BUDDHISM

বৌদ্ধধর্ম

Deities of Tibetan Buddhism

The Zürich Paintings of the *Icons Worthwhile to See*

(Bris sku mthon ba don ldan)

Edited by Martin Willson and Martin Brauen
Translated by Martin Willson
Introduced by Martin Brauen

Line drawings by Robert Beer
Photographs by Peter Nebel

WISDOM PUBLICATIONS • BOSTON

Wisdom Publications
199 Elm Street
Somerville, MA 02144 USA

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Library of Congress *Cataloging-in-Publication Data*

Deities of Tibetan Buddhism : the Zurich paintings of the Icons worthwhile to see = Iris sku mthon ba don ldan / edited by Martin Willson and Martin Brauen ; translated by Martin Willson ; introduced by Martin Brauen ; line drawings by Robert Beer ; photographs by Peter Nebel
p. cm.
Includes bibliographical references and index
ISBN 0-86171-098-3 (alk. paper)
1. Gods, Buddhist—China—Tibet—Early works to 1800. 2. Buddhism—Rituals—Early works to 1800. I. Title: Zürich paintings of the Icons worthwhile to see. II. Title: Iris sku mthon ba don ldan. III. Willson, Martin, 1946– . IV. Brauen, Martin.

BQ4660.C6.D45 2000
294.3'4211'09515—dc21 00-033395

05 04 03 02 01
6 5 4 3 2

ISBN 0-86171-098-3

Designed and typeset by Martin Willson using TEX

Wisdom Publications' books are printed on acid-free paper and meet the guidelines for the permanence and durability of the Production Guidelines for Book Longevity of the Council on Library Resources

Printed in the United States of America

To Dr Eva Stoll
without whom this book would not have come to be,

and in homage to Jetsun Tāranātha (1575–1634),
original compiler of the *Rnṃung Gyatsa*

Publisher's Acknowledgments

With deep gratitude the publisher wishes to thank Barry and Connie Hershey and the Hershey Family Foundation for their significant contributions over the many years of the development of *Deities of Tibetan Buddhism* and for their support for its production.

Thanks also to longtime supporter Richard Gere and the Gere Foundation for assistance in funding the production of this book.

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Preface

In 1810, a great empowerment ceremony was held in Mongolia. The Panchen Lama, His Holiness Tenpei Nyima, was visiting from Tibet. Day after day, hundreds or possibly thousands of people, from high lamas, Chinese imperial officials and monastic officials down to ordinary monks and lay people, gathered to receive from him the four empowerments of the great *maṇḍala* of the Primordial Buddha.[1] To mark the occasion, a set of pictorial blockprints was commissioned, depicting the deities of three great cycles of empowerments that the Panchen Lama would certainly have been accustomed to give. They comprised 507 small images, printed three to a page in the usual loose-leaf format of Tibetan books. On the back of each image, mantras were printed, to help imbue it with the presence of the deity represented—in the center, reading downwards, the five syllables OṂ ĀḤ HŪṂ PHAṬ SVĀHĀ, invoking the Body, Speech, Mind, Qualities and Activities of a Buddha, and around them the deity's own mantra and a general mantra.

The blockprints became known to Western scholars in 1890, when Eugen Pander came across a set in Peking and published some of the images, substituting them for corresponding pictures from the quite different pantheon of three hundred images his paper was actually presenting, because of their superior artistic quality.[2] This or another copy eventually reached Berlin where, though unpublished, it was used by scholars such as Albert Grünwedel and (through photographs) Walter Eugene Clark. The latter included it as Pantheon C in his index of four collections of Tibetan Buddhist deity images, published in 1937. In 1943 the Rev. Friedrich A. Peter, a Moravian missionary in Ladakh, published an account of a set of the blockprints he had acquired from a lama there, in 1963–4 and on other occasions, Lokesh Chandra has reproduced a complete set he originally claimed was purchased by his father, Raghu Vira, from a monk in Ulan Bator in 1956, though it now appears the drawings he published may have derived ultimately from a blockprint set in Leningrad. In this way the blockprints have become quite widely known in the West.

Unfortunately, the name under which they are best known is entirely misleading. Pander somehow got the mistaken idea that they were produced at Narthang Monastery in Tibet, and by the time Clark's index appeared they were being called the 'Five Hundred Gods of Narthang'. This is a double error. Not only do they originate from Mongolia rather than Narthang, but though there are about five hundred images, many of the images depict more than one deity and many of the deities are not gods but goddesses. 'Five Hundred Images', a name used in Tibetan (*sKu brñan lña brgya*), is valid. 'Five Hundred Gods' is not. It is time to reinstate the authentic Tibetan title of the blockprint set, *Bris-sku mthon-ba don-ldan*, 'Icons Worthwhile to See'.

The images of *Icons Worthwhile to See* are published in the present volume, but not in their familiar blockprinted form. Instead, we present them as a unique and exquisitely beautiful set of miniature paintings, now in the collection of the Völkerkundemuseum der Universität Zürich. Far sharper and more detailed than the blockprints, the paintings also have the advantage of being in full color.

Icons Worthwhile to See is of exceptional importance to the study

of Tibetan Buddhist iconography because the texts it illustrates are known and available. These texts are compilations of *sadhanas*, rites for the daily practice of each deity. They describe how to visualize the deity and what to do when the visualization has been generated. The intended function of the pictures is as aids to assist the generation of the deity visualization, especially during the rite of conferring on disciples permission to practice the deity.

In the present work, we restore the pictures to their context by publishing not the pictures alone but translations from the texts as well. In this way we seek to serve scholars and practitioners alike.

The book falls into three principal sections, devoted respectively to the paintings, the source texts, and reference materials that cover both. A single system of numbering is employed throughout, so that one can refer immediately between the three sections.

The first section introduces the paintings and reproduces them along with transcriptions and translations of their captions. The second section presents the translations from the *sādhanas* divided like the paintings into three parts corresponding to the three *sadhana* compilations. These are first the *Rinjung Gyatsa* (Icons 4–420), then the shorter and simpler *Narthang Gyatsa* (421–456), then the *Vajrāvali* trilogy of Abhayakaragupta (457–507). The last is a collection of *mandalas*, but *Icons Worthwhile to See* illustrates only the principal deities. In addition, the painted version of *Icons Worthwhile to See* boasts an appendix of three pictures of Yamāntaka, not found in the blockprint versions.

The extensive set of reference materials that follows the translations includes English, Tibetan, Sanskrit and Mongolian indexes and a morphological index, which will be found of great value in identifying deity images. The English index is particularly comprehensive, including not only names but entries for iconographic features, explanations of technical terms, and analytical articles. This is complemented by a pictorial index, featuring drawings and text by Robert Beer, to provide a visual key to the iconographic features and an artist's insight into their symbolism.

It is impossible for a work of this size and complexity to be free of errors and inconsistencies. Every attempt has been made to eliminate them by way of numerous cross checks and even reverse checking of many of the index entries, for those that remain, whether due to oversight or ignorance, we can only apologize.

1 Lokesh Chandra (Raghu Vira & Lokesh Chandra 1963–4: ix) identifies *Ādibuddha* (*Dan po'i sans rgyas*) here as Kālacakra.

2 Notably nos. 193 to 210 in Pander (1890).

Acknowledgments

The editor and coeditor thank the many who have made possible the work, spread over thirteen years, that has resulted in this book. In particular we must mention Ingeborg Sandberg for her faithful benefactions during the greater part of the project and those who have given Martin Willson accommodation and other support, first his parents, then his dear friend and now wife, Pamela, who has borne patiently the privations of having a husband who has not only been a financial drain but whose lack of free time has resulted in substantial arrears of undone household tasks, Dr Eva Stoll, who first drew Martin Brauen's attention to the *Icons Worthwhile to See*; Lissi Roth for transliterating the Mongolian names and Hans Roth and Prof Dr Michael Weiers of the Seminar für Sprach- und Kulturwissenschaft Zentralasiens der Universität Bonn for checking the Mongolian names and answering many questions about their meaning; Mrs Annette Meier and Alexander Voûte of the Schweizerisches Landesmuseum, for detailed research on three icons, as well as Dr phil Andreas Furger, director of this museum, for agreeing to let the time-consuming researches be carried out in the museum's laboratory; Wolfgang Schulemann, the late Friedrich A Peter, Ulrich von Schroeder and Hans Roth for their expert reports, which enabled the purchase of the *Icons*; the Union Bank of Switzerland, which raised half the purchase price, the University of Zürich, especially Mr K. Kalusche, for co-financing this work; Robert Beer, for his wonderful drawings and his encouragement as the work stretched into seemingly endless years; Peter Nebel, for photographing all the color plates, and Peter Nebel and Erich Frei for the black and white photographs in the Introduction; Gene Smith and others, for procuring copies of texts; Paul Miller, for suggestions on the layout; Peter Rees of Reho Computer Systems, for donating the indispensable Atari ST system used for this project from 1987 until 1994 (the monitor remaining in use up to 1998).

Material conditions would have been insufficient without the kindness of our past teachers, among whom should be mentioned the late Lama Thubten Yeshe, Lama Zopa Rinpoche, Geshe Thubten Lodan, Lama Zasep Tulku, the late Geshe Rabten, Geshe Jampa Tegchog and Geshe Lhundup Sopa. Let us also remember the kindness of the authors of public domain software, some of which has proved invaluable.

I. The Paintings

Introduction

Martin Brauen

The finding, loss and rediscovery of the *Icons Worthwhile to See*

In autumn 1973 Dr Eva Stoll, curator at the Volkerkundemuseum der Universitat Zurich received for inspection a volume that put under its spell everyone who got to see it The book contained red-bordered pages bound one to the other concertina-fashion On each of the relatively thick leaves there appeared on both recto and verso sides three miniature paintings of Tibetan Buddhist deities and saints Dr Stoll recognized straight away that this was a special rarity, for which reason she let the vendor, a gallery in Bonn, later deliver the remaining volumes of the four-volume set

The offer of sale included a brief description by Prof Wolfgang Schulemann, of Bonn. In his expert s report, Schulemann mentioned publications that contained depictions similar to those in the four volumes offered to the Volkerkundemuseum, but with the difference that all the other collections known were only line drawings, which meant they were not colored Schulemann emphasized, 'The four-volume work is about the "500 Gods of Narthang", but the present volumes are under no circumstances a painted version (*Ausmalung*) of the publication of Raghu Vira & Lokesh Chandra ' Schulemann justified this with the comment that 'The prints in Vira & Chandra are much more complicated and confused than the clear pictures [in the work under examination], painted simply and correctly in their symbolism and ornamentation Summing up Schulemann wrote 'We have here [in the four volumes] a painted version of a Tibetan lamaist pantheon generally called in the literature the Five Hundred Gods of Narthang Whether it is a reproduction or an original version is not safe to say without further research '

In November 1973 the Völkerkundemuseum der Universität Zürich had its own expert report made, in fact by Mr Friedrich A Peter, who had lived for a long time in Ladakh and in 1943 had published in the *Journal of the Royal Asiatic Society of Bengal* the article The "Rin-'byun" Introduction to an unpublished Tibetan Iconographical Work ' For Peter it was certain that the set of four albums of miniatures loaned to us for inspection and review represents a most interesting lamaistic iconographical work The designs for the miniatures are beyond any doubt copies of the original edition of blockprints of the *Rin-'byun*, *sNar than-brgya rtsa* and *rDor- phren*, which as is clear from the colophon came into existence in Mongolia probably in the eighteenth century, illustrating the *Rin-lhan* by the Panchen Lama bLo-bzan bsTan-pa i Ñi-ma This collection has been known to modern research under the somewhat unfortunate designation "The Five Hundred Gods of Narthang' ' Peter compared the four painted volumes with an almost identical collection of woodblock prints which had been presented to him during his many years' residence in Ladakh His conclusion 'It is certain that [the pictures in the set of four albums] were copied by a photo-mechanical process from an original print In many places the original designs and especially the lettering are clearly discernible under the paint. The pages have been consecutively numbered which in the original [they] were not It has been richly rewarding and a great satisfaction to go over these miniatures whose artistry is amazing and craftsmanship

superb

We shall in due course return to a closer analysis of some of the points mentioned by Peter, including for example his assertion that the miniatures in their painted version were 'copied by a photo-mechanical process from an original print', an assertion that—let us anticipate this already—will be proved incorrect

In spite of the expert reports by Schulemann and Peter, Dr Stoll did not succeed in raising the necessary financial means to purchase the four volumes, and therefore in spring 1974 with a heavy heart she had to return them She was sure this meant that this collection, uniquely important to the study of both art and religion, would be lost to the Volkerkundemuseum for ever Not only this, but because there was apparently no other prospective purchaser, she even feared the collection might some day be broken up and the pages sold separately whereby this precious, imparalleled work would be forever destroyed

Luckily, however, fate took another turn. in 1978 I called on an acquaintance who over the course of many years had acquired in his extensive travels some objects that he now wished to offer for sale to the Museum. Was it intuition or was it coincidence? I began to enthuse about the beautiful collection of five hundred icons, which had not gone out of my mind since I had seen it six years before in my predecessor's office To my surprise, it turned out my acquaintance was the owner of the collection! He had been hoping for years that the gallery in Bonn would sell the four volumes for him. In the end he had given up hope—he looked after the volumes in a bank safe , until that memorable day when I became a minor Terton (*gter-ston*, treasure-revealer), and I resolved not to let this second chance escape I commissioned reports from further experts (Hans Roth of the Seminar für Sprach- und Kulturwissenschaft Zentralasiens der Universitat Bonn, and Ulrich von Schroeder Zurich) They said it was indeed a remarkable collection that should belong to a museum and be published Thanks to a donation by the Schweizerische Bankgesellschaft (Union Bank of Switzerland), the work was eventually acquired for the Volkerkundemuseum der Universitat Zürich in the year 1980 [1]

Contents of the work

The paintings in the present work belong to the category of *tsag-li* (also spelled *tsuk-li* or *tsa ka-li*), miniature paintings in square or at least nearly square format, which are useful in initiations and when visualizing They are an aid making it easier for a meditating person to visualize the individual Buddhas, deities and holy beings

The individual parts are not divided clearly in the manuscript so that to the uninitiated the four volumes appear as a single work The legends in the left hand margins of the pages, however, reveal that in fact three separate works are included Icons numbers 1 to 420 constitute the principal part, the so-called *Rinjung Gyatsa* (*Rin byun brgya rtsa*) Numbers 421 to 456 are the *Narthang Gyatsa* (*sNar-than brgya rtsa*), while numbers 457 to 507 portray the *Dor treng* (*rDor-phreń*, Skt *Vajravali*) The last three icons (508 to 510) are an appendix

Origins

We have become acquainted with the eventful recent history of the work, but where did it come from originally? On this we can only speculate as the vendor has simply informed us that he acquired the four volumes in 1972 in Kathmandu Nepal

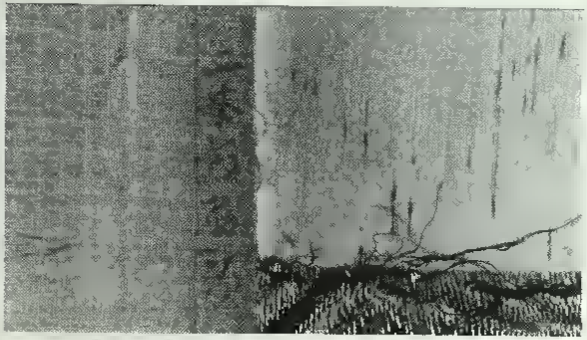
Several signs indicate that the work—although it is to be assigned to Tibetan Buddhism—must have been produced and kept in either China or Mongolia The first such indication is the Chinese fabric with which the two wooden covers of each of the four volumes are covered This is a fabric that shows a floral geometric pattern (Fig 1) and can be assigned to the Ch'ing dynasty [2]

In addition, a small red label on each of the four volumes, inscribed in Chinese 'First (Vol), 'Second (Vol) and so on, indicates a Chinese provenance Also Chinese is the numbering of the individual folios in the lower left margin [3] As meticulous examination verifies, there exist likewise what appear to be Chinese numerals in the top margin in the center of each individual picture, which are however no longer visible as they have been overpainted There are also Chinese inscriptions (identifying the volume) on three of the book covers, beneath the inner, red covering meterial (Fig 2) [4]

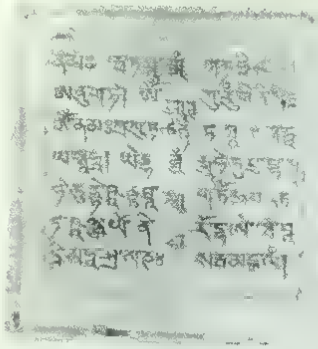
Further, the way in which the painted pages have been mounted in cardboard and claret fabric as well as the concertina-style assembly, points to Chinese or Mongolian manufacture, but not Tibetan [5]

A Mongolian origin is not to be ruled out, because two sources

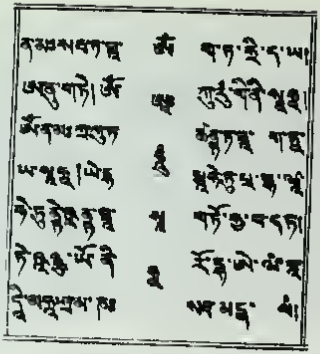
1. Fabric covered book cover of Volume Two (dimensions. 10 7 × 29 cm)



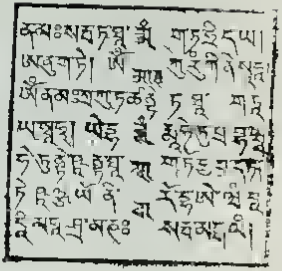
2 Chinese inscription on the inside of the cover of Volume Two



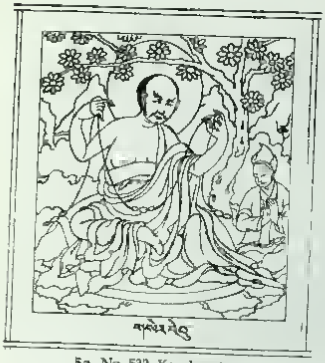
3 The (normally) invisible mantras on the reverse of Icon 241



4a Mantras of no. 750 in the Chandra edition



4b Mantras of the corresponding Icon 241 in the Tachikawa edition



5a. No 533 Kanakavatsa, in the Chandra edition (*A*)

5b The corresponding Icon 23 in the Tachikawa edition of the blockprint (*X*)

5c. Tracing from the blockprint, *TSD* p 2497 (X_1)

mention that similar works, found today in Germany and India respectively, came originally from Mongolia namely the Peter blockprint set (Peter 1943 1) and the Lokesh Chandra set (Lokesh Chandra 1986 52) We know moreover that in the year 1810 the treasurer of the Manchu emperor Chia ch ing and a number of other Buddhist dignitaries 'requested that blockprints be prepared / Of the *Kunjung* and the *Narthang Gyatsos* / And the *mandalas* of the *Vajrāvalī*, in order that upholders of the Doctrine might / Live long, and all beings gain Enlightenment'[6] As we shall see later, the present work also goes back to these same woodblocks produced some time after 1810

The Volkerkundemuseum s set—unlike those of Peter, Tachikawa et al and Lokesh Chandra—displays in the right-hand margin of each picture the name of the relevant figure in Mongolian script[7] Investigations into the original inscriptions, which will be described below indicate that the Mongolian inscriptions—in contrast to the Tibetan inscriptions—were only applied to the completed miniature paintings at the end and were not part of the overpainted line drawings

Despite the supposed Chinese or, perhaps Mongolian origin of the work it is certain that the pictures were painted fully within the tradition of Tibetan Buddhism, accordingly they show none or only the most marginal, of the characteristics of Chinese painting style

An unexpected discovery

But how were the miniature paintings produced, how were the drawings of the figures transferred to the paper? It was very soon shown that to answer this question a more precise investigation in a specialized laboratory would be needed Annette Meier and Alexander Voûte of the Schweizerisches Landesmuseum in Zürich kindly declared themselves ready to carry out such an investigation

As the red fabric border on the folio with paintings 241–243 had become easily detachable, this folio was selected for more intensive analysis By chance this folio is identical to one of those printed by Grünwedel (1970 9) The relatively thick layer of paper on the reverse side of the folio, above all that behind or underneath painting 241 was carefully removed, and what thus came to light surpassed all expectations little by little appeared characters, which eventually proved to be mantras, or *dhāraṇīs*, arranged in a square (Fig 3), which approximately coincided with the square framing the figure portrayed on the front In other words the work contains all the mantras belonging to the individual figures. They are, however, not visible, as during the assembly of the individual book pages they were covered up by sticking on several layers of paper The discovery' of the mantras belonging to each of the miniature paintings came as quite a sensation, as hitherto no one had suspected or detected the existence of these characters in the four volumes

The woodblock editions

Up to now, besides the one reproduced here, several complete or nearly complete sets of the *Icons Worthwhile to See* have been known—all with only outline drawings of the deities[5]

One copy was kept according to Peter, in Berlin Grünwedel used several drawings from it in his book *Mythologie des Buddhismus* (see Figs 4 and 82 in Grunwedel 1970) It is nowadays in the Bayerische Staatsbibliothek, Munich.

Clark, in his introduction to *Two Lamaistic Pantheons*, refers to another copy, which belonged to Berthold Laufer and should accordingly have come into the possession of the Field Museum in Chicago According to oral information from John Huntington, this copy is no longer to be found[9]

In Ladakh in the thirties, Peter acquired another copy of the work which he subsequently brought to Switzerland Together with his sister Elisabeth, he copied the drawings and mantras by hand, and in 1943 as we have mentioned, published a small part in an article in the *Journal of the Royal Asiatic Society of Bengal* The original copy is kept at the Bayerische Staatsbibliothek, Munich, the location of the hand drawings is not known

According to Lokesh Chandra, his father, Prof Raghu Vira managed to acquire 'a xylographic edition of the *Icons Worthwhile to See* in 1956 from a lama in Ulan Bator Lokesh Chandra published a set of the *Icons* as Parts 8 and 9 of *A New Tibeto-Mongol Pantheon*, and reprinted it in a handy form in *Buddhist Iconography*[10] Both these publications constitute what we shall call the Chandra edition Although the accompanying text conveys the impression that what the Chandra edition reproduced was his father's blockprinted copy, we shall show below that this claim, and with it the authenticity of the *Icons* published by Lokesh Chandra, must be placed in question

In 1995 Musashi Tachikawa, Masahide Mori and Shinobu Yamaguchi published a set of the *Icons* that is located at the Indian Institute of the University of Hamburg. On the origin of this set, however, the editors provide no information. A Terentiev, reviewing the Tachikawa et al publication in *Indo-Iranian Journal*, mentions another three copies, two in St Petersburg and one in Ulan-Ude [11]

Of these sets of the *Icons Worthwhile to See* known today[12] we had available for more detailed analysis two editions in facsimile (Chandra and Tachikawa editions) and one other partly from the original and partly from tracings (Peter edition) [13] In addition, reproductions of most of the icons can be found in Lokesh Chandra's *Tibetan Sanskrit Dictionary* (Lokesh Chandra 1959–61), we shall see, however, that these by no means comprise a uniform set

If one compares the Chandra edition with thet of Tachikawa et al , several differences stand out For example, in the two editions the mantras are arranged differently In the Tachikawa edition the mantras regularly fill a rectangular area (Fig 4b) whereas in the Chandra edition (Fig 4a) they are organized into a left-hand and a right-hand block with the open field in the center displaying only five seed-syllables written one above the other —which are incidentally not in *lañtsha* script as they are in the Tachikawa edition It is also noticeable that the rectangles round the figures and mantras clearly have different proportions. those in the Tachikawa edition are almost square, those in the Chandra edition elongated

But the individual drawings also display quite considerable differences, as for example a comparison of no 23 (Kanaka-vatsa) shows in the Chandra edition (Fig 5a) the saint is dominant in the center, while in the Tachikawa edition (Fig 5b) he is shifted towards the left side of the picture, to give the secondary figure more room (Ignore Fig 5c for the moment.) The branch of the tree above the saint displays in Fig 5a only little rosettes of leaves, which look like flowers, while in Fig 5b it bears many leaves

The differences are still more obvious when Icons 115–117 in the Tachikawa edition and their counterparts in the Chandra edition are compared with each other [14] Especially striking are the different flower-tendrils to the right and left of the body nimbus in Fig 6a and b in Fig 6a, the S-shape of the tendrils, which stands out very clearly in Fig 6b, is not visible at all Fig 6a also lacks the offerings below, or rather in front of, the figure, which are clearly seen in Fig 6b

Further differences are to be made out when one compares Icon 374 in the Tachikawa edition (Fig 7b), equivalent to our 376 with the corresponding drawing 880 in the Chandra edition (Fig 7a) What is most striking is the lack of precision of detail in Fig 7a the figures are only sketchily drawn, arms and legs and even the individual faces of the secondary figures are sometimes scarcely recognizable, or details such as the breasts of secondary figures or the three jewels in front of the principal figure are clumsily represented

Similar differences can also be seen when one compares Fig 8c with Fig 8d

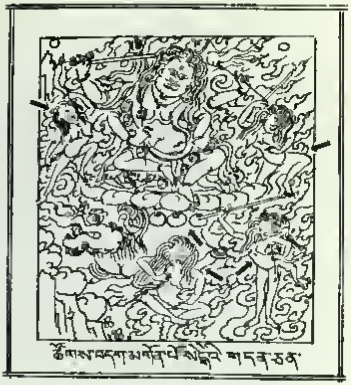
Status of the Chandra edition

On these pictures something leaps to the eye thet also stands out on other pages the widespread absence of the characteristic features of woodblock prints in the Chandra edition

If one compares Tibetan depictions of deities drawn freehand with ones that have been printed with woodblocks, what stands out most is the different course of the individual lines lines drawn freehand are—in the case of a good draftsman—regular, which does not mean they are always the same thickness The line thickness can alter—and indeed with good artists it does alter frequently—namely, from a fine initial line to a thick line and back to a fine line, so that the line thickness changes continually In contrast to this the course of a line in a blockprint is often irregular and coarse and changes abruptly, and not infrequently there are breaks in the course of the line, as well as blurred-looking places, where the block or the ink was unable to ink the paper or could do so only faintly Above all, the squares framing the figures are, in the case of blockprints, relatively untidy and frayed, whereas frames drawn by hand are fine and regular In the margin of blockprints one frequently sees a kind of shadow dirty places where the printing block was inadvertently inked and printed

The characteristics of woodblock prints mentioned here are not to be found in the Chandra edition, so that it becomes obvious thet the Chandra edition—in contrast to the Tachikawa edition—reproduces not so much a woodblock print as a set of drawings. These drawings appear to be loosely based on the standard blockprint (as reproduced in the Tachikawa edition), but differing

6a. No. 627 in the Chandra edition (*A*)



7a. No. 880 in the Chandra edition (*A*)

6b. The corresponding Icon 117 in the Tachikawa edition (*X*)

7b. The corresponding Icon 374 in the Tachikawa edition (*X*)

8a. Chandra B drawing of Ho-shang (Icon 34) (*TSD* p 2525)

8b Chandra B drawing of Guhyasamaja aksobhya (Icon 459) (*TSD*, p 2480)

8c. Chandra A drawing corresponding to 8b (no 961)

8d The corresponding Icon 455 in the Tachikawa edition of the blockprint

in their proportions and in many details, they can hardly be called a copy of it by Western standards The clumsiness of their execution has already been noted with John Huntington, we must suppose that the Chandra edition was copied or redone in a hasty not very nice way'[15] Whatever its exact nature and origin, we shall refer to the drawings reproduced in the Chandra edition of the *Icons* as Chandra A'

On the basis of the foregoing explanation, therefore the claim of Lokesh Chandra that the edition published by him was of a xylographic edition acquired by his father in Ulan Bator in 1956 becomes very questionable. Asked about the discrepancy Lokesh Chandra has only increased the confusion, as in a letter to me dated 29 June 1993 he speaks of *three* versions belonging to him '(i) A photocopy of the print at Leningrad, bought by my father in 1955 (ii) Original xylographic print from a friend (iii) Xerox of Lessing s copy with his notes. There is no reference to the version redrawn by hand that served as an original for *A New Tibeto Mongol Pantheon* and *Buddhist Iconography* It is also unclear why all of a sudden he is no longer talking about an *original woodblock print from Ulan Bator* but about a *photocopy of the Leningrad print* obtained in 1955.[16]

Now we have already mentioned that, prior to the first complete 'Chandra edition' of *Icons Worthwhile to See* in 1963–4, Lokesh Chandra had already published many icons from *Icons Worthwhile to See* in 1959–61 in his *Tibetan-Sanskrit Dictionary* Examination reveals that these illustrations derive from *three* quite different sets.

In the first two volumes (KA–KHA)—which differ from the rest of the *Dictionary* in that all the text is handwritten—all the illustrations from *Icons Worthwhile to See* are from the Chandra A drawings, except four, which are from tracings of the standard blockprint

In the remaining ten volumes (with typeset text), most of the *Icons Worthwhile to See* illustrations are from the standard blockprint Towards the end, however, there are seven icons from another set of drawings, which we shall call 'Chandra B' These are immediately recognizable by their markedly taller format (height width = 1 19), and are drawn with skill and assurance (Fig 8 a–b) They are so evidently superior to Chandra A (compare for instance with Fig 5 c) one wonders why they were not preferred for the *Pantheon* Perhaps the set is only fragmentary, or perhaps they are tracings from drawings otherwise unsuitable for reproduction and it would have taken too long to trace the whole set

Among the *Dictionary* illustrations from the standard blockprint the means of reproduction varied In the third volume (GA), half tone blocks were tried, with unsatisfactory results These gave way to line blocks prepared from blockprint impressions As the work progressed, the impressions were increasingly retouched, in the interests of clarity, until in later volumes it is plain that the illustrations were being reproduced from tracings These tracings, presumably done specially for the *Dictionary*, are of good quality (Fig 5 c)

Given the lack of evidence that the drawings Chandra A and Chandra B ever existed as blockprints it is not clear that either set is included in the 'three versions' of *Icons Worthwhile to See* listed by Lokesh Chandra in his letter quoted above

Had the redrawn line drawings of Chandra A not been published, there would have been no need to go into them in such detail. However, as they have been published—not just once but at least twice—and in the course of that the impression has been given that they were reproductions of Tibetan original prints, this full discussion has been appropriate and indeed necessary

The Zurich painted version: freehand drawings or blockprints?

When we compare the version of the Völkerkundemuseum der Universität Zurich, which is reproduced in the present work, with both the Chandra edition and the Tachikawa edition, even a superficial comparison yields the supposition that the Zurich version corresponds to the Tachikawa edition This supposition becomes certainty when we carry out a detailed investigation.

On the verso sides, the Völkerkundemuseum's copy shows unambiguously the characteristics of the Tachikawa edition mentioned above the mantras (see Figs 3 and 4 b above) regularly fill the squared-off area, and in addition are not, as in the Chandra edition (see Fig 4 a), divided into a left-hand and a right-hand block while furthermore the five seed-syllables one above the other are written in *lantsha* script The rectangles in the two editions (Tachikawa and Zurich) also have exactly the same proportions and the type area in the two is just the same size

If we compare the drawings of the Tachikawa edition with the

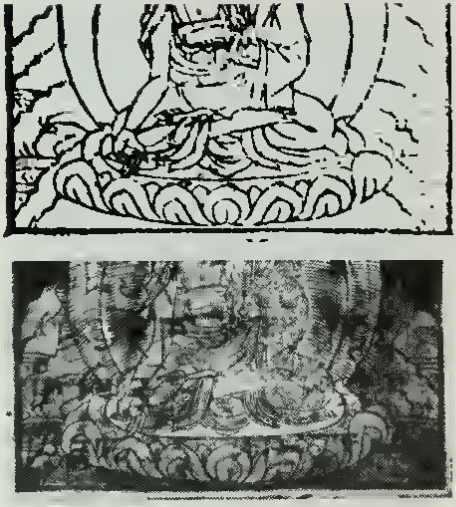
9a Icon 241, Buddha Krakucchanda, from the blockprint (Tachikawa edition)

9b The same icon (painted) from the Zurich copy

10. Icon 241 of the Zurich copy, with the original drawing made visible using strong light. Note especially the two lower corners of the drawing

11. Detail from Icon 241 in the Tachikawa edition (*top*) and the Zurich copy

12. Detail from Icon 242 in the Tachikawa edition (*top*) and the Zürich copy



13. Detail from Icon 243 in the Tachikawa edition (*top*) and the Zürich copy

paintings of the Zurich version on the recto sides, at once the countless correspondences stand out. All the same, in certain pictures there are also important differences. Thus, for example, behind the nimbus in picture 241, in the Tachikawa edition (Fig. 9a) blossoms and fruit with relatively large leaves can be discerned, whereas in the Zürich copy (Fig. 9b) the leaves are scale-like and very regularly arranged and no blossoms or fruit can be seen between them.

The lotus flowers that serve as a throne for the Buddha are in the Tachikawa edition framed with large leaves, while in the Zurich copy these leaves are entirely absent.

On the basis of these quite clear-cut divergences, are the two versions then not identical? In order to be able to answer this question, the folio with Icons 241–243 (Zurich copy) was illuminated with a powerful lamp from underneath, on the principle that by this means the original drawing, subsequently overpainted, would become visible. The result was amazing: where green meadows were painted, lines appeared, which without further ado emerged as drawings of leaves (Icon 241) (Fig. 10) or of mountains and water (Icons 242–243).

An exact comparison of the drawings brought to light in the Zurich copy with the drawings in the Tachikawa edition reveals that we have here completely identical drawings. When greatly enlarged details from the two versions are juxtaposed (Figs 11–13), this correspondence can be easily seen.

The divergences of the Zurich painted edition in relation to the Tachikawa edition are therefore proven to be the artistic freedom of the painter, who has in these instances not kept to the pattern, but through his individual style of painting has given the paintings a personal touch. These are the limited freedoms of the Tibetan painter, which can indeed only superficially be described as freedoms, since even in the Zurich version the painter was by no means allowed to give his imagination free rein. He could simply choose those he liked best from the repertoire of tree and landscape depictions familiar in his time. The freedom of the artist is therefore a freedom of selection from an already given set of possibilities and not one of completely new creation.

The correspondences between the two versions—three if we include Peter's copy from Ladakh, which I have been able to examine only in part—are only explicable if we start from the assumption that the copies here under discussion all come from one and the same set of blocks or else were traced with the aid of one and the same set of templates and then drawn freehand.

We can rule out freehand drawings, if we call to mind what we said earlier about the characteristics of woodblock prints: the lines of the mantras on the verso side, as well as those of the drawing made visible by transmitted light in paintings 241–3 of the Zurich copy (see Figs 3, 10 and 11–13), proceed irregularly. The line thickness of the drawing on the recto varies, as does the thickness of the lines that frame the mantras. In the course of the lines there are breaks and dirty, messy places. In addition, as has already been demonstrated (Figs 11–13), correspondences exist between the line drawings of Icons 241–243 of the Tachikawa edition and the Zurich version right down to the smallest details. Equally, superimposing Figs 3 and 4b shows that the placement and form of each letter of the mantras on the verso agree exactly between the two versions. Therefore not only must both recto and verso sides be based on impressions of woodblocks, but both the Tachikawa and the Zurich copies were printed from one and the same set of blocks. The same applies to the Peter copy, as already becomes clear when the icons reproduced in his article in *JRAS* are compared exactly with the corresponding icons in the Tachikawa or the Zurich versions.

To sum up, we can say that there was definitely used as starting material for the four-volume work before us a complete set of folios, on the front sides of which were printed the figures and on the reverse sides the mantras belonging to them.

The Tibetan inscriptions in the left-hand page margins and in the lower margin of each icon are also elements of the original print. They concern the name of the work to which the pictures belong, as for example *Rin byun*, and the page number (left margin), and the name of the icon (lower margin of picture). These inscriptions are placed just where the yellow color of the picture margin covers up the corresponding printed inscription. In certain places the original printed text still shows through. This is not the case with the Mongolian writing in the right-hand margin of each icon; thus it must be assumed that the original print did not include any Mongolian writing, and consequently this was written in addition as an amendment of the model.

Support and ground of the pictures

An analysis carried out in the laboratory of the Schweizerisches Landesmuseum established that for the support of the characters on the reverse side and also of the figures on the recto side was used a paper consisting of very fine bast fibers (up to 12 μm in diameter). The papers glued on to the back of the picture support also all consisted of bast fibers, but these were coarser than those in the picture support. In all probability bast fibers from the Thymelaeaceae family (probably a species of *Daphne*, the genus including spurge laurel and mezereon) were used for the manufacture of the paper.

At a defective place in the margin of the picture, beneath the outer colored frame-lines lies a white layer of white lead. This was first of all interpreted as the ground, and assumed therefore to cover the entire painting area. Closer examination revealed, however, that the white detected in the marginal area is restricted to that area, probably mainly to give adhesion to the yellow organic pigment. Despite an intensive search for a ground also present in the picture area, none could be detected. From this it can be concluded that the handmade page, printed on the back with mantras and on the front with the icons, was painted on directly, i.e., without a ground. In all probability the reverse side was reinforced with several layers of paper *before* painting—which covered up the text. In the course of this gluing process the paper that serves as the picture support became saturated with glue, which would explain why putting an additional ground on the recto side was unnecessary.[17]

The colors

Unquestionably, the greatest value of the present collection of the *Icons Worthwhile to See* lies in the fact that it is a painted version. Besides the figurative elements, coloration is known to be of decisive importance for the characterization and classification of a deity in the Tibetan Buddhist pantheon. Since uncertainty reigns over the actual appearance of a deity when it is known only on the basis of an outline drawing and/or a written description, the present collection with 510 painted figures is therefore especially valuable: thanks to it the actual appearance is reliably and unambiguously recorded and made known not merely for one deity, but for an entire pantheon of 510 deities and holy beings. Thanks to this compendium, moreover, it is for the first time possible to compare a large number of Tibetan paintings that indubitably come from one and the same studio.

Hitherto only relatively few Tibetan paintings have been subjected to precise analysis of the colors. For the present publication, the colors of one folio, namely, the one with Icons 241–243, were investigated by Annette Meier of the laboratory of the Schweizerisches Landesmuseum in Zurich. The places from which Mrs. Meier took samples were in every case so small that the amount could scarcely be seen with the naked eye. The material was investigated microchemically in combination with microscopic optical observations. Here and there X-ray diffraction analysis was also applied.

The analysis of the colors yielded the following results (summarized in the table opposite).

For the green used in some pictures for the landscape, **emerald green** (copper aceto-arsenite) was employed. For lighter shades of green, the pigment was used more finely divided, i.e., ground finer than in the strong green color; in the lightest green, however, a white (white lead) was added. This dominant use of emerald green is quite atypical for Tibetan paintings, in which malachite principally serves for the production of green colors.[18]

As the blue for the dark blue sky, **azurite** of mineral origin was used. It was ground moderately fine, with a grain size of 10–35 μm. Most were around 10 μm. Here again, in the lighter shades of blue the azurite is more finely divided than in the dark blue color of the sky and the lightest blue has in addition been mixed with a white (white lead). In the blue-green of the trees behind Icon 242 azurite and a green—in all probability also emerald green—are represented. The blue-green of the marginal stripe is composed of emerald green and **artificial ultramarine**.

As an additional blue, for the border of the clouds or sky, an almost blue-black pigment was used. This is **indigo**. It was applied over the sky color for glazing. Indigo was also employed for modeling, for example on the grass, and likewise in other places.

The red color of the marginal stripes consists of **cinnabar**. The cinnabar is uniform in grain size (with stronger magnification, definite transparent particles can be made out) and of a beautiful shade. It is not discernible whether the cinnabar is of mineral origin. On the basis of the fact that the cinnabar can dissolve very rapidly in aqua regia, according to Meier it is probably synthetic.

The colors used in Icons 241–243

Light green: meadow, green band of lotus seat	Emerald green, lead white
Grass-green: head nimbus of Icon 242, inner body nimbus of 241 & 243, trees behind Buddhas, green marginal stripes, belt of robes	Emerald green
Blue-green: darker trees behind Buddhas	Emerald green + azurite
Blue-green: marginal stripes	Emerald green + artificial ultramarine
Deep blue: sky, hair, inner body nimbus in 242	Mineral azurite
Medium blue: head nimbuses in 241 & 243	Azurite + lead white
Glossy dark blue: bordering sky, modeling in meadows etc	Indigo
White: clouds, lotus flowers	Lead white
Pink: inner side of robes, lotus flowers	Lead white + organic red pigment
Light pink: flesh, outer part of body nimbuses	Lead white + red pigment + (organic) yellow
Red: robes, red marginal stripes around page	Cinnabar
Orange: under-robe (lower chest), marginal stripes around icons	Minium
Black: internal markings—trees, hair edging	Carbon black (vegetable black?)
Gold: drawn ornaments, sun, moon	Real gold powder
Yellow: frame area, marginal stripes	Lead white + yellow (organic) pigment (no Indian yellow)
Text on yellow	Lampblack
Text on reverse side	Carbon black + brownish additive?
Binder: painting layer	Animal glue
White ground in marginal zone	Lead white
Picture support (paper)	Bast fibers from Thymelaeaceae family
Glue or size	Starch (I/KI test)

cinnabar. The same pigment served for the red subdividing lines and the red robes.

According to Jackson & Jackson (1984: 81), Tibetan painters used the pure orange varieties of **minium** (red lead) and not the red or scarlet shades. Thus is also the case in the paintings investigated here,[19] where for example the under-robe of the Buddhas (Icons 241–243) is colored in this way.

The yellow color occurs only in the wide frame areas and presumably as an admixture with the skin colors. The coloring pigment could not be identified. It is merely settled that it is a **yellow organic pigment**, but not, however, Indian yellow. The yellow of the frame areas is accompanied by white lead. One cannot, however, definitely tell whether the yellow was mixed with the white lead or whether the yellow was first underlain with a white ground and this then colored irregularly by overpainting.

The white areas such as clouds and lotus flowers consist only of **lead white**. This is untypical for Tibetan paintings, in which chalk is usually used. No other white could be detected, and in the colors mixed with white also only lead white was found.

True black was used only for painting the internal markings of the hilly landscapes and the hair of peaceful deities. It was a **carbon black** containing particles of 2–8 μm. Certain microscopic structures suggest it may be a **vegetable black**.

Gold was applied richly for embellishment or modeling. The sun and moon in the sky are likewise painted in this color. It was established that real **gold powder** was used for this. The use of silver could not be demonstrated, although the metal sometimes appeared more golden and in other places more silvery, an effect apparently created through the underlying color.

'Worthwhile to See'—an appreciation of the painting

The four-volume work to hand constitutes an exceptional rarity in terms of both art history and religious studies. Firstly because, as already mentioned, it is the only known painted copy of the *Icons Worthwhile to See*; and in addition, because up to now no other complete, painted, Tibetan Buddhist pantheons have been known, disregarding the relatively common depictions on scroll paintings (*than ka*) of the so-called 'Gathering Field' (*tshogs-źiṅ*, 'field (of holy beings, visualized) for the gathering (of merits)'). This is a tree on which sits a clearly defined pantheon of Buddhas, deities and holy beings, which is why in the West such a representation has often been called an 'Assembly Tree'.[20] These *tshogs-źiṅ*, however, never display the same complexity and wealth of figures that we meet in the present work, and also their faithfulness to detail is not to be compared with that of the present work, not least because the individual figures in the *tshogs-źiṅ* depictions are as a rule significantly smaller than the individual figures in the *Icons Worthwhile to See*.

The painted *Icons Worthwhile to See* is also a rarity on account of its artistic quality. Without doubt this already strikes a superficial observer, but only analysis of the details demonstrates with what precision the Zurich set is painted. So as to recognize this, we shall in the following show some details.

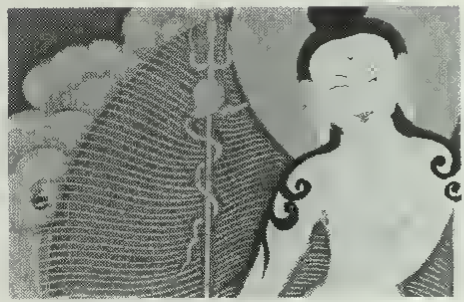
Body nimbuses

The rays coming from individual figures are painted with such fineness that each individual ray performs a wave motion, which is taken over by the next ray, so that the figures seem to radiate a harmonious aura of light (Fig. 14). When this aura of light is interrupted, for example by an emblem of the deity, the individual rays end with great precision about a millimeter away from this object so that they never touch it.

Ornaments, hair and faces

The ornaments on the clothing, the drawing of the hands and faces (Fig. 15), decorations such as for example those on the saddlecloth in Fig. 16, and even the hair of the mounts (Fig. 16), as well as the tiniest details, such as the small heads, measuring 2–3 mm, in Icon 203 (Fig. 17) are also of masterly refinement.

Also painted with virtuosity is the blazing hair of the wrathful deities (Fig. 18): the gaps between the separate wavy strands of hair are very even, and approximately every eight strands form single tufts of hair, which are separated from each other by regularly increasing spaces. In comparison with this, the black hair of the peaceful deities (Fig. 19) appears rather coarsely painted, as with black hair the separate strands of hair can in no case be distinguished. In quite a number of icons too, the clouds, as well as the halos of flames (Fig. 20), give evidence of comparatively little skill: in many places they are somewhat clumsy, and sometimes appear almost provincially painted. This variable quality of painting no doubt indicates that several hands have labored on the work, as is not infrequently the case with Tibetan paintings.

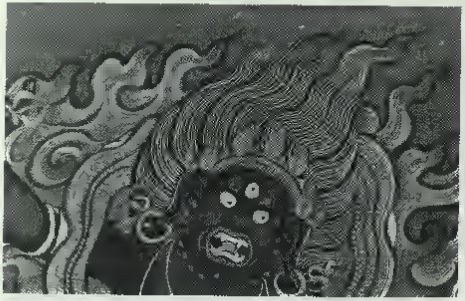


14. Detail of the body rumbus of Icon 131

15. Detail of Icon 132. faces and hands

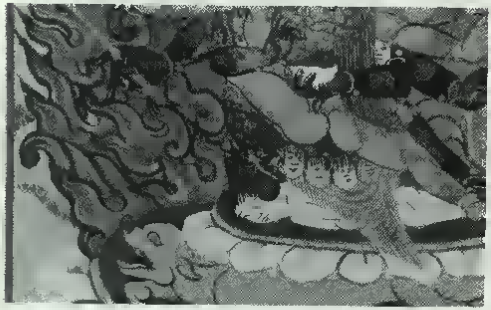
16. Detail of Icon 131 lion

17 Detail of Icon 203

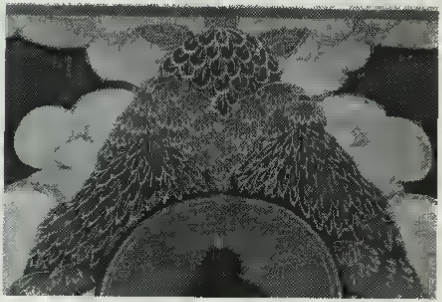


18. Hair of the wrathful deity Vajrapani from Icon 155

19 Hair of the peaceful deity Tara from Icon 144



20. Halo of flames from Icon 460



21 Detail of Icon 197 trees on the peak of Mount Meru

Trees, hand-emblems

As examples particularly worthy of mention for fine painting in gold, let us point to Fig 21 (the drawing of different kinds of leaves in the trees of Icon 197) and to Fig 22 The various living things in the deity's hands have been painted in gold paint with unbelievable skill including a lion in the upper right hand, an elephant in the next hand, and a human being in the lower left hand (Fig 22 a, b)

Mounting

Whereas purely Tibetan books are composed of loose leaves lying one on top of another between two wooden covers, the whole then being held together by a cloth wrapper, this work stands out by a manner of mounting the paintings, as well as of joining the pages, that is rarely met with

As already mentioned, the original pages printed on in front and behind and painted on the front side, had several layers of paper stuck onto the reverse side which lends them great stability Subsequently each separate folio, size 9 × 25 cm, was mounted in a frame manufactured from cardboard size 10 7 × 29 cm. Each frame was covered on both sides with claret cloth, so that two folios could be mounted in a single frame, lying back to back. The separate elements of the page consisting of a frame and two strips of pictures (comprising three icons each) mounted in it back to back, were joined together by means of fabric paper and glue. The result is a book bound concertina-fashion with pictures on both sides Boards of wood covered with fabric serve as book covers and are joined to the outermost page on both sides of the volume

The ingenious method of assembly and binding of the separately mounted pages is represented in Fig 23

Each volume numbers 21 double-sided folios, i e , 42 strips of three icons, which makes 126 icons In the first and last volumes is added one single-sided folio with three pictures, in the first volume the frontispiece of Je Tsongk'a-pa and his two chief disciples in the fourth volume the closing folio with the two Vajrabhairavas and Yamari Altogether the work thus numbers 510 icons

Errors and deviations

'Although the painter seems to have been thoroughly familiar with lamaistic traditions, and writes Tibetan and Mongolian names correctly and fluently, he commits a considerable number of quite inexplicable mistakes, wrote Peter in his expert report in fact, the work exhibits a number of errors, of which only a few will be mentioned here by way of example, as all deviations will be listed in detail at the end of the description of each separate icon, under the heading Deviations' [21] While many mistakes are small and insignificant, there are also more important ones to be discerned, which are all the more astonishing as sometimes they involve very well known characteristics

Thus, for example, Avalokita in illustration 104 wears no deer (or antelope) skin over the left shoulder, and in illustrations 105 and 107 no deerskin lower garment, although this constitutes an important identifying feature of this deity In picture 236 Manjuśrī Naga raksasa is painted without the nine snakes' heads typical of this deity

Here and there also, the artist has not kept accurately to the directions as to color Thus Padma narteśvara (58) is painted yellow instead of red, Kalacakra's legs (72) are not white and red, Maitri's Dakini (78) does not have black hair, and the special form of Avalokita (130) deviates completely from the description as far as the colors and expressions of the faces are concerned [22]

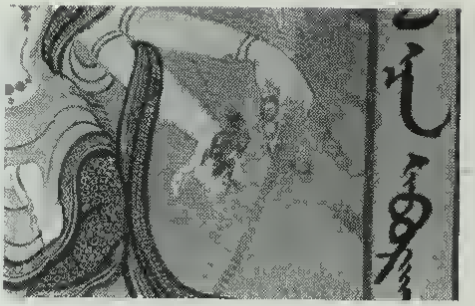
As will be shown later (see the introduction to the *Narthang Gyatsa*), in the *Narthang Gyatsa* section the illustrations depart markedly from the text a number of times It looks as if the artist lacked a text of the *Narthang Gyatsa* to refer to

Dating

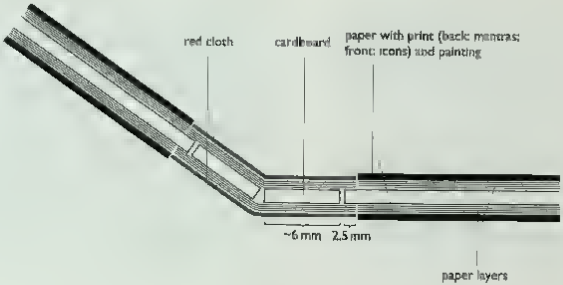
It proves extremely hard to date the work. We do know that the printing blocks from which the patterns for the present edition were printed were carved shortly after 1810 [23] But it is still quite open whether this *painted* version also comes from that period.

The colors are quite bright, which in the case of Tibetan paintings, such as scroll paintings (*than-ka*), can be, but is not necessarily, an indication of modest age But considering that hardly any light would have fallen on the paintings, as the work would have been stored closed, comparison with *than kas*, which are normally exposed to a certain incidence of light, and whose colors consequently change greatly, is inadmissible

22 a Hand-emblems of Icon 252 lion and elephant



22 b Hand-emblems of Icon 252 human being and chain



23 Method of mounting the pages (cross-section)

The fabric with which the book covers are trimmed also enables no exact dating, as it is assigned to the Ch'ing Dynasty, which embraces a very long period (1644 to 1912). Let us note all the same that the way the covers are made is reminiscent of the presentation typical of Tibetan and Mongolian canonical texts in Peking in the 18th and 19th centuries.[24] In theory an older fabric, which did not come from the same time as the paintings, might have been used to trim the book covers, but this is relatively unlikely.

The colors used in the work also bring us little farther with the question of dating. All the same, it is known that the very frequently used emerald green was first manufactured in 1814.[25] The work must therefore have been painted after 1814. A time of around 1850 is possible. The wooden boards beneath the fabric are of a tropical wood, which unfortunately cannot be dated by dendrochronology.

Translated from the German by Martin Willson

Notes to the Introduction

1. Inv. no. 17942.
2. See for example Timmermann (1986), Plate VI below. National Museum of History (1977), pp. 76–77.
3. The first folio with the illustration of Je Tsongk'a pa (*rJe Tson-kha pa*) and his two disciples bears the indication 'above, head', so that the actual numbering with 1 begins on the second folio. The first volume bears the Chinese numbers 1 to 42, the second volume 43 to 84, the third volume 85 to 126, and the fourth volume 127 to 169. The numerals are of the quite unusual commercial type: see Needham & Ronan (1981), Table 19, column H.
4. On the inside of the covers of Volumes 2, 3 and 4.
5. Pleated (i.e. concertina style, or fan folded) volumes are known in China, in contrast with Tibet. See Fuchs (1966: 21ff). Such concertina-style volumes are also widespread in Burma and are sometimes to be found in Nepal too.
6. See the Colophon to the blockprint, p. 208 below.
7. Interestingly, the version reproduced by Grunwedel also displays Mongolian inscriptions to the right of each picture. It is unclear whether they belong to the blockprint or were added by hand (Grunwedel 1970: 9).
8. Besides this collection of 510 icons, other pantheons are known, however they too are known only as line drawings or as woodblock prints. See for example Pander (1890), Oldenburg (1903), Clark (1937), Raghu Vira & Lokesh Chandra (1961–72), other parts: Olschak & Wangyal (1973).
9. The whereabouts of the photographs of the entire *Rwpung Gyatsa*, *Narthang Gyatsa* and *Vajrāvalī*, which ought to be at Harvard, are also unclear according to oral information from John Huntington.
10. Lokesh Chandra apparently counts *A New Tibeto-Mongol Pantheon* (Raghu Vira & Lokesh Chandra 1961–72) as the first edition of his iconographic compendium, the Japanese edition entitled *Buddhist Iconography of Tibet* (Lokesh Chandra 1986) as the second, and the Indian reprint *Buddhist Iconography* (Lokesh Chandra 1988) as the third. The last seems to be identical to the second apart from the omission of the Japanese notes and index.
11. Terentiev, Andrey, *Indo-Iranian Journal*, Vol. 40 (1997), 165–6.
12. To sum up, the following copies still exist with certainty: Indian Institute, University of Hamburg, here called the Tachikawa edition, Library of Tibetan Works and Archives, Dharamsala (not published), Lokesh Chandra, New Delhi (several sets, see main text in this Introduction we call the version published in 1963–4 and 1986/88 the Chandra edition), Bayerische Staatsbibliothek, Munich, two copies (2°L.tibet 6q: copy which belonged to Albert Grunwedel, 2°L.tibet 6r: copy which belonged to F.A. Peter: *sNar-than* section missing), Museum of the History of Religions, St Petersburg, Institute of Oriental Studies, St Petersburg, Ulan Ude, Buryatia (address not given): hand-drawn copy of F.A. Peter, present whereabouts unknown.
13. A comparison between the Tachikawa and Chandra editions does reveal, as we shall see later, stylistic and artistic differences, the order of the individual pictures, however, is identical in the two editions. A numerical correlation for the purposes of comparison proves to be not altogether straightforward, as Lokesh Chandra's collection begins with number 511 and ends with number 1009, which suggests simply single picture numbering, but in two places he has used the same numbers twice (nos. 636 and 792–4), and in two more a folio bears only one number instead of three (nos. 813 and 925). Comparison of our regular numbering from 1 to 510 with the numbering used by Clark (1937) and Peter (1943) is also not straightforward, as they number the folios and label the three pictures on one folio with a, b and c respectively. Tachikawa et al. use a numbering system similar to ours, but departing slightly from it in Icon 307 onwards because they give this number (and later 419) to a triptych of three icons. These numbering systems have been included in the plate captions, to facilitate reference, and a full concordance is provided among the reference materials.
14. I.e. folio 38 in the Tachikawa edition, nos. 625–627 in the Chandra edition.
15. Oral communication, 1 June 1993.
16. Tachikawa too speaks in his preface of 'handwritten pictures' published by Lokesh Chandra in 1964, without, however, going into the

inconsistencies and questions explained here

17 The papers react strongly positive on the Iodine/KI test, as does the sheet that was printed on in front and behind and serves as the ground for painting. The positive detection of starch is to be ascribed either to the adhesive or to sizing of the paper with starch, or presumably to both at once.

18 See Jackson & Jackson, 1984: 78–79.

19 That the minium definitely had no red shade surprised Mrs Meier who carried out the investigation, as this is unfamiliar in the European sphere.

20 The appellation 'Assembly Tree' though descriptive, is not a valid translation of the Tibetan *tshogs-zin*. Tibetan sources (e.g. *Bit*) are clear that the second part of the word is *zin*, 'field', not *śiṅ*, 'tree', and that *tshogs* refers to the gathering of merits rather than the assembly of holy persons.

21 The listing of deviations in the Translations section is conservative: the editor has given the artist the benefit of all reasonable doubt as to whether a feature should have been visible to him on the small-scale photographic copy of the MS (each picture approximately 26 mm square) used for checking. Thus the absence of items that could be construed as hidden: those it would have been impracticable (or simply contrary to convention) for the artist to portray, and those that might not have shown up on the photographs because of small scale or a white background, is ignored, and features indistinct on the photographs have been assumed to be correct unless he was confident they were not.

22 F.A. Peter wrote in his report: 'Stranger yet is that while the painter generally follows the color indications the blockprint gives for various figures, e.g. a small *s* for *ser po*, i.e. yellow or a small *m* for *dmar po*, i.e. red, etc., at times these have been disregarded altogether and other colors used, even though the indications are still visible under the paint. Despite intensive efforts we have not been able to discover the color indications that Peter was referring to in the copy of *Icons Worthwhile to See* before us.'

23 Lokesh Chandra 1986: 51–52; Peter 1943: 16ff.

24 Lange 1966. For a similar but finer, more costly and probably older fabric, see the brocade-covered dedication page from a Tibetan book in Essen & Thingo (1989): Plates Vol. 57, which is connected with the Manchu emperor Chia-ch'ing (1796–1820) (portrayed to the right of the page), the same one who gave instructions for the production of the *Icons Worthwhile to See*. Two other book covers, covered with a similar brocade, are in the Bayerische Staatsbibliothek, Munich (Cod.-tibet. 634 and 635, both illustrated in Grönbold 1991: 136–139).

25 R.J. Gettens & G.L. Stout: *Painting Materials: A Short Encyclopaedia* (New York, Dover 1966), p. 113 (cited by Jackson & Jackson, p. 79).

The Plates

The Zürich paintings of the
Icons Worthwhile to See,
taught in the Rinjung and Narthang Gyatsas
and the Vajrâvalī

(*Rin-'byun sNar-than brgya-rtsa rDor-'phreṅ bcas-nas gsuṅs-pa'i*
Bris-sku mthoṅ-ba don-ldan)

Notes on the Captions

For each icon of the reproduction of the Zurich manuscript of the *Bris-sku mthoṅ-ba don-ldan* below, we give the following information on the facing page

1 The **serial number** by which we refer to the icon throughout the present work

2 In bold **the translation of the Tibetan caption**. In accordance with established usage among English-speaking scholars and practitioners of Tibetan Buddhism the basic name of each deity of Indian origin is given in Sanskrit, but secondary elements such as 'Red', 'Four-armed', and so forth are translated into English whenever appropriate (though a Sanskrit equivalent may be given as well if this is judged helpful) When it is necessary to retain a Tibetan name, it is represented in a rough phonetic transcription, as Tibetan spelling, with its many silent letters, is very confusing to those who have not studied the language Those who have will of course prefer the exact transliteration, this too is provided throughout the book (see, for example, the next item), and separately indexed.

3 In italics **the transcription of the Tibetan caption** Some errors in the original have been corrected in these transcriptions [1]

4 **A transcription of the Mongolian caption**, introduced by 'M' These captions sometimes use native Mongolian words, sometimes loan-words from Sanskrit or Chinese, and sometimes merely a phonetic transcription of the Tibetan Different occurrences of the same deity are not always treated similarly

For these transcriptions we are indebted to Lissi Roth, Hans Roth and Prof Michael Weiers of Bonn However, the Mongolian script is very ambiguous and we have sometimes amended their work for the sake of consistency

5 **A translation of the Mongolian caption** may follow, in parentheses If it does not, it may be taken that the Mongolian is equivalent to the Tibetan. When there is a difference, it is usually a matter of the Mongolian caption having been abbreviated—sometimes necessary in order to fit it into the limited space available. A dagger (†) indicates that the caption is erroneous.

There are some consistent features of the Mongolian that it would be tedious to note every time. The most striking is that the name of almost every female deity is followed by *eke*, 'mother', e g , *Dhar-a eke*, literally 'Mother Tārā' (This does not apply to the names including the word *lha-mo*, 'goddess', which is translated as *ökin ingri*, 'heavenly maiden') On the other hand, the Mongolian invariably omits the word 'tradition' (*lugs* in Tibetan), e.g. no 4, White Tara in the tradition of Atiśa, is simply 'Atiśa's White Tara' in the Mongolian.

6 If the **basic deity** of which this is a form is not named explicitly in the caption, the name is given, e g , Simha-nada (131); *Form of Avalokita*

7 If the icon depicts only an **attendant** rather than the principal deity of a *sādhana*, this is stated If the subject is presented in the source text as a member of a named **group** this is indicated too E g , Angaja (17) *One of Sixteen Elders / Attendant of 16*

8 *'Xyl'* ('Xylograph') introduces **references to the standard blockprint** and the Chandra drawings based on it The first number is the page reference as cited by Clark (*Two Lamaistic Pantheons*. Pantheon C), Lokesh Chandra (*Tibetan-Sanskrit Dictionary*) and Raghu Vira & Lokesh Chandra (*A New Tibeto Mongol Pantheon*, Parts 8–9) After a comma is added the serial number from Lokesh Chandra, *Buddhist Iconography* 3rd edition (1988) (also applicable to the 1986 edition), and after a semicolon that from Tachikawa et al (1995) It will be noted that the numbering in Lokesh Chandra (1986, 1988) is incorrect, some numbers being allocated twice, while both Lokesh Chandra and Tachikawa et al allocate single numbers to two triptychs (307–9, 421–3)

9 *'TSD'* introduces the **page or pages in Lokesh Chandra's *Tibetan-Sanskrit Dictionary*** on which the corresponding icon is reproduced A dagger (†) indicates that the icon is not correctly identified in the accompanying text The source of each reproduction is indicated as *(X)* for the standard blockprint, *(A)* for the Chandra A drawings (as later published in *Buddhist Iconography*), and *(B)* for the drawings from Chandra B In the case of the blockprint images, the mode of reproduction also often has a dramatic effect, so this too is generally indicated X_h denotes a half tone direct from the blockprint, X_l a line block direct from the blockprint or from a retouched copy, and Y_t a line block from a tracing of the blockprint X_t and X_l cannot always be distinguished with certainty, when this is so the mode subscript is omitted

10 For the more complex images, **a key to the deities** is provided, in the form of an array of identification letters in a small square box The letters refer to the text in Section Two but enable visible features to be looked up straight from the Index when desired, without having to go via the text

1 Namely 4. *lug* → *lugs* 28. *dha* → *dhwa* 65 *sgrag* → *skrag* 81 *bcan* → *bcad* 97 *mkha-gro-[ma]* 106 reverse order. 113 *sarba* → *sarpa* 140 *spyan* → *sbyin*. 193 *phyag-bzi-pa* → °*-ma* 363 *dka-ma* → *bka-ma* 370 *sprags* → *sbrags*. 374 *per-nag* → *ber-nag* 380 as 370 468. *ku-le* → *ku-lle*

FRONTISPIECE: HOMAGE

1. Gyelts'ap Je
rGyal-tshab rje
M Yalcab boyda
Attendant of 2 *Xyl 0a 511 1*
TSD —

2. Je Rinpoche
rJe rin-po-che
M Boyda conggaba ('Je Tsongk a-pa)
xyl. 0b 512, 2
TSD —

3. K'edrup Je
mKhas grub rje
M Qayidub boyda
Attendant of 2 *Xyl 0c 513, 3*
TSD —

Part One

Illustrations to the *Rinjung Gyatsa*

Marginal signature: *Rin-'byun*

4. White Tārā in the tradition of Atīśa

Jo-lugs sGrol-dkar

M. Joo čaγan dhar-a eke

Xyl. 1a 514 4
TSD (X₁) 778

5. White Tārā in the tradition of Bari Lotsawa

sGrol dkar ba ri'i lugs

M. Bari čaγan dhar a eke

Xyl. 1b, 515, 5
TSD (X₁) 568

6. White Tārā in the tradition of Nyen Lotsawa

gÑan-lugs sGrol-dkar

M. Ña čaγan dhar-a eke

Xyl. 1c 516, 6
TSD (X₁) 877

7. White Tārā in the tradition of Vanaratna

Nags-rin lugs-kyi sGrol-dkar

M. Naγrin čaγan dhar a eke

Xyl. 2a, 517 7
TSD (X₁) 1337

8. White Sarasvatī

dbYans-can-ma dkar mo

M. Yangjan lhamo ('Goddess Sarasvatī')

Xyl. 2b, 518 8
TSD (X) 1709

9. Six-limb Tārā, after Nyen Lotsawa

gÑan-sgrol yan-lag drug-pa

M. Ña noyuγan dhar-a eke
('Green Tāra of Nyen.)

Xyl. 2c 519 9
TSD (X₁) 877

10. Kurukullā
Ku-ru-ku-lle
M Gurugûl lhamo

Xyl 3a 520 10
TSD (A) 10

11. Red Ṭakkirāja
'Dod-rgyal dmar po
M Dodǰal marbo

Xyl 3b, 521 11
TSD (X_1) 1261

12. Great Red Gaṇapati
Tshogs-bdag dmar-chen
M Coŋdaŋ marčen

Xyl 3c 522 12
TSD (X_1) 1957

13. Yellow Vajrasattva
rDo-rje-sems dpa' ser-po
M Vačir sadau-a ('Vajrasattva')

Xyl 4a, 523 13
TSD (X_1) 1300

14. The Sage of Vajrāsana and his two attendants
Thub-pa rdo-rje-gdan-pa gtso- khor gsum
M Tōba doṛǰdan (The Sage of Vajrāsana')

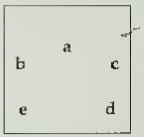
Form of Śākyamuni

Xyl 4b 524, 14
TSD (X_1) 1039

15. The Sage of the Array of the Triple *Samaya* (*Trisamaya-vyūha-muni*)
Thub-pa dam-tshig-gsum bkod
M Toba damciŋ sūmkod

Form of Śākyamuni

Xyl 4c, 525 15
TSD (X_1) 1038



16. The King of Sages (*Munīndra*)
Thub-dban
M. Šigemuni ('Sakyamuni')

Form of Śākyamuni — *Xyl.* 5a, 526, 16; *TSD* (X_1) 1040

17. Angaja
Yan lag 'byun
M. Yanlayjung

One of Sixteen Elders — *Xyl.* 5b, 527, 17; *TSD* (X_1) 2139
Attendant of 16

18. Ajita
Ma pham pa
M. Mapamba

One of Sixteen Elders — *Xyl.* 5c, 528, 18; *TSD* (X) 1768
Attendant of 16

19. Vanavasin
Nags-na gnas
M. Naynanai

One of Sixteen Elders — *Xyl.*, 6a, 529, 19; *TSD* (X_1) 1336
Attendant of 16

20. Kālika
Dus-ldan
M. Duidan

One of Sixteen Elders — *Xyl.* 6b, 530, 20; *TSD* (X_1) 1110
Attendant of 16

21. Vajrīputra
rDo-rje-mo'i bu
M. Dorjimoyibu

One of Sixteen Elders — *Xyl.* 6c, 531, 21; *TSD* (X_1) 1297
Attendant of 16

ཐུགས་ཅན་

ཡན་ལাগ་ལག

ཨ་ཡམ་ཡ

ནགས་ཉལ

ཏ্ཨ

ཏ্ཨ

22. Bhadra
bZaṅ-po
M. Zangbo

One of Sixteen Elders — *Xyl* 7a, 532, 22
Attendant of 16 — *TSD* (X_t) 2094

23. Kanaka-vatsa
gSer-be'u
M. Serbeu

One of Sixteen Elders — *Xyl* 7b, 533, 23
Attendant of 16 — *TSD* (X_t) 2497

24. Kanaka-bharadvāja
Bha-ra-dhwa-dza gser-can
M. Baraduvaca serjan

One of Sixteen Elders — *Xyl* 7c, 534, 24
Attendant of 16 — *TSD* —

25. Bakula
Ba-ku-la
M. Bakūla

One of Sixteen Elders — *Xyl* 8a, 535, 25
Attendant of 16 — *TSD* (X) 1601

26. Rāhula
sGra-gcan-zin
M. Rajanzin

One of Sixteen Elders — *Xyl* 8b, 536, 26
Attendant of 16 — *TSD* (X_h) 554

27. Cūda-panthaka
Lam-phran bstan
M. Lamprandan

One of Sixteen Elders — *Xyl* 8c, 537, 27
Attendant of 16 — *TSD* (X_t) 2301

28. Piṇḍola-bharadvāja
Bha-ra dhwa-dza bsod-sñoms-len
M: Baraduvaca sodñomlan

One of Sixteen Elders *Xyl* 9a, 53[8] 28
Attendant of 16 *TSD* —

29. Panthaka
Lam-bstan
M: Lamtan

One of Sixteen Elders *Xyl* 9b, 539 29
Attendant of 16 *TSD* (X_1) 2300

30. Nāgasena
kLu's-sde
M: Luyite

One of Sixteen Elders *Xyl* 9c, 540, 30
Attendant of 16 *TSD* (A) 64

31. Gopaka
sBed-byed
M: będjęd

One of Sixteen Elders *Xyl* 10a, 541 31
Attendant of 16 *TSD* (X) 1744

32. Abheda
Mi-phyed-[pa]
M: Mičęd

One of Sixteen Elders *Xyl* 10b 542 32
Attendant of 16 *TSD* (X) 1805

33. *Upāsaka* Dharmatrāta
dGe-bsñen Dharma
M: Geñen darma

Attendant of 16 *Xyl* 10c 543 33
TSD (X_h) 415

34. Ho-shang
Hwa-śan
M. Quušang

Attendant of 16 — *Xyl.* 11a 544, 34
TSD (B) 2525

35. Dhṛtarāṣṭra
Yul-khor-bsrun
M. Yulqorsurung

One of Four Great Kings — *Xyl.* 11b 545, 35
Attendant of 16 — *TSD* (X_1) 2160

36. Virūḍhaka
Phags-skyes-po
M. Payjibo

One of Four Great Kings — *Xyl.* 11c 546 36
Attendant of 16 — *TSD* —

37. Virūpākṣa
Mig mi bzaṅ
M. Migmizang

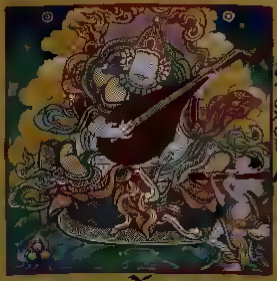
One of Four Great Kings — *Xyl.* 12a 547, 37
Attendant of 16 — *TSD* (X) 1821

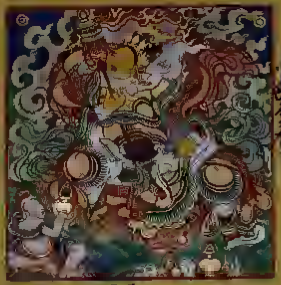
38. Vaiśravana
rNam-thos-sras
M. Namtoyisarai

One of Four Great Kings — *Xyl.* 12b 548 38
Attendant of 16 — *TSD* —

39. Śākyamuni as one of the four Ka-dam deities
bKa-gdams lha-bźi i nan-gi Sakya-thub-pa
M. Ṭadam sigemuni (Ka-dam Śakyamuni)

Xyl. 12c 549 39
TSD (A) 89





40. Candra-rocana
Zla-ltar snaṅ-byed
M Dadar nangjid

Bodhisattva *Xyl 13a, 550 40*
Attendant of 41 *TSD (X₁) 2073*

41 Medicine Guru (*Bhaiṣajya-guru*)
sMan-bla
M Otuči

Xyl 13b 551 41
TSD (X) 1876

42. Sūrya-rocana
Ñi ltar snan byed
M Nitar nangjid

Bodhisattva *Xyl 13c 552, 42*
Attendant of 41 *TSD (X₁) 853*

43. Dharmakīrti-sāgara
Chos-bsgrags rgya-mtsho
M Čoyirəŋ ǰamco

Tathāgata *Xyl. 14a 553 43*
Attendant of 41 *TSD (X₁) 733*

44. Abhijña-rāja
mNon-mkhyen rgyal-po
M Avončuŋǰalbo

Tathāgata *Xyl., 14b 554, 44*
Attendant of 41 *TSD (X₁) 623*

45. Aśokottama
Mya-nan-med mchog
M Ñanvamędčoγ

Tathāgata *Xyl 14c 555, 45*
Attendant of 41 *TSD (X) 1853*

46. Ratna-candra

Rin-chen zla ba

M Rinčendau-a

Tathāgata *Xyl. 15a, 556 46*
Attendant of 41 *TSD (X₁) 2263*

47 Suvarṇa-bhadra-vimala

gSer bzaṅ dri-med

M Serzangrimed

Tathāgata *Xyl. 15b, 557 47*
Attendant of 41 *TSD (X₁) 2497*

48 Sunāman

mTshan-legs

M Canleγ

Tathāgata *Xyl 15c, 558c 48*
Attendant of 41 *TSD (X) 1370*

49. Attendants: Maitreya; Nīvaraṇa-viṣkambhin

'Khor Byams-pa, sGrib-sel

M. Mayıdari Ribsel

Attendants of 50 *Xyl 16a, 559, 49*
TSD (A) 313 320

50. Nāgêśvara-rāja

kLu-dban rgyal-po

M Luus-un erketü qayan

Xyl. 16b 560 50
TSD (A) 61

51 Attendants: Mañjuśrī; Avalokita

'Khor 'Jam-dpal, sPyan ras-gzigs

M Mancuširi, Aryabalo

Attendants of 50 *Xyl 16c 561 51*
TSD (A) 314 317

52. Guhyasamāja-mañjuvajra
gSan-'dus 'jam-rdor
M. Nryuča quriyangyui ǰamdor

Form of Mañjuvajra *Xyl* 17a 562 52
TSD —

53. Innate (*Sahaja*) Guhyasamāja
gSan-'dus lhan skyes
M. Nryuča quriyangyui lhanǰai

Xyl 17b 563 53
TSD (X_t) 2480

54 Mahamāya
Mahā-ma-ya
M. Mahamay-a

Heruka *Xyl* 17c 564, 54
TSD (X) 1777

55. Innate (*Sahaja*) Sambara
bDe-mchog lhan-skyes
M. Degedü amuyulang lhanǰai

Heruka *Xyl* 18a 565 55
TSD (X_t) 1212

56. Armor Vajrasattva
Go-cha'i rDo-rje-sems-dpa'
M. Γoča vačir sadau-a

Principal Armor Hero *Xyl* 18b, 566 56
TSD (X_h) 359

57. Armor Vairocana
Go-cha'i rNam snaṅ
M. Γoča namanang

Armor Hero *Xyl* 18c, 567 57
Attendant of 56 *TSD* (X_h) 359

58. Armor Padma-nartêśvara

Go-cha'i Padma gar-dban

M. Гоча badmayarvang

Armor Hero *Xyl. 19a 568 58*
Attendant of 56 *TSD (X$_h$) 359*

59. Armor Black Heruka

Go-cha'i He-ru-ka nag-po

M. Гоча geruya ('Armor Heruka')

Armor Hero *Xyl. 19b, 569 59*
Attendant of 56 *TSD (X$_h$) 360*

60. Armor Vajra-sūrya

Go-cha'i rDo-rje ñi ma

M. Гоча dorjinima

Armor Hero *Xyl. 19c, 570 60*
Attendant of 56 *TSD (X$_h$) 358*

61. Armor Paramâśva

Go-cha'i rTa-mchog

M. Гоча tačoγ

Armor Hero *Xyl. 20a 571 61*
Attendant of 56 *TSD (X$_h$) 358*

62. Armor Vajra-vārāhī

Go-cha'i rDo-rje phag-mo

M. Гоча dorjipaymo

Principal Armor Heroine *Xyl. 20b 572 62*
TSD (X$_h$) 358

63. Armor Yāminī

Go-cha'i gŚin-rje ma

M. Гоча sinjei

Armor Heroine *Xyl. 20c, 573, 63*
Attendant of 62 *TSD (X$_h$) 360*

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64. Armor Mohanī

Go-cha'i rMons-byed-ma

M: Гоča mongǰidma

Armor Heroine — *Xyl. 21a, 574, 64*
Attendant of 62 — *TSD (X$_h$) 359*

65. Armor Santrasinī

Go-cha'i sKrag byed-ma

M: Гоča raγǰidma

Armor Heroine — *Xyl. 21b, 575, 65*
Attendant of 62 — *TSD (X$_h$) 357*

66. Armor Sañcālinī

Go-cha'i bsKyod-byed-ma

M: Гоča ǰodǰidma

Armor Heroine — *Xyl. 21c, 576, 66*
Attendant of 62 — *TSD (X$_h$) 358*

67. Armor Caṇḍikā

Go-cha'i Tsaṇḍi-ka

M: Гоča canrıγa

Armor Heroine — *Xyl. 22a, 577, 67*
Attendant of 62 — *TSD (X$_h$) 360*

68. White Sambara

bDe-mchog dkar-po

M: Degedü amuγulang čaγan

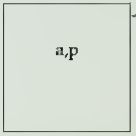
Heruka — *Xyl., 22b, 578, 68*
TSD (X$_l$) 1209

69. White Sambara for long-life practice

bDe-mchog dkar-po tshe-sgrub

M: Degedü amuγulang-un cedub

Heruka — *Xyl., 22c, 579, 69*
TSD (X$_l$) 1210



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70. Seven-syllable Lokêśvara
'Jig-rten dbaṅ phyug yi ge bdun pa
M: Jigtenvangčuy ('Lokêśvara')

Form of Avalokita *Xyl* 23a 580 70
TSD (X_1) 800

a,p

71. Innate (*Sahaja*) Hevajra
Kyai-rdor lhan-skyes
M: Jidor lhaǰa

Heruka *Xyl* 23b 581 71
TSD (A) 53

a,p

72. Innate (*Sahaja*) Kālacakra
Dus-'khor lhan-skyes
M: Doyiqor lhaǰa

Xyl 23c 582 72
TSD (X_1) 1108

a,p

73. Vajravega
rDo-rje śugs
M: Dorǰišug

Form of Kālacakra *Xyl* 24a 583 73
TSD (X_1) 1299

74. Red Yamāri
gSed-dmar
M: Ulayan yamantaga ('Red Yamāntaka')

Form of Yamāntaka *Xyl* 24b 584 74
TSD (X_1) 2385

75. Condensed Bhairava
Jigs-byed bsdus-pa
M: Yamantaya qurıyangyui
('Condensed Yamāntaka')

Form of Yamāntaka *Xyl* 24c 585 75
TSD (X_1) 809

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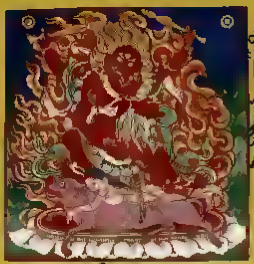

76. Vajra-vārāhī in the Chel tradition
dPyal lugs rDo-rje phag-mo
M. Dorji paymo ('Vajra-varahī')

Xyl. 25a 586 76
TSD (X) 1478

77. Nāro's Ḍākinī
Nā-ro mkha'-spyod
M. Narogajod

Form of Vajra-vārāhī *Xyl. 25b 587 77*
TSD (A) 300, (X₁) 1333

78. Martri's Dākini
Mar-tri mkha'-spyod
M. Mayidangajod

Form of Vajra-varāhī *Xyl. 25c 588 78*
TSD (A) 301, (X) 1848

79. Indra[bhūti]'s Ḍākinī
Indra mkha'-spyod
M. Indar-a gajod

Form of Vajra-vārāhī *Xyl. 26a 589 79*
TSD (A) 300, (X₁) 2557

80. Accomplishing (*Artha-siddhi*) Vārāhī
Phag-mo don grub
M. Paymo donrub

Form of Vajra-vārāhī *Xyl. 26b 590 80*
TSD (X) 1523

81. Severed-head (*Chinna-muṇḍā*) [Vārāhī]
dbU-bcad-ma
M. Ujangma

Form of Vajra-vārāhī *Xyl. 26c 591 81*
TSD (X) 1702

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82. Vajra-varṇanī
rDo-rje rab-sñags-ma
M Dorji rabavarma

Attendant of 81 *Xyl. 27a, 592 82*
TSD (X₁) 1298

83. Vairocanī
rNam-snan-ma
M Namanangma

Attendant of 81 *Xyl 27b. 593 83*
TSD (X₁) 1394

84. Vārāhi with Raised Leg
Phag mo gnam zabs ma
M Paymonamšab

Form of Vajra-vārāhī *Xyl 27c 594, 84*
TSD (X) 1523

85. Tortoise-legged (Kūrmapadī) Vārāhī
Phag mo kurma-pa-di
M Paymo kurmabadi

Form of Vajra vārāhī *Xyl 28a, 595 85*
TSD (A) 43 (X₁) 1522

86. Vajra-vārāhī in the tradition of the *Brāhmana* Śrīdhara
Bram ze dpal- dzin
lugs-kyi rDo-rje phag mo
M Dorji paymo ('Vajra-vārāhī')

Xyl 28b 596 86
TSD (X) 1674

87. Nāro's Ḍākinī
Na-ro mkha'-spyod
M Narogajod

Form of Vajra vārāhī *Xyl 28c 597, 87*
Duplicate of 77 *TSD —*

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88. Sahaja Reversed

Go bzlog lhan-skyes

M. Todoylhanjai

Form of Vajra-vārāhī — *Xyl.* 29a, 598 88; *TSD* (X_h) 362

89. Wrathful Black Vārāhī

Phag-mo khros-nag

M. Paymo doynay

Form of Vajra vārāhī — *Xyl.* 29b 599 89; *TSD* (A) 289 (X) 1522

90. Vajra-ḍakinī

rDo-rje mkha'-gro-ma

M. Dorji kadoo

Attendant of 88 — *Xyl.* 29c, 600 90; *TSD* (A) 296 (X_t) 1283

91. South: Ratna-ḍākinī

Lho Rin-chen mkha'-gro-ma

M. Rinčen kadoo

Attendant of 89 — *Xyl.*, 30a, 601 91; *TSD* (A) 296 (X_t) 2553

92. West: Padma-ḍākinī

Nub Padma mkha'-'gro-ma

M. Badmakadoo

Attendant of 89 — *Xyl.* 30b, 602 92; *TSD* (A) 296, (X_t) 1351

93. North: Karma-ḍakinī

Byaṅ Las-kyi mkha'-'gro-ma

M. Layinkadoo

Attendant of 89 — *Xyl.* 30c 603, 93; *TSD* (A) 296 (X_t) 1641

94. Samaya-ḍākinī

Dam tshig mkha'-gro-ma

M Damciy ḳadoo

Attendant of 89 *Xyl* 31a, 604 94
TSD (A) 292 (X_h) 1096

95 Viśva-ḍākinī

sNa tshogs mkha'-'gro-ma

M Nacoy ḳadoo

Attendant of 89 *Xyl* 31b, 605 95
TSD (X_l) 1432

96 Sarva-ḍākinī

Thams-cad mkha'-gro-ma

M. Tamjad ḳadoo

Attendant of 89 *Xyl.* 31c 606 96
TSD (A) 291

97. Loka-ḍākinī

'Jig-rten mkha'-'gro-[ma]

M Ĵigtin kadoo

Attendant of 89 *Xyl* 32a, 607 97
TSD (A) 291 (X_h) 793

98. Wisdom-illuminating White Vārāhī

Phag-dkar śes-rab gsal-byed

M Śrabsaljid ('Wisdom-illuminator')

Form of Vajra-vārāhī *Xyl* 32b 608, 98
TSD —

99. Wisdom-illuminating White Vārāhī (Ancient texts tradition)

Phag-dkar śes-rab gsal-byed

M Śrabsaljid ('Wisdom-illuminator')

Form of Vajra-vārāhī *Xyl.* 32c 609 99
TSD (X) 1521

100. Maṇidhara

Nor-bu ḍzin-pa

M: Norbuczinba

Attendant of 101

Xyl. 33a 610 100
TSD: (X₁) 1359

101. Six-syllable Avalokita in the tradition of Atīśa

sPyan-ras-gzigs yi ge drug-pa jo bo lugs

M: Qongšim bodisadu
joo ('Avalokita of Atīśa')

Xyl. 33b, 611 101
TSD: (X₁) 1500

102. Ṣad-akṣarī

Yi-ge drug ma

M: Qongšim bodisadu ('Avalokita †)

Attendant of 101

Xyl. 33c 612 102
TSD (X₁) 2142

103. Avalokita as one of the four Ka-dam deities

bKa' gdams lha-bźi'i nan-gi sPyan ras-gzigs

M: Ḳadam qongšim bodisadu
('Ka-dam Avalokita')

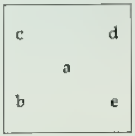
Xyl. 34a 613 103
TSD (X₁) 89

104. Eleven-faced Avalokita in the tradition of [the nun] Lakṣmī

sPyan ras-gzigs bcu-gcig-źal dpal-mo-lugs

M: Balmo qongšim bodisadu
('Avalokita of Laksmī')

Xyl. 34b 614 104
TSD (X₁) 1496

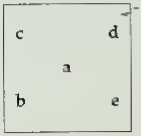


105. Five-deity Amoghapāśa [Avalokita] in the tradition of Bari Lotsawa

Don-zags lha lña ba-ri-lugs

M: Donšay bari ('Amoghapaśa of Bari')

Xyl. 34c 615 105
TSD (X₁) 1158



106. Attendants: Hayagrīva, Red Amoghapāśa

'Khor rTa-mgrin, Don-źags dmar po

M. Donšay nökör, Tamrin ('Attendants: Amoghapāśa, Hayagrīva')

Attendants of 107 — *Xyl.: 35a, 616: 106*
TSD: (A) 314, 315

107. Yellow Amoghapāśa [Avalokita]

Don-zags ser-po

M. Donšay serbo

Xyl.: 35b, 617: 107
TSD: (X_1) 1157

108. Attendants: Bhrkuti, Ekajaṭa

'Khor Khro-gñer-can-ma, Ral-gcig-ma

M. Raljigma, Rhonrjanm-a ('Ekajaṭa, Bhrkuṭī')

Attendants of 107 — *Xyl.: 35c, 618: 108*
TSD: (A) 279, 312, 322½; (X_1) 2239

109. Attendants: Tārā; Sudhana-kumāra

'Khor sGrol-ma, Nor-bzan gźon-nu

M. Norcangšonnu, Rolm-a ('Sudhana-kumāra, Tārā')

Attendants of 110 — *Xyl.: 36a, 619: 109*
TSD: (A) 316

110. Amoghapāśa in the tradition of the Great *Paṇḍita* of Kashmir

Don-źags kha-che paṇ chen lugs

M. Donšay kačibančin

Form of Avalokita — *Xyl.: 36b, 620: 110*
TSD: (A) 216; (X_1) 1157

111. Attendants: Hayagrīva, Bhrkuṭī

'Khor rTa mgrin, Khro-gñer-can-ma

M. Rhoñerjanma, Tamrin ('Bhrkuṭī, Hayagrīva')

Attendants of 110 — *Xyl.: 36c, 621: 111*
TSD: (A) 312, 314

112. Attendants: Sudhana; Tarā

'Khor Nor bzań, sGrol-ma

M Dhar-a eke nokor, Norcang
('Attendants Tārā, Sudhana)

Attendants of 113 *Xyl 37a 622, 112*
TSD (A) 316

113 Kha-sarpaṇa Avalokita

sPyan ras-gzigs kha-sarpa-ni

M Qongšim bodisadu kasarvani

Xyl 37b 623 113
TSD (A) 224, (X_1) 1495

114. Attendants: Bhṛkuṭī; Hayagrīva

'Khor 'Khro-gňer-can-ma, rTa-mgrin

M Qayanggiru-a nokor, Rhonurjanm-a
('Attendants Hayagriva, Bhṛkuṭī')

Attendants of 113 *Xyl 37c 624 114*
TSD (A) 313 315

115. Mind at Rest Avalokita

sPyan-ras-gzigs sems-ñid ňal-gso

M Qongšim bodisadu sedkil amuyuluyči

Xyl. 38a 625, 115
TSD (X_1) 1502

116. Five-deity Wish-granting-gem (*Cintāmaṇi*) Avalokita

sPyan ras gzigs yid-bźin nor-bu lha-lňa

M. Qongšim bodisadu kusel qangyayči ('Wish-granting Avalokita')

Xyl 38b 626 116
TSD (X_1) 1501

117.

As 115

Xyl 38c, 627 117
TSD —

118. Secret-practice Lokêśvara
'Jig-rten dbaṅ-phyug gsan-sgrub
M: Lokišovara nıyuča butugsen

Form of Avalokita — *Xyl.* 39a, 628, 118
TSD (*X*$_1$) 800

119. Avalokita King of Space
sPyan-ras-gzigs nam mkha i rgyal-po
M: Qongšim bodisadu oγtaryui qaγan

Xyl. 39b, 629, 119
TSD (*X*$_1$) 1498

120. Wish-fulfilling-wheel (*Cintamani-cakra*) Avalokita
sPyan-ras gzigs yid-bźin khor-lo
M: Qongšim bodisadu cindamaru kürdün

Xyl. 39c, 630, 120
TSD (*X*$_1$) 1501

121. Eleven-faced [Avalokita] Protecting from the Eight Perils
bCu-gcig-žal 'jigs-pa brgyad-skyobs
M: Qongšim bodisadu ayul i aburaγči
('Avalokita Protecting from Perils.)

Xyl. 40a, 631, 121
TSD (*X*$_1$) 676

122. Protector from the Peril of Fire
Me'i 'jigs-skyobs
M: Meyijiγjob

Form of Avalokita — *Xyl.* 40b, 632, 122
Attendant of 121 — *TSD* (*X*) 1847

123. Protector from the Peril of Water
Chu'i 'jigs-skyobs
M: Čuyijiγjob

Form of Avalokita — *Xyl.* 40c, 633, 123
Attendant of 121 — *TSD* (*X*$_1$) 711

124. Protector from the Peril of Lions

Sen-ge i 'jigs-skyobs

M Senggejiŋjob

Form of Avalokita *Xyl. 41a 634 124*
Attendant of 121 *TSD (X_1) 2423*

125. Protector from the Peril of Elephants

gLan-po'i 'jigs-skyobs

M Langboyiŋjob

Form of Avalokita *Xyl. 41b 635 125*
Attendant of 121 *TSD (X_1) 398*

126. Protector from the Peril of Punishment

Chad-pa i 'jigs-skyobs

M Čadbajiŋjob

Form of Avalokita *Xyl. 41c 636 126*
Attendant of 121 *TSD (X_1) 697*

127. Protector from the Peril of *Nāgas*

kLu'i 'jigs-skyobs

M. Lüyijiŋjob

Form of Avalokita *Xyl 42a 636bis 127*
Attendant of 121 *TSD (A) 64*

128. Protector from the Peril of Witches

mKha'-'gro i jigs-skyobs

M Kadojiŋjob

Form of Avalokita *Xyl. 42b 637, 128*
Attendant of 121 *TSD (A) 298*

129. Protector from the Peril of Robbers

Mi rgod jigs-skyobs

M Miŋodjiŋjob

Form of Avalokita *Xyl 42c, 638 129*
Attendant of 121 *TSD (X_1) 1791*

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130. Vajra-essence Avalokita
sPyan-ras-gzigs rdo rje sñiṅ po
M. Qongšim bodisadu vačir ǰiruken
Xyl 43a 639 130
TSD (*X*$_1$) 1497

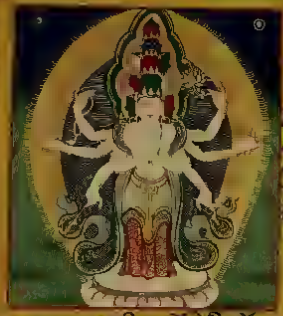
131. Siṃha-nāda
Sen-ge-sgra
M. Arsalan dayutu
Form of Avalokita *Xyl* 43b 640 131
TSD —

132. Jina-sāgara Avalokita
sPyan-ras gzigs rgyal-ba rgya-mtsho
M. Qongšim bodisadu ulayuysan dalai
Xyl 43c 641 132
TSD (*X*$_1$) 1496

133. Tārā as one of the four Ka-dam deities
bKa'-gdams lha-bźi'i naṅ-gi sGrol-ma
M. Γadam dhar-a eke ('Ka-dam Tārā')
Xyl 44a 642 133
TSD (*A*) 88

134. Green Tārā in the tradition of the Great *Paṇḍita* of Kashmir
sGrol-ḷjan kha-che pan-chen lugs
M. Ḳačę bančin noyuyan dhar-a eke
Xyl 44b 643 134
TSD (*A*) 215, (*X*$_h$) 569

135. White Tārā in the tradition of the Great *Paṇḍita* of Kashmir
sGrol-dkar kha-che pan chen lugs
M. Ḳačę bančin čayan dhar-a eke
Xyl 44c 644 135
TSD (*A*) 215, (*X*$_h$) 568



136. Tārā Peaceful by Day and Wrathful by Night

sGrol-ma ñin-źi mtshan-khro

M. Dhar-a eke edur amurlingyui sonı kılıngtü

Xyl. 45a 645 136
TSD (X$_h$) 573

137. Pīthiśvarı Uddiyāna-tārā

O-rgyan sgrol-ma gnas-kyı dban-phyug-ma

M. Orjan-u dhar a eke ('Uddiyana-tara')

Form of Tārā *Xyl. 45b 646 137*
TSD (X$_t$) 2559

138. Wish-granting-gem (*Cintāmanı*) Tārā

sGrol ma yıd bźın nor-bu

M. Dhar a eke sedkılčılen cındamanı (Cıntamanı Tarā who makes to think)

Xyl. 45c 647 138
TSD (X$_h$) 576

139. Red Tārā in the Sakya Tradition

Sgrol-ma dmar-mo sa-lugs

M. Ulayan dhar-a eke ('Red Tārā')

Xyl. 46/47/48a (Clark 46a), 648 139
TSD (X$_h$) 574

140. Wealth-granting Tarā

sGrol-ma nor-sbyin-ma

M. Ed öggugči dhar-a eke

Xyl. 46/47/48b (Clark 46b) 649 140
TSD (X$_h$) 574

141. Yellow Tārā

sGrol-ma ser-mo

M. Šar-a dhar a eke

Xyl. 46/47/48c (Clark 46c). 650, 141
TSD (X$_h$) 577

142. Yellow Jambhala

Dzambha la ser po

M: Šir-a cambala

Xyl. 49/50a (Clark 51a), 651, 142
Attendant of 141 *TSD* (X_t) 1985

143. Vaiśravana

rNam-thos-sras

M: Namtoyisarau

Xyl. 49/50b (Clark 51b), 652, 143
Attendant of 141 *TSD* (X_t) 1390†

144. Dream-showing Tārā

rMi-lam ston-pa'i sgrol-ma

M: J̌eguden uǰeguluǵci dhar-a eke

Xyl. 49/50c (Clark 51c), 653, 144
TSD (X) 1870

145. Tārā

sGrol-ma

M: Dhar-a eke

Xyl. 51/52a (Clark 52a), 654, 145
TSD (X_t) 570

146. Pratisarā

So-sor 'bran-ma

M: Sosor brangma

Xyl. 51/52b (Clark 52b), 655, 146
Attendant of 145 *TSD* (X_t) 2449

147. Mārīcī

'Od-zer-can-ma

M: Gereltu eke

Xyl. 51/52c (Clark 52c), 656, 147
Attendant of 145 *TSD* —

148. Attendant Varāhī

Khor Phag-mo

M. Nökör Paγmo

Attendant of 145 *Xyl* 53a, 657, 148
TSD (A) 318

149. Attendant Ekajaṭā

'Khor Ral-gcig-ma

M. Nokor Raljıγma

Attendant of 145 *Xyl* 53b 658, 149
TSD (A) 321

150. Eight-armed Tārā

Phyag brgyad sgrol ma

M. Naman muturtu dhar-a eke

Xyl 53c 659 150
TSD (X) 1543

151. Venerable Kapalī-tārā

rJe-btsun-ma ka-pa-li tā-ra

M. Jibcün ḳabalı dhar-a eke

Form of Tarā *Xyl* 54a 660 151
TSD (A) 3 (X_h) 821

152. *Ārya* Cundā Tarā

'Phags-ma tsunda tā-ra

M. Qutuqtu cunda dhar-a eke

Xyl 54b, 661 152
TSD (X_i) 1590

153. Uccārya(?) Vajrapāṇi

Phyag-rdor u-tsarya

M. Vačırbanı ücary-a

Xyl 54c 662, 153
TSD (X_i) 1548

154. Blue-clad Vajrapaṇi
Phyag-rdor gos-snon-can
M. Vačirbani koke debeltü
Xyl. 55a, 663, 154
TSD (X) 1545

155. Vajrapaṇi in the Sakya tradition
Phyag-rdor sa-lugs
M. Vačirbani ('Vajrapāṇi')
Xyl. 55b, 664, 155
TSD (X) 1547

156. Exceedingly Fierce (*Canda-mahāroṣaṇa*) Defensive-fort Vajrapāṇi in the tradition of Rech'ungpa
Phyag-rdor gtum-chen bsrun-ba'i mkhar ras-chun-lugs
M. Rayičong vačirbani yeke doγšin-du ('Canda-maharoṣaṇa Vajrapāṇi of Rech'ungpa')
Xyl. 55c, 665, 156
TSD (X) 1546

157. Fierce, Hawk-bearing Vajrapaṇi
Phyag-rdor gtum-po khra-thogs
= **Padeka-dhara-canda-vajrapāṇi*
M. Vačirbani doγsin-du ('Fierce Vajrapāṇi')
Xyl. 56a, 666, 157
TSD (A) 269, (X) 1546

158. Slightly Fierce, Red Vajrapāṇi
Phyag-rdor gtum-chuṅ dmar-po
M. Ulayan vačirbani učügen doγsin
Xyl. 56b, 667, 158
TSD (X) 1545

159. Blue-clad Vajrapāṇi in the tradition of Sugati-garbha
Phyag-rdor gos-snon-can 'gro-bzan-lugs
M. Vačirbani köke debeltü ('Blue-clad Vajrapāṇi')
Xyl. 56c, 668, 159
TSD (X) 1545

160. Storeyed Mansion (*Kūṭagara*) Vajrapaṇi

Phyag-rdor khan-brtsegs

M. Vačirbani urtu dabqurlıγ

Xyl. 57a, 669, 160
TSD (A) 226 (X) 1544

161. Vajrapaṇi Spirit-subduer (*Bhūta-damara*)

Phyag-rdor 'byun-po 'dul-byed

M. Vačirbani bodı-nar-ı nomuγadγaγčı

Xyl. 57b, 670, 161
TSD (X) 1547

162. Vajrapāṇi Spirit-subduer, New tradition

Phyag rdor 'byun-po 'dul-byed gsar-ma

M. Vačirbani bodı-nar-ı nomuγadγaγčı (omits 'New tradition')

Xyl. 57c, 671, 162
TSD (X) 1547

163. Innate (*Sahaja*) Hayagrīva without consort in the tradition of Atiśa

rTa-mgrin dpa'-gcig lhan-skyes jo-bo ı lugs

M. Ґaγča bayatur qayanggiru-a ('Hayagrīva without consort')

Xyl. 58a, 672, 163
TSD (X_1) 937

164. *Garuda*-winged Hayagrīva in the tradition of Atiśa

rTa-mgrin khyun-gśog-can jo-bo ı lugs

M. Ґarudı ǰigurtu qayanggiru-a ('Garuda-winged Hayagrīva')

Xyl. 58b, 673, 164
TSD (A) 263, (X_1) 936

165. Hayagrīva with four Dog-faced Attendants in the tradition of Atiśa

rTa-mgrin śwa-na bźi-skor jo-bo-lugs

M. J̌oo qayanggiru-a ('Hayagrīva of Atiśa')

Xyl. 58c, 674, 165
TSD (X_1) 937

166. Attendant: Vajra Maidservant

'Khor: rDo-rje las-byed-ma

M: Nökör Vačir üile üledügči eke

Attendant of 165 *Xyl.: 59a, 675: 166*
TSD: (A) 315

167. Attendant: Yāmī Maidservant

'Khor: gŚin-rje las-byed-ma

M: Nökor Erhg üile üledügči eke

Attendant of 165 *Xyl.: 59b: 676, 167*
TSD: (A) 326

168. Attendant: Nagī Maidservant

'Khor: kLu-mo las-byed-ma

M: Nökör Luus üile üledügči eke

Attendant of 165 *Xyl.: 59c: 677, 168*
TSD: (A) 62, 312

169. Attendant: Yakṣī Maidservant

'Khor: gNod-sbyin las-byed-ma

M: Nökor Yaγs-a üile üledügči eke

Attendant of 165 *Xyl.: 60a: 678: 169*
TSD: (A) 317

170. Hayagrīva in the tradition of the Great *Paṇḍita* of Kashmir

rTa-mgrin kha-che pan chen lugs

M: Kače bančin qayanggiru-a

Xyl.: 60b: 679: 170
TSD: (A) 216, (X_1) 936

171. Hayagrīva in the tradition of Kyergangpa

rTa-mgrin skyer-sgan-lugs

M: Jeryang qayanggiru-a

Xyl.: 60c: 680: 171
TSD: (X_1) 935

172. Hayagrīva with an Iron Sword
rTa-mgrin lcags-ral-can
M. Temür ildü tü qayanggiru-a
Xyl. 61a, 681, 172
TSD (X₁) 936

173. Kneeling Blue Acala
Mi-gyo snon-po pus-bisugs-ma
M. Koke acala ('Blue Acala')
Xyl. 61b, 682, 173
TSD (X) 1813

174. Blue Acala in the Ka-dam tradition
Mi-gyo-ba snon-po bka'-gdams lugs
M. Γadam köke acala
Xyl. 61c, 683, 174
TSD (A) 88 (X) 1814

175. White Acala
Mi-gyo-ba dkar-po
M. Čayan acala
Xyl. 62a, 684, 175
TSD —

176. Four-armed Acala
Mi-gyo-ba phyag-bźi-pa
M. Dörben mutur-tu acala
Xyl. 62b, 685, 176
TSD (X) 1815

177. Four-legged Acala
Mi-gyo ba źabs-bźi-pa
M. Dörben olmei-tü acala
Xyl. 62c, 686, 177
TSD (X) 1815

178. Acala of the Eight Monkeys
Mi-rgyo-ba spre'u brgyad ma
M. Naiman bečitu acala
Xyl. 63a 687 178
TSD (X) 1815

179. Nirmāṇa-kāya Amitayus
Tshe-dpag-med sprul-sku
M. Ayuši qubilyan bey-e
Xyl. 63b 688 179
TSD (X) 1949

180. Amitāyus in the tradition of Bari Lotsawa
Tshe-dpag med ba-ri lugs
M. Ayuši bari
Xyl. 63c, 689, 180
TSD (X) 1950

181. White Amitāyus
Tshe-dpag med dkar-po
M. Čayan ayuši
Xyl. 64a, 690 181
TSD (X) 1949

182. White Amitāyus in the tradition of Mitra-yogin
Tshe-dpag-med dkar po mi-tra'i lugs
M. Midari čayan ayuši
Xyl. 64b 691 182
TSD (X) 1949

183. Usnisa-vijayā
gTsug-tor rnam-rgyal ma
M. Usnis-a bicay-a
Xyl. 64c 692 183
TSD (X) 1896

184. Amara-vajra-devī

'Chi med rdo-rje lha-mo

M. Ükül ügei vačir okin ingri

Xyl 65a, 693 184
TSD (X₁) 767

185. White Mañjughosa in the tradition of the Great *Pandita* of Kashmir

'Jam-dbyans dkar-po kha-che pan-chen lugs

M. Kače bančin čayan mancuširi ('White Mañjusri of the Great *Pandita* of Kashmir')

Xyl 65b 694. 185
TSD (A) 215, (X₁) 788

186. Orange Arapacana Mañjughosa in the Sakya tradition

'Jam-dbyans a ra pa tsa na dmar-ser sa lugs

M. Mancuširi arabacana (Arapacana Mañjuśrī')

Xyl 65c 695 186
TSD (X₁) 791

187. Mañjughosa known as the one practiced with the hymn 'Since with intelligence '

'Jam-dbyans Gan-blo-ma'i bstod sgrub-mar grags-ma

M. Maytayal bütugsen mancusiri (Mañjuśrī generated [with] the hymn')

Xyl 66a, 696, 187
TSD (X₁) 788

188. Mañjughosa Lion of Debaters

Jam-dbyans smra ba'i sen-ge

M. Mančuširi oguleküi arsalan ('Mañjuśri the Lion Speaker)

Xyl 66b 697 188
TSD (X₁) 789

189. White Mañjughosa of the Wisdom Wheel

'Jam-dkar śes-rab khor-lo

M. Bilig-ün kürdü-tü mancusiri (Mañjusrī with the Wisdom Wheel')

Xyl 66c 698 189
TSD (X₁) 779

b

190. White Prajñā-pāramitā
Śer phyin dkar-mo
M. Čayan bilig baramid

Xyl. 67a, 699 190
TSD (X$_t$) 2361

191. Yellow Prajñā-pāramitā
Śer-phyin ser-mo
M. Šar-a bilig baramid

Xyl. 67b 700 191
TSD (X$_t$) 2362

192. Maitreya
Byams-pa
M. Mayidari

Xyl., 67c, 701 192
TSD (X) 1642

193. Four-armed White Sarasvatī
dbYaṅs-can-ma dkar-mo phyag bźi-ma
M. Egesigtü čayan eke ('White Sarasvatī')

Xyl. 68a, 702 193
TSD (X) 1710

194. Red Sarasvatī
dbYans-can-ma dmar-mo
M. Egesigtü ulayan eke

Xyl. 68b 703 194
TSD (X) 1710

195. Mārīcī with Needle and Thread
Od-zer can ma khab-skud-can
M. Jeguu utasutu marici eke

Xyl. 68c 704 195
TSD. (A) 227 (X$_t$) 2116

196. Marici from the *Dhāraṇī*
gZuṅs-las byuṅ-ba i 'Od zer-can-ma
M: Marici eke ('Mother Marici')

Xyl.: 69a, 705: 196
TSD: (X_1) 2091

197. The Sage of Meru Peak
(*Meru-śikhara-muni*)
Thub-pa me-ru śi-sa
M: Šigemuni ('Śakyamuni')

Form of Śākyamuni

Xyl.: 69b: 706: 197
TSD: (X_1) 1039

198. Three-and-a-half-syllable Avalokita
sPyan-ras-gzigs yi-ge phyed-dan-bźi-pa
M: Qongšim bodisadu (Avalokita)

Xyl.: 69c: 707, 198
TSD: (X_1) 1501

199. Buddha-locanā
Saṅs-rgyas spyan-ma
M: Muqarati eke ('Mother Maharsi'?)

Xyl.: 70a: 708: 199
TSD: (X_1) 2411

200. The Sage of the Array of the Triple *Samaya*
(*Tri-samaya-vyūha-muni*)
Thub-pa dam-tshig gsum-bkod
M: Šaṅšabad tu šigemuni ('Śākyamuni with the moral precept (*sikṣā pada*)')

Form of Śākyamuni

Xyl.: 70b, 709, 200
TSD: —

201. Secret-practice Kurukullā
Ku ru-ku-lle gsan-sgrub
M: Nryuča butugsen uqayatai eke

Xyl.: 70c: 710, 201
TSD: (A) 10

202. Attendant: Vajra-ḍākinī
Khor: rDo-rje mkha'-'gro-ma
M: Vačir ḍakini

Attendant of 201 — *Xyl.: 070a: 711, 202*
TSD: (A) 295, 315

203. Attendant: Ratna-ḍākinī
Khor: Rin-chen mkha' 'gro-ma
M: Erdeni ḍakini

Attendant of 201 — *Xyl.: 070b: 712, 203*
TSD: (A) 295: 322

204. Attendant: Padma-ḍākinī
Khor: Padma mkha' 'gro-ma
M: Lingqu a ḍakini

Attendant of 201 — *Xyl.: 070c: 713: 204*
TSD: (A) 295: 317

205. Attendant: Karma-ḍākinī
'Khor: Las-kyi mkha'-'gro-ma
M: Üile ḍakini

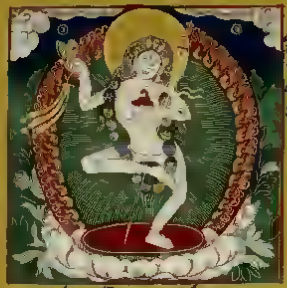
Attendant of 201 — *Xyl.: 71a: 714: 205*
TSD: (A) 295: 322

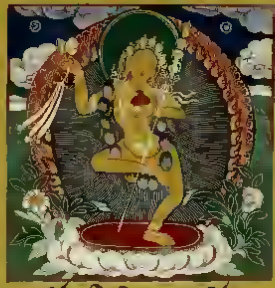
206: Lakṣmī with Golden Drop at Heart
dPal-mo sñiṅ-gi gser-thig-can
M: Altan čoγtu eke ('Mother with golden splendor', 'Golden Lakṣmī')

Form of Tārā — *Xyl.: 71b: 715: 206*
TSD: (X_1) 1469

207. Red Vasudhārā
Nor rgyun-ma dmar-mo
M: Bacu-dari ulaγan eke

Xyl.: 71c: 716, 207
TSD: (X_1) 1357





208. The Goddess Tinu

Lha-mo ti-nu

M: Tinu ökin tngri

Xyl. 72a 717, 208
TSD (X₁) 2533

209. The Venerable Lady with Skull Ornaments

rJe-btsun ma thod pa rgyan

M: Getulgegči ǰabala čimeg-tu

Form of Vajra-vārāhī *Xyl. 72b 718 209*
TSD (X₁) 821

210. Guhya-jñāna-[ḍākinī]

gSaṅ-ba ye śes

M: Niyuča belge bilıgtu

Xyl. 72c 210
TSD (X₁) 2482

211. White Vajra-vidarana

rDo-rje rnam-'joms dkar-po

M: Čayan bacır bıdhar-a

Form of Vajrapāṇi *Xyl. 73a 720 211*
TSD (X₁) 1291

212. Blue Vajra-vidāraṇa

rDo-rje rnam-'joms mthuṅ-kha

M: Koke bacır bıdhar-a

Form of Vajrapāṇi *Xyl. 73b 721, 212*
TSD (X₁) 1291

213. Blue-green Vajra-vidāraṇa

rDo-rje rnam-'joms ljan-snon

M: Noyubtur bacır bıdhar-a

Form of Vajrapāṇi *Xyl. 73c 722, 213*
TSD (X₁) 1291

214. Wrathful Vighnāntaka (Hindrance-slayer)

Khro-bo bgegs-mthar-byed

M: Todqar i čudkegči ('Ender of Hindrances')

Or: Amrta-kundalin — *Xyl.* 74a, 723: 214; *TSD* (A) 281

215. White Viśvamātṛ

sNa-tshogs yum dkar-mo

M: Čaγan eldeb eke

Xyl. 74b: 724: 215; *TSD* (X₁) 1433

216. Pratisarā as taught in the *Vajra-pañjara*

rDo-rje-gur-nas gsuns pa'i So-sor 'bran ma

M: Mayıdarı bacirai (Maitreya-vajra †)

Xyl. 74c, 725: 216; *TSD* (X₁) 1296

217. Uṣṇīṣa-sitātapatrā (*Uṣṇīṣa* White-umbrella-lady)

gTsug tor gdugs-dkar

M. Čaγan sıkurtei ('With White Umbrella')

Xyl. 75a: 726: 217; *TSD* —

218. Yellow Parna-śabarī

Ri-khrod lo-ma-gyon-ma ser-mo

M: Nabčın debeltu sır-a eke

Xyl. 75b: 727: 218; *TSD* (X₁) 2243

219. Red Parna-śabarī

Ri-khrod lo-ma-gyon-ma dmar-mo

M: Nabčın debeltu eke ('Parna-śabarī')

Xyl. 75c: 728: 219; *TSD* (X₁) 2243

220. Blue Parṇa-śabarī
Ri-khrod lo-ma-gyon-ma sňon-po
M. Nabčin debeltü eke ('Parna-śabarī')
Xyl., 76a, 729 220
TSD (X$_t$) 2242

221. Black Parna-śabarī
Ri-khrod lo-ma-gyon-ma nag-mo
M. Nabčin debeltü qar-a eke
Xyl 76b 730 221
TSD (X$_t$) 2242

222. Green Parṇa-śabarī
Ri-khrod lo-ma-gyon-ma ljan-gu
M Nabčin debeltu eke ('Parna-śabarī')
Xyl. 76c 731 222
TSD (X$_t$) 2242

223. Graha-matṛkā Vidyā-rājñī
gZa' yum rig pa'i rgyal-mo
M Ilayuysan gray-un eke
('Conquering Mother of Planets')
Xyl 77a 732, 223
TSD (X$_t$) 2080

224. Smoke-colored Wrathful Ucchuṣma
Khro-bo sme-brtsegs dud-kha
M Mengge dabqurlysan ('Ucchusma')
Xyl 77b 733 224
TSD (A) 285

225. Green Wrathful Ucchuṣma
Khro-bo sme-brtsegs ljan-khu
M Mengge dabqurlysan ('Ucchusma')
Xyl. 77c, 734, 225
TSD (A) 284

226. Wrathful Female Ucchusmā

Khro-mo sme-brtsegs

M: Mengge dabqurliysan eke ('Ucchusmā')

Xyl.: 78a, 735: 226
TSD: —

227. Wrathful Sambara Burning on Touch

bDe-mchog khro-bo reg-tshug

M: Degedü amuγulang kürülčen tülku (Sambara Burning on Contact')

Heruka

Xyl.: 78b: 736: 227
TSD: (A) 286: (X_1) 1210

228. Vajra-garuḍa Sambara

bDe-mchog rdo-rje mkha'-ldiṅ

M: Degedü amuγulang oγtaryu qalγčı (Sky-soarer (= Garuḍa) Sambara)

Heruka

Xyl.: 78c: 737, 228
TSD: (A) 299: (X_1) 1211

229. Many-colored Kālacakra-garuḍa in the tradition of the Tantra

Dus-'khor khyun khra rgyud-lugs

M: Čay-un kurdun alay γarudı ('Many-colored Kālacakra-garuḍa')

Xyl.: 79a, 738: 229
TSD: (A) 88†, 262: (X_1) 1108

230. Many-colored Garuḍa in the tradition of the Instructions

Khyun-khra man-ngag lugs

M: Γarudı ubadis-tu ('Garuḍa with the Instructions (*upadeśa*)')

Xyl.: 79b: 739: 230
TSD: (A) 263

231. Yellow Garuḍa in the Ka-dam tradition

Khyuṅ ser bka'-gdams lugs

M: Γadam šır-a γarudı

Xyl.: 79c: 740, 231
TSD: (A) 264

232. Black Mañjughoṣa
'Jam-dbyaṅs nag-po
M. Qar-a mancuširi (Black Mañjuśrī)
Xyl. 80a 741. 232
TSD (X₁) 789

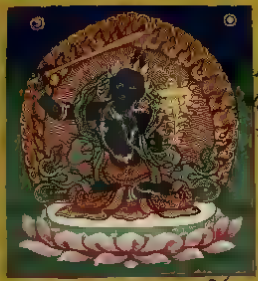
233. Śramaṇā-devī (Ascetic Goddess)
Lha-mo śra-ma-ṇa
M. Šarma-na ökin tngri
Form of Tārā
Xyl. 80b. 742. 233
TSD (X₁) 2536

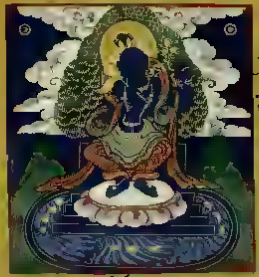
234. Blue Siṃha-mukhī
Seṅ gdoṅ ma sṅon-mo
M. Koke arsalan terigütü
Form of Jñāna-ḍākinī
Xyl. 80c 743. 234
TSD (X₁) 2424

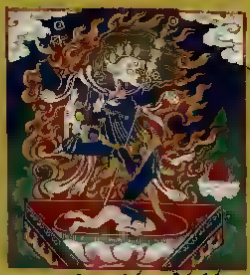
235. Red Siṃha-mukhī
Seṅ-gdoṅ-ma dmar-mo
M. Ulayan arsalan terigütü
Form of Jñāna-ḍākinī
Xyl. 81a 744. 235
TSD (X₁) 2424

236. Mañjuśrī Nāga-rākṣasa
'Jam-dpal na-ga-raksa
M. Luus-ı sakryči mancuyos-a
('Nāga-rākṣasa Mañjughoṣa')
Xyl. 81b 745. 236
TSD (X₁) 785

237. The Conqueror Śākyamuni
rGyal ba Śakya-thub-pa
M. Ilayuysan šigemüni
Principal Hero Buddha
Xyl. 81c 746. 237
TSD —







238. Buddha Vipaśyin

Sans-rgyas rNam-gzigs

M. Teyin üjegči burqan

One of Seven Hero Buddhas *Xyl* 82a, 747 238
Attendant of 237 *TSD* (X_1) 2410

239. Buddha Śikhin

Sans-rgyas gTsug-tor can

M. Üsnir-tü burqan

One of Seven Hero Buddhas *Xyl* 82b 748 239
Attendant of 237 *TSD* (X_1) 1895, 2411

240. Buddha Viśvabhū

Sans-rgyas Thams-cad-skyob

M. Qamuγ-yi aburaγči burqan

One of Seven Hero Buddhas *Xyl* 82c 749 240
Attendant of 237 *TSD* (X_1) 2408

241. Buddha Krakucchanda

Sans-rgyas 'Khor ba-'jig

M. Orčilang yi ebdegči burqan

One of Seven Hero Buddhas *Xyl.* 83a, 750 241
Attendant of 237 *TSD* (A) 319, (X_1) 2406

242. Buddha Kanakamuni

Sans-rgyas gSer-thub

M. Altan čidayči burqan

One of Seven Hero Buddhas *Xyl* 83b, 751 242
Attendant of 237 *TSD* (X_1) 2414

243. Buddha Kāśyapa

Sans-rgyas Od-srun

M. Kašab burqan

One of Seven Hero Buddhas *Xyl* 83c 752 243
Attendant of 237 *TSD* (B) 2412

244. Mahākrodha
Khro-bo chen-po
M. Yeke kilingtu

Attendant of 237 — *Xyl. 84a, 753, 244* — *TSD (A) 281*

245. Peaceful Vajrapani
Phyag-na rdo-rje zi-ba
M. Amurhingyu vačirbaru

Attendant of 237 — *Xyl. 84b, 754, 245* — *TSD (X) 1550*

246. Amitābha
Od-dpag-med
M. Amidav a

Xyl. 84c, 755, 246 — *TSD (B) 2112*

247. Maitreya
Byams-pa
M. Mayidari

Bodhisattva — *Xyl. 85a, 756, 247*
One of Eight Close Sons — *TSD —*

248. Samantabhadra
Kun-tu-bzan-po
M. Samantabadr a

Bodhisattva — *Xyl. 85b, 757, 248*
One of Eight Close Sons — *TSD —*

249. Kha-garbha
Nam-mkha i sñiṅ-po
M. Oytaryui-yin jirüken

Bodhisattva — *Xyl. 85c, 758, 249*
One of Eight Close Sons — *TSD (X_1) 1347*

250. Kṣiti-garbha

Sa'i sñiṅ-po

M. Ťajar-un jirüken

Bodhisattva — *Xyl.* 86a, 759, 250
One of Eight Close Sons — *TSD* —

251. Nivarana-viskambhin

sGrib-pa rnam-sel

M. Tüldker i teyin arıhayčı

Bodhisattva — *Xyl.* 86b, 760, 251
One of Eight Close Sons — *TSD* —

252. Avalokita Protecting from the Eight Perils

sPyan ras gzigs jigs pa brgyad skyob

M. Naıman ayul ača aburayčı aryabalo

Xyl. 86c, 761, 252
TSD (*X₁*) 1496

253. Universal Ruler Avalokita

sPyan ras-gzigs sna-tshogs-dbaṅ-po

M. Eldeb erketü qomsım bodı-sadau-a

Xyl. 87a, 762, 253
TSD (*X₁*) 1498

254. Padma-pāṇi Avalokita

sPyan-ras-gzigs padma i phyag

M. Lıngqu-a mutur-tu
qomsım bodı-sadau-a

Xyl. 87b, 763, 254
TSD (*X₁*) 1498

255. Sukhāvatī Avalokita

sPyan-ras-gzigs su-kha-wa-ti

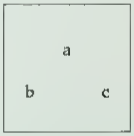
M. Sükavatı qomsım bodı-sadau-a

Xyl. 87c, 764, 255
TSD (*X₁*) 1502

256. Amoghānkuśa Avalokita
sPyan-ras-gzigs don-yod lcags-kyu
M. Qomsin bodi-sadau tusatu yoq-a
Xyl. 88a, 765: 256
TSD (X$_1$) 1497

257. Amogha-pūjā-maṇi Avalokita
sPyan-ras-gzigs don-yod mchod-pa'i nor-bu
M. Qomsin bodi-sadau
čintamani sakiysan ('Avalokita the Wish-granting Jewel Protector')
Xyl. 88b: 766: 257
TSD (X$_1$) 1497

258. Peaceful Innate (*Sahaja*) Lord of the Guhyakas
gSan-bdag lhan-skyes zi-ba
M. Amurlingyu niyuča-yin ejen
('Peaceful Lord of the Guhyakas')
Form of Vajrapāni
Xyl. 88c: 767: 258
TSD (X$_1$) 2473



259. Wrathful Lord of the Guhyakas
gSan-ba'i bdag-po khro-bo
M. Kilingtü niyuča-yin ejen
Form of Vajrapāni
Xyl. 89a: 768: 259
TSD (A) 280 (X$_1$) 2483

260. The Goddess Māmakī
Lha-mo mā-ma-ki
M. Mamayi okin tngri
Xyl. 89b: 769: 260
TSD (X$_1$) 2535

261. The Goddess Pāṇḍara-vāsinī
Lha-mo gos-dkar-mo
M. Čayan debeltü ökin tngri
Xyl. 89c: 770: 261
TSD (X$_1$) 2532

262. Two-armed Uṣṇīṣa-vijayā
gTsug tor rnam-rgyal phyag-gñis ma
M. Qoyar mutur tu usnıs-a

Xyl. 90a, 771. 262
TSD (X) 1896

263. White Cundā-devī
Lha-mo tsunda dkar-mo
M. Čayan conda okın tngrı

Xyl. 90b. 772, 263
TSD (B) 2535

264. Wrathful Aparājita
Khro bo gzan-gyis mi thub-pa
M. Busud ber ulu čıdayčı ('Aparajıta')

Xyl. 90c. 773. 264
TSD —

265. White Hayagrīva
rTa-mgrin dkar po
M. Čaran qayanggıru-a

Xyl. 91a. 774. 265
TSD (X₁) 935

266. Red Acala
Mi-gyo-ba dmar-po
M. Ulayan acala

Xyl. 91b. 775. 266
TSD (X) 1815

267. Mārīcī with 'Green' (i.e. Bay) Horses
Od-zer-can-ma rta-lyan can
M. Marıcı eke ('Mother Mārīcī')

Xyl. 91c. 776, 267
TSD (X₁) 2116

268. Dhvajâgra-keyūrā

rGyal-mtshan rtse-mo i dpuṅ-rgyan

M. Čarbay-un čimeg ('Ornament of glued layers of paper/cloth.)

Xyl. 92a, 777, 268
TSD —

269. The Goddess Vetalī

Lha-mo ro-lans-ma

M. Ukeger bosuysan ekin tngri

Xyl. 92b, 778, 269
TSD (X₁) 2536

270. Hārītī Yakṣī

gNod-sbyin-mo phrog-ma

M. Buliyči yays-a

Xyl. 92c, 779, 270
TSD (X₁) 1181

271. Yellow Gaṇapati

Tshogs-bdag ser-po

M. Šir-a ganavadi

Xyl. 93a, 780, 271
TSD (X₁) 1958

272. Ārya-mañjuśrī

'Phags-pa 'Jam-dpal

M. Qutuytu mancuyos-a ('Ārya-mañjughosa')

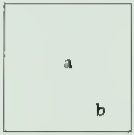
Bodhisattva
One of Eight Close Sons
Xyl. 93b, 781, 272
TSD (X) 1583

273. Avalokita

sPyan-ras-gzigs

M. Qongšim bodisadu

Bodhisattva
One of Eight Close Sons
Xyl. 93c, 782, 273
TSD (X₁) 1495



274. Green Vajrapāṇi

Phyag-na-rdo-rje ljan-khu

M. Noyuyan vačirbani

Bodhisattva *Xyl. 94a 783, 274*
One of Eight Close Sons *TSD (X₁) 1549*

275. *Āryā* Green Tārā

Phags-ma sgrol-ljan

M. Qutuytu noyuyan dhar-a eke

Xyl. 94b 784 275
TSD (X₁) 1588

276. Tārā the Heroic

Rab-tu dpa' ba'i sgrol-ma

M. Masi bayatur dhar-a eke

1st of 21 Tārās *Xyl. 94c 785 276*
TSD (X₁) 2227

277. Tārā White as the Moon

dKar-mo zla-mdans-kyi sgrol-ma

M. Saran onggetei dhar-a eke
('Tārā with Shine of the Moon')

2nd of 21 Tārās *Xyl. 95a, 786, 277*
TSD (A) 75

278. Golden-colored Tārā

gSer mdog-can gyi sgrol ma

M. Altan onggetei dhar-a eke

3rd of 21 Tārās *Xyl. 95b 787 278*
TSD (X₁) 2496

279. Tārā the Victorious *Uṣṇīṣa*

gTsug-tor rnam-par-rgyal-ba i sgrol-ma

M. Usnir teyin ilayuysan dhar-a eke

4th of 21 Tārās *Xyl. 95c 788 279*
TSD (X) 1897

280 Tārā Proclaiming the Sound of HŪM

Hūm-sgra sgrog pa'i sgrol-ma

M. Huum dayun dayurisyaysan dhar a eke

5th of 21 Tārās — *Xyl.: 96a, 789, 280*
TSD (B) 2526

281. Tārā Victorious Over the Three Worlds

Jig rten gsum-las rnam par rgyal ba i sgrol ma

M Ґurban yirtinču-eče ilayuysan eke ('Mother Victorious over the Three Worlds')

6th of 21 Tārās — *Xyl.: 96b 790. 281*
TSD (X_1) 803

282. Tara Crushing Disputants

rGol ba joms-pa'i sgrol-ma

M Esergučel-i daruγči dhar-a eke

7th of 21 Tārās — *Xyl.: 96c 791. 282*
TSD (X_h) 493

283. Tārā Who Bestows Supreme Powers

dBaṅ mchog ster-ba'i sgrol-ma

M Degedü erke öggügči dhar-a eke

8th of 21 Tārās — *Xyl 97a, 792, 283*
TSD (X_1) 1695

284. Mārīcī

Od-zer-can-ma

M Gereltü eke

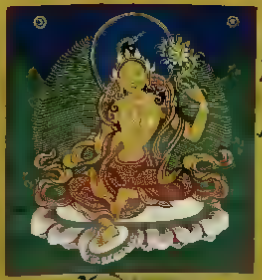
Attendant of 285 — *Xyl 97b 793 284*
TSD —

285. Khadiravaṇī Tārā

Sen-lden nags-kyi sgrol-ma

M Kidar a ori-yin dhar-a eke

Alternative 9th of 21 Tārās — *Xyl 97c. 794 285*
TSD (X_1) 2425



286. Ekajaṭā

Ral-gcig-ma

M. Eyacatı eke

Attendant of 285 *Xyl.: 98a. 792bis. 286*
TSD (X₁) 2239

287. Tārā Granter of Boons

mChog-stsol-ba'ı sgrol-ma

M. Sıddı-yı oggugčı dhar-a eke (Tara Granter of Realization (*siddhi*))

9th of 21 Tāras *Xyl.: 98b. 793bis. 287*
TSD (X₁) 756

288. Tārā Dispeller of Sorrow

Mya-nan sel-ba'ı sgrol-ma

M. Tasalang-yı arıhyayčı dhar-a eke

10th of 21 Tāras *Xyl.: 98c. 794bis. 288*
TSD (X) 1855

289. Tārā Dispeller of Misfortune

Phoṅs-pa sel-ba'ı sgrol-ma

M. Ügeyıguü-yı arıhyayčı dhar-a eke

11th of 21 Tāras *Xyl.: 99a. 795. 289*
TSD (X) 1541

290. Tārā Light of Prosperity

bKra-śıs snan-ba'ı sgrol-ma

M. Öljı-yı soyurqayčı dhar-a eke ('Tārā Granting Prosperity')

12th of 21 Tāras *Xyl.: 99b. 796. 290*
TSD (A) 98

291. Tārā the Ripener

Yons-su-smin-par mdzad-pa'ı sgrol-ma

M. Bolbasurayulun jokıyayčı dhar-a eke

13th of 21 Tāras *Xyl.: 99c. 797. 291*
TSD (X₁) 2183

292. Shaking Frowning Tārā

Khro-gñer ɣyo-ba'i sgrol-ma

M Kihng ayuriltu dhar-a eke (Bhrkuti Tārā')

14th of 21 Tārās *Xyl 100a, 798 292*
TSD (A) 279

293. Tārā the Great Peaceful One

Zi-ba chen-mo'i sgrol-ma

M. Amurlingyin dhar-a eke (Peaceful Tārā')

15th of 21 Tārās *Xyl 100b 799 293*
TSD (X_1) 2016

294. Tārā Destroyer of Attachment

Chags-pa 'joms-pa'i sgrol ma

M Tačiyangyui-yi daruγči dhar a eke

16th of 21 Taras *Xyl 100c 800 294*
TSD (X_1) 694

295. Tārā Accomplisher of Bliss

sGrol-ma bde-sgrub-ma

M Amuγulang bütugegči dar-a eke

17th of 21 Tārās *Xyl 101a 801 295*
TSD (X_h) 573

296. Tārā of Increase

sGrol-ma rab-rgyas ma

M Maši delgeregulugči dar-a eke

18th of 21 Tārās *Xyl. 101b 802 296*
TSD (X_h) 576

297. Tārā Consumer of Suffering

sGrol ma sdug bsñal bsreg-ma

M Jobalang yi tuhgči dar a eke

19th of 21 Tārās *Xyl.. 101c 803 297*
TSD (X_h) 573

298. Tārā Source of Attainments

sGrol-ma dnos-grub byun-ma

M: Sidu öggügči dar-a eke
('Tārā Giver of Attainments')

20th of 21 Tārās *Xyl 102a 804, 298*
TSD (X_h) 572

299. Tārā the Perfecter

sGrol-ma yons-rdzogs byed-ma

M: Oyuyata tegusgegči dar a eke

21st of 21 Tārās *Xyl. 102b 805 299*
TSD (X_h) 576

300. Nine-deity Great Yellow Vaiśravana

rNam-sras ser-chen lha-dgu

M: Šir-a bisman tngri nokor tei
('Yellow Vaiśravaṇa with attendants')

Xyl. 102c, 806 300
TSD (X_t) 1424

301. Vaiśravaṇa with Red Spear and Blue Horse

rNam-sras mdun-dmar rta-snon-can

M: Ulayan jidatu bisman tngri
('Vaiśravaṇa with Red Spear')

Xyl. 103a, 807 301
TSD (X_t) 1423

302. Yellow-green Vaiśravaṇa with a Club

rNam-sras ljaṅ ser be-con-can

M: Noyubtur šir a beriy-e-tu bisman tngri

Xyl. 103b 808 302
TSD (X_t) 1422

303. Red Naḍa-kubera Vaiśravana

rNam-sras dmar po gar mkhan mchog

M: Büjigči degedu bisman tngri
('Naḍa-kubera Vaiśravaṇa')

Xyl 103c 809 303
TSD (X_t) 1424

304. Eight *yaksa* attendants

'Khor gnod-sbyin brgyad

M. Nökör naman yaγs-a

Attendants of 305 *Xyl 104a 810 304*
TSD (A) 316

305. Kubera
Supreme-speech Vaiśravaṇa

rNam-sras gsuṅ-mchog lus-ṅan-po

M. Erkim ǰarlıγ-tu bisman tngri
('Vaiśravaṇa with the Best Words')

Xyl 104b, 811 305
TSD (X₁) 1425

306. Eight *yakṣī* attendants

Khor gnod-sbyin-mo brgyad

M. Nökör naman em-e yaγs-a

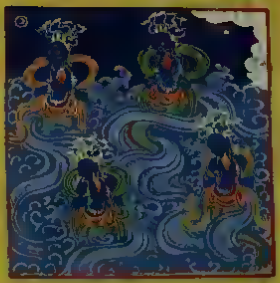
Attendants of 305 *Xyl 104c 812, 306*
TSD (A) 316

307–9. Terrible Vaiśravaṇa,
with eight *naga* attendants

rNam-sras drag-byed khor klu-brgyad bcas

M. Doγšin üledügü bisman tngri
('Terrible Vaisravaṇa')

Xyl 105a–c 813 307
TSD (X₁) 1422 (308 only) (A) 60



310. Black Vaiśravaṇa with a Blue Horse

rNam sras nag po rta-shon-can

M. Köke mori-tu bisman tngri ('Vaiśravaṇa with Blue Horse')

Xyl. 106a, 814, 308
TSD (X₁) 1423

311. Life-holding, White Vaiśravaṇa

rNam-sras dkar po tshe-'dzin

M. Nasun nemegulugči čayan bisman tngri

Xyl. 106b, 815, 309
TSD (X₁) 1421

312. Lion-mounted, Green Vaiśravaṇa in the tradition of Jñāna

rNam-sras lhan-gu seṅ-'dzin-ma dzhā-na i lugs

M. Cana arsalan kolgetu bisman tngri ('Lion-mounted Vaiśravaṇa of Jñāna')

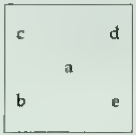
Xyl. 106c, 816, 310
TSD (X₁) 1422

313. Four-emblem Very Secret Vaiśravaṇa

rNam-sras yaṅ-gsaṅ phyag-mtshan bži-pa

M. Mutur-un dorben belgetü bisman tngri ('Four-emblem Vaiśravaṇa')

Xyl. 107a, 817, 311
TSD (X₁) 1424



314. Yellow Jambhala Alone

Dzambha la ser po gtso-rkyan

M. Sir a cambala ('Yellow Jambhala')

Xyl. 107b, 818, 312
TSD (X₁) 1985

315. Yellow Jambhala from the *Guhyasamāja*

gSaṅ 'dus las byuṅ-ba'i Dzambha-la ser-po

M. Niyuča quriyangyui sir-a cambala

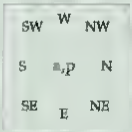
Xyl. 107c, 819, 313
TSD (X₁) 2480

316. Many-deity Jambhala from the *dPa'-bo tshig-sgrub*

dPa' bo tshig sgrub-las byun ba i Dzambha-la lha-maṅ

M. Bayatur uges-tü yin cambala

Xyl. 108a. 820, 314
TSD (X$_1$) 1457



317. Black Jambhala

Dzambha-la nag-po

M. Qar-a cambala

Xyl. 108b. 821. 315
TSD (X) 1984

318. Five-deity White Jambhala in the tradition of Atiśa

Dzambha la dkar po lha-lña jo bo i lugs

M. Joo luu kölgetu čayan cambala
('*Naga* mounted White Jambhala of Atiśa')

Xyl. 108c. 822. 316
TSD (X) 1984

319. Red Jambhala in the Sakya tradition

Dzambha-la dmar-po sa-lugs

M. Sečen bančen ulayan cambala
('Sakya Paṇḍita's Red Jambhala')

Xyl.. 109a. 823, 317
TSD (X$_1$) 1985

320. Red Jambhala in the tradition of Trapa Ngön-she

Grwa-pa mnon-śes lugs-kyi Dzambha-la dmar po

M. Jöng bilig-tu ulayan cambala
(Ngön-she's Red Jambhala')

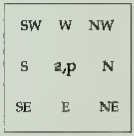
Xyl. 109b. 824. 318
TSD (X$_1$) 378

321. Green Jambhala in the Kalacakra tradition

Dzambha la ljan khu dus-'khor lugs

M. Čaγ-un kurdun noγuγan cambala

Xyl. 109c. 825. 319
TSD (X) 1984



322. Maṇibhadra Yakṣa
gNod-sbyin Nor-bu bzan-po
M. Yaγs-a manibadr-a
Xyl 110a, 826 320
TSD (X₁) 1181

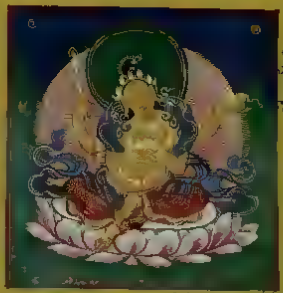
323 Prince Naḍa-kubera
Sras Gar mkhan mchog
M Buǰigči degedu (Nada kubera')
Yaksa
Xyl 110b 827 321
TSD (X₁) 2457

324 Prince Jinarṣabha
Sras rGyal-ba khyu mchog
M. Surug-un manglai ('Leader of the Herd' = *Rsabha*)
Yaksa
Xyl 110c 828 322
TSD (X₁) 2457

325. The Goddess Mahālakṣmī
Lha-mo dpal-chen-mo
M Yeke čoγtu ökin tngri
Xyl 111a 829 323
TSD (X₁) 2534

326. The Goddess Vasudhārā from the *Dhāraṇī*
gZuṅs-las byun-ba i lha-mo Nor-rgyun-ma
M Arvis un bacu-dari ökin tngri
Xyl 111b 830 324
TSD (X₁) 2091

327. Vasudhārā in the tradition of Jāmāri
Nor-rgyun-ma dzā-ma-ri'i lugs
M Camari bacu-dari eke
Xyl 111c 831, 325
TSD (X₁) 1357



328. Vasudhārā the Cowherd

Nor-rgyun-ma ba-laṅ-rdzi

M. Bacu-dari ükerči eke

Xyl. 112a, 832, 326
TSD (X$_1$) 1357

329. Captivating (*Manohara*) Vasudhārā

Yid-'phrog nor-rgyun-ma

M. Bacu dari sedkil buliyči eke

Xyl. 112b, 833, 327
TSD (X$_1$) 2149

330. Zhang-lön Vajra-māra-dama, outer practice

Źaṅ-blon rDo-rje bdud-'dul phyi-sgrub

M. Qadayıu butügel simnus-ı nomqadyayči (= nomuyadqayči) ('Outer-practice Māra-dama')

Yaksa

Xyl. 112c, 834, 328
TSD (X) 2009

331. Zhang-lön Vajra-māra-dama, inner practice

Źaṅ blon rDo-rje bdud 'dul naṅ sgrub

M. Vačır simnus-ı nomyadyayči dotoyadu bütügel ('Vajra-mara-dama, inner practice')

Yaksa

Xyl. 113a, 835, 329
TSD (X) 2009

332. Zhang-lön Vajra-māra-dama, secret practice

Źaṅ-blon rDo-rje bdud-'dul gsan-sgrub

M. Vačır simnus-ı nomyadyayči niyuča ('Vajra-mara-dama, secret')

Yaksa

Xyl. 113b, 836, 330
TSD (X$_1$) 2009

333. Aparājita Yakṣa

gNod sbyin A pa ra dzi ta

M. Abarasıda yays-a

Xyl. 113c, 837, 331
TSD (X$_1$) 1382

334. Authority-averting (*Ājñā-vinivarta*) Gaṇapati

Jur-'gegs sel-ba'i tshogs-bdag

M Janggiraγsan-ı arilγaγčı ganabadı
('Gaṇapati who removes what was tied')

Xyl. 114a, 838, 332
TSD (X₁) 814

335 Four-armed, White Gaṇapati in the tradition of Atiśa

Tshogs-bdag dkar-po phyag-bźi-pa jo-bo i lugs

M Joo dorben γar-tu ganabadı
('Four-armed Gaṇapati of Atiśa')

Xyl 114b 839 333
TSD (X₁) 1957

336. Four-armed, Red Gaṇapati

Tshogs-bdag dmar-po phyag-bźi-pa

M Dorben γar-tu ulaγan ganabadı

Xyl. 114c 840 334
TSD (X₁) 1957

337. *Nāga*-king Apalāla

kLu-rgyal Sog-ma-med

M Luus-un qaγan ('King of the *Nāgas*')

Xyl. 115a 841 335
TSD (A) 58

338. The three Yuk-g'u-ma sisters

dbYug-gu-ma spun-gsum

M Yöngüü γurban eke
('The three Yuk-g'u-mas')

Yakṣīs

Xyl. 115b 842, 336
TSD (X) 1714

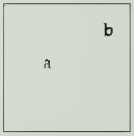
339 The servant Kundhali

Khol-po Kundha li

M Qolbo kondeli

Yakṣa

Xyl. 115c 843 337
TSD (A) 42 (X₁) 248



340. Jinamitra; Ksetra-pāla

Dzi-na-mi-tra; Kse tra-pā-la

M: Ragidar-a ba-la, Cinamidr-a
('Kṣetra-pāla, Jinamitra')

Attendants of 341

Xyl: 116a, 844, 338
TSD: (A) 67; (X) 1986

341. Mahākāla Remover of All Obstacles; Devī

mGon-po bar-chad kun sel, Lha-mo

M: J̌iruyan (= J̌irıuyan) ǧar-tu maqayala,
Ökin tngri ('Six-armed Mahākāla, Devī')

Xyl: 116b, 845, 339
TSD: (X_h) 453

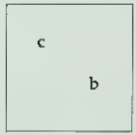
342. Traksad; Takki-rāja

Traksad; Takki-ra-dza

M: Dagyıranca, Dagšad ǧala
(Takkiraja, Traksad [Mahā]kāla)

Attendants of 341

Xyl: 116c, 846, 340
TSD: (X_1) 916, 1008



343. White Mahakāla of the Wish-granting Gem

mGon-dkar yid-bžin nor-bu

M: Kusel-ı qangıayčı čayan maqayala
(Wish-granting White Mahākāla')

Xyl: 117a, 847, 341
TSD: —

344. Intelligence-increasing Yellow Mahakāla

mGon-ser blo 'phel

M: Oyun-ı arbidyayčı šar-a maqayala

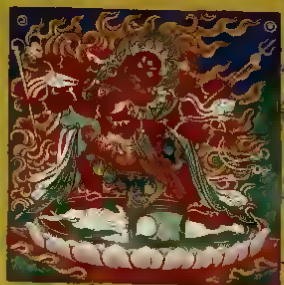
Xyl: 117b, 848, 342
TSD: (X_h) 457

345. Red Mahākāla, Mighty King

mGon-dmar dban-gi rgyal-po

M: Erketu ıayıysan ulayan maqayala

Xyl: 117c, 849, 343
TSD: (X_h) 457



346 Attendants: Ratna-ḍākinī, Buddha-ḍākinī

'Khor Ratna-da ki Buddha-da ki

M Nokor Erdeni dakini, Budha dakini

Attendants of 347 *Xyl 118a 850 344*
TSD (A) 320 321

347 Green Mahākāla, Master of Long Life

mGon lhan tshe bdag

M Nasun eǰin maqakala ('Lifetime Master Mahakala')

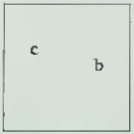
Xyl. 118b, 851 345
TSD (X_h) 445

348 Attendants: Padma-ḍākinī, Karma-ḍākinī

Khor Padma dā ki, Karma dā ki

M Nokor Lingqu-a dakini Taram a dakini

Attendants of 347 *Xyl 118c, 852, 346*
TSD (A) 7, 311, 317



349. Four-armed Mahākāla in the tradition of the *Mahāsiddha* Śāntigupta

mGon-po phyag-bźi-pa grub-chen źi-ba-sbas pa'i lugs

M Yeke butugelčin dorben mutur-tu maqakala ('Four-armed Mahākāla of the *Mahāsiddha*')

Xyl 119a 853 347
TSD (X_h) 387, 452

350. Four-armed Mahākāla in the tradition of Nagarjuna

mGon-po phyag-bzi-pa klu sgrub lugs

M. Nayacana dórben mutur-tu maqakala

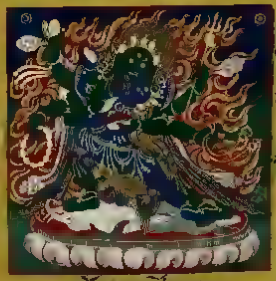
Xyl 119b 854 348
TSD (X_t) 59 (X_h) 452

351. Four-armed Mahākāla in the tradition of Ga Lotsawa

mGon-po phyag-bźi-pa rgwa lo'i lugs

M Tvalu dorben mutur-tu maqakala

Xyl 119c, 855, 349
TSD (X_h) 452



352. Four-armed Mahakala in the Ts'el tradition

'Tshal lugs-kyi mgon-po phyag bzi pa

M Cal dorben mutur-tu maqakala

Xyl. 120a. 856. 350
TSD (X) 1978

353. Four-armed Mahākāla combining the two traditions

Lugs-gñis gcig tu sgril ba'i mgon-po phyag bźi

M Dorben mutur-tu maqakala ('Four-armed Mahakāla')

Xyl 120b 857. 351
TSD (X_t) 2310

354. Red Mahakala with Thighbone Trumpet

mGon-dmar rkan-glin-can

M Čimügen büriy-e-tu maqaḳala (omits 'red')

Xyl. 120c 858 352
TSD —

355. The Goddess Caṇḍika, attendant of Four-armed Mahākāla

mGon-po phyag-bźi pa i 'khor lha-mo tsandi ka

M Nökör Canry-a ökin trigri ('Attendant Goddess Candika')

Xyl 121a, 859, 353
TSD (A) 327, (X_h) 453

356. Raven-faced Karma-mahakala

Las-mgon bya rog-gdon-can

M Keriy-e qangšiyar-tu maqakala

Xyl 121b 860 354
TSD (X_t) 2305

357. Pañjara-mahakāla, Brother-and-sister

Gur-mgon lcam-dral

M Gür aq-a deguü muqaḳala

Xyl. 121c 861 355
TSD (X_h) 353

(b within belly of p)

358. Eight-deity Pañjara-mahākāla

Gur mgon lha brgyad

M Gur maqakala ('Pañjara-mahakala')

Xyl 122a, 862 356
TSD (X$_h$) 353

(b within belly of p)

359. Dagger-footed Pañjara-mahākala

Gur-mgon phur zabs-can

M Qadasu olmei tu gur maqakala

Xyl 122b 863 357
TSD (X$_h$) 353

360 Pañjara-mahākāla with Consort in the tradition of Nāgārjuna

Gur yum can klu-sgrub lugs

M Nagacana gür maqakala eke-ter

Xyl 122c 864 358
TSD (X$_t$) 59

361. Pañjara-mahākala Alone in the Ngok tradition

Gur rkyan rnog lugs

M Avuγ gür maqakala
('Pañjara-mahākāla of Ngok')

Xyl 123a 865, 359
TSD (A) 111

362 Tiger-mounted Mahākāla

mGon-po stag-zon-ma

M Baras (= bars) kölgetu maqakala

Xyl 123b 866 360
TSD (X$_t$) 450

363. Canonical Club Mahākāla

mGon-po beṅ dka'-ma read *bka'-ma*

M Beng berketü maqakala ('Mahākāla with Difficult/Skilful Club †)

Xyl 123c 867, 361
TSD (A) 71 (X$_t$) 453

364. Treasure Club Mahākāla

mGon-po ben gter ma

M. Beng sangtu maqakala

Xyl. 124a, 868, 362
TSD (X$_h$) 454

365. Excellent Mahākāla, the Three Brothers

mGon-po legs-ldan mched-gsum

M. Sayin tegüs ǰurban maqakala

Xyl. 124b, 869, 363
TSD (X$_h$) 456

366. Anghora Mahākāla

mGon-po am-gho-ra

M. Amyuvar-a maqakala

Xyl. 124c, 870, 364
TSD (X$_h$) 456

367. Gloriously-blazing Great Deity Mahākāla in the tradition of Atisa

mGon-po lha-chen dpal-'bar jo-bo'i lugs

M. Joo čoγ badarangγui maqakala
(Glorious Blazing/Flourishing Mahakala of Atisa)

Xyl. 125a, 871, 365
TSD (X$_h$) 456

368. Knife Mahakala without consort

mGon-po gri-gug dpa' gcig

M. Γaγča bayatur tongγuriγ maqakala

Xyl. 125b, 872, 366
TSD (X$_h$) 447

369. Red Mahākāla with Knife, from the South-west

Lho-nub mGon-po gri-gug dmar-po

M. Tongγuriγ-tu ulayan maqakala
('Red Mahākāla with Knife')

Xyl. 125c, 873, 367
TSD (X$_h$) 447, (X$_t$) 2552

370. Mahākāla in a Foursome

mGon-po bźi-sbrags

M. Dörben qabsuryą-tu maqaḳala

Xyl.. 126a, 874, 368
TSD (X$_h$) 455

371. Knife Mahakala in the tradition of the Great *Paṇḍita* of Kashmir

mGon po gri-gug kha-che pan-chen lugs

M. Ḳaćg bančin maqakala ('Mahakāla of the Great *Paṇḍita* of Kashmir')

Xyl.: 126b, 875 369
TSD (A) 215, (X$_h$) 446

372. Mahākāla with Copper Knife in the Jang tradition

mGon po zans-gri-can gyi-ḥjan lugs

M. J̌ang ǰis tongyuriy-tu maqaḳala

Xyl. 126c, 876 370
TSD (X$_h$) 455

373. Knife Mahākāla in the tradition of Jñāna

mGon-po gri-gug dzñā-na lugs

M. Cana tongyuriy-tu maqaḳala

Xyl. 127a, 877 371
TSD (X$_l$) 447

374. Black-cloaked Mahakāla with Copper Knife

mGon-po ber nag zans gri-can

M. Qar-a nemürge-tu maqaḳala ('Black-cloaked Mahakāla')

Xyl.: 127b 878 372
TSD (X$_h$) 454

375. Naked Mahakāla with Copper Knife

mGon po gcer-bu zans-gri-can

M. Tongyuriy-tu nicügun maqaḳala ('Naked Mahakala with Knife')

Xyl 127c, 879 373
TSD (X$_h$) 447

376. Lion-seated Gaṇapati Mahākāla
Tshogs-bdag mgon-po seṅge'i gdan-can
M. Arsalan kölge-tu maqakala
('Lion-mounted Mahakala')

Xyl.: 128a 880 374
TSD (X) 1957

377. Trakṣad Mahākāla in the tradition of Nyö
mGon-po trakśad gños-lugs
M. Noi ḋaγšad maqakala

Xyl. 128b 881 375
TSD (X_h) 448

378. Trakṣad Mahākāla in the Dakpo tradition
mGon-po trakśad dwags-po'i lugs
M. Duvaybu ḋaγšad maqakala

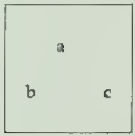
Xyl.: 128c 882 376
TSD (X_h) 449

379. Lion-mounted Trakṣad Mahākāla in the tradition of Atīśa
mGon-po traksad seṅ-ldan jo-bo'i lugs
M. Arsalan kölge-tu dagšad
('Lion-mounted Trakṣad')

Xyl. 129a, 883 377
TSD (X_h) 449

380. Trakṣad and Knife Mahākalas Practiced Together
mGon-po traksad gri-gug sbrags-sgrub-ma
M. Qabsurun butugsen dagšad
('Trakṣad Practiced Together')

Xyl.: 129b 884 378
TSD (X_h) 448



381. Trakṣad Mahākāla on Foot
mGon-po traksad rkaṅ-than-ma
M. Yabuyan ḋagšad maqakala

Xyl. 129c 885 379
TSD (A) 105 (X_h) 448

382. Eunuch Traksad Mahākāla

mGon-po traksad ma-nin ma

M. Eresu ḋagšad maqakala

Xyl. 130a, 886. 380
TSD (X$_h$) 449

383. Yak-faced Traksad Mahākāla

mGon-po traksad 'broṅ-źal-can

M. Maahi (= maḥu) qangšiyar-tu maqakala (omits 'Traksad')

Xyl. 130b, 887, 381
TSD (X$_h$) 449

384. Dog-faced Traksad Mahākāla for Secret Practice

mGon po trakśad gsaṅ-sgrub śwa-na-i źal-can

M. Nıyuča butugsen maqakala ('Secret practice Mahakala')

Xyl. 130c, 888. 382
TSD (X$_h$) 450

385. Four-faced Śrī-mahākāla connected with the period of service

dPal-mgon źal-bźi pa bsñen-dus-dan 'brel-ba

M. Šarıd-un dorben nıyur-tu maqakala ('Four faced Mahākāla of service')

Xyl. 131a. 889. 383
TSD —

386. Four-faced Śrī-mahākāla connected with the period of accomplishment

dPal-mgon źal-bźi-pa sgrub-dus-dan 'brel ba

M. Bütügel-ün dörben nıyur-tu maqakala ('Four-faced Mahākāla of accomplishment')

Xyl. 131b. 890. 384
TSD (X$_t$) 1463

387. Four-faced Mahākāla for practical application

Źal-bźi-pa las-sbyor mgon-po

M. Üile učıraldu maqakela ('Mahakala for practical application')

Xyl. 131c. 891. 385
TSD (X$_t$) 2013

388. White, Four-faced [Mahākāla], Life-increasing

Źal-bźi dkar-po tshe-'phel

M. Dörben niγur tu nasun arbidγaγči ('Four-faced Life-increaser')

Xyl. 132a 892 386
TSD (X) 2012

389. Yellow, Four-faced [Mahākāla], Wealth-increasing

Źal-bźi ser-po nor-phel

M. Dörben niγur-tu ed arbidγaγči ('Four-faced Wealth-increaser')

Xyl. 132b 893 387
TSD (X_t) 2013

390. Red, Four-faced [Mahākāla], Subjugating

Źal-bzi dmar-po dban-sdud

M. Dörben niγur-tu erke-dur qumγaγči ('Four-faced Subjugator')

Xyl. 132c 894 388
TSD (X_t) 2013

391. Blue, Four-faced [Mahākāla], Soul-releasing

Źal-bźi-pa snon-po ñams-sgrol

M. Dörben niγur tu angqarun getülgegči (omits 'blue')

Xyl. 133a, 895 389
TSD (X) 2012

392. The Four-faced with Cruel Face

Źal-bzi-pa gdon-gñan-can

M. Doγsin dörben niγur-tu ('Fierce Four-faced')

Form of Mahākāla *Xyl. 133b 896 390*
TSD (X) 2013

393. Jackal-faced Piśaca

Ša-za ce-spyan-gdon

M. Činu-a qangšiγar-tu bišaci

Xyl. 133c, 897 391
TSD (X_t) 2339

394. The Smoke-clad Goddess

Lha-mo dud-sol-ma

M: Simnus-ı arityayčı okın tngrı
(Demon-dispelling Goddess)

Form of Śrī-devī *Xyl.: 134a, 898, 392*
TSD: (X$_t$) 2533

395. Glorious Army-repulsing Queen

dPal-ldan dmag-zor rgyal-mo

M: Čoγ tegulder okın
tngrı ('Glorious Goddess')

Form of Śrī-devī *Xyl: 134b, 899, 393*
TSD: (X$_t$) 1466

396. Goddess with Iron Ritual Dagger for vitality-practice, the Self-arisen Queen

Lha mo srog sgrub lcags phur ma rań-byuń rgyal-mo

M: Temur qadasu-tu ökın tngrı
('Goddess with Iron Dagger')

Form of Śrī-devī *Xyl.: 134c, 900, 394*
TSD: (X$_t$) 2536

397. Conch-protector Goddess

Lha-mo dun-skyon-ma

M: Labai tedkügči ökın tngrı

Form of Śrī-devī *Xyl. 135a, 901, 395*
TSD: (X$_t$) 2533

398. Demoness Rematī

bDud-mo re-ma-ti

M: Simnus-un rımadı ('Rematı of Demons')

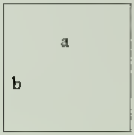
Form of Śrī-devī *Xyl: 135b, 902, 396*
TSD: (X$_t$) 1204

399. Nāgī Rematī

kLu-mo re-ma ti

M: Luus un rımadı ('Rematı of *Nāgas*')

Form of Śrī-devī *Xyl: 135c, 903, 397*
TSD: (A) 62



400. Yakṣī Rematı

gNod-sbyin re-ma-ti

M. Yaγs-a rimadı

Form of Śrī-devī *Xyl.* 136a. 904, 398
TSD (X_1) 1181

401. Vajra-wild-winged Rematī

Re-ma-ti rdo-rje gsog-rgod-ma

M. Vačir doγsın jıgürtü rımadı

Form of Śrī-devī *Xyl.* 136b. 905. 399
TSD (X_1) 2277

402. The Goddess Ekajatı

Lha-mo e-ka-dza-ti

M. Ekacati ökın tıngrı

Form of Śrī-devī *Xyl.* 136c. 906. 400
TSD (X_1) 2537

403. The Sky-clad Goddess

Lha-mo nam-mkha i gos-can

M. Oγtaγıı debel-tü ökın tıngrı

Form of Śrī-devī *Xyl.* 137a. 907. 401
TSD (X_1) 2534

404. Blue Dharma-raja Karma-yama

Chos-rgyal las-kyi gśin-rje mthin-ga

M. Erlıg nom un qaγan
('Yama Dharma-raja.)

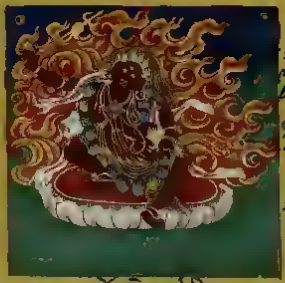
Form of Yama *Xyl.* 137b. 908. 402
TSD (X_1) 732

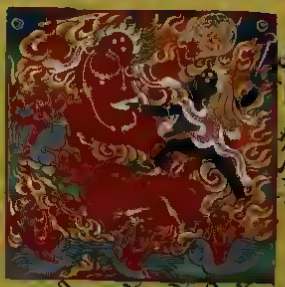
405. Red Karma-yama surrounded by four Marutse

Las-gśin dmar po ma ru rtse bźis skor-ba

M. Ulaγan erlıg qaγan (Red Yama-rāja.')

Form of Yama *Xyl.* 137c. 909. 403
TSD (X_1) 2308





406. Blood-colored Red Karma-yama

Las-gśin dmar po khrag-mdog

M. Ulaγan ülle-yin erlig
('Red Karma yama')

Form of Yama — *Xyl 138a 910 404*
TSD (A) 271, (X_1) 2308

407. The Master of the Charnel-ground

Dur khrod bdag-po

M. Ukeger-ün eǰen

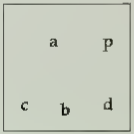
Xyl 138b 911 405
TSD (X_1) 1104

408. Putra Brother-and-sister

Pu-tra lcam dral

M. Bür-e aq-a degüü

Xyl 138c 912 406
TSD (X_1) 1452



409. Black Servant-demon Yama

Bran-bdud gśin rje nag-po

M. Simnus-un qar-a erlig
('Black Yama of Demons')

Xyl 139a, 913 407
TSD (X) 1674

410. Sun-and-moon Gauri, Sister-and-brother

dKar-mo ñi-zla lcam-dral

M. Naran saran aq-a degüü čayan eke

Xyl 139b 914 408
TSD (A) 74

411. Vaiśravaṇa

rNam-thos-sras

M. Vaišarvan

One of Four Great Kings — *Xyl 139c 915 409*
TSD —

412. Dhrtarāṣṭra
Yul-khor-bsrun
M: Oron kürü e sakıçı

One of Four Great Kings — *Xyl* 140a 916 410; *TSD* (X_1) 2160

413. Virūdhaka
Phags-skyes-po
M: Ülemji torolkıtü

One of Four Great Kings — *Xyl* 140b 917 411; *TSD* (X) 1561†

414. Virūpāksa
sPyan-mi-bzan
M: Sayın nidü-tü

One of Four Great Kings — *Xyl* 140c 918 412; *TSD* (X_1) 1494

415. Ratna-dākinī; Vajra-ḍākinī
Rin-chen mkha'-'gro, rDo-rje mkha'-'gro
M: Ratna dakini, Vačır ḍakini

Attendants of 416 — *Xyl* 141a 919 413; *TSD* (X_1) 1283 (X_2) 2260

416. Buddha-ḍākinī
Sans-rgyas mkha'-'gro
M: Buddha ḍakini

Xyl 141b 920 414; *TSD* (X_2) 2405

417. Padma-ḍākinī; Karma-dākinī
Padma mkha'-'gro, Las-kyi mkha'-'gro
M: Badm-a ḍakini, Çarm-a ḍakini

Attendants of 416 — *Xyl.* 141c 921 415; *TSD* (X_1) 1446 (X_2) 2303

418. Miyo Langzangma; T'ing-g'i Zhel-zangma

Mi-yyo glan-bzaṅ-ma, mThun-gi źal-bzan-ma

M: Sayin niyurtai, Sayin oyutai ('Zhel-zangma (Fair-faced), [She] with good wisdom')

Dākinīs — *Xyl.*: *142a*; *922, 416*
Attendants of 419 — *TSD*: *(X₁) 1064*; *(X₂) 1813*

419. Trashi Ts'eringma

bKra-śis tshe-riṅ-ma

M: Oljei nasun urtudyayči eke

Dākinī — *Xyl*: *142b, 923, 417*
TSD: —

420. Tekar Drozangma; Chōpen Drinzangma

gTad-dkar 'gro-bzan-ma, Cod-pan mgrin bzan

M: Sayin qoyulai tu, Sayin yabud-i tu ('Drinzangma (Fine-voiced) Drozangma (With good conduct)')

Dākinīs — *Xyl*: *142c*; *924, 418*
Attendants of 419 — *TSD*: *(X₁) 663*; *918*

Dedicatory verses to Part One, by the Fourth Paṇchen Rinpoche

From the blockprint[1]

OM SVASTI!

