any rite. If he recites it one hundred and eight times without interruption, his intellect will sharpen, and he will be able to remember one thousand texts. He will have a long life, be healthy and powerful, and be worthy of all beings' offerings. [F.171.b] Someone who has completed ten thousand recitations will gain the siddhi of extending their lifespan to one thousand years. If he continually offers the five things while reciting the mantra ten million times, he will attain siddhis.
- 1.75 This is precisely what Vairocana taught. It brings about many miraculous things such as the invisibility, collyrium, shoes, sword, pill, bovine bezoar, and flight siddhis and the ritual powers<sup>60</sup> of enthralling, attracting, expelling, killing, sowing discord, paralyzing, enchanting, binding, overcoming, pinning with a dagger, attracting yakṣiṇīs, and piercing dākinīs. It cures things such as fever, illness, poison, and the four-day fever, and it grants the power of entering, attracting divine beings, and finding lost treasure. The mantra must be recited continually by one who has performed the king of mantras invocation and is perfectly endowed with the pride of Mārīcī.
- 1.76 The following is the ritual for enthralling and attracting: In a private and secret place,<sup>61</sup> he should smear a maṇḍala with white sandalwood or cow dung in front of the deity image. He should draw the effigy with the sap of aśoka flowers, red lac, red sandalwood, and bovine bezoar, add the target's name to the mantra, and place it in the middle. Then he should place his left hand on its genitals,<sup>62</sup> recite the mantra, and imagine that the target's legs give out and that they exhibit various types of madness such as letting their hair down and trembling with intense passion. Performing this rite on the one who bears that name will enthrall the desired target within three days.
- 1.77 Another application of the mantra is as follows: He should make an effigy of the target out of the soil from both banks of a river and soil from a footprint. Using the same substances described above, he should augment

the mantra with the target's name and write it on birch bark or a piece of cloth from the cremation ground and place it in the middle. This rite should be performed when the moon is in the lunar asterism Puṣya. He should take an aśoka wood [F.172.a] dagger eight fingers long and stab the effigy's vagina. Then, he should place the dagger in his left hand and recite the mantra while bearing the target's name in mind. This will enthrall even Maheśvara's wife within three days, not to mention the spouse of another human being.

1.78 Another application of the mantra is as follows: He should make the effigy out of beeswax, write the mantra augmented with the target's name on a piece of birch bark with vermilion powder using the aforementioned great medicines colored with vermilion powder,<sup>63</sup> and place it in the middle. All these rites should be performed when the moon is in the lunar asterism Puṣya. He should stab the effigy in the genitals with an aśoka wood dagger, smear the body with black mustard seed, and offer incense in a fire kindled with teakwood. This rite will enthrall even Śakra's daughter in three days' time, not to mention the daughter of a human being. The mantra recitation also works on men.

1.79 Another application of the mantra is as follows: He should make the effigy out of ash from a charnel ground, dirt from an anthill, clay from a potter's wheel, and soil from a footprint, write the mantra augmented with the target's name on a piece of birch bark with red sandalwood and bovine bezoar, and place it in the middle. He should burn it in a fire kindled with teakwood while reciting the mantra in front of the painting for seven days at the three junctures of the day, and any human king will give an indication of his trust and be enthralled.

1.80 There is another more advanced procedure for a faithful disciple that is described as follows: He should gather the collyrium from the left eye of a dead person, the left ring finger, and a left rib bone six fingers long. Then, using a male skull, he should prepare an ink of red sandalwood, red lac, bovine bezoar, and aśoka flowers when the moon is in the lunar asterism Puṣya. He should write the king of mantras augmented with the target's name on a lotus with eight petals. He should imagine the goddess surrounded by six fires,<sup>64</sup> filled with the wind seed-syllable, and standing on a sun disk with her right leg extended.<sup>65</sup> As he draws the target in with the hook and noose, a whirlwind will draw in any target who is within one thousand leagues. This is the supreme siddhi of attracting a woman. [F.172.b]

1.81 Another application of the mantra is as follows: He should draw a clear likeness of the king on a plank of aśoka wood and write his name in the center with his own blood, bovine bezoar, and red saffron. It should be surrounded by the syllable *māṃ*, and that should be surrounded by the

syllable *cyai*. He should trample the plank with his left foot while bearing the king's name in mind and reciting the mantra, and he will undoubtedly draw near within three days.

1.82 If he wants to attract a yakṣiṇī, he should go to a charnel ground on an auspicious day when the moon is in the lunar asterism Puṣya<sup>66</sup> and fashion a piece of banyan wood measuring one cubit into an effigy of a girl in the prime of her youth that clearly resembles a yakṣiṇī. She should be adorned with all her ornaments, and her right foot should be slightly bent. She should be holding a banyan branch with her left hand, with a flirtatious air that indicates she is intent on fulfilling her sexual desire. He should write the mantra augmented with the target's name using the aforementioned great medicines and place it in the middle. At night, in a private and secret place where there are no people to distract him, he should smear a maṇḍala on the ground with sandalwood and place it in front of the painting. He should scatter flowers on it, light the lamps, and make an incense offering of bdellium. He should recite the mantra while bearing the yakṣiṇī's name in mind, and she will come. A sign will appear on the first day, and the next day she will reveal herself. At that point he should remain silent, and if he maintains a vow of silence for an entire month, he will attain the siddhi. The yakṣiṇī will bestow on him the supreme siddhi. The practitioner should call her mother, sister, or wife. Then, she will take him on her hip<sup>67</sup> and transport him to her realm. The practitioner will live as long as he wants, up to one eon. If at any point he makes a mistake and does not heed this instruction, he will not gain the siddhi and will become a great patron. At that point he will obtain great and vast wealth, and [F.173.a] he will be born into a family of yakṣas in his next rebirth. That is called the yakṣiṇī practice ritual.

1.83 If he wants to enthrall a king, he should make an effigy on a banyan branch that hangs down to the base of the tree. It should be well made and clearly resemble the target. He should write the target's name clearly in the middle with bovine bezoar, red lac, and red saffron, summon them with the noose and hook, and imagine that their two legs give out as he recites the mantra. At that point the target will be his servant for as long as they live. This is a highly advanced practice, and it requires perseverance and determination.

1.84 The following rite is also performed on an auspicious day when the moon is in the lunar asterism Puṣya, and the statue should be made from a piece of aśoka wood that measures one cubit. Victorious Blessed Mārīcī has eight arms, three faces, and three eyes. Her hair adorns the top of her head like a caitya.<sup>68</sup> She wears a wreath of aśoka flowers and is ornamented with gold earrings, a neck ornament, a half-length necklace, bracelets, a girdle, bangles for her feet, and hundreds of various garlands. Her body is blazing and

- radiant like gold from the Jambu River, and it emanates a light as bright as ten thousand suns. She wears a red lower robe and a multicolored upper garment and shawl. In her left hands she holds a bow, aśoka branch, noose, and thread. In her right hands she brandishes a blazing vajra, arrow, needle, and hook.
- 1.85 She has the face of a boar on the left and the right. Her primary face shines like a flower in full bloom. Her complexion is like molten gold. Her eyes are like blooming flowers. Her beautiful face is radiant, and her lips are as red as coral, scarlet mallow, and hibiscus flowers. Her left face is wrathful, bares its fangs, is terrifying, and has a horrific scowl. Its gaze does not waver and is never deterred. Its tongue curls back, [F.173.b] and it is unbelievably terrifying. The complexion of her left face is like blue sapphire. Her right face is that of a boar, and its complexion is like a red ruby. It is adorned with a flowering aśoka branch.
- 1.86 Her chariot is furnished with the sun and moon and driven by the asuras and a boar.<sup>69</sup> The youthful goddess stands with her left leg forward.<sup>70</sup> Down in front of the chariot there is a whirlwind with the syllable *ha*<sup>71</sup> on it, out of which appears the celestial deity Rāhu,<sup>72</sup> who eclipses the sun by day and the moon by night.
- 1.87 When the moon is in the lunar asterism Puṣya, he should offer whatever he has and carefully prepare a feast for the young maiden. When the statue is finished, the wise one should coat a relic pill with gold and place it inside the base of the caitya that crowns her head. That statue is known as a statue that contains a relic.
- 1.88 Then, in a place where there is a house with a vast amount of land,<sup>73</sup> he should make a maṇḍala in front of the statue by smearing the ground with sandalwood or cow dung, and he should perform the offering while reciting the mantra. He should scatter it with flowers, drape it with flower garlands and long and short lattices, decorate it with a garland of lamps, and offer perfumes, fragrances, offering cakes, sandalwood, and bdellium.
- 1.89 Now I will describe the vessel for the water offering. He should use a vessel made of conch or pearl oyster shell, a vessel made out of gold, silver, or copper, or a vase made of clay.<sup>74</sup> He should focus on Vairocana's great consort just as before,<sup>75</sup> recite the mantra *oṃ mārīcyai ehy ehi antasannihito bhava* to summon Blessed Mārīcī, and visualize her approaching and standing there in that form. Then the practitioner should make offerings to her with the five customary offerings while reciting the following mantra:
- 1.90 *oṃ mārīcyai devatāyai antasannihito me bhava anurakto me bhava sutoṣyo me bhava sarvasiddhiṃ me bhava prayaccha* [F.174.a]



- 1.91 The vidyā master should incant the aforementioned vessel that has been anointed with white sandalwood and adorned with flower garlands with the mantra one hundred and eight times and then place the vessel down as the water offering.<sup>76</sup> He should sprinkle Blessed Mārīcī with the water<sup>77</sup> and supplicate her, saying, “From this day forward, please ensure that your mantra is effective for me.” Then he should recite the mantra and perform the visualization with pride in himself as Mārīcī,<sup>78</sup> and he should recite the hundred-thousand-syllable mantra.
- 1.92 Afterward, signs of the siddhis will appear. The statue of Mārīcī might shake or tremble, or he might see a string of points of light, smell a sweet fragrance, experience heat, see smoke, or see fire. If he does not see any of these signs, he should double the mantra recitation. When he has performed ten million mantra recitations, he will attain siddhi. He will see the actual body of Blessed Mārīcī and attain siddhi. She will bestow the highest state along with whatever siddhi he wishes, be it the sword, collyrium, shoes, bovine bezoar, invisibility, pill, or alchemical elixir.
- 1.93 The sword siddhi refers to becoming a lord of the vidyādhara and frolicking with the vidyādhara simply by taking hold of the beautiful siddhi-sword.
- 1.94 The collyrium siddhi refers to entralling gods, asuras, and human beings when he looks at them, simply by applying the collyrium to the eye.
- 1.95 The shoe siddhi refers to wearing shoes that allow him to travel a thousand leagues.
- 1.96 The bovine bezoar siddhi refers to taking on manifold forms and entralling kings by placing a bindi on the forehead using the bovine bezoar.
- 1.97 The pill siddhi refers to placing a pill in his mouth that allows him to travel the vast earth and take whatever form he wishes, just like a yakṣa.
- 1.98 The mercury siddhi refers to acquiring mercury [F.174.b] that can transform any element into gold and make his body indestructible.
- 1.99 Also, should he wish, he can become immortal and become a lord of the celestial beings with a divine body that is impervious to all manner of evil influences and can take on various forms. If he desires, the power and magical ability of his radiance will be so majestic it can subdue others. Performing the practice before such a painting and statue can bring siddhis such as these. He can also gain siddhi by meditating on the lack of a self. This authentic practice was taught by Vairocana.
- 1.100 If he wants to enthrall a king, he should draw an effigy of the target on a piece of birch bark with red sandalwood and bovine bezoar,<sup>79</sup> write the mantra augmented with their name in the middle, and place it under the feet of the statue. He should put on a red rosary and robes, make an offering with red flowers, and burn an incense offering of bdellium.<sup>80</sup> Then he should

summon the target with the noose and hook, imagining them vomiting and both of their legs giving out. By invoking them with the king of mantras, he will enthrall a lord of men in three days.

1.101 Another application of the mantra is as follows: He should draw the target's body in front of the statue on a piece of birch bark with saffron and bovine bezoar mixed with blood, write the mantra augmented with their name in the middle surrounded by the seed syllable *mām*,<sup>81</sup> surround that with the syllable *skrom*,<sup>82</sup> surround that with the syllable *cyai*, and place it in front of the statue. Then he should burn an incense offering of bdellium while reciting the mantra one hundred and eight times while summoning them with the noose and hook and imagining them riding in a whirlwind. If he does this, he can summon any beautiful woman who is within one league.

1.102 Now I will explain the relic pill practice. He should mix the fat of a human corpse, a woman's nose, and ash from a charnel ground with pulp from a ripe elephant apple, white bdellium, and horse milk.<sup>83</sup> [F.175.a] He should coat with it a trustworthy relic of the Sugata, wrap it in gold, silver, and copper, and finish it on the third day of Puṣya. Then he should recite the mantra in front of Mārīcī, and he will gain the siddhi. When he places the pill in his mouth, he can take the form of any yakṣa in the world he wishes.

1.103 There is also the following pill practice: He should grind up excrement from a black cat with the eye of a black dog, the eye of a black horse, the eye of a black raven, the left ear of a pig, and blood<sup>84</sup> and use it to coat a trustworthy relic of the Sugata. He should finish it on the third day of Puṣya by placing it in a sun and moon fire three times. Then he should place it on the roof of the mouth and recite the mantra in a secluded place in front of Mārīcī. His wealth will increase sixfold, and he will enjoy other men's beautiful wives.

1.104 Another pill rite is as follows: He should coat the eye of a black nocturnal bird, the eye of a black raven, the eye of an owl, the eye of a black cuckoo, or a trustworthy relic of the Sugata with vajra milk.<sup>85</sup> Then he should wrap it in gold, silver, and copper, and finish it while reciting the mantra in front of Mārīcī, and he will gain siddhi. When he places it in his mouth, he will be invisible. He will be invisible, imperceptible, unable to be restrained, unstoppable, unable to be overcome, unable to be enchanted, unable to be cut with a blade, unable to be decapitated, invincible, impervious to fire, and unable to come under an enemy's control. Vairocana taught this supreme invisibility rite, and only someone whose mantra recitation is highly advanced can perform it.

1.105 If he wants it to rain, he should have a young boy and a young girl of just twelve years who have wide eyes and are beautiful<sup>86</sup> ritually purify themselves and bathe in a private place, put on white robes, anoint their

bodies with sandalwood, put on a flower garland, perfume themselves, and fumigate themselves with incense. Then, [F.175.b] he should smear a maṇḍala with cow dung, have them stand in it, and burn bdellium incense while reciting the mantra one hundred and eight times and offering them gifts. He should imagine that a red syllable *māṃ* blazes like fire on top of a moon disk in the center of the target and perform the worshiping ritual with the pride of the deity Mārīcī while ringing the bell and making the incense offering with bdellium, and it will instantly start to rain in that location. The mantra he should recite to make it rain is *oṃ mārīcyai āveśaya dhuna kampa kampāya prataṅgrāha gṛhṇa hūm oṃ a mārīcyai svāhā*. This rite was taught by Vairocana.

1.106 The “rainfall” meditative concentration that invokes all the nāgas also brings down a torrential rain if the nāga invocation is properly performed. When there is a drought, it means that a wicked and terrible nāga with evil intentions is making it so that there will be no crops, the roots and foliage will wither, and there will be no medicinal plants. So, when there is a drought, the vidyā holder should recite this perfect heart mantra once, and the rain will fall in a great torrent, making the crops and the entire forest with its roots, foliage, and medicinal plants grow:

1.107 *oṃ mārīcyai vipulavare nāge<sup>87</sup> nāgahṛdaya badha jvala jvala sarvanāgahṛdayaṃ kīla nāgakulayavatisvani<sup>88</sup> hana hana sarvaduṣṭa<sup>89</sup>nāgahṛdayāni daha daha sarvaduṣṭa<sup>90</sup>nāgabhavanāni paca paca pacaya pacaya sarvaduṣṭa<sup>91</sup>nāgāni akrama akrama sarvamudrāsāgaranirmale vikrama vikrama mahānāgatejavare svāhā*

1.108 When a vidyā holder merely recollects the verses of this dhāraṇī mantra called *the heart mantra of the nāga Ever-Flashing Lightning*, the nāgas will let forth a torrent of rain.

1.109 He should recite the words of an appropriate dhāraṇī mantra such as *tadyathā oṃ mārīcyai jata jata vijata vijata slathā slathā sapārijīti svāhā* just as before while performing one hundred eight fire offerings of white dūrvā grass seeds [F.176.a] at a body of water in which a nāga lives, and it will immediately release a torrential rain.