These pictures of the Jewel Mine (= Rinjung) *sādhana* deities,
The mere sight, sound or thought of which will free
From all the failings of *saṃsāra* and *Nirvāṇa*,
Easily grant any realization you want

Through the merit of making them, may all who helped
Provide the needful conditions—the patrons and
Two kinds of artists and craftsmen—traverse in order
The Stages and Paths, and quickly win Omniscience!

Meanwhile, may they have long life, health and happiness,
And by the force of merit from offering and
Requests to the highest of Fields, may all their aims
Come about without effort, of themselves!

MANGALAM!

1 Peter 1943 16–17, Raghu Vira & Lokesh Chandra 1963–4. 141, Lokesh Chandra 1988 345

Part Two

Illustrations to the *Narthang Gyatsa*

Marginal signature: *sNar-than*

421–23. The Sage with the Sixteen Elders

Thub-pa gnas-bcus bskor-ba

M: Śigemuni batu aγaγči-bar kuriyelegsen
('Śakyamuni surrounded by the Elders')

Form of Śākyamuni — *Xyl. S1a–c, 925, 419*
TSD: (X₁) 1039

s	q	p
m/o	i?	r/e
u	t	x

	a	
b		c
k		l
o/m		n

g?	e/r	d
h	f	j
v	w	

424. Uṣṇīṣa-sitātapatrā

gTsug-tor gdugs-dkar

M: Čaγan sikürtei ('Sitātapatra')

Xyl. S2a 926 420
TSD: (X₁) 1896

425. Nine-deity Uṣṇīṣa-vijayā

gTsug-tor rnam rgyal lha-dgu

M: Usnıs-a bicay-a ('Uṣnısa-vıjayā')

Xyl. S2b 927 421
TSD: (X) 1897

426. White Mañjughoṣa

Jam-dbyaṅs dkar-po

M: Čaγan mancuširi ('White Mañjuśrī')

Xyl. S2c, 928 422
TSD: —

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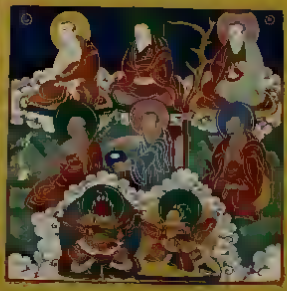


427. Arapacana Mañjughosa

'Jam-dbyaṅs a-ra-pa-tsa-na

M. Mancušri arabacana
('Arapacana Mañjuśrī')

Xyl. S3a, 929, 423
TSD (X₁) 790

428. Mañjughosa Lion of Debaters

'Jam-dbyaṅs smra-ba'i senge

M. Mancušri ogulekü arsalan
('Mañjuśri the Lion Speaker')

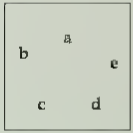
Xyl. S3b 930 424
TSD —

429. Five-deity Pratisarā

So-sor 'braṅ-ma lha lna

M. Maq-a bradisari ('Mahā-pratisarā')

Xyl. S3c 931 425
TSD (X₁) 2449



430. Marici

'Od zer-can ma

M. Marici eke

Xyl. S4a 932 426
TSD (X₁) 2116

431. Venerable Maitreya

rJe-btsun Byams-pa

M. Getulgegči mayidari

Xyl. S4b 933 427
TSD (X₁) 820

432. White Acala

Mi-gyo-ba dkar-po

M. Čayan acala

Xyl. S4c 934 428
TSD (X) 1814

433 Blue Acala
Mi-yyo ba shon po
M. Köke acala
Xyl S5a, 935 429
TSD (X) 1814

434. The Eleven-faced Greatly Compassionate One
Thugs-rje-chen-po bcu-gcig-žal
M Qomsim bodisaduva ('Avalokita')
Form of Avalokita *Xyl S5b 936 430*
TSD (X₁) 1033

435. Four-armed Avalokita
sPyan-ras-gzigs phyag-bži-pa
M. Dörben mutur-tu qomsim bodisaduva
Xyl S5c, 937, 431
TSD (X₁) 1498

436 Khasarpana
Kha-sarpa-ni
M Kasarbani
Form of Avalokita *Xyl S6a 938 432*
TSD (A) 224

437. Simha-nāda
Sen-ge-sgra
M. Arsalan dayutu
Form of Avalokita *Xyl S6b 939 433*
TSD —

438. White Tārā
sGrol dkar
M Čayan dar-a eke
Xyl S6c 940 434
TSD —

439. Green Tārā

sGrol-ljan

M: Noyuyan dar-a eke

Xyl. S7a, 941: 435
TSD (X$_h$) 569

440. Hayagrīva

rTa mgrin

M: Qayanggiru-a

Xyl. S7b, 942: 436
TSD (X$_t$) 935

441. Parṇa-śabarī

Lo-ma-gyon-ma

M: Nabčin debeltü

Xyl. S7c, 943: 437
TSD (X$_t$) 2331

442. Sarasvatī

dbYaṅs-can-ma

M: Egešigtu eke

Xyl. S8a, 944: 438
TSD (X) 1709

443. Aksobhya

Mi- khrugs-pa

M: Angyovabay-a

Xyl. S8b, 945: 439
TSD (X) 1768

444. Vajrapāṇi in the Sūtra tradition

Phyag-rdor mdo-lugs

M: Vačir-baru ('Vajrapāṇi')

Xyl. S8c, 946: 440
TSD (X) 1546

445. Bhṛkuṭī

Khro-gñer-can-ma

M. Kiling ayurlhu eke

Xyl. S9a, 947, 441
TSD (A) 278

446. Mahābala

sTobs-po-che

M. Kilingtü maqakala
('Wrathful Mahakala'ṭ)

Xyl. S9b, 948, 442
TSD (X_1) 986

447. Wrathful Ucchuṣma

Khro-bo sMe-brisegs

M. Mengge dabqurlıysan ('Ucchusma')

Xyl. S9c, 949, 443
TSD (A) 284

448. Vighnāntaka

bGegs-mthar-byed

M. Todqar-ı ečüdkegči (as 214)

Xyl. S10a, 950, 444
TSD (X_h) 434

449. Vaiśravaṇa

rNam sras

M. Vaišarvani

Xyl. S10b, 951, 445
TSD (X_1) 1421

450. Jambhala

Dzambha-la

M. Cambala

Xyl. S10c, 952, 446
TSD (X_1) 1983

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451. Vasudhārā
Nor-rgyun-ma
M. Bacu-dari eke
Xyl. S11a 953, 447
TSD —

452. Prajñā-pāramitā
Śer-phyin-ma
M. Bilig baramid
Xyl. S11b 954 448
TSD (X$_t$) 2361

453. *Anuttara*
Spirit-subduer Vajrapāṇi
bLa-med Phyag-rdor byun-po dul-byed
M. Vačirbanı bodı-nar-ı nomuyadıyčı
('Vajrapāni Spirit-subduer')
Xyl. S11c 955 449
TSD (X$_t$) 1683

454. [The Mighty Ten Stacked Syllables]
[sPuns-yig rnam bcu dban-ldan]
M. —
Mantra of Kālacakra
Xyl. S12a 956 450
TSD (X$_t$) 1388

455. Knife Mahakāla
Gri-gug mGon po
M. Tongyurıy maqakala
Xyl. S12b 957 451
TSD (X$_k$) 383

456. [Wisdom sword]
[Śes-rab ral-gri]
M. —
Xyl. S12c 958, 452
TSD (B) 2375

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Dedicatory verses to Part Two, by the Fourth Paṇchen Rinpoche

From the blockprint[1]

OM SVASTI!

These pictures of the *Narthang Gyatsa* deities,
The mere sight, sound or thought of which will free
From all the failings of *saṃsāra* and *Nirvāṇa*,
Easily grant any realization you want.

Through the merit of making them, may all who helped
Provide the needful conditions—the patrons and
Two kinds of artists and craftsmen—traverse in order
The Stages and Paths, and quickly win Omniscience!

Meanwhile, may they have long life, health and happiness,
And by the force of merit from offering and
Requests to the highest of Fields, may all their aims
Come about without effort, of themselves!

MANGALAM!

1 Raghu Vira & Lokesh Chandra 1963–4: 154; Lokesh Chandra 1988: 358

Part Three

Illustrations to the *Vajrāvalī* Trilogy

Marginal signature: *rDor-phren*

457. Guhyasamāja-mañjuvajra
gSaṅ-'dus 'jam rdor
M. Nryuča quriyangyu: jögelen vačir

Form of Mañjuvajra *Xyl.* R1a, 959, 453
TSD (X_4) 2479

458. Vairocana-mañjuvajra
rNam-snaṅ 'jam-rdor
M. Baruvacana jögelen vačir

Form of Mañjuvajra *Xyl.* R1b, 960, 454
TSD (X_1) 1394

459. Guhyasamāja-akṣobhya
gSaṅ-'dus mi bskyod-pa
M. Nryuča quriyangyu angyovabay-a

Form of Aksobhya *Xyl.* R1c, 961, 455
TSD (B) 2480

460. Black Yamāri
dGra-nag gŚin-rje-gŝed
M. Qar-a dayisutu yamantaga

Form of Yamāntaka *Xyl.* R2a, 962, 456
TSD (X_h) 432

461. Heart Hevajra
sNiṅ-po Kyai-rdor
M. Jirüken bayasyulang vačir

One of four *Xyl.* R2b, 963, 457
9-deity Hevajras *TSD* (A) 53 (X_1) 901

462. Mind Hevajra
Thugs Kyai-rdor
M. Sedkil bayasyulang vačir

One of four *Xyl.* R2c, 964, 458
9-deity Hevajras *TSD* (A) 53

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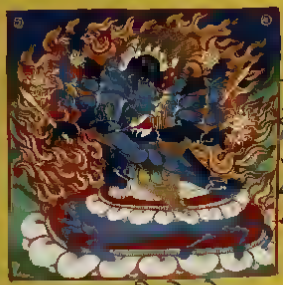

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463. Speech Hevajra

gSun Kyai-rdor

M: J̌arlıγ bayasyulang vačır

One of four 9-deity Hevajras

Xyl. *R3a* 965, 459
TSD (A) 53, (X_1) 2488 right

464. Body Hevajra

sKu Kyai-rdor

M: Bey-e bayasyulang vačır

One of four 9-deity Hevajras

Xyl. *R3b* 966 460
TSD (A) 52

465. Vajra-ḍāka

rDo-rje mkha'-gro

M: Vačır ḍakını ('Vajra-ḍakinī'†)

Xyl. *R3c*, 967, 461
TSD: —

466. Vajra-nairātmā

rDo-rje bdag-med

M: Vačır bı üger eke

Xyl. *R4a* 968 462
TSD (X_1) 1289

467. Two-armed Vajra-nairātmā

rDo-rje bdag-med phyag-gñis-ma

M: Qoyar mutur-tu vačır bı üger eke

Xyl. *R4b*, 969, 463
TSD —

468. Kurukullā

Ku-ru-ku-lle

M: Uqarčı eke

Xyl. *R4c*, 970, 464
TSD (A) 9

469. Vajra-tārā

rDo-rje sgrol-ma

M. Vačir-tu ḍar-a eke

Form of Tārā — *Xyl R5a, 971 465*
TSD —

470. Hevajra

Kyai-rdor

M Bayasyulangtu vačir

One of four 17-deity Hevajras — *Xyl R5b 972 466*
TSD (A) 52

471. Mind Hevajra

Thugs Kyai-rdor

M Sedkil bayasyulang vačir

One of four 17-deity Hevajras — *Xyl. R5c 973, 467*
TSD —

472. Speech Hevajra

gSuṅ Kyai-rdor

M J̌arliγ bayasyulang vačir

One of four 17-deity Hevajras — *Xyl R6a 974 468*
TSD (A) 52, (X_1) 2488 left

473. Body Hevajra

sKu Kyai-rdor

M Bey-e bayasyulang vačir

One of four 17-deity Hevajras — *Xyl R6b 975 469*
TSD (A) 131

474 Sambara-vajrasattva

bDe-mchog rDo-rje sems-dpa'

M. Cakr-a sambhar-a vačir saduva
(Cakra sambara-vajrasattva')

Form of Vajrasattva — *Xyl R6c 976, 470*
TSD (X_1) 1211

475. [Twelve-armed] Sambara

bDe-mchog

M: Cakr-a sambhar-a ('Cakra-sambara')

Xyl: R7a, 977, 471
TSD: —

a,p

476. Two-armed Sambara

bDe-mchog phyag gnis

M: Qoyar mutur-tu cakr-a sambhar-a
('Two-armed Cakra-sambara')

Xyl: R7b, 978, 472
TSD: (X₁) 1211

a,p

477. Yellow Cakra-sambara

'Khor lo sdom-pa ser po

M: Čoγtu šir-a cakr-a sambhar-a
(Śrī Yellow Cakra-sambara)

Form of Sambara

Xyl: R7c, 979, 473
TSD: (A) 324

a,p

478. Red Vārāhī

Phag-mo dmar-mo

M: Qutuγtu ulaγan eke ('Red *Ārya*'†)

Form of Vajra-vārāhī

Xyl.: R8a, 980, 474
TSD: (X) 1523

479. Blue Vārāhī

Phag-mo sñon-mo

M: Qutuγtu köke eke ('Blue *Ārya*'†)

Form of Vajra-vārāhī

Xyl.: R8b, 981, 475
TSD: (X) 1522

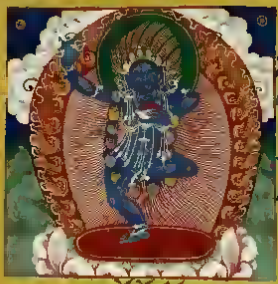
480. Yellow Vārāhī

Phag-mo ser-mo

M: Qutuγtu sir-a eke ('Yellow *Ārya*'†)

Form of Vajra-vārāhī

Xyl: R8c, 982, 476
TSD: (X) 1524



481. Wrathful Humkara

Khro-bo hum-mdzad

M. Kiling-tu huum-gar-a

Form of Sambara *Xyl* R9a 983 477
TSD (A) 286

482. Vajrasattva

rDo-rje sems-dpa

M. Vačir saduva

One of Six Monarchs *Xyl* R9b 984 478
TSD (X_1) 1300

483. Vairocana

rNam-par snaṅ-mdzad

M. Baruvacana

One of Six Monarchs *Xyl* R9c 985 479
TSD (X_1) 1408

484. Ratnasambhava

Rin 'byuṅ

M. Ratna sambhav-a

One of Six Monarchs *Xyl* R10a 986 480
TSD (X_1) 2267

485. Amitābha

sNaṅ-mtha'

M. Amidiv-a

One of Six Monarchs *Xyl* R10b 987 481
TSD (X_1) 1434

486. Akṣobhya

Mi-bskyod-pa

M. Angjovabay-a

One of Six Monarchs *Xyl* R10c 988 482
TSD (X) 1787

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487. Amoghasiddhi

Don-yod grub-pa

M: Amursidi

One of Six Monarchs *Xyl.: R11a, 989, 483*
TSD: (X₁) 1158

488. Vajrâmṛta

rDo-rje bdud-rtsi

M: Rasiyan vačir

Form of Sambara *Xyl.: R11b, 990, 484*
TSD: (X₁) 1290

489. Vajra-hūṃkāra

rDo-rje hūṃ-mdzad

M: Vačir yeke huum-gar-a
('Vajra maha humkāra')

Form of Sambara *Xyl.: R11c, 991, 485*
TSD: (X₁) 1301

490. Heruka

Khrag-'thuṅ

M: Čisun uuγuγči

Xyl.: R12a, 992, 486
TSD: (A) 271

491. Amṛta-kuṇḍalin

bDud-rtsi 'khyil-ba

M: Amrta kundeli

Xyl.: R12b, 993, 487
TSD: (X₁) 1205

492. Buddha-kapāla [with consort]

Sans-rgyas thod-pa

M: Budha kabla

Heruka *Xyl.: R12c, 994, 488*
TSD: (X₁) 2409

493 Buddha-kapāla [without consort]

Sans-rgyas thod-pa

M Budha ɣabla

Heruka *Xyl R13a 995 489*
TSD (X₁) 2409 top

494. Mahāmāya

Mahā-ma ya

M Yeke jilvi tu

Heruka *Xyl R13b 996 490*
TSD —

a,p

495. Yogāmbara

rNal-'byor nam-mkha'

M Oɣtaryni juvaɣa

Xyl R13c 997 491
TSD (X₁) 1427

a,p

496. Jñāna-ḍākinī

Ye śes mkha' 'gro

M Belge bilig-un ḍakini

Xyl R14a 998, 492
TSD (A) 293, (X₁) 2163

497. Kālacakra

Dus 'khor

M Čaɣ-un kurdun

Xyl. R14b 999 493
TSD (X₁) 1108

498. Vajradhātu Vairocana

sNan mdzad rdor dbyins

M. Bacar dhadu ('Vajradhātu')

Xyl. R14c 1000, 494
TSD (X₁) 1438

a,p

499. Śakyasiṃha [Maha-vairocana]
Śākya seṅ-ge
M: Šakıy-a arsalan
Xyl.: R15a, 1001, 495
TSD: (X₁) 2341

500. Dharmadhātu-vāgīśvara
Chos-dbyiṅs gsun-dbaṅ
M: Bacar dhadu vagı šuvar a
('Vajradhatu-vagīśvara'†)
Form of Mahāghosa
Xyl.: R15b, 1002, 496
TSD: (X₁) 743

501. Spirit-subduer
(*Bhūta-damara*) [Vajrapāṇi]
'Byuṅ-po 'dul-byed
M: Bodı nar-ı nomuyadyaŋčı
Xyl.: R15c, 1003, 497
TSD: (X) 1726

502. Marıcı
'Od-zer-can-ma
M: Marıcı eke
Xyl.: R16a, 1004, 498
TSD: —

503. Pratısarā
So-sor 'bran-ma
M: Maq-a bradısarı ('Mahā-pratısarā')
Xyl.: R16b, 1005, 499
TSD: (X₁) 2449

504. Vasudhāra
Nor rgyun-ma
M: Bacudarı eke
Xyl.: R16c, 1006, 500
TSD: (X₁) 1356

505. Graha-mātṛkā Mahāvidyā

gZa'-yum rig pa chen mo

M. Gray-un yeke eke ('Great Mother of Planets' = Maha-graha-matrka)

Xyl. K17a. 1007. 501
TSD. (X_1) 2080

506. Vijayā

rNam-rgyal-ma

M. Usnis-a bicay-a ('Usnīsa-vijayā')

Xyl. K17b, 1008. 502
TSD. (X_1) 1388

507. The Six Ornaments, and Emblems

rGyan-drug phyag-mtshan

M. Mutur-un belge čimeg ('Emblems and Ornaments')

Xyl. K17c. 1009. 503
TSD. (X_1) 500

Dedicatory verses to Part Three, by the Fourth Paṇchen Rinpoche

From the blockprint[1]

OM SVASTI!

These pictures of the *Vajrâvali mandalas* are
From Abhayakara, who explained the Sage's doctrine
Realizing well the truth of the ocean of Tantra,
The highest of all the Sage's excellent teachings.

Through the merit of making them, may all who helped
Provide the needful conditions—the patrons and
Two kinds of artists and craftsmen—traverse in order
The Stages and Paths, and quickly win Omniscience!

Meanwhile, may they have long life, health and happiness,
And by the force of merit from offering and
Requests to the highest of Fields, may all their aims
Come about without effort, of themselves!

MANGALAM!

1 Peter 1943: 17–19; Raghu Vira & Lokesh Chandra 1963–4: 162; Lokesh Chandra 1988: 376

APPENDIX: THREE FORMS OF YAMANTĀKA

508 [Vajra]bhairava without consort
'Jigs-byed dpa' geig
M: Čayča bayatur vacir ayuyuluyči
('Vajrabhairava without consort')
Form of Yamāntaka *Xyl. absent*
TSD —

509. Vajrabhairava [with consort]
rDo-rje 'jigs-byed
M: Vacir ayuyuluyči
Form of Yamantaka *xyl.: absent*
TSD —

510. Black Yamāri
gŠin-rje gsed dgra-nag
M. Qar-a dayisutu yamantaya
Form of Yamāntaka *Xyl. absent*
TSD —

Colophon to the blockprint[1]

In the fifteenth year of Emperor Chia-ch'ing's reign,[2]
With his treasurer, Losang Konch'ok, and
Chingwang P'ünts'ok Dorje and his sons
And ministers, Noyan Trülku Ratnavajra[3]
Made request of the Fourth [Panchen] Incarnate,
The manifestation of Krsnacārin,[4] come
To this northern land, to introduce fortunate beings
Into the Adibuddha's great *mandala*,[5]
Bestowing th' empowerment of entering like a child,
The higher empowerment and the very high,
And the great empowerment of the Vajra Master

On this occasion, led by the patrons mentioned,
The two High Abbots, Ilayusan and
Nom-un qayan,[6] Tā Lama and officials
Such as stewards, provosts and precentors,[7]
Pad-li Gung and Jasay Taiji,[8] with
Their wives and ministers, and hundreds of others,
Ordained and lay, received the four empowerments.

So that the supreme guides of sentient beings,
The Dalai and Panchen Lamas Jibcundampa,
And other upholders of the Doctrine might
Live long, and all beings gain Enlightenment,
They then requested that blockprints be prepared
Of the *Rinjung* and the *Narthang Gyatsas*
And the *mandalas* of the *Vajrāvali*.

Having received permission, the supervisors
Ch'o-je K'edr'up and Gelong Ts'ering, the artists
Who drew the originals, Lozang Jinpa and
Lozang Trashi, Ngawang Sherap and
Lozang Ch'odar and Lozang Ts'epak;
Block-cutters Erdeni Toyin, Ts'ering Trashi,
Gelong Ch'örap, Ch'öjor and others,[9] and
The patrons, craftsmen and so forth did the work.

Then D'e top Wangch'uk, commissioned as Amban
Wang,
Thu-run ephu Yung-dr'ung Dorje and
High Abbot J'angch'up Dorje Nom-un qayan,
Erdeni Secen Dalai, treasurer
Gonpo-kyap, Gung, Ta Lama and others[10]
Urged the need for a prayer to bless the edition
To generate great assistance to Doctrine and beings.

In the face of this request, Lozang Pelden
Tenpei Nyima Ch'ok-le Namgyel[11] wrote it
Through the merit, may the great Gelukpa school
Spread and flourish in all times and places!

1 Peter 1943: 19–24, Raghu Vira & Lokesh Chandra 1963–4: 162–4, Lokesh Chandra 1988: 376–8. The translation mainly follows Lokesh Chandra's interpretation (Raghu Vira & Lokesh Chandra 1963–4: ix–x). The division into verses is the translator's—in the style obligatory for a Tibetan colophon, the original is all run together in a single, absurdly complicated sentence!

2 The Manchu emperor Chia-ch'ing reigned from 1796 to 1820, thus the year was approximately 1810.

3 Tibetan spellings of the names: *bLo-bzan dkon mchog, Chu-wan Phun tshogs rdo-rje, No-yon sprul-sku Ratna badzra*

4. ? *sPyod-chan nag po'i sgyu 'phrul* (Lokesh Chandra omits)

5 According to Lokesh Chandra, implies the Kalacakra *mandala*.

6 *mKhan-chen I-la kog-sañ, No-min han// gñis*: Lokesh Chandra ignores *gñis*, two. The second is mentioned separately in a later verse.

7 Stewards: *gsol-mgron* = *gsol-dpon* + *mgron-gñer*, originally stewards responsible for food and for receiving guests, 'provost'; *dge-bskos*, monk in charge of the monastery's discipline; precentor; *dbu-mdzad*, monk who leads the chanting.

8 Tib. *Pad-la gun, Dza-sag thus ji*.

9 The names in Tib.: *Chos rje mkhas-grub, dge slon Tshe-rin, bLo-bzañ sbyin pa, bLo-bzan bkra-śis, Nag-dbañ śes-rab, bLo-bzan chos-dar, bLo-bzan tshe dpag, Er-ten thon, Tshe rin// bKra-śis, dge-slon Chos-rab, Chos 'byor*

10 The names in Tib.: *Dad-stobs dban-phyug, bkas-mnags, Am-pan-wañ, Thu-run e-phu yYuñ-druñ rdo-rje, mKhan-chen Byañ-chub rdo-rje, no-min-han, Er-te-ni, Se-tshen ta-las, mGon po skyabs, Guñ, Ta bla ma*

11 *bLo-bzañ dpal-ldan-pa'i// bsTan-pa'i ñi ma phyogs-las rnam-rgyal*, i.e. the Fourth Panchen Rinpoche.

Mantras from the reverse of the blockprints

As shown above in the Introduction, the mantras found on the reverse side of the blockprints are also present, though hidden in the Zürich painted set. They are transcribed here from the Tachikawa et al. (1995) edition of the blockprints (T), except where this omits the relevant page of mantras, in which case a label '(A-)' indicates the Chandra A version (*Buddhist Iconography*, 1988) has been used. (This arises because in every case where a folio was missing from the Hamburg copy, Tachikawa et al. have inadvertently reproduced with the picture from the Dharamsala copy the mantras from the *preceding* folio, thus duplicating some folios' mantras and omitting others altogether.) The icon numbers are our own, with the Tachikawa et al. number added in brackets where their numbering (as regards the mantras) is incorrect.

Down the center of each panel of mantras run the syllables in *lañtsha* script:

OṂ
ĀḤ
HŪṂ
SWĀ
HA

These, or at least the first three, are commonly written on the back of a deity painting when it is consecrated, to imbue it with the Body, Speech, Mind, Qualities and Activities of the Enlightened Being it represents.

The spaces either side of the five syllables are filled usually with seven lines (sometimes six, occasionally as few as five or as many as ten) of text. Typically this begins with one or more mantras of the deity or deities depicted. Unless there is insufficient space, there then usually follows the *Pratītya-samutpāda-hṛdaya* (Heart of Dependent Arising), a much-revered verse from the scriptures summarizing the Buddha's teaching.[1]

YE DHARMĀ HETU-PRABHAWĀ
HETUN TESĀN TATHĀGATO HY AVADAT/
TEŚĀÑ CA YO NIRODHA
EWAM-VADĪ MAHA-ŚRAMANAḤ.

Of *dharmas* which arise from causes,
the *Tathagata* has proclaimed the cause,
and their cessation
the truth-telling Great Ascetic.

The misspellings *prabhawa* and *dharma* are frequent in this edition. Here, the verse is *not* made into a mantra by adding OṂ at the beginning and SWAHA at the end, as is done in some practices.[2]

Any remaining space is filled with the consecration mantra OṂ SU-PRATIŚTHA VAJRA YE SWĀHĀ, auspicious words (MANGALAM, SARVA-MANGALAM, or ŚUBHAM) and occasionally BHAVANTU.

In the listing below, the extra mantras have been ignored and only our icon number and the deity mantra or mantras appear. Where there is more than one mantra, if they belong to different deities the mantras are identified by letters corresponding to the relevant key diagram, while if they are for the same deity they are labeled with roman numerals.

As in Section II, we transcribe the Tibetan *wa* as W and *ba* as B or V. The choice of B or V and the division into words (where not shown by the punctuation) are made for clarity when the words resemble Sanskrit. In the more garbled mantras these resemblances can be misleading. Some letters that are undoubtedly

wrong (as known from the textual sources) are transliterated in lower case italics. Minor defects in the blocks, for example making a *pa* look like a *ba* or vice versa, have been disregarded when the correct reading is certain, as context almost always plays a part in reading a Tibetan blockprint; vowel quantities, however are reproduced as printed

The particle YE can in many mantras be inserted or omitted at will, and is accordingly written separately in such cases e g. VAJRA YE in the consecration mantra above

Chapter headings from Section II have been added for convenience, although the pictures themselves lack chapter divisions, either in the paintings or the blockprints Some sets of icons belonging to a single *sādhana* have also been indicated by group subheadings

1 This verse is also used similarly in Tibetan translation. Fissen & Thungo (1991 127) record it inscribed on the reverse of a scroll painting *Chos mams thams-cad rgyu las byuń// de rgyu de bźin-gśegs-pas bstan// rgyu-la goṇ pa gaṅ yin pa// dge sbyon chen-poʼ di-skad gsuńs//*

2 E g , Ky ung-po's rite for blessing the speech (Willson 1985 42–45).

PART ONE THE *RINJUNG GYATSA*

1. *Sadhanas* desirable at the beginning for auspiciousness

1–3 *No mantras.*

4 (i) OM TARE TUTTĀRE TURE SWAHĀ/
(ii) OM TĀRE TUTTĀRE TURE MAMA ĀYUR PUNYE-JÑANA PUSTIM KURU SWĀHA/

5–6 *As* 4

7 OM TĀRE TUTTĀRE TURE MAMA ĀYUR-PUNYE-JÑANA PUSTIM KURU SWĀHĀ/ (A. *kuru ye*)

8 HRĪH

9 (i) OM TARE TUTTARE TURE SWAHĀ/
(ii) NAMO RATNA-TRĀYĀYA/ NAMA ARYA-AWALOKITEŚWARAYA/ BODHISATWĀYA/ MAHĀSATWĀYA/ MAHĀ-KĀRUNIKĀYA/ TADYATHĀ/ OM TĀRE TUTTĀRE TURE MAMA KRITE SARVA-DUŚTAM/ PRADUŚTĀM/ JAMBHAYA/ STAMBHAYA/ MOHAYA/ BANDHAYA/ HŪM HŪM HUṂ PHAT PHAṬ PHAT SARVA-DUŚTAṂ STAMBHANI TĀRE SWĀHĀ/

10 OM KURUKULLE HRĪH SWAHĀ/

11 OM TAKKI RAJA HŪM PHAT/

12. (i) OM AH GAH HŪM SWĀHĀ/
(ii) OM WĀRA-KĀTĀYA SWĀHĀ/
(iii) OM WAKAT-EKA-DAṂŚṬA (*sic*) VINDHA HŪM PHAT SWĀHĀ/
(iv) OM BHRUM GaṅAPATI YE SWĀHĀ/

13 OM VAJRASATWA SAMAYA/M ANUPALAYA/ VAJRASATWA TWENŌPATIŚTHA/ DRIDHO ME BHAVA/ SUTOSYO ME BHAVA/ SUPOSYO ME BHAVA/ ANURAKTO ME BHĀVA/ SARVA SIDDHIM ME PRAYACCHA/ SARVA-KARMASU CA ME/ CITTAṂ ŚRIYAṂ KURU HUṂ/ HA HA HA HA HOH/ BHAGAWAN/ SARVA-TATHĀGATA-VAJRA *Ma* ME MUNCA/ VAJRI-BHAVA MAHA-SAMAYA-SATWA AH HUM PHAT/ (eight lines)

2. *Tathāgatas* in desire-free aspect

14 OM AH VAJRA HUM SWĀHA/

15 NAMAHS TRAIYADHIKĀNAṂ/ TATHAGATA KĀNAM/ SARVATRA APRATIHATAPĀSTI/ DHARMATĀ BALINAM/ AM ASAMA/ SAMANTA TO/ ANANDA VĀSTI ŚASANAM/ HARA HARA/ SMARA SMARANA/ VIGATĀ-RĀCA/ BUDDHA-DHARMAIE/ SARA SARA/ SAMA-BALA/ HASA HASA/ TRAYA TRAYA/ GAGANA MAHĀ-WARANA/ LAKŚANE/ JWALA JWALA/NĀ SAGARE SWAHA/

[16–38. The Sage with the Sixteen Elders]

16 (i) OM MUNI MUNI MAHA-MUNIYE SWĀHĀ/
(ii) *gNas bcu* (i.e , *Homage and Offering to the Sixteen Elders* (*HOE*), ▷ pp 245–7), verse 20

17 *gNas bcu*, 21

18 *gNas bcu*, 22

19 *gNas bcu*, 23

20 *gNas bcu* 24

21 *gNas bcu*, 25

22 *gNas bcu*, 26

23 *gNas bcu*, 27

24 *gNas bcu*, 28

25 *gNas bcu* 29

26 *gNas bcu* 30

27 *gNas bcu* 31

28 *gNas bcu*, 32

29 *gNas bcu*, 33

30 *gNas bcu*, 34

31 *gNas bcu* 35

32 *gNas bcu*, 36

33 *gNas bcu*, 37

34 Saṅs-rgyas gnas brtan ʼkhor-daṅ bcas//
spyan-draṅs dbyar-gyi sbyin-bdag źus//
gsuń-gyi bdud rtsi myaṅ-ba yis//
bden-thoṅ hwa śaṅ la phyag tshal//
dus-kyi mthar yaṅ bstan-pa mchog//
phyogs-bcur rgyas-pa i sbyin-bdag
mdzod//

35 rGyal-po chen po dpal ldan-pa//
margad mdog-mtshuns pi-waṅ ʼdzin//
dri zaʼi tshogs-la dbaṅ-bsgyur-baʼi//
yul-ʼkhor bsruń la phyag ʼtshal lo//

bla-ma i sku-tshe brtan-pa-dan//
bstan pa rgyas-pa i 'phrin las mdzod//

36 dPa-bo chen-po stobs-po-che//
sku mdog snon po ral gri dzin//
grul-bum tshogs-la dban-bsgyur-ba i//
'phags-skyes-po-la phyag 'tshal lo//
bla-ma i (*as 35*)

37 mNa'-bdag chen-po stobs-po-che//
kha-mdog dmar-po sbrul-žags 'dzin//
klu-dbaṅ tshogs la dban-bsgyur-ba i//
spyan mi-bzan la phyag 'tshal lo//
bla ma'i (*as 35*)

38 Ded-dpon chen-po gser-mdog can//
rgyal-mtshan dan-mi ne u-le dzin//
gnod-sbyin tshogs-la dban-bsgyur-ba i//
rnam thos-sras-la phyag tshal lo//
bla-ma'i (*as 35*)

39 OM MUNI MUNI MAHA-MUNIYE SWĀHĀ/

[40–48 Bhaisajyaguru and his six brothers]

40 OM ĀH HUM/

41 (i) bCom-ldan-das de bžin-gśegs-pa dgra-bcom-pa yan-dag-par rdzogs-pa i sańs-rgyas sMan gyi bla Ba-dūrya i od kyi rgyal-po-la phyag 'tshal lo// mchod-do skyabs-su mchi o//
(ii) NAMO BHAGAWATE/ BHAISAJYE GURU VAIDŪRYA PRABHA RĀJĀYA/ TATHAGATAYA/ ARHATE SAMYAK-SAMBUDDHāYA/ TAD-YATHĀ/ OM BHAISAJYE BHAISAJYE/ MAHĀ BHAISAJYE/ SAMUDGATE SWĀHĀ/ (*ten lines*) (A. *rāpl-sam udgate*)

42 OM AH HUM/

43 bCom ldan-'das de-bžin gśegs-pa dgra-bcom-pa yan-dag-par dzogs-pa i sańs-rgyas Chos bsgrags rgya-mtsho'i dbyańs-la phyag 'tshal lo// mchod-do skyabs-su mchi o//

44 bCom ldan-das de-bžin-gśegs-pa dgra-bcom pa yan-dag-par 'dzogs pa'i sańs rgyas Chos rgya mtsho mchog-gi blos rnam-par rol-pas mNon-par mkhyen-pa'i rgyal po-la phyag 'tshal-lo// mchod do skyabs-su mchi'o//

45 bCom-ldan-'das de-bžin-gśegs-pa dgra-bcom-pa yan-dag par 'dzogs-pa i sańs-rgyas Mya-ńan-med mchog dpal-la phyag 'tshal-lo// mchod-do skyabs-su mchi o//

46 bCom ldan-das de-bžin gśegs-pa dgra bcom pa yan-dag par dzogs-pa i sańs-rgyas Rin-po-che-dan zla-ba-dan padmas rab-tu brgyan-pa mkhas pa gza-brjid sgra-dbyańs-kyi rgyal po la phyag 'tshal-lo// mchod do skyabs-su mchi o//

47 bCom-ldan- das de bžin-gśegs-pa dgra bcom pa yan-dag-par dzogs pa i sańs-rgyas gSer bzan dri-med rin-chen snan brtul-žugs grub-pa la phyag tshal lo// mchod-do skyabs-su mchi o//

48 bCom ldan das de-bžin-gśegs-pa dgra bcom pa yan-dag par dzogs pa i sańs-rgyas mTshan legs-par yons-bsgrags dpal-gyi rgyal-po-la phyag 'tshal lo// mchod-do skyabs-su mchi o//

49 *No deity mantras*

50 IAD-YATHĀ/ IAITHĀGATE BHAGAWAN-NĀGA RAJEŚWARA ATISTHANA ATISTHITE SWAHĀ/

51 *No deity mantras.*

3. Principal deities of *mandalas*

52 OM ĀH MAM HŪM/(×3)

53 (a) OM AH VAJRA DHRK HUM HUM SWAHĀ/
(p) OM AH VAJRA-DHATW ĪŚWARI HUM SWAHĀ/

54 OM AH HRĪH HŪM/ OM ĀH AM HUM/

55 (A.) OM HRĪH HA HA HUM HŪM PHAT/

[56–61 Six Armor Heroes]

56 (A.) OM HA/ (×4)

57 (A.) NAMA HI/ (×3)

58 SWĀHĀ HU/ (×3)

59 VAUSAT HE/ (×3)

60 HUM HŪM HO/ (×3)

61 PHAT HAM/ (×3)

[62–67 Six Armor Heroines]

62. OM VAM/ (×3)

63 HAM YOM/ (×3)

64 HRIM MOM/ (×3) (A. PHRIM MOM/ ×3)

65 HUM HUM/ (×3)

66 HREM HRIM/ (×3)

67 PHAT PHAT/ (×3)

68 OM HRIH HA HA HŪM HŪM PHAT/

69 OM HRIH HA HA HŪM HŪM PHAT MAMA ĀYUR PUSTIM KURU OM/

70 (T73*) OM HRI HA HA HŪM HUM PHAT/

71 (T74) OM DEVA PICU-VAJRA HUM HŪM HUM PHAT SWĀHĀ/

72 (T75*) OM HAMKSAMALAWARAYA SWĀHĀ/ (×3 word written vertically last *swaha* omitted in A)

73 (T76*) (i) OM ĀH HUM HO HAMKSA VAJRA-VICA HŪM HŪM PHAT/
(ii) OM HUM KRODHA INDRO 'HAM/ KRODHA-NAM/ AJNĀ-DĀYAKA SWAHA/
(iii) OM ARARARARA/ LALALALA/ VAJRA AVEŚAYA HŪM/

74. (T77*) OM HRĪH STRĪH WIKRITANANA HUM HUM PHAT PHAT SWAHĀ/

75 (T78*) (i) OM YAMARAJASADOMEYA/ YAME-DORUNAYODAYA/ YADAYONIRAYAKSEYA/ YAKSEYACCHANIRAMAYA/ HŪM HŪM PHAT PHAT SWAHA/
(ii) OM HRĪH STRĪH WIKRITĀNANA HUM PHAT/
(iii) OM YAMANTAKA HŪM PHAT/

4. Vajravārāhī

76 (A.) *As 77 but buddha*

77 (A.) OM OM OM SARVA BUDDHA-DĀKINIYE/ VAJRA WARNNANĪYE/ VAJRA VAIROCANĪYE/ HUM HŪM HŪM PHAT PHAT PHAṬ SWAHA/

78. (A.) *As 77*

79 *As 77*

80 OM VAJRA WĀRAHĪ AVEŚAYA SARVA DUSTAM HRIH SWAHA/

81 (i) OM SARVA-BUDDHA-DĀKINĪ/ OM VAJRA-WARNNANĪ/ OM VAJRA-VAIROCANIYE HŪM HŪM HUM PHAT PHAT PHAT SWĀHĀ/
(ii) OM SARVA-BUDDHA DAKINI HŪM PHAT SWĀHA/

82 OM VAJRA-WARNNANĪYE HUM PHAT/

83 OM VAJRA VAIROCANĪYE HŪM PHAT/

84. (i) OM SARVA-BUDDHA-DĀKINĪYE/ VAJRA-WARNNANĪYE/ VAJRA-VAIROCANIYE HUṂ HŪM HUṂ PHAT SWĀHĀ/
(ii) OM VAJRA DAKINI HRI HUM PHAT SWAHĀ/
(iii) OM VAJRA-YOGINĪ HŪM PHAT SWĀHA/
(iv) OM VAM HŪṂ/

85 OM VAJRA-VAIROCANĪYE HŪM PHAT SWĀHĀ/
86 OM KRODHA-BUDDHA-DĀKINĪYE HŪM PHAT SWĀHA/ OM VAJRA-WARNNANĪYE HUṂ PHAT SWAHA/ OM VAJRA-VAIROCANĪYE HŪM PHAT SWĀHĀ/
87 *As 77*

88 OM VAJRA-VAIROCANĪYE HUṂ HŪM PHAT/ OM HRIḤ HA HA HŪM HŪM PHAT/

[89–97. Nine-deity Wrathful Black Vārāhī]

89 OM ŚRĪ-VAJRA-WARĀHĪ KRODHĀ KĀLĪ A HA RI-NI-SA AVEŚAYA/ SARVA KARMA HRĪṂ HŪṂ PHAT SWAHĀ/
90 OM VAJRA DĀKINĪ HUM PHAT SWAHĀ/

91 OM RATNA-DĀKINĪ HŪM PHAT SWĀHĀ/
92 OM PADMA DAKINĪ HUM PHAṂ SWAHA/
93 OM KARMA-DĀKINĪ HŪM PHAṂ SWĀHĀ/

94 OM SAMAYA-DAKINĪ HŪM PHAT SWĀHĀ/
95 OM VIŚWA-DĀKINĪ HŪM PHAT SWAHĀ/
96 OM SARVA-DAKINĪ HŪṂ PHAṂ SWĀHĀ/

97 OM LOKA DĀKINĪ HŪM PHAT SWAHA/
98 HRĪḤ (×7)
99 HRĪḤ (×7)

5. Ārya-avalokita

100 *No deity mantra.*
101 OM MANI-PADME HŪM
102. *No deity mantra*

103 *As 101* (×3)
104 NAMO RATNA TRAYĀYA/ NAMAH ARYA-JÑĀNA-SAGARA/ VAIROCANA/ *bhu*HA RAJĀ-YA/ TATHĀGATA*YA*/ ARHATE SAMYAK-SAM-BUDDHA*YA*/ NAMAḤ SARVA TATHĀGATEBHYAH ARHATEBHYAḤ SAMYAK-SAṂBUDDHEBHYAḤ/ NAMAḤ ĀRYA AWALOKITEŚWARĀYA/ BODHI-SATWA YA/ MAHĀ-SATWĀ YA/ MAHA-KARUNI-KĀYA/ TAD-YATHĀ/ OM DHARA DHARA/ DHIRI DHIRI/ DHURU DHURU/ ITTE WATTE/ CALF CALE/ PRACALE PRACALE/ KUSUME KU SUME WARE/ ILI-MILI CITI-JWALAM APANAYE SWĀHĀ/ (*nine lines*)
105 (a) NAMAH SAMANTA-BUDDHĀNĀM/ SARVA TATHAGATA-AWALOKITE KĀRUNA MAYA / MURTAYE HŪM JA SWĀHĀ/
(b) OM HRĪḤ TRAI-LOKYA-VIJAYA-AMOGHAPĀŚA APRATIHATA HRĪḤ HA HUM PHAT SWAHA/
(c) NAMAH SAMANTA-BUDDHĀNĀM HAṂ KHATA BHUÑJA SATWAYA SWĀHĀ/
(d) OM EKAJATĪ MAHA-ROSANA/ TRĀSAYA TRĀSAYA/ SAMA SAMA/ PRAŚAMANAYA SWAHĀ/
(e) NAMAH SAMANTA-BUDDHANAM/ SARVA-BHAWA-PANDARANĪ HŪM HŪM PHAṂ PATAYA SWĀHĀ/ (*nine lines*)

[106–8. Yellow Amoghapaśa Avalokita]

106 (b) OM HRĪḤ TRAI-LOKYA-VIJAYA AMOCHA-PĀŚA APRATIHATA HRĪḤ HA HŪM PHAT SWĀHĀ/
(c) NAMAH SAMANTA-BUDDHĀNĀM HAM KHATA BHUÑJA SATWAYA SWĀHĀ/
107 (a) NAMAH SAMANTA-BUDDHANAM/ SARVA-TATHĀGATA AWALOKITE KĀRUNA-MAYA/ MURTAYE HŪM JA SWĀHĀ/
108. (d) OṂ EKAJATĪ MAHA ROSANA/ TRĀSA-YA TRASAYA/ SAMA SAMA/ PRAŚAMANAYA SWĀHĀ/
(e) NAMAH SAMANTA-BUDDHĀNĀM/ SARVA BHAWA-PANDARANĪ HŪM HŪM PHAT PATAYA SWĀHĀ/

[109–11. Five-deity Amoghapāśa]

109 (b) OM SUM SUDHANA-KUMARAYA SWAHĀ/
(c) OM TAM TARAYE SWĀHA/ (A *tam*)
110 (a) OM AMOGHAPĀŚA HRĪḤ SWĀHĀ/
111 (d) OṂ HAM HAYAGRWAYA SWAHA/
(e) OM BHRUM BHIKUṬYAI SWĀHĀ/

112. *No deity mantras.*
113 OM HRĪḤ SWĀHĀ/ (A ×3)
114 *No deity mantras*

115 OM ĀH HRĪḤ HŪṂ/ (×3)

116 (i) NAMO RATNA TRAYĀYA/ NAMO ĀRYA-AVALOKITEŚWARAYA/ BODHISATWĀYA/ MAHĀ-SATWAYA/ MAHĀ-KARUNIKAYA/ TAD-YATHĀ/ OM CAKRAWARTI CINTAMANI MAHĀ-PADMA RURU TISTHA JWALA/ AKARSAYA HŪM PHAṂ SWĀHĀ/
(ii) OM SHARATA-PADME HŪM/
(iii) OM PADMA CINTAMANI JWALA HUM/
117. *As 115*

118 OM MANI PADME HUM/ DAKINI HA-RI-NI-SA HŪM/
119 *As 101* (A. ×3)
120 OM CINTAMANI-CAKRAWARTI MANI PADME A HRIḤ HŪM PHAT SWAHĀ/

121. *As 101* (A ×3)
122–9. *No deity mantras*

130 (*Mantras actually apply to 132*) (i) OM ĀH HŪM HRĪḤ/
(ii) OM MANI-PADME HŪM/ DHUMA-GHAYE NAMA HA-RI-NI-SA/ RACA HRĪḤ YA/
131. OM AH HRIH SINHA NADA HŪM PHAT/
132 (*Mantra actually applies to 130*) OM ĀH HRIḤ HUM/

6. Ārya-tārā

133 OM TĀRE TUTTĀRE TURE SWĀHĀ/ (A. ×3)
134 *As 133*
135 *As 133*

136 (a) OṂ TARE TUTTĀRE TURE SWĀHĀ/
(b) OM NAMA TĀRE/ NAMAH HARE HŪM HARE SWAHĀ/
137 OM TĀRE TUTTĀRE TURE HŪM PHAṂ/ (A ×3)
138 OM *tāre* TĀRE TUTTĀRE TURE SWĀHĀ/ (A *as 133.*)

139 OM TĀRE TUTTĀRE SAMTARANI HRĪḤ SWĀHA/ (A adds *ture* after *tuttāre*, where T has a blank space suggesting a possible deletion and ×3)
140 OM TĀRE TUTTARE TURE DANAM ME DADA SWĀHĀ/ (A ×3)
141 OM JAMBHE MOHE SWĀHĀ/ (A ×3)

142 *No deity mantra.*

143 *No deity mantra* (A OM VAI SWĀHĀ/, ×3)
144 OṂ SWAPNA-TĀRE SWAHA/ (A. ×3)

[145–9 Five-deity Tārā]

145 *As 133*
146 *No deity mantra*
147 *No deity mantra* (A. OM MAKICYA MAM SWAHA/)

148–9 *No deity mantra*
150 (a) OM TĀRE TUTTĀRE TURE SWĀHĀ
(b) NAMO RATNA TRAYĀYA/ NAMO ĀRYA-AWALOKITEŚWARAYA/ BODHISATWAYA/ MAHASATWAYA/ MAHĀ KĀRUNIKĀYA/ TAD-YATHĀ OM TARE TUTTĀRE SARVA DUSTAM/ PRADUṢTAM/ MAMA KRTE/ JAMBHAYA/ STAMBHAYA/ MOHAYA/ BANDHAYA/ HUṂ HUM HUM/ PHAT PHAT PHAT/ SARVA-DUṢTAM STAMBHANI TĀRE SWĀHĀ/ (*nine lines*)

151 *As 133*
152. *As 133* (but A ×4)

7. Vajrapāni

153 UCA-CARYA YAKSA-SENA ANKUŚA JA JA HŪM HŪM PHAṬ/ (A. ×3, *uṅkuśa* 3rd time)

154 OṂ NĪLAMBARA DHARA VAJRAPANIR AJÑAPA YATI SWĀHĀ/
155 *As 154.*
156 OM VAJRAPĀNI HŪM HUM PHAT PHAT SWĀHĀ/ (A. ×3)

157 OṂ VAJRA-CANDA-MAHĀ-ROSANA HŪM PHAT/ (A ×3)
158. OM VAJRAPĀNI HŪM PHAT/ (A. ×3)
159. OM NĪLAMBARA DHARA VAJRAPĀNI HŪM PHAT/ (A ×3)

160. *As 154, but nīlāmbara-*
161 HŪṂ VAJRA PHAṬ/ (A. ×3)
162. HUM VAJRA PHAT/ (A. ×3)

8. Hayagrīva

163. OM VAJRA-KRODHA-HAYAGRWA HULUHULU HŪM PHAT/
164 *As 163.*
165 OM HA HA HI HI HRIM HRIM HRI HRI HŪM HUM PHAT PHAT/

166–9 *No deity mantra*
170 OM ĀH HŪM HAYAGRWA VAJRA-KRODHA HŪM HULUHULU HŪM PHAT SWĀHĀ/ (A. extra *hūm* before *phat*)
171 OM HRĪH PADMATAKRT VAJRA-KRODHA HAYAGRWA HULUHULU HUM PHAT/

172. HRĪH PADMATAKRT VAJRA-KRODHA HAYA GRWA HULUHULU HŪM PHAT/

9. Acala

173 OṂ CANDA-MAHĀROSANA HŪM PHAṬ
174 *As 173.*

175 *As 173.*
176 NAMAH SAMANTA-KAYA WAK-CITTA VAJRA-NAM OM ACALA KANA KANA CANDA-MAHA ROSANA SPHOTAYA HŪM/ TRAM MAM TAM/ (A. *kana* only once)
177 *As 173.*

178 OM ACALA KANA SARVA-ROGANA/ BHINDHA BHINDHA/ CHINDHA CHINDHA HUM/

10. Long-life deities

179 OM PUNYE PUNYE MAHA-PUNYE APARIMITA-PUNYE APARIMITA PUNYE JNANA-SAMBHARO-PACITE/ OM SARVA-SAMSKARA-PARIŚUDDHA-DHARMATE GAGANA-SAMUDGATE SWABHAWA VIŚUDDHE MAHĀ-NAYA-PARIWĀRE SWĀHĀ/ (so 181 but 179 T *parewāre* A *pariwāre*)
180 OM PUNYE PUNYE MAHĀ-PUNYE APARIMITA-PUNYE/ APARIMITA PUNYE JÑANA SAMBHARO PACITE KARIṆAYE SWAHĀ/

181 (A.) > 179
182 (A.) OM NAMO BHAGAWATE/ APARIMITA ĀYUR-JÑANA-SUVINIŚCITA-TEJO RAJĀYA/ TATHĀGATĀYA/ ARHATE SAMYAK-SAMBUD-DHĀYA/ TAD YATHA/ OM PUNYE PUNYE MAHĀ-PUNYE APARIMITA-PUNYE APARI-MITA-PUNYE JÑĀNA-SAMBHAROPACITE/ OM SARVA-SAMSKĀRA-PARIŚUDDHA-DHARMATE GAGANA SAMUDGATE SWABHAWA-VIŚUDDHE MAHĀ-NAYA-PARIWĀRAYE SWĀHĀ/

183 (A.) OṂ BHRUM SWAHA/ OM AMRTA AYUR DADAI SWĀHA/ (all ×3)

184 OM AMRTA-SANA-JAWANI/ MAHĀ AMRTA SAMUKHE JIWAM PRAVEŚAYA/ PRAVIŚAYA/ SARVA VAJRA PADMA-SAMA-YOGI-MANA BODHI CITTA/ VIPATHAMUTTE HŪM HŪM/ A A OM ĀH SWAHA/ (A *a ā ā svahā*)

11 Wisdom deities

185 OM WĀKYAIDAM NAMA/ (A ×3)
186 OM ARAPACANA DHĪHI/ (A ×3)

187 OM ARAPACANA DHIH/
188 OM HRIH DHĪH MAMETIPA SWARASWASTI/ MAÑJUŚRI MUṂ HRIH/ PRAJNA WARDHANI HRĪH DHĪH SWĀHĀ/
189 OM ARAPACANA DHĪH HŪM/ (A. ×3)

190 OM PICU PICU PRAJÑĀ-WARDHANI/ JWALA JWALA/ MEDHA-WARDHANI/ DHIRI DHIRI/ BUDDHI-WARDHANI SWĀHĀ/
191 TAD-YATHĀ/ GATE GATE PARAGATE/ PARA SAMGATE/ BODHI SWĀHĀ/
192 (i) OM MAIM MAITKIYE SWĀHA/
(ii) OM MATI MATI SMRTI SWĀHĀ/ (A all ×2)

193. (i) A Ā/ I Ī U Ū/ R Ṛ/ L Ḷ/ E AI/ O AU/ AṂ AḤ/
(ii) OM VAJRA-DEWĪ PICU PICU PRAJÑĀ WARDHA HRĪM HŪM/
194 OM SWARASWASTYAI HRĪM HRĪM HRĪṂ SWĀHA/

12. The Five Vajrasana Yidam Deities

195 (*Mantra actually applies to 196*) OM MARI CYAI MAM SWĀHĀ/ (A. ×3)

196 (*Mantra actually applies to 195*) TAD-YATHĀ/ OM VATTALI/ VADĀLI/ VARALI/ VARAHĀ MUKHI/ SARVA-DUSTANĀM/ PRA-DUṢTĀNAṂ/ CAKSUR-MUKHAM BANDHA BANDHA BANDHA-MUKHI/ JAMBHAYA/ STAMBHAYA/ MOHĀYA SWĀHA/ OM MĀRI-CYAI SWĀHĀ/ OM VATTALI/ VADALI/ VARĀLI/ VARAHA MUKHI/ SARVA DUSTANĀM/ PRA-DUṢTANĀM/ CAKSUR MUKHAM BANDHA BANDHA SWĀHĀ/

197 NAMO BHAGAWATE/ MERU-ŚESARA-KŪTA-PRABHA-RAJAYA/ TATHAGATAYA/ ARHATE SAMYAK-SAMBUDDHĀYA/ TAD-YATHĀ/ OM MERU MERU MAHA-MERU YE SWĀHĀ/

198. OM AROLIK/ (A. ×4 A also adds OM VAJRA AYUKHE SWĀHĀ/ among the fill up mantras)

199 OM RURU SPHURU/ JWALA TIṢTHA SIDDHI LOCANI/ SARVA ARTHA-SADHANI MAMA ŚĀNTIM KURU SWĀHĀ/

200 NAMAS TRAIYADHIKANAM/ SARVA TATHĀ GATĀNĀM/ SARVATRA APRATIHATA-VASTI/ DHARMATA RALINAM/ OM ASAMA-SAMA SAMANTO ĀNANDA-VASTI ŚASANI HARA HARA SMARA SMARANI VIGATA RAGA BUDDHA DHARMAJE SĀRA SĀRA/ SAMA-SAI A/ HASA HASA/ TRAYA TRĀYA/ GACANA MAHA VARA-LAKSANE/ JWALA JWALANA SAGARE SWĀHĀ/

13. Subjugating deities

201 OM KURUKULLE HRĪḤ HŪM HŪM PHAT PHAT/ OM AH HŪM HRI HRI HRI HA-RI-NI-SA HRI JAH AKARSAYA HŪM JAH PASU WAŚAM KURU ANKUŚA HRI WASAM KURU HŪM HUM JAH JAH/

202–5 *No deity mantras.*

206 OM TĀRE TUTTĀRE TURE SWAHĀ.

207 AYABHIBHI/ BHUTI-BHUTTĀ/ KAMA-RAKKI-MA SĀMA-PATI/ SARVA-WASITI/ KURUNDRE/ GARU/ (Can also be read as A, °-*bhutta* °-*vasiti*)

208 SA-HI-KA-LA HRĪḤ/

209 OM DUKHAYE NAMA/ OM HA-RI-NI-SA ĀH RI-NI-SA-HA HŪM NI-HA-SA RI/

210 OM MANI-PADME HŪM/ OM DHUMA-GHAYE NAMA SWĀHĀ/ OM HA-RI-NI-SA RACA HRIYA/ (A adds OM MANI-PADME HŪM HRĪḤ among fill up mantras.)

14. Miscellaneous categories

211 NAMAŚ CANDA-VAJRA-KRODHĀYA/ HULU-HULU/ TISTHA TIṢTHA/ BHANDHA BHANDHA/ HANA HANA/ AMRTE HŪM PHAT/

212 *As 211* (A adds OM AH HŪM/ among fill up mantras)

213 *As 211 but bandha bandha/*

214 OM HULUHULU/ TIṢTHA TIṢTHA/ BANDHA BANDHA/ HANA HANA/ DAHA DAHA/ AMṚTE HŪM PHAT/

215 OM PHRAIM VIŚWA-MĀTAH VAJRA-KANDAKAM/ NAŚAYA NĀŚAYA/ MAMA ŚANTIM KURU KURU SWAHĀ/

216 OM MANI-DHARI VAJRINI MAHA-PRATISARE HŪM HŪM PHAṬ PHAṬ SWĀHĀ/

217 TAD-YATHĀ/ OM ANALE ANALE/ KHA-SAME KHA-SAME/ VAIRA VAIRA/ SOME SOME/ SARVA-BUDDHA-ADHISTHANA ADHISTHITE/ SARVA TATHAGATA USNISA-SITATAPATRE HUM PHAṬ/ HŪM MAMA HŪM NI SWĀHĀ/ (A *usnīṣa*, T *usnisa*)

218 OM PIŚACĪ PARNA-ŚAWARI SARVA JWARA PRAŚAMANAYE SWAHA/

219 (i) OM PIŚACĪ PARNA-ŚAWARI HRĪ HAH HUM PHAT SWĀHĀ/
(ii) *As 218.*

220 (i) *As 219 (i)*
(ii) *As 218.*

221 (i) *As 219 (i)*
(ii) OM PIŚACĪ PARNA-ŚAWARI SARVA ROGA CHEDANI HŪM PHAT/

222. (i) *As 219 (i)*
(ii) OM PIŚACĪ PARNA-ŚAWARI SARVA-JWARA ŚANTIM KURU SWĀHĀ/

223 (i) OM SARVA VIDYA HŪM HŪM PHAT SWAHĀ/
(ii) OM NAMO BHAGAWATĪ SWĀHĀ/

224 (i) OM BHURKHUṂ MAHA PRANAYE BHURCI BHURKHI VIMANASE UCUSMA MAHĀ-KRODHA HŪM PHAT/
(ii) OM BHURKHUM RILIŚU THAR-ŚA HUR-ŚI VIMALE UCUSMA MAHĀ-KRODHA HUM PHAT/

225 *As 224*

226 (A.) OM ARKHAṂ CIKHAM VIMANASE UCUSMA MAHĀ-KRODHA HŪM PHAT/

227 (A.) OM BHAYA-NĀŚANI TRĀSANI/ SARVA-MĀRA/ PRETYAMGIRA/ VINĀŚAYA/ YEKECIA/ DUSTĀM SATWA-VADAKI/ MAMA VIRŪPA/ KURBHANITANI/ SARVA MARA/ PRATYEM-KA(?)RINF PATATU HŪM PHAT SWĀHĀ/

228 (A) OM ŚRI VAJRA HE HE RU RU KAM VAJRA GARUDA HŪM/ ḌĀKINĪ JĀLA-SAMBHAKA HŪM PHAT/

229 OM PAKṢIM SWĀHĀ/

230 OM PAKṢIM SWĀHĀ/ (×5)

231 OM VAJRA VATI-GARUDA VEGETA HUM HUM JA JA RIJA PRIJA HŪM PHAT/

232. OṂ pra sod/ chu sod/ dur-ta sod/ sñiṅ-mgo-la chod/ kha-la dzwa/ KAM ŚAM TRAM rbad PHA1 SWĀHĀ/

233 OM ŚIKAMANA PIŚACINI MUNDE SWAHA/

234 AH KAH SAḤ MAH RAH CAH ŚAH DAH RAH SAII MAH RAH YAH PHATAH/

235 *As 234*

236 (i) OṂ PHE LAṂ HUM/
(ii) Nag-po TIPACA NĀGA-RAKSA OM PHE LAM HŪM/

15. Transmissions from Śākyarakṣita

[237–45. The Seven Hero Buddhas]

237 (i) NAMAH SARVA TATHĀGATA HRIDAYA/ ANUGATE/ OM KURUMGINI SWĀHĀ/
(ii) OM NAMAH ŚĀKYAMUNAYE TATHĀGATĀYA SWAHA/ TAD-YATHA/ OṂ MUNE MUNE MAHĀ-MUHAYE SWĀHĀ/

238 (i) *As 237 (i).*
(ii) OM NAMO VIPAŚYE TATHĀGATĀYA SWĀHĀ/

239 (i) *As 237 (i)*
(ii) OṂ NAMAH ŚIKHINI TATHĀGATĀYA SWĀHA/

240 (i) *As 237 (i).*
(ii) OM NAMO VIŚWABHUJE TATHĀGATĀYA SWĀHĀ/

241 (i) *As 237 (i)*
(ii) OṂ NAMAH KRAKUTACHANTA TATHĀ GATĀYA SWĀHĀ/

242 (i) *As 237 (i)*
(ii) OM NAMO NA KANAKAMUNAYE TATHA-GATĀYA SWĀHĀ/

243 (i) *As 237 (i).*
(ii) OM NAMAH KAŚYAPA TATHAGATĀYA SWĀHĀ/

244. OM VIKRTA-DAMSTRE/ AMOGHA-SAMAYE/ ABHISINCA MAM/ SARVA VIDYA AMOGHA/ ABHISEKAI/ HUM MILIMILI SWĀHĀ/ (A *damste*)

245 *As 244 but damste*

246 OM AMRTA PRAPHI AMRTA HŪM/

247 OM AJITAN-JAYA/ SARVA-SATWĀ-SAMĀYA/M ANUGATA SWĀHA/

248 OM SWAM HRIH KAYA SWĀHĀ/

249 OM SWASTI KAMALĀKṢI/ VIPULA/ SAMBHAWA/ DHARMADHATU/ GOCARE SWĀHĀ/

250 OM SUMBHA NISUMBHA/ HARA CARA/ MAHĀ PAŚA/ MĀRUTA/ AMOGHA-VAJRA SANTA SWAHA/

251 OM AMRTA BINDHU JĀWĀ/ MĀHĀ-SUKHA SWĀHĀ/

252 (a) OM AWALOKITE PADMENI/ WARĀMGIṆI/ TURU TURU HŪM SWĀHĀ/
(b) OM MANI-TĀRE HUM/

253 OM AMOGHA PĀŚA/ KRODHA AKARṢAYA/ PRAPEŚA/ MAHĀ-VAŚU-PATI/ YAMA/ WĀRUṆA/ KUBERA/ BRAHMA/ VESADHARA/ AMEGHO-HRĪH DAYA/ PADMA KULA-SAMAYA/ HŪM HUM HŪM/ PHAT PHAṬ PHAT SWĀHĀ/

254 (a) OM PADMA-HASTA/ SAHASRA VAJRA-BHUJA-NESTRA/ NĪLA KANTHA/ LOKEŚWARĀYA HŪM HŪM PHAT/
(p) OM PADMA-TĀRE HŪM/

255 OM MANI PADME HŪM

256 OM ANKUŚA/ AMOGHA AKARṢAYA HŪM/

257 OM AMOGHA PŪJA-MANI/ PADMA VAJRE TATHAGATA/ VILOKITE/ SAMANTA PRASARA HŪM/

258 (a) OM SARVA MAHĀ-VAJRA-AGRA WARAM HŪM/
(p) OM KIRI KIRI MĀMAKI HUM/

259 (a) OM VAJRA-CANDA SARVA-DUSTAM TAKA HANA DAHA PACA HŪM PHAT/
(p) OM KULĀNDHARI BHANDHA BHANDHA HŪM PHAṬ/

260 (i) OM KULĀNDHARĪ BANDHA BANDHA HŪM PHAT/
(u) OM ŚANKARI SANTI-KARI/ GHUTTA GHUTTA/ CHUTTENI CHUTTENI/ GHA GHA GHATAYA GHATAYA HUM PHAT SWAHĀ/

261 OM KAṬE/ VAMKAṬE/ NIKAṬE/ KATAM-KATE SWĀHA/

262. OM AMRTE AMRTÔTBHAWE AMTA-VIKRANTE AMTA-GATE/ AMRTA-GAMINI/ AMRTA-ĀYUR-DATE/ GAGANA KRĪTI-KARE/ SARVA-KLEŚA-KSAYAM KARTYE SWAHA/

263. NAMAH SAMANTA BUDDHANAM/ SAMYAK-SAMBUDDHA KOTINĀM/ TAD-YATHA/ OM CALE CULE CUNDE SWĀHĀ/

264 (a) NAMAH SAMANTA KAYA WAK-CITTA-VAJRANAM OM HŪM JINA RITTIA HUM HUM HŪM PHAI SWAHA/
(p) OM OM APARAJITA DHIKA SWĀHĀ/

265 (A) (a) OM VAJRA KHURA WIKRITĀNANA HŪM PHAT/
(p) OM EHY-EHI BHAGAWATI YAKSENĪYE EKAJATINA/ RAKTA-SAHITE/ DEWI VIGHNAN PRAŚRAMANI SWĀHA/

266 (A) (a)(i) OM KANI DHUNI PHAT/
(u) OM AMOGHA-CANDA-MAHĀROSANAYA PHAT YA HŪM/ TRASAYA HŪM/ TRAT HAM MAṂ/
(p) OM VAJRA-CANDI HAHA MARA MARA/ AKARSAYA AKARSAYA HUṂ PHAṬ/

267 (A) OM MĀRĪCYAI DEWATAYE SWĀHĀ/

268 NAMO BHAGAWATE/ DHWAJA-AGRA-KEYŪRE/ PARA-SYAINYA/ VIDHWANSANA-KWA SWA-SYAINYA-BARILANI/ UMUKA-MUKHI KHA KHA KHAHI KHAHI/ PARAMA-SAINYAMA/ ANANDA BHUJE/ ANANDA-MUKHE/ PRAHARA PRAHARA HŪM PHAṬ PHAT SWAHA/

269 OM HRĪH HANA HANA SARVA-ŚATRUN MATHA MATHA BANDHA BANDHA HŪM/ AMUKA SANGATAYA SANGATAYA/ HUṂ HŪM HŪM PHAT PHAT PHAT/ PHUH PHUH/

270 OM HARĪTYAI MAHĀ YAKṢINĪYE HARA HARA SARVA YAKSINI PRAVESANI SWĀHĀ/

271 OM TKAM ṬHATHATHA HŪM JA SWĀHĀ/

15A Appendix to Chapter 15

272 NAMAH SAMANTA BUDDHANAM/ OM RARA SMARA APRATIHATA-ŚĀSANAM/ KUMARA RUPA-DHARI HŪM PHAT SWAHA/

273. NAMO ĀRYA-AVALOKITEŚWARAYA/ BODHISATWAYA/ MAHASATWAYA/ MAHĀ-KĀRUṆIKĀYA/ KARUNE KĀRUṆE/ MAHĀ-KARUNA/ PRATISṬHETI KĀRUṆĀYA SWAHA/

274. NAMO VAJRAPĀṆAYE/ MAHA-VAJRA/ PRATI-SHITĀYA/ SARVA-TATHAGATA-ŚARĪRĀNTAR-GATAYA/ VAJRA ŚARĪRAM/ ME KURU VAJRA ADHISṬHANA SWĀHĀ/

16. The Twenty-one Tārās in the tradition of Sūryagupta

275 OM TĀRE TUTTARE TURE SWĀHĀ

276–95 *As 275*

17. Wealth deities

300 (a) OM VAIŚRAMAṆAYE SWĀHĀ/ (b) OM JAMBHALAYE SWAHA/ (c) OM PURNA-BHADRAYE SWĀHĀ/ (d) OM MANI BHADRAYE SWĀHĀ/ (e) OM KUBAIRAYE SWĀHA/ (f) OM SAMPRAJANAYE SWĀHĀ/ (g) OM GUHYA THANAYE SWĀHA/ (h) OM PAÑCIKAYE SWĀHA/ (j) OM PICI-KUNDALIYE SWĀHĀ/

301 OM MAHĀ RĀJA-YAKSA SAMAYE/ VAIŚRAMA-NAYE/ SARVA-CITTA RATNA HRI HRI JA JAH/

302 (a) OM VAIŚRAMAṆAYE SWAHA/
(b) OM NAGANI VASUTE KURU YE SWAHA/

303 NAMO VAIŚRAMAṆAYE/ NADA KUBERA MAHA-BHAG ABHYAKRITI ABHINADHYAMANA SIDDHI SWĀHĀ/

304 *No deity mantras*

305 OM VAIŚRAMAṆA MAMA KĪRTI PUSTIṂ KURU SWĀHĀ/

306 *No deity mantras*

307 *No deity mantras*

308 OM NILAMBARA-DHARA VAJRAPĀṆI MAHA YAKSA-RAJA-KUBERA/ VAIRUDHAKA SIDDHIM ME PRAYACCHA HUM HŪṂ PHAT/

309 *No deity mantras.*

310 OM VAI TRAK RAKSA BITYO/

311 OM SHRUM NI ĀYUṢE HŪṂ JAḤ/
312. (i) OM VAIŚRAMANA HŪṂ SWAHĀ/
(ii) OM VAIŚRAMANA RATNA-GUHYE SIDDHI AVEŚAYA JAḤ/
(iii) OM VAIŚRAMANA RATNA-GUHYE ABHISINCA MAM/ APAYA/ RATNA-SIDDHI HŪṂ HŪṂ/
(iv) OM VAIŚRAMANAYE HŪṂ/ ston SAMĀYA HRIṂ HRIṂ JAḤ JAḤ/

313 OM MAHĀ-RĀJA-YAKSA-SAMAYE/ VAIŚRAMANAYE SARVA-CITTA-RATNA HRI HRI JAḤ JAḤ/
314 OM JAMBHALA JALENDRAYE SWĀHĀ/
315 (i) OM ĀḤ JA HŪṂ/
(ii) OM JAMBHALA JALENDRAYE SWAHĀ/

316 (A.) (a) OM JAMBHALA JALENDRAYE SWAHA/ (E) OM MANIBHADRAYA SWAHĀ/ (S) OM PURNABHADRĀYA SWĀHĀ/ (W) OM DHANA-DAYA SWĀHĀ/ (N) OM VAIŚRAWANAYA SWĀHĀ/ (SE) OM KILIMĀLINIYE SWAHA/ (SW) OM PICI-KUNDALINI SWAHĀ/ (NW) OM MUKHENDRAYA SWAHĀ/ (NE) OM CARENDRAYA SWĀHĀ/
(*Prajñā*.) (p) OM VASUDHARINI SWAHĀ/ (E) OM CANDRA-KENTYE SWAHA/ (S) OM DATTAYE SWĀHĀ/ (W) OM SUDATTAYE SWĀHĀ/ (N) OM ĀRYAYE SWĀHĀ/ (SE) OM SUBHADRAYE SWĀHĀ/ (SW) OM SUGUPTAYE SWĀHĀ/ (NW) OM DIVYAI SWAHA/ (NE) OM SWARA-SWASTAI SWAHĀ/ (*ten lines*)
317 (A.) OM JAMBHALA JALENDRAYE SWĀHĀ/
318 (A.) OM PADMA-KRODHA ĀRYA-JAMBHALA-HRIDAYA HŪṂ PHAṬ/

319 OM JAMBHALA JALENDRAYE DHANAM-EDHI HRĪḤ DAKINĪ JALA-SAMBHARAM SWAHĀ/
320 OM JAMBHALA JALENDRAYE DHANAM-IDHI HRĪḤ SWAHA/ (A *dhanam-edhi*)
321 (a) OM JAMBHALA JALENDRAYE SWAHA/
(p) OM VASU-DHARINI SWAHA/ (E) OM CANDRA KANTYAI SWĀHĀ/ (S) OM DATTAYE SWĀHĀ/ (W) OM SUDATTAYE SWĀHĀ/ (N) OM ĀRYAYE SWĀHĀ/ (SE) OM SUBHADRAYE SWAHĀ/ (SW) OM SUGUPTAYE SWAHĀ/ (NW) OM DIVYAI SWĀHĀ/ (NE) OM SWARA-SWASTYAI SWAHA/

322. OM MANIBHADRAYE SWAHA/
323 (i) NAMO VAIŚRAMANAYE/ NADA-KUBERA-MAHA-BHAG ABHYAKRITA SHINADHYAMANA SIDDHI SWĀHĀ/
(ii) NAMO RATNA-TRAYĀYA/ NAMO VAIŚRAMANAYA/ NATA-KUPARASYAḤ/ GUHYAKĀ/ NAKTA PATI/ MA PHARATAYSYAM/ ANUKUPA SURŪPA NAṬA-KUPARA/ CANDRAKHAM/ NACAKAM/ HEMAHĀSKAM/ NAḌA KUPARA/ HEMAKAM/ KUHAKAM/ CALA CALA/ PACA PACA/ PHULU PHULU KUPARA/
324 NAMO VAIŚRAWANAYA/ TAD-YATHĀ/ SIMI SIMI SUMU SUMU/ CANDA CANDA/ CARA CARA/ SARA SARA/ KARA KARA/ KIRI KIRI/ KILI KILI/ KURU KURU/ MURU MURU/ CURU CURU/ SANDAYA/ ADMANAṂ NIKYANTA/ ANDARA-DHĀTU SWĀHĀ/ NAMO VAI ŚRAWANAYA SWĀHĀ/ DHANA-DAYA SWĀHĀ/ MONORATHA-PARIPURAYA SWĀHĀ/

325 OM KAMALA-WASINI/ KAMALE/ MAHĀ LAKSMI RAJYA ME/ DEHI DEHI VARA-DE SWAHĀ/
326. OM VĀSU-DHARINI SWĀHĀ/
327 NAMO RATNA-TRAYAYA/ OM GHAIAṂ JHEHA-SAMRAKSANI/ PHALA HASTI VĀSU BHARI TE/ ŚIWAM KARI ŚĀNTIM KURU/ PUSTIM KURU/ BHAYA-NASANI/ SARVA-DUSTAM/ BHAÑCA BHAÑCA/ JAMBHA JAMBHA/ STAMBHA STAMBHA/ AMRTE/ UTBHAWE/ KURU KURU/ MAMA KAJYE SWAHĀ/

328 OM JAMDHI-KATHA MANOHARA SARVA BHANA PATTA RATNO HŪṂ JRUM HŪṂ HŪṂ SWĀHĀ/
329 OM MANOHARA HARA/ OM ANKUŚA/ ANKUŚA/ HRI HRI HRI/ HŪṂ HŪṂ HŪṂ PHAT SWĀHĀ/
330 (a) OM VAJRA-RATNA-CITTA RAGA RAGE HŪṂ PHAT/
(b) OM VAJRA KRODHA ARYA JAMBHALA HRIDAYA SWĀHĀ/
(c) OM MAHAKĀLA HANA HANA VAJRENA SWĀHĀ/
(d) OM MAHA YAKSA PAÑCA-DEVA-RĀJAYA SWĀHĀ/
(e) OM VAIŚRAMANAYE SWĀHĀ/

331 (a) OM VAJRA RATNA-CITTA RAGA RAGE HUM PHAT/
(p) OM VAJRA RATNA-CITTA BANDHA bdud ma lin skyol tin tin JAH JAH/
332. OM VAJRA RATNA-CITTA RAGA RAGE HŪṂ PHAT/
333 OM HRIṂ JA APARIJITA JAH JAḤ/

334 OM GA GANA PATI MAMA RATNA-SIDDHI GAGA-GAGA GAGA-GAGA/ GANAPATI SWAHĀ/
335 (i) OM BHRUM GANAPATI SWAHĀ/
(ii) OM BHARA-KATAYE SWAHĀ/
(iii) OM WAKATE DAMSTAM BHINDA HŪṂ PHAT/
(iv) OM BHRUM GANAPATI RATNA-SIDDHI SWAHA/
336 OM RATNA RATNA/ RATNO RATNO/ GANAPATI/ GAGA-GAGA GAGA-GAGA/ GANAPATI/ CURU CURU/ MANU PATRA/ RURU RURU/ GAGATAYA/ GANAPATIYE SWĀHĀ/

337 OM PHUH PHUH PHUTA PHUTA MAHĀ-KRODHA HŪṂ/ SIDDHI SIDDHI SPHOTAYA HUM PHAT SWĀHĀ/
338. OM ANALE KUNDALE/ MAHĀ-PIŚACINI-YE SWĀHĀ/ OM GRHNA MAHA BHANDA PIŚACINIYE SWĀHĀ/ OM ŚUDRA-MUKHE MAHĀ PIŚACINIYE SWĀHĀ/
339 OM PIŚĀCI-KUNDHALI MAHĀ-BUDDHA ŚĀRA/ DHIRI DHIRI/ phob phob/ SIDDHI HŪṂ SWĀHĀ/

18 Mahākāla as an emanation of Gnosis

[340–2. Mahākāla, Remover of All Obstacles]

340 (b) OM KSETRAPĀLA VIGHNAN HŪṂ PHAT/
(c) OM JINAMITRA VAŚAM KURU HŪṂ PHAT/
341 (a) OM VAJRA MAHĀKĀLA KSIṂ KSETRA VIGHNĀN VINĀYAKA HŪṂ HŪṂ PHAT PHAT SWĀHĀ/
(p) OM ŚRĪ-DEWĪ HŪṂ PHAT/
342. (d) OM ṬAKKI-RĀJA SAMAYA BHYOH NU JAH HŪṂ PHAT/

(e) OM DUYA-GAJA MAHAKĀLA TRAKŚAD HŪṂ PHAṬ/

343 OM GURU-MAHĀKALA HA-RI-NI-SA SIDDHI JAH/

344. GURU-MAHĀKALA KSIM USNISAYA YAKŚA HŪṂ/ RATNA GRI SIDDHI HŪṂ/ PRAJNĀ WAKDHANI SWAHA/

345 OM VAJRA-MAHĀKĀLA KSIM KSETRA-VIGHNAN VINĀYAKA HUM HŪM PHAṬ/ HŪM MACUYE SWAHA/

346 *No deity mantra*

347 OM VAJRA-MAHĀKALA HA-RI-NI SA SARVA-AYUR JÑĀNA-SIDDHI JAH/

348 *No deity mantra*

349 (T 350*) (a)(i) OM MAHAKĀLA HUM PHAṬ/
(ii) OM MAHAKALAYA NAMO HŪṂ PHAṬ/
(p) OM SURATĀ SAMAYEŚWARI HŪM HŪM PHAT SWAHA/

350. (T 351*) OM AH MAM HAṂ RAM HŪM PHAT SWĀHĀ/

351 (T 352*) (a)(i) OM VAJRA-MAHAKALAYA HŪṂ HŪṂ PHAT/
(ii) OM VAJRA-KAWUVA MAHĀKĀLA HUM HUM PHAT/
(iii) OM VAJRA-KAWUWA WAFAŚAYA MAHĀKĀLAYA HŪṂ HŪM PHAT/

352. (A) *Three mantras as 351 but unhaśaya in (iii)*

353 (A) *As 352*

354 (A) OM VAJRAKI-KAWUWA-FUTRAM KILA WAFA-DĀKINI HUM PHAṬ/

355 OM MAHĀKĀLI-DEWĪ GRHNA BĀLIM ŚATRUN KHA KHA KHĀHI KHĀHI/ DAHA DAHA/ PACA PACA/ MĀRAYA MARAYA/ SPHOTAYA SPHOTAYA/ KHAM HRI HŪM PHAṬ/

356 (i) OM VAJRA-MAHAKALA GUNA-HRIDA HŪM PHAT/
(ii) OM MAHĀKĀLA TRAKSAD JAH/ OM MAHĀKĀLA SIDDHI YAMA DUMA JAH/ OM MAHAKĀLA KĀKA-MUKHA HŪM PHAT/ SAMAYA srog dun dun breṅ breṅ JAH JAH dgra-bgegs gdug-pa-can thams-cad-kyi srog LAYA/ RURU CALAYA/ MAHAKALA TRAK SARVA-ŚĀTRUN MARAYA PHAT/

357 (i) OM ŚRI-MAHĀKĀLAYA HUM HŪM PHAṬ SWĀHĀ/
(ii) OM RORU RORU VITSTHA BATOSI KĀMALA RAKSASI HŪM BHYAUH HŪṂ/

358 (i) OM MAHĀKĀLA HUM PHAT/
(ii) OM SRI MAHĀKĀLAYA HŪM HŪM PHAT SWAHĀ/

359 (i) OM MAHAKALA HŪM PHAT/
(ii) MAHĀKALA TRIYAM JAH JAH/ MAHAKALA TRIYAM dgra bo MARAYA/ MAHĀKĀLA TRIYAM THUM nI rbad/ RILAYA śa rbad/ dgra-bo NI MĀRAYA HUM PHAT/ SAMAYA HUM PHAṬ/ SARVA-VIGHNĀN VAM HUM PHAT/

360 OM ŚRĪ-MAHĀKALA HUM HŪM PHAT PHAṬ SWĀHĀ/

361. OM MAHĀKĀLAYA HUM HŪM PHAṬ/

19. Excellent Mahākala

362. (a)(i) OM SRI-MAHAKALA RUPA HŪM PHAṬ/
(ii) OM MAHĀKALA RAKSADU ben NI JAH/
(iii) OM VAJRA MAHAKALA TRIYAṂ JAH JAH/ dgra bo MĀRAYA HŪM PHAT/
(p) TRAK RAKSA HALA dgra-bo MĀRAYA JAH JAH/

363 (i) OM MAHĀKALA RAKŚADU beṅ NI JAH/
(ii) OM VAJRA YAKŚA DEVA MAHĀKĀLA KHA KKODHA HŪM/ SAMAYA JAH JAH/ thun-ka la RAKŚ(A)/ NI JAH rbad/

364 (i) [OM] MAHĀKALA GUNA HRIDA HŪṂ JAH/ (T has blank space in place of OM)
(ii) OM MAHĀKĀLA M THUM LAM THUṂ rIl rbad/ PU NRI JAH/ dgra-bo i sñin-la JAH/ TRAK RAKŚA THUM rIl rbad/ dgra-bo i sñiṅ-kha rag JAH/

365 OM MAHAKĀLA ŚARI BHYO/ OM MAHAKALA DUTRI (*or* DUTRE) BHYO/ OM MAHĀKĀLA DUTRAM BHYO/

366 (a) OM AMGHORA-MAHĀKĀLA DURE SWĀHA HŪṂ HŪM/
(b) OM MAHĀKALA RAKŚA HŪM HŪM PHAT PHAT/
(c) MAMA RURU CE rak-mo CALE BHYAUH HUM PHAṬ/

367 OM TRI-MAHĀKĀLA GANA-GUTI SWĀHA/ NAMAH TRI MAHĀKĀLA GGANĀSAYA NAMO YOGINĪNĀM/ TAD YATHĀ/ OM HILI HILI KETI KETINI/ CETINI CETINI/ SWĀHĀ/

368 OM MAHAKALA HANA HANA VAJRENA HŪṂ PHAT/

369 OM MAHĀKĀLA HANA HANA VAJRENA SWĀHĀ/

370 (a) OM MAHĀKĀLA HANA HANA VAJRENA HUM PHAT/
(All-purpose) OM MAHĀKĀLA GUNA-HRĪHDA HUM HŪM PHAT/
(p) OM ŚRI-DEWI HŪM PHAT/
(c) OM MAHAKĀLA RAKŚADU beṅ NI JAH JAH/
(d) OM RORU RORU CAPALA AŚUGME MA HUM MA BHYAUH JAH JAH/

371 (i) OM MAHAKĀLA HANA HANA VAJRENA SWAHA/
(ii) OM ASI-MUSALA TRIŚULA/ EHY-EHI/ MAHĀKĀLA/ SARVA-ŚATRUN NIRGHATAYA/ JWARANA/ GRHNAPAYA/ GRHNAPAYA HŪM PHAṬ/

372 (i) OM MAHĀKĀLA RUPA KUTRA SAMAYA HŪM HŪM PHAT PHAT/
(ii) OM MAHAKĀLA HŪM PHAT/
(iii) OM MAHA TRAKSAD rbad/

373 OM VAJRA-MAHAKALAYA HŪṂ PHAT SWAHĀ/

374 OM MAHĀKALA KĀLARUPA SAMAYA HŪṂ HŪM PHAT PHAT/

375 (i) OM MAHĀKALA-RŪPA ŚA HŪM PHAT/
(ii) OM MAHĀKĀLA RŪPA MA RUMA-KĀRI/ CANDA-KĀRI/ SWA-MARE ŚASAVAYENI/ PRITA MUKI/ KAURA KAURA/ HANA HANA PHACA BHAGA/ BHAGATAYA/ HUM HUM PHAṬ PHAṬ/

376. (i) OM ŚRĪ-MAHĀKĀLA GANAPATI SWAHĀ/ NAMAH ŚRĪ MAHAKALA GANEŚAYA NAMO YOGINAṂ/ TAD-YATHĀ/ OM HILI HILI/ KITE KITE/ CITTE CITTE SWĀHĀ/
(ii) OM VAJRA-YAKSA ŚRĪ-MAHĀKĀLA HŪM JAH/

377 (a) OM ŚRI-MAHĀKĀLA TRAKŚAD MAHAKALA SIDDHI TRIYAM DUN JAH JAH/
(b) OM RORU RORU CAPALA AŚUME MA HŪM MA BHYAUH/ JAH JAH ma bod/ ma bod/ ma śod ma śod/ GINGARA/ GINGARA/ ma las thams-cad grub-par mdzod-cig!/

378 OM MAHAKALA TRAKŚAD MAHAKALA SIDDHI TRIYAM DU JAH JAH/

379 OM VAJRA MAHĀKĀLA TRAKSAD MAHĀKĀLA SIDDHI TRIYAM DU JAH JAH/

380 (a) OM MAHAKALA GUNA HRIDA HŪM PHAT/
(b) OM MAHAKĀLA TRAKŚAD MAHĀKALA SIDDHI TRIYAM DU JAH JAH/
(c) OM RORU RORU CAPALA MA HŪM MA BHYAUH JAH JAH/

381 *As 379*

382. OM ŚRĪ-MAHAKĀLA TRAKŚAD GANAGUYA RAM SIDDHI HŪM PHAT/

383 OM VAJRA MAHĀKĀLA TRAKŚAD TRIYAM BHYOH NI CHALPA TRIYAM JAH JAH/ RURU RURU CAPALA AŚUGME BHYOH/

384 OM MAHAKALA TRAKŚAD MAHĀKĀLA drag po SIDDHI TRIYAM DU JAH JAH/ nag po HEHE JAH JAH PHAT/ śuṅ-kha rag/ CITTA rbad BHYOH HŪM HŪM PHAT DHA PHAT/

20. Remaining *sadhanas* [of Mahākāla]

385 (i) OM MAHĀKĀLA KĀLA-VIKĀLA RATRITA HŪM PHAT/
(ii) *As 386 but dewi misspelled dweui*

386 OM MAHĀKALA KALA-VIKALA-RATRITA/ ḌOMBHINI/ CANDALI/ RAKSASI/ SINGALI/ DEWI HŪM HŪM PHAT SWĀHA/

387 *As 385 but dewi correct in (ii)*

388 OM MAHĀKĀLA KĀLA-VIKĀLA-RATRITA MAMA ĀYUR PUSTIM KURU SWĀHĀ/

389 OṂ MAHĀKALA KĀLA VIKĀLA RATRITA MAMA PUNYE SARVA-VASU PUSTIM KURU SWAHĀ/

390 OM MAHAKĀLA KĀLA-VIKĀLA-RATRITA SARVA-LOKA WAŚAM KURU HO/

391 OM MAHĀKĀLA KĀLA-VIKĀLA-RATRITA dgra bo MĀRAYA rbad/

392 OM MAHAKĀLA KĀLA-GUNA-HRIDA EKAJATI HŪM PHAṬ/

393 OM MAHĀKALA VIKALA HARI HŪM PHAṬ/

21. Śri-devī

394 OM HŪM ŚRĪYA/ DEWĪ KALI MAHĀKALI HŪM BHYAUH/

395 BHYAUH rak-mo BHYO/ rak-mo BHYO BHYO/ rak-mo thun BHYO/ kha la rak chen-mo/ rak mo AVYA TAVYA thun BHYO/ RULU RULU HŪM BHYO HŪM/

396 OM TRAK RAKSA MAMA MAHĀ dun BHYOH/ MAHA-YAKSA MAHĀ-TIKSNA nag-mo dun-tu thun BHYOH

397 BHYOH JAH OM CAPALA AŚUG MA BHYOH/ OṂ RORU RORU CAPALA AŚUGME BHYOH JAH JAH/

398. OM MAHĀKĀLI REMATĪ MAMA RULU RAKŚA REMATI RULL RULU BHYOH JA JAH/

399 MAMA TRAK RAKŚA/ śuṅ kha rak CITTA srog duṅ-duṅ JAH JAH[/] NAGA dun ti BHYOH BHYOH/

400 BHYOH JAH OM CAPALA AŚUGME BHYOH[/] OM RORU RORU CAPALA AŚUGMA BHYOH JAH JAH[/]

401 TAD-YATHĀ/ RURU pITISTHA bad rdo ma-mo rak mo CITTA kha rag ma BHYOH BHYOH SWĀHĀ/

402 TRAK RAKŚA KHAMU TRAMU RULU RULU HŪṂ BHYOH rak-mo TE KEM JAH JAH kha-la BHYOH RULU RULU MAHI MA BHYOH[/] KĀYA-SIDDHI OM/ WĀK SIDDHI ĀH/ CITTA-SIDDHI HŪM/

403 OM MAHĀKĀLI TRAK RAKŚA RARA RORU RORU CAPALI MAHA-KARUNIKA SWĀHA/

22. Those of similar kind to Brother-and-Sister Mahākāla

404 (a)(i) OM KĀLARŪPA HŪM PHAT/
(ii) OM KALARUPA YAMA RĀJAYA HŪM PHAṬ/
(iii) OM KĀLARŪPA BHIMA-YAKSA HŪM MAHA ROSANAKA-SIDDHIYE YAMA RĀJĀYA HŪM HŪM PHAT PHAT SWĀHĀ/
(b) OM HRIH CAMUNDI HUM PHAT/

405 OM YAMA-RĀJA EKAJATI YAHO PHAT/ MAHO PHAT/ ŚUHO PHAT/ ma ru rise PHAT/ DAM DAM PHAṬ/ NI PHAT/ HŪM HŪM PHAT/

406 TRAK RAKŚAYA/ śuṅ-kha-la TRAK/ RAKŚAYA/ VAJRA dun ti BAM/ VAJRA dun-ti rbad/ JAH JAH/

407 OM GR RAJA GR KĀJA/ KUMA KUMA khum-this SWĀHĀ/

408 (a, b, c) A-li a li ma JAH ŚAM ŚAM li-śi ded/ AŚWA ded/ mu rmugs PUTRA a-li-ma JAH JAH nag-mo śa-la rub JAH JAH[/]
(p. d) OM RORU RORU TRI-CAPALA/ AŚUGME MA HŪM MA BHYOH JA JAH[/]

409 OM MAHAKĀLA YAKSA MUÑCA KRODHA/ YAMA RĀJĀ/ MARI-ŚAMA/ MUCCAYA BHYO/

410 (a) OM VAJRA ŚANTIM PADMA KURU TIM BHYOH/
(b) OṂ SARVA-MARA KRISNA-KAPĀLA-MALA-DHARA HŪṂ PHAT/

23 Some *sādhanas* desirable at the end for auspiciousness

411 (i) OṂ VAIŚRAWANAYA SWAHA/
(ii) OM VAI SWAHĀ/

412. (i) OM DHRITARASTAYA SWAHĀ/
(ii) OM DHRI SWĀHĀ/

413 (i) OṂ VIRUḌHAKAYA SWĀHĀ/
(ii) OṂ VI SWĀHĀ/

414. (i) OM VIRUPAKSAYA SWAHĀ/
(ii) OM KSA SWĀHĀ/

[415–7 The Five *Dākinīs*]

415 (b) OM VAJRA DĀKINĪ ĀH HRI HŪM HŪṂ PHAT SWĀHĀ/
(c) OM RATNA-DĀKINĪ AḤ HRI TRAM HUM PHAT SWĀHĀ/

416. (a) OM BUDDHA-DĀKINĪ AH HRI OṂ HŪM PHAT SWAHA/

417 (d) OM PADMA-DĀKINĪ AH HRI HRIH HŪṂ PHAT SWAHA/

(e) OM KARMA-DAKINĪ ĀH HRI A HŪM PHAT SWĀHA/

[418–20. Trashi Ts'eringma and her Four Sisters]

418 (b) OM VAJRA-BHIKYAI MUTA HŪM BHYOḤ JA/
(c) OM VAJRA-YATRA śiṅ-śiṅ HŪM BHYOH JA/

419 (a) OM MAMA RURU CITTA DHARA MEJUTI HŪM BHYOH JA/

420 (d) OM AWIRANI HŪM BHYOH JA/
(e) OM SARI tiṅ tiṅ kha ti JÑĀNA HUM BHYOH JA/

PART TWO THE *NARTHANG GYATSA*

421 *No deity mantras*

422 OM MUNE MUNE MAHĀ-MUNAYE SWĀHĀ/

423 *No deity mantras*

424 TAD-YATHĀ/ OM ANALE ANALE VISADE VISADE VAIRA VAIRA VAJRADHARI BANDHANI BANDHANI HUM HUM PHAT PHAT SWĀHĀ/

425 OM BHRŪM SWAHĀ/ (×2)

426 OṂ WAKYEDAM NAMAḤ/

427 OM ARAPACANA DHIḤ/

428 OM HRIH DHĪH MAME DHĪḤ PA MAÑJU-ŚRI MUM HRĪH PRAJÑĀ-DHATU HRIH DHIH SWĀHĀ/ (A ends *hrīh hrīh swāhā*)

429 OM MANI-DHARI VAJRANI MAHĀ-PRATISARE HŪM HŪM PHAT PHAT SWĀHĀ/

430 OM MĀRĪCYAI SWAHĀ/ (×2)

431 OM MAITRIYE SWĀHĀ/ (×2)

432 OM CANDA MAHĀROSANA HUM PHAT/

433 OM CANDA-MAHĀROSANA HŪM PHAT/

434. TAD-YATHĀ/ OM DHARA DHARA/ DHIRI DHIRI/ DHURU DHURU/ ETTA WATTE/ CALE CALE/ PRACALE PRACALE/ KUSUME KUSUME WARE ILI-MILI/ Cili-JWALA APANAYE SWĀHĀ/

435 OM MANI-PADME HŪṂ (×2)

436 OṂ ĀḤ HRĪḤ HŪṂ/ (×2)

437 OṂ AḤ HRIIH SINHANĀDA HŪM PHAT/

438 OṂ TARE TUTTARE TURE MAMA AYUR-JÑĀNA PUSTIM KURU YE SWĀHĀ/

439 OṂ TARE TUTTARE TURE SWĀHA

440 OM VAJRA-KRODHA-HAYAGRWA HULUHULU HŪM PHAT/

441 OṂ PIŚACI PARNAŚABARI SARVA-ROGA-PRAŚAMANE SWAHA/

442 OM PICU PICU PRAJÑA-VARDHANI JWALA JWALA MEDHĀ-VARDHANI/ DHIRI DHIRI/ BUDDHI-VARDHANI SWAHĀ/

443 NAMO RATNA-TRAYAYA/ OM KAMKANI KAMKANI/ ROCANI ROCANI/ TROTANI TROTANI/ TRASANI TRASANI/ PRATIHANA PRATIHANA SARVA-KARMA PARAMPARANI ME SARVA SATWANAM SWĀHĀ/

444 OM NĪLAMBARA-DHARA-VAJRAPANIR AJÑĀPAYATI SWĀHĀ/

445 OM BHRĪM SWAHĀ/

446 OM MAHĀBALA SWĀHĀ/

447 OṂ BHURKUM MAHĀ-PRANĀYA BHURCI BHURKI VIMALE UCCHUSMA KRODHA HUM HŪM PHAT PHAT SWĀHĀ/

448 OM ĀḤ VIGHNANTA KRID HŪM/

449 OṂ VAIŚRAVANAYE HUM/

450 OM JAMBHALA JALENDRĀYA SWĀHĀ/

451 OM VASUDHARI RATNA NIDHANA-KSETRE SWĀHĀ/

452. OM PICU PICU PRAJÑĀ-VARDHANI JWALA JWALA MEDHĀ-VARDHANI DHIRI DHIRI BUDDHI-VARDHANI SWĀHĀ/

453 HŪM VAJRA PHAT/ (×2)

454 Chos-kyi rgyal po tson-kha ba i//
chos-tshul rnam-par-'phel ba-la//
bgegs-kyi mtshan ma ži-ba-dan//
mthun rkyen ma-lus tshan bar śog//
OM SARVA-MANGALAM JAYANTU ŚUPAM//

455 OM MAHAKALA HANA HANA VAJRANA HŪM PHAT/

456 Bad-dan rtsol ba mi-dgos-pa i//
yid-bžin nor-bu dpag bsam śiṅ//
sems-can re-ba bskoṅ mdzad-pa i//
bsam pa grub-pa i bkra-śis śog//
MANGALAM/

PART THREE THE *VAJRĀVALĪ*

457 OM ĀH MAM HŪṂ/ (×2)
458 OM ĀH[/] (×7 A omits *āh* in 2nd)
459 OM AH VAJRA-DHRK HŪṂ HUṂ/

460 OM HRIḤ STRĪḤ WIKRITĀNANA HŪṂ HŪṂ PHAṬ PHAṬ SWĀHĀ/
461 OM DEVA BICU-VAJRA HŪṂ HŪṂ HŪṂ PHAṬ SWĀHĀ/
462 OM KITI KITI VAJRA HUṂ HŪṂ HŪṂ PHAṬ SWAHĀ/

463 OM JWALA JWALAHYO HŪṂ HŪṂ HŪṂ PHAṬ SWĀHĀ/
464 OM TRAI-LOKYĀKSEPA HŪṂ HŪṂ HUṂ PHAṬ SWAHĀ/
465 OM DHARA DHARA/ DHĀRAYA DHĀRAYA/ MARDHA MARDHA/ VAJRA-DHRK PHAṬ SWĀHĀ/

466 OM AM SWĀHĀ/ (×2)
467 OM A Ā HŪṂ SWAHĀ/
468 OM KURUKULLE HRIḤ SWĀHĀ/

469 OM TĀRE TUTTĀRE TURE SWĀHĀ/ (×2)
470 OM DEWA BICU VAJRA HŪṂ HŪṂ HŪṂ PHAṬ/ SWĀHĀ/
471 OM KITI KITI VAJRA HŪṂ HUṂ HŪṂ PHAṬ/ SWAHĀ/

472. (A.) *As 463 but only 2 hūṃs*
473 (A) OM TRAI LOKYA AKSEPA HUṂ HŪṂ HUṂ PHAṬ SWĀHĀ/
474 (A) OM VAJRA AMRTA MAHA SUKHA HŪṂ HAṂ SWĀHĀ/

475. OM ŚRI-VAJRA HF HE RU RU KAṂ HUṂ HUṂ PHAṬ/ DĀKINI-JWALA ŚAMBARAM SWAHĀ/
476 *As 475*
477 *As 475 but śamparam*

478 OM VAJRA-VAIROCANAYE HUṂ HŪṂ PHAṬ/
479 *As 478*
480 *As 478*

481 OM KHA VAJRA-DHRIK VAJRA HŪṂKARA VAJRA HŪṂ PHAṬ/
482 OM ŚRI MAHA-SUKHA VAJRASATWA DAKINI-JĀLA-SAMBARAM HŪṂ AIJ HŪṂ PHAṬ SWĀHĀ/
483 OM ŚRĪ-BUDDHA DĀKA ALALALA BHRUṂ ĀH DĀKINI-JALA-ŚAMBARAM HUṂ PHAṬ SWAHA/

484 OM ŚRI-RATNA DĀKA TRAM AH HŪṂ DĀKINI JĀLA-ŚAMBHARAM HŪṂ PHAṬ SWĀHĀ/
485 OM ŚRI PADMA DĀKA HRĪ ĀH HŪṂ DĀKINI-JWĀLA-ŚAMBHARAM HŪṂ PHAṬ SWĀHĀ/
486 OM ŚRI VAJRA-DAKA AH HŪṂ PHAṬ DAKINI JALA-ŚAMBHARAM HŪṂ PHAṬ SWAHA/

487 OM ŚRĪ VIŚO-DĀKA HOH KHAṂ ĀH HŪṂ DAKINI-JĀLA ŚAMBHARAM HŪṂ PHAṬ SWĀHĀ/
488 OM HAH VAJRA-AMRTA SWAHĀ/ (A *hah* for *hāh*)
489 OM VAJRA-HŪṂKĀRA VAJRA HUṂ PHAṬ/

490 OM JWALA JWALA HŪṂ PHAṬ BHYO SWĀHĀ/
491 OM AMRTA-KUNḌALI Ā AṂ SWĀHĀ/
492. OM BUDDHA-KAPALINI ĀH HRI HAI HŪṂ PHAṬ/

493 *As 492*

494 OM HŪṂ HUṂ//
495 OM HUṂ HA SWĀHĀ/

496 OM HRIḤ SWĀHĀ/
497 OM AH HŪṂ HOH HAMKSA HAMKSAMALA-WARAYA SWAHA/ (*hamksamalawaraya* written vertically, lit HKSMLWRYAM)
498 OM SARVA-TATHAGATA MAHA-YOGIŚWARA-HŪṂ/

499 OM MUNE MUNE MAHĀ MUNAYA SWĀHĀ/
500 A Ā SARVA TATHĀGATA HRIDAYA/ HARA HARA OM HUṂ HRI/ BHAGAWĀN JÑĀNA-MŪRTI WAGIŚWARA/ MAHĀḤ PACA/ SARVA DHARMA-GAGANA/ AMALA-SUPARIŚUDDHA-DHARMADHĀTU-JÑĀNA-GARBHA ĀḤ[/]
501 HUṂ VAJRA PHAṬ/

502 OM MARICYE SWĀHĀ/
503 OM MANI DHARI VAJRINI MAHĀ-MAHĀ-PRATI SARI HŪṂ HUṂ PHAṬ PHAṬ SWĀHĀ/
504 OM VASUDHARI SWĀHĀ/

505 OM MAHAVIDYE HŪṂ HŪṂ HŪṂ PHAṬ SWĀHĀ/
506 OM BHRŪṂ SWĀHĀ/ OM AMRTA-AYUR-DHATE SWAHĀ/
507 Mi gyur lhun-po sku yi bkra-śis śog//
yan lag drug bcu gsun gi bkra-śis śog//
mtha -bral tin-dzin thugs-kyi bkra-śis śog//
rgyal-ba i sku-gsun-thugs-kyi bkra-śis śog//
SARVA MANGALAM/

II. Translations from the Source Texts

Translator's Introduction

Section I above presented the Zürich manuscript of the *Icons Worthwhile to See*, a set of 510 miniature paintings of Tibetan Buddhist deities. In this section we give translations from the source texts on which those paintings were based. It may be used either in conjunction with Section I or with other versions of the *Icons Worthwhile to See*. The system of numbering refers directly to the former, but concordance tables are provided to enable the relevant plates to be found in the other published versions also.

The source texts comprise three collections of rites: the *Rinjung Gyatsa*, the *Narthang Gyatsa*, and the *Vajrāvalī*. The last is the oldest, taking its name from the first of a trilogy of texts by the Indian teacher Abhayakara-gupta (d. 1125), which describe the complete *maṇḍalas* of a number of prominent deities. Only the principal deity of each *maṇḍala* is illustrated in *IWS*, so here likewise we confine ourselves to the details of the principals.

The *Narthang Gyatsa* is a cycle of thirty-three concise *sādhanas* compiled in Tibet in the thirteenth century, though the component practices are said to have been brought from India by Atīśa two centuries before. We give these *sādhanas* in full as presented by a seventeenth-century lama.

The bulk of the work, however, is devoted to the *Rinjung Gyatsa*, comprising some three hundred practices gathered in the early seventeenth century by Lama Tāranātha. Having received the transmissions of these practices from many different teachers, he arranged them in a cycle to encourage the continuation of their lineages, many of which were rare and in danger of dying out. Not surprisingly, this collection is quite heterogeneous. Nevertheless there are sections of the *sādhanas* that repeat almost word for word from one deity to another. As many of the *sādhanas* are quite long, we have cut such standardized passages and concentrated on what is specific to individual deities.

Approach

When I took on this project, in 1986, I was a Buddhist monk and had spent most of the preceding ten years in study and practice at monasteries and centers connected with the Gelukpa tradition. Before that I was a physicist. My viewpoint therefore combines the outlook of a Tibetan Buddhist practitioner, though a far from accomplished one, with that of a Western scientist and scholar. And of course, as a translator I have a professional interest in the languages of the texts and in making sense of the names and terminology and their variations.

As a scientist, I am curious about such questions as what distinguishes these hundreds of deities one from another, what they are for, and how they arose in such diversity. Like biological species, deities have their natural history, ecology and evolution, and as in biology, in relation to these fields taxonomy is an indispensable tool, rather than an end in itself. The needs of deity taxonomy are met by such simplified iconographic descriptions as are presented in the Identification Guide below, but the wider studies require more varied data—much of which are found in the present texts, as I demonstrate by translating far more than the bare descriptions.

As a practitioner, I must remain true to the tradition. To this end, it is important to present the deities in their religious context—again, not focusing narrowly on the iconography alone—and to avoid inauthenticity, any sort of twisting of the source material to conform to preconceptions inconsistent with the tradition.

Linguistically too, I see it as worthwhile to strive for authenticity. Too many studies of Buddhist iconography have imposed on their material ideas and terminology alien to Buddhism. Hindu terms such as *śakti* (for a deity's female consort) and manufactured, bogus terms such as dhyani-buddha and 'manusi-buddha' continue to be repeated, and one must suspect that where this is the case, other, less obvious errors are likely to be lurking undiscovered.[1] My suspicions increase when I find academic works on Buddhist art and iconography in which the posture names differ markedly from those in our sources—for example, having *āsana*[2] appended to each name, and including names that I have never seen in a Buddhist text but that are well known in *hatha yoga*.

In order to maintain authenticity, therefore, a degree of skepticism towards conventions current in the field is necessary. A generally accepted equivalence between a Tibetan term and its visual portrayal, or between a Tibetan name and its supposed Indian original, may not be as well founded as one might think. All too easily, one scholar's surmise can come down to the next generation as probable fact and to the one after as established wisdom, enshrined in dictionaries and the like. The present project, bringing a large collection of authentic pictorial material together with its textual sources, allows many such assumptions to be tested. The results of some such tests are given in the glossary.

The glossary and indexes, moreover, give the Tibetan and (when a term occurs in *Nispanna yogāvali*) Sanskrit forms as they actually occur in the texts, with variations (apart from inflections and evident errors)—neither simplified into a single idealized form, nor augmented with extra elements not occurring in our sources.

Conventions followed

A number of terms have been retained in Sanskrit in the translations, perhaps rather more than some readers would like. This is unavoidable as many have no concise English equivalent, or their meaning is ambiguous or disputed.

Some find the use of Sanskrit incongruous in translations from Tibetan. There are texts for which Tibetan is preferable, but in rites like those here, which even when not translated from Sanskrit still derive from the Indian models, there is every advantage in following the general preference for Sanskrit. To have the same term appear in Tibetan in one rite and in Sanskrit in another, according to origin—supposing it were even possible to apply such a rule consistently—would be not only confusing but seriously misleading, greatly exaggerating what differences there are. Also, Sanskrit is more convenient as its spelling is phonetic, whereas with Tibetan it is often necessary to provide both a transliteration and a phonetic transcription. To be sure of the equivalences of the descriptive terms between Sanskrit and Tibetan, the bilingual text *Nispanna yogāvali* was translated first.

For one term of debated meaning, like many Buddhist translators through the centuries I have coined a new word. I offer 'polylotus' as an etymologically exact but more euphonious equivalent to *viśvapadma* (*sna-tshogs padma*).

Sanskrit names and terms are written in the standard transliteration, which like the original spelling is strictly phonetic, though not all the letters have the same sounds as in English. It should be noted that *c* is pronounced like English 'ch' and *ch* is similar but aspirated (i.e. 'breathier'), *th* and *ph* are aspirated versions of *t* and *p*, not at all like the sounds in 'nothing' or 'phone'.

Tibetan spelling being far more difficult for the novice, with its many silent letters, Tibetan names in the text or within *sādhana* names, and the few Tibetan words retained, have usually been spelled in a rough phonetic manner. However, in headings, notes, indexes and elsewhere, exact transliterations are given. These are always italicized, whereas phonetic transcriptions are in roman, except for names of texts. The Tibetan transliterations follow the system used in Lokesh Chandra's extensive publications on the *Rinjung*, designed for maximum compatibility with the Sanskrit transliteration. Part of this system is the use of *y* (borrowed from the Mongolian transcription system) for the silent prefix *g-* before *y*.

This book has been conceived visually from an early stage, and would probably have been impossible to complete had I not typeset it myself. To begin with, I created a font and coding system that included the special characters I needed and typed the work in a simple word processor.[3] The printout of the manuscript, however, turned out to be impractical to work with. The book is so intrinsically complex, with its multiple levels of headings, many of them multilingual, and its many kinds of matter from a multiplicity of sources interspersed, that typographic devices were essential to make the structure visible and comprehensible.

Fortunately I discovered Donald Knuth's estimable typesetting system TEX which supported all the needed characters [4] All the rest of the editing and revision was done in TEX

In the body of the text *italics* are used for text titles in any language and foreign words in exact transcription other than names, SMALL CAPS for seed syllables and mantras, apart from non Indic phrases, and *slanted type* for text not directly translated from the source, such as passages of précis and the translator's comments. In addition several kinds of brackets are used to distinguish sources and so forth, as detailed in the list of abbreviations and the introduction to each part.

The skipping of a passage of source text is signaled by a small vertical space of about a quarter of a line

Capitalization is used to mark proper names, Buddhist objects of worship (any part of the Three Jewels), and words used with a special meaning that transcends their everyday usage In the last two uses it serves to represent to some extent the effect of the honorific words that in Tibetan are frequently employed to indicate respect and often a non-everyday meaning

What is to be considered a proper name is often a matter of subjective judgement, reflecting the writer s world-view Here it has to be decided from the point of view of the source texts A Tibetan Buddhist will count as proper names the names of many 'persons' and 'places' that a secular Western outlook might dismiss as merely metaphorical abstractions To a practitioner deities 'places on the Buddhist Path, and particular *maṇḍala* palaces and places within them are in a sense more real than ordinary people and mundane, physical places, and so even more deserving of capitalization

This would hardly be worth mentioning but for the fact that there is at present a powerful campaign to prohibit all personal discretion in the use of capitals (and other punctuation) in English, eliminating an aid to expression and communication that has been in use for centuries One can understand newspaper publishers, beset by extreme pressures of time, wishing to be able to check copy mechanically without the intervention of human thought—although as a reader one is reluctant to forgive the waste of one s own time as one struggles to resolve the resulting ambiguities. But with books there is no such excuse and all who care about precision and freedom of communication should resist such arbitrary restrictions

Remarks on deity names

Typically a manifestation of a deity has both a basic name and a phrase that qualifies it to specify the particular form When, as in most cases the deity originated in India, we have adopted a standard Sanskrit form for the basic name The specific names, however have generally been translated into English when practicable When the translation is doubtful or the Sanskrit particularly memorable the Sanskrit form is sometimes preferred

Names of Indian people have when possible been given in Sanskrit likewise, and names of Tibetans in phonetic Tibetan However, thorough Sanskrit and Tibetan indexes are provided The former includes Sanskrit forms for many components of names not given in Sanskrit in the text, while the latter includes all the name components, even of Indian persons, as they appear in the Tibetan sources

Both the basic and specific names of a deity are often variable. Many deities have alternative basic names e g, Mañjughosa/ Manjuśri, Vajrapani/Guhyakadhipati In some cases the alternative name is similar but differs in meaning, and it can also be that one form is preferred in talking about the deity and another in mantras, e g Vaiśravana (Son of Viśravas'), mantra name Vaiśramana (Resting'), Sarasvati (Abounding in water', a river name), mantra name Svarasvati (Abounding in musical notes or vowels'). As neither form is uniquely correct, the two forms echo each other in wordplay that adds richness and depth to the name [5]

The Sarasvati/Svarasvati variation is not reflected in the Tibetan Sarasvati is regularly translated into Tibetan as *dbYañs-can ma*, which is the literal equivalent of Svarasvati So when we find *dbYañs-can ma* in a Tibetan text it is correct to write Sarasvati in our English translation rather than Svarasvati—one of many instances where translating Tibetan syllable by syllable is wrong

The same applies to the deity name most often written in Sanskrit as Sambara Not itself a meaningful Sanskrit word, though it has echoes of several, this is usually translated into Tibetan as *bDe mchog* after a fanciful etymology as *śam+vara* ('best happiness') Sometimes the same name is etymologized differently as *saṃvara* (restraint) and translated as *sDom-pa* Several other spellings, some meaningful and some not, occur in Sanskrit text and mantras and are not reflected in Tibetan The most appropriate course in English is to use the one form Sambara consistently and let it carry the weight of all the meaningful variations

More generally, just as a high-ranking human typically has a large number of names and titles, so the limitless power of a deity is expressed in innumerable names. The most popular deities are frequently honored with lists of 108 different names. These names, however, are more in the nature of epithets and cannot usually stand on their own to identify the deity.

The specific name may identify the deity form in terms of its attributes, its origin, the tradition through which the practice has been transmitted, its function, its mantra, the group or *maṇḍala* of deities in which it is practiced, and so forth. It often has several such components, the selection of which may be quite arbitrary provided enough information is given to enable identification in the context.

However, just because a name element is descriptive, it does not follow it is not really part of the name. For instance, the 'White' in White Tara is indubitably part of the name, as is evident from the fact that there exist white Taras (such as 297 and 299) that are not White Taras. It is therefore useful and even necessary to discriminate whether a word is being used as a name or as a description, and to capitalize it in the former case. Sometimes the decision may be less clear-cut, and must depend on the translator's judgement (it is certainly no place for the arbitrary imposition of publishers' rules).

Some deity names are of intermediate extension, e.g., Knife Mahākāla is a subset of Mahākāla including several forms.

While the title of a *sādhana*, as in the headings of our texts, can usually be used as the name of its principal deity, this is not always the case. Since the *sādhana* name refers to the whole set of principal deity plus attendants, it may not be sensible to apply it to the principal alone. For example, it is absurd to speak (as Nebesky-Wojkowitz does) of 'a form' of Mahākāla called Traksad and Knife Mahākāla as Practiced Together, though this makes good sense as the title of a practice (380) involving the two forms, Traksad Mahākāla and Knife Mahākāla.

The classification of deities

The most important division among the deities in this collection is that between Yidams, the tutelary deities on which one's practice may be centred, and the Protectors of the Doctrine, who assist practitioners. The latter include both supermundane Protectors, such as Mahākāla and Śrī-devī, and worldly protectors, such as various *yakṣas*, who though bound under oath to help the Doctrine are not objects of Refuge. Yidams can be graded according to the classes of Tantra (see Glossary, **Tantra**). In between Yidams and supermundane Protectors come other Buddhas, Bodhisattvas, *Pratyeka buddhas*, *Śrāvaka Arhants* such as the Sixteen Elders, and *Ḍākas* and *Ḍākinīs*.

Presentation of the mantras

The Yidams are mostly of undoubted Indian origin. When a new form originates by revelation to a Tibetan practitioner it is a variation on an established Indian basic deity and it is still appropriate to use the latter's Sanskrit name when referring to it. Its mantra will be either identical to or a development of an existing mantra of that deity. Thus the Yidams typically have mantras that if not in classical Sanskrit, at least suggest some meaning to a Sanskritist, and it is possible and helpful to regularize their spelling (inaccurate and variable in most Tibetan texts) to some degree. This has been done conservatively preserving some systematic deviations from classical Sanskrit.

The Protectors owe more to sources outside India. Their mantras vary a lot between forms of the same deity and often contain non-sanskrit words. The non-indic elements will be distinguished by being printed in lower case. Where they are not Tibetan, their division into words is entirely speculative.

The mantras are written in such a way as to enable both Indian and Tibetan pronunciations to be deduced. Those who prefer standard Sanskrit should simply ignore the distinction between V and W: both represent Sanskrit *v*. Those who prefer to pronounce mantras in Tibetan style, however, should read both B and V as *b* and W as *w*, besides making the usual changes of C→*ts*, CH→*tsh* and J→*dz* (and adding nasals and vowel modification according to taste). That the same word in the same mantra is spelled differently in different *sādhanas* doubtless reflects different lamas' differing pronunciations.

For the convenience of readers not expert in Sanskrit, Sanskrit compounds have often been broken into their constituent words, using hyphens and (where vowels have merged) circumflexes. For example, the compound TRAI-LOKYĀKṢEPA is made up of TRAI + LOKYA + ĀKṢEPA, the -A of LOKYA and the Ā- of ĀKṢEPA, though theoretically merged into a single *a* sound, are still felt to be sufficiently separate that they are often written separately in

Tibetan transcription.

Also to assist such readers, tentative translatory meanings' (cf Staal 1989) have been provided for many of the more intelligible mantras. A mantra as such cannot be translated, but still the superficial meaning of words within it can often provide a useful clue as to the subject matter and the purpose of the rite. The interjections and seed syllables, of symbolic significance, are necessarily left untranslated. The words are often ambiguous, some are deliberately misspelled to give a resonance of another, similar-sounding word, some have a wide variety of meanings, the inflections are often unconventional and do not reliably indicate the syntax, and in any case are often absent as many words are simply joined in compounds with no indication of the logical connection between them. Since mantras consist mainly of strings of epithets, imperatives and expletives, the context often does little to resolve the ambiguities, and besides, only rarely are traditional teachings on the meaning of a mantra available as a guide. Add to these difficulties the numerous misprints in the source texts and one may start to realize how mantras can be so hard to interpret that some scholars have dismissed them entirely as meaningless gibberish.

The label 'X' (= Xylograph) refers to the versions of the mantras on the reverse of the blockprints of the *Icons Worthwhile to See* in the Tachikawa et al. edition unless otherwise stated. These will be found collected above (pp. 211–22). 'Tar' denotes readings from Taranātha's *Rinjung Gyatsa*.

Comparisons and cross-references

At the end of each *sādhana*, any discrepancies noticed between the textual description of the deities and their pictorial representation in the miniature paintings presented above will be listed under the rubric 'Deviations'.[6] In addition, cross-references will be given to similar (but not necessarily iconographically identical) representations or descriptions elsewhere in the present work and in two other well-known iconographic collections.

The first of these is the *Three Hundred Images* (*300 I*), so styled (*sKu brñan brgya phrag gsum* or *sKu brñan sum-brgya*) in its preface,[7] by the Changkya Qutuytu Rol-pei Dorje (*lCan-skya Rol-pa i rdo-rje*, 1717–1786), chief lama at the Manchu court of Ch'ien-lung (1736–95). It is known as a Peking blockprint (B), as sketches after this and other blockprints published by Pander (1890) (P), and as an album of drawings in a markedly different style at the Asiatic Museum of the Imperial Academy of Sciences in St Petersburg, published by Oldenburg (1903) (O). Oldenburg states that these drawings, in Indian ink on European paper and 12 × 12.5 cm in size, are the work of a Buryat or Chinese artist,[8] and from the binding the album appears to have come from the collection of Baron Schilling von Kanstadt. O has been widely reproduced, in Lokesh Chandra (1959–61), Raghu Vira & Lokesh Chandra (1961–72), Olschak & Wangyal (1972), and as a set of posters by Lokesh Chandra. B has been reproduced, together with the mantras on the reverse sides, by Lokesh Chandra (1986), and all three versions are reprinted in Lohia (1994) opposite an English translation of Pander's (1890) German text.

The other collection cross-referenced is the set of 139 complete *mandalas* from the Ngor monastery, which have been published as line drawings in Raghu Vira & Lokesh Chandra (1961–72), Parts 13–15, in full color with a key to the deities in two enormous volumes by bSod-nams rgya-mtsho et al. (1983), and in compact black and white form by bSod-nams rgya-mtsho & Tachikawa (1989, 1991). In this case, cross-referencing is usually confined to cases where our present sources mention attendants and not just the principal deity.

The results of the comparison with these two collections also appear in tabular form in the Concordances, Tables 6–7.

In addition, a number of references are made to the Sanskrit edition of the *Sādhana-mālā* (*Sm*). For lack of convenient access to this work, comparison has generally been limited to the mantras. The important task of comparing the iconography of the present collection systematically with *Sm* and its Tibetan translation (the *Sādhana-samuccaya*)[9] as well as with the other *sādhana* collections in the Tangyur remains for the future.

Reference materials

Indexes in English, Sanskrit, Tibetan and Mongolian are provided in Section III below. The latter three cover names, principally those that occur in the plate captions in Section I or in the texts translated in the present volume. The first index, however, in English alphabetical order, also includes a great many other entries: glossary entries explaining the Sanskrit words and other technical terms used, iconographic features, including exhaustive coverage of the hand-emblems and gestures of the deities illustrated, and

a number of analytical articles, notably those on **colors, mantra ornaments, postures** and **Tantra**.

References to the plates and source texts are in terms of the icon numbers. Where there are several figures in one icon, they are distinguished by letters, to which diagrammatic keys are provided in Section I. These identification letters apart, the indexes can also be used with a blockprint edition of *IWS*, with the aid of Tables 1–3 of the Concordances.

Identification

It was clear from the outset that this extensive collection was a valuable resource for those who wish to identify the deity represented in a painting or statue. Special reference materials were therefore prepared in order to assist this.

The first step is to try and recognize each hand-emblem and gesture. Robert Beer's Pictorial Index is intended to help here.

Thereafter, there are two main routes. The first is via individual iconographic features, using the index of every feature likely to be helpful in identification, incorporated in the General Index. The second is via the overall form, using the Identification Guide, which lists all the deities in the book in a systematic morphological order. Which route is more effective will vary from case to case, but a combination of the two should reveal quite quickly whether or not your deity is iconographically equivalent to one in *IWS*.

Martin Willson
Swansea
November 1999

1. Scholars are at liberty to classify Buddhas into 'meditational' and human, if they wish, but it cannot be legitimate to dress the classification up in fake Sanskrit and pretend it comes from within the Indo-Tibetan Buddhist tradition.
2. Literally 'seat', but in *hatha yoga* used for 'posture'.
3. At this point progress was in fact interrupted for many months while I developed software to assist with compiling the indexes, to avoid extensive retyping and the increased risk of errors this would entail. This eventually resulted in applications that sorted the word processor files in English, Sanskrit or Tibetan alphabetical order. (Tibetan sorting involves not only recoding the headword text into sort units (which do not always correspond one-to-one with the letters of Tibetan script), but rearranging these units according to rules some of which are arcane and not applied consistently in existing dictionaries.)
4. Knuth 1984/1999. TEX is pronounced 'tech' as in 'technical'.
5. To take an analogy from physics, if we ask what the true name is, we may say it is the superposition of the two, like a particle in a superposition of two quantum states; but a measurement will find the particle in one state or the other, and likewise when the name is written down it will be in one or the other form.
6. See p. 24, n. 21.
7. Lokesh Chandra (1987/8, p. 6) gives the full title as *bLa ma yi-dam mchog gsum bka' dod dan bcas-pa'i tshogs zin-gi sku brñan gsum brgya i grans tshan ba* ('Images of the field of merit of the Gurus, Yidams, Three Supreme Ones (= Buddha, Dharma and Sangha) and their attendants, to the full count of three hundred').
8. Though Oldenburg's account is plausible enough, the nature of his originals has been widely misrepresented. To take a recent example, Mevissen (1998: 315), despite quoting other information from Oldenburg's introduction, ignores him on this fundamental point and claims that the St Petersburg album was 'an original xylograph' and that the images were redrawn from it at the Asiatic Museum, possibly even by Albert Grünwedel as Lohia (1994: 1) has suggested. Given the style of the drawings and the fact that they do not try to imitate the appearance and proportions of the xylograph images as a Western copyist would, this story lacks credibility.
9. P 4221–4466/Toh 3400–3644. Note the attempt of Raghu Vira & Lokesh Chandra (1963: 6 and n. 8) to redefine the extent and divisions of this collection is based on a misinterpretation of Cordier's catalogue and entirely untenable.

Part One

The *Rinjung Gyatsa*

The major part of the *Icons Worthwhile to See* illustrates a large collection of deity practices compiled by Taranātha (1575–1634), commonly known as the *Rinjung Gyatsa* (*Rin-byun brgya-rtsa*) or 'Jewel-mine hundred-odd' (although it contains far more than a hundred practices) after his title *The Mine of Jewels, sādhanas of the ocean of Yidam deities*.[1] The Fourth Panchen Rinpoche, Tenpei Nyima[2] (1781–1854), amplified Taranātha's work in *The Clear Meaning of the Jewel Mine, an expansion of 'The Mine of Jewels, sādhanas of the ocean of Yidam deities'*,[3] which presents for each deity not only the practice to be performed regularly (*sadhana sgrub-thabs*) but the rite for conferring permission to practice (*rjes-gnan*). This massive text, in two volumes of iv+521 and v+476 folios respectively, has been reprinted by Lokesh Chandra under the title *Sādhana-mālā of the Panchen Lama*, and constitutes our source. It is convenient to refer to it by the abbreviated title that appears in the margin of each page, *Rin-lhan*. In references we shall further abbreviate it to *R*. Its two volumes are equipped with an unusually detailed table of contents, or *dkar-chag*, to which we shall refer as *Rk*.

Structure of the *Rin-lhan*

The *Rin-lhan* is divided into 23 chapters, as shown in our table of contents. In the opening and closing chapters are practices of deities it is thought particularly auspicious to put in those positions. In between, chapters 2 to 16 present the Yidams (Tib. *yi-dam*, Skt. *ista-devatā*), the tutelary deities with which practitioners seek to identify themselves. They begin in chapter 2 with the peaceful Buddhas such as Śākyamuni and the Medicine Guru, and their attendants. Then, in chapter 17, appear many practices for the obtaining of wealth; some of the deities used for this purpose are worldly figures who should not be practiced as Yidams. Finally, from chapter 18 on, there are the wrathful Protectors of the Doctrine, notably Mahakala in over fifty forms and the Glorious Goddess (*dPal ldan lha-mo*, Śrī-devī). We may note that the closing deities in chapter 23 are also classed as Protectors, though peaceful.

Within each chapter, there are normally no explicit subdivisions intermediate between the levels of the chapter and the individual *sādhana*. Nevertheless, the *sādhanas* are often arranged in logical groups, so headings will be supplied (in brackets) to make such groupings plain.

Structure of a *sādhana*

The *sādhanas* of the *Rin-lhan* are generally too long to give in full, and it would besides be hardly appropriate to do so in a book intended for public sale.

In general, a practice is preceded by physical preparations such as drawing *mandalas* and setting out suitable offerings. These may be very elaborate and the instructions are often highly technical and unintelligible to those who have not been trained in the tradition. So this section will be omitted unless it is necessary for understanding other parts of the rite.

The actual practice—see 4 for an example given in full—always includes the preliminaries of going for Refuge, generating

Bodhicitta and meditating on the Four Immeasurables, followed by dissolving everything into Emptiness typically with the OM SVABHAVA mantra The deity visualization may then be generated first in front of the practitioner, as a field of merit for performance of the Seven Limbs, then dissolved again. More often, the self-generation follows the first dissolution into Emptiness

The self-generation, in which the practitioner builds up the visualized image of himself or herself as the deity will usually be given in full, beginning 'Out of Emptiness ... , except for interpolated mantras and word-for-word repetitions of descriptions already given. Descriptions of attendants not depicted in the illustrations, however, will sometimes be shortened The largest-scale features of the visualized *mandala* universe are also not illustrated and may be omitted or abbreviated

A few practices do not involve self generation as the deity, but only its generation in front of the practitioner This is carried out after self-generation as some other deity, either a particular one or the practitioner's own tutelary deity (*yi dam*) In such cases, the front generation therefore contains the description of the deity and will be translated below

On completion of the self generation, one visualizes a white OM syllable at the crown, a red AH at the throat and a blue HŪM at the heart Sometimes SWĀ and HĀ at the two lower *cakras* are added Light-rays from the HUM strike the already-existing deity in its habitual abode and draw its essence back to the heart of the visualized deity (or Pledge-being) There it generally resides as a Gnosis-being, typically a tiny replica of the Pledge-being but sometimes (as in 4–7) quite different At the heart of the Gnosis-being may be a Concentration being, normally the seed-syllable of the deity on a sun or moon-disk The standard OM ĀH HŪM will not be mentioned From the invocation, the deity's place of abode will be quoted if it is given and is not simply 'the abode of True Nature' (*raṅ-bźin gyi gnas*, i e , Emptiness) The visualization at the heart is of some significance and will be quoted.

Next there usually follows the self-empowerment, which is highly standardized and will be familiar to all practitioners Empowering deities of the Five Families are invoked, greeted with offerings, and visualized giving empowerment by pouring nectar on the crown of the head The nectar fills the body, eliminating impurities, and overflows, the residue condensing into the form of the Master of the Family on the crown The name of this crowning deity will be given

The remaining sections of the *sadhana* typically include verses of praise and homage which often help in understanding the character of a deity and will therefore be translated, standard offerings, recitation of the principal deity's heart mantra and perhaps other mantras, presentation of the torma (*gtor-ma*), the ritual offering-cake of dough, and requests

The recited mantras are important to the definition of a deity's individuality to the extent that many deities are named after their mantras, and they therefore have to be quoted A visualization always accompanies the mantra recitation, the standard one is to visualize the syllables of the mantra standing round the edge of a sun or moon disk at the deity's heart with the seed-syllable in the center, with light rays spreading, performing the action of the rite and returning in a manner so familiar the text usually dispenses with description This visualization is the very heart of the *sadhana* and sometimes includes the very feature the deity is named after, so it will be quoted if it differs from the standard

The torma offering is often very long-winded and thoroughly standardized, so will be ignored apart from the odd instructive verse of praise Requests will occasionally be quoted if they throw light on the deity's character

Conferral rites

In addition to the *sādhana* of each deity, the *Rin-lhan* generally gives in full the rite by which the lama confers on disciples the right to practice it. This is usually longer than the *sādhana* itself, and repeats much of it verbatim especially the self-generation and mantras (providing a useful check on readings) Here we indicate the type of this rite (if stated), most often a permission (*rjes gnaṅ*), and the structure of its core section if any internal headings were found We ignore the preparations made by the lama himself, the preliminaries performed once the disciples (washed and in clean clothing) have entered, the opening stages of the actual permission (notably the self-generation), and the concluding practices The preliminaries include, in addition to those found in the *sādhanas*, a request for permission, inspiration or whatever and sometimes the taking of vows and pledges The request does not always agree with the stated type of the rite—if there is a distinction between a permission and an inspiration rite, it is not rigidly adhered to

Taranātha's text

Although the translation was made using the *Rin-lhan* alone, it later became possible to compare it with the original source by Taranatha. The comparison makes clear what the Panchen Lama was seeking to do: namely, to create a performing edition. Both texts present the same *sādhanas*, in the same order—though one or two variants mentioned only briefly by Tāranātha are expanded into full *sādhanas* in the *Rin-lhan*. But Tāranātha frequently gives brief instructions such as 'Give offerings and praise,' or describes a deity in terms of differences from a form given earlier. The Panchen Rinpoche will supply the necessary offering mantras and other recitations, and a suitable praise (often from an external source), and combine the differences with the earlier deity description to create the wording needed for a self-contained, performable rite.

This amplification more than doubles the length of the text. But on the other hand, Taranātha's text contains a lot of material not essential to the performance of the rites, including prefatory and concluding verses to each rite, comments on variants, analysis and, last but not least, an appendix listing the lineages by which all the practices came to him. The bulk of this is omitted from the *Rin-lhan*.

Taranātha divides his text into three unequal volumes, the middle one comprising the wrathful protectors' rites. This is not only logical but must have facilitated keeping these potentially dangerous practices from unsuitable eyes. The *Rin-lhan*, by contrast, is chopped roughly in halves in the middle of a chapter.

A good deal of material from Taranātha has been included below, either labeled 'Tār' or placed within angle brackets ( ). This includes many different names that Taranatha used for the *sādhanas*, either at the end of the rite or when referring to it elsewhere. While time did not permit a systematic analysis of the lineages, some information from them has been added and his lists of rites associated with certain key figures have been inserted in the index.

Although it is clear from details of the captions and content that the *Icons Worthwhile to See* follows the *Rin-lhan*, there is some evidence that the artists also had access to Tāranatha's text: the colors and emblems of 301c–e, not described in the *Rin-lhan*, accord with Taranātha.

1 *Yi-dam rgya-mtsho i sgrub-thabs rin-chen byun gnas*. Reprinted in New Delhi 1974–76, in 2 volumes.

2 *bLo-bzaṅ bsTan-pa i ñi ma phyogs las-rnam rgyal*.

3 *Yi dam rgya-mtsho i sgrub thabs rin chen byun-gnas-kyi lhan-thabs Rin byuṅ don-gsal*.

PRELIMINARIES

The Clear Meaning of the Jewel Mine,
an expansion of *The Mine of Jewels, sadhanas of the ocean of Yidam deities*

Homage to the ocean-like hosts of Gurus, Yidams and Dharma-protectors!

Throughout the rosary of my births, I pay homage with the crown of my head to the lotus feet of the jewel of the sky, the King of Sages,[1] accomplisher of the two benefits,[2]
Gloriously radiant with the perfectly clear Marks and Signs produced from an ocean of patience uniting Method and Wisdom,
Who with the nature of the precious Three Bodies quickly grants prayers, and by emitting a thousand light-rays of sevenfold clear explanation
Illuminates the good Path to high rebirth and Liberation, cutting off wandering due to the host of actions of wrong-sayers and spirits

Though you totally abandoned anger,
still you overthrew wrong view,
Free of accepting or casting off worldly bonds,[3]
you flung all coarse action far away
Free of desire for bliss in *saṃsāra* or Peace,
through love for beings, with speech you developed—
Though it transcends both words and objects of speech—
the profound meaning, and vanquished the learned

The lake combining the nine excellent rivers of teaching[4]
Flowing from that snow mountain, the great-minded Sage,
Vibrates with the trains of waves of your fame, O Tsongk'a-pa,
The triple world's creatures' Guru, my object of homage!

Adorned with golden nets of the threefold Training,[5]
With six tusks of teaching, debate and composition,
Elephants beating all foes of the two obscurations,
To you, host of direct and lineage Gurus, I bow.

To cross the depths of the ocean of Secret Mantra
And grant migrators all the *siddhis* they want,
You set atop the banner of teaching and practice
The Jewel *Sādhanas*, victory, Tāranātha!

Chief bearer of the banner of teaching and practice
Atop that palace, the great-minded Sage's Teachings,
Unique, kind friend of all beings, equal to space,
Good Spiritual Friend, from my heart I bow at your feet

As this confluence of the streams of a hundred pure traditions
Is sure to swell the ocean of Lozang's[6] teaching and practice,
May the *Jewel-mine Expansion* let all wishes grow here
And the wise accept whatever they want of it with devotion!

1 Śākyamuni Buddha
2. Benefits of oneself and of others
3 'Worldly bonds (*chos brgyad*) the eight worldly bonds of concern with gain and loss pleasure and pain, praise and blame and happiness and unhappiness An ordinary being grasps at the first of each pair and rejects the second, but a Buddha does neither perceiving them all in their ultimate nature as Empty of inherent existence
4. The nine divisions of the Scriptures
5 The trainings in morality concentration and wisdom
6. Lozang i e Lozang Trapa, or Luna Tsongk a pa. See below

Author's Preface

The teacher of Tantra Maha vajradhara taught in the precious divisions of the Tantras an infinitude of deity *sādhanas* corresponding to the various dispositions of disciples. The *Mahātma Ācārya* Abhyakara [gupta] and others collected in one place [the *sādhanas*] that were scattered in India, as the *sGrub-thabs brgya-rgya ma* (= **Sādhana-sataka-sagara?*) etc.[1] To the *sādhanas* and permissions in the main body were appended certain well-known and useful ones and some very rare lineages.[2] Venerable Tāranātha studied with two Indian teachers and many Tibetan scholar practitioners and collected [these] together [with] the differing traditions of assertions in the thought of the Tantras and among various teachers as to the rites for taking care of disciples including bestowal of inspiring power (*byin rlabs*), permission (*rjes-gnan*), knowledge-transfer (*rig gtad*), recitation-transmission (*bzlas-lun*) and in some cases accomplishment through transmission (*lun*) alone, creating this *Mine of Jewel Sādhanas* (*sGrub-thabs rin chen 'byun-gnas*). Thus not only does this consist solely of excellent explanations from the complete and perfect Buddha, transmitted from one holy being to another without any diminution of the marks of inspiration but it is reliable without any inconsistency with the teachings of Je [Tsongk a-pa] and his [two] chief disciples or the intention of the Tantras

Although there are many learned practitioners in our school who hold in their minds the Conqueror s Doctrine maintaining and spreading widely the permissions explained here particularly with the appended permissions it is necessary to search out the lineage of each one in this age when practicing the Dharma is thought unimportant there are lineages that are very rare and on the way to disappearing soon. It is necessary to avert this danger and when the rivers of many pure doctrines flow abundantly it is certain the great ocean of the teaching of the second Conqueror Je [Tsongk a-pa], will increase more and more
Hence the present work

1 This must refer to the great *sādhana* collections in the *Tg* (Peking edition *rGyud grel* Vols THU DU) starting with the one for which Abhayākara gupta was responsible the *Pa tshab sgrub-thabs brgya rtsa* (P 3964–4126/Toh 3143–3304) and continuing with at least the *Ba ri sgrub-thabs brgya-rtsa* (P 4127–4220/Toh 3305–3399) and

the *Sādhana-samuccaya* or *Sādhana-sāgara* (P 4221–4466/Toh. 3400–3644)

2 This appendix may well be Tāranātha's *Supplement to the Sādhana sagara* (*sGrub-thabs rgya mtsho'i khu-skon-gi gźuń*, P 5104–77)

1–3. Je Tsongk'a-pa and his two chief disciples (*rJe yab-sras-gsum*)

Je Rinpoche, 'Precious Lord' is a title of the great teacher Lama Tsongk'a-pa (Tson kha-pa), or Lozang Trapa (bLo bzan grags-pa), who lived from 1357 to 1419 and is revered as the founder of the Gelukpa school. Just as the Panchen Rinpoche has paid his respects to him in the homage verses and preface above, so the Gelukpa producers of this collection of illustrations preface their work with this image of him.

He is shown as he is visualized in Guru yoga practices in the triad known as 'the Father and his two Sons' (Yab-sras-gsum). We may note that the Panchen Lamas are held to be incarnations of the youngest member of the triad, Kedrup Je.

As there is no description in this text, we give one from oral teachings on the Tsongk'a pa Guru yoga.

(2) On a jewel throne supported by lions, on a lotus, sun and moon seat sits the essence of your own Guru and of all the Gurus of the ten directions in the form of Lama Tsongk'a pa. His skin is white but shines a beautiful pink in places such as the lips and cheeks. His two hands are in the gesture of explaining the Dharma—the right hand facing outwards, reflecting the teaching of others, and the left facing inwards, the inner practice and realization of the teachings within oneself. Both hands hold the stems of lotuses, the flowers opening at the level of his ears; on the right hand flower is a wisdom sword and on the left a book of the *Perfection of Wisdom*, radiating light and sound of this scripture and the compassion and wisdom that arise from it. He wears the three robes of a monk, symbols of pure morality, and a pointed yellow hat, yellow for the clarity of his understanding and teachings and pointed for his sharp wisdom. His legs are crossed in *vajra paryanka*, symbolizing his attainment of the two Bodies of a fully enlightened Buddha.

At his heart is orange Mañjughosa; at his heart Vajradhara, patron of Tantra, and at his heart a dark blue HŪṂ syllable.

(1) On a lower throne on Tsongk'a-pa's right is his disciple Gyelts ap Darma Rinchen (*rGyal tshab Dar ma rin-chen*, 1364–1432) called *rGyal tshab* (Regent) because he was lineage-holder after Tsongk'a-pa's passing. He is very calm and peaceful. (3) On Tsongk'a pa's left is Kedrup Je (1385–1438), somewhat younger than Gyelts ap and slightly wrathful, with large eyes giving an impression of great power. Both these disciples have their right hands in the gesture of explaining the Dharma, their left in that of meditation and holding a book. They too wear monks' robes and yellow hats and sit cross-legged. They have the Marks and Signs of a Buddha and radiate light.

At their hearts are the deities they are emanations of, four-armed Avalokita and wrathful Vajrapani respectively. At either deity's heart is Vajradhara and at his heart a blue HŪṂ.

(*Description condensed from a teaching by Ven. Geshe Thubten Loden, Chenrezig Institute, Australia, 27 September 1978.*)

Also illustrated in 3001: 40–42.

1 SOME *SĀDHANAS* DESIRABLE AT THE BEGINNING FOR AUSPICIOUSNESS

[4–7. Wish-fulfilling-wheel White Tārā (*sGrol-dkar yid bźin khor-lo*)]

4 Wish-fulfilling-wheel White Tārā in the tradition of Atīśa (*Jo-lugs-kyi sGrol-dkar yid bźin khor lo*)

This sādhana is given in full by way of example. In subsequent sādhanas, the preliminaries and other standardized portions of the rite will be omitted.

Taking Refuge and generating Bodhicitta

Take Refuge, saying three times

I and all sentient beings of the destitutes as far as the limits of space, from now until we reach the supreme point of Enlightenment go for Refuge to the glorious holy Gurus

We go for Refuge to the deity hosts of the *maṇḍalas* of the Yidams

We go for Refuge to the Perfect Buddha *Bhagavans*

We go for Refuge to the holy Dharmas

We go for Refuge to the *Ārya* Sanghas

Generate *Bodhicitta*, saying three times.

To the Buddhas, the Dharma and the Supreme Assembly
[I go for Refuge till I am enlightened
By this practice of Giving and other Perfections
May I reach Buddhahood, so as to benefit beings.]

Perform the special generation of *Bodhicitta*, by saying three times

For the sake of all sentient beings, I must quickly win
Omniscience, the state of Buddhahood. Therefore I
shall undertake the visualization and recitation of *Ārya*
Wish fulfilling-wheel White Tārā

[*Front generation*]

At my heart on a moon is a white TĀM, whose light rays invite Wish fulfilling-wheel White Tārā surrounded by a host of root and lineage Gurus, Buddhas and Bodhisattvas, to the space in front [of me] OM VAJRA-SAMĀJAH, PADMA-KAMALAYE STAM. NAMO GURUBHYAH, NAMO ĀRYA-TĀRE SA PARIWARA MANDALABHYAH (*Om vajra* assembly, lotus-flower, *stam*. Homage to the Gurus, homage to Ārya tārā and her *maṇḍala* of attendants!)

[*Homage and Offering*]

By your kindness, Great Bliss itself
[Arises in a mere instant.
Jewel-like Guru Vajradhara.]
To your lotus feet I bow

Mother of the three times, Buddhas,
Giver of wealth of immortal life,
Tārā, granter of all desires,
With your deity host, I bow to you.

Offer greeting water with OM ĀRYA-TĀRE SA PARIWĀRA ARGHAM PRATĪCCHA SWAHĀ (*Om* Ārya tara and your attendants accept greeting-water, *swahā*!) Putting PĀDYAM in place of ARGHAM offer foot-washing water

With OM ARYA-TARE SA-PARIWĀRA VAJRA-PUSPE AH HUM and similarly with [PUSPE replaced by] DHŪPE, ĀLOKE, GANDHE, NAIWEDYE and ŚABDA[1] offer mentally the standard offerings [flowers, incense, light, perfume, food and music]

Recite three times [the Seven Limb prayer]

To the Three Jewels I go for Refuge
[All evil actions I confess.
I rejoice in migrators' merits,
I keep in mind Enlightenment

To Buddha, Dharma, and Supreme Assembly
I go for Refuge till I m enlightened
To realize my own and others' benefits
I shall generate *Bodhicitta*.

Having produced the thought of supreme *Bodhi*,
I shall look after all sentient beings as guests
And practice the pleasing, supreme *Bodhi* conduct
For the sake of migrators] may I realize Buddhahood!

Request [the deities] to come with OM VAJRA MUH!

[*The Four Immeasurables*]

Say

May all sentient beings have happiness and its cause!
May they be free of suffering and its cause!
May they be inseparable from sorrowless bliss!
May they all abide in measureless equanimity, free of bias, greed or hatred!

[*Dissolution of front generation*]

Contemplating that all *dharmas* are but one's own mind and the essence of Mind is the union of clarity and Emptiness like the moon in water, say OṂ ŚUNYATA JNANA VAJRA-SVABHAV ATMAKO HAṂ. (*Om* I am of the nature of the *vajra* essence of Gnosis of Emptiness.)

[*Self generation*]

Out of Emptiness increate mind appears as HŪṂ, whose sound fills space. From the HUṂ come a *vajra* ground and a wall, canopy and blazing mass of fire forming a guardian circle. In the middle, from BHRUṂ comes the physical world as a palace of moon-crystal. In the center from PAṂ comes a thousand-petaled white lotus with fully-developed stem, branches and leaves, and on its center, from A, an immaculate full moon. Thereon the essence of my mind appears as a white syllable TĀṂ, which turns into the stem of a white *utpala* whose stamens are marked with a white TAṂ. From this light-rays spread, make offering to the *Āryas* and benefit all sentient beings, come back and dissolve into it, transforming it into myself, the goddess Tārā of the Wish-fulfilling Wheel (*Cintamani cakra*), white as the moon, shining and immaculate like the moonstone and radiant with five-colored light-rays. She has an extremely peaceful smile and seven large eyes like *utpala* petals (i.e. three on the face, one on each palm and sole). Her right hand is boon-granting and her left thumb and ring finger hold at her heart the root of the stem of a white *utpala*, which opens, fully developed beside her ear. She has a graceful, affectionate manner and a beautiful pair of breasts and is embellished with a crown, earrings, choker necklace with pendant, long necklace, armlets, bracelets, girdle and anklets with strings of little bells on, of all kinds of jewels, especially white pearls, as well as numerous heavenly flowers. She wears a white silk scarf and lower body wrappings of assorted silks. The braids of her curly hair tied at the back of her neck, are waving. With a youthful body, she sits proudly in *vajra-paryanka*, with a moon as back-rest.

On a moon at her brow is a white OṂ, on a lotus at her throat a red ĀḤ, and on a sun at her heart a blue HŪṂ. In the dot of the HŪṂ on a white lotus and moon, is a white TĀṂ.

[*Invocation of Gnosis-being*]

From my heart, light-rays spread. From the abode of True Nature, whole deity host of Venerable *Āryā* White Tārā, VAJRA-SAMAJAH!

Make offerings with OṂ VAJRA ARGHAṂ SWĀHĀ, OṂ VAJRA-PĀDYAṂ SWAHĀ, OṂ VAJRA-PUSPE ĀḤ HŪṂ, etc., up to OṂ VAJRA-ŚABDA ĀḤ HŪṂ.

JAH HŪṂ VAṂ HOḤ! they dissolve into non-duality, Pledge-being and Gnosis-being becoming inseparable in essence.

[*Self empowerment*]

Once more from the HUṂ at my heart light-rays spread. Empowering deities, Conquerors of the Five Families and your attendants, VAJRA-SAMAJAH!

Make offering as before with OṂ PAÑCA-KULA-SA-PARIWARA ARGHAṂ, ŚABDA.

All you *Tathagatas* please grant me empowerment! Upon this request, the empowering deities, saying:

Just as, at the Holy Birth,
Gods made offering of baths
I, with purest, heavenly water
Offer you this bath likewise.

OṂ SARVA TATHAGATA ABHISIKATA-SAMAYA-ŚRĪ HŪṂ!
(*Om* glory of the pledge consecrated by all the *Tathagatas hūm*!)

empower me with the flask water. It fills my whole body, and purifies all stains of the two obscurations. Excess water overflows and becomes Ratnasambhava, who adorns my head.

[Make offering with] OṂ ĀRYA TĀRE SA PARIWĀRA ARGHAṂ ŚABDA, as before.

[*Praise*]

Gods and *asuras* with their crowns
Bow down to your lotus feet
Liberator from all problems
Mother Tārā—homage to you!

Recitation

Visualize: At my heart, on a lotus and moon seat is a white wheel with eight spokes and a rim. At its hub, on a moon, is a white TĀṂ surrounded by OṂ (please increase the life, merits and wisdom knowledge of myself), (*a*), HĀ, going clockwise, while on the eight spokes are the eight syllables TĀ RE TU TTĀ RE TU RE SWĀ. From the seed and mantra light rays spread, make offering to all the Gurus, Yidams, Buddhas and Bodhisattvas of the ten directions, perform for all sentient beings such benefits as increasing their lifetime, collect the compassion and inspiration of all Buddhas and dissolve back into the seed and mantra, which become of blazing brilliance and splendor.

During the meditation session, recite the ten-syllable heart mantra OṂ TARE TUTTARE TURE SWĀHĀ, remaining in this visualization of spreading and returning.

At the end of the session, recite 108 times the augmented mantra, OM TARE TUTTĀRE TURE MAMA AYUR-PUNYE-JÑĀNA PUṢTIM KURU SWĀHĀ [2] (*Om* O Tara Tuttarā Swift One increase my lifetime merits and gnosis *svāhā*) This is the all-purpose mantra and is the one used for continuous recitation (between sessions)

(All *dharmas* comprising the visible world become the *maṇḍala* of *Ārya* Wish-fulfilling-wheel White Tara They all dissolve into the guardian circle I visualized 1 the containing [*maṇḍala* environment] and the contained [deities] dissolve also into the TAM syllable at the heart[a] This too dissolves part by part, the loop into the head into the crescent into the dot into the flame The flame turns into the nature of clear light Once more I arise in the form of Ārya-tarā with OM at the brow AH at the throat and HŪM at the heart All things seen or heard are ultimately without true existence their appearance illusion-like quite pure in the essence of a Gnosis deity)

[*Dedication of merit*]

By this virtue may I quickly
Realize White Tārā, and
Establish each migrating being,
Without exception, in her state!

Permission rite

Comprises permissions of Body Speech and Mind that of Speech includes recitation-transmission for the mantra

Cf 3001 160 438 is similar but with the hands reversed

1 *Śabda* is generally spelled *sapta* in Tibetan transcription *Naivedye* (Food-offering Goddess) is more variable, here *nam tse*
2 This is the standard form of the White Tara mantra The spelling *ayur* ° is also common Sometimes *punye* and *jñāna* are interchanged e g 438 and *3001* 160

5 Wish-fulfilling-wheel White Tārā in the tradition of Bari Lotsawa (*Ba-ri lugs kyi sGrol-dkar yid-bźin khor-lo*)

As 4 but with the following differences

She has two eyes not seven The *utpala* she holds at her heart divides into three branches with three flowers by her ear, respectively small and closed opening, and fully developed, symbolizing the Buddhas of the three times Rather than proudly she sits with upright body

She is crowned with Amitābha

The wheel visualized at the heart when reciting is similar but with three rims On the inner rim are the Sanskrit vowels anticlockwise on the middle one the consonants, clockwise, and on the outer the *Heart of Dependent Arising*, clockwise

It is the augmented mantra that is recited as much as possible

Permission rite *three transmissions, of recitation inspiration and vow*

6 Wish-fulfilling-wheel White Tārā in the tradition of Nyen Lotsawa (*gNan lugs-kyi sGrol-dkar yid bźin khor-lo*)

Out of Emptiness from HŪM comes a guardian circle in the middle from BHRUM the physical world as a palace of moon-crystal In the center of this on a lotus and moon seat, from TAM appears myself the goddess Tara of the Wish-fulfilling Wheel *exactly as 4*

Crown Amitabha

The wheel at the heart is also as 4 but in addition has on the rim a garland of OMS.

Both the ten-syllable and augmented mantras are recited.

Permission *three transmissions, as 5 followed by washing, cleansing and protection' (bkru byabs-bcruṅ gsum), the last by proclamation of the truth (bden bdar)*

7 Wish-fulfilling-wheel White Tara in the tradition of *Mahāpaṇḍita* Vanaratna (*Pan-chen Nags-ran lugs kyi sGrol-dkar yid bźin khor lo*)

Visualization as 4 except that Tara is crowned with Amitabha and the wheel at the heart is triple-rimmed as 5 [1]

It says in the text[2] that only the all-purpose mantra I e the augmented one is recited

Permission *permissions of Body Speech and Mind That of Speech includes three transmissions recitation transmission of the mantra, and vow and inspiration transmissions*

1 Explicit description of the palace as square four-gated with all the characteristics is added
2 Tār 139 1-2, or possibly Vanaratna s text No texts explicitly of White Tārā are listed under Vanaratna in the Peking Tāngyur index

8 White Sarasvatī (*dbYans-can-ma dkar-mo*)

Out of Emptiness from BHRUM comes the vessel world with places used by hosts of *devas*, *ṛṣis*, *gandharvas* and *siddhas*, mountains forests and delightful lands of medicinal plants [1] In its midst is a white shining lake of milk, in which from PAM comes the stem of a white lotus fully developed, with a hundred thousand petals upon which from A comes a moon disk and on that my mind as a white HRIḤM which transforms into myself the goddess of sound Sarasvatī white, with one

face and two arms. She has a crouching *ardha-paryanka* posture. Her face, like the full moon, is embellished with a pair of darting eyes as bright as *utpalas*. Her left hand holds a *vīnā* (Indian lute) of *vaidurya* gemstone while the fingers of her right hand play it, producing an ocean of musical sounds. Half of her hair, as black as bees, is tied at the back of her neck and half is loose in individual strands, covering the upper part of her body. Her topknot is bound with a garland of white lotuses and the fringe of her hair adorned with various jewels. She is like a sixteen year-old, with prominent, full breasts, a slender waist and a graceful, smiling manner. Her white scarf of heavenly cloth and fluttering lower garments variegated like a rainbow are moving. She is adorned with many ornaments of precious gems, such as a jewel on top of the head, earrings, choker, bracelets, anklets, rings, girdle, pendant necklace, long necklace and strings of little bells (on the feet).

Looking down, my heart is like a plantain flower rising up, it assumes the appearance of a red *utpala* in bloom, with a white OM inside.

The Gnosis-being is drawn from Sarasvatī in a grove of the vidyādharas on a seashore in the south, and established in the heart in the form of a 'wheel of vowels' (dbyans-can-gyi 'khor lo), a vast, eight-petaled white lotus, on whose center, green with orange stamens, is an immaculate moon, and in the center of this a white HRIHḤ with a flame-like tip [to the anusvāra] (nāda), while on the eight petals are the [sixteen] vowels, two on each, clockwise, like a garland of white lamps.' After this, the practice is visualization without recitation of a mantra, light from the seed syllable and vowels eliminating ignorance and increasing wisdom.

Permission. *permissions of Body, Speech and Mind and of Qualities and Activities together.*

Deviation: the vīnā is not of vaidurya, which is dark blue, but apparently of wood.

Cf. 300 I, 157.

1 According to *Mey, smon-lham* = *gźi-kuñja*, 'mourtain bower', *kuñja* being especially used for the bower of Sarasvatī.

9. Six-limb Tārā,[1] after Nyen Lotsawa (*gÑan-sgrol yan-lag drug-pa*)

Out of Emptiness, from PAM comes a lotus and from A a moon disk, on which is the essence of my mind as a TĀM, becoming a green *utpala* marked with TĀM. From this light spreads, makes offering to the *Āryas* and benefits sentient beings, returns and dissolves into the TĀM and *utpala*, transforming them into myself Venerable Tara, green, with one face and two arms: the right making the gesture of granting boons, the left holding at her heart with thumb and ring finger the root of a blue *utpala*, its flower opening beside her ear. She is smiling and very peaceful. Her curly hair is tied on the left and hanging down, twisted, on the right. She has the appearance of a sixteen-year-old, her back rests on a moon. A scarf of thin silk covers her breasts and she wears a skirt of various silks. She is sitting in the *lalita* posture, her right leg slightly extended and her left bent.

At her heart, on (from PAM) a lotus and (from A) a moon disk, a green TĀM, from which light spreads, inviting Venerable Tara from Potala, surrounded by a host of Buddhas and Bodhisattvas.

Crown. Amoghasiddhi.

Recite principally the ten-syllable mantra (*as 4*).

If desired, also recite the long *dhāraṇī* as much as possible: NAMO RATNA TRAYĀYA. NAMA ĀRYA AVALOKITEŚWARĀYA BODHISATWĀYA MAHASATWAYA MAHA-KĀRUṆIKĀYA. TADYATHA: OM TARE TUTTARE TURE MAMA KKTE SARVA-DUSTAM PRADUṢTAM[2] JAMEHAYA STAMBHAYA MOHĀYA BANDHAYA, HUM HŪM HUM PHAT PHAT PHAṬ SARVA-DUSTAM[2] STAMBHANI TĀRE SWĀHA![3] (Homage to the Three Jewels! Homage to Lord Ārya-avalokita, the Bodhisattva and *Mahāsattva*, greatly compassionate! As follows. *Om* O Tarā Tuttārā! Swift! One, crush all wickedness and corruption on my account, paralyze, confuse, bind [it] *hūṁ*. Saviouress paralyzing all wickedness, *svāhā*!)

Permission. *three transmissions: recitation transmission of the heart mantra, the long dhāraṇī and the 108 Names,[4] and vow and inspiration transmissions.*

This is a standard Green Tārā; see also 133–4, 285, 439.

1 Six-limb (Skt. *ṣad-aṅga*) does not refer to anything within the *sādhana* of this deity but to a connection with the Tantric system known as the *ṣaḍaṅga yoga*.
2 X *duṣṭāṁ* each time.
3. Cf. 133 (ii).
4 *The Hundred and Eight Names of the Venerable Ārya Tārā* (*Āryā Tārābhaṭṭārikā-nāmāṣṭottara-śataka-stotra*), for translation see Willson, *HPT* 94–104.

[10-12. The three red deities (*dMar-po skor-gsum*)]

10. Kurukulla of the so-called Three Red Deities (*dMar po skor gsum-du grags pa'i rnam-gi Ku ru-kulle*)

Tār. Venerable Kurukullā from the profound Dharma connected with the venerable Sakyapa instructions, the Three Red

Deities. *Also* Kurukulla from the *Hevajra Tantra*[1] in the tradition of Lalitavajra.[1]

Out of Emptiness, the eight charnel grounds; amidst them from PAM comes a red lotus; on its center from RAM comes a sun disk, on which is a red HRĪḤM, with long mark and *visarga*. From this spread light-rays like hooks and nooses, which make offering to the *Āryas*, establish all sentient beings in the state of the Venerable Lady, return and dissolve into the HRĪḤM, transforming it into myself: Venerable Kurukulla, red, with one face and four arms. The first pair draw a bow of flowers and red-*utpala*-headed arrow to her ear; the other right hand holds a summoning hook and the other left an *utpala* whose root forms a noose. With fangs just showing, three eyes and full breasts, she is like a sixteen-year-old. Her tawny hair streams upwards; she is crowned with five dry skulls, has a long necklace of fifty fresh [heads], is adorned with the five bone ornaments, and wears a tiger-skin loincloth. She abides in *ardha-paryanka* dancing posture: left leg extended, on a human corpse whose head shows to her left, amid red light-rays and a blazing mass of fire.

At her crown is OṂ, at her throat AḤ, at her heart HŪṂ. In the center of her heart is a red *utpala*, and on a sun on its center a red HRĪḤM.

Abode: the Cave of Knowledge (*Rig byed kyi phug* = **Veda-guhā*).

Crown: Amitābha.

Praise:

> Loving and affectionate, ruby-colored,
> With lovely one-faced, four-armed, two-legged body,
> Holding arrow, bow and hook and noose
> Of *utpalas*, Lady of Knowledge[2]—homage to you!

Recitation: visualize, on a sun at the heart is red HRĪḤM surrounded clockwise by the mantra. These gather the inspiration of the Buddhas and Bodhisattvas and all the virtues of *saṃsāra* and *nirvāṇa* in the nature of red light rays, dissolving into me. Recite without distraction: OṂ KURUKULLE HRĪḤM SWAHĀ, counting on a rosary of red sandalwood over the ring finger.

Permission: permissions of *Body, Speech and Mind*, and optional torma empowerment.

See also 201, 468

1 Cf. P2444.

2 bCom ldan rig byed-ma = *Bhagavatī *vedī*

11. Red Śrī Ṭakkirāja (dPal 'Dod rgyal dmar po)

Tar: Ṭakkirāja from the Three Red Deities.

Out of Emptiness, from PAM comes a red lotus with thirty-two petals, on its center, from RAM a sun disk, and on this from a red HŪṂ comes a semicircular mansion of ruby, with one gate in the middle of this; from PAM comes an eight-petaled red lotus on its center from RAM a sun disk, and upon this my mind as a red HŪṂ. From this spread inconceivable light-rays like hooks and nooses, which make offering to the *Āryas* and subjugate the world and all its beings, drawing them back in the form of red light-rays to dissolve into the HŪṂ. This melts into light and becomes myself: Ṭakkirāja,[1] ruby-red and blazing with light, with one face, two arms and three eyes. His right hand brandishes a hook, summoning the three worlds, the left with threatening forefinger, holds a noose at his heart. He abides in *pratyālīḍha* (right leg bent). He has a topknot of tresses, is adorned with jewels and snakes, and wears a red silk scarf and a skirt of various silks.

In his lap is the Mother, Increaser-of-Bliss (*bDe-ba rgyas-byed-ma* = **Sukha vardhanī*), red, with one face, two arms and three eyes: her right hand brandishing a hook and her left holding a flask full of nectar and embracing the Father. Her legs too, in *ālīḍha* (right extended), are wound round the Father. Both Father and Mother are amid a mass of blazing fire of Gnosis.

At the Father's heart is a red HŪṂ, encircled clockwise by the mantra to be recited, also red.

Abode: Sukhāvatī.

Crown: Amitābha.

Visualize: From the mantra-string surrounding the HŪṂ at my heart light-rays spread. They gather the subjugating activity of all the Buddhas and all *siddhas* in the form of red light-rays and absorb into the seed and mantra. Again light-rays spread. From their tips come innumerable Ṭakkirājas holding hooks and nooses, who subjugate the three realms. Counting on a rosary of red sandalwood or lotus over the ring finger, recite twenty-five times each session the long (330 syllable) mantra: OṂ WAŚAṂ KURU HOḤ OṂ KUSUMA-MĀLIBHI HŪṂ JAḤ OṂ VAJRA KUSAJIKAṂSHEḤ THATHATHA OṂ GROGEMA-KRITE many migrators[2] WAŚAṂ KURU HOḤ KA KADHAYA KADHAYA, KHA KHAHI KHAHI GA GARJAYA GARJAYA, GHA GHATAYA GHATAYA, CA CALAYA CALAYA, CHA CHATAYA CHATAYA, JA JAṂBHAYA JAṂBHAYA, JHA JHATAYA JHATAYA, TA TALAYA TALAYA, THA THAKAYA ṬHAKAYA, DA ḌABHAYA DABHAYA, DHA DHAKAYA DHAKAYA, NA NAŚAYA NAŚAYA, TA TAṂBHAYA TAMBHAYA, THA THOBHAYA-

THOHHAYA, DA DARAYA DARAYA, DHA DHARAYA DHARAYA, NA NAŚAYA NAŚAYA, PA PATAYA PATAYA, PHA PHATAYA PHATAYA, BA BANDHAYA BANDHAYA, BHA BHETAYA BHETAYA, MA MARAYA MĀRAYA, YA YOHAYA YOHAYA, RA ROHAYA ROHAYA, LA LOHAYA LOHAYA, WA WAHAYA WAHAYA ŚA ŚOSAYA ŚOSAYA, SA SUSHYA SUSHYA, SA SADHAYA SADHAYA HA HANAYA HANAYA, KSA KṢOHAYA KSOHHAYA. Many migrators WAŚAM KRITI, WAŚAM KURU HOH. ŚĀNTIM KURU, PUSTIM KURU KSAYAM KURU KṢOHHAM KURU MARAM KURU SWAHA. OM SIDDHI SAKVA-SIDDHI MAHĀ-SIDDHI PŪJA AGNITAM BHANATE MARANAM, many migrators WAŚAM KURU HOH

(*A much abbreviated translation Om* subdue *hoh! Om* by those with flower garlands *hūm pah.* subdue the many migrating beings *hoh! Ka ? ? khe* devour devour *ga* growl growl *ghe* slay slay (*through the alphabet to*) *ha* smite smite *ksa* shake shake! Subdue subdue the many migrating beings *hoh!* Pacify, increase destroy shake kill *svāhā!* subdue the many migrating beings *hoh!*)

The short mantra of X—Om takkirāja hūm phaṭ—does not occur in this text

Permission *permissions of Body Speech and Mind*

1 The Sanskrit is established from *Nispanna-yogāvali*, where Takkirāja (translated 'Ded-kyi rgyal po) appears in several *mandalas* as one of the ten *krodha* deities, and confirmed by the offering mantras
2. 'Many migrators translates the Tibetan phrase *gro-ba mun-po*

12. Great Red [Śrī] Ganapati ([*dPal*[Ri]] *Tshogs-bdag dmar-chen*)

Tār Ganapati from the Three Red Deities

[Self-generation.][1] wrathful king Bhūta-dāmara, Spirit-subduer blue, with one face and four arms, the first right holding a *vajra* with a three pointed flag, the first left a blood-filled skull at his heart, the other pair drawing behind him an arrow and bow He has yellow, upward-streaming hair etc., and abides in *pratyālīdha* on a human corpse amid blazing fire

A complete sadhana of Bhuta-damara is performed including reciting 108 times or more the mantras. OM SUMBHA-NISUMBHA HŪM HŪM PHAT OM GRHNA GRHNA HŪM HŪM PHAT OM GRHNAPAYA GRHNAPAYA HŪM HŪM PHAT OM ĀNAYA HO BHAGAWĀN VAJRA HŪM HŪM PHAT

[Front generation] In front of me visualized as the great wrathful one in a mountain cave of *vaidūrya* rock, is an eight petaled red lotus on its center a wealth-owner as a blue rat vomiting all kinds of jewels, and upon this a red GAH which transforms into glorious Ganapati (*Tshogs kyi bdag-po*, 'Master of Hosts'), red and elephant faced with a sharp white tusk and three eyes His black hair is tied on top of his head and marked on top with a wish-granting gem and he wears a diadem of red silk Of his twelve arms the six right hold an axe, a javelin,[2] a hook a *vajra* a sword and a throwing spear the six left a wooden pestle a bow a *khatvāṅga* a blood-filled skull a skull full of human flesh and a shield and a flag tied to a spear together The *vajra* and skull of blood are held at his heart and the rest brandished aloft He wears a skirt of various silks and is adorned with all kinds of jewel ornaments He abides with left leg extended in *ardha-paryanka* dancing posture amid a dazzlement of red light rays

Amid his heart is a red GAH

Abode the Pāndu kambala rock in the heaven of the Thirty-three

Crown. Amitābha

Praise

Sprung from non dual Gnosis of
The *vajras* of Conquerors Body, Speech Mind,
Host lord [3] Host-ruler [4] Ganapati,
Chief of Obstructors worship and praise!

Mantra OM AH GAH HŪM SWĀHĀ [5] Also recite the mantras of White Ganapati [6] OM WARA KATAYA[7] SWĀHĀ OM WAKAT-EKA-DAMSTRA BINDHA[8] HŪM PHAT SWĀHĀ OM BHRUM GANAPATIYE SWĀHĀ.

Permission *permissions of Body Speech and Mind commands (as follows)*

Śrī-gaṇapati keep company with these *vajra* disciples like a shadow and from now until they attain Enlightenment perform the activity of calming all impediments obstacles and adversity and guarding, protecting and hiding them! Perform the activity of making all favorable conditions lifetime merits wealth and power, increase more and more! Perform the activities of subjugating the many migrating beings, divine, spirit or human, supplying their wishes, free of want of all food clothing or enjoyments, bringing inconceivable benefit and happiness to many sentient beings and the Buddha's Teaching, and ultimately attaining perfect Buddhahood!

1 No regular *sādhana* of this Ganapati is given in K. he is invoked only in the Permission rite Evidently once he has been enjoined in this rite to protect the disciple s practice he is expected to go on doing that without being told again.
2. Javelin (*mda -chen*) see Glossary
3 *Tshogs-rje* = Gaṇeśa
4 *Tshogs-dbon* = Gaṇēndra or Gaṇēśvara

5 Cf *Sm* 307
6 Cf 335
7 Also *vajra*; but perhaps read *vam-katāya*, "to you with the excellent temples" referring to his elephant head.
8 Perhaps read *vikataika dainstra-bhinna* "huge one with one tusk broken" In Hindu myth, Ganesa broke off one of his tusks in a rage and the same feature is found in Buddhist iconography

13. Yellow Vajrasattva (*rDo-rje-sems-dpa' ser-po*)

At my heart from A comes a moon On it is a yellow HŪṂ from which light rays spread cleansing all my karmas, defilements (*kleśa*) sins and obscurations I become Vajrasattva yellow and radiating white light rays My right hand presses a *vajra* to my heart my left rests a bell on my side. I am seated in *sattva-paryaṅka*, adorned with silks and all the jewel ornaments on a lotus and moon with a back rest of moonlight

At my heart on a moon is a yellow HUṂ

Recite without distraction Vajrasattva s hundred-syllable mantra. OṂ VAJRASATTVA SAMAYAM ANUPALAYA, VAJRASATTVA TWENŌPATISHA, DRDHO ME BHAVA SUTOŚYO ME BHAVA, SUPOŚYO ME BHAVA ANURAKTO ME BHAVA, SARVA-SIDDHIM ME PRAYACCHA SARVA-KARMASU CA ME CITTAM ŚRIYAṂ KURU HŪṂ, HA HA HA HA HOḤ BHAGAVAN SARVA-TATHĀGATA VAJRA MA ME MUÑCA VAJRĪ BHAVA MAHA-SAMAYA-SATTVA ĀḤ HŪṂ PHAT

(*Om* Vajrasattva preserve the pledge Vajrasattva be here close by be fixed for me be my excellent satisfaction, be my excellent nourishment be my attachment, grant me all realizations and in all actions make my mind glorious *hūṃ ha ha ha ha hoḥ Vajra* of all the *Tathāgatas* do not abandon me Vajra wielder, Great Pledge Being, *aḥ hūṃ phaṭ*!)[1]

Request Please purify all my broken and damaged pledges

Conferral by recitation transmission alone.

(*Lineage from Atiśa*)

1 This is just a possible literal meaning For an interpretation, see Lama Yeshe (1995) 279–80

2 *TATHĀGATAS* IN DESIRE FREE ASPECT

14 The Sage of Vajrasana [and his two attendants] (*Thub-pa rdo rje-gdan [gtso-'khor-gsum*[kk]*]*)

(a) Out of Emptiness comes a jewel throne supported in the four cardinal directions by the four Maras and in the intermediate directions by four lions On it, on a lotus and moon disk, from HŪṂ comes a yellow *vajra* marked with HUṂ, which transforms into myself the Sage of Vajrasana (*Vajrasana muni*)[1] the color of refined gold with one face and two arms, the right hand touching the earth the left in the gesture of concentration Seated in *vajra paryanka*, he wears the dull red robes of a monk The crown of his head bears an *usnīsa* and he has the attributes of a *brahmacārin*.

(b) On his right is yellow Maitreya (*Byams-pa*), his right hand holding a jewel fly whisk and his left a flowering branch of a *nāga* tree (c) On his left is white Avalokita (*sPyan ras-gzigs*) his right hand holding a jewel fly-whisk and his left a lotus Both have jewel ornaments and skirts of various silks, and are looking at the Lord's face

The Lord is crowned with Aksobhya, Maitreya with Vairocana and Avalokita with Amitābha

Mantra. OṂ ĀḤ VAJRA HŪṂ SWAHĀ

Request Please inspire me and all sentient beings with your Body Speech Mind Qualities and Activities!

Permission three transmissions (as 5).

(*Lineage from Vajrasana pada the Elder and Younger*)

Cf Sm 3 also 3001 1–3 where Śākyamuni's attendants are Maitreya and Mañjughoṣa

1 He is called Śākyamuni in offering mantras.

15. Lord of the Array of the Triple *Samaya* (*bCom-ldan-'das dam-tshig-gsum bkod*)[1]

(a) Out of Emptiness, from a green PAṂ comes a polylotus marked with PAṂ and from A a moon seat on which is a golden-colored TRAḤ From this light spreads and reabsorbs, transforming it into myself the Lord King of the Array of the Triple *Samaya* (*bCom ldan das Dam tshig-gsum-bkod rgyal-po = Bhagavan Trisamaya-vyūha rāja*) a shining golden color, with the attributes of a *brahmacarin* and complete with the Marks and Signs His legs in *vajra paryanka* his two hands make at his heart the gesture of explaining the Dharma and he is wearing the three robes of a monk.

(b) On his right is yellow *Vajradhara (*rDo-rje- dzin*), his two hands at his heart with folded palms holding a yellow *vajra*. (c) On the left is yellow *Vajradharā (*rDo-rje dzin ma*) her right hand holding a gem and her left a *vajra*. (d) In front on the left is green *Ananta darikā (*Bu-mo mtha' yas-ma*), her right hand raised in homage and her left holding a lotus. These three are peaceful and adorned with silks and jewels.

(e) In front on the right is red *Ananta-daraka (*Khye'u mtha-yas pa*) his right hand holding a knife and his left a skull full of flowers. With all the wrathful attributes and adorned with a tiger-skin and snakes, he sits with left leg extended.

The Lord is crowned with Vairocana and the attendants with the principal deity.

Mantra.[2] NAMAS TRAIYADHIKĀNĀM TATHĀGATANAM[3] SARVATRA APRATIHATA-VASTI DHARMATA BĀLINĀM.[4] OM ASAMA-SAMA SAMANTATO[5] ĀNANDA-VASTI ŚĀSANAM[6] HARA HARA SMARA SMARANA, VIGATA RĀGA BUDDHA-DHARMATE SARA SARA SAMA-BĀLA[7] HASA HASA TRĀYA TRĀYA[8] GAGANA MAHA-VARA UKSANE[9] JWALA JWALANA SĀGARE[10] SWĀHĀ

{*Roughly translated* Homage to the *Tathāgatas* of the three times whose lineage (? *āvali*) in essence dwells (*Sm* pervades) everywhere unobstructed! *Om* you equal to the unequalled, whose teaching dwells in joy (*Sm* pervades infinity) completely, take take[11] remember remembering, you with the qualities of a Buddha devoid of passion, move move, you of equal power(?),* smile smile protect protect, you with the great supreme Marks like the sky, shine shining ocean, *svāhā*!}

Permission, permissions of Body Speech and Mind

Principal cf 200, 3001 86 All five deities cf Ngor 2.

1 Lord (bCom-ldan 'dos = *Bhagavan*) MS has Sage (*Thub-pa – Muni*). RK adds Five-deity' (*lha lnga ma*) Triple *samaya* the pledges of the Sage's Body Speech and Mind This form of Śākyamuni originates in the *Trisamaya vajra-rāja nāma tantra* (P 134/Toh. 502)

2 Versions considered two in R and one in X for 15, the same again for 200 *Sm* 1 p 2. Only the significant variants are noted.

3. 15 *tathāgata-kānam* 200 *sarva-tathāgatānām*.

4. *Sm apratihatāvāpti dharmatāvalinām*

5 200 *Om asama-sama samanta/* in 15 *Am asama-samantato*

6. *Sm anantatā vāpti-śāsani*

7 15 200 *sāra sāra sama-bala*

8 200 15 *Sm trāya trāya*

9 200 *Sm* 15 *-marhina-uksana*

10 R X *sagarehagare/sagara* twice each, *Sm sāgare*.

11 Or 'convey convey [it]

16–38. The Sage with the Sixteen Elders (*Thub-pa gnas brtan bcu-drug-gis bskor ba*)

Self generation any Yidam (optional)

Front generation Out of Emptiness comes a Pure Land adorned with all the ornaments in its center is a square four-gated mansion made of all kinds of jewels and precious materials, fully furnished In the middle is a jewel throne with a lotus and moon seat, surrounded by sixteen lotus seats. Inside the east gate and at the four gates are seats of jewels, and there are inconceivable offering-clouds like those described in the biography of Samantabhadra

After prayers of invocation the Sage his entourage of the Sixteen Great Elders, their servant *upāsaka* Dharmatrata (*dge-bsnen Dharma tā la*) and the Four Great Kings and their attendants take their seats

(16) In the center is the Lord the *Tathāgata*, the glorious Conqueror Śākyamuni (*Śākya thub-pa*) golden-colored, his right hand touching the earth and his left making the gesture of meditation and seated in *vajra paryanka*

[17–32 *The Sixteen Elders*]

On the surrounding lotuses, going clockwise from the East, are (17) Aṅgaja holding a censer and a fly whisk, (18) Ajita, in meditation (19) Vanavasin, with raised forefinger and fly-whisk (20) Kalika, holding gold earrings (21) Vajrāputra, with raised forefinger and fly-whisk, (22) Bhadra [with gestures of] explaining the Dharma and meditation, (23) Kanaka vatsa with a precious noose (24) Kanaka bharadvaja in meditation, (25) Bakula with a mongoose, (26) Rahula, with a jewel crown (27) Cūḍa-panthaka (*Lam-phran brtan*) in meditation, (28) Pindola-bharadvaja, holding a book and an almsbowl, (29) Panthaka (*Lam-brtan*), explaining the Dharma and holding a book, (30) Nagasena, holding a flask and a monk's staff, (31) Gopaka holding a book and (32) Abheda (*Mi-phyed pa*), holding a *stūpa* of Enlightenment They have the aspect of *Arhants* and Elders (*sthavira*) with senses tamed

(33) Inside the east gate is the great *upāsaka* Dharmatrāta (*Chos rlid*),[1] holding a fly whisk and a flask He has his hair in a topknot and is carrying a bundle of books [on it] He is looking at Buddha Amitābha and emanating a tiger from his right knee

[(34) The Chinese monk Ho-shang is not mentioned in the text. He is shown holding a rosary in his right hand and a bag in the left, in conformity with his Chinese name Pu tai Ho-shang, 'the priest with the bag'.[2] He was the messenger who brought

the letter from the Chinese emperor inviting the Sixteen Elders to visit China.[3]]

[*35–38 The Four Great Kings* (*Catur mahārāja*: *rGyal-po chen-po sde bźi*)]

(35) At the east gate is Dhṛtarāṣṭra, white and holding a lute. (36) At the south gate is Virūḍhaka, blue and holding a sword. (37) At the west gate is Virūpākṣa, red and holding a serpent noose and a *caitya*. (38) At the north gate is Vaiśravaṇa, yellow and holding a banner marked with a wish-granting gem and a mongoose. Each is accompanied by innumerable attendants.

Mantra: OM MUNI MUNI MAHA-MUNIYE SWĀHĀ.[4] (*Om* O Sage, Sage, Great Sage, *svāhā*!)

Homage and Offering to the Sixteen Elders (*gNas-brtan phyag-mchod*, also known as *gNas-bcu*)

For convenience, this work, much of which is used both in the present sadhana and that of Plates 421–3, besides verses 20–37 being quoted with the relevant illustrations (our Plates 16–33) in the blockprint edition, is here given complete.

[*Invocation*]

1 Triple Refuge and servants, in all times and places,
Listen with wisdom and love to afflicted beings.
And from your infinite Lands, by unstoppable magic,
Come and stay here amidst our sea of off'rings!

2 Amidst a land as flat as the palm of the hand,
Bedecked with jewel ornaments, trees and lakes,
In a square, four-gated, jewel [mansion]
Are seats adorned with lotus, sun and moon.

3 Protector of Beings, who by compassion sets
Disciples of th Age of Conflict on the Path
To Freedom! Supreme Sage, and you, great Elders
With your attendants, please come to this place!

4 Come, Conquerors and your Sons, of the ten directions,
And Hearer Sangha of the ten directions,
Who dry up the sea of defilements with fire of wisdom
And serve as a field of merit for Liberation!

5 Invited by offerings as an object of worship,
Come for the good of migrators, because of our off rings!
Guardians of the Dharma, in whose hands
The Lord of Beings, the Lion of the Śākyas, put

6 The Doctrine, openers of the jewel box
Of the Scriptures, please, great *Arhants*, stay!
We invite you so that true Dharma may flourish—
Come for the good of migrators, because of our off rings!

7 At the Sage's command upholding the Doctrine's banner
Aṅgaja, Ajita, Vanavasin and
Kālika Vajraputra, Bhadra, then
Kanaka vatsa, Kanaka-bharadvaja

8 Noble Bakula, also Rahula,
Cuḍapanthaka, Piṇḍola-bharadvaja,
Panthaka, Nagasena, Gopaka and
Abheda, with your attendants! Please come here!

9 Though Buddhas, perfect in gnosis and abandonments,
Because of disciples you uphold the Hearer method,[5]
Sixteen Elders, Dharma protectors with special
Duties, please come here and sit on these seats!

10 Guards of the Doctrine, to whom the *Sugata*'s order
Is paramount, Sixteen Elders who've renounced
Your own advantage and seek others' good in *saṃsāra*'s
Thickets, by your sworn compassion, come here!

11 *Upāsakas*, seekers of Refuge, true-word hearers,[6]
Servants of the Three Jewels, Please be present!
Invited to the island of jewel merits
Come for the good of migrators, because of our off rings!

Homage

12 Welcome here, O Conqueror!
As long as we, who have our share
Of merit, make you offering,
Please remain, O Conqueror!

13 By your kindness, Great Bliss itself
Arises in a mere instant.
Jewel-like Guru Vajradhara,
To your lotus feet I bow.
(*Refrain.*) Inspire it that the Doctrine flourish!
(*Repeated after each verse, 13–19*)

14 Lord, endowed with great Compassion!
Teacher, knowing everything!
Field of ocean like virtues and merits!
O *Tathāgata*, homage to you!

15 Free of attachment through purity!
Through virtue released from realms of woe!
Uniquely supreme Ultimate!
Peaceful Dharma, homage to you!

16 Teaching the Path from freedom to freedom!
Well established in the Trainings!
Best of fields, endowed with virtues!
Saṅgha, homage to you too!

17 Cleanser of all ill destinies
Of all migrators in the three realms,
Turner of the Wheel of Dharma,
Lion of the Śākyas: I bow to you!

18 Liberated from all faults
And adorned with every virtue,
Sole friend of all sentient beings,
Omniscient One: I pay you homage.

19 You who taught birth and destruction
And the method by which both
Are abandoned: Dependent Arising,
King of Sages! Homage to you!

20 With golden-colored, beautiful body
Whose matchless view cannot sate one,
One-faced, two-armed, and sitting cross-legged,
Earth touching and in *samādhi*: homage!
(*Refrain.*) Inspire it that our gurus' lives
Are long, and that the Doctrine flourish!
(*Repeated after each verse, 20–39*)

21 On great snowy Kailās mountain
Noble Elder Aṅgaja,
Surrounded by thirteen hundred *Arhants*
Holder of censer and fly whisk: homage!

22 On the crystal mountain of
The seers: Elder Ajita,
Surrounded by one hundred *Arhants*,
Both hands in meditation: homage!

23 In a cave of Seven-leaf Mountain,
Noble Elder Vanavāsin
Surrounded by fourteen hundred *Arhants*,
With forefinger and fly-whisk: homage!

24 In Jambudvīpa's Copper Isle[7]
Noble Elder Kālika,
With eleven hundred *Arhants*
Holder of golden earrings: homage!

25 In the island of Ceylon,
Noble Elder Vajriputra,
Surrounded by one thousand *Arhants*
With forefinger and fly whisk: homage!

26 On an island of the river
Yamunā: Noble Elder Bhadra,
Surrounded by twelve hundred *Arhants*
In teaching and meditation: homage!

27 In the holy land Kashmir,
Noble Elder Kanaka-vatsa
Surrounded by five hundred *Arhants*
Holder of precious noose: O homage!

28 In Godanīya: western land
Elder Kanaka-bharadvaja,
Surrounded by seven hundred *Arhants*
With both hands in meditation: homage!

29 In northern Kuru continent,
Noble Elder Bakula,
Surrounded by nine hundred *Arhants*
Both hands holding a mongoose: homage!

30 In the land of Priyaṅgu,
Noble Elder Rāhula,
With eleven hundred *Arhants*,
Holder of a jewel crown: homage!

31 On the mountain Vultures' Peak,
Elder Cuda-panthaka,
Surrounded by sixteen hundred *Arhants*
Both hands in meditation: homage!

32 In Videha, eastern continent,
Elder Piṇḍola bharadvaja,
Surrounded by one thousand *Arhants*
Holder of book and almsbowl: homage!

33 In the Trayastriṁśa heaven,
Noble Elder Panthaka,
Surrounded by nine hundred *Arhants*
With book and teaching gesture: homage!

34 On Vipula-pārśva, king of mountains,
Noble Elder Nāgasena,
Surrounded by twelve hundred *Arhants*
Holder of flask and monk's staff: homage!

35 On that king of mountains Bhuhu,
Noble Elder Gopaka,
Surrounded by fourteen hundred *Arhants*
Holder of book with both hands homage!

36 In Himalaya king of mountains
Noble Elder Abheda
Surrounded by one thousand *Arhants*
Holder of Bodhi *stūpa* homage!

37 Dharmatrata *upāsaka*
Hair bound in topknot bearing a book
With Amitābha in front of him,
Holder of fly-whisk and flask homage!

38 Dhrtarastra, Virūdhaka,
Virupaksa, Vaiśravana,
Controlling their followers guard the four
Gates Four Great Kings homage to you!

39 To all worthy of respect,
Bowing with bodies many as
All realms atoms in all aspects
With supreme faith I pay homage
(*Refrain*) Inspire it that our gurus lives
Are long and that the Doctrine flourish!

Offering the Seven Limbs

From The Vow of the Conduct of Bhadra (*Bhadracari pran dhāna*)[8]

1 Homage to the Tathāgatas

a With body, speech and mind together

1 To all the Lions of Men who in the three times
Have come into the world in the ten directions—
To all of them, without exception—I
Pay homage in faith with body, speech and mind

1b Homage with the body

2 By virtue of the vow of Bhadra Conduct,
In the mental presence of all the Conqu'rors
I make prostration to them all by bowing
With bodies as many as th atoms of their Lands[9]

1c Homage with the mind

3 On one atom Buddhas sit, as many
As the atoms midst their Buddha-Children,
Thus I visualize the Dharma realm[10]
All entirely filled with Conquerors.

1d Homage with the speech

4 In inexhaustible oceans of their praises
With every sound from an ocean of vocal members
Proclaiming the virtues of all the Conquerors,
I give praise to all the *Sugatas*

2 Making offering to them

a Surpassable offerings

5 Superb flowers and garlands, instruments of
Music unguents finest parasols
And the best of lamps and excellent incense—
With these I make off ring to the Conqu rors

6 Finest raiment and superb perfume,
Powdered incense equal to Mount Meru
All the best of most distinguished splendor—
With these I make off ring to the Conqu rors

2b Unsurpassable offerings

7 Off rings that are vast and supreme I
Visualize for every Conqueror
I, by power of faith in Bhadra Conduct,
Honor and make off ring to all Conqu rors

3 Confessing one's faults

8 Whatever evil deeds I may have done
With body speech or likewise with the mind
Under the power of greed, hate and delusion
Every one of them do I confess

4 Rejoicing in merits

9 Whatever merits all Conquerors Buddha Children
Pratyekas, *Āryas* training and past training,
And worldly beings have throughout the ten
Directions I rejoice in all of them

5 Urging the Tathāgatas to turn the Wheel of Dharma

10 All [you] Lights of the Worlds of the ten directions,
Who have awakened to *bodhi* and realized
Non-attachment I urge all you Protectors
To turn the unsurpassable Wheel [of Dharma]

6 Requesting them to remain

11 Those who wish to demonstrate *Nirvāna*
I request with folded palms to stay
For eons as many as th atoms of their Lands
For all beings' happiness and welfare

7 Dedicating the roots of virtue one has gathered

12 Whatever little virtue I have gathered
From prostrating, offering, confessing,
And rejoicing, urging and requesting,
I dedicate it all towards Awakening

[*Requests, and verses of auspiciousness*]

40 Host of Noble *Arhants*, emanations
Of Buddhas, guarding the Doctrine for migrators
Sake, O Sixteen Elders, real Three Jewels[1]
Long may the doctrine remain—inspire it thus!

41 Sixteen thousand four hundred attendants
Of the compassionate-natured Sixteen Elders
Who've crossed *samsāra*'s ocean and lack defilements!
Long may the doctrine remain—inspire it thus!

42 *Arhants*, cherishers of all sentient beings,
Perfect in knowledge and conduct, great objects of
off ring
For all beings, O great Noble Persons!
Long may the doctrine remain—inspire it thus!

43 Through these roots of merit, my own and others,
May the Doctrine, source of wall-being, flourish!
All origins of suffering abandoned,
May the sea of Becoming soon dry up!

44 May [we] fully complete the ocean of merits,
Purify the ocean of wisdom knowledge,
Perfect without exception the ocean of virtues,
And so become superior to the whole world!

45 Accomplishing the work of the three times'
Conqu rors,
The two heaps' completion,[11] inseparable from virtues,
And ripening disciples of equal fortune
For matchless supreme gurus, may all be auspicious!

46 Through mercy of the three times' Conquerors and
Their Children, upholding the Hearer method while
Samsāra lasts, guarding the Doctrine and benefiting
Migrators, for the great Elders, may all be auspicious!

47 May all be well in the daytime, well at night,
And all be well in the middle of the day!
With all being wall forever, day and night,
For the Three Jewels may everything be auspicious!

Praise to Ho-shang

X quotes this verse with Pl. 34

Inviting the Buddha and Elders, you asked
To be their patron for the Rains
Tasting the nectar of their speech
You saw the Truth—Ho shang, homage to you!
Be patron, spreading the supreme Doctrine
In the ten quarters until time ends!

Praise to the Four Great Kings

These verses are given in both R and X, although the color of Dhrtarastra does not match the present siddhanta

Great and glorious king, whose color
Is like emerald, holding a lute
Ruling the host of *gandharvas*—
Dhrtarastra, homage to you!

Very heroic, great in strength
Blue in color holding a sword
Ruling the host of *kumbhānda* demons,
O Virudhaka—homage to you!

Great and powerful sovereign, who
Is red and holds a serpent noose
Governing the *nāga* host—
Virupaksa, homage to you!

O great trader, golden-colored
Holding a banner[12] and a mongoose,
Ruler of the host of *yaksas*—
Vaiśravana, homage to you!

Conferral by knowledge-transfer

Deviation: a book is shown in Bhadra's left hand

All the figures in this rite are described at length, with biographical details, in Dagyab 1977: I, 60–118. Cf. 421–3 and 411–4; 3001: 193–210 and 280–5

1. *Chos-ñid* = *Dharmatā*—his usual Tibetan name. *Dharma-tā la* comes from the Sanskrit *Dharmatrātā* via Chinese, according to Tucci.
2. Pander 1890: no. 210; Clark 1937: B28[9]
3. Dagyab 1977: 113–4. According to Dagyab he is an ordinary human being who should not be worshipped or prayed to. However on the reverse of 3001: 210 he is hailed as Noble Elder Ho-shang, just like the actual Sixteen Elders. See also General Index.
4. *R X Tar. Oṃ muni muni mahā munaye svāhā*
5. I.e., though the Elders are actually Buddhas and could teach Mahāyāna, they appear as *Arhants* of the Lesser Vehicle, teaching the *śrāvaka-yāna*, because many disciples are capable of practicing that but not the Mahāyāna.

6 Hearers. *ñan* Other readings *brian, bstan*
7 Tāmra-dvīpa according to Edgerton, an earlier name for Sinhala dvīpa i e the island of Ceylon.
8 Translated from the Buddhist Hybrid Sanskrit using the commentaries in the *Tg* See Willson 1988 197 223 for full translation, introduction and notes
9 Atoms not of course in the modern chemical sense. *Rajas* is any small particle of matter such as a grain of dust
10 Dharma realm the entire extent of space (*dharmatu-dhatuṃ* = Skt *dharma-dhātu*)
11. One who has completed the two heaps or accumulations of merits and gnosis is thereby a Buddha
12. X. banner R club

39. Śākyamuni as one of the four Ka-dam deities (*bKa -gdams lha-bźi i nan-gi Sakya thub-pa*)

Out of Emptiness, from A at my heart comes a moon on which is a yellow HUM, whose light fills my body I become of the form of the King of Sages (*Thub-pa i dbaṅ po = Muniṅdra*), the color of refined gold his right hand touching the earth and his left in meditation and sitting in *vajra-paryanka* He has the attributes of one gone forth (i e. a monk) and all the Marks and Signs and wears the three robes of a monk He radiates infinite light-rays His mind is in the nature of meditation

At his heart on a moon is HŪṂ

Mantra. OM MUNI MUNI MAHA MUNIYE SWĀHĀ [1]

Conferral *by transmission.*

1 As 16–38 n 4.

40–48. The Medicine Guru (*Bhaiṣajya-guru*) and his six brothers (*sMan-bla mched-bdun*)

(According to the instructions of Atīśa) [1]

(41) At my heart from A comes a moon and on it a blue OM, whose light spreads out and returns In an instant I become Lord Bhaiṣajya-guru (*sMan-gyi bla*, 'Medicine Guru) King of *Vaiḍūrya* Light (*Bai-dūrya od-kyi rgyal-po = Vaiḍūrya-prabha rāja*), blue with the attributes of one gone forth His right hand is boon-granting and holds in its palm a fully-developed myrobalan, on his left in meditation, he holds an almsbowl of *vaiḍūrya* gemstone full of nectar Wearing a monk's three robes of red silk, he sits in *vajra-paryanka* on a lotus and moon, his body complete with the Marks and Signs.

At his heart on a moon is a blue OM From it spread light-rays like hooks and nooses Gnosis-being, VAJRA-SAMĀJAḤ JĀḤ HŪṂ VAM HOḤ!

(40) On his right, from A, the white Bodhisattva *Candra-rocana (Zla ba ltar snaṅ byed*, Shining-like-the-Moon), (42) on his left from MAM orange *Surya rocana (Ñi-ma ltar snaṅ-byed* Shining-like-the-Sun). Both have folded palms and are adorned with all the ornaments

Mantra NAMO BHAGAWATE BHAIṢAJYE-GURU VAIḌURYA-PRABHA-RĀJAYA TATHĀGATĀYA ARHATE SAMYAK-SAMBUDDHĀYA TAD-YATHĀ OM BHAIṢAJYE BHAIṢAJYE MAHĀ-BHAIṢAJYE SAMUDGATE[1] SWAHA (Homage to Lord Medicine Guru King of *Vaiḍurya* Light the *Tathāgata*, the *Arhant*, the Complete and Perfect Buddha! As follows. *Om* O medicine medicine great medicine who has come forth, *svāhā!*) One can recite just from the OM onwards.

The full set of seven Tathāgatas are not invoked in the sādhana but only in the rite of Permission In the preliminary visualization to this rite they sit in a line three either side of Bhaiṣajya-guru, with the two Bodhisattvas to his south-east and north east

On the three lotus-and moon seats to Bhaiṣajya-guru s right are, in order

(44) *Tathāgata* Abhijñā rāja (King of Superknowledge) red, his right hand boon-granting and his left in meditation (A longer name is also given for him. *Chos rgya mtsho mchog-gi blos rnam par rol pa mṅon-par-mkhyen pa i rgyal po = *Dharma sāgara-parama buddhi vikrīḍitābhijña-rāja* perhaps King with the Superknowledge of Miraculously Manifesting by Supreme Intellect the Dharma-ocean.)

(43) Dharmakīrti-sagara-ghosa (*Chos-bsgrags rgya-mtsho'i dbyaṅs* Dharma-proclaiming Sound of the Sea) red, his right hand boon granting and his left in meditation

(45) Aśokottama-śrī (*Mya-nan-med mchog dpal*, Glorious Supreme Sorrowlessness'), pink both hands in meditation

On the three seats to the left are in order

(47) Suvarna-bhadra vimala (Stainless Excellent Gold') pale yellow, his right hand explaining the Dharma and his left in meditation (Longer name *gSer bzaṅ dri-med rin chen snaṅ brtul-zugs grub pa = *Suvarna-bhadra vimala ratna-prabhāsa-vrata* (LC), i.e Stainless Excellent Gold whose Behavior Shines like a Jewel)

(46) Ratna-candra ('Jewel Moon'), orange his right hand explaining the Dharma and his left in meditation (Longer name *Rin po-che-dan zla-ba-dan padmas rab tu brgyan-pa mkhas pa gzi brjid sgra-dbyaṅs-kyi rgyal po*, i.e. Wise Splendid King of Sound Adorned with Jewels Moon and Lotuses')

(48) Sumāman (Good Name') yellow, his right hand ex-

planning the Dharma and his left in meditation (Longer name: *mTshan legs-par yoṅs bsgrags dpal-gyi rgyal po* = *Suparikīrtita-nāmadheya-śrī-rāja* i.e. "Glorious King of Well-famed Name.")

The body of the rite of Permission comprises recitation, vow and inspiration transmissions. It begins with a visualization of all seven Tathāgatas stacked vertically in the order presented, from Bhaiṣajya-guru at the bottom to Sunaman at the top. Then as one takes refuge in and prays to each one,—

> To the Lord, the *Tathāgata*, the *Arhant*, the Complete and Perfect Buddha (*n*) I pay homage, make offering and go for Refuge. Just as the *Sugata* (*n*) formerly vowed, so may I and all sentient beings attain in a moment!

—in inverse order, he dissolves into the one below. The longer names given above come from these prayers.

Cf. 3001: 136–42, where the gestures of four of the Buddhas disagree with this description. For an extended mandala, see Ngor 3 and the account of Lohia 1994: 13–23.

1. X in the Chandra edition has *rājā-samudgate*. 3001: 142: *bhaiṣajya rājā samudgate*.

49–51. Nāgêśvara-rāja (*kLu dbaṅ rgyal po*)[1]

(a) Out of Emptiness, from PAM comes a lotus, from A a moon, on this a blue HUM, whose light spreads out and returns so it becomes myself, *Tathāgata* Nageśvara-rāja ("King Ruler of *Nāgas*"), the color of an unextracted jewel(?)[2], his face white and his body blue. He sits in *vajra-paryaṅka*, his two hands at his heart making the gesture of removing sentient beings from places of birth in the realms of woe.[3] He is complete with the Marks and Signs, wears the three dull red robes of a monk and has the attributes of a *brahmacārin*. He has a back-rest of all kinds of flowers and a sevenfold hood of snakes' heads.

(b) In front of him is Nīvaraṇa-viskambhin (*sGrib-pa rnam-sel*), white, his right hand holding a jewel sprout and his left a flask. (c) On the right is Maitreya, red, holding a *nāga*-tree flower and a water-pot. (d) Behind is Mañjuśrī, yellow, holding an *utpala*. (e) On the left is Avalokita, white, holding a lotus. All four are sitting on lotus-and-moon seats and looking at the Lord's face.

In addition, to the right is a *saṅgha* of Bodhisattvas, to the left a host of *Arhants*, and below a measureless host of *nāgas*.

Mantra: TAD-YATHA, TATHĀGATE BHAGAWAN-NAGA RAJ ÎSWARA ADHISTHĀNA ADHISTHITE SWAHĀ.[4] (As follows: *Tathāgata*, consecrated with the inspiring power of the Lord, King and Ruler of the *Nāgas*, *svāhā*!)

Permission: permissions of Body, Speech and Mind.

Deviation: *Maitreya shown orange, not red.*

Cf. 3001: 134.

1. See F 4467/Toh. 3645: *Nāgeśvara rāja sādhana* by Nagarjuna. There is also a buddha of Confession of the same name. In mantras he is called Nāgarāja or Nāgarājêśvara.
2. *Rin po-che mi-pogs pa*, reading *-bog(s)-pa*, but F 4467 has *dpogs* (or *dbogs*).
3. Palms together, fingers interlocked, with the middle fingers joined and upright (Clark 1983: 14).
4. *R*: X *sti°* for *adhi°*; each time.

3. PRINCIPAL DEITIES OF *MANDALAS*

52. Guhyasamāja-mañjuvajra (*gSan-'dus 'jam-pa'i rdo-rje*)

Tar. Mañjuvajra from the *Guhyasamāja*.

Preliminary visualization: White Vajrasattva and consort, both with three faces and six arms. After prayers, they dissolve into a drop.

From this drop as MAM comes a sword marked with MAM, which transforms into myself, Mañjuvajra ("Jam-pa'i rdo-rje"), with three faces and six arms: the principal face and body orange like young saffron, the right face blue and the left white. The first pair of hands embrace his consort, similar to himself. The remaining right hands hold a sword and an arrow, the left the stem of a blue *utpala* and a bow. He sits on a lotus and moon seat in *vajra-paryaṅka*. With five knots of hair and radiating sunlight, he is adorned with silks and jewels.

The Mother, while similar to the Father, has all the apparel of a goddess and embraces him in *padma-paryaṅka*. She radiates moonlight.

At my eyes, from KSIM Kṣitigarbha; at my ears, from JRIM Vajrapāṇi; at my nose, from KHAM Khagarbha; at my tongue, from GAM[1] Avalokita; at my brow, from KAM[1] Nīvaraṇa-viskam-

bhuṃ) at my navel, from SAM Samantabhadra

At my heart is a Gnosis-being similar to myself and at his heart a sword whose hilt is marked with MAM, the Concentration-being

Crown: Aksobhya.

Praise (with the *21 Bows*)

Supreme boon-granting *vajra*. I bow
To you, the Perfect End, I bow
Heart of Emptiness I bow
Buddha's Enlightenment: I bow

And so on for five verses

Recite. OM ĀḤ MAM HŪM [2]

Permission *permissions of Body Speech and Mind*

Cf 457 3001 68

1 *R gam kam* Tār *ram, skam*
2. As *3001 68.*

53 Innate (*Sahaja*) Guhyasamāja (*gSaṅ-'dus lhan-skyes*)

Tār also Innate Aksobhya-vajra or Innate Guhyasamaja aksobhyavajra (*gSaṅ- dus) mi bskyod rdo-rje lhan-skyes*) according to the treatise of Lilavajra [1]

Out of Emptiness from HŪM come a *vajra* ground, wall, pavilion canopy and fire-mountain Amid this guardian circle, within a *dharmôdaya* are a lotus sun and crossed *vajra* and a palace. In the center of this from the sixteen vowels twice comes a moon and from the thirty four consonants twice and twelve vowels a sun with HŪM on its center With spreading and returning this becomes the great Vajra holder (*rDo-rje- chan – Vajradhrk* according to the mdhīra) blue, with three faces black, white and red [and six arms] The first pair of arms holding a *vajra* and bell, embrace his consort Vajradhatv-Īśvari (*rDo rje-dbyiṅs- kyi dbaṅ phyuṅ ma* Mistress of the Vajra Realm'), who is similar to himself The remaining right hands hold a wheel and a lotus the left a jewel and a sword In *vajra paryaṅka*, he is adorned with silks and jewels

Crown Aksobhya.

Recite principally (a) OM AH VAJRA DHRK HŪM HŪM SWAHĀ
One-tenth as many (p) OM ĀḤ VAJRADHĀTW-ĪŚWARI HŪM SWAHĀ

Permission. *permissions of Body, Speech and Mind.*

Cf 459 and 3001 62.

1. Possibly F 2773

54 Mahāmāyā (*Mahā-ma-yā*)

Self-generation. Heruka with HRĪḤ at his heart

Out of Emptiness from HŪM appears before me a pure vessel world a lotus and a pink moon seat, on which from HRĪḤ comes glorious Mahamaya (*sGyu- phrul chen mo*) blue with four faces, blue yellow red and green [and four arms] The first pair of arms, holding a skull and a *khaṭvāṅga* embrace the Mother The other two hold up an arrow and a bow He stands in *ardha-paryaṅka* dancing posture with left leg extended, wearing a scarf of human skin He is in union with the Mother Buddha-dakini (*Saṅs rgyas mkha- gro-ma*) who is red and similar to himself He has a crown of dry skulls, a garland of heads and the five symbolic ornaments

Make mental offering to them They dissolve into my heart and I take the Heruka form as described

Both Father and Mother have many seed syllables, including the armor syllables of the Heroes and Heroines (56–67) respectively

Recite OM ĀḤ HRĪḤ HUM OM ĀḤ AM HŪM

Conferral by a rite of inspiration, including the four empowerments

Deviation color of Buddha-dākinī

Cf. 494 3001 67 shows Mahamayā seated with left leg lowered

55. Innate (*Sahaja*) Sambara (*bDe mchog lhan-skyes*)

Tar Innate Cakrasambara (*Khor lo bde-mchog lhan-skyes*)

(a) Out of Emptiness, on a lotus and sun my mind appears as HUM becoming a *vajra* marked with HŪM which turns into myself Cakra-sambara (*Khor-lo bde-mchog*), blue with one face two arms and three eyes Holding a *vajra* and bell and embracing the Mother he stands in *ālīḍha* with his bent left leg trampling Bhairava and his right extended Kalarātri He has a topknot of tresses adorned with a wish-granting gem a crescent moon and a crossed *vajra*. He has the six symbolic ornaments a garland of heads and a tiger-skin loincloth and is imbued with the nine dramatic sentiments

(p) The Mother Vajra-vārahi (*rDo-rje phag mo*), is red and holds a knife and a skull Her hair is loose and she has the five symbolic ornaments and a garland of dry skulls With left leg extended she embraces the Father

Both abide amid a blazing fire of Gnosis

The Father is crowned with Aksobhya and the Mother with Vairocana

Recite: OṂ HRĪḤ HA HA HUṂ HUṂ PHAṬ [1]

Conferral: as 54

Deviation: color of Vajra-vārāhī.
Cf. 476

1 As *Sm* 251

56–61. The six Armor Heroes (*Go-cha'i dpa'-bo drug*)

Tar adds: connected with Śri-cakra-sambara (*dPal 'khor lo bde-mchog-dan 'brel ba i*)

Perform a complete realization [1] of Sambara, such as Luipada's or Kṛṣnapada's (*Lü nag*)

Front generation. (56) Out of Emptiness, from HŪṂ comes a guardian circle; in its center, from PAṂ a five-petaled lotus, on the center of which from OṂ HA[2] comes Vajrasattva, white with three faces—white, black and red—and six arms. The first pair, holding a *vajra* and bell, embrace the Mother. The other two left hands hold a skull full of nectar and a *khaṭvāṅga*, the right a *damaru* and Brahmā's head. He has a scarf of human skin and abides on a moon.

On the petals, starting in front and going anticlockwise, are: (57) from NAMA HI, Vairocana (*rNam-par snan-mdzad*), yellow, holding a wheel, (58) from SWAHA HU, Padma-nartêśvara ('Lotus Lord of Dance'), red, holding a lotus, (59) from VAUṢAṬ HE, Śrī-heruka, black, with a *vajra*, (60) from HŪṂ HŪṂ HO, Vajra-surya ('Vajra Sun'), orange, with a jewel, and (61) from PHAṬ HAṂ, Paramâśva ('Best of Horses'), green, holding a sword. Each holds in his first pair of hands his personal sign and a bell at his heart, and in the other pair, in the right hand a *damaru* and in the left a skull and a *khaṭvāṅga*. They are on sun seats.

The principal and entourage are all adorned with the six symbolic ornaments and have a crown of skulls, a long necklace of heads and a tiger-skin loincloth. Each has three eyes and abides in *lālita* posture (right leg extended) on a *preta* seat.

The concentration of the Father and Mother generates Innate Joy (*sahajānanda*). All the deities also experience Innate Joy, and concentrate in the concentration of indivisible Great Bliss and Suchness, whereby they delight them with the secret and Suchness offerings.

Praise:

Vajrasattva, Heruka,
Vairocana and Vajra Sun
Lord of Dance, King Vajra Horse—
Monarchs of the Six Families
You guard over all, grant inspiration,
And emt'ring the forms of Conquerors and
Their Children, perform activities
To the Armor-deity host I bow

Mantra: recite OṂ HA NAMA HI SWĀHĀ HU, VAUṢAṬ HE HŪṂ HUṂ HO, PHAṬ HAṂ.

Conferral: continuation of 55, followed by recitation transmission of the mantras. One visualizes oneself as two-armed Heruka with Vajra vārāhī, the same as 55, and establishes these deities in one's body: 56 at the heart, 57 in the head, 58 on top of the crown, 59 at the shoulders, 60 at the eyes and 61 on the brow. Subsequently one is allowed to visualize them either that way or in the mandala of six described above, or individually. The body mandala of the armor syllables of these six deities is used in sādhanas 54 and 70, while the deities themselves appear in 22b.

Deviations: Vajrasattva on sun seat; Padma nartêśvara shown yellow and holding a *vajra*; Vajra surya holding a *vajra*

1 *sNon rtogs* = *abhisamaya*, a kind of *sādhana* in Highest Yoga Tantra
2. *Sm* 253: *om hah*. Other seed syllables are also slightly different in this text. (57) *namah hi*, (58) *svāha hum*, (60) *hūṃ hum hoḥ*

62–67. The six Armor Heroines (*Go-cha'i dpa' mo drug*)

Perform a complete realization' of Sambara (*as 56–61*)

Front generation. (62) Out of Emptiness, from HŪṂ comes a guardian circle; in its center from PAṂ a five-petaled lotus on the center of which from OṂ VAṂ comes Vajra-vārāhī, red, with three faces, red, blue and green and six arms. Her three right hands hold a knife, Brahma's head, and a hook, the three left a skull, a *khaṭvāṅga*, and a noose.

On the petals, starting in front and going clockwise, are: (63) from HAṂ YOṂ, blue Yamunī, (64) from HRIM MOṂ, white Mohanī ('Deluder'), (66) from HREM HRIṂ, yellow Saṅcalinī ('Shaker'), (65) from HŪṂ HŪṂ, green Santrāsunī ('Terrifier'), (67) from PHAṬ PHAṬ, smoke-colored Caṇḍikā ('Wrathful')[1]. Mohanī is on a moon disk and the rest on sun disks. They each have one face and four arms, the right hands holding a knife and a *damaru* and the left a skull and a *khaṭvāṅga*.

The principal and entourage are all three-eyed, naked, with loose hair, and adorned with the five symbolic ornaments. Each has a crown of five dry human heads and a long necklace of

fifty fresh ones, and abides in *ālīḍha* posture (right leg extended) on a [female] *preta* seat

The principal either enters union with her consort, Vajra-sattva or assumes his marks and embraces Vajra-vārāhī similar to himself *Innate Joy is generated, as in the previous sādhana.*

Praise

Yoginīs of the Six Families
Do your duty and guard from obstructions!
Governed without impediment
By the four activities homage to you[1]

Mantra recite OṂ VAṂ, HAṂ YOṂ HRIḤ MOṂ HREṂ HRIṂ HŪṂ HŪṂ PHAṬ PHAṬ

Conferral as 56–61 One visualizes oneself as Lady Vajra-varahi, red with one face and two arms holding knife and skull and establishes these deities in one's body 62 at the navel, 63 at the heart 64 at the throat 66 in the head 65 on the crown and 67 on the brow Subsequently one has the same options as with 56–61 Visualizing this body mandala, with the deities represented by their syllables in the deities colors, on moon disks is called 'putting on the armor It is used in the sādhanas 54, 70 and 76 to 84, and with the actual deities rather than the syllables in 228

Deviation. Mohani on sun disk.

1 Sanskrit names from *Sm* 253, which gives different vowels in some of the seed syllables. (63) *hūṃ yāṃ* (64) *hrīṃ moṃ* (66) *hreṃ hrīṃ* The Chandra edition of X gives (64) *phrīṃ meṃ*

68. White Sambara (*bDe mchog dkar po*)

Tar also White Sambara as a Path to attain Enlightenment

ŚRI-HERUKO 'HAM (I am Śrī-heruka)[1]

ŚRĪ is non-dual Gnosis HE
Emptiness of cause and so forth
RU is freedom from formation,
KA not abiding anywhere [1]

Concentrate a while on Emptiness.

(a) I am Sahaja-śrī-heruka (*Lhan-cig skyes pa i dpal he-ru ka* Innate Glorious Heruka) white as the autumn moon, with one face and two arms, which hold a *vajra* and bell and embrace the Mother His legs are in *ālīḍha* the bent left one trampling on black Bhairava and the extended right on red Kālarātri He has three eyes, bared fangs, and a topknot of tresses adorned with a wish-granting gem at its peak and a crossed *vajra* on the side

(p) The Mother who is embracing him, Vajra-varahī (*rDo rje phag-mo*), is red, with one face, two arms and three eyes. Her hair is loose and she has a crown of five dry skulls a long necklace of fifty fresh heads, and the five symbolic ornaments Her right hand holds a knife and her left a skull full of blood. With her legs in *pratyālīḍha* (right bent), she is embracing the Father

Both are wrathful, amorous and youthful Their bodies are of complete bliss [of the nature of] light empty and like illusions They abide amid a blazing fire of Gnosis

Concentrate a while with the view that *saṃsāra* and *Nirvāṇa* and the whole physical and animate worlds are like me also

Holding the reciting visualization recite as much as possible the mantra. OṂ HRIḤ HA HA HŪṂ HŪṂ PHAṬ[2]

At the end, cries of illusory joy from the motion of the private parts of the visualized Heruka Father and Mother draw sentient beings who dissolve into us. We melt and transform into a HŪṂ of the nature of Great Bliss resembling pearl smeared with red lead. The vowel sign dissolves into the body of the HA that into the head, that into the crescent that into the dot and that into the flame which remains the size of a hundred thousandth part of the tip of a hair

Out of Emptiness I arise in an instant in the form of Śrī-heruka Father and Mother

Conferral rite of inspiration, including the four empowerments and a recitation-transmission.

1 *Hevajra tantra*, I.vii.27 The commentary glosses *formation* (*ngoṅo tshogs*) as *vitarka* reasoning, conjecture and says the verse is explaining the meaning of the syllables of *Śrī-heruka* as Emptiness signlessness wishlessness and the absence of effort or accumulation (of merit etc)

2 Cf 55

69. White Sambara for long-life practice (*bDe mchog dkar-po tshe sgrub*)

(a) I am Śrī-heruka (*dPal he ru-ka*), as 68 except that his hair is not described and he is adorned with the six bone ornaments and a tiger-skin

(p) The Mother who is embracing him, Vajra-varahī, is also as in 68 except that her long necklace is of dry skulls

Recite with a visualization for long-life practice (not described) OṂ HRIḤ HA HA HŪṂ HUṂ PHAṬ MAMA AYUḤ PUṢṬIṂ KURU OṂ! (phaṭ, increase my lifetime oṃ!)

Some older texts (*yig rñiṅ*) say they sit cross-legged, so you can do it either way

Conferral as 54

Deviation. elephant-skin as well as tiger-skin.

300 I 73 is a peaceful White Sambara seated in vajra-paryanka holding a flask in each hand

70. Seven-syllable Lokeśvara [in the tradition of Mitra-yogin] (*Jig rten dban-phyug yi-ge bdun-pa [Mi tra i lugs*[Rk]*]*)

Tār also Sambara-avalokita (in the tradition of Mitrayogin) ((*Mi tra-dzo-ki i lugs-kyi*) *bDe-mchog spyan ras-gzigs*).

Out of Emptiness, from YAM RAM VAM LAM SUM come the four elements and Mount Meru, on whose peak from HŪM comes a guardian circle

In the middle, on the hub of a six-spoked wheel is a lotus and sun seat, on this from the vowels (*āli*) comes a white moon and from the consonants (*kali*) a red moon, on the center of which is HŪM. Light-rays spread out and return and it becomes myself. Illustrious Avalokita (*dPal-chen spyan ras-gzigs = Maha bhāga Avalokita*), blue, with three faces, black, white and red. The first pair of arms, holding *vajra* and bell, embrace the Mother, red Lasya (*sGeg-mo*), who is holding an arrow and a bow. The second pair hold up a human skin as a scarf. The last pair hold a *damaru* and a blood-filled skull, while in the armpit is a *khatvanga*. He is adorned with a long necklace of pieces of bone and with flowers and jewels. His legs are in *ālīdha*: the bent left one trampling Īśvara and the extended right Gauri (*dKar-mo*: also possibly Sita). In his tawny twisted hair are *udumbara* flowers and he has the full apparel of a Heruka.

On the six spokes are six goddesses: anticlockwise from the front: from PHAT HŪṂ HA HA HRIḤ OṂ, blue Herukā (*He-ru-ka-ma*), yellow Bhīma (*Jigs-ma*), red *Rudrani (*Drag-mo*), green *Vaśavartinī (*dBaṅ byed-ma*), smoke-colored *Vyavalokitā (*rNam ltas-ma*) and white Vajra-dākini (*rDo-rje mkha' 'gro-ma*). All have one face and four arms, holding a *damaru* and bell and a human skin, and abide on sun and corpse seats. Their aspect is similar to the principal's.

Father and Mother bear the armor syllables (56–67).

Principal and entourage are all crowned with Vajrasattva.

Recite: OṂ HRIḤ HA HA HŪṂ HŪṂ PHAṬ

Conferral: as 68.

71. Innate (*Sahaja*) Hevajra (*dGyes-pa rdo-rje lhan skyes*[R], *Kyai-rdor lhan-skyes*[Rk])

Tār: Innate Heruka: Heart of Śrī-hevajra.

Out of Emptiness, from RAM a sun disk, on which from HŪṂ a crossed *vajra*, whose center is marked with HŪṂ. Light-rays spread, it becomes a guardian circle.

(a) In my heart is a moon on top of a sun, and between the two a crossed *vajra* marked with HŪṂ. From this spread light-rays, filling my whole body. They purify all sins and obscurations and I take the form of a Heruka: dark blue with one face and two arms. I have three red eyes and am marked on the crown with Aksobhya. With the sound of HŪṂ I terrify even the terrible. My yellow hair streams upwards. My right hand brandishes a nine-pointed *vajra* and the left holds at the level of the heart a blood-filled skull, while in the armpit is a white *khatvanga*. I have a crown of five dry skulls and a long necklace of fifty fresh heads and am adorned with the five symbolic ornaments and ashes. Either in *ardhaparyanka* dancing posture with left leg extended, or in *ālīdha* (right leg extended). I abide on a lotus, sun and corpse seat.

(b) I am in union with the Mother, Vajra-nairatma (*rDo-rje bdag med ma*), who is blue and holds a knife and a skull.

Both are in the midst of a blazing fire of Gnosis.

Recite: OṂ DEVA PICU-VAJRA HŪṂ HŪṂ HŪṂ PHAṬ SWAHĀ.[1]

Praise:

With bared fangs, most terrible,
Adorned with mantra flower garlands,
Dining largely on human flesh,
Glorious Heruka—homage and praise!

Conferral: as 68.

Cf. 464.

1 As 461, 470.

72. Innate (*Sahaja*) Kālacakra (*Dus-'khor lhan skyes*)

(a) Out of Emptiness I appear in an instant as Innate Kalacakra:

On circles of wind, fire, water and earth
Mount Meru, lotus, moon and sun
And fire at the end of time, his feet
On the heads of Īśvara and of Māra,
Is he whose legs are set against
Those of the Mother of all existence
To the *mandala*-chief who's honored by
The rulers of gods, I bow in homage.

He is blue, with one face and two arms, holding a *vajra* and bell and embracing the Mother. His bent left leg, which is white, tramples on the heart of white Īśvara, and his extended,

red right leg on that of red Kāma-deva (Māra, the god of love) He has a topknot of tresses and the crown of his head is adorned with a wish-granting gem and a crescent moon. He has *vajra* ornaments and a tiger-skin loincloth His thumbs are yellow the forefingers white the middle fingers red the ring fingers black and the little fingers green. [On the palm side][1] the first sets of finger-joints are black the second red and the third white He is crowned with Vajrasattva and is in the middle of a five-colored fire mountain

(p) His consort is Viśva matr (*sNa tshogs yum*) yellow with one face two arms and three eyes She holds a knife and a skull and is embracing the Father Her legs in *pratyālīḍha* (right bent) she is in union with him She is naked and adorned with the five symbolic ornaments her hair half loose

On the brow of each is OM at the throat ĀH at the heart HŪṂ, at the navel a yellow HOḤ, at the top of the head a green HAṂ, and at the private parts a blue KSA Visualizing at the heart the Mighty Ten Stacked Syllables (see 454), recite OṂ HAṂKSAMALAWARAYA SWĀHĀ

Permission *permissions of Body, Speech and Mind*

Deviation Kālacakra's legs not white and red

1 Cf 497

73. Wrathful king (*Krodha-rāja*)[1] Vajravega (*Khro-rgyal rdo-rje-sugs*)

On a sun seat, from HŪṂ comes a black, five-pointed *vajra*, which transforms into myself Vajravega Ruler of the Wrathful (*Khro-bo i dbaṅ po = Krodhêndra*) the color of the cloud at the end of time, with four faces six shoulders twelve upper arms and twenty-six forearms He has a red right neck, a white left one and a black center one his front face is black, the right red the left white and the rear yellow and each has three red eyes His tawny hair streams upward Either side the first shoulder is black, the second red and the third white the first two upper arms black, the second two red the third two white, and the first four forearms black the second four red, the third four white Their thumbs are yellow, the forefingers white the middle fingers red[2] the ring fingers black and the little fingers green; with the first joints black [the other side], the second red and the third white The twelve right hands like this hold a wrathful *vajra* a sword, a trident and a knife, an arrow, a *vajra* hook, a *damaru* and a hammer; and a wheel, a spear, a club and an axe The twelve left hold a *vajra* bell, a shield, a *khaṭvāṅga*, and a blood-filled skull, a bow, a noose, a jewel and a lotus and a conch a mirror, a *vajra* chain, and the four-faced head of Brahma. The remaining pair of hands the right black and the left yellow with threatening forefingers are putting on an elephant-skin as a scarf, and hold a *māra* s head and a blood-filled skull. His legs in *ālīḍha* posture (left bent) trample on the hearts of Māra and the king of defilements and *pretas* The *nāga*-king Jaya binds his topknot Vijaya binds his silk diadem Karkotaka and Padma are his earrings Vasuki and Śaṅkhapala his bracelets Ananta and Kulika his belt and necklace and Taksaka and Maha-padma his anklets From his shoulders hangs a garland of heads of the hundred kinds of *māras* The crown of his head is adorned with a garland of five skulls and he stands amidst a blazing mass of fire

At his heart, on a sun disk is HŪṂ.

He is crowned with Aksobhya

Praise

Terrifying Vajrabhairava
Hero taming the hard to tame
Kalacakra, with a skull
Conqueror of the Three Worlds—homage!

Lord who holds a double *vajra*
Chief of all the wrathful kings,
Heruka like the cloud at time s end,
Vajravega—homage to you!

Main mantra OṂ ĀḤ HŪṂ HO HAṂKSA VAJRAVEGA[3] HŪṂ HŪṂ PHAṬ

Mantra for admonishing the [ten] wrathful [deities] OṂ HŪṂ KRODHA INDRO HAṂ, KRODHANAṂ ĀJÑĀ-DĀYAKA SWĀHĀ (*Om hūṃ* I am ruler of the wrathful, giving orders to the wrathful *svāhā*)

Mantra for making Gnosis descend (*jñānâvesa*) OṂ ARARARARA LALALALA VAJRA AVEŚAYA HUṂ

Permission *permissions of Body, Speech Mind and Gnosis, torma commands.*

Deviations the seventh to twelfth left hands are shown holding a lotus a conch a mirror, a chain, Brahmā's head, and a sword The māra s head and skull supposedly held by the last pair of hands cannot be seen

1 Tār 'Wrathful hero (*khro bo i dpa -bo = krodha vīra*)
2 R 277 1 Tar (266 4 white')
3 Tar R X consistently *vajra*

74. Innate Red Yamāri (*gŚed-dmar lhan skyes = Sahaja-rakta-yamāri*)

(a) Out of Emptiness arises instantaneously a guardian circle and a mansion, in the center of which from PAṂ comes a lotus, on its center a sun, and upon this from HŪṂ a club marked with HUṂ. From this light rays spread and return, transforming it into myself, Lord Red Yamari (*gŚin rje gsed dmar po*) shining like ten million suns, baring sharp fangs and laughing. His right hand, brandishing a white *vajra* club marked with a fresh human head, subdues the three worlds. The left, holding a skull filled with the blood of the four Maras, embraces the Mother. His legs, in *pratyālīḍha* (right bent), throw down and stamp on Karma-yama, on top of a buffalo. He has a tiger skin loincloth, a crown of dry skulls, a long necklace of fresh heads, and the eight *nāgas* as ornaments. He is three-eyed and his yellow hair blazes upward.

(b) A consort similar to himself, Vajra vetalī (*rDo-rje ro-lans ma*) with a garland of dry skulls, embraces him. [She] is destroying all *mātṛas* and *yāmas* and [her] body is a quiver with blazing garlands.

At his heart, on a lotus and sun, from HŪṂ comes a white club marked with HUṂ. From HŪṂ comes the Father's *vajra* and from A the Mother's lotus, and Father and Mother unite.

He is crowned with Vajrasattva.

Praise:

Of the nature of all the Buddhas
Every Buddha combined in one,
Highest of all the highest Buddhas
Maṇḍala chief—to you, homage and praise!

Recite: OṂ HRĪḤ STRĪḤ WIKṚTĀNANA HŪṂ HŪṂ PHAṬ PHAṬ SWAHĀ.[1] (*Vikṛtānana* 'ugly face.')

Conferral by a rite of inspiration, including four empowerments, recitation-transmission, sword empowerment and spell[2] *empowerment.*

Cf. 3001 72. Maṇḍala, see Ngor 50.

1 As *Sm* 268, root mantra and *3001* 72. See also 460–510.
2 'Spell' or 'witchcraft' (*abhicāra, mtun-spyod*): killing by the use of mantras.

75. Condensed Vajrabhairava (*rDo-rje 'jigs-byed bsdus-pa*)

Out of Emptiness appears instantaneously a guardian circle and charnel ground, in the center of which, on a lotus and sun, from HŪṂ comes a *vajra* marked with HŪṂ. This transforms into myself, Vajrabhairava, as black as the cloud at the end of time, with four faces, eight arms and four legs. The principal face is a dark blue buffalo's face, the right face is white and the left red, and the upper is the yellow face of Mañjughosa. His right hands hold a wooden pestle marked with a *vajra*, a sword, a wheel, and a *damaru*. The left hold a *khaṭvāṅga*, a skull, a bow and arrow, and a noose. His legs, in *pratyālīḍha* (left extended) and in dancing posture, trample on the four Maras. He is complete with a crown of dry skulls, a garland of heads, the six bone ornaments and other ornaments. His sex stands erect. Sending out innumerable emanated messengers, he stands amid a blazing mass of fire.

At his eyes is KṢIṂ, ears JRIṂ, nose KHAṂ, tongue GAṂ, brow ŚKAṂ, and navel SAṂ, at his brow OṂ, throat ĀḤ and heart HŪṂ.

In front of him visualize from KAṂ, dog-faced Vajra-raksasa (*rDo-rje srin po*) holding a sword and a skull, to the right, from YA, black Yama (*gŚin-rje*) wielding a club; to the left, from MAṂ, black Kālarātri (*Dus-mtshan-ma*), holding a trident, all in a submissive attitude.

Praise:

HŪṂ! To you, angry Slayer of Yama, adorned
With ornaments of the charnel ground,
Appearing in a form manifested
By compassion, like empty space,
Frightful Gnosis king of the wrathful,
Smoke colored darkness-destroyer, I bow.

Amorous dwarfish, of cloud-like color,
Rising and sending out rays of light,
With sex erect and buffalo face—
To Bhairava's body, homage and praise!

At his heart, on a moon seat is the Gnosis-being Mañjuśrī the Youthful, yellow and just a little wrathful, and at his heart on a sun disk, the Concentration-being, a blue HŪṂ emitting five-colored light rays.

Root mantra: OṂ YAMARĀJĀSADOMEYA YAMEDORUṆAYODAYA YADAYONIRAYAKSEYA YAKSE YACCHANIRAMAYA HŪṂ HŪṂ PHAṬ PHAṬ SWAHĀ.

Heart mantra: OṂ HRĪḤ STRĪḤ WIKṚTĀNANA HŪṂ PHAṬ.

Near heart mantra: OṂ YAMANTAKA HŪṂ PHAṬ.

One can recite all three with the ten-syllable one as principal.[1]

Also recite the mantras of the attendants: Vajra-raksasa: OṂ VAJRA-RAKSASA BHAKSASA HI PHAṬ. Karma-yama: OṂ KĀLA-RŪPA HŪṂ PHAṬ. Kālarātri: BHYOH KALARĀTRI BHYOH.

The Tantra also teaches recitation of the fourteen-syllable HRĪH STRĪH mantra (i e , as 74) as principal [2]

Conferral rite of inspiration, including a recitation-transmission

1 Same three mantras in 508 but there called the root, all-purpose and heart mantras respectively

2 So *Sm* 274–80

4 VAJRA-VĀRAHĪ

76 Two-faced Vajra-vārāhī in the Chel tradition
(*rDo-rje phag mo zal-gñis-ma dpyal lugs*)

In R follows 77

The *yogin* who has all the four empowerments and has received this inspiration should face west and visualize This very place where I am is the Dharma realm, a source of Dharma, the *vajra* land of Uḍḍhyana.

Out of Emptiness my body appears as a mansion, square four-gated, with portals adorned with all the ornaments, all the characteristics complete Outside it is surrounded by the eight great charnel grounds and the guardian circle In the middle is a triangular *dharmōdaya* white outside and red inside, with a narrow foot and large hood domed on top like the back of a tortoise. Inside this, speech is transformed into the syllables of the mantra and the mind into the deities from PAM an eight-petaled polylotus, on its center a yellow human corpse whose head is showing to the left on the heart of this from OM comes a sun-disk upon which is a red VAM Light-rays spread from it, cleanse the stains of the three worlds and bring back all the Conquerors of the ten directions dissolving into it It becomes myself Vajra yoginī, a rather dark ruby red with splendor like the light of ten million suns Her principal face is of goddess aspect, smiling, imbued with passion and wrath laughing and with bared teeth. The right face is that of a pig, wrathful and looking upwards. Her right hand brandishes a *vajra* knife, her left holds a skull of blood at her heart. In her left armpit a white *vajra khaṭvāṅga* stands upright Her black, somewhat curly hair hangs down loose in separate strands She has three bright red, round and darting eyes. Her garland of five dry skulls is strung on a wreath of black *vajras* and she is adorned with a long, hanging necklace of fifty blood-dripping human heads linked with entrails and the five symbolic ornaments of human bone, i e circlet earrings necklace, bracelets [and girdle]. Naked, youthful as a sixteen year-old, and full breasted, she stands in *ardha-paryanka* dancing posture with left leg extended. With a body possessing [the power for] every manifestation she is amorous and playful amidst a blazing fire of Gnosis like the fire at the end of the eon

At her navel on a sun disk is a red VAM

At her navel, heart mouth, brow crown and limbs on moon disks are the syllables of the Armor Heroines (62–67) in their respective colors.

She is crowned with a blue, five-pointed *vajra*, the essence of Akṣobhya.

Symbolism (need not be spoken, but you must remember the meaning) Lotus seat she is unstained with defilements Human corpse seat Emptiness free of all conceptualizations Sun the fully developed light of Great Bliss Red body compassionate affection for sentient beings Two legs the union of the two truths Knife cutting the three poisons Skull: preserving Bliss. Five dry skulls the five Families Garland of fresh heads fifty pure letters Five symbolic ornaments. [the first] five Perfections *Pratyaḍḍha* posture non-abiding *Nirvāṇa* Loose hair not bound by signs *Khaṭvāṅga* not parting from Method Alone the Perfection of Wisdom. Naked free of all obscurations Blazing mass of fire emitting the light of Gnosis.

Praise with the *Eight Ime Praise*[1]

OM Homage to the Lady Vajra-vārāhī, HUM HŪM PHAṬ!
OM *Ārya* Queen of Mantra-women whom the three realms can t surpass HUM HŪM PHAṬ!
OM O Great *Vajra* quelling every fear of spirits, HUM HŪM PHAṬ!
OM Unsurpassed one, *Vajra*-seated, with subduing eyes, HUM HŪM PHAṬ!
OM Passionate and wrathful Brahmā witherer, HUM HŪM PHAṬ!
OM Scarer witherer of *māras*, conqu ror of opponents HUM HŪM PHAṬ!
OM Crusher, paralyzer and confuser, Victress over all, HUM HŪM PHAṬ!

OM Vajra-vārahī, Great Yogini Queen of Desire to you
I bow HŪM HŪM PHAṬ!

Mantra. OM OM OM SARVA BUDDHA-DĀKINĪYE VAJRA-WARNANĪYE VAJRA-VAIROCANIYE HŪM HŪM HŪM PHAṬ PHAṬ PHAṬ SWAHA.[2] (76 only.) Recite visualizing three or seven mantra strings on a *dharmōdaya* in the private parts with light rays spreading and returning.

Praise:

Glorious Vajra-ḍākinī,
Ruler of *ḍākinīs*, whose nature
Is the Five Gnoses and Three Bodies,
Bemga' Protectress—homage to you!

To all the *vajra ḍākinīs*
Who, cutting the bonds of thought-construction,
Engage in worldly activities
As many as there are I pay homage.

Conferral: rite of inspiration, including four empowerments. Six permissions conclude: permissions of Body, of Speech recitation, of worship of the deity, of performance of others' benefit, such as teaching the Dharma, and protective.

Deviation: color of hair.

1 This translation follows the Tibetan version of this praise, as in *R*. The Sanskrit version in 84 differs somewhat.
2. As *Sm* 232.

[77–79. The three Dākinīs (*mKha'-spyod skor-gsum = Khecarī traya*)][1]

77. Nāro's Dākinī (*Nā ro mkha'-spyod = Nāro-khecarī*)[2]

In R, precedes 76; the exchange brings the three Dākinīs together.

At my heart, from E E come two blacked, triangular *dharmōdayas*. In the middle on a moon disk, is a red VAM, surrounded by the mantra anticlockwise. This sends out light, which fills my whole body, burning up and purifying all the sins and obscurations accumulated in beginningless *saṃsāra*. My body becomes a mass of light and instantaneously turns into myself, Vajra yogini (*rDo-rje rnal 'byor ma*), on a polylotus and sun seat, in *ālīḍha*, her extended right leg trampling on red Kalaratri and the bent left on black Bhairava. She is red, with one face, two arms and three eyes. Her right hand points downward a knife marked with a *vajra*, or a *ḍamaru* dangling from a *vajra*. Her left holds upward a skull filled with blood, feeding her upturned face. In her left armpit, or on the shoulder, she holds a *khaṭvāṅga* marked with a *vajra* and with little bells and a triple banderole hanging from it. She is imbued with a mixture of wrath and passion, in the fullness of bliss, laughing and baring her fangs. She is graceful, beautiful, full-breasted and slender waisted. Her black hair adorned with five sorts of *nāga* tree flowers is loose in separate strands. With a crown of five dry skulls and a long necklace of fifty fresh heads, she is naked and adorned with the five bone ornaments. She abides amidst a blazing fire of Gnosis.

The seed syllables at her places are as 76.

Abode: Akaniṣṭha.

Visualizing a mantra wheel at the heart, navel or private parts, repeat the mantra of *76*, first reciting vocally, then mentally.

Praise: *as 76 (end), first verse.*

Pray: Venerable Vajrayoginī, please lead me to the Pure Land of the *ḍākinīs* and inspire me to attain the ultimate Union, the state of Mahā-vajradhara.

Conferral: unnamed rite, including recitation and vow transmissions and the four empowerments.

Deviation: color of hair.

See also Icon 87, drawn from the same sādhana. This deity is found as a single-deity maṇḍala, Ngor 69.

1 Cf. *Ston-kyi thun-ga* 89. See also 230 n 1.
2. Cf. P 2269/Toh. 1561 *Khecara rakta vajrayoginī sādhana* and P 5129/Toh. 3299(?) *Vajravārāhī sādhana*.

78. Maitrī's Ḍākinī, Playful Mantra-holder (*Mai-tri mkha'-spyod rig pa 'dzin pa rtsen ma = Maitrī khecarī Vidyādharī keli*)[1]

Out of Emptiness, either instantaneously generated or from a VAM on lotus and sun in the space element of a *dharmōdaya*, I appear in the form of Lady Vajravārahī Vidyadhari-keli, with a bright red luster like the China-rose flower (*jaba*, *Hibiscus rosa sinensis*), one face and two arms. Her face is frowning, with bared fangs, and turned upwards, and has three round, red, upward-gazing eyes. Her black hair hangs down loose in separate strands. Her left hand holds a skull full of nectar and, embracing her left leg in the hollow of the knee, raises it up so that a stream of nectar pours into her mouth. Her right hand holds a five-pointed *vajra*, thrusting it towards the right heel. The right leg is not quite extended, as if flying. Holding in her left hand a garland of *nāga*-tree flowers, she stands naked and without ornaments amidst a blazing mass of fire of Gnosis.

Put on the armor[1] *with seed syllables at her places, as in 76.*

Crown. Aksobhya.

Praise: *as 76 (end)*

Recite the mantra (*as 76*) visualizing a *dharmôdaya* and mantra wheel at the heart.

Conferral: rite of inspiration, including a five-stage inspiration and a performance permission. The latter comprises three visualizations: of oneself becoming enormously tall, etc.

Deviations: hair not black, wearing ornaments.

1 Cf. P 2299/Toh 1588 Javasena: *Vidyādhart keb-vajrayoginy-anujna sadhu*.

79. Two-faced Vārāhī, Indra[bhūti]'s Dākinī (*Phag-mo žal-gñis-ma Indra mkha' spyod* = *Dvi-mukha-vārāhī Indra-khe cari*)[1]

In the center of a *dharmôdaya*, on a moon disk: HA, which transforms into VAM: the essence of my mind and of the blazing tumo (*gtum mo*) at my navel. This transforms into Venerable Vajra-yoginī, *exactly as 76 (except that 'rather dark' is omitted)*.

Seed syllables at navel and all the places: as 76.

Crown: *as 76.*

Praise: *as 76 (end).*

Mantra: recite the three-OM mantra (76), then pray: *as 77*: I and all visible things are of the nature of Vajrayoginī's body. Say the mantra once more, then recognize all sounds as of the nature of Vajrayoginī's speech and all thoughts as manifestations of her mind of great Gnosis. Then pray:

By whatever good I've done in the three times
May all sentient beings as far as the ends of space
Become fit vessels for highest Vajrayāna
And also reach the state of Vajradhara.

Conferral: unnamed rite (= inspiration?), including the four empowerments.

Deviations: color of hair: sun seat instead of moon (p. 377 confirms it should be a moon).

1 Cf. P 2253–4/Toh 1545–6 by Indrabhūti, and the first of the Six Varāhī Texts (SA 390–7), P 2259/Toh 1551: known as the Great Two-faced.

80. Accomplishing (*Artha-siddhi*) Vārāhī (*Phag-mo don-grub-ma*)[1]

Out of Emptiness comes a *dharmôdaya*: in the middle of which is a four-petaled red lotus, on the center of this a sun disk, on this a corpse, and on its heart my mind as a red HRĪḤ: shining like the fire at the end of the eon. This transforms into myself: Vajra-varāhī: a red color like red lead: upon a lotus sun and *preta* seat, trampling on the three worlds in *sidha* (right leg extended) in the manner of a wrestler's throw (*gyad kyi dor-stabs-kyis*). She has one face with three eyes, contracted in a frown: very fierce: a terrifying, very wrathful pig's face. She blazes with *vajra* fire-light and her tongue is vibrating. Her brown head hair twists upward and her body hair and pubic hair stand erect. Dwarfish and pot-bellied: she is adorned with five dry skulls on the brow and a garland of blood-dripping heads on the body, and beautified with the five symbolic ornaments. She is naked and four-armed: the right hands holding a *vajra* and a *vajra* hook: the left a blood-filled skull and, with threatening forefinger, a noose. In her armpit is a *khatvāṅga*. She is laughing: a laugh hard for any vicious being to bear and stands amidst a blazing mass of fire.

Establish the armor *with the seed syllables in her places, as 76.*

Crown: a crossed *vajra*: the essence of the Five Families.

Praise:

Not different from Emptiness and compassion,
Of the nature of the triple world,
Blazing with splendor like cosmic fire,
Vajra-vārāhī—to you I bow.

Visualizing in the private place a red triangular Conqueror's palace, inside which is the mantra string OM HRĪḤ HŪṂ HA, with light spreading out and returning, recite: OM VAJRA VĀRĀHĪ AVEŚAYA SARVA-DUSTAṂ HRĪḤ SWAHĀ.

Conferral: rite of inspiration: as 76. The disciples must have been ripened by empowerment.

1 Cf. P 2260/Toh 1552: *Sarvārtha-siddhi-sādhana*, second of the Six Varāhī Texts.

81–83. Vajra-yoginī of the Severed Head (*Chinna-muṇḍā*) (*rDo-rje rnal-byor-ma dbu-bcad-ma*)[1]

Rk, Tār: Vajra-vārāhī of the Severed Head (*rDo-rje phag-mo dbu-bcad-ma*).

Out of Emptiness, at my navel from RAM spread light-rays. My body becomes a red, triangular *dharmôdaya*: in the center of which, on a white, four-petaled lotus: is my mind as a sun on top of a moon and in the center of the sun and moon disks three HRĪḤs: which become three knives marked with HRĪḤ. All this blends together and transforms into [three deities].

(81) In the center is Buddha-dākinī (*Sans-rgyas mkha' gro-ma*), orange, in *ālīḍha* (right leg extended), trampling on Bhairava and Kalarātri, her right hand outstretched downward and holding a knife, her left holding up a blood-filled skull. At her left armpit is a white *khaṭvāṅga*, of the nature of Method.

(82) On the left is Vajra varnani, green, in *pratyālīḍha* (left leg extended), her right hand holding a knife and her left a skull.

(83) On the right is Vairocanī, yellow, in *ālīḍha* (right leg extended), her right hand holding a knife and her left a skull.

All three have a crown of five dry skulls, a hanging garland of fifty fresh [heads], and the five symbolic ornaments. They are naked and three-eyed, their black hair loose in separate strands. With unbearable faces, wrathful and contracted, terrifying even the terrible, they abide amid a blazing mass of fire.

In the private place of each is a *dhāraṇīdāyin* with her mantra inside: (81) OM SARVA BUDDHA-DĀKINĪ HUṂ PHAṬ SWĀHĀ, (82) OM VAJRA WARNNANIYE HUṂ PHAṬ, (83) OM VAJRA-VAIRO-CANĪYE HUṂ PHAṬ. The syllables are all stacked up.

With the knife in her right hand, the principal deity cuts off her own head, the hand holding the skull grasps half the hair, with the three eyes looking downwards. From the severed central channel in her neck, a jet of mixed white and red *bodhicitta* pours into her own mouth, from the left channel, *lalanā*, a jet of 'semen' (*kunda*) mixed with Aksobhya pours into the mouth of the left deity, and from the right channel, *rasanā* menstrual blood (*rajas*) mixed with ordinary blood pours into the mouth of the right one. Visualize this clearly and intensely for as long as possible. *Then light-rays from the mantra in the private place draw the right and left goddesses back through the side channels to become indivisible with oneself.*

Another generation, in front, has the armor syllables as 76.

Abode: Akaniṣṭha.

Recitation mantra: OṂ SARVA BUDDHA-DĀKINĪ, OṂ VAJRA-WARNNANI, OṂ VAJRA-VAIROCANĪYE HŪṂ HUṂ HŪṂ PHAṬ PHAṬ PHAṬ SWAHĀ.[2]

Conferral: rite of inspiration, as 76. This mentions some symbolic meanings.

The cutting of Chinna-muṇḍā's three channels symbolizes the cutting of the three poisons. The three goddesses are the three Buddha-bodies (*kāya*). The knives are Wisdom, Emptiness, the skulls Method, Great Bliss. The extended right leg shows that through compassion, she does not abide in *Nirvāṇa*, the bent left, that through understanding she does not abide in *saṃsāra*. In short, the whole thing is of the nature of Union.

Deviations: color of hair; *khaṭvāṅgas* for 82 and 83 not mentioned.

1. Cf. P2262–3/Toh. 1554–5 *Chinnamuṇḍā (vajravārāhī)-sādhana* among the Six Vārāhī Texts; also P4669 (Toh. not identified) and P5130/Toh. 3300.
2. Cf. *Sm* 233.

84. [Vajra]-vārāhī with Raised Leg (*rDo-rje*[R] *phag-mo gnam zabs-ma*)

Tar adds: Indra's Dākinī Crushing Opponents (*Phas rgol 'joms pa'i indra mkha'-spyod ma*).

Out of Emptiness, the syllables E-WAṂ, vast and capacious, in the center of which from PAṂ comes a polylotus and from white AṂ a sun disk. On this is my mind as a white HŪṂ. From it all, light-rays spread and return, transforming it into Lady Vajra-yoginī, white, with one face, two arms and three eyes as red as *bandhuka* flowers. Frowning and baring her fangs, she has an extremely angry expression. She is naked and her hair is loose. Her right hand pointing a *vajra*-marked knife or a *vajra*, frightens all *asura* demons. Her left, entwined round the left leg, holds up a skull full of nectar, from which her upturned mouth drinks. In space above are hosts of *Tathāgatas*, male and female in amorous union, from which red and white nectars pour into the skull, giving the flask empowerment. On her shoulder lies a *khaṭvāṅga* marked with a *vajra*. Her right leg, outstretched to the seven underworlds, tramples on Bhairava and Kalarātri. Her raised left leg, stretching to the realm of Brahma, tramples Brahmā and Śakra into the worlds above. She is without ornaments. Nectar pours from her mouth. Sending out from her body countless Vajra yoginīs similar to herself, with Buddhas, Bodhisattvas and wrathful male and female deities, she abides amid a mass of blazing fire, surrounded by the eight great charnel grounds and an outer guardian circle.

Emitting from my navel a single HŪṂ, I emanate in front a messenger Vajrapāṇi in Heruka aspect, his right hand holding a *vajra* and his left a dagger. He emits countless secondary emanations holding hooks and nooses, summoning all the hindering demons such as Mahāviṣṇu and Narasiṃhar, throwing them into a *vajra* well produced from HŪṂ, stabbing them with the dagger and reducing them to dust with the *vajra*.

Repeat forcefully, twenty-one times, OṂ HRIḤ GHA GHA GHĀTAYA GHĀTAYA HŪṂ PHAṬ.

Armor syllables, as 76.

Root mantra: OṂ SARVA-BUDDHA-DĀKINĪYE VAJRA WARNNA-NĪYE VAJRA-VAIROCANĪYE HŪṂ HŪṂ HŪṂ PHAṬ SWĀHĀ.

Near-heart mantra: OM VAJRA-DĀKINĪ HRI HUM PHAṬ SWAHĀ
Heart mantra: OM VAJRA-YOGINĪ HŪM PHAṬ SWĀHĀ.
Seed mantra: OM VAM HŪM

While reciting, visualize a *dharmodaya* at the navel, anticlockwise, with a sun, HŪM and mantra garlands.

Praise with the Sanskrit version of the *Eight-line Praise*:[1]

OM NAMO BHAGAWATE VAJRA WĀRĀHĪ VAṂ HUM HŪM PHAṬ!
OM NAMO ĀRYA APARAJITE TRAI-LOKYA-MATE MAHA-VIDYĒŚWARIYE HUM HŪM PHAṬ!
OṂ NAMAḤ SARVA-BHUTA-BHAYA WAHE MAHĀ-VAJRE HUM HŪM PHAṬ!
OM NAMO VAJRA ASANE AJITE APARAJITE WAŚAM-KARI NAITRA-BHRAMANI HUM HŪM PHAṬ!
OṂ NAMA ŚOSANI ROSANI KRODHA KARALINI HUM HŪM PHAṬ!
OM NAMAITS TRASANI MARANI PRAMEDANI APARAJAYE HUM HUM PHAṬ!
OṂ NAMO VIJAYE JAMBHANI STAMBHANI MOHANI HUM HŪM PHAṬ!
OM NAMO VAJRA-WARĀHI MAHĀ-YOGINI KĀMĒŚWARI KHA-GE HUM HŪM PHAṬ!

Conferral: rite of inspiration, including four empowerments and recitation-transmission of the four mantras

Deviation: Brahma and Śakra not shown

1. Cf. 76

85. Tortoise-legged (*Kūrmapadī*) Vārāhī (*Phag-mo kurma-pa-dī*)[1]

Out of Emptiness, from VAM at my navel light spreads and returns, and it becomes myself, Venerable Vajra-yogini, the color of refined gold, with one face, two arms and three eyes. Her right hand holds a knife, stretched downwards; the left a blood-filled skull at her heart. Her hair is black and loose in separate strands. She has a crown of five dry human heads and a long necklace of fifty fresh ones and is adorned with the five symbolic ornaments of bone. Her two legs, in the tortoise posture, trample on black Bhairava, who is lying upside-down on a white lotus and sun, holding a knife and skull and wearing a tiger-skin loincloth and a human skin. She abides amid a blazing mass of fire.

At her navel is a *dharmodaya* with VAṂ in the center.

Mantra: OṂ VAJRA VAIROCANĪYE HŪM PHAṬ SWAHĀ.[2]

Permission: *includes recitation-transmission as permission of Speech and an equivalent for permission of Mind.*

Deviation: color of hair

1. Cf. P 2267–8/Toh. 1559–60 *Kūrmapāda-sādhana*.
2. As *Sm* 226, heart mantra.

86. Vajra-vārāhī in the tradition of the *Brāhmaṇa* Śrīdhara (*Bram-ze dpal-'dzin lugs-kyi rDo-rje phag-mo*)[1]

(a) At my navel, on a white lotus, is a red *dharmodaya*, and inside it my mind as a HRĪḤ, becoming a knife marked with HRĪḤ. From this light spreads, makes offering to the *Āryas* and benefits sentient beings, and returns, and it becomes myself, Vajra-vārāhī, red pig-faced and extremely wrathful. (b) On her right is Varnani (*sNan-grags ma*), blue, amorous and wrathful; (c) on her left, Vairocani (*rNam-snan-ma*), yellow and almost peaceful. These two have goddess-faces. All three have one face and two arms holding knife and skull, and abide in *alīḍha* posture (right leg extended) on a single corpse seat. They have the five symbolic ornaments and a long necklace of human heads and abide amid a blazing mass of fire.

They are not sealed with a Lord of Family.

Praise:
Center of the Great Bliss circle,
Chief, protector of the three worlds,
Supreme drops of compassion and Emptiness—
Śrī-vajra-yoginī—praise to you!

Visualizing the seed and mantra-string on a lotus at the heart with fire from them burning up sins and obscurations, recite: OM KRODHA-BUDDHA DĀKINĪYE HUM PHAṬ SWĀHĀ. OM VAJRA WARNNANIYE HŪM PHAṬ SWĀHĀ. OM VAJRA VAIROCANĪYE HŪM PHAṬ SWĀHĀ.

Permission: *permissions of Body, Speech and Mind.*

1. Cf. Śridhara. P 2297/Toh. 1586 *Krodha vārāhī-vajrayoginī sādhana* and P 4825/Toh. 1990 *Śrī vajravārāhī-sādhana nama...*

87. Naro's Ḍākinī (*Na-ro mkha' spyod*)

This icon is another rendering of the same deity illustrated in Icon 77.

88. Sahaja Reversed (*Go-bzlog lhan-skyes-ma*)

Sahaja Reversed' means Sahaja Sambara in union, with the practitioner identifying with the Mother, Vajra-yoginī.[1]

(a) Out of Emptiness, from HŪM comes a guardian circle from HRIKUM a mansion, and in the center on a lotus sun and moon seat, VAṂ and HŪM. From these light rays spread and return, and they become myself Vajra yogiṇī, white with one face and two arms holding the stems of lotuses marked with a *vajra* and a bell and embracing the Father She is sitting in *vajra paryaṅka* on a spotted-antelope (*kṛṣṇasāra*) skin seat

(b) In her lap is Sambara, white, his right hand brandishing a knife and his left, in an embracing position offering to his mouth a blood-filled skull He is in *padma-paryaṅka*

Both have topknots of tresses, masses of fire and light sticking to them, and no ornaments or garments

Recite (a) OṂ VAJRA VAIROCANIYE HŪṂ HŪṂ PHAṬ (b) OṂ HRIḤ HA HA HŪṂ HŪṂ PHAṬ [2]

Conferral unnamed rite including four empowerments

1 Note the reversal of the hand-emblems as compared with 68.
2. Mantra (a) as 478–80, (b) as 68

89–97 Nine-deity Wrathful Black Vārāhī (*Phag-mo khros-nag lha-dgu-l[ma^nk]*)

Out of Emptiness comes my body as a guardian circle eight charnel grounds and mansion with in the center a four petaled polylotus seat My mind is the complete circle of deities, as follows

(89) In the middle of the central lotus is the Lady whose body is the darkness of time, very wrathful and passionate At her armpit she holds a *khaṭvāṅga*, of the nature of Method Her principal face, symbolizing conventional truth, is that of a very wrathful goddess, her upper face symbolizing the Ultimate is a pig's, on the right and turned upwards She is three-eyed and adorned with a tiger-skin loincloth snakes and bones She has pale yellow, upward streaming hair, a crown of five dry human heads and a long necklace of fifty fresh ones Her right hand brandishes a knife her left holds a blood filled skull at her heart She stands in *ardha-paryaṅka* dancing posture with left leg extended, on the heart of a human corpse upon a sun. She is youthful and abides amid a blazing mass of fire

A variant tradition has her wearing a scarf of human skin

On the four petals are flasks full of nectar their mouths stopped with blood filled skulls

In the gates and intermediate directions are (90) in the east Vajra-ḍākinī white (91) in the south, Ratna ḍakinī (Jewel D°), yellow, (92) in the west, Padma ḍakinī (Lotus D°) red, (93) in the north Karma-ḍākinī (Action D°, an offering mantra gives her name as Karmana ḍākinī), green, (94) in the south-east, Samaya-ḍakinī (Pledge^D°), white on the right and yellow on the left, (95) in the south west, Viśva-ḍākinī (Universal D°), yellow on the right and red on the left (96) in the north west, Sarva-ḍakinī (Totality D°) red on the right and green on the left, and (97) in the north east, Loka ḍakinī (World D°) green on the right and white on the left. These are one-faced and without sun seats but otherwise similar to the principal deity

At the crown is Guru Heruka at the heart the Gnosis being with one face, in the belly the four Heroes and at the navel a four-spoked wheel with the Lady on the hub and the four *ḍākinīs* on the spokes At the crown is ĀḤ, on the right shoulder HA, on top of the right foot RI on top of the left NI and on the left shoulder SA. The heart *cakra* is sealed with A, the crown with HA, the throat with NI the navel with RI and the genital with SA

Also visualizing at the heart a lotus with the five seeds recite OṂ ŚRĪ-VAJRA-VARAHĪ KRODHA KĀLĪ A HA RI-NI-SA AVEŚAYA, SARVA-KARMA HRĪṂ HUṂ PHAṬ SWĀHĀ

Mantras of the entourage OṂ VAJRA-ḌĀKINĪ HŪṂ PHAṬ SWĀHA etc [1]

Praise

O great Lady Vajra varāhī
Crushing opponents throughout the triple world
Scarer and confuser paralyzer[1]
Vajra-yoginī, homage be to you[1]

Conferral self introduction to the mandala concentration and empowerments including four symbolic empowerments four of accomplishing the activities, and four of generating Gnosis [1]

Deviation eight attendants shown with sun seats
Ḍākinīs: cf 202–5, 346–8 b–e, 415–7, 318 b–e 3001 223–8

1 *As 3001 223–8*

98 Wisdom-illuminating White Vārāhī (*Phag-dkar ses-rab gsal-byed = Śukla-vārāhī prajñāloka-kṛtyā*)[1]

Out of Emptiness appears instantaneously a guardian circle, in it, from PAṂ comes a red lotus and from AṂ a sun disk, on which is my mind as another sun disk with a White HŪḤ on it From this light-rays spread and return, transforming it into myself in the form of Venerable Vajra-yoginī Illuminating with Wisdom (*rDo-rje rnal byor ma ses-rab gsal byed*) She has the youthfulness of a sixteen-year-old, three eyes like *bandhuka* flowers and shoots' of teeth just showing Her right hand brandishes a red five-pointed *vajra* marked with three flags, her left holds at her heart a skull filled with the blood of the

four Maras, offering it to her mouth With a crown of five dry human heads and a long necklace of fifty fresh ones naked and adorned with the five symbolic ornaments she abides proudly in *pratyālīḍha* (right leg bent) on a lotus sun and corpse seat amid a blazing mass of fire of Gnosis

She is crowned with Aksobhya

From HRĪḤ at my throat comes a red lotus with sixteen petals In its center is a tongue and from HŪM a red, five-pointed *vajra* with OM VAJRA JIHWA RAKSA RAKSA SWĀHA at its center On the sixteen petals are the vowels jasmine-white and on the tip of the little tongue HRIḤ From this pours a stream of nectar

At the navel is a *dharmōdaya* within which on lotus and sun is HRIḤ Visualizing a string of red HRIḤs coming from this emerging from the private parts and entering the mouth, recite HRIḤ.

Conferral. rite of inspiration including the four empowerments, the first three equated to permissions of Body Speech and Mind respectively

Deviation khaṭvāṅga not mentioned

1 Cf Kokadatta P 2281 2/Toh. 1573–4 P 4672.

99. Wisdom-illuminating White Varahī as taught in the Ancient texts (*Phag-dkar śes-rab gsal-byed yig-rñiṅ-nas bsad-pa ltar*[1])

Rk Wisdom-illuminating White Varahī in the Ancient Texts tradition (*Phag dkar śes rab gsal byed yig rñiṅ lugs*)

Exactly as 98 but with the armor syllables in the places as 76

Praise *as 76 (end)*

Conferral. rite of inspiration, including recitation-transmission and four empowerments.

Deviation shown in ālīḍha posture text pratyālīḍha as 98

5. ĀRYA-AVALOKITA

100–102 Six-syllable Avalokita in the tradition of Atiśa (*sPyan-ras-gzigs yi-ge-drug-pa jo-[bo*[R]] *lugs*)

Out of Emptiness, in space at the level of my heart appears a white HRIḤ, which melts into a large white drop in the middle and a small white drop either side These transform into the principal deity and two attendants, as follows

(101) In the center is Ārya-avalokiteśvara (*Phags-pa sPyan ras-zigs dbaṅ phyug*) white like the rising sun on a snowy mountain with the splendor of a hundred thousand autumn moons. He has one face and four arms, the first pair with palms joined forming a hollow at his heart the other right holding a rosary of pearls and the other left an eight-petaled white lotus with stem opening beside his ear His whole face is very peaceful and smiling his two eyes looking at the ground a fathom in front with the *sattva* gaze His hair is bound on the top of his head in a topknot of tresses half of it twisted above the two knots the ends moving in the wind He wears a deerskin covering his left breast a scarf of various silks, and a red lower garment, and is adorned with all the jewel ornaments. He sits in *vajra-paryaṅka* with the attributes of a monarch and complete in the Marks and Signs He is crowned with Amitabha Emitting infinite light and radiance he manifests upon a lotus and full moon seat

(100) On his right is Maṇi dhara ('Gem holder), yellow his first pair of hands with folded palms his second right holding with joined thumb and forefinger the mighty king of jewels (*rin po-che dbaṅ gi rgyal po* = *ratnêndra rāja*) with a handle and the second left a branch of jewel twigs with the property of dropping ears of fruit

(102) On the left is Ṣad-aksarī ('Six-syllable-lady') similar to the principal but with the attributes of a goddess of charming manner

Both attendants are looking at the face of the principal and have one knee on the ground

Instead of a white lotus he can be holding a white *utpala*. All three deities can be either with or without seats

At my heart from A comes a full moon and on this a white HRIḤ

Mantra OM MAṆI-PADME HŪM

(Between sessions never be separate from love and compassion)

Praise

You whom all the Buddhas praise

Basis of all excellent virtues
Given the name Avalokita
Ever-compassionate—homage to you!

Also:

Your body, complete with all the Marks and Signs,
Shines like a hundred thousand autumn moons;
Ornaments of ten million jewels adorn it.
Greatly Compassionate—homage be to you!

Permission: *permissions of Body, Speech and Mind, the second comprises three transmissions.*

Cf. Sm. 6–7, 11–12. Mandala with more attendants. Ngor 130 (shows Mani-dhara white).

103 Avalokita as one of the four Ka-dam deities (*bKa'-gdams lha bzi i nan-gi sPyan-ras gzigs*)

Tar.: Ārya-lokêśvara-avalokita from the four Ka-dam deities (*bKa'-gdams lha bzi las: phags pa jig rten dban phyug spyan-ras-gzigs*).

Out of Emptiness, from A, al my heart comes a moon, on which is a white HRĪḤ. Light from this fills my body and I become Avalokita, white, with one face and four arms, the first pair at my heart with palms folded, the second right holding a crystal rosary and the second left the stem of a white *utpala*. He is seated in *vajra-paryanka*. On the surface of his topknot of tresses is Amitabha. He is adorned with silks and jewels, and in every pore of his body are countless Buddha lands.

At his heart, on a moon, is HRĪḤ.

Visualizing the seed with the mantra string, meditate on great compassion towards sentient beings and recite OṂ MAṆI-PADME HŪṂ.

Conferral: by recitation transmission.

101, 103: see also 435, 3001–89.

104 Eleven-faced Avalokita in the tradition of the nun Lakṣmī (*sPyan-ras-gzigs bcu-geig-zal dpal-mo-lugs*)

Out of Emptiness, from PAM comes an eight-petaled lotus, on the center of which from A comes a moon and on this HRĪḤ. Light spreads and returns, it becomes a golden lotus, its center marked with HRĪḤ. From this innumerable light rays like hooks and nooses spread and draw back all Buddhas and Bodhisattvas, who dissolve into it, transforming it into myself, Ārya-avalokita, white as the autumn moon, with eleven faces.

The principal face is white, the right green and the left red, the three faces above these green, red and white, the three above these red, white and green. These are all peaceful faces, of amorous aspect. Above them is a wrathful black face with yellow, upward-streaming hair, and above that the red face of Buddha Amitābha, with an *uṣnīṣa*. The first principal hands are at the heart, palms folded. The second right holds a rosary, the third is boon-granting, raining a stream of nectar from its palm to eliminate the hunger and thirst of *pretas*, and the fourth holds a wheel. The second left hand holds a white lotus with eight petals, the third a water-pot, and the fourth a bow and arrow. The remaining 992 hands are extended in the gesture of granting boons. In the palm of each hand is an eye. Standing with feet together, he is adorned with a new cotton skirt, a deerskin covering his left breast and all the jewel ornaments. His body is complete with all the Marks and Signs and emits innumerable light-rays.

At his brow is OṂ, at his throat ĀḤ, at his heart HŪṂ, and at the center of his heart on a moon is HRĪḤ.

Abode: Potala, in the South.

Recite principally the *dhāraṇī*: NAMO RATNA TRAYAYA, NAMA ĀRYA-JNĀNA-SĀGARE, VAIROCANA-VYŪHA-RĀJAYA, TATHAGATĀYA ARHATE SAMYAK-SAMBUDDHAYA, NAMAH SARVA TATHĀGATEBHYAH ARHATEBHYAH SAMYAK-SAMBUDDHEBHYAH. NAMA ĀRYA AVALOKITEŚWARĀYA BODHISATWĀYA MAHĀSATWĀYA MAHĀ-KĀRUNIKĀYA. TAD-YATHĀ: OṂ DHARA DHARA DHIRI DHIRI DHURU DHURU ITTE WATTE CALE CALE PRACALE PRACALE KUSUME KUSUME WARE ILI-MILI CITTI-JWALA APANAYA[1] SWĀHĀ.[2] If you cannot, recite it a few times then recite principally the six-syllable mantra.

In the rite of Permission. On his crown is Buddha Amitābha, red and making the gesture of meditation. (b) In the east, from HŪṂ comes Aksobhya, blue, with the earth-touching gesture. (c) In the south, from TRAṂ, Ratna-sambhava, yellow, with the boon-granting gesture. (d) In the west, from OṂ, Vairocana, white, with the gesture of principal Enlightenment, and (e) in the north, from A, Amoghasiddhi, green, with the gesture of giving refuge. The left hands (of b–c, e) are in meditation and all are sitting in *vajra-paryanka* and have the attributes of Buddhas gone forth (as monks). This sealing with the Masters of the Families is not essential.

In the sādhana: these Buddhas are visualized at the crown, the brow, the right ear, the back of the neck and the left ear.

Praise (from *Bhikṣuṇī* Lakṣmī's *Āryāvalokitêśvara-stotra*, P 3561/Toh. 2739):

Body white unstained with faults
{Crowned with perfect Buddha, looking
On migrators with eyes of compassion,
Avalokita—homage to you!}

Permission *as 100–102.*

Deviation. no deerskin

(a) Cf 434 3001 95 (b) Cf 443 This mandala of five deities is found in the Ngor Collection as No 135 ((d) with both hands in meditation)

1 104 X *citi-jwalam apanaye* Tar *citrā-jwalam usnaye* 121–9 R *citri jwala apanaye*

2. For translation see 434

105 [Five-deity] Amoghapāsa Avalokita [in the tradition of Bari] (*sPyan-ras-gzigs don-yod-ʼžags pa*[R], *sPyan ras gzigs don-zags lha lna ba-ri-lugs*[Rc])

Tar. Five-deity *Ārya* from the *Amoghapāśa-dhāraṇī* (*Don yod ʼžags-pa i gzuns-las byuṅ ba phags-pa lha lna*) known as the Bari Lotsawa tradition.

Praise

Compassionate Lord Avalokita,
Protector Amoghapāśa, wrathful King
Hayagrīva Ekajata Bhrkuti—
Ārya group of five deities homage to you!

(a) Out of Emptiness my mind rests in space as HRĪḤ Underneath it from RAM comes a sun, from HŪṂ a guardian circle with crossed *vajra* etc., from BHRUṂ a mansion complete in all characteristics, and in its center from five PAMs, lotuses of the same colors as the deities Upon the south and west ones, from RAM suns on the others, from A moons The HRĪḤ in space descends onto the central seat and becomes a white lotus marked with HRĪḤ. Light rays spread from it and return, transforming it into myself Ārya avalokita, white as the autumn moon with one face and two arms the right boon granting, the left holding a white lotus He sits in the *lalita* posture with right leg extended, his lower parts wrapped in a deerskin, in the garb of the Lord of Beasts[1] He has a topknot of tresses and is crowned with Buddha Amitabha He is looking at the goddess on his left

At his heart, on a moon, is a white lotus marked with HRĪḤ

(b) To the east, from HA comes a noose marked with HA, becoming red Amoghapāśa (ʼUnfailing Noose') his two right hands holding a noose and a *vajra* his left a hook and a rosary He is adorned with all the ornaments and stands with feet together.

(c) To the south, from HŪṂ comes a club marked with HŪṂ, becoming Hayagrīva with a green horse's head on top of his head. His two right hands have a club and the threatening forefinger, his left hold a yellow wheel and the stem of a red lotus He is in *pratyālīḍha* posture (left leg extended)

(d) To the west, from PHA comes a sword marked with PHA, becoming Ekajatā, blue her four right hands holding a sword, a noose, a lotus and an arrow her left a wheel, a club a trident and a bow She is in *ālīḍha* posture (right leg extended)

These two are adorned with tiger skins snakes and jewels, and are extremely wrathful

(e) To the north, from TA comes a club marked with TA, becoming Bhrkuṭī off white (*dkar sam*), her two right hands holding a *vajra* club and a white lotus, her left a rosary and a water-pot She stands on her right leg in *lalita* posture looking at the face of the principal and adorned with all the ornaments

Abode Potala

They are crowned with (a) Amitābha (b) Vairocana, (c) Ratna-sambhava, (d) Aksobhya and (e) Amoghasiddhi.

Mantras (a) NAMAḤ SAMANTA-BUDDHANĀṂ, SARVA-TATHĀGATA AVALOKITE KĀRUNA MAYA MURTAYE HŪṂ JA SWAHĀ

(b) OM HRĪḤ TRAI-LOKYA VIJAYA AMOGHA-PĀŚA APRATIHATA HRĪḤ HA HŪṂ PHAṬ SWAHĀ

(c) NAMAḤ SAMANTA-BUDDHĀNAṂ HAṂ KHATA BHUÑJA SATWAYA SWĀHĀ

(d) OM PKAJAṬĪ MAHĀ-ROSANA TRĀSAYA TRASAYA SAMA SAMA PRAŚAMANAYA SWĀHĀ

(e) NAMAḤ SAMANTA-BUDDHĀNĀṂ SARVA BHAWA-PANDARANĪ HŪṂ HŪṂ PHAṬ PATAYA SWAHĀ

The essential recitation is just (b). Amoghapāśa's Gurus say you should do one tenth as many of the principal's and a fifth as many as that of the other three deities.

Permission *permissions of Body Speech and Mind, the second includes recitation-transmission of the mantras and the Ārya-amoghapāśa-hṛdaya mahāyāna-nāma-dhāraṇī and a vow transmission*

Deviation no deerskin.

Cf 3001 147 For an extended version of this mandala, see Ngor 12

1 *Phyugs bdag* Paśupati a title of Śiva

106–8. Yellow Amoghapāśa [Avalokita] (*Don-ʼgrubs ser-po*)

Exactly as 105 except that Ārya-avalokita is yellow

Permission: *three transmissions.*

Deviations: no deerskin, Amoghapāśa and Bhṛkuṭī also on sun seats. Amoghapāśa is on the right of Plate 106, not the left as the caption suggests.

109–11. Five-deity Amoghapāśa in the tradition of the Great *Paṇḍita* of Kashmir (*Don-ʼgrubs lha-lna kha-che pan-chen-[gyi*[1]*] lugs*)

Praise:

Protector who arises from HRĪḤ
Your mind with Great Bliss saturated,
Lord of the World known by the name
Of Amoghapāśa—homage to you!

Out of Emptiness: from PAM comes a polylotus, from A a moon upon this, from HRĪḤ, with light spreading and returning, the forms of the five deities. (a) In the center: myself, Amoghapāśa (*Don-yod ʼgrubs-pa*), white, with one face and eight arms, the right hands respectively giving refuge, granting boons, and holding a noose and a rosary; the left holding a trident staff, a book, a lotus and a water-pot. With white silk garments and a tiger-skin lower garment he has the garb of an ascetic.

(b) On his right is Sudhana-kumāra, yellow; his palms folded, with a book tucked under his left arm. (c) Beside him on the right is Tārā, green, her left hand holding an *utpala* and her right opening it. Both these are adorned with silks and all kinds of jewels.

(d) On the principal's left is Hayagrīva, red, in the form of a dwarf, complete with all the wrathful characteristics such as three eyes, bared fangs and upward-streaming yellow hair, and adorned with a tiger-skin and snakes. His right hand is raised in homage and his left rests on a white staff. (e) On his left is Bhṛkuṭī, orange, her two left hands holding a water-pot and a trident staff, her right holding a rosary and raised in homage. She wears the garb of an ascetic.

All the deities are standing with feet together, the attendants looking at the principal deity's face.

At my heart, on a lotus and moon seat, is HRĪḤ.
Abode: Potala.

All the deities are crowned with Amitabha.

Recite: (a) OṂ AMOGHA-PĀŚA HRĪḤ SWAHĀ.

If desired, recite also the mantras of the attendants:

(b) OṂ SUṂ SUDHANA-KUMARAYA SWAHĀ
(c) OṂ TAṂ[1] TARAYE SWĀHĀ
(d) OṂ HAṂ HAYAGRIWAYA SWĀHĀ
(e) OṂ BHRIṂ BHIKUTYAI SWAHĀ

Permission: *as 100–102.*

1 *R* X (TMY), Tār X (Chandra) *tim*

112–4. Five-deity Khasarpaṇa (*Kha-sarpa-ni*[1] *lha-lna*)

Tār: Five-deity Khasarpaṇa Avalokita (*sPyan ras-gzigs Kha-sarpa ni lha lna*)

(a) Out of Emptiness: my mind rests on a moon as a white HRĪḤ which transforms into myself in the form of glorious Khasarpaṇa (*mKha ʼspyod*, 'Air-ghding') Arya-avalokita, the color of an immaculate moon and crowned with Conqueror Amitabha. From his right hand, granting boons, pours a stream of nectar, satisfying all who have craving. His left thumb and ring finger hold at his heart the root of the stem of a white lotus, which opens beside his ear. He sits in *ardha paryanka lalita* posture with right leg extended. Smiling and with a topknot of tresses, he is complete with all the Marks and Signs such as having two beautiful eyes as broad as lotus petals. A deerskin covers his left breast, the lower part of his body is wrapped in white silk and he is adorned with all the ornaments. His body blazing with light and radiance, he sits upon a moon seat unpolluted by animal markings[2] on the center of a cartwheel-sized white lotus.

(b) On his right is Tārā, green, boon-granting and holding an *utpala*. She is youthful, full breasted and adorned with silks and jewel ornaments.

(c) On her right is Sudhana-kumāra, golden-colored, with folded palms, a book tucked under his left arm. He wears the ornaments and dress of a child.

(d) On the principal's left is Bhṛkuṭī, golden-colored and without ornaments. She has a topknot of tresses and is four-armed, the right hands raised in homage and holding a rosary, the left holding a trident staff and a water pot. She has three peaceful eyes and wears red garments.

(e) On her left is Hayagrīva, red, blazing like the fire at the end of the eon, pot-bellied, three-eyed and baring his fangs. His eyebrows, beard and hair stream upwards. On top of his head he has a green horse's head. His right hand is raised in homage and his left holds a white *vajra* staff, OṂ-piercing. He has the full wrathful apparel.

The four attendants can be visualized with whatever leg posture is preferred, standing, sitting, etc.

At my crown, on a moon, is OM, at my throat, on a pink moon, AH, at my heart, on a white lotus and moon, HUṂ, and upon this on a moon, HRĪḤ.

Praise: as 104.

Mantra: OM HRĪḤ SWĀHĀ.[3] Recite with visualization of countless bodies of the deity spreading from the HRĪḤ at the heart, raining jewels and nectar on every world, teaching sentient beings the Dharma and establishing them in the state of Ārya avalokita, with HRĪḤ in their hearts also, and returning.

Permission: *permissions of Body, Speech and Mind, in the last, symbols of the four empowerments are shown.*

Deviation: Bhrkuṭi not three-eyed.

The principal is equivalent to 105 a, 436 and 300 I–147. In Sm, the same form alone or with Tarā and Hayagrīva only is called Lokanatha (Sm 8–19–18), and only the five-deity group is Kha-sarpana (Sm 13–16–24–26) (TyA).

1. *R, Rk kha-sarpā-ni*
2. The markings on Earth's Moon (our 'Man in the Moon') are considered to resemble a hare or a deer.
3. As *Sm* 13, 16–24–26.

115, 117. Mind at Rest[1] Khasarpana (*Kha-sarpa-ni*[2] *sems ñid nal-gso*)

Out of Emptiness, on a lotus and moon seat I appear in an instant as Venerable Kha-sarpana, white, with one face and two arms: the right hand boon-granting, the left resting on the seat and holding an eight-petaled white lotus with a stem. He sits in *ardha-paryaṅka lahta* posture with right leg extended. Adorned with silks and jewels, his left breast covered by a deerskin, his body sends out five-colored light-rays, benefiting myself and all sentient beings.

Recite: OṂ ĀḤ HRĪḤ HŪṂ.

Permission: *permissions of Body, Speech and Mind and a recitation-transmission.*

(Lineage: *through Mitra yogin and Tr op'u Lotsawa.*)

Cf. 436.

1. Nothing in the body of the *sādhana* or permission indicates any connection with the name *Sems-ñid nal gso*, 'Mind at Rest', which is best known as the title of a treatise by the Nyingma teacher Longchen Rabjampa (*klon-chen rab-'byams pa*, 1308–63; see, e.g., *NSTB* I, 575–596).

The *Blue Annals* record that the *siddha* Mitra yogin, invited to Tibet by Tr op u Lotsawa (*Khro phu lo-tsā-ba*), taught a long series of practices centered on Avalokita, collected under the title *Mi tra brgya-rtsa*. Its list of contents (*BA* 1035–39) includes, among ten Preliminary Practices in the *Benefiting Others* section of the second (Inner) Cycle, one called 'Resting the Mind' (*Sems ñal-so-ba*)—doubtless the same that appears as the *Tg* text P3569/Toh. 2748. When Tr op'u Lotsawa transmits the practice to a disciple it is called *Sems-nid ñal gso*) (*BA* 677). How the change from *sems* ('the mind') to *sems-ñid* ('Mind-as-such') could have occurred is a mystery, as it is hardly conceivable a lama could confuse the two. It may be that the popularity of Longchenpa's treatise was responsible, and that the reference at *BA* 677 is anachronistic.

2. *R, Rk kha sarpā-ni*

116. Five-deity Wish-granting-gem (*Cintāmaṇi*) Avalokita (*sPyan-ras-gzigs yid-bzin nor-bu lha-lna*)

(According to the tradition of Atīśa.)

From YAM, RAM, VAM, LAM, SUM come the four elements and Mount Meru. (a) On the summit, from PAM comes an eight-petaled lotus, on its center, from A, a moon, and on this HRĪḤ. Light spreads and returns and it becomes Ārya avalokita, red in color. His first pair of hands hold the stem of and open a red lotus; the second pair hold a rosary and a water-pot (Tib. *ghundhe* – *kundi*). He sits in *vajra-paryaṅka*, adorned with a deerskin and all the ornaments and crowned with Amitābha.

At his heart, on a moon, is a *vajra*, and at its hub a lotus marked with HRĪḤ. From this emanate four goddesses, who are set on the petals in the four directions.

(b) In the east, from HA, Vajra-pāśī (*rDo-rje zags pa ma*), holding a noose and a gem. (c) In the south, from TRAM, Vajra-ratna (*rDo-rje rin-chen ma*), holding a gem and a bell. (d) In the west, from HRĪḤ, Ekajata (*Ral gcig ma*), holding a lotus and a rosary. (e) In the north, from TA, Bhrkuṭi (*Khro-gñer ma*), holding a crossed *vajra* and a water-pot (*ghundhe*). All four are red and adorned with deerskins and all the ornaments and sit in *vajra-paryaṅka*.

Visualizing at the heart a six-spoked wheel with the near-heart mantra on the hub and spokes and the root mantra on the rim, recite both mantras.

Root mantra: NAMO RATNA TRAYĀYA, NAMO ĀRYA-AVALOKITEŚWARĀYA BODHISATWĀYA MAHA-SATWĀYA MAHĀ-KĀRUNIKĀYA TAD-YATHĀ: OṂ CAKRAWARTI CINTAMANI MAHA-PADMA KURU TISṬHA JWALA AKARSAYA HUṂ PHAT SWAHA. (Homage to the Three Jewels! Homage to *Ārya* Lord Avalokita, the Bodhi-

sattva and *Mahāsattva* greatly compassionate! As follows *Om* Monarch Wish-granting Gem, Great Lotus One, move(?) stay shine attract *hūm phat svāhā*!)

Near heart mantra OM BHARATA-PADME HŪM

The heart mantra if you wish to recite it, is OM PADMA CINTAMANI JWALA HŪM.

Permission three transmissions.

Cf Jaṭa-mukuṭa Lokêśvara described by Sarasvatī, *TyA* 63–70

118. Secret-practice Lokêśvara in the tradition of Mitra-yogin (*Jig-rten dbaṅ-phyug gsaṅ-sgrub Mitra-dzo-ki i lugs*)

Out of Emptiness, within a guardian circle a *dharmôdaya* In the middle, the four elements and Mount Meru, with a palace on the summit. (a) In the center on a lotus and moon seat, from HRĪḤ comes a lotus marked with HRĪḤ, which transforms into myself Loka-natha (*'Jig rten mgon po*, 'Lord of the World'), white with a red luster appearing He has one face and two arms and is just a little wrathful He is three eyed. His right hand holds a rosary of pearls his left holds the stem of a lotus and embraces the Mother Adorned with bone ornaments, he abides in *pratyālīḍha* posture (left leg extended)

(p) The Mother who embraces him is Guhya-jñana-ḍākiṇī (*gSaṅ-ba ye-ses-kyi mkha 'gro-ma*, 'Secret Gnosis Ḍākiṇī'), red and holding a *ḍamaru* and a blood-filled skull She is similar to Vajra-vārāhī

They are surrounded by the *ḍākiṇīs* of the Four Families, and outside

The Sage and Mañjuśrī and Amitābha,
Vajrapaṇi, Prajñā paramitā,
Tārā Lady of Knowledge Kurukullā,
Bhṛkuṭī and countless others sit

Both Father and Mother are crowned with Amitābha.

Mantra OM MANI-PADME HŪM, ḌĀKINI HA RI NI-SA HŪM.

Praise as 104, then

To the Secret Gnosis of non-dual
Bliss and Emptiness I bow
Accomplishers of the four activities,
Hosts of *ḍākiṇīs*—homage to you!

Conferral rite of inspiration, including four empowerments and a recitation-transmission

Deviations. deity should appear white, as 119, sun seat.

119. Avalokita King of Space (*sPyan-ras-gzigs nam-mkha i-rgyal-po*)[1]

On a lotus and moon, from HRĪḤ comes myself Ārya-avalokita King of Space (*Gagana-rāja*) white with a red luster appearing His three principal faces are white and peaceful, the three above them yellow and laughing; above these are two blue-black, wrathful ones, and above these two purple ones with bared fangs each with three eyes, and right on top, the face of Amitābha Of the ten principal hands of the Dharmakāya, the first pair are palms folded the other right ones hold 2 a pearl rosary 3 a wheel 4 boon-granting, and 5 a Buddha image and the left 2 a lotus 3 a water-pot, 4 a jewel and 5 a bow and arrow together There are 38 branch hands the right holding 6 a jewel 7 a noose 8 an almsbowl 9 a sword 10 [a *vajra*], 11 a crossed *vajra* (*rdo-rje rgya-gram*), 12 moon-crystal 13 sun-crystal 14 a yellow bow 15 a small branch, 16 [a jewel], 17 a fly whisk, 18 a shield 19 a flask 20 an axe 21 a rosary 22 a blue lotus 23 a water-pot, 24 a white sun[2] the left 6 a white cloud, 7 a round object (*rā-ba*)[3] 8 a yellow lotus 9 a sword 10 a conch 11 a skull-club, 12 a rosary 13 a bell, 14 a *vajra*, 15 a hook, 16 a fan, 17 an emanation body 18 a mansion, 19 a book 20 a wheel 21 an emanation body 22 winter corn, 23 a red lotus 24 a gem The 1002 minor hands are boon granting Each hand has an eye in the palm. He stands with feet together, a deerskin hanging from his shoulders. He is adorned with silks, jewels and snakes and complete with all the Marks and Signs

Mantra the six-syllable mantra

Conferral. (meditation-transmission is sufficient.)

1 From the *Mam bka bum* of King Songtsen Gampo (*Srون-btsan sgam po*) Cf Lauf *PL* 18
2 The list in the text (both *R* and Tar.) is two items short The missing ones have been added from inspection of the painting.
3 Apparently *not* a water-pot (*rā-ba* = *spya-bluṣ*)

120 Wish-fulfilling-wheel (*Cintāmaṇi-cakra*) Avalokita (*sPyan-ras-gzigs yid-bźin 'khor-lo*)

Tar also *Ārya* Wish-granting-gem Monarch (*Phags-pa Yid-bźin nor-bu 'khor los-sgyur-ba* = *Ārya-cintāmaṇi-cakravartin*).

Out of Emptiness, on a lotus and moon, from my mind as HRĪḤ comes Lord Ārya-avalokita His principal face is white, above that is a blue, wrathful face and on top the red face of Amitābha His right hand holds a wish granting gem, his left a wheel at his heart He stands with feet together and is adorned with silks and jewel ornaments

At his heart, on a moon disk, is HRĪḤ

Root mantra OM CINTAMANI-CAKRAWARTI MANI PADME A HRĪḤ HUM PHAT SWĀHA

Heart mantra OṂ PADMA-BHARATAKE A HRĪḤ HŪṂ PHAT SWĀHA

Conferral by recitation-transmission

121–9. Eleven-faced Ārya-[avalokita] Protecting from the Eight Perils (*Phags-pa bcu gcig-zal 'jigs-pa brgyad-skyobs*)[1]

(121) Out of Emptiness, from PAM comes an eight-petaled lotus, on the center of which is the *Ārya* Eleven-faced One. His principal face is white, etc. (*as 104, up to.*) In the palm of each hand is an eye. He sits in *vajra-paryaṅka*.

On the eight petals, from HRĪḤs on each appear the eight Ārya-avalokitas Protecting from the Eight Perils (*Aṣṭa bhaya-trāṇa*).

(122) In the east, the Protector from the Peril of Fire (*Me i jigs-pa-las skyob-pa = Agni bhaya trāṇa*), white, his right hands giving refuge and holding a fly whisk, his left holding a lotus and a moon-crystal.

(123) In the south, the Protector from the Peril of Water (*Chu i jigs-skyob = Jala bhaya trāṇa*), white, his right hands giving refuge and holding a jewel, his left holding a lotus and a wheel.

(124) In the west, the Protector from the Peril of Lions (*Seng-ge'i 'jigs-skyob = Siṃha bhaya-trāṇa*), yellow, his first pair of hands giving refuge and holding a lotus, the other two holding a gem and a book.

(125) In the north, the Protector from the Peril of Elephants (*gLaṅ-po i jigs skyob = Hasti-bhaya-trāṇa*), orange, his first pair of hands giving refuge and holding a lotus, the other pair holding an *utpala* and a sun-crystal.

(126) In the south-east, the Protector from the Peril of Punishment (*Chad-pa i jigs-skyob = Daṇḍa-bhaya-trāṇa*), red, his first pair of hands giving refuge and holding a lotus, the other pair holding a hook and a noose.

(127) In the south-west, the Protector from the Peril of *Nāgas* (*kLu i jigs-skyob = Nāga-bhaya-trāṇa*), green, his first pair of hands giving refuge and holding a lotus, the other pair holding a banner and a water-pot (*ghuṇḍhe*). He rests on a sea-monster.

(128) In the north-west, the Protector from the Peril of Witches (*mKha' gro i jigs skyob = Ḍāka-/Ḍākinī-bhaya trāṇa*), black, his first pair of hands giving refuge and holding a lotus, the other pair holding a trident and a flag.

(129) In the north-east, the protector from the Peril of Robbers (or wild men or yetis) (*Mi rgod jigs skyob = Cora-bhaya-trāṇa*), red, his first pair of hands giving refuge and holding a lotus, the other pair holding a *vajra* and a bell.

All of them are of wrathful manner, complete with all the wrathful ornaments and dress, and abide in the *pratyālīḍha* posture (left leg extended).

On their brows is OṂ, on their throats ĀḤ, at their hearts HUṂ, and in the center of the heart on a moon is HRĪḤ.

Abode: Potala, in the South.

The Buddhas of the Five Families are visualized on the crown, brow, etc. as in 104.

Mantra: *long mantra, as 104.*

Praise:

Dharma-body of *Sugatas* of the three times
Looking upon (*avalokita*) sentient beings of the six realms
Eleven-faced One, like space, all-pervading,
Splendid Amitābha—homage to you!

Conferral: by transmission alone.

Deviation: Protector from the Peril of Lions shown white.

1 Numerous sixth-century images of Avalokita Protecting from the Eight Great Perils are found at Ajanta (Ghosh 1980: 23). Later the role was taken over by Tārā. Although Tārā Saving from the Eight Perils is not depicted in the present work, the theme recurs throughout *IPT*.

According to Tār, this was an oral instruction of Atīśa.

130. Avalokita Destroying with the Vajra Essence (*sPyan-ras-gzigs rDo-rje sñiṅ po rab-tu-'joms pa = Avalokita Vajra-sāra-pramardin*)

In an instant I become Lord Avalokita, white, with five stacked-up central faces, blue and extremely wrathful, and stacks of three white ones on the right and three red ones on the left, all peaceful. His first pair of hands are blue and at his heart with palms folded. The others are white: the second pair holding a *vajra* rosary and a red lotus, the third a wheel and a bow and arrow, the fourth a hook and a mass of fire. He stands with feet together amid a blazing mass of fire. His other characteristics are as normal.

At his heart is HRĪḤ, surrounded successively by the three mantras:

(i) OṂ AḤ HRĪḤ HUṂ

(ii) OṂ MAṆI PADME HŪṂ

(iii) NAMO RATNA-TRAYĀYA, NAMO BHAGAWATE MAHĀ-KĀRUṆIKĀYA VAJRA SARA PRAMARDANI TATHĀGATĀYA ARHATE SAMYAK-SAMBUDDHĀYA. TAD-YATHĀ. OṂ DHARA DHARA DHIRI DHIRI DHURU DHURU ITTE WAITE CALE CALE PRACALE PRA-CALE SARVA-KLEŚA SARVA-KARMA-AWARANANI ŚUDDHE ŚUDDHE VIŚUDDHE VIŚUDDHE GAGANA-SWABHĀWA-VIŚUDDHE SWĀHĀ. (Homage to the Three Jewels! Homage to Lord Greatly Compassionate Destroying with the Vajra Essence, the *Tathāgata*, the *Arhant*, the Complete and Perfect Buddha! As follows. *Oṃ*, support support, hold hold, be right, be right, turn turn, move move, stir stir, pure, pure of all obscurations of deeds and defilements, quite pure, quite pure, of the pure nature of the sky, *svāhā*!)

This is a teaching of Mitra-yogin (*Mi tra-dzra ka* (sic))

Conferral: by transmission alone

Deviations: the colors and expressions of the faces and the color of the first pair of arms entirely ignore the description. Surrounding fire omitted.

Also depicted in 3601: 177.

131. Ārya-avalokita Siṃhanada (*'Phags pa spyan-ras-gzigs seṅ-ge-sgra*)

(The practice dispels all diseases.)

Out of Emptiness, on a red lotus, from SIṂ comes a white lion, lying down with its head turned to the right and its face turned upwards. It has an orange mane hanging down and is covered with a net of jewels, on which from A comes a moon and on this a white HRĪḤ. From this light rays spread, make offering to the *Āryas*, cleanse the sins and obscurations of sentient beings, establish them in the state of Ārya-avalokita, return and dissolve into the HRĪḤ, transforming it into myself Venerable Siṃha nada ('Lion's Roar'), white, with one face and two arms. The right hand, in the gesture of granting boons, is outstretched upon the right knee, the left rests on the seat at his back. He has three eyes and a topknot of tresses, and sits in the posture of royal dignity with left leg extended. He is dressed as an ascetic, without ornaments, wearing a sacred thread, a red silk skirt, and the skin of a black antelope covering his left breast. On his right side is a green trident with a white snake coiled round it, and on his left a lotus on which is a skull filled with assorted flowers, and the stem of a white lotus opening beside his ear, on which is a wisdom sword, with blazing fire.

At his brow is OṂ, at his throat ĀḤ, at his heart HŪṂ, and in the center of his heart on a moon, HRĪḤ.

He is crowned with Amitābha, and has Vairocana on top of the head, Akṣobhya on the right shoulder, Amitābha on the left, Ratnasambhava on the right hip, and Amoghasiddhi on the left, sending out innumerable emanations.

Heart mantra: OṂ ĀḤ HRĪḤ SIṂHA-NADA HŪṂ PHAṬ.[1]

Dhāraṇī: NAMO RATNA-TRAYAYA, NAMAḤ ĀRYA-AWALOKI-TEŚWARĀYA BODHISATWĀYA MAHĀ-SATWĀYA MAHA KARUṆI-KAYA. TAD-YATHĀ: OṂ AKATE VIKATE NIKATE KATAṂ-KATE KAROTE KAROTE VIRYE SWĀHĀ.[2]

Permission: *permissions of Body, Speech and Mind*

(Lineages: *from Master Candragomin and via the translator Rinchen Zangpo*.)

See also 437, 3001: 94.

1 As *Sm* 20: 22. *3001*: 94 omits *phaṭ*.
2 The *Siṃha nāda nāma dhāraṇī*: see *Sm* 21: 23.

132. Jina-sagara Avalokita (*sPyan ras-gzigs rgyal-ba rgya-mtsho*)

Tar: Jina-sagara Avalokita known as the four *Sugatas* combined.

On a lotus and moon in my mind as HRĪḤ. From this, in the places of myself and of the front generation, appear Avalokita Jina-sagara ('Conqueror-Ocean'), red, his first pair of hands with palms folded, the other right holding a rosary of red pearls, and the left a red lotus. He sits in *vajra paryaṅka*, adorned with silks and jewels.

On his crown is Buddha Amitābha, at his heart Hayagrīva, brandishing a *vajra* and raising a threatening forefinger; at his navel Guhya-jñāna-ḍākinī, red, her two right hands holding a sword and a *damaru*, her left a trident and a blood-filled skull, and with bone ornaments.

Mantras: OṂ ĀḤ HUṂ HRĪḤ. OṂ MAṆI-PADME HŪṂ. OṂ DHUMA-GHAYE NAMA HA-RI-NI-SA RACA HRĪḤ YE.

Praise:

Lord with Great Compassion, crowned
With Amitābha, wrathful one
Urging a *ḍākinī* in her work.
Homage to you! Please inspire me!

Conferral: rite of inspiration, including four empowerments. The second is here called the Bodhicitta empowerment (byaṅ-chub sems-kyi dbaṅ).

Deviations: color of deity, crowning Amitābha shown as extra head. White Jina sāgara is certainly known in a sādhana by Konchok Tenpei Dronme (Willson 1985: 284–96); he is white and two-armed, embracing red Guhya-jñāna-ḍākinī as consort.

6. ARYA-TĀRA

133. Tārā as one of the four Ka-dam deities (*bKa'-gdams lha-bźi i nan-gi sGrol-ma*)

Out of Emptiness from A at my heart comes a moon, on which is a green TAM. Light from this fills my body, cleansing its karma-created physicality and my sins and obscurations, and I appear in the form of Tara: green, with one face and two arms, her right hand boon-granting, her left holding the root of a blue *utpala*, which opens beside her ear. She sits in *ālīḍha ardha-paryaṅka lalita* posture (right leg extended) on a lotus and moon seat and is adorned with silks and all the jewel ornaments.

At her heart on a moon is TAM.

Mantras: (i) the ten-syllable mantra: OM TARE TUTTARE TURE SWĀHA.

(ii) The *dhāraṇī*:[1] NAMO RATNA TRAYAYA, NAMO ĀRYA-AWALOKITEŚWARĀYA BODHISATWAYA MAHASATWĀYA MAHĀ KARUNIKAYA. TAD YATHĀ: OM TĀRE TUTTĀRE SARVA-DUṢTAM PRA DUSTAM MAMA KRTE JAMBHAYA STAMBHAYA MOHAYA BANDHAYA HŪṂ HUM HŪṂ PHAT PHAT PHAT SARVA-DUSTAM STAMBHANI TĀRE SWĀHA.

While reciting, visualize the relevant mantra surrounding the TAM.

Conferral: by recitation transmission alone.

A standard Green Tara, see also 9, 285, 439

1 Cf. 9.

134. Green Tara in the tradition of the Great *Paṇḍita* of Kashmir (*sGrol-ljan kha-che pan-chen lugs*)

(After a text by Sarvajnamitra. *The instructions of Mahā-paṇḍita Śakya-śrī (who heard it from Tārā herself) come by transmissions through Tr'op u Lotsawa and through Sakya Paṇḍita.*)

On a lotus and moon is my mind as TAM, becoming an *utpala* marked with TAM. From this, light-rays spread: benefit sentient beings, return and transform it into myself, Tārā: green, granting boons and holding an *utpala*, sitting in *ardha-paryaṅka* with right leg extended: and complete with all the characteristics.

At her heart is a Gnosis-being similar to herself, marked at her heart with the Concentration being, a TAM.

She is crowned with Amoghasiddhi.

Mantra: *133 (i)*.

Permission: *permissions of Body, Speech and Mind*.

Another standard Green Tara

135. White Tārā in the tradition of the Great *Paṇḍita* of Kashmir (*sGrol-dkar kha-che pan-chen lugs*)

Out of Emptiness comes a lake of milk, and in its center from PAM the stem of a lotus. The central lotus is white, eight-petaled and fully developed. On its center, from A comes a moon disk and on this from TAM comes myself, Arya-tara: white, crowned with Amitabha and sitting in *vajra-paryaṅka*. Her right hand is boon-granting, her left holds at her heart the stem of a white *utpala*, which opens beside her ear. She is as youthful as a sixteen-year-old and adorned with silks and all the jewel ornaments. Her body emits countless rays of light.

On the eight petals are eight White Taras, resembling her like her shadows, facing inwards, as attendants.

At her heart, from A comes a moon, on which is a white TAM.

Recite: OM AMARANI-JĪWANTĪYE SWĀHĀ, visualizing that the whole entourage are reciting too.

Pray: Lady Tara, please pacify all hindrances to long life for me and all sentient beings, and increase our life and accumulations of merits and Gnosis.

Permission: *as 134*.

136. Tārā Peaceful by Day and Wrathful by Night (*sGrol-ma źiṅ-źi mtshan-khro*)

(a) Before me on a lotus seat with stem and a moon, from HRIH comes Ārya-avalokita: white, his right hand boon-granting and his left holding the stem of a white lotus. On top of the lotus, which opens at his heart, from TĀM comes Venerable Peaceful Tārā, looking at me with pleased eyes.

After offerings, prayers and the Praise in Twenty-one Homages, I make strong mental request and the Venerable Lady dissolves into me. I am Peaceful Tara, blue-green, her right hand boon-granting and her left holding the stem of a blue *utpala*. Seated in *lalita* with right leg extended, she is adorned with silks and

jewels. Half her hair is tied up on the left and some hangs down on the right, and above the crescent moon on her crown she is marked with Amitabha

Recite the *Praise* twice, establish the visualization of yourself as the deity strongly and recite it five times more or as many times as you like If you wish recite the ten-syllable mantra

(b) At night, start as before but on the lotus from HŪM comes Venerable Wrathful Tārā. When she dissolves into me, I am Tārā white and exceedingly fierce, with three eyes and yellow upward-streaming hair, her right hand brandishing a *vajra*, her left smiting towards the earth and making the threatening forefinger gesture at her heart She wears a tiger-skin scarf and a leopard-skin sleeveless vest (*sa-gag*), jewel ornaments and a green serpent long necklace Above a crescent moon on the crown of her head she is marked with Amitābha. She abides in *pratyālīdha* (right leg bent) on a lotus and sun amid a blazing mass of fire

The difference in the recitation is her mantra, OM NAMA TĀRE NAMAH HARE HŪM HARE SWĀHĀ!

Permission *three transmissions.*

137. Pīṭhīśvarī[1] Uddiyana-tārā (*U-rgyan sgrol-ma gnas-kyi dban-phyug-ma*)

Out of Emptiness on a lotus and sun from HŪM comes a guardian circle Inside it, from E comes a *dharmōdaya* in the center of which from PAM comes a red lotus, on the center of this, from RAM a sun, and on top of that, from TAM, a red *utpala* marked with TĀM From this, light spreads and returns and it becomes myself Venerable Ārya-tārā, red, with four faces and eight arms. Her principal face is red, the right black, the left green and the top face yellow Each has three eyes Her right hands hold a *damaru*, a blood filled skull, a sword and a *vajra*, her left an *utpala*, a gem a *khatvāṅga* and a bell She has the *pratyālīdha* dancing posture (left leg extended) She is adorned with a crown of dry skulls, a long necklace of fresh skulls and the five symbolic ornaments and has a tiger-skin loincloth Amorous and wrathful and with yellow upward-streaming hair she stands amidst a mass of fire

At her crown is white BHRUM at her throat red HRĪḤ, at her heart blue HŪM at her navel yellow A, at her thighs green KHAM.

She is crowned with the Conquerors of the Five Families

Mantra OM TĀRE TUTTĀRE TURE HŪM PHAT[1]

Praise

You manifest in Uḍḍiyana,
And in other transformations
Govern all the sacred sites,
Pīṭhuśvari—to You I bow

Your Body emits Conquerors' emanations
Your Speech like thunder proclaims mantras
Endowed with all-pervading Power
All-governing Lady—to You I bow

Please quell all adversity,
Accomplish all my aims as I
Wish and please bestow on me
All *siddhis* of body, speech and mind[1]

Conferral: for this form without consort, by a rite of inspiration of symbolic empowerments (*brda i dban-gi byin-rlabs*) alone: *after the flask empowerment, symbols of the other three empowerments are shown.*

(Lineage from the *mahāsiddha* Saraha.)