1.110 He should perform an incense offering to the nāgas using white bdellium mixed with honey while reciting the dhāraṇī twenty-one times. He should draw a nāga with chalk and milk<sup>92</sup> surrounding the outside of the maṇḍala, arrange the four gates, and place seven full vases on each side filled with as much of the various liquids<sup>93</sup> as possible. He should completely cover the ground with flowers, offer the various bali offerings, and purify the fruit offering. He should burn bdellium incense around the four vases full of water, four vases containing an abundance of bali offerings, and four containers. He should make eight lamp offerings. Then the vidyā holder

should perform the fire offering at the eastern gate by making one hundred and eight fire offerings with white mustard mixed with rock salt into a fire kindled with oleander wood. When the one hundred and eight fire offerings are complete, all the nāgas will let forth a torrential rain. Someone who wants rain to fall across all of Jambudvīpa should exert themselves in this rite for a year.

- 1.111 He should make a pill out of a powder of white mustard seeds, black mustard oil, honey, nerium flowers, and cobra saffron, place the pill in the center, and recite the mantra one hundred and eight times. Just placing it in the center will please the nāgas, and they will let forth a torrential rain. If it does not immediately rain, their bodies will rot and decay, they will contract an infectious disease, and they will suffer tremendous torment.
- 1.112 He should cook ashes from a fire with sour rice gruel, incant it with the mantra sixty times, and pour it into a place where a nāga lives. Simply pouring it there will intoxicate the nāgas, and they will release a torrent of rain. If it does not immediately start to rain, the flesh on their bodies will develop vitiligo,<sup>94</sup> and they will go blind.
- 1.113 He should take a copper-colored powder containing a mixture of lotus, giant milkweed, blue lotus anthers, and yellow arsenic, [F.176.b] mix it with water containing white mustard, indrahasta, red lac, and molasses, and make wisdom pills by reciting the mantra eighty times while making pills the size of a jujube fruits. Then he should place seven pills in a place where a nāga lives, and it will rain continuously for seven days during a drought. If it does not immediately start to rain, all the bodies of water where the nāgas live will dry up, and all the nāgas will suffer.
- 1.114 He should attach a pill to the top of a victory banner at a pond where a nāga lives, fasten a blue banner to it, write out the mantra, and attach it to the banner. The nāgas will make it rain as long as the pill does not fall from the top of the victory banner.
- 1.115 To explain another ritual: He should incant some rice gruel with the mantra *om mārīcyai suprativajra tu nādhe mili mili svāhā*, make a statue of a nāga with nine heads that is eight fingers tall, and smear its body with cinnabar. He should display a banner that has the mantra written on it, make a square maṇḍala in front of Blessed Mārīcī, cover the maṇḍala with flowers, perform a thorough white bali offering, and present gifts of flowers and incense. The body of the nāga statue should be rubbed against a pomegranate branch that has been incanted with the mantra twenty-one or one hundred eight times,<sup>95</sup> and the nāga who bears that name will become distressed. It will be miserable in its own abode, so it will not return and will let loose a torrential downpour. If it does not rain, the target will die.

- 1.116 He should recite the mantra one thousand eight times while casting mustard seeds at the nāga. After one thousand eight recitations, the nāga statue will begin to move and will open its hood.<sup>96</sup> He should strike it with the pomegranate branch, pick it up, and stand there displaying the snake. If he displays the snake for an entire evening, all the nāgas [F.177.a] will come under his control and do whatever he says.
- 1.117 He should combine milk with white sesame and place it anywhere while reciting the corresponding mantra—*tadyathā oṃ mārīcyai jata jata vijata vijata svathā svathā śavari citi citi svāhā*—one hundred eight times, and it will attract all of them from their individual locations in all directions. If the vidyā holder has done this for an entire day following the proper ritual procedure and all the nāgas of Jambudvīpa do not send forth rain to nourish all beings, then he should recite the vidyā holder’s samaya and the corresponding dhāraṇī. He should recite the seven-part mantra just as before. Then, at a spring where nāgas live, he should perform one hundred eight fire offerings using white dūrvā grass seeds. The nāgas’ home will burst into flames, and there will be nothing left but a dried-out heap of nāga bones.<sup>97</sup>
- 1.118 When there is too much rain, he should light a fire with giant milkweed and perform one hundred and eight or one thousand fire offerings of white mustard and nerium flowers at a nāga pond or spring using the following mantra, and it will be pacified:
- 1.119 *namaḥ śākyamunaye tathāgatāya tadyathā bhuje bhuje samantabhujē tatvabhujē pravārabhujē samantākarabhujē turu turu samayacodane svāhā nāgasarasañcodini svāhā*
- 1.120 The sky in that place and the entire region<sup>98</sup> will blaze with the radiance of a thousand suns, the māras will be burned by radiating sharp-pointed vajra darts, and all attachment, hatred, ignorance, becoming, birth, old age, and death will be destroyed.
- 1.121 As he recites the mantra, he should imagine that the syllable *mām* appears in the middle of the blazing and radiant horizon and that a magically emanated young girl in the prime of her youth instantly appears. Mārīcī emits a bright yellow light like molten gold from the Jambu River and radiates a mass of light rays in a flash of light equal to a thousand suns that illuminates the entire sky. [F.177.b] She has eight arms, and she has three faces with three eyes on each face. Two of her faces are the face of a black boar. Her own face is in the middle, she has two legs, and she adopts a playful stance.<sup>99</sup> She wears a blue lower robe and multicolored upper garment and shawl. She has gold earrings and a girdle that is ornamented with strings of bells. She has bracelets on her wrists. On her ankles she has anklets that jingle, and she is adorned with all her ornaments. She is adorned

all over with the various nāga lords. She is bathed by the light of the nāga lord Pīta's jeweled snake hood. Her head is wreathed in aśoka flowers, and her matted locks are drawn up and ornamented with a caitya. Behind her is a caitya, and in the hollow of the caitya stands a great aśoka tree full of flower blossoms.

1.122 Glorious Vairocana is seated in front of her on a blooming white lotus. The Lord wears a crown of matted locks and is peaceful, and his wisdom eye is open. He is bright yellow like the color of molten gold. His face is handsome and attractive. His body blazes like the sun. He bears the hand mudrā of supreme awakening. He sits in single-pointed meditative absorption with his legs crossed, and the blazing light from his radiant power adorns him like the ornament of a buddha—with burning tips of tongues of fire that pervade the sky and radiate a circular halo of light.

1.123 Blazing with light, Blessed Mārīcī holds in her first left hand a bow of immeasurable quality that is nocked with an arrow and drawn to her ear. The second hand holds Vāsuki, who is coiled like a snake and holds a blazing thread. The third holds the nāga Takṣaka with his aśoka flower. She points the index finger of her fourth hand and holds Karkoṭa with his noose.

1.124 In her first right hand she holds Kulika with his sharp blazing vajra that casts a fiery light. The second hand holds Padma with his arrow. The third holds Mahāpadma with a needle and a thread that is coiled like a snake below him. [F.178.a] The fourth holds Śaṅkhapāla, who is wrapped around a hook. The nāgas bare their fangs, and their tongues are curled and twisted.

1.125 The nāga lord Supīta looks out, illuminating the cardinal and ordinal directions with the radiant light of his jeweled venomous-snake hood. His smiling face radiates a flashing light that spreads like the rising sun. His lips are like scarlet mallow and hibiscus flowers. His face is beautiful like a blooming lotus, his brow and nose are pronounced, and he has eyes like a blooming lotus. The right face is radiant white like a flower. Its white light is like a white cloud and pure white like the autumn moon. The left face is blue and has a terrifying wrathful expression. The brilliant light from its fangs is terrifying and radiates outward like the horrifying light of a thousand suns as if one is witnessing the fire that consumes the world at the end of an eon. Its wrathful snarl is difficult to look at. Its eyes are casting a sideways glance, and their gaze terrifies the horde of nāgas. When it falls on them, they will look down and vomit water, a torrential downpour will fall from their abode in the heavens, and the entire earth will be saturated with a deluge of rain.

1.126 Then the mantra *oṃ padākramasi svāhā* emerges from the sun in the sky as before, along with the mantra *oṃ parākramasi svāhā*, out of which a goddess with four arms emerges and stands in front of Mārīcī. She wears a yellow lower robe, upper garment, and shawl. She has the face of a boar with three

- eyes, is mounted on a golden boar, and is adorned with all her ornaments. She blazes like a fiery blue sapphire and bares her fangs. Her brow is furrowed in a wrathful snarl, and her sideways glance inflicts pain on the nāga lords.<sup>100</sup> She holds a blazing vajra and thread in her left hands<sup>101</sup> and a hook and needle in her right hands.
- 1.127 *oṃ gulmaya*<sup>102</sup> *svāhā*. The goddess of the southern quarter appears in the form of a young girl. [F.178.b] She wears a yellow silk lower garment and a blue upper garment and shawl. She has the face of a boar and rides a black boar. She has three eyes and is adorned with all her ornaments. One of her left hands has the forefinger extended and holds a noose, and the other holds a flowering branch. Her right hands hold a hook and a needle.
- 1.128 *oṃ padāmasi svāhā*. The goddess of the western quarter has four arms and wears a blue and red lower robe and a multicolored upper garment and shawl. She has the face of a spotted boar with three eyes and is adorned with all her ornaments. Her left hands hold a bow and aśoka branch. Her right hands hold an arrow and the chain hand mudrā.
- 1.129 *oṃ antardhānamasi svāhā*. The goddess of the northern quarter emits a light the color of a pale green emerald. She wears a red lower robe, a red upper garment and shawl, and a girdle adorned with a serpent. She has three eyes, the face of a boar, and four arms. Her left hands hold a vajra and ringing bell and a needle and thread. Her right hands hold a noose and a hook.
- 1.130 All four goddesses surrounding Mārīcī have matted locks bound up like a lord of nāgas, and their hair is decorated with a caitya. Their own mantras are preceded by the mantra *oṃ mārīcyai*, from which Mārīcī has emerged mounted on a golden boar.
- 1.131 Then he should imagine that the great nāga king Nanda, who is black, emits a blazing light in the east. He has seven snake hoods, his nāga consort has three hoods, and both stand there holding a lotus. They present their gift below the goddess of the east, and their hair hangs down. Their venomous gaze sees all, and they wear a crown with a large jewel. They are adorned with their various ornaments, and the light of the jewel on their snake hoods overcomes all darkness. They hold the palms of their lotus hands together at their hearts. Since they are distressed and terrified of her, they vomit water from their mouths, and a torrent of rain falls from their serpentine heads. [F.179.a]
- 1.132 Vāsuki is bright yellow and in the southern quarter.  
 Takṣaka is white and red and in the western quarter.  
 Karkoṭa is blue-green and in the northern quarter.  
 Śaṅkhapāla is white and in the southeast.  
 Padma is light yellow and in the southwest.  
 Mahāpadma is light red and in the northwest.

Kulika is blue and in the northeast.

1.133 The four protectors are also stationed at the gates in the east, south, west, and north.

1.134 While reciting the following mantras, imagine that the goddesses subdue the nāgas in the ordinal directions, beginning with the southeast, and stand there in due order:

1.135 *oṃ ālo hūm sarvanāgān<sup>103</sup> ākarṣaya jaḥ svāhā*  
*oṃ tālo hūm sarvanāgān<sup>104</sup> praveśaya hūm svāhā*  
*oṃ kālo hūm sarvanāgān<sup>105</sup> bandhaya baṃ svāhā*  
*oṃ sacchalo saṃvamūrttaḥ hūm sarvanāgān<sup>106</sup> vaśaṃ ānaya<sup>107</sup> hoḥ svāhā*

1.136 As it says, “The place where the rite is performed should have the names of the eight nāgas depicted in the aforementioned sequence.”<sup>108</sup> This ritual should be performed on an auspicious day when the moon is in the lunar asterism Puṣya. He should be furnished with the five devotional offerings and unfurl the canvas for the painting. The artist should shave his head, maintain the precepts, and draw the painting in a solitary place that is covered by a roof. After the rite, he should hold a feast for the fully ordained nuns and young women.<sup>109</sup>

1.137 When there is a drought, an accomplished mantrin should raise his resolve by properly washing and purifying himself. He should drink milk, wear black robes, and associate with virtuous friends. He should build a dwelling at a spring, shrine, or any other beautiful location where a nāga’s abode is within sight, such as the bank of a pond, lake, river, or pool. Then he should make a maṇḍala with cow dung and set out the deity image by taking a multicolored flag, placing it at the top of a victory banner, and drawing the image on it. He should raise the canopy and draw a square maṇḍala with four gates using a dye made of white and black mustard boiled in rice. The outer edge of the maṇḍala is a great lotus. The eight-petaled lotus in the middle of a whirlwind where the principal deity sits radiates forth, and a vajra with the syllable *hūm* at its center blazes like the fire that consumes the world.

1.138 He should make a nāga effigy using soil from the bank of a river that flows to the sea [F.179.b] and dirt from an anthill and place it on the eight-petaled lotus. The nāga should be surrounded by its retinue, and there should be nāgas seated on both sides with their palms together. The nāga should have the syllable *hūm* at its heart and the syllable *phu* at its throat, and it should be wrapped in its beautiful tail. As it says, “The light from the jewels on the snake hoods of the eight nāgas is like an all-consuming fire.” He should anoint its limbs with perfume and sandalwood, ornament it with a flower



garland, and hang a long and short necklace on the effigy. He should scatter red, blue, and white lotuses and maloka<sup>110</sup> flowers, set out eight vases filled with water, light eight continually burning lamps, and place them in eight earthen bowls filled with milk. He should offer a delicious cake made with yogurt, honey, ghee, sugar, and grain as the bali offering and purify it with incense and white mustard.

- 1.139 *oṃ vanāmasi oṃ nāma svāhā* Nanda is in the east.  
*oṃ khala svāhā* Vāsuki is in the south.  
*oṃ su svāhā* Karkoṭa is in the north.<sup>111</sup>  
*oṃ vama svāhā* Śaṅkhapāla is in the southeast.  
*oṃ phat svāhā* Padma is in the southwest.<sup>112</sup>  
*oṃ dhakadhakapisi svāhā* Mahāpadma is in the northwest.  
*oṃ va svāhā* Kulika is in the northeast.
- 1.140 The essential hand mudrā for all the nāga lords is as follows: Both palms are face up. Make the tips of the two pinky fingers like needle points. Align the ring fingers behind that. Align the tips of the middle fingers alongside the three joints of the ring fingers, and bend the two index fingers and thumbs, making the shape of a serpent hood.
- 1.141 For Yamāntaka's hand mudrā, place the palms of the hands together, place the middle fingers on top of the thumbs, and bend the three joints of the fourth fingers. [F.180.a] His mantra is *oṃ yamāntakāya hūm*. Recite each respective mantra while summoning with the hand mudrā.<sup>113</sup>
- 1.142 After that, the vidyā holder should fill an unfired earthen bowl with milk and incant it with the mantra. He should then go into the water up to his neck, and, with the pride that accompanies worshipping Mārīcī, he should invoke the nāgas and perform the recitation using the secret mantra described above. The accomplished mantrin should return, enter the deity's abode, coat white mustard, sea salt, and nerium flowers with black mustard oil, and perform a fire offering at the eastern gate of the maṇḍala into a fire kindled according to the above ritual procedure in a fire pit made to the dimensions mentioned above. After that, the nāgas will send forth a torrential rain.
- 1.143 To explain another application of the mantra: The syllable *mām* should be imagined in the center of the sky, out of which Mārīcī emerges in the form of a young girl with a yellow complexion who is adorned with all her ornaments. She has a blue lower robe and a multicolored upper garment and shawl, and she has the characteristic features explained above. She has six arms, her face is like a blooming lotus, and her lips are as red as scarlet mallow and hibiscus flowers. Her eyes are like blue lotuses, and the hair on

her head is ornamented like a caitya. Behind her is the moon and a caitya that is beautifully adorned with part of a fully blooming aśoka branch growing out of its hollow. She is mounted on top of a golden boar.