1 *Pīṭhīśvarī* Lady of the Sacred Sites (*pītha pīṭhī*) Four *pīṭhas* including Uḍḍiyāna (or Oḍḍiyana) head the list of 24 or 32 places of pilgrimage in *Hevajra tantra* I.vii.10–18

138. Wish-granting-gem (*Cintāmaṇi*) Tārā (*sGrol-ma yid-bzin nor-bu*)

From PAM comes a lotus and from A a moon, and on this from VRIM a branch of a wish-granting tree marked with VRIM, which turns into myself, Tārā of the Wish-granting Gem yellow and youthful, her left hand plucking a wish granting gem fruit from the branch of a wish granting tree to her left, her right hand holding one so as to give it to sentient beings She stands in graceful posture on a lotus and moon seat and is adorned with silks and all the jewel ornaments

At her heart on a moon is VRIM.

She is crowned with Ratnasambhava

Visualizing her emanating countless replicas, which assuage the suffering of poverty of sentient beings, recite the heart mantra *133 (i).*

All-purpose mantra OM TĀRE TUTTĀRE TURE DHANAM ME DEHI SWĀHĀ! (*Om* O Tārā Tuttārā, Swift One give me wealth, *swāhā*!) (If there is something special you need, put its name in place of *dhanam* (wealth))

Permission *as 134.*

(Lineage through *Mahā-paṇḍita Ratnarakṣita*)

139. Red Tārā in the Sakya Tradition (*sGrol-ma dmar-mo sa lugs*)

Out of Emptiness my mind appears as from A a red moon, and on it from TAM an *utpala* marked with TAM from which light spreads and returns. It becomes myself Red Tārā, with laughing affectionate manner her right hand holding a hook above her knee, her left holding at her heart the stem of a red *utpala* which opens beside her ear and whose root forms a noose She sits in *sattva-paryanka* is adorned with silks and jewels and has three eyes

At her heart, on a moon, is HRIḤ.

She is crowned with Amitābha Visualizing at the heart an *utpala* and moon with the seed and mantra-string, recite the heart mantra OM TĀRE TUTTARE SAMTARAṆI HRIḤ SWAHA (*There is also an augmented mantra for subjugating*)

Praise:

Goddess of purified desire,
Vast goddess of subjugation,
Stirrer of the triple world.
Tara—to her I devoutly bow

Permission. *three transmissions.*

140. Wealth-granting Tārā (*sGrol-ma nor-sbyin-ma*)

Tār adds in the lineage of the Great *Paṇḍita* of Kashmir (*Khe che pan-chen nas brgyud pa*)

In the center of a guardian circle and mansion is an eight-petaled lotus, on the center of which is TĀM which with light spreading and returning becomes myself. Wealth-granting (*Dhana da*) Tārā, green, her two right hands boon-granting and with a rosary, her two left holding an *utpala* and a book. Adorned with silks and jewels she sits in *sattva-paryanka*

At her crown, brow eyes and throat,
Shoulders heart and navel, genitals,
Knees and feet, set a syllable each
Of the ten-syllabled king of mantras

To the east is Vajra-tārā black, holding a *vajra* to the south Ratna-tārā yellow, holding a jewel, to the west, Padma-tārā red, holding a lotus to the north Buddha-tara white, holding a wheel In the four intermediate directions, south-east etc , are white Flower Tārā, black Incense Tārā, yellow Lamp Tara and red Perfume Tārā They are on moons and peaceful

In the east gate is black Vajraṅkuśī in the south gate yellow Pāś, in the west gate red Sphoṭā, and in the north gate yellow Ghanta These abide in *ālidha* (right leg extended) on suns and have the full garb of wrathful goddesses [1]

The principal is crowned with Amoghasiddhi and the attendants with jewels of the essence of the principal

Repeat. OM TARE TUTTARE TURE D[H]ANAM ME DADA SWĀHĀ[2]

Praise *as 4*

Permission. *as 134*

Cf. Sm 107

1 Illustrations of the twelve attendants are found on four pages interpolated in some copies of the blockprint (47 to 50 in Clark's numbering) They are reproduced in Lokesh Chandra's *Tibetan Sanskrit Dictionary* and as TMY 141 a-f" and 144 a-f"
2 As *Sm* 107 Meaning as 138

141–3. Yellow Tārā with two attendants (*sGrol-[ma] ser-[mo*[2]*] gźso- khor gsum*)

Tār adds in the tradition of *Mahāpaṇḍita* Śakya-śrī (*Pan-chen Śakya śri'i lugs*) [1]

At my heart on a moon is a yellow TAM, from which light spreads and returns, purifying my ordinary body and transforming it into Tara and two attendants as follows.

(141) In the center is myself, Yellow Tarā her right hand boon-granting, her left holding a yellow *utpala* marked with a jewel She sits in *sattva-paryanka* on a lotus and moon

(142) On her right is Yellow Jambhala, on a treasure vase, holding a citron and a mongoose

(143) On the left is yellow Vaiśravana mounted on a lion, holding a jewel-marked club[2] and a mongoose

At my heart, on a moon, is TAM

Praise. *as 4*

Mantras OM JAMBHA-MOHE SWĀHA. OM JAMBHA-MOHE VASU MAMA KURU SWAHA [3] (*Om* crusher[4] confusion, *svāhā!* *Om* crusher confusion, create wealth for me *svāhā!*)

Confertal. *by recitation transmission.*

1 I e of the Great *Paṇḍita* of Kashmir.
2. He is shown holding the club at the thick end
3 *K* 612.6 *jambha* both times 611.6 *jamé* X, Tāc *jambhe*
4 *Jambha*—though literally 'crusher' must here allude also to Jambhala (he of the citron ?)

144. Dream-showing Tārā (*rMi-lam ston-pa'i sgrol-ma*)

Tar Dream Tara (*rMi lam sgrol ma* = *Svapna-tārā*) (In accordance with the text of Candramitra [1])

Amid blue space from PAM comes a white lotus and moon, on which from TAM comes myself, Tārā, white, with one face and two arms the right boon-granting and the left holding a blue *utpala* She has the *ardha-paryanka* posture with left leg extended With a blue silk scarf and pearl ornaments she is crowned with Amoghasiddhi.

At her heart on a moon is TAM.

Mantra OM SWAPNA TARE SWĀHĀ

Also transmitted OM SWAPNA TARE SWAPNA-AWALOKINI TRAI-LOKYA-NIDARŚANI TRAI-LOKYA-GIRAJANI BHUTAM BHAWAM BHAWIŚAM[2] ŚUBHA-ŚUBHAM TAM MAM SADYA-KALAYA SWAHA (With some emendations) *Om* O Tārā of Dreams looking in dreams showing the triple world generating speech/praise of the triple world, tell (*kathaya*) me this day the good and ill (*subhāśubham*) that have been are and will be *svāhā*!)

Conferral by meditation-transmission

1. P 2591/Toh. 1720.
2. Tār *R bhawiśam*—read *bhavisyam*

145–9. Five-deity Tārā (*sGrol-ma lha-lña*)

(145) Out of Emptiness, from PAM comes a red lotus, which transforms into a polylotus, on which from A comes a moon, and on that TĀM, which melts into a white drop and becomes an *utpala* marked with TĀM With light spreading and returning this transforms into myself, Tara blue-green, her right hand granting refuge, her left holding an *utpala* sitting in *ardha paryanka* with right leg extended.

(146) To the east is white Pratisarā, holding a gem and a white lotus marked with a flask

(147) To the south is yellow Marīci, holding a *vajra* and a branch of an *aśoka* tree

(148) To the west is Varahī, red and pig-faced (149) To the north is Ekajata, black and very wrathful. Both these have tiger-skins and hold a knife and a skull

All are three-eyed and sit cross-legged

At my heart on a lotus and moon, I am marked with TĀM.

The principal is crowned with Amoghasiddhi, the attendants with Vairocana Ratnasambhava Amitabha and Aksobhya respectively

Praise. *as 4, but ending* Tara and entourage—homage to you!

Mantra the ten-syllable mantra (133 (i))

Prayer Venerable Ārya-tārā, please grant me every supreme and ordinary *siddhi* Please save me from all injuries such as the eight and sixteen great perils Please save me from *saṃsāra*, the great ocean of suffering Please assuage all sufferings.

Conferral rite of inspiration (though permission requested), including permissions of Body, Speech and Mind

(*Lineage from Nāgarjuna via Atiśa There is also a Candragomin tradition, differing somewhat as regards the attendants*)

150. Eight-armed Tarā (*Phyag brgyad sgrol ma*)

Out of Emptiness from PAM comes a lotus and from A a moon, and on this from TĀM an *utpala* marked with TAM, which transforms into myself Tārā, her body and four faces green and each three-eyed Her first pair of hands make the *utpala* gesture at her heart the remaining three right hands hold a rosary, an arrow and a wheel the three left a banner, a bow and a flask. Sitting in *lalita* with right leg extended, she is adorned with silks and jewels

She is crowned with Amoghasiddhi

Praise *as 4*

Visualizing that she is emanating the Goddesses Saving from the Eight Perils and saving sentient beings recite the ten-syllable mantra 133 (i)

Also recite the root mantra 133 (ii)

Conferral by recitation-transmission.

151. Venerable Kāpah-tārā (*rJe-btsun ma kā pa li tā-ra*)[1]

On a lotus and moon my mind appears as a green TĀM which with light spreading and returning takes the form of myself, Ārya-tara blue-green with one face and two arms and smiling Her hair is bound with fine cloth the color of red lead Her right hand is boon-granting, her left, with the gesture of giving refuge holds the stem of a blue *utpala* Adorned with silks and jewel ornaments, she stands with feet together her back resting on a fully-developed heavenly tree

She is crowned with Amoghasiddhi Visualizing at her heart on a lotus and moon the seed and the mantra-string, recite OM TĀRE TUTTĀRE TURE SWĀHĀ

Conferral by meditation-transmission alone

1 While Clark s reading of *kapali* as *kapāli* cannot be ruled out, the *sādhana* offers no basis for it.

152. Āryā Cundā Tārā (*Phags ma tsundā tā-ra*[R], [illegible] *tsunda* [illegible]*ra*[Rh])

At the foot of a *khadira* tree from which trunk branches and leaves grow are a lotus and moon and on these TĀM, which becomes myself Tara shining red, sending out networks of red light-rays from every pore Her hair is loose and has strings of red pearls tied in. Her right hand holds above her knee a fruit of the *picula* tree yellow inside and blue on the surface the left holds at her heart a red *utpala* marked with a book She sits crosslegged adorned with silks and jewels especially pearls

Visualizing at the heart a lotus and moon and on them TĀM and the mantra string, recite the ten-syllable mantra

Conferral by meditation-transmission.

7 VAJRAPĀNI

153 Uccarya Vajrapani (*dPal Phyag na rdo-rje u-tsarya*[R] [illegible] *u tsārya*[Rh])[1]

HŪṂ! Out of Emptiness my mind appears as HŪṂ From VAJRA HŪṂ comes a *vajra* of thunderbolt iron OṂ VAJRAPĀṆI SAMAYA STAṂ (3×). The *vajra* transforms into myself, Vajrapani (*Lag na rdo-rje*), as black as the cloud at the end of time his right hand brandishing a nine-pointed *vajra* of thunderbolt iron his left, with threatening forefinger and noose near his heart threatening those who do harm His three eyes glow like live embers He stands proudly in *pratyālīḍha* (right leg bent) on a lotus moon and sun seat on top of a pile of a hundred thousand *nāgas* (*klu*), ten thousand demons of disease (*gnan*) and a thousand lords of the soil (*sa-bdag*) He has a tiger-skin loincloth, a crown of five dry skulls and a long necklace of fifty fresh heads, is adorned with spots of blood [on the cheeks] smears of fat [on the chin] and a dot of human ash [between the eyebrows], and wears jewel and bone ornaments and a silk scarf His beard eyebrows and hair are pale yellow and upward-blazing Yellow Vasuki and Śaṅkhapāla are his crown, red Nanda and Upananda his earrings white Padma and Varuna his armlets, black Suparna and Kulika a long necklace (*se rol-kha*) He is as wrathful as Yama, with bared fangs and rolled-up tongue. His body is massive, his legs straddling oceans while his head penetrates the Brahmā heaven He is shouting fierce mantras, sending out the great *garudas* of the five Families as messengers and emanating wrathful deities from every pore Full of wrath he abides amid a mass of five-colored fire that burns up the five poisons.

He is crowned with Aksobhya At his heart on a sun is HŪṂ.

Visualize fire from RAṂ syllables at the head and feet filling the body and burning up all diseases, sins and obscurations The small wrathful deities at the roots of the body hairs recite the mantra MAHA-ROṢANA ERAM PHAṬ! and send out to the ten directions fiery, armed wrathful deities who put an end to all who do harm, and dissolve back into the small deities

Recite [the heart mantra] UCA-CAKYA YAKṢA-SENA ANKUŚA JA JA HUṂ HUṂ PHAṬ

Praise:

In supreme holy Alakāvati,
[Master of all secret, knowledge mantras,
Subduing the hosts of obstructions and hindering demons
Lord who holds a *vajra*—homage to you!][2]

Permission. permissions of Body, Speech and Mind and a torma empowerment.

1 *Uccārya* Having let go forth doubtless refers to his shouting mantras and sending out messengers

2 The full text of this praise is found at *R* II, 356 in the *sādhana* of Vajra mara-dama (330–2), and in *sNar-than brgya rtsa* (Ch 394.5)

154. Blue-clad Vajrapāṇi from the *Dhāraṇī* (*Phyag rdor gos snon-can gzuns-las byuṅ ba = Dhāraṇi-sambhūta-nīlāmbara-dhara vajrapāṇi*)

Tār also Blue-clad [Vajrapani] in the tradition of Atisa (*Gos snon can jo-bo lugs*)

Just by saying HŪṂ, I become glorious Vajrapani dark blue, with one face and two arms the right with a *vajra*, the left with threatening forefinger In *pratyālīḍha* on a lotus seat, his bent right leg tramples the Sun and his extended left the Moon He has a tiger-skin loincloth snake ornaments and a jewel crown, and three eyes He bares his fangs His beard eyebrows and hair blaze like fire and he abides amid a blazing mass of fire

He is crowned with Aksobhya.

Mantra (from P 132/Toh 748, *Ārya-nīlāmbara-dhara vajra-pāṇi-kalpa nāma-dhāraṇī*)[1] TAD-YATHA. HO HO VAṂ[2] NĀGA ADHIPATAYE, IDAM NĪLAMBARA-DHARA-ŚARĪRAṂ VAJRAPĀṆI HRIDAYAṂ, YAH SAMATIKRAMATHĀ UTPĀDANAM BHAVISYATI. TAD-YATHA BUDDHA BUDDHA VIBUDDHA VIBUDDHAM ATI-KRAMATHĀ HARA HARA NAGANAM, PRAHARA PRAHARA NAGĀ-NAM, CHINDA CHINDA NĀGA-HRIDAYĀNI, BHINDA BHINDA NĀGA-MARMĀNI, VAŚE MAṆDA[3] NĀGA-ŚARĪRĀṆI, VISPHOTAYA NAGA NAYANI! TAD-YATHĀ. HŪṂ PHAT, NAGA-VIDĀRANAYA PHAT NĀGŌTPADĀNAYA PHAT NĪLA-VASANĀYA PHAT APRATI-HATA ŚALĀYA PHAT, VARĀKRAMĀYA PHAT,[4] KRTĀNTĀYA PHAT, KRTĀNTA-RUPAYA PHAT ROSANĀYA PHAT, TAPANĀYA[5] PHAT, KUMBHĀNDĀ[6]ŌTPĀDĀNĀYA PHAT, PRETA-PIŚĀCA-VINAŚA-KARAYA PHAT, YAKSA-APASMARA-VINASA-KARAYA PHAT HASA HASA DHARA DHARA MĀRAYA MARAYA NĀŚAYA NĀŚAYA, SARVA-VIGH-NĀN VINĀŚA-RARĀYA PHAT SARVA-ŚATRUM SAMGHA[7]-VINĀŚA-KARAYA PHAT NILAMBARA-DHARA-VAJRAPANIR ĀJÑĀPAYATI SWAHĀ.

(As follows: *bho bho vaṃ* ruler of *nagas*, thus blue-clad body is the heart/essence of Vajrapāṇi, who will be the cau sation of complete transcendence (? *samatikramatā*). As follows. awakened awakened wide awake wide awake having tran-scended(?), conquer conquer the *nagas* attack attack the *nāgas*, cut cut through the *nāgas* hearts–pierce pierce the *nagas'* vital organs, let the *nāgas'* bodies be spread about(?) let the *nāgas'* eyes be burst open! As follows. *hūṃ phat*, to the crusher of *nagas phat*, to him appearing as a *nāga phat*. to the blue-clad *phat* to him of unobstructed power *phat*, to him who attains the best(?) *phat* to the terminator[8] *phat* to him of the form of the termi-nator *phat*, to the fierce *phat* to the burning *phat* to him who appears as a *kumbhānda* demon *phat*, to the destroyer of *pretas* and *piśācas phat* to the destroyer of *yaksas* and demons causing epilepsy *phat*! Laugh laugh restrain restrain kill kill destroy de-stroy to the destroyer of all hindrances *phat*! To the destroyer of all hosts of enemies *phat*! Blue-clad Vajrapāṇi commands, *svāhā*!)

Abode: Alakāvatī.

Permission: *permissions of Body, Speech and Mind, the second includes transmission of the Dhāraṇī, P 132*

1 The mantra is given three times in *R*. A, pp 644–5 (in the *sādhana*), B 648–9 (in the Permission), C 650 (in the transmission of the *Dhāraṇī*) Only the significant variants are presented

2 C, A, B Tār *pam*

3 ? C *vase manda*, B *pasāyantu* (→ *vi*°?), A, Tār. *bhāsiryantu* (→ *obhāsiryantu*?)

4 C A, B & Tar telescope two phrases into *apratihata pālavadākramāya phat*

5. C *tāpanāya* B, Tār. *trapanāya*, A *krapanāya*

6. A B C *kusmand*° → *kusmand*°, with the same meaning.

7 A B & Tār. C *samvertana*

8. A title of Yama god of death

155 Vajrapāṇi in the Sakya tradition (*Phyag-rdor sa lugs*)

Tār. Śri-guhyakādhipati Vajrapāṇi (*dPal gsan-ba'i bdag-po phyag-na rdo-rje*), also Blue-clad [Vajrapāṇi] in the tradition of Bari Lotsawa (*Gos snon-can ba ri lugs*)

In my heart on a sun is a blue HŪṂ, from which light-rays spread filling me from the top of my head to the soles of my feet My ordinary body and my sins and obscurations are purified and I become Vajrapāṇi, standing in *pratyālīdha* posture (right leg bent) on a lotus and sun seat. He is blue, with one face and two arms, the right hand brandishing skywards a five-pointed *vajra* the left raising a threatening forefinger at the heart He has three round red eyes and yellow, upward-streaming hair, is adorned with the eight great *nāgas* and jewels and wears a tiger-skin loincloth Crowned with Aksobhya, he abides amid a blazing mass of fire of Gnosis

If you wish to do the recitation visualize in your heart on a sun, HŪṂ surrounded by the mantra-string Light-rays spread, purify one s sins and obscurations, overcome hindrances make offering to the *Āryas* benefit sentient beings return with all inspirations and dissolve back into the seed and mantra-string Recite OM NĪLAMBARA DHARA-VAJRAPĀṆIR AJNAPAYATI SWĀHĀ.

Permission *three transmissions and a torma empowerment*

See also 444

156 Exceedingly Fierce (*Caṇḍa-mahāroṣaṇa*) Defensive-fort Vajrapāṇi in the tradition of Rech'ungpa (*Phyag-rdor gtum-chen bsrun-ba'i mkhar Ras-chuṅ-lugs*)

Praise:

In blessed Alakavatī
You, Lord Vajra Fierce One have
A body perfect in all virtues,
A faultless body—homage to you!

Out of Emptiness on a lotus and sun rests a HŪṂ from which light-rays spread and return, transforming it into a *vajra* marked with HŪṂ Thus sends out a guardian circle and the *vajra* itself

melts into light. OṂ VAJRAPĀṆI HŪṂ PHAṬ[1] In an instant, in the places of myself and the front generation appears Lord Vajra Fierce One (*Vajra-caṇḍa*) dark blue, with one face, two arms and three eyes; his beard, eyebrows and hair blazing like fire, and with sharp bared fangs. His right hand brandishes a five-pointed *vajra*; his left rests a bell on his side. In *pratyālīḍha*, he tramples with his bent right leg on Īśvara and with his extended left on Umā (*dbU ma*?). He wears a tiger skin loincloth. White serpents form his crown, yellow ones his earrings and armlets, red ones his necklace and girdle, black ones his anklets and sash, and green ones his bracelets.

OṂ VAJRA RAKṢA RAKṢA HŪṂ. On my crown is a crossed *vajra* marked with HUṂ, which gives out a coat of *vajra* armor reaching the soles of my feet. *From their names and* OṂ HRĪḤ HŪṂ TRAṂ A *respectively come Garuḍas of the Five Families at the five cakras: the Wheel (Buddha), Lotus, Vajra, Jewel and Action Garuḍas, with their respective emblems (a sword for Action Garuḍa) (white, red, blue, yellow, green).* From E VAṂ MA YA *come Flower, Incense, Lamp and Perfume Garuḍas (probably female), at the sides and shoulders, red, blue, red and green respectively.* From A SWA HRĪḤ HŪṂ *come Yakṣa-Yāma-, Nāga- and Gandharva-subduing Garuḍas, with sword, club, chain and vajra, at the lower chest, shoulder-blades, belly and lower back (blue, unstated, red, green).* From JAḤ HŪṂ VAṂ HOḤ *come Hook, Noose, Chain and Bell Garuḍas, at the nose, mouth, genitals and anus (white, yellow, red and sky blue).* All the *garuḍas* hold their own emblem in the right hand and a snake of their own color in the left, offering it to their mouth. *Initially, they have one face and two arms, but with further mantras one becomes covered with innumerable garuḍas with many faces and arms, all blazing with fire.*

At my heart on a lotus and sun is HŪṂ, surrounded by mantra strings.

He is crowned with the Five Families, Aksobhya being the chief.

Body mantra: OṂ VAJRAPĀṆI HŪṂ HŪṂ HŪṂ[1] PHAṬ PHAṬ SWĀHĀ.

Speech mantra: OṂ VAJRA-KRODHA NĪLAMBARA-DHARA VAJRAPĀṆI HŪṂ HŪṂ PHAṬ PHAṬ SWĀHĀ.

Mind mantra: OṂ VAJRA-CAṆḌA MAHĀROṢAṆA HŪṂ PHAṬ. *There are also augmented versions of this mantra, mentioning the garuḍas.*

Conferral: *by a rite of inspiration.*

Cf. 3001: 170, which though called 'Blue-clad Vajrapāṇi' holds a bell in the left hand. See also ODT 257.

1. *R:* Tār 3 *hūṃs*. X 2.

157. Fierce, Hawk-bearing Vajrapāṇi (*Phyag-rdor gtum-po Khra thogs* = **Padeka-dhara-caṇḍa-vajrapāṇi*)

Tār: The essence of the mind of Rech ungpa, highest of men. Slightly Fierce. Upward-reaching (? *goṅ khug-ma*). Blazing or Hawk-bearing Vajrapāṇi. *Also:* Slightly Fierce, Hawk-bearing [Vajrapāṇi] in the tradition of Rech ungpa (*Ras-chun lugs-kyi gTum chun khra thogs*).

Out of Emptiness, from OṂ VAJRAPĀṆI HŪṂ PHAṬ[1] I appear as the Vajra Fierce One, dark blue, with one face, two arms and three eyes and bared fangs, the right hand brandishing skyward a yellow five-pointed *vajra* and the left extending a threatening forefinger, overcoming hindrances. In *pratyālīḍha* posture (left leg extended) on a polylotus and sun, he is adorned with black snakes and complete with the ornaments and garb of a wrathful deity. Every pore filled with dark blue *garuḍas*, he abides amid a blazing mass of fire. The threatening forefinger can also be at his heart.

If you wish principally to subdue *nāgas*, visualize him trampling snakes of the five families beneath his feet. Generate the divine pride that not merely the haughty but the Gnosis deities are at his command.

On his crown is Guru Akṣobhya.

In the middle of the heart on a sun is a blue HŪṂ surrounded by the mantra. From these, fire blazes clockwise, filling the body and burning up sins and obscurations. Merging with the fire outside, it burns brightly and puts an end to all enemies and hindrances. Light-rays from the HŪṂ produce a *vajra* palace and a guardian circle.

Recite: OṂ VAJRA-CAṆḌA MAHĀROṢAṆA HŪṂ PHAṬ.[1]

Then visualize on the tip of the left forefinger a black *garuḍa*, holding up a black snake. Recite the mantra with GARUḌA CALE CALE HUṂ PHAṬ added.

There is also a mantra appendix with Tibetan words mixed in for filling space with fire and garuḍa birds.

Praise: as 153.

Permission: *short inspiration visualization followed by a torma empowerment.*

1. As *3001*: 169. Cf. the mantra of Acala, 173 etc.

158. Slightly Fierce, Red Vajrapaṇi (*Phyag-rdor gtum-chun dmar-po*)

Out of Emptiness on a lotus and moon my mind appears as a red HŪṂ, which transforms into myself Vajrapaṇi red, his right hand brandishing a black, five pointed *vajra* and his left holding a noose at his heart He has a tiger-skin and silk skirt and is adorned with jewels and snakes and crowned with Aksobhya Complete with the ornaments and garb of a wrathful deity, he abides amid blazing fire

At his heart is a Gnosis-being, similar to himself but black. At his heart is the Concentration-being, a *vajra* with HŪṂ at the center Light from this invokes the deity host of blue Vajrapāṇi when this absorbs into him he turns blush red

Visualize on the right shoulder a black *garuḍa* and on the left one with turquoise-colored wings, both eating snakes Thinking one is surrounded by countless attendants like oneself, filling all heaven and earth with the murmur of the mantra recite forcefully OṂ VAJRAPĀṆI HŪṂ PHAṬ

Abode Alakavatī

Conferral by recitation-transmission

Deviation sun disk instead of moon
Cf 3001 169

159. Blue-clad Vajrapāṇi in the tradition of Sugati-garbha (*Phyag-rdor gos-snon-can 'Gro-bzan-lugs*)[1]

Out of Emptiness, from PAṂ a lotus and from RAṂ a sun disk on which from HŪṂ comes a crossed *vajra* whose hub is marked with HŪṂ From this light rays spread and it becomes a *vajra* ground, wall net and canopy In the center of the guardian circle, from PAṂ comes a polylotus and from A a moon disk on which is a dark blue HŪṂ Light-rays spread from it turn the whole physical world into the *maṇḍala* mansion and the beings into the form of Vajrapāṇi return and transform it into a black, five-pointed *vajra* marked with a dark blue HŪṂ From this light-rays spread, return and transform it into myself, Vajrapaṇi, dark blue, with one face, two arms and three round, red eyes. He is fierce and wrathful and like a sixteen-year-old, laughing with fangs bared He has brown upward-streaming hair a *vajra* crown, and blazing beard and eyebrows His right eye is of the nature of the moon, his left of the sun and his central one of fire His right hand brandishes a five-pointed *vajra* and his left at his heart threatens with a threatening forefinger all who do harm. He abides in *pratyālīḍha* posture (right leg bent), wears a tiger-skin loincloth and a blue silk scarf and is adorned with a jewel crown and the eight great *nāgas*. He is in the middle of a blazing mass of fire of Gnosis.

Praise

Great wrathful deity, Vajrapaṇi,
Vajra body intensely fierce,
The irresistible color of
Space—destroyer, homage to you!

He is crowned with Aksobhya

From OṂ at the brow comes a white twelve-spoked wheel with OṂ at the center and the thirteen mantra syllables on the spokes From AḤ at the throat comes an eight-petaled lotus with AḤ at the center and the thirteen syllables on the petals From HŪṂ at the heart comes a blue five-pointed *vajra* with HŪṂ on a sun at the center surrounded by the thirteen syllables Recite OṂ NĪLAMBARA DHARA-VAJRAPĀṆI HŪṂ PHAṬ

Permission. *as 153*

Deviation sun disk instead of moon
For this deity as a single-deity maṇḍala see Ngor 19

1 See F 3716–20/Toh. 2891(?)–94 by Sugati-garbha (*Gro-bzaṅ sñiṅ po*)

160. Storeyed Mansion (*Kūṭagāra*) Vajrapāṇi (*Phyag-rdor khaṅ-brtsegs-ma*[R] *mo*[RA])[1]

(From a treasure text (*gter ma*) of Trapa Ngon-shes)

Out of Emptiness, on a lotus and sun my mind appears as a HŪṂ, which with spreading and returning becomes myself, Vajrapaṇi, the color of space, his right hand brandishing skyward a golden, five-pointed *vajra* his left holding at his heart a blood-filled skull. In *pratyālīḍha* posture (right leg bent) on a lotus and sun, he tramples Maheśvara and Umā-devī He wears a tiger-skin, blue silk garments and a lion-skin scarf Adorned with jewels, snakes and a garland of human heads, he abides amid a blazing mass of fire

He is crowned with Aksobhya

Praise *as 153*

Mantra recite the mantra of 155

Permission no divisions marked *except for the concluding torma empowerment*

1 See F 407/Toh. 751 *Dhāraṇī of the Storeyed Mansion on the Peak of Great Vajra Mount Meru* (*Mahāvajra meru śikhara-kūṭāgāra-dhāraṇī*)

161. Vajrapāni Spirit-subduer (*Phyag rdor 'byun-po 'dul byed*)

Out of Emptiness from HRĪḤ comes an eight-petaled lotus, on its center from RAM comes a sun disk, on which from my mind as HŪṂ comes a black, five pointed *vajra* marked with HUṂ. From this light rays spread, return and transform it into myself: Vajrapani Spirit subduer (*Bhūta-dāmara*)[1] as black as kohl, with three round, red eyes, gaping mouth, rolled-up tongue, bared fangs and tawny upward-streaming beard, eyebrows and hair. The first pair of hands, at the heart, make the spirit-subduing gesture (see 501). The other right hand brandishes a flaming *vajra*, the other left threatens with a threatening forefinger and a noose. His legs, in *pratyālīḍha* (right bent), trample elephant-faced Ganapati. He has a tiger-skin loincloth, a crown of five dry human heads and a long necklace of fifty fresh ones and is adorned with the eight great *nāgas*. Crowned with Aksobhya Buddha, he abides amid a blazing mass of fire.

Praise:

Most glorious one, the color of flawless space,
Thundering HŪṂ like the cloud at the end of time,
With flaming *vajra* subduing the chief of obstructors,
To you who hold in your hand a *vajra*—homage!

Mantras: (i) HŪṂ VAJRA PHAṬ.[2]

(ii) OṂ BHUTA-DĀMARA BHUTA-ATIPATI AKṢOBHYAH-KIRIṬINA, SARVA-BHUTA-PRETA-PIŚACI-SADHĀYA SWAHĀ.[3]

Permission: permissions of Body, Speech and Mind.

Deviation: seat not elephant-faced. It looks more like four-armed Aparājita, cf. 453, 501 and Sm 264–7.

1. The Mon *bodi ner-i nomuyadapyĕ* is to be translated according to Roth as 'pacifier of persons with enlightenment'. However, the editor while acknowledging that elsewhere *bodi* does indeed represent Skt *bodhi*, still suspects it must in the present instance be from *bhūta*.
2. As *Sm* 264 and *3001*, 84.
3. For a better version and translation, see 501.

162. Vajrapāni Spirit-subduer, New tradition (*Phyag-rdor 'byun-'dul gsar-ma*)[1]

Identical to 161, but with the addition: At [the deity's] heart visualize a Gnosis-being similar to himself, and at his heart the Concentration being, a dark blue HUṂ like a hair-thin line (*śad*, the vertical line used as a punctuation mark in Tibetan).[2]

Permission: *short permissions of Body, Speech, Mind. Qualities and Activities, then longer permissions of Body, Speech and Mind.*

Cf. 453, 501 and 3001, 84.

1. New tradition (*gsar ma*) normally refers to the Tibetan schools other than the Nyingma, suggesting that 161 is of the Nyingma tradition. In fact 161 was transmitted through the Sakya tradition and 162 is a late form.
2. This interpretation of *sgra śad tsam* I owe to Ven. Geshe Sopa.

8. HAYAGRĪVA

163. Innate (*Sahaja*) Hayagrīva without consort[1] in the tradition of Atiśa (*rTa-mgrin dpa' gcig lhan-skyes jo-bo'i lugs*)

Out of Emptiness, at my heart from a yellow RAM comes a sun, on which is a red HRĪḤ. From this light-rays spread and return, transforming it into myself: glorious wrathful king Hayagriva, shining a ruby color, with one face, two arms and three eyes. His right hand brandishes a club of *khadira* wood marked with a *vajra*; his left aims a threatening forefinger at his heart. On his head is a green, neighing horse's head. His legs in *pratyālīḍha* (right bent) trample male and female *nāgas*. Complete with all the ornaments and dress of a wrathful deity such as tiger-skin and snake ornaments, he abides amid a blazing mass of fire.

He is crowned with Amitābha.

Recite: OṂ VAJRA-KRODHA-HAYAGRIWA HULUHULU HŪṂ PHAṬ (*Huluhulu*: an exclamation of joy).

Conferral: by knowledge-transfer empowerment, including a flask empowerment; visualization followed by a recitation; transmission.

See also 440.

1. 'Without consort': literally the Tib. expression *dpa' gcig* and its Mon equivalent *japĕa bapatur* mean 'the hero alone'.

164 *Garuḍa*-winged Hayagriva in the tradition of Atīśa (*rTa-mgrin khyun-gsog-can jo-bo'i lugs*)

Out of Emptiness, from RAṂ a sun, on which from HŪṂ a black *vajra* marked with HŪṂ. From this light spreads and it becomes a guardian circle. Inside, on a sun is a white HIRUM which transforms into a palace. It can be either a jewel palace, square and four-gated, built of silver in the east, *vaiḍūrya* in the south, ruby in the west and gold in the north, and adorned with all the ornaments, or else a palace of gleaming skulls and bones equal in extent to the thrice-thousandfold world-system, adorned with ornaments of flesh and bone.

In its center from RAṂ comes a sun disk, on which is a HRĪḤ which with light spreading and returning turns into myself, Lord Hayagrīva, with three heads and six arms, his body and central face red, the right face white and the left black, each three-eyed. Above the three heads are three green horse's heads. His mouths roar a thousand thunders. His first right hand holds a five-pointed *vajra*, his second a golden noose, his third a club, the first left a human skull (*sun-chen*: lit. a large trumpet) filled with blood, and the second a sword. The last is flaming, sending out ten million emanated *garuḍas* from each outspread finger—white ones from the thumb, blue from the forefinger, yellow from the middle finger, red from the ring finger and green from the little finger. He has six legs, treading on eight *nāgas*. His right and left *vajra* wings send out emanated *garuḍas*. With a tiger-skin loincloth, a fresh elephant hide, a crown of dry skulls, a long necklace (*se-ral-kha*) of fresh skulls, and white and black snakes adorning his limbs, he abides amid a blazing mass of fire.

On his tongue is a five-pointed *vajra* marked OṂ SARVA ARI. On the left of his heart on a sun is a white, five-pointed *vajra*, and on the right on a moon a green crossed *vajra*.

Praise:

HŪṂ! In color, deep sunset[1] red, for non-attachment;
Locks streaming upward from your flaming head.
Deity trampling as ignorance fallen Brahma,
Lotus King of Mantra—homage to you!

Gnosis Hayagrīva, Best of Horses!
In the teeth of your gaping mouth, with bared fangs, whence
Rumble a thousand thunders of HŪṂ PHAṬ,
The embers of vanquished vicious ones gleam and glitter.
With repeated neigh of the king of wrathful kings,
Neighing Hayagrīva, homage to you!

Mantra: *as 163*

Permission: *rite as 163*

1. Tib. *nub-kha* : *R nam mkha* : sky'

165–9. Hayagriva with Four Dog-faced Attendants in the tradition of Atīśa (*rTa-mgrin śwa-na bźi-skor jo-bo'i lugs*)

(165) Out of Emptiness from PAṂ comes a lotus, from A a moon and from MAṂ a sun, all stacked up. On top from HŪṂ comes a *vajra* marked with HŪṂ, becoming a guardian circle and mansion. In the center is my mind as a *vajra* marked with HŪṂ, becoming myself, wrathful king Play of the Supreme Horse (*rTa mchog rol.pa* = *Sughoṭa lahita*)[1]. He is ruby-red, with three faces, red, blue and white, with on top of the middle one a green horse's head, its muzzle looking upwards and neighing. He has four arms, the first pair holding a *vajra* and a lotus, the other drawing an arrow and bow. His four legs in *praty-ālīḍha* (left extended) and dancing posture, trample on Brahma, Viṣṇu, Indra and Mahādeva. He is crowned with the Conquerors of the Five Families. With a tiger-skin, snake ornaments, a long necklace of human heads and the complete garb of a wrathful deity he abides amid a blazing mass of fire.

(166) To the east is Vajra Maidservant (*Vajra-karmakarī*), pale blue, (167) to the south Yamī Maidservant (*Yāmī karmakarī*), dark blue, (168) to the west, Nāgī Maidservant (*Nāgī karmakarī*), white, and (169) to the north, Yakṣī Maidservant (*Yakṣa-karmakarī*), green. All are dog-faced and have one face and two arms, holding a knife and a blood-filled skull.

Root mantra: OṂ HA HA HI HI HRĪṂ HRĪṂ HRI HRI HŪṂ HŪṂ PHAṬ PHAṬ

Mantras of the four maidservants: OṂ VAJRA-ŚWANA-SAMAYA HŪṂ. OṂ YAMA-ŚWANA-SAMAYA HUṂ. OṂ NĀGA-ŚWANA-SAMAYA HŪṂ. OṂ KHARAK-ŚWANA-SAMAYA HŪṂ.

Near-heart mantra: *as 163*

Mantra of body, speech and mind: OṂ TAKRITA CATI VICATI HŪṂ YAHUYA, HULUHULU, PURUTE PURUTE SWĀHĀ.

Permission: *rite as 163, plus a torma empowerment*

Deviation: *Vajra Maidservant wrong color*
Cf 3001 168 (same mantra)

1. Cf. Kukurāja, P 2541/Toh. 1669

170. Hayagrīva in the tradition of the Great Paṇḍita of Kashmir (*rTa-mgrin kha-che pan-chen lugs*)

Tar Hayagrīva in the lineage of *Mahāpaṇḍita* Śakya-śrī (*Pan chen śākya śrī nas rgyud-pa i rta mgrin*)

Out of Emptiness two square earth *maṇḍalas* stacked together Upon them is Mount Meru On its peak on a sun is HUM Saying HŪM invites from Akaṃstha Hayagrīva, who dissolves into it It becomes myself Hayagrīva with a red very wrathful and terrible body His right hand brandishes a *vajra* his left, raising a threatening forefinger at his heart, holds a *vajra*-marked club In *pratyālīḍha* (right leg bent) he subdues all hindering demons from the peak of *saṃsāra* down. Above his head he has a black horse s head He is crowned with Amitabha and adorned with a crown of dry skulls snakes, bones and jewels His upper teeth press his lip and he is shouting HIHI With the inspiration of all Buddhas the *nāgas* such as Vāsuki accept his instructions His body emitting light rays of five colors and a mass of fire, is complete with the garb of a wrathful deity

Visualizing the mantra wheel at the heart recite OM ĀḤ HŪṂ HAYAGRWA VAJRA-KRODHA HŪṂ HULUHULU HUṂ PHAT SWĀHA

Permission *permissions of Body Speech and Mind and a torma empowerment*

171. Hayagrīva in the tradition of Kyergangpa (*rTa-mgrin skyer sgan-lugs*)

Out of Emptiness on a lotus and sun seat appears my mind as a red HRĪḤ becoming myself wrathful king Hayagrīva red, with three faces and six arms, the principal face red the right green and the left white Above the three heads protrude three dark green horse's heads neighing From between their manes sparks spread, covering [the universe] from the Brahma world down to the hells with a fire-net tent He is three-eyed and gaping-mouthed, with bared fangs. His first right hand holds a *vajra* the second a three-pointed spear, the last a sword, the first left makes the threatening forefinger, the second holds a *śakti* dagger, and the last a noose of entrails On the lotus and sun his eight feet trample eight serpents He has a crown of five dry human heads on each head and a long necklace of fifty fresh ones and is adorned with a tiger-skin loincloth, a flayed human skin, a fresh elephant-hide the six bone ornaments, spots of blood (on the cheeks), smears of fat (on the chin) and a dot of human ash (between the eyebrows) and a bunch of black snakes. He is in the middle of an intensely hot mass of fire like the fire at the end of the eon and covered from neck to calves by innumerable emanated fierce deities similar to himself in the aspect of killing the vicious and unruly like a coat of mail.

At the forehead is OM at the throat ĀḤ and at the heart HŪṂ In the dot of the HUṂ visualize on a sun HRĪḤ which fills everywhere inside and out with fire of Gnosis and emanated messengers

Recite OM HRĪḤ PADMĀ[N]TAKRT[1] VAJRA-KRODHA-HAYAGRWA HULUHULU HUṂ PHAṬ (A long appendage is added to this mantra for the last few repetitions)

Permission. *includes four empowerments recitation-transmission and a torma empowerment*

Deviation though mdun-thun means a śakti dagger—according to Bīc a small knife carried at the waist and wielded in the hand—the artist has interpreted it literally as small spear'

Cf 3001 167—the mdun thun shown as a small flag

1 Tar X *Padmatakrt R Padmatakrta 3001 167 Padmanta-krta* equivalent to Padmāntaka, a name for Hayagrīva as one of the Ten Wrathful Deities

172. Hayagrīva with an Iron Sword (*rTa-mgrin lcags-ral can*)

Out of Emptiness from PAṂ comes a lotus and from RAṂ a sun, on which is a dark red HRĪḤ From this light-rays spread and return and it becomes myself Lord Hayagrīva black as kohl, with one face two arms and three eyes From the crown of his head a green neighing horse s head emerges, subjugating the three realms. The right hand brandishes a sword the left flames fire from the tip of a threatening forefinger White *kṣatriya nāgas* make his crown red *brahmanas* his necklace yellow *vaisyas* his bracelets black *caṇḍālas* his sash and variegated yellow *śudras* his anklets He wears a crown of five dry skulls and a long necklace of fifty fresh heads and is complete with the eight requisites of glory (*dpal gyi chas brgyad* cf 225) He abides in *pratyālīḍha* posture (left leg extended) upon Rudra and Rudrāṇī amid a blazing mass of fire

At his heart is HRĪḤ

He is crowned with Amitābha

Heart mantra HRĪḤ PADMĀ[N]TAKRT VAJRA-KRODHA-HAYAGRWA HULUHULU HŪṂ PHAṬ (i e as 171 without the OṂ)

Fierce mantra. HRIḤ VAJRA KRODHA HAYAGRWA SARVA ŚITA-KALA me-dpuṅ gtubs, ha-ha nan, rbad rbad gtubs śag ha ha nan, rbad rbad gtubs GRNA-RĀJAYA rbad MĀRAYA rbad

Permission: permissions of Body, Speech, Mind and Activities and a torma empowerment.

Deviation: horse's head omitted.

Cf. 3001: 166, where the left hand holds a noose, and Rudra and Rudrani are omitted.

9. ACALA

173. Kneeling, Blue Wrathful King Ārya-acala (*Khro-bo'i rgyal-po 'phags pa Mi-gyo snon po pus btsugs-ma*)

Tar: Kneeling, Two-armed, Blue Acala, remover of internal obstacles among the six Vajrasana Yidam Deities.[1]

Out of Emptiness comes my body as a mass of light. In my heart, from PAṂ comes a lotus, from RAṂ a sun, on this a radiant blue HŪṂ. Light rays spread from it, filling my body and cleansing all sins and obscurations. Again they spread, benefit sentient beings, and return, transforming it into myself in the form of the Exceedingly Fierce One (*gTum po chen po = Caṇḍa mahā rosaṇa*): blue like a flax flower or black like the cloud at the end of time. He has one face and two arms: the right hand brandishing skyward a sword of Gnosis, the left pressing to his heart a *vajra* noose wound twice round his threatening forefinger. He abides in standing posture with his left knee and right sole on the polylotus and sun seat. He has three round, red eyes, the right gazing up, annihilating Māra; the left gazing down, subduing *asura* and *nāga* demons; and the middle one gazing straight forwards, overcoming all obstructors on the surface of the earth. His face is contracted in a frown with exceeding fury and wrath and he bares his fangs: his upper teeth pressing his lower lip. He has yellow hair tied in a topknot and five knots and is crowned with Aksobhya Buddha. With a skirt of assorted silks, jewel ornaments, and a long necklace (*se-rul-khu*) of white snakes, he has a most terrible body and abides amid blazing fire of Gnosis.

(He can also have black hair. If you want to subdue *nāga* demons in particular, it is taught, he kneels on the right knee and has a tiger-skin loincloth, a crown of dry skulls, and the eight great *nāgas* as ornaments.)

At his heart is a Gnosis-being similar to himself—a finger-breadth high, and at his heart the Concentration-being, a HŪṂ on lotus and sun, the size of a grain of corn, surrounded by the mantra. Light from this cleanses my sins and obscurations, annihilates all hindering demons, and exhorts all the Buddhas to send their inspiration in the form of light-rays, which dissolve into me.

Visualizing this, recite: OṂ CAṆḌA MAHĀ-ROSAṆA HŪṂ PHAṬ.[2]

Praise:

Hey there! Though the two extremes don't move you,
You emanate forms that do infinite good for migrators.
Great Terrible One, you liberate all migrators,
Dancing delightedly on this triple *saṃsāra*,
Parching the flood of becoming, subduing the *māras*,
Unmoved[3] by the wind of becoming. Compassionate Lord,
Splendid Protector Acala, homage and praise!

Permission: three transmissions.

Cf. Sm 86: 3001: 174 (O omits noose).

1. See 195–200.
2. As 3001: 174.
3. *Unmoving* is the meaning of *Acala*.

174. [Wrathful, Fierce,] Blue Acala in the Kadampa tradition (*Mi-gyo-ba [khro-bo gtum-po[rk]] snon-po bka'-gdams lugs*)

Tar: Wrathful, Fierce One of Atiśa's Oral Precepts (*A ti śa'i zal-gyi gdams-pa Khro-bo gtum po*): also Blue [Acala] in the tradition of Atiśa (*sNon po ja lugs*),[1] to be counted in the four Ka-dam deities.

Out of Emptiness, from PAṂ RAṂ comes a lotus and sun seat, on which from my mind as HŪṂ comes a *vajra* marked at its center with HŪṂ on a sun. This becomes myself, wrathful king Acala, dark blue, with one face, two arms and two round, red eyes, their gazes slanting up and down. His right hand brandishes skyward a flaming sword of Gnosis; his left presses to his heart a threatening forefinger with a *vajra* noose. His legs, in *pratyālīḍha* (right bent), tread on all hindering demons, including elephant-trunked Ganapati and Maheśvara. His tawny beard, eyebrows and hair stream upward. His upper teeth pressing on

the lower lip, he bares sharp fangs He is adorned with a tiger skin loincloth, jewels and snakes Filling space with wrathful emanations, he abides amid a blazing mass of fire

He is crowned with Aksobhya

At my heart on a sun seat is a blue HŪM surrounded by a red mantra string, emitting light-rays as hot as the light of the fire at the end of time They fill space with emanated wrathful deities annihilating all who harm. More light-rays spread, filling my whole body and purifying all diseases sins and obscurations Emerging through my pores they turn the entire visible world into a single expanse of blazing fire burning up all obstructive and malicious beings

Visualizing this, recite *as 173*

Praise

Sapphire-colored of *Dharma dhatu* nature,
With splendid, one faced, two-armed two-legged body
You hold a Gnosis sword and *vajra* noose
Wrathful king Lord Acala—homage and praise!

Permission. *includes a recitation transmission*

Deviation three eyes.

433 is similar but without the noose

175 White Ārya-acala (*Phags-pa Mi-gyo-ba dkar po*)

Out of Emptiness from PAM comes a white lotus from A a moon, and from RAM a sun, all stacked up On top is my consciousness, a white HUM, from which light-rays spread eliminate the darkness of unknowing collect the inspiration of all Buddhas and Bodhisattvas, return and transform it into myself, the White Fierce One white as snow in the rising sun, with one face and two arms His left knee and right sole rest on the sun seat. His right hand brandishes a brightly blazing sword of Gnosis, his left makes the threatening forefinger at his heart wound twice round with a *vajra* noose, whose ends soar over his shoulder He has three round, red eyes, whose gaze diverges, up, down and in between His fangs bite his lower lip, his hair, eyebrows and beard are tawny and stream upward He is beautified with all kinds of jewel ornaments, girdled with snakes and adorned below with a silk skirt White Aksobhya sits on his crown.

A cubit in front is a Lord similar to myself At his heart on a sun-disk is a white ten-spoked wheel with a rim, rotating clockwise On its hub is HŪM and on the spokes OM CANḌA MAHĀ-ROSAṆA HŪM PHAT Recite however many times are possible after *prāṇāyāma*[1] Thus is the external recitation.

For the internal recitation visualize the HŪM and ten syllables at my heart come out of my mouth and enter the mouth of the front-generation, as a wheel like the one in the heart they re-emerge from the front deity's navel and enter my navel to dissolve into the wheel in the heart. Recite while restraining the *prāṇāyāma*[2]

Permission *permissions of Body, Speech and Mind*

Deviation tiger-skin instead of silk skirt

See also 432

1 ? *Srog rtsol nas drens bsten pa ci rigs bya* reading *grans* for *drens* at Geshe Sopa's suggestion

2 In Achon Tantra, *prāṇa* is explained as the vital winds *ayama* as conceptual thought, and restraining the *prāṇāyāma* as keeping both winds and thought inside, not letting them escape outside (LW 172–3 YT 25 and n 105)

176. Four-armed Acala (*Mi-gyo-ba phyag-bzi-pa*)

Out of Emptiness, from PAM a lotus and from RAM a sun, on which from HŪM comes a crossed *vajra* with HŪM on its hub Light-rays spread from this and it becomes a *vajra* ground Outside is a guardian circle of a wall of swords and a blazing mass of fire Inside this on a seat of lotus sun and the four Māras fallen down, from HŪM comes a sword marked with HŪM from which light-rays spread, subdue the vicious, and return, turning it into myself Venerable Acala, blue, with four faces, all black, and four legs variously extended and bent trampling on the four Māras or else in *ālīḍha* (right legs extended) His two right hands are thrusting a sword and brandishing a *vajra* his left press a noose against his heart, with threatening forefinger, and hold a blood filled skull He is three-eyed, with yellow upward-streaming hair and bares sharp fangs He has a tiger-skin loincloth and a scarf of human skin and is adorned with snakes jewels and bones He is sending out a cloud of wrathful emanations, and surrounded by a blazing mountain of fire

He is crowned with Akṣobhya

Mantra recite NAMAḤ SAMANTA-KĀYA WAKA-CITTA VAJRA-NAṂ OṂ ACALA KANA KANA CAṆḌA MAHAROSAṆA SPHOṬAYA HUṂ TRAṂ MAṂ PAṂ (Homage to all the *vajras* of Body Speech and Mind! *Om* Acala be pleased, be pleased, Exceedingly Fierce One appear, *hūṃ!*)

Mantra for practical application. OṂ CAṆḌA-MAHĀROSAṆA MAMA ŚATRUN AMUKASYA ŚIRAṂ KĪLAYA HŪṂ PHAT ATIMUKA STAṂBHAYA HṚIDAṂ[1] KĪLAYA HUṂ PHAT (*Om* Exceedingly Fierce One bind the head of my enemy so-and-so, *hūṃ phat*, stop his escape(?), bind his heart, *hūṃ phat*!)

Praise

By power of illusion of all the Conquerors' Gnosis
Appearing in wrathful form to tame the vicious,
Unmoved (*acala*) by the wind of four *māras*, all beings glory
Lord Protector Acala—homage to you!

Permission. *as 175.*

Deviation. faces not all black

1 *R 776.3 Tār. 772.6 hrdi.*

177. Four-legged Acala (*Mi-gyo-ba zabs-bzi-pa*)

Out of Emptiness, from PAṂ comes a lotus and from RAṂ a sun, upon which from a dark blue HUṂ comes Ārya acala, black as smoke, with one face and two arms His right hand brandishes a sword his left holds at his heart a blood-filled skull He has three eyes, bared fangs and yellow, upward-streaming hair and body hair. His first leg tramples on the mouth of the object of practice, the second on his heart the third kneels on his navel and the fourth outstretched, treads on his feet He is adorned with a tiger-skin loincloth and snakes, has a crown and long necklace of human heads and is crowned with the Conqueror Aksobhya He is in the middle of a blazing mass of fire

At his heart, on a sun, is a dark blue HŪṂ surrounded by the heart mantra, OṂ CAṆḌA-MAHĀROṢAṆA HŪṂ PHAṬ

Praise *as 173*[1]

Permission. *as 175.*

Deviation. long necklace of human heads missing

178. Acala of the Eight Monkeys (*Mi-gyo [ba^{lk}] spre'u brgyad-ma*)

(From the *Guhyasamāja-tantra* oral tradition.)

Out of Emptiness from PAṂ comes a polylotus the size of a cartwheel, on which from RAṂ comes a sun On this is my mind as the mantra-string OṂ ACALA KAṆA SARVA-ROGAN BHINDHA BHINDHA CHINDHA CHINDHA HŪṂ[1] which transforms into a sword marked with the mantra-string Light rays spread from this and invite Acala from the abode of true Nature He dissolves into it and it transforms so that

I am Acala, black in color,
With three heads, six arms, two legs,
Right face red, left white front blue
My right hands hold a *vajra*, sword
And wheel my first left at my heart
Makes the wrathful threatening forefinger,
The others hold an axe and noose
In *pratyālīḍha* stepping posture
I tread upon eight monkeys of
The nature of the eight diseases.
Wearing a tiger-skin [silk] garments,
Serpent ornaments, and a crown
And long necklace of human heads,
I stand three-eyed, fangs bared, midst fire

In his heart, *on a lotus and sun* is a Gnosis-being similar to himself and in his heart the Concentration-being, on a sun a sword marked with HŪṂ

Visualizing the syllables round the Concentration-being, recite *the mantra already given.* Swords come from the syllables, emerge from my anus and attack the eight monkeys They also annihilate all the vicious, enter by my genitals and dissolve back into my heart

Praise *as 173*

Permission *as 175*

1 *Om* Acala seed(?), pierce pierce cut cut all diseases *svāhā*!

10 LONG-LIFE DEITIES

179. Nirmāṇa-kāya Amitāyus (*Tshe-dpag-med sprul-sku*)

Tar adds in the tradition of Rech'ungpa (*Ras-chuṅ-pa'i lugs*)

Facing east I visualize myself as any Yidam deity. In space in front of me is the Lord, the Conqueror Amitayus ('Infinite Life') orange, dressed as a monk, wearing the three dull red robes. He sits on a lotus and moon in *vajra paryanka*, with both hands in the gesture of meditation holding an almsbowl filled with nectar of immortal Gnosis. His body is complete with all the Marks and Signs.

Ask three times. Lord Amitayus, please inspire in me infinite life and Gnosis. Exhale and the almsbowl boils. When you inhale, nectar enters the nose as mucus and fills the whole body especially the blood-vessels in the heart. Swallow saliva seven times, then repeat as much as possible. OM AMARANI JIWĀNTIYE SWĀHĀ.

Two-OM *dhāraṇī* of long life (repeat 21 times): OM PUNYE PUNYE MAHĀ-PUNYE APARIMITA PUNYE APARIMITA-PUNYE JÑĀNA-SAMBHARŌPACITE[1] OM SARVA-SAMSKARA-PARIŚUDDHA DHARMATE GAGANA-SAMUDGATE SWABHĀWA-VIŚUDDHE MAHĀ NAYA-PARIWĀRE SWAHA. (*Om* merit merit, great merit, measureless merit, you who have gathered the accumulation of Gnosis, *om* O perfectly pure true nature of all conditioned things, appearing in the sky, pure of inherent existence—attended by great wisdom(?), *svāhā*!)

Conferral: by meditation transmission alone

1 Although *jñāna sambhāra* is correct in 179 to 182 *R* has a long *ā* in *sambhār°* only once.

180. Amitāyus in the tradition of Bari Lotsawa (*Tshe dpag-med ba-ri'i lugs*)

Out of Emptiness, on a lotus and moon seat, from my mind as HRUM comes the Conqueror Amitayus red, with one face and two arms, both hands making the gesture of meditation and holding upon them a flask filled with nectar of immortal Gnosis. Sitting in *vajra-paryanka*, he is adorned with silks and jewel ornaments.

He is crowned with Vairocana.

Mantra: OM PUNYE PUNYE MAHĀ-PUNYE APARIMITA PUNYE APARIMITA-PUNYE JÑANA-SAMBHARŌPACITE KARINAYE SWAHA.

Permission: *three transmissions, of recitation, inspiration and vow.*

Cf 3001.82-85. The former Performance-tantra Amitayus, has a more similar mantra.

181. Four-armed White Amitayus (*Tshe-dpag-med dkar-po phyag-bźi-pa*)

(a) Out of Emptiness, from PAM comes a lotus, from A a moon, on this OM, which with spreading and returning becomes myself: the Conqueror Amitayus, white with one face and four arms and three peaceful eyes. His first right hand holds a white *vajra*, his first left a crystal rosary. The other pair of arms embracing the consort make the meditation gesture, upon which they hold a crystal flask filled with white nectar. He sits in *vajra-paryanka*.

(p) The Mother, Padma-kundali (? *Padma kun-ldan lā*), is red, her first two hands holding a coral rosary and a bell, the other pair embracing the Father holding a ruby flask filled with red nectar. She sits in *padma paryanka*.

Both are adorned with silks and jewel ornaments.

On their crowns is Vairocana, on their throats Amitabha, at their hearts Aksobhya, at their navels Ratnasambhava and at their private parts Amoghasiddhi, each with a consort similar to himself. At Aksobhya's heart, in the middle of a sun and moon in contact, is OM, in the center of its dot is a white, shining drop. The sun and moon are tied by a thread of the Sanskrit vowels and consonants. Every pore is covered by an armor of two-armed Hayagrivas.

After self-empowerment, one is crowned with Amitabha.

Recite the long-life *dhāraṇī* with two OMs, *as 179.*

Praise:

OM! Lord, Protector, master of long-life Gnosis!
Cutter of birth and death for the host of *Āryas*
To whom all Conquerors always pay attention!
Lord, and Refuge of all sentient beings!
I praise you and pay homage in faith forever.

Conferral: rite of inspiration, including a self-empowerment visualization and a recitation-transmission.

(Lineage from Rech'ungpa as 179)

Deviation: color of Padma-kundalī

182. [White] Amitayus in the tradition of Mitra-yogin (*Tshe-dpag med [dkar po*[Hk]*] Mi tra'i lugs*)

Out of Emptiness, from BHRUM comes a lion throne, upon this from PAṂ a polylotus and from A a moon, on which is my mind as a white A, the essence of immortal life. Its light spreads and returns and it becomes myself: the Lord and Conqueror Infinite Life and Gnosis (*Tshe-daṅ ye-śes dpag-tu med pa = Aparimitāyur-jñāna*) white like the moonstone, with one face and two arms. On his hands, making the gesture of meditation, he holds a flask filled with nectar of immortal Gnosis. He has a topknot of tresses and sits in *vajra-paryaṅka*, wearing garments of heavenly stuffs and jewel ornaments. He is adorned with the Marks and Signs and blazes with light.

At his heart on a moon disk is a white A.

Abode: the world Infinite Virtues (*Yon tan dpag tu med pa = Aparimita guṇa*) above.

Recite: OṂ NAMO BHAGAWATE APARIMITA AYUR JÑĀNA-SUVI-NIŚCITA TEJO-RĀJĀYA TATHAGATAYA ARHATE SAMYAK-SAMBUD-DHĀYA. TAD-YATHĀ: OṂ PUNYE PUNYE MAHĀ-PUNYE APARI-MITA-PUNYE APARIMITA-PUNYE JÑĀNA SAMBHĀRŌPACITE, OṂ SARVA-SAMSKARA-PARIŚUDDHA-DHARMATE GAGANA-SAMUDGA-TE SWABHĀWA-VIŚUDDHE MAHĀ-NAYA-PARIWĀRAYE SWĀHĀ.

Praise (a translation of the first part of the mantra):

Homage to the Lord, *Tathāgata*
Arhaṁ and Complete and Perfect Buddha
[Conqueror] Infinite Life and Gnosis, King
Of Majesty, Completely Definite![1]

Permission: permissions of Body, Speech and Mind; the second comprises three transmissions (as 180).

1 For the second part of the mantra, see 179.

183. Nine-deity Uṣṇīṣa-vijayā (*gTsug-tor rnam rgyal lha-dgu*)

Out of Emptiness on a lotus and moon, from BHRUṂ comes a *stūpa* of jewels: on a precious lion throne (i.e. square pedestal) a lotus (i.e. cornice), on this three round, stepped, terraces, then on a moon a wide and capacious, round vase (i.e. dome) with an entrance, and above this a jewel kiosk, thirteen-umbrella [spire], rain-cover and pinnacle. It is adorned with all the ornaments such as flower garlands and festoons of silk.

Inside the vase, on a lotus and moon seat from BHRUṂ comes a crossed *vajra* marked with BHRUṂ, from which light-rays spread, make offering to the *Āryas*, benefit sentient beings, return and transform it into myself: Lady Uṣṇīṣa-vijaya, white, with three faces and eight arms. Her principal face is white, the right yellow, and the left blue and just a little wrathful, each having three peaceful eyes. The first right hand holds at her heart a crossed *vajra*; the second a lotus on which sits Amitabha; the third an arrow, and the fourth makes the boon granting gesture. The first left hand holds a noose, with threatening forefinger; the second holds a bow; the third makes the gesture of giving refuge and the fourth the gesture of concentration, with a flask of nectar upon it. She sits in *vajra-paryaṅka*, adorned with silks and all the jewel ornaments.

For the attendants, see 425.

The principal is crowned with Vairocana, Avalokita with Amitabha, Vajrapani and the four *krodhas* with Aksobhya and the two *devas* with Ratnasambhava.

Praise:

Glorious Goddess, of autumn-moon-like color
With beautiful peaceful three-faced eight-armed form,
Granting supreme life with Gnosis beyond measure!
Victorious Lady (*Vijayā*), homage and praise to you!

Recitation: a [very long] *dhāraṇī*, followed by the mantras OṂ BHRUṂ SWAHĀ, OṂ AMRTA-ĀYUR-DADE SWAHA.[1] (*Om* Giver of immortal life, *svāhā*!)

Permission: as 182.

(Lineage: from Maitreya and Asaṅga via Bari Lotsawa.)

This deity is repeated in identical form in Parts Two and Three, see 425, 506. See also 3001–164 and Maṇḍala No. 131 in the Ngor collection. Although in Ngor 131 Uṣṇīṣa-vijaya is said to be six-armed, this is not so: she is in fact shown eight-armed as described above.

1 Respectively the heart and near-heart mantras of *Sm* 211. Cf. 3001–164: *Om bhyaṁ swāhā amrta-ayur-dade swāhā*.

184. Amara-vajra-devī (*Chi-med rdo-rje lha-mo*)[1]

Tār adds: from the Sambara [Tantra] (*bDe-mchog las byuṅ ba*)

Out of Emptiness: from HŪṂ come a crossed *vajra* ground, wall, pavilion, canopy, net and mass of fire. Inside, on a polylotus and white moon seat emitting red light-rays is my mind as a white HŪṂ, which with spreading and returning turns into Amara-vajra-devī ('Deathless Vajra Goddess'), the Great

Repulser (*Phyir-bzlog ma chen mo* = *Maha pratyangirā*), white with white garments. She has eight faces: the principal one white and wrathful but smiling; the three on the right blue, red and yellow, laughing fiercely; those on the left red, green and smoke-colored and very wrathful; and the one on top white and peaceful. The six side faces count as wrathful. All the faces are three-eyed. The first pair of hands put together a *vajra* and bell at her heart; the other right hands hold a noose, a sword, an axe, a hook, an arrow, a hammer, and a wheel; the other left show the threatening forefinger, a flask, a spear, a skull, a bow, a *khatvāṅga*, and giving refuge. In *ālīḍha* posture (right leg extended) on a lotus and moon, she tramples on all obstructors, including Māra and Īśvara. Adorned with the five symbolic ornaments, a crowning gem, garlands of dry skulls and heads, a tiger-skin and so forth, she abides amidst a blazing mass of fire.

At her heart, on a pink moon, is HŪṂ.

Visualize that she is crowned by the Conquerors of the Five Families and their consorts, Aksobhya as principal.

Recite: OṂ AMṚTA-ŚANA JAWANI MAHA-AMṚTA-SAMUKHE JIWAM PRAVEŚAYA PRAVEŚAYA SARVA-VAJRA-PADMA-SAMA-YOGI-MAN BODHICITTA VIPATHAMUTTE HŪṂ HUṂ A A OṂ ĀḤ SWAHĀ (*Oṃ* swift in procuring immortality, great lady with face of nectar/immortality, lead lead into life).

Praise:

Born of Heruka's clan, Great Vajra
Usnīsa Lady, with a face
Of nectar, repulsing the Lord of Death—
Great Repulser! I bow to you.

Permission: *permissions of Body, Speech and Mind.*

Deviations: bow and khatvāṅga interchanged, sun seat instead of moon.

1 See also 230 n. 1.

11. WISDOM DEITIES

185. White Mañjughoṣa in the tradition of the Great *Paṇḍita* of Kashmir ('*Jam-dkar kha-che pan-chen lugs*)

Out of Emptiness, from VAṂ comes a sparkling, white sea of milk, its grassy banks adorned with many groves of flowers and fruit. Magnificent white bull elephants wander around and many *devas*, *ṛṣis* and *vidyādharas* live there. The whole surface of the sea is enlivened with all kinds of flowers, all sorts of water birds cry proudly. In the center, from PAṂ comes the full-grown stem of a lotus, covered with yoke-sized (1.5 m) branches and golden leaves the size of cartwheels. On top is a white lotus with a thousand petals, on whose orange anthers from A comes a moon disk. On this is my mind as A, from which light-rays spread, eliminate the darkness of unknowing of all sentient beings, establish them in the light of wisdom, return, and transform it into myself, Venerable Mañjughoṣa, white as a mass of moonstone, with one face and two arms. His right hand is boon-granting, his left at his heart holds with thumb and ring finger the root of an *utpala*, on whose bloom, opening beside his ear, is a book of the *Perfection of Wisdom in a Hundred Thousand Ślokas*. He sits in *vajra paryaṅka*. He has five knots of hair and wears a white silk scarf and round his lower body assorted silks. With the youthfulness of a sixteen-year-old, he has all the thirty-two Marks and eighty Signs of a Great Being.

Visible from above at the top of his heart is an eight-petaled lotus bud. At its center, when open, is a white wheel with six sharp-pointed spokes, with A on a moon at the hub and the six syllables of the mantra, OṂ WĀKYAIDAṂ[1] NAMA on the spokes, starting at the front and going clockwise. The syllables do not burn to the touch. The wheel turns clockwise and the syllables anticlockwise, purifying all sins and obscurations.

Recite the mantra.

Praise:

In essence unerring, full knowledge of Reality
In every aspect your body of rainbow brilliance
By infinite great compassion and skilful means
Saves from the endless sea of becoming. Homage![1]

Lord Mañjughoṣa, I've thought of you with devotion,
Meditated, recited, made off ring and praised you
So, clear all the darkness of evil, ignorant mind
Just like the rising sun in a cloudless sky![1]

Make (strong) request: Lord Mañjughoṣa, please grant me perfect wisdom.

Permission *four permissions, of Body, Speech and Mind and of Qualities and Activities together*

Cf 426

1 *Sm* 64, 83 more correctly *nikyedam* 426 and 300 I 91 *wakyedam*

186 Orange Arapacana Mañjughoṣa in the Sakya tradition (*Jam-dbyans a-ra pa-tsa-na dmar ser sa-lugs*)

In my heart is a pavilion of light open above Inside it on a lotus and moon seat is an orange DHĪḤ, from which light rays spread, cleanse my stains of unknowing, leave through my pores, make offering to the *Āryas*—benefit sentient beings, return and dissolve back. It turns into myself *Ārya* Mañjuśrī the Youthful (*'Jam-dpal gźon nur gyur-pa Mañjuśrī Kumāra-bhūta*), saffron-colored like refined gold with the fresh looks of a youth giving off networks of light He has one face, tranquil smiling and graceful, and two arms the right brandishing at shoulder-height a sky-blue wisdom sword, the left hand holding at his heart the root of a blue *utpala*, on whose open bloom beside his ear is a book of a compendium of the scriptures Adorned with silks and jewel ornaments, he sits in *vajra-paryaṅka*. He has five knots of hair Embellished with the Master of the Family, Akṣobhya he has a back-rest of moonlight

Optionally, you can visualize that from OM ĀḤ HŪM at the brow, throat and heart come white, red and blue Mañjuśrīs respectively At the heart of the last on a moon is DHĪḤ, from which light-rays spread and bring back to me the Gnosis of all the Buddhas of the ten directions

Visualizing the mantra surrounding the DHĪḤ, and another DHĪḤ on the root of the tongue, recite OM ARAPACANA DHĪḤ [1]

Also recite the *dhāraṇī* for the increase of wisdom mind NAMO MAÑJUŚRĪYE KUMĀRA-BHŪTĀYA BODHISATWĀYA MAHĀ SATWAYA MAHĀ-KĀRUṆIKAYA. TAD-YATHĀ. OM ARAJE VIRAJE ŚUDDHE VIŚUDDHE ŚODHAYA VIŚODHAYA AMALE VIMALE NIR-MALE JAYA-WARE RURU CALE HŪṂ HŪṂ HŪṂ PHAT PHAT PHAT SWAHĀ (Homage to Mañjuśrī the Youthful the Bodhisattva and *Mahāsattva*, greatly compassionate! As follows *Om* dust-less, dust-free pure quite pure, purify cleanse, spotless, stain less, immaculate, spouse of victory(?), move(?) move, *hūṃ svāhā*!)

At the end of the session, recite 108 DHĪḤs during one breath and visualize your body becoming a single DHĪḤ

Permission. *three transmissions, of recitation, vow and inspiration.*

Cf 300 I 145

1 *Sm* 58—etc. For *Arapacana* see Glossary

187 Mañjughoṣa known as the one practiced with the hymn 'Since with intelligence ...' (*'Jam-dbyans Gaṅ blo-ma'i bstod sgrub-mar grags-pa*)

Tār Mañjuśrī known as the one practiced with the Yonten Yeshe Zangpo (= Guṇa-jñāna-bhadra) hymn (*'Jam-dpal Yon tan ye-śes bzaṅ po i bstod sgrub iu grags pa*)

Out of Emptiness, on a lotus and moon an orange wheel with five spokes On its hub is DHĪḤ on the spokes A RA-PA-CA-NA. Light rays spread from it, return and transform it into Ārya manjuśrī both myself and in space in front of me Both bodies are saffron-colored, holding a sword and a book, seated in *vajra paryaṅka* adorned with silks and jewels, and complete with the Marks and Signs

At my heart on a lotus and moon is an orange wheel as before At the heart of the front-generation is DHĪḤ.

Visualizing light rays from my heart manifest innumerable offerings and I make offering and request to the Mañjughoṣa in front, recite twenty-one times or more

Since with intelligence clear and pure,
Like a sun without clouds of the two obscurations,
You see as they are all objects of
The two truths, you hold at your heart a book.
You love like an only child every migrator
Afflicted with suffering, groping in darkness
Of ignorance in the jail of becoming
Your speech has the sixty qualities roaring
Like thunder to rouse from the sleep of defilements
To free from the chains of karma eliminate
Darkness of ignorance, and cut every
Sprout of suffering, you bear a sword
Primordially pure, your body, transcender
Of the Ten Stages, chief Conquerors Son,
Is perfect in virtues, and bedecked
With the hundred and twelve adornments
Eliminator of my mental darkness,
Mañjughoṣa—to you I bow

At the end visualize the Mañjughoṣa in front melts into light and dissolves into me The wheel at my heart spins rapidly

Recite 108 times or more OM ARAPACANA DHĪḤ.

Finally, meditate on Emptiness and dedicate the merits

Conferral a simple, unnamed rite involving purifying the Body, Speech and Mind with light from the Master's three places

Cf 3001 88 93 For the same deity but white, see 427

188. Mañjughoṣa Lion of Debaters (*'Jam-dbyans smra-ba'i seṅ-ge*[RL], *'Jam-dpal* ... = *Mañjuśrī* ...[P])

Tar Manjuśrī Lion of Debaters chief Yidam deity of D'ampa Sang gye

Out of Emptiness in the principal's place and in front of it, from PAMs come lotuses from AS moon disks (a) On the principal s lotus and moon seat, from SIM comes a blue hon, its head to the right with upturned face and freely-hanging tawny mane lying down On it, on a lotus and sun, is a DHĪḤ the color of young saffron, while on the seat in front is a sky-blue HRĪḤ. The seed transforms into myself, Venerable Mañjughosa, like a mass of red lead in color His two hands make the gesture of explaining the Dharma, from between the thumbs and forefingers spring the stems of *utpalas*, which open beside his ears, with a sword on the right one and a book on the left He has the youthfulness of a sixteen year-old With five knots of hair, he sits in the posture of royal dignity upon the hon, adorned with silks and all the jewel ornaments, peaceful, smiling and of graceful appearance

(b) In front is Arya-sarasvatī sapphire blue, with all the attire of a goddess in crouching *ardha paryanka* posture, proud with the pride of an illusory woman. All her other characteristics are the same as the Father's

Both are crowned with Akṣobhya

Praise

Wearer of a youthful aspect,
Lamp of Gnosis shining bright,
Dispeller of the three worlds darkness,
Manjughosa—homage to you!

Recite OM HRĪḤ DHĪḤ MAMEITFA SWARASWASTI MAÑJUŚRĪ MUṂ HRĪḤ PRAJÑĀ-WARDHANI HRĪḤ DHĪḤ SWĀHA

Afterwards, the substances used in the practice can be made into pills

Permission *permissions of Body, Speech, Mind and Activities, the second includes a recitation-transmission.*

Deviation Sarasvatī appears to be holding a mirror also.

Varying versions with one utpala 428, teaching, with no utpalas or emblems. 3001 92 (except P), with both utpalas but not mounted on a lion 3001-3.

189 White Mañjughosa of the Wisdom Wheel (*'Jam-[dbyans] dkar-[po*[G]] *śes rab 'khor-lo*)

Tār adds Instruction of the Great *Pandita* of Kashmir (*Kha che pan chen-gyi man nag*)

Out of Emptiness from PAM comes a lotus and from A a moon upon which from DHĪḤ comes a sword whose hilt and point are marked with *vajras*, adorned with DHĪḤ Its light turns the physical world into a mansion and the beings into Mañjuśrī. The inspiration of all Gurus Yidams, Buddhas, Bodhisattvas and learned and accomplished *Āryas* returns in the form of light rays and transforms it into White Mañjughosa his right hand brandishing a white sword and his left holding pressed to his heart an *utpala* marked with a book and a wheel He is in *vajra paryanka* and has all the characteristics of peaceful Mañjuśrī

At his heart on a moon is a white, eight-spoked wheel with DHĪḤ on the hub and the eight syllables of the mantra on the spokes

The Gnosis-being is invoked from Akanistha and dissolves into the DHĪḤ which becomes a Gnosis-being similar to myself with at his heart the Concentration-being, another DHĪḤ on a moon

When reciting the hub does not rotate but the spokes do Concentrating on the wheel and syllables rotating together, recite OM ARAPACANA DHĪḤ HŪṂ

Permission *consists of an inspiration-transmission.*

Cf Sm 80, also called Prajna-cakra right hand holds sword, left hand book at heart

190. White Prajña-pāramita (*Śer phyin-ma dkar mo*)

Follows 191 in R.

Out of Emptiness upon a white lotus with stem is another white lotus with three petals on which from A comes a moon. On this is my mind as a white OM, which sends out five-colored light-rays and turns into a white lotus marked with OM From this light-rays spread, return and transform it into myself Lady Prajña paramitā (Perfection of Wisdom) white as the autumn moon, with one face and two arms, seated in *vajra-paryanka* Her hair, as black as bees is twisted to the left. Her hands make at her heart the gesture of explaining the Dharma From the right palm grows the root of a white lotus from the left that of a red one both open beside her ears and have books of the *Perfection of Wisdom* on them With slim waist and full breasts,

and youthful as a sixteen year old she is adorned with silks and all the jewel ornaments.

At her heart, on the center of an eight-petaled white lotus, is a Gnosis being similar to herself, and at her heart on another lotus and moon, the Concentration-being, a white OM

She is crowned with Amitābha.

Praise

Gnosis of all the Buddhas of
The three times O Perfection of Wisdom,
Mother producing all the *Āryas*[1]
To you with devotion I pay homage.

Mantra OM PICU PICU PRAJÑA-WARDHANI, JWALA JWALA MEDHA[1] WARDHANI DHIRI DHIRI BUDDHI-WARDHANI SWĀHĀ[2]

Permission *permissions of Body, Speech and Mind, the second includes the transmission of P172/Toh. 553 The 108 Names of Prajñā pāramitā*

Cf 452, Sm 155, and 3001 158.

1 *R* X Tar all *medha* though *medhā* would make more sense
2 As *Sm* 151 also as Sarasvatī 442 and *Sm* 163

191. Yellow Prajñā-pāramitā (*Ser-phyin-ma ser-mo*)

Out of Emptiness from PAM comes a lotus and from A a moon on which I appear in an instant as the Mother of all the Buddhas of the three times and the ten directions, Prajñā pāramitā, yellow, in *vajra paryanka*. Her first pair of hands are explaining the Dharma and in meditation the other pair hold a book and a rosary She is complete in all the characteristics of a goddess.

At her heart is a six-spoked wheel with a white A at the hub and the six parts of the mantra, TAD-YATHA- GATE GATE PARA-GATE PARA-SAMGATE BODHI SWĀHĀ,[1] on the spokes clockwise

My body is empty of appearance, my speech empty of sound, my mind empty of knowing With the motivation of compassion for sentient beings who do not realize this, recite the mantra strongly, visualizing that it purifies all the sins and obscurations of oneself and of the beings of the six destinies

Between sessions read the *Perfection of Wisdom sūtras*, make prostrations and offerings to the books, recite her hundred and eight names, etc

No permission is necessary, conferral by meditation-transmission alone being sufficient.

Cf Prajñā-pāramitā from the Dharmakośa-saṃgraha (TyA, I).

1 The mantra of the Perfection of Wisdom, from the *Heart Sūtra* As follows. gone gone gone beyond, gone altogether beyond O Awakening, *svāhā*! For commentary see Conze 1972 101–7 The six parts are the first five words and *bodhi svāhā*

192 Venerable Maitreya in the tradition of Nirṛti-pada (*rJe-btsun Byams-pa Ni-ri-ti-pa i lugs*)

Precedes 191 in R

Out of Emptiness on a lotus and moon seat is my mind as a golden-colored MAIM, which transforms into a branch of a *naga*-tree marked with a water-pot and with MAIM With light spreading and returning, this becomes myself Ārya maitreya golden-colored, complete with all the Marks and Signs. His right hand at his heart is explaining the Dharma, his left in the meditation position holds the root of a *nāga*-tree branch, whose flower opens beside his ear and has a water-pot on it The surface of his topknot of tresses is adorned with a *caitya* He has a deer skin covering his left breast and a sacred thread, and sits in *vajra paryanka* wearing silks and jewel ornaments

At his heart on a moon disk is MAIM

Abode: Tusita

Mantra OM MAIM MAITRIYE SWĀHĀ[1]

Mantra for developing perfect wisdom OM MATI MATI SMRTI SWĀHĀ

Mantra for the great benefit of migrating beings. OM MOHI MOHI MAHĀ MOHI SWĀHĀ

Afterwards meditate for a long time on the Four Immeasurables and make vows

Permission. *permissions of Body, Speech and Mind*

Cf 3001 1, where the right hand also holds a flower, bearing a wheel

1 As *Sm* 283

193. Four-armed White Sarasvatī (*dbYaṅs-can-ma dkar mo phyag bźi ma*)

Tār.. Four-armed Sarasvatī in the tradition of *Ācārya* Candrakumara (*sLob-dpon zla-ba gźon nu i lugs dbYaṅs-can ma phyag-bźi ma*)

Invoke the deity, make offering, and ask. Please increase my intelligence She dissolves into my heart Amid a mansion of four kinds of jewels I become Sarasvatī her body and three faces white, her first pair of hands holding a sword and an *utpala* and the other pair supporting a *vina* She sits in *vajra paryanka* on a lotus and moon, youthful as a sixteen year-old and adorned with silks and jewels

At her heart is a white eight-petaled lotus with HRĪḤ on the center and A Ā I Ī U Ū R Ṛ L Ḷ, E AI O AU, AṂ AḤ, on the petals clockwise from the front, two letters on each, on half sword seats

Recite OM VAJRA-DEWĪ PICU PICU PRAJÑĀ WARDHA HRĪṂ HŪṂ

It may also be possible to visualize the wheel at the navel.

Permission as *192*

194. Red Sarasvatī (*dbYans-can-ma dmar-mo*)

Pour into a clean, clay flask the urine of a girl less than twelve years old, add red lead and the well-known flask substances, mixed on a mirror, and cover with an old silk ribbon.

Out of Emptiness, from HRIḤ comes myself Sarasvatī, red, her right hand holding a gem and her left a mirror Adorned with silks and jewels she abides in *ālīḍha* (right leg extended)

Visualizing at her heart HRĪḤ surrounded by the mantra, recite OM SWARASWASTYAI HRIṂ HRĪṂ HRIṂ SWĀHĀ

At the end of the session visualize that the self generation goddess enters the flask.

This is very quick for developing intelligence When you have completed the practice drink the flask water

Permission *includes a flask empowerment visualization and a recitation transmission.*

12. THE FIVE VAJRĀSANA YIDAM DEITIES

[General remarks]

(*These five complete a set of six, begun with Kneeling, Blue Acala (173)*)

(*Ācārya* Vajrāsana's six Yidam deities comprise (1) to pacify external obstacles such as enemies Mārīcī (2) to pacify internal obstacles such as hindering demons Kneeling Blue Acala (3) to pacify diseases, the goddess Buddha locana (4) to avert such obstacles as bad dreams, Three-and-a-half-syllable Avalokita (5) to achieve long life the Sage of Meru Peak, and (6) to cleanse sins and obscurations, meditation and recitation of the *Tathāgata* [Tri-samaya-vyuha]'s hundred-syllable mantra)[1]

1 Tār also mentions these functions and the affiliation to the six Vajrāsana Yidams in his titles for the individual *sādhanas*

195–6. The Goddess Mārīcī [from the *Dhāraṇī*] (*ḲgZuns-las byun-ba'i[Rk] Lha-mo od-zer-can-ma*)

Face east if it is morning, west if it is evening

At my heart, on a *sun disk if it is daytime or a moon disk if it is night*, is OM Light-rays spread from it and I become white Vairocana, making the gesture of principal Enlightenment, in the attire of a Buddha who has gone forth [as a monk] with light-rays coming out of my pores and making a round wall of white light rays with its top in the shape of a *stūpa*

(195) I make the gesture of principal Enlightenment At my heart on the same type of disk from MAM comes an *aśoka* branch marked with MAM, which transforms into Mārīcī, golden-colored and slim, her right hand holding a needle and her left a thread standing with feet together She emerges from my right nostril and remains in front of me

Visualize she emanates countless female messengers similar to herself, who summon helplessly all those who do harm sew up their mouths and eyes, bind their limbs and throw them into a pit outside the wall

Recite once the *Ārya-mārīcī nāma dhāraṇī* (P 182/Toh 564), repeating seven times the actual heart mantra, TAD-YATHĀ OM VATTĀLI VADĀLI VARĀLI VARĀHĀ-MUKHI SARVA DUSTANAM PRADUSTĀNĀM CAKSUR-MUKHAM BANDHA BANDHA BANDHA-MUKHI, JAMBHAYA STAMBHAYA MOHAYA SWĀHĀ OM MĀRICYAI SWĀHĀ OM VATTĀLI VADĀLI VARĀLI VARĀHĀ-MUKHI SARVA DUSTANAM PRADUSTĀNĀM CAKSUR-MUKHAM BANDHA BANDHA SWĀHA (As follows *Om* Vattāli, Vadāli Varāli, Varāha-mukhi[1] Bind bind the eyes and mouth of all the wicked and corrupt when their mouth is bound crush, paralyze and confuse them, *svāhā*[1] *Om* to Marīcī, *svāhā*[1] *Om* Vattāli Vadāli, Varāli, Varāha-mukhi, bind, bind the eyes and mouth of all the wicked and corrupt *svāhā*[1])

(196) Stop making the gesture As I breathe in, Mārīcī enters my left nostril and dissolves into my heart. I become the goddess Mārīcī, golden-colored graceful and lovely her right hand boon-granting her left holding one branch from the trunk of an *aśoka* tree She is just a little wrathful. Adorned with silks and jewels, she abides in *lalita* on a cart drawn by four yellow pigs.

From myself and the pigs, light comes, manifesting innumerable terrifying pigs who devour the harm-doers in the pit. The rest becomes a golden ground: the pigs, their faces showing on the outside, becoming a wall. Recite: OṂ MĀRICYAI MAM[2] SWĀHĀ.

Praise:

If one learns and remembers but your name
You protect him then from every peril,
Granter of immaculate Great Bliss,
Goddess Mārīcī—to you I pay homage.

Permission is essential. *It comprises three transmissions, the recitation-transmission including transmission of the Dhāraṇī, P 182.*

196: Cf. 430 and Sm 133 (Aśoka-kāntā-marīcī), both. cf. Sm 147.

1 Varittāli (*sic*): Vadālī, Varālī and Varāha-mukhī are the names of Mārīcī's attendants in the *Kalpokta mārīcī sādhana*, *Sm* 134. Their functions according to the *Mārīcī-devī-sādhana* P 4484 resemble those of the emanated messengers mentioned above. The element *-ali* of three of their names, possessed of a sting, may allude to their needles; the fourth, Varaha-mukhī, means pig-faced. They are also found (twice) in the Mārīcī mandala, *Nyā* 17 (our 502).

2 *Sm* 133 *mām*, but *R*, X, Tir all *mam*. 147 X (Chandra edn) also has this mantra with *mam*.

197. The Sage of Meru Peak (*Thub-pa me-ru śi-sa = Meru-śikhara-muni*)

As soon as you get up, wash, and facing the east, visualize in space before me is the *Tathāgata* Śākyamuni, golden-colored, sitting cross-legged under the *bodhi* tree. His left hand holds at the level of his navel a corner of his robe, the right makes the gesture of giving refuge.

Visualize: Putting his hand on the crown of my head, he grants me the *siddhi* of immortal life. Recite 108 times: NAMO BHAGAWATE MERU-ŚIŚARA[1] KŪTA PRAJÑA RĀJĀYA TATHĀGATAYA ARHATE SAMYAK-SAMBUDDHĀYA. TAD-YATHA: OṂ MERU MERU MAHĀ-MERU YE SWĀHĀ. (Homage to Lord King of Light of the Summit of Meru Peak, the *Tathāgata*, the *Arhant*—the Complete and Perfect Buddha! As follows: *Oṃ* Meru Meru great Meru, *svāhā*!)

He melts into light and dissolves into me, and I too become the Sage.

Recite the mantra a little more.

Conferral: by either recitation-transmission or permission.

The permission rite comprises three transmissions.

1 Lo. *śikhara*.

198. Three-and-a-half-syllable Avalokita (*sPyan-ras-gzigs yi-ge phyed-daṅ-bzi pa*)

In front of me appears in an instant Avalokita, white, wearing a blue garment. His right hand is granting refuge and his left holds a white lotus. He has the garb of a *brahma-cārin*, with his tresses in a topknot.

At his heart on a moon, visualize the mantra-string. With great devoted longing, recite the mantra, the first of each round of 108 being OṂ AROLIK, and the rest just AROLIK, without the OṂ. At the end, make strong request:

Cleanse my sins and obscurations
And pacify hindrances, I beg.

He melts into light and dissolves into me. My karmically acquired body is cleansed and becomes a deity body of the nature of light.

Conferral: *as 197.*

199. Buddha-locanā (*Saṅs-rgyas spyan-ma*)

Out of Emptiness, on a lotus and moon appears my mind as LAM, which transforms into myself, Buddha-locanā ('Buddha-eye'), white, her right hand holding a wheel marked with an eyeball and her left a white lotus. She has white garments and ornaments.

At her heart on a moon disk is LAM.

Visualizing the mantra string with the seed syllable on the moon, recite: OṂ RURU SPHURU JWALA TISTHA SIDDHI-LOCANE SARVA-ARTHA-SĀDHANI[1] MAMA ŚĀNTIM KURU SWĀHĀ. (*Oṃ* move(?), gleam shine, stay, O Eye (*Locanī*) of realization, accomplisher of all goals, perform my pacification, *svāhā*!)

Praise:

Locanā, beauty with a wheel,
Greatest of those who raise [from] death!
Goddess, be our refuge from
What will cause us suffering!

Permission: *three transmissions.*

1 R X, Tir *sādhani*.

200. Array of the Triple *Samaya* (*Tri-samaya-vyūha*), the principal alone (*Dam-tshig gsum bkod gtso-rkyan*)

Abiding in purity and the fasting vows (*upavasa*), set on the altar a picture of this deity or an image of the King of Sages. Make extensive pure offerings.

In front of me is a jewel throne with a lotus seat.

Make the *vajrôṣnīṣa* gesture: from the *vajra* clasp, raise the middle fingers and join their tips, and extend the thumbs together. OṂ TATHĀGATO BHAGAWĀN EHY EHI! (*Oṃ Tathāgata* Lord, come come!) The Lord King of the Array of the Triple *Samaya* comes and sits on the seat.

Praise: *Homage and Offering to the Sixteen Elders* (see 16–38).

14

The Lord of the Triple Pledge Array
Is golden, sits in *vajra paryaṅka*,
And is complete in the Marks and Signs.
He wears monk's robes, *brahma-varṇa* garb.
Both hands at his heart explain the Dharma,
The left hand holding a corner of robe.
At his heart, on a moon disk is the mantra
Of a hundred syllables.

Mantra: *as 15, but sarva tathāgatānām.*

Permission: *as 199.*

See also 15.

13. SUBJUGATING DEITIES

201–5. Secret-practice (*Guhya-sādhana*) Kurukullā (*Ku-ru-ku lle gsan-sgrub*)

(201) Out of Emptiness, from RAM comes a sun disk, on which lie Mahādevêśvara and Umā. On this seat is black Rāhula, thrown down upside-down, holding an arrow and a bow, on whom from HRĪḤ comes a red *utpala* marked with HRĪḤ. From this light-rays like hooks and nooses spread, make offering to the *Āryas*, establish all sentient beings in the state of the Venerable Lady, return and dissolve into the HRĪḤ. It transforms into myself, Venerable Kurukullā, red, with one face and four arms. The first pair hold an arrow with a red *utpala* head and a bow of flowers, drawn to her ear; the other right hand holds a summoning hook and the other left an *utpala* whose root forms a noose. She has three eyes and full breasts and is like a sixteen-year-old. Her tawny hair streams upward. She is crowned with five dry skulls, has a long necklace of fifty fresh heads, is adorned with the five bone ornaments, and wears a tiger-skin loincloth and abides in *ardha paryaṅka* dancing posture with left leg extended amid red light rays and a blazing mass of fire.

(202) To the east from HA[1] comes white Vajra-ḍākinī. (203) To the south from RI comes yellow Ratna ḍākinī ('Jewel D°') (204) To the west from NI comes red Padma ḍākinī ('Lotus D°') (205) To the north from SA comes green Karma-ḍākinī ('Action D°').

All these hold a *ḍamaru* and a skull, with a *khaṭvāṅga*, and are in the dancing posture.

On my crown, from HRĪḤ comes wrathful Hayagrīva, red, with a club and a threatening forefinger. At his heart is HRĪḤ and in front of the horse's head he is adorned with the image of the guru.

At my heart on a four-petaled lotus is the Lady of Knowledge (*Rig-byed ma*, i.e. Kurukullā) with four attendants and with wrathful king Hayagrīva and the guru. At the principal's heart is HRĪḤ surrounded by the mantra-string and at the attendant *ḍākinīs'* hearts their respective seed syllables.

Recite forcefully: OṂ KURUKULLE HRĪḤ HŪṂ HŪṂ PHAṬ PHAṬ. OṂ ĀḤ HŪṂ HRĪ HRĪ HRĪ HA RI-NI-SA HRĪ JAḤ AKARṢAYA HUṂ JAḤ VASU[2] WAŚAM KURU ANKUŚA HRĪ WAŚAM KURU HŪṂ HŪṂ JAḤ JAḤ!

Permission: *including the four empowerments.*

Kurukullā: as 10 except that the fangs are omitted; see also 468. Ḍākinīs: cf. 90–97 and references there.

1 Tār: *R hūṃ*
2 Or *pasu*? (Tār: *vasu*. *R* both. *X* uncertain.)

[206–8. The three minor red deities (*dMar-chung skor-gsum*)**]**

So identified by Tāranātha—evidently taking Kurukullā as the principal deity of 206. All three come from Nyen Lotsawa. See 230 n. 1.

206. Laksmī with Golden Drop at Heart (*dPal-mo snin gi gser thig-can* = **Hrt-suvarṇa bindu-lakṣmī*)[1]

In the center of a *maṇḍala* anointed with red sandalwood set a triangular *dharmādaya* with its point towards you. In the middle of this set a bunch of red flowers, and to one side a flask.

Out of Emptiness, from PAṂ comes a lotus and from A a moon, on which from TĀM comes an *utpala* marked with TAM. From this light-rays spread, make offering to the *Āryas*, establish all sentient beings in the state of the Venerable Lady, return and dissolve into the TAM, transforming it into myself, Tārā, green, her right hand giving refuge, her left with an *utpala*. She sits in *lalita* with right leg extended.

Visualizing at her heart on a lotus and moon TAM surrounded by the mantra-string, recite: OM TĀRE TUTTĀRE TURE SWĀHĀ.

Next red Kurukullā is generated in front, as 201. At her heart is a similar Gnosis-being and at her heart HRIḤ on lotus and moon.

Recite: OM KURUKULLE HRĪḤ SWAHA, object of practice AKARSAYA JAH![2]

Then another, similar green Tārā is generated in the flask, surrounded by eight attendants. E: white Pūrṇa-bhadra holding a jewel-marked flask. S: yellow Ganapati, holding a jewel and a golden amulet-box. W: red Vaiśravaṇa, with a jewel and a tree. N: black Jambhala, with a jewel and a mongoose. SE: green Subjugating Tārā, with a jewel and an *utpala*. SW: red Kurukullā, with an *utpala* and a gem-marked hook. NW: yellow Vasudhara, with a jewel and a rosary. NE: Sitātapatra, with a jewel and a jewel-marked lotus.

Offer the torma, saying three times: OM TĀRE TUTTĀRE TURE SWĀHĀ. OM KURUKULLE HRĪḤ SWĀHĀ. OM A KARO MUKHAM SARVA-DHARMĀNĀM ĀDYANUTPANNATWĀT OM AH HŪM PHAṬ SWAHA.[3]

Conferral: unnamed rite, the request is for inspiration of Kurukullā, but preparation for permission follows. As in the sādhana, self-generation as Tārā, front generation of Kurukullā.

1 See Glossary for discussion of the name.
2 A summoning mantra. For object of practice, one should insert the name of the person being summoned.
3. See Glossary: **Arapacana**.

207. Red Vasudhārā (*Nor-rgyun-ma dmar-ma*)

On a *maṇḍala* anointed with sweet scents, draw in goat's blood a triangular *dharmādaya*. Sprinkle the interior. Put one bunch of red flowers in the middle and twenty-one more round the edge.

Generate yourself as Vārāhī or some other deity. On the bunch of flowers in the middle of the *maṇḍala* appears in an instant the red goddess Vasudhara (Stream of Wealth) abiding in *ālīḍha* (right leg extended) on a sun. Her right hand holds a jewel ear of grain and her left a blood-filled skull. With yellow, upward streaming hair, smiling and wrathful, she is looking with pleasure at the practitioner. She is youthful and adorned with jewels and bones.

From each of the surrounding bunches in turn, take a flower and offer it to the central figure, reciting each time the mantra: AYABHEHI BHUTI-BHUTTA KAMA-RAKKIMA SĀMA VATI SARVA WISITI[1] KURUNIKE GARU.

Just saying the mantra twenty-one times constitutes a praise.

Conferral: by transmission.

Deviation: moon seat.

1 R 923.3: Tib. *wisiti*; 924.2 *wasiti*. X can be read either way (*bhutiā* on line above if the latter).

208. The Goddess Tinu (*Lha-mo ti nu*)

Begin with a *sādhana* of Sambara with consort. On a *maṇḍala* of red lead in front, draw in the center the mantra to be practiced, as a circle. Set out red flowers, liquor and the five kinds of offerings.

In an instant, I become the goddess Tinu, red, her right hand brandishing a knife and her left holding at her heart a blood-filled skull. She stands in *ardha paryaṅka* dancing posture with left leg extended upon a lotus and moon. She is wrathful and amorous and has bone ornaments.

At her navel on a moon is HRIḤ in the center, SA in the east, HI in the south, KA in the west and LA in the north.

In the place of the *maṇḍala* in front establish another mantra-wheel, whose syllables are of the nature of deities. Mentally summon mantra-syllables from the goddess's heart to dissolve into them, and taking liquor and flowers with the thumb and ring finger, asperge them.

Visualizing mantra-garlands rising out of the HRIḤ at the navel, recite: SA HI-KA-LA HRĪḤ.

Permission: *includes recitation and inspiration transmissions.*

Deviation: sun seat.

209. The Venerable Lady with Skull Ornaments (*rJe-btsun-ma thod-pa rgyan*)

Rk: Dakini with Skull Ornaments (*mKha' 'gro-ma thod-pa rgyan*)

From OM at my heart light rays spread, perform the two benefits: return and reabsorb, transforming it with the sound of the mantra into the form of the goddess Vajrayoginī, red, with one face, four arms and three eyes. She has a lion's face with mane hanging down, and is adorned with bone ornaments. Her first right hand holds a knife; the second brandishes a sword; the first left offers a blood-filled skull to her mouth and the second holds a trident *khaṭvāṅga*. Upon stacked lotus, sun and moon, *ḍākinī*s of the five classes support a jewel seat fitted with human corpses. She is on top of this, in *ardha paryaṅka* with left leg extended.

In her heart are the syllables of the mantra, clockwise. Light-rays spread from them, inserting in her mouth the life-channels of sentient beings—those of the Desire Realm red, those of the Realm of Form white, and those of the Formless Realm black. As she drinks their heart-blood, obscurations are purified and birth and death cut off from the root. Recite: OM DUKHAYE NAMA. Then recite it with the addition of: OM HA-RI-NI-SA ĀH RI-NI-SA HA HŪM NI-HA-SA RI.

(Reciting for seven days will subjugate humans and non-humans, overpower hosts of *māras*, and gather clouds of *ḍākinīs*.)

Conferral: by concentration empowerment (tiṅ-ne 'dzin gyi dbaṅ), including permissions and inspirations of Body, Speech and Mind.

210. Guhya-jñāna-ḍākinī (*mKha'-'gro-ma gSaṅ-ba ye-śes*)

At my heart is a red HRĪḤ. Its light fills my body, which melts into light and I become Guhya-jñāna-ḍākinī (Secret Gnosis Ḍākinī), red, with one face and four arms, abiding in dancing posture upon a lotus. She combines the wrathful and amorous sentiments. Her first right hand holds a knife, the other a sword; the first left a blood-filled skull, the other a trident-marked *khaṭvāṅga*. Naked and with hair loose, she has garlands of heads and bone ornaments. *Ḍākinī*s of the Four Families hold up her seat in the four directions. She is subjugating gods, evil spirits (*dre*) and human beings.

At her heart is red Avalokita, holding a pearl rosary and a lotus on a moon seat. Visualizing at his heart the seed and mantra string, recite: OM MANI-PADME HŪM, OM DHUMA-CHAYE NAMA SWĀHĀ. OM HA RI NI-SA RACA HRIYA.

Praise:

Undying Vajra One, great in desire,
Holding the *vajra* of conceptless space,
Who have found the perfection of desire—
Lotus Ḍākinī, homage to you!

Conferral by meditation transmission alone suffices, with no need for empowerment, permission or the like.

14. MISCELLANEOUS CATEGORIES

[211–3. Vajra-vidāraṇa (*rDo-rje rnam-par 'joms-pa*)]

In R and Tār these three appear in inverse order: 213, 212, 211.

211. White Vajra-vidāraṇa (*rDo-rje rnam 'joms dkar-po*)

Out of Emptiness, on a lotus and moon, from HŪM comes a *vajra* marked with HŪM, which transforms into myself, Vajra-vidāraṇa (Vajra Crusher or Cleaver), white, with one face and two arms: the right hand pressing to his heart a nine-pointed *vajra*, the left resting on his side a bell. He sits in *sattva paryaṅka*. With fangs just showing, he is adorned in silks and all the jewel ornaments and has a back rest of moonlight.

At his heart on a moon is a nine-pointed *vajra*, at whose center on a moon is HŪM, surrounded by the mantra.

Recite any of the three mantras (see 212).

He is crowned with Akṣobhya.

Praise:

Unstirring from Dharmakaya's sphere of simplicity,
Countless emanations you send to the ten
Directions, granting practitioners supreme *siddhis*.
Measureless Vajra Family, homage to you!

Conferral: unnamed rite, includes a flask empowerment and a recitation-transmission.

Deviation: R holding ordinary five-pointed vajra.

19-deity mandala, see Ngor 16.

212. Blue Vajra-vidāraṇa (*rDo-rje rnam-'joms mthun-ga*)

Out of Emptiness from PAM a lotus and from RAM a sun disk, on which from HUM comes a crossed *vajra* whose hub is marked with HŪṂ Light-rays spread and it becomes a *vajra* ground, wall, net and canopy and a blazing mass of fire of Gnosis. In the center of this vast guardian circle, on a lotus and sun-disk seat, from a dark blue HŪṂ comes a crossed *vajra* marked at its center with a dark blue HUM From it light rays spread, make offering to the *Āryas*, benefit sentient beings return and transform it into myself, Lord Vajra vidāraṇa, dark blue, with one face and two arms His right hand brandishes a five-pointed *vajra* his left rests on his side a bell With yellow upward-streaming hair, in *pratyālīḍha* posture (left leg extended), and wearing a tiger skin and snake ornaments he is in the middle of a blazing mass of fire

Instantaneously he emanates to the ten directions ten wrathful deities of the same form as himself

He is crowned with Vajrasattva

Recite once the introduction to the *Vajra-vidāraṇī nāma-dhāraṇī* (P 406/Toh. 750)

> Thus have I heard at one time The Lord was residing in the *vajra* By the power of the Buddha Vajrapāṇi magically transformed his entire body into a *vajra* and concentrated in the *Vajra* Concentration Then Vajrapāṇi, by the power of the Buddha, the inspiration of the Buddha, and the inspiration of all Bodhisattvas, emerged from the wrathful *vajra* and proclaimed the essence of the *vajra* It cannot be cut or broken, it is true, hard, firm, and unimpeded and invincible everywhere It terrifies all sentient beings it banishes all sentient beings, it cuts all spells it suppresses all spells It overcomes all rites, it does away with all the rites of others, it destroys all demons, it liberates from all demons it summons all spirits It allows one to perform all tantric rites it accomplishes what has not been accomplished and makes what has been accomplished inexhaustible It fulfils all desires and protects all sentient beings, pacifies, increases, paralyzes and crushes all sentient beings. This great power of the secret mantra Vajrapāṇi proclaimed by the power of the Buddha

Then repeat any of the three mantras

(i) The root mantra *is too long to reproduce here*

(ii) The heart mantra *comprises the last fifth of the root mantra* NAMO RATNA-TRAYĀYA, NAMAŚ CAṆḌA VAJRAPĀṆAYE MAHĀ-YAKṢA-SENĀ-PATAYE. TAD-YATHĀ OṂ HARA HARA VAJRA, MATHA MATHA VAJRA DHUNA DHUNA VAJRA, DAHA DAHA VAJRA, PACA PACA VAJRA DHARA DHARA VAJRA, DHARAYA DHARAYA VAJRA DĀRUṆA DĀRUṆA VAJRA CHINDHA CHINDHA VAJRA BHINDHA BHINDHA[1] VAJRA HŪṂ PHAṬ NAMAŚ CAṆḌA VAJRA-KRODHĀYA, HULUHULU TISTHA TISTHA BANDHA BANDHA HANA HANA AMKTE HŪṂ PHAṬ

(Homage to the Three Jewels homage to fierce Vajrapāṇi the great *yakṣa* general! As follows *Om* conquer conquer *vajra*, destroy destroy *vajra* roar roar *vajra*, burn burn *vajra*, roast roast *vajra*, restrain restrain *vajra*, suppress suppress *vajra*, cruel cruel *vajra* cut cut *vajra*, pierce pierce *vajra hum phat*! Homage to the fierce *vajra* wrathful one, *hulukulu*, stay stay bind bind smite smite O immortal *hūṃ phat*!)

(iii) The near-heart mantra *is the last quarter of the heart mantra, from* NAMAŚ CAṆḌA VAJRA-KRODHĀYA.

Praise

> By power of *vajra* wall and blazing fire
> From Gnosis that is never in two minds,
> You crushed the forces of the four Māras,
> Vajra-vidāraṇa—homage be to you!

Permission. *comprises three transmissions.*

Maṇḍala with four additional attendants, Ngor 18.

1 R 955.2 965 1, 937 4 944 6 *bandha*

213 Blue-green Vajra-vidāraṇa (*rDo-rje rnam-par 'joms-pa ljan-snon*)

Tar also Green Vidāraṇa (*rNam-'joms ljan-khu*)

In the center of a vast guardian circle (*as 212*), on a lotus and sun-disk seat, from a blue-green HŪṂ comes a crossed *vajra* marked at its center with a blue-green HŪṂ From it light-rays spread, make offering to the *Āryas*, benefit sentient beings, return and transform it into myself, Lord Vajra-vidāraṇa blue-green, with one face and two arms His right hand holds a *vajra* at his heart his left rests against his side a *vajra* handled bell His face is wrathful and smiling, showing just the tips of his fangs, and three-eyed He has a topknot of tresses and sits in *vajra-paryaṅka*, adorned with silks and all the jewel ornaments Endowed with infinite splendor, he has emanations everywhere

He is crowned with Vajrasattva

Recitation, Praise and Permission *as 212*

Deviation moon seat.

Cf 3001 173 similar but the vajra in the right hand is crossed

214. Wrathful Vighnāntaka (Hindrance-slayer) [from the *Guhya-samāja*] (*[gSan 'dus-las byun ba i^Rk] Khro-bo bgegs-mthar-byed*)

According to the instructions of Buddhajñāna-pāda

Out of Emptiness, on a lotus and sun from HŪM comes a *vajra* marked with HŪM, which transforms into myself Amṛta kundalin (*bDud-rtsi 'khyil ba* Circle of Nectar), (green or) black, with three faces and six arms His principal face is the same as his body, the right white and the left red. The first pair of arms embrace a consort similar to himself the other two right hands hold a black, open ended *vajra* and a sword, the other two left a jewel and a lotus He is in *pratyālīḍha* his bent right leg trampling Mara the Evil One and his wife his extended left leg Ganapati. He has three eyes, yellow hair and all the ornaments and apparel of a wrathful deity such as a tiger skin loincloth The blue *naga* king Ananta binds his hair, red Takṣaka is his earrings, many-colored Kulika his armlets, yellow Śankhapala his bracelets, white Padma his necklace, green Karkotaka his sacred thread, nectar-colored Vasuki his girdle and white Mahapadma his anklets He abides amid a blazing mass of fire of Gnosis produced from his body

At eyes, ears, nose tongue, brow and belly are KSIM JRIM KHAM GAṂ SKAṂ SAṂ.[1]

At his heart is a Gnosis-being similar to himself and at his heart the Concentration-being HŪM.

He is crowned with Aksobhya

Focussing the mind on the spreading and returning of light rays from the Concentration being recite

(i) The near-heart mantra OM AH VIGHNĀNTAKRI HŪM PHAṬ (*Om āh* Hindrance-slayer *hūm phaṭ*[2])

(ii) The heart mantra OM HULUHULU TISṬHA TISṬHA BANDHA BANDHA HANA HANA DAHA DAHA AMṚTE HŪṂ PHAṬ (*Om hulu hulu* stay stay bind bind smite smite burn burn, O immortal, *hūm phaṭ*!)

(iii) The short root mantra OM HULUHULU TISṬHA TISṬHA BANDHA BANDHA HANA HANA DAHA DAHA GARJA GARJA VISPHOṬAYA VISPHOṬAYA SARVA-VIGHNAN VINAYAKAN MAHĀ GANAPATI-JIWITANTA-KĀRAYA HŪṂ PHAṬ (*Om hulu hulu*, stay stay bind bind smite smite burn burn roar roar burst open burst open, taking away all hindrances, put an end to the life of the great Master of the Hosts (Ganapati),[2] *hum phaṭ*!)

(iv) The long root mantra (*twice as long as (iii)*)

Permission. *permissions of Body and Speech, and inspiration of Mind*

Cf 300 I 215, which is similar but has the emblems in different hands Without consort, see 491, for a simpler form, see 448

1 The seed syllables of six Bodhisattvas see 52 and Glossary Kuṭigarbha

2 Or taking *vine jakan* the other way (cf. Glossary Ganapati) burst open all hindrances put an end to the life of the leader-astray great Ganapati

215. White Viśvamātṛ (*sNa-tshogs yum dkar mo*)

At my heart from PAṂ comes a lotus and from A a moon. On top is a white PHRAIṂ which with light-rays spreading and returning becomes myself, Lady Viśva mātṛ (Universal Mother) white as the light of the moonstone and tranquil and amorous in sentiment with one face, two arms and three eyes. Her right hand is boon-granting, her left holds at her heart with thumb and ring finger the root of a white lotus which unfolds a hundred petals near her ear Adorned with jewel ornaments and white silk garments, she sits in *vajra-paryanka*, radiating moon light and crowned with Vajrasattva

At her heart on a moon is PHRAIṂ, surrounded by the mantra string Light rays spread from it, inviting all Buddhas in the form of Viśvamatṛ They dissolve into the seed and mantra string in the heart pacifying all the diseases and suffering of myself and others and increasing all life and merits Recite OM PHRAIṂ VIŚVA-MĀTAḤ VAJRA-KANDAKI NĀŚAYA NĀŚAYA MAMA ŚANTIṂ KURU KURU SWĀHĀ (*Om phraim* Universal Mother breaking *vajra* to pieces(?)[1] destroy destroy, perform perform my pacification *svāhā*!)

Praise

Surpassing the nature of smallest atoms
As one who divines by means of mirrors,
You have the best of all aspects
Mahamudra—I bow to you

Permission as *214*

1 Reading *khaṇḍaki* Tib *kandaki*, R *kandakam*

216. Pratisarā from the *Vajra-pañjara* (*rDo-rje-gur las 'byun-ba So-sor-'bran ma*)

Rk. Pratisarā as taught in the *Vajra-pañjara* (*rDo-rje-gur nas gsuṅs-pa i So-sor 'bran ma*)

Out of Emptiness from PAṂ comes a polylotus and from A a moon, on which from my mind as a white TRAṂ comes myself, Pratisarā, white with one face and two arms, the right brandishing a sword and the left holding at her heart a white

wheel Her legs in the round posture (*zlum po = parmanḍala*), she is graceful, smiling, and adorned with silks and all the jewel ornaments.

She is crowned with Vairocana

Visualizing spreading and returning, recite OM MANI DHARI VAJRINI MAHA PRATISARE HUM HUṂ PHAT PHAT SWAHĀ.[1] (*Om* jewel-bearing *vajra*-wielder, great Pratisarā, *hūṃ*)

At the end visualize countless bodies of Mañjughosa emanating from space and benefiting sentient beings and recite twenty one more times

Permission *permissions of Body, Speech and Mind.*

(*Lineage. through Sakya Pandita*)

1 As 429 503 *Sm* 194-6 and 206, here misspelled *pratisare* 300 *L* 176 also *pratisare*- and only *one phat*

217. Usnīsa-sitātapatrā (*Usnīsa* White-umbrella-lady) (*gTsug-tor gdugs-dkar*)

Out of Emptiness, on a lotus and sun, from HŪṂ comes a crossed *vajra* marked with HŪṂ, which becomes a vast guardian circle In the center are all hindering demons and obstacles crushed beneath a lotus and sun seat, on which is my mind as a white umbrella marked with OM From this light-rays spread, benefit sentient beings and draw back from the *usnīṣas* of all Buddhas countless mantra-syllables with white umbrellas to dissolve into it transforming it into myself, Ārya aparajitā (*Phags ma gZan-gyis mi thub ma*, Noble Invincible Lady), white with a white umbrella with a gold handle above her head Of her three [principal] faces, the central is white the right blue and the left red, each with three eyes. Three right hands hold a *vajra* an arrow and a hook, three left have the threatening forefinger, a noose and a bow She has a thousand heads the others having all sorts of expressions, a thousand hands, holding with various indefinite gestures *vajras*, wheels gems lotuses and all kinds of weapons such as swords arrows, hooks bows hammers and nooses and a million million eyes, of varying shapes covering every part of her body She abides amid a blazing mass of fire, emitting rays that are male and female messengers and clouds of offerings She has a body that is empowered by all the Buddhas, honored by Bodhisattvas and worshipped, praised and obeyed by all the world-guardians (*loka-pāla*)

(An intermediate mode of visualization is allowed, with just the principal three faces and six arms In very condensed mode she has [two hands]-giving refuge and holding the white umbrella)

She is crowned with Vairocana.

Heart mantra: TAD-YATHĀ OM ANALE ANALE KHA SAME KHA-SAME VAIRE VAIRE SOME SOME SARVA-BUDDHA-ADHISTHANA ADHISTHITE, SARVA TATHĀGATA USNĪṢA SITATA PATRE HUM PHAT HUM MAMA HŪṂ NI SWAHĀ (As follows *Om* fire fire equal to the sky equal to the sky heroic heroic Soma lady[1] Soma-lady, consecrated with the inspiring power of all the Buddhas *Usnīṣa* of all the *Tathāgatas*, White-umbrella-lady, *hūṃ phat*, *hūṃ* for me *hūṃ ni svāhā*!)

Praise

Great Repulser, Queen of Mantra,
Invincible Lady very strong!
To great White Umbrella and her host
Of Buddhas and Bodhisattvas praise!

Permission *as 216*

(*Lineage through Bari Lotsawa*)

Deviations moon seat Blue principal right face and red principal left face omitted In place of six principal hands only two are shown, the right empty and the left holding her umbrella This deity regularly has a thousand feet, as shown, but strangely these are not mentioned

For maṇḍalas cf Ngor 7 and 8 For simpler form, cf 424.

1 Soma the nectar drunk by the Hindu gods, the Moon

[218–22. Parna-śabarī (or "-śavarī) of the Five Families (*Ri-khrod-ma lo ma gyon-ma rigs-lna*)]

218 Yellow Parna-śabarī (*Ri khrod ma lo-ma gyon ma ser-mo*)

Out of Emptiness comes a mountain of jewels with diverse groves adorned with flowers and fruit On its peak from PAM comes a lotus, from A a moon disk, and on this my mind as a yellow PAM, from which light-rays spread, make offering to the *Āryas* eliminate the diseases and suffering of all sentient beings, return and dissolve back, transforming it into myself, Lady Parna-śabarī ('Leaf-clad Wild-woman), the color of refined gold with three faces and six arms Her principal face is yellow and wrathful and amorous in sentiment the right white and tranquil the left red and passionate Each has three eyes The first right hand flourishes a *vajra* the second holds an axe, the third an arrow the first left has a *vajra* noose wound round a threatening forefinger the second a fly whisk of fresh leaves with flowers and fruit, and the third a bow She is in half-standing posture with her right heel pressed to her groin and that knee and the left sole resting on the seat She has a red silk scarf and a skirt made of fresh leaves and is adorned

with ornaments of jewels and flowers A white serpent forms her long necklace (*se-ral khu*) Her hair is half tied up She is just coming into the prime of youth beautiful, alert and a little wrathful in appearance, with an infinite mass of blazing light gathered round her.

In her heart on a sun is a yellow PAṂ.

She is crowned with Aksobhya

Praise

You come from miraculous manifestation of
The illusion-power (*māyā*) of all the Conquerors' Gnosis
Goddess whose practice completely pacifies
All sickness and hindering demons—homage to you!

Heart mantra. OṂ PIŚACI PARNA ŚAWARI HRĪ HAḤ HŪṂ PHAT SWĀHĀ.

All purpose mantra. OṂ PIŚACI[1] PARNA-ŚAWARI SARVA-JWARA PRAŚAMANAYE SWĀHĀ.[2] (*Om Piśacī*[3] Parna-śabarī, curing all fevers, *svāhā*.)

Recite both these Parna-śabarī also has a *dhāraṇī*[4] that you can recite if you wish, if you know it

Permission *permissions of Body Speech and Mind, the second comprises three transmissions*

See also 441 Cf 3001 165 where P follows IWS, but in B and O the deity has eight arms, the extra pair holding a sword and a plant perhaps an ear of corn.

1 *R, X, Tār., 3001 165 piśācī.*
2 The recitation mantra for *Sm* 148 is similar but substitutes *mārī* (pestilence) for *jvara* (fever)
3 *Piśācī* literally a flesh-eating she-devil or fiendess
4 *Sm* 150, P4363/Toh 3540

219. Red Parna-śabarī (*Ri khrod ma lo-ma-gyon ma dmar-mo*)

Out of Emptiness comes a mountain of jewels (*as 218 but a red* PAṂ) into myself, Lady Parna-śabarī, red, with one face and two arms With her right fist with a *vajra* she strikes the host of hindering demons, her left hand, making the threatening forefinger at her heart troubles all doers of harm She has three round red eyes and bared fangs is dwarfish and corpulent and has upward-streaming hair Adorned with a tiger skin jewels bones and snakes, she abides in *pratyālīḍha* posture (left leg extended) amid a blazing mass of fire

In her heart on a sun is a red PAṂ.

She is crowned with Amitabha

Praise, mantras and Permission *as 218*

220 Blue Parna-śabarī (*Ri-khrod ma lo-ma-gyon ma sngon-mo*)

(*As 218 but a blue* PAṂ) myself, Lady Parna-śabarī, sky-blue with one face and four arms Her first right hand holding a branch of a heavenly tree, with fruit, pacifies diseases The second holding an axe smites the vicious The first left with a noose binds hindering demons the second holding a fly whisk with a jewel handle eliminates diseases Amorous and wrathful she is adorned with jewels bones and snakes and has a tiger-skin loincloth and a scarf of leaves She abides in *pratyālīḍha* posture (left leg extended) on a sun seat with a back-rest of sunlight

In her heart on a sun is a blue PAṂ

She is crowned with Amoghasiddhi

Praise mantras and Permission. *as 218.*

221. Black Parna-śabarī (*Ri-khrod-ma lo-ma-gyon ma nag mo*)

Tar Black, Crane-mounted Śabarī (read *Ri-khrod nag-mo kauśa-la cinbs pa*)

Out of Emptiness on a lotus and sun seat, from a black PAṂ comes myself Parna-śabarī black, with one face two arms and three eyes She has upward-streaming hair and is very wrathful Adorned with a tiger-skin, silks and jewels her right hand holding a cutting axe and her left a fly whisk of fresh leaves she abides in *pratyālīḍha* posture (left leg extended) upon a crane

At her heart on a sun is a black PAṂ.

She is crowned with Vairocana

Praise and heart mantra *as 218.*

[All-purpose mantra] OṂ PIŚACĪ PARNA-ŚAWARI SARVA ROGA-CHEDANI HŪṂ PHAT (*Om Piśacī* Parna-śabarī, cutting off all diseases *hūṃ phaṭ*!)

Permission *as 218.*

(There is also a white [Crane-mounted Śabarī], semi-peaceful in sentiment)

222 Green Parna-śabarī (*Ri khrod-ma lo-ma gyon-ma ljan-gu*)

Out of Emptiness, on a lotus and sun seat from a green PAṂ comes myself, Parna-śabarī green, peaceful in sentiment, adorned with silks and jewels. She has one face and two arms, the right hand holding a fan of peacock feathers, the left a bowl full of all kinds of medicines She abides in *ardha-paryanka lalita* upon a peacock seat.

At her heart on a sun is a green PAṂ

She is crowned with Ratna-sambhava

Praise and heart mantra, *as 218*

[All-purpose mantra] OṂ PIŚACĪ PARṆA-ŚABARĪ SARVA-JWARA ŚĀNTIṂ KURU SWĀHĀ (*Om Piśācī* Parṇa-śabarī pacify all fevers, *svāhā*!)

Also recite the *dhāraṇī* if desired

Permission *as 218*

Deviation moon seat

223. Graha-mātrkā Vidyā-rājñī (*gZa'-yum rig pa'i rgyal mo*)

Out of Emptiness, on a lotus and moon, from HŪṂ comes a *vajra* marked with HŪṂ, which becomes myself, Vidya-rajñī Graha mātrka ('Queen of Knowledge Mother of the Planets') white. Her faces are white, blue and red, each three-eyed. Of her six arms, the first pair are explaining the Dharma the second pair hold a *vajra* and a lotus, the last pair an arrow and a bow She sits in *vajra paryanka* and has ornaments and garments of heavenly stuffs

She is crowned with Vairocana.

Heart mantra OṂ SARVA VIDYA HŪṂ HŪṂ PHAṬ SWĀHĀ

Near heart mantra OṂ NAMO BHAGAWATĪ SWĀHĀ

Praise·

By the merit learning of your name
You pacify all disasters caused
By spirits of planets and constellations.
Queen of Knowledge praise to you!

Permission *permissions of Body, Speech and Mind*

Cf 505

[224–6. Wrathful Ucchuṣma and Ucchusma (*Khro-bo & Khro-mo rMe-brtsegs*)]

224. Smoke-colored Wrathful King Ucchusma (*Khro-[bo i] rgyal-[po[1]] rMe brtsegs dud-kha*)[1]

(In the tradition of Bari Lotsawa)

Ucchusma, wrathful king, smoke-colored,
Three-faced, six armed legs astride,
Standing amid a mountain of fire—
Mahabala, homage to you!

Out of Emptiness from PAṂ comes a lotus and from RAṂ a sun disk, on which is my mind as a smoke-colored HŪṂ. From it light-rays spread, make offering to the *Āryas*, benefit sentient beings return and transform it into myself in the form of the wrathful king Ucchusma (*rMe-brtsegs*, Spotty) Mahabala (*sTobs-po-che* Great in Strength) with three faces and six arms His principal face and body are smoke-colored, his right face white and his left red Each face has three eyes and four bared fangs and is crowned with five dry skulls. His pale yellow upward-streaming hair is tied with a blue snake with a yellow belly He has a beard and eyebrows. His first right hand holds a crossed *vajra* the second a five-pointed *vajra* the third a *vajra* hook, the first left a *vajra* club the second a *vajra* noose the third makes the *vajra* threatening forefinger All the arms are outstretched He has a long necklace (*se-ral-kha*) of dry skulls and his limbs are adorned with snakes He has a tiger-skin loincloth His two legs straddled, he stands proudly on a sun seat amid blazing fire of Gnosis

He is crowned with Akṣobhya

Praise·

Unstirring from Dharmakāya's tranquil sphere
Your body is very wrathful to tame the vicious
Actions of all the Conquerors combined in one
Ucchusma, king of the wrathful—homage to you!

Mantras: (i) OṂ BHURKUṂ MAHĀ-PRANAYE BHURCI BHURKHI VIMANASE UCUSMA MAHA KRODHA[2] HŪṂ PHAṬ

(ii) OṂ BHURKUṂ RILIKU THAR-ŚA HUR ŚI VIMALE UCUṢMA MAHĀ-KRODHA HŪṂ PHAṬ

Permission *permissions of Body, Speech and Mind*

1. The offering mantra (*R* I 1023 1) and the recitation mantras establish the Indian name of the deity as Ucusma Maha-krodha-rāja In *Tg* titles etc. *Ucusma* is regularly Sanskritized by editors to *Ucchusma*, which is a name of Agni See Glossary

   In 224–5 Tār also uses the alternative translation of Ucchuṣma, *Choi bo*

   Genoud & Inoue, Bagor Plate 6 reproduces a wall-painting of this deity which the authors were unable to identify

2. *R*, X 300 I 172 *Ucchusma-krodha* Cf also 447

225. Green Wrathful Ucchusma (*Khro bo rme-brtsegs lhan gu*)

(In the tradition of Atīśa)

Out of Emptiness comes myself, wrathful king Ucchusma (*Khro-rgyal rMe-brtsegs*) green with three faces green, blue and white, and six arms His first pair of hands at his heart join threatening forefingers the second pair hold a *vajra* and a bell, and the last pair a hook and a noose. In *pratyālīḍha* (right leg bent) he tramples on the entire host of hindering demons (*represented by their leader, Gaṇeśa*) Complete with all the requisites of

glory, such as a crown and long necklace of human heads a human skin, an elephant-skin and a tiger-skin he abides amid a blazing mass of fire

He is crowned with Amoghasiddhi

Praise and mantras (i) and (u) as 224

Also recite the mantra for removing contamination, adding: IHO ŚUDDHE ŚUDDHE BHO ŚUDDHE ŚUDDHE RAMHO (*sic*) ŚUDDHE ŚUDDHE BHRAM ŚUDDHE ŚUDDHE A A A SWĀHA

Permission as 224.

Deviation: club instead of hook.

Cf 3001 172, second left hand emblem is bell (P) but flag (O)

226. Wrathful Female Ucchuṣma (*Khro-mo rme-brtsegs*)

Out of Emptiness my mind appears as a dark blue HŪṂ Its light spreads and returns and it becomes the *dākinī* Ucchuṣma (*mKha' gro-ma rMe-brtsegs*), as black as charcoal, with the appearance of a wrathful female deity She has three eyes her two hands hold at her heart a flask filled with purifying nectar Her hair is loose and abundant. Without ornaments and in a loose-hanging garment of black silk, she stands with feet together on a lotus and sun

She is crowned with Aksobhya

Praise as 76, first stanza

Mantra OM ARAKHAṂ CIKKHAṂ VIMANASE UCUṢMA[1] MAHĀ-KRODHA HŪṂ PHAṬ

Conferral by meditation-transmission Includes a recitation transmission

Cf 3001 180 of remarkably unwrathful appearance, squatting or seated on a stool

1 *R*, A *3001 180 ucchuṣma*

[227–8. Sambara (*bDe-mchog*)]

227. Wrathful Sambara Burning on Touch (*bDe-mchog khro-bo reg-tshig*)[1]

Out of Emptiness from three BHRUṂs come three guardian circles together of tridents, *vajras* and wheels Inside, on a *dharmādaya*, is a foundation of air fire, water and earth and a pavilion (a) Inside this, amid the great charnel grounds is a ten-spoked wheel on whose hub from HŪṂ and PAṂ come a *vajra* and a trident, which transform into myself the Lord who Burns on Touch, black, his right hand holding on top of a *vajra* an eight-spoked fire-wheel and his left a trident on whose points is a four-spoked wind-wheel His body is corpulent and dwarfish and complete with the garb of a wrathful deity He has the eight charnel-ground requisites and the crown of his head is adorned with a wheel and a crossed *vajra* In *alīḍha* his extended right leg tramples Kalarātri and his bent left Bhairava.

(p) His consort embraces him her right hand holding a knife and her left a trident Both are in the middle of a blazing mass of fire

He is crowned with Aksobhya

From the union of the Father and Mother drops of *bodhicitta* spread to the wheel spokes becoming wrathful deities in union with mouths joined, including ones similar to myself and raven-faced ones beside the gates Forms of the principal deity Father and Mother go above and below

Praise

Touch-burning wrathful king, great in strength,
Whose body resembles blackest darkness,
Emitting PHAṬ amid blazing fire—
Protector to you homage and praise!

(Other verse not specific)

Mantra OM BHAYA-NĀŚANI TRĀŚANI SARVA MARA-PRATYAM-GIRA[2] VINAŚAYA YI-KECITA DUSTAM SATWA PADAKI[3] MAMA VIRŪPA KURUHANTITANI SARVA-MĀRA PRATYEM KARINE PATATU HŪṂ PHAṬ SWĀHA

Permission *three transmissions, followed by a torma empowerment*

Deviations. wind-wheel shown eight-spoked Deity of slender build

1 See P 5005–10. Though *Reg tshig* means 'Touch-burning' its equivalent in the Sanskrit titles according to catalogue editors, is *Bhaya nāśani*– Fear-destroying (cf the mantra), in the actual Peking Tāngyur this is shortened to *Bhaya*.
2. Tar. *R pratyengira*
3 *R* 5 1, Tāra. *R* 8 6, A *-tadaki*

228. Vajra-garuda Sambara (*bDe-mchog rdo-rje mkha' ldin*)

Out of Emptiness from VAṂ comes an ocean (a) In the middle, from PAṂ comes an eight-petaled lotus, on the center of which from RAṂ comes a sun on which from my mind as HŪṂ comes a blazing *vajra* marked with HŪṂ, which transforms into myself, Glorious Cakra-sambara, blue in color His principal face is black, the right faces smoke-colored and red the left green and smoke-colored the upper a red *garuḍa* s face He has the splendor of twelve suns. His first pair of arms holding a *vajra* and a bell, embrace the Mother The next pair hold a knife

and Brahmā's head. His third right hand flourishes a blazing *vajra* encircled by Ananta; the fourth holds a hook encircled by Padma; the fifth a *damaru* encircled by Anavatapta. The third left holds Vasuki as a noose with threatening forefinger, the fourth holds a *khaṭvaṅga* with Taksaka attached as a flag, and a skull; the fifth a spear encircled by Mahāpadma. The last pair of hands hold up Indra's skin as a scarf, with the right holding Karkoṭaka and the left Śaṅkha-pala. He abides in *ālīḍha* posture (right leg extended) upon Varuṇa and Varuṇī beating his five-colored *vajra* wings and complete with the ornaments and apparel of a Heruka.

(p) The Mother Vajra-varāhī, yellow and holding a knife and skull, embraces him. They are in the middle of a blazing mass of fire.

At his heart is the Gnosis-being, similar to himself, and at his heart the Concentration-being, HŪṂ NI[1] HŪṂ.

Some sixty female and male deities with garuḍa faces and vajra wings, plus the six Armor Heroes (56–61), are distributed over the Father's body, while the Mother bears the six Armor Heroines (62–67).

The Father is crowned with Vajrasattva and Varāhī with Aksobhya.

Visualizing on a sun at the heart HŪṂ surrounded by the mantra, recite: OṂ ŚRĪ VAJRA HE HE RU RU KAṂ VAJRA-GARUḌA HŪṂ, DAKINI JALA-SAMBHARA HŪṂ PHAṬ.

Permission: *includes a flask empowerment and the mantras of the body-maṇḍala deities, i.e. the attendant deities of the 62-deity Sambara maṇḍala (cf. 475–7)—four heart yoginīs [of the Great Bliss circle], 24 heroes and 24 heroines [of the Body, Speech and Mind circles], four ḍākinīs in the gates and four in the corners—and the Armor Heroes and Heroines.*

(Lineage: *through Ra Lotsawa Dorje-trapa.*)

Deviations: color of Vajra-vārāhī, R3 axe in place of blazing vajra, L1 knife instead of bell, L4 skull omitted. 'Indra's skin' is shown as an elephant skin.

1 Tar. *ni*, R *naṃ*.

[229–31. Garuḍa (*Khyuṅ*)]

229. Many-colored Kālacakra-garuḍa in the tradition of the Tantra (*Dus-'khor khyuṅ-'khra rgyud lugs*)[2]

Tār.: Many-colored Gnosis Garuḍa in the tradition of the Tantra (*Ye śes khyuṅ 'khra rgyud lugs*).

Out of Emptiness, at my heart on a seat of stacked lotus, moon and sun is a KṢIṂ, which melts into five-colored [light] and becomes myself, the Lord of Birds, with one face and two arms, yellow from the soles of the feet to the lips, white from there to the navel, red from there to the throat, black from there to the eyebrows, and green above that. He has three eyes. Green Jaya and blue Vijaya bind his hair; black Karkoṭaka and Padma make his earrings; red Vāsuki and Śaṅkha-pala his bracelets, yellow Taksaka and Mahāpadma his anklets; and white Ananta and Kulika his belt (*og pags*) and necklace. His wings of various colors emit all kinds of light rays. Crowned with the five Families, with his two hands he grasps by the waist a *nāga*-king in the form of a venomous snake, devouring its head with his mouth and trampling the end beneath his feet.

At his navel on an earth disk is LAṂ, at his heart on water U, at his throat on fire RAṂ[2], at his brow on air I, and at his crown on space A.

Visualizing at his heart on a sun KṢIṂ surrounded by the mantra, recite: OṂ PAKSIṂ SWAHĀ. (*Oṃ* Winged One *svāhā*!)

Permission: *permissions of Body, Speech and Mind.*

Deviations: no green above eyebrows. Shown eating the snake in the middle and trampling both ends.

1 *Khyuṅ 'khra*: the definition in *Bic. hya khyuṅ spu mdog 'khra ba*, supports Clark's interpretation *sabala*: variegated.
2. Tar. *ram*, R *r*.

230. Many-colored Garuḍa in the tradition of the Instructions, from the thirteen Golden Dharmas of the Sakyapas[1] (*Sa-skya pa'i gser chos bcu gsum [gyi[R]] nan-gi Khyuṅ 'khra man ṅag lugs*)

(According to the instructions of Mel Lotsawa.)

Out of Emptiness, on a lotus and sun from PHU comes the *nāga*-king Apalala lying down. Upon him from a blue KṢIṂ comes myself, Many-colored Gnosis Garuḍa (*Ye-śes khyuṅ 'khra* = **Śabala jñāna-garuḍa*), crouching. From the thighs down he is of the nature of earth, yellow; his belly is of the nature of water, white; his upper body of the nature of fire, red; his head of the nature of air, black; his crown of the nature of Gnosis, blue; and his wings of the nature of space, many-colored. His back resting on five kinds of cloud, his right hand is giving refuge while his left makes the threatening forefinger. Between his two horns of thunderbolt iron the *nāga* king's stolen crowning gem acts as an ornament. He abides amid a fierce, violent mass of fire.

At his throat are *garuḍas* of the Five Families, and at his heart the five-syllable heart mantra.

He is crowned with Aksobhya.

Garuda, of the essence of
The five Gnoses, who conquers all
Animal, plant or mineral poisons
Like fire and water—homage to you!

Garudas of the five Families, conquering
The five elements and five poisons homage!
Quell animal plant and mineral poisons
Turn the five poisons into the Gnoses![2]

Recite OM PAKSIM SWAHĀ Also recite it a little with the addition of VAJRA-GARUDA HUM PHAṬ and RATNA- PADMA KHADGA and BUDDHA-GARUḌA HŪM PHAṬ

Permission permissions of Body, Speech and Mind, and a torma empowerment as permission of Activities.

Deviation colors omitted!

Cf the Garudas in 3001 184–6, which combine features of our 229–30, each devouring a nāga in snake form and trampling one in half-human form.

1. According to Bltc the thirteen Golden Dharmas (gSer-chos bcu gsum) comprise the three Dākinīs (our 77–79), the three major red deities (10–12) the three minor red deities (206–8) Amara vajra devī (184) Red Jambhala (319) Simhamukhī (234/5) and Black Mañjuśrī (232)
2. The five poisons are anger pride attachment, envy and ignorance Each is related to one of the five Families and when purified by Tantric practice is transformed into the relevant Gnosis or Wisdom-knowledge—according to commentaries on the *Hevajra tantra*, the *Dharmadhātu* (Universal Law) Equality Discriminating, Action accomplishing and Mirror-like Gnoses respectively

231 Yellow Garuḍa in the Ka-dam tradition (*Khyun-ser bka'-gdams lugs*)

Tār Vajra garuḍa (*rDo rje mkha' ldin*), known as Yellow Garuḍa in the Ka-dam tradition

Perform self generation as Vajrapani

Out of Emptiness, a HŪM of light that is my mind together with the sound VAJRAVATI-GARUḌA, appears before me and transforms into a blazing jewel marked with HŪM. With light spreading and returning, thus becomes the King of *Garuḍas*. RIJA PRIJA HŪṂ! The Garuḍa bird has golden wings and a *vajra* beak His body is of *vajra* nature blazing with fire His left hand holds a precious gem, his right a three-headed *nāga* He has a crown of jewels, pearls and gold and is adorned with nine-headed serpents. Trampling eight *nāgas* beneath his feet, he is surrounded by an entourage of all the hosts of *garuḍas*

Recite OM VAJRAVATI-GARUḌA VEGETA HŪM HŪM JA JA RIJA PRIJA HŪṂ PHAṬ

Praise

From the state of great compassion that sees no object,
You emanate by skilful means to tame
The vicious as envoy in Vajrapani's service,
Sugata Garuḍa—homage to your host!

(This deity can also be practiced in self-generation.) One of the deities in the practice of Vajrapani's *dhāraṇī* it can be conferred by transmission, either orally or from a book.

232. Black Mañjughoṣa (*'Jam-dbyaṅs nag-po*)[1]

Out of Emptiness from PAM comes a lotus and from A a moon, on which is my mind as a dark blue DHĪḤ which with light spreading and returning becomes myself, Black Mañjuśrī (*Jam-dpal*) with one face and two arms the right brandishing a sword and the left holding at his heart an *utpala*, which opens beside his ear and has a book of the *Perfection of Wisdom* on it His legs are in *vajra paryaṅka* Just a little wrathful, and adorned with silk bones and jewels he abides amid a blazing mass of fire

Recite OM pra sod, chu sod, dur-ta sod śhuṅ-mgo-la chod, kha-la dzwa KAM ŚAM ḤRAM rbad PHAT SWĀHĀ (*Sod* (Tib) 'kill!' *chod* cut!)

(If your [interfering] thoughts are strong visualize him in wrathful garb with his hair bound up and his left hand holding a book at his heart in *pratyālīḍha* posture.)

Conferral by meditation-transmission

1 See 230 n. 1

233. Śramaṇā-devī (Ascetic Goddess) (*Lha-mo sra-ma-nā*)

In a very isolated place clean and free of the sound of dogs, such as the foot of a tree or a cave, clean the area, perfume it with bdellium (*guggulu*), and offer many tormas to the lords of the soil Visualizing the ordinary guardian circle recite a hundred thousand times. OM TĀRE TUTTĀRE TURE RAKŚA RAKŚA SWAHĀ Then for seven days strive in the meditation and recitation of Vajrasattva's hundred-syllable mantra Washing and purity are very important throughout

The actual rite on a square altar draw an eight-petaled lotus and set on it three white flasks and a flask full of pure water with medicines added Adorn the mouths with branches of a tree such as juniper

Do the practice of White Tāra, with recitation With the SWABHĀVA mantra[1] cleanse the front-generation into Emptiness.

The flask becomes Mount Meru, and the mouth-ornament, branches of a wish-granting tree growing leaves, flowers and

fruit upon its peak. On top of Mount Meru on a lotus and moon seat is Śramaṇī-devī (Ascetic Goddess') blue, tranquil and graceful sitting on Mount Meru as on a bench. She is adorned with silks and jewels. Her right hand holds a mirror or a fly whisk, her left a branch of a wish fulfilling tree

Recite OM ŚRAMAṆA PIŚACINI MUṆḌE SWĀHĀ. (*Om* Ascetic *piśācī*, shaven headed female (mendicant) *svāhā*!)

Recite continuously even between the sessions, and with particular intensity when on the point of sleep For most aims of yourself and others and on such matters as your lifespan or past and future lives, you should receive a prediction [in dream] after seven days' practice If not, your defilements are powerful so perform a washing rite and confession and practice another week. It is well known it is impossible not to succeed if after service of Tārā you practice for twenty-one days During the practice, besides the rules explained in the Action Tantras, it is important not to meet human beings or dogs, not to eat [strong-smelling vegetables such as] spring onions (*sno-rhad*), and to abstain from extravagant foods and defiled foods

Conferral by transmission alone no permission necessary

Note the continents and sub-continents in the ocean surrounding Mount Meru

In 300 I 183, she holds a mirror in the right hand and a fly whisk in the left.

1 See 421–3 (1)

[234–5. Lion-faced Dākinī (*Siṃha-mukha-dākinī*[1])]

234 Blue Siṃha-mukhī (*Seṅ-gdoṅ ma snoṅ mo*)

Out of Emptiness, from E comes a triangular dark blue *dharmôdaya*, vast and deep with garlands of flame raging In its center from PAM comes a large lotus and from RAM a sun, on which on the heart of a human corpse is the essence of my mind as a blue HŪṂ Light-rays spread from it, putting an end to all enemies, hindrances, obstacles (*log 'dren*) and demons and burning up all ill omens and mischief They return and absorb into the HŪṂ transforming it into myself, Lion-faced Jñāna dākinī (*Ye-ses-kyi mkha' 'gro-ma seṅge i gdoṅ pa-can*), dark blue, her huge body covering the three realms, her limbs and minor parts robust and hard. Her very wrathful, lion s mouth gapes, with rolled up longue and bared fangs obscured with a poisonous, fog like vapor She has three round, red eyes her beard, eyebrows and hair are tawny and hang down, blazing like fire Her right hand brandishes skyward a *vajra* knife her left holds at her heart a blood-filled skull, with in the crook of the elbow a *khaṭvāṅga*, from which hang a *damaru* and a triple banderole In *ardha paryaṅka* dancing posture with left leg extended she wears a tiger-skin loincloth and a scarf of human and elephant skin combined She is crowned with dry skulls and adorned with snakes bone ornaments a long necklace of human heads spots of blood smears of fat and a dot of human ash Amid blazing fire light of Gnosis she abides with a million million *ḍākinīs* their right hands holding various weapons and their left as the principal all roaring fierce mantras from their lions' mouths

The Gnosis-being is invoked from the palace of the *ḍākinīs* in Uḍḍiyana.

Praise *as 76, first verse*

She is crowned with Vairocana

Recite forcefully while visualizing and clapping the hands AH KAH SAH MAH RAH CAH ŚAḤ DAH RAH SAH MAH KAḤ YAH PHAṬAḤ

Host of the blazing wrathful lady!
Smash into dust-motes the bodies and speech
Of all foes and hindrances, and release
Their consciousness into the Dharma-realm!

Praise

Lady Jñāna ḍākinī,
Great heroine with terrible form,
Taming the wicked in lion's body,
With ravenous mouth—to you, homage and praise!

Permission *permissions of Body, Speech, Mind, Qualities and Activities*

Deviation face shown white
Cf 300 I 188

1 Skt name from offering mantras See also 230 n 1

235 Red Siṃha-mukhī (*Seṅ-gdoṅ-ma dmar mo*)

Out of Emptiness from E comes a dark blue *dharmôdaya*, broad and vast. Inside it are the eight great charnel grounds and a vast guardian circle within which is my mind as a red HRĪḤ, which transforms into myself Lion-faced Jñāna-ḍākinī, red, with one face and two arms the right hand brandishing skyward a golden-colored knife, the left holding at her heart a blood-filled skull, with a *khaṭvāṅga* in the crook of the elbow She has three eyes and yellow upward-streaming hair and is adorned with a crown of five dry skulls, a long necklace of fifty fresh heads a tiger-skin loincloth and the five symbolic ornaments. She abides in *pratyālīḍha* (right leg bent) upon a

lotus, sun and Rudra and Rudrani lying on their backs, amid a blazing mass of fire of Gnosis.

She is crowned with Vairocana

Visualizing at the heart a red, fourteen-petaled lotus with HRIH on a sun on the center and the mantra clockwise on the petals, recite the mantra as 234

Praise

Red colored lady cheerful in demeanor,
Happy one with cheerful smile, who shows
The path to Freedom, granting supreme *siddhis*,
Destroyer of *tīrthikas* roaring fierce mantras like thunder!

Controlling *ḍākinīs* with your mantric syllables
Doing fierce deeds protecting the Buddha's Doctrine,
Diligent in averting obstructions to practice—
Jñāna ḍākinī, homage and praise to you!

Permission. *permissions of Body, Speech, Mind, Qualities and Activities*

There follows a separate rite of Secret Empowerment (counted as Sādhana 148 in Rk), including the identical visualization as in the above sadhana and permissions of Body, Speech, Mind, Qualities and Activities again.

236. Mañjuśrī Nāga-rākṣasa (*'Jam-dpal nā ga rakśa-sa*)

(To help those who have *nāga* diseases)

From my mind as a black PHE spread infinite PHE syllables PHE RAKṢA KURU HŪṂ! (*Phe* protect *hūṃ*!) In a jewel-sprinkled ocean is a mansion made of snakes, inside which, on a seat of lords of the soil (*sa-bdag*), *nāgas* and demons of disease (*gṅan*), is myself the Knowledge-king (*rig pa i rgyal po = vidyā-rāja*) Nāga-raksasa He is black, either with ten heads and eighteen arms the principal face being that of a *rākṣasa* and extremely wrathful, or with nine wrathful faces Either way nine snake's heads move in the air above On the crown of the central snake's head is the Conqueror Aksobhya Eight right hands hold knives or swords eight left serpent nooses while the first pair are together at his heart His upper body is that of a *rākṣasa*, his back leaning on Mount Meru his lower body is the tail of a snake coiled in the depths of the sea. All his mouths are emitting *ṭṭ sa* sounds.[1] His hair-tresses when shaken give off piles of noxious insects He is adorned with the eight great *nāgas* and eats every kind of *naga* as food Trampling beneath him a black *candala* (outcaste) he abides amid a blazing mass of fire

Visualizing at his heart the Gnosis-being, a coiled white snake with extended hood and at its heart the Concentration-being on a sun a black PHE surrounded by the mantra, recite the four-syllable mantra OṂ PHE LAM HUṂ Also recite a little the fierce mantra Nag-po TIPACA NAGA-RAKSA OṂ PHE LAM HŪṂ

Permission *includes two sets of the four empowerments (from the Master and the Knowledge-king), and commands.*

Remembering how you've sworn as ordered by
Their gurus from Vajradhara to the root one,
Remove all adversity from these fortunate children,
And rain good conditions and common and supreme *siddhis*![2]

Deviation snake's heads not shown.

1 Presumably hissing, though *ṭṭ-agre* = 'hiccough

2 Just as ordinary *nāgas* are invoked to bring rain for the crops so this deity is to bring rain of all the disciples need for their practice

15. TRANSMISSIONS FROM ŚAKYARAKSITA[1]

[Introduction]

Tāranātha states that the sādhanas in this chapter are described in one place because although varied, differing in tantric class and deity Family, their practice is consistent and they have the same lineage

He received them all from the Indian master Purnavajra, and labels each one accordingly from the speech of Panditā Purnavajra All but two have the same lineage, going back to the thirteenth century master Śākyaraksita, and so are in most cases further labeled 'instruction of Śākyaraksita' The exceptions are 258–9 and 260 which Purnavajra received in South India from Deva sambhava.

237–45. The Seven Hero Buddhas (*Sans rgyas dpa'-bo bdun*)

Out of Emptiness a palace, in the middle of which are nine jewel, lotus and moon seats and on each a HŪṂ, which transforms into the following

(237) In the center, myself, the Conqueror Śakyamuni making the gesture of explaining the Dharma

(238) In the east, Buddha Vipaśyin, with the earth touching and meditation [gestures]

(239) In the north-east, Buddha Śikhin, boon-granting and in meditation.

(240) In the south-east Buddha Viśvabhu, giving refuge and in meditation

(241) In the west, Buddha Krakucchanda, making the gesture of concentration

(242) In the south-west, Buddha Kanakamuni, explaining the Dharma and in meditation

(243) In the north-west Buddha Kaśyapa, his right hand boon-granting and his left holding the corner of his monk s robe like the ear of a deer

All these are golden in color, arrayed in the Marks and Signs, and wear as garments the three robes of a monk. Each sits in *vajra-paryanka* at the foot of his own particular *bodhi* tree

(244) To the south is blue Mahākrodha (Great Wrathful One'), palms folded with a noose inserted between them and a sword under his arm[1] He is complete with the dress of a wrathful deity

(245) To the north is green, peaceful Vajrapani, his right hand pressing a *vajra* to his heart, his left resting on his seat. He sits in *lalita*, adorned with silks and jewels

At the four gates visualize (E) Dhrtarāstra (S) Virudhaka, (W) Virupāksa and (N) Vaiśravana (see 35–38)

Praise *Homage and Offering to the Sixteen Elders* (see 16–38) verse 14.

Request
Buddha Vipaśyin, sitting by an *aśoka*
Conqueror Śikhin, sitting before a white lotus,
Buddha Viśvabhu, beneath your *sāl* tree,
Brāhman Krakucchanda, by your *śirīsa* sitting,

Kanakamuni, by your glomerate fig (*udumbara*),
Kaśyapa, sitting beneath a banyan tree,
Supreme Śakyamuni, by your Pippala (*aśvattha*)
Gautama, fast to gain Enlightenment!

Deities too who dwell [there] full of faith
Towards those most miraculous [seven] Buddhas!
Glad and delighted at all you deities
Purify and pacify [me] forever!

While saying this, throw out the torma

Recite the general mantra of the Seven *Tathāgatas*, NAMAH SARVA-TATHAGATA-HRIDAYA ANUGATE, OM KURUMGINI SWĀHA.[2] (Homage to you following the heart of all the *Tathāgatas*, *om* you with the antelopes, *svāhā*!)

Conferral by a rite of knowledge-transfer This is where the name mantras of the individual Tathāgatas, reproduced in X, are found, not in the sādhana

1 Or (a more natural reading) with a sword and a noose tucked under his arm and palms folded.

2 This general mantra is used for almost all the Buddhas in *300 I* (97–141 143–4) (but spelt *kurumkini*)

246. Amitābha (*'Od-dpag-med*)

Out of Emptiness, a red HRIḤ at my heart transforms into myself Conqueror Amitābha red with both hands making the gesture of contemplation sitting in *vajra paryanka* He wears the three robes of a monk, has the attributes of a *brahma-cārin* and is complete in the Marks and Signs

Visualizing at the heart HRIḤ surrounded by the mantra recite OM AMṚTA-PRABHE AMṚTA HUṂ. (*Oṃ* Immortal[1] Light immortal/nectar *hūṃ*!)

Conferral by recitation transmission.

Cf 3001–132.

1 A pun between *amṛta* ('immortal') and *amita* ('infinite').

[247–51. The Eight Close Sons (*Ñe ba i sras brgyad*)**]**

See also 272–4 Cf 3001 145–52

247. Maitreya (*Byams pa*)

Out of Emptiness, an orange MAIṂ at my heart transforms into myself Venerable Maitreya OM MAITRIYA TRI. He too is orange with one face and two arms making the gesture of explaining, the left holding a branch of a *naga* tree with a flower opening beside his ear He has the attributes of a *brahma-cārin* with a silken lower garment and a deer-skin covering his left breast On the surface of his topknot of tresses is the Mahabodhi stūpa He is complete with the Marks and Signs and accompanied by wrathful Aparajita[1] His leg posture is whatever you prefer

Establish the mantra at the heart on a moon and recite. OM AJITAÑ-JAYA SARVA-SATWA-SAMĀYAM ANUGATA SWĀHĀ. (*Om* Invincible[2] Victory, following your pledge fo all sentient beings, *svāhā*!)

Conferral by recitation-transmission

1 For wrathful Aparājita, see 264 and 3001 211
2 Ajita Invincible is a name of Maitreya cf 431

248. Samantabhadra (*Kun-tu-bzan-po*)[1]

Out of Emptiness on a lotus and moon is my mind as STAṂ,[2] which transforms into Samantabhadra, red, his right hand pressing to his heart a flask filled with nectar, his left holding a sun and a white lotus He is accompanied by wrathful Takkirāja adorned with silks and jewel ornaments and sits in *sattva-paryanka*, with a crown of the Conquerors of the Five Families

Establish the mantra on a moon at the heart and recite OM SWAM HRIḤ KAYA SWĀHĀ

Conferral by recitation-transmission

1 Tār prefixes *Ārya* to the titles of 248–51
2 *Ā stam* Tar *stwam*

249 Kha-garbha[1] (*Nam mkha i sñiṅ-po*)

Out of Emptiness at my heart is KHAṂ, which transforms into myself Kha-garbha blue with blue garments Both hands make at his heart the gesture of explaining the Dharma, the left holding the root of a lotus which opens beside his ear and has on it a sky-blue sword He is in the middle of a mansion of the nature of space blazing with blue light rays and surrounded by an entourage of wrathful deities such as Nīla-danda many knowledge holders wielding weapons and many of his own emanations in various colors Light from his eyes fills all space with light and sweet scents Adorned with silks and jewel ornaments he sits in *sattva paryanka* and has a crown of the Conquerors of the Five Families

Establish the mantra at the heart on a moon and recite. OM SWASTI KAMAI ĀKSI VIPULA-SAMBHAWA-DHARMADHĀTU-COCARE SWAHA (*Om* Lucky one with lotus eyes whose sphere is the abundance-occasioning Universal Law (*dharma-dhātu*),[2] *svāhā*!)

Conferral by recitation transmission

1 While the Tib *Nam mkha i sñiṅ po* ('Essence of Space') translates both Kha-garbha and Akāśa-garbha, the seed syllable *KhaṂ* and the sources mentioned in the Glossary show that the Bodhisattva among the Eight Close Sons is Kha-garbha. 3001 150 gives his mantra name as Khamgarbha
2 *Vipula* abundant, extensive indicates conventional truths the many phenomena while *Dharma-dhātu* is the Ultimate Truth of their Emptiness of true existence—for which space is a metaphor Neither conventional nor Ultimate makes sense without the other, so *sambhawa* (origin) could perhaps be translated here as both 'occasioning' and occasioned

250 Kṣiti-garbha (*Sa i sñiṅ-po*)

Out of Emptiness on a lotus and moon is my mind as KṢIṂ, which transforms into myself Kṣiti garbha, yellow, with a yellow scarf He has peaceful red eyes and a garland of blue flowers on his head His right hand holds a fruit, his left a lotus with a gem on it He sends out green light-rays. Surrounded by Vajra patala and other attendants, he sits in *sattva paryanka*, adorned with silks and jewel ornaments and with a crown of the Conquerors of the Five Families, in a yellow mansion encircled by jewel rock and snow mountains

Establish the mantra at the heart on a moon and recite: OM SUMBHA-NISUMBHA HARA CARA MAHĀ-PAŚA MARUTA AMOGHA VAJRA-SANTA SWAHĀ.

Conferral: by recitation transmission.

Deviation: both hands holding lotuses with gems.

251. Nīvaraṇa-viskambhin (*sGrib-pa rnam-sel*)

Out of Emptiness, on a lotus and moon seat is my mind as SKAM, which transforms into myself: Nīvaraṇa-viskambhin ('Suppressing Obscurations'), white, his right hand holding a flask full of nectar, his left the stem of a white lotus, which opens beside his ear and has on it a full moon radiating light and without defilement. Maha pratyaṅgira (Great Repulser), Uṣṇīṣa cakravartin and many other wrathful deities of knowledge are bowing to him. Adorned with silks and jewel ornaments, he sits in *sattva paryanka*, with a crown of the Conquerors of the Five Families.

Establish the mantra at the heart on a moon and recite: OM AMṚTA-BINDHU-JĀWĀ[1] MAHA SUKHA SWĀHĀ. (*Oṃ* swift with a drop of nectar(?), great bliss, *svāhā*!)

Conferral: by recitation-transmission.

1 *R* 84.4, X Tar: *R* 83.3 *bindhu jowa*. Read *bindu-jawa*?

(252–7. Ārya-avalokita ('*Phags-pa spyan-ras-gzigs*))

252. Avalokita Protecting from the Eight Perils (*sPyan-ras-gzigs: jigs pa brgyad skyob*[R] *-skyobs*[RA])

Out of Emptiness, from VAM comes an ocean of nectar in the center of which on a lotus and moon is my mind as a white A. This transforms into myself, Ārya-avalokita, white, crowned with Amitābha, with one face and eight arms. The four right hands hold a lion, an elephant, a poisonous snake and a planet; the four left, fire, water, a chain and a human being. In dancing posture with left leg extended, he is adorned with silks and jewel ornaments.

(b) In front of him, from TAM comes yellow Tāra, her two hands folded and holding a gem, bowing to the principal.

Recite: OM AWALOKITE PADMENI WARAMGINI TURU TURU HŪṂ SWĀHĀ, and OM MANI-TĀRE HŪṂ. (*Om* Avalokita, lotus beautiful one, hurry hurry *hūṃ svāhā*! *Oṃ* Gem Tāra, *svāhā*!)

At the end of the session, Tāra dissolves into your heart.

Conferral: by recitation-transmission.

Deviation: Tārā omitted.

253. Universal Ruler Avalokita (*sPyan ras-gzigs snu-fshogs-dbang-po*)

Out of Emptiness, upon a stack of air, fire, water, earth, Mount Meru, lotus, moon and sun, and then fallen Rāhu, is my mind as HRĪḤ, which becomes myself, Amoghapāśa Ruler of the Universe, white, with eleven faces. The principal face is white and peaceful, with three eyes and a topknot of tresses. On the right are stacked the faces of the gods Śiva, Yama, Yakṣa, Maharudra and Candra, on the left those of Viṣṇu, Varuṇa, the Wrathful Six-faced One (Karttikeya), Rudra, and Sūrya. On top of them all are, in the center, Amitābha, boon-granting, on the right Vāyu, and on the left Agni, each with half his body showing. He has thirty-two hands, the first pair holding a gem and a lotus; the remainder holding various weapons of the gods: Śakra's *vajra* and others.[1] His eight feet trample beneath them a host of *nāgas, asuras* and *rākṣasas*. He is adorned with all raiment and ornaments such as garments of silk and skin, jewels, snakes and flowers, and emits a mass of fire and all kinds of light-rays.

At his heart on a moon is a red noose, upon which is HRĪḤ surrounded by the mantra.

In this way recite (the heart mantra and also) the long *dhāraṇī* of Amoghapāśa, transmitted along with this rite.[2]

My body is divided in two, the right half being the body of the Ruler of the Universe, and the left that of the goddess Pāṇḍara vasinī (*Gos dkar-mo*), similar to myself but in the form of a goddess holding in her hands only a lotus.

Recite: OM PADMĒ PANDARA WASINI KUNDA KUNḌA-SWĀHĀ.

Conferral: by recitation transmission. Includes transmission of the heart mantra and the long dhāraṇī (gzungs rin).

Heart mantra (*from the transmission*): OM AMOGHA-PADMA-PĀŚA[3] KRODHA-ĀKARSAYA PRAVEŚAYA[4] MAHA-PAŚU-PATI YAMA WĀRUṆA KUBERA BRAHMA VEṢADHARA AMOGHA-HRDAYA[5] PADMA-KULA-SAMAYĀYA[6] HŪṂ HUṂ HUṂ PHAṬ PHAṬ PHAṬ SWĀHĀ. (*Oṃ* Unfailing [Lotus[R]] Noose, attract the wrathful, lead them in, disguised as the great Master of Beasts (= Śiva), Yama, Varuṇa, Kubera and Brahmā, unfailing heart, pledge of the Lotus Family, *hūṃ svāhā*!)

1 In the painting, the right hands repeat three times the sequence *vajra*, club (of different kinds), flower bud, trident, lotus; the left wheel, pike(?), snake, trident, flower (with the order of the middle three varying). The implement tentatively identified as a broad-bladed pike resembles what is drawn for a *śakti* at 394 L1 and 505 L3.

2 The *dhāraṇī* being 4½ pages long, is not reproduced here.

3 *R*, X, Tār: omit *padma*.

4 *R*, Tār: *praveśa*; X: *praveśa*.

5. *K*, Tār *amogha-hrīh-dayo*: X *amogho-hrīh dayo*. *Hrīh daya* as a deliberate contraction of the seed syllable *hrīh* with the word *hrdaya* ('heart') is perfectly possible.
6. *K*, *X*, Tār *samaya*.

254 Padma pani Avalokita (*sPyan ras-gzigs padma i phyag*)

Tār.: Eleven-faced Padma-pāṇi (*Zal bcu-gcig-pa padma i phyag*).

Out of Emptiness appears the entire physical and animate world as a *maṇḍala* of Nature Gnosis (*ran bżin ye-śes* = *prakṛti jñāna*): OM PRAKṚTE PARIŚUDDHA SARVA-DHARMĀ PRAKṚTE PARIŚUDDHO HAṂ. The physical world becomes the mansion (of the *maṇḍala*). In the middle, the bodies of all the animate beings merge to form a moon disk, while their minds combine as a white lotus marked with a gem, and their speech as a HRĪḤ that marks its center. These send out light rays, which invite all the Buddhas in the form of Conqueror Amitābha, to dissolve into the moon, lotus and HRĪḤ. They all merge into one and transform into myself, Lord Ārya-avalokita, with eleven faces and a thousand arms. His body is as white as an autumn moon, his neck blue and his principal face white. Above this, in the directions of the fontanelle (? *tshog-ma*) and the backs of the ears (*rna ltag*), are six peaceful faces, blue, yellow, white, red, green and vermilion. Above these are three wrathful faces: black, dark red and pale blue. On the peak of the topknot of tresses is the face of Buddha Amitābha, red and with the attributes of a *brahma-cārin*. All eleven heads have necks. The first pair of hands are at the heart, palms folded; right hands hold a rosary, an arrow, a wheel, a sword and a trident; left a golden lotus, a bow, a water-pot, a book and a *khaṭvāṅga*. The remaining 988 hands are boon-granting, with streams of nectar flowing from their palms. In the palm of every hand is an eye. He is either in *vajra paryaṅka* or standing with feet together, adorned with silks and jewel ornaments.

(p) On his left is the goddess Tarā, white with a hint of red, her right hand embracing the principal and her left holding a blue *utpala*. In space above are the *Tathāgatas* of the Five Families holding flasks of nectar, perpetually giving empowerment with streams of liquid from them.

At his eyes etc. are KṢIṂ *etc.*, *as 75*.

After a *prāṇāyāma* meditation, recite: OM PADMA-HASTA SAHASRA-VAJRA-BHUJA-NETRA NĪLA-KANTHA LOKEŚWARĀYA HŪṂ HŪṂ PHAṬ. OM PADMA-TARE HŪṂ. (*Oṃ* to him with lotus in hand, with a thousand *vajra* arms and eyes (*netra*), blue-throated Lokeśvara (Lord of the World), *hūṃ hūṃ phaṭ*! Om O Lotus Tārā, *hūṃ*!)

Conferral by recitation-transmission.

Deviation: Tara omitted.

255 Sukhāvati Avalokita (*sPyan-ras-gzigs su-kha wa-ti*)

(a) Out of Emptiness, on a white lotus and moon seat is the stem of a white lotus marked with the six syllable mantra, which transforms into myself, Ārya avalokita Lord Sukhavati (*Jo-bo su-kha wa-ti*), white, with one face and six arms. His first right hand makes the gesture of a three-pointed flag; the second holds a rosary; and the third, with a gem, is granting boons. The first left holds the stem of a white lotus marked with a gem; the second a trident staff and the last a water-pot. He sits in the *lalita* posture. Adorned with silks and jewels, he has a topknot of tresses.

(p) On his left is a consort similar to himself, holding an *utpala* and embracing him. He is crowned with the Conqueror Amitābha.

At his eyes, ears, nose, tongue, brow and navel are white OṂ, blue MA, yellow NI, red PAD, green ME and pale blue HŪṂ.

Recite OM MANI-PADME HŪṂ. At the end, dedicate the merits, understanding all *dharmas* are like illusions.

(If you wish to visualize Red Lord Sukhāvati (*Jo-bo bde-ldan dmar po*), there is a book on the white lotus in his first left hand; he is red in color, and at his heart is the secret consort Tara, holding and opening a red *utpala* flower. Visualize the seed and mantra at her heart, and when reciting, recite for her OM PADMA-TARE HUṂ.)

Conferral by recitation-transmission.

Deviation: consort two-armed.

256 Amoghāṅkuśa Avalokita (*sPyan-ras-gzigs don-yod lcags kyu*)

Tār.: just Amoghāṅkuśa.

Out of Emptiness comes my mind as a red HRĪḤ, which transforms into myself, Amoghāṅkuśa ('Unfailing Hook'), the color of a new dawn. He has a topknot of tresses, three eyes, a crown of Amitābha, and no ornaments. With a Chinese upper garment and a deerskin skirt, he stands with feet together. Of his eight hands, the four right hold hooks and the four left nooses.

Establishing the mantra on a moon at the heart, recite: OM AṄKUŚA AMOGHA ĀKARṢAYA HŪṂ. (*Oṃ* Hook unfailing, attract to yourself, *hūṃ*!)

Conferral by recitation-transmission.

Deviation: shown white—'the color of a new dawn' is normally taken to be red.

257 Amogha-pūja-maṇi Avalokita (*sPyan-ras-gzigs don yod mchod pa ɪ nor-bu*)

Tār. Ārya-amogha-pūjā-maṇi

Out of Emptiness on a lotus and moon is HRIḤ becoming myself the *Ārya* called Amogha pūjā-maṇi ('Gem of Unfailing Worship')[1] white and just a little wrathful, with three eyes. His two right hands hold a sword and a trident; his two left a noose and a lotus. His topknot of tresses is adorned with Amitābha. He abides on a lotus stem amid water, with the white *nāgas* (b) Nanda and (c) Upananda kneeling either side, with folded palms.

Recite: OM AMOGHA PŪJA MAṆI PADMA-VAJRE TATHĀGATA VILOKITE SAMANTA-PRASARA HUṂ (*Om* Gem of Unfailing Worship, *Vajra* One on a lotus, beheld as a *Tathāgata* appearing everywhere, *hūṃ*!)

Conferral: by recitation transmission

For the nāga kings, cf. 3001 289, 291

1 Mon. name differs

258–9. Innate Lord of the Guhyakas (*gSan-ba'ɪ bdag po lhan-skyes = Sahaja-guhyakādhipatɪ*)

Tār. Innate Vajrapaṇi (*Phyag rdor lhan-cig-skyes-pa*), an instruction of the great Vajra-holder of Dramida, Deva-sambhava.

(258) Out of Emptiness, at my heart is HŪṂ and a *vajra*. Light spreads and returns and they become myself, the Peaceful Lord of the Guhyakas (*gSan-ba ɪ bdag-po zɪ-ba*) (i.e. Vajrapaṇi), white, with two arms. His right hand presses a *vajra* to his heart; his left a bell to his side. His mood is just a little wrathful. Adorned with silks and jewels, he sits in *vajra paryaṃka* on a lotus and moon.

(p) The Mother Mamakī, white with a bluish tint, embraces him from the left side of his body, holding a knife and a skull.

Recite for a while: OM SARVA MAHĀ VAJRA AGRA WARAM HŪṂ OM KIRI KIRI MĀMAKI HŪṂ (*Om* Best of all the foremost great *vajras*, *hūṃ*! *Om* sparkling sparkling(?)[1] Māmakī, *hūṃ*!)

(259) From the union of the Father and Mother comes a mass of *bodhicitta*. Urged by the Buddhas of the ten directions with SAMAYA STAṂ it turns into HUṂ, and becomes myself the Lord of the Guhyakas, dark blue with one face, two arms and three eyes and extremely wrathful. His right hand brandishes a flaming *vajra*; his left, holding a noose and with threatening forefinger embraces his consort. He abides in *pratyālīḍha* (right leg bent) on a sun disk. Beneath the sun are Maheśvara, Uma, and all the proud beings such as wealth-owners, *nāgas* and *asuras* trampled upside-down. Devouring venomous snakes in his mouth, he has a tiger-skin, snake ornaments and a long necklace of human heads and is complete with the ornaments and apparel of a wrathful deity.

(p) The Mother, blue Vidyādhari (*Rig-ʼdzin-ma*)[2] is slightly peaceful and amorous, with loose hair. Holding a *vajra* and a blood-filled skull she embraces the Father. She is naked and adorned with snakes.

Both are in the middle of a blazing mass of fire and are crowned with Aksobhya.

They come to the top of Mount Meru. Establishing the mantra garland at the heart, recite: OM VAJRA-CANDA[3] SARVA DUSTAṂ TAKA HANA DAHA PACA HŪṂ PHAṬ OM KULANDHARI BANDHA BANDHA HŪṂ PHAṬ (*Om Vajra* Fierce One, rush smite, burn roast all wickedness, *hūṃ phaṭ*! *Om* She Upholding the Family, bind bind, *hūṃ phaṭ*!)

Conferral: by a rite of inspiration, including the four empowerments

For a maṇḍala of peaceful Vajrapaṇi as 258 see Ngor 29

1 Or perhaps = *kuru kuru* act act!
2 Or read *Rigs ʼdzin mo* = the mantra name Kulandharī
3 R 109 *vajra-candra*

260 The Goddess Māmakī (*Lha-mo mā-ma-kɪ*)

Tar. Vajra Goddess Mamakī, an instruction of the great Master of Dramida, Deva-sambhava.

Out of Emptiness, from HŪṂ comes a *vajra* marked with HŪṂ, which transforms into myself, the Vajra Goddess Mamakī, sapphire-blue, her right hand brandishing a blue, five pointed Gnosis *vajra* that radiates flames; her left making the threatening forefinger at her heart, with a noose made of a blue *utpala*. On top of all the haughty chiefs of the eight tribes (*see Glossary*), fallen upside-down, she abides in *pratyālīḍha* (left leg extended) upon a lotus, sun and moon seat. With a blue silk scarf and a tiger skin skirt, she is adorned with snakes, jewels and flowers and as youthful as a sixteen-year-old. She has three eyes and sprouts of fangs bared, with the mingled sentiments of wrath and passion. Half her hair tied at the back of the neck and half loose, and crowned with Buddha Aksobhya, she abides amid a confusion of hot rays.

At my heart is a green jewel of nine parts, at my navel an eight petaled lotus, and at my throat nine sun seats. On these set [respectively] the symbols, forms and seed-syllables of [the Buddhas of] the Five Families and the Four Mothers. Four fingerwidths below the navel, on a skull is a *vajra*. On the

center of this establish the seed syllable and mantra. Recite: OM KULĀNDHARĪ BANDHA BANDHA HŪM PHAT[1] and OM ŚANKARI ŚANTI-KARI GHUTTA GHUTTA GHUTTENI GHUTTENI CHA CHA CHATAYA CHATAYA HUM PHAT SWAHĀ.

Praise:

Queen of all the knowledge-mantras
Supreme slayer of all obstructors,
With great and unendurable splendor
Mamakī! To you I bow in homage.

Conferral: as 258–9.

1 Translation as 258 p.

261. The Goddess Pāndara-vasinī (*Lha mo gos-dkar-mo*)

Out of Emptiness: light from a PAM syllable at my heart turns the whole visible world into a *maṇḍala* circle, returns and dissolves back, transforming it into myself: the goddess Maha pandara-vasini ('The Great White-robed'). She is red, her left hand holding with the lotus fist upon her left thigh the stem of a red lotus, and her right taking a red gem that is on the center of its bloom at her heart. Seated in *vajra-paryanka*, and adorned with a white scarf and so forth and with silks and jewels, she is complete with the requisites of a great empress of mantra.

In her heart, at the center of a closed, red lotus visualize on a moon the seed and mantra. Recite: OM KATE VIKATE[1] NIKAṬE KAṬAM-KATE SWAHA.[2]

Conferral: by recitation-transmission.

1 Tār: R, X *vaṅkate*.
2 Cf. the *Simha-nāda-dhāraṇī*, 131.

262. Two-armed Uṣṇīṣa-vijayā (*gTsug-tor rnam-rgyal phyag gñis-ma*)

Visualize in front of you Lord Śākyamuni, making the gestures of earth touching and contemplation and seated on a lion.

After offerings, praise and the fervent request: 'Please grant me the *siddhi* of immortal life,' 108 mantra-strings and HRUM syllables come from the Lord's *uṣṇīṣa* and transform into the Lady white, her right hand holding a crossed *vajra* and her left an alms-bowl full of nectar. Adorned with all the ornaments, she sits on top of your head.

Visualizing a stream of nectar pouring down, recite twenty-one times her long *dhāraṇī*.

The Lady turns into HRUM. Repeating HRUM 108 times, you become Uṣṇīṣa-vijaya. Visualizing at your heart Conqueror Amitābha, and at his heart on the center of a crossed *vajra* HRUM surrounded by the mantra, recite the short *dhāraṇī*: OM AMRTE AMRTŌTBHAWE AMITA-VIKRANTE AMITA-GATE AMRTA-GAMINI AMRTA-AYUR-DATE GAGANA-KRĪTI-KARE SARVA-KLEŚA-KṢAYAM-KARIYE SWAHA[1] (*Om* Immortal (Goddess), source of immortality/nectar of infinite strength, gone to the infinite, going to/in immortality, giver of immortal life, you who make the sky your hide mat(?), destroyer of all defilements, *svāhā*!)

Conferral: by recitation-transmission.

1 Cf. the *mūla mantra* in *Sm* 211.

263. Cundā-devī (*Lha-mo tsunda*)

Tār also: Many-armed Cunda devī (*Lha mo tsunda phyag-mań*)

(Calming obstructions, raming Gnosis,
Guarding, subduing gods and others,
Making the Buddha's Doctrine flourish—
Cunda mantra, homage to you!)

Out of Emptiness: on a lotus and moon is my mind as a white CUM, which becomes the goddess Cunda, white and blazing with red light-rays. On her head are the Conquerors of the Five Families. She has three faces: white, blue and yellow. Her first pair of arms make her own principal gesture at her heart: that is, palms together, with the forefingers pushing down on the middle joints of the middle fingers and the tips of the thumbs set on the bases of the forefingers.

Of the remaining twenty-four
The right hands grant refuge and hold
A sword, a rosary, citron, arrow,
Axe, club, hammer, and a hook,
A *vajra*, flag and rosary.
The left hold banner, lotus and
Water-pot, a noose, a bow,
Sakti, dagger, wheel and sword,
Threatening forefinger and flask,
Throwing spear, *Perfection of Wisdom*.

She sits in *sattva-paryanka* and is just a little wrathful, with a topknot and adorned with silks and jewel ornaments.

In the four directions and above and below and in each of her pores are ten million Buddhas, making offering and giving praise. At her heart on a moon is CUM.

Set on the center and eight petals of a white lotus at the heart: OM CA-LE CU-LE CU-NDE SWĀ-HA. Visualize nine blobs of light coming from them, inside which are the Buddhas of the Five Families and the Four Mothers: their light cleansing

the sins and obscurations of the eight world-guardians (*loka pāla*) Brahma and the Earth-goddess Recite that mantra nine times. Then recite NAMAḤ SAMANTA-BUDDHĀNAM SAMYAK SAMBUDDHA KOṬĪNĀM, TAD-YATHA OM CALE CULE CUNDE SWĀHĀ [1] (Homage to all Buddhas to the tens of millions of Complete and Perfect Buddhas! As follows. *Om* O moving crest(?) Cunda *svāhā*!)

Conferral *unnamed rite, as with the recitation-transmissions above, the request is for the granting of holy mantra.*

Deviation hook in R10 replaced by umbrella-like object?

This form of Cunda is described in Nyn 49 10–16 as an attendant in the 43-deity Mañjuvajra maṇḍala (458 below)

1 Same mantra without the preamble *Sm* 129–31, but Cundā there has one face and four arms.

264. Wrathful Aparājita (*Khro-bo gźan-gyis mi-thub-pa*)

(a) Out of Emptiness, on a lotus and sun is my mind as a yellow HŪṂ, which becomes the wrathful king Aparajita ('Invincible'), the color of gold, his right hand brandishing a white club (*becon*) marked with a *vajra* his left arming a threatening forefinger at his heart, with noose and embracing the Mother In *pratyālīḍha* (right leg bent) he tramples on male and female *rākṣasas*. He has as ornaments a tiger skin snakes and garlands of heads

(p) In his lap, from OṂ comes Aparajita (*gźan-gyis mi-thub-ma*), yellow her right hand with palm folded (*sic*) and her left with threatening forefinger and holding a noose, embracing the Father She is naked and has jewel ornaments Her left leg is bent and embraces the Father, the right is extended and tramples on Ganapati.

Both are crowned with Vairocana and their bodies blaze with a mass of fire

Visualize at the solar plexus, between the shoulder-blades, on the ribs either side, on both laps and at the crown of the head and the navel the Seven *Tathāgatas* (Vipaśyin etc) and Maitreya etc With the 'swing' recitation visualization recite the Father's mantra, NAMAḤ SAMANTA KAYA WĀK-CITTA VAJRANAM OṂ HŪṂ JINA RITIJTA HŪṂ HŪṂ HŪṂ PHAT SWĀHA, and the Mother's, OṂ OṂ APARAJITĀ DHIKA SWĀHĀ

Conferral. *as 263*

265 White Hayagrīva (*rTa-mgrin dkar-po*)

Meditate on Great Compassion (a) My mind as a white HRĪḤ transforms into myself, Play of the Supreme Horse [1] white with a red luster, his right hand brandishing a club marked with a lotus, his left holding a lotus noose and embracing the Mother On lotus and sun, in *pratyālīḍha* (left leg extended) he tramples on all obstructors Upon his head he has a blue horse's head He is complete with all the ornaments and apparel of a wrathful deity

(p) The Mother, Ekajaṭa, blue and holding a knife and a skull embraces him.

In the jewel palace (the tip of the penis) from HRĪḤ comes a Hayagrīva similar but green At the tip of the Mother's clitoris (*padma i sna rtser*) is Vajra nakhi (*rDo-rje sder mo* 'Vajra-claw-lady) pale blue and pig-faced holding a *damaru* and a skull Visualize making offering with the bliss of amorous union

Reverse the Vajra vega-mudra showing the [finger]tips and making it fast with the heart [mantra]

Mantras of the outer Father and Mother OṂ VAJRA-KHURA-WIKRTĀNANA HŪṂ PHAT OṂ EHY-EHI BHAGAWATĪ YAKSINIYE EKAJATINI RAKTA-SAHITE DEWI VIGHNAN PRAŚAMANI SWĀHĀ (*Om* Ugly faced One with *vajra* hooves *hūṃ phat*! *Om* come come Lady *Yakṣī* with One Twisted Lock (= Ekajaṭī), goddess possessed of blood pacifying hindrances, *svāhā*!)

Focussing on the deities in the genitals recite [the secret mantra of the Father,] OṂ AMRTA-BHAWŌTBHAWAYE[2] SWAHĀ, [and the mantra of Vajra-nakhī] OṂ EHY-EHI VAJRA-NAKHI VAJRA-MUKHI HANA HANA HANA HANA PACA PACA RANGA RANGA ALPA ALPA ĀVIŚA AVIŚA HAYAGRWĀPAYATI SWĀHA. [*Om* arising from immortal existence, *svāhā*! *Om* come come Vajra-claw-lady with *vajra* face smite smite smite smite roast roast rock rock reduce reduce approach approach, making Hayagrīva meet [you], *svāhā*!)

Conferral *unnamed rite including the four empowerments*

Deviation. colors of horse's head and of Ekajaṭa.

1. Cf 165
2. Tar °ye; R °se °sa

266. Red Acala (*Mi-gyo-ba dmar-po*)

(a) From HŪṂ at my heart light-rays spread, filling my whole body It becomes a mass of light, which turns into myself, wrathful king Acala, red with one face six arms and four legs. His first pair of hands hold a sword and a noose, the second pair a hook and a skull, and the last a club and the threatening forefinger His front pair of legs, in *pratyālīḍha* (right bent), trample Māra and Rati the back pair in dancing posture, trample Brahma Viṣṇu and Īśvara.

(p) The Mother, *Canda rati (gTum-mo dge-byed-ma, 'Fierce Creator-of-delight'), holding a *damaru* and a garland of flowers embraces him She tramples underfoot Avirala-citra (ruler of the *asuras*) and *nagas*

Father and Mother are complete with the apparel of male and female wrathful deities

At my crown is Vairocana, at my throat Amitabha, at my heart Aksobhya, at my navel Ratna-ketu and at my genitals Amoghasiddhi From them spread innumerable Acalas of the Five Families, putting an end to all enemies and obstructions. At the Mother's crown etc are Locanā, Pāndara-vasinī, Māmakī, Ratna vidyut and Tara From them spread innumerable Canda-ratis of the Five Families, subjugating all migrating beings Visualizing this recite principally OM KANI DHUNI HŪM[1] PHAT Also recite the Father's rosary mantra, OM AMOGHA-CANDA-MAHAROSANAYA PHAT YA HŪM, TRASAYA HUM TRATA HAM MAM and the Mother's, OM VAJRA-CANDI HAHA MARA MARA AKARSAYA AKĀRSAYA HUM PHAT (*Om* Unfailing Exceedingly Fierce One, *phat ya hūṃ*, scare, *hūm mam*[1] and *Om Vajra* Fierce Female, *ha-ha*, die die attract attract (*ākarṣaya*) *hūm phat*[1])

Conferral. rite of inspiration, including the four empowerments.

1 X (Candra edition) omits *hūm*

267. Mārīcī with 'Green' (i.e Bay) Horses ('Od-zer can-ma rta-lṅan-can = Haritāśva-mārīcī)[1]

My mind as MAM transforms into myself Mārīcī, the color of red lead, with three faces and six arms. Her right hands hold a *vajra*, a needle and thread together, and an arrow, her left a noose, with threatening forefinger an *aśoka* tree (*a-śoka*), and a bow She is in *pratyālīḍha* (right leg bent) adorned with silks, and jewels and flowers, and has a sun as backrest On her head are the Conquerors of the Five Families. She rests on a cart drawn by seven horses

Light-rays from the heart make ground of the *vajra*, a wall of the pigs (*sus*), a pavilion of the bow and arrow, and a net of the needle, thread and noose, surrounded outside by *aśoka* trees

Recite OM MĀRĪCYAI DEWATAYE SWĀHĀ (*Om* to the goddess Mārīcī, *svāhā*[1])

(Strive in her worship when the Sun and Moon are rising and setting)

Conferral. by recitation-transmission

(Taught in the *Māyā-jāla-tantra*)

This form is known as a stone sculpture from Nalandā, c. tenth century (TyA 127)

1 *Harita* (or *hari*) is a typically ambivalent Sanskrit color name though the Tib translation with green horses is literal. *haritāśva* (or *haryaśva*, or *harita hari*) means 'having bay horses and is a title of the Sun (MW) Mārīcī is a solar deity her name coming from *marīca* a ray of (sun)light

268. Dhvajāgra-keyurā (*rGyal-mtshan rtse-mo'i dpun-rgyan*)

DHVAM at my heart becomes through light-rays myself Dhvajagra-keyurā (Banner-tip-armlet')[1] Vajra-vetāli (*rDo-rje ro-lans ma*) a fierce dark blue female with four blue faces and eight arms the right holding a sword a wooden pestle a wheel and an arrow and the left a trident, a noose, a bow and the threatening forefinger She has four legs trampling the four Maras With a crown of Aksobhya, she is complete with the attributes ornaments and clothing of a wrathful female deity

Recite NAMO BHAGAWATE DHWAJA-AGRA KEYŪRE PARA-SYAINYA VIDHWANSANA KWA SWA-SAINYA FARILANI UMUKĀ-MUKHI KHA KHA KHĀHI KHAHI PARAMA-SAINYAM ANANDA BHUJE ANANDA MUKHE PRAHARA PRAHARA HŪM PHAT PHAṬ SWAHA,[2] visualizing light rays spreading from her pores, pleasing all the *Tathāgatas* and urging on the armies of the three brothers to annihilate the vicious.

Conferral by recitation-transmission.

300 191 has three faces and four arms

1 Mon. name differs.

2. According to *Sm* 210 read. *para-sainya vidhwamsana-kari sva-sainya-paripālani ārnā-mukhi para-sainyam ananta mukhena ananta bhujena* (Homage to Lady Banner-tip-armlet, destroyer of opposing forces protector of our own forces with *arna* hair on your face, eat eat devour devour the opposing force, with infinite faces and infinite arms attack attack *hām hūṃ phaṭ phat svāhā*) *R*, X and Tar all have a single *hūm*

269. The Goddess Vetālī (*Lha-mo ro-lans-ma*)

She can be practiced either with her self-generation as principal deity or solely as front generation In the latter case begin with self generation as any Yidam

Out of Emptiness, before me on a lotus, sun and human corpse seat is OM MATHA MATHA DUSTA HŪM PHAT[1] which transforms into Vetālī, black and with tawny hair twisting to the left Her first pair of hands hold a sword and a blood-filled skull, the other pair a one-pointed *vajra* and a *khaṭvāṅga*. She has three eyes and bared fangs, is adorned with snakes and

human heads and wears a tiger-skin loincloth and an elephant-skin scarf She is amid a gale of fire among the great charnel grounds, surrounded by a hundred thousand *mātṛkās*.[2] Either side she is sending poisonous snake messengers

Abode all charnel-ground places

She is sealed with OM on the head, HŪM on the eyes, HRI on the ears, HA on the nose, HRA on the tongue and HRĪH at the heart

Recite OṂ HRĪH HANA HANA SARVA-ŚATRUN MATHA MATHA BANDHA BANDHA HŪṂ, AMUKA SAṄGATAYA SANGATAYA HŪM HŪM HŪM PHAT PHAT PHAT PHUH PHUH (*Oṃ hrīḥ* smite smite all enemies, destroy destroy bind bind *hūm*, so-and-so bring together bring together(?), *hūṃ phuh!*)

Conferral by transmission alone, without doing a permission, suffices

1 'Oṃ destroy destroy wickedness *hūṃ phat!*
2. A class of fierce female spirits, see Glossary

270. Hārītī Yakṣī (*gNod-sbyin-mo 'Phrog-ma*)

Having set out offerings, begin with self-generation as any Yidam With light-rays from your heart, invite the yakṣī Hārītī and her five hundred children from the north of Mount Meru

(a) She is orange, her right hand holding a hook and her left a mongoose with a noose. Beautiful and graceful and adorned with all the ornaments she is surrounded by (b) her five hundred children all pale yellow and holding clubs and bowls full of balls of tsampa dough (*chan-bu, = piṇḍa*)

From your heart comes wrathful Yamantaka, wielding a club and a noose, who abides on Hārītī's crown

Recite OM HARĪTYAI MAHĀ-YAKSINĪYE HARA HARA SARVA-YAKSINĪ[1] PRAVEŚANI SWAHA (*Om* to Hārītī the great *yakṣī* take take,[2] entrance for all *yakṣīs svāhā!*)

Conferral by transmission

Deviation. doubtless reading chan gis for chan bus, the artist has drawn a flask of liquor instead of a bowl of dough-balls.

1 X Tib., *K sarva yaksinīye.*
2 *Hārītī* means literally 'she who takes' even thief

271. Yellow Gaṇapati (*Tshogs bdag ser-po*)

Perform self-generation of a wrathful Yidam

In the place of a drawn image in front Out of Emptiness on a lotus moon and rat seat, from GAH comes Ganapati, elephant-faced and yellow, his two right hands holding a trident and an axe his two left a bowl full of gems and a radish. He is pot-bellied and abides in the *lalita* posture, adorned with all the ornaments, looking at a bowl full of various foods such as *laddukā* in front of him.

Recite OM TRAM THAṬHATHA HŪṂ JA SWAHĀ.

Conferral. *after explaining the sādhana, the master simply tells the disciples to practice it*

Deviation. sun seat

15A APPENDIX TO CHAPTER 15

272–4 The Lords of the Three Families among the Eight Close Sons (*Ñe-sras brgyad-kyi nan tshan rigs-gsum mgon-po*)

These three *sādhanas* [omitted by Śakya-raksita,] are given to complete the set [of eight Bodhisattvas—each accompanied by one of the ten wrathful deities (*daśa-krodha*)—begun in 247–51] It is not explained in [Taranatha's] text how to give their permissions, but in a permission ceremony it is all right to do it by transmission alone

272. Mañjuśrī from the Eight Close Sons (*Ñe-ba 1 sras brgyad las Jam-dpal*)

Rk Mañjughosa as one of the Eight Close Sons (*Ñe-sras brgyad-kyi nan tshan Jam-dbyans*)

Of all the Conquerors chief Sons
The best of all is Mañjuśrī
Bowing devotedly, I shall write
His greatly marvelous *sādhana*.[1]

(a) At my heart on a lotus and moon is DHIH which with light spreading and returning becomes myself Ārya mañjuśrī the color of young saffron with both hands at his heart making the gesture of explaining the Dharma, the left holding the stem of an *utpala* that is marked with a book He is in the *lalita* posture his head adorned with Aksobhya He has five knots of hair or a topknot of tresses and is adorned with silks and jewels

(b) Against his feet is wrathful Yamantaka, dark blue, with a garland of skulls, his right hand resting on Mañjuśrī's foot or raised in homage and his left holding a twenty-pointed hammer He is complete with the apparel of a wrathful deity

NAMAḤ SAMANTA-BUDDHĀNĀM OM RARA SMARA APRATIHATA-ŚĀSANAM KUMĀRA-RŪPA-DHARI HŪṂ PHAṬ SWĀHĀ. (Homage to all Buddhas! *Om* impart remember the unobstructed teaching, wearer of a youthful form, *hūṃ phaṭ svāhā*!)

Between sessions, perform such Dharma activities as reading the *Mañjuśrī-vihāra nāma sūtra* (P 863/Toh 196) and reciting the *Hundred and Eight Names of Mañjuśrī* (P 329/Toh. 642)

This *sādhana* is the very essence
Of those that delight the intelligent
What of extensive practice if
But short practice wins the highest goals?

1 Tāranatha's prefatory and concluding verses to each *sādhana* are omitted in the *Rin lhan*—except for the few quoted in this Appendix

273 Ārya-avalokita (*Phags pa spyan-ras-gzigs*)

Rk Avalokita as one of the Eight Close Sons (*Ñe-sras brgyad-kyi nan tshan sPyan-ras-gzigs*)

By merely hearing and remembering the name of the Lord of Great Compassion one attains the irreversible stage, with devotion towards this supreme *Arya* that makes your body-hairs stand on end and brings tears to your eyes perform prostrations, offerings praises and circumambulations and meditate on *Bodhicitta*

(a) HRIH at my heart with light spreading and returning becomes the Lord of the World (*Lokanatha*), white as an autumn moon On the surface of his topknot of tresses rests Lord Amitābha He either has both hands at his heart in the gesture of explaining the Dharma, or his right hand is boon-granting and his left resting on his seat and holding the stem of a white lotus A deer-skin over his left shoulder he has silks and jewel ornaments and abides in the *lalita* posture with right leg extended

(b) Next to him is the wrathful king Hayagrīva, red with blazing splendor like the fire at the end of the eon, with a green, neighing horse s head on top of his head His right hand is raised in homage and his left holds a white club

Recite NAMO ĀRYA AVALOKITEŚWARĀYA BODHISATWĀYA MAHASATWĀYA MAHĀ-KARUNIKĀYA, KĀRUNE KARUNE MAHĀ-KĀRUNA PRATISTHITI KĀRUNĀYA SWĀHĀ (Homage to Lord Ārya-avalokita the Bodhisattva and *Mahāsattva*, greatly compassionate in compassion compassion great compassion established(?) O compassionate—*svāhā*!)

Between sessions recite the *Avalokita-paripṛcchā-nāma-sūtra* (? P 817/Toh 150), the *Karuṇā-vyūha-sūtra* (P 784/Toh 116) his *Hundred and Eight Names* (P 381/Toh 705–6 etc.) and the like

If you practice from the heart
This quite delightful *sādhana*,
You will reach a state the same

As the Lord of the World himself, hurrah!

Deviation. Hayagrīva holding a hook.

274. Vajrapāṇi from the Eight Close Sons (*Ñe-ba'i sras brgyad-las Phyag-na-rdo-rje*)

Rk: Vajrapāṇi as one of the Eight Close Sons (*Ne-sras brgyad-kyi naṅ-tshan Phyag-rdor*).

Those who delight in Mantra and Tantras should place their trust in Ārya-vajrapāṇi, as he is the master of all Mantra and Tantras.

(a) From HŪṂ comes a guardian circle, with in its center on a sun a HŪṂ, from which light spreads, performs the two benefits returns and turns it into the supreme *Ārya*, peaceful Vajrapāṇi green, with a jewel crown, and crowned with the Five Families, Akṣobhya serving as chief. His right hand brandishes at his heart a flaming *vajra* and his left rests on his seat. Adorned with superb garments and all the ornaments, he abides in *lalita* posture, smiling broadly, with a backrest of moonlight. Alternatively, he can be blue in color.

(b) Next to him is Amṛta kuṇḍalin, complete with the garb of a wrathful deity. He is green or sky-blue and holds an axe.

Heart mantra: NAMA VAJRAPĀṆAYE MAHĀ-VAJRA PRATISTHITĀYA SARVA TATHĀGATA-ŚARĪRĀNTAR-GATĀYA VAJRA-ŚARIRAM ME KURU VAJRA ADHISTHANA SWAHĀ. (Homage to Vajrapāṇi established as the great *vajra*, included in the bodies of all *Tathāgatas*, make me a *vajra* body, *vajra* inspiring power, *svāhā*!)

Read the *Tathāgata kāya vak citta-guhya-sūtra* (? P 122/Toh 492) and the *Hundred and Eight Names* of this Lord of the Guhyakas (? P 324/Toh 638).

Great Being, who with joy performs
The activities of all *Sugatas*,
The very heart of your realization,
Like an *udumbara* flower.

Deviation: moon seat.

16. THE TWENTY-ONE TĀRĀS IN THE TRADITION OF SŪRYAGUPTA

275. The basic Green Tārā (*rTsa-ba'i sgrol-ma ljaṅ-gu*[Rk] = *Mūla-śyāma-tārā*)

To practice the *sādhanas* of the *Praise of Tārā in Twenty-one Homages* in the tradition of Sūryagupta, it is necessary first to practice the general one.[1]

Out of Emptiness, on a lotus and moon seat is a green TĀṂ,[2] which transforms into Venerable Ārya-tārā, blue-green, with one face and two arms, the right hand granting refuge and the left holding at her heart with the thumb and ring finger the stem of an *utpala*. She sits in the *ardha paryanka lalita* posture with right leg extended. Adorned with silks and all the jewel ornaments, she has a backrest of moonlight.

On her two eyes is OṂ TARE SWĀHĀ, on her ears OṂ TUTTĀRE SWĀHĀ, at her throat OṂ TU SWĀHĀ, at her heart OṂ RE SWĀHĀ and on her crown OṂ TĀRENI SWĀHĀ.

She is crowned with Amoghasiddhi. Visualizing at her heart on a moon, TĀṂ surrounded by the mantra, recite: OṂ TĀRE TUTTĀRE TURE SWĀHĀ.

Praise: as 4.

Permission: *permissions of Body, Speech and Mind, the second consists of three transmissions (recitation, vow, inspiration)*

1. For translation and detailed analysis of the *Praise in Twenty-one Homages* with reference to Sūryagupta's texts (P 2557–61/Toh 1685–9) see *IPT*, 105–166.
2. *R tāṃ*: Tar *tem* throughout.

276–99. The Twenty-one Tārās (*sGrol-ma ñi-śu-rtsa-gcig*[B])

276. 1st: Tārā the Heroic (*daṅ po Rab-tu dpa' ba'i sgrol ma* = **Praura-tārā*)

Out of Emptiness, a *dharmādaya* in its center, on a yellow lotus and moon seat is OṂ, which becomes Tara the Heroine (*sGrol ma rab-tu dpa' mo*), red and emitting a mass of fire, with one face and eight arms. The first pair of hands, joined at her crown, hold a *vajra* and a bell. The second pair hold an arrow and a bow; the third a wheel and a conch, and the fourth a sword and a noose. She has a peaceful form and sits in *vajra paryanka* adorned with silks and all the jewel ornaments and with a backrest of moonlight.

She is crowned with Vairocana. Visualizing at the heart on a moon disk, OṂ surrounded by the mantra, recite the mantra (as 275).

Permission as 275

The other Tarās are practiced similarly, their self-generations front generations and permission rites being the same apart from the differences in the seed syllables bodily forms and Masters of Family given in order below

277 [2.] Tarā White as the Moon (*gÑis pa dKar mo zla-mdaṅs-kyi sgrol ma*^{R} *sGrol ma dkar-mo zla-mdaṅs ma*^{Rk} = **Candraupaḥ-śukla-tārā*)

On a lotus and moon, from TĀ comes a white Tarā with three faces white blue and yellow, and twelve arms The first pair of hands are in contemplation, the other right hands hold a *khaṭvāṅga* a wheel a gem, a *vajra*, and a garland of flowers the other left a water pot, an *utpala* a bell a flask (*Sūryagupta a treasure vase*) and a book

The Master of the Family is Amitābha

278. [3.] Golden-colored Tārā (*gSum-pa gSer mdog-can-gyi sgrol-ma*^{R} *sGrol ma gser mdog-can*^{Rk} = **Kanaka-varna tārā*)

On a lotus and sun seat, from RE comes a yellow Tara with one face and ten arms. Her right hands hold a rosary, a sword an arrow a *vajra* and a staff, her left a silk ribbon, a noose a lotus a bell and a bow

The Master of the Family is Ratnasambhava

Deviations. moon seat, staff shown as trident.

279 [4.] Tarā the Victorious *Usnīsa* (*bZi pa gTsug-tor rnam-par-rgyal ma i sgrol ma*^{R} *sGrol ma gtsug tor rnam rgyal*^{Rk} = *Usnīsa-vijaya-tārā*)

On a yellow lotus and moon, from TUT comes a yellow Tarā with one face and four arms the right hands boon granting and holding a rosary the left holding a water pot and a club She is in *sattva-paryaṅka*

The Master of the Family is Amoghasiddhi

Deviation. the painting shows vajra-paryaṅka posture, making the deity identical to Bhṛkuṭi (445) However, the blockprint (TSD 1897) shows the left foot beneath the right shin, a variation of the classical sattva-paryaṅka posture

280 [5.] Tārā Proclaiming the Sound of HŪṂ (*lNa-pa Hūṃ-sgra sgrog pa i sgrol ma*^{R} *sGrol ma hūṃ sgra sgrog ma*^{Rk} = **Hūṃ-śabdinī tārā*)

On a moon, from TĀ comes a yellow Tara with one face and two arms, the right hand giving refuge and the left holding a yellow lotus

The Master of the Family is Amitābha.

281 [6.] Tārā Victorious Over the Three Worlds (*Drug-pa Jig rten gsum las rnam par rgyal ba i sgrol ma*^{R} *sGrol ma jig rten gsum-rgyal*^{Rk} = *Trai-lokya vijaya-tara*)

On a red lotus and sun seat from RE comes a red Tārā with one face and four arms the first right hand holding a *vajra* and the second a sword the first left with threatening forefinger and the second holding a noose She sits in *sattva paryaṅka*

The Master of the Family is Amitābha

Deviation. moon seat

282 [7.] Tārā Crushing Disputants (*bDun-pa rGol-ba 'joms-pa i sgrol-ma*^{R}, *sGrol ma rgol-ba joms-ma*^{Rk} – *Vādi pramardana tārā*)

On a yellow lotus and sun, from TU comes a black Tara wearing yellow garments, fierce with upward streaming hair and with one face and four arms The first right hand holds a wheel, the other a sword the first left a lotus on which is a *vajra* (*Sūryagupta a noose above the yoni*) [1] the other making the threatening forefinger She has the *pratyālīḍha* posture (left leg extended)

The Master of the Family is Ratnasambhava

1 The Chinese blockprint does appear to show a noose

283 [8.] Tārā Who Bestows Supreme Powers (*brGyad pa dBaṅ mchog ster-ba i sgrol ma*^{R} [1] *sGrol ma mchog-ster ma*^{Rk} [2])

On a seat of a red lotus, moon and sea-monster stacked together from RE comes a yellow Tārā with one face and four arms The first pair of hands hold a branch of an *aśoka* tree and a lotus the other pair are boon-granting, with a gem, and holding a flask She sits in *ardha paryaṅka lalita* posture

The Master of the Family is Amoghasiddhi.

1 – **Paramābhiṣeka-da tārā?*
2 – **Viśiṣṭtama-da tārā?*

284–6 Khadiravanī Tara [with two attendants] (*Seṅ ldeṅ nags kyi sgrol ma*^{R} *Seṅ ldeṅ nags-sgrol gtso-khor gsum*^{Rk})

(285) According to [Sūryagupta s] *Stotra-viśuddha-cūḍāmaṇi* (P 2561/Toh. 1689), Khadiravanī Tārā[1] is the ninth and is the same as 275 except that her right hand is boon-granting She is also like this according to separate *sādhanas* of Khadiravanī Tara but in addition [has two attendants]

(284) On her right from MAM comes Mamakī, yellow and holding a *vajra* and a branch of an *aśoka* tree. She has the dress of a peaceful deity

(286) On her left, from HŪM comes **Ekajaṭā**, black and holding a knife and a blood-filled skull. She has three eyes and tiger-skin and elephant-skin garments and is complete with the garb of a fierce female deity (Tār., of Varaḷu)

Both are sitting in the *lalita* posture

This permission rite is included here by way of a supplement, as it occurs elsewhere, but the standard [ninth Tārā] in the *sādhanas* of the twenty-one is as follows (287)

Deviation 285 *R (and Sūryagupta) make no mention of the second utpala shown springing from the right hand. This is also shown in 3001 161. Apart from this she is a standard Green Tārā, like 9, 133–4 and 439*

1 Probably named after a place in Orissa, see Glossary.

287. [9·] Tārā Granter of Boons (*mChog stsol-ba* 1 *sgrol ma*^{K}, *sGrol-ma mchog-stsol ma*^{Rk} = **Vara-da-tārā*)

On a red lotus and moon, from SWA comes a red Tārā with four arms. The first pair of hands holding a *vajra* and a bell, make the gesture of joy on the crown of her head. The [second] right is snapping its fingers in dancing fashion, while the second left, holding a branch of an *aśoka* tree (*a śoṅ ka*) rains jewels on sentient beings.

Her crown is Amoghasiddhi.

288. [10·] Tārā Dispeller of Sorrow (*bCu pa Mya-ñan sel ba* 1 *sgrol-ma*^{R}, *sGrol-ma myā ñan sel-ma*^{Rk} = **Soka vinodana tārā*)

On a red lotus and moon, from SA comes a red Tārā with four arms, the first pair of hands on her crown with palms folded, the other pair holding a sword and a branch of an *aśoka* ('sorrowless') tree bearing a red flower.

The Master of the Family is Amoghasiddhi

289 [11.] Tārā Summoner of Beings or Dispeller of Misfortune (*bCu gcig-pa Gro ba gugs pa am Phoṅs pa sel ba* 1 *sgrol-ma*^{R}, *sGrol ma phoṅs-pa sel ma*^{Rk} = *Jagad-ākarṣaṇa* or *Āpada-nāśanī tārā*)

On a lotus and sun seat, from HĀ comes a black Tārā with fierce form, her right hand holding a hook that summons the eight planets, her left a hook that dispels misfortune, with (*Sūryagupta* or) a noose. She abides in *ālīḍha* posture (right leg extended)

The Master of the Family is Ratnasambhava

Deviation moon seat.

290. [12.] Tārā Light of Prosperity (*bCu gñis-pa bKra-śis snaṅ ba* 1 *sgrol ma*^{R}, *sGrol-ma bkra-śis snaṅ ba*^{Rk} 1)

On a polylotus and moon, from A comes a yellow Tārā with one face and eight arms: the right hands holding a trident, a hook, a *vajra* and a sword; the left a jewel pressed to her heart, a hook, a club and a flask.

The Master of the Family is Vairocana.

1 = **Maṅgalābhāsa* or **Svasti-bhāsura tārā*. Mon. 'Tārā Granting Prosperity' = *bKra-śis gnaṅ ba* 1 *sgrol ma*

291 [13.] Tārā the Ripener (*bCu gsum pa Yoṅs-su smin par mdzad pa* 1 *sgrol ma*^{R}, *sGrol ma yoṅs-su smin mdzad ma*^{Rk} = *Paripācana-tārā*)

On a red lotus and sun, from HRUM comes a red Tārā with fierce form, her first right hand holding a sword and the second an arrow, the first left a wheel and the second a bow.[1] She abides in *ālīḍha* posture (right leg extended)

The Master of the Family is Amitābha

1 S, Tar bow. *R* bow and arrow

292. [14.] Shaking Frowning Tārā (*bCu bźi-pa Khro-gñer ṅyo-ba* 1 *sgrol-ma*^{R}, *sGrol ma khro gñer ṅyo-ba-ma*^{Rk} = *Calad bhṛkuṭi tārā*)

On an orange lotus, sun and human corpse seat, from AT (*sic*) comes a blue Tārā with three faces, black, white and red, contracted in frowns and devouring human entrails in their mouths. She has six arms: the right hands holding a sword, a hook and a club, the left a skull, a noose and Brahmā's head. She has a crown and long necklace of human heads and is adorned with a tiger-skin and snakes. Outside, in the eight cardinal and secondary points, grow shoots of jewel trees

The Master of the Family is Amoghasiddhi

293 [15.] Tārā the Great Peaceful One or Giver of Good (*bCo-lna-pa Źi-ba chen mo am dGe-legs ster ba* 1 *sgrol-ma*^{R}, *sGrol ma dge legs ster-ma*^{Rk} = *Mahā śāntī* or **Kalyāṇa-dā-tārā*)

On a white lotus, from NI comes a white Tārā, her three right hands with a rosary, boon-granting, and a club, the three left holding a lotus, a water-pot (*ril ba* = *ril bu spyi-blugs*) and a book. In [Sūryagupta's texts on] the *Praise* it is explained that the book is resting on an *utpala*

The Master of the Family is Amitābha.

Deviation: as in the blockprint, the third left hand holds a bowl instead of a book.

294. [16] Tārā Destroyer of Attachment (*bCu-drug-pa Chags-pa 'joms pa i sgrol ma*[R] *sGrol ma chags-pa 'joms ma*[Rk] = **Saṅga-nāśanī tārā*)

On an orange lotus and sun, from E comes a red Tārā [with three eyes[3]] her right hand at her heart holding a trident and her left with raised forefinger, a tree with flowers and fruit. She sits in *sattva paryaṅka*.

The Lord of the Family is Akṣobhya.

If you say that because of the line in the *Praise*, 'Liberating with HŪṂ-mantra,' she should be generated from HUṂ, that is evidently all right.

Deviation: moon seat.

295. [17] Tārā Accomplisher of Bliss (*bCu bdun-pa bDe ba sgrub pa i sgrol-ma*[R] *sGrol ma bde sgrub-ma*[Rk] = *Sukha siddhi tārā*)

On a white lotus and sun, from ŚA comes an orange Tārā, her two hands at her heart holding a moon disk. She sits in *sattva paryaṅka*.

The Master of the Family is Amoghasiddhi.

This one too can be generated from HŪṂ [as the *Praise* says explicitly her seed-syllable is HŪṂ].

Deviation: moon seat.

296. [18] Tārā of Increase (*bCo-brgyad-pa Rab-tu rgyas pa'i sgrol-ma*[R], *sGrol-ma rab rgyas ma*[Rk] = **Prapuṣṭi-tārā*)

According to Suryagupta's texts (P 2557–61), it is rgyal, not rgyas, making 'Tārā the Victorious'.

On a seat of a white lotus, a moon and a goose, from GI[1] comes a white Tārā with four arms: the first pair joined on the crown of her head and holding hooks, the other pair boon granting and holding an *utpala* marked with a book. She is in *sattva paryaṅka*.

The Master of the Family is Amitābha.

1 Tār. gi: R ki

297. [19] Tārā Consumer of Suffering (*bCu-dgu pa sDug-bsnal bsreg-pa i sgrol-ma*[R] *sGrol-ma sdug-bsnal bsreg-ma*[Rk] = *Duḥkha-dahana tārā*)

On a white lotus and sun, from JA comes a white Tārā, her two hands at her heart holding a brazier. She is in *sattva paryaṅka* with the right leg slightly extended.

The Master of the Family is Vairocana.

Deviation: moon seat.

298. [20] Tārā Source of Attainments (*Ni-śu pa dNos grub byun ba i sgrol ma*[R] *sGrol-ma dños-grub byuṅ ma*[Rk] = *Siddhi sambhava tārā*)

On a red lotus and moon, from CA[1] comes an orange Tārā, her two hands at her heart holding a golden vase. She sits in *sattva-paryaṅka*.

The Master of the Family is Amoghasiddhi.

1 Tār: ca, R ce

299. [21] Tārā the Perfecter (*Ñer gcig pa Yoṅs-rdzogs byed pa i sgrol ma*[R] *sGrol-ma yoṅs-rdzogs byed ma*[Rk] = *Pari-pūraṇa-tārā*)

From HA comes a magnificent white bull, upon which are a lotus and moon. On top, from PHE comes a white Tārā with three eyes, slightly wrathful. Her right hand holds a trident spear and her left a pearl rosary. She is in *ardha paryaṅka* and has a tiger-skin loincloth.

The Master of the Family is Ratna-sambhava.

[276–99. General remarks]

It is also possible simply to use TAṂ as the seed syllable for all the twenty-one.

Where no posture is stated, it should be *vajra-paryaṅka*.

Although only recitation of the ten syllable mantra has been mentioned above, in the period of service and in the permission or recitation transmission, the Indian texts give mantras for accomplishing the activities of each individual Tārā.

The permission rites for the twenty-one can be combined so as to do them all in one day (two ways are described).

Deviation: 277, 288 and 292 break the above rule as to posture.

17 WEALTH DEITIES

[300–313. Vaiśravaṇa (*rNam-thos-sras*)]

300 Great Yellow Vaiśravaṇa (*rNam-sras ser-chen*)

Tār adds: Great King

Self-generation Blue-clad Vajrapāṇi, *as 159*

[Front generation] Out of Emptiness from HŪṂ E YAṂ RAṂ VAṂ LAṂ SUṂ come a guardian circle the four elements stacked and the four continents and Mount Meru. On top, from BHRUṂ comes a palace built of jewels square, with four gates and four portals Looking inside, its bounds are of crystal in the east, *vaḍurya* in the south, ruby in the west and gold from the Jambu river in the north. It is beautifully canopied by long and short beams raised up by 2500 pillars on each side On the outside, it has hanging festoons of pearls, tiles, pinnacles, parapets,[1] and all the other ornaments, in the middle is the jeweled mansion, three-storeyed Underground are fifteen treasure chambers Outside, three rings surround it, with eight mansions on the first in the cardinal and secondary points

(a) Inside the central palace, from HRĪḤ comes an eight-petaled polylotus, on this from A a moon disk on this from SIṂ a white lion, and on this from a yellow VAI a banner, marked with a wish-granting-gem jewel and with VAI. Light-rays spread from it, make offering to the *Āryas* eliminate the suffering of poverty of all sentient beings gather all the abundance and perfect wealth of the universe, and dissolve into the VAI, transforming it into the great king Vaiśramaṇa (*Nal-bsos-po*, 'Resting One'),[2] the color of refined gold, with one face and two arms His right hand holds a banner marked with a wish-granting-gem jewel his left a treasure mongoose raining wish-granting gems. He is sitting in the *lalita* posture on the white lion whose dexterous body is lying down while its eye is directed at the mongoose A rain of all one desires pours from his mouth. With the splendor of a hundred thousand suns all risen at once, he is adorned with all the jewel ornaments such as a jeweled topknot and crown and wears fluttering garments of assorted silks From his right shoulder shines the sun, from his left the moon He is in command of the inexhaustible treasury of space Many powerful gods, *nāgas* and *yakṣas* and ten million [more] *yakṣas* surround him

In the eight mansions in the cardinal and secondary points are: (b) E from JAṂ yellow Jambhala, holding a jewel. (c) S from PAṂ yellow Pūrṇabhadra (*Gan ba bzaṅ po*) holding a full jewel flask. (d) W from MAṂ, white Manibhadra (*Nor bu bzaṅ po*), holding a gem (e) N from KEṂ,[3] black Kubera holding a sword (f) SE from SAṂ yellow Saṃjñaya (*Yan dag śes* in his mantra *Saṃprajana*) holding a sword (g) SW from GAṂ Black Atavaka (*Brog-gnas* mantra *Guhyathana*) holding a jewel red spear (h) NW from PAṂ, pale yellow Pañcika (*lNa rtsen*), holding a storeyed building (j) NE from PAṂ, white Piṇḍakundalin (*Dzam po khyil-ba*) his right hand holding a saber (*gri*) and his left a shield Each of these holds in his left hand a treasure mongoose, and is riding a horse of his own color They are adorned with silks and all kinds of jewel ornaments, heroic and shining, with repulsive garb, and each with his own entourage[4]

In the second ring are the eight great *nāgas* and their attendants In the outer ring are the hosts of the eight tribes of gods and spirits. They are of various colors, repulsive, shining and raging and holding all kinds of weapons On the inner part of this outer ring are the twenty-eight generals, all dark red and holding swords and shields, and on the outer part the thirty-two strong ones (*mahābala*) all dark green with armor, and holding spears and swords each with his innumerable host Each one holds in his left hand a treasure mongoose, raining *siddhis* on the practitioner

Burn incense From HŪṂ at my heart, light-rays spread At the tip of each ray appears a wrathful Takkirāja holding a hook and a noose King and your attendants VAJRA SAMĀJAḤ! (*Vaiśravaṇa is invoked this way in all the sādhanas 300–313, except 312*)

Praise

HŪṂ! You on fearless lion throne
Protector who arose from VAI,
Resting One[5] of very strong merits
Lord of th' Eight Stages you I praise

To your four queens and four princes[6],
Eight *yakṣas* who do special tasks,
Eight wealth granting *nāgas* and
Eight tribes of demons and attendants

I give honor, praise and homage

Subdue every hindering foe
Let the wealth at hand be perfect,
Every wish fulfilled as I want,
And others' good achieved of itself!

Mantra of the principal and whole entourage TAD-YATHĀ HILI MANIBHADRA HILI HILI MANIBHADRA KILI MANIBHADRA KILI KILI MANIBHADRA KURU MANIBHADRA KURU KURU MANIBHADRA TURU MANIBHADRA TURU TURU MANIBHADRA SURU MANIBHADRA SURU SURU MANIBHADRA CURU MANIBHADRA CURU CURU MANIBHADRA, OM EHY EHI TISTHA TISTHA SARVA-ARTHA ME SĀDHANI. TAD-YATHĀ SUDHANI SURASYA SUMATI SUPUSI HILI MILI SWAHĀ. (As follows: Dally(?) Manibhadra dally dally Manibhadra, play act , hurry , run(?) steal(?) *om* come come stay stay accomplishing all my goals As follows very rich charming(?), intelligent, well nourished, dally(?) meet(?)[7] *svāhā*!)

Heart mantra of the principal OM VAIŚRAMANAYE[8] SWĀHĀ

Near heart mantra OM YAI SWĀHĀ

Mantras of the eight *yaksa* attendants. (b) OM JAMBHALAYE SWĀHĀ. (c) OM PURNABHADRAYE SWĀHĀ (d) OM MANIBHADRAYE SWĀHĀ (e) OM KUBERAYE SWAHA. (f) OM SAMPRAJANAYE SWĀHĀ. (g) OM GUHYATHANAYE SWĀHĀ (h) OM PAÑCIKAYE SWAHA. (j) OM PICI KUNDALIYE SWĀHĀ.

Permission. permissions of Body Speech and Mind The last includes torma commands the lama holds up the torma and fiercely orders

Great king Vaiśravana and your attendants! Without transgressing the orders and commands of the glorious, holy root and lineage Gurus (*listed*) follow these *vajra* disciples, keeping company with them like a shadow! Remove all impediments! Establish all favorable conditions! Subdue every hindering foe! Accomplish every task laid upon you![9]

The lineage[10] Vajrapāni, *Caraka Dharmavajra (*sPyod-mdzad Chos-kyi rdo rje*), *Ācārya* Sugata-garbha (early 11th century). Bhrimkarawati, K'a-che Gönpawa (*Kha-che dGon pa ba*), Zangskar Lotsawa (*Zans-dkar lo tsā-ba*, c 1100), Yorpo Jotön (*rYor po jo-ston*), Belti Drachompa (*sBal ti dgra bcom pa*, late 12th century) Another nine lamas (none unambiguously datable from BA) bring the lineage to Jetsun Tāranātha (1575–1634) They include (c 1500) an unidentified Panchen Rinpoche (cf 408)

Cf 3001 263 For this and all the sādhanas of this chapter, cf. also ODT 68–81

1 *Dra-ba dra-phyed – hārārdha-hāra phu gu śar-bu = sūcika* lit needles , *mdu yab* a screen against arrows.
2 The name Vaiśramana is always used in offering mantras, rather than Vaiśravana.
3 *R* II 171 246 Tār. *kam R* 177 *kam*
4 Several of the *yaksas* (c d f g h and the 28 *yaksa* generals) are mentioned in the *Suvarna-prabhāsa-sūtra* especially 'Samjñāva the great *yaksa* general who has a chapter to himself so their Sanskrit names are well established It may be that the names in the mantras are back translations from Tibetan.
5 I e Vaiśramana cf note 2.
6. Four princes or sons of Vaiśravana are in fact described in *R* Nadakubera Jmansabha Rāhula and *Sūrya-nanda (323 324 301b m 303)
7 *Hili kili turu suru curu* in the first part of this mantra appear to be irregular imperatives from HIL KIL TUR SR CUR (though *suru* might alternatively come from SUR rule) while *mili* is similarly related to MIL However for *hili mili* cf. also the Tib translation of the mantra of 434, which apparently interprets *ili mili* as definitely in peace
8. Tār *ye 300 I 263 *vaisravanaye*
9 This is a standard wording often followed (apart from the names of the deity and the lineage gurus) in commands to other protectors.
10 Also applies to 159, 302 304–6 and 307–9

301 Vaiśravana with Red Spear and Blue Horse (*rNam-sras mdun-dmar rta sngon-can*)

Tār [Vaiśravana] with Red Spear known as the Treasure of J agoshong[1] for outer practice, with blue horse

Front generation. From E YAM RAM VAM LAM SUM come the four elements and Mount Meru, and on its peak, from SHRUM, a square four gated palace, adorned with four portals on a *vajra* ground, surrounded by a *vajra* wall complete with all the characteristics and adorned with all the ornaments Inside are deity-compartments in the colors of the directions In the middle is a blue wheel with four spokes

(a) On the hub, on a polylotus and sun seat is a dark blue horse with dexterous body, adorned with a golden saddle and jewel ornaments Upon it is a red VAI, from which light rays spread make offering to the *Āryas*, benefit sentient beings, subjugate the three realms, and dissolve back, transforming it into the great king Vaiśravana (*rNam thos-sras*) red with one face and two arms. He has bared fangs two round, red eyes, and tawny eyebrows and beard, blazing like fire His right hand brandishes a red spear with a large flag (*dar-chen*) his left holds a treasure mongoose, raining *siddhis* on the practitioner He wears fluttering garments of assorted silks and a corslet of

lacquered leather, a golden girdle, a helmet on his head and scored leaves of lacquered leather (*ba ra la khram*)[2] on his feet. He abides amid blazing light-rays that subjugate all the three realms

On the four spokes of the wheel (b) In the east, from SA, the supreme great planet prince Rahula, smoke-colored, the upper part of his body that of a *rākṣasa* the lower the coiled tail of a snake On top of his nine heads is a raven's head His heads and body are all covered with eyes His right hand holds a sea monster (*makara*) banner, his left a serpent noose

(c) In the south from RA the *yakṣa* Dhana, (yellow with one face, two arms and two legs, holding a trident and a blazing, blood filled skull)[3] (d) In the west, from MA, the *yaksa* Kala, (purple and holding a club and a skull) (e) In the north, from NA the *yaksa* Kubera, (green and holding a club and a skull) In the area outside these, to east, south, west and north, from ŚA SA HA AM come the *yaksas* Pot-nose Conch-nose Three nose and Big-nose[4] All seven are short and pot-bellied with terrifying bodies, adorned with silks and jewels, and abide in *pratyālīḍha* posture (left leg extended)

In the east gate, from JAH white Ankuśī, in the south gate from HŪM, yellow Pāśī, in the west gate from VAṂ, red Sphoṭā, in the north gate, from HOḤ, green Ghanta All are smiling and wrathful in *ālīḍha* posture (right leg extended) and adorned with silks and jewels

Praise

VAI! Jewel Protector Buddha before
All the Buddha Bhagavans!
Fulfiller of migrators wishes!
To you Resting One, I pay homage.

Recite OṂ MAHĀ-RĀJA-YAKSA-SAMAYE VAIŚRAMANAYE SARVA-CINTA-RATNA HRI HRI JA JAH (*Om* great king to whom the *yaksas* are pledged(?), Resting One with all the jewels of the mind *hri hri ja jah*!)

Permission *permissions of Body, general subduing of the haughty, subjugating rite, and siddhis*

Deviation arrangement of attendants.

1 Jagōshong (Vulture Valley!) a temple in Longpo founded by King Songtsengampo where the tertōn Sang-gye Lingpa (1340–96) unearthed some treasure texts.
2. Tār *ba-ro'i*, 'of ivory'
3 Details added from the extended praise in Tār, which describes all the deities
4. Each in a shade of green, holding his emblem—banner, red spear trident red spear, and blazing club—and a mongoose.

302. Yellow-green Vaiśravana with a Club (*rNam sras ljan ser be-con-can*)

Self-generation [Vajrapāni]

Front generation. (a) Out of Emptiness from TRI a jewel throne on which is a lotus and moon seat On this from a green VAI light-rays spread and return transforming it into the great king Vaisravana, green, with one face and two arms. His right hand holds at his heart a club marked with a wish-granting gem, his left holds resting on his left thigh a mongoose that grants *siddhis* He is peaceful, smiling and graceful but with stout limbs and a big belly He is adorned with silks and all the jewel ornaments From his mouth falls a rain of gems. From his right and left shoulders shine the sun and moon He sits in *sattva paryanka* upon a treasure vase

(b) On his left from PHUH comes the Mother *Padma-cūḍa (*Padma gtsug phud ma*) red her right hand holding a gem and her left a flask Her lower half is the coiled tail of a snake, and she has a seventfold hood of snake's heads. She is adorned with silks and jewel ornaments

Praise.
Wealth-owner, in possession of treasures,
Ruling the host of *nāga* kings,
Great king and your queen and court
I pay you devoted praise and homage

Recite the mantras of the Father (the first two of 300), and that of the Mother OṂ NĀGANI VASUTE KURU YE SWĀHA (*Om Nāgī*, wealth, make it *svāhā*!)

Permission *as 300 with a name list of lineage Gurus.*

Deviation Padma cūḍa is shown blue and lacks a snake hood

Cf 449

303 Red Nada-kubera Vaiśravana (*rNam sras dmar po gar mkhan mchog*)

Tār adds for secret practice (*gsan-sgrub*)

Self-generation Blue-clad Vajrapāni

Front generation (a) Out of Emptiness, from ŚHRUM comes a square four gated mansion, complete with all the characteristics In the middle of it, on the center of a six petaled lotus, is Blue Turquoise Dragon (*gYu brug sngon-mo*), with hair of fire, her head showing to the right. Upon her, from a purple VAI light-rays spread and return, transforming it into the great king Vaiśravana Nada-kubera (or *Nataka-vara*, 'Supreme Dancer ')

purple, with three faces the same color as his body and eight een arms The first pair of hands hold a basin filled with gems, as to the other sixteen

The right hands hold a banner and
A club a sword an arrow, trident,
Hammer citron and red spear
The left, a lotus and mongoose
Together serpent noose, a wheel,
A *vajra* noose, a bow, a flask,
Then Mount Meru, then the trunk
Of a *parijāta* tree

He is adorned with silk garments golden armor with pearl ornaments, snakes, and all the jewel ornaments Wrathful and smiling, he has a topknot of tresses

(b) In front is the Mother, *Padma-cūda red and holding a flask and a jewel

On the six petals, clockwise from the front, are Prince *Surya nanda (*Ni ma la dga -ba*), white, holding a jewel and in heavenly dress Maṇi-bhadra, white and sheep-headed holding a banner Pūrṇa-bhadra, yellow and horse-headed, holding a flask, Saṃñaya, blue and stag-headed, holding a gem, *Trana-virati (*Sred spon*) orange and goat-headed holding his (or a?) larynx (*gre-ba*), and minister Jinarsabha (*rGyal-ba khyu mchog*) green and elephant headed, holding a basin

In the courtyard is a measureless host of *yaksas* and *nagas*

Praise

To glorious King Vaiśravana
In the form of Supreme Dancer
And his queen son, minister
And petty king attendants, praise!

Recite NAMO VAIŚRAMANAYE NADA-KUBERA-MAHĀ-BHAG ADHYAKRITTA BHINADHYAMANA[2] SIDDHI SWĀHĀ

Permission *permissions of Body, Speech and siddhis.*

1 See Glossary **Nada-kubera**.
2 So *K*, *X* here, but cf 323 *K bhindhyamana bhandhyamana*

304–6 Kubera Supreme-speech Vaiśravana (*rNam-sras gsun-mchog lus nan po*)

Self generation Blue-clad Vajrapani

Front generation. Out of Emptiness, on a mountain of jewels is a jewel mansion, inside on a jewel throne supported by lions is a lotus and moon seat On this from a red VAI comes a white conch marked with VAI, which transforms into the great king Vaiśravana red radiant, peaceful, smiling, amorous and corpulent With both hands he is blowing a white conch coiled to the right, filling the thrice-thousandfold world-system with the fame of the practitioner He is adorned with silks and all the jewel ornaments

His (b) eight *yaksa* and (c) eight *yaksī* attendants are all likewise blowing white conches and have the appearance of subjugating the three realms

Praise

Kubera Vajra bhairava,
Full increaser of wealth and fame,
King Vaiśravana Supreme-speech!
Praise and homage I give to you

Recite OM VAIŚRAMANA MAMA KIRTI PUṢṬIṂ KURU SWĀHA (*Oṃ* Resting One, increase my fame, *svāhā*)

Permission *as 300 with same list of lineage Gurus*

307–9 Terrible Vaiśravana (*rNam-sras drag-mjed*)

Self generation. Vajrapani

Front generation. Out of Emptiness from HRUM comes a terrible palace adorned with blazing ornaments In its center is an eight-spoked wheel of thunderbolt iron on its hub, from IAM a lotus and from A a moon disk, on which is a black VAI. From this light-rays spread, annihilate all vicious hindering enemies return and transform it into the great king Vaiśravana, exceedingly black like the cloud at the end of time and terrifying, with one face and two arms His right hand brandishes skyward a *vajra* club from which dangles a flag of Benares muslin his left holds at his heart a black *caitya* He has three round, red eyes, bared fangs, a frown, and pale yellow, upward-streaming beard eyebrows and hair With a tiger-skin loincloth and a silk scarf he is adorned with the eight great *nāgas* and a jewel crown From his right and left shoulders shine the sun and moon. Sending out from his upper body measureless hosts of dangerous birds of prey, from his midriff hosts of *yaksas* and *rākṣasas*, and from his lower body hosts of dangerous beasts of prey such as lions he abides in *pratyālīḍha* posture (left leg extended) amid a blazing mass of fire

(b) On the eight petals, eight black PHUH syllables transform into the eight great *nāgas*, all dark blue and wrathful with slightly bared fangs Their hands are at their hearts palms folded and holding gems Each has a sevenfold hood of snakes' heads Their lower parts are snakes tails, coiled. Their crest-jewels emit light, while their mouths hiss *phut*

Outside, they are surrounded by hosts of ten million *yaksas* and of the eight tribes of gods and spirits

Praise.

Mighty, repulsive and frightful of form,
Fierce destroyer of the unruly
Great king, with your entourage—
Worship praise and homage to you!

Recite OM NILAMBARA-DHARA-VAJRAPANI MAHĀ YAKṢA-RĀJA-KUBERA VAIRUDHAKA SIDDHIM ME PRAYACCHA HUM HŪM PHAT (*Om* Blue-clad Vajrapani, great *yakṣa*-king Kubera, growth-producing(?), grant me realization *hum hum phat*!)

Permission. *permissions of Body, Speech and Mind, the last includes commands, with the same lineage as 300*

Deviations: sun seat; the nāgas all have five-snake hoods

310 Black Vaiśravana with a Blue Horse (rNam sras nag-po rta snon-can)

Self-generation Vajrapani

Front generation In the center of a round, single-gated palace of heaped-up whole skulls, surrounded by charnel grounds, from BHRUM comes a blue, four spoked wheel with a hub and a rim, encircled by a garland of swords. In its center is a dark blue triangular *dharmódaya*, and in the center of that a seat of 'liberated' Rudra and Rudrani (*Ru ta pho-ma bsgral ba*)[1] On the four spokes are in the east, a lake of milk, anger in the south, a lake of melted butter, pride, in the west a lake of blood, attachment; and in the north, a lake of gold, envy On the central seat is a dark blue HŪM, from which light rays spread, annihilate all vicious hindering enemies, return and transform it into the great king, dark blue with one face and two arms He has two round, red eyes, looking with angry gaze at hindering enemies, and is frowning, with bared fangs His right hand brandishes a sword blazing with fire, his left a poppy-colored arrow-banner (*mda -dar*) resting on his shoulder He wears a large cloak of black silk and a purple corslet of lacquered leather On his head is an iron helmet with gold dots. His beard and eyebrows blaze like fire On his feet he wears boots of shagreen patterned in turquoise He is riding on a superb, dexterous horse the color of *vaidūrya* with a golden saddle and magic stirrups With the appearance of an extremely terrifying *rākṣasa* he abides amid a gale of fire

At his heart on a sun is a dark blue VAI

In the four lakes appear four demonesses (described) riding a gayal a buffalo, a wild yak and a wild ass respectively, each with a hundred thousand maidens of her own color In the intermediate points are the Four Great Kings, riding an elephant, a buffalo, a sea-monster and a lion.

Praise

Brave in encouraging gods and defeating *asuras*,
Protector of Doctrine with awesome demonic appearance,
King of the North Vaiśravana, king of demons:
To you, your attendants and emanations[2] praise!

Recite OM VAI TRAK RAKṢA ṢHYO

Permission. *includes empowerment with a jewel crown, inspiration with the actual Body commands and recitation transmission of the mantra*

1 'Liberate (*sgrol-ba*) is a common euphemism for ritual killing in sacrifice
2. Emanations lit. host of emanations and secondary emanations

311 Life-holding White Vaiśravana (rNam-sras dkar po tshe-dzin)

Self-generation Blue-clad Vajrapani[1]

Front generation Out of Emptiness from BHRUM comes a palace complete with all the characteristics canopied with a three-layer roof and with a three-ringed area round it. In the middle from PAM comes a white lotus with eight petals, on its center from A a moon and from RAṂ a sun disk on which from SIM a white hon adorned with jewels. Upon this is a white VAI from which light rays spread, make offering to the *Āryas*, benefit sentient beings, bring back all the essence and brilliance of the three realms and their beings in the form of nectar of immortal Gnosis and transform it into the great king Vaiśravana, white with one face and two arms His right hand holds a hook, summoning *siddhas* his left a flask of moon-crystal full of nectar of immortal Gnosis its mouth adorned with a golden *vajra* Peaceful, graceful and shining in appearance, he is adorned with silks and all the jewel ornaments

On the eight petals are eight white KSA syllables which transform into E Jambhala, S Purnabhadra W Manibhadra, N Kubera, SE Samjñaya SW Atavaka, NW Pañcika, NE Pici kundalin (*Pi-tsi kundā li*) Each is white, holds a hook and a flask, is adorned with white silk and jewels, and is riding a white horse

On the first ring are the eight *nāgas*, on the second ten million *yakṣas* and on the last the twenty-eight generals and thirty-two strong ones, all in white, life-holding aspect

Praise

On seat of hon, sun and moon,
From VAI comes the Protector to whom
I bow, his body white as Kailas

Right hand with hook to summon life,
In his left a crystal flask of life
His body adorned with all kinds of jewels
You, bestower of heavenly wealth!
Grant me the *siddhis* of life and wealth!

Recite: OM BHRUM NI ĀYUSE HUM JAH

Permission: *permissions of Body, Speech and Mind, the last including torma empowerment*

Cf 3001 264

1 Named in the permission rite.

312. Lion-mounted, Green Vaiśravana in the tradition of Jñāna (*rNam-sras ljan-gu seṅ-ʾdon-ma Dzñā-na i lugs*)

Self-generation: Śrī heruka or Vajrapāṇi.

Front generation: From YAM RAM VAM LAM SUM come the four elements and Mount Meru, on whose peak from BHRUM comes a palace. In its center, on a lion is a moon, and on this from VAI with light spreading and returning comes King Vaiśravana, green, with one face, three eyes, and fangs just showing. His right hand holds a club marked with a jewel garland, his left a treasure mongoose against his side. He wears silken garments and golden armor, is adorned with jewel ornaments, and sits on his lion seat *in sattvārdha-paryanka*, as splendid as a thousand suns.

Around him like his shadows appear (the eight great horsemen) as *300 b–j*,[1] each riding a blue horse and surrounded by a host of ten million *yakṣas*. Outside are the eight great *nāgas*, all yellow and holding jewels between the joined palms of their two hands.

He is crowned with Ratna-sambhava.

Praise:

Vaiśravana, you great king of the *yakṣas*,
Who rules over wealth and rains down sensual pleasures!
Compassionate lord dispelling the pains of want!
To you, king, and your attendants, homage and praise!

Service[2] (*bsñen-pa i*) mantra: OM VAIŚRAMANA HUM SWĀHĀ.

Accomplishment (*sgrub-pa'i*) mantra: OM VAIŚRAMANA RATNA-GUHYE SIDDHI AVEŚAYA JAH. (*Om* Resting One, make [me] attain (*āveśaya*) realization in the precious secret *jah*!)

Mantra for practical application: OM VAIŚRAMANA RATNA GUHYE ABHISIÑCA MAM, AFAYA[3] RATNA SIDDHI HŪM HŪM.

Mantra of ritual for gain: OM VAIŚRAMANAYE HŪM, srog SAMĀYA HRIM HRIM JAH JAḤ.

Permission: *permissions of Body, Speech, Mind, Qualities and Activities, the last being torma commands.*

1 But with the spellings: *lNas ritsen, Jam po khyil ba*.
2 Stages of service, accomplishment and practical application: see Glossary: **service**.
3 Tār: *R 250*, X *apaya*: *R 247 awaga*.

313. Four-emblem Very Secret Vaiśravana (*rNam sras yan-gsan phyag mtshan bźi-pa = Catuś cihnātiguhya-vaisravana*)

Self-generation: Vajrapani.

Front generation: (a) In the center of a palace as *300* from HRIH comes an eight-petaled polylotus, on it from A a moon disk, on which from CA a white lion. Upon this, from a red TRAM light-rays spread, make offering to the *Āryas*, benefit sentient beings, subjugate the three realms, dissolve back and transform it into the great king, red, with one face and two arms. His right hand holds a tiger banner and a red spear, his left a mongoose and a hook. He has three round red eyes, bared fangs and a diadem of red silk, and is adorned with all the jewel ornaments. He wears fluttering garments of assorted silks and a corslet of lacquered leather, a golden girdle, a helmet on his head and scored leaves of lacquered leather (*as 301*) on his feet. He abides amid blazing light rays that subjugate all the three realms.

In the four directions, from four red TRAGS come (b) in the east, Vasudhara, (c) in the south, Sarasvati, (d) in the west, "Dhanapala (*Nor-skyoṅ ma*), (e) in the north, Bhārati (*Bha-ra-ti*). They are red and peaceful-wrathful (*źi-ma khro*), adorned with bone ornaments, and hold hooks in their right hands and fly whisks in their left.

In the eight outer mansions are (the eight horsemen, as 300 b–j (*but spelled as in 312*), except that each holds in his right hand his own emblem and a red spear, and in his left a hook and a mongoose.)

Praise:

Great King Vaiśravana, deity
Who subjugates the triple world,
In your lovely jewel palace
To you and your attendants, homage!

Recite: OM MAHA RĀJA-YAKṢA-SAMAYE VAIŚRAMANAYE SARVA-CITTA RATNA HRI HRI JAH JAH.[1]

Permission: as *301*

Deviation: sun disk.

3001 262 'Vaiśravana with Red Spear' is actually this type.

1 Cf 301 *3001 262* similar but ending *hrim hrim ja jah*

[314–21. Jambhala (*Dzambha-la*)]

314. Yellow Jambhala Alone (*Dzambha-la ser po gtso-rkyan*)

Tar.. Yellow Arya jambhala

Out of Emptiness, from HŪṂ comes a guardian circle, in the center of which from PAṂ a lotus and from A a moon disk On this, from my mind as a yellow JA light-rays spread make offering to the *Āryas* assuage sentient beings' suffering of poverty.. let fall a rain of all objects of desire return and transform it into myself, Arya jambhala shining like refined gold with one face and two arms.. His right hand is boon-granting and holds a citron fruit in its palm his left holds a treasure mongoose, raining wish-granting-gem jewels with it He is peaceful and amorous and appears to have a strong propensity for putting on weight He has wide-open cheerful eyes and a topknot of black hair, with a jewel crown His legs are in *lalita* posture with the right extended, his feet resting on the great treasures such as those called the heads of Śankha ('Conch') and Padma ('Lotus')[1] He is adorned with fluttering garments of assorted silks and all the jewel ornaments He has a necklace of blue *utpalas* and his body blazes with light-rays.

He is crowned with Ratna-sambhava

Praise:

Lord of Riches owner of precious treasures
Master of many *yaksa* keepers of wealth,
Protector guarding the North, O Jambhala
Granter of supreme *siddhas*—homage to you!

Recite: OṂ JAMBHALA JALENDRAYE SWĀHĀ[2]

Permission *permissions of Body Speech and Mind*

See also 450 and 3001 265

1 Śankha, Padma two of the eight or nine treasures (*nidhi*) of Kubera
2 *Sin 284–9 jalendrāya jalendra* literally ruler of waters, usually means ocean

315. Yellow Jambhala from the *Guhyasamāja* (*gSan 'dus-las byuṅ-ba i Dzam-ser*)

Tār Middling Ruler of Libations (? *Chu-sbyin dban-po brin-po*)[1] from the *Guhyasamāja*

Preliminary visualization Vajrasattva and consort as 52 With the amorous union of the Father and Mother they melt into the essence of *bodhicitta*. From the drops emerge four goddesses

After verses of exhortation, they reabsorb and the drops become, from JAṂ a citron marked with JAM, and from VAM an ear of grain marked with VAṂ With light spreading and returning, these turn into myself Jambhala with three faces yellow black and white, and six arms The first pair embrace the Mother Vasudhārā similar to himself The other two right hands hold a citron and a sword, the two left a treasure mongoose and a lotus His two feet press on the treasures Sankha (Conch) and Padma ('Lotus') He is adorned with a garland of blue *utpalas* and jewel ornaments and his body blazes with light rays

At his sense organs are Ksitigarbha *etc*, as *52*, and at his three places Vajra Body Speech and Mind

At his heart is a Gnosis-being similar to himself and at his heart the Concentration-being, a citron marked with JAM.

He is crowned with Aksobhya and sealed with OṂ at the crown, HUṂ at the heart ĀḤ at the genitals, SWA at the thighs and HĀ at the calves

Praise *as 314*

Request:

Scorched by the fire of avaricious deeds
I go for refuge to you from life to life
With a stream of nectar of precious treasure,
Quell the suff'ring of want of sentient beings!

With pride of oneself being the deity, recite OṂ ĀḤ JA HŪṂ and OṂ JAMBHALA JALENDRAYE SWĀHĀ, visualizing that in every store-house falls a rain of wish-granting gems

Conferral by meditation transmission

1 Perhaps an equivalent of the mantra name Jalêndra

316 Many-deity Jambhala from the *dPa-bo tshig-grub* (*dPa -bo tshig grub-las byuṅ ba i dzambha-la lha-maṅ*)[1]

Tar.. Many-deity Jambhala

Self-generation Yidam.

Front generation Out of Emptiness from HŪṂ comes a guardian circle, in the middle from PAṂ a golden lotus with eight petals on its center and petals, nine JAMs and nine VAMs, which transform into the following

Center (a) Ārya-jambhala, fully embraced by (p) Vāsudhara, E Manibhadra and Candra-kānti (*Zla-śel ma*), S. Pūrnabhadra and Daitā (*sByin-ma*), W Dhana-da (*Nor sbyin*) and Sudattā (*sByin bzan ma*) N Vaiśravana (*rNam-thos-kyi bu*) and Āryā (*Phags ma*), SE Kihmili and Subhadrā (*Rab-bzan ma*) SW Picikundalin (*'Jam-po khyil ba*) and Suguptā (*Rab-sbas-ma*) NW Mukhêndra (*Zal-gyi dban po*) and Devi (*Lha i bud med* = *Divyastrī*), NE Carendra (*sPyod-pa i dbaṅ po*) and Sarasvatī.

All shine the color of refined gold, and are adorned with silks and all the jewel ornaments The Fathers sit in the *lalita* posture, the right hand boon granting and holding a citron in the palm, the left holding a treasure mongoose The Mothers grant boons with the right hand and hold an ear of rice with the left

Crown. Ratnasambhava

Praise

Emanated forms, by nature skilled means
Of compassion without true object for beings,
Host of *yaksas* and *yaksis*,
I honor, praise and pay homage to you

Recite the mantra of the principal. OM JAMBHALA JALENDRAYE SWAHĀ. Also those of the attendants (males) OM MANIBHADRAYA SWAHĀ, OM PŪRNABHADRĀYA SWATIĀ OM DHANADĀYA SWĀHĀ OM VAIŚRAWANĀYA SWAHĀ OM KILIMĪLINIYE SWĀHĀ OM PICI KUNDALINI SWĀHĀ, OM MUKHENDRAYA SWAHA OM CARENDRAYA SWAHĀ, (females) OM VASUDHARINI SWĀHĀ OM CANDRAKANTYAI SWĀHĀ OM DATTAYE SWAHĀ, OM SUDATTAYE SWAHA, OM ĀRYAYE SWAHĀ, OM SUBHADRAYE SWĀHĀ, OM SUGUPTAYE SWĀHĀ OM DIVYAI SWAIIĀ, OM SWARASWASTYAI SWĀHA [2]

Permission *includes recitation-transmission of the mantras*

1 The text *dPa ho tshig-grub* Hero Sentence, is unidentified The spellings *tshig-grub* and *tshig sgrub* have the same meaning
2 Cf *Sm* 284 which has *keli maline vacitra kundalme* For the *yaksis* mantras, cf also 321

317. Black Jambhala in the tradition of the Great *Pandita* of Kashmir (*Dzambha la nag-po kha che pan-chen lugs*)

Tar Black Ārya-jambhala

At my heart, from A a moon, on which from HŪM a nine-pointed *vajra* yellow outside and black inside marked with HŪM at the center With the sounds OM A, light rays invoke all Buddhas and Bodhisattvas in the aspect of *Ārya* Black Jambhala, abiding in space in front. NAMA UCUṢMA ĀRYA-JAMBHALA SA PARIWĀREBHYAH (Homage to Ucchuṣma Ārya-jambhala and his attendants!)

The Jambhala host in front dissolves into the HŪM and my body into the moon and *vajra*, which are of light empty and illusion-like

From the moon, *vajra* and HŪM, light-rays spread and return transforming them into myself, Ārya-jambhala, as black as bees, naked, of low-born appearance, with unpierced ears, and dwarfish His sex stands erect and he has three round red eyes, bared fangs a rolled-up tongue and a frown. His right hand holds at his heart a blood-filled skull, his left holds resting on his left thigh a mongoose vomiting all kinds of gems In *pratyālidha* (right leg bent) on a lotus and moon seat he tramples a wealth-owner in the form of Vaiśravana vomiting gems With the body of a child with brown upward-streaming hair and adorned with the eight great *nagas*, and with the Conqueror Aksobhya on the crown of his head, he [stands] proudly amid a blazing mass of fire

At his heart on a moon is a nine-pointed *vajra* with a HŪM, the points in the directions much raised and the central points white and adorned with gem finials At its center on a moon is HŪM At his brow, tongue, right and left shoulders, heart navel, right and left front and right and left feet are OM JAMBHA-LA JA LEN-DRA-YE SWA-HĀ, each syllable black on a moon seat and emitting yellow light rays

Light rays spread from them all, striking all sentient beings. They turn into Jambhala and dissolve into the HŪM in my heart Again light rays spread gathering all the jewels in the ten directions When I breathe in they enter the mouths of the eight *nagas* and the wealth-owner When I breathe out, these vomit a heap of jewels

Recite OM JAMBHALA JALENDRAYE SWAHĀ.

Permission. *permissions of Body, Speech and Mind*

Deviation sun seat.

300 f 287 is similar but stands in ālīdha posture A Kashmiri style wall painting of this deity survives in the Sumtsek at Alchi (Goepper & Poncar 1996 214), which may even be contemporary with the Great Pandita

318 Five-deity White Jambhala in the tradition of Atiśa (*Dzambha la dkar po lha-lna po-bo'i lugs*)

Perform any self generation of Avalokita

Front generation (a) Out of Emptiness, in the middle of a jewel palace is a white JAM, which transforms into Ārya-jambhala, white, with one face and two arms He has three eyes tawny, upward streaming hair and the garb of a wrathful deity. His right hand brandishes a trident spear his left holds a club marked with a gem Adorned with silks and jewel ornaments, he abides on a lotus and sun seat, riding Blue Turquoise Dragon (*gYu 'brug sñon mo*), amid a blazing mass of fire He is of the nature of a Buddha hero.

(b) To the east is Vajra-dākinī blue, her right hand holding a *vajra* and her left a bowl filled with all kinds of dependently

arising substances (c) To the south is Ratna-dakinī ('Jewel D°'), yellow her right hand holding a heap of jewels and her left a hook. (d) To the west is Padma dakinī ('Lotus D°'), red, her right hand holding a lotus and her left a banner marked with a gem (e) To the north is Karma-dakinī ('Action D°') green, her right hand holding a crossed *vajra* and her left a treasure mongoose. All are sitting in *ardha-paryanka* and adorned with all the ornaments.

Abode Potala

The principal is crowned with the Tathagatas of the Five Families and the attendants with the principal.

Recite OṂ PADMA-KRODHA ĀRYA-JAMBHALA-HRIDAYA[1] HŪṂ PHAṬ (*Om* heart of the Lotus Wrathful One, Ārya-jambhala, *hūm phaṭ*!)

Praise

Created from Lord Avalokita s body.
Inspired by the Five Buddha-families, rainer of nectar,
Lotus Wrathful One, Ārya-jambhala,
And *dākinīs* of the Four Families—to you I bow

Permission. *permissions of Body, Speech, Mind, Qualities and Activities, and torma commands.*

Deviations: moon seat; Padma-dākinī has gem, not gem-marked banner

Principal cf 300I 266 (club and trident interchanged, in O the club is thinned to a jewel-tipped spear.) (b–e) cf 90–93 and references there.

1 *R*, X, Tār., *300I 266* °*-hrdaya*

319 Red Jambhala for vitality-practice in the Sakya tradition[1] (*Dzambha-la dmar-po srog-sgrub sa lugs*)

Perform the full self-generation of Sambara or if this is not possible: In an instant I become Heruka, blue, with one face and two arms, holding a *vajra* and a bell, embracing his consort Vajra-varāhī, who has one face and two arms and holds a *vajra* and a skull

Front generation Out of Emptiness, from PAṂ comes a red lotus with eight petals and from A a moon, on which from BHRUṂ two treasure vases, with their feet meeting and their mouths pointing right and left raining jewels On top of these, from RAṂ a sun disk, on which from JAṂ and VAṂ light-rays spread and return, transforming them into (a) Ārya-jambhala, red, with one face two arms and three eyes and a shining gem topknot His right hand holds straight in front of his heart the mighty king of jewels, his left holds against his consort s left (*sic*) hip a treasure mongoose vomiting jewels He is in *ālīḍha* posture (right leg extended) and adorned with jewels splendid and blissful in appearance and just a little wrathful in disposition

(p) The Mother, Increaser-of Bliss (*bDe-ba rgyas byed-ma*) is similar to the Father except that her left hand holds a skull full of nectar, her hair is loose she is embracing the Father with left leg extended and she has the complete garb of a goddess

He is crowned with Vajrasattva

Praise

Affectionate hero, with supremely blissful nature,
Great hero ruler of *dākinīs*, uncontaminated,
Supreme deity source of all needs by non-dual cre ation,
Protector! To you I deeply bow and pay full homage

Visualizing at your heart, in the center of the Yidam's mantra, Jambhala and consort, and at his heart his own mantra and seed syllable with light-rays exhorting the front-generation and so forth recite OṂ JAMBHALA JALENDRAYE DHANAM-EDHI[2] HRĪḤ DĀKINĪ JALA SAMBHARAṂ[3] SWAHĀ (*Om* Jambhala ocean, wealth-increasing, *hrīḥ*, gatherer of the net (*jāla*) of the *dakinis*, *svāhā*!)

Permission: *three transmissions (recitation, vow, inspiration)*

Deviation moon and sun disks interchanged
In 300I 268, Jambhala is shown in sitting ālīḍha posture

1 Among the thirteen Golden Dharmas cf. 230 n. 1
2. While *dhanam-edhi* is intelligible as wealth increasing the spelling is inconsistent (*edhi* *ādhi* *-edhi*) and it could be a corruption of *dhenam me dehi* cf. *Sm* 288
3 *R* X, Tar *300I 268* *-śambaraṃ*

320. Red Jambhala in the tradition of Trapa Ngon-she[1] (*Grwa-pa mnon-śes lugs-kyi Dzambha-la dmar-po*)

Tār Treasure text Red Jambhala (*Dzam-bha-la dmar-po gter-ma*).

Self-generation any Yidam deity

[Front generation] Out of Emptiness from PAṂ in front comes a lotus, from MA a sun, from A a moon On this seat from a red JAṂ light rays spread, eliminate sentient beings' suffering of poverty return and transform it into Ārya-jambhala red, with three faces six arms and four legs His body is as red as a mass of ruby and blazing with light Passionate and amorous in manner he is slightly wrathful but smiling His principal face is red and laughing, the right white and the left blue The first right hand holds a jewel, the second a hook, the first left

a skull full of jewels the second a noose The last pair hold a treasure mongoose squeezing it so that it vomits all kinds of precious gems In striding posture with both right legs slightly bent and both left slightly extended he tramples on two *yaksas* vomiting gems He is adorned with the eight great *nāgas* and ornaments of all kinds of jewels and beautified with a garland of flowers and a silk diadem.

At his heart visualize that from a red HRĪḤ comes the secret goddess Kurukullā red, with one face and four arms the first pair drawing beside her ear a bow and arrow of *utpalas* the other pair holding a hook and a noose marked with *utpalas* She is upright in *ardha-paryanka* with right leg bent, the breast pressed against the left thigh Adorned with the five symbolic ornaments of strings of human bone and innumerable jewel ornaments, she is wrathful, smiling and amorous in manner

He is crowned with Amitābha, holding with the gesture of contemplation a jewel

Recite: OṂ JAMBHALA JALENDRAYE DHANAM EDHI[2] HRIḤ SWĀHĀ. Visualize that he is pleased by this and gives you the *siddhi* of wealth

Praise

Emanation of all the *Sugatas'* Speech,
You're red in color appearing through compassion
Homage to Jambhala, fully performing the action
Of subjugation, fulfiller of all beings' hopes!

Conferral unnamed rite, including the four empowerments.

300 1 270 appears to be this Jambhala, though the four legs are not discernible

1 The tertön, Trapa Ngon-she should not be confused with Abhijña of Bengal see Glossary Trapa Ngön-she.
2 See 319 n. 2. Same mantra *300 1* 270 (but *jalendraye*)

321 Green Jambhala in the Kalacakra tradition (*Dzambha-la ljaṅ-gu dus 'khor lugs*)

Tār. Green Jambhala from the *Śrī kālacakra*.

Self generation Yidam

Front generation Out of Emptiness from PAṂ comes a lotus stem with an eight petaled lotus on the end The petals have the colors of the directions (a) On the center, from HAṂ comes Ārya-jambhala, exactly as 314 except that he is green or yellow-green

(p) On his left thigh, from HAḤ comes the goddess Vasudhārā blue her right arm, with the gesture of boon-granting, embracing the Father. On the eight petals are E from HA, Candra-kānti and SE from HIḤ, Subhadrā, both black S from HUḤM, Datta and SW from HRIḤ, Sugupta both red. N from HUM, Ārya, and NE from HUḤM Sarasvatī, both white W from HUM, Sudatta and NW from HLH Lakṣmī-devī (*Lha mo dpal*) both yellow Each of these nine *yaksis* is raining all one desires from the palm of her boon-granting right hand, holds in her left hand the stem of a lotus of her own color, and abides in the *lalita* posture.

Seed syllables OṂ AḤ HŪṂ HOḤ HAṂ KṢA, as 72

Praise

Glorious Vajra-dhatvīśvarī,
Tārā,[1] Sparśa-vajra and
Pāndarā Rasā, Mamakī,
Rupā Locanā Gandha-vajrā,
Showing themselves as nine *yakṣīs*,
Encircle Ārya jambhala, who
Is glorious Akṣobhya-vajra,
Granting enjoyments by skilful means
To all of them I devoutly bow etc

Recite the ten syllable mantra OṂ JAMBHALA JALENDRAYE SWĀHĀ and the name mantras of the nine *yakṣīs* OṂ VASUDHARINI SWAHA OṂ CANDRAKANTYAI SWĀHĀ, OṂ DATTAYE SWĀHĀ, OṂ SUDATTAYE SWĀHA, OṂ ĀRYAYE SWĀHĀ, OṂ SUBHADRAYE SWAHA, OṂ SUGUPTAYE SWĀHĀ, OṂ DIVYAI SWĀHĀ, OṂ SWARASWASTYAI SWĀHĀ.[2]

Also recite a little the rite accomplishing mantra, OṂ AḤ HŪṂ HO HAṂ KṢA ĀRYA JAMBHALA SIDDHAM ME PRAYACCHANTU MAMA DHANAṂ DADATU, VAJRADHARA AJÑĀPAYATI SWĀHA (May Arya jambhala grant me realization (? *siddhim me prayacchatu*) may he give me wealth, Vajradhara commands *svāhā!*)

Permission, includes recitation-transmission

Deviations. colors of *Vasudhara, Ārya, Sarasvatī* and *Lakṣmī-devī*

1 Tar Tārā (*sGrol ma*) A Dipā (*sGron-me*)
2 Cf. 316

[322–24 Retinue of Vaiśravana (*rNam-sras-kyi 'khor*)]

322 Manibhadra Yaksa (*gNod-sbyin Nor-bu bzaṅ-po*)

In front, set out a torma in a precious bowl on it put a miniature painting (*tsa-ka-li*) of Manibhadra.

Generate yourself as Vajrapāṇi and instantaneously generate Vaiśravana in front.

Where the painting is Out of Emptiness, instantaneously comes the *yaksa* Manibhadra ('Excellent Gem'), yellow, mounted on a blue horse and running His right hand holds a blazing gem and his left a treasure mongoose. He is adorned with silks and jewels

At his heart on a moon is MAM

Praise

Empowered as master of all secret
Mantras of the Gem Family
And master of wealth of all the gods
Manibhadra—praise to you[1]

The rite consists of offering, praise and request, without recitation However, the mantra OM MANIBHADRAYE SWĀHĀ *is used in offering the torma*

Conferral. by recitation-transmission

323 Prince Nada-kubera (*Sras Gar mkhan mchog*)

Perform the self-generation of Blue-clad Vajrapani and front generation of any Vaiśravana such as 300 [The present deity] is to be generated in front of him, in the manner of a servant

Out of Emptiness, on a lotus seat, a KṢA the color of young saffron Light rays spread from it return and transform it into Prince Nada-kubera (or *Nataka nara*, 'Supreme Dancer')[1] orange with three faces, [orange,] blue and white wrathful and laughing, with upward-streaming hair He has sixteen arms the right hands holding a *vajra*, a wheel, a jewel, a lotus, a sword, a noose, a javelin, and an axe the left a bell a trident, a mongoose flower-calyces (*puspa-puta*) a flag, a skull, a bow and a fly-whisk. He abides in *pratyālidha* posture (left leg extended), adorned with a tiger-skin, silken garments and snakes and jewels, dazzlingly garlanded in blazing light-rays

On his right are Brahmā and Visnu, on his left Īśvara and Kubera In the four cardinal directions are four male treasure-owning *yaksas* and in the four intermediate directions four female ones

Crown Aksobhya

Mantra NAMO VAIŚRAMANAYE NADA-KUBERA MAHĀ-BHAG ABHYAKRITTA BHINDHYAMANA[2] SIDDHI SWĀHĀ Also recite thus one from the Tantra. NAMO RATNA-TRAYĀYA, NAMO VAIŚRAMANAYA NATA KUPARASYAI GUHYĀKA[3] NARTA-PATI MA BHARTAYISYAM[4] ANURŪPA SURŪPA NATA-KUPARA CANDRAKHAM NACAKAM HEMA-HAKAM[5] NADA-KUPARA HEMAKAM KUHAKAM CALA CALA PACA PACA PHULU PHULU KUPARA

Praise

Lord of Riches, owner of precious treasures,
With many attendant *yaksa* keepers of wealth,
Great King guarding the North, Vaiśravana,
Granting high *siddhis*—praise to the wealth-god's host!

Permission. *permissions of Body, Speech and Mind.*

1 See Glossary Nada-kubera.
2 *R* 323.3 *327.3 bhindhyamana* X and 303 *bhinadhyamana.*
3 *R* 323.3 X, *R* 327 3 *kuparasya guhyaka.*
4 *R* 327 3 *323 3 bharatayisyam*
5 *R* 323.4 *327 3 haka* X *-haskam* Perhaps read *hema-hāsakam* golden laughter-maker

324. Prince Jinarsabha (*Sras rGyal-ba khyu mchog*)

Tāra Jinarsabha from the *Suvarna prabhāsa* (*gSer 'od las byun-ba rGyal-ba khyu-mchog*)

Perform the *sādhana* of the Great Yellow King (Vaiśravana) complete with attendants (300) or of the principal alone In front of the principal on a lotus and moon seat, from a yellow KSA comes the *yaksa* Jinarsabha ('Bull-among-Conquerors'), the color of refined gold emitting blazing light-rays He has one face and four arms, the first pair of hands holding a small box full of gems, the other pair a club marked with a wish-granting gem and a mongoose He has a youthful body and is adorned with silks and jewels

From the heart light-rays spread Invoke him with. Jinarsabha and host of ten million *yaksas*, ĀKARSAYA JAH! NAMO VAIŚRAMANAYA MAHĀ-DHANA-DAYA CANDEŚWARĀYA ĀKARSAYA AVARAVITA-CANDEŚWARA PARAMA-KĀRUNIKA SARVA-SATWA-HITA-CINTA MAMA DHANA WARADŌPATYEŚA SWAYAMA ĀKARSAYA SWĀHĀ. (Attract *jah!* Homage to the Resting One, great wealth-giver, lord of the fierce,[1] attract, hurrying away(?) lord of the fierce, pre-eminently compassionate with the thought of affection towards all sentient beings hastening to the support (? *upadhy-eśa*) of granting me the best of wealth spontaneously attract, *svāhā*!)

Praise:

Most miraculous king's son,
Master of wealth of great magic power,
Jinarsabha and your attendants
To you I give honor, praise and homage

Recite NAMO VAIŚRAWANAYA TAD-YATHĀ SIMI SIMI SUMU SUMU CANDA CANDA CARA CARA SARA SARA KARA KARA KIRI KIRI KILI KILI KURU KURU MURU MURU CURU CURU SANDAYA

ATMANAM[2] NIRYANTA ANDARA DHĀTU SWĀHA NAMO VAI-ŚRAWANAYA SWĀHĀ, DHANA DAYA SWAHĀ MANORATHA[3] PARI PURAYA[4] SWĀHĀ (Homage to Vaiśravana! As follows, quiver quver(?)[5] ? [6] be angry be angry go go move move do do perform perform(?)[7] play play act act die die steal steal(?) have pity (? *or* give yourself) taking out(?) your internal elements, *svāhā*! Homage to Vaiśravana *svaha* wealth-giver *svāhā* fulfiller of wishes *svāha*!)

Conferral by recitation transmission alone

1 In Hinduism *Candēśvara* means Caṇḍā s (= Durgā s) lord i e. Śiva
2. *R* 331.2 *K* 329 3 *X ādmanam*
3. *R X monoratha*
4. *R* 331 3 *X R* 329 4 *paripūreya*
5 Supposing a connection with the verb *samsimāya* listed by MW There is also a noun *śmu*, work
6 Could *sumu* conceivably be a form of *śumbha* 'kill, injure'?
7 Or *kara* could mean a ray of light, *kirī* sparking cf 258

325 The Goddess Mahālakṣmī (*Lha-mo dpal chen-mo*)

Out of Emptiness on top of nine treasure vases a lotus and moon on which is a lion seat On this is ŚRIM which transforms into the goddess Mahā laksmī ('Great Fortune'), green, graceful, laughing and wide-eyed, adorned with silks and jewels Her right hand holds a lotus marked with a gem and her left gives refuge She is surrounded by a host of *yaksa mātrkā* (*gnod sbyin ma mo*) attendants.

Crown. Yamantaka

Praise

Perfection of Wisdom goddess accomplished
From the space-treasury concentration [1]
In the act of granting *siddhis*—
Goddess of Fortune, praise to you!

Recite. OM KAMALA WASINI KAMALE MAHA-LAKSMI RAJYA ME DEHI DEHI VARADE SWAHĀ (*Om* Lotus-fragrant/Dwelling-in-wealth, prosperity-lady Great Fortune, be fond of me give give, boon-granter *svāhā*!)

Conferral no permission is needed apart from the meditation transmission.

Name in offering mantra Śrī-devī

1 *Gagana-garbja-samādhi*

[326–29. Vasudhārā (*Nor-rgyun-ma*)]

326 The Goddess Vasudhārā from the *Dhāraṇī* (*gZungs-las byun-ba'i lha mo Nor rgyun-ma*)

Tār The basic *sādhana* of the Goddess Vasudhārā (*Lha mo Nor rgyun-ma i rtsa-ba i sgrub thabs*)

Out of Emptiness on a great treasure ground a mansion built of all kinds of jewels In its center is a golden vase full of gems On this throne from PAM comes a lotus and from A a moon on which from VAM comes myself the goddess Vasudhara, yellow with one face and two arms the right hand boon granting and raining gems from its palm the left holding a fully-developed ear of rice and a jewel rosary She sits in *sattva paryanka* graceful youthful and adorned with silks and jewels

Round about are the whole host of female treasure-owners such as *Dhana-śrī (*Nor-dpal mo*) and above all Buddhas and Bodhisattvas

She is crowned with Ratna-sambhava

Praise

Thanks to abundance of long life, wealth and strength
Through virtue heaped up in oceans of earlier giving
You shower a rain of riches on your practitioners,
Prosperous Vasudhara—homage to you!

Recite the heart mantra, OM VASUDHARINI SWĀHĀ, and recite or read the *Ārya vasudhārā nama-dhāranī* (P 341/Toh 662)

Permission *permissions of Body, Speech and Mind The second includes transmission (by a single reading) of the Ārya-vasudhārā-nāma dhāranī* [1]

Cf 451

1 Over ten pages long

327 Vasudhārā in the tradition of Jānari (*Nor rgyun-ma dzā-ma ri i' lugs*)[2]

Anoint a one-cubit *mandala* with sandal water in the four outer corners, and thickly in a ring in the middle Set out four bunches of flowers You need it is said a heap of white flowers and a *picula* fruit if you cannot find [the latter], substitute *bilva* fruit (wood-apple)

Perform self-generation as any wrathful deity,

In the center of the *mandala* is Vasudhara, like refined gold, adorned with silks and jewel ornaments, in the full bloom of youth Her right hand holds a reddish blue *picula* fruit her left an ear of rice She stands with feet together on two jewel vases

with their bases meeting and streams of jewels pouring from their mouths.

As you recite the mantra twenty-one times offer a flower each time, and visualize a white umbrella coming to the top of the head. Request seven times: Please grant *siddhis* to me and the infinite sentient beings.

The mantra is: NAMO RATNA TRAYĀYA OM CHATAM JHIHHA-SAMRAKSANI PHALA-HASTI VĀSU BHARITE ŚEWAM[2] KARI ŚANTIM KURU PUSTIṂ KURU BHAYA NASANI SARVA-DUSTAM BHAÑCA BHAÑCA JAMBHA JAMBHA STAMBHA STAMBHA AMRTE UTBHAWE KURU KURU MAMA KAJYAM[4] SWĀHĀ (Homage to the Three Jewels! *Om* you guarding a vase [5] you with fruit in hand, filled with wealth, causing prosperity, pacify increase, destroying fear, break break all wickedness, crush crush, paralyze paralyze [it] source of immortality/nectar, make make my happiness(?), *svāhā*!)

Conferral: by a brief rite of knowledge-transfer.

1. *Rk-R*, Tar: *dza ma-ri*; Tar. also *ya-ma ri*?
2. Cf. P 4574/Toh. 3752 and Glossary: **Jāmari**
3. Tar: *R*, *X Siwem*
4. *R X*, Tar: *kaye*
5. *Jhibha*: meaning unclear.

328. Vasudhārā the Cowherd (*Nor rgyun-ma ba-laṅ rdzi*)

Visualizing myself as a Yidam deity, light rays spread from between my eyebrows. From Alakāvatī, Vasudhāra VAJRA SAMĀJAH! She is set in front of me: yellow, graceful and beautiful. Her right hand holds a *picula* fruit and her left a jewel ear of grain. She stands with feet together on two treasure vases with their bases meeting and [their mouths] raining jewels. Her back rests on a *bodhi* tree. She is surrounded by a herd of wish-granting cows and adorned with silks and all the jewel ornaments.

Praise: *as 326*

Recite: OM JAMDHI-KATHA MANOHARA SARVA BHANA PATṬA-RATNO HŪṂ JRUM HŪṂ HŪṂ SWĀHĀ.

Conferral: by meditation-transmission.

329. Captivating (*Manohara*) Vasudhārā (*Yid-'phrog nor-rgyun ma*)

Out of Emptiness comes myself: Vasudhārā, red, adorned with silks and all the jewel ornaments, shining with light and radiance. She holds a hook and a mongoose and abides in the *lalita* position.

Recite: OM MANOHARĀ HARA OM ANKUŚA ANKUSA HRI HRI HRI HŪṂ HŪṂ HŪṂ PHAṬ SWAHA (*Om* captivate captivate, *om* hook hook *hri* *svāhā*!)

Light rays from between my eyebrows invoke from Alakavatī the front generation (the same).

Praise: *as 326*

Recite the mantra again.

Conferral: by transmission (according to the request, meditation-transmission).

330–32. The *yakṣa* [Zhang-lōn] Vajra-mara-dama (*gNod-sbyin [Žaṅ blon*[Ub]] *rDo-rje bdud-'dul*)

Perform the self-generation of Storeyed Mansion Vajrapani (*i.e., the full sādhana 160*). Then set out offerings in front of the painting and transform them.

Front generation: Out of Emptiness, inside a guardian circle and a palace, a four-spoked wheel. (a) On its hub on a seat of lotus and sun with male and female *rākṣasas* on them, from a dark blue HŪṂ comes the great *yakṣa* Vajra mara-dama (Vajra Demon-subduer), his right hand holding a precious gem and his left a golden vase full of jewels. He is black, wrathful and shining, with three eyes, bared fangs and rolled-up tongue. His beard, eyebrows and hair are dark brown and upward-streaming. He wears a flowing cloak of black silk and boots of shagreen and is adorned with all kinds of ornaments, with a jewel crown, a golden girdle and a long necklace of human heads. He abides in *lalita* posture amid a blazing mass of fire.

(p) On his left, from BHYOH comes his consort, *Vajra-samsiddhi (*rDo-rje kun grub-ma* 'Vajra Fulfilment'), blue, with her right hand offering food to the principal and her left holding a bag of diseases. She has white silk garments and a long necklace of heads, and tawny hair hanging down.

On the four spokes are:

(b) East: Vasudeva (*Nor-lha*, 'Wealth-deity'), white, with white silk garments and jewel ornaments. His right hand holds a gem and his left a box of jewels. He abides in *ālīḍha* posture ([right] leg extended) upon a seat of male and female *gīndharvas* together, and is peaceful in manner.

(c) South: Mahākāla (*mGon po*), black, very wrathful, wearing black silk with a green border. He is adorned with snakes and human heads. His right hand holds a large, sandalwood club (*ben-chen*) and his left a small iron bowl. He abides in *ālīḍha* posture ([right] leg extended) upon a seat of male and female *yāmas* together.

(d) West Atavaka (*Brag-gnas*) red with five faces the central a lion's the right a horse's and a sheep's, the left a goat's and a monkey's and six arms The first pair of hands hold a box of jewels the second pair a golden wheel and fruit (*sm- bras*), the last rice and a bowl full of assorted medicines Adorned with silks and jewels he abides in *sīdha* posture ([right] leg extended) upon a seat of male and female *nāgas* together

(e) North Vaiśravana, green, stout and shining adorned with silks and jewel ornaments and wearing a corslet of lacquered leather and a helmet He holds a golden horse-whip and a basin full of assorted medicines and gems Riding the horse Ngang-ser (*Nan-gser*, 'Golden Goose') he is treading on male and female *yaksas*

If they are generated from seed-syllables, it is from JAM HŪṂ KṢAṂ VAṂ[1]

The principal is crowned with Vajrapāni and the attendants with five pointed *vajras*

Praise

Glorious Vajra māra-dama,
Subdiing the vicious, removing obstructions!
To you who accomplish all the rites,
Yakṣa and your attendants praise!

Recite Vajrapāni's mantra a little, then (a) the principal's OM VAJRA-RATNA-CITTA RAGA RAGE HŪṂ PHAT, (b) the consort's OM VAJRA-RATNA-CITTA BANDHA bdud-ma tm-skyol tin tin JAH JAḤ, [and the attendants] (b) OM VAJRA KRODHA ĀRYA-JAMBHALA HRIDAYA SWAHĀ (c) OM MAHAKĀLA HANA HANA VAJRENA SWĀHĀ (d) OM MAHA YAKṢA PAÑCA-DEVA-RĀJAYA SWAHA (e) OM VAIŚRAMANAYE SWAHA.

This is the ordinary practice.

Permission *Outer permission, comprising permissions of Body and Speech, the latter consisting of recitation and inspiration transmissions, Inner permission, or permission of Mind, and Secret and Suchness permissions The Outer, Inner and Secret practices can be given individually or combined*

1 *K vam Tār. pem*

330 Outer practice (*Phyi-sgrub*)

For outer practice only, the principal and four attendants suffice the consort not being generated.

The emblem in the principal's right hand can also be a club marked with a gem.

Deviations two eyes, b wrong color; a, b, c, e all holding very similar bowls of jewels in their left hands regardless of the differing descriptions. Moon seat. Mahākala (c) in pratyālīdha and inappropriately given a peaceful-style body-nimbus of light-rays.

331 Inner practice (*Nan sgrub*)

According to others the four attendants are not generated and Vajra-mara-dama is dark blue and extremely wrathful with three eyes. His right hand holds a trident *khatvāṅga* and his left a blood-filled skull His legs in *pratyālīdha* (right bent) crush male and female *rākṣasas* His dress is as before

His consort is also generated as above, they are as brother and sister (i.e side by side)

Deviation. moon seat.

332 Secret practice (*gSan-sgrub*)

For secret practice he is dark blue, with three faces, black, white and red bared fangs upward-streaming hair, and six arms The three right hands hold a trident a club and a sword, the three left a skull a noose and a hook. In *sīdha* posture (right leg extended), he tramples on all hindering foes. His ornaments and dress are as before

In the four directions, from KṢA come four *yaksas* to his right *Tīksna (*rNon-po*), black, holding an axe a sword a bag of diseases and a noose to his left *Samanta bhairava (*Kun-gyi jigs byed*) orange holding black silk, a sword, a bag of diseases and a noose, behind, *Sūrya-caksus (*Nī ma mig*) dark red holding a knife a noose, a bag of diseases and a blood-filled skull, in front, the Mother *Vajra-samsiddhi as before They are on seats of overthrown Agni Rakṣasa Vayu and Īśāna (the gods of the directions SE, SW, NW and NE) The three male *yaksas* are four-armed, peaceful-wrathful (*zi ma khro*) and adorned with snakes and jewels

The mantras of the three *yaksas* are respectively (i) OM VAJRA MAHĀ-YAKSAYA AKATRI skyol JAH JAH, (ii) OM VAJRA-YAKSA CAKRA dun dun JAḤ JAH, (iii) OM MAHĀ-JNĀNA-NAGA-RĀJA HAHA rbad rbad SAMAYA JAH JAH.

Deviations shown with only one face Moon seat

333. Aparājita Yakṣa (*gNod-sbyin A-pa-ra-dza-ta*)

Self generation. Vajrapāni

Front generation Out of Emptiness, from HRIḤ comes a palace with one gate. In the middle from PAṂ a lotus from A a moon, on which is HRI, which with spreading and returning of light becomes the great *yaksa*, the color of a snow mountain, in a youthful body with angry, red eyes. His right hand holds

a hook and his left a treasure vase. He is adorned with white silk and jewel ornaments.

I make the jewel gesture (*ratna mudrā*). Hook-like light-rays spread from my heart. From the north east of Mount Meru Yaksa Aparajita (*gZan-gyis mi thub-pa*) and your attendants VAJRA-SAMĀJAH!

Crown: Aksobhya.

Recite: OM HRIM JA APARIJITA JAH JAH.

Praise:

You hold the key to the treasury
Of glorious King Vaisravana
Great wealth-owner, giver of jewels,
Increaser of riches: praise to you!

Permission: includes *recitation-transmission of mantra, and commands*.

[334–36. Ganapati (*Tshogs-kyi bdag-po*)]

334. Authority-averting (*Āyña-vimvarta*) Ganapati Raga-vajra (*Jur-gegs sel-ba : Tshogs-bdag chags-pa rdo-rje*)[1]

Self-generation: Avalokita or Hevajra.

Front generation: (a) Out of Emptiness, in front of me, from a white GAM comes Ganapati: his principal face an elephant's, his right a cat's and his left a monkey's. His three right hands hold a radish, a gem and a sword: his three left a *laddukā* sweetmeat, a vessel of liquor, and an axe. His front pair of legs are interlaced and the back pair in *pratyālīdha* posture (right bent). He is naked, with jewel ornaments and a sacred thread of lotuses.

(p) Beneath is his consort, white with a reddish tint, naked and adorned with jewels. She has a monkey's face and a sacred thread of blue *utpalas*. With her two hands she is holding two of the principal's feet and with her mouth she is sucking his secret *vajra*. Her two legs are astride. She is supported by (b) a messenger (*pho-ña = dūta*) and (c) a female attendant (*phyag bṛñan mo*) in the forms of monkeys.

Below and either side of the deity's body are treasure vases. Around he the eight auspicious symbols, the eight [auspicious] things and the seven precious things of royalty.

At his heart are the mantra and seed-syllable, at his brow OM, at his throat ĀH, at his navel HŪM. From the mantra and seed at his heart pours a stream of wish-granting gems, which flows through his private part into the consort's mouth. A succession of deity shapes descends from the private parts and fills the vase(s), overflowing to fill the room.

Praise:

Body like a crystal mountain
Lord of all wealth, need-removing,
Chief of obstructors, Ganapati
And your attendants: I offer you praise.

Recite: OM GA GANA-PATI MAMA RATNA-SIDDHI GAGA-GAGA GAGA-GAGA GANA-PATI SWĀHĀ.

Permission: *includes recitation transmission and commands*.

Deviations: consort has monkey's body as well as face. The objects shown at bottom right in fact include five of the secondary seven precious things: see Glossary.

1. *Jur-gegs sel-ba = Āyña-vimvarta*: P4563/Toh. 3741. *Chags-pa rdo-rje = rāga-vajra*: P4561/Toh. 3739.

335. Four-armed, White Ganapati in the tradition of Atiśa (*Tshogs-bdag dkar-po phyag bzi pa jo-bo i lugs*)

Title: Condensed Ganapati in the tradition of Atiśa.

Put out many *laddukā*-style balls of barley flour, butter, perfume and honey, and in another clean bowl, pure water.

In front of me on a lotus and moon seat is White Ganapati, with an elephant's face, his two right hands holding a radish and a rosary, his two left a mongoose and an axe. He is pot-bellied and wears jewel ornaments and a tiger-skin scarf and skirt. He has a topknot of tresses and abides in *lalita* with right leg extended on a red *camasa* (flat sacrificial cup or ladle), either upon or with his back resting on a rat.

Transmuting the balls with OM ĀH HŪM and throwing them with the right thumb and ring finger into the water, offer twenty-one or more, visualizing that he takes them with the *camasa* and eats them.

Recite any of the mantras OM BHRUM GANAPATI SWĀHĀ, OM BHARA KATAYE SWAHĀ or OM WAKATE DAMSTAM BHINDA HŪM PHAT.[1] Then recite for a while OM BHRUM GANAPATI RATNA-SIDDHI SWAHA.

Praise:

King of gods, subduing *asuras*
Ruling over all hindering demons
Perfectly white like a snowy mountain,
Ganeśa, splendidly shining: I praise you.

Make strong request: Act as sacrificer (*yajamāna*) achieving good conditions for me!

Conferral: by transmission

1 Cf 12

336. Four-armed, Red Ganapati (*Tshogs-bdag dmar po phyag bzi pa*)

Self-generation Saṃbara or Vajrapāṇi

Front generation Out of Emptiness, from BHRUM a palace and an eight-spoked wheel seat. On its hub, from GAM comes Red Ganapati with four arms, the right hands holding a radish and an axe the left a *laḍḍuka* and a rosary He is mounted on a blue rat his feet resting on a treasure vase

At his heart is GAM On the eight spokes are emanations similar to himself

Abode the peak of Mount Meru.

Recite OM RATNA RATNA RATNO RATNO GANAPATI GAGA-GAGA GAGA-GAGA GANAPATI CURU CURU MANU PATRA RURU RURU GAGATAYA GANAPATIYE SWAHĀ.

Praise as *335, but third line* is.

Perfectly red, the color of coral

(Transmitted through Gö Lotsawa, he can also be white, but is usually colored for the rite of subjugating.)

Conferral by meditation-transmission

337. Nāga-king Apalāla (*kLu-rgyal Sog-ma-med*)

Tar adds a Kadampa instruction in the lineage of Atiśa

Self generation Vajrapāṇi

In front of me on a lotus and moon, from PHUH comes the *nāga*-king Apalāla, golden-colored, with a sevenfold hood of snakes heads His two hands hold at his heart a golden flask full of nectar He is adorned with all the ornaments From the navel down he is a snake s coiled tail He is accompanied by his child(ren) wife and other relatives and sixty thousand attendants and servants

Invoked from the North

Recite OM PHUH PHUH PHUTA PHUTA MAHĀ-KRODHA HŪM, SIDDHI SIDDHI SPHOTAYA HŪM PHAT SWĀHĀ[1] (*Om* sss[2] hood hood (*phuṭa*), great wrathful one *hūṃ*, realization realization burst *hūṃ phaṭ svāhā*!)

Praise

Apalāla, *nāga* king,
Worker for a thousand Buddhas,
Ferocious youth with serpent s heads,
Master of Mantra homage and praise!

Conferral by meditation-transmission.

Deviation sun seat

1 Tar omits *swāhā*
2 *Phuh*, conventional representation of the sound of a snake s hissing

338 The three Yuk-g'u-ma[1] sisters (*dbYug-gu-ma spun-gsum*)

My mind instantaneously becomes, in front the *yakṣī* Kundali,[2] blue with red eyes holding a jewel between her two hands

Out of Emptiness from OM comes a precious bowl, in which OM AH HUM melt and become a torma OM ĀH HŪM (3×) In space above the torma, on an open *mañjusaka* flower, (a) in the center is blue Wealth giver (*Nor-ster ma*) (b) on the right white Clothing-giver (*Gos-ster-ma*), and (c) on the left red Food giver (*Zas-ster-ma*) All three hold in their right hand a gem and in their left a flask full of nectar have a white silk scarf and garments of assorted silks and are adorned with jewels Sitting in *lalita* they look at me with a smile

Recite OM ANALE KUNDALE MAHĀ-PIŚACINIYE SWAHĀ. OM GRHNA MAHA HANDA PIŚACINIYE SWĀHA. OM ŚUDRA-MUKHE MAHĀ PIŚACINIYE SWAHĀ (*Om* Fire Earrings great *piśācī svāhā*! *Om* Seizing Great Jester *piśācī svāhā*! *Om* Śudra-faced(?) great *piśācī, svāhā*!)

In offering the tormas, they are addressed as you three great *ḍākinīs*!

Conferral by transmission alone.

1 Name obscure, see Glossary
2 Tar *Kunda-li k kunda-yi*

339. The servant Kundhali (*Khol-po Kundha-li*)

Draw on a cloth a white elephant with jewel ornaments and trunk rope bearing a bowl of jewels, and set it in front. Prepare a heaped torma of pure food such as rice and the three white substances

Instantaneously generate yourself as a wrathful deity and in front, (b) white Ganapati (*as 335*)

(a) Straight in front of him, instantaneously appears the *yakṣa* Kundhali white, his right hand holding a hook and his left leading an elephant by the trunk. Each evening he can encircle the thrice-thousandfold world-system.

With OM PIŚACI-KUNDHALI IDAM BALIM etc (21×) offer a specimen of the torma fumigating it with incense such as *śāl*-tree gum and sandalwood Visualize he is making offering of gems and grain to me and Ganapati, and encircling the thrice-thousandfold world-system.

Recite at least 21 times OM PIŚĀCI-KUNDHALI MAHĀ-BUDDHA ŚARA[1] DHIRI DHIRI phob phob SIDDHI HŪM SWAHA

He is called one who propitiates the deities as sacrificer, he procures [one] a living without difficulty

Conferral. by transmission, no other permission necessary

(This too is a Kadampa instruction in the lineage of Atiśa.)

1 *R*, X, Tār *śwara*

18 MAHAKĀLA AS AN EMANATION OF GNOSIS

[340–48. Six-armed Gnosis Mahākāla (*Ye-śes-kyi mgon-po phyag-drug pa*)]

By their colors, the five correspond to the Five Families After the first, R numbers them mGon-bka gñis-pa to mGon-bka lña pa Second to Fifth Canonical Mahākālas. The principal deity of 340–42 is certainly canonical, being described in Chapter 2 of Śri mahākāla tantra (P 344 vol 7, 292 1.4–6, Toh 667)

For the sādhanas of this chapter, cf also ODT 38–52.

340–42. Black, Six-armed, Quick-acting Gnosis Mahākāla, Remover of All Obstacles (*Myur mdzad ye śes-kyi mGon po phyag-drug pa nag-po ñar-chad kun-sel*)[1]

Abiding in the practice of your Yidam, transform the offerings according to Highest Yoga Tantra

(v) Out of Emptiness, from a HŪM in front comes a guardian circle inside which, amid a great, unbearable charnel ground, from PAṂ comes a lotus from KAM a sun, and upon these a white GAṂ, which melts into light and becomes Śrī Ganapati, white, elephant-headed and with three eyes His right hand offers to his mouth the essence of earth, a radish complete with leaves his left holds a skull full of nectar He is adorned with silks and jewels and lying down

(a) Upon him, from a dark blue HŪṂ comes a knife marked with HŪṂ From it light-rays spread, annihilate all vicious, hindering enemies, make offering to the *Āryas* benefit sentient beings, return, are absorbed and transform it into Six-armed, Quick-acting Gnosis Mahākāla ('Great Black One'), fulfiller of the hopes of living beings He is dead black like the cloud at the end of time, with one face and six arms, gazing angrily with three round, red eyes He has a gaping mouth with bared fangs and rolled-up tongue, laughing loudly, and tawny, upward-streaming beard, eyebrows and hair He is anointed with dots of red lead on the brow, and sealed with Aksobhya raja on the crown of his head His first right hand holds a vajra knife, his first left a skull full of blood one above the other at his heart. The second right holds a rosary of dry skulls and the last is violently playing a *damaru* The second left holds a trident spear and the last a *vajra* noose With his two feet strong enough to suppress the three realms together,[2] he is trampling hard on the king of hindering demons (Ganapati) His tiger skin loincloth is tied with a girdle of green silk and he has a blue snake binding his hair, earrings of red ones armlets of multicolored ones a choker of a white one bracelets of yellow ones, a necklace of a green one, and anklets and belt of white ones All his limbs have strings of little bells on He is corpulent dwarfish stout-limbed and of infinite splendor and is beautified with a crown of five dry human heads with jewel finials a long necklace of fifty fresh ones dripping blood, and the six bone ornaments. Giving a terrible thunderous roar, he is destroying all demons and obstructors and abides amid a blazing mass of fire of Gnosis like the fire at the end of the eon, with his back resting on the trunk of a sandalwood tree

(p) On his left, amid a turbulent sea of blood and fat, from BHYAUH comes Śrī-devī (*dPal ldan lha mo*, the Glorious Goddess') Lady of the Desire Realm (*Dod pa khams-kyi dbañ-phyug ma, Kāmadhātv-īśvarī*), black Her right hand brandishes a demon s black, scored, magic stick (*khram-śiṅ*) and her left holds a bag of diseases She is in the middle of a gale of fire, riding a three-legged small mule and surrounded by a hundred thousand *piśāca*, *mātṛkā* and *ḍākinī* attendants

(b) In front of the principal from HŪṂ comes the *yaksa* Ksetrapāla ('Field-protector'), dark blue, his gaping mouth with bared fangs calling lamentation on enemies From his nose rises a wind of the end of time His right hand brandishes skyward a knife frightening all the gods and *asuras*, his left presents to the mouth of the principal a skull of blood and the hearts of hindering foes. He is riding a frantic black bear

(c) On the right, from BHYO comes Lord Jinamitra ('Conqueror s Friend'), dark red, his right hand playing a *damaru* and his left holding a blood-filled skull

(d) Behind, from JAḤ comes the *yāma* Takkirāja, dark red his right hand flinging a noose at an enemy his left threatening the vicious with a raised forefinger

(e) On the left from DU comes Traksad (*Trakšad*), great lord of demons (*mārās*) (*bDud mgon chen po*) black his right hand piercing the heart of an enemy with his trident, red spear ensign, his left holding a blood-filled skull His upper teeth press on his lower lip He is wearing a flowing cloak of black silk, high boots of shagreen, and a golden girdle and riding a black demon horse with white fetlocks

All four are complete with the garb of wrathful emissaries [of Yama] (*khro-bo las mkhan*)

Outside them are the ten directional guardians—E Śakra, SE Agni S Yama, SW Rākšasa, W Varuna, NW Vayu N Yaksa, NE Bhuta above Brahmā, and below Pārthiva—and in addition, the eight great gods the eight great *nāgas*, the eight great planets the nine great terrifiers, the twenty eight lunar constellations and the four great kings These seventy-five lords of the pure clans are each surrounded by a host of ten million attendants

Outside them are the armies of the ocean of pledged protectors delighting in flesh reveling in blood merciless, open-mouthed, red-eyed wielding all kinds of vicious weapons, sucking out the life-breath of all living beings in an instant They are dressed as *yaksas*, *rākšasas*, *yamas*, *mārās* and *mātrkās* and fill the whole expanse of the earth, the air and the heavens All are carrying out the wishes of the practitioner

On the brow of each is a white OM, on the throat a red ĀḤ, at the heart a blue HŪṂ.

From HŪṂ at my heart spread light rays, inviting from the foot of a sandalwood tree in the great charnel ground of Śītavana in the south-east Six-armed, Quick-acting Gnosis Mahakala, above him my root and lineage gurus, to his right the strong heroes, to his left the smiling heroines, and the servants, field-protectors, messengers and armies of the ocean of pledged protectors. With a burst of rattling, crashing and ringing from *damaru*, bell and so forth they come in an instant.

Praise·

Though you stir not from *Dharma-dhātu*,
In wrathful form to subdue the vicious
You vanquish enemies of the Doctrine
Mahākāla homage and praise!

Recitation (a) From the HŪṂ at my heart come black mantra garlands emitting red light rays, like the beads of a rosary, strung on a string of five-colored light-rays They emerge from my mouth enter Mahakala's mouth, absorb into the HŪṂ in his heart reappear from the HŪṂ emerge from his navel, enter my navel and dissolve into the HŪṂ in my heart Visualizing a perpetual circulation like this recite the heart mantra OM VAJRA MAHĀKĀLA KṢIṂ KṢETRA-VIGHNAN VINAYAKA HŪṂ HŪṂ PHAT PHAT SWĀHĀ (*Om Vajra* Great Black One, *kṣiṃ*, field obstacles remover *hum swāhā*!)

For setting [spirits etc] on, attacking or killing, use the fierce mantra (known as the *Šasana dharani*)[3] OM ŚRĪ M MHAKĀLA ŚASANA UPAKARINE[4] PSO PAŚCIMA KĀLO, AYAM IDAM RATNA-TRAYA AJAKĀRINAM YADI[4] PRATIJÑAM SMARASI TADA[4] IDAM DUSTAM KHA KHA KHĀHI KHAHI MĀRA MAKA GRHNA GRHNA BANDHA BANDHA HANA HANA DAHA DAHA PACA PACA DINAM EKENA MĀRAYA HŪṂ HŪṂ PHAT PHAT SWAHA[5] (*Om* to glorious Mahākāla assister of the Doctrine! This is the last time that this one is an offender against the Three Jewels. If you remember your promise, then eat, eat this wickedness devour devour [it], kill kill seize seize bind bind smite smite burn burn roast roast, in one day kill [it], *hūṃ hūṃ phat phat svahā*!)

(p) Name mantra of Devī. OM ŚRĪ-DEWĪ HŪṂ PHAT

Heart mantras of the four emissaries. (b) OM KSETRA-PĀLA VIGHNĀN HŪṂ PHAT (c) OM JINAMITRA VĀŚAM KURU HUM PHAT (d) OM ṬAKKIRAJA SAMAYA ŚHYOH DU JAḤ[6] HŪṂ PHAT (e) OM DU YAG JA MAHĀKĀLA TRAKŚAD[7] HUM PHAT

Conferral, an elaborate rite, identified in the request and internal headings as a permission The four sections of the permission are. 1 Drawing down the Gnosis [being] (ye-ŝes dbab-pa), 2 Inspiration with the Body, Speech and Mind (comprising the four empowerments), 3. Inspiration with the Actual Body (including commands as 300), 4 Mantra transfer (sngags gtad-pa) (with a recitation-transmission)

Cf 300 I 230 (principal deity) 232–5, 237 (p b–e), 277–9 and 286–8 (directional guardians), 280–5 (Four Great Kings)

1 *Rar chad kun-sel* = "*Sarvāntarāya-nirhāraka*
2. The same deity is found in the Kagyu tradition standing in *pratyāḥḍha* Genoud & Inoue, Phylang, Pl. 3
3 Cf *Sm* 301 and the closely related mantra in *Sm* 300 Versions of the heart mantra and *Šāsana dhāranī* occur in *Śrī-mahākāla-tantra*, P 344 (7 292.2.3) with *dgra bo* added before *mārayu*. 'kill the enemy!'
4 *Sm K upaharine upakarihīṃ yati tada*
5 Shorter in Tār ending *dīnam-ekena mārayu hūṃ phat*!
6 *R du mh, X nu jah 300 I* 235 omits.
7 *R* always *trakšad*, here and in some other cases *X* has *trakyad 300 I*. 237 also *trakyad* Cf 377–84 n. 1

343. 2nd Canonical Mahākāla. White Mahākāla of the Wish-granting Gem (*mGon-bka' gŭns-pa/ mGon-dkar yid bźin nor bu*)

This practice can be done with self-generation as a Yidam, but will be described with self-generation and front generation inseparable

Out of Emptiness, from HŪM comes a guardian circle, in the center of which from PAṂ comes a lotus and from RAṂ a sun. Upon this, from GAṂ come two white Ganapatis, elephant-faced and holding a radish and a mongoose, thrown down upside down Upon them are white and red drops of the true nature of my mind the size of a lentil with in the center a HŪM the color of quicksilver, from which light-rays spread, eliminate the suffering of poverty of all sentient beings return absorb and transform them into the form of Quick acting Gnosis Mahākala of the Wish-granting Mighty King of Gems, self and front generations inseparable He is white and splendid his face wrathful but of smiling aspect and loudly laughing, with three eyes and pale yellow, upward-streaming beard, eyebrows and hair. He is anointed with dots of red lead on the brow and sealed with Akṣobhya raja on the crown of his head His first right hand brandishes skyward a knife the second presses to his heart the mighty king of gems, and the last plays a *damaru* of *khadira* wood The first left rests on his left thigh a skull full of nectar in which is inserted a flask full of gems, the second holds a trident and the last a noose His legs in hesitant walking posture (? *gro-tshom-gyi stabs*) he abides on the lotus sun and Ganapati seat, wearing fluttering garments of assorted silks a tiger-skin loincloth and an elephant-skin scarf. With a crown of five dry skulls and a long necklace of fifty fresh ones he is beautified with all kinds of jewel ornaments, sounding cymbals and flower garlands (*chun phyan*) Surrounded by a host of a million million subjugating *ḍākinīs*, he is in the middle of a blazing mass of fire

At his heart is a red subjugating *ḍākinī* holding a hook and a blood-filled skull at her heart the drops of true nature and in the middle of them a white HUṂ.

Abode. the great charnel ground of Śītavana in the south east

Praise

Compassionate Lord of the Wish-fulfilling Gem,
White as a snowy mountain giving out light,
Quelling all poverty of migrating beings
Granting all wished for *siddhis*—homage and praise!

Visualizing the mantra surrounding the drops in the heart recite OṂ GURU-MAHĀKĀLA HA-KI-NI-SA SIDDHI JAḤ [1]

Conferral *again identified by the request and internal headings as a permission Includes permissions of Body, equivalent to the Flask Empowerment Speech (Secret Empowerment), Mind (Wisdom-knowledge Empowerment), Qualities (Fourth Empowerment) and Activities (follow up to empowerment' (dbaṅ gi mtha' brten) it involves summoning wealth via a rain of wish-granting gems emitted by the Ganapatis) Torma commands follow, including a list of lineage gurus.*

The lineage Vajradhara, Śavarī (9th century), Maitrī-pāda (11th century, a teacher of Ky'ungpo Neḥor),[2] and again Vajradhara, Ataya vajra (= Atulya-vajra?[3]) Rahula[gupta] the learned and accomplished Ky'ungpo [Neḥor] (*mKhas grub Khyun po* founder of the Shangpa Kagyu tradition) Then Mokchokpa (*rMog lcog pa*) Zhang-gom Ch'ö-seng (*Źaṅ sgom chos sen*) Kyergangpa (*sKyer-sgan-pa*), Nyenton the Great (*gNan ston chen-po* i.e Sang-gye Nyenton ch'ökyi sherap), Sang-gye Tönpa (*Sans-rgyas stun-pa*) and K'edrup Shangton Runch'en Bum (*mKhas-grub Sans-ston rin-chen bum*, 1234–1309) (*all mentioned as disciples or spiritual descendants of Ky'ungpo Neḥor BA 733–748) Through another eight lamas the lineage reaches Jetsun Taranatha (1575–1634) For the subsequent lineage see Glossary Rinjung Gyatsa*

Deviation the Ganapati under the right foot seems to be holding a bowl of something in his left hand, rather than a mongoose

Cf 3001 229, similar but with a hook in place of the noose

1 Tar omits the initial *Oṃ*
2. Maitri pada gave this practice directly to Ky'ungpo Neḥor on the latter's request for an effective *sādhana* which would enable him to gather wealth (*BA* 730) The recurrence of Vajradhara indicates a second branch of the lineage also descending to Ky'ungpo
3 Another 11th-century teacher of Ky'ungpo Neḥor (*BA* 325 729)

344 3rd Canonical Mahākāla[1] Three-faced, Six-armed, [Waalth-guarding, Intelligence-increasing] Yellow Mahākāla (*mGon bka' gsum pa/ mGon-ser [nor-bsrun blo-sphel[Tib]] źal-gsum phyag-drug pa*)[1]

Tar. Intelligence-increasing Yellow Mahākāla

Out of Emptiness, from HUṂ comes a guardian circle and in its center, on a lotus and sun, male and female Ganapatis thrown down (a) Upon them is a yellow HŪṂ, which transforms into myself glorious Gnosis Mahākala, yellow with a tinge of red, with three faces and six arms the principal face yellow, the

right white and the left red each three-eyed and with bared fangs His hair is yellow and twisted upward His first pair of hands hold a knife and a blood-filled skull one above the other at his heart and embrace his consort. The second right holds a banner, the third an *utpala* the second left a mongoose and the third a noose His legs in *pratyālīdha* (right bent) trample on the male and female Ganapatis. His body is complete with the eight charnel-ground requisites.

(p) His consort, the goddess *Rudrānī (*Drag-mo*), smoke-colored and holding a knife and a skull embraces him Both are in the middle of a blazing mass of fire of Gnosis

Abode as 343.

He is crowned with Aksobhya.

Recite GURU-MAHĀKĀLA KṢIM UṢNIṢAYA YAKSA HŪM RATNA GWI[2] SIDDHA HŪM, PRAJNĀ-WARDHANI SWAHA

Praise

Performer of rites of calming and increase
Turning back enemies and protecting,
Expanding life and intelligence Guru
Mahakala, I bow to you!

Permission includes the four empowerments and commands

1 *Nur bsrun* = *Dhana-rakṣaka, bla-phel* = *Prajñā-vardhana*
2 R X Tar *gri*

345 4th Canonical Mahakāla Red Mahakāla, Mighty King (*mGon-bka' bzi-pa/ mGon-dmar dban-gi rgyal po*)[1]

Out of Emptiness, from E a blue *dharmōdaya;* in its center are stacked a red lotus a sun and the king of hindering demons (Ganapati) thrown down upside down On top, from HŪM comes a *vajra* knife marked with HŪM, from which light rays spread, return and transform it into myself in the form of Red Mahākāla, Mighty King, ruby-red, with one face and six arms. His first pair of arms hold a knife and a skull and embrace his consort; the second pair hold a *damaru* and a trident, the last a hook and a noose

Three-eyed, with yellow upward-streaming
Hair, a crown of five dry skulls
And long necklace of fifty fresh,
Loose tiger-skin, in *pratyālīdha,*
Adorned with men's bones, snakes and bells,
With all eight charnel-ground requisites

Great Mother Padma-dākinī,
In passionate mood, is red and naked
Adorned with the five symbolic adornments
With knife and skull, she embraces the Father
Both are amid a mass of fire

In front of them is a black Mahakala holding a knife and a skull to the right Ksetrapala red, with *damaru* and threatening forefinger behind Jinamitra black, with knife and skull, and to the left Takkiraja, yellow with trident and threatening forefinger They are surrounded by the whole host of the ocean of pledged protectors

At the principal's heart is a *vajra* marked with HŪM, and at the Mother's heart a knife marked with AM

Abode as 343

Both Father and Mother are crowned with Amitabha, their attendants with the principal.

Visualizing the mantra string at the heart, recite OM VAJRA MAHAKĀLA KṢIM KSETRA-VIGHNĀN VINĀYAKA HUM HŪM PHAṬ HŪM MAGUYE SWĀHĀ

Praise.

Inseparable Guru Protector's Great Bliss speech,
Amitābha, of all the Conquerors nature,
Dharma-lord Avalokita, beings' protector,
Showing a mighty form—Mahakala, I praise you!

Conferral unnamed rite, including Outer, Inner and Secret sets of the four empowerments, the Inner are empowerments of Actual Body (*sku-dnos*) the Secret of Pledge Substances (*dam-rdzas*).

1 *dBan-gi rgyal-po* = *Vaśī rāja*

346–8 5th Canonical Mahākāla Green Mahākāla, Master of Long Life (*mGon-bka' lna-pa/ mGon ljan tshe ldag*)[1]

(a) Out of Emptiness in the places of myself and in front, from HUM comes a guardian circle and in its center, surrounded by the eight great charnel grounds, a palatial mansion complete with all the characteristics. In the middle of this, at the foot of a sandalwood tree from E comes a green *dharmōdaya* in whose center from PAM comes a lotus and on its center a sun and the king of hindering demons On this seat, from my mind as HŪM comes a knife marked with HŪM, which transforms into myself, Quick-acting Gnosis Mahākala, green, with one face and six arms. His first pair of arms holding a knife and a skull, embrace his consort the second pair hold a *damaru* and a trident, the last a rosary and a noose He has three eyes bared fangs and upward-streaming hair and is complete with all the ornaments such as a crown and long necklace of human heads the six bone ornaments, a tiger-skin and strings of bells.

(p) In his lap is the Mother, Vajra-ḍākinī (*rDo-rje da ki-ma*), blue holding a knife and a skull, with a long necklace of fifty dry skulls, embracing him.

(b) In front of the principals is Buddha-ḍākinī white, holding a wheel and a blood-filled skull. (c) To the south is Ratna-ḍākinī yellow, holding a jewel and a blood-filled skull. (d) To the west is Padma-ḍākinī, red, holding a lotus and a blood-filled skull. (e) To the north is Karma-ḍākinī, green, holding a sword and a blood-filled skull. All four have bone [ornaments] and garlands of human heads, are graceful and affectionate in manner and are in the *pratyālīḍha* posture (left leg extended).

Outside them are hundreds of thousands of *ḍākinīs* and the host of the ocean of pledged protectors.

Abode: as 343.

The principals are both crowned with Akṣobhya, Buddha-ḍākinī with Vairocana, Ratna-ḍākinī with Ratnasambhava, Padma-ḍākinī with Amitābha and Karma-ḍākinī with Amoghasiddhi.

Praise:

Inseparable Guru Protector's activity-body
Greeted by all the Buddhas of the three times
Showing yourself wherever you can tame us
Six-armed Viśva-ḍāka—homage to you!

Heart mantra: OM VAJRA MAHĀKALA HA-KI-NI-SA SARVA-ĀYUR-JÑĀNA SIDDHI[2] JAḤ. (*Om* Vajra-mahākala *ha ki-ni-sa* (= seed syllables of four *ḍākinīs*) all realizations of life and Gnosis *jaḥ!*)

Permission: includes the four empowerments, forma commands (as 340–42) and recitation-transmission of the mantra.

Deviation: colors of (d) and (e) interchanged.

(a) Cf. 300.1, 231. (b–e) See also 89–97 and references following, and cf. 300.1, 223, 225–7.

1. *Tshe-bdag* = *Āyus-patir*.
2. Cf. 300.1, 231 *āyur jñāna-sarva-siddhi*.

[349–53. Four-armed Gnosis Mahākāla (*Ye-śes mgon-po phyag bźi pa*)]

349. Four-armed Gnosis Mahākāla in the tradition of the *Mahāsiddha* Śāntigupta (*Ye-śes mGon-po phyag-bźi-pa grub-chen źi-ba-sbas pa'i lugs*)

Out of Emptiness, from HŪṂ is generated an immense guardian circle, within which are the *siddhi*-generating eight great charnel grounds, with directional guardians, field-guardians, trees, *nāgas*, fire, water and *stūpas*. They are seething with hosts of corpses, *vetālas* and spirits (*bhūta*). Various birds and beasts of prey roam around. *Siddhas*, *vidyādharas*, heroes and *yoginīs* are practicing in their pledges and adorn [the places] with all the offerings. *Yakṣas*, *rākṣasas*, *piśācas* and hosts of servants and messengers are acting amazingly with all kinds of behavior.

In the middle is a square, four-gated palace complete with all the characteristics, scattered inside and out with heavenly flowers and flowers of flesh and blood such as severed heads. In the middle of this, surrounded by a garland of skulls, are a red triangle and a blue triangle together. In the center of the six points, on a lotus and sun seat is the corpse of a 'liberated' hindering enemy. In the four gates are sun and corpse seats, in the four corners moons, on the three points of the upper *dharmōdaya* are corpse seats and on the lower the relevant vehicles.

(a) On the central seat, on a moon and sun in contact is a blue HUṂ, becoming a knife and blood-filled skull marked with HŪṂ. From this light rays spread, annihilate all vicious hindering enemies, make offering to the *Āryas*, benefit sentient beings with the four activities, return and transform it into Śrī mahākāla, black as the cloud at the end of time, with the splendor of a thousand suns, with one face and four arms. His three eyes, red as *bandhuka* flowers, move around. His beard, eyebrows and hair are tawny and stream upwards. His first right hand holds a knife, the first left a blood-filled skull, one above the other at his heart. The other right hand holds a blazing sword and the other left a *vajra*-marked trident, with a snake. His lower body is wrapped in a fresh tiger-skin. He is crowned with five dry human heads with black *vajra* finials, has a long necklace of half a hundred blood dripping heads, and is adorned with the six bone ornaments and snakes. Roaring a loud laughter of HAHA, HŪṂ HŪṂ and KILI-KILI, he abides in various *lalita* postures such as *sattva paryaṅka*. He has an unbearable *rākṣasa*'s body, corpulent, dwarfish and pot-bellied, very much agitated with extremely wrathful compassion. Frowning in fury, he bares frightful fangs. He possesses infinite expressions and changes, such as great bravery, invincibility, pleasure, arrogance and loud laughter. Amid a mass of fire as of the era of destruction, enjoying all delights he terrifies even the frightful.

(p) In his lap, from HRĪḤ comes Mahākālī (*Nag-mo chen-mo*) Pledge-queen (*Dam tshig gi dbaṅ-mo* = **Samayēndrāṇī*) embracing him. She is black, wrathful and amorous, naked, with a crown and garland of dry skulls and loose tawny hair. Her right hand plays a *ḍamaru* and her left holds a skull and

embraces the Father. In the fresh bloom of youth, she lacks other ornaments.

The Father and Mother are sending out from their bodies as messengers hosts of ravens, dogs, jackals, lions, birds and black, outcaste women.

On the point of the upper *dharmôdaya* in front of the principals, from CAM comes black Camundi, holding a trident and a blood-filled skull. On the right point, from HA, red Uma holding a knife and skull. On the left point, from HE, pale blue Vārāhi (*Phag mo*), holding a *khatvanga* and a human head.

On the front point of the lower *dharmôdaya*, from YA comes black Yama, holding a sword and blood-filled skull and riding a buffalo. On the right point, from RA, dark purple Rakṣasa holding a knife and a skull full of human flesh and on a black dog. On the left point, from BHE, Mahêśvara, ash white holding a *damaru* and trident and on a tiger.

In the four gates, HŪṂs turn into Hammer, Club, Lotus and Sword. Bhairavas, white, yellow, red and dark green, *holding their respective emblems in the right hand* and nooses in the left.

In the four corners HRĪHs *become the goddesses yellow Kulā (Ku le), red Kurukulla, blue *Kilayatr (Phur-dèbs ma)* and green **Hara-dharani (? Phrog-chaṅ ma), semi-peaceful and affectionate in manner.*

The [male] messengers are all in *pratyālīḍha* posture (left leg extended) and resemble the Father. The matṛkas are in *ālīḍha* posture and resemble the Mother.

The Father and Mother are sealed with the syllables of the Armor Heroes and Heroines respectively (56–67).

The principal is crowned with Aksobhya and all the attendants with the principal.

From HŪṂ at the Father's genitals comes a *vajra* marked with VYĀ(M) at its center, from HRĪḤ at the Mother's a lotus marked with DYAM at the tips of its anthers. Appreciate the great bliss of their union. OM VAJRA-AMBUJA-DWANDWA-SAMA-YOGA-MAHA-SUKHA-PŪJITE HŪṂ. (*Om. O she worshipped with the great bliss of the union of the pair, vajra* and lotus, *hūṃ!*)

Praise with the *Eight Ima Praise* (P 2644/Toh. 1778) or another.

On sun and moon at the hearts of the Father and Mother reside their respective emblems: a knife and a skull, with the mantras and seed syllables at their centers. From my heart light rays spread and absorb into the seed and mantra at the Mother's heart. Their light comes out by the genitals and activates the seed and mantra in the Father's heart, whose light emerges from his mouth, enters my navel and absorbs into the mantra in my heart. Visualizing this, recite the Father's mantras, OM MAHĀKĀLA HUṂ PHAṬ for inciting and OM MAHĀKĀLAYA NAMO HŪṂ PHAṬ for pleasing.

For the Mother's recitation, the manner of rotation is inverted. The Mother's mantra is OM SURAIĀ SAMAYEŚWARI HŪṂ HŪṂ PHAI SWAHA. (*Om* Lady of sexual pleasure. Pledge-lady, *hūṃ hūṃ phat swāhā!*)

Dhāraṇī of the principals and all the attendants: the *Śāsana dhāraṇī* (see 340–42).

Praise: *Praise with the Forty-five Names*, a praise of glorious Mahākāla taught by the Venerable Buddha.[1]

Permission: *includes the four empowerments.*

(*Lineage: from Nāgārjuna and Nāgabodhi. Śāntigupta (16th century) transmitted it to two of Tāranātha's teachers.*)

1 Given in R. 444.6–446.4, not yet located in *Kg*.

350. [Four-armed] Gnosis Mahākāla, Great Protector of the Doctrine, [in the tradition of Nāgārjuna] (*bsTan srun chen po ye śes mgon po [phyag-bźi pa klu sgrub lugs*[ltk]])

Tar. Four-armed Gnosis Mahākāla in the tradition of Nāgārjuna, also The Four-armed in the tradition of Vanaratna (*Phyag bźi-pa nags-rin lugs*).[1]

Self-generation. Yamāntaka.