1.144 If he binds the middle of the boar with the mudrā while reciting the mantra and visualizing the goddess, the goddess who cannot be seized, cannot be bound, cannot be stopped, cannot be opposed, cannot be enchanted, cannot be cut by a blade, cannot be decapitated, cannot be injured, cannot be burned, and cannot be brought under an enemy's control will move about among the enemy's ranks. He should perform the rite with this mantra:

1.145 *oṃ mārīcyai vattāli vadāli varāli varāhamukhi<sup>114</sup> sarvaduṣṭapraduṣṭāṃ* [F.180.b]  
*cakṣurmukhaṃ bandha bandha svāhā*

1.146 He should close his mouth and allow the breath to gradually slow until it stops, hold the tip of the nose with his fingers, expel the breath from his nostrils, and then pinch them closed as he recites the mantra and recollects the goddess. He should recite the mantra twenty-one times over the hem of his lower robe and then sit there with his mouth and eyes shut and his tongue bound while making a knot. All robbers and wicked people will be bound and stay where they are.

1.147 If he imagines the goddess and recollects the mantra when he travels on the road in a dangerous forest among thieves, the mantrin should perform the rite correctly and “he will not be seen, will not be seized, will not be bound, will not be stopped, will not be opposed, will not be enchanted,” and so forth.

1.148 During Puṣya, he should recite the mantra twenty-one times over an unbroken cord that has been spun by a young girl and twisted into three strands. He should smear it with the blood of a boar and with bovine bezoar while reciting the mantra. He should insert his name<sup>115</sup> into the mantra, make a series of knots—knotting the thread twenty-one times—tie it around his wrist or the hem of his robe, and pierce his ears with a boar tusk. When he travels, it is said that he will not be seen, will not be seized, will not be bound, will not be stopped, will not be opposed, will not be enchanted, will not be cut by a blade, will not be decapitated, and so forth.

1.149 He should take the root and flowers of a boar's-ear plant and bovine bezoar, crush it with realgar using a boar's tusk when the moon is in the lunar asterism Puṣya, form it into a ball, and let it dry out in the shade. When he meets a powerful great king, he should use it to make a bindi on his forehead, and the king will be enthralled.

- 1.150 If he crushes and combines jayanta fruit and white vijayā fruit together with bovine bezoar using a boar's tusk when the moon is in the lunar asterism Puṣya and makes a bindi on his forehead with it, any powerful great king will be happy and not wrathful when he sees him, and when he goes to battle, he will be victorious.
- 1.151 He can enthrall the wife of a person in the court just by hitting her with an incanted powder made with the dirt from a bodily wound and eye rheum mixed with putrajari,<sup>116</sup> avanacitika,<sup>117</sup> [F.181.a] rutanti, and daṇḍotapala.
- 1.152 If he incants āśapacatika,<sup>118</sup> krānta,<sup>119</sup> sranti,<sup>120</sup> lakṣmī,<sup>121</sup> rheum from a sore, rheum from the eye, and tears with the mantra, it will immediately enthrall the king's wives. Tranta is identified as viṣṇu or vikrama.<sup>122</sup> Pracanta is a plant that is always identified as ngūnma.<sup>123</sup> Anapacitaka<sup>124</sup> is identified as a plant that looks like the palms joined together. Ngūnma, daṇḍotapala, and saha can be used to enthrall a woman.
- 1.153 He should make a powder with the roots of sūryāvarta, cakṣuṣya, indrahasta, abhayahasta, sand, yellow soil,<sup>125</sup> and conch shell, use tears to form a dough,<sup>126</sup> and take it with alcohol,<sup>127</sup> and his own harem will be enthralled.
- 1.154 He should maintain the visualization of Blessed Mārīcī as a beautiful woman by bringing her to mind until the recollection of the deity is stabilized.<sup>128</sup> Then he should use a blade to mix the base of a white giant milkweed stalk, madder, a newly hatched bird,<sup>129</sup> and costus with the blood from a wound on his own body and eye rheum and form it into a pill, and it will enthrall the three realms.
- 1.155 He should make a powder of sitasāra pulses,<sup>130</sup> asakatasa, and red flowering aśoka, and he will enthrall an unwed woman he does not know who is difficult to subdue. If he performs the rite when the moon is in the lunar asterism Puṣya using the seed mantra, it will enthrall any person he does not know.
- 1.156 He should mix radruti and kṣavaka<sup>131</sup> and form it into a pill, take it with betel and a glob of crystalized sap from a teakwood tree, and the Lord of the Thirty will enthrall one's own wife.<sup>132</sup>
- 1.157 If he mixes white dūrvā grass and tawny dūrvā grass with bovine bezoar [F.181.b] and uses it to make a bindi on his forehead, he will enthrall the king with a mere glance.
- 1.158 He should take cobra saffron and lotus filaments, red sandalwood, red lotus, blue lotus, realgar, and bovine bezoar with palmyra, press it with barha perfume and viṣṇu vikrama,<sup>133</sup> and fashion it into a pill with the blood of a boar while reciting Mārīcī's mantra. If he places a bindi on his forehead, on the crown of his head, and on his neck, heart, two hands, midsection, and feet, he will become massive like a yakṣa, he will take the form of whatever

- yakṣa he wishes, and he will roam the earth. He also will not be seen, will not be seized, will not be bound, will not be stopped, will not be opposed, will not be enchanted, will not be cut by a blade, will not be decapitated, will not be injured, and will not come under an enemy's control.
- 1.159 He should take the nostrils of a buffalo that have been burned in wood from a coral tree, the soil from a funeral pyre, ash, and the bracelets of a dead woman and burn them in a fire kindled with wood that has been used to burn a corpse. He should extinguish it with the juice of the datura plant and form the powder into a pill, and he will instantly enthrall even the daughter of the lord of the gods.
- 1.160 If he makes a bindi on his forehead with a mixture of the lord of birds' discus,<sup>134</sup> guarded by the lord of the gods,<sup>135</sup> realgar, bovine bezoar, and rheum, he will enthrall her.
- 1.161 He should make a dough with the lord of birds' discus, guarded by Indra,<sup>136</sup> anavatijataka, ngünma, and tears, and it will instantly enthrall a ruler's woman.
- 1.162 He should combine a flower from the corpse of the dead husband of a newlywed bride, a flower that sits at the top of a pale scarlet mallow plant, and the ash of the fire in which the widow was burned. Simply by hitting a woman with it, she will come to his door.
- 1.163 He should make a dough with viṣṇu vikrama, guarded by Indra, lakrana, and [F.182.a] mātula snake mixed with ngünma and tears, and when the moment of death has come, the lord's wife will instantly be enthralled.<sup>137</sup>
- 1.164 Hold the two hands parallel with both palms either pressed together or with an opening. Hold the ring fingers with the thumbs, join the two middle fingers, and curl both forefingers. Sit with the legs crossed and rest the hands at the navel.
- 1.165 This is the absolute best hand mudrā,  
And it should be used for all ritual actions.
- 1.166 Superior people of great renown,  
Middling ones, and even inferior ones  
Quickly attain siddhi with it,  
And their offerings are always successful.
- 1.167 It brings great merit and purifies,  
It brings good luck and eliminates misfortunes,  
And it destroys all evil deeds.  
This hand mudrā is a means to attain siddhi.

1.168 The following is another application of the mantra: Visualize a golden boar, and visualize Mārīcī on top of it, wearing a lower robe of white cloth and surrounded by a pack of boar. There is a caitya in the middle,<sup>138</sup> and she holds a flowering aśoka branch in her left hand. He should perform that visualization when faced with one of the great perils while holding his robe at the heart. He should recite the mantra seven times while tying it in a knot, and when he travels, he will have no fear of robbers and the like. Later, when he arrives somewhere safe, he can untie the knot. This is the mantra that binds mouths:

1.169 *namo ratna trayāya namo mārīcyai devatāhṛdayam āvartayiṣyami<sup>139</sup> tadyathā oṃ  
vattāli vadāli varāli varāhāmukhi<sup>140</sup> sarvaduṣṭānāṃ cakṣurmukhaṃ bandhani<sup>141</sup>  
svāhā*

1.170 And this is the mantra to be recited while tying the knot:

1.171 *oṃ mārīcyai devatāyai oṃ vadāli varāli varāhāmukhi<sup>142</sup> sarvaduṣṭapraduṣṭānāṃ  
granthibandhāmo<sup>143</sup> svāhā*

1.172 He should tie seven knots or tie an individual knot for however many people have been captured and taken as slaves, and they will be released right before him.

1.173 Homage to the Three Jewels. [F.182.b]  
Homage to the perfect victors.

1.174 I will explain the way to worship  
Mārīcī, the ocean of wisdom.  
He should visualize the mantra as completely empty  
As the syllables are extracted and quickly arranged.<sup>144</sup>

1.175 The wise one should observe the initial vowel<sup>145</sup>  
As it rotates at his heart  
And a moon disk emerges from it.  
The seed syllable<sup>146</sup> rests on it

1.176 And has a golden hue as if it is on fire.  
He should visualize that this divine fire blazes  
And flickers as it covers the threefold world.  
He should visualize that the seed syllable divides

1.177 Into the initial consonant of the second class  
And the fourth vowel.<sup>147</sup>  
That is the first visualization he should perform

- Of Mārīcī in union with ultimate reality.
- 1.178 Mārīcī sits on a lotus-moon seat  
Wearing her various garments  
And abounding in erotic sentiment and the like.  
She is adorned with four arms.
- 1.179 Her left hands hold a noose and branch.  
Her right hands hold a vajra and hook.  
She grants siddhis when the mantrin  
Holding the hand mudrā at his heart sees her.
- 1.180 He should finish the self-generation  
Using the generation and completion stages  
And perform the visualization while reciting the hundred-syllable mantra.  
Then, during the three divisions of the day,
- 1.181 He should perform one thousand wrathful fire offerings.  
There will be a miraculous sign on the full moon,  
And she will bestow the siddhis. When the maṇḍala  
Trembles, he should perform a vast offering
- 1.182 And recite the mantra one thousand and eight times.  
If he does this, he will undoubtedly attain siddhi.
- 1.183 After that, there is a practice for another of Blessed Mārīcī's rites. He should  
add the target's name in the middle of the syllable *māṃ* in two bowls and fill  
the bowls with ash, wrap them with yellow thread, seal the top bowl to the  
bottom bowl with a vajra,<sup>148</sup> and place it in a secret location. He should recite  
the following root vidyā to Vadāli and the others one thousand and eight  
times, and the target will travel wherever they wish, free from all manner of  
perilous situations and worry:
- 1.184 *tadyathā arkamasi markamasi urmamasi vānāmasi udāyamasi gulmamasi cīvaramasi  
mahācīvaramasi<sup>149</sup> antardhānamasi svāhā*
- 1.185 *namo ratnatrayāya tadyathā oṃ ārali [F.183.a] halokani sacchalo sarvāmūrti rakṣa  
rakṣa māṃ sarvabhayebhyaḥ oṃ mārīcyai devatāyai<sup>150</sup> varāli vadāli varāhamukhi<sup>151</sup>  
sarvaduṣṭapraduṣṭānāṃ mukhaṃ bandhanaṃ kuru svāhā*
- 1.186 The practitioner's name should be written with the command inside the  
aforementioned seed syllable, and the eight vidyādharas should be inscribed  
with the root mantra around the circumference of the seed syllable. He  
should do this inside the heads of the letters for all of them.<sup>152</sup> He should

wrap it three times and write it on birch bark with saffron for a man and bovine bezoar for a woman. The vidyā holder can also write it on his robe and wear the vidyā, and he will be protected from all manner of perils. The gods, asuras, and others will not be able to harm them, and they will attain the mantra siddhi they so deeply desire.

1.187 If he wants to bind wicked people, he should write the target's name clearly with the command *bandhavin*<sup>153</sup> in the middle of the aforementioned seed syllable and place it in a vessel with a lid filled with a powder of ash. He should place it in a remote location, and it will bind those wicked beings. To kill them,<sup>154</sup> he should write the syllable *om* on a piece of cloth from a charnel ground and bury it there. To make himself invisible, he should write his own name in the middle of the aforementioned seed syllable, and he will see a sign resembling a blue mist. As he recites the hundred-thousand-syllable mantra, the mist will spread, and it will look as if the sky is ablaze. From then on, he will not encounter any obstacles anywhere.

1.188 If he wants to put all of them in a stupor, he should write the mantra that begins with *vatāli* in the middle of the aforementioned seed syllable along with the root mantra, place it inside a bowl with a lid, tie it with yellow thread, perform an offering with red and yellow flickering flame flowers,<sup>155</sup> and hide it in a remote location. Then he should recite the mantra one thousand and eight times, and anywhere he wishes to go, all the wicked beings will stand there in a stupor and not see him.

1.189 He should draw an eight-spoked wheel in the middle of the aforementioned seed syllable [F.183.b] with the paralyzing mantra beginning with *vatāli* in the middle along with the command "do this" in a bowl, and so forth. The target will blaze with a yellow hue, and he will see a flickering light pervade the sky. He should place the bowl in a remote location and perform an offering with yellow flowers while reciting the mantra one thousand and eight times, and it will undoubtedly halt anything he needs to, such as robbers, armaments, poison, fire, an enemy army, and so forth.

1.190 This is "The Mantra Wheel: A Jewel That Fulfills Every Wish" from *Blessed Mārīcī's Supreme Secret*. He should make an eight-spoked wheel in the middle of the aforementioned seed syllable. He should write the eight vidyās beginning with *arkamasi* and the like in order on the eight spokes, write the root mantra that begins with *varāli* along with the command along the wheel's outer rim, and draw the vidyā goddesses on the spokes of the wheel. He should write the name with the command in the center and perform a rite for pacifying, increasing, enthralling, attracting, killing, expelling, paralyzing, sowing discord, subjugating, and so forth. The thing they

actually desire is what leads the vidyā queens, who are the great guardians of the directions and like a wish-fulfilling jewel, to carry out whatever practitioners desire.

- 1.191 *This concludes “The Mantra Wheel of Mārīcī, the Noble Queen of the Vidyās: A Jewel That Fulfills Every Wish.”*
- 1.192 Next, I will explain  
Mārīcī’s advanced ritual manual.
- 1.193 First, he should draw Blessed Mārīcī with saffron on birch bark, with the terrifying blue face of Vajravārāhī to the left and right, submerge it in milk, and perform an offering with the white substances. He should draw her wearing white clothes. The target will be pacified.
- 1.194 For the increasing rite, he should draw her with bovine bezoar mixed with ghee, place the drawing in a bowl with a lid, and submerge it in water, and the target will be increased.
- 1.195 For all manner of crises, he should draw her using bovine bezoar with a pen made of oleander wood on a piece of cloth woven by a young girl and submerge it in the three sweets while reciting the mantra, and the great crisis will be averted. [F.184.a]
- 1.196 For the subjugation rite, he should draw her using poison and so forth on a piece of cloth from a charnel ground or on a garment from someone who has been struck down by a blade.<sup>156</sup> He should make the effigy of the target out of the following five types of soil: soil from a riverbank, soil from a royal gate, soil from a crossroads, soil that is stuck to the horn of a young bull, and soil from the target’s well. He should place the image inside the effigy, smear the effigy with mustard oil, and bury it in a charnel ground. Then he should stand on it with his left leg bent like Heruka, adopt the practice of The Conqueror of the Threefold World while reciting the mantra one hundred and eight times, and the target will immediately die. He can also stab it with a dagger made of teakwood and burn it in a charnel ground fire, and the target will immediately die.
- 1.197 For the expelling rite, he should draw her on the same type of cloth using a crow pen and with ink that is a mixture of dog milk, datura juice, and charcoal from a charnel ground. He should make the effigy in rice gruel, place the image inside it, dig a hole and bury it at a crossroads, and perform the recitation and deity recollection using Yamāntaka’s mantra, and any target that is one hundred leagues away will leave.
- 1.198 For the rite to sow discord, he should draw the mantra wheel<sup>157</sup> and the like on a strip of cloth with an owl-feather pen using the same charcoal,<sup>158</sup> take the soil from the southern bank of a river, make an effigy of the targets, and place the mantra wheel inside them. Then, he should place them back-



- to-back and tie them with a strand of hair, place the effigies in a charnel ground, put a pile of cow dung on top of them, and cook them with firewood from the charnel ground. When they have been cooked, it causes even Hara and his wife to immediately separate, not to mention the wife of an earthly being.
- 1.199 For the paralyzing rite, he should draw it on a strip of cloth using turmeric and place it in the stomach of an image of Bhaṭṭārikā<sup>159</sup> that has been made in yellow dye. He should insert an effigy of the target of the ritual action and perform an offering with yellow flowers, and by the seventh day it will paralyze even a great enemy.
- 1.200 To paralyze an enemy army, he should draw it on a piece of cloth<sup>160</sup> in rat's blood with a pen made of seven twigs. Then, he should make an image of Gaṇapati out of soil that has been dug up by an animal's horn,<sup>161</sup> soil from a crossroads, soil from a royal gate, and soil from the two banks of a stream, place the wheel in the image's stomach, [F.184.b] dig a hole at a crossroads and bury it, and recite the mantra along with The Conqueror of the Threefold World.
- 1.201 For the attracting rite, he should draw it on a woman's skull using bovine bezoar and boar fat with a pen made from a sparrow's wing, make a maṇḍala with dung that has not fallen to the ground, and place it on the maṇḍala with a strand of the target's hair, and it will attract the target. He should recite the mantra with the command.
- 1.202 To attract someone using a pill, he should draw it exactly the same way and burn a fire kindled with teakwood on top of it, and it will attract anyone who lives within one hundred leagues. If the target is male, he should perform the aforementioned rite in a man's skull.
- 1.203 During a drought, he should draw the mantra wheel on a plank of uḍumbara wood in white sandalwood using a peacock feather as a pen, make a statue of a nāga king below it out of dirt from an anthill, place it in a pool that has fragrant lotuses with eight petals, and make an offering of oleander and cobra saffron. He should burn an incense of powdered cobra saffron and bdellium. Using the Great Powerful One,<sup>162</sup> he should recite the letters of the mantra with the name of the target along the edge of the boundary while holding the wooden plank and imagining Blessed Mārīcī swimming in the ocean of milk, and it will instantly rain. If it does not rain, then the wise one should throw white dūrvā grass seeds at Blessed Mārīcī. For the paralyzing rite, he should place the plank face down and hit it with his palm.
- 1.204 For an application of the mantra that brings about mutual agreement, he should draw the mantra wheel on elephant hide using an ink made from charcoal from a charnel ground and kuśa grass, trample it with the left foot,

- and drag it on the ground using the supreme hand-mudrā of holding the thread and hook.
- 1.205 There is also a rite for neutralizing a vidyā mantra. He should draw the mantra wheel on a piece of common cloth using ink made from plantain-tree leaves and a pen made from driftwood,<sup>163</sup> get naked, let his hair down, and arrange for it to be placed in a peaceful place on top of a banner for one whose rank is comparable to a universal ruler.
- 1.206 For the binding rite, he should prepare the ground and so forth<sup>164</sup> in a peaceful place, draw the mantra wheel with cat's blood in the middle of a triangular maṇḍala, [F.185.a] and place the command it inside it.<sup>165</sup> He should hide it in a shrine to the mātṛs, and there will be infighting and great discord.<sup>166</sup>
- 1.207 For the enchanting rite, he should draw a snake using poison on a spot that has been rubbed with chalk<sup>167</sup> and visualize Mārīcī holding a three-headed snake in her left hand and threatening the enemy before her as the sun and moon both revolve around her to the right twenty-one times. Then he should recite the mantra with the extra syllables while making a three-pointed vajra at the high point of a staff and a single-pointed vajra at the low point, and he will not be harmed by robbers and the like. If he carries the staff and recites the six-syllable mantra even while facing one of the great perils, he will be completely protected from all manner of perilous situations.
- 1.208 He should imagine the syllable *a* with a lunar disk below and a lunar disk above, out of which appears the place where he will hide himself and recite the aforementioned mantra that begins with the phrase “Mārīcī, please protect me.”<sup>168</sup> He should imagine that the light of the sun and moon merges together when he faces any peril. To protect himself when he is asleep, he should sit on the bed, draw the syllable *cyai*, place it on his left foot, and visualize Akṣobhya. After that, robbers will not harm him and will remain bound and enchanted.
- 1.209 Here are the colors of Mārīcī according to the particular rite.
- 1.210 For an enthralling rite she is red with two hands that hold a bow and arrow, and she stands on a solar disk.
- 1.211 For a pacification rite she is white with four hands. Her first right hand displays the boon-granting hand-mudrā, the second right hand holds a vajra, the first left hand holds an aśoka branch, and the second left hand displays the protection hand-mudrā. She stands on a white lotus.
- 1.212 For the increasing rite she has four arms, is pale white, and holds a battle axe and a noose in two of her hands.
- 1.213 For releasing a binding spell, she is green, has two arms, and holds a noose and battle axe.

- 1.214 For the subjugating rite she is black with four arms. She holds a sword in one of her right hands, a hammer in the other right hand, and a skull in one left hand, and she extends the index finger of her other left hand. [F.185.b]
- 1.215 For the expelling rite she has a smoke-colored complexion and two hands, and she holds a noose and axe.
- 1.216 For the rite for sowing discord, she is blue and has four arms. Her right hands hold a sword and staff, and her left hands hold a skull and an aśoka branch.
- 1.217 For the paralyzing rite she has a yellow complexion and six arms. Her right hands hold a vajra, needle, and arrow. Her left hands hold a noose, bow, and aśoka branch.
- 1.218 For the rite for paralyzing an enemy army her body is ablaze and trembles violently. She has twelve arms holding various hand implements, six faces, and six legs. The first face is red, the right face is black, and the left face is off-white, wrathful, and bares its fangs. Above that, the right face is light yellow and smiling, while the left is the face of a buddha.<sup>169</sup> The face above that is a boar. Her right hands hold a spear, vajra, arrow, staff, battle axe, and sword. The index finger of the first left hand is extended, and the others hold an aśoka branch, khaṭvāṅga, skull, trident, and a human head.
- 1.219 For the attracting rite she is white with four arms and three faces. Her right hands hold a hook and an arrow, and her left hands hold a noose and a skull. The middle face has a golden complexion, the right is black, and the left is red.
- 1.220 When performing the rite for inciting mutual hostility, she has two faces that are both black. One is the face of a horse, and the other is the face of a boar. Her right hands hold a sword and three-pointed vajra, and her left hands hold a preta and a skull.
- 1.221 Both faces are the same for the rite to neutralize an enemy's vidyā mantra, and she displays the meditative concentration hand-mudrā and leans against the trunk of an aśoka tree.
- 1.222 *namo ratnatrayāya masacitte vatāye hṛdayavarttavyava me tadyathā vattāli vadāli varāli varāhamukhi<sup>170</sup> sarvaduṣṭānāṃ cakṣurmukhaṃ bandha bandha jambhaya jambhaya stambhaya stambhaya mohaya mohaya hrīḥ hūm phaṭ svāhā*
- 1.223 He should visualize that a spherical solar disk appears in his mouth out of the syllable *ma*, a lunar disk appears behind his head out of the syllable *sa*, and the syllable *ca* appears at his heart. Vattāli is on the right shoulder, Vadāli is on the left shoulder, Varāli is on the right knee, [F.186.a] and Varāhamukhi<sup>171</sup> is on the left knee. On the right torso is the phrase *sarvaduṣṭānāṃ cakṣurmukhaṃ bandha bandha*, the phrase *jambhaya jambhaya* is on the back, and the phrase *stambhaya stambhaya* is on the left torso. The phrase

*mohaya mohaya* is in the middle of the breasts, and the syllable *hrīḥ* is distributed over the entire body. The syllable *hūm* is for illuminating, the syllable *phaṭ* is blinding, and the combined syllables *svāhā* are satisfying. Hold the palms parallel and place the two index fingers in the middle of the two thumbs. This is the body mudrā, and it can be used to perform the ritual for any version of the rite.

1.224 *This concludes "The Seven Hundred Line Ritual Manual of Mārīcī, the Supreme Essence from 'The Twelve Thousand Line Tantra of Mārīcī's Arising.' "*

ab.

## ABBREVIATIONS

- C* Choné Kangyur  
*D* Degé Kangyur  
*H* Lhasa (Zhol) Kangyur  
*J* Lithang Kangyur  
*K* Kangxi Kangyur  
*N<sub>E</sub>* *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  
*U* Urga Kangyur  
*Y* Yongle Kangyur

n.

## NOTES

- 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 Mārīcī is referred to with this title in the opening line of the Sanskrit witness corresponding to Toh 565, but the reference is lost in the variant reading that survives in the Tibetan.
- n.3 Tarthang Tulku 1982, pp. 198–99.
- n.4 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.5 Lewis R. Lancaster, [K 1156](http://www.acmuller.net/descriptive_catalogue/files/k1156.html) ([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. For etexts of this version, see *Fo shuo da molizhi pusa jing* 佛說大摩里支菩薩經 (*Mārīcīdhāraṇī*), Taishō 1257 (CBETA (<https://cbetaonline.dila.edu.tw/en/T1257>); SAT (<https://21dzk.l.u-tokyo.ac.jp/SAT2018/T1257.html>)).
- n.6 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.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 vol. 90, folio 178.a7. See [n.101](#). The lacuna is followed immediately by the

fragment of the scribal colophon.

- n.9 N<sub>E</sub> 1480/9 reads *yāddṛṣṭāpustakaṃ dṛṣṭāstādṛṣatvā* [sic for *yathāḍṛṣṭaṃ pustakaṃ tathā likhitaṃ?*] *mayā* | *yadi suddham asuddham vā mama dokho* [sic for *doṣo*] *na dīyate* | *śrī 3 śrī 3 vajrāccāryavarṇdrabhadra* [sic for *raṅdrabhadreṇa?*] *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) śrī (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 *Mārīcīkalpa*, NGMCP E 1480/9, Nepal National Archive, Kathmandu.
- n.11 *Mārīcīkalpatantra*, IASWR MBB II 112.
- n.12 Following D and S *lha mo 'od zer can la phyag 'tshal lo*. N<sub>E</sub> 1480/9 reads *namo vaj[ra]sattvāya*, preserving an alternative reading that would be translated “Homage to Vajrasattva.”
- n.13 D reads *tsan+dana dkar pos yan lag byugs la me tog gi phreng bas brgyan te*, S reads *can dana dkar pos yan lag byugs la me tog gi 'phreng bas brgyan te*, and N<sub>E</sub> 1480/9 reads *sitacandanaliptāṅgāḥ puṣpamālaviḥṣitāḥ*. The Sanskrit witness makes it clear that the vases, and not the person performing the rite, are anointed with sandalwood. This is also supported by a similar line in *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* (Toh 565, 1.89) that includes the step of anointing the vases with white sandalwood.
- n.14 D and S read *de nas rnam par rgyal ba'i bum pa la brgad brgya sngags te*, and N<sub>E</sub> 1480/9 reads *vijayakalaśa[m] aṣṭasatābhimanṭritaṃ*. It is not entirely clear, but this most likely refers to using the six-syllable Mārīcī mantra.
- n.15 D and S read *gos zung gis gdung dkris la*, and N<sub>E</sub> 1480/9 reads *vastrayugena mukhaveṣṭitaḥ*. This translation is tentative and interprets this line as a reference to the practice of a disciple being blindfolded prior to entering a consecration maṇḍala. It is not entirely clear that this is the case here, and this line might simply refer to the disciple's head being wrapped with two pieces of cloth.
- n.16 Following N<sub>E</sub> 1480/9 *oṃ arkamasi svāheti pūrvasyā diśi nyase[t]*. D reads *oM ark+ka ma si swA hA zhes bya ba ni shar phyogs su dgod do*, and S reads *oM ark+ka ma si swA hA/zhes bya ba ni shar phyogs su dgod do*. In this text, the components of

Māricī's dhāraṇī are explicitly identified as the vidyā goddesses surrounding Māricī in her maṇḍala. The text itself only refers to the vidyās for these goddesses being installed in the cardinal and ordinal directions, but it is clear that they are identified as goddesses with distinct iconographic features. This translation follows the syntax in N<sub>E 1480/9</sub>, where the vidyā stands alone at the beginning of each of these short sections describing the vidyā goddesses in Māricī's maṇḍala.

- n.17 This is the only instance in this series of instructions that explicitly mentions “depicting” these goddesses.
- n.18 D and S read *ge'u ri gser gyi mdog can gzhon nu ma'i rnam pa 'chang ba*, Y, K, J, and C read *dge'u ri gser gyi mdog can gzhon nu ma'i rnam pa 'chang*, and N<sub>E 1480/9</sub> reads *gaurīdevī kaṇakavārṇā kumārākārarūpadhāriṇī*. The Sanskrit text tells us that *ge'u ri / dge'u ri* is a Tibetan transliteration of *gaurī*. Although the Sanskrit indicates that this is the goddess Gaurī (*gaurī devī*), this translation follows the Tibetan, which treats the term as a modifier for *gser* (“yellow”) to give us the color “pale yellow.” There is no equivalent of the term *devī* here in the Tibetan text.
- n.19 Following N<sub>E 1480/9</sub> *aṣṭasu* [*sic* for *aṣṭeṣu*] *sthāneṣu sā* [*sic* for *tām?*] *nyased devīm anupūrvataḥ*. D and S read *go rims bzhin du byang gi phyogs su gnas brgyad du lha mo dgod par bya'o*. The readings in all witnesses are a bit corrupted. The alternate reading in the Tibetan witnesses is “install a goddess in the eight directions in the north in the proper order.” N<sub>E 1480/9</sub> also reads “in the eight directions” (*aṣṭasu sthāneṣu*), but in both cases this line is followed only by a list of four goddesses who occupy the ordinal directions.
- n.20 Following S *oM u da ya ma si swA hA*. D reads *oM ut+ta yama si swA hA*, and N<sub>E 1480/9</sub> reads *oṃ uktayamasi svāhā*.
- n.21 Following S *oM ba na ma si swA hA* and N<sub>E 1480/9</sub> *oṃ vanamasi svāhā*. D reads *oM ba nA ma si swA hA*.
- n.22 Following N<sub>E 1480/9</sub> *oṃ cīvaramasi svāhā*. D and S read *oM tsi ba ra ma si swA hA*.
- n.23 Following D *sa ma sa mU ra ti*. S reads *sarb+ba mU rti*, and N<sub>E 1480/9</sub> omits. Although this transliteration follows the reading in D—the meaning of which is not clear and which is likely corrupt—this same phrase has been rendered as *sarvasattvamudrati* (“she who delights all beings”) in the Sarnath Sanskrit edition of *The Māricī Dhāraṇī* (Toh 564, 1.8), and it is possible that this is the preferred reading here as well. The reading in S might tentatively be translated “she who is an embodiment of all.”



- n.24 D reads *ba dA kra ma si*, S reads *pa dA kra ma si*, and N<sub>E 1480/9</sub> omits.
- n.25 D and S read *snam bu*, and N<sub>E 1480/9</sub> omits. This translation is tentative. The Tibetan term *snam bu* likely translates the Sanskrit terms *paṭa* or *paṭṭaka* / *paṭṭika* here. This implies that the material on which these mantras are written is likely a small cloth canvas, or perhaps a small wooden, metal, or stone tablet.
- n.26 This renders the Tibetan *thong zhing yid ches pa* (Skt. *dr̥ṣṭapratyaya*). This term seems to occur most frequently in reference to enthralling a king, as it does here.
- n.27 Following N<sub>E 1480/9</sub> *dūrvāghṛtāktena*. D reads *dUr ba la smyugs pas bya'o*, and H, J, K, C, and S read *dur ba la bsnyugs pas bya'o*.
- n.28 D reads *gos thod du bcings pa yang rnyed do*, and N<sub>E 1480/9</sub> reads *paṭabandhañca labhate*. “Receiving a turban” should likely be understood as an idiomatic phrase that refers to receiving a rank at a king’s court.
- n.29 Following S *aM tardA na ma si*, which is supported by N<sub>E 1480/9</sub> *anta[r]dhānamasi*. D reads *An+d+hardA na ma si*.
- n.30 D reads *byi la nag mo'i dri ma dang / byi ma la dang mig sman la*, S reads *byi la nag mo'i dri ma dang / byi la dang / byi mi la dang / mig sman la*, and N<sub>E 1480/9</sub> reads *kṛṣṇabidālāmalaṃ*. This translation is tentative. The only phrase in the Tibetan that appears in N<sub>E 1480/9</sub> is *byi la nag mo'i dri ma (kṛṣṇabidālāmalaṃ)*. It is possible that the seemingly redundant phrase *byi ma la* is actually a gloss for the phrase *byi la nag mo'i dri ma*, with the Tibetan *dri ma* rendered in the transliterated Sanskrit *mala*. On its own, the Sanskrit can be read either as “excrement (*mala*) of a female black cat (*kṛṣṇabidālā*)” or “a rheum (*mala*) of black collyrium (*kṛṣṇabidālā*).” The translation here reflects an attempt to capture both meanings, which is likely the intent of the Tibetan rendering.
- n.31 This is the same list of qualities that the Buddha Śākyamuni assigns to Māricī when he teaches her *dhāraṇī* in *The Māricī Dhāraṇī* (Toh 564, 1.3). This set of qualities appears several times in this text, which is clearly conversant with *The Māricī Dhāraṇī*.
- n.32 Following S *ga Na*. D reads *ga na*, and N<sub>E 1480/9</sub> reads *gana*.
- n.33 Following D and S *triphatri*. Y and K read *tipatri*, and N<sub>E 1480/9</sub> reads *dīpyādīpya* [*sic for dīvyādīpya?*]. Although this transliteration follows the reading in D and S, it is likely that the amended reading *dīvyādīpya* in N<sub>E 1480/9</sub> is the preferred one. We have not adopted it here, however, because it is somewhat different from the reading in the Tibetan witnesses.