Praise

Tamer of the hard to tame
With the nature of *siddhis* of magical powers.
Greeted by hosts of *mātṛkās*.
Glorious Black One, to you I bow.

Out of Emptiness, a lotus and moon and a white HUṂ which transforms into a sword and on its tip, on a moon, a black HŪṂ. From this light rays spread, make offering to the *Āryas*, benefit sentient beings, return and transform it all into Śrī-mahākāla, black, with one face, four arms and three eyes. His two right hands hold a sword and a knife, the two left a trident and a blood-filled skull. He is sitting with his two legs in *sattva paryanka* on a sun and corpse seat. His tawny beard and eyebrows blazing like fire, he is crowned with Vajrasattva and wrapped in a new tiger-skin loincloth. He has a crown of five dry human heads and a long necklace of fifty fresh ones. Corpulent, dwarfish and huge-bellied, he is adorned with the eight great *nāgas*.

At his heart on a sun is HŪṂ.

Recite OṂ AH MAM HAM RAṂ HŪṂ PHAT SWĀHĀ.

Permission *permissions of Body Speech and Mind, and recitation-transmission*

(*Lineage from Nāgarjuna and Nāgabodhi, through Vana ratna*)

Cf 3001 243

1 A better name given that all the forms 349–53 derive from Nāgārjuna

351 Four-armed Gnosis Mahākāla in the tradition of Ga Lotsawa (*Ye-śes mgon po phyag bźi pa rGwa-lo'i lugs*)

Tāranātha correctly includes under this title the variants 352 and 353 also in distinction to these, he calls 351 the P'aktru tradition (Phag gru i lugs)

Before me, amid the eight great charnel grounds (*similar to 349*) is a square palace of gleaming jewels with four gates and four portals In its center is a round palace of gleaming skulls roofed with skeletons and adorned inside and out with all the ornaments related to the four activities, including jewels heavenly clothing, flowers human skins, entrails strings of bones and fly whisks of hair

(a) In the center of this is a blazing dark blue triangular area, on which from PAM comes a lotus and from RAM a sun disk. A blazing, dark blue HŪM comes out of my heart and settles on this seat. With light spreading and returning, it becomes a *vajra* knife marked with HŪM From this light-rays spread, annihilate all vicious hindering enemies and raise their state, return and transform it into the glorious Gnosis Protector Mahākāla, the great hero dark blue like the cloud at the end of time He has three angrily glaring, round red eyes, gaping mouth, bared fangs and rolled up tongue and is roaring loud laughter of HAHA HŪM HŪM and PHAT PHAT His yellow beard, eyebrows and hair blaze like fire Of his four hands the first right holds a *vajra* knife and the first left a blood-filled skull, one above the other at his heart The other right wields a blazing sword the other left brandishes a trident marked *khaṭvāṅga* with silk ribbons He has a crown of five dry human heads and a long necklace of fifty-one fresh ones, dripping blood, and is adorned with jewel crown finials serpents of the four castes (*cf 172*) and all the bone ornaments He has a tiger-skin loincloth and sits in the heroic *lalita* posture on a seat fitted with a human corpse amid a blazing mass of fire of Gnosis

(b) From his heart three HŪMs come out and settle on the corners either side and in front of him becoming three Karma mahākālas (*Las-kyi mgon po*) dark blue in terrifying, wrathful form dwarfish, their faces those of ravens, with *vajra* thunderbolt-iron beaks, contracted in frowns and three-eyed Their right hands brandish knives, their left hold at the heart skulls full of blood which they are drawing into their mouths Their legs are in a stride-changing *ālīḍha* posture They are adorned with black venomous snakes and sending out from their partings *vajra garuḍa* birds They have tiger-skin loincloths

(c) On the principal's right from KSA comes the Excellent Black One (*Legs-ldan nag-po* = **Kalyāṇa-kāla* also called *Legs-ldan beṅ* = **Kalyāṇa-daṇḍa*) his right hand holding a large, sandalwood club (*beṅ chen*) his left a small iron bowl (*par ba*) full of nectar He has a flowing cloak of black silk wears high boots of shagreen on his feet, is in *pratyālīḍha* (left leg extended) and has a golden girdle

(d) On the principal's left, from THYOH comes Caṇḍika red, with one face and four arms the two right holding a sword and a blood-filled skull and the two left a human head and a bow and arrow She is naked, wrathful and amorous is adorned with bone ornaments, and abides in the *pratyālīḍha* posture (right leg bent)

(e) In front of the principal, from HŪM comes a lion-faced black *piśāca* holding a sword and a blood-filled skull He is in dancing posture with left leg extended and is wrapped in a black silk garment.

Outside in the gates and intermediate points, eight MA letters transform into *ḍākinīs* E vulture-faced N *garuḍa* faced, W crow-faced, S owl faced, SE pig-faced SW dog faced NW wolf-faced, NE tiger faced All eight are naked, with one face and two arms holding a knife and a skull and are in various upright postures

All these attendants have upward-streaming hair three eyes and crowns and long necklaces of human heads They abide proudly on human corpse seats amid a blazing mass of fire

Outside, a thousand black ones a hundred thousand *piśācas*, ten million *mātṛkās* and all the hosts of the eight tribes of gods and spirits surround them

Light rays from the HŪM at my heart and from Mahakala's heart invoke Mahakala and his attendants from Akaniṣṭha the great charnel ground Śitavana, Nalanda, Śrī-parvata and elsewhere

The principal is crowned with the Five Families Aksobhya chief the attendants with the principal alone

Praise

HŪM! Your splendid Body outshines the triple world
Your Speech's laughter binds th eight tribes as slaves,

Your loving Mind subjugates the destinies six,
Glorious, great deity and your attendants praise!

(a) Near-heart mantra OM VAJRA MAHĀKĀLAYA HUM HŪM PHAṬ Heart mantra OM VAJRA KAWUVA MAHĀKĀLAYA HŪM HŪM PHAT Special heart mantra OM VAJRA KAWUWA WAPAŚAYA MAHAKĀLAYA HŪM HŪM PHAṬ Root mantra: the *Sāsana dhāraṇī* (see 340–42)

Heart mantra of (b) OM KARMA-MAHAKĀLAYA HUM PHAT Heart mantra of (a) and (b) combined OM MAHĀKALA GUNA HRIDA HŪM PHAT (*Om* Great Black One heart of qualities *hūm phat*!) Name mantra of (b) OM MAHĀKĀLA KĀKA[1]-MUKHA HUM PHAT (*Om* Raven faced Great Black One *hūm phat*!)

Mantra of (c) OM MAHĀKALA KSAM PHEM HŪM HŪM PHAT SWĀHĀ

Heart mantra of (d) OM MAHĀKĀLI-DEWI WAM HRI HUM PHAṬ

Mantra of (e) OM YAMA RĀJĀ DUTRI[2] PHUTRI HŪM HŪM PHAT SWAHĀ.

Permission: *permissions and inspirations of Body, Speech and Mind torma commands, including a lineage list*

The lineage[3] *After Nāgārjuna, Aryadeva and Havaghosa (c. 300)*[4] *the continuous succession begins with [Amoghavajra of] Vajrāsana (rDo-rje-gdan pa, mid 11th-century) It reaches Ga Lotsawa via Abhayakara [gupta] (d 1125) and Tsami (Tsa mi Ho-tsā ba Sans rgyas grags-pa) From Ga it descends for over two centuries through P'akmo-trupa [(Gro-mgon) Phag-(mo) gru (pa), 1110–70]*[5] *and the abbots of the great Kagyu monastery of Taklung its founder Taklung T'angpa Tashi Pel [(sTag lun) than pa (bkra śis dpal), 1142–1210] Ratnanatha (1191–1236) Sang gye yar-j on ([sTag lun] Sans-rgyas yar byon, 1203–72) Mangala guru (1231–97) Sang gye pelzang (Sans-rgyas dpal bzaṅ 1257–1310) Ratna-guru (1288–1339) and Ratnākara (1300–61)*[6] *Through eight more lamas the lineage reaches Je tsun Taranātha the same final eight as in other lineages follow*

Deviations: (b) only two-eyed, (d) blue and two-armed (e) knife instead of sword

For this set as a 13-deity mandala, in which (b) appears once only, see Ngor 128 For (d) as described but riding a mule, see 300 I 244 Tiger faced ḍākinī 300 I 187

1 *R* 498–9, elsewhere *kaka*.
2 *R* 471 5 489 3 *R* 467 1 *rutri* 480 4 *dutrī*
3 Also applies to 355
4 The same three *siddhas* appear in the lineage of the *Tārā-bhava tantra* (*IPT* 172)—but with Hayaghosa first underlining the non historical nature of their inclusion
5 See *BA* 552–64 Cf. also 352 n 2
6 For their biographies see *BA* 610–635

352. [2.] Four-armed Gnosis Mahākāla in the Ts'el tradition (*[gNis-pa*[B]] *Tshal lugs kyi ye-śes mgon po phyag bźi-pa*)

Self generation Sambara

Front generation *as 351 except*

(a) The lotus of Mahakala's seat is blue and eight-petaled, his first right hand holds instead of a knife a heart like *be-ta* fruit[1]

(c) is absent After generation of the three Karma-mahakalas (b) eight HŪMs come from the principal's heart Three go to the right of the three (b)s and become three lion-faced black *piśācas* (e) Three go to their left and become three Candikās (d) On the principal's left is the goddess Remati holding a sword and a mongoose In front of him is Ekajati dark red and four-armed, her right hands holding a trident and a human heart, her left a fresh head and an iron wolf (*lcags-spyan*) as if holding a falcon

The eight *ḍākinīs* are on the eight petals and are red in color

Additional mantras:

Heart mantra of goddess [Remati] MAMAKA RUTA MĀRAYA HŪM PHAT

Mantra of Ekajati OM EKAJATIYE HŪM PHAT

Mantra of the eight *ḍākinīs* OM SARVA DĀKINI HŪM PHAT

Permission *includes the four empowerments, torma nectar, vajra emblems (or qualities) and activities empowerments, and torma commands incorporating a lineage list*

The lineage *compared with 351, some additional eighth-century names Indrabhuti and others, are included before Nāgarjuna The continuous historical lineage begins with Kalacakra-pada (Dus-'khor-ba) and then joins the lineage of 351, passing by way of Abhaya[kara] and Tsami to Ga Lotsawa Thereafter however the two lineages diverge until they both reach Jetsun Tāranatha 352 was transmitted by Ga Lotsawa to Zhang Ts elpa Rinpoche (Źaṅ Tshal pa [Rin po-che] 1123–93)*[2] *founder of the monastery of Ts'el, or Ts'el G ungt'ang (Tshal Gun thaṅ) center of the Ts elpa Kagyu tradition*

1 According to Geshe Sopa, the *be-ta* is nothing to do with *be-ta* coconut but a tree with small heart-shaped fruit containing seeds that are used for making rosaries.
2 See *BA* 711 15 P akmo-trupa (cf 351) and Zhang Rinpoche form, together with Je Tsongk a pa (see 1–3) a group known as the Three Jewels of Tibet (*Bod kyi nor-bu rnam gsum*) (*BA* 711)

353 Four-armed Gnosis Mahākāla combining the two traditions (*Lugs gñis gcig tu bsgril-ba i ye-śes mgon-po phyag-bźi pa*)

Exactly as 351, except that (c), (d) and (e) and their mantras are omitted The thousand black ones etc outside are also omitted

Permission *includes a recitation-transmission.*

354. Red Mahākāla with Thighbone Trumpet (*mGon-dmar rkaṅ glin can*)

Out of Emptiness, from HŪM comes a crossed *vajra*, its hub blue and its arms the colors of the directions. On its center is a four petaled lotus, on the center of this a blue *dharmādaya* of the nature of the drops, and inside this my mind as a sun disk, which with light spreading and returning becomes a HŪM the color of coral, which becomes Glorious Gnosis Mahakala, red, with one face and two arms His two legs are either crouching in the manner of a small child, or in *lalita* He is adorned with bones jewels and snakes and has a tiger-skin loincloth His left hand holds a skull filled with the blood of the four Māras, his right inserts in it a trumpet of a human leg[bone]

The Mother, holding a sickle and a skull embraces the Father

Abodes· *as 351*

He is crowned with Innate Sambara

On the east petal of the lotus is red Ekajatī, holding a trident, a human heart, a fresh head and an iron wolf and riding an ass with a red forehead mark. On the four arms of the *vajra* are *the raven-faced lords of four classes of spirits (bDud-mgon = lord of demons (māra), bTsan-mgon, gNod-sbyin = Yaksa and Gyin-mgon)*, all red, two-armed, sword-winged and kneeling

Visualize. The object of practice is stuck head down inside the thighbone trumpet. Light rays from the mantra at my heart enter his anus Painfully a stream of blood flows from his nostrils, fills the skull and overflows All the worlds are made into nectar, offered to all Gurus, Yidams and Buddhas

Recite forcefully OM VAJRAKI KAWUWA-PUTRAM KĪLA WAPA ḌĀKINI HŪM PHAT

Make fervent request: Please guard the Buddha's Doctrine, praise the majesty of the Jewels, and protect the Sangha s teaching In particular, whoever destroys the Buddha s Doctrine, disparages the majesty of the Jewels attacks their gurus teachers, parents and the like, commits the five immediate actions, harms and injures sentient beings or has hatred and ill will towards us teachers, students and attendants, please subdue the evil thoughts and wicked actions of all such hindering enemies by peaceful means If peaceful means to subdue them are unavailable please kill them, drive them away or divide, petrify, bite, suppress, threaten or frighten them. In addition, please pacify all hindrances, whether from previous karma or accidental, help in all our activities and realizations and let all our goals be accomplished

Permission *as 351 but with no lineage list*

355. The Goddess Candika, attendant of Four-armed Gnosis Mahakala (*Ye-śes mGon-po phyag-bźi-pa i khor lha-mo tsandi-ka*)

Self-generation Yidam or Gnosis Mahakala

(a) Out of Emptiness comes an ocean of blood, in its center a Mount Meru of skeletons and on top on a blazing, dark red, triangular area, a lotus and sun seat On this instantaneously or from BHYAUH, appears the goddess Candika black rather thin and alert Her two right hands hold a knife and a trident the two left a bow and arrow and the severed head of a hateful enemy from which she is licking the blood She has three eyes and loose hair and is adorned with a crown of dry skulls, a long necklace of fresh heads with a string of hearts and black snakes She abides in *pratyālīḍha* (right leg bent) on a seat fitted with a corpse

(b) To her right and left are two black *vetālas*, naked their sexes standing erect, with clubs in their right hands and eating the hands and feet of the object of practice with the left

Abodes *as 351*

She is crowned with Gnosis Mahakala

Praise·

Glorious goddess Candika,
Conquering *tīrthikas* and *asuras*,
Terrible mistress of diseases,
Governing life· here's praise to you!

Recite· OM MAHĀKĀLI-DEWĪ GRHṆA BĀLIM ŚATRUN KHA KHA KHĀHI KHAHI DAHA DAHA PACA PACA MĀRAYA MĀRAYA SPHOTAYA SPHOTAYA KHAM HRI HŪṂ PHAṬ[1] (*Om* Great Black Goddess, seize the offering, the enemy, eat eat devour devour burn burn roast roast kill kill break break, *khaṃ hri hūṃ phaṭ*!)

Permission. *as 351, with the same lineage list*

1 *As 3001 244.*

356. Raven-faced Karma-mahākāla (*Las-mgon bya rog gdoṅ-can*)

Self-generation any very wrathful Yidam or Gnosis Mahākāla

Out of Emptiness from HŪṂ a guardian circle inside it m front of me a vast triangular palace built of new and old human corpses fresh heads and dry skulls pale blue skeletons, and poisonous snakes Its ceiling is of massed dark clouds, adorned with lightning and flames, unbearable thunder roars and blazing thunderbolts fall like rain mixed with a hail of fire in the shape of *vajras* On every side great cosmic fires swirl and twist The floor is a confusion of chunks of human flesh adorned with pools of human blood Thus dreadful, terrifying palace is a charnel ground full of carnivorous birds with fierce beaks and claws and blood-drinking beasts of prey with cruel teeth and claws

In the middle from PAṂ comes a dark blue lotus with three petals On its center is a dark blue HŪṂ, from which light-rays spread, annihilate all vicious hindering enemies return and transform it into Śrī karma-mahakala dark blue with terrible angry wrathful form, of dwarfish aspect with one face and two arms his limbs short and sturdy His face is a raven s with *vajra* thunderbolt iron beak frowning and three-eyed His right hand brandishes a *vajra* knife like blazing fire his left holds at his heart a skull full of blood, which he is drawing into his mouth His eyebrows, hair and beard blaze upwards His mouth gapes widely its vapor a swirling gale of fire, dribbling rivers of blood baring sharp fangs and yelling a furious roar In stride-changing *ālīḍha* posture, he is adorned with black, poisonous snakes and has a crown of five dry skulls and a long necklace of fifty fresh heads From the parting of his hair he is sending out *vajra garuḍa* birds He has a tiger skin loincloth. With the splendor of a hundred thousand suns he abides amid a blazing mass of fire, subduing with his stamping feet the head of a malevolent enemy

He is surrounded by infinite attendants including a thousand black, raven-faced ones a hundred thousand *piśācas* the eight tribes of gods and spirits, emanations in the image of his head, secondary emanations as birds with beaks and claws hosts of dangerous beasts of prey, and in particular, vicious, dark blue *nāgas* holding razors and serpent nooses

At the principal's heart on a triangular sun, is a blue HŪṂ.

Abode Śītavana charnel ground

Starting with OṂ VAJRA MAHĀKĀLA GUNA-HṚDA HŪṂ PHAṬ, recite OṂ MAHAKĀLA TRAKŚAD[1] JAḤ. OṂ MAHĀKĀLA SIDDHI YAMA DUMA JAḤ OṂ MAHAKĀLA KAKA MUKHA HŪṂ PHAṬ, SAMAYA srog dun dun[2] bren bren JAḤ JAḤ, dgra bgegs gdug-pa-can thams-cad kyi srog LAYA, RURU CALAYA, MAHAKALA TRAK SARVA-SATRUṆ[3] MARAYA PHAṬ (*Oṃ* Raven-faced Great Black One *hūṃ phaṭ* pledged one crave crave(?) the life follow follow [it] *jaḥ jaḥ* dissolve the life of all vicious, injurious enemies move(?) shake Great Black One *trak*, kill all enemies, *phaṭ*!)

Conferral *unnamed rite (the request is for empowerment) includes recitation transmission of the mantra, and commands as 340–42*

1 *R X traksad*
2. *X, R* 519 5 *R* 516.5 *du-ru du-ru,*
3. *R X śātrun*

[357–61. Pañjara-mahākāla (*Gur-gyi mgon-po*)]

Named after the Vajra pañjara-tantra, see 360

357 Pañjara-mahākāla, Brother and-sister (*Gur-mgon lcam-dral*)

Self-generation. of the Heruka type such as Hevajra or any wrathful king

(a) Out of Emptiness in space in front of me amid a great charnel ground is a crushed hindering enemy on whom from PAṂ comes a lotus and from RAṂ a sun On this is a dark blue HŪṂ from which light rays spread annihilate all vicious, hindering enemies return and transform it into Vajra-mahakāla (*rDo rje nag po chen-po*) the color of cosmic darkness large and brightly blazing with one face and two arms, the right hand holding a knife and the left a blood filled skull one above the other at his heart Between both arms he bears a magic wooden gong (*gaṇḍī*) He has three eyes, bared fangs and yellow upward streaming hair a crown of five dry human heads and a long necklace of fifty fresh ones dripping blood, and is adorned with the six bone ornaments and snakes. Wearing a tiger-skin loincloth and a diadem and fluttering garments of assorted silks he abides in 'fleshy dwarf' (*ma u-thun gyi bal i*) posture on a corpse

He is sending out as emanated messengers a black bird to his right, a black dog to his left, an iron wolf behind, a black man in front and a *garuḍa* above He has a crown of Aksobhya and is in the midst of a brightly blazing mass of fire of Gnosis surrounded by a measureless host of attendants—emanated agents and secondary emanations of the eight tribes

(p) On his left from TRAK comes Ekajaṭī, blue, with one face and two arms both holding at her heart a flask full of nectar She is scarfed in a white silk garment and has a tiger-skin loincloth. Her hair tresses are in a single braid hanging down on the left. She is of wrathful female aspect

(b) Inside her vast belly, from TRAK comes an ocean of blood, in the center of which from BHYAUH comes Śrī-devī Lady of the Desire Realm riding a white-nosed ass dark blue, with one face and four arms Her first right hand holds a sword the second a blood-filled skull the first left a spear, the second a trident She has a crown of five dry human heads and a long necklace of fifty fresh ones the six bone ornaments, a scarf of elephant-hide, an ox-hide skirt and a hair petticoat with a *naga* king girdle She is three-eyed bares her fangs and is putting a stiff human corpse into her mouth Her right ear is adorned with a poisonous snake and her left with a lion On her are the spots of blood, smears of fat and dot of human ash She is very emaciated From the direction of her navel shine the sun and moon Amid hundreds of thousands of *mātṛkās dākinīs* and *piśācas* she is yelling HŪM and BHYOH

Mahākāla is invoked from the heart of Vairocana in Akaniṣṭha, and Devī from the abode of true Nature

Mantras the *Sasana dhāraṇī* (340–42) and OM KORU KORU VITISTHA BATOSI KĀMALA RAKSASI HUM BHYAUH HŪM. *The heart mantra,* OM ŚRĪ MAHĀKĀLAYA HUṂ HŪM PHAT SWĀHĀ, *is transmitted but the sādhana omits it.*

Praise.

HŪM! Bodhisattva who destroys
The vicious, in your *rākṣas* form!
Smasher of the three-tered town!
Fierce One to you I give praise [1]

Permission. *permissions of Body Speech and Mind commands, practice-transmission (sgrub pa i lun)*

Cf 3001 242

1 This is the first verse of a praise I have seen ascribed to Nāgārjuna (see Willson 1985: 444–5) I am so far unable to find it among Nagarjuna s hymns in the *Tg* but this verse opens a praise by Vararuci (P 2640/Toh. 1774)

358 Eight-deity Pañjara-mahākāla (*Gur mgon lha brgyad ma*[H] *Gur-gyi mgon-po lha-brgyad*[HK])

Self-generation. Hevajra

Front generation *(a) Vajra-mahākāla, (p) Ekajaṭī and (b) Śrī-devī in her belly*[1] *exactly as 357*

From Mahākāla s heart comes forward a YA and from Devī's a MAM. (c) The YA becomes Black Yaksa (*Nag-po gnod sbyin*) his right hand brandishing a knife and his left with a sun shining from its open palm He wears a flayed human skin and has golden earrings (d) On his left the MAM becomes Black Yaksi (*Naq-mo gnod sbyin*) her right hand with a golden razor, her left with a moon shining from its open palm She has black silk garments and a coral ornament on the end of her braid of hair

From their hearts emanate from the Father s two TRIs and from the Mother s one BHYAUH, which become Putra and his brother and sister (*Pu-tra mun srin gsum*) in front of them (c) From TRI Black Putra (*Pu tra nag-po*) with one face and two arms his right hand brandishing a long saber his left holding a skull full of warm blood and brains and offering it to his mouth He has a *mon-kra* sash (*qa za*) and black silk garments (f) From TRI, Black *Bhrātṛ (*Bha-tra nag po*) wearing a silk sash and a tiger-skin coat holding in his right hand a *dam sin* (pledge-stick) and in his left a human heart which he is eating (g) From the BHYAUH Ekajata Rakṣasī (*Srin mo ral gcig ma*)[2] her right hand holding a golden razor and her left entrails with blood dripping from her eyes and fire blazing from her mouth

All five are dark blue and dressed as children of the Mōn hill tribes, with the ornaments of human heads Extremely wrathful and raging with anger they are haughty in the attitude of annihilating all the vicious amid a gale of fire

They are surrounded by a hundred men with tiger skin accouterments leading the right wing, a hundred in the forms of *bhikṣus* leading the left, a hundred black monks (*bandhe* — *ban-de*) bearing daggers following just behind a hundred black women making a way in front and in addition inconceivable messengers such as black birds black dogs and jackals who track down breakers of pledges.

Abodes. (a, b) as 357, (c–g) the Karma-mahākalas (*Las mgon*) from the summit of Vajrāsana in India and the special seats of high lamas

Recite (a) near-heart mantra of the principal OM MAHĀKĀLA HŪM PHAT Heart mantra OM ŚRĪ MAHĀKĀLĀYA HŪM HŪM PHAT SWĀHĀ Root mantra the *Śāsana dhāraṇī* (340–42)

(b) Devī's heart mantra OM KORU KORU VITISTHA[3] BATOSI KAMALA RAKSASI HUM BHYAUH HŪM.

(c–g) The Karma-mahākālas. *rhod-pa rhed-pa* and *bsad pa mantras are given for male and female deities,*[4] *in a mixture of languages sometimes hard to disentangle The rendering below is somewhat speculative*

Male, *rbod pa*: A-li a-li-ma JAH, ŚAM ŚAM li śi ded AŚWA ded, mu-smugs[5] PUTRA a-li ma JAH JAH, nag mo śa-la rub JAH JAH

Male *rbad pa* DHRIG DHRIG YAD-UPAŚANI sod dum śig AGACCHA mon-bu AGACCHA, YAMR YANR mon-bu JAH, mon-bu khrag jibs JAH

Male *bsad pa* NRI-na rbad DU-na rbad, ŚI-na rbad śag śig rbad TRI-TA rbad, TRI-na rbad mon-bu PUTRA ŚAM rbad YAM rmugs LIM 'dus KHAM śod pa ya-mo JAH, a mu ka'i rus-pa la khrol-khrol rbad, gser-gyi spu-gri YAM rbad[4]

Female *rbod-pa* OM RORU RORU TRI-GAPALA, AŚUGME MA HŪM MA BHYAUH JAH JAH

Female *rbad-pa* TRAK TRAKŚA KHAM MUN-TRA RULU RULU RAKŚA sñin khrag sñin BHYAUH, spu ta spu-ta BHYAUH śa śa TRAK, trakmo tra-pa sñin-khrag (r)RAK-MUTRA che-ge-mo MĀRAYA!

Female *bsad-pa* OM MAHĀ RAKŚA CITTA srog TUM TUM, KAMALA RAKŚA CITTA srog TUM TUM GUHYA RAKŚA CITTA srog TUM TUM, HRI VAM RAKSA CITTA srog TUM TUM, MAMA CA-PUR CITTA srog TUM TUM PURU CA LHUM CITTA srog TUM TUM

Permission *as 357*

Lineage *see 408*

Deviation. *Mahakala's corpse seat not shown*

For the same deities as a mandala, see Ngor *114. There (c) and (d) are shown with skulls in their left hands and (b) is actually drawn in (p)'s belly*

1 *R* certainly does not say the ocean of blood issues from (Ekajatī's) vagina as Nebesky Wojkowitz (*ODT* 50) claims

2. Or according to 408 a repeat of the same visualization Sister (*Srin mo*) Ekajatā As Putra means Son and Bhratr Brother it is quite possible Sister too is here used as a proper name so perhaps it should go in Sanskrit Svasr However Ngor 114 gives *Bha-drā Srin mo* i e Bhadra, Raksasī

3 408 *R* as 357 358 *R bhutistha*

4 *rbad-pa* and *rbad pa* are both forms of the same word urging inciting *bsad pa* means 'killing' Noting that it is actually the *rbad pa* mantras that contain the commands *sod! māraya!* 'kill!', while the male *bsad pa* mantra constantly reiterates *rbad!* one wonders if the mantras have been switched around to confuse the unwary

5 358 *R* 408 *R X mu rmugs*

359 *Garuda*-winged, Dagger-footed Pañjara-mahākāla
(*Gur-mgon phur źabs khyuṅ-gśog-can*)

Tār Dagger footed Pañjara-mahakala

Self generation any wrathful deity of the Vajra Family

Front generation Out of Emptiness, a *vajra* ground, wall pavilion and blazing mass of fire In the middle, from SUṂ a mountain of jewel rock On top, amid a great charnel ground, a crossed *vajra* at whose hub from E comes a *dharmodaya* In the middle of this from PAṂ PADMA MANDALA HŪṂ comes a lotus from A CANDRA-MANDALA HŪṂ a moon, from MA SŪRYA-MANDALA HŪṂ a sun, and from a green NI an enemy s corpse all piled up as a seat On top is a dark blue HŪṂ which with spreading and returning of light becomes Mahakala OM MAHA KĀLA HŪṂ PHAT Vajra-mahakala is dark blue with one face, two arms and three eyes, holding a knife and a blood-filled skull one above the other at his heart His beard eyebrows and hair stream upwards. He is beating his blazing *vajra* wings. He has a crown of dry skulls a long necklace of fresh heads and ornaments of snakes bones and jewels and wears a fresh tiger-skin loincloth and human-skin and elephant-skin scarves His feet in the form of a blazing ritual dagger pierce the heart of the enemy He abides amid a blazing mass of fire of Gnosis.

Between myself and the front-generation, on a sun seat, is Yamantaka dark blue holding a club and a noose These emblems turn to hooks to summon the Gnosis-being *then to a flask for the empowerment, after which this same Yamantaka acts as crown*

Mantras OM MAHĀKĀLA HŪṂ PHAṬ and MAHĀKĀLA TRIYAM JAH JAH, MAHĀKĀLA TRIYAM dgra bo MARAYA, MAHĀKĀLA TRIYAM THUM ril rbad, KĪ AYA śa rbad dgra-bo NI MĀRAYA HŪṂ PHAṬ SAMAYA HUM PHAT, SARVA-VIGHNAN VAM HŪṂ PHAT

Praise *as 357*

Permission *divisions not labeled but includes empowerments of Body Speech, Mind, Qualities and Activities*

360 Pañjara-mahākāla with Consort in the tradition of Nāgārjuna (*Gur yum-can klu 'grub lugs*)

Tār Pañjara mahākāla with Consort

The *sādhana* of the so-called root Mahakala with two arms is taught in the *Vajra-pañjara tantra* The following practice is according to the *sadhana* by Nagabodhi from the oral instructions transmitted by *Ācārya* Nagarjuna

Out of Emptiness from HŪṂ comes a guardian circle and inside it a great charnel ground amid which, on a lotus and sun seat is my mind as a dark blue HUM (a) From this light-rays spread, annihilate all vicious, hindering enemies return reabsorb and transform it into myself Venerable Śrī mahakala, dark blue, with one face, two arms and three eyes Holding in his right hand a knife and in his left a skull full of blood, one above the other straight in front of his heart, he embraces the Mother In his armpit he bears a *khaṭvāṅga* of the nature

of Union. He is terrible, with bared fangs, standing with both feet together on a human corpse. From the corner of his mouth trickles a stream of blood. His beard, eyebrows and hair are tawny and blaze like fire. He is crowned with Aksobhya. His loincloth of fresh tiger-skin is hitched up and he is adorned with a crown of five dry human heads, a long necklace of fifty fresh ones, the eight great *nagas* and the five symbolic ornaments.

(p) In his lap, from HRIH comes Mahākāli (*Nag-mo chen mo*), naked and without ornaments, holding a knife and a skull and embracing the Father with her arms and calves. She is similar to the Father and just a little peaceful. Both are amid a blazing fire of Gnosis.

(b) In the east, from KAM comes Kalī (*Nag mo*), (c) in the south, from KAM, Karālī (*gTsigs ma*, mantra *Karalī*), (d) in the west, from VAM, Varadī (*Ba-ra-dī ma*), (e) in the north, from VEM Vetālī (*Ro-langs-ma*, mantra *Vaitalī*). These too are naked, black, hold knife and skull, and abide on lotus, sun and corpse seats.

Praise:

With feet together, on a recumbent corpse,
Stout and dwarfish, fierce, with huge pot-belly,
Adorned with eight great *nāgas*, tawny hair
Streaming upwards, holding knife and skull,
Your consort hugging you around the shoulders,
One-faced, glorious Dharma-protector, ever
Joyful in nature, three-eyed and very black:
To you of superior Body I bow forever.

Request:

When to win Enlightenment one takes refuge
In you, you destroy his every hindrance.
With excellent compassion you protect
Samsaric sentient beings from karma's noose.
Here and now let *yoginis* subdue
The mass of darkness of sin of all migrators,
Please, Śrī vajra mahākāla, grant
To me the virtue of your joyful heart.

Visualizing at the heart on a lotus and sun HŪM surrounded by the heart and root mantras, recite OṂ ŚRĪ-MAHĀKĀLA HŪM HŪM PHAT PHAT SWĀHA and the *Sāsana dhāranī* (340–42).

Also recite OṂ MAHĀKĀLIYE HŪM HŪM PHAT SWĀHA and similar mantras with KĀLIYE, KARALIYE, VARADĪYE and VAITALIYE.

Permission: *permissions of Body, Speech, Mind, Qualities and Activities (the second being a recitation-transmission), and torma commands.*

361. Pañjara-mahākāla Alone in the Ngok tradition (*Gur rkyan rñog lugs*)

Tar. Mahākāla of the tradition as taught in the *Śrī-vajra pañjara-tantra*. Also Tantra Mahākāla in the tradition of Ngok (*rGyud mgon rñog lugs*).

(*Sādhana* of Mahākāla from the *Vajra-pañjara*, as in the instructions of Naro and Maitri.)

Self-generation: a Yidam such as Hevajra.

Out of Emptiness, from PAM in front of me comes a lotus and from KAM a sun disk, onto which comes from my heart one blue HUM, which transforms into a knife marked in the center with HŪM. From this light-rays spread, annihilate all vicious, hindering enemies, return and transform it into Śrī mahākāla, dark blue, with one face, two arms and three eyes, his right hand holding a knife and his left a blood-filled skull one above the other. He is terrible, with bared fangs, standing with both feet together on a human corpse seat. From the corner of his mouth blood drips. His beard, eyebrows and hair are tawny and blaze like fire. He is crowned with Aksobhya. He has a loincloth of fresh tiger-skin and is adorned with a crown of five dry human heads, a long necklace of fifty fresh ones and the eight great *nāgas*.

Praise: *another version of the praise of 357.*

Recite the heart mantra OṂ MAHĀKĀLAYA HŪM HŪṂ PHAT, and the *Sāsana dhāranī* (340–42) as root mantra.

Permission: *permissions of Body, Speech and Mind (the second being a recitation-transmission) and torma commands.*

19. EXCELLENT (*Legs-ldan*) MAHĀKĀLA

[362–67. Club Mahakala (*mGon-po ben*)]

In a fivefold classification of Excellent Mahākāla, Tāranātha in his introduction counts 362 as Body type (sKu'i rigs) and 363–7 as Speech type (gSung gi rigs)

362. Tiger-mounted Mahākāla (*mGon-po stag-'zon-ma*)

Self-generation: Heruka or any great wrathful Yidam.

Front generation: (a) Out of Emptiness, on a great charnel ground, from h comes a blazing, dark blue *dharmōdaya*, in which on a lotus and sun is a dark blue HŪṂ. From this light-rays spread, annihilate all vicious, hindering enemies, return and transform it into Glorious Gnosis Lord Black Greatness (*dPal ye-śes-kyi mgon-po Che-btsan nag-po*): black as the cloud at the end of time; his right hand brandishing skyward a large sandalwood club (*ben-chen*); his left holding a small iron bowl (*par-bu*) full of human blood and offering it to his mouth. He has three blazing eyes and four extraordinarily bared fangs. His beard, eyebrows and hair blaze like fire. He wears a nine-layered large cloak of black silk, tied with a golden girdle, and high boots of shagreen, and is adorned with a crown of dry skulls, a long necklace of fresh heads, a black snake headband, gold earrings and so forth. He rides a large ravenous tiger as a mount and leads a white lion as a pet. An iron hawk soars overhead and a jackal, a tawny bear and a snow bear follow after. He is amid a blazing mass of fire.

(b) On his left, from BHYAUḤ comes Devī, dark red and three-eyed, with her hair hanging down in a single braid. She holds a scored magic stick and a bag of diseases, and is riding a small three-legged iron mule amid a black whirlwind.

From the principal's heart emanate Mon tribesmen, as follows: Mönpa of Body, Life-owner (*Srog-bdag*), pale blue, brandishing a banner of a human corpse impaled on the tip of a trident; Mönpa of Speech, Butcher (*Śan pa*), dark red, sounding a buffalo-horn with his right hand and with his left wielding an iron ritual dagger and holding a black noose tied to the neck of a criminal (*ñams-pa*); Mönpa of Mind, Seal (*The'u*), black, holding a razor and a human heart. Also: Flesh-eating Mönpa, Blood-drinking Mönpa, Life-cutting Mönpa, Soul-summoning Mönpa, Heart-ripping Mönpa, Nailing Mönpa and Life-stealing Mönpa, dressed as emissaries of Yama (*las mkhan*), their right hands holding swords and other weapons, their left blood-filled skulls.

Around them are the seven *mātṛkās* and countless other *mātṛkās*, *ḍākinīs* and *piśācas*.

Light rays from my heart spread to the great charnel ground Ucala, Śītavana, the secret recesses of Mount Meru, Śrī Vajrāsana and elsewhere, invoking Mahakala and his attendants.

Praise:

HŪṂ! General of the eight tribes! Dread great hero!
Strong one with the nine dramatic sentiments!
Emanator, slayer of vicious foes,
Brother and sister and your attendants—praise!

Recite principally the heart mantras of Body, Speech and Mind: OṂ ŚRĪ-MAHĀKĀLA-RŪPA HŪṂ PHAṬ (*Oṃ* Glorious Great Black One's body *hūṃ phaṭ!*) OṂ MAHĀKĀLA RAKṢADU ben NI JAḤ (*Oṃ* Great Black One, may he protect club *ni jaḥ!*) OṂ VAJRA-MAHĀKĀLA TRIYAM JAḤ JAḤ, dgra-bo MĀRAYA HŪṂ PHAṬ (*Oṃ Vajra* Great Black One, the three *jaḥ jaḥ*, kill the enemy *hūṃ phaṭ!*)

Also recite Devī's heart mantra: TRAK RAKṢA[1] HALA dgra-bo MĀRAYA JAḤ JAḤ: ten times for each hundred of Mahakala's.

There are also mantras for the Mon and other attendants.

Praise:

From the circle of Great Bliss free of together or separate
Comes your unique body of perfect rage
A dark blue body ablaze with terrible fire
Excellent Hero Greatness, frightful governor
Of the three worlds, and your attendants—praise!

Permission: *empowerments of Body, Speech, Mind, Qualities and Activities.*

Cf. 3001: 259, which apparently holds a skull-cup rather than a bowl, wears a tiger-skin loincloth, and has the tiger facing the opposite way. For all the sadhanas of this chapter, cf. also ODT 52–60.

1. X.R. Tār *rakṣa*.

363 Canonical [Śrī] Club Mahakala (*lDPal*[R] *mGon-po ben bka' ma*)[1]

Self-generation Yidam.

Front generation. (a) Out of Emptiness a vast and broad guardian circle, within which are terrifying, great charnel grounds surrounding a palace whose inside is a gleaming fortress of skulls. In its center, on a lotus a sun and the corpse of a hindering enemy, is a KSA, which with light spreading and returning becomes the Excellent Black One (*Legs ldan nag po* = **Kalyāna-kāla*) Narāyana (*Sred med-kyi bu*), dark blue, with one face and two arms His right hand holds a large begemmed sandalwood club, its upper end flaming and its lower end gushing water and sending out from inside it armies of gods and *asuras* His left holds resting on his side a small iron bowl full of all kinds of diseases He wears a large cloak of glossy silk a gold belt[2] and boots of shagreen and is adorned with a crown of five dry human heads, a long necklace of fifty fresh ones and snakes His three round red eyes gaze angrily at hindering enemies His fangs are bared his tongue rolled up, his beard, eyebrows and hair dark brown and streaming upward He abides in *pratyālīḍha* posture (right leg bent) amid a blazing mass of fire

(b) On his left, from BHYAUH comes Śrī-devī Kematī dark purple and holding a scored magic stick and a bag of diseases She is riding a small, three legged mule

They are surrounded by a thousand black ones, the eight tribes of gods and spirits, the seven great *mātṛkas* and their attendants.

Abodes. *as 362*

Praise *as 362, but last line*

Lord and your attendant servants—praise!

Recite the heart mantra, OṂ MAHAKĀLA RAKŚADU ben NI JAH and the all-purpose mantra, OṂ VAJRA-YAKSA DEVA MAHĀKĀLA KHA KRODHA HŪṂ, SAMĀYA JAḤ JAḤ, thun-ka-la RAKŚA, NIJA[3] rbad

Praise

HŪṂ! Out of Great Bliss free of together or separate
Comes your unique Body of perfect Gnosis,
Club Mahakala showing a secret form
Changeless wrathful one homage and praise to you!

Devī, Yama's sole sister, mother of *mātṛas*,
Eight tribes of spirits *yakṣas*,[4] *mātṛkās*
And the hosts of a thousand black commanders
With devoted mind I pay homage and praise you

Permission. *as 362.*

Deviation Śrī-devī holding skull instead of bag of diseases

The 3001 image labeled Club Mahakala (255) is actually another Pañjara mahakala the same as 3001 242 though with the Club Mahakala heart mantra.

1 The reading of *K* and Tar *bka ma* is surely correct and the *dka ma* of *KK* and the picture caption wrong—even though the Mongolian caption also follows the wrong reading *bKa ma* and *gter ma* are the two categories of Tantra in the Nyingma tradition, the former being the canonical teachings transmitted from teacher to disciple the latter treasure teachings that have been concealed and transmitted from concealer to discoverer See Thondup Rinpoche 1986: 224.
2 Belt *sko ba che*, presumably = *skoṭ rags*
3 *R*, Tar X *ni jah*
4. Tar. *gnod-sbyin R gnam-sbyin* gift giving

364. Treasure Club Mahakala (*mGon-po ben gter ma*)[1]

Tar adds known as in the tradition of Nup (*sNubs lugs-su grags pa*)

Self-generation. Yidam.

Front generation Out of Emptiness before me on a sun moon and corpse is a KSA emanated from my heart which becomes a knife marked with KSA From it light-rays spread, annihilate all vicious hindering enemies return and transform it into glorious Gnosis Mahakala, dark blue with one face and two arms MAHAKĀLA HUṂ! His right hand holds a large sandalwood club, his left a long spear of a *rākṣasī*'s leg bone He wears a large cloak of glossy silk fire (as 363)

He is surrounded by the seven *mātṛkās*

Abodes. *as 362.*

Praise: *as 363 (first)*

Mantras (*rbod pa*) OṂ[2] MAHĀKĀLA GUNA HṚDA HŪṂ JAḤ, (*rbad par*) OṂ MAHĀKĀLA NI THUM LAM THUM ṇi rbad PU NRI JAH dgra bo i sñiṅ-la JAḤ TRAK RAKŚA THUM[3] ṇi rbad, dgra bo i sñiṅ-kha rag JAH

Offerings. OṂ MAHĀKĀLA VIRUNI SA-PARIWĀRA, etc.

Praise.

HŪṂ! Out of Great Bliss (*as 363*)
Changeless wrathful one and your attendants, praise!

Permission *as 362, the empowerment of Speech includes a recitation-transmission*

1 'Treasure' would appear to mean the practice is based on a treasure text, see note 1 to 363 However Tar gives 362–4 all the same lineage through Nupchen Sang-gye Yeshe
2. X (Tachikawa et al edition) has a blank space where the *Om* should be.
3 R X Tār *tho*

365. Excellent Mahākāla, the Three Brothers (*mGon-po legs ldan mched-gsum*)

Front generation Out of Emptiness on three seats of lotus and sun fitted with hindering enemies from three HŪMs come the Three Excellent Black Brothers (*Legs ldan nag po mched gsum*) dark blue and holding large sandalwood clubs They wear flowing cloaks of black silk gold belts and high boots of shagreen and are adorned with human heads and snakes Fierce and raging, they abide amid a blazing mass of fire in the middle of a charnel ground

Crown wrathful *vajra*

Praise

Ruling over the triple world
To tame the gods and demons of
Three prides, to you Three Excellent
Mahākāla Brothers homage!

Recite OM MAHĀKĀLA ŚARI BHYO OṂ MAHĀKALA DUTRI BHYO OM MAHĀKĀLA DUTRAM BHYO

Permission *includes short empowerments of Body, Speech, Mind, Qualities and Activities, and commands.*

Cf 300 l 256–8—omits the corpse seats

366. Aṅghora Mahākāla (*mGon po aṅ-gho-ra*)

Self-generation Yidam

(a) Out of Emptiness before me, in a guardian circle and charnel ground a dark blue triangle and an eight petaled lotus with a seat of a sun disk and black Rudra thrown down on his back On this from HŪM comes a large club marked with HUM from which light-rays spread return and transform it into glorious Gnosis Mahākāla Aṅghora, dark blue with one face and two arms His right hand holds a large sandalwood club and his left rests a blood-filled skull on his side He has three eyes bared fangs and dark brown, upward-streaming beard, eyebrows and locks, and is offering blood and entrails to his mouth. He wears a flowing cloak of black silk tied with a gold girdle snake and jewel ornaments, a crown of dry skulls and a long necklace of the heads of demon clans, and copper boots on his feet He abides amidst a blazing mass of fire

From his heart emanate a HŪM and a BHYAUH (b) On his right from the HUM comes the Excellent Black One (*Legs ldan nag-po*), his right hand brandishing a large sandalwood club and his left offering a blood-filled skull to the principal. He is dressed like the principal and stands proudly on a human corpse.

(c) On the left from the BHYAUH comes Śrī-devī, dark blue and riding a red-nosed ass her right hand brandishing a sword and her left holding a blood filled skull at her heart She is complete with the charnel-ground requisites such as fluttering garments of black silk, a flayed human skin, a hair petticoat a crown of dry skulls, a long necklace of fresh heads a snake girdle and a dot of human ash

In the next circle on the right are *ḍākinis* of the Five Families on the left the Four Great Kings, in the east the *ṛṣi* Kun-tu-ri ka and behind the *yakṣa* Maṇibhadra Outside them are the eight tribes each a thousand strong [1]

Praise

HŪM! Router of the *asuras* fierce army
With hundred thousand mighty white-god troops,
Hindrance-subduer, glorious Mahākala
And servants! Faithful praise and homage to you!

Mantras (a) OM AMGHORA-MAHĀKĀLA DURE SWAHĀ HŪM HUM

(b) Karma-mahākāla OM MAHĀKĀLA RAKŚA HŪM HŪM PHAT PHAT

(c) Devī MAMA KURU CE rak-mo CALE BHYAUH HŪM PHAT

Permission *includes the four empowerments and a recitation transmission.*

1 Listed by direction, see Glossary

367. Gloriously-blazing Great Deity Mahākāla in the tradition of Atīśa (*mGon po lha-chen dpal 'bar jo-bo i lugs*)

Tār. Astrologer Mahākāla (*rTsis-mgon*) gloriously blazing Great Deity or the Excellent One in the tradition of Atīśa

Self-generation. Vajrapāṇi

Out of Emptiness before me, a shining, dark blue, triangular palace surrounded by a great charnel ground In the center on a seat of lotus and sun fitted with a corpse, from HŪM comes the Excellent Black One (*Legs-ldan nag po*) dark purple his right hand holding a large club and his left a spear He wears a flowing silk cloak, a gold belt and high boots of shagreen and abides in *pratyālīḍha* posture (left leg extended), with a long necklace of human heads, amid a blazing mass of fire

(Or he can be naked, in *yāma* form. If doing the three brothers, visualize Club (*Ben-ma*) on his right and Knife (*Gri-gug-ma*) on his left; or for the three together, visualize Club at his heart and Knife at the latter's heart.)

Behind him is red Guhya-dakinī holding a knife and skull. In front is Śrī-devī Remati, or *Sukhōdaya-dakinī (*bDe-bskyed mkha' 'gro*), purple, her right hand holding a malevolent planet in the aspect of a tiger's head, her left dice with white and black spots.

Crown: Aksobhya.

Praise:

Router of the *asuras*' army,
Relieving the army of white gods,
Excellent Black One and attendants,
Worship, praise and homage to you!

Recite the general mantra of the Mahakālas: OM TRI-MAHĀ KALA GANA GUTI SWĀHA, NAMAH TRI-MAHAKALA GGANISAYA NAMO YOGINĪNĀM, TAD-YATHĀ: OM HILI HILI KETI KETINI CETINI CETINI SWĀHA, and for *Sukhodaya: OM HRIH SILIKI PRAD-JALA AMOGHA HRIH HA HUM PHAṬ.

Permission: *permissions of Body and Mind and a recitation transmission as permission of Speech.*

[368–75. Knife Mahakala (*mGon-po gri-gug*)]

Tār.: Mind type [Mahakāla] (*Thugs-kyi rigs*).

368. Knife Mahākāla without consort (*mGon-po gri-gug dpa'-gag*)

Tār: also: Innate Knife [Mahākāla] (*Gri-gug lhan-skyes*).

Out of Emptiness, on a lotus, sun and human corpse seat I instantaneously become Śrī-mahakāla: the color of the cloud at the end of time, with one face and two arms. The right hand brandishes a knife, the left holds at his heart a blood-filled skull. He has three eyes, bared fangs, a vibrating tongue, and tawny, upward-streaming beard and eyebrows. Corpulent, dwarfish, stout-limbed and pot-bellied, he has a tiger-skin loincloth, a crown of five dry human heads and a long necklace of fifty fresh ones and abides in *pratyālīdha* posture (right leg bent) amid intensely hot, blazing fire.

At my heart, from RAṂ comes a sun, on which is a dark blue HŪṂ. Light rays spread from this, inviting from the east Conqueror Aksobhya, who sits as Master of the Family on the crown of my head.

More light rays, dark purple and very hot, spread from the HŪṂ, scorching the bodies of all the vicious sentient beings in the ten directions and burning up all evil mind. Visualizing the mantra round the HŪṂ, recite: OM MAHĀKĀLA HANA HANA VAJRENA HUM PHAṬ. (*Om* Great Black One, smite smite with a *vajra*. *hūṃ phaṭ*!)

Afterwards, pray fervently to the self-generation deity: Glorious Mahākāla, please be my foe-fighting deity and great guardian, protect the general and special doctrine, subdue all that harm myself and sentient beings, accomplish the four activities, guard from hindrances, and let me accomplish all my intended goals! Please, Glorious Mahākāla, let me attain your own rank!

Permission: *consists of a recitation-transmission.*

See also 455.

369. Red Mahakāla with Knife, from the South-west (*Lho-nub mGon-po gri gug dmar-po*)

Tār. adds: Ahśa's special Dharma-protector.

Self-generation: Vajrapāṇi or Acala.

Front generation: Out of Emptiness appears before me a terrifying great charnel ground. In the middle, in an ocean of blood and fat with turbulent waves, from BHRUṂ comes a seven-tiered dark red *vajra* rock mountain, on top of which from NI comes a human corpse seat. On this, from KSA comes a knife marked with KSA, from which light spreads, annihilates all the vicious, returns and transforms it into Mahakala: dark red, with an exceedingly red countenance, with one face and two arms. His right hand brandishes a flaming knife enslaving Yama; his left holds a skull full of brains, blood, lungs and hearts, granting *siddhis* to the practitioner. Round his left thumb and ring finger is wound the end of a black noose that is tied to the neck of a hindering enemy. Blood trickles from the corner of his mouth. He has three eyes and is roaring with loud laughter, baring his fangs and rolling his tongue against the palate, making a loud noise that shakes the earth. His beard, eyebrows and hair are tawny and stream upwards; his head is bound with a black snake and black silk, and he is crowned by the sun and moon. He is corpulent and dwarfish, with stout limbs and a huge belly, and has a tiger-skin loincloth, a crown of five dry skulls and a long necklace of fifty fresh heads. He stands upright in *pratyālīdha* (right leg bent) amid intensely hot, blazing fire.

On his right is the *yaksa* Butcher (*bSam-pa = Khattika*), goat-faced and dark purple, his right hand brandishing a knife and his left offering to his mouth the life-channel of a pledge-breaker. On his left is Mara heart eater (*Ma ra-sñiñ-za-ma*): she is red and holds a poisoned, wide blade (*gri khye*) and the heart

and lungs of a hindering enemy Behind is Planet-demon (*gZa-bdud* = *Graha mara*) dark red and in the garb of a *raksasa* his head and body covered with eyes drawing a bow and arrow In front is Guhya-dakini (*gSaṅ-ba i mkha i gro-ma* Secret Dākinī') dark red holding a knife and a blood-filled skull She has three eyes and loose hair is adorned with garlands of heads and bones and wears a human-skin and a tiger-skin They are surrounded by twenty-one *ḍākinīs* beings (*srid pa*) of the male and female lines and the hosts of the eight tribes of gods and spirits

Light-rays from my heart invoke Mahākāla and his entourage from Tamasa-vana (*Mun pa i tshal* Dark Grove') charnel ground in the south-west

Short praise

HŪṂ! Body diversely created from *Dharma dhatu*
Speech whose thousand-toned roar defeats the Māras
Mind out of non-conception protecting great *siddhas*—
Great guardian of the Doctrine, to you I give praise

Visualizing the mantra-string at the heart recite OṂ MAHĀKĀLA HAṆA HAṆA VAJRENA SWĀHĀ [1]

Permission *permissions of Body Speech and Mind, commands*
Not transgressing commands and orders
Of all the root and lineage gurus

Guard the pledges, protect the Doctrine!
Praise the rank of the Jewels! In particular please keep company with this disciple called (*n*) like a shadow and guard protect and conceal his body speech and mind!

The lineage (from the above verses) Vajradhara Vajrapani, Nagarjuna, Nāgabodhi Jñānabodhi Vīryabodhi, Rāhula-[guhya vajra], Atīśa (Mar me mdzad dpaḥ zabs = Śrī dīpaṃkara-pāda, 982–1054) who brought the practice to Tibet and gave it to his chief disciple Dromtonpa Gyelwei Jung-ne (I Brom ston-pa] rGyal ba'i byuṅ gnas 1005–64 founder of Reting monastery) Then the Ka-dam geshe Potowa Rinch en sel (Rin chen gsal, 1031–1105 also an abbot of Reting) and his disciple Dr ug u-lungpa (Gru-gu [lun-pa]) Another twelve lamas bring it to Tāranātha

1. As *Sm* 302, mantra for first hundred thousand recitations Translation of 368

370. Mahakala in a Fourseme (*mGon-po bzi sbrags* = *Catuṣtaya-mahākāla*)

Self-generation Yidam

Front generation. (a) Out of Emptiness appears before me a terrifying, great charnel ground. In the middle, from TAṂ comes a lotus from RAṂ a sun-disk and on this from NI the corpse of a 'liberated hindering enemy, stacked as a seat On top from HŪṂ comes a knife marked with HŪṂ which transforms into Mahākāla the color of the cloud at the end of time, with one face and two arms his right hand brandishing a knife his left holding at his heart a skull with a heart. Blood trickles from the corner of his mouth He has three eyes bared fangs and a vibrating tongue His beard, eyebrows and hair are tawny and stream upwards He is corpulent and dwarfish, with stout limbs and a huge belly and has a tiger-skin loincloth, a crown of five dry skulls and a long necklace of fifty fresh heads He stands upright in *pratyālīḍha* (right leg bent) on his lotus, sun and human corpse seat amid intensely hot blazing fire

(Alternatively, instead of a tiger-skin loincloth he can be wearing a flowing cloak of black silk a gold belt and high boots of shagreen)

(b) To his left on a disk of wind is ṢHYAUḤ, from which comes Kāma dhātvīśvarī (Lady of the Desire Realm') blue, holding a sword and a blood-filled skull She is sitting in *btsan*-demon style (*btsan-dkyil gyis*) on a *rākṣasa* s red-nosed ass, running across a sea of blood

(c) In front of and below the principal, on a lotus sun and human corpse seat from PHAṬ comes Karma mahakala (*Las-kyi mgon-po*), dark purple, with one face two arms and three eyes. His right hand holds a large sandalwood club his left a small iron bowl full of nectar The club is flaming above gushing water below and sending out from inside it armies of gods and *asuras* He wears a flowing cloak of black silk with a gold belt and is in *pratyālīḍha* posture (left leg extended)

(d) On his left from MAṂ comes *Ma geig* (Sole Mother) Ekajaṭī dark purple and holding a sword with scorpion hilt and a blood-filled skull She is riding a three-legged small mule

They are surrounded by hosts of directional guardians, field-guardians the eight tribes and spirits.

Short praise

HŪṂ! All-conquering pulverizer of hindering foes!
Young annihilator with terrible laugh!
Equal-minded blazing with great anger!
Guard of the *Sugata* s teaching—praise to you!

Mantras:[1] (a) Heart mantra OṂ MAHĀKĀLA HAṆA HAṆA VAJRENA HŪṂ PHAṬ All-purpose mantra OṂ MAHĀKĀLA GUNA HRĪḤDA HŪṂ HŪṂ PHAṬ

(b) Name mantra: OM ŚRĪ-DEWI HŪM PHAT

(c) OM MAHĀKĀLA RAKSADU ben NI JAH JAH

(d) OM RORU RORU CAPALA AŚUGME MA HŪM MA BHYAUH JAH JAH

Permission: *permissions of Body, Speech and Mind, with commands and a lineage list*

The lineage: Vajradhara, Brahmana Vararuci, Rahula-Guhya vajra] Atiśa (Jo-bo, 982–1054) then through a chain of Kadampa lamas: Drom[tonpa] (ʼBrom, 1005–64), Chen nga [Ts ultr'im Bar] (sPyan sna [Tshul-khrims bar] 1038–1103), Chayülpa [the Great] (Bya-yul pa, 1075–1138), Mumenpa (Mus-sman pa) and five successive abbots of Narthang[2]*—Dr'oton Dutsi-tra (Gro-ston bdud-rtsi grags), Zhangtön Ch'ojung (Zan-ston chos byun), Sang-gye Gompa (Sans rgyas sgom pa), Ch'im Namk'a-tra (mChims [Nam-mkha' grags]) and Kyoton Mönlam] Ts'ul-[tr im] (sKyo-ston smon lhum) Then Jangch enpa Sönam p'el (Byan-chen pa bSod nams phel), Lama Ts'ulgyel (bLa-ma Tshul rgyal),*[3] *Lach'en Sönam Lodr o (bLa-chen bSod blo)*[4] *and six more lamas bring the lineage to Tāranātha.*

(a) is Knife Mahākāla practically as 368 (b) is Śrī-devī, as 366 c or 398 (c) is Club Mahākāla, as 363 a

1 (a) as 368 all-purpose mantra, cf 380 a (b) as 340–42 p (c) as 363, heart mantra but with an extra *jah* (d) cf 377 b 380 c, 397

2 Abbots from c 1194 to c 1304 *see BA* 282–92

3 Possibly mKhan-chen Tshul khrims rgyal-mtshan (1269–1343), a Nyingma (*BA* 964)

4 Possibly the Nyingma teacher bSod nams blo-gros (*BA* 202)

371 Knife Mahākāla in the tradition of the Great *Paṇḍita* of Kashmir (*mGon-po gri-gug kha-che pan-chen-[gyi*[R]*] lugs*)

Out of Emptiness appears before me in an instant Mahākāla, like cosmic darkness with one face and two arms, his right hand brandishing a knife, his left holding at his heart a blood-filled skull. In *pratyālīḍha* posture (left leg extended) on a human corpse seat he is adorned with a tiger-skin and snakes and has a crown of dry skulls and a long necklace of fresh heads With three eyes and yellow, upward-streaming beard eyebrows and hair he is of dwarfish aspect and extremely angry He has a crown of Aksobhya and emits intense firelight

Recite the heart mantra OM MAHAKALA HANA HANA VAJRENA SWĀHĀ, then OM ASI MUSALA-TRIŚULA EHY-EHI, MAHĀKĀLA SARVA ŚATRUN NIRGHATAYA JWARANA GRHNAPAYA GRHNAPĀYA HŪM PHAT (*Om* You with sword pestle/club and trident, come come Great Black One, destroy all enemies, making feverish have [them] seized have [them] seized(?), *hūm phat!*)

Permission. *permissions of Body, Speech and Mind, the second being a recitation-transmission forma empowerment, including commands*

Rememb ring your oaths and orders from the gurus
From Vajradhara down to the root one please
Remove all that s adverse to this fortunate son
Grant good conditions and all high and ordin'ry *siddhis!*[1]

1 The same verse of command (but generally without the please') appears in several other conferral rites. 318 382 401–2 410 a

372 Seventeen-deity [*Śrī*] Mahākāla with Copper Knife in the Jang tradition (*[dPal*[H]*] mGon po zaṅs-gri-can lha bcu bdun-ma [gyi*[Rh]*] ḥjan lugs*)

Self generation Heruka etc

(Front generation) Out of Emptiness from KHAM comes a great *vajra* rock mountain on which from HUM and a knife comes a guardian circle enclosing a great charnel ground In the middle from BHRUM comes a palace a triangular fortress of skulls adorned with terrible ornaments such as pillars of leg bones hanging nets of entrails and roof moldings of skeletons Its single gate faces forwards In the center within a circumferential wall encircled by a garland of knives is a thunderbolt iron wheel with a dark blue triangular *dharmōdaya* at its hub On the center of this on a lotus and sun lies the image of a hindering enemy On the spokes are sixteen lotus sun and corpse seats

From HŪM at my heart light-rays summon the consciousness of hindering enemies in the aspect of green NI and yellow TRI which are absorbed. On the central seat, from HŪM comes a knife marked with HŪM, from which light-rays spread annihilate all vicious hindering enemies, return and transform it into Glorious Excellent Mahakala (*dPal Lega ldan nag-po chen po*), in the form of a *vajra-rākṣasa* black as bees, dwarfish, corpulent and with the splendor of a thousand suns He has one face, two arms and three eyes bared fangs and rolled-up tongue Blood trickles from the corner of his mouth His hair beard and eyebrows are dark brown and stand on end. His right hand brandishes a blazing knife and his left holds at his heart a skull filled with the blood of the vicious He has a tiger-skin loincloth a crown of dry skulls and a long necklace of fresh heads and is adorned with dangerous snakes Fierce and angry, he is so wrathful that he even cuts flesh from his own limbs

Strutting in *pratyālīḍha* posture (left leg extended) he trampling majestically on hindering enemies and is as if amid the fire at the end of the eon

On the eight spokes of the wheel from eight YAs and eight MAs come sixteen knives which transform into eight male *yāmas*, pale blue with upward-streaming hair and eight *mātṛkās* black with hair and breasts hanging down All are naked and without ornaments hold knife and skull and are in *pratyālīḍha* posture in the attitude of receiving orders. (*See ODT* 55 for *their names*)

Mahakāla is sealed on his crown with Aksobhya.

Throwing inner offering with the tip of your *vajra*, visualize Mahakala and I taste it on the tips of our tongues

This is water of hell for you
If you transgress your pledges it burns
If you keep them it grants *siddhis*
Drink this *vajra* nectar water!

Saying JHATHATHA OM ĀḤ HŪṂ! drink oath water

Take pledge

You and I Blood-drinking Lord,
Are governed by our mingled pledges
I shall always honor you,
Black One, not transgressing my pledge
But you too must do all tasks
I set you not transgressing your pledge
If you should transgress your pledge
Your heart's blood belongs to me

Then offer the torma and bind fast the oath

Praise

HŪṂ! Though not stirring from the pure sphere
You appear by compassion in wrathful form,
Your task the subduing of Mara's army
Excellent Lord, to you homage and praise!

Excellent Mahakala in
Your circle of unruly attendants
Are workers *yāmas* and *mātṛkās*—
Wild emanated messengers—
Controlling the life of the triple world,
Panting for all beings' breath
Bloodthirsty *karma-rākṣasa*
And *rākṣasī* host, I give you praise

Recite the root mantra, i e the *Śāsana dhāraṇī* (340–42) preceded by NAMO RATNA-TRAYĀYA, TAD-YATHĀ (Homage to the Three Jewels! As follows) the heart mantra, OM MAHĀ KĀLA-RŪPA RUTRA SAMAYA HŪṂ HUṂ PHAṬ PHAṬ the *ati hrdaya* (beyond-heart) mantra (*yaṅ-sñiṅ*), OM MAHAKALA HŪṂ PHAṬ the life-heart mantra (*srog sñiṅ*) OM MAHAKĀLA TRAKŚAD[1] rbad and the all purpose mantra, the same with YAMARAJĀ added

Permission *permissions of Body Speech, Mind and Qualities and an empowerment of Activities, commands*

Mandala Ngor 116.

1 *R X traksad*

373 Nine-deity Knife Mahākala in the tradition of Jñāna
(*mGon-po gri gug lha dgu ma dznā na i lugs*)

Self generation. Yidam.

Front generation. Upon a *vajra* rock mountain and skeleton is a terrible palace with a charnel ground In the middle on a lotus and sun is a HŪṂ emanated from my heart which becomes a knife marked with HŪṂ, transforming into Mahakala the color of the cloud at the end of time (as 370 a, except that he also has a human-skin scarf)

To the north east of the principal is black Devī (*Lha mo nag mo*) holding a trident and a blood-filled skull In front is Secret Karma-mahakala (*gSaṅ ba i las mgon*) dark red with a knife and skull and jackal-faced On the right is dark green Yama, holding a sword and a blood-filled skull, on the left, Karma-mahakāla-māra (*Las-mgon bdud*) raven faced holding a knife and skull

Outside are E black Mahākalī holding knife and blood filled skull and riding a small mule S black Vikaralī, holding knife and blood filled skull and riding a raven, W black Pukaralī (mantra Sukaralī), holding a *vajra* and a dagger and riding a *vetāla* N black Kankalī, holding a trident and a blood-filled skull and with a corpse seat All are complete with fierce apparel

Praise as 357

Mahakala and your attendants without transgressing the orders of Śri-heruka accomplish all my intended aims! If you transgress your pledge you will certainly be destroyed

Crown Heruka

Recite the heart mantra OM VAJRA MAHĀKALAYA HŪṂ PHAṬ SWĀHĀ, the *Śāsana* root mantra (340–42), and the mantras of the attendants OM DEW[Ī] HANA HANA BANDHA BANDHA KṢIṂ KṢIṂ HUṂ PHAT (*Om* God[dess] smite smite bind bind *ksim ksim hum phat!*), OM PIŚACĪ MAHĀKĀLA HŪṂ PHAṬ OM YAMA-MAHĀKĀLA HŪṂ PHAṬ, OM MAHAKĀLA KHAJA MUKHA HUṂ

PHAT, OṂ MAHĀKĀLI HŪṂ HŪṂ HŪṂ PHAṬ PHAṬ SWAHĀ, OṂ VIKARALI HŪṂ HUṂ PHAT PHAT SWAHA, OṂ SUKARALI HUṂ HŪṂ PHAṬ PHAT SWĀHĀ, OṂ KANKALI HŪṂ HŪṂ PHAT PHAT SWAHA

Permission: *includes inspirations of Body, Speech, Mind and Activities, commands and the four empowerments.*

Deviation: holding vajra instead of knife[1]

374. Black-cloaked Mahākāla with Copper Knife (*mGon-po ber nag zans-gri-can*)

Self-generation. Yidam

Out of Emptiness before me, amid a great charnel ground appears a dark red *vajra* rock mountain, on which is a fiercely blazing palace adorned with all the terrible ornaments. In the center, from HŪṂ comes a copper knife marked with HŪṂ which transforms into Karma-mahākala with Copper Knife, dark blue, his right hand brandishing a knife and his left holding a skull full of heart's blood. He is corpulent, dwarfish and of great splendor, with the garb of a *rākṣasa*, wearing high boots of shagreen on his feet. He abides in *pratyālīḍha* (right leg bent), trampling the corpse of a hindering enemy, wearing white and green sleeveless vests (*sa-gag*) and a nine-layer flowing cloak of black silk and adorned with snakes and human heads, amid a blazing mass of fire.

Offer oath water as *372*.

Praise:

Karma natha Mahākāla, who
Is guardian of the thousand Buddhas' Doctrine,
Subduer of the foes of holy gurus,
And has a form of time—homage to you!

Recite forcefully: OṂ MAHĀKĀLA KĀLA-RŪPA SAMAYA HŪṂ HŪṂ PHAT PHAT! (*Oṃ Great Black One with a form of time (or black form), pledge hūṃ hūṃ phaṭ phaṭ!*)

Permission: *permissions of Body, Speech and Mind, commands.*

375. Naked Mahākāla with Copper Knife (*mGon-po gcer-bu zans-gri-can*)

Self-generation. Yidam

Front generation. Out of Emptiness, in a great charnel ground is a sun and corpse seat on which from SIṂ comes a white lion, very wrathful and dexterous. Upon it from HŪṂ comes a knife marked with HŪṂ which transforms into Naked Karma-mahākāla (*Las mgon gcer-bu*) with Copper Knife, black with a tinge of red, with one face and two arms. His right hand brandishes skyward a knife, his left holds a blood filled skull against the upper side of his thigh. His right eye is the sun, his left the moon, and his central one emits fire. He wears a tiger skin loincloth and a human skin scarf, is adorned with snakes and garlands of heads, and is in *pratyālīḍha* posture (right leg bent) amid a blazing mass of fire, surrounded by hosts of *piśācas, yakṣas, mātṛkas* and *ḍākinīs*.

Offer oath water as *372*.

Praise:

HŪṂ! In the three times, slayer of hindering foes!
Very fierce doer of all activities,
With a thoroughly furious face!
Praise to you, naked with knife and skull!

Fierce, blood thirsty eater of flesh,
Surrounded by ghosts of the charnel ground,
Hero quickly freeing from damage,[1]
Master of *yakṣas* and *nāgas*, I praise you.

Recite forcefully the heart mantra, OṂ MAHAKALA-RŪPA ŚA HŪṂ PHAT and OṂ MAHAKALA-RŪPA MA RUMA-KARI CANDA-KĀRI SWAMARE ŚASAVAYENI PRITAMUKI KAURA KAURA HANA HANA BHAGA BHAGA BHAGATAYA HUṂ HŪṂ PHAṬ PHAT

Permission: *permissions of Body, Speech and Mind together, of Qualities and of Activities.*

1 I.e.—damage to pledges.

376. Lion-seated Gaṇapati Mahākāla (*Tshegs-bdag mgon-po sen-gé i gdan-can*)

Tar—Ganapati Mahakala called Lion-mounted Mahākāla, also Qualities type [Mahakala] (*Yon tan-gyi rigs*)

Front generation. Out of Emptiness from HŪṂ comes a guardian circle, inside which (each generated from mantras) are a dark blue *dharmôdaya*, blazing with fire, a *vajra* ground, a wall of fire and a palace. (a) In the center is a four-spoked wheel, with on its hub a lion seat,[1] a jewel seat, and a seat of stacked lotus, sun and moon. A corpse seat is added. On top is a dark green THAṂ, from which light-rays spread, collect *saḍḍhis* from the heart of Vairocana in Akaniṣṭha, and absorb into the THAṂ, which becomes glorious Gnosis Mahakala (*dPal ye-śes kyi mgon-po*), dark purple, with unbearable, sharp fangs, mordinately bared. Glaring angrily, he crushes the spirits of black enemies. His first right hand holds a sword, the second a trident with poppy-[colored] spear flag (*rtse-gsum mdun-dar le-brgan can*), the first left brandishes a bull banner, the second

holds a demon-noose (*bdud-žags*). He has a crown of dry skulls and a long necklace of fresh heads and is adorned with jewels and snakes and headed with the sun and moon. Wearing a scarf of a fresh elephant hide and a tiger-skin loincloth, he sits in *lalita* posture.

On the spokes in the four directions, from four MAs come the four Mothers. (b) In front is Vetali (*Be ta-li*), green and with loose hair, her right hand feeding herself with entrails and her left holding a blood-filled skull, and in a cross-legged posture. (c) On the right is white Dūti (*Pho-ñe mo*, "Messenger" mantra: jvala kuli, 'Flame Well born Lady'), with dark brown hair holding a ritual dagger and a red noose. (d) Behind is blue-green Attendant (*bKa sdod-ma*, mantra: Ekacati) wearing a human skin and holding a sandalwood club. Both these are either kneeling or in *ālīḍha* (right leg extended). (e) On the left is red Presakā (*mNog gzug-ma*, 'Maidservant', mantra: Karkari, 'Crane-lady') crane-headed, holding a corpse-club and a piece of a human corpse and standing with feet together.

Outside, from seven BHYAUHs come the Saptamātrkā: Brahmāṇī, Indraṇī, Kaumarī, Mahadevī, *Kalpa-kama (*rTog-dod-ma*), *Vrddhottara (*rGan byan-ma*), *Maha nasa (*sNa chen ma*). They are of *rākṣasī* form, dark red and holding trident and blood-filled skull. In the gates are four more *mātrkās* with eyes of crystal, gold, copper and turquoise, holding *vajra* and noose.

Praise:[2]

HŪM! Ruler of the *asuras*' army
Relieving the army of white gods,
Splendid great deity and attendants
Worship, praise and homage to you!

Also praise with the *Mahākāla-dhāraṇī*: OM ŚRĪ-MAHAKĀLA GANAPATI SWAHĀ, NAMAḤ ŚRI MAHAKĀLA GANEŚAYA NAMO YOGINAM. TAD-YATHĀ. OṂ HILI HILI KITE KITE CITTE CITTE SWĀHĀ. (*Oṃ* Glorious Great Black One Master of Hosts *svāhā*: homage to Glorious Great Black One, Lord of Hosts: homage to *yogins*! As follows. *Oṃ* dally dally(?) hog hog(?) thought thought *svāhā*!)

(a) Heart mantra of the principal: OM VAJRA YAKSA ŚRĪ MAHĀKALA HŪM JAH.

The four Mothers: (b) OṂ VAJRA-YAKṢA VETĀLI HŪM JAH. (c) OM VAJRA JWALA KULI HŪM JAH. (d) OM VAJRA EKACATI HŪM JAH. (e) OM VAJRA ŚRĪ-KAMKARI HŪṂ JAH.

Conferral, unnamed rite, including empowerments of Body (mantra: *rūpa*, 'form'), Speech and Mind and recitation-transmission of the mantras.

1 Contrary to the statement of *ODT* 56–57, the lion is mentioned in the text.
2 Cf. 367.

[377–84. Trakṣad Mahākāla (*mGon-po traksad*, or *traksad*)][1]

Tār: Activities type [Mahākāla] (*Phrin las-kyi rigs*).

This type of Mahakāla is defined by the occurrence of the word TRAKSAD *(or* TRAKŚAD*) in the heart mantra.*

1 Throughout 377–84, *R* uses the spelling *traksad* which must indicate it is to be pronounced with a *sha* sound, not *kha*. Some of the picture captions use *traksad*. Similarly in the mantras *R* always has *traksad*, X sometimes *traksad*.

377. Great Deity Traksad Mahākāla Brother-and-sister in the tradition of Nyo (*Lha-chen mGon po lcam dral trakšad gños lugs*)

Tār: *Sādhana* of Great Deity Brother-and-sister, called the Subduer of All Hindering Foes.

Self-generation: Yidam.

Out of Emptiness before me, the four elements and Mount Meru, on the peak is a land of great charnel grounds, a very savage place, a country of arrogant demons giving off poisonous fogs, where fierce lightning flashes, lethal thunder resounds and a hail of thunderbolts and all kinds of weapons falls; a place where the *mātrkās* gather, where fires blaze at night and black winds rage by day, where fogs descend as pus, blood and grease, strewn with all kinds of human corpses, dry, fresh or broken, swept by waves of blood and fat, and echoing to the howls of ferocious beasts of prey. Amid all this, on a foundation of iron, is a great palace: its east side built of human skulls, its south of horses' skulls, its west of monkeys' and its north of sheep's. Outside, it is a jewel palace; inside, a fortress of skulls, square, four-gated, blazing and extremely terrible. Its four corners are of copper; its four gates of lacquered hide; their hairy parts brightened with gold, and with bolts of magic lapis lazuli; the portals are of shell; the copper and iron frosted with blood. Inside, it is roofed with columns and beams of skeletons and marked with festoons of bones and human-head finials. Cascades of blood pour down the walls. The floor is strewn with the bodies of humans and horses; their blood collecting in pools. Human and horse skins are spread as curtains. From strong burning, smoke is given off to the ten directions. Outside, on the pedestal of the foundation, *vetālas* (risen corpses) do a dance and skeleton dancers leap about. On

every side the palace has horrific, panic-inspiring, ornaments such as canopies of flayed human skins, human corpse banners and flags, wreaths of moist intestines, garlands of every kind of head, and fly whisks of hair.

(a) In the center of the palace is raised a seven-storeyed, black hexagonal iron tower with coppery blue turquoise steps. In the middle, on a blazing dark blue triangular area, a jewel throne and a lotus and sun are a human corpse and a horse-corpse, upon which from RAM comes a poison-tree marked with RAM. From this light-rays spread, annihilate all hindering enemies, return and transform it into Gloriously-blazing Great Deity Mahākāla. Black Life-demon (*Srog bdud nag-po*), skull-garlanded and dark purple, riding a black demon-horse with white fetlocks. He has two faces and four arms: the right face a dog's, with crystal eyes, upturned and barking at hindering enemies, summoning their souls.[1] Both faces have bared fangs and rolled-up tongues, making a noise against the palate. They emit laughter of HUM PHAT and fierce growls. His two right hands hold a poison-tree blazing with fire and a demon noose; the two left a scored magic stick and a skull filled with a heart and blood. His three round, red eyes are staring angrily. His beard, eyebrows and hair are dark brown and stream upwards. He has a diadem of a black snake and black silk is crowned with five dry human heads and wears a long necklace of fifty fresh ones, dripping blood. A bunch of a thousand venomous snakes adorns him. He wears a three-layer flowing cloak of black silk with a dark swastika design and a gold belt, and on top of that a tailored coat (*bcud slag*) of bearskin with blue lion cuffs (? *gon lag*). On his feet he wears boots of shagreen. From his ears a thousand thunders roll. From his nose rises a red wind of *kāla kūta* poison. From his angry eyes streams fiery light. In his mouth an ocean of blood and flesh collects. From his nine apertures poison-rain clouds descend on the degenerate (those who have broken their pledges). The sun and moon adorn the crown of his head. With his large body and massive limbs he makes the three realms quake in terror, and in an instant reduces to dust all hindering enemies and wrong views.

(b) On his left, HYAUH and a sword melt into Śrī-devī Rematī of Plagues (*dPal-ldan lha-mo gñan-gyi re-ma ti*), black, with one face and four arms. Her face is turned to look backwards. Eating a human corpse in her mouth, she bares her fangs and has three eyes and tawny locks of hair twisted to the left. Her two right hands hold a human corpse and a scorpion-hilted sword, blazing with fire; her two left a mongoose bag raining gems and a blood-filled skull. She has a crown of dry skulls and a long necklace of fresh heads. A poisonous snake and a lion adorn her right and left ears. Her mouth wails fierce mantras; her eyes rain blood; her nose spreads a mist of diseases. The sun shines straight out of her navel; the full moon is on the crown of her head. A human skin forms her scarf and a hair petticoat wraps her loins; with snakes of the four castes as a girdle. Mighty chains clank on her feet. She rides a *rākṣasas* ass with a red nose and has five magic weapons: a bag of diseases, a ball of thread, a bundle of red curses (*byad-dmar*), white and black spotted dice, and a demon cross stick (*khram bam*). The front part of the saddle is the upper jawbone of a *rākṣasa*, the rear part the lower. A snake forms the crupper. She moves on a sea of blood.

Both Father and Mother are amid a brightly blazing mass of fire.

(c) In the six corners, from six HYAUHs are instantaneously generated six emanated messengers, the Black-dog Mōn-women (*Mon mo śwan nag mo*), Golden-eyed, Silver-eyed, Copper-eyed, Bronze-eyed, Turquoise-eyed and Carnelian-eyed (*gSer mig ma, dNul mig ma, Zans mig ma, Khar mig-ma, yYu-mig ma* and *mChoṅ mig ma*). Each is dog-faced, with one face and two arms, and black; her right hand brandishing skyward a *vajra*, her left throwing a black noose. They are naked, with bone ornaments. Their locks of hair reach their heels. Dancing, with changing gestures and making dog noises, they encircle Mount Meru. Wailing distinctly, they roam the charnel ground.

(d) The eight great *yakṣas* of the north, transformed into eight iron hawks, soar in front. They reduce to dust earlier enemies already risen. The eight great *yiṅmas* of the south, transformed into a tiger, a leopard, a tawny bear, a snow bear, a wild dog, a hon, a jackal and a dog, follow behind, reducing to dust later enemies who are still scheming.

Outside are three hon-headed male demons, emanations of body, speech and mind; seven male and seven female Mōn tribespeople; other hosts of emanations and secondary emanations; an army of twenty-one thousand *māras*; an army of a hundred thousand gods, and the eight tribes, all naked, spread out like birds on a plain, like with like. All are waiting on the practitioner's orders.

When Avalokita's Mind's activities
In peaceful manifestation fail to tame,
By fierce force you annihilate the vicious,
O you of terrible form—come to this place!

Mighty messenger of the great deity's Mind!

Your emanations fill the ten directions,
Sole Father, always in Takkirāja's mansion,
Generally in the Ucala charnel ground,
Sometimes in *rākṣasa* form in Śītavana
Now at P'odrang in the ravines of Tsari,[2]
In your harsh dwelling in a rocky cave
Following the *yoginis* bound by pledges
You carry out the deeds entrusted you
Fierce magnificent lord come to this place!

Praise *as 376*

Principal and attendants are all crowned with Aksobhya.

Śrī-mahākāla's mantra OM ŚRI-MAHĀKĀLA TRAKŚAD MAHĀ KĀLA SIDDHI TRIYAM DUN JAH JAH

Śrī devī's OM RORU RORU CAPALA ASUME MA HUM MA BHYAUH JAH JAH, ma bod ma bod, ma śod ma śod GINGARA GINGARA, ma las thams-cad grub par mdzod-cig!

Conferral *unnamed rite as 376*

1 Ā does not support the claim (*ODT* 57) that the other face is a pig's
2 *Tsa ri ron gi pho-brañ* There are many sacred sites in Tsari, see Dorje 1996 289–93

378. Traksad Mahākāla in the Dakpo tradition (*mGon-po traksad dwags-po'i lugs*)

Tar Very profound Traksad in the Dakpo tradition

Self generation Vajrapani

Front generation Out of Emptiness in a blazing skull fortress a black, triangular palace Inside it is a seat of stacked human corpse and horse corpse on which on a lotus and sun, from RAM comes Śrī-mahākāla black as the cloud at the end of time with one face and two arms His right hand brandishes a trident, with a human head dangling at its neck and a black flag[1] His left feeding the steaming heart and lungs of a hundering enemy into his mouth holds a black demon noose He wears a three-layered, flowing cloak of black silk, tied with a precious gold belt, and high boots on his feet Iron hair locks envelop him like darkness He has bared fangs three eyes, flaming beard a crown of dry skulls and a long necklace of fresh heads Riding a black horse and great in magic power and ferocity he abides amid a blazing mass of fire, with an entourage of obedient servants, emanations and secondary emanations

Abode: the great Ucala charnel ground

Short praise

Strong one who is born from RAM
Fierce and wrathful king of demons,
Riding a black horse strong in magic
Freeing the evil praise to you!

Recite OM MAHĀKĀLA TRAKŚAD MAHĀKĀLA SIDDHI TRIYAM DU JAH JAH.

Permission *includes permissions of Body Speech and Mind, and torma commands*

Tār's closing verse cites as a source the sPu gri chag-ʼżur, a title he uses to refer to 378 in subsequent sādhanas

1 Flag Ā *ru-dar* Tār *rgyu-dar* flag of entrails

379. Lion-mounted Traksad [Mahakala] in the tradition of Atīśa (*[mGon-po[Rik]] traksad seṅ-żon jo-bo'i lugs*)

Self-generation. Wrathful Vajrapani

(a) From HŪM at my heart come two dark red RAMs From RAM comes a red club marked with RAM, which with spreading and returning becomes Gnosis Mahakala dark red (of the same form as 378 except that) his right hand holds a large club of red sandalwood marked with a trident, with a human head dangling at its neck, his left feeds into his mouth the lungs heart and life-channels of an evildoer and he abides in *pratyālīḍha* (right leg bent) upon a proud white lion.

(b) On his right from HŪM comes Karma-mahākāla (*Las mgon*), black as the cloud at the end of time, *identical to the principal deity of 378.*

(c) On his left from RU comes the Mother, blue Vetalī (*Be-ta-li*) wrathful and smiling, adorned with jewels and garlands of heads She wears a human skin and a tiger skin and stands upright holding a knife and skull

From seven HŪMs come seven male haughty beings holding various weapons and riding a *garuḍa* a cat, a tiger a dragon, a black wind a poisonous snake and a river From seven BHYAUHs come seven female haughty beings with hair hanging down holding *vajras* and nooses All these Mon tribespeople are the color of gathering darkness

Abode the great Ucala charnel ground, etc

Crown. Aksobhya

Praise

(a) HŪM! On account of faith and pledges,
Come here, Great Black Life-demon!
Chief in means with superknowledge
Of magic fierce of face and body
Vajra Mahakala Great
Deity and great protector,

Lion-mounted full of pride!
Out of faith I give you praise.

(b) *As 378 but* 'born from HŪM'

(c) Exploring the three realms in moments, on seas of blood rushing,
Sole Mother Rematī! To you I bow in devotion

Emanations of Excellent Black One's Body, Speech, Mind
Appear as seven haughty freers of hindering foes:
As envoys of Action seven charnel-ground *mātṛkas*
Attendants emanations of sphere of Gnosis—praise!

At the heart is a sun disk with the mantra being recited round it. From it light rays spread, annihilating all vicious, hindering enemies, and I obtain all *siddhis*.

Visualizing thus, recite the mantra *as 378*.[1]

Conferral *unnamed rite, including permissions of Body, Speech and Mind, and a recitation-transmission.*

The lion-mounted Traksad Mahakala in the 3001 (261 Drag-śad mgon po), identified with this image by Pander (1890), is four-armed, holding (R) sword and trident and (L) banner and noose, and wears a tiger skin loincloth

1 So *R*, but X has *Vajra mahākāla* as 381 and *traksad* 3001 261 as *R* but *ja ja*

380. Traksad and Knife Mahākālas Practiced Together
(*mGon po trakśad gri gug sbrags-sgrub-ma*)

Self-generation. Vajrapāṇi

Front generation. Out of Emptiness before me, a guardian circle and a palace. Inside are three dark blue, triangular, blazing *dharmodayas*. In [each] is stacked a human corpse and a horse corpse, with a lotus and sun seat on top.

(a) [Mahākāla with Knife:] A dark blue HŪM comes from my heart and settles on the central seat, becoming Śrī-mahākāla, black, with one face and two arms. His right hand holds a knife and his left a blood-filled skull, one above the other at his heart.[1] Iron locks envelop him like darkness. He has bared fangs, three eyes, flaming beard, a crown of dry skulls and a long necklace of fresh heads. Great in magic power and ferocity, he abides in *pratyālīḍha* posture (right leg bent) amid a blazing mass of fire.

(He can be either naked or wearing a black, flowing cloak.)

From his heart come a RAM and a BHYAUH, which settle to right and left. (b) [Traksad Mahākāla.] On the right, Karma-mahākāla, *identical to the principal deity of 378*. (c) On the left, black Devī, holding a sword and a blood-filled skull.

Crown: Aksobhya.

Praise: *as 357, but ending*
Fierce One, to you and attendants, praise!

Recite the mantras of the Gnosis Mahākāla and Karma-mahakala together: OM MAHĀKĀLA[2] GUNA HRIDA HŪM PHAT;[3] OM MAHAKALA TRAKŚAD MAHAKĀLA SIDDHI TRIYAM DU JAH JAH. Then Devī's mantra, OM RORU RORU CAPALA MA HUM MA BHYAUH JAH JAH.

Conferral: *unnamed rite, including permissions of Body, Speech and Mind, commands, and a recitation-transmission.*

Deviation: color of (b)'s horse.

1 Thus this is strictly speaking, a Paṭṭara mahākāla rather than a Knife Mahākāla. Tār says only: with knife and skull, not specifying the position.
2 *R* 695 5 X *R* 697 4. Tār *vajra mahākāla*.
3 Cf 354, combined heart mantra 370, all-purpose mantra.

381. Traksad Mahākāla on Foot (*mGon po trakśad rkaṅ than-ma*)

Self-generation. Vajrapāṇi or Śrī-mahakala with Knife.

Front generation. Out of Emptiness, from YAM RAM KEM RAM BHRUM come wind, a sea of blood, a Mount Meru of skeletons, a fire disk, and on top, a blazing fortress of skulls. Inside this, from a dark red RAM comes Gnosis Mahakala, dark red, with one face and two arms, *as 379 a but* abiding in *pratyālīḍha* on a corpse seat.

As to generating his attendants: from seven RAMs come seven Mon women, black, adorned with the eight charnel-ground requisites, and holding knife and skull. Seven bitches are emanated: one becomes *Prajñāloka (*Śes-rab gsal*) dog-faced and holding a *vajra* and a noose, while the other six retain the form of black dogs, with eyes of crystal, gold, copper, turquoise, shell and lude (*bse*).[1]

Crown: Aksobhya.

Praise:
Strong one who is born from RAM,
Fierce and wrathful king of demons,
Resting on a pressed corpse seat:
Freeing the evil, praise to you!

Heart mantra: OM VAJRA-MAHĀKĀLA TRAKŚAD[2] MAHAKĀLA SIDDHI TRIYAM DU JAH JAH.

Conferral: *unnamed rite, as 380.*

Deviation, left hand holding blood-filled skull

1 It is unclear whether Prajñāloka and the six black dogs are transformations of the seven Mon women or additional to them, cf the six Black-dog Mön women of 377 c
2 R: X *traksad*

382. Eunuch Traksad Mahākāla (*mGon po trakśad ma-min ma*)

Self generation Vajrapani.

Front generation Out of Emptiness in a blazing skull fortress is a black triangular palace (a) Inside on a seat of stacked human corpse and horse corpse are a lotus and sun On top, from RAM comes Śrī-mahākala (*dPal mGon po*) black as the cloud at the end of time with one face and two arms *He is as 378 riding a black horse but in addition has a* tiger-skin quiver at his right side a leopard-skin bow-case rushing (*khyug pa*) at his left a black iron bow worn on his elbow, and a large sandalwood club stuck in his waist

(b) On his left from BHYAUH comes the Mother Vajra-rematī, riding a black three-legged, small mule She bears on her back a net with nine eyes Her right hand holds a demon cross-stick (*khram bam*) and her left a bag of diseases She has fluttering garments of black silk a flayed human skin and a hair petticoat and is complete with the charnel-ground requisites such as crown of dry skulls long necklace of fresh heads, snake girdle and dot of human ash.

Around like shadows of a body are emanated agents six male and six female Mon tribespeople, with an army of a thousand million million demons Black birds soar overhead black dogs pant below and a jackal, tawny bear and snow bear are led as pets

Abode great Ucala charnel ground

Heart mantra OM ŚRI MAHĀKĀLA TRAKŚAD GANAGUYA RAM SIDDHI HŪM PHAṬ

Praise

Mahakāla, Life-demon,
Fierce of face and fierce of body,
Fond of deeds of killing and wounding,
To you I bow Fulfil my wishes!

Agent of your *vajra* brother,
Sworn protector of the Doctrine,
Rematī, drinking the three realms' blood!
In devout homage I bow to you.

Women with eyes of crystal turquoise
Silver shell carnelian copper!
In murmur of mantric sound always
Go out on your appointed tasks!

Black Life-demon it's time for you
Excellent Black One it's time for you.
Eunuch Black One it's time for you.
Splendid Great Deity time for you

Conferral *unnamed rite, including permissions of Body Speech and Mind together, commands (similar to 371), and a recitation-transmission*

383. Yak-faced Traksad Mahākāla (*mGon po trakśad bron zal-can*)

Self generation Yidam.

Front generation first generate Śrī-mahakala trampling on a demon of disease [1]

In front of him are three *dharmôdayas* with human corpses, stacked so as to have nine points In the middle instantaneously appears his agent (*las mkhan*) Black Yak-face (*Bron-zal nag po*), with one face and two arms His right hand holds a blazing club and his left a blood-dripping knife He has a tiger skin quiver and a leopard-skin bow-case He wears a three-layered flowing cloak of black silk tied with a precious gold belt and high boots on his feet Iron hair-locks envelop him like darkness He has bared fangs three eyes flaming beard a crown of dry skulls and a long necklace of fresh heads Riding a small black mule with white fetlocks and great in magic power and ferocity, he abides amid a blazing mass of fire.

Recite OM VAJRA-MAHĀKĀLA TRAKŚAD TRIYAM BHYOH ṆI CHALFA[2] TRIYAM JAH JAH, RURU RURU CAPALA AŚUGME BHYOH.

Praise *as 357*

Conferral *unnamed rite, consisting of a torma empowerment (including commands)*

1 Tār *ghon.R gña* 'the nape of the neck'
2. Can also be read as the Tibetan word *tshal pa*

384. Dog-faced Traksad Mahākāla for Secret Practice (*mGon po treksad gsah-sgrub śwa na i zal can*)

Self-generation Yidam.

Front generation (a) Out of Emptiness, from BHRUM, a triangular skull fortress of thunderbolt iron, gateless vast and capacious blazing with fire and giving off a fog of disease and poison A rain of weapons is falling Inside, from E comes a blazing dark blue triangle upon which are stacked from PAM a

lotus from RAM a sun, from NRI the corpse of a hindering enemy A dark red RAM comes from my heart and settles on this seat becoming a dark red mass of fire marked with RAM Fire from it fills the entire universe burning all hindering enemies Again from the RAM comes a trident marked with RAM. From this light rays spread establish all sentient beings in happiness annihilate doers of harm, return and transform it into Vajra-mahākāla in *rākṣasa* form, dark red with one face and two arms a fierce and grinning dog's face He has three staring eyes His right hand brandishes a trident *khaṭvāṅga* marked with a human head His left holds the lungs and heart of an enemy feeding them into his mouth. On his tawny upward-streaming hair is a spotted white snake headband, and the crown of his head is adorned with a sun and moon. He has a tiger skin loincloth and a human-skin scarf, is adorned with black snakes, and abides in *pratyālīḍha* posture (right leg bent)

(Alternatively he can be wearing a three-layered, flowing cloak of black silk.)

(b) In front of him is his consort Golden-eyed Bitch (*Khyi-mo gser-mig ma*) In the six corners clockwise are (c) Turquoise-eyed (*yYu mig-ma*) (d) Carnelian-eyed (*mChoṅ mig ma*) (e) Copper-eyed (*Zaṅs-mig ma*) (f) Shell-eyed (*Duṅ mig ma*) (g) Bronze-eyed (*Khar maṅ ma*) and (h) Iron eyed (*lCags mig-ma*) All seven hold *vajra* and noose are dog-faced and adorned with human skin tiger-skin, bone ornaments and so forth and have the attributes of *rākṣasīs*

Recite the *rbod pa rbad-pa* and *bsad pa* mantras rolled into one OM MAHĀKALA TRAKŚAD MAHĀKĀLA drag-po SIDDHI TRIYAM DU JAH JAH Nag-po HEHE JAH JAH PHAT sÑiṅ kha rag, CITTA rbad BHYOH HŪM HŪṂ PHAT DHA PHAT

Conferral *unnamed rite comprising permissions of Body Speech, Mind and Qualities equated to the four empowerments respectively No separate permission of Activity is necessary as the fierce activity is transferred in the three higher empowerments*

20 REMAINING *SĀDHANAS* [OF MAHĀKALA]

[385–92. Four-faced Śrī-mahākāla (*dPal-mgon źal-bźi-pa*)]

385. Four-faced Śrī-mahākāla connected with the period of service[1] (*dPal-mgon źal-bźi pa bsñen-dus dan brel-ba*)

Out of Emptiness in space before me appears a guardian circle, with a charnel ground, in the center of which are five dark blue, triangular blazing *dharmādhātus* as seat bases

(a) On the central one, from PAM comes a lotus, from RAM a sun, and on top from HŪṂ a knife marked with HŪṂ. From this light rays spread, annihilate all vicious hindering enemies, return and transform it into Four faced Vajra mahakala (*rDo-rje nag po chen-po gdoṅ-bźi pa*) His two main faces, stacked are black, and the right and left ones green and black. He has four arms the first pair of hands holding one above the other at his heart a *vajra*-marked knife and a skull filled with the blood of a hindering enemy, together with the heart The other right hand wields a blazing sword, the other left brandishes a rosary of human bones His brown hair streams upwards Three-eyed and gaping-mouthed, he bares sharp fangs and his lower lips hang down. He is adorned with a sacred thread, bones, snakes, and strings of bells With a tiger skin loincloth, he abides in standing *pratyālīḍha* posture (right leg bent) amid a fiercely blazing fire of Gnosis

In the four directions, from four HŪṂs come (b) on his right the Great Mother black Dombini (*yYuṅ-mo*) (c) on his left the worker (*las mdzad*), green Candali (*gTum mo*) (d) in front dark red Maha rakasi (*Srin mo chen mo*), (e) behind, dark yellow Simhali (*Siṅga gliṅ ma*) Each is one-faced and two armed, holding a knife and a skull, extremely fierce and wrathful and with the attributes of a female messenger three-eyed naked, without ornaments in a great hurry and facing the principal

Encircling them round the outside are twenty-one demon slashing butchers twenty-one thousand demon subduing soldiers, and the proud beings of the eight tribes of gods and spirits, with an entourage as numerous as the atoms of the world

Four faced Vajra-mahakala Mighty Strength-sapping Field-protector, is invoked from Kailasa, Śitavana, Potala and the Loud Laughter charnel ground

As you promised, Fierce One in the past
In the presence of Vajradhara being
Invited to this rite of the four activities,

Please come here to guard the Buddha's Doctrine!

Request: Four faced Śrī-vajra-mahākāla and all your attendants, please accept this vast torma offering, guard the pledges not transgressing the orders and vows of the glorious holy root and lineage gurus, protect the Doctrine, praise the majesty of the Jewels, quell all obstacles to Dharma practice, let thoughts and deeds in accordance with the Dharma be accomplished as intended, and let the Doctrine, its holders and the worldly all flourish!

Praise:

Four faced Mahakala, who
In a perfect Buddha's presence
Promised to defend the Doctrine
And your four Great Mother sisters

With human meat and flower perfume,
Liquor, flesh and blood you're honored
Protect the Doctrine of the Conqu'rors
And perform your appointed duty!

Heart mantra of the principal: OM MAHĀKALA KALA-VIKĀLA-RATRITA HŪM PHAT (*Om* Great Black One, black thoroughly black, like the darkness of night(?), *hūṃ phaṭ*!) Heart mantra with the attendants: OM MAHĀKĀLA KĀLA-VIKĀLA-RATRITA DOMBHINI CANDALI RAKṢASI SINCALI DEVI HŪM HUM PHAT SWAHA. *These are transmitted in the permission rite but are not recited in the sādhana, which consists of offerings and requests.*

Permission: *permissions of Body, Speech and Mind, the second including a recitation-transmission of the heart mantras, commands for activities (not unlike the request above).*

Deviation: color of (e).

For the sadhanas of this chapter, cf. also ODT 60–63.

1 *Sādhanas* 385–87 correspond to three successive stages of practice, see Glossary: service.

386 Four-faced Śrī-mahākāla connected with the period of accomplishment (*dPal-mgon zal-bźi pa sgrub-dus dan ̀brel ba*)

Self-generation: any Yidam.

Front generation: *as 385, except for the following differences:* Vajra-mahakala's principal face is black and eating a human corpse, very wrathful and fierce, his right is white and loudly laughing, his left red, smiling and terrible, and his upper face smoke-colored and baring its fangs. The skull in his first left hand is filled simply with the heart of the hindering enemy. His other left hand brandishes a bone rosary in stopping manner (*gag thabs-su*) and holds a trident. Under his arm is tucked a golden flask full of nectar.

The attendants are exactly as 385.

The rest of the rite is also as 385.

Permission: *common permissions of Body, Speech and Mind, the second including a recitation transmission, uncommon permission, commands.*

Deviations: rosary and gold flask not visible, arrangement of attendants.

387 Four-faced Mahakāla for practical application (*Źal-bźi-pa las-sbyor mgon-po*)

As 385, but Vajra-mahakala has two stacked right faces, both blue, and two left, both green, and his second left hand holds a golden flask full of intoxicating liquor.

At the end of the rite, the two mantras are recited. Recitation of the root mantra is also important.

There is also a change in one of the offering mantras. ŚRĪ CATUR-MUKHA (Glorious Four faced One) *instead of* MAHA-KĀLA-KĀLA-VIKĀLA-RATRITA.

Permission: *permissions of Body, Speech and Mind, the second including a recitation transmission.*

Deviations: color of (e), arrangement of attendants.

⟨388–91 Four faced Mahākāla connected with the four activities (*Las-bźi dan ̀brel ba'i źal-bźi mgon-po*)⟩

388 White Four-faced Śrī-mahākāla, Life-increasing (*dPal mgon źal bźi pa dkar po tshe ̀phel*)

Self-generation: Yidam.

(a) Both in the belly of myself visualized as the Yidam and in front of me, on a lotus and sun, from a white HŪM comes the Life-increasing, Mighty Strength-sapping, Field-protector (*Źiṃ-skyoṅ stobs ̀phrog dbaṅ po tshe ̀phel* = **Āyur vardhana bala-hareṅdra-ksetrapāla*), white in color, his principal face white, his right blue, his left red and his upper face smoke-colored. His first pair of hands hold one above the other at his heart a flask full of nectar of immortal Gnosis and a skull. The other pair, holding a knife and a trident, protect from hindrances to long life. His brown hair streams upwards. Three-eyed and gaping mouthed, he bares sharp fangs and his lower lips hang down. He is adorned with a sacred thread, bones, snakes, and strings of bells. With a tiger-skin loincloth, he abides in standing *pratyālīḍha* posture (right leg bent) amid a fiercely-blazing fire of Gnosis.

In the four directions, from four HŪMs come the four Mothers (b) Dombinī on the right, (c) Candalī on the left (d) Rākṣasī in front and (e) Simhalī behind Each is white holds a flask full of nectar and a gem, and is extremely fierce and wrathful and with the attributes of a female messenger three-eyed naked without ornaments, in a great hurry and facing the principal

Outside are the butchers etc. as 385

To the request of 385 now addressed to 'Mighty Strength-sapping Field-protector and all your attendants, *is added* 'Please increase my lifetime!'

Praise: *as 385 but starting:*

Four-faced, White Life-increaser who

At the end, recite OṂ MAHĀKĀLA-KĀLA-VIKĀLA RATRITA MAMA ĀYUR PUṢTIṂ KURU SWĀHA. (increase my life, *svāhā*!)

Permission. *as 385*

Deviation colors of right and left faces interchanged

389. Yellow, Four-faced Śrī-mahākāla, Wealth-increasing (*dPal mgon źal-bźi pa ser po nor phel*)

Out of Emptiness, in space before me appears a guardian circle *etc., as 385*

(a) On the central *dharmôdaya* from PAṂ comes a lotus from RAṂ a sun On top from a yellow HŪṂ comes the Wealth increasing, Mighty Strength-sapping Field-protector (*Źin-skyon stobs 'phrog dbaṅ po nor phel* = **Vasu-vardhana bala harêndra-kṣetrapāla*), yellow his principal face yellow the right white the left red and the upper smoke-colored His first pair of hands hold one above the other at his heart a rosary of human bones and a skull full of jewels the other pair hold a knife and a flask full of gems. *His hair etc are as 385*

(b)–(e) In the four directions, from four HŪṂs come the four Mothers, *as 385 except that* each is yellow and holds a rosary of bones and a skull full of jewels

Outside are the butchers etc., as 385

To the request of 385 is added 'Please increase my merits and wealth! *It is addressed to* 'Mighty, Strength-sapping Field-protector and all your attendants

Praise *as 385 but starting:*

Four-faced, Yellow Wealth-grower, who

At the end, recite OṂ MAHĀKĀLA KĀLA-VIKĀLA-RATRITA MAMA PUNYE SARVA-VASU PUṢTIṂ KURU SWĀHĀ. (increase my merit and all wealth, *svāhā*!)

Permission. *as 385*

390. Red, Four-faced Śrī-mahakala, Subjugating (*dPal mgon źal bźi pa dmar po dbaṅ-sduḍ*)

Self-generation. Yidam

Out of Emptiness, in space before me appears a guardian circle *etc as 385*

(a) On the central *dharmôdaya* from PAṂ comes a lotus from RAṂ a sun On top from a red HŪṂ comes the Subjugating Mahakala Mighty Strength sapping Field protector (*Źin-skyon stobs phrog dbaṅ po dbaṅ-sduḍ mgon po* = **Vasaṃkara mahākāla-bala-harêndra kṣetrapāla*). red, his principal face red the right white the left blue and the upper smoke-colored His first pair of hands pierce the heart [of the object of practice] with a hook and bind his or her neck with a noose the other pair hold a bone rosary and a flask of liquor *His hair etc are as 385*

(b)–(e) In the four directions from four HŪṂs come the four Mothers, *as 385 except that* each is red and holds a hook and a noose

Outside are the butchers etc as 385

To the request of 385 is added 'Please bring under my control all the good accumulations of *saṃsāra* and *Nirvāṇa*! *It is addressed to* 'Mighty, Strength-sapping Field-protector and all your attendants

Praise *as 385 but starting:*

Four-faced Red Subjugator who

At the end recite OṂ MAHAKĀLA KĀLA-VIKALA RATRITA so-and-so (*or* SARVA-LOKA) WAŚAṂ KURU HO! (subjugate so-and-so (*or* the whole world), *ho*!)

Permission *as 385*

391. Blue, Four-faced Śrī-mahakala, Soul-releasing! (*dPal mgon źal-bźi pa snon-po ñams-sgrol*)

Self-generation. Yidam.

Out of Emptiness, in space before me appears a guardian circle *etc as 385*

(a) On the central *dharmôdaya*, from PAṂ comes a lotus, from RAṂ a sun On top from a blue HŪṂ comes the Soul releasing, Mighty Strength-sapping Field protector (*Źin skyon stobs- phrog dbaṅ po ñams sgrol* = **Moksana bala harêndra-kṣetrapāla*) blue his principal face blue, the right white, the left red and the upper smoke-colored His first pair of hands hold a knife and a skull, the other pair a sword and a trident *His hair etc are as 385*

(b)–(e) In the four directions, from four HŪṂs come the four Mothers *as 385 except that* each is blue and holds a sword and a blood-filled skull

Outside are the butchers etc as 385

The rest of the rite is as 385 the request being addressed to, 'Mighty Strength-sapping Field-protector and all your attendants'. At the end recite OM MAHĀKĀLA KĀLA-VIKALA RATRITA digra bo MARAYA rbad! (go and kill the enemy!)

Permission *as 387*

1 Or releasing the depraved (Tār *ñams-pa sgrol-ba*) It is clear from the mantra that the function of this Mahakāla is killing However the Mongolian name translates as 'The Four-faced causing to be saved from observance (Roth, personal communication)

392. Four faced [Śrī-mahakāla] with Cruel Face (*dPal-mgon[Rb] zal bzi [pal gdon gñan-čan*)

As 385 with the following differences

(a) Śrī-mahakala (*dPal nag-po chen po*) is black and terrible with four faces that devour the three realms and threaten the gods and *asuras* The principal face is Mahakala's wrathful like Yama The right is the white elephant face of a wrathful god the left the red buffalo-face of a wrathful *raksasa* the rear the blue lion-face of a wrathful king His first pair of hands hold a knife and a blood filled skull one above the other at his heart the second right a club the third an axe the second left the left foot of his own elephant-skin scarf and the third a noose He is stamping his feet on the ground in rage *His hair etc are as 385*

From HŪMs in the four directions come (b) on the right blue Candalī her right hand holding a skull and her left black silk (c) on the left red Dombinī holding a tethering-chain and a noose (d) in front Raksasī and (e) behind Simhalī black and holding a knife and a skull *Their appearance and the outer attendants are as 385*

The heart mantra (*not recited in the sādhana*) is OM MAHA KĀLA KĀLA-GUNA-HRIDA EKAJATI HŪM PHAT (*Om* Great Black One, heart of black qualities, Ekajatī, *hūm phat!*) *with the same substitution (and omission of the attendants' names) in all the other mantras The request is addressed to* Four faced Śrī-mahākala and all your attendants (without *vajra*)

Permission *as 387*

393. Jackal-faced Piśāca (*Sa-za ce spyan-gdon*)

Self-generation: any Yidam or Mahakala

Front generation Out of Emptiness instantaneously appears Jackal-faced Piśaca dark red, baring intolerable fangs his three eyes emitting sparks and with dark brown, upward-streaming locks of hair He is pot belled and small jointed His right hand brandishes a knife his left holds at his heart a *rāksasā*'s skull full of human blood, which he is drawing into his mouth. His right leg is kicked upward, his left thrown downward stamps on the head of the corpse of a degenerate folding it back. He has a tiger skin loincloth and a sash of entrails and bundles of snakes Sending out from his pores hosts of *piśācas* and jackals he abides amid a gale of fire

Abode the eight great charnel-ground *pīthas*

Crown a five-pointed *vajra*

Recite a little OM MAHAKALA VIKALA HARI HŪM PHAT (*Om* Great Black One very dark yellow/brown *hūm phat!*)

Praise

HŪM! In headless dance with a scavenging jackal's howl,
You shake the terrible skull of a risen corpse
Dancing with your attendants in charnel grounds,
Jackal-faced Piśaca, praise to you!

Mahakāla and your attendants accomplish all my intended aims without transgressing the orders and pledges of Śrī-heruka! If you transgress the pledges you will certainly be destroyed

Conferral by command transfer including a torma empowerment (with commands) and a recitation transmission

21. ŚRĪ-DEVĪ (THE GLORIOUS GODDESS)

394. The Lady of the Desire Realm known as the Smoke-clad Glorious [Goddess] (*dPal-ldan [lha-mo*[Dk]*] dud-gsol mar grags pa 'Dod-khams dban-phyug-ma*)

Self generation. Hevajra of a similar tradition, Mahāmayūī, Catur-pīṭha, or any wrathful deity

In an instant—in front is the Smoke-clad Goddess[1] At her heart, on a white OṂ is a red RA From the RA, fire-light spreads and burns up her body in a moment. Upon the OṂ is VAṂ, which transforms into a white flask full of nectar The nectar boils over and bathes the OṂ, which blazes with white light—rays OṂ AḤ MAHĀKALI DEVĪ KĀKALI VIKRĀNTA CAṆḌA RUFINI HŪṂ PHAṬ In an instant it turns into Śrī-devī, black, her body as thin as a skeleton, with one face, four arms and two legs Her first right hand holds a sword, the second a skull containing human blood, the first left a *śakti* dagger the second a trident with a silk ribbon. She has a stiff human corpse inserted in her mouth, bared fangs and three red eyes Her hair-tresses are tawny and upward-streaming, the braids twisted to the left. She is adorned with snakes and skull garlands Her right ear is adorned with a snake with a bell round its neck and her left with a lion She has a diadem of flowers and black silk, a necklace of *asuras'* heads, a scarf of elephant-hide and an ox-hide skirt with a yellow hair petticoat and *nāga*-kings arranged as a girdle Her feet adorned with chains, she sits *bisan*-demon-style on a white-nosed ass She is shouting in a loud voice amid a charnel ground, surrounded by a hundred thousand *mātṛkās*, *ḍākinīs* and *piśācas*

In her heart is her Mental Gnosis in the shape of an egg, four finger-widths high, shining like a lamp In the center of this is HŪṂ, surrounded by OṂ HŪṂ ŚRĪYA, DEVĪ KALI MAHĀKALI HŪṂ JRYAUḤ.[2]

Her entourage of a hundred thousand Kālīs (Black Ones) are all naked ascetics, their right hands holding human hearts and their left skulls complete with hair Each is marked at her heart with JRYAUḤ.

Wearer of Smoke show yourself quickly! Even if you do not show your form, let the desires in my mind be realized!

Offerings follow, but no recitation

Permission. *permissions of Body Speech and Mind, the next section, probably the permission of Activities, indicates the functions of the emblems the sword is to annihilate the vicious, the skull to look after the fortunate the śakti to quell diseases and obstacles, and the trident to subjugate migrating beings In addition, all are for the increase of the Buddha's Doctrine*[3] *Torma commands similar to 371 follow*

Deviation śakti not shown as the usual dagger[4]

Cf 3001 245 For all the sādhanas of this chapter, cf also ODT 24–35

1 Smoke-clad (*Dud-gsol-ma* = *Dhūma vas*) or, according to the picture caption 'Smoke-charcoal lady' (*Dud-sol-ma* = *Dhumāṅgārī*) The name in the Mongolian caption Demon-dispelling Goddess', corresponds in Tib to yet another variant, *bDud-sul-ma* = *Māra nāśanī*

2 *3001* 246 similar but *śriya bhyaḥ*.

3 *R* II 818

4 The *śakti* is clearly shown as a dagger in, for example Genoud & Inoue Basgo Plate 7 which also shows the sword as scorpion-hilted In *3001* 245 the *śakti* appears as a long lance

395. Glorious Army-repulsing[1] Queen (*dPal-ldan dmag zor rgyal mo*)

Self-generation. Yamantaka

Out of Emptiness from YAṂ comes a blue pavilion of a gale of dark wind, from RAṂ a gale of fire, and in the middle from PAṂ (*sic*) a turbulent ocean of blood and fat From HRUṂ comes a purple fortress of lacquered leather[2] complete with all the characteristics surrounded by a great charnel ground

(a) In the center from a black KṢA comes Glorious Army repulsing Queen (*dMag-zor-gyi rgyal-ma*) riding a small mule She is dark blue, with one face and two arms her right hand brandishing a large sandalwood club marked with a *vajra* her left holding at her heart a rusbegotten skull[3] full of charm blood (*thun-khrag*) She is complete with the charnel ground requisites such as fluttering garments of black silk a flayed human skin, a hair petticoat, a crown of dry skulls a long necklace of fresh heads, a snake girdle and a dot of human ash She has three eyes, bared fangs and upward-streaming hair Her scored magic stick is thrust into her waistband at the front part of the saddle are her bag of diseases and her dice, at the

back part her ball of thread and bundle of red curses Her head is crowned with the queens of the four seasons and has above it a peacock umbrella

Innumerable demon children surround her and black bird(s) black dog(s) and black sheep follow behind

At her eyes etc are KSIM etc., as 75

The four attendants are the queens of the four seasons (Dus-bźi'i rgyal mo) not described in the present rite but shown as follows (b) the Queen of Spring (dPyid-kyi rgyal mo) dark blue holding in her right hand a wavy-bladed knife (chu gri) and riding a mule (c) the Queen of Summer (dbYar gyi rgyal mo) dark red and holding an axe on a buffalo (d) the Queen of Autumn (sTon-gyi rgyal mo) yellow holding a hook and wearing a kind of collar of peacock feathers on a stag (e) the Queen of Winter (dGun gyi rgyal-mo) dark blue and holding a magic scored stick, on a camel Each holds in her left hand a blood-filled skull [4]

Abode [the great sea of] Muhding (*Mu h-dań*) in the north-east

Crown Yamāntaka

After offering the torma lift up the blood and say

Human flesh is piled in mountains
Blood is pooled in lakes Accept
This nectar of pledge-substances then
Put down the hosts of harmful spirits
And hindering foes who ve broken pledges!
Lead on the foe your demon army!
Queen commander, lead the van!
Produce your army and hoist your ensign!

Recite BHYAUH rak-mo BHYO rak mo BHYO BHYO rak-mo thun BHYO kha-la rak chen-mo, rak-mo AVYA-TAVYA thun BHYO RULU RULU HŪM BHYO HŪM.[5]

Praise

BHYAUH! Chieftaness of the Desire Realm of glorious form
Riding a mule and running five hundred leagues,
Holding your marks an excellent club and skull
With hair petticoat and scarf and serpent skirt!

The sun in your navel the full moon on your crown,
Mistress of blood diseases splendid Queen
Of the Realm, I praise you goddess Remati!
Fulfil your appointed task O *yogini*!

Permission ordinary disciples should receive the common permission *permissions of Body Speech and (apparently) Mind, including the first three empowerments respectively, and a torma empowerment (with requests rather than commands) For special disciples there is a separate 'uncommon' permission rite (with commands)*

1 A *dmag zor* is a kind of magic spell or charm for turning back an army (*Bie*) The Skt is unknown the conjecture (falsely attributed to Cordier) that the name can be equated to Parvati (correctly *Ri skyes ma* in Tib) should surely be discarded
2 *bSe-mātar* see Glossary **fortress of lacquered leather leather, lacquered**
3 *Nal-thod* the skull of a child of an illicit or incestuous union (D *Bie*)
4 Cf *300 I* 247–52 where (b) holds a knife with wavy blade (*chu gri*) (B P) or a saber (*gri*) (O) (c) a hook and (d) a sickle
5 *300 I* 248 the same except *bhyoḥ* at the start

396. [Goddess] with Iron Ritual Dagger for vitality-practice, the Self-arisen Queen ([*Lha-mo*[ltk]] *srog-sgrub lcags-phur ma ran-byuń rgyal-mo*)[1]

[Qualification] one should have completed the service of the great wrathful deity of the Vajra Family

Self generation Yidam

Before me is a blue pavilion of light, of boundless extent Inside amid a hurricane of fire is an ocean of blood in which is a square outer palace of blazing thunderbolt iron and within a triangular skull fortress The foundation is of *vajra* diamond In the center is a TI emitted from my heart which transforms into a three-legged, small mule of iron with wings of magical wind On its saddle are a blue lotus and sun, on which from a pale blue MA emanated from my heart comes a trident marked with MA With light spreading and returning thus becomes the Goddess

Glorious Remati of Plagues (*dPal ldan ghan gyi re-ma ti*) is black and wears a black silk *go-zu* with a rainbow design and a pair of black snake straps She has four arms the first right hand holding a magic mirror the second a serpent noose the first left a trident and the second an iron ritual dagger She is complete with the charnel-ground requisites (as 395) and surrounded by inconceivable hosts of Gnosis *mātṛkās*, *karma mātṛkās* worldly *mātṛkās*, goddesses *nāgis yaksas gandharvas*, *kumbhāndas* and *rākṣasis*

At her heart on a lotus and moon is MA the concentration being

Recite OM TRAK RAKSA MAMA MAHĀ dun BHYOH, MAHĀ-YAKSA MAHĀ TIKSNA nag mo dun tin thun BHYOH [2]

Praise

HYAUH! Goddess Great and Glorious!
Rakṣasa's wife, with matted locks!
Freer of those born in the four ways,
Amid a hundred thousand Kālis!

Chief of all mistresses! Emanation
Of all the wrathful goddesses!
Mother united with all the Buddhas!
Three realms devourer! I bow to you.

From your Mind *maṇḍala* you send out
Thousands of *mātṛkās* of the Desire Realm.
From your genitals you send out
Thousands of *karma-mātṛkās*

From your right and left legs you send
Sixty thousand messengers.
Subdue every enemy,
Māras and spirits of evil mind!

Quickly reveal your signs and tokens!
Infallible in all you do,
With your *mātṛkās* and *ḍākinīs*
Grant me... a practitioner *siddhas*!

Permission. *permissions of Body, Speech and Mind, including the first three empowerments respectively, with a recitation-transmission in the permission of Speech, torma empowerment (with requests)*

(Lineage from Padma-sambhava and Yeshe Ts'ogyel.)

Cf 300 I 251

1 *Srog-sgrub* = *prāṇa-sādhana, lcags-phur-ma* = *hyuh-kilā ran-byuh rgyal-ma* = *svayambhū rājñī*
2 As *300 I 251*

397. Conch-protector Goddess (*Lha-mo dun-skyoṅ-ma*)

Self-generation Yidam

Before me, in the center of *a setting as 396*, I emitted from my heart transforms into a pale yellow small mule with wings of magical wind Upon it is a white MA which transforms into Glorious Goddess Conch-protectress (*dPal lha-mo dun-skyoṅ ma* = *Śrī-devī Śaṅkha-pālī*) white of semi wrathful (*ži-khro*) aspect. Her right hand brandishes skyward a flaming crystal sword her left, holding a treasure mongoose, rains *siddhas* on the practitioner Her hair is black, loose and partially tied up She wears on her body a *go-zu* of white silk with a rainbow design and is complete with the charnel ground requisites (*as 395*).

At her heart on a lotus and moon is MA, the Concentration being

Abode in the north-east.

Recite HYOH JAH OM CAPALA AŚLGME[1] HYOH, OM RURU RURU CAPALA AŚLGMA[1] HYOH JAH JAH

Praise: *as 396 except for first verse:*
Great and Glorious Goddess
All *nāga* kings bow at your feet:
All the great jinn (*gyin*) you bind as servants,
Together with countless lesser *nāgas*.

Permission. *includes a torma empowerment (with commands) and a recitation-transmission*

Deviation color of hair
Cf 300 I 246

1 In the various repetitions of this mantra the spellings *aśugma* and *aluṛme* appear interchangeable

[398–400. Demoness, Nāgī and Yakṣī Rematis]

These three sādhanas run closely parallel and clearly form a set. (397–400 are all Nyingma teachings transmitted from Vimalamitra though the early lineage is lost.)

398. Demoness Remati (*bDud-mo re-ma-ti*)

Self generation. wrathful deity

Front generation. Out of Emptiness from BHRUM comes a triangular fortress of lacquered leather, and inside it a square skull fortress adorned with terrible ornaments such as banderoles, umbrellas and banners of human corpses and of measureless height and extent In the middle from GA RA DA FA HŪṂ comes a *rakṣasas'* red-nosed ass, with the speed of the wind, with a saddle and saddle-covering of human skin On it, from BHYAUH comes Śrī-devī, black holding a sword and a blood-filled skull and complete with the charnel ground requisites (*as 395*)

At her heart is HYOH From the HYOH emerge innumerable HYOHs [becoming] a hundred thousand demonesses (*bdud mo* = *mārī*) bearing swords and blood-filled skulls, who surround her

Visualize them playing delightedly amidst greed as an ocean of blood, hate as a mass of fire, and delusion as a dark gale of wind

Abode. the depths of the great ocean and the eight great charnel ground *pīṭhas*

Recite OM MAHĀKĀLI-REMATĪ MAMA RULU RAKṢA REMATĪ RULU RULU HYOH JA JAH.

Praise:

Splendid Demoness, ruling over demons
Hair-petticoated, scented, snow-cock's daughter!
Chieftainess of the nine-peaked demon fortress,
Demoness Remati! Homage be to you!

Conferral: command-transfer, including a torma empowerment (with commands) and a recitation transmission.

399 [Four-armed] Nagī Remati (*kLu mo Re ma-ti [phyag-bzi-ma*[Rk]])

Self-generation: wrathful deity

Front generation: *Fortresses and ass as 398.* (a) On the ass from MA comes Nagī Remati, black, with one face and four arms: the first right hand holding a sword, the second a rosary of dry skulls; the first left a blood-filled skull; the second a trident.

(b) The *rākṣasī* *Nala-śīrṣā (*Na-la rtse*) is leading her mount from in front. She is red, with the head of a sea monster, and from the navel down has the shape of a ritual dagger.

They are surrounded by the eight great *nāgas*, as black as bees and holding razors and serpent nooses, and a host of a million million lesser *nāgas*.

Visualize them playing delightedly amidst greed as an ocean of blood, hate as a mass of fire, and delusion as a dark gale of wind.

Abodes: *as 398.*

Recite the heart mantra: MAMA TRAK KAKSA, śūn kha rak CITTA śrog dun dun JAH JAH, NACA dun-ti BHYOH BHYOH.

Praise:

Splendid Nagī, ruling over *nāgas*,
With wealth of many jewels in your crown!
Chieftainess of the seven inner seas,
Nāgī Remati! Homage be to you!

Conferral: as 398.

Deviation: color of (b).

400 Yakṣī Remati (*gNod sbyin re-ma ti*)

Self-generation: wrathful deity

Front generation: *Fortresses and ass as 398.* On the ass, from KṢA comes Yakṣī Remati, black, her right hand holding a sword, her left a treasure mongoose raining gems. She is surrounded by eight black *yaksa* attendants holding clubs and blood-filled skulls, eight black *yakṣīs* holding swords and mongooses, a hundred thousand *yakṣīs*, and the hosts of the eight tribes of gods and spirits.

Visualize them playing delightedly amidst greed as an ocean of blood, hate as a mass of fire, and delusion as a dark gale of wind.

Abodes: *as 398.*

Recite: *as 397.*

Praise:

Splendid Yakṣī, ruling over *yaksas*,
Fine-complexioned daughter of Purnabhadra[1]!
Chieftainess of the land of the white crane[1],
Yakṣī Remati! Homage be to you!

Conferral: as 398.

1 *Bya-dkar-can-gyi gnas* = *Baki sthāna.

401 Vajra-wild-winged Remati (*Re-ma-ti rdo-rje gśog-rgod-ma*)

Front-generation. (a) Out of Emptiness, in an ocean of blood before me is a gale of fire, amid which from KAM comes Vajra-wild-winged[1] Devī (*Lha mo rdo-rje gśog-rgod-rtsal*) mounted on a small mule. She is dark purple, with one face and two arms, holding a sword and a skull and under her arm a mongoose.[2] She has a scarf of human skin and on the upper part of her body, wings of blazing weapons, and is complete with the charnel-ground requisites. (*continue as 395*)

(b–e), the queens of the four seasons, are again undescribed. This time (c) is shown holding a sickle in her right hand and there are some differences in the clothing.

The rest of the rite is as 395 except for the mantras: changes in the name (dMag zor → Lha mo), the substitution of 'sword' for 'club' in the Praise, and different verses of request at the end.

Recite as much as possible the heart mantra: TAD-YATHA RURU VITISTHA bad rdo ma mo rak-mo CITTA kha-rag-ma BHYOH BHYOH SWĀHĀ.

Permission: *includes a torma empowerment (with commands similar to 371) and a recitation-transmission.*

(*Lineage: a treasure-text of Padma-sambhava found by Nga-dak Nyangrel [Nyima Özer].*)

1 Wild-winged: *rgod*: wild or 'brave' can also mean 'vulture' (usually *bya rgod*).
2 Mongoose: *Tar ma u-le, R le u le* according to Geshe Sopa, a type of hawk. However, neither of these is depicted.

402. The Goddess Ekajaṭī (*Lha-mo e-ka-dza-ti*)

Tar also Great *Rakṣasī* Ekajaṭā

Self-generation, wrathful deity

Front generation Out of Emptiness before me, dark red rock mountains surround a sea of blood, in the middle of which on a lotus and sun seat is TRAK. From this comes the Goddess Ekajaṭī, dark purple, her hair tresses in a single braid hanging down on the left, with one face and two arms Her right hand holds a trident spear and her left a human heart and a noose She has a tiger-skin loincloth and a human skin as a scarf, and is adorned with snakes and human heads. She abides amid a blazing mass of fire, sending out as envoys many turquoise female wolves and surrounded by hosts of attendant messengers and *rākṣasīs*

(Alternatively, she can be riding a *rākṣasas* red-nosed ass, a small black mule or a three-legged she-mule)

Light-rays from my heart invoke from the depths of the great ocean and the eight great charnel ground *pīṭhas* Remati and her attendants

Praise.

BHYAUH! Splendid Goddess ruling over gods,
Delightful daughter of Śakra or Indra!
Chieftainess of the land of the Thirty three
Goddess Remati! Homage be to you!

Visualizing one more goddess beneath the Gnosis-being in the heart focus on the front generation and spreading and returning and recite these three mantras together TRAK RAKŚA KHAMU TRAMI RULU RULU HŪM BHYOH, rale-mo TE KEM JAH JAH kha-la BHYOH, RULU RULU MAHI MA BHYOH At the end of the recitation add KĀYA-SIDDHI OṂ, WĀKA-SIDDHI ĀḤ, CITTA SIDDHI HŪṂ (Body realization *oṃ* Speech realization *āḥ*, Mind realization *hūṃ*) to receive *siddhis*

Conferral: command transfer, including commands (similar to 371) and a recitation-transmission

403. The Sky-clad Goddess (*Lha-mo nam-mkha'i gos-can*)[1]

Self generation. Yidam

Light-rays spread from my heart invoking from the great charnel ground Sītavana the Sky-clad Goddess and her attendants.

She is dark blue or pale blue with one face, two arms and three eyes angry with loose hair, and adorned with a human skin jewels and a long necklace of human heads. Her body is smeared with sesame oil Her fangs are extraordinarily bared her tongue vibrates like lightning, her blood red eyes gaze on an enemy as if piercing him with a dagger Her right hand holding a knife and her left a blood-filled skull, she abides in *pratyālīḍha* (left leg extended) on a human corpse seat, surrounded by innumerable *karma-mātṛkā* attendants

Praise

BHYOH! By force of vows you take a Goddess form
Though shining not from peaceful Gnosis sphere,
In many shapes you do untold good for beings,
Attractive Naked Lady—you I praise.

Visualizing at her heart on a sun, KSA surrounded by the mantra recite OṂ MAHAKALI TRAK RAKŚA RARA RORU RORU CAPAI I MAHĀ KARUNIKA SWĀHĀ (*Oṃ* Great Black Lady, *trak*, protect give(?) roar roar, swiftly moving, greatly compassionate *svāhā*!)

Permission. *a short rite, with commands as 300*

(*Lineage from Atīśa.*)

1 = *Dig-ambara-devī*

22 THOSE OF SIMILAR KIND TO BROTHER-AND-SISTER MAHĀKĀLA

404 Blue Dharma-raja Karma-yama (*Chos-rgyal las-kyi gśin-rje mthuṅ ga*)

Self generation: wrathful Manjuśrī (i.e. Yamāntaka).

Out of Emptiness, in the middle of an ocean of blood, a blazing skull fortress palace roofed with skeletons. (a) In the center, in a gale of fire, on a lotus and sun is a haughty wrathful black buffalo treading on the corpse of a hindering enemy. Upon it, from YA comes a club marked with YA, which transforms into Yama Dharma-raja, dark blue, with one face and two arms, buffalo-faced, his right hand brandishing a black skull-club marked with a *vajra* and his left making the threatening forefinger, with a black noose. His hair is brown and streams upward, his fangs are bared and he is naked. His sex standing erect, extremely terrible in sentiment and without ornaments. He abides in *pratyalidha* posture (right leg bent) amid a gale of fire on his buffalo seat.

(p) On his left, from CAM comes his consort Camundi, black, with tawny hair loose in individual strands and dangling breasts. She is wearing an ox-hide and a black garment, holds a trident and a skull and is very wrathful.

They are surrounded by Yavati (*Ya ba-ti* 'Averter'?), holding a club; Phywa-saṅs ('Free of luck'), holding a wheel; "Upalabdhi (*dMigs pa*: Perception?), holding an impaling stake; Ral-pa tshar dgu (Ninefold hair-locks), holding a *sakti* dagger; Yama-duta (*gśin rje i pho-ña*, Yama's messenger), holding a hook; Kala pāśa (*Dus-kyi žags pa*: 'Noose of time'), holding a demon-noose; Yama-dandin ('Yama-club holder'), holding a club; Yama-damstra ('Yama tooth-holder'), holding a blazing tooth; Kala ratri (*Dus mtshan mo*: 'Night of time'); "Ghataki (*gSod pa-mo*: Murderess); Kali (*Nag-mo*: Black One); Revati-śakali (*Nam gru śa-ka-li*),[1] and all the rest of the hosts of *yāmas* and *mātṛkās*.

Abode: the sixteen doorless, iron dungeons in the city of Yama in the seven-stage underworld in the south.

HŪṂ! A long way to the south of here,
More than eighty thousand leagues
In the seven-stage underworld,
In the city of the Iron Head
Captain of all those departed
Lord of all the *mātṛkā* hosts,
Bitter bridge for all living and dead,
Putting the living in their places,
Lord of the shades to all the dead
Discriminator of the virtuous,
Punisher of those who ve sinned
Dealing justly with good and evil
In the worlds including the gods
You called Dharma-raja Yama!
Please come here with your attendants!

Praise:
Before the *Bhagavān* Dharma lord Mañjughosa
You promised to guard the Doctrine that subdues
Mara
Karma yama! To you and all your servants
Such as *mātṛkās*, *dākinis*, spirits, *vetālas*,
Bound by oaths, whether outer, inner or secret,
I have come bowing with hopeful mind.

Recite: (a) the very near-heart mantra, OṂ KALA-RŪPA HUṂ PHAṬ; the near heart mantra, OṂ KALA-RUPA YAMA-RĀJAYA HŪṂ PHAṬ; and the heart mantra, OṂ KĀLA-RŪPA BHIMA-YAKSA HŪṂ MAHĀ-ROSANARA SIDDHIYE YAMA-RĀJĀYA HŪṂ HŪṂ PHAṬ PHAṬ SWAHA (*Om* O terrible *yaksa* with a form of time/black form, *hūṃ* to the very fierce realized one King Yama *hūṃ* *svāhā*!).

(p) The mantra of the Mother: OṂ HRIḤ CAMUNDI HŪṂ PHAṬ!

Permission: *permissions of Body, Speech, Mind, Qualities and Activities; commands (as 300); recitation-transmission.*

Cf. 300.1, 238. For all the sādhanas of this chapter cf. also ODT 83–87.

1 The first eight named are evidently male *yamas* and the other four *matrkās*.

405. Red Karma-yama surrounded by four Marutse (*Las-gśin dmar po ma-ru-rtse bžis skor-ba*)

Self generation: wrathful Mañjuśrī.

(a) Out of Emptiness before me, amid a blazing dark red *mandala* of the nature of a gale of fire, appears in an instant

Karma yama red and very terrible his right hand brandishing a flaming sword and his left encircled by[1] a blazing wind wheel. His mouth is agape his tongue rolled up He has three round, red eyes and a yellow-brown upward-swinging beard With a scarf of human skin, he abides on a buffalo seat in *pratyālīḍha* (left leg extended)

(p) On his left is his consort Ekajaṭī black enveloped in hair-tresses like darkness. She holds a hook and a blood-filled skull and wears a human skin her head bound with entrails

The Father and Mother are surrounded with a hundred thousand attendants each, *yāmas* and demonesses

Out of their hearts come four JAs, becoming (b) in the east Raksasa Marutse (*Srin po ma ru rtse*),[2] (c) in the south Yāma Marutse, (d) in the west, Mara (*bDud po*) Marutse and (e) in the north, Yaksa Marutse They are red, hold razors and nooses, and abide on leather birds (*bse-bya*)[3]

Invocation and Praise *as 404*

Recite OM YAMA RĀJA EKAJATI YAHO PHAT, MAHO PHAT, SUHO PHAT, ma-ru-rtse PHAT, DAM DAM PHAT ÑI PHAT, HŪM HUM PHAT

Permission *permissions of Body, Speech and Mind, the second being a recitation-transmission and the third a torma empowerment*

1 R encircled by', Tar. 'turning'
2. Marutse (*ma-rutse*) is the name of a charnel ground in the north east where the protector Beektse (*Beg-tse*) resides (*ODT* 89–90) According to *Bic* it is also the name of a medicinal berry, called in Skt *guñja* (*Abrus precatorius*)
3 The Marutse charnel ground is infested with ferocious birds, including hawks of lacquered leather shell and iron (*bse-khra dun-khra leags-khra*) who screech horribly and who carry the brains of destroyed enemies in their beaks as well as ash-colored *rākṣasa*-birds (*srin-bya*) (*ODT* 90)

406. Blood-colored Red Karma-yama (*Las-gśin dmar-po khrag-mdog*)

Self-generation wrathful Mañjuśrī.

(a) Out of my heart comes YA before me which turns into Karma-yama dark red, greatly enraged and angry His right hand brandishes a five-pointed *vajra* and a human heart, his left with a noose makes the threatening forefinger With a tiger-skin loincloth, he abides in *pratyālīḍha* (left leg extended)

(p) From MA emanated to his left comes Kalaratri dark red, holding a sword and a blood-filled skull and mounted on a small mule.

They abide upon clouds and red lightning

Invocation and Praise *as 404*

Recite TRAK RAKŚAYA, śiñ-kha-la TRAK, RAKŚAYA VAJRA dun ti BAṂ, VAJRA dun ti rbad JAH JAH.

Permission. *permissions of Body, Speech and Mind, as 405*

407 The Master of the Charnel Ground, Brother-and-sister (*Dur khrod bdag po lcam-dral*)

Tār. adds Hero

Self-generation. Sambara in union (Tār. Sambara or Vajra yoginī)

In space before me, from HŪM comes E, which gives out YAM, becoming a disk of air RAM, becoming an ocean of blood SUM becoming a flayed human skin KEM becoming a Mount Meru of skeletons RAM becoming a sun disk and SUM becoming a skull-fortress palace Inside this PAM PADMA MANDALA HŪM becomes a lotus seat, MA SŪRYA-MANDALA HŪṂ a sun seat and OM CANDRA MANDALA HŪM a moon seat The seat becomes two On the two from the seeds HUM and AM come a conch and a cowrie shell marked with HUM and AM, which turn into the Hero Master of the Charnel Ground, Father and Mother[1] white and radiant, with a very terrible skeleton form Each has one face two arms three staring eyes a rolled up tongue and bared fangs brandishes skyward with the right hand a dry skull club holds at the heart with the left a skull full of blood offering it to the mouth and abides in *ardha paryanka* dancing posture with the toes of the bent right leg pressed against the thigh of the extended left They have skirts of assorted silks and are adorned with jewel crowns and earrings The Father and Mother, abiding amid a blazing fire of Gnosis, are both surrounded by a measureless entourage of worldly and supermundane *ḍākinīs*

Abode the palace of the *ḍākinīs* in Uḍḍiyāna in the west.

Name in offering and invocation mantras Śrī-smaśana-adhipati maha piśācī (hence *Dur-khrod bdag-po* = *Śmaśāna-adhipati*)

Praise

Activities of the Conqueror s Mind
All shown in terrible form to subdue
All the vicious! Granter of aims,
Master of Charnel Grounds I praise you

Both are crowned with Innate Cakra-sambara

Request: Without transgressing the orders and pledges of the deity host of Śrī-cakrasambara or the glorious, holy gurus,

please annihilate all enemies and robbers who would harm or injure us *yogins* and our companions.

Mantra (used in offerings but not recited) OM GR̄ RAJA GR̄ RAJĀ KUMU KUMU[2] khum-thus SWAHA

Permission. *permissions of Body Speech and Mind, commands, as follows*

Not transgressing the orders and commands of the glorious holy root and lineage gurus (*bsted*) and of the deity-host of Śrīcakrasambara, please, O glorious Master of the Charnel Ground Father and Mother and your entourage, make these disciples your commanders! Until they attain Buddhahood,

Perform the tasks commanded you,
Like calming, increase, subjugation,
Killing, driving out, dividing,
Petrifying or confusing!
Recall your pledges to the Buddhas!

The lineage Yoginī, Padmavajra[3] Śrī vajra Rāhula, Lilavajra (*sGeg-pa i rdo-rje*, 11th century, *BA* 869), Jñāna-siddhi Mati bhadra (*bLo-gros bzan-po*), Vairocana[4] glorious Ga Lotsawa (*dPal-chen rGwa-lo*) the great Sakyapa (i e Sachen Kun-ga Nyingpo, 1092–1158) *Another twelve lamas bring the lineage to Jetsun Taranatha, and the usual eight follow.*

Cf 300 f–253 P here substitutes the IWS icon.

1 LC s criticism of *ODT* 86 (erroneously placed with the next icon) is only half true This pair are in fact here called *yab yum* ('Father and Mother'), though *lcam dral* (Brother-and-sister) in the title Although they are sometimes depicted embracing (e g Jamyang 1982 263) the fact that 409 are also described as *Bran bdud yab yum* (*K* II 916.4) shows that the expression *yab-yum* in *R* does not invariably imply sexual union.
2. *K*, *X* Tar *kuma kuma* 300 f 253 *Om gr rāja gr rāja guma guma khumthib svāhā.*
3 Possibly the *siddha* also known as Saroruha (vajra) (*BA* 389)
4. Possibly the disciple of Atīśa attested c 1070 (*BA* 849)

408. Putra Brother-and-sister (*Pu-tra lcam-dral*)

Generate Vajra-mahākāla in front, Ekajaṭā on his left Śrī-devī in her belly, and their attendants exactly as 357 After offerings and praises recite for a while Mahākāla's and Devī's mantras, as 358

Then generate (a) Black Yakṣa (p) Black Yakṣī, (b) Black Putra, (c) Black Bhratr and (d) Sister Ekajaṭā (Śrīn-mo ral-gcig ma), and their attendants, exactly as 358 c–g[1]

Recite the two *rbod pa* mantras, for the males: A-li a-li ma JAH, ŚAṂ ŚAṂ li-śi ded AŚWA ded, mu rmugs PUTRA a-li-ma JAH JAH nag-mo śa-la rub JAH JAH, and for the females OM RORU RORU TSI-CAPALA, AŚUGME MA HŪM MA SHYOH JAH JAH[2] Or recite the *rbod pa rbad-pa* and *bsad-pa* mantras (see 358).

Praise:

Glorious Putra complete in all the activities
Dark blue in color, with fire coming out and returning,
Proud with force of fury, holding a saber,
Great jnānī (*gyin*) taming the vicious praise to you!

Permission *permissions of Body Speech and Mind, commands including a lineage listing*

The lineage Vajradhara Nagarjuna Padmasambhava (*Padma byun-gnas*) Dharmapala[3] the great translator Rinchen Zangpo (*Lo-chen Rin-bzan*, 958–1055), Dr aktengpa Yönten Ts ultr m (*Brag-sten pa Yon tan Tshul-khrims*) Melgyo Lotsawa (*Mal lo*) the five Sakya Masters (*Sa skya pa gon-ma lna*)[4]. After another five lamas Chen nga Kun ga Gyelts en (*Thog-chen chos rje sPyan-sna kun-dga rgyal mtshan* early 15th century),[5] and a Panchen Rinpoche (? the original one K edrup Je 1385–1438). After three more lamas comes Jetsun Taranatha, followed by the usual final eight

Deviation (a) holds a skull-cup in his left hand instead of a sun

1 Nebesky-Wojkowitz (*ODT* 86–7) misread this rite and quoted the wrong deity descriptions altogether As the Praise confirms the Putra of the title is (b) while the Brother and Sister are (a) and (p) also referred to in *R* as the Father and Mother
2 *R X ja jah*
3 An East Indian *paṇḍita* invited to Tibet by King Yeshe-o (*BA* 65 Chattopadhyaya 1967 10–11) possibly in 978 (Shakabpa 1967 56)
4 Sach en Kun-ga Nyingpo (*Sa-chen kun-dga snin po* 1097–1158) Sonam Tsemo (*bSod nams rtse-mo* 1142–82) Drakpa Gyelts en (*Grags-pa rgyal mtshan* 1147–1216) Sakya Pandita Kun ga Gyelts en (*Sa-skya Paṇḍi ta Kun-dga rgyal mtshan* 1182 1251) and Ch ögyel P ak-pa (*Chos rgyal Phags-pa blo-gros rgyal mtshan* 1235–80)
5 Abbot of Gyel lhak ang (*rGyal lha khar*) c 1429–41 (*BA* 92)

409. Black Servant-demon Yama (*Bran-bdud gśin-rje nag-po*)[1]

Self-generation wrathful deity

(a) Out of Emptiness amid a violent wind of fire a black-coated demon-horse with bone ornaments and a poisonous snake as crupper A flayed human skin covers the saddle Upon it is a black YA, which with spreading and returning [of light] becomes Black Servant-demon Yama with one face two arms and three angry eyes like sparks He wears a flowing cloak of black silk with a gold pattern a serpent belt and boots

of shagreen. A scored magic stick is thrust into his waist. His right hand holds a black trident ensign with four fresh heads attached, his left the blood-dripping heart of an enemy with two black, poisonous snakes sucking at it. He sits in *lalita* posture.

(p) In front of him is Razor-goddess (*Lha-mo sPu-gri ma* = *Kṣura-devī*), ash white, with flames coming from her mouth. Her two upraised hands each hold a mass of fire. Naked, without ornaments and with loose hair, she abides in a crouching posture, looking at the principal.

Abode. a seashore in the south

Each is crowned with a half *vajra*

Praise

HŪṂ! In the south, across the sea
Amid a blazing charnel ground,
Two-armed Black Yama, with your weapons
Freeing hindering foes, I praise you

Recite OṂ MAHĀKALA YAKṢA MUÑCA KRODHA YAMA-RĀJĀ, MARI-ŚAMA MUCCAYA[2] BHYOḤ (*Om* great black *yakṣa*, let go wrathful king Yama, demon pacifier(?) liberate *bhyoḥ*!)

Permission. *permissions of Body, Speech, Mind, Qualities and Activities. The fourth includes explanation of the emblems*: the ensign signifies victory in battle, the four human heads the conquest of the four Māras, and the scored magic stick the annihilation of hindering enemies.[3] *The last permission includes commands.*

Deviation. Kṣurā-devī shown black and with ornaments.

1 Bran-bdud, literally 'Servant-demon', may be the demon Bran-ka supposed to have been subdued by Atīśa. If so, how does he come to be living beyond the southern sea? Or it could be some other demon, now converted and serving as a protector.
2 X, R *mucchaya*! Tār. *muñcaya*.
3 R II 518 2, Tār. II.245.3

410 Sun-and-moon Gaurī, Sister-and-brother
(*dKar mo ñi-zla lcam-dral*)

Self-generation: Maha lakṣmī (*dPal chen mo*) or any Gnosis wrathful deity.

Front generation. (a) Out of Emptiness, before me on a lotus-sun and moon seat is a white BHYOḤ, from which light-rays spread, perform the two benefits: return and transform it into Gaurī (*dKar mo*, 'White Lady.') Garlanded with a Thousand Suns and Moons (*Ñi-zla ston gi phreṅ ba-can*). She has one face and two arms, her right hand playing with Mount Meru as if it were an egg, her left holding at her heart the four continents as a pouring vessel (*byo ṅol*).[1] Sun and moon multiplied nine hundred and ninety nine times make her long necklace, while a garland of one sun and moon and skulls binds her head. She is adorned with snakes and jewels. With a tiger-skin loincloth and a white silk scarf, she is surrounded by ten million *ḍākinīs*.

(b) On her right is HŪṂ, from which light rays spread, annihilate all the vicious, return and transform it into Demon-king Hero with Skull Rosary (*bDud rgyal dpa-bo thod-phreṅ can*). He is black, with one face and two arms, his right hand brandishing a long spear with a flag, his left holding a rosary of human heads. He has black garments and ornaments and rides a black demon horse with white fetlocks, surrounded by ten million demons (*maras*).[2]

Crown. Heruka

Praise.
Glorious great Gaurī with
Garlands of Thousand Suns and Moons
(Lady of the Gnosis Realm,
Manifesting for others' sake
As a worldly being, though you dwell
In the world, you have passed beyond sorrow.)
Boundary dweller between passed and
Not passed—homage and praise to you!

Demon-king with Chaplet of Skulls
Holding sway over enemies' lives
You are the great master of life
I praise you and give you homage

Recite forcefully the heart mantra of (a) OṂ VAJRA ŚANTIM PADMA KURU TIṂ BHYOḤ (*Om vajra* pacı-lotus-ty (*sic*) *tiṃ bhyoḥ*!), the heart mantra of (b) OṂ SARVA-MĀRA KṚSNA-KAPĀLA MĀLA DHARA HŪṂ PHAṬ (*Om* bearer of a rosary of the black skulls of all demons *hūṃ phaṭ*!), and the life mantra of (b) MARAYA thum-śig MARAYA AMOVAṂ, MARAYA sñiṅ-hrul, STAMBHAYA gsod gsod[3] (Kill wrap up(?), kill ? kill heart torn, paralyze kill kill!)

Permission. *permissions of Body, Speech and Mind for (a) the second being a recitation-transmission and the third including commands (as 371), then another set of permissions of Body, Speech and Mind for (b) with commands as 300.*

Deviation. moon seat omitted.

1 Or pouring them out and making them pass away The arrangement of the continents seems unusual the axe head shape of the southern continent Jambudvīpa appears below but in place of square Kuru a circular continent faces it above and the continents to left and right are both crescent-shaped.

2 Thus deity has the form of a Traksad Mahākala, though not a Traksad mantra.

3 *R.* Tar *soh soh*.

23 SOME *SĀDHANAS* DESIRABLE AT THE END FOR AUSPICIOUSNESS

411–14 The Four Great Kings (*rGyal-po chen-po bźi*)

Self-generation. any Yidam.

Front generation Out of Emptiness, a supermundane *mandala*

(411) To the north from VAI comes King Vaiśravana (*rNam thos-sras*) golden-colored holding a club marked with a gem and a treasure mongoose He is corpulent and full of mirth Either side of him are treasure vases and rivers of jewels flowing He sits on a jewel throne and a lion

(412) To the east from DHRI comes the great king Dhṛtarāṣṭra (*Yul khor srun*) white with a greenish tint. He is playing a lute (*vīṇā*) with peaceful manner and sits on a jewel throne and elephant seat

(413) To the south, from VI comes the great king Virūḍhaka (*'Phags-skyes-po*) sky-blue, holding a blazing sword He is slightly wrathful in sentiment and sits on a jewel throne and buffalo seat

(414) To the west from KSA comes the great king Virūpākṣa (*Mig-mi bzan*) red and smiling His right hand holds a serpent noose and his left a precious *caitya*, at which he is looking He has red eyes, blazing yellow hair and a sevenfold hood of snakes heads and sits on a jewel throne and *nāga* seat

All are adorned with silks and all the jewel ornaments They are brave and shining, their radiance hard to bear. Their eyes, full of pleasure are round and wide open They wear jewel armor and are complete with the attributes of a monarch such as a crown (*ze'u-khu*) with a wish-granting gem tiara

Abode a terrace of Mount Meru

Praise as 35–38, *but starting with Vaiśravana (holding a club) Virūpākṣa is said to be orange*

Recite their individual name mantras OM VAIŚRAWANAYA SWĀHĀ, etc. or OM VAI SWĀHĀ, OM DHRI SWĀHĀ, OM VI SWĀHĀ, OṂ KSA SWAHA For pacifying, the mantras end with SWĀHĀ, for increasing with NAMAH, for subjugating with WASAT and for fierce rites with HUM To practice all four activities equally, recite OM VAI NAMAH VOSATA[1] OM DHRI SWĀHĀ OM, OṂ VI MARAYA HŪM PHAT OM KSA WASAT HOH

Conferral, by command transfer, including flask empowerment, recitation-transmission and commands (as 300).

Cf 35–38 421–3 t–w 300 I 280–3 are more like 35–38

1. Read *vausaṭ*

415–17 The Five *Dākinīs* (*mKha'-gro sde-lna*)

Self-generation. any Yidam of Secret Mantra.

In space before me from HŪM come a guardian circle and a *dharmôdaya* the space element in the middle of which is a palace with a *siddhi*-generating charnel ground In the center are five lotus seats

(a) On the middle one, on a moon is OM from which comes Buddha-dakinī (*Sans-rgyas mkha'-gro-ma*), white and crowned with Vairocana She is peaceful in sentiment.

(b) In the east, on a sun from HUM comes Vajra-dakinī, blue, crowned with Aksobhya and wrathful in sentiment.

(c) In the south, on a yellow moon, from TRAM comes Ratna-dakinī yellow, crowned with Ratna-sambhava, and cheerful in sentiment

(d) In the west on a red, rayless sun from HRĪḤ comes Padma-dākinī, red crowned with Amitābha, and of the passionate sentiment.

(e) In the north on a crossed *vajra* from AH comes Viśva-dakinī green, crowned with Amoghasiddhi and of various sentiments including wrath and mirth (*Note the caption and recitation mantra call her Karma-dākinī*)

Each plays a *damaru* with her right hand while her left holds at her heart a skull full of nectar. They have crowns of five dry skulls, long necklaces of fifty fresh heads, and the five symbolic ornaments of bone Their hair is black and half bound up Under the left arm of each is a *khaṭvāṅga*, of the nature of Method (= the male consort) marked respectively with a wheel, a *vajra*, a jewel a lotus and a sword They abide amid five-colored

light rays, each surrounded by a hundred thousand principal *ḍākinīs* similar to herself and by countless attendant *ḍākmīs*

Praise as 76

Recite OM BUDDHA-ḌĀKINI ĀH HRI OM HŪM PHAT SWĀHĀ OM VAJRA DAKINI AH HRI HŪM HŪM PHAT SWĀHĀ OM RATNA-ḌĀKINĪ ĀH HRI TRAM HŪM PHAT SWAHA OM PADMA DAKINI AH HRI HKIH HŪM PHAT SWAHA OM KARMA ḌĀKINĪ ĀH HRI AH[1] HŪM PHAT SWĀHĀ General, rolled-up mantra: OM AH OM HUM SWA A HŪM HŪM PHAT SWAHA

Conferral by a torma empowerment (with requests).

Deviations seats of (a) and (c)

See also 90–97 and references there

1 R, X, Tār. a.

418–20. Trashi Ts'eringma and her Four Sisters (*bKra-śis tshe-rin mched-lna*)

Self generation. Innate Vajrayogini (*Lhan-cig skyes ma* = *Sahajā*) or any Yidam.

(a) Out of Emptiness before me, the principal, Trashi Ts'eringma (*bKra-śis tshe-rin-ma*, 'Auspicious Long life Lady'), white, smiling and just a little wrathful She has one face, two arms and three eyes, her right hand brandishing a nine-pointed golden *vajra* her left holding at her heart a flask full of nectar She has a conch-shell topknot and is mounted on a white lion

(b) In front of her is T'ing-g.i Zhel-zangma (*mThin gi żal-bzaṅ ma*, 'Blue Beautiful faced Lady') blue and holding a magic mirror and a white flag waving inward She has a sapphire topknot and is riding a white-muzzled wild ass

(c) On the right is Miyo Langzangma (*Mi-yyo glaṅ bzaṅ-ma*, 'Immovable Fine Ox lady ?)[1], yellow her left hand holding a bowl full of the finest food and her right in the act of giving it to others with the thumb and ring finger She has a gold topknot and is riding a tigress in milk.

(d) Behind is Chopen Drinzangma (*Coḥ-pan mgrin bzaṅ-ma*, 'Mellifluous[2] Tiara-lady'), red and holding a gem box full of all kinds of gems. She has a coral topknot and is riding a hind

(e) On the left is Tekar Drozangma (*gTad dkar gro-bzaṅ ma*, 'White-sorcery[3] Good-destiny Lady'), green and holding a bunch of *dūrvā* grass and a serpent noose She has a turquoise topknot and rides on Blue Turquoise Dragon

The principal and two attendants are in the aspect of goddesses and the other two of human women They have clothes of various silks and *mañ tra*, in layers and are adorned with all the ornaments including *pho-rgyud*[4] of gold turquoise and every kind of jewel and haughty skulls (*gyuṅ-thod*).