- n.34 D and S omit this, and N<sub>E 1480/9</sub> reads *akṣasūtrapaśaṃ*, adding a noose to the list (*paśa* [sic for *pāśa*]) for a total of five hand implements.
- n.35 D and S read *me lha bzang po*, and N<sub>E 1480/9</sub> reads *pāvakāgni*. Note that the Sanskrit refers to this peaceful form of Agni by the name of a specific form of the deity, Pāvaka Agni. This peaceful form is also the subject of the Agni homa practice in *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* (Toh 565, 1.107), where the Tibetan refers to the form as *mang sa be da'o zhes bya ba'i me lha*.
- n.36 D reads *de nas phyis bkod pa*, S reads *de nas phyi bkod par*, and N<sub>E 1480/9</sub> reads *tataḥ paścān nyaset*. This translation is tentative. The term “deity” does not appear in the Tibetan or Sanskrit witnesses, but it can be inferred based on the context. It is also not clear just where the deity should be installed, but it is presumably in the fire itself.
- n.37 D and S read *bdag nyid gal te dngos grub 'dod na*, and N<sub>E 1480/9</sub> reads *yadi cet[?] siddhim ātmanaḥ*. This translation is tentative. It is not entirely clear to whom the term *bdag nyid* (*ātmanaḥ*) refers here. The reading in N<sub>E 1480/9</sub> might translate, “if one possesses siddhi.”
- n.38 Following S *gal te sa gzhi bdag por 'dod pa 'am yin na'o* and Y and K *gal te sa gzhi bdag por 'dod pa'am yin na'o*, which are supported by N<sub>E 1480/9</sub> *yadi cchet bhupatitvaṃ vā*. D reads *gal te sa gzhi bdag por 'dod pa ma yin na'o*.
- n.39 D reads *sna tshogs rdo rjes bkang bas mnan pa bri bar byas na*, S reads *sna tshogs rdo rje rkang pas*, and N<sub>E 1480/9</sub> reads *viśvavajrapādātrānya likhet*. This translation is tentative.
- n.40 D and S read *'od zer can 'byung ba'i dkyil 'khor du dbang bskur ba bla ma*, and N<sub>E 1480/9</sub> reads *mārīcyudayamaṇḍalābhīkṭasya*. The opening line of N<sub>E 1480/9</sub> preserves a different spelling that reads *mārīcyutbhavē*[sic *udbhāve*] *tantrē* (Tib. *'od zer can 'byung ba'i rgyud*), and the Tibetan transliteration of the Sanskrit title reads *mārīcyai jāta*. Unfortunately, the single Sanskrit manuscript witness at our disposal is incomplete and is missing its colophon title page. In light of these and other variations in the way it is spelled in our witnesses, this phrase is only tentatively presented here as the proper title of a work. This seems reasonable, however, because the current text begins with a set of instructions for Mārīcī's consecration maṇḍala referred to as “the maṇḍala of Mārīcī's arising,” and both the current text and *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* (<https://read.84000.co/translation/toh565.html>) (Toh 565) claim to derive from a source text called *The Tantra of Māyā Mārīcī's Arising*.

- n.41 Following S *'thug pa'i skra brdzes pa'i gzugs yid du 'ong ba*. D reads *thu ba brdzes pa'i gzugs yid du 'ong ba*, and N<sub>E 1480/9</sub> reads *mānavārūrūpāṃ[?] manoramāṃ*.
- n.42 Following N<sub>E 1480/9</sub> *mā me paśyantū satvā*, meaning “may beings not see me.” The reading in the Tibetan witnesses appears to be a corruption of this phrase—D and S read *ma me pA shAM tu sta swA hA*, and Y and K read *ma me pA shAM stu swA hA*.
- n.43 Following the reading in N<sub>E 1480/9</sub> (*oṃ māṃ*), which includes Mārīcī’s heart mantra. The Tibetan witnesses only provide the seed syllable *oṃ*.
- n.44 D reads *'dod pa bzhi sbyin pa bskyed pa 'di*, C and S read *'dod pa bzhin sbyin pa bskyed pa 'di*, and N<sub>E 1480/9</sub> reads *catuṣkāmapradaṃ*. The precise identity of these four is not clear.
- n.45 D and S read *'od zer can 'byung ba zhes bya ba'i 'od zer can 'byung ba'i rgyud 'di gsungs pa ni*, and N<sub>E 1480/9</sub> reads *mārīcyutpadayam nāma mārīcyudbhavē tantre nīgaditaṃ*. These witnesses do not include any term that would indicate that this is an excerpt from a “section” of the root text, but it seems reasonable to assume that this is the case.
- n.46 D and S read *pa tA kra ma si*, and N<sub>E 1480/9</sub> reads *padākramasi*. This transliteration follows the reading in the Sanskrit witness.
- n.47 Following S *ba na ma si* and N<sub>E 1480/9</sub> *vanamasi*. D reads *ba nA ya ma si*.
- n.48 Following D and S *bi pa ri ma si*. N<sub>E 1480/9</sub> reads *cīramasi[?]*. Though this transliteration follows the reading in D and S, this is the only time that the name of this vidyā goddess appears in any of the works devoted to Mārīcī in the Kangyur witnesses. If we follow the (somewhat) standard sequence of these vidyās that is established in *The Mārīcī Dhāraṇī* (Toh 564), *The King of Ritual Manuals from the Tantra of Māyā Mārīcī’s Arising* (Toh 565), and elsewhere in this text, it is likely that this vidyā should read *cīvaramasi*. N<sub>E 1480/9</sub> is unfortunately not helpful here.
- n.49 D reads *g.yon pa'i phyogs kyi zhal ni*, and S reads *g.yon pa phyogs kyi zhal ni*. N<sub>E 1480/9</sub> reads *vāmamukhaṃ varāhaṃ*, noting that the left face of this form of Mārīcī is that of a boar.
- n.50 Following H and S *mchod rten kyi rkad ba la*. D reads *mchod rten gyi ske ba la*, and N<sub>E 1480/9</sub> omits.
- n.51 D and S read *g.yas brkyang ba'i zhabs kyis bzhugs pa*. N<sub>E 1480/9</sub> reads *pratyālidhasthitaṃ*, providing a variant here that has Mārīcī standing with

the left leg extended (*g.yon brgyang, pratyālīḍha*), not the right.

- n.52 Following N<sub>E 1480/9</sub> *rāhu*. D reads *rA hu la*, and Y, K, and S read *ra hu la*.
- n.53 S reads *khāb dang skud pa'i shing rta'i mchog mas*, and D reads *khāb dang skud par byed pa'i shing rta'i mchog las*.
- n.54 Following S *va rA ha mu khi* and N<sub>E 1480/9</sub> *varāhamukhi*. D reads *bA rA hA mu khi*.
- n.55 The reading *sarvaduṣṭapraduṣṭānām* is emended following precedent for how this phrase is rendered in this text and Toh 564 and 565, which reflects the proper Sanskrit declension. D and S read *sarba duSh+Ta pra duSh+tA cak+Shur mu khaM*. N<sub>E 1480/9</sub> reads *sarvaduṣṭānām mukha*, reflecting the proper declension but omitting some material preserved in the Tibetan witnesses.
- n.56 Following S *ba rA ha mu khi*. D reads *bA rA hA mu khi*, and N<sub>E 1480/9</sub> reads *valāhamukhi* [*sic for varāhamukhi*].
- n.57 Following S *ba rA ha mu khi*. D reads *bA rA hA mu khi*, and N<sub>E 1480/9</sub> reads *varāhamuṣi* [*sic for varāhamukhi*].
- n.58 D reads *sarba duShTAM me ba sha ma nA ya swA hA*, S reads *sarb+ba du Sh+ta n me ba sha ma nA ya swA hA*, and N<sub>E 1480/9</sub> reads *sarvasattvān meḥ* [*sic for me*] *vaśam ānaya svāhā*. This transliteration emends the reading *me ba sha ma nA ya*, based on the reading in N<sub>E 1480/9</sub>, to *me vaśam ānaya*, which would be translated “bring under my control.” The variant “all wicked beings” (Tib. *sarba duShTAM*) in the Tibetan witnesses is retained here instead of the reading “all beings” (Skt. *sarvasattvān*) that appears in N<sub>E 1480/9</sub>.
- n.59 It is not clear in the text whether this refers to performing the rite for seven consecutive days or simply performing the rite seven times. It is also not clear whether the entire rite is performed seven times or just the mantra recitation. This translation assumes that it is the mantra recitation.
- n.60 The terms “siddhis” and “ritual powers” are not in the Tibetan text but are added here for clarity.
- n.61 D and S read *steng g.yogs yod pa'i phyogs su*, and N<sub>E 1480/9</sub> reads *pracchanne guptadeśe*. The Tibetan term *steng g.yogs* translates the Sanskrit *pracchanna*.
- n.62 D and S read *chos 'byung du*, and N<sub>E 1480/9</sub> reads *bhage*. The Sanskrit text indicates that this “source of phenomena” might be a code word for the female genitalia. The target of this enthralling rite is clearly feminine in the Sanskrit, but this translation preserves the gender ambiguity in the Tibetan.

- n.63 D reads *sin d+hu ra'i rdul gyis mdzes pa'i snod du bstan pa'i sman chen pos*, S reads *sin+d+hu ra'o rdul gyis mdzas pa'i snod du bstan pa'i sman chen pos*, Y, K, and C read *sin du ra'o rdul gyis mdzas pa'i snod du bstan pa'i sman chen pos*, and N<sub>E 1480/9</sub> reads *pratīkṛtvā sindureṇa rajitā purvoktai mahōṣadhāi*. The Sanskrit clarifies a problem in all the Tibetan translations here, which render the phrase *sngon du bstan pa* (*purvokta*) as *snod du bstan pa*.
- n.64 Following N<sub>E 1480/9</sub> *ṣadagniveṣṭitai*, which suggests that the Tibetan *me dug gis bskor ba* (in D and S) should be emended to *me drug*.
- n.65 D and S read *g.yas brkyang ba'i zhabs kyis bzhugs pa*, and N<sub>E 1480/9</sub> reads *pratyālīḍhasthānasthā*.
- n.66 D and S read *dge ba'i skar ma bzang ba rgyal la*, Y reads *dge ba'i sgar ma bzang ba rgyal la*, and N<sub>E 1480/9</sub> reads *śubhanakṣatre puṣye*. Although the term for “day” is missing in both the Tibetan and the Sanskrit, this phrase is read as a variant of the phrase *dge ba'i nyin skar ma rgyal la*, which appears below in this same group of instructions.
- n.67 Following N<sub>E 1480/9</sub> *aṅkasamāropya*. D and S read *lus kyis khur nas*.
- n.68 Following the emended reading in N<sub>E 1480/9</sub> *caityālaṅkṛtamūrdhajām* (for *caityānaṅkṛtamurddhajā*). D and S read *mchod rten gyi dpal la brgyan pa'i mgo skyes can*, and C reads *mchod rten gyis dbul la brgyan pa'i mgo skyes can*.
- n.69 This translation is tentative and follows D *zla ba dang / nyi ma'i rang bzhin gyi lha ma yin dang / phag pa'i shing rta dang nye bar sbyar ba* and S *zla ba dang nyi ma'i rang bzhin gyi lha ma yin dang / phag pa'i shing rta dang nye bar sbyar ba*. N<sub>E 1480/9</sub> reads *śasibhālupamaṇi* [sic for *śasibālusamanvitaṇi*?] *caityasurarathaniyojitaṇi* [sic for *caityasurathaniyojitaṇi*?], providing an alternate reading that, when it is emended following the corrections suggested above, would be translated, “She is accompanied by the sun and moon, and her chariot is furnished with a caitya.” It is also possible to leave the compound *caityasurarathaniyojitaṇi* as it stands, which would be translated, “a chariot of the gods that has a caitya.” The Sanskrit may also support a number of valid readings.
- n.70 Following D and S *g.yon brkyang ba'i zhabs*. N<sub>E 1480/9</sub> reads *ālīḍha*, which says that Māricī stands with her right leg forward, not her left.
- n.71 Following N<sub>E 1480/9</sub> *ha*, which is consistent with the depiction of Rāhu and his whirlwind that has already been provided in the Tibetan and Sanskrit witnesses above. D and S read *harī*, Y reads *hū*, and K reads *hūm*.
- n.72 D and S read *rāhula*, and N<sub>E 1480/9</sub> reads *rāhu*.

- n.73 Following D and S *khāb yod pa'i sa phyogs gcig yangs pa'i gnas su*. N<sub>E 1480/9</sub> reads *pracchane bhupradeśe gṛhe* (“in a house on a plot of land that is hidden”).
- n.74 Following N<sub>E 1480/9</sub> *kanakarajatātāmra athavā mṛṇmayakalaśa* [sic]. D and S read *gser dngul dang / zangs ma'o / yang na 'dab chags rang bzhin gyi bum pa la bya'o*. The Tibetan *'dab chags rang bzhin gyi bum pa* for *mṛṇmayakalaśa* is obscure.
- n.75 Following N<sub>E 1480/9</sub> *vairocanamahāmudrāṃ samādhāya atmānaṃ*. D reads *rnam par snang mdzad phyag rgya rgya chen po'i gzung ba la bsam par bya'o*, and Y, K, C, H, and S read *rnam par snang mdzad phyag rgya chen po'i gzung ba la bsam par bya'o*.
- n.76 D reads *de nas sngon du gsungs pa'i bum pa tsan+dana dkar pos byugs la me tog phreng ba 'dzin pa la rig pa 'dzin pas brgya phrag brgyad bzlas te/arg+ha byin la bum pa de gzhas par bya*, S reads *de nas sngon du gsungs pa'i bum pa tsan dana dkar pos byugs pa me tog gi 'phreng ba 'dzin pas brgya phrag brgyad bzlas te arga byin la bum pa de gzhas par bya'o*, and N<sub>E 1480/9</sub> reads *evaṃ purvoktena kalaśena sitacandrena liptena śṛṅgāmālāvibhuṣitena aṣṭaśatajaptena vidyādhareṇa*.
- n.77 D and S read *bcom ldan 'das ma bdag nyid la dbang bskur zhing*, and N<sub>E 1480/9</sub> reads *bhagavatīm ātmānam abhiśiñcayet*. Both the Tibetan and Sanskrit indicate that Mārīcī is the object of the verb here, which means that the Sanskrit term *abhiśiñcayet* (Tib. *dbang bskur*) likely refers not to the practitioner receiving a consecration or empowerment but to the act of sprinkling the statue of Mārīcī with the offering water.
- n.78 Following N<sub>E 1480/9</sub> *tato mārīcyā sāhaṃkāragarvitena japabhāvanā ca kāryā*. D and S read *de nas 'od zer can bdag la bsnyen pas bzlas pa dang bsgom pa bya*.
- n.79 D and S read *tsan+dana dmar po dang / gi'u wang gis*, and N<sub>E 1480/9</sub> reads *raktacandanakurinkama*[sic]*rocanayā* (“with red sandalwood, saffron, and bovine bezoar”).
- n.80 Following N<sub>E 1480/9</sub> *gugguludhupitaṃca deyaṃ*. D reads *gur gum gyi bdug spos sbyin*, and S reads *gur kum gyi bdug spos sbyin*. The reading in D and S prescribes making the incense offering with saffron.
- n.81 Following N<sub>E 1480/9</sub> *mām*. The Tibetan witnesses omit this.
- n.82 D reads *skrom*, Y, K, and S read *strom*, C reads *sgrom*, and N<sub>E 1480/9</sub> reads *strīm* *strīm* *strīm*.
- n.83 Following N<sub>E 1480/9</sub> *aśvaghama*. D and S read *rta'i rdul*.