Of yore, in charnel ground Śitavana
To Siṃha mukha-ḍākinī,
Later, at K ala rong go to
Master Padma-sambhava
Finally at Menlung Neck[5]
To glorious [Mila] Zhepa Dorje,[6]
You gave your promises and oaths
Five Ḍākinīs, come to this place!

Outwardly five great Medicine Goddesses[7]
Inwardly five Field guarding Ḍākinīs
Secretly five great Buddha-consorts!
Please come to this place of offering!

There are many more verses of invocation and request e g this description of their home

HUM! To the north of Buddhagayā,
On the Tibetan Nepalese border,
With crystal bars of white snow
Mid music of rushing mountain streams
Skirt of flowers in the woods
Belt of slate, turquoise and gold—
Somewhere in a white silk tent
On the left neck of this sacred place
Is Menmo[8] Trashi Ts'eringma
I call to her with fervent longing

Recite (a) OM MAMA RURU CITTA-DHARA MEJUTI HŪM BHYOH JA (b) OM VAJRA-BHIKYAI MUTA HŪM BHYOH JA (c) OM VAJRA-YATRA sin-sin HŪM BHYOH JA (d) OM AWIRANI HŪM BHYOH JA (e) OM SARI[9] tin-tin kha-ti JÑĀNA HŪM BHYOH JA

Permission *flask empowerment commands to each deity in turn, to grant her special siddhi as promised to Milarepa, general commands*

Their siddhis (reflected in their emblems) are as follows (a) preservation of existence or long life (b) clairvoyant divination by means of a mirror (c) prosperity as to food (d) wealth treasury (e) increase of four-footed beasts

This section also gives their name mantras Each takes the form OM *x* ĀJI-DHARA SWĀHĀ *where x is respectively* (a) MANGALA-ĀYUR-PUNYE (b) AM INDRANĪLA-MUKHA-BHADRA, (c) A ACALA HASA (d) CA MUKUTA MADHURA BHADRA, (e) TAM gTad BHAWA-JAGAD-BHADRA

The general commands
Follow these disciples[1] Remove

Impediments outer inner and secret!
Grant *siddhis*, general and particular!
Accomplish all your appointed tasks!

Deviations (b) shown white, (d) shown holding a gem in her right hand and an empty box in her left
Cf 300 I–271–5–also ODT 177–81

1 The *Mi-la i mgur bum* 298 (Chang 323) has *blon* not *glan* Fair Lady of the Unmoving Expanse' The caption to *300 I* 275 has *bLo-bzan-ma* 'Lady of the Fine Mind consistent with the Mongolian name in the caption of 418 *Sayn ovuun* With good wisdom *ODT* also gives *blo* (though it is not from *R* as the presentation implies) But her Sanskrit name in the mantra, *Acale hasa* means Immovable Laughter

2 Could also mean Handsome-necked, but this interpretation is established from the Sanskrit name

3 For *gTad* in the sense of a curse–evil sorcery to harm another, see *Eic Dūrva* grass is efficacious against curses according to the Vedas.

4 Lit male string' perhaps an ornament symbolizing a male deity

5. *sMan-lun chu (dbar chu-bar* means a narrow neck of land or isthmus

6. Described in detail in *Mi la i mgur- bum* Chap 29 (285–309) See also Chaps 28 30 and 31 Zhepa Dorje (Laughing Vajra) is Milarepa s tantric name

7 *Lha-smun* i e divine *sMan mo* See *ODT* 198–202 and *300 I* 276

8 *sMan mo* Medicine-lady'

9 *R* X, Tar. *300 I* 274 *sirt* Otherwise, all five mantras are identical in *300 I* 271–5

CONCLUSION

Closing Verses

1 Adorned on the crown with the precious gem of Urgyen,
haloed with hoods of the Two Stages' oral instructions,
With the PHAT sound of the supreme, unchanging innate,
born of delight in his wife the *Dharma-dhatu*,
He's banished the demon-host of dualistic illusion,
amidst his heart he has broken the egg of ignorance,
From the thick mass of clouds of his excellent teaching, he's skilled
in letting fall rain of supreme and ordinary *siddhis*

2 From that resort of the host of wise, realized *nāga*-kings,
The great Lake Anavatapta of the tantric texts
Flow into the sea of his mind great floods of inspiring power
Of the countless knowledge-transfers of peaceful and wrathful [deities]

3 In the beautiful sky of TĀRANĀTHA'S excellent teachings
Now rises here the *Expansion*'s sun,[1] which by caressing
With frolicsome beams of practice, seeing and hearing, bestows
The splendor of hundred-petaled blossoms of Conqueror's Doctrine

4 But since accumulations of leaves of imperfections
And creepers of meaningless verbiage smother important points,
The *Expansion*, even though called a wish-fulfilling tree,
Is [more] like a lamp in a picture, with nothing it can illumine

5 Therefore, as it is fully complete in the phases of meaning
And has a thousand light[-rays] dispelling unknowing's burning,
It's also a new moon, without precedent, free of any
Deer-form of a visual defect of extensive words [2]

6 The sky of the deep, changeless meaning of Tantra, so hard to perceive,
Won't fit in the crack of a foolish[3] mind, so whatever mass
Of misapprehensions, misconceptions and blunders I've made
In this way I confess to the host of *gurus* and *ḍākinīs*

7 Through the virtue of creating this thousand-spoked, shining, golden
Wheel, the *Expansion*, that unravels the difficult points
Of *The Mine of Sādhanas of the Ocean of Yidam Deities*,
May all sentient beings partake of the glory of the Ten Powers[4]!

1 Sun of the Doctrine (*bsTan-pa i Ni ma*) is the Panchen Lama's name
2. It is held that the markings on the face of the Moon resemble a deer, and that its rays have a cooling effect
3 "Fool" an ordinary person, anyone not an *Ārya*
4. I e the Ten Powers of a Buddha.

Colophon

That such an Expansion of the method of giving permissions for the host of deities explained in the *Mine of Sādhanas* was needed was urged by my spiritual friends proclaimers of scripture and knowledge the Kachens[1] Yeshe Samten Lozang Kelzang, Lozang Dondrup Lozang Yonten Ku-kye Gedun Trakpa and Chödze Yeshe Tendzin [2] who bear honorific suffixes It should be adorned with additional types consistent with the intention of the root *sādhanas*, which had to be sought in other books for which we had reading transmission (*bklags lun*) and for which observation of the practice had been passed on, and be easy to understand even for someone of inferior intellect like me Those who wish to practice according to the Dharma must definitely rely on the Yidam deities who grant realizations and the Dharma-protectors who guard against hindrances To accomplish desired goals in dependence upon their service-practice[3] also it is definitely necessary to obtain the empowerments and the knowledge-transfers or permissions and transmissions of *sādhanas* that cause the Gnosis of the deities minds to be born within one's own mental continuum Further in view of the diverse dispositions of disciples Vajradhara taught in the Tantras the various *sādhanas* of Yidam deities from which the Venerable Kün[ga] Nying[po][4] collected in one place the lineages of most of the main and appended permissions Seeing that these many and various *sādhanas* were helpful to migrating beings, the Buddhist monk Lozang Pelden Tenpei Nyima Ch ok-le nam-gyel Pelzangpo[5] composed this.[6]

1 *dKa -chen* a title used at Trashi-lhunpo monastery for anyone with top grades in the Geshe examination (*lHe*)
2. *Ye-ses bsam-gtan bLo-bzan skal bzan bLo-bzan don-grub bLo-bzan yon tan sKu-skye dge- dun grags-pa Chos-mdzad ye-ses bstan dzin*
3. *bsNen bsgrub* can also be construed as service and accomplishment' cf 385–6 Service is mantra-recitation and visualization.
4 *rje-btsun Kun-sñin* i e., *Tāranātha*
5 *bLo-bzan dpal ldan bstan-pa i Ni-ma phyogs las rnam rgyal dpal-bzan po*
6 The entire colophon is a single sentence of obscure syntax

Author's Dedication

May it enable the basis clothed in the ocean of precious teachings of Sutra and Tantra of the Dharma-king of the Three Realms Tsongk a-pa the Great to spread everywhere flourish and remain for a long time!

MANGALAM!

Part Two

The *Narthang Gyatsa*

The *Narthang Gyatsa* (*sNar-thaṅ brgya-rtsa*) or 'Hundred-odd [*sādhanas* of] Narthang' is a cycle of thirty-three *sādhanas* or deity practices compiled by Ch'im Namk'a-tra (*mChims Nam-mkha'-grags*), abbot of Narthang monastery from 1251 to 1288. Ch'im's text[1] in fact includes many other rites and instructions besides, but these do not concern us here. Some of the *sadhanas* were written down by Ch'im from oral instructions of his lamas and some were translated Indian texts. The *sādhanas* are supposed to have been introduced to Tibet from India by Atiśa (982–1054).[2] However, the lineages given by Ch'im do not go back that far.

The *IWS* illustrations follow the very different order of the *Narthang Gyatsa* practices as given by Kyisho zhapdr'ung tulku Ngawang Tendzin Tr'inle (*sKyid-śod žabs-druṅ sprul-sku Ngag-dbaṅ bstan-'dzin 'phrin las*). This great Gelukpa lama lived from 1639 to 1682 and was a student of the Fifth Dalai Lama (1617–82) and the First Panchen Rinpoche (c. 1570–1662). His collected works have recently been reproduced from a manuscript of about the eighteenth century from Ladakh. The relevant text, *The Quick-acting Grace: an addendum to the method of giving permissions for the Narthang Gyatsa deities*, is in Volume Two.[3] The manuscript is in *dbu-med* script, very neat but full of abbreviations.

This is the text translated below. For each deity it gives a very brief *sādhana*, suitable for daily practice—so short, in fact, that it has been possible to give them in full, apart from abbreviating standard phrases after their first occurrence. Details such as beginning by taking Refuge, generating *Bodhicitta* and purifying into Emptiness are of course implicitly included in all the *sādhanas* though not mentioned after the first few. We refer to this text as 'K' and give in a footnote to each *sādhana* the ordinal number of the *sādhana* in the text (**bold**) and the page reference. When material from Ch'im's text is introduced it will be distinguished either by the label 'Ch' or by angle brackets ⟨ ⟩.

Headings in tiny, barely decipherable script indicate K's principle of arrangement. The deities are organized by the families of the two lower classes of Tantras.[4] First come those of the three supermundane families, in order of seniority—Tathagata Family, Lotus Family, Vajra Family—and in descending order of rank within each.[5] Then comes one of the worldly families, the Wealthy Family, to which the wealth deities of chapter 17 of the *Rinjung Gyatsa* belong. Prajna-pāramitā is labeled *Sūtra*, implying that as a personification of the *Perfection of Wisdom Sutras* she falls outside this system. Finally, two deities of Highest Yoga Tantra are appended.

L. S. Dagyab (1986) has published in German a tabulation of the *Narthang Gyatsa* iconography based on a text by Zhuch'en Ts'ültr'im rinch'en (*Źu chen Tshul-khrims rin-chen*, 1697–1769), of the Sakya school. This deviates from K's *Narthang Gyatsa* tradition in some respects, notably the order, which follows Ch'im.[6] The numbers D1 to D33 refer to this book. Its descriptions are slightly more detailed than ours, but only about seven main deities and a few attendant ones differ significantly. These differences will be noted at the end of each *sādhana*, following the listing of any

inconsistencies between the painting and the text K

In this section the illustrations depart markedly from the text a number of times six deities are completely the wrong color, and there are several other significant errors, especially of color Ch'im's and Dagyab's texts show that not more than one or two of these discrepancies can be attributed to errors in the manuscript of K. It looks as if the artist lacked a text of the *Narthang Gyatsa* to refer to and simply worked from the blockprint illustrations, making plausible guesses at the colors based on general knowledge

The manuscript of K frequently omits the *visarga* sign (*h*) in mantras When we write [H], the mantra in the blockprint (X) includes the *h* and K omits it.

1 *dPal snar than pa'i mnon-rtogs brgya rtsa*, reprinted at the end of Tāranātha's *Rinjung Gyatsa*, New Delhi 1976.

2. Dagyab 1986 4

3 Ngawang Gelek Demo 1974 29–69 *sNar than brgya rtsa i lha-rnams kyi rjes-gnen bya tshul-gyi zur 'debs Byin-brlabs myur 'jug*

4. K edrup Je describes the system, with details of the relevant scriptural texts in his *rGyud-sde spyi i rnam-gzag* (Lessing & Wayman 100–35)

5 An exception. Sarasvatī (442) is out of order.

6. See Concordances, Table 4 Ch appears to be arranged primarily according to the source of each rite

The Quick-acting Grace, an addendum to the method of giving permissions for the *Narthang Gyatsa* deities

Amitābha, chief of the Land of Bliss,
Manifesting in red robes as Atiśa
And reincarnate as Lozang Chokyi Gyelts'en,
Rests on my crown insep rable till I'm enlightened [1]

1. This verse of homage is addressed to the author's guru the First Panchen Rinpoche, hailing him as an emanation of an emanation (*yan sprul*) of Amitābha

1. THE TATHĀGATA FAMILY

The Chief of the Tathāgata Family

421–423. The Sage with the Sixteen Elders (*Thub-pa gnas-brtan bcu-drug gis bskor ba*)

(1) **Realization of the Great Sage** (*Thub-pa chen-po'i mnon rtogs*)[1]

First take Refuge and generate *bodhicitta* Purify into Emptiness with the SVABHAVA mantra, [viz. OṂ SWABHAVA-ŚUDDHAḤ SARVA-DHARMĀḤ SWABHĀVA-ŚUDDHO 'HAM (*Om All dharmas are pure of own being I am pure of own-being*)]

(a) Out of Emptiness from PAM comes a lotus and from A a moon disk on which is my mind as the syllable HŪṂ from which light spreads performs the two benefits[2] and reabsorbs, transforming it into myself, Śakyamuni (*Śākya thub-pa* Sage of the Śakyas) yellow, with one face and two arms the right hand touching the earth and the left in meditation holding an almsbowl full of nectar He is in *Nirmāṇa-kāya* aspect, wearing the red robes of a monk and adorned with the Marks and Signs and sits in *vajra-paryaṅka*

At his heart he is marked with an (orange) HŪṂ (on a sun disk), from which light spreads, inviting from Akaniṣṭha a Gnosis-being similar to himself OṂ ARGHAM PRATICCHA SWĀHĀ.[3] JAḤ HŪṂ VAṂ HOḤ we become non-dual My crown is marked with a white OṂ, my throat with a red ĀḤ, my heart with a blue HŪṂ

Transform the offerings in the manner of the lower Tantras [4] Make offering with OṂ ŚAKYAMUNAYE ARGHAM ŚABDA [PRATICCHA SVAHĀ] [5] Praise with [the *Praise by Way of the Twelve Deeds*,] Through skilful compassion [6]

Visualizing the mantra-string encircling [the seed syllable] at the heart recite as many times as possible OṂ MUNE [MUNE] MAHĀ-MUNAYE SWĀHĀ (*Om* O Sage, Sage Great Sage *svāhā*) [7]

Pray Please grant to myself and all sentient beings every supreme and ordinary realization (*siddhi*)

Cf 3001 2

1 K1, 30.2, D1
2 Benefit of oneself and of others
3 The standard offering mantra, 'Om {deity} accept greeting-water, *svāhā*' is always to be repeated with ARGHAM replaced in turn by PĀDYAM, foot-washing water PUṢPE, flower-goddess DHŪPE 'incense-goddess' ĀLOKE light-goddess GANDHE, 'perfume-goddess NAIVEDYĀ, food-offering-goddess, and ŚABDA, 'music'

Praticcha is misspelled *pratucha* throughout K

4. *Bya spyod* i e Action (*kriyā*) and Performance (*caryā*) Tantras.
5 See note 3
6 *Thabs mkhas lkugs rjes* by Drakungpa (*Bri-gum skyob-pa jig rten mgon po*) For translation see Willson 1988 236–242.
7 Ch *mum mum*. Cf. 16–38

(2) The Great Sage with the Sixteen Elders (*Thub-pa chen-po la gnas brtan bcu-drug gis bskor-ba*)[1]

First take Refuge

(a) Out of Emptiness from BHŪM comes a mansion made of jewels square and with four gates In its midst on the center of a sixteen petaled lotus is Lord Śakyamuni the color of refined gold his right hand touching the earth and his left in meditation sitting in *vajra-paryanka*.

Not described are his two chief disciples standing beside him (b) Śāriputra and (c) Mahā-maudgalyāyana Both are dressed as monks and bear an almsbowl and a monk's staff

On the four eastern petals of the lotus are (d) *Mahāsthavira* (Great Elder) Rahula (*sGra can zin*) holding in his right hand a jewel crown (e) *Mahāsthavira* Cuda panthaka (*Lam phran gtan*) with both hands in meditation (f) *Mahāsthavira* Pindola bharadvaja (*Ba-ra-dhwa dza bSod snoms len*) holding in his right hand a book and on the left in meditation an almsbowl and (g) *Mahāsthavira* Panthaka (*Lam gtan*), a book in his right hand and making the gesture of explaining the Dharma with his left.

On the four southern petals are (h) *Mahāsthavira* Naga sena (*kLu i sde*) his right hand holding a flask and his left a monk's staff (*khakkhara*), (i) *Mahāsthavira* Gopaka (*sBed-byed*) holding a book in his hands (j) *Mahāsthavira* Abheda (*Mi phyed pa*) holding between folded palms the Mahabodhi Stupa, and (k) *Mahāsthavira* Angaja (*Yen lag byung*), holding between folded palms a censer, and under his left arm a fly whisk.

On the four western petals are (l) *Mahāsthavira* Ajita (*Ma pham pa*), with both hands in meditation (m) *Mahāsthavira* Vanavasin (*Nags-na gnas*) his right hand with peaceful raised forefinger (*tarjani*) and his left holding a fly-whisk (n) *Mahāsthavira* Kalika (*Dus ldan*) holding gold earrings in his hands, and (o) *Mahāsthavira* Vajriputra (*rDo-rje-mo i bu*) his right hand with peaceful raised forefinger and his left holding a fly whisk

On the four northern petals are (p) *Mahasthavira* Bhadra (*bZan po*) his right hand explaining the Dharma and his left in meditation, (q) *Mahāsthavira* Kanaka-vatsa (*gSer-be u*) holding a precious noose in his hands (r) *Mahāsthavira* Kanaka-bharadvaja (*Ba ra-dhwa-dza gser can*), with both hands in meditation, and (s) *Mahāsthavira* Bakula (*Ba-ku-la*), holding in both hands a mongoose

At the four gates are the Four Great Kings ((t) Dhrtarastra, (u) Virūdhaka (v) Virupaksa and (w) Vaiśravana) and (x) the great *Ārya upāsaka* Dharmatrāta (*Dharma-ta la*) holding in his hands a fly whisk and a flask His locks of hair are tied in a topknot and bear an original manuscript of scriptures In the space before him is Buddha Amitābha He is wearing fluttering silken garments and is emanating from his right knee a host of tigers He sits with an assembly of *upāsakas*

In space in front are measureless hosts of Gurus spiritual friends Buddhas Bodhisattvas and Arhants

Recite the invocation section (verses 2–11) of the *Homage and Offering to the Elders* (*HOE*) (see 16–38)

OM ARGHAM PRATICCHA SWĀHA JAH HŪM VAM HOH they become non-dual The crowns of the principal and entourage are all marked with white OMs their throats with red ĀHs their hearts with blue HŪMs

Transform the offerings and offer them with OM ŚĀKYA-MUNAYE SA-PARIWARA ARCHAM ŚABDA.

Praise with *HOE*, verses 14–16

Recite OM MUNI MUNI MAHĀ-MUNAYE SWĀHĀ.

Make request with the final section of *HOE* verses 40 ff

Note in the absence of any discernible logic in the arrangement of the Elders in the painting, it is uncertain which is which of Cūda-panthaka and Kanaka bharadvaja, of Vanavasin and Vajriputra, and perhaps of Panthaka and Gopaka

Cf. 16–38

1 K 2, 31.5–D 2.

Usnīsas of the Tathagata Family

424. Arya-sitâtapatrā (*'Phags-ma gdugs-dkar mo*)[1]

On a lotus and moon seat is the essence of my mind as a white OM From it light rays spread, perform the two benefits and reabsorb transforming it into myself. *Āryā* Sitâtapatra (*Phags-ma gDugs-dkar-mo* 'the Noble Lady of the White Umbrella'), with three faces, white blue and red and six arms the three right holding a wheel an arrow and a hook, and the three left with the raised forefinger gesture a bow and a sword Her hair tresses are in a topknot Each face has three eyes With jewel ornaments and silk garments, she sits in *sattva paryanka*

At her heart she is marked with an OM, from which light spreads, inviting a Gnosis-being similar to herself OM ARGHAM PRATICCHA SWĀHA JAH HŪM VAM HOH, we become non-dual

My crown is marked with a white OM, my throat with a red AH, my heart with a blue HŪM.

Make offering with OM USNĪṢA SITĀTAPATRE ARGHAM etc

Praise with

The marvelous Goddess well born from the best
Of marks of all the Conquerors their *usnīṣa*
Whom others cannot harm, she who is called
Usnīṣa-sitātapatra—homage to her!

Recite TAD-YATHĀ OM ANALE ANALE,[2] VIŚADE VIŚADE, VAIRA VAIRA, VAJRADHARI BANDHANI BANDHANI[2] HŪM HŪM PHAT PHAT[2] SWĀHĀ! (As follows. *Om* fire fire bright bright[3] heroic heroic *vajra* bearer binding binding, *hūm hūm phat phat svāhā*!)

The rest is as before

Deviations. all three faces are shown white, and only two eyes are visible in the principal face

D gives the posture as vajra-paryanka Ch does not mention the posture

Cf. the principal arms of the thousand-armed form 217

1 K 3 36 1 D 22 Ch *Jo-mo gdugs-dkar-can.*
2. Ch X, K *anale anale bhandha bhandhani* and only one *phat*
3 Reading *viśade*

425. Uṣṇīṣa-vijayā (*gTsug-tor rnam-rgyal*)[1]

(a) Cleanse purify Out of Emptiness from BHRUM comes a precious *stūpa* complete with all the characteristics In the center of its 'vase' on a lotus and moon seat is my mind as a HŪM[2] syllable from which light spreads, performs the two benefits and reabsorbs transforming it into myself Uṣṇīṣa vijaya (*Usnīṣa* Victorious Lady) white, with three faces white, yellow and blue and eight arms Her right hands hold a crossed *vajra* a lotus on which is Buddha Amitābha, and an arrow and the boon granting gesture the left hold a noose, with the threatening forefinger a bow the gesture of protection (*abhaya-mudrā*) and a flask. Each face has three eyes Adorned with garments of heavenly stuffs and jewel ornaments, she has a crown of Vairocana and sits in *vajra-paryanka*

(b) To her right is white Avalokita, his left hand holding [the stem of] a [white][3] lotus (c) To her left is blue Vajrapāṇi, his left hand holding a [blue] *vajra* Each holds in his right hand a fly whisk and stands upright

[In the four directions from these three are four wrathful deities] (d) in the east, Acala (*Mi-gyo-ba*), his right hand holding a sword (e) in the south, Takkaraja (*Dod-'dpa' i rgyal-po*), his right hand holding a hook, (f) in the west Nīla-daṇḍa (*dPe'Yug-smon-can*) his right hand holding a club, and (g) in the north Mahābala (*sTobs po-che*), his right hand holding a [three-pointed] *vajra* All these are blue [very wrathful] make the threatening forefinger [at the heart] with their left hands and have three eyes [and bared fangs] Their hair streams upwards (183 they have black hair tied in a topknot) They are adorned with the eight *nāgas* have tiger-skin loincloths and abide in *pratyālīḍha* posture (left leg extended)

(h) Above two gods of the pure heavens yellow and holding flasks full of nectar offer her a bath.

At her heart on a moon disk she is marked with BHRUM. From it light spreads inviting from the abode of True Nature a Gnosis-being similar to the practitioner OM ARGHAM PRATICCHA SWAHA JAH HŪM VAM HOH we become non-dual

My crown is marked with OM my throat with ĀH, my heart with HŪM, my forehead with TRAM my navel with HRĪH, my thighs with AM AH

Make offering with OM USNIṢA-VIJAYA ARGHAM ŚABDA

Praise as 183

Heart mantra OM BHRUM SWAHA.[4]

Deviations. Vajrapāṇi shown white, instead of a vajra he is holding in his left hand a flower apparently bearing a water-pot, according to Ch and D it should be an utpala with a vajra on top The devaputras would seem to be concealed in the clouds, D does not mention them, though Ch does.

Ch and D both interchange the principal deity's first two left hands. Mahābala s right hand according to Ch, makes the vajra gesture while according to D it holds a trident

Cf 183 506 Ngor 131

1 K 4 36 7 D 28 Ch gives a *sadhana* by *Paṇḍita* Dharmasena translated by Bari Lotsawa
2 K Ch white *bhrūṃ*
3 Additions in square brackets to the descriptions of the attendants are from *R* 183
4 K, as *Sm* 191, 211 Ch, X *bhrūṃ*

The Master of the Tathāgata Family

426 White Mañjughoṣa (*'Jam-dbyans dkar-po*)[1]

Ch Arya-mañjuśrī

Cleanse with the SVABHĀVA mantra Out of Emptiness, from ŚAM comes an ocean of milk clear and unobstructed, covered with a network of lotuses On the grassy shore surrounding it many six tusked white elephants wander slowly around In its center from PAM comes a lotus with a thousand petals, in the center of which from AH comes a moon disk on whose center

is the essence of my mind as a white A. From this light spreads, makes offering to the *Ārya*, dispels the darkness of ignorance of all sentient beings and reabsorbs, transforming it into myself as Arya manjusrī white as an autumn moon, with one face and two arms the right hand boon-granting, the left at the heart holding with thumb and ring finger the root of an *utpala*, with on its petals, which open at ear level a book of the *Perfection of Wisdom*. He has five knots of hair hanging down to the left, a silk scarf and jewel ornaments and sits in the *vajra-paryanka*. He has the appearance of a sixteen year-old youth.

At his heart he is marked with a white AH on a moon disk, from which light spreads, inviting a Gnosis-being similar to himself: ARGHAM PRATICCHA SWAHA. JAH HŪM VAM HOH he becomes non-dual with me. My crown is marked with OM, my throat with AH, my heart with HUṂ.

Make offering with OM ĀRYA-MAÑJUŚRĪ ARGHAṂ, etc.

Praise:

Wisdom-body of all the infinite Conquerors
Sending white light of wisdom and love all round!
Thinking of you dispels one's mental darkness.
To supreme deity Mañjughoṣa I bow.

Mantra: OM WAKYEDAM NAMA[H].

Cf. 185.

1. K5 38.3; D13.

427. Arapacana [Mañjughoṣa] (*A ra pa tsa ni*)[1]

On a lotus and moon seat is the essence of my mind as the syllable DHĪ(H). From it light spreads, performs the two benefits and reabsorbs, transforming it into myself, Arapacana Mañjughosa, white with one face and two arms: the right holding a wisdom sword and the left a book. He has five knots of hair, jewel ornaments and silken garments, and sits in *vajra-paryanka*.

At his heart he is marked with a DHĪ(H), from which light spreads, inviting a Gnosis-being similar to himself: OṂ ARGHAM PRATICCHA SWĀHĀ. JAH HŪM VAM HOH, we become non-dual. My crown is marked with a white OM, my throat with a red AH, my heart with a blue HŪM.

Make offering *as 426*.

Praise: *as 188*.

Repeat the six syllable mantra, [OM] ARAPACANA [DHĪḤ].

Deviation: deity shown yellow (or orange) instead of white. There is, of course, an orange Arapacana Manjughosa: see 186/7.

1. K6 39.3; D25.

428. Mañjughosa Lion of Debaters (*'Jam-dbyaṅs smra-ba i seṅ-ge*)[1]

Ch. Mañjuśrī Lion of Debaters.

Out of Emptiness from SIM comes a blue lion, his mane ghttering orange, his mouth upturned. Upon him on a lotus and moon seat, is my mind as a red DHĪḤ with a long vowel and *visarga*.[2] From it light spreads, performs the two benefits and reabsorbs, transforming it into myself, Mañjughosa Lion of Debaters (*Vādi-simha*), orange in color, with one face and two arms, the right brandishing a sword aloft, the left holding at his heart with thumb and ring finger the root of an *utpala*, with on its petals, which open at ear level, a book of the *Perfection of Wisdom*. He has a topknot of tresses and is in the prime of youth, adorned with all the jewel ornaments. Orange light-beams radiate from his body. He abides in *pratyālīḍha* posture (right leg bent) and is crowned with Amitābha.

At his heart, on the hub of an eight-spoked wheel, is a sword marked on its hilt with DHIH. From it light spreads, inviting a Gnosis-being: a blue HŪṂ.

Make offering *as 426*.

Praise:

Like a gold mountain hugged by vermilion glow,
Lined up with a string of constellations,
Just to think of your captivating form
Grants supreme wisdom—to Mañjughosa I bow.

Mantra: OM HRĪḤ DHĪ[H] MA ME DHĪPAṂ[3] MAÑJUŚRĪ MUṂ HRĪ[H] PRAJNA DHĀTU HRĪḤ DHĪ[H] SWĀHĀ.

Dominis the lion.

Cf. 188.

1. K7 39.6; D12.
2. *Dri dmar po rin-cha tshegs-drag-dan bcas-pa*
3. K: Ch *dhīpa*; X *dhīh pa*

Mothers of the Tathāgata Family

429. Pratisarā (*Sor 'bran*)[1]

Known as the Five Protectresses (Pañca rakṣā); cf. 503. Ch. The Five Goddesses.

(a) From Emptiness—in the center of a lotus and moon appears the essence of my mind as the syllable PRAṂ. From it light spreads, performs the two benefits and reabsorbs, transforming it into myself, Maha pratisara (*So-sor bran-ma chen mo*, 'Great Follower'), yellow in color, with three faces, yellow, black and

white, and ten arms. Her right hands hold in order a sword, a *vajra*, an arrow, boon-granting and an umbrella (at the heart), her left in order a bow, a banner a jeweled tassel an axe and a conch. She is crowned with Ratnasambhava, wears a black sleeveless vest (*sa gags*) and red scarf and is adorned with heavenly clothes and all the ornaments. She sits proudly in *ardha paryanka*.

(b) On the petal to the east is Mahā-mayuri (*rMa-byi chen mo*, Great Peacock Lady), green, with one face and two arms which hold a peacock's feather and grant boons.

(c) To the south is Maha-sahasra-pramardani (*sTon-chen rab-joms-ma*, Destroyer of Thousandfold World-systems), yellow, with three faces—yellow black and white—and ten arms. Her emblems are the same as Pratisara's.

(d) To the west is Mantrānusarini (*gSen shags rjes-'dzin ma* 'She Conforming to Mantra'), black, with one face and four arms, the two right holding a sword and granting boons, the two left holding an axe and a noose.

(e) To the north is Śītavatī (*bSil ba'i tshal*, 'Lady of the Cool Grove'), red, with one face and four arms, the two right holding a sword and granting boons, the two left holding an axe and a noose.

All are adorned in heavenly clothes and all the ornaments.

The principal deity's heart is marked with PRAṂ, from which light spreads, inviting a Gnosis-being similar to herself. OṂ ARGHAṂ PRATICCHA SWĀHĀ. JAḤ HŪṂ VAṂ HOḤ, we become non-dual. Our crowns are all marked with OṂ, our throats with ĀḤ, our hearts with HŪṂ.

Make offering with OṂ PAÑCA-DEWĪ ARGHAṂ etc.

Praise:

> Though unseparate from space-like *Dharma-kāya*,
> You're seen in various rainbow-like Form-bodies.
> Mastering supreme Wisdom and skilful Means,
> Goddesses of the Five Families—homage to you!

Mantras: (a) OṂ MAṆI-DHARI VAJRINI MAHĀ-PRATISARE HŪṂ HŪṂ PHAṬ PHAṬ SWĀHĀ.[2]

(b) OṂ AMṚTA AMṚTA VARE VARE VIŚU(D)DHA HŪṂ PHAṬ SWĀHĀ.

(c) OṂ AMṚTE VILOKINI GARBHA-SAṂRAKṢAṆI SAṂRAKṢAṆI HŪṂ HŪṂ PHAṬ PHAṬ SWĀHĀ.

(d) OṂ VIMALE VIPULE JAYA-WARE JAYA-WATRINI AMṚTA MIR-JAḤ HŪṂ HUṂ PHAṬ PHAṬ SWĀHĀ.

(e) OṂ BĀRA BĀRA SAṂBHARA INDRAYA BĀLA-NIŚU(?)DHANI RURU CALE HŪṂ HŪṂ PHAṬ PHAṬ SWĀHĀ.[3]

Deviations: colors of faces of Mahā-pratisara and Maha-sahasra-pramardani, Mahā-pratisara's clothing, Maha-māyūri white instead of green.

D's Maha-sāhasra-pramardani is quite different—white with one face and two arms and the same emblems as Maha-mayuri. Ch, following Sm 201, says only: She is like the previous one—leaving it ambiguous which previous one.

The descriptions of K accord with Sm 201. (d) is consistent with 3001 177, but the rest of 3001 175–9—and our 503—are of quite different forms.[4]

1 K 8 40 6 D 26

2 K as 216 503 and Sm 194–6 and 206, X *vajrani mahā-pratisare* 3001 176 as X but only one *phaṭ*. See 216 for translation.

3 (b)–(e) K only. Sm 206 gives:

(b) *Oṃ amṛta-vare vara prawara-viśuddhe* (Om best of nectar/immortals most excellent of the best pure one)

(c) *Oṃ amṛte vilokini garbha-saṃrakṣaṇi ākarṣaṇi* (Om beholder of immortality (or deathlessly perceiving) guardian of the womb attractor),

(d) *Oṃ vimale vipule jaya-vare amṛte viraje* (Om stainless lady of abundance best of the victorious immortal/nectar lady free of dust)

(e) *Oṃ bhara bhara sambhara sambhara indriya bala viśodhani* (Om bring bring bring together bring together cleanser of the faculties and powers)

The dots in each case imply the ending *hūṃ hūṃ phaṭ phaṭ svāhā*.

4 All these Pañca-rakṣa representations and others are discussed at length by Mevissen (1998).

430. Marīcī ('Od-zer-can-ma)[1]

Out of Emptiness, from ḤRIḤ, comes myself, Lord Vairocana, white with one face and two arms, making the gesture of Supreme Enlightenment. He is adorned with the Marks and Signs and clad in a monk's red robes. His body supported by the trunk of an *asoka* tree, he sits in *vajra paryanka* on a lion throne lotus and sun seat. The light from his body fills the place where he is and all the directions, in aspect having the appearance of light, in essence of the nature of *vajra*, and in shape like a *stūpa* of Dharma king Aśoka.

Inside it, in front are my parents, on the right, my maternal uncles and other [relatives], on the left, pupils and dependants; behind, servants and retainers, and above Gurus, Yidams, Buddhas, Bodhisattvas and attendant Dharma protectors and guardians.

At my heart, on a lotus and sun, is MAṂ, becoming a branch of an *aśoka* tree marked with a yellow MAṂ. From this light spreads, performs the two benefits and reabsorbs. Vairocana,

the *aśoka* branch and the MAṂ syllable melt into light and are transformed into myself Lady Marīcī the color of refined gold, with one face and two arms, the right hand boon granting, the left holding a branch of an *aśoka* tree Adorned with all the ornaments she abides in *ālīḍha* posture (right leg extended) on a lotus and sun upon a cart drawn by seven yellow pigs

At her heart, on a moon she is marked with MAṂ, from which light spreads inviting with a blue HŪṂ

Make offering with OṂ MĀRĪCYAI ARGHAṂ etc

Praise as 195–6, but Lady Marīcī

Mantra OṂ MĀRĪCYAI SWĀHĀ.[2]

Deviations: color of the pigs, moon seat instead of sun

D has her holding needle and thread and in a squatting posture This form is found in Ch, but as in 195–6, the practice goes on to transform the goddess into the form with the aśoka branch, as described by K except that she is standing on the cart with feet together

At right, Ch says, the goddess should be white

Cf 195–6

1 K 9, 42 2, D 10
2. As *Sm* 141

Bodhisattva of the Tathāgata Family

431. Maitreya (*Byams-pa*)[1]

Out of Emptiness on a lotus and moon seat appears my mind as a yellow MAIṂ syllable From it light spreads, performs the two benefits and reabsorbs transforming it into myself, Venerable Maitreya, with three faces his body and all the faces the color of refined gold, and four arms The first pair of hands make at his heart the gesture of explaining the Dharma, the other right hand is boon granting and the left holds a *nāga*-tree flower with its stem, marked with a water-pot. Each face has three eyes His topknot is decorated with a *stūpa* of Enlightenment, the essence of the King of the Śākyas He is adorned with heavenly garments and all kinds of jewel ornaments and sits in *sattva paryaṅka*

His heart is marked with MAIṂ, from which light-rays spread inviting with a blue HŪṂ.

Make offering with OṂ ĀRYA-MAITRI ARGHAṂ etc

Praise

Golden-colored, three-faced, four armed one
Teaching, boon-granting and holding a water-pot,
Relieving all realms, washing off every stain,
Invincible (*Ajita*), King of Conquerors, homage to you!

Recite OṂ MAITRIYE SWĀHĀ.

Deviations faces two-eyed no water pot

The lack of a water-pot actually agrees with Ch and D Doubtless the description was adjusted in K's tradition to match the praise borrowed from elsewhere D also makes the faces yellow red and blue Ch does not state the colors

Cf Nya 50 1–2 in 43-deity Mañjuvajra mandala (458) and Sm 285

1 K 10, 43A D 29

Wrathful male deity of the Tathāgata Family

432. White Acala (*Mi-gyo-ba dkar-po*)[1]

Ch White Caṇḍa maharosana

Out of Emptiness on a (white) lotus and sun seat appears my mind as a white HŪṂ From it light spreads performs the two benefits and reabsorbs transforming it into myself Venerable Acala (Immovable), white, with one face and two arms the right hand brandishing a sword and the left with threatening forefinger holding a noose at his heart He has three round, red eyes and his hair is pale yellow and streams upwards He is adorned with a silken lower garment and all kinds of jewel ornaments He abides crouching on the right foot with the left knee planted on the sun seat

His heart is marked with HŪṂ, from which light spreads inviting with a blue HŪṂ

Make offering with OṂ VAJRA-MAHĀKRODHA-RĀJA ARGHAṂ etc.

Praise:

Essence of all the three times Conquerors' bodies,
Your wrathful form shines snowy mountain white
Just thinking of you, you grant supreme wisdom,
Reverend Master Acala—homage to you!

Mantra OṂ CAṆḌA-MAHĀROSANA HŪṂ PHAṬ[2]

Deviation moon seat instead of sun.

Cf 175.

1 K 11 44.3 D 19 Ch taught by *Mahāpaṇḍita* Dāna-śīla, with Ch in translating
2. As 173

433. Blue Acala (*Mi-gyo-ba sṅon-po*)[1]

Out of Emptiness, on a lotus and sun appears my mind as a dark blue HŪṂ From it light spreads, performs the two benefits and reabsorbs transforming it into myself *Ārya* Acala dark blue, with one face and two arms The right hand holds a sword brandishing it, the left makes the threatening forefinger

gesture at his heart. He has three round red eyes. On his hair, tawny and upward-streaming, he is sealed with Vajrasattva. All his limbs are adorned with serpents and he has a tiger-skin loincloth and abides in *pratyālīḍha* posture (right leg bent) upon the King of Hindering Demons (Ganapati) amidst a blazing mass of fire.

At his heart, from RAM comes a sun disk, on which is a dark blue HŪṂ. From this, light spreads, inviting a blue HUṂ.

Make offering as 432.

Praise.

One-faced, two-armed, sapphire-colored one,
With sword and threatening forefinger subduing
Opposition, bestowing supreme intelligence,
Lord Protector Acala—homage to you!

Repeat his mantra as 432.

Deviation: the noose in the left hand is not mentioned in our text, including the verse of praise, however, D (though not Ch) does mention it. It is also shown in the woodblock.

Cf. 174.

1. K 12, 45 2; D 20

2. THE LOTUS FAMILY

[The Chief of the Lotus Family]

Amitayus would come here but has no sadhana in the Narthang Gyatsa. Cf. 179–80, 182.

The Master of the Lotus Family

434. The Eleven-faced Greatly Compassionate One (*Thugs-rje-chen-po bcu gcig-zal*)[1]

On a lotus and moon is the essence of my mind as a white HRĪḤ. From it light spreads, performs the two benefits and reabsorbs, transforming it into myself, the *Ārya* Eleven-faced One, white, standing with feet together. He has eleven faces: the root face white, right green, left red; above these, the central green, right white and left red; above these, the central red, right green and left white; above these, a wrathful, black face with bared fangs, three eyes and tawny, upward-streaming locks; and above this, a peaceful, red face, with an *usnīṣa* having the appearance of a celibate (monk) and endowed with a neck. The first pair of hands are at the heart, with palms folded. The second right holds a rosary; the third eliminates the hunger and thirst of *pretas*, and the fourth holds a wheel. The second left holds a lotus; the third a water-pot, and the fourth a bow and arrow. The other 992 hands are boon granting. In the palm of every hand there is a peaceful eye. A deerskin covers his left breast and the lower part of his body is covered with fine stuffs. He is beautified with disordered(?) tawny locks, crowned with Amitabha, and adorned with all kinds of jewel ornaments.

At his heart, on a moon disk, he is marked with a HRĪḤ, from which light spreads, inviting a blue HUṂ.

Make offering with OṂ ĀRYA LOKEŚWARA ARGHAṂ etc.

Praise.

Your thousand arms [are the fortunate eon's thousand
Monarchs; your thousand eyes, its thousand Buddhas.
Reverend Avalokita, showing yourself
Wherever you can tame us—homage to you!]

Mantra:[2] NAMO RATNA-TRAYĀYA. NAMA ĀRYA JÑĀNA-SAGARĀ[YA]. VAIROCANA VYŪHA-RĀJAYA TATHĀGATĀYA ARHATE SAMYAK-SAMBUDDHĀYA. NAMAḤ SARVA-TATHĀGATEBHYAḤ ARHATEBHYAḤ SAMYAK-SAMBUDDHEBHYAḤ. NAMAḤ ĀRYA-AVALOKITEŚWARAYA BODHISATWĀYA MAHĀSATWAYA MAHĀ-KARUṆĀYA. TAD-YATHĀ: OṂ DHARA DHARA, DHIRI DHIRI, DHURU DHURU, ETTE WATTE[3] CALE CALE, PRACALE PRACALE, KUSUME KUSUMA WARE ILI MILI CITI-JWALAṂ[4] APANAYE SWĀHĀ. (*According to the Tibetan translation given in the text:* Homage to the Three Jewels! Homage to the ocean of *Ārya* Gnosis, Vairocana king of manifestation, the *Tathāgata*, *Arhant* and Complete and Perfect Buddha! Homage to all *Tathāgatas*, *Arhants* and Complete and Perfect Buddhas! Homage to Lord Arya-avalokita, the Bodhisattva and *Mahasattva*, greatly compassionate! As follows: *Om*, support, support, hold, hold, be right, be right, turn, turn, move, move, stir, stir, O flower, best of flowers, definitely in peace(?), remove leprosy, *svāhā*!)

Deviations: colors of right and left faces interchanged in second and third tiers to agree with Bhiksuni Laksmi (P 3557/Toh. 2737, see Icon 104). Irregular as the text's arrangement may seem, it is supported by Ch and D, and a wall-painting following this description may be found at Saspol Temple in

Ladakh (Genoud & Inoue, Saspol 1) As in the blockprint the 992 secondary hands are not shown Ch and D allow an alternative posture, vajra-paryanka

Cf 104

1 K13 46 1 D6
2. As 104 with minor variations
3 K *etre waire* X *etta wattie* Ch *itta wafta*
4 K, X *kusume ware ih-mih eih jwala*

435. Four-armed [Avalokita] (*Phyag bźi pa*)[1]

Ch The Greatly Compassionate One (*Thugs-rje chen po*)

On a lotus and moon seat is the essence of my mind as a white HRĪḤ From it light spreads, performs the two benefits and reabsorbs, transforming it into the Greatly Compassionate One white with one face and four arms, the first pair of hands with palms folded at his heart, the second right holding a crystal rosary[2] and the second left a white lotus symbolizing the Buddhas of the three times with one root and three stems, opening and developed He has a topknot of tresses and is adorned with jewel ornaments and dressed in garments of heavenly stuffs He sits in *vajra paryanka*

At his heart, from A comes a moon, and on this appears a white HRĪḤ, from which light spreads, inviting blue HŪṂ.

Make offering *as 434*

Praise *as 104*

Recite OM MANI PADME HŪṂ.

Cf 101, 103 and 3001 89

1 K14 47 6 D4.
2. Ch a white rosary of moon-crystal gems

436. Khasarpaṇa [Avalokita] (*Kha-sarpa-ni*)[1]

On a lotus and moon is my mind as a white HRĪḤ From it, light spreads performs the two benefits and reabsorbs transforming it into myself, the Greatly Compassionate One Khasarpaṇa (Air gliding), with one face and two arms, the right boon granting, the left holding a lotus He has jewel ornaments and silk garments and sits in *sattva-paryanka*

At his heart on a moon, is a white HRĪḤ From this light spreads inviting blue HŪṂ.

Make offering as 434

Praise *as 104*

Recite OM ĀḤ HRĪ[Ḥ] HŪṂ.[2]

Cf 112–4a, 115/7

1 K15 48 4, D24.
2. As 115

437. Venerable Siṃha-nāda [Avalokita] (*rJe-btsun Sen-ge-sgra*)[1]

From PAM comes a lotus from Ā a white lion, and upon this a moon seat on which is the essence of my mind as a white HRĪḤ From this light spreads performs the two benefits and reabsorbs transforming it into myself Venerable Siṃha-nada (Lion s Roar), white with one face and two arms The five fingers of the right hand are separated and it rests inverted on the upright right knee giving[2] The left hand rests on the seat and with the tips of its thumb and forefinger holds a lotus branch growing split into two marked on the lotus on the far side with a sword and on the lotus on the near side with a white skull full of sweetly scented flowers To his right, planted on the moon seat is a green trident encircled by a white snake dripping blood from its mouth He has a topknot of tresses and a sacred thread of red cotton and his knees are tied round with a red silk thread from the left knee not quite touching the moon to the upright face of the right, with both ends hanging down on the right He is thin, with the appearance of a young ascetic and sits in the posture of royal dignity

At his heart on a moon disk he is marked with a HRĪḤ, from which light spreads inviting blue HUṂ

Make offering with OM SIṂHA NADA ĀRGHAM etc–

Praise

You who are praised by all the Buddhas
Have gathered all the excellent virtues
And bear the name Avalokita
Eternal Compassion, homage to you!

Mantra OM ĀḤ HRĪ(Ḥ) SIṂHA-NĀDA HŪṂ PHAṬ[3]

Deviation right hand appears to be holding an almsbowl

D omits the meditation band round the knees, but it is present in Ch.

Cf 131, 3001 94

1 K16, 48 7 D5.
2 *gZigs-śin* can mean (a) seeing, looking as in the deity s name *sPyan-ras-gzigs*—and indeed some forms of Avalokita do have eyes in the palms (b) giving, adopted here to agree with 131 or (c) accepting—can the artist possibly have extrapolated from this interpretation to provide the almsbowl shown?
3 Ch omits *phat*

Mother of the Lotus Family

438. White Tārā (*sGrol-dkar*)[1]

On a lotus and moon seat is my mind as a white syllable TAM. From it, light spreads, performs the two benefits and reabsorbs, transforming it into myself. Lady Tara (*Jo mo sGrol-ma*), white with one face and two arms. The right hand holds a white lotus with sixteen petals and the left is boon-granting. She has the youthfulness of a young girl of sixteen, her face is smiling and she is adorned with all the jewel ornaments. She sits in *vajra-paryaṅka*.

At her heart, on a moon, is an eight-spoked wheel, marked at its hub with a white OM. From this, light spreads, inviting blue HŪM.

Make offering with OM ĀRYA-TARE ARGHAM etc.

Praise:

TARE, saving from *saṃsāra*,
TUTTĀRE saves from th eight fears
TURE saves us from diseases,
Mother Tārā, homage to you!

Mantra: OM TARE TUTTĀRE TURE MAMA AYUR-JÑĀNA-PUNYA[2] PUSTIṂ KURU[2] SWĀHĀ.[3]

The hands are reversed from the standard White Tārā, cf 4–7

1. K 17, 50 1, D 8. Ch: 'Instruction on prolonging life through White Tārā'.
2. K, X omits *punya* and adds *ye* after *kuru*.
3. Translation as 4. Ch has the augment in Tibetan: *Om tāre tuttāre ture bdag gi tshe phel bar gyur-cig. swāhā*.

439. Green Tārā (*sGrol-ljaṅ*)[1]

On a lotus and moon seat is the essence of my mind as a green TAM. From it, light spreads and reabsorbs, transforming it into myself. Venerable Tara, green, with one face and two arms. The right hand is boon-granting, the left holds at her heart, with the thumb and ring finger, the root of an *utpala* which blooms near her ear. Half her tresses are bound up on top of her head and half are tumbling down, covering the upper part of her body. She has a silk skirt and is adorned with jewel ornaments. In the prime of youth, she is seated in *sattva paryaṅka*.

At her heart, on a moon seat, she is marked with a TAM, from which light spreads, inviting blue HŪM. Make offering as *438*.

Praise:

Deity I have practiced in past lives,
[Activities of all the three times: Buddhas,
Green, one-faced, two-armed, swift bringer of peace,
O Mother who holds an *utpala*—homage to you!]

Mantra: OM TĀRE TUTTĀRE TURE SWAHĀ.

Cf 9, 133, 134, 285

1. K 18, 50 6, D 7.

Wrathful male deity of the Lotus Family

440. Hayagrīva (*rTa-mgrin*)[1]

On a lotus and sun seat is my mind as a red HRIḤ. From it light spreads, performs the two benefits and reabsorbs, transforming it into myself. Lord Lotus-power (*Padma dbaṅ-chen*), red, with one face and two arms. His right hand holds aloft a club of *khadira* wood, the left makes the threatening forefinger. In his mass of tawny, upward-streaming hair is a dark green horse's head, neighing, and [he has] three round, red eyes.[2] His mouth bares its fangs and he is adorned with the eight great *nāgas* and wears a tiger-skin loincloth. He abides in *pratyālīḍha* posture (right leg bent) amidst a blazing mass of fire.

At his heart, on a sun he is marked with HRIḤ, from which light spreads, inviting blue HUṂ.

Make offering with OM HAYAGRWA[3] ARGHAM etc.

Praise:

Master of force, of the nature of
The Speech of all *Sugatas* of the three times,
Wrathfully dancing with fierce authority,
Lotus Power—to you, homage and praise!

Mantra: OM VAJRA-KRODHA HAYAGRWA[4] HULU-HULU HŪṂ PHAT. (Visualize that all sins, obscurations and hindrances are burned up.)

Deviation: color of horse's head

Cf 163

1. K 19, 51 4, D 21.
2. The punctuation in the MS implies the three eyes are the horse head's.
3. K *Hayagrwa!*
4. K, Ch, X *Hayagrwa*.

Wrathful female deity of the Lotus Family

441. Parṇa-śabarī (*Lo-ma-gyon ma*)[1]

Ch: 'The Goddess Śabarī (*Lha mo ri khrod ma*)'.

On a lotus and moon is my mind as a yellow syllable PRAṂ.[2] From it light spreads, performs the two benefits and reabsorbs, transforming it into myself. Parṇa-śabarī (*Ri-khrod lo-ma-gyon ma*: 'Leaf-clad Wild woman') the color of refined gold, with

three faces—yellow, white and red—and six arms. Her right hands hold respectively a *vajra*, an axe and an arrow; her left a noose, with threatening forefinger, a bunch of leaves and a bow. Her body is slender and graceful and each face is three-eyed. Among her tresses bound with red flowers, Aksobhya, a finger-breadth [high], adorns the crown of her head. She is adorned with jewels and snakes and has a skirt made of leaves. She abides in *pratyalidha* posture (right leg bent) upon the King of Hindering Demons (Ganapati), amidst a blazing mass of fire.

Her heart is marked with the syllable PRAM, from which light spreads, inviting blue HUM.

Make offering with OM PARNA-ŚAWARI ARGHAM etc.

Praise:

Nature of all the Conquerors' Gnosis,
Appearing in a goddess's form,
Three-faced, six-armed, with graceful manner,
Golden-colored—to you I give praise.

Mantra: OM PIŚACI PARNA-ŚAWARI SARVA ROGA[3]-PRAŚAMA-NAYE SWĀHĀ. (*Om Piśaci* Parna-śabarī, curing all diseases, *svāhā*!)

Deviations: Ganeśa and mass of fire omitted, sun seat instead of moon.

See also 218.

1. K 20 52.3–D 9.
2. Ch confirms *pram* but says in a footnote that the *Māyā-jāla* and the *sādhana* have *pam*.
3. Ch X *roga* ('disease'), K *roṣa* ('anger'); cf. 218 *jvara* ('fever').

442. Sarasvatī (*dbYans-can-ma*)[1]

On a lotus and moon seat is my mind as a red syllable DO(H). From it light spreads, performs the two benefits and reabsorbs, transforming it into myself: the goddess Sarasvatī, ruby-red, with three faces—red, blue and white—and six arms. Her right hands hold respectively a knife, a sword and a lotus; her left a skull full of nectar, a jewel and a wheel. She is adorned with a silken lower garment and jewel ornaments. On the crown of her head she is sealed with the Master of her Family, angry Yamantaka.[2] She abides in standing *pratyalidha* posture (right leg bent), her body emitting light rays that dispel the darkness of unknowing.

At her heart, on a lotus and moon, is the red syllable DO(H). From it, light spreads, inviting blue HŪM.

Make offering with OM SWARASWATYAI ARGHAM etc.

Praise:

Essence of the three times' Conquerors' Gnosis, embellished with flowers of
The Marks and Signs, who grants supreme wisdom,
Goddess Sarasvatī—homage to you!

Mantra: OM PICU PICU PRAJÑĀ VARDHANI, JWALA JWALA MEDHĀ VARDHANI, DHIRI DHIRI BUDDHI-VARDHANI SWĀHĀ.[3]

Deviation: deity shown completely white!

1. K 21 53.2, D 11.
2. This quite correctly implies she belongs to the Tathāgata Family (cf. Lessing & Wayman 110–11); thus this *sādhana* is not in the right place.
3. As *Sm* 163–167–8. This is also the mantra of White Prajñā pāramitā (190–452, *Sm* 151).

3. THE VAJRA FAMILY

The Chief of the Vajra Family

443. Aksobhya (*Mi-'khrug pa*)[1]

On a lotus and moon seat is my mind as a blue HŪM, from which light spreads, performs the two benefits and reabsorbs, transforming it into myself, Lord Aksobhya, blue, with one face and two arms, the right hand touching the earth and the left in the meditation gesture. The garments he wears are the red robes of a monk. He has the attributes of a *Nirmāṇa-kāya* and sits in *vajra-paryaṅka*.

His heart is marked with a HŪM, from which light spreads, inviting blue HŪM.

Make offering with OM AKSOBHYAH ARGHAM etc.

Praise:

Your *vajra* body's the seat of consciousness
Essence of *Dharma dhātu* Gnosis,
With gestures of the great Māra-subduer[2]
Homage to the Lord Aksobhya!

Recite the long *dhāraṇī* (not given in K, the blockprint has: NAMO RATNA-TRAYAYĀ! OM KAMKANI KAMKANI, ROCANI ROCANI, TROTANI TROTANI, TRASANI TRASANI, PRATIHANA PRATIHANA

SARVA KARMA PARAMPARANI ME SARVA SATWANAM SWAHĀ!)

Deviation the vajra above the left hand is not mentioned in the text

Cf 104b 300 1 87

1 K 22, 54 1 D 3
2 Śakyamuni Buddha

[The Master of the Vajra Family][1]

444. Vajrapāṇi in the Sūtra tradition (*Phyag-rdor mdo-lugs*)[2]

On a lotus and sun is my mind as a black HŪṂ from which light spreads performs the two benefits and reabsorbs, transforming it into myself glorious Vajrapāṇi (*Phyag na rdo rje*) blue with one face and two arms the right hand brandishing a *vajra* and the left making the threatening forefinger at the heart He has three round red eyes tawny upward streaming hair and a blue silk scarf and tiger-skin loineloth. Adorned with the eight *nāgas*, he abides in *pratyālīḍha* posture (right leg bent) amidst blazing fire

At his heart is a blue *caitya* whose vase is marked with a HŪṂ from which light spreads inviting (from his palace in Alakavatī) blue HŪṂ

Make offering with OṂ VAJRAPĀṆI ARGHAM etc.

Praise as *153*

Mantra. OṂ NĪLĀMBARA[3] DHARA VAJRAPĀṆIR AJNAPAYATI[4] SWĀHĀ.

Cf 155

1 See Lessing & Wayman chap 3
2 K 23, 54 5 D 23
3 Ch, X, K *nilem*
4. K *ajapayati* X *ajñāpayati*

Mother of the Vajra Family

445. Bhṛkuṭī (*Khro-gñer-can*)[1]

On a lotus and moon seat is my mind as a BHṚṂ syllable from which light spreads performs the two benefits and reabsorbs, transforming it into myself, Bhṛkuṭī (The Frowning), yellow with one face and four arms Her right hands are boon granting and holding a rosary, her left hold a club and a water-pot She is peaceful, with a topknot of tresses and wears ornaments and garments She sits in *vajra-paryaṅka*.

At her heart on a moon seat she is marked with a BHṚṂ, from which light spreads inviting blue HŪṂ.

Make offering with OṂ ĀRYA-BHṚKUṬĪ ARGHAṂ etc

Praise

Though your nature is quite free of anger,
You manifest in seeming wrathful aspect
To the angry but pacify wrath and other
[Passions] Ārya-bhṛkuṭī—homage to you!

Mantra OṂ BHṚṂ SWAHĀ[2]

Cf 279

1 K 24 55.3 D 31 Ch. *sādhana* translated by Bari Lotsawa
2. Cf *Sm* 169 K *bhrm* *Sm bhrm* Ch X *bhrūṃ*

Wrathful male deities of the Vajra Family

446 Mahābala (*sTobs-po-che*)[1]

On a lotus and sun seat is my mind as a red HŪṂ. From it light spreads performs the two benefits and reabsorbs, transforming it into myself wrathful king Mahābala (Great in Strength) red, with one face and four arms The right hands hold a white club and a fly-whisk the left are [respectively] raised in homage and making the threatening forefinger with a noose His tawny hair is twisted upwards and bound with a snake His mouth bares its fangs He has a tiger-skin loincloth and garlands of sunlight assemble [round him?]. Crowned with Amitābha he abides in *pratyālīḍha* posture (left leg extended)

At his heart he is marked with HŪṂ, from which light spreads inviting blue HŪṂ.

Make offering with OṂ MAHĀBALA ARGHAṂ etc

Praise

Mahābala wrathful king,
Ruby-colored the mere thought
Of whom subdues all wicked demons
Great in Strength I give you praise

Mantra OṂ MAHĀBALA SWĀHĀ[2]

Deviation shown blue instead of red! The Mongolian caption, Wrathful Mahakala is incorrect

1 K 25, 55 7, D 16 Ch. an Indian *Mahābala sādhana*
2 As *Sm* 258

447. Ucchuṣma (*rMe-brtsegs*)[1]

On a lotus and sun seat is my mind as a smoke-colored[2] HŪṂ. From it light spreads performs the two benefits and transforms it into myself the wrathful king Ucchuṣma smoke-colored, extremely terrifying, frightening all demons at a mere glance, with great ferocity and frightfulness dispersing obscurations and impurities He has three faces smoke-colored white and red, and six arms the first right holding a sword and the

second a *vajra* the first left making the threatening forefinger but holding a white lotus at its tip the second holding a noose, the other pair are joined and raise threatening forefingers Each face has three eyes His hair is tawny and streams upwards and all his limbs are adorned with serpents He abides with his two legs straddled amidst a mass of fire

At his heart on a sun he is marked with a HŪṂ, from which light spreads inviting blue HŪṂ.

Make offering with OM VAJRA-KRODHA RĀJA ARGHAM etc

Praise.

Shouting forth your terrible HŪṂ
You subdue all hindering demons
Deity granting every *siddhi*
Foe of hindering demons homage!

Mantra: OM BHUKKUM MAHĀ-PRANAYA BHURCI BHURSI VI-MALE UCUSMA KRODHA HŪṂ PHAṬ[3] (Visualize that reciting this completely burns up all sins, obscurations degenerations and impurities.)

Cf 224.

1 K26, 56 6, D18 Ch *Khro-bo'i rgyal-po sme ba brbegs-pa*
2 Ch ash-colored'
3 K, Ch, X *bhurka vimale ucchusma krodha hūṃ hūṃ phat phat swāha.*

Cf 224.(i)

448. Vighnāntaka (*bCegs-mthar byed*)[1]

On a lotus and sun seat is my mind as a blue HŪṂ from which light spreads performs the two benefits and reabsorbs, transforming it into myself, Wrathful Vighnantaka ('Hindrance-slayer'), dark blue with one face and two arms, the right hand brandishing a *vajra* and the left with a noose making the threatening forefinger He has tawny upward-streaming hair and a tiger-skin loincloth and abides in *pratyālīḍha* posture (left leg extended)

At his heart on a sun he is marked with a HŪṂ, from which light spreads, inviting blue HŪṂ

Make offering with OM VIGHNANTAKR ARGHAM etc

Praise

Arising from the sphere of *Tathāgatas'* Gnosis,
By skilful means or compassion, you benefit beings,
Appearing in wrathful form to subdue the harmful.
Lord Foe of Hindering Demons homage to you!

Mantra. OṂ ĀḤ VIGHNANTAKRT HUṂ[2]

1 K27, 57.5 D15. Ch. an Indian *Vighnāntaka sādhana*
2. As *Sm* 281 K *vighnanta-kr* X *vighnanta krid* Cf 214 (i)

4. THE WEALTHY FAMILY

449. Vaiśravana (*rNam-sras*)[1]

I visualize myself as Vajrapāṇi In front of me, on a lotus and moon, appears a golden colored syllable VAḤ from which light spreads–performs the two benefits and reabsorbs, transforming it into the Great King Vaiśravana (*rNam-thos-sras*), green, with one face and two arms, the right hand holding a jewel club at his heart the left pressing to his side (just above the hip) a mongoose that is a bag full of jewels. He is adorned with jewel ornaments In *ālīḍha* posture (right leg extended) he is granting the practitioner *siddhis*

At his heart he is marked with a VAḤ, from which light spreads inviting (from Alakavatī on the north side of Mount Meru) a Gnosis-being similar to himself OM ARGHAM PRATICCHA SWĀHĀ. JAḤ HŪṂ VAṂ HOḤ, they become non-dual. His crown is marked blue HŪṂ.

Make offering with OṂ VAIŚRAWA ARGHAM etc.

Praise *as 314*

Mantra. OM VAIŚRAWANAYE HŪṂ PHAṬ[2]

Deviation deity shown yellow, not green!

Cf 302.

1 K28 58.2 D32. Ch. *sādhana* by K ache Gönpawa.
2. Ch omits *phaṭ*

450. Jambhala (*Dzam bha-la*)[1]

On a lotus and moon seat my mind appears as a JAṂ from which light spreads, performs the two benefits and reabsorbs, transforming it into myself Ārya-jambhala yellow, with one face and two arms the right holding a citron and the left a mongoose emitting a shower of jewels He has a crown of the Five Buddhas and is adorned with a garland of blue *utpalas* and all the ornaments His two feet press on the treasures of the heads of Śaṅkha ('Conch-owner') and Padma ('Lotus-owner')

His heart is marked with a JAṂ from which light spreads, inviting blue HŪṂ

Make offering with OṂ ĀRYA-JAMBHALA ARGHAM etc.

Praise as 314.

Mantra: OṂ JAMBHALA JALENDRAYE SWĀHĀ

Deviation: no sign of 'treasures' under his feet.

Cf. 314

1 K29, 59.7 D14. Ch: *Samksipta-śrī-jambhala-sādhana*, by Ācarya Candragomin

451 Vasudhārā (*Nor rgyun-ma*)[1]

On a lotus and moon seat my mind appears as a VAṂ from which light spreads performs the two benefits and reabsorbs, transforming it into myself, the goddess Vasudhara (Stream of Wealth) yellow with one face and two arms, the right hand boon-granting and the left holding an ear of corn and a vase emitting a shower of all kinds of jewels. She is youthful adorned with ornaments and garments, and has a crown of Ratnasambhava. Surrounded by friendly people[2] she sits in *sattva paryanka*.

Her heart is marked with a VAṂ, from which light spreads, inviting blue HŪṂ

Make offering with OṂ VASUDHARA ARGHAM etc.

Praise: as 326 but Goddess Vasudhara[3]

Mantra: OṂ VASUDHĀRE RATNA-NIDHĀNA-KSETRE SWĀHĀ[3] (*Om* Stream of Wealth, field of jewel treasure, *svāhā*!)

There is another Vasudhara[4] similar to the above but with a different variant of the mantra: OṂ ŚRĪ VASU-NIDHĀNA-KSETRE SWAHĀ[5] (*Om* Abundant field of wealth and treasure, *svāhā*!)

Deviation: ear(s) of corn and rain of jewels not shown. Though Dagyab reads it the same way I have, the phrase can also be read: holding a vase emitting a shower of ears of corn and all kinds of jewels.

Cf. 326. 300 I. 182 is also similar but has the right hand palm inwards and omits the ear of corn.

1 K30, 59.4 D27. Ch: a short Indian *sādhana*
2. Read *mdza* for *dze* (cf. Ch 433.4). Ch here *grogs-mo*: female friends
3. Cf. *Sm* 215. Ch *vasudhārī*
4. *Nor rgyun-ma ddu*(?) or *tu* or *ku*? Presumably some abbreviation.
5. Cf. *Sm* 214. Ch includes this whole variant *sādhana* at 433.2, after D30.

5 SŪTRA

452. Prajñā-pāramitā (*Ser phyin-ma*)[1]

On a lotus and moon seat is my mind as a white OṂ, from which light spreads, performs the two benefits and reabsorbs, transforming it into myself, Prajña paramita ('Perfection of Wisdom') white, with one face and two arms: the right hand holding a lotus and the left an orange *Perfection of Wisdom*. Her hair is half in a topknot and half in separate pieces, and adorned with white lotuses. Adorned with all the jewel ornaments, she sits in *vajra-paryanka*.

At her heart, on a moon, she is marked with an OṂ from which light spreads, inviting blue HUṂ.

Make offering with OṂ PRAJÑĀPĀRAMITĀ ARGHAM etc.

Praise with *«Mra bsam brjod med*

Mantra: OṂ PICU PICU PRAJÑĀ VARDHANI, JWALA JWALA MEDHĀ-WARDHANI, DHIRI DHIRI BUDDHI-WARDHANI SWĀHĀ[2] (If before you rise no cry of crows being heard, you say this mantra seven times over vinegar, for six months and drink it, wisdom will be born.)

Deviations: deity yellow, not white, and holding vajra in left hand, not book. The blockprint has a book, as described.

According to D, both hands make the gesture of explaining the Dharma: from their palms rise on the right a white lotus and on the left a red lotus, on which is a book of the Perfection of Wisdom. Ch is as K.

Cf. 190, which corresponds to the D version.

1. K31, 60.2, D30. Ch: a short *sādhana* translated by Ban Lotsawa.
2. Essentially as 190

6 *ANUTTARA* (HIGHEST YOGA TANTRA)

453 Vajrapaṇi Spirit-subduer (*Phyag-rdor 'byuṅ 'dul*)[1]

On a lotus and sun seat is my mind as a dark blue HŪM, from which light spreads performs the two benefits and reabsorbs transforming it into myself Vajrapaṇi Spirit-subduer (*Bhūta dāmara*) dark blue with one face and four arms The first right hand brandishes a *vajra*, the first left with a noose makes the threatening forefinger The lower pair make the Spirit subduing gesture (*bhūta-dāmara-mudrā*). His mouth bares its fangs his hair is tawny and streams upwards A blue garment covers his upper body and he has a tiger skin loincloth and is adorned with the eight great *nāgas* He abides in the *pratyālīḍha* posture (right leg bent) trampling on the white spirit Aparajita

At his heart on a sun seat he is marked with a HŪM from which light spreads inviting blue HŪM

Transform the offerings in the Highest Yoga Tantra manner, and make offering with OM VAJRAPĀNI ARGHAM etc Offer the inner offering with OM ĀḤ HŪM.

Praise *as 153*

Mantra. HŪM VAJRA PHAṬ

Cf 161–2, 501

1 K32 60.7 D17 Ch an Indian *Śrī-bhūta-dāmara-saṁksipta-sādhana*.

454. [The Mighty Ten Stacked Syllables (*sPuṅs-yig rnam-bcu dbaṅ-ldan*)]

This uncaptioned fill-up illustration shows a special way of drawing the ten syllable mantra of Kālacakra, OM HAMKṢAMALAVARAYA SVAHA. *Cf PTA p 335. Even in ordinary Tibetan script the syllables* HAMKṢAMALAVARAYA *of this mantra are always written stacked vertically*

According to Bic (p 1565), it represents the entire maṇḍala base and contained deities, as follows. YA RA WA LA *at the bottom are the air, fire, water and earth disks (maṇḍala) that form the foundation of the palace* MA *is Mount Meru and the palace.* KSA *is the Body Speech and Mind deities* HA *is the deities of the Mind maṇḍala, while the crescent, dot and flame of the anusvāra (M) are the Body, Speech and Mind of the deities of the Great Bliss maṇḍala* [1]

In the blockprint, the drawing is accompanied by a verse of auspiciousness.

That King of Dharma Tsongk'a-pa s
Dharma method may increase,
Let adverse signs be pacified and
Conducive conditions be all complete!

1 For other explanations, see Dalai Lama & Hopkins 1985 212–5 and Brauen 1997 Fig 66

455. Knife Mahākāla (*mGon-po gri-gug*)[1]

On a lotus and sun my mind appears as a HUṂ from which light spreads annulates all vicious enemies and hindering demons, and reabsorbs transforming it into myself glorious Gnosis Mahākāla (*dPal Ye-ses-kyi mGon-po*), dark blue with one face and two arms He has three round red eyes and his mouth bares its fangs His hair is tawny and streams upwards He is sealed on the crown of the head with Aksobhya and has a long necklace of human heads His right hand brandishes a knife and his left holds at his heart a blood-filled skull He is adorned with *nāgas* of the five castes and has a tiger-skin loincloth. He abides in *pratyālīḍha* posture (right leg bent) upon a human corpse seat amidst a dark red blazing mass of fire

At his crown is OṂ, at his throat AḤ at his heart HŪM From the HŪM at his heart light spreads inviting a Gnosis-being similar to himself [AḤ HŪṂ VAM HOḤ we become non-dual

Transform the offerings in the Highest Yoga Tantra manner and offer them with OM ŚRI-MAHĀKĀLA ARGHAM etc Offer the inner offering with OM AḤ HUṂ

Praise as *357*

Mantra OM MAHĀKĀLA HANA HANA VAJRANA[2] HUṂ PHAṬ

Deviation right hand holding a vajra instead of the knife the deity is named after

Cf 368 370 a

1 K33 61 5, D33

2 So K, Ch, X, but read *vajrena* to agree with 368 and 370 a

456 [Wisdom sword]

This is accompanied in the blockprint by another verse of auspiciousness

With wish-granting gems and wishing trees
May sentient beings hopes come true
With no need for effort or exertion,
Their wishes achieved—may all be auspicious!

APPENDIX AND CONCLUSION

Permission rite

Instructions for bestowing the permission of Śakyamuni are appended here. The actual permission consists of permissions of Body, Speech and Mind. In the first, innumerable replicas of the deity and all Buddhas and Bōdhisattvas are visualized, like snow swirling in a snowstorm, dissolving into the disciple's body, cleansing and purifying sins and obscurations of the body and granting inspiration of Śākyamuni's Body. After empowerment with water from the ritual flask, one's head is crowned with deities of the Tathagata Family.

For Speech, the purifying visualization involves mantra strings and the crowning deities are of the Lotus Family. For Mind, the purifying visualization involves hand-emblems such as almsbowls full of nectar and the crowning deities are of the Vajra Family.

Closing Verses

From the sap of the tree of Śri-dipamkara's mind
In the precious bowl of great Ch'im's intellect,
Stirring well, I have made these drops of nectar
To serve as a banquet for hosts of the fortunate.

May the white goat[1] thus grown—the heap of virtue—
Become a cause for every being given
These permissions to enter easily
The palace of Great Bliss, the [Buddha's] Three Bodies.

1 *Ra* perhaps read *rwa*, mountain peak, horn.

Colophon

This *Addendum to the method of giving permissions for the Narthang Gyatsa deities, called The Quick-acting Grace* was earnestly commanded by one who in religion matches the most learned *Ārya* Ānanda, a spiritual friend complete in all the Sūtras and Tantras, the great scripturist Dromda K'enpo Jinpa Gyatso[1]. Unable to refuse, and nourished by the kindness of both the master of the entire Doctrine, the glorious Panchen Lozang Chokyi Gyelts'en, the omniscient, and the pervading lord Vajra holder, glorious Gyuch'en Konch'ok Gyelts'en[2], the Buddhist monk Ngawang Tendzin Tr'ime wrote it as an unshirkable duty. His scribe was Lozang Ngödrup[3].

Good fortune!

1 *sGrom-mda' mkhan po sbyin pa rgya-mtsho*
2 *bLo-bzan chos-kyi rgyal mtshan*. First Panchen Rinpoche, and his chief disciple *dKon mchog rgyal mtshan*
3 *bLo-bzan dnos-grub*

Part Three

Principal deities of the *Vajrâvalī* trilogy

Sources

Each page of the third and final part of *IWS* carries the marginal label *rDor-phreṅ*, which stands for the Sanskrit *Vajrâvalī*. This refers to a trilogy of texts by the prominent Indian teacher Abhayakara-gupta (d. 1125), all three devoted to the same set of *maṇḍalas*. The first text, the *Vajrâvalī* ('Vajra Garland') itself, describes in highly technical detail the procedures for constructing the *maṇḍala* abodes into which the deities are later to be inserted. It goes through the construction step by step, dealing with all the *maṇḍalas* concurrently. The second text, *Niṣpanna yogâvalī* ('The Garland of Complete Yoga'), describes how the deities are added, *maṇḍala* by *maṇḍala*. Both these texts are available in the original Sanskrit as well as in Tibetan translation. The third text, *Jyotir-mañjarī* (according to the Tibetan, 'The Comyear of Light'), gives the rites of burnt-offering, performed for example at the conclusion of a retreat.

Each *maṇḍala* contains from five to 634 deities, but it is only the principal deity of each that is illustrated in *IWS*. Thus, though a complete translation of Abhayakara-gupta's trilogy would fill a substantial book, what concerns us here is just a fraction of the *Niṣpanna-yogâvalī*.

Some six centuries after its composition, the *Niṣpanna yogâvalī* was rearranged in a form more straightforward for practice, by a Mongolian lama, the first Changkya Qutuytu, Ngawang Lozang Chöden[1] (1642–1714). His text, *The stages of practice of the rituals of the Niṣpanna-yogâvalī and Vajrâvalī, set out so as to be easy to practice*,[2] adds helpful details from other works, gives full descriptions of *maṇḍalas* Abhayakara mentioned only in passing, making forty-two, and adds three new *maṇḍalas* from a different source, the *Kriyā-samuccaya* ('Compendium of Rites'), to give a total of forty-five. This is the presentation the *IWS* illustrations follow.

The Author

The Changkya Qutuytu gives the following account of Abhayākara:

> Abhayakara-gupta was born as the son of the king of Siṅgala[3] in East India. In his youth he went to Magadha, was ordained in the Sarvāstivādin tradition,[4] studied the sciences and the ocean like Sūtras and Tantras with the learned *paṇḍitas* of Nālanda and Vikramaśīla, and became a *paṇḍita* complete in the five subjects.[5] Attaining the state of learning, purity and benevolence, he became like the crown jewel of all *paṇḍitas*. King Rathika(?)[6] of Vajrāsana offered him a fine place called Indra-ule, where he built a monastery.
>
> On the Sūtra side, he wrote many texts such as *Muni-matâlaṅkāra* ('Ornament of the Sage's Thought', P 5299/Toh. 3903) and a commentary on the *Perfection of Wisdom*, *Marma-kaumudī* ('Moonlight on the Essential Points', P 5202/Toh. 3805). On the tantric side, he studied Mantra under the *mahāsiddhas* Lui-pāda, Dārika-pāda, Vajraghaṇṭā-pāda, Jalandhari-pāda, Śrī-anupama and others, and practiced it secretly, not revealing the oral instructions.

Then a woman called Candali, of the cattle-slaughterers' caste, came bringing liquor and red meat and said, 'Son, drink and eat these and you will receive a great benefit!' But he thought 'I am a *bhiksu*, so it would not be proper,' and threw her out. As soon as she had gone, he wondered if she was a *dakini*, and asked if anyone had seen her, but though he looked he could not find her. Looking at her footprints, he saw many *udumbara* and other flowers springing up and realized she must have been a *jñana-dakini*. Intensely regretful, he made confession many times and prayed hard.

[The next day,] a young woman adorned with bones came and said, 'If you had consumed the meat and liquor yesterday, you would by now have attained supreme *siddhi*. In throwing me out, you rejected it. However, since you have generated regret, you may still attain it. Now purify your obscurations, make confession, and write a lot on the tantric oral instructions. In particular, you are to do a full commentary on the *Samputa*, and so that disciples may enter the gates of Mantra, write an extensive *mandala* ritual, and rites of permission for the deity hosts of the four classes of Tantra.' She gave him much advice, bestowed empowerments and inspirations, and disappeared.

Then the *ācārya* developed strong *Bodhicitta*, and in accordance with the *dakini*'s prediction, wrote the *Samputa tika-āmnāya-manjari* (P 2328/Toh. 1198) in 8 000 *slokas*, the *Buddha-kapāla tika-abhaya-paddhati* (P 2526/Toh. 1654) in 1600 *slokas*, the *Śrī-cakrasambarābhisamaya* (P 2213/Toh. 1498), [and many other works]. In short, he is reputed to have written a hundred thousand treatises explaining the instructions and commenting on the intention of the Sutras and Tantras.

Therefore the chief of the learned and accomplished, the *ārya* translator Gendün Trashi, said:

> Of royal birth, he trained in the Sutras and Tantras,
> Taught of the deities, ripened and freed self and others.
> Lamp of the Doctrine, supreme wish-granting gem,
> At great *Ācārya* Abhaya's feet I bow.

Having thus written many treatises, he transmitted the empowerment lineage of the *Āvali* trilogy and the transmission of the rites, etc., to many *panditas* and *siddhas*; so they spread and flourished in India. Then by stages they were transmitted to Tibet.[7]

Presentation

The deity descriptions below combine details from both the *Nispanna-yogāvali* (referred to as *N*) and the Changkya text (C), edited into a single account. Bhattacharyya's Sanskrit edition of *N* was used, and checked against the Tibetan translation in the Peking Tangyur (*NT*).

The title given for each *sadhana* is the chapter heading of C, with the Tibetan for the deity's name and for the original source, if cited; the heading from *N* is then given, in ordinary type, if it differs. The chapter number (**bold**) and page reference to C and the Sanskrit edition of *N* are given in a footnote. For the order of *N* and page references to *NT*, see Concordances, Table 5. In the body of the text, the sources are indicated as follows:

{ }	C only
⟨ ⟩	*NT* but not Skt *N*
slanted type	editor's comment or précis
X	Xylograph (see above, Mantras from the reverse of the blockprints, p. 222)

1. *lCan-skyes hu thug thu Nag-dbon blo-bzań chos-ldan*. *Hu thug-hu* is Mongolian *Qutuqtu*. *Ārya*.
2. *rDzogs-phren-dań rDor-'phreń gńis kyi cho-ga phyag-len-gyi rim-pa lag-tu blans-bde-bar dgod-pa* (Peking Tibetan Tripitaka (extra), **162**, p. 181 to **163**, p. 22).
3. *Sińga la* usually means Ceylon (*Simhala-dvipa*), but here it may refer to Sumha (in what is now West Bengal), which adjoined Magadha.
4. Despite the name, quite distinct from the Mūla-sarvāstivādin ordination tradition current in Tibetan Buddhism. Neither implies any connection with the Sarvastivādin philosophy.
5. Five subjects (*gnas lńa*), possibly the same as the five sciences (*rig-gnas lńa*) of the arts, medicine, grammar, logic and Buddhist philosophy.
6. Reading *Śiń rta-can* 'Chariot-owner', with *HBI* 434, however the present text has *Sińśiań can*, 'Wooden-seated' or 'Tree-seated'.
7. C, 184.3.1–5.7.

1. PRINCIPAL DEITIES OF *MANDALAS* DESCRIBED IN THE *VAJRĀVALĪ* AND *NISPANNA-YOGĀVALĪ*

457. Mañjuvajra (*'Jam-pa'i rdo-rje*)[1]

{On a polylotus and moon seat} is Lord Vajrasattva in the form of Manjuvajra saffron red in color, with three faces—{principal orange } right black, left white—and six arms the first pair embracing a consort (*prajñā*) similar to himself, the other right hands holding a sword and an arrow the left an *utpala* and a bow He is adorned with a jewel crown and all kinds of jewel ornaments, {wears various silk garments.} and is infinitely resplendent

The Lord of the Family crowning his head is Aksobhya

Within the breast of the Pledge-being Mañjuvajra is a Gnosis-being, similar to the Pledge being At the heart of the Gnosis being is a moon, on which is a sword, on whose hilt there stands on a moon {the Concentration-being} the seed-syllable MAM

Heart mantra {OṂ ĀḤ MAM HUṂ. This is to be recited a hundred thousand times, with visualization of light-rays spreading out and coming together, then the mantras of the entourage ten thousand times each then ten thousand times the mantra for the descent of Gnosis, OṂ AḤ MAM HŪṂ HŪṂ HA A JHAḤ.}

Both texts omit to mention the posture—vajra paryanka—or the consort's name and mantra.

This is actually Twenty-five-deity Guhyasamaja mañjuvajra Cf 52, 3601 30 Ngor 44 is essentially the same mandala with six of the ten wrathful deities omitted

1 C1 187 2.2, N1. 1–4.

458. Forty-three-deity Vairocana-mañjuvajra (*rNam snaṅ 'jam-pa'i rdo-rje*) explained in the *Vairocana-māya-jāla* (*rNam snaṅ sgyu-'phrul dra-ba*)[1]

N Forty-three-deity Mañjuvajra

On a lion {throne}, polylotus and moon, Mañjuvajra of the nature of Lord Vairocana sits in *sattva paryanka* He is of a beautiful golden color Resplendent with three knots of hair embellished with assorted flowers he has three faces, yellow (principal), blue (right) and white (left), and six arms The first pair of arms, holding a sword (right) and a book of the *Perfection of Wisdom* (left) embrace his consort Vajradhatviśvari (*rDo-rje dbyiṅs (kyi dbaṅ) phyug-ma*) who is similar to him The other right hands have the boon granting gesture and an arrow the left hold a blue lotus and a bow {He has three eyes in each face and is smiling with graceful mien. He has a topknot of tresses and wears jewel ornaments and various silk garments.}

Vairocana-natured Mañjuvajra, being of the nature of the pure *Dharmadhātu* Gnosis is 'sealed' with Vajrasattva similar to himself

Seed MŪḤ[2] Heart mantra OṂ ĀḤ

All-purpose mantra {Amrta-kundalin s.} OṂ AMṚTA KUNDALI VIGHNĀNTAKA HŪṂ (*Om* Circle of Nectar Ender of Hindrances *hūṃ*!)

This deity is also known without consort, under the name of Mañjukumāra (Sm 75, of the tenth-century statue from Nālanda, TyA 31)

1 C3 193.5 5 N20 48–53 Details of the source texts cited in the titles to this section may be found in the Glossary

2 *NS, NT, C muh*

459. Thirty-two-deity Guhyasamāja-akṣobhya-vajra (*gSan- dus mi bskyod rdo-rje*)[1]

N Aksobhya described in the *Pindi-krama*.[2]

On a polylotus rests Aksobhya's symbol a five-pointed *vajra* and on this a sun and moon or a {triple} sun seat. There sits Aksobhya (*Mi-bskyod pa*) in *vajra-paryanka* fierce, black (dark blue[C]) with three faces—{black (principal) } white (R) and red (L)—and six arms His right hands hold (a wrathful *vajra*),[3] a wheel and a lotus his left a bell, a wish-granting gem and a sword He embraces Sparśa vajra (*Reg-bya rdo-rje-ma*) who is similar to himself {Both are adorned with eight jewel ornaments and wear sashes of heavenly cloth on their upper bodies and skirts of heavenly silk below }

On his crown is the Lord of the Family, Vajrasattva white with a tinge of red with three faces white blue and red and six arms holding (R) *vajra*, wheel and lotus and (L) bell, gem and sword seated in *vajra-paryanka* on a polylotus and moon seat and embracing Vajradhatviśvari, who is similar to him

At Aksobhya's heart is the Gnosis-being, red, {one-faced} two-armed and with consort At his heart is (the Concentration-being,) a black HŪM syllable. {The mantras of Aksobhya and Sparśa-vajra are OM AH VAJRA-DHRK HŪM HŪM and OM ĀH SPARŚA-VAJRI KHAM HŪM }

Deviation. seat is moon disk without any sun

Has the same form as Innate Guhyasamaja 53 Three versions of this mandala are found in the Ngor collection (Nos 42, 43 137), where the principal deity is, however named as Vajradhara

1 C 2. 192.2 4 N2. 5–7
2. The *Pundkrama-sādhana* is a *sādhana* of Aksobhya by Nagārjuna whose Sanskrit text survives see Glossary Verses 107–197 describe the 32 deities of this *mandala* in detail
3. *N kula*, perhaps read *kulśo*

460. Thirteen-deity Black Yamari (*gŚin rje gšed dgra-nag*)[1]

N Yamari

On a polylotus and sun seat is a wrathful black buffalo with bone ornaments On its back, on a polylotus and sun Black (Yamari) stands in *pratyālīdha* posture (right leg bent, left outstretched) treading on Yama His (eyebrows and) beard and his upward streaming hair are tawny Adorned with *vajra* ornaments he is dwarfish pot-bellied and corpulent He has three faces the principal black, the right white and the left red, and six arms {Each face has three round, red eyes,} vibrating tongue and gaping mouth baring gleaming fangs With a bent pair of arms holding a knife and skull, he embraces his consort, similar to himself The other two right hands hold a *vajra* and a sword, the left a wheel and a lotus He wears {a crown of five dry skulls and} a garland of fifty fresh heads hanging from his neck. {His limbs are thick and,} like Trailokya vijaya,[2] he is adorned with the eight *nāgas*, Ananta etc

Seal Aksobhya Seed YAM.[3] Heart mantra OM HRIḤ ŚTRIḤ VIKIṬĀNANA HUM HŪM PHAṬ PHAṬ SVAHĀ.[4] This mantra is also all-purpose

Deviation no ornaments on buffalo

See also 510 Wrathful Yamantaka in 3001 212 is of similar form but has different attributes Mandala Ngor 52 (names of some attendants vary)

1 C 4. 196 3.8 N15 36–37
2 See Humkāra 481
3 N C *ya*
4 As 74, 510; *Sm* 274–80

461–4. The four Nine-deity Hevajras (*Kyai-rdo-rje*) taught in the *Hevajra-tantra*[1] (*brTags-gñis*)[2]

N The four Nine-deity Herukas (*NT* Hevajras. *dGyes pa rdo-rje*)

461 [Heart Hevajra (*sÑin-po Kyai-rdor*)]

(a) On the center of an {eight-petaled} polylotus are the four Maras Kleśa mara and the rest, lying on their backs in the forms of {yellow} Brahma, {black} Visnu {white} Maheśvara and {yellow} Indra. (*NS has a different* order Visnu, Śiva, Brahma, Indra) On their hearts rests a sun on which is {Lord Hevajra}. black in color (C blue) naked with eight faces, sixteen arms and four legs He is dancing, imbued with the nine dramatic sentiments with two legs in *ardha paryanka* and the other two in *ālīdha* posture (left bent, right extended). The principal face is black the first right white the first left red. the upper face smoke-colored and ugly and the other two on either side black All have three round red eyes {four} huge, bared fangs {and a vibrating tongue} and are frowning with knitted brows. His gleaming tawny hair streams upward and is marked {on top} with a crossed *vajra* He is adorned on the forehead with five dry skinless human heads and has a crown of the Five Buddhas The sixteen hands hold sixteen skulls. With the first pair of arms whose skulls contain a {white} elephant and {the yellow earth goddess} Prthvī, {he embraces his consort} In the other seven right skulls are a {blue} horse a {white-nosed} ass a {red} ox an {ash-colored} camel, a {red} human being, a {blue} *śarabha*. and an owl[N] or a {white-nosed} cat[NT C] In the other seven left are {the white water god} Varuna, {the green wind-god} Vayu {the red fire-god} Tejas {the white moon-god} Candra {the red sun god} Ādtya, {blue} Yama and {yellow} Dhana-da (= Kubera) He is adorned with the six symbolic ornaments—circlet earrings, necklace bracelets girdle and ashes—a string of fifty fresh, (blood-dripping) human heads armlets and anklets.

(p) In his lap is his *prajñā* {Vajra}nairatma (*rDo-rje*) *bDag-med ma*) black naked, with one face and two arms Her bent arms holding knife (right) and skull (left) embrace the Lord She is dancing in *pratyālīdha* posture (left leg extended) She has three round, red eyes and bared fangs, and gleaming, upward-streaming tawny hair She is adorned with the five symbolic ornaments (circlet girdle), five skulls on the slope of the forehead, a garland of dry human heads hanging from the neck, anklets and so forth

Lord of the Family (both deities): Aksobhya.

Seed-syllable (Hevajra) HUṂ

Heart mantra of the principal deity OṂ DEVA PICU-VAJRA HŪṂ HŪṂ HŪṂ PHAṬ SVĀHĀ [1] {Near-heart mantra OṂ VAJRA-KARMA HEVAJRA YE HŪṂ HŪṂ HŪṂ PHAṬ SWĀHĀ

Heart mantra of the Mother OṂ AH NAM VAJRA-NAIRATMA HŪṂ PHAṬ SWAHA. Near heart mantra OṂ AH AM HŪṂ PHAṬ SWĀHA }

All-purpose mantra Ghasmarī's OṂ ĀH VAJRA-GHASMARI OṂ HUṂ SVAHĀ (*N*) or OṂ AH GHAM VAJRA-GHASMARI HŪṂ PHAṬ SWĀHĀ (C)

Deviations The supporting devas are shown lying on their stomachs instead of their backs there is an extra one and some are the wrong color The creatures in the skulls are all shown white but this is the policy with all the hand-symbols in the manuscript

Cf 465 3001 66 Complete mandala Ngor 107 Similar mandalas where Hevajra has both pairs of legs in dancing posture Ngor 99, 100, 104 105.

1 See *HT* Chap Lvi
2 C 5-8 197 4 7 N 8 20–21
3 As 71 470 3001 66

462. Nine-deity Mind Hevajra (*Thugs Kyai rdo-rje*)[1]

(a) On the stamens of an {eight-petaled} polylotus lies a corpse, and on its heart a sun disk On this is {Mind Hevajra} blue in color with three faces—principal blue right white and left red —and six arms Two right hands hold a *vajra* and a knife two left a trident and a bell the remaining pair of arms embrace Vajra-śṛṅkhalā He is dancing in *ardha-paryaṅka* {with right leg extended and left bent and is imbued with the nine dramatic sentiments} Each face has {three eyes and four} bared fangs and frowns with knitted brows His tawny upward-streaming hair is marked {on top} with a crossed *vajra* He is crowned with five {dry human} heads {has a necklace of fifty fresh ones} and is sealed with the six symbolic ornaments.

(b) Vajra-śṛṅkhalā (*rDo rje lu gu rgyud ma*), according to Anaṅgavajra pada is similar to Nairatmā i e black, with one face and two arms holding a knife and skull She has a crown of five dry human heads and a necklace of fifty fresh ones and embraces the Father with right leg extended and left bent.}

Seal (both deities) Aksobhya Seed HŪṂ

Heart mantra (Hevajra) OṂ KITI KITI VAJRA HŪṂ HŪṂ HŪṂ PHAṬ SVĀHĀ (*Kitr* 'hog')

Mandala, Ngor 103.

1 C 6 198 5 6 *N* in 8 21 9–11

463. Nine-deity Speech Hevajra (*gSun Kyai-rdo-rje*)[1]

On a polylotus corpse and sun disk stands {Speech Hevajra}, blue with one face and four arms, one right hand holding a *vajra* and one left a skull full of blood, the other pair of arms embracing Vajra-varāhī (*rDo-rje phag-ma*), who is similar to him He is dancing in *ardha paryaṅka* six symbolic ornaments (as 462)

Seal (both deities) Akṣobhya Seed HŪṂ

Heart mantra (Hevajra) OṂ JVALAJ-JVALEBHYO[2] HŪṂ HŪṂ HŪṂ PHAṬ SVĀHĀ.

Cf 472 In the corresponding Ngor mandala, No 102, the consort is Vajra-nairātmā, blue with one face and two arms

1 C 7 199 1 5 *N* in 8 21 7–8.
2. VS VI C X *jwala jwalabhyo*

464 Nine-deity Body Hevajra (*sKu Kyai rdo-rje*)[1]

On a polylotus corpse and sun disk stands {Body Hevajra blue}. with one face and two arms the right holding up a *vajra* the left holding a *vajra* marked skull and embracing {the Mother Vajra}nairatmā ({*rDo-rje*} *bDag-med-ma*) A *khatvaṅga* leans on his left shoulder He is dancing in *ardha paryaṅka* six symbolic ornaments (as 462)

Seal Aksobhya Seed HŪṂ

Heart mantra. OṂ TRAI-LOKYĀKṢEPA HŪṂ HUṂ HUṂ PHAṬ SVAHĀ (*Om* Convulser of the Three Worlds, *hūṃ*)

Cf 71, 473 Mandala Ngor 101

1 C 8 199 1 7 *N* in 8 21 5–6.

465 53-deity Epitome of the Families (*Rigs bsdus*), or Dākas of the Five Families (*mKha' gro rigs-lna*), explained in the *[Vajra]-pañjara* (*Gur*)[1]

N The Five Dākas.

{Each *dāka* has his own five-walled, square, four-gated mansion, the five being arranged in a cross within a sixth. The central one Vajra-dāka s, contains a blue semicircle surrounded by a garland of *vajras* the eastern, Buddha-dāka s a white circle surrounded by a garland of wheels the southern Ratna-dāka s a yellow jewel-shape surrounded by a garland of jewels, the western Padma-dāka's a red square with its vertices in the cardinal directions surrounded by a garland of lotuses and

the northern, Viśva-dāka's a green triangle with one vertex pointing forwards surrounded by a garland of swords

In the five inner mansions are eight petaled polylotuses, and on their centers Skandha-mara as yellow Brahma holding a water pot, Kleśa-mara as black Visnu holding a wheel Mrtyu-mara as white Mahêśvara holding a trident, and Devaputra mara as pale yellow Śakra holding a *vajra*. Upon these are a moon seat for Buddha-daka and a sun seat for the other four.}

Vajra-dāka (*rDo-rje mkha' 'gro*) is the same as regards his seat, colors, form, faces, arms, etc as Sixteen-armed Hevajra embracing Nairatma in the *mandala* of Nine-deity Heruka (461) {—blue in color, with eight faces, sixteen arms and four legs, etc.}

Crown. Vajra bhrt (*rDo rje 'dzin-pa*) and a *vajra*

Seed syllable HUM.

Heart mantra OM DHARA DHARA DHARAYA DHARAYA MARDA MARDA VAJRA-DHRK PHAT SVĀHA (*Om* restrain restrain, suppress suppress, crush, crush! Vajra-possessing, *phat svāhā*!)

{Heart mantra of the Mother OM ĀH DWESA-RATI HŪM PHAT SWĀHA (*Om āh* Delight in Hatred, *hūm phat svāhā*!)}

All-purpose mantra Vighnântaka's NAMAH SAMANTA-BUDDHEBHYO, NAMO VAJRA KRODHAYA[2] MAHĀ-DAMSTRŌT-KATA-BHAIRAVĀYA VAJRA-ŚANDOHA-DARPĀYA AMRTA KUNDALI HŪṂ! (Homage to all the Buddhas! Homage to the Vajra Wrathful One, Terrible One with enormous great fangs, Vajra totality, Proud One, Circle of Nectar, *hūm*!)

The five dākas are forms of the Five Tathāgatas, Vajra-daka corresponding to Akṣobhya (cf. 482–7). However, N also refers to them as Hevajra, Śaśvata, Vajra-sūrya, Padma nartêśvara and Paramaśva respectively. The consorts of the other four are Locanā, Mamakī, Pandarā and Tārā, but Vajra-daka's is not named except in her mantra.

In the corresponding Ngor mandalas (No. 110), the names of the dākas vary again and the principal's consort is Mamakī, Vajra-surya's being Ratna-tārā. Ngor 109 is similar but the principal has both pairs of legs dancing.

Deviations: despite the texts' unqualified assertion of identity with Sixteen-armed Hevajra, several differences are visible. (a) The supporting gods beneath the seat differ, they are now correctly four in number, but still the wrong way up and not the same colors as C gives. (b) The animals in the right hand skulls are different. (c) Unlike Hevajra, Vajra-dāka has no crossed vajra on top of his hair.

1. C 9: 199.2.4, N24: 75–78.
2. One Skt MS adds *mahā*- before *krodhaya*: 'Vajra Great Wrathful One'.

466. Twenty-three-goddess Nairātmā (*bDag-med*), explained in the *Samputa-tantra* (*Sam-pu-ta*)[1]

N: Nairatma.

On the center of an {eight-petaled} polylotus is a corpse, and on its breast[2] rests a moon. On this stands {Vajra}nairatma ({*rDo-rje*} *bdag-med-ma*), blue, with one face and four arms: the two right hands holding a *vajra* and a knife, the two left a skull and an upraised *khatvanga*. She has three red eyes and her tawny hair streams upwards. She is crowned with a garland of five skulls {or five dry human heads, and her necklace is made of fifty dry heads}. She wears the five {bone} ornaments and a tiger-skin loincloth, and stands in *ardha-paryaṅka* {dancing posture with left leg extended}.

Seal: Aksobhya. Seed: AM.[3]

Heart mantra: OM AM SVĀHA.

All-purpose mantra: Ghasmarī's, OM OṂ SVĀHA.

Deviation: the corpse appears to be on top of the moon disk.

1. C 11: 201.2.1, *N*: m 6: 16.
2. For *sinya* read *śvaśrus*-.
3. *NS*: *NT*: *ām*.

467. Fifteen-goddess Nairatmā (*bDag-med*) taught in the *Hevajra-tantra*[1] (*brTags-gñis*)[2]

N: as 466.

On an {eight-petaled} polylotus: corpse and moon stands {Vajra}nairatma, black, with one face and two arms: the right hand brandishing a knife and the left holding a skull. She has a *khatvanga* (by way of the sacred thread, i.e. leaning on the left shoulder). Otherwise she is as before (466). She has three red eyes: left leg extended.}

{She is crowned with Aksobhya.}

{Mantra: OṂ A Ā HŪM SWAHĀ.}

All-purpose mantra: Ghasmarī's, OM ĀH VAJRA-GHASMARI OṂ HŪM SVĀHA.

Deviation: the sun seat on top of the corpse is not mentioned in the texts.

Occurs in the Ngor collection as mandala 108, Ngor 106 is also similar.

1. See *HT*: I.viii.1: 22: I.xx.8–14.
2. C 11: 202.1.1, *N*: m 6: 17.1–3.

468. Fifteen-deity Lady Kurukullā (*bCom-ldan-ʼdas-ma Ku-ru ku {lle}*) taught in the *Hevajra tantra*[1] (*brTags-gñis*)[2]

N as *466*

On a red lotus (C an eight-petaled polylotus), a corpse and on the latter s breast a moon is {Lady} Kurukulla red in color with one face and four arms the two right hands bearing an arrow and a hook and the two left a red *utpala* and a bow She has three eyes {and yellow hair streaming upwards She is crowned with five dry human heads and her necklace is made of fifty. She has the five bone ornaments and} stands in *ardha paryaṅka* {dancing posture with left leg extended }

Lord of Family Amitabha Seed HRĪḤ [3]

Heart mantra OM KURUKULLE HRĪḤ[4] SVAHĀ {This is also the all purpose mantra }

Deviation corpse on top of moon.

Cf 10 201

1 See *HT* I.xi 12–15 (description) II.ix.23–25 (mantra).
2 C 12 202 2.5 *N* in 6 17 4–9
3 VT *NS hrīḥm*, C *hrīḥ*
4 *NT* X *NS hrīḥm* C *hrīḥ* Cf 10

469. Eleven-deity Vajra-tarā (*rDo rje sgrol-ma*) explained in the *Vajra-pañjara* (*rDo rje gur*)[1]

N Vajra tara

On the center of an eight-petaled polylotus is a moon on which is Lady Vajra tara, golden-colored with four faces—principal golden, right white, rear blue left red—and eight arms the right hands bearing a *vajra* a noose an arrow and a conch the left a yellow *utpala*, a bow a hook and the threatening forefinger (*tarjanī*). She has a crown of the five buddhas swinging gold earrings, attire of various garments and jewels and a ruby radiance She sits in *vajra-paryaṅka*

The Lord of the Family {crowning her} is Ratneśa.

The seed at her heart is TĀM

Her heart mantra, OM TĀRE TUTTARE TURE SVAHA, is also the all purpose mantra

Deviation the rear face is shown red and the left blue instead of vice versa

Cf Sm 93–5, 97, 110 Bronze image of this mandala from Vikramaśīla Ghosh Plates 32 and 32 a–1

1 C 13 202.4 2, V16 38–39

470–73. The four Seventeen-deity Hevajras (*Kyai-rdo-rje*) explained in the *Samputa-tantra* (*Sam-puta*)[1]

N Seventeen deity Hevajra

470 Heart Hevajra (*sÑiṅ-po Kyai rdo-rje*)[2]

On the center of an eight-petaled polylotus are the four Maras Skandha mara, in the form of yellow Brahma, Kleśa mara, as black Viṣṇu Mrtyu-mara, as white Maheśvara, and Devaputra mara as pale yellow Śakra On top of them is a blood filled skull and upon this a sun. On this stands Lord Hevajra black, with eight faces sixteen arms and four legs The principal face is black and {loudly} laughing the right white and the left red and the upper face {black and} baring its fangs the remainder are black Each face has three eyes making twenty four in all His pale yellow hair streams upward and is marked with a crossed *vajra*. His first pair of hands holding a *vajra* and bell {embrace the Mother blue Nairatma, who holds a knife and skull} The remaining right hands hold in order sword, arrow wheel skull club, trident and hook, the left lotus bow raised *khaṭvāṅga* skull, jewel, threatening forefinger and noose He is crowned with five dry human heads and his necklace is made of fifty fresh ones He is adorned with the six symbolic ornaments and wears a tiger-skin loincloth tied at the back. He stands with two legs in *ardha-paryaṅka* and two in *ālīḍha* posture (right leg extended)

Seal {both Father and Mother} Akṣobhya.

The seed at the Lord s heart is HUṂ

His heart mantra is OM DEVA PICU-VAJRA HŪṂ HŪṂ HŪṂ PHAT SVĀHĀ [3] {Heart-mantra of the Mother OM A NAM VAJRA NAIRATMAYE HUṂ PHAT SWĀHĀ.}

All-purpose mantra Ghasmarī's, OM OM SVAHA

Deviation Viṣṇu white instead of black.

1 C 14–17 203 1 6 *NS* 14–15
2. C 14 203 1 6 *N* in 5, 14 20–15.23
3. As 71, 461

471. Seventeen-deity Mind Hevajra (*Thugs Kyai-rdo rje*)[1]

On the center of an {eight petaled} polylotus is a corpse, on whose heart rests a blood-filled skull, and upon this a sun On this stands Lord {Mind} Hevajra black, with three faces—black white and red—and six arms The first pair holding *vajra* and *vajra* bell, embrace {the Mother } Vajra śṛṅkhalā (*rDo-rje lugu rgyud-ma*) who is similar to him The other right hands hold

an arrow and a trident, the left a bow and a skull. Each face has three round, red eyes. His pale yellow hair streams upward and is marked with a crossed *vajra*.[2] He is crowned with five dry skulls and has a necklace of fifty fresh human heads. He is adorned with the six symbolic ornaments and wears a tiger-skin loincloth, tied at the back. He stands in *ardha paryaṅka* {dancing posture} with the right toe nails pressed against the left thigh.

Both Father {and Mother} are crowned with the Lord of the Family, Aksobhya.

The seed at Hevajra's heart is HŪṂ.

The heart mantra for the three Herukas {or Body, Speech and Mind Hevajras} is OṂ ĀḤ HŪṂ HRIḤM[3] SVAHĀ.

The individual mantra (of Mind Hevajra) is OṂ KITI KITI VAJRA HŪṂ HŪṂ HŪṂ PHAṬ SVĀHĀ.[4]

{The mantra of the Mother is OṂ ĀḤ LAṂ HŪṂ PHAṬ SWĀHA.}

The attendants of this maṇḍala are a subset of those of the 39-deity Saṃpuṭa Vajradhātu Maṇḍala, Ngor 111, whose principal deity is, however, called Aksobhya.

1. C 15 203.5.7 *N* in 5. 14.10–19.
2. *N* contradicts this general description of 471–3 here, saying 471 is adorned with a topknot of twisted tresses.
3. *NS, NT, C hrīḥ.*
4. As 462.

472. Thirteen-deity Speech Hevajra (*gSun Kyai-rdo-rje*)[1]

On a polylotus, corpse, blood-filled skull and sun stands {Speech Hevajra} black, with one face and four arms, the first right hand brandishing a club marked with a five-pointed *vajra*, the first left holding a blood-filled skull marked with a *vajra*, and the other pair of arms embracing {the Mother} Vajra varāhī (*rDo-rje phag-mo*), who is similar to him. He has three round, red eyes, left thigh (*as 471*).

Lord of the Family: Aksobhya. Seed: HŪṂ. General heart mantra: *see 471*.

Individual mantra: OṂ JVALA JVALAṬHYO HŪṂ HŪṂ HŪṂ PHAṬ SVĀHĀ.[2]

Cf 463

1. C 16 204.4.1 *N* in 5. 14.8–9.
2. *NS NT* extra *foota*. C A only two *hūṃs*.

473. Seventeen-deity Body Hevajra (*sKu Kyai-rdo-rje*)[1]

On a polylotus corpse, blood-filled skull and sun stands Hevajra Convulser of the Three Worlds (*Tsa lokyāsepa ḥjig rten gsum kun tu bskyod pa*), black in color, with one face and two arms, the right holding up a five-pointed-*vajra* club in the act of striking, the left bearing a blood-filled skull marked with a *vajra* and embracing {the Mother Vajra}nairātmā ({*rDo-rje*} *bDag med-ma*), {who is blue, with one face and two arms, holding knife and skull}. He has three round, red eyes, left thigh (*as 471*).

Lord of the Family: Aksobhya. Seed syllable: HŪṂ. General heart mantra: *see 471*.

Individual mantra: OṂ TRAI-LOKYĀKṢEPA HŪṂ HUṂ HUṂ PHAṬ SVĀHĀ.[2]

Cf 464

1. C 17 204.4.5 *N* in 5. 14.4–7.
2. As 464. *NT* C A *NS* only two *hūṃs*.

474. Thirty-seven-deity peaceful Sambara-vajrasattva (*bDe-mchog rDor sems źi ba*) explained in the *Saṃpuṭa*[1]

N Maṇḍala of Vajrasattva described in the *Śrī saṃpuṭa tantra*.

On a polylotus, skull and moon is Vajrasattva (*rDo rje sems-dpa'*) or Vajradhara,[2] white with a tinge of red, with three faces—the principal white and smiling, the right blue and the left red, each with three eyes—and six arms. With the first pair, holding *vajra* and bell, he embraces his *prajñā* who is similar to him, enjoying copulation with her lotus. The other two right hands bear a sword and a hook, the left a skull and a noose. On his topknot of black tresses are a gem and a crossed *vajra*, and below them, to the left, a crescent moon. He is adorned with a crown of the Five Buddhas, five skulls on the slope of his forehead, and the six symbolic ornaments. Haloed with sunlike radiance and imbued with the nine dramatic sentiments, he is in *ardha-paryaṅka*.[3]

At his heart, on a polylotus and moon, is the Gnosis-being, reddish white, in *sattva-paryaṅka*, with a crown glittering with the Five Buddhas and jewel ornaments. His two arms holding *vajra* and bell, embrace a *prajñā* similar to himself. At his heart, on a moon seat, is the Concentration-being, in the form of a black HŪṂ syllable.

Lord of the Family: Aksobhya. Seed syllable: HŪṂ. Heart mantra: OṂ VAJRAMṚTA MAHĀSUKHA HŪṂ HAṂ[4] SVĀHĀ.

All-purpose mantra: Vajraghaṇṭa's, OṂ ĀḤ VAJRA-GHAṆṬE HOḤ HŪṂ[5] SVĀHĀ.

{Praise.

To Vajrasattva of Great Bliss,
From play of Gnosis and Great Bliss
Emanating in various circles,
And *maṇḍala*-deity host, I bow.}

In the 37-deity Sampuṭa Vajrasattva Maṇḍala Ngor 112, some of the attendants are quite different The principal's consort, however is shown white and six-armed as in the present description, and not red and two-armed as stated

1 C 18. 204 5 1, N3 8–11
2 So referred to twice in *N5* and once in *N7*
3 *N5* only dancing (*bāndevī*) in *ardha paryaṅka*
4 C, X *N5* omits *haṃ* *N7* omits *hūṃ*
5 *N5* *N7* *hoḥ haṃ* C just *ho*

475–7 Sixty-two-deity Sambara[1]

N Sambara

475. Sixty-two-deity, Four-faced, Twelve-armed Cakra-sambara (*'Khor-lo sdom-pa zal bzi phyag bcu gñis pa*) taught in the *Sambara mūla tantra* (*bDe-mchog rtsa rgyud*)[2]

(a) On the center of an {eight-petaled} polylotus on a sun seat is Lord {Śrī-heruka} black, with four faces—the principal black, the left green the rear red, and the right yellow each with three eyes—and twelve arms He stands in *ālīḍha* posture with his extended right leg trampling {the head of} Bhairava {who is black and has four arms, the first pair with folded palms the other pair holding a *ḍamaru* and sword} while his bent left leg tramples {the breasts of} Kālarātri, {who is red and has four arms the first pair with folded palms the other pair holding a skull and *khaṭvāṅga*} {Both these seats have one face with three eyes and are adorned with the five symbolic ornaments }

His first pair of arms, holding (R) a {five-pointed} *vajra* and (L) a *vajra*-bell embrace Vajra-varāhī The next pair hold stretched out behind his back a white bloody elephant-skin {cloak, the right hand holding its left foreleg and the left its left hind-leg, with the tips of both forefingers straight towards the eyebrows[3]} The other right hands hold a *ḍamaru* an axe, a knife and a {raised} trident, the other left hands a *khaṭvāṅga* marked with a *vajra* a blood-filled skull a *vajra* noose and Brahmā's {four-faced} head He has a topknot of black tresses marked with a crossed *vajra*, {each} crown is adorned with a garland of five dry skulls {with a garland of black *vajras* strung above and below,} and to the left of the crown he wears a {slightly crooked} crescent moon His faces are distorted and open mouthed each baring four huge fangs He wears a tiger-skin loincloth a garland of fifty fresh human heads {strung on human entrails} hanging from his neck, and a serpent as sacred thread (*N* only) imbued with all the nine dramatic sentiments he is sealed with the six symbolic ornaments {his entire body being smeared with the ashes of human bones}

(p) Facing the Lord is the Lady Vajra-varāhī (*rDo rje phag-mo*) red with one, three-eyed face and two arms naked her hair loose and with a girdle made of fragments of skulls Her left arm embraces the Father round his neck and holds a skull full of blood {of the four Maras} from which a stream trickles down for him to drink. Her right hand brandishes aloft a *vajra* and with threatening forefinger threatens all malicious beings {of the ten directions} She has a great splendor of sunlike radiance {like the fire at the time of destruction of the eon} She is menstruating her body hairs are erect all over (*N* only) {and her calves clasp the Father tightly above his thighs} Laughing a little (*N* only), {of the nature of Compassion,} she wears {a crown of five dry human heads} and a long necklace of fifty and is adorned with the five symbolic ornaments

(The Lord) Lord of the Family Akṣobhya Seed syllable: HUṂ. Heart mantra OṂ ŚKI VAJRA HE HE RU-RU KAM HUṂ[4] HŪṂ PHAṬ, DAKINĪ-JALA[5]-SAMBARA(M)[6] SVAHĀ

(Vajra vārāhī) Lord of the Family Vairocana Mantra {OṂ VAJRA VAIROCANĪYE HUM HUM PHAT SWAHA.}

All purpose mantra Khandarohā ṣ, OṂ KHANDARO(HE) HUM HUM PHAT

{Praise

To Śrī heruka great Hero,
Lord of pure *vajra* and of those
Great in passion and attachment,
Vajra-vārāhī I bow

Heroes Heroines and Ladies
Of the seats minor seats and fields,
Assembly grounds and charnel grounds[7]—
To all of you, devout homage!}

Cf 3001 63 For full maṇḍala, see Ngor 71, Ngor 62 and 138 are also practically equivalent.

1 C 19–21 no collective title *N12* 26–29 1
2 C 19 207 1 8 *N* in 12 26–28 8
3 *sDig- dzub-kyi rtse gñis smin ma i lhad-sor gnas pa*
4 According to C the first *huṃ* is short in all the heart mantras in this *maṇḍala* (cf the *Eight-line Praise*, 76 84) but *N5* *N7* X and *3001* 63 have *kāṃ*
5 *N5* *3001* 63 *jala* *N7* C X *jvala*
6 *N5* *sambara* *N7* *sambani(?)haraṃ* C X *3001* 63 *śambaraṃ*
7 Seats etc *pīṭha upapīṭha ksetra melāpaka śmaśāna*—five of the ten kinds of places of pilgrimage, see *HT* I vii. t0–18 Doubtless the others are also implied.

476. Sixty-two-deity, One-faced, Two-armed Blue Śrī-cakra-sambara (*dPal Khor lo sdom-pa sngon po zal-gcig phyag gñis-pa*)[1]

(a) {On the center of the polylotus } on a sun seat, is Lord Śri-sambara[A] or Śri-heruka[C] blue in color, with one three-eyed face and two arms His face is distorted and bares its fangs His arms holding *vajra* and bell embrace the Mother He has a topknot of tresses marked with a crossed *vajra*, and a crescent moon on the left, he is crowned with five dry skulls and has a long necklace of fifty fresh skulls and is imbued with the nine dramatic sentiments Wearing a tiger-skin loincloth and 'sealed' with the six symbolic ornaments his whole body being smeared with the ashes of human bones he abides with right leg extended upon Bhairava and Kalaratri

(p) Facing the Lord is the Lady Vajra vārāhi blue {C. red) in color, with one face and two arms three-eyed, naked and with loose hair With her left arm she embraces the principal deity and gives him to drink from a skull filled with blood The right holds up a *vajra* with threatening forefinger. {Her calves clasp the Father tightly above the thighs } She is adorned with a garland of dry human heads and the five symbolic ornaments

Mantras, etc.. *as 475*

Cf 55 The five-deity mandalas, Ngor 66 and 121, are a subset of this one

1 C 20 208.4 5, *N* in 12 28.9 ff

477 Sixty-two-deity, One-faced, Two-armed, Yellow Cakra-sambara (*Khor lo sdom pa ser-po zal gcig phyag-gñis-pa*)[1]

As 476 but both deities yellow

Deviation. crescent moon on topknot omitted

Alternatively, the two-armed Sambaras can be brandishing a *vajra* in the right hand and holding a skull and *khatvāṅga* in the left *N*

1 C 21 209 1.2 *N* see 12. 28.12–14.

478–80. Vajra-vārāhī[1]

N Three *mandalas* of Vajra-varahi.

478. Thirty-seven-deity Red Vajra-vārāhī (*rDo rje phag-mo dmar mo*)[2]

On a polylotus and sun seat is Lady Vajra-vārāhī, red in color with one face and two arms three-eyed naked and with loose hair Her right hand with threatening forefinger, holds up a *vajra*, threatening malicious beings The left holds a skull full of blood at her heart. She has a crown of five dry human heads and a long necklace of fifty dry ones radiates red light-rays and is adorned with the five symbolic ornaments. {She abides in *ālīḍha* posture right leg extended and left bent }

Lord of the Family Vairocana Seed syllable VAṂ Heart mantra OṂ VAJRA-VAIROCANĪYE HŪṂ HŪṂ PHAṬ [3]

{Praise *as 78* }

Mandala cf Ngor 68 (arm positions differ)

1 C 22–24 *N* in 12. 29 2–6
2 C 22 209.2 8
3 As 88 a.

479 Thirty-seven-deity Blue Vajra-vārāhī (*rDo-rje phag mo sngon mo*)[1]

As 478, but blue

1 C 23 209 5 1 *N* as 478

480 Thirty-seven-deity Yellow Vajra-vārāhī (*rDo-rje phag mo ser mo*)[1]

As 478 but yellow

1 C 24 209.5 7 *N* as 478

481. Eleven-wrathful-deity Huṃkāra (*Hūṃ mdzad*) explained in the *Abhidhāna-tantra* (*rGyud A-bhi-dha na*)[1]

N Vajra-humkara (*rDo-rje hūṃ-mdzad*)

On a polylotus and sun is the wrathful Lord Victorious over the Three Worlds (*Trai lokya vijayo bhagavān* [*Jig rten gsum las rnam par rgyal ba i bcom ldan das khro-bo*) blue blazing like the fire that destroys the Universe apparently devouring all the world s obstacles He has three hideous open-mouthed faces, the principal blue, the right yellow and the left green with huge fangs and rolled-up tongue extremely terrifying Each face is frowning, with knitted brows and has three round, red eyes On his foreheads are garlands of five dry skulls while from his neck hangs a string of fifty heads, dripping blood. His hair, {beard and eyebrows} are tawny and stream upwards and he is sealed with Vajrasattva Of his six arms the first pair holding *vajra* and *vajra*-bell in the gesture of Victory over the Three Worlds, {or Humkara gesture,} embrace his *prajñā*, similar to himself, the other right hands hold a hook and a noose, the left a skull and a *khaṭvāṅga* He wears eight *nāgas* as ornaments the circlet about his hair is formed by blue Ananta, his ear-ornament by red Taksaka his necklace by Mahapadma, white as a lotus root, his sacred thread by Karkotaka, green as

dūrva grass his girdle by white Vāsuki, his anklets by black (*N1* white) Sundara-padma his bracelets by yellow Śankhapāla, and his armlets by Kulika variegated like smoke He stands in *ālīḍha* posture, right leg extended and left bent, upon Bhairava and Kalaratri, amidst a blazing mass of fire of Gnosis produced from his own body

Crown Vajrasattva. Seed HŪM Heart mantra OM KHA-VAJRA DHIK VAJRA HŪM (KARA VAJRA HŪM PHAT)

All-purpose mantra. Vajra-kundalin's OM VAJRA KUNDALI VAJRA HUM PHAT There are also three variants of this *mandala* for which the all-purpose mantra is Vighnari's OM AH VIGHNĀNTA KRT HUM

Semi wrathful form see 489

1 C25 210 2 2 N11 24–25

482–7 The Six Monarchs of Sambara (*bDe mchog 'Khor-lo sgyur-[ba] drug*), explained in the *Abhidhāna-tantra*[1]

N The six Monarchs (*Sat-cakravartī*).

This is an array of six mandalas each in its own five-walled mansion contained within a giant super-mandala mansion. In the center is the mandala of Vajrasattva surrounding it, starting at the east and going round to the right are the five mandalas of Vairocana Ratnasambhava Amitābha Akṣobhya and Amoghasiddhi, their chiefs facing the central mandala chief

(482) In the center of the *mandala* of Vajrasattva is {a polylotus surrounded by a garland of *vajras* and on its center} a white lion {supporting a jewel throne}, on which on polylotus and sun disk are Bhairava and Gauri[A] or Kālarātri[C] as a seat On them in *vajra paryaṅka* sits *Śrī* Jñāna daka (*Ye-śes mkha gro*) Vajrasattva white or alternatively (according to *N* and *Kriyāsamuccaya*) black, with one face and two arms which hold *vajra* and *vajra*-bell and embrace his lady He has a topknot of black tresses adorned with a crossed *vajra* gem and crescent moon, and is adorned with the six symbolic ornaments circlet etc {of human bone}

(482 p) In his lap is the Mother, Jñāna-dākinī (*Ye-śes mkha -'gro-ma*) also known by the names of Dharmadhātv īśvarī[2] (*Chos-kyi dbyiṅs-kyi dbaṅ phyug ma*) and Vajra-varāhī (*rDo-rje phag-mo*) She is red in color, with one face and two arms, the right outstretched with a *vajra* and threatening forefinger the left giving the Father a drink from a dripping, blood filled skull and embracing him. {She is naked, with loose black hair and adorned with the five symbolic ornaments, and clasps the Father around the waist with her legs.}

(483) In the center of Vairocana's mansion, in the east, upon a lion{-supported throne}, polylotus and moon, is Brahma, on whose heart sits white {*Śrī*} Buddha-daka (*Sans-rgyas mkha gro*) in *vajra paryaṅka* with one face and two arms His right and left arms bearing a wheel and a bell marked with a wheel embrace the Mother Buddha-dākinī (*Sans-rgyas mkha -gro-ma*).

She too is white with one face and two arms the right raising a threatening forefinger with a wheel the left holding a dripping, blood-filled skull and embracing the Father

(*Other details of the deities as 482*)

(484) In the center of the mansion of Ratneśa (or Ratna-sambhava), on a horse{-supported throne} polylotus and sun, is Āditya (the sun god), on whose heart sits yellow {*Śrī*} Ratnadāka (*Rin-chen mkha gro*), in *vajra paryaṅka* with one face and two arms His right and left arms hold a jewel and a jewel-handled bell and embrace the Mother, Ratna-dākinī (*Rin-chen mkha gro-ma*)

She too is yellow with one face and two arms the right, with threatening forefinger holding up a jewel the left holding a blood-filled skull and embracing the Father

(*Other details of the deities as 482*)

(485) In the center of the mansion of Amitābha on a peacock{-supported throne} polylotus and sun is Maheśvara, on whose heart is {*Śrī*} Padma-dāka (*Padma mkha gro*), in *vajra paryaṅka*, red with one face and two arms, which hold a lotus and a lotus-marked bell and embrace the Mother Padma-dākinī (*Padma mkha gro-ma*)

She too is red with one face and two arms the right, with threatening forefinger holding up a lotus the left holding a blood-filled skull and embracing the Father

(*Other details of the deities as 482.*)

(486) In the center of the mansion of Akṣobhya, on an elephant{-supported throne}, polylotus and sun, is Viṣnu, on whose heart is {*Śrī*} Vajra-daka (*rDo-rje mkha' gro*), in *vajra-paryaṅka* black with one face and two arms, holding a *vajra* and a *vajra* bell and embracing the Mother Vajra-dākinī (*rDo-rje mkha gro-ma*)

She is either red or black with one face and two arms, the right, with threatening forefinger holding up a *vajra* the left holding a blood filled skull and embracing the Father

(*Other details of the deities as 482*)

(487) In the center of the mansion of Amoghasiddhi, on a *garuḍa*{ supported throne} polylotus and sun is the moon-god[3] on whose heart sits {*Śrī*} Viśva daka (*sNa tshogs mkha gro*) in *vajra-paryaṅka* green, with one face and two arms

holding a crossed *vajra* and a bell marked with the same and embracing the Mother, Viśva-dākinī (*sNa-tshogs mkha' 'gro-ma*)

She too is green, with one face and two arms, the right, with threatening forefinger, holding up a crossed *vajra*, the left holding a blood-filled skull and embracing the Father

{Other details of the deities as 482.}

Lord of the Family: Vajra-dāka, except for (486) Vajra-dāka himself, whose Lord is Jñāna-ḍāka

Seeds: (482) OṂ (or VAṂ)[4] (483) HRUṂ, (484) ĀḤ,[5] (485) HRĪṂ, (486) HŪṂ, (487) KHAṂ

Heart mantras: (482) OṂ ŚRĪ-MAHĀ-SUKHA VAJRASATTVA DĀKINĪ-JĀLA SAMBARA(M)[6] HUṂ ĀḤ HŪṂ PHAṬ SVĀHĀ

(483) OṂ ŚRĪ BUDDHA-DAKA ALALALA HRUṂ AḤ DĀKINĪ-JĀLA-SAMBARA(M) HUṂ PHAṬ SVAHĀ

(484) OṂ ŚRĪ-RATNA DĀKA TRĀṂ ĀḤ HŪṂ DĀKINĪ-JALA SAMBARA(M) HŪṂ PHAṬ SVĀHĀ.

(485) OṂ ŚRĪ PADMA DĀKA HRIḤ (ĀḤ) HŪṂ DĀKINĪ-JĀLA SAMBARA(M) HŪṂ PHAṬ SVĀHĀ.

(486) OṂ ŚRĪ-VAJRA-DĀKA AḤ HŪṂ (PHAṬ) DĀKINĪ JĀLA-SAMBARA(M) HUṂ PHAṬ SVAHĀ

(487) OṂ ŚRĪ-VIŚVA-DĀKA (HOḤ) KHAṂ AḤ (HŪṂ) DĀKINĪ JALA-SAMBARA(M) HŪṂ PHAṬ SVĀHĀ

Mantras of the Mothers: {(482 p) OṂ JÑĀNA DĀKINI HŪṂ PHAṬ SWAHĀ, and likewise for the others their names preceded by OṂ and followed by HUṂ PHAṬ SWĀHĀ }

All-purpose mantra [for the entire *maṇḍala*] Khaṇḍarohā's, OṂ KHAṂ HŪṂ PHAṬ[7]

Variants: the six Monarchs can be in *ālīḍha* posture or they can have one face and four arms, three faces and six arms, five faces and twelve arms, or eight faces and sixteen arms, etc.

Deviations: 482 p is shown white instead of red. Instead of their respective emblems, the Monarchs are shown with vajras in their right hands, and all are shown on moon disks, whereas except Vairocana they should be on sun disks.

Cf. 300 I 74, 55, 58, 59, 57, 60 respectively, and Ngor 75.

1. C 26 2 10.5 7, N 25, 79–82
2. One MS Vajradhatvīśvarī
3. *Dra i bu zla-ba NS indra* ?read *Indu*.
4. *NS om NT*, C *vem*
5. *NS NT om* C *am*
6. In all six mantras, *NS sambara NT sambhavam* or *sambhavaṃ* C *śaṃ bhavaṃ* or *śambhavaṃ* X as C or *sambhavem* or *sambhavam*
7. So *N* but C *Om khandarohi hum hum phat*

488–91. Four *maṇḍalas* taught in the *Vajrâmṛta-tantra* (*rDo-rje bdud-rtsi rgyud*)[1]

488. Twenty-one-deity Vajramṛta (*rDo-rje bdud-rtsi*)[2]

N Vajramṛta

On a polylotus and moon seat is Śrī vajramṛta, in *saṭṭva paryaṅka* (yellow)-green like the *priyaṅgu* plant (panic), with three faces—the principal (yellow)-green, the right white and the left red, {each three-eyed}—and six arms. The first pair of arms, holding a *vajra* and bell, embrace a *prajñā* similar to himself. The other right hands hold a wheel and a sword, the left a noose and a hook. He wears a jewel crown marked with the five *Tathāgatas* and *vajras* and is adorned with all kinds of jewel bracelets, armlets, etc. and {silken} garments. He is haloed with red light and imbued with the tranquil and amorous sentiments.

Seed: HAḤ. Heart mantra and all-purpose mantra: OṂ HAḤ[3] VAJRĀMṚTA SVĀHĀ

Heart mantra of the Mother: {OṂ GHRI SWĀHĀ}

Deviations: right face blue instead of white, prajñā yellow.

1. C 27–30
2. C 27 212.5 7, N 7 18–19
3. *N, A, C, X hāḥ*

489. Twenty-nine-deity Vajra-hūṃkāra (*rDo-rje hūṃ-mdzad*)[1]

N mentioned in 7 but not described[2]

{On a polylotus and moon is Lord Vajra-hūṃkāra, black in color, with three faces, black, white and red, each having three eyes and bared fangs, and six arms. The first pair make the gesture of the syllable HŪṂ (*hūṃkāra-mudrā*), the middle pair hold an arrow and a bow, and the third left embraces his consort Māmakī (*Mā-ma-ki*), similar to himself, from behind, grasping her left breast, while the third right grasps her right breast from in front. He stands in *ālīḍha* posture, his bent left leg trampling the left ear of Maheśvara, and his extended right leg trampling the breasts of white Umā, who is lying on her back. He is adorned with all the ornaments and marked on the crown with a crest of a book of the *Vajrāmṛta*, and has a sunlike radiance.

At his heart on a moon seat is a Gnosis-being similar to him, and at his heart the Concentration-being, a blue HŪṂ.

Heart-mantra: OṂ VAJRA-HŪṂKĀRA VAJRA HŪṂ PHAṬ

Mantra of the Mother: OṂ GHI SWĀHĀ.

All-purpose mantra: as 488 }

Deviations. sun seat instead of moon seat third pair of arms reversed.

More wrathful form with different attributes. see 481

1 C28. 213.4 4.

2 The special features of the other three Vajrāmṛta visualization practices similar to [488] may be learned from the *Vajrāmṛta tantra* itself. They are not explained here for fear of excessive length (*N* 19 11)

490 Twenty-one-deity Vajra-heruka (*rDo-rje khrag-'thun*)[1]

N mentioned in 7 but not described

{On a polylotus and sun seat is Lord Vajra-heruka blue in color with four faces and eight arms the principal face blue, the right smoke-colored the left yellow and the rear white. With a garland of skulls a book of the *Vajrāmṛta* acts as his crest His faces are distorted baring their fangs and with three round, red eyes each He is adorned with all the ornaments of a wrathful deity Of his eight hands, the four right hold a *vajra*, entrails, a head and a trident, the four left a *khaṭvāṅga* a skull full of blood a *rākṣasa* squeezed tightly by the neck and a bone rosary He abides in dancing posture amidst a mass of red light.

At his heart on a moon seat is a Gnosis-being, similar to himself and at his heart the Concentration-being a blue HUṂ.

Mantra OṂ JWALA JWALA HŪṂ PHAṬ MIYO SWAHĀ

All-purpose mantra *as 488* }

1 C29 214.4 7. *Khrag 'thun* and the Mongolian *Čisun uuyuči* mean Blood drinker

491 Thirteen-deity Amṛta-kundalin (*bDud rtsi khyil-ba*)[1]

N mentioned in 7 but not described

{On a polylotus and sun seat is Wrathful Lord Amṛta-kundalin black in color, with three faces, black, white and red, with bared fangs and extremely fierce, yellow eyes His eyebrows and body hair are yellow and blaze upwards, and he is marked on the crown with a book of the *Vajrāmṛta* He has six arms the right holding an axe sword and *vajra*, the first left making the threatening forefinger, the others holding a wooden pestle and a noose. He is corpulent, dwarfish and pot-bellied adorned with the six symbolic ornaments and dry and fresh human heads With his left leg he is squashing flat the king of hindering demons (Ganapati) He sits in *sattva paryaṅka* amid blazing red light.

At his heart on a moon seat is the Gnosis-being, similar to himself and at his heart the Concentration-being a blue HUṂ.

Mantra OṂ AMṚTA KUNḌALI Ā AM SWAHA.

All-purpose mantra *as 488* }

Deviations moon seat instead of sun seat, the god he is sitting on does not look like Ganapati

With consort see 214

1 C30 215.2.7

492 Twenty-five-deity Buddha-kapāla (*Sans-rgyas thod-pa*) explained in the *Buddha kapāla-tantra*[1]

N Twenty-five deity Lord Buddha-kapāla.

(a) On the center of an eight-petaled polylotus is a corpse lying on its back On its heart is a sun disk, on which is Lord Heruka[N] or Buddha-kapāla[C] ("Buddha skull") black, with one face and four arms the two right holding a *damaru* and a knife the two left a skull and a *khaṭvāṅga* He has three round red eyes His topknot of black tresses is marked with a crossed *vajra* and a crescent moon, the peak of his forehead is furnished with five dry skulls and he has a crown of the five Buddhas From his neck hangs a string of fifty fresh human heads he is arrayed in the six symbolic ornaments and his loincloth of tiger(*dvīpi*)-skin[NS] or elephant(*dvipa*)-skin[NT C] hangs down at the back. Imbued with the nine dramatic sentiments he is dancing in *ardha paryaṅka*

(p) The mistress of this lord is Citrasena (*sNa-tshogs sde-ma*), red in color, with one face three-eyed and with fangs just showing and two arms She is naked, her gleaming tawny hair loose and streaming upward her head marked with five skulls. Her right hand is brandishing a knife in the act of striking,[N] her left arm holds a skull dripping blood for the Lord to drink and embraces him round the neck. Her long necklace is of {fifty dry} human heads.

The Lord is "sealed" with Aksobhya and the rest of the five *Tathāgatas* Citrasena with Mahā-vairocana. The seed at the Lord's heart {on a sun,} is HUṂ. The heart mantra and all-purpose mantra is OṂ BUDDHA-KAPĀLINI ĀḤ HĪ HAI HŪṂ PHAṬ [2]

Citrasenā's mantra is given erroneously in C, Chap 32, as OṂ VIŚWA-SUKHA HŪṂ PHAṬ—*a back-translation from a misspelling of her Tibetan name as sNa tshogs bde-ma found in both C and Ngor Clearly it should be* OṂ CITRASENĀ HŪṂ PHAṬ

Deviation Citrasenā blue instead of red.

Cf 3001 69 Full mandala. Ngor 85

1 C31 216 1.2, N13 30–31

2 *N hi C, X hri 3001 69 hrih 3001 69* also omits *phat*

493. Nine-deity Śrī Buddha-kapāla (*dPal Sans-rgyas thod-pa*)[1]

N Nine-deity Lord Buddha-kapala

Exactly as 492 but without the prajñā

Variants the principal deity can also be white, either with or without consort.

1 C 32. 216 4.4 N10 23

494. Five-deity Mahāmāyā (*sGyu-ma chen-mo*) explained in the *Mahāmaya-tantra* (*Ma-hā-ma ya'i rgyud*)[1]

N Mahamayā

(a) On an eight petaled red lotus and sun is the Heruka called Mahamayā (*sGyu phrul chen-po* or *sGyu-ma chen po/mo* 'Great Illusion') black with sunlike radiance, flame-garlanded, amorous and wrathful He has four faces, each with three round, red eyes—the principal blue, the right yellow the rear white and the left green—and four arms the right hands holding a skull and an arrow the left a *khatvāṅga* and a bow His gleaming, tawny hair streams upwards He is crowned with skulls wears the six symbolic ornaments and a garment of human skin and is dancing in *ardha paryanka*

(p) In his lap is *Śrī* Buddha-dakini (*Sans-rgyas mkha gro-ma*), red, with red, yellow white and green faces and the same implements as her husband. Her first pair of arms embrace him round the neck

Mahamaya Seal. Akṣobhya. Seed. HŪṂ {on a sun} Heart mantra OṂ HŪṂ HUṂ[2]

Buddha-dakinī Seal Vairocana Mantra OṂ OṂ HŪṂ.

All purpose mantra Visva-dākinī's OṂ HĀ HUṂ.

Cf 54 Ngor 86 is similar except that Buddha-dākini is blue

1 C 33· 1 1 1, N9· 22
2. *As Sm 239 and 300 1. 67*

495. Fifty-eight-deity Yogāmbara (*rNal- byor nam-mkha'*) explained in the *Vajra-catur-pīṭha-tantra* (*rDo-rje gdan-bźi'i rgyud*)[1]

N Yogambara

(a) On a lion, polylotus and moon seat is Lord Yogambara ('Yoga sky'), black with three three-eyed faces—the principal black, the right white and the left red—and six arms, the first pair holding *vajra* and bell and embracing the Mother, Jñāna-ḍākinī, the other two right hands holding her breast and an arrow, the left a lotus vessel[N] or skull[C] and a bow His topknot of black twisted tresses is pressed down with a gem, crescent moon and crossed *vajra*, and he has a garland of five skulls on the slope of his forehead and a crown glittering with the five Buddhas He wears the six symbolic ornaments and a lower garment of tiger-skin falling down behind and sits in *ardha-paryanka*[NS] or *sattva paryanka*[NT C]

(p) Jñāna dākini (*Ye-ses kyi dā ki ma Ye-śes-kyi mkha gro-ma*) is either white or black with one face and two arms, the right (left[NS]) holding a *khatvāṅga* and the other a skull, {embracing the Father} {She is adorned with the five symbolic ornaments} [2]

Yogambara. seal the five *Tathāgatas* Seed. HUṂ {on a sun} Heart mantra OṂ HŪṂ HAIḤ[3] SVĀHĀ

Jñana dakinī seal. Vairocana or Aksobhya[A] Mantra {OṂ OṂ AḤ HŪṂ SWAHĀ}

All purpose mantra Vetālī's OṂ GHŪṂ GHAH SVĀHĀ[N] or OṂ GHŪṂ HŪṂ CHUMAGHA SWĀHĀ[C]

Ngor 87 is a version of this mandala with some differences among the outer group of attendants. Vajra-catuh pīṭha, 300 1 70, is also related, the second right hand holds a conch

1 C 34 1 3 1 N14 32-35
2. One MS of *N* with yellow snakes
3 *NT NS hṛḥ* or (MS B) *ham* C X *ha 300 1 70 hā*

496. Thirteen-deity Jñāna-dākinī (*Ye-śes mkha'-gro-ma*) explained in the *Vajra-catur-pīṭha-tantra*[1]

N Jnana-dakini

On a lion, polylotus and sun {beneath} a white umbrella is Jñana-dakini (*Ye-śes mkha gro-ma*) blue in color her principal face blue wrathful and loudly laughing, the right white and laughing, the left red and amorous each three-eyed Her crown {of tresses} bound with a silk diadem is marked with a *vajra* and adorned with the Five Buddhas radiating light In her three right hands are an upraised *khatvāṅga* an axe and a *vajra* in the three left a bell a blood-filled skull and a sword She wears red heavenly garments a garland of five skulls on the crown of the head the five symbolic ornaments, and the eight *nāgas*, and sits in *sattva paryanka* amidst a blazing fire {of Gnosis} like the fire at the end of the eon

Seal. Aksobhya Seed HŪṂ. Heart mantra OṂ HRĪḤ[2] SVĀHĀ.

All purpose mantra Vetalī's OṂ VETĀLI HŪṂ {HŪṂ} SVĀHĀ.

Deviation. moon seat instead of sun seat.
Cf Ngor 88

1 C35 2.4.2, N4 12-13
2. *NS NT C, X hrīḥ*

497. 634-deity Kālacakra (*Dus-'khor*) explained in the *Śrī-kālacakra tantra* (*dPal dus-kyi 'khor-lo'i rgyud*)[1]

N Śri-kālacakra

Half [the great mansion] is the Speech *Maṇḍala*, half of that the Mind *Maṇḍala*, half of that the Circle of Great Bliss and half of that the Lord's green lotus On the central part of this, covering a third of it are stacked successively disks of moon sun Rahu and Kālāgni (the fire at the end of time) on which he Anaṅga (Kāma or Māra, god of love) and Rudra (or Maheśvara) on their backs (a) On their hearts Lord Kalacakra (*Dus kyi khor lo* 'Wheel of Time') is dancing, in {extremely playful} *ālīḍha* posture (right leg extended)

His body is black and he has three necks—the middle one blue, the right red and the left white—and four faces, each with three eyes—the principal face black and terrible with bared fangs, the right red and passionate the rear yellow and abiding in *samādhi* and the left white and tranquil His topknot of tresses is adorned with a gem, crescent moon and crossed *vajra*, and he wears *vajra* gems *vajra* earrings *vajra* necklace, *vajra* bracelets, *vajra* girdle, *vajra* anklets, *vajra* diadem and *vajra* garlands and a tiger-skin {lower} garment that hangs down. He has six shoulders the first pair blue the second red and the third white, twelve upper arms, the first two on either side blue, the second two red and the third two white and from the elbows twenty-four forearms the first four on either side black, the second four red and the third four[a] white Every hand has five fingers, each of three joints of which [on the outside] the thumb is yellow, the forefinger white the middle finger red the ring finger black and the little finger green, while on the palm side the first set of five joints is black the second red and the third white they are bright with rings

In the black right hands are a *vajra*, a sword a trident and a knife in the red, a fire-arrow, a *vajra* hook, a *damaru* and a hammer, and in the white a wheel a spear, a club and an axe In the black left hands are a *vajra*-bell, a shield, an open-mouthed *khaṭvāṅga* and a blood-filled skull, in the red, a bow a noose, a precious gem and a white lotus, and in the white, (a conch,) a mirror, a *vajra* cham and the {four-faced} head of Brahmā {adorned with lotuses}

His right leg is red and his left white The right foot tramples on the heart of Kama-deva, who is red with one face and four arms holding an arrow of five flowers[b] (five flower arrows[c]), a bow a noose and a hook The left foot tramples on the heart of Rudra who is white, with one three-eyed face and four arms holding a trident, a *damaru* a skull and a *khaṭvāṅga* At Kāma deva's side is the goddess Rati and at Rudra's Gauri[N] or Umā[C], both sad-facedly clasping the Lord's feet.

(p) The Lord's {first pair of arms} embrace {the Mother,} Visva-matṛ (*sNa-tshogs yum*) who is standing in *pratyālīḍha* posture (left leg extended) in union with the Lord She is golden colored, with four faces—going clockwise, yellow, white blue and red—each with three eyes, and eight arms Her right hands hold a knife a hook a *damaru* and a rosary of *akṣa* seeds her left a *śakti* dagger[2] a noose a white lotus and a jewel She is {crowned with Vajrasattva and} adorned with the five symbolic ornaments

Kalacakra is sealed with green colored Aksobhya (*subject to variation*) At his heart, {on a sun is a Gnosis-being similar to him, at his heart on a sun, he is marked with the Concentration-being, a blue} HŪṂ

{Kalacakra's *sa prajñā* mantra OṂ HAṂKSAMALAWARAYA SWĀHĀ Heart mantra, OṂ AH HŪṂ HOḤ HAṂKSA HAṂKSA-MALAWARAYA SWAHĀ Near heart mantra OṂ HRĪṂ HRĪṂ HRĪṂ HUṂ HRL HRAḤ SWAHĀ[1] Individual mantras the Father OṂ ŚRĪ-KĀLACAKRA HŪṂ HUṂ PHAṬ, the Mother OṂ PREM VIŚWA-MĀTA HŪṂ HŪṂ PHAṬ All-purpose mantra the principal deity's OṂ HKĪṂ HKĪṂ HRUṂ HLIṂ HRA PHAṬ SWĀHĀ.}

Cf 3001 65 For full maṇḍala see Ngor 97[4]

1 C36 3.2.2, N26 83-93
2 Hidden here see 505 and *PTA*, 417 no 4 for examples. Usually she has a skull in this hand
3 Photocopy blurred For four versions of this mantra, see Dalai Lama & Hopkins 1985 456-7
4. Also illustrated and described in Dalai Lama & Hopkins 1985, Brauen 1997, Bryant 1992

498. Fifty-three-deity Vajradhātu [Vairocana] (*rDor dbyiṅs*) explained in the Root Tantra of the Yoga Tantras, the *Tattva-saṃgraha* (*De-ñid 'dus-pa*)[1]

N Vajradhatu (*rDo-rje-dbyiṅs*) *maṇḍala*

On a lion polylotus {and moon} is Lord Vairocana, white, peaceful and with sunlike radiance, with four faces and eight arms. The principal face is white the right yellow, the left green

and the rear red The first pair of hands, with a *vajra* make the *bodhyangi-mudrā*, the gesture of principal Enlightenment, with the forefinger of the *vajra* fist of the left hand extended and gripped by the *vajra* fist of the right The next pair make the gesture of meditation (*dhyāna-mudrā*) {or concentration} The other two right hands hold a rosary of *akṣa* seeds and an arrow the two left a wheel and a bow He has a topknot of tresses and a jewel crown, glittering with the Five Buddhas and is adorned with all kinds of precious ornaments and garments of heavenly stuffs He is sitting in *vajra paryaṅka*

Alternatively, he is white, with one face and two arms, with a *vajra* and making the *bodhyangi mudrā*

He is sealed with Vajrasattva, similar to himself of the nature of the perfectly pure *Dharmadhātu* Gnosis The seed at his heart is OM[Nb], AḤ[NT] or a white A on a moon[C]

Heart mantra OṂ SARVA-TATHAGATA-MAHĀ-YOGEŚVARA HŪṂ. All-purpose mantra Vajrayaksa s OṂ VAJRA YAKṢA HŪṂ.

Ngor 22 is equivalent but has a much expanded assembly of Bodhisattvas making 1037 deities in all[2] *Another expansion is the Vajradhātu mandala that is one of the two great mandalas of Japanese Tantric Buddhism (Shingon) (Jap Kongō-kai man dara) There it becomes an array of nine mandalas with 1461 deities in all In this case the central Vairocana has one face and two hands in bodhyangi mudrā and his seed syllable is* VAM[3]

1 C 37 10 t 5 N 19 44–47

2. A spectacular Vajradhātu *maṇḍala* constructed at Sa-skya in 1335, apparently in three dimensions is described in Ruegg 1966 142–4 Ruegg also refers to Tucci s *TPS* Plate 219 and *Indo-Tibetica* IV 1 t 10 f

Vajradhātu *maṇḍalas* are also prominent in the iconographic scheme of the Sumtsek temple at Alchi Ladakh, where no fewer than four examples are found among the ten *maṇḍalas* of the middle floor (Goepper & Poncar 1996 178–199) Though likewise deriving from the *Tattva-saṃgraha* they are less elaborate than the *Nya* version.

3 See Tajima 1959 145 f Yamasaki 1988 138–149 Rambach 1979 44–55, 62–67 90–102.

499. Thirty-seven-deity 'Nine Usṇīṣas' (*gTsug dgu*)[1] explained in the *Durgati-pariśodhana-tantra*[2] (*Ñan-soṅ sbyoṅ-rgyud*)[3]

N Durgati-pariśodhana (*Ñan-soṅ yoṅs-su sbyoṅ-ba*) *maṇḍala*

Upon a polylotus and lion {throne} rest a polylotus and moon, on which is Lord Śrī-śākyasiṃha (*Śākya sen-ge*, 'Lion of the Śākyas') Mahā-vairocana He is golden-colored, with one two-eyed face and two arms, {and in the garb of a monarch (*cakravartin*)} adorned with jewel crown and all kinds of jewel ornaments and {beautified with silken} garments His hands make the gesture of the Wheel of Dharma (*dharma-cakra-mudrā*) and he is sitting in *sattva-paryaṅka*

Seal Vairocana similar to himself Seed {a yellow HUṂ} (or OṂ[N])[4] on a moon

Heart mantra OṂ MUNE MUNE MUNE MAHA MUNAYE SVĀHĀ[5]

Rosary mantra OṂ NAMO BHAGAVATE SARVA-DURGATI-PARI-ŚODHANA RĀJĀYA TATHAGATAYA ARHATE SAMYAK SAMBUDDHA-YA. TAD-YATHA. OṂ ŚODHANE ŚODHANE VIŚODHANE SARVA-PĀPA-VIŚODHANE ŚUDDHE VIŚUDDHE SARVA KARMAVARAṆA VI ŚUDDHE SVĀHĀ[6] (*Om* Homage to the Lord the King purifying all states of woe the *Tathagata* the *Arhant*, the Complete and Perfect Buddha! As follows *Om* cleansing cleansing purifying, purifying all evil, clean, pure pure of all karmic obscurations, *svāhā*[4])

All purpose mantra Vajraveśa s OṂ SARVA VIT SARVAPĀYA-GATI-CAHANA-VIŚODHANE HŪṂ HOḤ PHAṬ[7] (*Om* all knowing, purifying the depths of every evil condition, *hūṃ hoḥ phaṭ*!) Or according to another tradition, OṂ VAJRA YAKṢA HUṂ.

Maṇḍala, see *Ngor 39*

1. In this *maṇḍala* Śākyasiṃha is surrounded by eight deities whose names end in *usṇīṣa*
2. This is the *Maṇḍala* known as the Supreme Royal one (*maṇḍala rājāgrī*) described in Skt pp 26a–33b of Skorupski s edition and translation (160–73 Skt and Tib text, 26–31 translation)

3 C 38 11 t 4.5 N 22 66–71

4 *NS NT* omits

5 The mantra of Śākyamuni cf 421–3 etc

6 Skorupski 148 23–27 (Skt omits *bhagavate* and *viśodhane*)

7 Skorupski 128 29

500. 221-deity Dharmadhātu-vagīśvara (*Chos-dbyiṅs gsuṅ-dbaṅ*) explained in the *Mayajāla-tantra* (*sGyu 'phrul dra-ba i rgyud*) and *Ācārya* Mañjuśrī-kīrti's commentary on the *Nāma-saṅgīti* that comments on it as a Yoga Tantra[1 2]

N Dharmadhātu vagīśvara

On a lion {throne} polylotus and moon seat is {Lord} Mañju-ghosa {Dharmadhātu-vagīśvara} (*Jam-pa'i dbyiṅs Chos dbyiṅs gsuṅ-gi dbaṅ phyug*), golden in color, with radiance like the disk of the newly risen sun. He has four faces—the principal yellow the right blue, the left white and the rear red—and eight arms the first pair making the gesture of the Wheel of Dharma, the other right hands holding a sword, an arrow and a *vajra*, and

the other left a book of the *Perfection of Wisdom*, a bow and a bell marked with a *vajra* He has knots of hair resembling sapphire and above a diadem of a garland of *vajras* jewels lotuses and crossed *vajras* he has a crown of the Five Buddhas and jewels He wears all kinds of jewel ornaments and of garments and is imbued with the amorous sentiment {and others} His legs are in *vajra-paryanka*

Being the essence of Maha-vairocana, of the nature of the perfectly pure Dharmadhātu Gnosis he is sealed with Vajra sattva similar to himself Seed MŪH.[3]

Heart mantra OM AH[4] SARVA-TATHAGATA HRDAYA HARA HA RA OM HUM IRĪH BHAGAVAN JNANA MŪRTI VAG ĪSVARA MAHĀ-VĀCA SARVA-DHARMA-CAGANAMALA SUPARIŚUDDHA-DHARMA DHATU JNANA-GARBHA AH {*Om ah* Heart of all *Tathāgatas* take take *om hūm hrīh* Lord, embodiment of Gnosis Lord of Speech, great of voice full of the perfectly pure *Dharmadhatu* Gnosis to which all *dharmas* are as a spotless sky *āh*}

All-purpose mantra that of Amrta kundalin[A] or Vighnantaka[C] OM AMRTA-KUNDALI VICHNĀNTAKA HŪM

Cf Sm 61 where the mantra starts at the second om The Ngor version of this mandala No 40 has the principal white and some minor variations among the attendants

1 Le P 3357/Tah. 2534 *Ārya-manjuśrī-nāma-saṃgīti ṭīkā* See LW 126–7
2. C 39 12 4 6 N21 54–65.
3 *NS NT C muh*
4. *NS NT C a*

501 Thirty-three-deity Spirit-subduer (*Bhuta-dāmara*) (*Byun-po 'dul-byed*) explained in the *Bhūta-damara tantra*, a Performance Tantra[1]

N Bhūta damara

On the king of elephants, or alternatively without an elephant are a polylotus and moon, on which, trampling on the great spirit Aparajita, stands Lord {Vajrapani} Spirit subduer (*Phyag na rdo-rje Byun po dul-byed*) extremely fierce blue, with one face and four arms. His mouth bares its fangs, he has three {round,} red eyes and is loudly laughing He has a tiara marked with five skulls and a crown of the Five Tathagatas and his tawny hair is bound upwards He wears a small[NS] incomplete[NS] blue garment One right hand brandishes a terrible blue *vajra* one left with threatening forefinger, holds a noose, and the other two hands make the Spirit-subduing gesture (*bhūta dāmara-mudrā*), described as

Twisting round the ring fingers
One contracts the forefingers
While the middle and little fingers
Are held fast by the chief the thumb[2]

He is adorned with the eight serpent kings blue Karkotaka acts as his diadem red Taksaka as his throat-ornament yellow Nanda and Upananda, counted as one, are his earrings white Ananta is his sacred thread white Vasuki his belt dove-colored Kulika the armlets on his gesturing arms white Śankhapāla the armlets on his other pair of arms and red Padma and Mahapadma, again counted as one, are his anklets He stands in *pratyālīdha* posture left leg stretched and right bent {amidst a blazing fire of Gnosis}

(v) His vehicle Aparajita Invincible, is white with tawny topknot of tresses marked with a crescent moon and beard, five skulls three eyes and bared fangs He is terrifying and pot bellied, wearing a serpent as sacred thread and a tiger-skin loincloth He has four arms the right two bearing a knife and a *damaru* the left a skull and a trident

Seal Aksobhya Seed {blue} HŪM, {on a sun} Heart mantra HŪM VAJRA PHAT

{Root mantra } OM BHŪTA-DĀMARA BHŪTA-ADHIPATI AKṢOBHYA-KIRĪTIN SARVA BHŪTA-PRETA PIŚĀCĀN SADHAYA HŪM PHAT (*Om* Spirit-subduer, ruler of spirits, crowned with Aksobhya, subdue all spirits *pretas* and *piśacas*, *hum phat*!)

All purpose mantra either this one, or Vighnantaka's, {OM SARVA-VIGHNANTA KRT HŪM PHAT}

Deviations sun seat instead of moon, Aparajita lacks the ferocious characteristics such as fangs beard, skulls and tiger skin loincloth

1 C 40 17 4 6 N23 72–74 Cf 141–2, 453
2. Cf *fyA*, p LXIV The two ring fingers are to be covered by bending the two forefingers and the thumbs are to touch the short and the middle fingers

502. Twenty-five-deity Lady Mārīci-devī (*Lha-mo Od-zer-can-ma*) explained in the *Marīcī-tantra* (*'Od zer-can-gyi rgyud*)[1]

N Marici (or Manci)

In the cavity of a *stūpa* on a polylotus and moon or sun seat is Lady Marici in *pratyālīdha* posture (right leg bent), yellow with three faces and six arms The principal face is yellow the right white, and the left a black pig's face glancing sidelong with an angry frown, terrible and with rolled-up tongue {Each face has three eyes } Her right hands hold an arrow a *vajra* and a needle, her left a bow thread and a flowering branch from an *asoka* tree.