- n.84 D reads *byi la nag po'i dri ma dang / khyi nag po'i mig dang / rta nag po'i mig dang / khwa nag po'i mig dang / phag nag po'i rna ba g.yon pa dang / khrag dang*, S reads *byi ma nag po'i dri ma dang khyi nag po'i mig dang / rta nag po'i mig dang / khwa nag po'i mig dang / phag nag po'i rna ba g.yon pa dang / khrag dang*, and N<sub>E 1480/9</sub> reads *kṛṣṇamājārāmālalecanan[?]kṛṣṇākṣikṛṣṇavarāhavāmekarṇarudhireṇa marditaṃ*. The verb “ground up” (Skt. *marditaṃ*) is adopted from N<sub>E 1480/9</sub> and seems to be omitted in the Tibetan witnesses.
- n.85 D and S read *rdo rje 'od mas mnyes la*, and N<sub>E 1480/9</sub> reads *vajrīkṣīreṇa [sic?] veṣṭitā*. The Sanskrit is corrupt here, but it is still clear that the Tibetan should read *rdo rje'i 'o ma*.
- n.86 Following N<sub>E 1480/9</sub> *prāsādikān*. D reads *bong ring ba*, Y reads *bong ba ring ba*, K reads *bong ge ring ba*, and S reads *bongs ring ba*.
- n.87 Following D and S *bi pu la ba re na ge*. N<sub>E 1480/9</sub> reads *vipule pravare nāge*, which is most likely the preferred reading.
- n.88 Following D and S *ga ku la ya va ti swa ni*. N<sub>E 1480/9</sub> reads *nāgakulavidhvamsani*, which is most likely the preferred reading.
- n.89 Following Y, K, and S *sarba duSh+Ta*, which is supported by N<sub>E 1480/9</sub> *sarvaduṣṭa*. D reads *sarba duSh+TAM*.
- n.90 Following S *sarba duShTa*, which is supported by N<sub>E 1480/9</sub> *sarvaduṣṭa*. D reads *sarba duSh+TAM*.
- n.91 Following N<sub>E 1480/9</sub> *sarvaduṣṭa*. D reads *sarba duSh+TAM*, and S reads *sarba duShTaM*.
- n.92 Following H *phye ma dang 'o ma'i klu*. D and S read *phye ba dang 'o ma'i klu*, and N<sub>E 1480/9</sub> reads *śaktapāyaśena*.
- n.93 D and S read *rnam pa sna tshogs pa ji ltar rnyed pa'i chu*, and N<sub>E 1480/9</sub> reads *nānāvidharasā yathāsaṃvidyamānā*. The Sanskrit witness indicates that the Tibetan term *chu* translates *rasa*, which can mean “water” but often also refers to a nectar, liquor, drink, or juice and has many more potential interpretations. The term *nānāvidharasa* might refer to substances that contain the various “flavors,” even though this is not the way that the Tibetan translator has interpreted the passage.
- n.94 D and S read *lus rnam la sha dkar gyi mdze 'byung bar 'gyur*, and N<sub>E 1480/9</sub> reads *sarvaśarītvāṇi [sic for śarīrāṇi?] citrā [sic for citrāṇi?] bhavanti*. The Sanskrit witness uses the term for spots (*citrāṇi*) as a synonym for leprosy (*kuṣṭha*),

while the Tibetan includes a more specific reference to the condition vitiligo, rendered here as a variety of “white leprosy” (*dkar gyi mdze*).

- n.95 D and S read *se'u 'bru'i yal ga la lan nyi shu rtsa gcig bzlas pa bya zhing brgya rtsa brgyad kyang bzlas pa byas la/klu'i gzugs brnyan gyi gzugs rdzogs par bya'o*, and N<sub>E</sub> 1480/9 reads *dāḍimalatayā[m] ekaviṃśati vā rambari [sic?] japtayā[m] aṣṭottarasataparijaptayā[m] vā mantrena nāgapratitūpakam aya[m] mārjāyitaṅvyam*. This translation is tentative and adopts the participle form *mārjāyitaṅvyam* from the Sanskrit in place of the Tibetan *rdzogs par bya*.
- n.96 D and S read *klu de'i gzugs 'gul zhing sbrul mgo'i gar yang byed do*. This translation is informed by N<sub>E</sub> 1480/9 *sa nagapratirūpaka[ti] prakrāmati phaṇam ca karoti*, where we see that the Tibetan phrase *sbrul mgo'i gar yang byed* (“performs a snake-hood dance”) translates the Sanskrit phrase *phaṇam ca karoti*, which simply means “opens its hood.”
- n.97 D reads *lhag ma'i klu'i rus pa'i gong po rnam yongs su bskam par bya'o*, and N<sub>E</sub> 1480/9 reads *tata sarvaanāgabhavanāni pradipyante nāgā | asthisakalān na vaśiṣṭāḥ parimucyante*.
- n.98 Following S *ma lus pa'i yul dang / phyogs kyi nam mkha'*, which is supported by N<sub>E</sub> 1480/9 *saka[la]digdiśāvyomu [sic for vyomā?]*. D reads *ma lus pa'i yum dang / phyogs kyi nam kha'*.
- n.99 Following D and S *zhabs gnyis rol pas gnas shing*. N<sub>E</sub> 1480/9 reads *krodhālīḍhapadam ubhayasṭhitā*, according to which Mārīcī should be visualized in a wrathful (*krodha*) and not a playful (*kriḍa*) posture.
- n.100 D and S read *mi mnyam pa'i spyan klu'i dbang po ser po'i g.yon pa'i phyag tu*, and N<sub>E</sub> 1480/9 reads *kaṭakṣe[na?] pīḍayan[ti?] nagendrāṇ | vāme kare*. This translation is informed by the reading in N<sub>E</sub> 1480/9, where it is clear that the nāga lord Pīta's name has erroneously made its way into the Tibetan witnesses. The Sanskrit also makes it very clear that the text is describing what this goddess holds in her left hands, not the implements “in the left hands of the nāga lord Pīta.”
- n.101 At this point the Sanskrit witness (N<sub>E</sub> 1480/9) cuts off. The lacuna continues until the fragment of the manuscript's scribal colophon. For the colophon, see [n.9](#).
- n.102 Following D and S *gul+ma ya*. Y, K, J, and C read *gu la ma ya*. It is likely, however, that the correct reading is *gulmamasī*.



- n.103 D reads *sarba nA ga*, and S reads *sarb+ba nA ga*. This transliteration emends the reading in the Tibetan witnesses to the grammatically correct second-case plural declension *sarvanāgān*.
- n.104 D reads *sarba nA ga Na*, and S reads *sarb+ba nA ga na*. This transliteration emends the reading in the Tibetan witnesses to the grammatically correct second-case plural declension *sarvanāgān*.
- n.105 D reads *sarba nA ga na*, and S reads *sarb+ba nA ga na*. This transliteration emends the reading in the Tibetan witnesses to the grammatically correct second-case plural declension *sarvanāgān*.
- n.106 D reads *sarba nA ga na*, and S reads *sarb+ba nA*. This transliteration emends the reading in the Tibetan witnesses to the grammatically correct second-case plural declension *sarvanāgān*.
- n.107 This reading emends the reading in D *ba sha ba na ya* to the expected Sanskrit phrase *vaśaṃ ānaya*, or “bring [them] under [my] control.” S reads *ba sha na ya* and N<sub>E</sub> 1489/9 omits.
- n.108 D and S read *zhes gnas pa ni go rims sngon bzhin du klu brgyad po'i ming bri bar bya'o zhes bya'o*. The translation “the place where this rite is performed” is a tentative interpretation of the Tibetan phrase *zhes gnas pa*.
- n.109 D and S read *dge slong rnams dang gzhon nu ma rnams la ston mo bya'o*. Although it is not made explicit here, the fact that this line instructs the officiant to hold a feast for monastics *and* young women (Tib. *gzhon nu ma*) most likely means that we should read the term “monastics” (Tib. *dge slong rnams*) as a reference to the saṅgha of fully ordained nuns (*dge slong ma rnams*). This reading agrees with the instructions for holding a preliminary feast for performing rites to the goddess Mārīcī that we have already seen [above](#).
- n.110 D and S read *ma lo ka'i me tog*, and J and C read *ma le ka'i me tog*. The identity of this flower is unknown.
- n.111 At this point the text appears to omit Takṣaka, who we have already learned from the sequence above is typically in the western quarter.
- n.112 D and S read *srin po'i phyogs su*, literally “in the direction of the rākṣasas.” This is a somewhat obscure term for the southwest ordinal direction.
- n.113 Following C *phyag rgyas bkug*. D and S read *phyag rgya bkug*.
- n.114 Following S *ba rA ha mu khi*. D reads *bA rA hA mu khi*.

- n.115 D and S read *sngags dang bcas pa'i ming bcug ste*. The text does not actually specify whether this ritual is performed solely for oneself or if it can be performed for someone else. This passage is translated as if the instructions are for performing this rite for oneself, but it seems possible that it might be performed for oneself or for someone else.
- n.116 Following Y, K, and S *pu tra ja ri*. D reads *pu tra dza re*.
- n.117 Following Y and K *a va na ci ti ka*. D and S read *a va na ca ti ka*.
- n.118 D and S read *a sha pa tsa ti ka dang*. This translation is tentative and emends the Tibetan transliteration to *āśapacatika*.
- n.119 D reads *kran+ta*, and S reads *kran ta*. This transliteration is tentative and emends the reading to the Sanskrit *krānta*. The identity of this substance is not clear.
- n.120 D reads *sran ti*, and S reads *sra na ti*. The identity of this substance is not clear.
- n.121 D and S read *lag smin*. This transliteration emends the reading in the Tibetan witnesses to the correct Sanskrit spelling of the consonant cluster *kṣmī*. The term *lakṣmī* is used for a number of plants, so the precise identity of this substance is not clear.
- n.122 D and S read *tran+ta ni khyab 'jug rnam par gnon pa la bya'o*, and J and C read *tran+tu ni khyab 'jug rnam par gnon pa la bya'o*. This verse is obscure and remains open to several interpretations. We suspect that *tran+ta* is actually a corruption of *krānta*, which would suggest a relationship between the plant *krānta* and *vikrama* (*rnam par gnon pa*), a common name of the deity Viṣṇu. The fact that *tran+ta* refers to a plant here is assumed by distributing the term *ldum bu* from the next two lines, and the statement is read as a gloss for this plant by distributing the complete verb *shes par bya'o* from the third line in this series of three glosses.
- n.123 D and S read *pra tsan+ta ni ldum bu rtag tu sngun ma la bya'o*, Y and K read *pra tsan ti na sum bu rtag tu sngun ma la bya'o*, and J and C read *pra tsan+ta ni sum bu rtag tu san ma la bya'o*. This line is obscure but, like the line that precedes it, appears to be a gloss providing the more common name of a plant. The term *pracanta* may correspond to the substance that was transliterated above as *sranti*.
- n.124 D and S read *a na pa tsi ta ka*. This may correspond to the substance *a sha pa tsa ti ka* that was mentioned above.

- n.125 D and S read *ha ri ti b+hu ba ha na*. The term is read here as a corrupted transliteration of *haritabhuvana*, because it is grouped together with the other mineral components of this powder. It is possible, however, that this is a term for the turmeric rhizome, or the “conveyance” (*vahana*, i.e., one of the ways that the plant spreads or travels) produced by (*bhu*) the turmeric plant (*harita*).
- n.126 D reads *spangs*, S reads *sbangs*, and Y, K, J, and C read *spags*. This translation is tentative.
- n.127 D reads *bdag nyid kyi myos byed dang bcas pa*, and Y, K, J, C, and S read *bdag nyid kyis myos byed dang bcas pa*. This translation is tentative.
- n.128 Following Y and K *yang nges par dran pa'o*. D and S read *yang nges par dran pa'i*.
- n.129 D reads *lang ba'i bye'u*, and S reads *lang pa'u bye'u*. This translation is tentative.
- n.130 Following Y, K, and S *sida sa ra*. D and J read *sat+si ra*, and C reads *satmi*. The full phrase in Y, K, and S reads *sida sa ra ma sa ra mong dkar po*, where the Tibetan *mong dkar po* is a gloss of the transliterated Sanskrit *sida sa ra ma sa ra*. This transliteration is read as a corrupted form of the Sanskrit *sitasāramāṣa* or “the pulses” (*māṣa*) of the *sitasāra* plant. The Tibetan gloss *mong* might be read as a clarification of the type of pulse, identifying it as a “white mung bean” (*mong dkar po*).
- n.131 D reads *sngon ma kShi ba ki*, Y and K read *sngon ma kSha ba ki*, and S reads *sngon ma kShi bi ka*. This is interpreted as a corrupted transliteration of the Sanskrit *kṣavaka*, which is identified as a number of plants. It is possible that this line also indicates that the Tibetan *sngon ma*, rendered above as *sngun ma*, is identified with this same plant.
- n.132 D and S read *sum cu pa'i bdag po yis nges par rang gi chung ma dbang du byed do*, Y, K, and J read *sum bcu pa'i bdag po yis nges par rang gi chung ma dbang du byed do*, and H reads *sum cu pa'i bdag pos nges par rang gi chung ma dbang du byed do*. The Lord of the Thirty is likely an epithet for Śakra/Indra. It is also very likely that this passage is corrupted and should instead match previous instances where this text emphasizes the potency of the ritual action by mentioning that it even works on a divine being.
- n.133 D and S read *khyab 'jug gis gnon pa*. This name is similar to the explanation of the medicinal plant *tranta* earlier, in the Tibetan phrase *tran+ta ni khyab 'jug rnam par gnon pa la bya'o*, where the terms *khyab 'jug* (*viṣṇu*) and *rnam par gnon*

*pa* (*vikrama*) were taken as alternate names for the medicinal plant *tranta* (*krānta?*). See [n.122](#).

- n.134 D and S read *kha ga ba ti'i 'khor lo*. This translation emends the Tibetan transliteration of this Sanskrit term to *\*kagapati* both here and below, which literally means “lord of birds” and is an epithet for Garuḍa.
- n.135 D and S read *lha'i dbang po sbas pa*. This translation is tentative. The Tibetan might be a translation of the Sanskrit *\*indragupta*, but the identity of this substance is not clear.
- n.136 This translation is tentative. D and S read *dbang po sbas pa*, which might be a translation of the Sanskrit *\*indragupta*, though the identity of this substance is not clear.
- n.137 D and S read *dbang po'i chung ma shi tsa 'ong te ma thag tu dbang du byed do*. Presumably, this means that when the husband's time of death comes, his wife will be enthralled.
- n.138 Following D and S *de'i dbus su mchod rten dang*. There is a chance that the word order is a bit off in the Tibetan and that Mārīcī is visualized in the middle of a caitya.
- n.139 Following D and S *A barta yi Sh+ya mi*, although the grammatically correct Sanskrit reading is *\*āvartayīṣyāmi*.
- n.140 Following S *ba rA ha mu khi*. D reads *bA rA hA mu khi*.
- n.141 Following D *ban d+ha ni*. S reads *baM d+ha mi*, which suggests amending this to *\*bandhāmi*.
- n.142 D reads *bA rA hA mu khi*, Y, K, J, and C read *ba rA hA mu khi*, and S reads *ba ra ha mu khi*. This transliteration emends the Tibetan witnesses to *varāhamukhi*, which is used as the standard spelling for this term in this translation.
- n.143 Following D and S *gran+thi ban d+hA mo*. This transliteration should be amended to the grammatically correct reading *\*granthaṃ bandhāmi*.
- n.144 D reads *btus shing myur du 'grub pa'i sngags*, and S reads *btus shing myur du 'grub pa'i bsngags*. These lines refer to the process of “mantra extraction” (Skt. *mantrōddhara*; Tib. *sngags btu ba*), the extraction of individual syllables from any arrangement of the vowels, consonants, semivowels, etc. of the Sanskrit alphabet and their arrangement in a mantra. This text appears to follow the *arapacana* ordering of the Sanskrit alphabet.

- n.145 D and S read *dbyangs yig dang po*. This is most likely a term for the first vowel of the Sanskrit alphabet, *a*.
- n.146 This is most likely a reference to Mārīcī's seed syllable *mām̐*.
- n.147 D and S read *sa bon sde tshan gnyis dang po/ /dbyangs yig bzhi po dbye byas la*. This mantra formation refers to the *arapacana* alphabet, where "the initial consonant of the second class and the fourth vowel" would give us the mantra syllable *rī*.
- n.148 D and S read *'og ma'i steng nas*, and Y and K read *'og ma'i steng na*. This translation is tentative.
- n.149 Following Y, K, and S *ma hA tsI va ra ma si*. D reads *ma hA tsI ba rA ma si*.
- n.150 D and S read *de ba tA yai*, Y and K read *de wa ta ye*, U reads *da ba tA ye*, and H reads *de bA tA ye*. Note that only three of the four goddesses who usually attend Mārīcī in this mantra appear here. It is likely that the term *devatāyai* has worked its way into this mantra through a scribal error for the goddess Vattāli, who would usually appear here in the mantra.
- n.151 Following S *ba rA ha mu khi*. D reads *bA rA hA mu khi*.
- n.152 D and S read *thams cad du yi ge'i mgo'i nang du byas te*. This translation is tentative. Presumably, this refers to the location for depicting the eight vidyādhara mentioned in the previous line.
- n.153 Following S *ban d+ha bin*. D reads *ban d+ha bi na*. Both readings appear to be corrupted, and it is possible that this transliteration should simply read *bandha*.
- n.154 Following S *gsad pa*. D reads *gsang ba*, and C reads *gsod pa*.
- n.155 D and S read *'bar 'khrugs pa'i me tog*. The identity of this flower is not clear.
- n.156 D reads *mtshon gyis bcad pa'i ras la*, J and C read *mtshon gyis ma bcad pa'i ras la*, and S reads *tshon gyis bcas pa'i ras la*. The line is not explicit on this point, but the reference here is likely to a piece of cloth from someone who has died in battle, a writing medium that is also juxtaposed with the medium of a "piece of cloth from a charnel ground" in *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* (Toh 565, 1.79).
- n.157 D and S read *'khor lo la sogs pa bris*. For the last set of five ritual instructions it has been assumed that the drawing is of Mārīcī because this is explicitly mentioned in the very first set of instructions in this grouping. Here it is

explicitly noted that one should draw the mantra wheel, and it is assumed that this is the ritual object for the instructions that follow from this point forward.

- n.158 D and S read *de nyid kyi sol bas*. This translation assumes that the Tibetan *de nyid kyi* refers to charcoal from a charnel ground.
- n.159 D and S read *rje btsun ma*. Bhaṭṭārikā is usually an epithet for Tārā, but it is possible that this is a reference to the goddess Durgā, as the rite also incorporates an image of Gaṇapati. It is of course also possible that the term is used here as an epithet for Mārīcī.
- n.160 D and S read *de gnyis kyi gos la*. This translation is tentative. The referent of *de gnyis kyi* is not clear, but it is possible that this is a corruption of the phrase *de nyid kyi* and that it indicates that the same type of cloth can be used for this rite.
- n.161 D and S read *phyugs kyi rwas*. The term *phyugs* (Skt. *paśu*) can signify any domesticated beast or livestock.
- n.162 D and S read *stobs po che'i rnal 'byor gyis*, and Y and K read *stobs po che'i rnal 'byor gyi*. Here the term *stobs po che* might refer to a mantra related to the wrathful being (*krodha*) Mahābala.
- n.163 D reads *chus khyer ba'i shing gi smyu gus*, and S reads *chus khyer ba'i shing gi snyu gus*. This translation is tentative. The Tibetan *chus khyer ba'i shing* refers to either driftwood or a type of tree that is “carried/conveyed by water” (*chus khyer ba*).
- n.164 D and S read *sa la sogs pa la sgrub pa byas la*, and Y, K, J, and C read *sa la sogs pa la bsgrub pa byas la*. This translation is tentative.
- n.165 D and S read *de'i nang du bcug ste*. This translation is tentative. The object of this phrase is not clear, but it is interpreted here as a reference to the specific command that one places inside this mantra wheel to bind a specific ritual target.
- n.166 D and S read *phan tshun 'bye zhing mi mthun pa chen por 'gyur ro*. This phrase indicates that this rite might actually be a rite for sowing discord, not a binding rite.
- n.167 Following S and H *thod le kor*. D reads *thod lo kor*, Y and K read *thod lo bskor*, J reads *thod lo skor*, and C reads *the lo kor*. This translation interprets the Tibetan *thod le kor* as a translation of the Sanskrit term for chalk, *kaṭikā*.

- n.168 This is a reference to the protection spell from *The Mārīcī Dhāraṇī* (Toh 564, 1.-Z).
- n.169 D reads *g.yon pa ser po cung zhig bzhad pa'i zhal sangs rgyas kyi zhal g.yon pa'o*, and S reads *g.yon pa ser po cung zhig bzhad pa'i zhal/sangs rgyas kyi zhal g.yon pa'o*. This translation is tentative. There is no indicator that this is the second tier of heads above (*steng du*) the first tier, and both faces are described as the “left” (*g.yon pa*) face, when one clearly must be the left and the other the right. This translation assumes that the first face is the right and the second the left, following the convention established in the description of the first tier of Mārīcī's six faces.
- n.170 Following S *ba rA ha mu khi*. D reads *ba rA hA mu khi*.
- n.171 Following S *ba rA ha mu khi*. D reads *ba rA hA mu khi*. This translation emends the reading in the Stok Palace Kangyur to *\*ba rA ha mu khi* (Skt. *varāhamukhī*) to reflect the correct Sanskrit spelling for the nominative singular feminine.

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 Agni

*me lha*

མེ་ལྷ།

*agnidevatā*<sup>AS</sup>

The Vedic god of fire.

g.2 Akṣobhya

*mi skyod pa*

མི་སྐྱོད་པ།

*akṣobhya* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

Lit. “Not Disturbed” or “Immovable One.” The buddha in the eastern realm of Abhirati. A well-known buddha in Mahāyāna, regarded in the higher tantras as the head of one of the five buddha families, the vajra family in the east.

g.3 Arkamasi

*ark+ka ma si*

ཨ་རྒྱ་མ་སི།

*arkamasi* <sup>AS</sup>

A goddess.

g.4 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.5 attracting

*dgug pa*

དབྱུག་པ།

*ākaraṣaṇa* <sup>AS</sup> · *karṣaṇa* <sup>AS</sup>

A type of ritual action.

g.6 attracting divine beings

*lha dgug pa*

ལྷ་དགུག་པ།

—

A type of ritual action.

g.7 attracting yakṣiṇīs

*gnod sbyin mo dgug pa*

གནོད་སྦྱིན་མོ་དགུག་པ།

*yakṣiṇyākarṣaṇa* <sup>AS</sup>

A type of ritual action.

g.8 bali offering

*gtor ma*

གཏོར་མ།

*bali* <sup>AS</sup>

This term refers to a wide variety of offering practices and substances. In most cases in which a bali offering is prescribed for a particular rite, it is accompanied by a clear description of the form and function of the offering.

g.9 Bhaṭṭārikā

*rje btsun ma*

རྗེ་བཙུན་མ།

*bhaṭṭārikā* <sup>AS</sup>

An epithet meaning “noble lady” commonly associated with the goddess Tārā in Buddhist literature, it is also applied to other goddesses in the Buddhist and Hindu pantheons. In *The Maṇḍala Rites of Noble Mārīcī*, the term appears as either an epithet of the goddess Durgā or perhaps Mārīcī.

g.10 binding

*bcing ba*

བཙེང་བ།

*bandhana* <sup>AS</sup>

A type of ritual action.

g.11 Blessed Mārīcī’s Supreme Secret

*bcom ldan ’das ma mchog tu gsang ba*

བཙེམ་ལྷན་འདས་མ་མཚོག་ཏུ་གསང་བ།

—

The name of a text mentioned in *The Maṇḍala Rites of Noble Mārīcī*. The name of this text appears as the source for an excerpted chapter titled “The Mantra Wheel: A Jewel That Fulfills Every Wish.”

g.12 body mudrā

*yan lag gi phyag rgya*

ཡན་ལག་གི་ཕྱག་རྒྱ།

—

In *The Maṇḍala Rites of Noble Mārīcī*, this term refers to the transformation of a practitioner’s body into the body of a deity through adopting a particular hand mudrā and affixing the syllables of the deity’s mantra on the body.

g.13 boon-granting hand-mudrā

*mchog sbyin pa*

མཚོག་སྤྱིན་པ།

*varada*<sup>AS</sup>

A hand gesture associated with the bestowal of gifts.

g.14 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.15 charnel ground

*dur khrod*

དུར་ཁྲོད།

*śmaśāna* <sup>AS</sup>

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

g.16 collyrium

*mig sman*

མིག་སྐྱད།

*añjana* <sup>AS</sup>

An ointment or concoction that is applied to the eyes. This is also the name of a type of siddhi that includes applying ointments of various ritually prepared substances to the eyes.

g.17 court

*yul chos byed pa*

ཡུལ་ཚོས་བྱེད་པ།

—

Literally “the agent who enacts the regional laws,” this term refers to the court of a king or any governing body.

g.18 crow pen

*bya rog gi smyu gu*

བྱ་རོག་གི་སྐྱུ་གུ།

—

A writing implement made from some part of a crow, presumably one of its feathers.

g.19 cubit

*khru gang*

ཁྲུ་གང།

*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.20 dhāraṇī

*gzungs*

གཟུངས།

*dhāraṇī* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

The term *dhāraṇī* has the sense of something that “holds” or “retains,” and so it can refer to the special capacity of practitioners to memorize and recall detailed teachings. It can also refer to a verbal expression of the teachings—an incantation, spell, or mnemonic formula that distills and “holds” essential points of the Dharma and is used by practitioners to attain mundane and supramundane goals. The same term is also used to denote texts that contain such formulas.

g.21 dhāraṇī mantra

*gzungs kyi sngags*

གཟུངས་ཀྱི་སྒྲགས།

*dhāraṇīmantra*<sup>AS</sup>

A term for a magical spell or formula.

g.22 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.23 eight vidyādhara

*rig pa 'dzin pa brgyad*

རིག་པ་འཛིན་པ་བརྒྱད།

—

A set of eight vidyādhara mentioned in *The Maṇḍala Rites of Noble Mārīcī*. The identities of these eight vidyādhara are not specified.

g.24 enchanting

*rmongs par bya ba*

རྫོངས་པར་བྱ་བ།

*mohana*<sup>AS</sup>

A type of ritual action.

g.25 entering

*dbab pa*

དབབ་པ།

*āveśana*<sup>AS</sup>



A power that advanced practitioners gain by reciting the six-syllable Mārīcī mantra. It is not clear whether this term refers to the ability to enter doors to the hidden chambers of deities and nonhuman beings, to entering the bodies of other beings, or to both.

g.26 enthralling

*dbang*

དབང་།

*vaśya*<sup>AS</sup>

A type of ritual action.

g.27 expelling

*bskrad pa*

བསྐྱོད་པ།

*uccāṭana*<sup>AS</sup>

A type of ritual action.

g.28 finger

*sor*

སོར།

*aṅgula*<sup>AS</sup>

A unit of measurement that is roughly equal to one inch.

g.29 fire that consumes the world

*'jig pa'i dus kyi me*

འཇིག་པའི་དུས་ཀྱི་མེ།

—

See “fire that consumes the world at the end of an eon.”

g.30 fire that consumes the world at the end of an eon

*'jig pa'i dus kyi bskal pa'i me*

འཇིག་པའི་དུས་ཀྱི་བསྐྱོད་པའི་མེ།

*pralayāgni*<sup>AS</sup>

g.31 five customary offerings

*mchod pa rnam pa lnga*

མཚོན་པ་རྣམ་པ་ལྔ།

*pancopacāra*<sup>AS</sup> · *pañcopahāra*

Perfumes, flowers, incense, lamps, and food.

g.32 five grains

*'bru sna lnga*

འབྲུ་སྐྱ་ལྔ།

*pañcadhānya*<sup>AS</sup>

Corn (*dhānya*), sesame (*tila*), mung beans (*mudga*), barley (*yava*), and white mustard (*śvetasarṣapa*) or māṣa beans (*māṣa*).

g.33 five great medicines

*sman pa chen po lnga*

སྐྱུན་པ་ཆེན་པོ་ལྔ།

*pañcamahauṣadhi*<sup>AS</sup>

g.34 five precious substances

*rin po che sna lnga*

རིན་པོ་ཆེ་སྐྱ་ལྔ།

*pañcaratna*<sup>AS</sup>

The five are either gold, diamond, sapphire, ruby, and pearl or gold, silver, coral, pearl, and *rāgapaṭṭa*.

g.35 four-day fever

*rims nyin bzhi pa*

རིམས་ཉིན་བཞི་པ།

*cāturthaka*<sup>AS</sup>

A fever that returns every four days.

g.36 Gaṇapati

*tshogs bdag*

ཚོགས་བདག

*gaṇapati*<sup>AS</sup>

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

g.37 goddess Mārīcī

*lha mo 'od zer can*

ལྷ་མོ་འོད་ཟེར་ཅན།

*māricīdevatā*<sup>AS</sup>

See “Māricī.”

g.38 gold, silver, and copper

*nyi ma dang zla ba dang me*

ཉིམ་དང་རྩེ་བ་དང་མེ།

*ravicandravahni*<sup>AS</sup>

This phrase literally means “sun, moon, and fire,” but these three terms are correlated to the precious metals gold, silver, and copper, respectively.

g.39 great consort

*phyag rgya rgya chen po*

ཕྱག་གྱུ་གྱུ་ཆེན་པོ།

*mahāmudrā*<sup>AS</sup>

In *The Maṇḍala Rites of Noble Māricī*, the goddess Māricī is said to be Vairocana’s “great consort.”

g.40 Great Powerful One

*stobs po che*

སྟོབས་པོ་ཆེ།

*mahābala*<sup>AD</sup>

The name of a wrathful being (*krodha*) in *The Maṇḍala Rites of Noble Māricī*.

g.41 hand mudrā

*phyag rgya*

ཕྱག་གྱུ།

*mudrā*<sup>AS</sup>

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, and so forth.

g.42 Hara

*'phrog byed*

འཕོག་བྱེད།

*hara* <sup>AS</sup>

One of the many names of the Hindu god Śiva.

g.43 Heruka

*he ru ka*

ཉི་རུ་ཀ།

*\*heruka* <sup>RP</sup>

A name associated with the wrathful form of Vajrasattva and the wrathful forms of several male deities in the Vajrayāna Buddhist pantheon.

g.44 increasing

*rgyas pa*

རྒྱས་པ།

*pauṣṭika* <sup>AS</sup>

A type of ritual action.

g.45 indication of trust

*thong shing yid ches pa* · *thong ba la yid ches*

ཐོང་ཤིང་ཡིད་ཆེས་པ། · ཐོང་བ་ལ་ཡིད་ཆེས།

*dṛṣṭapratyaya* <sup>AS</sup>

This phrase appears in *The Maṇḍala Rites of Noble Mārīcī* in conjunction for ritual actions that allow one to gain the favor of or enthrall kings.

g.46 Indra

*dbang po*

དབང་པོ།

*indra* <sup>AD</sup>

*Definition from the 84000 Glossary of Terms:*

The lord of the Trāyastriṃśa heaven on the summit of Mount Sumeru. In Buddhist sūtras, he is a disciple of the Buddha and protector of the Dharma and its practitioners. He is often referred to by the epithets Śatakratu, Śakra, and Kauśika.

g.47 Jambu River

*'dzam bu nA da*

འཛམ་བུ་ནུ་དཀ

*jāmbunada*<sup>AS</sup> · *jāmbūnadī*

The name of a river believed to flow from the golden juice of the fruits of the great Jambu tree on Mount Meru.

g.48 Jambudvīpa

*'dzam bu gling*

འཛམ་བུ་སྤྱི་དཀ

*jambudvīpa*<sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

The name of the southern continent in Buddhist cosmology, which can signify either the known human world, or more specifically the Indian subcontinent, literally “the *jambu* island/continent.” Jambu is the name used for a range of plum-like fruits from trees belonging to the genus *Szygium*, particularly *Szygium jambos* and *Szygium cumini*, and it has commonly been rendered “rose apple,” although “black plum” may be a less misleading term. Among various explanations given for the continent being so named, one (in the *Abhidharmakośa*) is that a jambu tree grows in its northern mountains beside Lake Anavatapta, mythically considered the source of the four great rivers of India, and that the continent is therefore named from the tree or the fruit. Jambudvīpa has the Vajrāsana at its center and is the only continent upon which buddhas attain awakening.

g.49 Karkoṭa

*kak+ko Ta* · *kat+ko Ta*

ཀའ་ཀོ་ཏ། ཀའ་ཀོ་ཏ།

\**karkoṭa*<sup>RP</sup>

A nāga king.

g.50 khaṭvāṅga

*kha TwAM ga*

ཁ་ཕྱོག་ག།

*khaṭvāṅga*

An iconographic or real implement in the form of a staff with a trident ending; it may have human skulls impaled on it.

g.51 killing

*gsad pa*

- གསང་བ།  
*māraṇa*<sup>AS</sup>  
 A type of ritual action.
- g.52 Kulika  
*rigs ldan*  
 རིགས་ལྷན།  
*kulika*<sup>AD</sup>  
 A nāga king.
- g.53 kuśa grass  
*ku sha*  
 ཀུ་ཤ།  
*kuśa*<sup>AS</sup>  
*Desmostachya bipinnata*. A type of grass often used for religious ceremonies.
- g.54 lapis lazuli  
*mu men*  
 མུ་མེན།  
 —  
 A type of blue semiprecious stone.
- g.55 lord of birds  
*kha ga ba ti*  
 ཁ་ག་བ་ཏི།  
*\*khagapati*<sup>RP</sup>  
 An epithet for Garuḍa.
- g.56 Lord of the Thirty  
*sum cu pa'i bdag po*  
 ལུས་ཅུ་པའི་བདག་པོ།  
 —  
 An epithet for the deity Śakra/Indra.
- g.57 Mahāpadma  
*pad+ma chen po*  
 པདྨ་ཆེན་པོ།

*mahāpadma*<sup>AD</sup>

A nāga king.

g.58 Maheśvara

*dbang phyug chen po*

དབང་ཕྱུག་ཆེན་པོ།

*maheśvara*<sup>AS</sup>

A name for the Hindu god Śiva.

g.59 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.60 mantrin

*sngags pa*

སྲགས་པ།

*mantrin*<sup>AS</sup>

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

g.61 māra

*bdud*

བདུད།

*māra*<sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

*Māra*, literally “death” or “maker of death,” is the name of the deva who tried to prevent the Buddha from achieving awakening, the name given to the class of beings he leads, and also an impersonal term for the destructive forces that keep beings imprisoned in saṃsāra:

(1) As a deva, Māra is said to be the principal deity in the Heaven of Making Use of Others’ Emanations (*paranirmitavaśavartin*), the highest paradise in the desire realm. He famously attempted to prevent the Buddha’s awakening under the Bodhi tree—see *The Play in Full* (Toh 95), 21.1—and later sought many times to thwart the Buddha’s activity. In the sūtras, he often also

creates obstacles to the progress of śrāvakas and bodhisattvas. (2) The devas ruled over by Māra are collectively called *mārakāyika* or *mārakāyikadevatā*, the “deities of Māra’s family or class.” In general, these māras too do not wish any being to escape from saṃsāra, but can also change their ways and even end up developing faith in the Buddha, as exemplified by Sārthavāha; see *The Play in Full* (Toh 95), 21.14 and 21.43. (3) The term māra can also be understood as personifying four defects that prevent awakening, called (i) the divine māra (*devaputramāra*), which is the distraction of pleasures; (ii) the māra of Death (*mṛtyumāra*), which is having one’s life interrupted; (iii) the māra of the aggregates (*skandhamāra*), which is identifying with the five aggregates; and (iv) the māra of the afflictions (*kleśamāra*), which is being under the sway of the negative emotions of desire, hatred, and ignorance.

g.62 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.63 Mārīcī’s Arising

*’od zer can ’byung ba*

འོད་ཟེར་ཅན་འགྲུང་བ།

*mārīcyudbhava*<sup>AS</sup>

See “The Tantra of Mārīcī’s Arising.”

g.64 mātṛ

*ma mo*

མ་མོ།

*mātṛ*<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.65 Māyā Mārīcī’s Arising

*’od zer can ’byung ba*

འོད་ཟེར་ཅན་འགྲུང་བ།

*māyāmārīcyudbhava*<sup>AS</sup>



The name of a work mentioned in *The Maṇḍala Rites of Noble Mārīcī*. This work is also mentioned as the source text for *The King of Ritual Manuals from the Tantra of Māyā Mārīcī's Arising* (Toh 565).

g.66 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.67 meditative concentration hand-mudrā

*ting nge 'dzin phyag rgya*

ཉིང་ངེ་འཛིན་ཕྱག་རྒྱ།

*samādhimudrā* <sup>AS</sup>

A hand gesture that signifies the attainment of meditative concentration.

g.68 mercury

*dngul chu*

དངུལ་ཚུ།

*rasa* <sup>AS</sup>

g.69 nāga

*klu*

ལུ།

*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.70 Nanda

*dga' bo*

དགའ་བོ།

*nanda*<sup>AD</sup>

A nāga king.

g.71 oblation

*dgang blugs*

དགང་ལྷུགས།

*āhuti*<sup>AS</sup> · *pūrṇāhuti*

Literally “filler and pourer,” this term refers to the two ritual ladles that are used to offer liquid oblations into a fire.

g.72 pacifying

*zhi ba*

ཞི་བ།

*śāntika*<sup>AS</sup>

A type of ritual action.

g.73 Padma

*pad+ma*

པདྨ།

*\*padma*<sup>RP</sup>

A nāga king.

g.74 paralyzing

*rengs pa*

རེངས་པ།

*stambhana*<sup>AS</sup>

A type of ritual action.

g.75 piercing ḍākinīs  
*mkha' 'gro ma tshar gcad pa*

མཁའ་འགྲོ་མ་ཚར་གཅད་པ།

*ḍākinyāprabhedana* <sup>AS</sup>

A type of ritual action.

g.76 Pīta

*ser po*

སེར་པོ།

*pīta* <sup>AS</sup>

See “Supīta.”

g.77 preta

*yi dags · yi dwags*

ཡི་དགས། · ཡི་དྲགས།

*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 *pitṛs*, 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.78 protection hand-mudrā

*mi 'jigs pa'i phyang rgya*

མི་འཇིགས་པའི་ཕྱག་རྒྱ།

*abhayamudrā* <sup>AS</sup>

A hand mudrā that signifies granting protection and safety.

g.79 Puṣya

*rgyal*

རྒྱལ།

*puṣya* <sup>AS</sup>

The name of a lunar asterism.

g.80 Rāhu

*rA hu la*

རླུ་ལ།

*rāhu* <sup>AS</sup>

The name of the celestial being (*graha*) associated with lunar and solar eclipses.

g.81 rākṣasa

*srin po*

སྲིན་པོ།

—

*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.82 relic of the Sugata

*bde bar gshegs pa'i gdung*

བདེ་བར་གསེགས་པའི་གདུང།

*sugatadhātu* <sup>AS</sup>

A body relic from the Buddha.

g.83 relic pill

*gdung gi ril bu*

གདུང་གི་རིལ་བུ།

*dhātumayā gulikā* <sup>AS</sup>

A pill that consists of a relic of the Sugata that is then coated with various substances.

g.84 Śakra

*brgya byin*

བརྒྱ་བྱིན།

*śakra* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

The lord of the gods in the Heaven of the Thirty-Three (*trāyastriṃśa*). Alternatively known as Indra, the deity that is called “lord of the gods” dwells on the summit of Mount Sumeru and wields the thunderbolt. The Tibetan translation *brgya byin* (meaning “one hundred sacrifices”) is based on an etymology that *śakra* is an abbreviation of *śata-kratu*, one who has performed a hundred sacrifices. Each world with a central Sumeru has a Śakra. Also known by other names such as Kauśika, Devendra, and Śacipati.

g.85 samaya

*dam tshig*

དམ་ཚིག་

*samaya* <sup>AS</sup>

*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.86 Śaṅkhapāla

*dung skyong*

དུང་སྐྱོང་།

*śaṅkhapāla* <sup>AS</sup>

The name of a nāga king.

g.87 siddhi

*grub pa · 'grub pa*

གུབ་པ། · འགུབ་པ།

*siddhi* <sup>AS</sup>

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

g.88 sowing discord

*dbye ba*

དེའི་བ།

*vidveṣaṇa* <sup>AS</sup>

A type of ritual action.

- g.89      subjugating  
*mngon spyod*  
མངོན་སྦྱོང།  
*abhicāruka*<sup>AS</sup>  
A type of ritual action.
- g.90      sun and moon caitya  
*zla ba dang nyi ma mchod rten*  
ཟླ་བ་དང་ཉི་མ་མཚོད་རྟེན།  
*sūryacandracaitya*<sup>AS</sup>  
The goddess Mārīcī is visualized dwelling inside this type of caitya in *The Maṇḍala Rites of Noble Mārīcī*.
- g.91      Supīta  
*shin tu ser ba*  
ཤིན་ཏུ་སེར་བ།  
*supīta*<sup>AS</sup>  
The name of a nāga king.
- g.92      Takṣaka  
*tak+Sha ka · 'jog po*  
ཏྲཱ་ཀ་ཀ་འཇོག་པོ།  
*takṣaka*<sup>AS</sup>  
The name of a nāga king.
- g.93      tathāgata  
*de bzhin gshegs pa*  
དེ་བཞིན་གཤེགས་པ།  
*tathāgata*<sup>AS</sup>  
*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.94 tawny dūrvā grass

*ri dags kyi dur ba · ri dwags kyi dur ba*

རི་དགས་ཀྱི་དུར་བ། · རི་དྲགས་ཀྱི་དུར་བ།

—

g.95 The Conqueror of the Threefold World

*khams gsum rnam par rgyal ba*

ཁམས་གསུམ་རྣམ་པར་རྒྱལ་བ།

—

The name of an important Yogatantra deity whose practices are outlined in the *Sarvatathāgatattvaśaṅgraha* (Toh 479).

g.96 The Mantra Wheel: A Jewel That Fulfills Every Wish

*thams cad yid bzhin nor bu'i 'khor lo*

ཐམས་ཅད་ཡིད་བཞིན་ནོར་བུའི་འཁོར་ལོ།

—

This appears as the name of a chapter or section of the text *Blessed Mārīcī's Supreme Secret* in *The Maṅḍala Rites of Noble Mārīcī*.

g.97 The Mantra Wheel of Mārīcī, the Noble Queen of the Vidyās: A Jewel That Fulfills Every Wish

*'phags ma 'od zer ma rig pa'i rgyal mo yid bzhin gyi nor bu'i 'khor lo*

འཕགས་མ་འོད་ཟེར་མ་རིག་པའི་རྒྱལ་མོ་ཡིད་བཞིན་གྱི་ནོར་བུའི་འཁོར་ལོ།

—

The name of a work or perhaps the title of a chapter mentioned in *The Maṅḍala Rites of Noble Mārīcī*.

g.98 The Tantra of Mārīcī's Arising

*'od zer can 'byung ba'i rgyud*

འོད་ཟེར་ཅན་འབྱུང་བའི་རྒྱུད།

*mārīcyudbhavatantra*<sup>AS</sup>

The name of a work mentioned in *The Maṅḍala Rites of Noble Mārīcī*.

g.99 three junctures of the day

*dus gsum*

དུས་གསུམ།

*trisandhya* <sup>AS</sup>

Dawn, noon, and sunset.

g.100 three sweets

*mngar gsum*

མངར་གསུམ།

*trimadhura* <sup>AS</sup>

Traditionally sugar, honey, and ghee.

g.101 three types of metal

*lcags gsum*

ལྷགས་གསུམ།

*triloha* <sup>AS</sup>

In this context, the three types of metal most likely refer to gold, silver, and copper.

g.102 universal ruler

*'khor los sgyur ba*

འཁོར་ལོས་སྐུར་བ།

*cakravartin* <sup>AS</sup>

*Definition from the 84000 Glossary of Terms:*

An ideal monarch or emperor who, as the result of the merit accumulated in previous lifetimes, rules over a vast realm in accordance with the Dharma. Such a monarch is called a *cakravartin* because he bears a wheel (*cakra*) that rolls (*vartana*) across the earth, bringing all lands and kingdoms under his power. The cakravartin conquers his territory without causing harm, and his activity causes beings to enter the path of wholesome actions. According to Vasubandhu's *Abhidharmakośa*, just as with the buddhas, only one cakravartin appears in a world system at any given time. They are likewise endowed with the thirty-two major marks of a great being (*mahāpuruṣalakṣaṇa*), but a cakravartin's marks are outshined by those of a buddha. They possess seven precious objects: the wheel, the elephant, the horse, the wish-fulfilling gem, the queen, the general, and the minister. An illustrative passage about the cakravartin and his possessions can be found in *The Play in Full* (Toh 95), 3.3–3.13.



Vasubandhu lists four types of cakravartins: (1) the cakravartin with a golden wheel (*suvarṇacakravartin*) rules over four continents and is invited by lesser kings to be their ruler; (2) the cakravartin with a silver wheel (*rūpyacakravartin*) rules over three continents and his opponents submit to him as he approaches; (3) the cakravartin with a copper wheel (*tāmracakravartin*) rules over two continents and his opponents submit themselves after preparing for battle; and (4) the cakravartin with an iron wheel (*ayaścakravartin*) rules over one continent and his opponents submit themselves after brandishing weapons.

g.103 Vadāli

*ba dA li*

བ་དྲ་ལི།

*vadāli*

A goddess.

g.104 Vairocana

*rnam par snang mdzad*

རྣམ་པར་སྐྱང་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.105 vajrācārya

*rdo rje slob dpon*

རྡོ་རྗེ་སྐྱོབ་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.106 Vajravārāhī

*rdo rje phag mo*

རྡོ་རྗེ་ཕག་མོ།

*vajravārāhī*<sup>AD</sup>

A Buddhist goddess related to Vajrayoginī with the face of a sow.

g.107 Vāsuki

*nor rgyas*

- བླ་མ་སྐྱེས།  
*vāsuki*<sup>AS</sup>  
 A nāga.
- g.108 Vattāli  
*bat+tA li*  
 བཏཱ་ལི།  
*vattāli*<sup>AS</sup>  
 A goddess.
- g.109 vidyā  
*rig pa*  
 རིག་པ།  
*vidyā*<sup>AS</sup>  
 A term for a spell and the female being(s) associated with that class of spells.
- g.110 vidyā goddess  
*rig pa'i lha mo*  
 རིག་པའི་ལྷ་མོ།  
*vidyādevī*<sup>AS</sup>  
 A class of goddesses who are identified with the vidyā spells that bear their names.
- g.111 vidyā holder  
*rig pa 'dzin pa · rig sngags 'chang*  
 རིག་པ་འཛིན་པ། · རིག་སྐྱེས་འཆང་།  
*vidyādhara*<sup>AS</sup>  
 A term for a specialist in rituals involving the recitation of spells (*vidyā*) and mantras.
- g.112 vidyādhara  
*rig pa 'dzin pa*  
 རིག་པ་འཛིན་པ།  
*vidyādhara*<sup>AS</sup>  
 A class of supernatural beings.
- g.113 vidyādhari

*rig pa 'dzin ma*

རིག་པ་འཛིན་མ།

*vidyādhari*<sup>AS</sup>

The female counterpart to the vidyādhara.

g.114 vighna

*bgegs*

བགེགས།

*vighna*<sup>AS</sup>

A class of malevolent spirits who create obstacles.

g.115 white bali offering

*gtor ma dkar po*

གཏོར་མ་དཀར་པོ།

*śuklabali*<sup>AS</sup>

A type of bali offering mentioned in *The Maṇḍala Rites of Noble Mārīcī*, which does not specify the ingredients.

g.116 white dūrvā grass

*dur ba dkar po*

དུར་བ་དཀར་པོ།

*sitadūrvā*<sup>AS</sup>

g.117 white dūrvā grass seed

*gtum mo'i sa bon*

གཏུམ་མོ་འི་ས་བོན།

*caṇḍabīja*<sup>AS</sup>

g.118 wind seed-syllable

*rlung gi sa bon*

རླུང་གི་ས་བོན།

*vāyubīja*<sup>AS</sup>

A mantra syllable that represents and is equivalent to the wind element. The actual syllable can vary depending on the particular ritual system.

g.119 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.120 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.

g.121 Yamāntaka

*gshin rje gshed · gshin rje mthar byed*

གཤིན་རྗེ་གཤེད། · གཤིན་རྗེ་མཐར་བྱེད།

*yamāntaka*<sup>AD</sup>

The wrathful aspect of Mañjuśrī.