She is adorned with a crown of all kinds of jewels a *caitya* in her hair, and all kinds of jewel ornaments, and wears a blue lower garment and a variegated blue bodice as upper garment. She is mounted on a golden-colored pig and surrounded by golden-colored pigs and her head is adorned with a garland of *aśoka* flowers

Seal. Vairocana Seed. MĀM Heart mantra OM MARĪCYAI SVAHĀ [2]

All purpose mantra {her own } OM MARICYAI HŪṂ SARVA-VIGHNĀN UTSĀDAYA HŪṂ PHAṬ SVAHĀ. {*Om* to Marīcī *hūṃ*, annihilate all hindrances *hūṃ phaṭ svāhā*}.

Deviations she is shown in an ālīḍha sitting posture rather than pratyālīḍha, perhaps because Comits to specify her posture The 'bodice' (kañcuka) is attenuated to a scarf[3]

1 C 41 18 5 1, *N*17 40–41
2. As 430 and *Sm* 141
3 See Glossary Clothing

503. Thirteen-deity 'Pentagon' (*grwa lna*) with Pratisarā (*So-sor-'bran-ma*) as principal, explained in the *Dhāraṇī Pentagon*[1] (*gZuṇs grwa lna*)[2]

N The Five Protectresses (*Pañca-rakṣā bSruṅ-ba lna*)

On a polylotus and moon is Lady Maha-pratisarā, yellow and haloed with red light rays, with four faces and twelve arms Her principal face is yellow, the right white the left red and the rear blue, each face having three eyes Her right hands hold a jewel *chatā*, a wheel, a *vajra* an arrow a sword and the boon-granting gesture, and the left a *vajra*, a noose, a trident, a bow, an axe and a conch. A *caitya* adorns the crown of her head and she wears a jewel crown, all kinds of jewel ornaments and garments She is sitting in *vajra paryaṅka*

Seal Ratnasambhava Seed {yellow} PRAṂ[3] {on a moon}

Heart mantra as 216

According to need any of the five Protectresses—Mahā-pratisarā, Maha-sahasra-pramardinī Mahā mantrānusāriṇī Maha-sīta vatī, or Maha-māyūrī — can act as chief of the *maṇḍala* The mantra of the *maṇḍala* chief is also the all purpose mantra

For a detailed fourteenth-century painting of this maṇḍala, see Rhie & Thurman 1992 Plate 73 1 The maṇḍala of the Five Protectresses in the Ngor collection (No 5) bears little similarity

Mevissen (1998 330) reproduces two blockprint impressions of this image one with a handwritten inscription that he misreads.[4]

Cf 429 For 3001 176, P illustrates this form but B and O show an eight-armed form 3001 178–9 resemble the forms in the present maṇḍala rather than 429 b c

1 I.e., in the five o texts F 177–81/Toh. 558–9 561–3
2. C 42. 19.3 2 N18 42–43
3. *NT C bram Ns om*
4 The words he reads as *yum* and *yab* are surely *mdun* and *rgyab* 'Front face yellow right 1 left 3 rear face red The note would have been left by an artist using the image as a model for a painting the apparent digits being his shorthand for two colors very possibly white and blue

2. PRINCIPAL DEITIES OF *MANDALAS* DESCRIBED IN THE *KRIYĀ-SAMUCCAYA*

504 Nineteen-deity Vasudharā-devī (*Lha-mo nor-rgyun-ma*) based on the shorter *Vasudhārā-kalpa*[1] (*Nor-rgyun-ma'i rtog-chun*)[2]

On the center of a yellow lotus is a moon disk, upon which is a mountain of jewels In the places of the attendant deities are lotus and moon seats on the central seat is myself, Lady Vasudhārā, 'Stream of Wealth' the color of refined gold, with one face and six arms, sitting in the *lalita* posture Her first right hand, with the gesture of boon-granting, points out a treasure, the second rains jewels, and the third is raised in homage to the *Tathāgata* Vajradhara Calling with the true Voice of the Sea (*Sāgara nirghosa*), who is in the west of the *maṇḍala* The left hands hold a vase of plenty an ear of rice and a book of the *Perfection of Wisdom* She is adorned with all the jewel ornaments

Seal Ratnasambhava. Seed yellow VAṂ on a moon

Heart mantra OM VASUDHĀRE SWĀHĀ

Near-heart mantra. OM LAKSMA-RHUTULA-NIVASINIYE SWĀHA

All-purpose mantra Vighnântaka's, OM ĀḤ VIGHNĀNTA-KRT

HŪṂ.

Painting of the whole mandala Rhie & Thurman 1992 Plate 73 2

1 This is not the shorter of the two *Vasudhārā-kalpas* in the *Kg* P 342/ Toh 664 nor indeed is it the other P 343 The name may refer to the immediate source the *Rite for Reciting the* Vasudhārā dhāraṇī (*Nor rgyun-ma i gzuṅs bklag-pa i cho-ga*) in *Ks* 211.2 1–5 3

2 C 43 20 2 1

505 Sixty-six or fifty deity Lady of Knowledge (*Rig-byed-ma*) with the principal in the north west corner based on the *Graha-mātṛkā kalpa*[1] (*gZa–yum-gyi rtog pa*)[2]

In the center is the Sun surrounded by the other eight planets—Moon, Mars Mercury Jupiter Venus Saturn Rahu (Eclipse) and Ketu (Comet) In the four gates are Buddha Bhagavan, Vajrapani red Lokeśvara and Mañjuśrī Kumarabhūta. In the next circle in the north-east are all the planets in the south east, all the lunar constellations (nakṣatra) in the south west all disasters (upadrava)[3] *in the north-west the principal as below and in the gates the four great Kings.*

In the north west is myself Venerable (*bhaṭṭārikā*) Mahāvidya (*Rig-pa chen mo*), Mother of All the Planets (*Sarva graha-mātṛka gZa thams cad-kyi yum*), white as the autumn moon with three faces—white black and red—and six arms the first pair making the Wheel of Dharma gesture the other two right hands holding a lotus and a blazing jewel the other two left a noose and a *śakti* dagger She has the aspect of a sixteen year-old She wears a jewel crown and is adorned with silks and all kinds of jewel ornaments, and sits in *vajra-paryanka* on a lotus and moon seat

All the deities are crowned with a crown of the Five *Tathāgatas*

Seed HŪṂ, on a sun Heart mantra OṂ MAHĀVIDYE HUM HŪṂ HUM PHAT SWĀHĀ

All-purpose mantra Mahāvidyā's but with two HŪMs

Deviation śakti not shown as a dagger

Cf 223 *Painting of the mandala Rhie & Thurman 1992 Plate 73 4 The Mahavidya Mandala in the Ngor collection (No 6) has Graha-matṛkā appearing in the center with the Sun as well as in the north-west, and adds the twelve solar houses (or signs of the zodiac) to the outer circle*

1 This name too cannot refer to the obvious candidate in the *Kg* F 339–40/Toh 660–1 *Grahamātṛkā nāma dhāraṇī* which though related differs in the mantras and the arrangement of the deities The source in *Ks* is at 310.2.8–311 2 1

2 C 44. 20 5 3

3 The disasters are shown as four in the *then-ka* reproduced by Rhie & Thurman. All the planets is there interpreted as eight and there are twenty-eight *nakṣatras* Thus brings the total number of deities in the *mandala* to 1 + 8 + 4 + (8 + 28 + 4 + 1) + 4 = 58 but if the eight planets appearing twice are counted only once there are just 50 different deities

506 Thirty-three-deity Lady Uṣṇīṣa-vijayā (*gTsug-tor rnam-par rgyal-ma*) based on the *Vijayā-kalpa*[1] (*rNam par-rgyal-ma i rtog-pa*)[2]

On the hub of an eight spoked wheel on lotus and moon seat is Lady Uṣṇīṣa-vijaya white with three faces and eight arms The principal face is white the right yellow and the left blue and slightly wrathful with fangs just showing the upper teeth pressing on the lower lip each face has three eyes The first right hand holds a crossed *vajra* at the heart the second holds a lotus with Conqueror Amitabha on it and the third an arrow while the fourth makes the boon-granting gesture The first left hand makes the threatening forefinger, with a *vajra* noose, the second holds a bow the third makes the gesture of giving refuge and the fourth, in meditation, holds a flask of nectar of immortal life She is adorned with all kinds of jewel ornaments and has various silken garments and sits with her legs in *vajra paryanka*

Seal Vairocana Seed white BHRŪṂ on a moon

Mantra OṂ BHRUṂ SWĀHĀ OṂ AMṚTA AYUR-DADE SWĀHĀ[3]

All but four of the deities in this mandala hold flasks of nectar of immortality

Deviation bow and arrow interchanged

Painting of the mandala Rhie & Thurman 1992 Plate 73 3 For the identical deity in a nine-deity mandala see 183 and 425

1 The source in *Ks* is at 311 5 3–312.2 7 The *Kg* text *Sarva tathā gatōṣṇīṣa-vijaya nāma-dhāraṇī-kalpa* (P 200/Toh. 598) describes the same 33-deity *mandala* with a few differences in the deity names but only gives the long *dhāraṇī* not our short mantras

2 C 45 21 4 4

3. See 183

507 The Six Ornaments, and Emblems (*rGyan-drug phyag-mtshan*)

The ornaments shown appear to be

skull nara (thod pa i dbu-rgyan),
earrings (kuṇḍala rna-cha),
armlets (keyūra dpun-rgyan),
bracelets (rucaka, lag-gdub),

girdle (mekhelā ska rags),
anklets (nūpura, rkan gdub)

The emblems *(phyag mtshan)* are
vajra (rdo rje),
bell (ghaṇṭā, dril-bu),
damaru (dā-ma-ru or can-te u),
knife (kartri, gri-gug)
blood filled skull (kapāla thod pa),
khaṭvāṅga

Although most of the ornaments are gold, the skull tiara and emblems indicate a fierce deity

CONCLUSION

Colophon of C

{Requested by the reverend Yoginī,
Mahāpaṇḍita Abhayākara-gupta
In his *Niṣpanna-yogāvali* made clear
The way the sharp-faculties might fully comprehend
In a moment the *maṇḍalas* of container and contents
In accord with the meaning of the Tantras.

Realized great *paṇḍita* Jagad-darpaṇa
In his great text *Kriya-samuccaya*
Auspiciously added to the earlier source
Three more *maṇḍalas* and other things.

Though many are the learned men who've made
Appropriate rituals for their realization,
A worthless fraudster of an aging monk
By the name of Ngawang Lozang Ch oden,
Sparing no pains and squandering paper and ink
Has performed the task of setting them down in writing

This kind of thing may be but useless gabble,
A laughing-stock to those who analyze,
I think, though, there will be some who will use it,
Whoever may be fortunate as I }

Appendix

Three forms of Yamāntaka

Yamantaka (*gŚin rje-gŝed*), 'Slayer of the Lord of Death', is the fierce form of Manjuśrī In his buffalo-faced aspect of Vajrabhaira va (*rDo-rje jigs byed*) 'the *Vajra* Terrible One', he is one of the three principal Yidam deities of Highest Yoga Tantra in the Gelukpa tradition along with Guhyasamaja and Sambara Peter (1943) already remarked on Vajrabhairava's surprising absence from the blockprint version of our collection of images (except in simplified form, Icon 75) In the Zürich manuscript however, this omission is repaired by an extra page presenting him both with consort and without (*ekavīra*), together with another much-used aspect of Yamantaka Black Yamari (a variant of Icon 460)

The description of Vajrabhairava is from a long *sadhana* by P'abongk a Rinpoche (*Pha-boṅ-kha Rin po-che*, 1878–1941, reputed an incarnation of Changkya Rolpei Dorje) *Sadhana of Lord Śrī vajra bhairava Without Consort, Victorious over the Māras a clearly written recitation arranged for the easy practice of less intelligent beginners* [1] Most of the details agree with the *sadhanas* and praises in the Tängyur (P 2852/Toh. 1999, P 2860–65/Toh 2007–2011) However, the Hindu gods crushed beneath the animals and birds under Vajra bhairava's feet, though always shown in modern depictions of the deity, do not seem to be mentioned in the Indian texts

One of these texts, *Meaning of the hand emblems of Śrī vajra-bhairava* by Tathāgata raksita (P 2860/Toh 2007), explains much of the symbolism[2]

[Right hand emblems] 1 The knife is for cutting ignorance 2 Single-pointed *vajra* for destroying the wrong conception of subject and object. 3 Pestle for crushing deluded thoughts 4 Wavy-bladed knife for cutting off activity (? *spyod-pa*) 5 Single-pointed *vajra* for overcoming faults of body and speech 6 Axe for overcoming envy 7 Spear for destroying wrong view 8 Arrow for performing the activity of subjugating 9 Hook for summoning 10 Club for overcoming obscurations of the body 11 *Khatvāṅga* of the essence of *Bodhicitta* 12 Wheel for cutting off obscuration of knowables 13 *Vajra* for the taste of the five Gnoses not to deteriorate 14 *Vajra* hammer for destroying obscurations of unknowing 15 Sword for granting the *siddhi* of the magic sword 16 *Damaru* for impelling all the Buddhas with sounds of supreme joy

[Left hand emblems] 1 Skull filled with various things his nature of Great Bliss and great compassion 2 Brahma's head for overcoming all obscurations 3 Shield of the nature of conquering the Maras 4 Foot the lack of inherent existence of the conception of all sentient beings and all *dharmas* 5 Noose for binding perfect Gnosis 6 Bow for conquering the three worlds 7 Entrails for Emptiness 8 Bell the Perfection of Wisdom 9 Hand because he is the creator of all *dharmas* 10 Shroud because all *dharmas* lack self-existence 11 Man impaled on a stake because all *dharmas* are endowed with Emptiness 12 Brazier because all *dharmas* are clear light 13 Skull filled with liquid for purity of the pledges 14 Threatening forefinger threatening

demons (*māra*) 15 Triple banderole. because Body, Speech and Mind are of a single taste 16 Flag (*ba-dan*) fluttering in the wind because all *dharmas* are like light or illusions

The elephant-skin is for [slaying?] (*illegible*) the elephant of delusion

The eight [animal] seats of the right feet make clear the eight great *siddhis*, of the eye-salve the pills, the sword, transmutation into gold, the elixir, the foot-ointment [extracting treasure from] underground, and the great seal The eight [bird] seats trodden by the left feet the vulture and so on, are the eight masteries (*dban-phyug brgyad*), [concerning] attachment, delusion, wrath, avarice, fear, pure speech, conscience and slander

His buffalo face is because he possesses the three realms His horns are the two truths.

The P'abongka Rinpoche *sādhana* gives further explanations[3]

His nine faces are the nine divisions of the scriptures,

the thirty-four arms plus his Body, Speech and Mind are the thirty-seven Aids to Enlightenment, his sixteen legs are the sixteen Emptinesses his erect sex is the fullness of Great Bliss,

his nakedness shows he is not clothed in obscurations and his upward-streaming hair his state of *Nirvana*

The description of Black Yamāri is drawn from a *Sādhana of Black Yamāri* by Atīsa in the Tangyur (P 2801 / Toh 1936), slightly expanded from the over-concise verses for clarity The preceding *sādhana* P 2800, was also used This is called *Sadhena of Black Yamāri king of the wrathful crossing to the far shore of time* It is quite possible that its author, the Glorious *Paṇḍita*[1], is also Atisa.

1 For Tibetan title see Bibliography 1

2 The text is not very legible and some words have had to be guessed at

3 Section headed *Dug pa drin-pa* Remembering the purity' Dots indicate the omission of items already given in the Tathāgata-raksita text

THREE FORMS OF YAMANTAKA

508 Vajrabhairava without consort[1] (*Jigs-byed dpa'-gcig*)

Out of Emptiness come the common guardian circle of the four elements and a spherical vajra wall surrounded by fire and the special guardian circle myself as Śumbha raja (or Śumbha-raja) surrounded by the ten wrathful deities, each three-faced six armed and with consort Śumbha becomes white Vajra sattva then a white dharmodaya with a polylotus, crossed vajra and white Vairocana who becomes a palace Outside the vajra wall and fire are the eight charnel grounds Amid the palace is myself the causal Vajradhara Mañjuśrī the Youthful (Kumara bhūta), yellow with sword and book, seated in vajra paryanka on a moon disk He becomes a sun and a black vajra marked with HŪṂ[2]

The moon sun *vajra* and HUṂ transform into a polylotus, moon and sun seat, on which is myself the result Vajradhara Śrī Vajra-mahābhairava (*dPal rDo rje 'jigs-byed chen po*) dark blue with nine faces, thirty four arms and sixteen legs abiding in *pratyālīḍha* posture (right legs bent) Capable of devouring the three worlds he is shouting Haha and has rolled-up tongue bared fangs and a frown Beside the frown his eyebrows and eyes blaze like the fire at the time of destruction His pale yellow hair streams upwards Threatening the worldly and supermundane gods, he terrifies even the terrible roaring like thunder the great sound of PHEṂ and eating human blood, grease marrow and fat He is crowned with five frightful dry skulls and adorned with a skull garland of fifty fresh heads, a black snake as sacred thread, a circlet of human bone and earrings and the other ornaments of bone He is naked of body with a huge belly His sex stands erect His eyebrows eyelashes beard and body hairs blaze like the fire at the end of time

His principal face is a buffalo's, black extremely wrathful and with sharp horns Above this midway between the two horns is a red face most frightful with blood dripping from its mouth. Above this is the yellow face of Manjuśrī, just a little wrathful, adorned with the ornaments of a young man, with five locks on the crown of his head The main face under the right horn is blue, that to its right red, and that to its left yellow The main face under the left horn is white that to its right smoke-colored, and that to its left black These faces are extremely wrathful All nine faces are three-eyed[3]

The first pair of arms hold a fresh elephant-skin, stretched out with its head on the right and hands and feet on the left, showing the hairs outside The remaining right hands hold 1 a knife 2 a dart (*bhindipāla*),[4] 3 a wooden pestle 4 a knife with wavy blade 5 a harpoon[4] 6 an axe 7 a spear 8 an arrow 9 a hook, 10 a club 11 a *khaṭvāṅga* 12 a wheel[5] 13 a five-pointed *vajra*, 14 a *vajra* hammer 15 a sword and 16 a *damaru* The left hold 1 a blood-filled skull 2 Brahma's head, 3 a shield 4 a foot 5 a noose, 6 a bow, 7 entrails 8 a bell, 9 a hand 10 a shroud 11 a man impaled on a stake 12 a brazier, 13 a piece of a skull 14 a threatening forefinger[6] 15 a triple banderole and 16 a fan (*rlun ras* also 'prayer-flag')

His right feet tread on 1 a human being, 2 a buffalo 3 an ox 4 an ass 5 a camel 6 a dog, 7 a sheep and 8 a fox (or jackal) his left feet on 1 a vulture, 2 an owl 3 a raven, 4 a parrot, 5 a hawk, 6 a *garuḍa* 7 a domestic fowl and 8 a swan. He also tramples beneath his feet Brahmā Indra Viṣṇu Rudra, Six-faced Kumara (= Karttkeya), Vinayaka (Ganeśa) Candra and Sūrya lying face down In this manner he abides amid an intensely blazing mass of fire

At his eyes is the essence of Kṣitigarbha white KṢIṂ, at his ears the essence of Vajrapāṇi black JRIṂ at his nose the essence of Khagarbha yellow KHAṂ, on his tongue the essence of Avalokita red RAṂ, on his brow the essence of Nīvarana viṣkambhin green KAṂ and at his navel the essence of Samantabhadra, white SAṂ At his crown is the essence of Vajra Body a white OṂ at his throat the essence of Vajra Speech red ĀḤ and at his heart the essence of Vajra Mind, blue HŪṂ

At the heart of this Pledge-being on a moon seat, is the Gnosis-being Mañjuśrī the Youthful, yellow just a little wrathful, his right hand brandishing a sword and his left holding a book and seated in *vajra paryanka*. Adorned with the thirty-two Marks and eighty Signs he has five braids of hair and is decorated with all the ornaments

At his heart from AḤ comes a sun disk, in the center of which is the Concentration-being, a blue HŪṂ radiating five-colored light

Crown, above principal face Aksobhya.

Lineage Lord Śrī Vajra mahābhairava, Jñāna-ḍākinī[7] Lalita vajra (9th century?), Amogha vajra Jñānakara-gupta,

Padma-vajra, Dīpaṃkara rakṣita, Ra lotsawa Dorje-tra (*Rwa lo-tsā-ba rDo-rje-grags*, late 11th century), [Ra s descendants] Ra Ch'orap (*Rwa Chos-rab*), Ra Yeshe-senge (*Rwa Ye-śes sen-ge*) Ra Bumseng (*Rwa Bum-sen*), Ga lotsawa [Namgyel Dorje] (*rJe-btsun rGa-lo*, 1203–82) [his son] Rongpa Sherap Senge (*Rong-pa Śes rab sen ge*, 1251 1315) after two other lamas, the king of Dharma, the great Tsongk a-pa (1357–1419), K'edrup Je (1385–1438) Eight more lamas bring us to the [First] Panchen Rinpoche, the omniscient Lozang Ch'okyi Gyelts'en (c 1570–1662)[2] [his closest disciple] Könch'ok Gyelts en the [Second] Panchen Rinpoche Lozang Yeshe (1663–1737) the [Seventh] Dalai Lama Lozang Kelzang Gyatso (*bLo-bzan bskal-bzan rgya mtsho*, 1708–57) the lord of *siddhas* [Changkya] Kölpei Dorje (*Rol-pa i rdo-rje*, 1717–86), etc.

Praise:

Great, most fierce, superior form
Whose sphere is that of a supreme hero,
Effecting the taming of those hard to tame,
Vajra-bhairava—homage to you!

Root mantra OṂ YAMARĀJASADOMEYA YAMEDORUNAYODAYA YADAYONIRAYAKSEYA YAKSEYACCHANIRĀMAYA HUṂ HŪṂ PHAṬ PHAṬ SWAHA

All-purpose mantra: OṂ HRĪḤ STRĪḤ WIKIRTĀNANA HŪṂ PHAṬ

Heart mantra. OṂ YAMANTAKA HŪṂ PHAṬ [5]

All three are recited as much as possible

For mandalas, cf Ngor 56–59

1 'Without consort' see 163 n.]
2 Condensed from many pages of detailed description Fuller description of common guardian circle: Glossary guardian circle
3. A fifteenth-century Sakyapa thangka (Pal 1983 P12) shows the side faces stacked to make three tiers of three faces, and some of the legs in dancing postures
4. Or according to some texts a single-pointed *vajra*
5 Shown not as the usual *Dharma-cakra* but as a weapon, a wheel of knives
6 Shown severed and held in the hand
7 No doubt refers to the *ḍākinīs* guarding the Dharma treasury of Uḍḍiyāna, who let Lalita-vajra take the *Krsna yamāri tantra* and whatever other texts he could memorize in a week (*HBI* 243)
8. These three mantras correspond respectively to the root heart and near-heart mantras of 73.

509 Vajrabhairava [with consort] (*rDo rje 'jigs-byed*)[1]

(a) *Vajrabhairava is as 508* (p) In his lap is the Mother, Vajra-vetālī (*rDo-rje ro langs-ma*) blue with one face and two arms, her right hand brandishing a *vajra* knife and her left holding a skull full of the blood of the vicious and embracing the Father She is crowned with five dry skulls, has a long necklace of fifty also dry, and is adorned with the five symbolic ornaments Her right leg is extended her left embraces the Father

Visualize Out of the Father's invisible private parts from HUṂ comes a blue five-pointed *vajra* and from OṂ a gem the aperture blocked with PHAṬ Out of the Mother s invisible private parts from HŪṂ comes a red eight-petaled lotus and from ĀḤ anthers the aperture blocked with PHAṬ

In mutual passion, they accomplish the joy of union.

Cf 3001–61

1 From *dPal rdo-rje 'jigs-byed lha bcu gsum ma i bdag-bskyed/ bum-pa/ sbar-chog smon śis-dah bzas-pa* (Self-generation of thirteen-deity Śrī Vajrabhairava) Kalimpong, Bod-yig me-ion par-khan 1962: 18b–19a We are most grateful to Ven. Hermes Brandt for providing a copy of this

510 Black Yamari (*gŚin-rje-gŚed dgra-nag*)[1]

From YAM, the contraction of his name comes Mañjuśrī Yamari, sapphire blue with three faces and six arms, the right face white and the left red His principal arms hold a knife and skull and embrace Vajrahī who is similar to him The second right hand holds a *vajra* and the last a sword, the other left hands a wheel and a lotus. He has a crown of five skulls; yellow, upward-streaming hair and rune rolling eyes He wears a long necklace of fifty [fresh blood-dripping][2] human heads and his body is adorned with eight venomous [snakes] and with bone ornaments He abides [in *pratyālīḍha* posture] on a [pale yellow] buffalo amid a mass of fire blazing up to the Peak of Becoming (the highest heaven)

Visualize the syllables of Vajra Body, Speech and Mind and of the transformed senses (*as 508*)

Mantra for service with torma offerings OṂ KĀLARŪPA(?) HUṂ

Root mantra *as 508*

All-purpose mantra OṂ HRĪḤ STRĪḤ WIKIRTĀNANA-HŪṂ HŪṂ PHAṬ PHAṬ SWĀHĀ [3]

Cf 460

1 Attsa (Śrī dīpaṃkara-jñāna) *Krsnayamāri-sādhana-nāma* (P 2801/ Toh. 1936).
2 Additions in square brackets after *Krsnayamāri-krodha rājāvadāta pāraga-sādhana-nāma* by Śrī-paṇḍita (P 2800)
3. As 74, 460

III. Reference Materials

List of Abbreviations

300 I	*Three Hundred Images* (*sKu-brñan gsum brgya*) (Pander 1890 Oldenburg 1903 Lohia 1994 etc)
360 I	Clark 1937 Pantheon *B Chu Fo P u sa Shêng Hsiang Tsan* (*360 Images*)
A	Chandra A drawings of *IWS* and its mantras (reproduced in *NTMP* & *BI*)
a	number of arms
Ak	La Vallée Poussin (tr) *L'Abhidharma kośa de Vasubandhu* (chapter, page)
a p	*ardha paryanka* posture
B	(*300 I*) the Peking blockprint (reproduced in *BI* Section 5)
	(*IWS*) the Chandra B drawings (a few reproduced in *TSD*)
b	born
BA	Roerich (tr) *The Blue Annals*
Bcap	La Vallee Poussin (ed) *Bodhicaryāvatāra pañjikā* (page line)
BHSD	Edgerton, *Buddhist Hybrid Sanskrit Dictionary*
BI	Lokesh Chandra *Buddhist Iconography* or *Buddhist Iconography of Tibet*
Btc	*Bod rgya tshig mdzod chen mo* (dictionary)
C, c	ICan-skya Nag-dbań blo-bzań chos-ldan P 6236 (source for Part Three)
c	*circa* 'about
CD	Sarat Chandra Das *Tibetan-English Dictionary*
CE	date of Christian era
Ch	mChums Nam-mkha grags, *sNar than brgya-rtsa* (source for Part Two)
chap	chapter
Chin.	Chinese
col	column
D	Dagyab *Bod-brda i tshig mdzod* (*Tibetan Dictionary*)
D*n*	Dagyab 1986 (> Bibliography, 3)
d	died
Dyng	*Dag-yig gsar bsgrigs* (dictionary)
E	east
ed	edition, edited by
Eng	English
ep	epithet
esp	especially
exhbn cat	exhibition catalogue
f	number of faces
fem.	female feminine
f g	front generation
fr	from
Ger	German
HBI	Taranatha *History of Buddhism in India* tr Chimpa & Chattopadhyaya
HOE	*Homage and Offering to the Elders*, in *sadhana* 16–38 (verse)
HT	Snellgrove (ed & tr), *Hevajra Tantra*
ib	*ibidem*, 'in the same place
id	*idem* the same synonym
Inst	Institute Institut
Int	International
intro.	introduction
introd.	introduced by
IPT	Willson, *In Praise of Tārā*
ITB	Snellgrove, *Indo-Tibetan Buddhism*
IWS	*Icons Worthwhile to See* i e the *Bris-sku mthoń ba don-ldan* images
Jap.	Japanese
JRAS	*Journal of the Royal Asiatic Society of Bengal*
K	sKyid-sod żabs-druń sprul-sku, *Byin-brlabs myur 'jug* (source for Part Two)
Kg	Tibetan Kangyur (*bKa' gyur*)
Ks	Jagad-darpana, *Kriyā-samuccaya* (source for some of Part Three)
L	left (hand)
L*n*	*n*th left hand
l	number of legs
LC	Lokesh Chandra, *The Rin lhan and Rin-bhyuń* (1961) and introductions to *R* and *NTMP*, Parts 8–9/*BI*, Section 2
LF	left foot
lit.	literally
LR	left and right (hands)
LW	Lessing & Wayman, *Introduction to the Buddhist Tantric Systems*
masc	masculine
Mon.	Mongolian
MS	manuscript, esp the Zürich painted manuscript of *IWS*
Mvy	*Mahā vyutpatti* (Sakaki edition as cited in *TSD*)

MW	Monier-Williams, *Sanskrit English Dictionary*
N	north
N, ^{N}	*Nispanna yogāvali*
n	name, note number
(*n.*)	insert name of relevant person
NE	north-east
Ngor	bSod nams rgya-mtsho et al., *The Ngor Mandalas of Tibet*, etc (serial number of *maṇḍala*)
nn	names
no	number
NS, ^{NS}	*Nispanna yogāvali*, Skt version only
NSTB	Dudjom Rinpoche, *The Nyingma School of Tibetan Buddhism*
NT, ^{NT}	*Nispanna yogāvali*, Tib version only
NTMP	Raghu Vira & Lokesh Chandra, *A New Tibeto-Mongol Pantheon*
NW	north-west
Nya	Abhayakaragupta, *Nispanna-yogāvali* (source for Part Three) (page line in Bhattacharyya ed, or *maṇḍala* number)
O	(*3001*) the St Petersburg drawings first published by Oldenburg (1903)
ODT	Nebesky Wojkowitz, *Oracles and Demons of Tibet*
P	(*3001*) Pander 1890
P *nnnn*	Peking Tibetan Tripiṭaka (Otani University catalogue number)
p	*prajñā* (female consort)
p., pp	page, pages
p.a.	*pratyālīḍha* posture
PI	Pictorial Index
pl	plural
prec	preceding entry
prob.	probably
pron	pronounced
Pt	Part
PTA	Gega Lama *Principles of Tibetan Art*
R	right (hand)
R*n*	*n*th right hand
R	*Rin lhan* (source for Part One)
repr	reprinted
rev	revised
RF	right foot
Rin-lhan	*Sadhana mālā of the Panchen Lama* (source for Part One)
Rk	*dKar-chag* (Contents) of the *Rin-lhan*
RL	right and left i.e. both hands
RL*n*	*n*th pair of hands
Roe.	Roerich, *Tibetsko-Russko-Angliyskiy Slovar*
S	south
S, ^{S}	(21 Tārās.) Suryagupta P 2557–61
SE	south-east
Ser.	Series
s g	self generation
Skt	Sanskrit
Sm	Bhattacharyya (ed.), *Sādhana-mālā*
Soc	Society
SW	south-west
Tar	Tāranātha, *Rin-'byun brgya-rtsa* (source for Part One)
Tg	Tibetan Tangyur (*beTan gyur*)
Tib	Tibetan
TMY	Tachikawa, Mori & Yamaguchi (1995) edition of the *IWS* blockprint
Toh	Tôhoku University catalogue of the Derge Kangyur and Tangyur
TPS	Tucci, *Tibetan Painted Scrolls*
tr	translated (by) translation
TSD	Lokesh Chandra, *Tibetan-Sanskrit Dictionary*
TyA	Saraswati *Tantrayana Art An Album*
Univ	University
v	vehicle
vol.	volume
W	west
X	Xylograph of *IWS* esp the mantras (see pp 211–22 Mantras from the reverse of the blockprints)
YT	Tsong-ka pa, *The Yoga of Tibet* introd HH the XIV Dalai Lama
*	(before Sanskrit name) reconstruction not definite
°	contraction of a Skt or Tib expression just given or of the headword of the current index entry
▷	see see also
( )	(around part of a Tib name etc.) not always present
[ ]	not given explicitly in the source text
〈 〉	(Part One) in Tār but not *R* (Part Two) in Ch but not K (Part Three) in *NT* but not *NS* (Index) not shown in the relevant icon
{ }	(Part Three) in C but not *N*

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Appendix

Pha boń kha Rin-po-che *bCom-ldan- das dpal rDo-rje ję-byed dpa-bo ćąg pa i sgrub thabs bDud las rnam rgyal ćąn nag don nag gros blo ćman las-dań po-pa-la khyer bde-bar bkod-pa* (t e. *Sādhana of Lord Śrī-vajrabhairava Without Consort Victorious Over the Māras a clearly written recitation arranged for the easy practice of less intelligent beginners*) In *bLa-ma i rnal- byor-dań yi-dam khąg gi bdag-bskyed/ sogs zal don gces-btus* Dharamsala Tibetan Cultural Printing Press frequently reprinted (pp 293–388 in 1977 ed)

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Concordances

A. BLOCKPRINT EDITIONS AND IMMEDIATE SOURCE TEXTS

Columns common to all three parts (Tables 1–3):

Col. 1, 'Icon': serial number of the icon in the MS, as used throughout this book.

Col. 2, MS: Tibetan pagination of the MS.

Col. 3, Clark: pagination of the blockprint (Chandra edition) according to Clark 1937, Pantheon C, and as quoted in Lokesh Chandra's *Tibetan-Sanskrit Dictionary*, Raghu Vira & Lokesh Chandra also use these folio numbers, but point out that for the plates starred below Clark changed the numbers marked on the blockprints: his 46 is actually labeled '46/47/48', his 51: 49/50', and his 52: 51/52'. In between are the four interpolated plates numbered 47 to 50 as labeled (TMY 141 a–f*, 144 a–f*), absent from the MS and from *NTMP* and *BI*, see 140 n. 2.

Col. 4, *NTMP*: page numbers of Raghu Vira & Lokesh Chandra, *A New Tibeto-Mongol Pantheon*, Parts 8–9.

Col. 5, *BI*: serial numbers in Lokesh Chandra, *Buddhist Iconography*, 2nd edition, 1986, or 3rd, 1988.

Col. 6, 'TMY': serial numbers in Tachikawa, Mori & Yamaguchi 1995 (starred when they used the Dharamsala copy).

The division of the MS into volumes is indicated by subheadings.

Table 1. Part One. Illustrations to the *Rinjung Gyatsa*

Columns on the right:

Col. 7, *Rk*: serial number of the *sādhana* in the *dkar-chag* (contents) of the *Rin lhan*.

Col. 8, *R*: page reference to the start of the *sādhana* in the *Rin lhan*.

Col. 9, Tār': page reference to the start of the *sādhana* in Taranātha's *Rin-'byuṅ*. Line given also if the start is inside a chapter.

Icon	MS	Clark	*NTMP*	*BI*	TMY	*Rk*	*R*	Tār
Volume 1 recto								
1	0a	0a	1	511	1*			
2	0b	0b		512	2*	–	–	–
3	0c	0c		513	3*	–	–	–
4	1a	1a	2	514	4	1	1.10	1.19
5	1b	1b		515	5	2	34	38.3
6	1c	1c		516	6	3	45	38.2
7	2a	2a	3	517	7	4	58	38.4
8	2b	2b		518	8	5	68	39
9	2c	2c		519	9	6	80	54
10	3a	3a	4	520	10	7	95	61
11	3b	3b		521	11	8	107	68
12	3c	3c		522	12	9	121	75
13	4a	4a	5	523	13	10	135	84
14	4b	4b		524	14	11	138	86
15	4c	4c		525	15	12	143	95
16	5a	5a	6	526	16	13	153	102
17	5b	5b		527	17	"	"	"
18	5c	5c		528	18	"	"	"
19	6a	6a	7	529	19	"	"	"
20	6b	6b		530	20	13	153	102
21	6c	6c		531	21	"	"	"
22	7a	7a	8	532	22	"	"	"
23	7b	7b		533	23	"	"	"
24	7c	7c		534	24	"	"	"
25	8a	8a	9	535	25	"	"	"

Icon	MS	Clark	*NTMF*	*BI*	TMY	*Rk*	*R*	Tar
26	8b	8b		536	26	"	"	"
27	8c	8c		537	27	"	"	"
28	9a	9a	10	538	28	"	"	"
29	9b	9b		539	29	"	"	"
30	9c	9c		540	30	"	"	"
31	10a	10a	11	541	31	"	"	—
32	10b	10b		542	32	"	"	—
33	10c	10c		543	33	"	"	"
34	11a	11a	12	544	34	"	"	"
35	11b	11b		545	35	"	"	"
36	11c	11c		546	36	"	"	"
37	12a	12a	13	547	37	"	"	"
38	12b	12b		548	38	"	"	"
39	12c	12c		549	39	14	160	105
40	13a	13a	14	550	40	15	163	107
41	13b	13b		551	41	"	"	"
42	13c	13c		552	42	"	"	"
43	14a	14a	15	553	43	"	"	"
44	14b	14b		554	44	"	"	"
45	14c	14c		555	45	"	"	"
46	15a	15a	16	556	46	"	"	"
47	15b	15b		557	47	"	"	"
48	15c	15c		558	48	"	"	"
49	16a	16a	17	559	49	16	173	110
50	16b	16b		560	50	"	"	"
51	16c	16c		561	51	"	"	"
52	17a	17a	18	562	52	17	181	114
53	17b	17b		563	53	18	193	118
54	17c	17c		564	54	19	200	119
55	18a	18a	19	565	55*	20	204	121
56	18b	18b		566	56*	21	214	123
57	18c	18c		567	57*	"	"	"
58	19a	19a	20	568	58	"	"	"
59	19b	19b		569	59	"		"
60	19c	19c		570	60	"	"	"
61	20a	20a	21	571	61	"	"	"
62	20b	20b		572	62	22	223	128
63	20c	20c		573	63	"	"	—
64	21a	21a	22	574	64	"	"	"
65	21b	21b		575	65	"	"	"
66	21c	21c		576	66	"	"	"
Volume 1 verso								
67	22a	22a	23	577	67	"	"	"
68	22b	22b		578	68	23	230	129
69	22c	22c		579	69	24	240	133
70	23a	23a	24	580	70*	25	245	134
71	23b	23b		581	71*	26	253	137
72	23c	23c		582	72*	27	258	140
73	24a	24a	25	583	73*	28	265	142
74	24b	24b		584	74*	29	281	150

Icon	MS	Clark	*NTMF*	*BI*	TMY	*Rk*	*R*	Tar
75	24c	24c		585	75*	30	289	153
76	25a	25a	26	586	76*	32	323	177
77	25b	25b		587	77*	31	302	157
78	25c	25c		588	78*	33	350	197
79	26a	26a	27	589	79	34	367	208
80	26b	26b		590	80	35	381	212
81	26c	26c		591	81	36	399	215
82	27a	27a	28	592	82	"	"	"
83	27b	27b		593	83	"	"	"
84	27c	27c		594	84	37	417	219
85	28a	28a	29	595	85	38	426	224
86	28b	28b		596	86	39	432	237
87	28c	28c		597	87	31	302	157
88	29a	29a	30	598	88	40	435	229
89	29b	29b		599	89	41	439	231
90	29c	29c		600	90		"	"
91	30a	30a	31	601	91	"	"	"
92	30b	30b		602	92	"	"	"
93	30c	30c		603	93	"	"	—
94	31a	31a	32	604	94	—	"	"
95	31b	31b		605	95	"	"	"
96	31c	31c		606	96	"	"	"
97	32a	32a	33	607	97	"	"	"
98	32b	32b		608	98	42	451	236
99	32c	32c		609	99	43	456	240 7
100	33a	33a	34	610	100	44	468	241
101	33b	33b		611	101	"	"	"
102	33c	33c		612	102	—	—	"
103	34a	34a	35	613	103	45	478	247
104	34b	34b		614	104	46	481	248
105	34c	34c		615	105	47	490	253
106	35a	35a	36	616	106	48	506	257
107	35b	35b		617	107	—	—	"
108	35c	35c		618	108	"	"	
109	36a	36a	37	619	109	49	515	259
110	36b	36b		620	110		"	"
111	36c	36c		621	111			"
112	37a	37a	38	622	112	50	523	263
113	37b	37b		623	113	"	"	"
114	37c	37c		624	114	"	"	"
115	38a	38a	39	625	115	52	540	270
116	38b	38b		626	116	51	534	268
117	38c	38c		627	117	52	540	270
118	39a	39a	40	628	118	53	543	271
119	39b	39b		629	119	54	549	273
120	39c	39c		630	120	55	552	275
121	40a	40a	41	631	121	56	554	276
122	40b	40b		632	122	"	"	"
123	40c	40c		633	123		"	"
124	41a	41a	42	634	124			"

Icon	MS	Clark	*NTMF*	*BI*	TMY	*Rk*	*R*	Tar.
125	41b	41b		635	125	"	"	"
126	41c	41c		636	126	"	"	"
127	42a	42a	43	636*bis*	127	—		
128	42b	42b		637	128	"		
129	42c	42c		638	129	"		"
Volume 2, recto								
130	43a	43a	44	639	130	57	558	278
131	43b	43b		640	131	58	559	279
132	43c	43c		641	132	59	568	283
133	44a	44a	45	642	133	60	570	285
134	44b	44b		643	134	61	573	288
135	44c	44c		644	135	62	578	289
136	45a	45a	46	645	136	63	583	291
137	45b	45b		646	137	64	590	293
138	45c	45c		647	138	65	595	296
139	46a	46a*	47	648	139	66	600	298
140	46b	46b*		649	140	67	605	300
141	46c	46c*		650	141	68	611	302
142	47a	51a*	48	651	142	"	"	—
143	47b	51b*		652	143	"	"	"
144	47c	51c*		653	144	69	613	303
145	48a	52a*	49	654	145	70	614	304
146	48b	52b*		655	146	"	"	"
147	48c	52c*		656	147	"	"	"
148	49a	53a	50	657	148	"	"	"
149	49b	53b		658	149	"	"	"
150	49c	53c		659	150	71	622	305
151	50a	54a	51	660	151	72	625	306
152	50b	54b		661	152	73	628	308
153	50c	54c		662	153	74	630	309
154	51a	55a	52	663	154	75	643	321
155	51b	55b		664	155	76	652	323
156	51c	55c		665	156	77	658	325
157	52a	56a	53	666	157	78	668	331
158	52b	56b		667	158	79	673	333
159	52c	56c		668	159	80	676	334
160	53a	57a	54	669	160	81	683	339
161	53b	57b		670	161	82	688	340
162	53c	57c		671	162	83	694	342
163	54a	58a	55	672	163	84	701	343
164	54b	58b		673	164	85	710	348
165	54c	58c		674	165	86	720	351
166	55a	59a	56	675	166	"	"	"
167	55b	59b		676	167	"		—
168	55c	59c		677	168	"	"	"
169	56a	60a	57	678	169	"	"	"
170	56b	60b		679	170	87	730	354
171	56c	60c		680	171	88	736	355
172	57a	61a	58	681	172	89	743	359
173	57b	61b		682	173	90	743	363

Icon	MS	Clark	*NTMP*	*BI*	TMY	*Rk*	*R*	Tar
174	57c	61c		683	174	91	758	368
175	58a	62a	59	684	175	92	764	371
176	58b	62b		685	176	93	771	375
177	58c	62c		686	177	94	776	376
178	59a	63a	60	687	178	95	781	378
179	59b	63b		688	179	96	786	380
180	59c	63c		689	180	97	790	382
181	60a	64a	61	690	181*	98	800	384
182	60b	64b		691	182*	99	806	386
183	60c	64c		692	183*	100	812	388
184	61a	65a	62	693	184	101	822	392
185	61b	65b		694	185	102	828	394
186	61c	65c		695	186	103	838	404
187	62a	66a	63	696	187	104	844	408
188	62b	66b		697	188	105	847	410
189	62c	66c		698	189	106	854	414
190	63a	67a	64	699	190	109	864	419
191	63b	67b		700	191	108	862	418
192	63c	67c		701	192	107	858	416
Volume 2 verso								
193	64a	68a	65	702	193	110	874	421
194	64b	68a		703	194	111	879	423
195	64c	68c		704	195	112	882	424
196	65a	69a	66	705	196	"		
197	65b	69b		706	197	113	891	427
198	65c	69c		707	198	114	896	427
199	66a	70a	67	708	199	115	900	428
200	66b	70b		709	200	116	904	429
201	66c	70c		710	201	117	909	431
202	67a	070a	68	711	202	"	"	"
203	67b	070b		712	203	"	"	"
204	67c	070c		713	204	"	"	"
205	68a	71a	69	714	205	"		"
206	68b	71b		715	206	118	918	434
207	68c	71c		716	207	119	922	436
208	69a	72a	70	717	208	120	924	437
209	69b	72b		718	209	121	927	439
210	69c	72c		719	210	122	931	441
211	70a	73a	71	720	211	125	957	447
212	70b	73b		721	212	124	947	447.1
213	70c	73c		722	213	123	933	442
214	71a	74a	72	723	214	126	965	450
215	71b	74b		724	215	127	971	453
216	71c	74c		725	216	128	978	455
217	72a	75a	73	726	217	129	980	456
218	72b	75b		727	218	130	987	458
219	72c	75c		728	219	131	994	462
220	73a	76a	74	729	220	132	1001	463.4
221	73b	76b		730	221	133	1007	463.7
222	73c	76c		731	222	134	1012	464.3
223	74a	77a	75	732	223	135	1017	464
224	74b	77b		733	224	136	1022	466
225	74c	77c		734	225	137	1031	470
226	75a	78a	76	735	226*	138	1037	473
227	75b	78b		736	227*	139	2 2	474
228	75c	78c		737	228*	140	10	476
229	76a	79a	77	738	229	141	22	479
230	76b	79b		739	230	142	27	481
231	76c	79c		740	231	143	34	484
232	77a	80a	78	741	232	144	35	485
233	77b	80b		742	233	145	37	487
234	77c	80c		743	234	146	38	488
235	78a	81a	79	744	235	147	48	494
236	78b	81b		745	236	149	61	497
237	78c	81c		746	237	150	66	499
238	79a	82a	80	747	238	"	"	"
239	79b	82b		748	239	"	"	"
240	79c	82c		749	240	—	"	"
241	80a	83a	81	750	241	"	"	"
242	80b	83b		751	242	"	"	"
243	80c	83c		752	243	"	"	"
244	81a	84a	82	753	244	"	"	"
245	81b	84b		754	245	"	"	"
246	81c	84c		755	246	151	73	502
247	82a	85a	83	756	247	152	74	503
248	82b	85b		757	248	153	76	504
249	82c	85c		758	249	154	78	505
250	83a	86a	84	759	250	155	80	506
251	83b	86b		760	251	156	82	507
252	83c	86c		761	252	157	84	508
253	84a	87a	85	762	253	158	86	509
254	84b	87b		763	254	159	94	511
255	84c	87c		764	255	160	98	513
Volume 3 recto								
256	85a	88a	86	765	256	161	101	515
257	85b	88b		766	257	162	102	515
258	85c	88c		767	258	163	104	516
259	86a	89a	87	768	259	"	"	"
260	86b	89b		769	260	164	109	519
261	86c	89c		770	261	165	113	520
262	87a	90a	88	771	262	166	115	521
263	87b	90b		772	263	167	119	523
264	87c	90c		773	264	168	122	524
265	88a	91a	89	774	265*	169	124	525
266	88b	91b		775	266*	170	128	527
267	88c	91c		776	267*	171	132	529
268	89a	92a	90	777	268	172	134	530
269	89b	92b		778	269	173	136	531
270	89c	92c		779	270	174	138	533
271	90a	93a	91	780	271	175	140	535
272	90b	93b		781	272	176	141	536
273	90c	93c		782	273	177	142	537
274	91a	94a	92	783	274	178	143	538
275	91b	94b		784	275	179	145	539
276	91c	94c		785	276	180	151	542.5
277	92a	95a	93	786	277	181	157	542.7
278	92b	95b		787	278	182	157	543.2
279	92c	95c		788	279	183	157	543.3
280	93a	96a	94	789	280	184	158	543.4
281	93b	96b		790	281	185	158	543.5
282	93c	96c		791	282	186	158	543.7
283	94a	97a	95	792	283	187	158	544.1
284	94b	97b		793	284	188	159	544.3
285	94c	97c		794	285	"	"	"
286	95a	98a	96	792bis	286	"	"	—
287	95b	98b		793bis	287	189	159	544.7
288	95c	98c		794bis	288	190	159	545.1
289	96a	99a	97	795	289	191	160	545.3
290	96b	99b		796	290	192	160	545.4
291	96c	99c		797	291	193	160	545.6
292	97a	100a	98	798	292	194	160	545.7
293	97b	100b		799	293	195	161	546.2
294	97c	100c		800	294	196	161	546.4
295	98a	101a	99	801	295	197	161	546.6
296	98b	101b		802	296	198	162	546.7
297	98c	101c		803	297	199	162	547.2
298	99a	102a	100	804	298	200	162	547.3
299	99b	102b		805	299	201	162	547.4
300	99c	102c		806	300	202	164	550
301	100a	103a	101	807	301	203	182	563
302	100b	103b		808	302	204	192	569
303	100c	103c		809	303	205	200	571
304	101a	104a	102	810	304	206	209	573
305	101b	104b		811	305	"	"	"
306	101c	104c		812	306	"	"	"
307	102a	105a	103	813	307	207	217	573
308	102b	105b		"	"	"	"	"
309	102c	105c		"	"	"	"	"
310	103a	106a	104	814	308	208	224	575
311	103b	106b		815	309	209	236	579
312	103c	106c		816	310	210	245	581
313	104a	107a	105	817	311	211	251	584
314	104b	107b		818	312	212	263	585
315	104c	107c		819	313	213	270	586
316	105a	108a	106	820	314*	214	276	589
317	105b	108b		821	315*	215	281	592
318	105c	108c		822	316*	216	289	596
Volume 3 verso								
319	106a	109a	107	823	317	217	297	600
320	106b	109b		824	318	218	303	603

Icon	MS	Clark	*NTMP*	*BI*	TMY	*Rk*	*R*	Tär
321	106c	109c		825	319	219	313	610
322	107a	110a	108	826	320	220	319	612
323	107b	110b		827	321	221	321	614
324	107c	110c		828	322	222	328	615
325	108a	111a	109	829	323	223	331	616
326	108b	111b		830	324	224	334	618
327	108c	111c		831	325	225	349	619
328	109a	112a	110	832	326	226	351	621
329	109b	112b		833	327	227	353	621
330	109c	112c		834	328	228	355	622
331	110a	113a	111	835	329	"	"	"
332	110b	113b		836	330	"	"	
333	110c	113c		837	331	229	366	627
334	111a	114a	112	838	332	230	369	628
335	111b	114b		839	333	231	373	630
336	111c	114c		840	334	232	375	632
337	112a	115a	113	841	335	233	377	633
338	112b	115b		842	336	234	380	634
339	112c	115c		843	337	235	381	636
340	113a	116a	114	844	338	236	382	2.1
341	113b	116b		845	339	"		"
342	113c	116c		846	340	"	"	"
343	114a	117a	115	847	341	237	400	24
344	114b	117b		848	342	238	408	30
345	114c	117c		849	343	239	413	33
346	115a	118a	116	850	344	240	422	39
347	115b	118b		851	345	"	—	"
348	115c	118c		852	346	"	"	"
349	116a	119a	117	853	347*	241	432	46
350	116b	119b		854	348*	242	456	53
351	116c	119c		855	349*	243	461	65
352	117a	120a	118	856	350*	244	475	79 6
353	117b	120b		857	351*	245	489	81 4
334	117c	120c		858	352*	246	499	82

Icon	MS	Clark	*NTMP*	*BI*	TMY	*Rk*	*R*	Tär
355	118a	121a	119	859	353	247	506	84
356	118b	121b		860	354	248	514	86
357	118c	121c		861	355	249	520	89
358	119a	122a	120	862	356	250	535	104
359	119b	122b		863	357	251	551	105
360	119c	122c		864	358	252	557	110
361	120a	123a	121	865	359	253	566	115
362	120b	123b		866	360	254	572	119
363	120c	123c		867	361	255	580	125
364	121a	124a	122	868	362	256	586	127
365	121b	124b		869	363	257	592	128
366	121c	124c		870	364	258	596	130
367	122a	125a	123	871	365	259	601	133
368	122b	125b		872	366	260	605	134
369	122c	125c		873	367	261	609	139
370	123a	126a	124	874	368	262	616	146
371	123b	126b		875	369	263	623	149
372	123c	126c		876	370	264	627	151
373	124a	127a	125	877	371	265	635	156
374	124b	127b		878	372	266	642	159
375	124c	127c		879	373	267	649	161
376	125a	128a	126	880	374	268	656	163
377	125b	128b		881	375	269	666	166
378	125c	128c		882	376	270	681	179
379	126a	129a	127	883	377	271	685	181
380	126b	129b		884	378	272	693	183
381	126c	129c		885	379	273	697	184

Volume 4 recto

382	127a	130a	128	886	380	274	704	184
383	127b	130b		887	381	275	709	186
384	127c	130c		888	382	276	712	187
385	128a	131a	129	889	383	277	717	189
386	128b	131b		890	384	278	731	194

Icon	MS	Clark	*NTMP*	*BI*	TMY	*Rk*	*R*	Tär
387	128c	131c		891	385	279	744	196.4
388	129a	132a	130	892	386	280	755	197
389	129b	132b		893	387	281	765	197 6
390	129c	132c		894	388	282	775	198 1
391	130a	133a	131	895	389	283	786	198 3
392	130b	133b		896	390	284	796	198
393	130c	133c		897	391	285	807	199
394	131a	134a	132	898	392	286	812	201
395	131b	134b		899	393	287	819	206
396	131c	134c		900	394	288	830	212
397	132a	135a	133	901	395	289	840	215
398	132b	135b		902	396	290	845	216
399	132c	135c		903	397	291	850	218
400	133a	136a	134	904	398	292	854	219
401	133b	136b		905	399	293	858	220
402	133c	136c		906	400	294	863	221
403	134a	137a	135	907	401	295	867	222
404	134b	137b		908	402	296	870	224
405	134c	137c		909	403	297	879	230
406	135a	138a	136	910	404	298	885	231
407	135b	138b		911	405	299	892	232
408	135c	138c		912	406	300	899	237
409	136a	139a	137	913	407	301	912	242
410	136b	139b		914	408	302	919	245
411	136c	139c		915	409	303	925	250
412	137a	140a	138	916	410	"	"	"
413	137b	140b		917	411			"
414	137c	140c		918	412	"	"	"
415	138a	141a	139	919	413	304	931	255
416	138b	141b		920	414	"	"	"
417	138c	141c		921	415	"	"	"
418	139a	142a	140	922	416	305	937	258
419	139b	142b		923	417	"		
420	139c	142c		924	418	"	"	"

Table 2. Part Two Illustrations to the *Narthang Gyatsa*

Columns on the right

Col 7, 'K' ordinal number of the *sadhana* in sKyid-śod źabs-druṅ sprul-sku's *Byin-brlabs myur-ʼjug*

Col 8 'page' page reference to the start of the *sādhana* in that author's *Collected Works*, Vol II.

Icon	MS	Clark	*NTMP*	*BI*	TMY	K	page
421	140a	S1a	142	925	419	1 2	30.2
422	140b	S1b		"	"	"	"
423	140c	S1c		"	—	"	"
424	141a	S2a	143	926	420	3	36 1
425	141b	S2b		927	421	4	36 7
426	141c	S2c		928	422	5	38 3
427	142a	S3a	144	929	423	6	39.3
428	142b	S3b		930	424	7	39 6
429	142c	S3c		931	425	8	40 6
430	143a	S4a	145	932	426	9	42 2
431	143b	S4b		933	427	10	43 4
432	143c	S4c		934	428	11	44.3
433	144a	S5a	146	935	429	12	45 2
434	144b	S5b		936	430	13	46 1
435	144c	S5c		937	431	14	47 6
436	145a	S6a	147	938	432	15	48 4
437	145b	S6b		939	433	16	48 7
438	145c	S6c		940	434	17	50 1
439	146a	S7a	148	941	435	18	50 6
440	146b	S7b		942	436	19	51 4
441	146c	S7c		943	437	20	52.3
442	147a	S8a	149	944	438	21	53.2
443	147b	S8b		945	439	22	54 1
444	147c	S8c		946	440	23	54.5
Volume 4 verso							
445	148a	S9a	150	947	441	24	55 3
446	148b	S9b		948	442	25	55 7
447	148c	S9c		949	443	26	56.6
448	149a	S10a	151	950	444	27	57 5
449	149b	S10b		951	445	28	58 2
450	149c	S10c		952	446	29	58.7
451	150a	S11a	152	953	447	30	59 4
452	150b	S11b		954	448	31	60 2
453	150c	S11c		955	449	32	60 7
454	151a	S12a	153	956	450	–	–
455	151b	S12b		957	451	33	61.5
456	151c	S12c		958	452	–	–

Table 3. Part Three. Illustrations to the *Vajrāvalī*

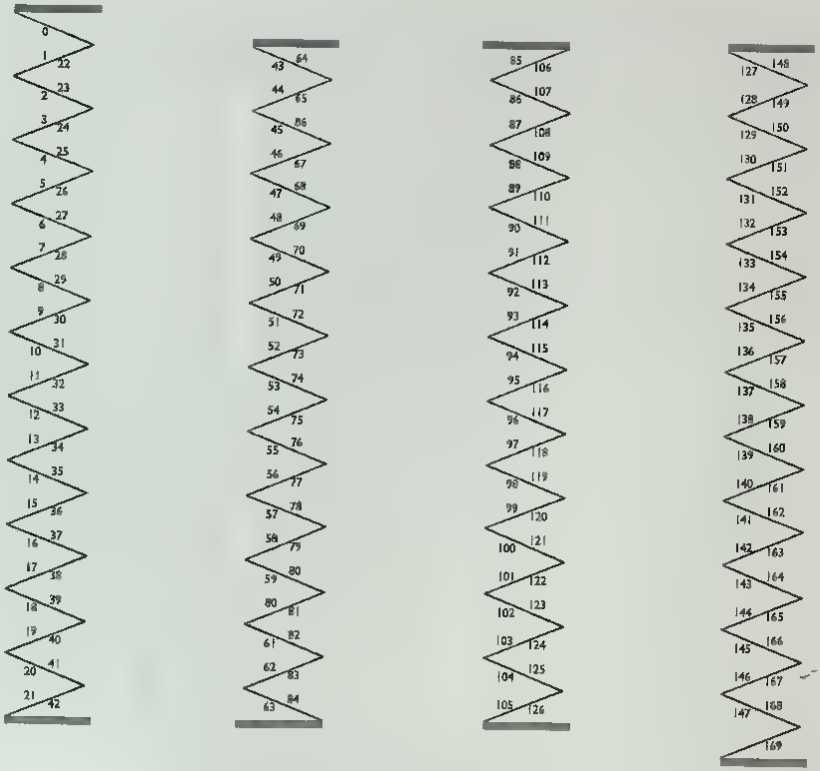
Columns on the right

Col 7, 'C', ordinal number in lCan-skya Hu thug-thu Nag-dbaṅ blo-bzaṅ chos-ldan's presentation of 45 *maṇḍalas* from the *Vajrāvalī* and *Kriyā-samuccaya*.

Col 8, 'page': page reference to the start of the rite in Peking Tibetan Tripiṭaka (extra), Vols 162–163

Col 9 *N*: chapter of *Niṣpanna-yogāvali* (for page references, see Table 5)

Icon	MS	Clark	*NTMP*	*BI*	TMY	C	page	*N*
457	152a	R1a	155	959	453	1	187 2 8	12
458	152b	R1b		960	454	3	193 5.4	20
459	152c	R1c		961	455	2	192 2 4	2
460	153a	R2a	156	962	456	4	196 3 8	15
461	153b	R2b		963	457	5	197 4.7	8
462	153c	R2c		964	458	6	198.5 6	"
463	154a	R3a	157	965	459	7	199 1 5	"
464	154b	R3b		966	460	8	199 1 7	"
465	154c	R3c		967	461	9	199 2 4	24
466	155a	R4a	158	968	462	10	201 2 1	6
467	155b	R4b		969	463	11	202 1 1	"
468	155c	R4c		970	464	12	202 2.5	"
469	156a	R5a	159	971	465	13	202 4 2	16
470	156b	R5b		972	466	14	203 1.6	5
471	156c	R5c		973	467	15	203 5 7	"
472	157a	R6a	160	974	468*	16	204 4 1	"
473	157b	R6b		975	468*	17	204 4.5	"
474	157c	R6c		976	470*	18	204 5 1	3
475	158a	R7a	161	977	471	19	207 1 8	12
476	158b	R7b		978	472	20	208 4.5	"
477	158c	R7c		979	473	21	209 1 2	"
478	159a	R8a	162	980	474	22	209 2 8	"
479	159b	R8b		981	475	23	209 5 1	"
480	159c	R8c		982	476	24	209 5 7	—
481	160a	R9a	163	983	477	25	210 2.2	11
482	160b	R9b		984	478	26	210 5 7	25
483	160c	R9c		985	479	"	"	
484	161a	R10a	164	986	480	26	210.5.7	25
485	161b	R10b		987	481		"	"
486	161c	R10c		988	482	"	"	"
487	162a	R11a	165	989	483	"	"	"
488	162b	R11b		990	484	27	212.5.7	7
489	162c	R11c		991	485	28	213.4.4	"
490	163a	R12a	166	992	486	29	214 4 7	"
491	163b	R12b		993	487	30	215.2.7	"
492	163c	R12c		994	488	31	216 1.2	13
493	164a	R13a	167	995	489	32	216.4.4	10
494	164b	R13b		996	490	33	1 1 1	9
495	164c	R13c		997	491	34	1.3 1	14
496	165a	R14a	168	998	492	35	2 4.2	4
497	165b	R14b		999	493	36	3.2.2	26
498	165c	R14c		1000	494	37	10 1.5	19
499	166a	R15a	169	1001	495	38	11 4.5	22
500	166b	R15b		1002	496	39	12 4.6	21
501	166c	R15c		1003	497	40	17 4.6	23
502	167a	R16a	170	1004	498	41	18 5 1	17
503	167b	R16b		1005	499	42	19.3.2	18
504	167c	R16c		1006	500	43	20 2.1	–
505	168a	R17a	171	1007	501	44	20 5 3	–
506	168b	R17b		1008	502	45	21 4.4	
507	168c	R17c		1009	503	–	–	
508	169a	–	–	–	–	–	–	–
509	169b	–		–	–	–	–	–
510	169c	–		–	–	–	–	–



Make-up of the four volumes of the Zürich manuscript
Folio numbers as in the 'MS' column of Tables 1–3 are shown.

B OTHER SOURCE TEXTS

Table 4. Other versions of the *Narthang Gyatsa*

Col 1 Dagyab' number in L.S Dagyab, *Ikonographie und Symbolik des tibetischen Buddhismus Teil D sNar-than brgya-rtsa* 1986
Col. 2, 'Ch' page and line reference to the *sadhana* in mChims Nam-mkha'-grags, *dPal snar-than-pa'i mhon rtogs brgya rtsa*
Col 3 K' ordinal number of the corresponding *sādhana* in our main source for Part Two sKyid-śod źabs-drun sprul-sku's *Byin brlabs myur 'jug*.
Col 4, *IWS*' icon number for the relevant picture in our MS

Dagyab	Ch	K	*IWS*
D 1	321 1	1	**422**
D 2	324.1	2	**421–3**
D 3	338 1	22	**443**
D 4	339 1	14	**435**
D 5	341 1	16	**437**
D 6	343 2	13	**434**
D 7	345.3	18	**439**
D 8	351.2	17	**438**
D 9	352 3	20	**441**
D 10	354 3	9	**430**
D 11	356 4	21	**442**
D 12	361.5	7	**428**
D 13	365 6	5	**426**
D 14	367 2	29	**450**
D 15	368 3	27	**448**
D 16	369.6	25	**446**
D 17	370 4	32	**453**
D 18	373 3	26	**447**
D 19	375 2	11	**432**
D 20	376 2	12	**433**
D 21	381 2	19	**440**
D 22	390 3	3	**424**
D 23	392 4	23	**444**
D 24	417 4	15	**436**
D 25	418 3	6	**427**
D 26	422.5	8	**429**
D 27	424.2	30	**451**
D 28	428 2	4	**425**
D 29	431 1	10	**431**
D 30	431 6	31	**452**
D 31	433.6	24	**445**
D 32	434.5	28	**449**
D 33	439 1	33	**455**

Table 5. *Nispanna-yogāvali*

Col 1, 'N chapter of *Nispanna-yogāvali*
Col 2, 'Skt' page of Bhattacharyya's Sanskrit edition of *Nispanna-yogāvali*
Col. 3, 'Tib ' page reference to start of chapter (or part of chapter) in the Tibetan translation, Peking Tibetan Tripitaka, Vol 80
Col 4 *IWS*' icon number(s) for the relevant picture(s) in our MS

N	Skt	Tib	*IWS*
1	1	126 3 4	**457**
2	5	128 1 2	**459**
3	8	129 1-5	**474**
4	12	130.3.3	**496**
5	14	130.5 4	**470–3**
"	14 4	130.5 6	**473**
"	14.8	131 1 1	**472**
"	14.10	131 1 1	**471**
"	14 20	131 1 7	**470**
6	16	131.3.8	**466–8**
	17 1	131 5 4	**467**
"	17 4	131 5 6	**468**
7	18	132.1 1	**488–91**
8	20	132 3 5	**461–4**
"	21.5	132 5 8	**464**
"	21.7	133 1 1	**463**
"	21 9	133 1 2	**462**
9	22	133 1 8	**494**
10	23	133.3 3	**493**
11	24	133 4 4	**461**
12	26	134.2 3	**475–80**
"	28 9	134.5 7	**476**
"	28 12	135 1 1	**477**
"	29.2	135 2 1	**478–80**
13	30	135 2 3	**492**
14	32	135 3 6	**495**
15	36	136 4 1	**460**
16	38	137 1.5	**469**
17	40	137.3 2	**502**
18	42	137 5 6	**503**
19	44	138 3 3	**498**
20	48	139 4 2	**458**
21	54	141 3 8	**500**
22	66	145.2 2	**499**
23	72	146 4.6	**501**
24	78	147 3 8	**465**
25	79	148.4 4	**482–7**
26	83	150 1.2	**497**

C OTHER ICONOGRAPHIC COLLECTIONS

Table 6 The *Three Hundred Images*

Col. 1, '*300 I*': number of image in the Changkya Qutuytu Rolpai dorje pantheon known as the *Three Hundred Images* (see Translator's Introduction, p. 229). The numbering is consistent in all the editions inspected.

Col. 2, '*IWS*': icon number of the image in *Icons Worthwhile to See* judged to correspond most closely.

Unlike the concordance tables given above, this table and the next are necessarily inexact and subjective. Where there are several iconographically equivalent images to choose from, names and mantras have been used to narrow the field. Where there is no exact equivalent, the most similar in form, emblems and name is given, marked ≈ ('approximately equal'). If several icon numbers are prefixed by ≈, none is an exact match. Comments on differences may be found with the text for the relevant icon.

As in the indexes, entries in angle brackets mark attendant deities mentioned in our source texts but not illustrated in *IWS*.

Some 129 images in *300 I* lacking even an approximate counterpart in *IWS* have been omitted from the table.

Sometimes, a match is given for a set of deities as well as for the individual deities making up the set. In such cases the set has been matched based on the identities of its deities, not their detailed iconography, and better individual iconographic matches may be found elsewhere.

300 I	*IWS*	*300 I*	*IWS*	*300 I*	*IWS*
1	≈ 192	84	453, 501, 162	145	186
2	421–3 a	85	180, 182	146	≈ 274
3	≈ 188 a	86	15	147	105, 113
40–42	1–3	87	443	148	≈ 250
55–60	≈ 482–7	88	187	149	≈ 251
55	483	89	101, 103, 435	150	≈ 249
57	486	91	≈ 185, 426	151	≈ 247
58	484	92	≈ 188	152	≈ 248
59	485	93	187	157	8
60	487	94	131, 437	158	190
61	509	95	104, 434	160	4, 6, 7
62	53	132	246	161	285
63	475	133	167	163	≈ 502
65	497	134	50	164	183, 425, 506
66	461	136–42	40–48	165	≈ 218, 441
67	54, 494	136	≈ 48	166	≈ 172
68	52, 457	137	≈ 46	167	171
69	492	138	≈ 47	168	165
70	≈ 495	139	45	169	138
71	460, 510	140	≈ 43	170	≈ 136
72	74	141	44	172	225
73	≈ 69	142	41	173	≈ 213
74	482	144	240?	174	173
82	180, 182	145–52	247–51 + 272–4	175	≈ 429 c

300 I	*IWS*
176	≈ 429 a
176 (P)	503
177	429d
178	≈ ⟨503 N⟩
179	⟨503 W⟩
180	226
182	≈ 451
183	≈ 233
184–6	≈ 229–30
187	⟨351 NE⟩
188	234–5
193	17
194	18
195	19
196	20
197	21
198	22
199	23
200	24
201	25
202	26
203	27
204	28
205	29
206	30
207	31
208	32
209	33
210	34

300 I	*IWS*
211–9, 221	⟨457 458 459 ⟩
212	≈ 460 510
215	≈ 214
223	≈ 346–8 b
224	≈ 90 202
225	≈ 346–8 c
226	≈ 346–8 e
227	≈ 346–8 d
228	≈ 95
229	≈ 343
230	340–42 a
231	346–8 a
232	340–42 p
233	340–42 b
234	340–42 c
235	≈ 340–42 d
237	340–42 e
238	404
242	357 a
243	350
244	≈ 351 d
245	394
246	397
247	395 b
248	395 a
249	≈ 395 c
250	≈ 395 d
251	396
252	395 e

300 I	*IWS*
253	407
255	357 a
256–8	365
259	≈ 362 a
261	≈ 379 a
262	313 a
263	300 a
264	311
265	314
266	≈ 318
267	≈ 317
268	319
270	320
271	418–20 b
272	418–20 a
273	418–20 c
274	418–20 e
275	≈ 418–20 d
276	⟨418–20 n 7⟩
277–9	⟨340–42⟩
280	36
281	38
282	37
284	35
286–8	⟨340–42⟩
289	≈ 257 b
291	≈ 257 c

Table 7. The Ngor *Maṇḍalas*

Col. 1, 'Ngor': serial number of the Ngor *maṇḍala* in the sources cited in the Translator's Introduction.

Col. 2, '*IWS*': icon number of the image in *Icons Worthwhile to See* judged to correspond most closely.

Although only Part Three derives directly from a collection of *maṇḍalas* as such, many of the deities in the other parts of *IWS* have attendants that are or could be arranged in *maṇḍalas*. Altogether there are approximately 128 *maṇḍalas* and groups of three or more deities described in the sources of *IWS*, while the Ngor collection comprises 139 *maṇḍalas*, including some that are practically duplicates and some *maṇḍalas* consisting of only a single deity. Thus the two collections are quite comparable in size and it was thought of interest to attempt to correlate them. Comparison is based on the name and main iconographic features of the principal deities and the names of the attendants. (Details of the attendants have, of course, been omitted from Part Three above.)

There is in fact surprisingly little overlap between the two collections: overall, barely one *maṇḍala* in four in either collection is found also in the other, though in Part Three of *IWS* more than half have a match in the Ngor set.

In the table below, besides the symbol ≈ for approximate equality we use the subset (⊂) and superset (⊃) signs when the Ngor *maṇḍala* comprises just some of the deities of the *IWS maṇḍala* or vice versa. '⊃' means only the principal deity of the Ngor *maṇḍala* is found in the *IWS* rite indicated; these cases do not count as matches and the listing is not intended to be exhaustive with regard to them.

Ngor	*IWS*
2	≈ 15
3	⊃ 48–48
6	≈ 505
7, 8	⊃ 217
12	⊂ 105
16	⊃ 211
18	⊃ 212
19	159
22	⊃ 498
29	⊃ 258
39	499
40	≈ 500
42, 43	439
44	⊂ 437
50	⊃ 74
52	≈ 460
56–59	⊃ 508
62	475
66	⊂ 476
68	≈ 478
69	77, 87
71	475
75	≈ 482–7
85	492
86	≈ 494
87	≈ 495
88	496
97	497
101	464
102	≈ 463
103	462
106	≈ 467
107	461
108	467
110	≈ 465
112	≈ 474
114	≈ 358
116	372
121	⊂ 476
128	≈ 351
130	≈ ⊃ 100–102
131	183–425
135	104
137	≈ 459
138	≈ 475

General Index and Glossary

Coverage

For speed of reference, and to avoid extensive duplication of entries, all the following are included here in a single encyclopedic listing in English alphabetical order:

1. All proper names, including deities, persons, places and texts, in the forms given in the text and captions, with cross-references from some other forms,
2. The attributes of deities, all the hand-emblems and gestures, together with any other attributes potentially helpful for identification,
3. Glossary: explanations of Sanskrit words and other technical terms, Sanskrit and Tibetan originals of words and names used in the translations,
4. Articles analyzing particular elements of the texts and how they are represented in the paintings.

Coverage of deity names and hand-emblems is exhaustive for the deities illustrated. Other attributes are not necessarily indexed if they occur too widely to be of appreciable help in identifying a deity, though they will of course appear as glossary entries.

Attendants who are not illustrated are indexed by name if they were mentioned in the section of the source text translated, but their attributes are only indexed if of particular interest.

When a deity name is found only in a mantra, this is indicated. Many of the epithets judged more significant from praises and mantras are included, though it would be neither appropriate nor practicable to index every phrase or word applied to a deity.

The references

The index refers throughout to **icon numbers**, except where otherwise indicated. When an icon illustrates more than one deity, they are identified by **lower-case letters**—'p' for a *prajñā* (female consort), 'v' for a vehicle, or else as shown in the key with the Plate caption and indicated in the text.

In the case of hand-emblems and gestures the icon number may be followed by an expression identifying the **hand**—'R' for the right hand, 'L' for the left, and a number if there is more than one pair of hands. For example, 'R3' denotes the third right hand, 'L2' the second left hand, 'RL' both hands of a two-armed deity. When necessary, the same system is extended to the feet—'RFn' for the *n*th right foot and so on.

In this way we can refer simultaneously to both the Plates and the text. Of course, some items by their nature are not to be found in the Plates. Other items that could in principle have been depicted in the relevant icon but are not are placed in angle brackets ⟨ ⟩ to save fruitless search, while other features noted in the icon but absent from or differing from the textual description are marked with square brackets [ ].

Arrangement

It will be noted that the references in the articles on the deities are arranged in a systematic order, approximating a descending order of visibility and importance. At the end of the appropriate section, or of the whole article, cross-references to other index entries and other parts of the book, and sometimes external references, may appear, introduced by the symbol '▷'.

Many of the hand-emblems and gestures are discussed and illustrated in the **Pictorial Index**. References to this usually precede the specific references to deities and are given in the form '▷ PI', followed by the number of the article in the Pictorial Index.

Sanskrit and Tibetan

The Tibetan equivalents given after the headwords are as they appear in the texts; the parts within parentheses are not always present. Where possible, the Tibetan is preceded by a Sanskrit equivalent, derived from *Nispanna-yogāvali*, from mantras or other transcriptions in the text, or from a reliable external source such as *Maha vyutpatti*. When the Sanskrit is only one of several possible reconstructions, or is otherwise doubtful, it is preceded by an asterisk. An 'equation' of the form (Tib.) = (Skt) also means the Sanskrit has been reconstructed from the Tibetan. When several alternative Sanskrit or Tibetan equivalents appear, those more frequent in the present texts are generally given first.

Sometimes an English translation of a name is added at the same point. Unless it has been actually used, e.g. as the title of a translated text, this is placed in quotation marks, to emphasize that it is no more than a literal rendering of the words.

Deity form

A number of principal articles on deities include listing 'by form and color'. Here the form is described simply by the numbers of faces, arms and legs, e.g. 11f32a8l means 11 faces, 32 arms and 8 legs. When all the forms are two-legged, the number of legs may be omitted.

A

Abhayākara-gupta (*pan-chen bigs-med byuṅ gnas sbas pa*, d 1125) author of *Vajrāvali* trilogy including *Nya* partially tr 457–503 see p 235 Author s Preface and n 1 pp 397–8 p 416. In lineage 351 352.

Abhada (*Mi phyed (pa)*) Elder 32, 421–3

Abhidhāna-tantra (*rGyud A-bhi-dha na, Appellation Tantra*) = P 17/Toh 369 Six Monarchs of Sambara explained in 482–7 Wrathful Hūmkāra explained in 481 ▷ next.

Abhidhānōttara-tantra (*mNon-par brjod pa i rgyud bla ma*) special explanatory tantra to the Sambara tantra (LW 253) P 17/Toh 369 Cited 482 (*Nya* 79 7) ▷ prec

Abhuṇa (*mNon ses-can*) ▷ **Trapa Ngón-she**

Abhuṇa-rāja (*mNon-(par) mkhyen-(pa i) rgyal-po* King of Superknowledge') *Tathāgata* companion of Bhasajya-guru 44

abode of true Nature (*ran bżin gyi gnas*) Emptiness

Acala (*Mi-gyo-(ba)*, Immovable) one of the ten **wrathful deities** 173–8 266 425 d 432–3 Of Atīśa s Oral Precepts 174 Blue 173 174 433 Canda-maharosana 173 (mantra u) 173–7 266 432 3 Eight Monkeys 178 Fierce 174, 175. Four armed 176. Four legged 177 *Guhyasamaja-tantra* oral tradition 178 Kādampa tradition 174, Kneeling 173 Red 266, Remover of Obstacles 173 one of Six Vajrasana Yidams 173 White 175 432.

Attendant of Usuṇīṣa-vijaya (183 d) 425 d.

By form and color 1f2a21 blue or black 173, 174 (183 d) 425 d, 433, white 175 432, 1f2a41, black 177 1f6a41, red 266 3f6a21 black 178. 4f4a41, blue 176

S g for practice of Red Mahakala (369)

Acala-hasa (Immovable Laughter) mantra n. of **Miyu Langzangma** 418 c.

Ācārya (*slob-dpon*) 'Master' title used with names of teachers

Accomplisher of Bliss (*bDe-ba sgrub-pa, bDe-sgrub-ma = Sukha-siddhi*). Tārā 295.

Accomplishing (*Artha-siddhi, Don-grub-ma*) Vārāhī 80

accomplishment, period of (*sgrub-dus*) stage of deity practice following **service**, when *siddhis* are accomplished (*YT* 173–9 LW 200–1) Mahākāla connected with 386.

Action Dākinī (*Karma dākinī Las-kyi mkha gro-(ma)*) one of Five D° 417 e also **Viśva-d°** Attendant of Jambhala 318 e of Kurukulla 203, of Vārāhī 93

Action Garuda (*Karma garuda Las kyi khyun*) (156) ▷ **Khadga-garuda**

Action Tantra (*kriyā tantra, bya rgyud*) first of the four classes of **Tantras**

activities, four (*phrin l as (rnam)-bżi*) the four main tantric rites the calming, increasing, subjugating and wrathful rites

activity (*karman* (*'phrin-las*) or rite ▷ prec The five Activities of a Buddha comprise the above four perfected, plus spontaneous accomplishment.

Āditya (*Ñi-ma i lha Lha i bu ñi-ma*) Hindu sun-god Hand-held in skull 461/5 L6 As seat 484. ▷ **Sun Sūrya Trayas-triṃśa heaven.**

adornments, hundred and twelve (*bcu-phrag bcu dań beu gñis rgyan*) the thirty-two Marks and eighty Signs of a Buddha 187

agent (*las-mkhan las-byed-(ma)*) 382 b Rematī and 383 Black Yak face are agents or messengers, of Mahakāla as are his host of emanations in 357/8 and the Monpas in 382 ▷ **emissary**

Agni (*Me-lha* "god of fire) Hindu god of fire Guardian of SE direction (340–2) Surmounts L stack of faces (253) Seat (332 S) ▷ **Tejas.**

Air-gliding ▷ **Kha-sarpana**

Ajanta 121–8 n 1

Ajita ('Invincible) I (*Ma pham-pa*) Elder 18 421–31

II (*Me pham*) n of Maitreya 431

Ajita-mitra-gupta ▷ **Mitra-yogin.**

Ajitaṅ jaya (Invincible Victory) mantra n. of Maitreya 247

Ajñā-vinayara (*Jur-gegs sel ba*) Ganapati 334

Akaniṣṭha (*Og min* 'Not-least' i.e 'Highest') n. of a Pure Land and of the highest heaven of the Realm of Form a samsaric pure abode (*śuddha vāsa*) Also etymologized as *agha niṣṭha* 'limit of condensed matter', as it is the highest level of material existence (*Ak* III, 168) Soma *Āryas* attain *nirodha* there (*Ak* VI, 213)

Abode of Candikā 358 Hayagrīva 170 Mahākāla 351–4, 367 Mañjughosa 189 Śākyamuni 421–3 Vairocana (357) (376) Vajrayogini 77 81–3 *Siddhas* from heart of Vairocana m (376)

Ākaśa-garbha (*Nam mkha i sñiṅ-po*) a Bodhisattva, after whom a Sūtra is named (P 926/Toh 260) He occurs in the *mandalas* of *Nya* 12 and 25 (our 475–7 482–7) but is not one of the set of eight Bodhisattvas (Fight Close Sons) Skt sources agree that the Nam mkha i sñiṅ-po m that set as **Kha-garbha** ▷ 249 n. 1

Akṣobhya (*Mi bskyod-pa Mi 'khrug(s)-pa* 'Unshakable). Buddha, chief of the Vajra Family The Tib ° *bskyod-°* is usual but ° *khrug(s)-°* is preferred in 443 and *Tg* titles (P 3477–8, 3480–3) Also called **Vajra dāka**. **Hevajra** (486 ^{N}) **Heruka** (Armor Hero 59) or Vajra heruka (titles of P 2536–41)

104 b 443 459 [465] 486 Guhyasamāja-a° 459 As one of the Five Dakas called Vajra-dāka 465 of the Six Monarchs 486 Attending Ava lokita 104 b

Crowning other deities as chief of family Acala 173–7 (183 d) Amṛtābha 485 Amoghasiddha 487 Aparājita Yaksa 333 Dhvajagra keyūra 268 Ekajaṭā 105 d, 106–8 d 149 Garuda 230 Guhyasamāja 53. Hevajra 71 461–4, 470–3 Jambhala 315 317 Jñāna dākinī 495 p ^{N} 496, Kalacakra 73 497 Mahā-bala (183 g) Mahākāla 341 343/4 347 349 357/8 360/1 367/8 371/2 377, 379–81 455 Mahāmaya 494 Mamaki 260 Mañjughosa 186 188 272, Manjuvajra 52, 457 Nada-kubera 323 Nāga-rākṣasa 236 Nairatma 466/7 Nīla-daṇḍa (183 f) Parna śabari 218 441 Rateśa 484 Śākyamuni 14, Sambara 55 227 475–7 Sarasvatī 188 b Śrī-devī 377 b Takkiraja (183 a), Tārā 294, Ucchusma Mahābala 224, Ucchusmā 226 Vairocana 483, Vajra bhairava 508/9 Vajra dākinī 346–8 p 415–7 b, Vajrapani 153–62 (183 c) 211, 259 501 Vajrasattva 474 482, Vajra vārāhī 78 98/9 228 p, 463 p Vidyadhara 259 p Vighnantaka 214, Yamāri 450

Crowned with a *vajra* the essence of A°

Vajra-vārāhī 76, 79 Crowned with the Conquerors of the Five Families A° being principal. ▷ **Families, Conquerors of the Five**

Aksobhya-vajra (*Mi-bskyod rdo-rje*) Same as **Aksobhya**. Guhyasamāja-n°-v° 53, 459 Jambhala is manifestation of 321

Alakavatī (*lCan-lo-can*) the capital city of the *yaksas*. Abode of Vajrapani 153–4 156–8, 160 444, of Vaiśravana 449, of Vasudhara 328–9

ālīdha (*ālīdha rgyas-brkyan rgyan lskam brkyari-bskum* etc) any posture in which the left leg is bent more sharply then the right. When used without additional qualification, usually (80% of cases) means standing on both legs with the feet apart, the right leg straight and the left bent. Occasionally standing on the right leg only dancing or otherwise (12%) or the sitting posture with the right foot lowered or advanced (8%). For references ▷ **Postures** 1

All-governing Lady (*Vīśvēśvarī, sNa-tshogs dbaṅ phyug ma*) epithet of Uddhyāna tārā 137

all-purpose mantra (*sarva-karmika mantra, ins (thams-cad pa i) snags*) a mantra belonging to a complete *mandala* rather than an individual deity; ▷ **mantra**.

almsbowl [*pātra lhuṅ-bzed*] ▷ **Pl 44** 28 L, 119 R8 262 L, [421–3 b/c L (? c apparently R)], [437 R] with meditation gesture 41 L 179 RL 421–3 a L, 421–3 f L.

Amara-vajra-devī (*Chi med rdo-rje lha-ma* 'Deathless Vajra Goddess') 184 in Thirteen Golden Dharmas, 230 n 1

Amitābha (*Od dpag-tu med-pa, sNaṅ (ba) mthu (yas)* 'Infinite Light') Buddha chief of the Lotus Family Always red in color 246 One of the Six Monarchs also called **Padma-dāka** or **Padmanarteśvara** 485 Attending Lokeśvara (118)

In space in front 33 421–3 a Face of Amitābha at top Avalokita 104, 119–21 254 Hand-held on lotus, ▷ lotus

Crowning other deities as chief of Family Amitāyus 181, Avalokita 14 c 100–5, 107 108–11, 113 116, 118 121 131–2, (183 b), 252–3 255–7, 273 434 Bhṛkuṭī 109–11 e, Ganapati 12, Guhyajñana-ḍākinī 118 p Hayagrīva 109–11 d 163, 170, 172, Jambhala 320, Kurukulla 10 468 Mahābala 446 (though labeled Vajra Family) Mahākāla Red 345 Mañjughosa 428 Padma-ḍākinī 345 p 346–8 d 415–7 d Parna-śabarī, Red 219 Prajña-pāramitā 190 Sudhana-kumāra 109–11 b, Takkarāja 11 Tārā 5–7 109–11 c, 135–6, 139, 277, 280/1 291, 293, 296, Varāhī 148. Thus crowning Amitābha visible as head in illustration. 101, 132, 253.

Avalokita as emanation of 121 Red Mahakala identified with 345

Amitāyus (*Tshe dpag-tu) med (pa)* 'Infinite Life') form of Amitābha used for long life practice 179–82. Bari tradition 180 Four armed 181 Infinite Life and Gnosis 182, Mitra yogin tradition 182 Nirmaṇa kāya 179 Rech'ungpa tradition 179 181 White 181 182

By form and color 1f2a, red 180, orange 179, white 182 1f4a, white 181

Fig 179 others s.g.

Amoghāṅkuśa (*Don yod leags-kyu;* 'Unfailing Hook') Am° or Am° Avalokita 256

Amogha-pāśa (*Don-(yod) zags-(pa)* 'Unfailing Noose') (a) principal deity in full Amoghapāśa Avalokita. 105–11 253 Bari tradition 105 Five deity 105 [106–8] 109–11 Kashmir, tradition of the Great *Pandita* of 109–11 Ruler of the Universe 253 Yellow 106–8.

Long *dhāraṇī* (*gzuṅs rin*) 253 (R II.89–93)

(b) Attendant of Avalokita. Red Amogha pāśa 105 b 106–8 b

Amoghopaśa-dhāraṇī (*Don yod zags pa'i gzuṅs*) presumably P 367/Toh 687 Five-deity Arya-[avalokita] from 105 Cf 253

Amogha-pūjā-mani (*Don yod mchod pa i nor bu,* 'Gem of Unfailing Worship') Avalokita 257

Amogha-siddhi (*Don-(yod) grub (pa)* Unfailing Success') *Tathāgata* chief of the Action Family He is generally green in color and located in the north of *mandalas*

One of Six Monarchs also called Viśva-ḍāka or Paramāśva 487 Attending Avalokita 104 e. His Armor Hero manifestation is called **Paramāśva** 61 (or Sughoṣa lalita, title of P 2541/Toh 1669)

Crowning other deities as chief of Family Bhṛkuṭī 105 e 106–8 e Blue Parna-śabarī 220, Karma-ḍākinī 348 e Tārā 9 134, 140 144/5, 150/1 275 279 283 287/8, 292, 295, 298 Uccuṣma 225 Viśva-ḍākinī 417 e

Amogha-vajra, in lineage 508

A°-v° of Vajrasana (*rDo-rje-gdan-pa Don yod rdo-rje*) ▷ **Vajrāsana-pāda**.

amorous (*śṛṅgāra- lalita rgeg-pa-(dan bcas-pa), gyiṅ ba*). facial expression conveying the sentiment of erotic passion (*śṛṅgāra-rasa*), which besides overtly sexual feelings includes romantic feelings and sensitivity to the beauty of nature (Shankar 1968) in a deity such as Avalokita therefore a face displaying a certain kind of beauty E.g. 104, 488 494 496 497 ▷ **graceful**

Amrta kundalin (*bDud-rtsi 'khyil ba* Circle of Nectar) one of the ten wrathful deities guarding the N Also called **Vighnantaka**

214 491 attendant of Vajrapani 274 b

His mantra all purpose for *mandala* of Dharmadhatu-vagīśvara 500 Mañjuvajra 458

amulet-box (*ga u*) ▷ **Pl 64** (206 S Yellow Ganapati L)

Ananga (*Yan-lag med pa* 'Bodless') n of Kāma deva, or Māra whom Śiva in Hindu mythology, reduced to ashes for disturbing his meditation. As seat 497 RF

Ananga-vajra (*Yan-lag med pa'i rdo-rje*) late 8th or early 9th century teacher, also known as Kamala kulisa (*BA* 372), author of the Hevajra *sādhanas* P 2378 and P 2420 cited by *Nye* for attributes of Vajra srnkhalā 462

Ananta (*mTha yas* 'Endless'). *nāga* king, the serpent on whom Visnu reclines in Hindu mythology Encircling blazing *vajra* 228 R3 Worn as ornament as belt 73 229 binding hair 214, as circlet 460, 481 as sacred thread 501

***Ananta-dāraka** (*Khye u mthaʼ yas-pa* the boy Endless) attending Trisamaya-vyūha-mum 15 e

***Ananta-dārikā** (*Bu-mo mtha yas ma* the girl End less) attending Trisamaya-vyūha-mum 15 d.

Anavatapta 1 Lake (*Ma-dro- mtsho* Unheated Lake) legendary clear lake frequently mentioned in the Sutras where wise *nāgas* gather to discuss the Dharma. As source of fresh waters often identified with one or other of the world s two highest lakes near Mount Kailas P 377 verse 2

II. *Nāga* king (*Ma dros-pa*) Encircling *dantaru* 228 R5

Ancient texts (*Yig rnin*) often applied to pre-16th century practices in contrast to those rewritten by Padma dkar-po (1527–92) Vārāhī of 99

Aṅga ja (*Yan lag byuṅ*) Elder 17 421–3 k.

Aṅghora Mahākāla (*mGon-po aṅ-ghu-ra*) 366

animals ▷ **antelope, spotted ass ass wild bear bear, snow beasts of prey buffalo camel cat cow, wsh granting, dog, dog, wild dragon elephant fox gayal goat, hind horse jackal lion mongoose monkey mule, small, *nāga*-*nāga*-king, ox pig rat *śarabha* sea-monster sheep snake stag tiger wolf yak yak, wild**

ankleis (*nāpura rkan ʼdub zabs-ʼdub*) a deity or nature not usually mentioned specifically but

generally considered part of a set of bracelets. Illustrated 507 ▷ **ornaments**

Aṅkuśī (*Ccogs-kyu ma* 'Hook-lady') a goddess holding hooks or elephant goads, often keeping a gate of a *mandala*. Attending Vaiśravana (301 E gate) *matrka* attending Mahākāla (372 NE) ▷ **Vajrāṅkuśī**

annihilating all the vicious, attitude of (*gdug pa-can thams-cad tshar gcod pa i tshul*) assorted dramatic dancing postures 358 c–g 408 a d

antelope spotted (*krsna-sāra krsna-sa-ra*) seat of s° a° skin 88.

Anupama Śrī (*dPe-med dpal*) taught Abhayakaragupta p 397

anusvāra a dot (m Skt) or small circle (in Tib) placed above a syllable to nasalize it transliterated as M In a mantric syllable it may be elaborated with a tapering, wavy flame above and a crescent below A deity s seed syllable is very often formed by adding *anusvāra* to the initial letter or syllable of his or her name

Anuttara (*bla med*) short for *Anuttara-yoga-tantra*, Highest Yoga Tantra ▷ **Tantra**

Apalāla (*Sng ma med* 'Strawless') *nāga*-king 337 (f g) As seat 230

Aparajita (*gZan gyis mi thub pa* 'Invincible') I. One of the ten **wrathful deities** in the S, also called **Praṇāntaka** Wrathful (king) A° 264, accompanying Maitreya (247)

II. *Yaksa* (Tib also *A-pa-ra-dza-ita* f g only 333

III. Spirit (*bhūta* *byun po*) trampled by Bhūtadāmara Vajrapāṇi 453 v 501 v According to *Sm* 264 he is the Hindu god Śiva (*IyA* lxiv)

Aparajitā (*gZan gyis mi thub-(mo)* 'Invincible Lady') n or ep of Sitātapatra 217 424 *prajñā* of Aparājita 264 p

***Aparimita-guna** (*Yon ten dpag tu med pa*) n of a world ▷ **Infinite Virtues**

Aparimāyur-jñāna (*Tshe-dan ye-śes dpag tu med-pa*, Infinite Life and Gnosis) longer n. of Amitāyus. 182

Arapacana (*A-ra-pa-tsa-na*), a mystic alphabet given in the *Perfection of Wisdom Sūtras* (▷ Conze, *Large Sutra* 21–2 160–2) whose first five letters are A RA PA CA NA. It gives its name to a form of Mañjughosa, with mantra OM ARAPACANA DHĪH. Another well-known mantra derives from its opening entry A-KARO MUKHAM SARVA-DHARMĀNĀM ĀDY ANUTPANNATVĀT, 'The syllable A is a door to the insight that all *dharmas* are unproduced from the very beginning.

427 A° Manjughosa 186/7 427

***ardha-paryanka** (*skyil krun phyed pa phyed-krun*, half cross-legged) general name for any posture in which one leg is tightly bent as if in a cross-legged sitting position but the other less so or in which the legs are crossed less tightly than in *vajra-paryanka* On its own most often refers to a sitting position with one foot lowered (also called *lalita* or *sattva-paryanka*) but it can mean other sitting positions and is frequently applied to the dancing posture

For details and references ▷ **Postures** *1, 3, 4*

Arhant (*dgra-bcom pa*) one who has attained *Nirvāna*

armlets (*keyura dpun rgyan dpun-gsum*) bracelets above the elbow not usually mentioned explicitly in deity descriptions but normally present if there are bracelets on the wrists. Illustrated 507 ▷ **ornaments**

armor (*go-khrab go-cha ya-lad*) golden 303 a, 312, jewel 411–14

Armor Heroes, Six (*°kavaca-vīra °varma-vīra? go-cha i dpa bo drug*). a set of manifestations of the Chiefs of the Six Families associated with Heruka 56–61 Employed as body *mandala* the deities 228 the armor syllables 54 70 349 ▷ **Monarchs of the Six Families**

Armor Heroines, Six (*°kavaca vīrā °varma vīrā? go cha i dpa mo drug*) a set of *yoginīs* of the Six Families associated with Vajra vārahī. 62–67. Employed as body *mandala* the deities 228 p the armor syllables 54 p 70 p, 76–80 84 349 p

Army repulsing Queen (*dMag zor-(gyi) rgyal-ma*) important form of Śrī devī 395

Array of the Triple Samaya (*Tri-samaya-vyūha Dam-tshig gsum bkod*) form of Śākyamuni Buddha taught in the *T°-s° v° rāja nama tantra* The triple *samaya* is the pledges of the Buddha s Body Speech and Mind (*Bīc*).

Lord (King) of 15 200 principal alone 200, Sage of 15

arrow (*śara bāna, mda'*) invariably accompanied by a bow ▷ **bow and arrow** Pl 10

arrow, large (*mda -chen*) ▷ **javelin**

arrow banner (*mda -dar*) an arrow with silk ribbons attached, used for divination ▷ Pl 11. The term is analogous to *mdun-dar* = spear-flag. Unlike an ordinary arrow it is not paired with a bow

Poppy-colored, resting on shoulder 310 L.

Artha-siddhi (*Don grub-me*) Varahī 80

***Ārya** (*phags pa*), fem *Āryā* (*phags ma*) *n* Noble Being, or Saint—one who has realized the Path of direct Insight into Ultimate Reality One 'in training' has not yet attained *Nirvāna*

Often used as a title of respect for gurus and deities

Ārya (*Phags-ma*) *yaksī* attending Jambhala 316 N p, 321 N

Āryadeva (*Ārya-de-ba*) 9th-century *siddha* in lineage 351 352

Asanga (*Thogs med*) *ācārya*, 4th century often titled *Ārya* Lineage from, 183

ascetic (*dka thub* = *tapasvin*) one practicing religious austerities Garb of 109–11 a.

Ascetic Goddess (*Śramana-devī, Lha-ma śra-ma-na*) 233.

ash (*thal-ba*) ashes of a human corpse, worn by male deities as an ornament ▷ **symbolic ornaments, six ornaments**

***aśoka (tree)** (*aśoka mya-nan-med pa i śiṅ, mya-nan tshan a-gow ka*). the tree *Saraca indica* which bears magnificent red flowers, ▷ Pl 108 Emblem of Mārīcī (▷ next) also used by some forms of Tārā. *Bodhi* tree of Buddha Vipaśyin 236. Hand-held 267 L2, (flowering) branch of 147 L, 196 L 283 R1 284 L, 287 L2 (training jewels). 268 L2, 430 L 502 L3

Aśoka-kānta-marīcī (*Myā nan med-pa i śiṅ-gi 'od-zer-can ma* 'Marīcī Fair Lady of the *Aśoka* Tree') *Sm* 133 141 cf our 196 430

Asokôttama (śrī) (*Myā-nan med mchog (dpal)*' (Glorious) Supreme Sorrowlessness) *Tathāgata*, companion of Bhaisajya guru 45

ass (*khara bon-(bu)*) leading 399 b RL Vehicle [380 c], 508/9 RF4 (*rākṣasa s*) red-nosed ((*srin-po i* ' *gsun-dmar*) 366 c 370 b, 377 b 398–400 white-nosed (*gsun-pa*) (357/8 b) 394

Hand-held in skull, white-nosed 461 R3 465 R3

ass, wild (*rkyaṅ bu*) riding white-muzzled wild ass (310 demoness of N) 418 b

astride ▷ **straddled**

***asura** (*lha min lha ma yin*) a demigod or titan, a class of samsaric being who lives within sight of the land of the gods of the Desire Realm. Plagued by envy of their neighbors they are constantly at war with them, being opposed to the gods they are considered demons The name is related to Iranian *Ahura*, and *sura* (god) was derived from it by false etymology

Trampled Avirala-citra 266 p host (253), 259 Mahākāla routs army of 366 367, 376, 377

asura **demons** (*lha-min [gyu gdon]*): subduing 173
Aśvin (*Tha-skar-gyi bu*): the two ▷ **Trayas-triṁśa heaven.**
Āṭavaka (*Ṅag gnas*) *yaksa* Skt from *Suvarna prabhāsa sūtra* and *Mvy* however, the mantra n. is **Guhyakaṇa** (q.v.) and the seed corresponding GAM
Ataya-vajra (*A-ta-ya badzra*): in lineage 343
atī-hṛdaya-mantra (*yan-sñiṁ*) beyond-heart mantra ▷ **mantra** 372.
"***atiṣṭhāḍha*** (*ṅin tu rol pa'i gyas-brkyaṅ*) same as normal standing *sthāna* 497"
Atīśa (*Jo-bo rje* Supreme Lord): *Dīpaṃkara-śrījñāna* (982–1054) a great Indian teacher who came to Tibet in 1040 of unique importance in the history of Tibetan Buddhism. Founder of Kadampa school ▷ A Chattopadhyaya *Atīśa and Tibet*, Kalsang et al. *Atīśa*
Tradition of A° (*Jo-(bo i) lugs*): Acala 174 Avalokita 100–2, Blue-clad Vajrapāṇi 154, Ganapati 335, Hayagriva 163 164 165–9 Jambhala White 318 Mahākāla 367 379 Ucchuṣma 225 White Tārā 4. Black Yamari *sādhana* by A° 510. Of A°'s Oral Precepts (*A-ti-śa i zal-gyi gdams-pa*) Acala 174 A°'s special Dharma-protector 369
Transmissions from A° and the Ka-dam tradition, as listed by Tār. (I.14–15) 4, 13, 16–38–39 40–48 49–51, 100–2, 103, 116 120 121–9 133, 145–9, 150 154, 163–9, 174 225 231 233 316 318, 333 334–5, 337 338 339, 367 368, 369, 370 376, 379–403
Introduced *sādhanas* of Narthang Gyatsa to Tibet p 379 p 381 p 395 verse 1 in Mahākāla lineages 369 370
▷ **Śrī paṇḍita**
The title *Jo-bo* fem *Jo-mo* is also applied to deities, ▷ **Venerable Lady**
Attendant (bKa *sdod ma*) one of four Mothers attending Mahākāla 376 d her mantra name is Vajra Ekacati.
Atulya-vajra (*Mi mñam rdo-rje*) an Indian teacher of Khy'ungpo Neljor (BA 729) possible identification for Ataya-vajra in lineage of 343
auspicious symbols, eight (*aṣṭa-maṅgala bkra-śis rtags brgyad*) listed 311 among offerings to Vaiśravana.
Precious umbrella golden fish
Treasure vase and excellent lotus,
White right handed conch *śrīvatsa*,
Supreme banner, wheel and so forth.
Surrounding deity (334) Each has a goddess, who can be visualized when offering them ▷ 3001 292–9 ▷ Dagyab 1995 16–38 Beer 1999 171–87
auspicious things, eight (*aṣṭa maṅgala-dravya bkra śis pa i rdzas brgyad*) listed 311 among offerings to Vaiśravana
Mirror *rocanā* and curd,
Dūrvā grass and *bilva* fruit,
Minium, conch, white mustard-seed
Are the eight auspicious things
Surrounding deity (334) ▷ Dagyab 1995 40–63 Beer 1999 187–93
Authority-averting (*Aṅāṅ vinivarta jor ʼgegs sel-ba*) Ganapati 334.
Āwali* trilogy** (*Phreṅ-ba skor-gsum*) ▷ ***Vajrāvali
Avalokita (*sPyan ras-gzigs*) the Bodhisattva of Compassion and patron deity of Tibet
Avalokita means literally the act of looking at beholding the Tib has much the same meaning, i.e the Bodhisattva whose broad eyes always behold all sentient beings with the nature of love combining in one the essence of the Speech of all the Buddhas (*Bīc*) His Men. n. *Qongśnu budsadu* comes from *Kuan shih yin Bodhisattva*, where Kuan-shih yin is his Chinese n 'Hearer of the Cries of the World'
His usual title is *Ārya* to the extent that a name like Eleven-faced *Ārya* actually implies Ārya avalokita Āryavalokita is occasionally expanded to Āryāvalokiteśvara (*'Phags-pa sPyan ras-gzigs dbaṅ-phyug* Lord Ārya avalokita) to which in scriptures such as the *Heart Sūtra* the further titles Bodhisattva and *Mahāsattva* are added
Avalokiteśvara without *Ārya* is not found in our texts, except in Tibetan verse where the truncated form *sPyan ras-gzigs-dbaṅ* is metrically convenient It is unfortunate that this aberrant usage has become so strongly established in English when we would be more justified in using simply Avalokita or (if an honorific is desired) Ārya-avalokita The injudicious choice of *Avalokiteśvara* has led to a further anomaly, as it is so hard to say that many Western followers of Tibetan Buddhism prefer the Tibetan name, Chenrezik although they use the Indian names for the other Indian Buddhist deities
Also called **Mahākārunika** the Greatly Compassionate · **Loka-nātha** or **Lokeśvara**, 'Lord of the World'
14 c, 51 e, 70 100–32, (183 b), 198 252–7 273, 425 b 434–7
Air-gliding 112–4 115/7 436 Amoghāṅkuśa 256 Amogha pāśa 105 106–8, 109–11 253 Amoghr-puja mam 257 Atīśa tradition 100–2, Bari tradition 105 Cintā-cakra 120 Cintāmani 116 Cintamani-cakravartin 120 "Citta viśrāmana 115 n 1 Conqueror-ocean 132, Destroying with the Vajra Essence 130 Eleven-faced 104 121–9 434 Five-deity 105 106–8 109 11 112–4 116 Four-armed 435 Gagana-raja 119 Gem of Unfailing Worship 257 Greatly Compassionate (Lord) 273 434 435 436 Heruka form 70 Il lustrious 70 Jina-sagara 132 Kashmir tradition of Great *Paṇḍita* of 109–11 Kha karpana 112–4 115/7 436 King of Space 119 Laksmi tradition 104, Lion s Roar 131 437 Loka nātha 110 118 273 Lokeśvara 70 103 118 Maha bhāga 70 Mahā karunika 273 434 435 436 Mind at Rest 115/7 Mitra yogin tradition 70 118 130 Padma pāṇi 254 Protecting from the Eight Perils 121–9 252 Sambara 70 Secret practice 118 Seven-syllable Lokeśvara 70 Simha nada 131 437 Six syllable 100–2 Sukhavati 255 Three-and a half-syllable 198 Unfailing Hook 256 Unfailing Noose 105 106–8 109–11 253 Universal Ruler 253 Vajra-essence 130 Vajra-sara (pramardin) 130 Wish-fulfilling-wheel 120 Wish-granting-gem 116, Wish-granting-gem Monarch 120 Yellow Amoghapāśa 105–8
One of Lords of Three Families 273, Four Kadam Deities 103 Six Bodhisattvas of the senses ▷ **Kaiṭi-garbha** Six Vajrāsana Yidams 198 Eight Close Sons 273
Attending Nāgeśvara raja 51 e Uṣnīsa-vijayā (183 b), 425 b Vajrasana-muru 14 c
Guods being for Guhya-jñāna-ḍākinī (210) for Gyelts ap Je (1) Preliminary visualization for practice of Tārā (136) a.g for practice of Ganapati (334) of Jambhala (318) Red Mahākāla is manifestation of 345
By form and color Peaceful 1f2a, white 14 c, 51 e, 105, 112–4 115/7 131 198 273 425 b 436 437, yellow 106–8, 14 e white 100–2, 403 257, 435 red 116, (132) 1f8a, white, 255 1f8a white 109–11 252, red (256) 3f2a white 120 11f32aii white 253 11f1000a, white 104, 121 254, 434 11f1050a white 119
Wrathful 1f2a, (white) 118, 14 a various colors 122–9 3f6a blue 70 11f8a white 130
In union with *prajñā* 70 118, accompanied by *prajñā* (252), (254), 255 On lion 131 437

Hundred and Eight Names (*Phags pa'i mtshan brgya*) = P 320/Toh 634, etc ; cited 273

Avalokita-paripṛccha-nāma sūtra (*sPyan ras-gzigs-kyis źus-pa zes bya ba i mdo. Sūtra called the Questioning by Avalokita*) ? = P 817/Toh 150 Cited 273

Avalokitêśvara-aṣṭôttara-śataka-nāma, Ārya (*'Phags-pa i mtshan-brgya*) = P 320/Toh 634 etc., cited 273

Avalokitêśvara-stotra, Ārya (*Phags pa sPyan-ras gzigs dban phyug gi bstod-pa*) by Bhikṣunī Lakṣmī, P 3561/Toh 2739 Quoted 104, cited 435/6

Avirala-citra (*Thags-bzan ris*) ruler of the *asuras* (*Bla*) Seat 266 p

A-wa glad-mgo *yāma* attending Mahākāla (372 N)

axe (*paraśu kuṭhārikā dgra-sta, sta-re*) ▷ PI 31 12 K1, 73 K12 119 R20 178 L2 184 R4, 218 R2, 220 R2, 221 R, 263 R7 271 R2 274 b R, 323 R8 (332 S R1), 334 L3 335 L2, 336 R2, 339 b L2 392 K3, [395 c R] 429 a L4 429 c L4, 429 d–e L1 441 R2 475 R4 491 R1 496 R2, 497 R12 503 L5 508/9 R6

B

bag of diseases (*nad-kyi rkyel (pa)*) one of five magic weapons of Śrī devī ▷ PI 36 377 b 395 401 Hand-held 331 p L (332 S/N/W L1 & R L) 341 p L, 362 b L (363 b L) (shown as skull) 382 b L.

Bakula (*Ba ku la*) Elder 25 421 3 s

ball of thread (*mishan gyi gru-gu*) one of five magic weapons of Śrī devī ▷ PI 39 377 b 395, 401

ball of tsampa dough (*pnde chen bu*) bowl of (270 b L) (shown as flask).

banderole (*phan*) human corpse banderoles adorn fortress (398–400)

banderole, triple (*phan rtsa/ce-gsum-pa*) ▷ PI 75 Attached to *khatvāṅga* 77 234. Hand held 508/9 L15 ▷ flag

bandhuka* or *bandhūka (*bandhu*) a red flower. *Pen tapetes phoenicia* which opens at midday and withers away the next morning (MW) Simile for redness of eyes 98 349

banner (*dhvaja, rgyal mtshan*) ▷ PI 70 127 R2, 150 L2 (shown in full color) 263 L2, 303 a R2, 344 R2 [421–3 w R] 429 a L2, 429 c L2 marked with wish-granting) gem 38 R 300 a R, (318 d L) (only gem shown), bull (*khyu mchog gi °* ▷ PI 73 b) 376 L1 sea monster (*chu-srin gyi °*) ▷ **sea-monster** tiger (▷ PI 73) 313 a R (+ red spear)

banyan tree (*nyagrodha nya gro-da*) *Ficus mahea* The *bodhi* tree of Buddha Kāśyapa 243

Bari Lotsawa (*Ba ri*) the translator Bari Lotsawa Rinchen bz (*Ba-ri lo tsā ba Rin-chen-grags*) b 1040, abbot of Sakya from 1102 (*BA* 73 211) The great respect and abundance of offerings paid to him are mentioned in *Life of Milarepa* Part 2, chap 7 (Lhalungpa tr p 134)

In his tradition. Amitayus 180 Amoghapāśa Avalokita 105 Blue-clad Vajrapani 155, Prajña pāramitā 452, Uṣṇīṣa 224, White Tārā 5

basin (*karaṭa, gśon-pa*) of gems 303 a R1.1 of gems and medicines 330 e L ▷ **bowl**, PI 65.

beat, snow (*drad*) following deity 362, (377 d) led as pet (382)

bear, (tawny) (*dom*) riding frantic, black bear (*dom-nag smyon pa*) 340 b.

Following deity 362, (377 d) led as pet (382)

beasts of prey (*gzan-gzan*) emanated (308) (356) in charnel grounds (349) (356) (377)

'Bebs-pa mo (pron Beppamo) *matrkā* attending Mahākāla (372 SE)

becoming (*bhava, srid-pa*) a synonym for *saṃsāra*. Described as a flood 173 a jail 187 an endless sea 185 a wind 173

bees (*bun-ba*) i.e. black bees. Simile for blackness commonly applied to hair (e g 190) for color of deity s body 317 372 ▷ **colors**

beings (*bcud*) lit essence ▷ **physical world**

beings of the male and female lines (*srid pa pha-rgyud mo rgyud*) (?) surrounded by (362)

beings of the six destinies (*rigs drug*) ▷ **destinies six**

Bekise (*Beg-tse*). 405 n 2

bell or *vajra-bell* ((*vajra*)-*ghaṇṭā, (rdo rje) dril-bu*) ▷ PI 3 (a) Paired with *vajra* ▷ **vajra and bell** (b) Not so paired. 57/8 L1 60/61 L1 116 c L, 181 p L1 277 L4 278 L4, 483–3 L (marked with symbols) 487 L (marked with crossed *vajra*). (c) Illustrated without deity 607

Bell Garuḍa (*Dril-bu i khyun*) (156)

bells, little (*ṅyer-khu*) a secondary ornament, sometimes attached to anklets and other ornaments of a peaceful deity

Belti Drachempa (*dBal-ti dgra-bcom-pa*). *upādhyāya* at Bran Ka-mo-che late 12th century (*BA* 300). in lineage 300

benefits two (*don-ghis*) benefit to oneself (*rang-don*) and to others (*gźan don*)

Bestower of Supreme Powers (*dBan mchog ster-ma*) Tārā 283

***'Be-ta* fruit** (*'be-ta i bras-bu*) 352 R1 ▷ 352 n. 1

Bhadra (*bZań-po*) Elder 22 421–3 p

Bhadracari-praṇidhāna (*bZań spyod smon lam*) ▷ *View of the Conduct of Bhadra*

Bhadra Conduct (*bhadra-cari bzań-spyod*) ▷ *Vow of the Conduct of Bhadra*

Bhagavan (*bCom ldan ldas*) title of Buddhas. ▷ **Lord**

Bhairava (*Jigs byed* 'Terrifier'). (a) Yidam = Vajra-bhairava 75, 508 Condensed 75 Saṅkalpta 75, without consort 508

(b) Attendants: Hammer, Club, Lotus and Sword Bhairavas (349) the nine great terrifiers (340–2).

(c) Hindu deity a form of Rudra. As seat: 55 LF 68–9 LF 77/87 LF 81 84–5 227 LF, 475 RF, 476/7 481–2 Described 85 Said to be black 68–9 77/87, 475

Bhaisajya-guru (*sMan-(gyi) bla* 'Medicine Guru'): 43, and his six brothers 40–48.

Bharali (*Bha-ra-li*) attendant of Vaiśravana 313 e

Bhaya-nāśanī (Peril-destroyer) n in mantras and *Tg* titles for **Touch-burning Sambara** 227

Bhīhu (*Bi-hu*) mountain, abode of Gopaka, *HOE* 35

bhikṣu (*dge slon*) a fully-ordained Buddhist monk. Attendants in form of (358) (408) Deity dressed as ▷ **robes**

bhikṣuṇī (*dge-slon ma*) a fully-ordained Buddhist nun.

Bhīmā (*Jigs-ma*, 'Terrible') goddess attending Lokêśvara (70).

Bhraṭṭ, Black (*Bha tra nag-po* Black Brother): attendant of Mahākāla 358 f 408 c

Bhṛkuṭi (*Khro-ćher-can-ma*, 'the Frowning'). 445; attendant of Avalokita 105 e 106–8 e 109–11 e

112–4 d, 116 e (118)

Two-armed red 116 e Four-armed golden yellow or off-white 105 e, 106–8 e 112–4 d, 445 orange 109–11 e

Bhrkuti-tārā 292.

Bhrmkaravati (*Bhrim-ka ra-wa-ti*). m lineage 300

Bhūta (*Byuṅ po* 'Spirit') guardian of NE direction (340–2) equivalent to **Īśāna**

Bhūta-dāmara (*Byuṅ (po) dul (byed)* Spirit-subduer) four-armed form of Vajrapāṇi after the **Bhūta-dāmara-tantra** The spirit Aparajita whom he is trampling in 453 501 and *Sm* 264–7 is identified by *Sm* 264 with the Hindu god Śiva (*TyA* bxiv).

161/2, 453 501 S.g. for practice of Ganapati (12)

Bhūta-dāmara-mudrā ▷ **spirit-subduing gesture**

Bhūta-dāmara tantra (*Byuṅ po dul-byed kyi rgyud* 'Spirit subduer Tantra'): = P 404/Toh 747 Though LW 128–9 lists it as an Action Tantra the caption to 501 in C calls it a Performance Tantra, while 453 is labeled Anuttara Bhūta-dāmara (Vajra pāṇi) explained in 501

Big-nose I. (**Mahā nāsa sNa-ba che*) *yaksa* attending Vaiśravana (301 outside N)

II (**Mahā-nāsa sNa-chen ma*) one of the seven *mātrikās* (376)

bilva fruit (*bil ba*) the fruit of the wood-apple or Bel tree *Aegle marmelos* one of the eight **auspicious things** ▷ PI 97 Used medicinally, Hindus regard it as sacred to Śiva

bird (*bya dab-chags*) vehicle crane 221 leather bird (*bse bya*) 404 b–e, peacock 222 raven (373 Vikarali) eight different birds 508/9 LF1–8.

Face or head crane s 376 e raven's 301 b above own nine 351/2/3 b 356 (373 Karma mahākāla mara) vulture *garuda*–crow and owl (351/2/3 E, N W, S *dākinīs*)

Emanated birds of prey (*bya-gcan*) (308), black birds 357 (358) (408) ravens etc. (349) Following black birds (395), (401) In charnel grounds (349) carnivorous birds (*bya ka-zan*) (356) Overhead black birds (382) iron hawk (*bya khra*) 362. On sea water birds (*chu-bya*) (185)

Altogether the particular birds mentioned are crane crow domestic fowl *garuda*, hawk, leathe bird owl parrot peacock raven, snow-cock, swan vulture

bKa-gdams ▷ **Ka-dam**

Black (One) (*Kāla Nag po*) attendants of Mahākāla

Black Bhrutr 358 L 408 c Black Putra 358 e, 408 b Black Yaksa 358 c 408 a Thousand black ones (363) thousand black commanders (363) thousand black, raven faced ones (356) ▷ **Kālī**

black (*krsna nag po*) ▷ **colors**

Black-cloaked Mahākāla (*mGon po ber nag*) 374

Black-dog Mōn-women (**Kālu-śvani-kārīṇī Mon-mo śwan nag mo*) six dog faced messengers of Mahākāla 377 c

Black Greatness (*Che-btsan nag po*). n of Club Mahākāla 362

Black One, Excellent (**Kalyāna kāla Legs ldan nag po*) n. of Club Mahākāla 351 c, 363–365, 366 b 367

Black Yaksa (**Kālī yaksī, Nag mo gtsod-sbyin*) attendant of Mahākāla 358 d, 408 p

blade, wide (*gri-khye*) (369 Māra heart-eater R)

Blazing (*Me- bar-ma*) Vajrapani 157

Bliss (*sukha, bde-ba*) Great Bliss (*mahā-sukha, bde-chen*) is the realization of **Method**

blood, sea of (*khrag-gi rgyu*) *mtsho rakta i rgyu mtsho*) Śri-devī riding across (357/8 b) 370 b (shown in error with d) 377 b [394] 395 (and fat) 398–400 401 her seat amid (402) part of base of her *mandala* (355) 396, 397, of that of other protectors (381)–(404)–(407)

blood, spots of (*khrag-gi ting le*) ▷ **ornaments**

Blood-drinking Lord (*Khrag- thuṅ mgon*) ep of Mahākāla 372

Blood-drinking Mōnpa (*Khrag 'thuṅ-gi mon-pa*) (362)

blue (*nīla sngon-po mthon-ga*): ▷ **colors**

Blue-clad (*Nīlāmbara-dhara Gos-sngon-can*) standard form of Vajrapani 154 155, 169 160 444

Blue Horse, with (*rTa-sngon-can*) Vaiśravana 301–310

Bodhgayā or **Buddhagayā** (*Vajrāsana rDo-rje gdan*) the center of the Buddhist world—the place near Gayā in Bihar where Śākyamuni Buddha manifested the attaining of Enlightenment

Ts eringma and her Sisters live to north of 418–20 ▷ **Vajrasana**

Bodhicitta (*byaṅ-chub-kyi sems*) 1 Mind of Awakening – the determination to attain perfect Enlightenment for the benefit of all sentient beings. 2. The male generative fluid semen, also called 'white *bodhicitta*' red *bodhicitta* is the female generative matter, blood. Both are considered to flow through the channels of the subtle body.

Bodhicitta generating (*sems-bskyed*) the gateway for entering the Mahayāna Path, a special mental awareness on the part of one dwelling in the family of those on the Path, impelled by the spontaneous desire to strive for the welfare of others and similar to the wish for Enlightenment as an aid (after *Bte*) Generation of *Bodhicitta* is divided into ultimate and conventional, the compassionate motivation falling into the latter category, while the former involves a realization of ultimate True Nature Emptiness It is also classified into four or twenty two grades according to the degree of progress along the Bodhisattva Path

A meditation producing this attitude in one s mind is an essential preliminary to any Maha yāna practice.

Bodhisattva (*byaṅ-(chub) sems-(dpa')*) one who has realized the generation of *Bodhicitta* and whose sole aim is thus to benefit others The Tib 'Awakening mind-hero' alludes to the Bodhisattva s dauntless courage in sacrificing his or her own body and life countless times over eons for the sake of other sentient beings

Six Bodhisattvas of the senses, ▷ **Ksitigarbha.**

bodhi tree (*byaṅ-chub (kyi) shi*) the tree under which any Buddha manifests the attaining of Enlightenment is called his *bodhi* tree Different Buddhas can be recognized iconographically by the species of their trees, ▷ the verses in 237–45 Extant *bodhi* trees are descendants of Śākyamuni s the Pippala tree *Ficus religiosa* ▷ PI 106

Back resting on (328) sitting under 197, 237–43

bodhyaṅgi-mudrā (*byaṅ-chub mchog-gi phyag-rgya*) ▷ **Enlightenment, gesture of principal**

bodice (Skt *kañcuka*) ▷ **clothing**

body *mandala* 1 N of a part of certain complex *mandalas* such as Kālacakra s 2. Among modern practitioners a set of deities (or their seed syllables or symbols) visualized not in the concentric arrangement of a conventional *mandala* but arrayed over the parts of one's body Armor deities 56–61 62–67 228 armor syllables 54 70 76–84 Bodhisattvas of six senses, ▷ **Ksitigarbha** five *Tathāgatas* 104 *garudas* 156.

bone ornaments (*ras pa i rgyan*)– ornaments of carved human bone worn by *dākinīs* and other semi-wrathful and wrathful deities The six bone ornaments are listed in *Bte* as choker bracelets, earrings crown sacred thread and human ash Female deities presumably omit the ash *PTA* HA replaces the last three with sash, apron and a wheel worn on the crown of the head, the sash

being omitted with female deities, and item tions variant traditions that include a wheel worn above the topknot, a pendant necklace and a *seral khu* worn over the right shoulder and under the left (the reverse of the Hindu sacred thread)

book (*pustaka, po-ti, gleg-bam*) ▷ PI42 (P^1 of the *Perfection of Wisdom*) 1 L, 3 L 28 R 29 L 31 RL 110 L2 109–11 b under L arm 112–4 c ditto 119 L19, 124 L2 140 L2 187 L, 191 R2, 254 L5 263 L13^{P} 277 L6 421 31 R, 421–3 g R 421–31 RL, 427 L 458 L1^{P}–500 L2^{P} 504 L3^{P}

In hair bundle of 33 original manuscript (*mapdpe*) of scriptures 421 x *Vajrāmṛta tantra* 489–91

On lotus ▷ **lotus lotus, white** on *utpala* ▷ *utpala* Also ▷ *Perfection of Wisdom*

been-granting (gesture) (*varo-da (mudra) mchog-sbyin (gyi phyag rgyal)*) ▷ PI110 4–7 R 9 R, 43 R 44 R, 104 R3 (raining nectar) 104 RL5 500 104 c R, 105 a R, 106–8 a R 110 R2 112–4 b R 119 R (raining nectar) 115/7 R, 119 R4 & RL25–525 121 R3 & RL5–500 131 R, 133/4/5 R, 136 a R 140 R1 141 R 144 R, 151 R, 183 R4, 185 R 196 R, 215 R 239 R, 243 R 254 RL7–500 (raining nectar) 273 a R, 279 R1 285 R, 293 R2 296 R2, 316 p R, 321 p R (also other eight *yaksis*) 326 R (raining gems) 425 a R4, 426 R, 429 a/e R4, 429 b L, 429 d R2 429 e R2, 430 R, 431 R2 434 R3 434 RL5–500 436 R, 438 L, 439 R 445 R1 451 R 458 R2 503 R6 504 R1 506 R4 Possible variant 437 R (shown with almsbowl)

Holding an object, citron 314 R 316 R, 321 R, gem 255 R3 283 L1 myrobalan 41 R

▷ **eliminating hunger and thirst**

boots (*lham*) all the boots described as boots of *sha* green (*sag-ti i) lham*) high boots of shagreen (*sag lham yu-rnn*) or simply high boots (*lham yu rnn*) are of similar type (cf *PTA* 2A, 5) Those called "scored leaves of lacquered leather (*bse i lo-khrem*) look the same too Shagreen (*sag-ri* in dictionaries but always *sag ti* in *R*) is a type of leather often dyed green, these boots are invariably depicted green in our MS (Nebesky Wojkowitz s translation 'brown boots' is therefore to be rejected, and felt boots (*PTA* 369) is also incorrect —felt boots are *phyin lham*)

Boots of shagreen [300 eight *yaksas*], [303], 310 (patterned in turquoise)–[312] 330/1/2 [330 b/c/e] 363/4 [366 b] [370 c], 377 40 high boots 378 379 a/b 380 b, 381 382, 383 high boots of shagreen 342 a 351 c 362 365 367 374 scored leaves of lacquered leather 301 313

Copper boots (*zaṅs-kyi lham-bu*) 366 a (shown black) 366 b (shown usual green)

Fancy boots sometimes of red and green and embroidered are worn by the Four Great Kings [35–8], [411–4]

bow (*cāpa dhanus kodaṇḍa gźu*) ▷ PI10 Paired with arrow ▷ **bow and arrow** yellow 119 R14 paired with javelin or large arrow 121 L2, 323 L7 Worn on elbow black, iron bow 382

▷ **javelin**

bow and arrow (*a*) in same hand (*mda -gźu*) 75 L3, 104 L4 119 L5 121 L4, 130 L3 351/2 d L2, 355 L1, 434 L4

(*b*) Bow L arrow opposite R 52 LR3, 54 LR2, 70 p LR 73 LR5, 105 d LR4 106–8 d LR4, 150 LR3, 184 LR6–218 LR3 223 LR3 254 LR3 263 LR6 267 LR3 276 LR2 291 LR2, 424 LR2, 441 LR3, 457 LR3 458 LR3 470 LR3 471 LR2 489 LR2 494 LR2 495 R3 497 LR5 (fire arrow) 498 LR4, 500 LR3 502 LR1 503 LR4

(*c*) Bow L arrow non-opposite R 183 L2 R3 217 L3 R2, 268 L3 R4 278 L5 R3 303 a L6 R5 425 a L2 R3 429 a L1 R3 429 c L1 R3 468 L2 R1 469 L2 R3, 506 L2 R3 508/9 L6 R8 flower arrow(s) (▷ PI14) 497 Kamadeva [L2]R1 (text (R2)R1)

(*d*) Drawn bow and arrow 165 RL2, of flowers (▷ PI14) 10 RL1 201 RL1

bow case ▷ **leopard-skin bow-case**

bowl (*snod*) ▷ PI65 Oil balls of *risam pa* dough (270 b L) (shown as flask) of dependently arising substances 318 b L, of food 418 c L of gems 271 L1 of medicines 222 L, 330 d L3

In front of deity of food 271 Carried by elephant of jewels 339

▷ **basin**

bowl, small iron (*lcags-(kyi) pur (bu)*) 330 c L (of jewels)] 351 c L (of nectar) 362 L (of human blood), 363 L (of diseases) 370 c L (of nectar).

box (*petaka ugrom bu*) ▷ PI62. Full of gems 324 RL1 330 b L (shown as bowl) 330 d RL1 420 d (shown as gem R and box L)

bracelets (*ruceka kankana kaṭaka leg-gdub phyag-gdub*) illustrated 507 ▷ **ornaments; symbolic ornaments**

Brahmā (*Tshaṅs pa*) king of the gods of the first *dhyāna* heavens of the Realm of Form (*Ak* III, 3–4) He has four faces and is yellow in color Guardian of the upwards direction (340–2)–

As seat (sometimes represents Skandha-māra among the four Maras) 165 266 back foot, [323] (text on *R*) 461 465 470 483 508–9 Trampled from beneath (84 LF)

brahma-cārin (*tshaṅs-par spyod-pa*) 'one of pure conduct'—either a monk or nun or a lay person who has taken a lifelong vow of sexual abstinence Thus 8th garb (*tshaṅs-par spyod pa i cha-lugs, tshaṅs-spyod cha-byad*) implies either the robes of a monk or nun, or sober lay dress without ornaments shown as monk 14, 15 49–51 a 200 shown as layman 198.

Brahmāṇī (*Tshaṅs-ma*). daughter and wife of Brahma. One of the seven *mātṛkas* (376)

Brahma s head (*brahma-śiras tshaṅs-(pa i) mgo-(bo)*) ▷ PI86 56 R3 62 R2, 73 L12, 228 L2 292 L3, 475 L6, 497 L12, 508/9 L2.

Brahma world or realm of Brahmā (*Brahma-loka Tshaṅs pa i ʼjig rten*). the Realm of Form, especially its lower levels connected with the first *dhyāna* 84 171 Brahmā heaven (*Tshaṅs-pa i gnas rgs*) id., 153

branch (*yal-ga*) ▷ PI107 Of heavenly tree 220 R1, of jewel twigs (*rin-po che i lcag-phran-gyi ^{b}*) 100 L2. ▷ **fly-whisk, *nāga* tree *aśoka* tree wish-granting tree.**

branch, small (*lcag-ma*) 119 R15

Bran-ka (pron Dr enka') demon, 409 n. 1

brazier (*agni-kunda, me-thab*) ▷ PI91 297 RL 508/9 L12.

breast [of the consort) (*stana, nu-ma*). 485 R3 & L3 495 R2

'Bri-gun skyob-pa ʼjig rten mgon-po. ▷ **Drikungpa.**

Bronze-eyed (**Kapiśāsī Khar mig-ma*) dog faced female attendant or messenger of Mahākāla 377 c (4) 384 g.

Brother-and sister (*lcam-dral*) or (more literally) Sister-and brother Term describing deities who appear as a couple not in intimate embrace but side by side with the female on the male s left. Caurī 410 Karma yama 404–6 Mahākāla 357 370 a+b 377 Master of the Charnel Ground 407 Putra 408 Servant-demon Yama 409 ▷ **Putra**

Brothers, Three (*mChed-gsum*) triple manifestation of Mahākāla 365.

brown (*lham-pa*) or dark brown (*lham-nag*)

▷ **hair (b)**

bSe (pron se') ▷ **leather, lacquered**

bTsan (pron tsen). a category of evil spirit (*sire*) that can cause illness often attached to a rock in the mountains (*Bte* Tucci 1980 164 175 210)

btsan-demon-style (*btsan-dkyil*) a manner of sitting on an ass 370 b

bTsan-mgon (pron 'Tsen-gon) ('Lord of the bTsan Demons) raven-faced, attending Red Mahākāla

(354 S)

Buddha (*sans-rgyas*) Awakened One, who has completely abandoned all obscurations and perfected every good quality For listing, ▷ Identification Guide Type I.

B° Bhagavan with no other n mantra n. just B° in Graha mārkā *mandala* (505)

For Śākyamuni B° ▷ **Śākyamuni**, etc B°s of the Five Families, ▷ **Families Conquerors of the Five**. Seven B°s ▷ **Hero Buddhas, Seven**

Buddha-bodies three (*tri kāya sku-gsum*) the *Nirmāṇa-kāya* (Emanation Body), *Sambhoga-kāya* (Enjoyment Body) and *Dharma-kāya*

Buddha-child (*buddha-suta sans-rgyas-sras*) Bodhisattva

Buddha-consorts, five (*Yum lha*) the *prajñās* of the Buddhas of the Five Families. Tantrayana Sisters are secretly 418–20.

Buddha-dāka (*Sans-rgyas mkha 'gro*) n. of Vairocana as one of the Five Dākas (465 E), as one of the Six Monarchs 483

Buddha-dākinis (a) (*Sans-rgyas mkha gro-ma*) central one of Five Dākinis 416

N of Vajra-vārāhī ₹1 86 (mantra), 89–97 (implied) Sarva b°-d°, mantra n of Vajra-varāhī 76–9, ₹1 84

Prajñā of Buddha-ḍāka (Vairocana) 483 p of Mahāmāya Heruka 54 p 494 p

(b) (*Buddha da-ki*) attendant of Green Mahākāla 346 b

Buddha-garuḍa mantra n of Wheel Garuḍa (156) (230)

Buddhagaya ▷ **Bodhgayā**

Buddha image (*buddha ripar sans-rgyas-kyi sku gzugs*) ▷ PI 46 119 R5 (shown as a seed syllable)

Buddha-jñāna-pada (*Sans-rgyas ye-ses śabs*) Indian teacher c 705 to c 790 (IPT 271–3) On his Guhyasamaja system ▷ *BA* 367–74

Wrathful Vighnāntaka according to instructions of 214

Buddha kapāla (*Sans-rgyas thod-pa*; Buddha-skull) a form of Heruka. 492/3

Buddha-kapāla tantra (*Sans-rgyas thod pa i rgyud*) F 63/Toh. 424. Buddha kapāla taught in 492.

Buddha-land (*Buddha-ksetra sans-rgyas-kyi źiṅ*), the Pure Land of a Buddha

Buddha-locana (*Sans-rgyas spyan-ma*; 'Buddha-eye') same as **Locanā** 199

Buddha-tārā (*Sans-rgyas sgrol ma*) (140 N)

buffalo (*mahiṣa me ba*) face 75 principal, 508/9 principal 392 L.

Vehicle 74 (310 demoness of S) (310 King Virūḍhaka) (349 Yama) [395 c], [401 c], 404, 405, 413 460 508/9 RF2 510

building, storeyed (*khāṅgtra khań-brtsegs*) 300 h R. ▷ **mansion, P148**

bull ▷ **ox**

bull banner (*khyu mchog gi rgyal mtshan*) ▷ PI 73 b 376 L1

bundle of red curses (*byad dmar gyi khres-po*) one of five magic weapons of Śrī-devī ▷ PI 37 377 b 385 401

Burns on Touch Lord who (*bCom ldan reg-tshig*) 227

Butcher (*Khatika (b)Śan pa*) Monpa attending Tiger mounted Mahākāla (362) *yaksa* attending Red Mahākāla (369) Twenty-one demon-slashing butchers attending Four faced Mahākāla (385–92)

C

cartya (*mchod rten*) ▷ **PI 47** Hand-held. 37 L 308 L (black) 414 L [421–3 v R] In hair (192), (502) (503) ▷ ***stupa***

cakra (*khor-lo*) centers on the central channel of the subtle body from which other psychic channels radiate located in the head, throat heart, navel and genital regions. Each has the form of a lotus with a particular number of petals. The syllables OṂ ĀḤ HUṂ SVĀ HA respectively are visualized in them representing the Body Speech Mind Qualities and Actions of an Enlightened Being. The three higher *cakras* are the most important and may be visualized without the other two

Cakra-saṃbara (*Khor lo bde-mchog Khor lo sdom-pa*) a deity of the Heruka group same as **Saṃbara**. 55 228, 475 476, 477 Blue 476, Four-faced 475 Innate 55, One-faced, Two-armed 476/7 Sixty two-deity 475–7, taught in *Saṃbara-mūla-tantra* 475 Twelve-armed 475

Armor Heroes connected with C°s° 56–61. Innate C°s° as crown 407

Cakravaka. ▷ **Ngang-ser**

Cakravartin (*khor lo(s) (b)sgyur-ba*) ▷ **Monarchs**

camasa (*sna-śal*) a flat sacrificial cup or ladle. Used as seat and in the practice to accept offerings 335 the deity is also requested to act as a sacrificer (*yaṣṭṛ bhūtvā = yajamāna*)

camel (*uṣṭra rtsa mo*) vehicle [395 e], [401 e] 508/9 RF5 Hand-held, in skull 461 R5 465 R5

Cāmuṇḍī (*Tsa muṇḍi Tsa ")* *prajñā* of Karma yama 404 p attendant of Four-armed Mahākāla (349) Cāmuṇḍā is a n. of the Hindu goddess Durgā, received when in the form of Kālī she killed the demons Caṇḍa and Muṇḍa servants of Śumbha and Niśumbha (the story is told with illustrations, in Mookerjee 1988 48–59)

caṇḍāla (*gdol pa*) ▷ **outcaste**

Caṇḍālī (Outcaste Woman) L (Tib *gTum mo* 'Fierce One') attendant of Four-faced Mahākāla 385/6/7/8/9c, 390/1 c 392 b

B. (*Tsaṇḍa lī*) woman called C°, p 398. ▷ **tumo**

Caṇḍa-mahārosana (*gTum po chen po* Exceedingly Fierce One') n. of Acala, in mantras and otherwise 173–7 266 432 3

N of Vajrapāṇi Exceedingly Fierce Defensive-fort V° 156 Vajra c°m° (mantra n), 156 157 ▷ **Fierce One**

***Caṇḍī-rati** (*gTum mo dga byed ma* Fierce Creator-of-Delight) *prajñā* of red Acala 266 p

Caṇḍa-vajrapāṇi (mantra n) 211 3

Caṇḍēśvara (Lord of the Fierce) mantra n. 324 and n 1

Caṇḍikā (*Tsaṇḍi-ka ° kā*; 'Wrathful') Armor Heroine 67, attendant of Four-armed Mahākāla 351 d (352 d) (threefold) 355 Glorious goddess C° 355 C° is a n. of Durgā in the *Devī māhātmya* (Mookerjee 1988 50 59)

Candra (*Zla-ba* Moon') the Moon, as a god hand-held in skull 461 L5–465 L5– Face of 253 5th tier R As seat. 156 487, 508/9

Candragomin (*bTsun pa zla-ba*) mid seventh-century *ācārya* ▷ *IPT* 222–3 Lineage from, 131

Candra-kānti (*Zla-śel-ma*) *yaksī* attending Jambhala 316 E p 321 E

Candrakumāra (*Zla-ba gźon nu*) Indian *ācārya* who came to Tibet and learned Tibetan (*IPT* 254–5). Sarasvatī in his tradition 193.

***Candra rocana** (*Zla-ba ʼbar snaṅ byed*, Shining Moon) Bodhisattva, attending Bhaisajya guru 40

Canonical Mahākāla (*mGon (po) bka-ma*) 340–48 363 ▷ 363 n 1

Captivating (*Manohara Yid ʼphrog*) Vasudhārā 329

***Caraka Dharma vajra** (*sPyad mdzad Chos-kyi rdo rje*) in lineage 300

Carāndha (*sPyod pa i dbaṅ po*) *yaksa* attending Jambhala 316 NE.

Carnelian-eyed (*mChoṅ mig ma*) (dog-faced) Moni woman attendant or messenger of Mahākāla 377 c (6), (382), 384 d

cart (*ratha, śiṅ rta*) Martial sitting on, drawn by four pigs 196 by seven horses 267 by seven pigs 430

cat (*bya la*) face 334 R Riding (379 male haughty Mönpa) Hand held in skull 461 R8 465 R8

Catur-pīṭha-tantra ▷ *Vajra-catur-pīṭha-tantra*

Cave of Knowledge (*ʼOda ṭuhā Rig-byed kyi phug*) abode of Kurukullā (*Rig byed ma*) (10)

censer (*spos phor*) ▷ PI 51 17 R, 421 3 k RL (between folded palms)

Ceylon (*Siṃhala Siṅga la*) home of Vajraputra, *HOE* 25

chain (*śṛṅkhalā lcags-sgrog*) or *vajra* chain ▷ PI 29 7 k L1, 252 L3 497 L11 On feet 377 b

Chain Garuḍa (*lCags-sgrog gi khyuṅ*) (156)

Changkya Qutuṛtu I, Ngawang Luzang Chöden (*lCaṅ-skya ha thug thu Ṅag dbaṅ blo bzaṅ chos ldan* 1642–1714) author of text partially translated in Pt III p 397

Changkya Qutuṛtu II Rölpei Dorje ((*lCaṅ skya) Kol pa i rdo rje*, 1717–86) Compiler of *300 I* p 229 In lineage 508

channel (*nāḍī rtsa*) a vessel in the subtle body The three principal ones are the central channel and two side channels *lalanā* and *rasanā* Visualization (81–3

Charnel Ground, Master of (*Śmaśāna-ādhipati Dur khrod bdag-po*) pair of spirits in skeleton form M°C°C° Brother and-sister or Hero M°C°G°, Father and Mother 407

charnel-ground requisites, the eight (*dur-khrod-kyi chas brgyad*) a crown of human heads, a long necklace of human heads an elephant-skin scarf the flayed skin of an enemy of the Doctrine (*źiṅ bpuṅs ky yaṅ gźi*) a tiger-skin loincloth smears of fat (*zag-gi zo-rus*) on the chin or throat spots of blood (*khraṅ-gi thug le*) on the cheeks and a dot of human ash (*thal-chen gyi tshom-bu*) on the forehead (*Btc*)

Worn by 227 344 345 366 c 382 b also Śrī devī in 395–8 401 (different list ▷ 395 number of requisites not given)

charnel grounds, the eight great (*asta-mahā-śmaśāna, dur khrod chen po brgyad*) listed as E gTum-drag (Very Fierce) N Tshan tshul khraṅs-pa ('Dense Thicket') W rDo-rje bar ba (Blazing *Vajra*') S, Keṅ rus-can (Place of Skeletons) NE Drag-tu rgod-pa or Ha ha rgod-pa (Loud Laughter') SE bKra-śis tshal (Auspicious Grove) or bSil-ba i tshal (Śītavana Cool Grove) SW Mun pa drag-po (Intense Darkness) or Mun pa i tshal (Tamasa-vana, 'Dark Grove) NW Kiḥ ka li'i sgra sgrog pa (Shouts of *Kilikilī*') (*Btc*)

They are used as settings for the wrathful protectors. Descriptions 349 377 Invoked from 393 398–400 402

Individual charnel grounds ▷ **Loud Laughter, Maruśe Śītavana Tamasā-vana, Ucala**

***chatā**, **jewel** (*ratna-cchatā rin-po-che i ṅa-tra*) a type of design similar to the *śrī-vatsa* (*Btc*) the design on the halo of the Kalacakra monogram is called *nor-dzin pa tra* (*PIA* KIA) 503 R1

Chayūlpa (*bya-yul-pa* 1075–1138) *BA* 286–92) In lineage 370

Chel (*sPyel*) i e Chel lotsawa Kunga Dorje (*dPyel-lo Kun-dgā rdo rje* first half of 12th century) a Nyingma scholar who spread in Tibet the system of the Six Vārāhi texts also other members of the Chel family ▷ *BA* 390–7

Vajra-varāhī in Chel tradition 76

Chen nga Kün-ga Gyelts'en ((*lTheg-chen chas rje*) *sPyan-snaṅ kun-dgā rgyal mtshan*) in lineage 408 ▷ 408 n 5

Chen-nga [Ta'ūltr im Bar] (*sPyan-sṅa [Thul-khrims bar]* 1038–1103) (*BA* 284–5) In lineage 370

Chenrezik (*sPyan-ras gzigs*) ▷ **Avalokita.**

Ch'im Namk'a-tra (*mChims [Nam mkha grags]*) abbot of Narthang 1251–88 Compiler of the Narthang Gyatsa, p 379, p 395 verse 1 In lineage 370

Chinese upper garment (*rgya-nag-gi bla gos*) 256

Chinna-muṇḍā (*dbUl bcad ma* Severed-head lady') form of Vajrayoginī who cuts off her own head 81–3 She was adopted into Hindu Tantra as the goddess Mahāvidyā Chinna-mastā e g. ▷ Arts Council 1971 nos 214–9

***Chinnamuṇḍā (vajravarāhī)-sādhana** (*rDo-rje phag mo) dbUl bcad ma i sgruḥ thabs*) = P 2262–3/ Toh 1554–5 81–83 n. 1

Ch ögyel P'akpa (*Chos rgyal Phags pa blo-gros rgyal mtshan* 1235–80) in lineage 408 n. 4

Chöpen Dmnzangma (*Cod pan mgrin bzaṅ ma* 'Meltifluous Tiara lady cf 418–20 n. 2) 420 d. Mantra n. Mukuta-madhura-bhadra

***churikā** ▷ **knife with wavy blade**

Cintamani (*Yid bźin nor bu*) Avalokita 116 Tārā 138

Cintamani-cakra (*Yid-bźin khor-lo = Cintā-cakra* but cf the root mantra) Avalokita 120 Tara 4–7

Cintamani-cakravartin [Avalokita] 120

circlet (*cakrin gtsug-gi khor-lo*) ▷ **symbolic ornaments**

Citra-senā (*sNa-tshogs sde-ma*) *prajna* of Buddha-kapala (Heruka) 492 p in C misspelled ° *bde ma* and given in mantra ((493 E)) as Viśva-sukha

citron (*bijā pūraka bi-dza pū ra-(ka)* °*-pu ra (ka)* °*-pur*) ▷ PI 95 (° held with boon granting gesture) 142 R, 263 R5 303 a R8 314 R[L] 315 R2 316 R[b], 921 R[b] 450 R.

Marked with JAM, as concentration-being for Jambhala 315 The citron tree is also called *jam bhu*, hence an obvious connection with Jambhala.

***Citta viśrāmana mahākaruṇika sādhana** (*Sems ñal gso-ba i thugs rje chen poʼi sgruḥ-thabs*) by Mitra-yogin, P 3569/Toh 2748 ▷ 115 n 1

clasping (*ʼKhril-ba*) calves clasping the Father tightly above his thighs 475 p 476/7 p clasping the Father round the waist with her legs 482 p Usually occurs without being mentioned

cloak, large (*ber chen*) or **bowing** (*pol-ber*) almost always of black silk and accompanied by a gold belt and boots of shagreen. Worn by 310 330 a 331/2 342 e 351 c 365, 366 a/b 367 370 c 409 (with gold pattern) of glossy silk (*za-og*) 363 364 three-layered (*gsum brtsegs*) 377 (with dark swastika design) 378 379 a/b, 380 b 381 382 383 nine-layered (*dgu-brtsegs*) 362, 374

Close Sons Eight (*Asta upaputra Ne (ba i) sras brgyad*) the leading Bodhisattva followers of Śākyamuni Buddha 247–51, 272–4 Six of the Eight (or their seed syllables) visualized at the senses ▷ **Kartigarbha.**

clothing (*vastra na bza, gos*) the clothing of deities is usually described only in vague generalities and it is left to the artist to realize the details in accordance with artistic tradition and the

character of the deity

Some deities such as Śākyamuni Buddha and the Sixteen Elders, are monks and therefore wear a monk's **robes**, the design of which is laid down in some detail in the Vinaya rules

Other fully enlightened deities mostly conform to either the peaceful or the fierce types The usual mark of a fierce deity by way of clothing is the **tiger-skin loincloth**, the deity may well wear little else except for ornaments Peaceful deities are usually more extensively clad in silk The texts rarely use terms that are specific as to the form of a garment, but speak rather of garments of heavenly stuffs (*lha rdzas-kyi na-bza'*) or upper garments (*stod ŋoṅs*) and lower garments (*sem-thabs smad-ŋoṅs, smad-dkris, smad-ŋos*) of silk. A 'lower garment can be a skirt, a loincloth, leggings or even (442) trousers but an upper garment' is a scarf draped round the shoulders, as distinct from a (sleeveless) vest (*śa gaṅ(ba)*) Marici's 'bodice' or close-fitting jacket (*kañcuka*) mentioned in the Skt (502) becomes simply a garment' (*gos*) in the Tib and is depicted as a sinuous scarf leaving her practically naked above the waist.

Quite different clothing is found among the wealth deities and protectors including Mahākala Śrī-devī and the Four Great Kings They wear such items as the **corslet of lacquered leather** a large or flowing **cloak** with a gold belt and **boots** (most often of shagreen) or **fluttering garments** of black or assorted silks. Śrī-devī also wears a **hair petticoat**.

It often seems that as regards clothing, the artist is loath to let the rather random remarks in a textual description override details of the standard type he is depicting For example when colors are specified such as white silk (109–11 a) or 'black silk (see **cloak**) the artist typically ignores them and paints a brilliantly colored brocade a tiger-skin coat (*stag-sloṅ* 358 f) is shown as a loincloth But scarves of animal or human skin, such as Avalokita's deer-skin are recognized as important characteristic marks of a deity and painted with care

Clothing-giver (*Vastra-dātṛ Gos-ster-ma*). *dākiṇī* 338 b

cloud (*sprin*) deities abiding on clouds and light ning 406 Hand held white (*sprin-dkar*) 119 L6.

club (*danda gaḍa dbyug pa dbyug-ta dbyu gu, be-con* once *ga-da*) a weapon of tapered shape, held near the thin end When shown as a uniform rod the same words have been translated staff' No distinction is visible between *be-con* and *dbyug-pa* etc but the former is usually used for the clubs of Vaiśravana and other *yakṣas* and the latter for those of other deities. Morphologically, most clubs are either gem headed or *vajra*-headed—plate 108 depicts both. ▷ Pl 25

(a) Standard type shown headed with a blazing gem. Unspecified 73 R11, 105 c R1 105 d L2 106–8 c R1, 106–8 d L2, 164 R3 263 R8 (*ga-da*) 266 R3 270 b R, (273 b L) (shown as hook) 279 L2 290 L3 292 R3 293 R3, 301 d–e R, 303 a R3 332 R2, 355 b R, 376 d [R] (of sandalwood) 383 R (shown marked with trident) 392 R2 425 fR, 440 R (of *khadira* wood) 445 L1 446 R1 470 R6 497 R11 508/9 K10, marked with (wish granting) gem 143 R (shown as thin staff with elaborate gem) 302 c R, 318 a L 324 R2 (330 a R) (alternative) 411 R1 449 R, marked with lotus 265 R *vajra* c (shown gem-headed) 224 L1, 308 R ((with flag))

(b) Other types marked with jewel garland 312 R, [trident headed] 383 R, *vajra* club 105 c R1 106–8 e R1 163 R (of *khadira* wood) 170 L (+ *tarjani*) 264 R, 472 R1 473 R, *vajra* c marked with human head 74 R.

▷ **skull-club staff stick, scored magic**

club, large (sandalwood) (*tsan dan-kyi beṅ-chen*) a large club of square form, with points on the four faces of the tip (*Skt*) Mahākāla. 330 c R, 351 c R, 362 R, 363 R, 364 R, 365[RL], 366 a R 366 b R, 367 R, 370 c R, marked with trident, human head at neck 379 a R, 381 R, upper end flaming, lower gushing water armies of gods and *asuras* coming from inside 363 R 370 c R.

Marked with *vajra* Śrī-devī 395 R.

Stuck in waist 382.

Club, with (*Be-con-can*) Vaiśravana 302.

Club Bhairava (*Danda-bhairava dbYug-pa jigs-byed*) attendant of Four-armed Mahākāla (349 S gate)

Club Mahākāla (*mGon po beṅ*) form of Mahākala with two arms the right hand wielding a large sandalwood club and wearing a cloak and boots. Always f g.

330 c 351 c, 362 7, 366 b 370 c. Anghora Mahākāla 366, Astrologer Mahākāla 362 Canonical Club Mahākala 363 Excellent (Black) One 351 c, 362, 363–366 366 b, 367, Excellent One with Club 351 c, Kalyana-danda 351 c Nārāyana 363, Nup tradition 364, Three Brothers 365; Treasure Club Mahākāla 364.

coat, tailored (*beud-skog*) of bearskin 377 **coconut** (*be la*). 352 n 1

COLORS (*sku mdog*) 1 The colors that count as *iconographically distinct* for the bodies of deities are very few

white (*sita śukla śubhra śveta dhavala dkar po*),
yellow (*pīta ser po*),
red (*rakta, lohita, dmar-po*)
green (*harita śyāma ljaṅ khu ljaṅ gu*)
blue (*nīla snon po mthiṅ-ga*).
black (*kṛṣṇa nag po*)
smoke-colored (*dhūmra-varna dud-kha du-ba i mdog-can*)

Among these blue and black are distinguished in name only both being regularly represented as a dark blue although the terms tend to be kept distinct in translation and from one text to another they are used interchangeably for different but identically-colored parts of the same deity (e g Kāla cakra 497)

There is no such ambiguity between green and black these colors have different roles and symbolism in Buddhist Tantra and could never be confused by a practitioner Thus *ljaṅ gu* cannot possibly be translated as 'black'

2. Some *shades* are mentioned but are not always differentiated from the principal color by the artist. The most important is orange (*dmar-ser*) Mañjughosa s color Others noted are

off white (*dkar ŋaṅ*)
reddish white (*rakta-sita, dkar-dmar*);
white with a tinge of red (*śuḍ rektānuviddha-sita varna, dkar-po-la cuṅ-zad dmar ba i mdaḥs-daṅ ldan-pa*)
white with a bluish tint (*dkar-la sna-ba i mdaḥs-can*),
pale yellow (*gsera, khaṅ ser-(po) dkar-ser*),
pink (*dmar-skyi*)
vermilion (*rgya tshos-kyi kha-dog*),
dark red (*dmar-nag*)
purple (*dmar-smug smug po*) dark purple (*smug-nag*),
blue-green (*ljaṅ-ston*) (shown very dark green 136 a, 145 151)
pale blue (*sno-skya mthiṅ-skya*),
sky blue (*sno saṅs*) (see below),
dark blue blue-black (*mthiṅ-nag*)

3 Frequently colors are described by *standard similes* When the name of the color is given in such a

case it takes the comparative form in Tib *dkar-ba, dmar ba, sno-ba, gnag pa*. Thus we have
white as an autumn moon (*ston-ka i zla ba ltar dkar ba*) as a lotus root (*mrnala-dhavala padma i rtsa-ba lta-bu dkar po*) as a snow mountain (*gans ri i mdog ltar*)
ash white (*thal skya*)
dove-colored (*pārāvata-varna, phug ron gyi mdog lta bu*)
golden colored (*suvarna-varna hemabha gser mdog gser-gyi mdog lta-bu* etc.) the color of refined gold (*gser btso ma lta bu*)
the color of young saffron (*gur gum gzon nu i mdog-can*) saffron-colored like refined gold (*skui mdog gser-gtso ma lta-bu gur gum*) (shown orange 272, 186) saffron red (*kuṅkumāruna, gur-kum-gyi mdog lta-bu gur-gum gyi mdog-can*) (shown red 457 187)
the color of red lead (*li-khri i mdaṅs ltar dmar-ba i mdog-can, sin-dhu ra i mdog-can*) (shown red 80 orange 267)
ruby red (*padma ri ga ltar dmar*) red as coral (*byi ru i mdog ltar*) as *bandhuka* flowers (*bandhu ltar*) poppy-colored (*le-brgan gyi mdog-can*)
the color of a new dawn (*skya-reṅs gsar ba i mdog*) (red? but shown white 256)
green as *durvā* grass (*durvā-śyāma dur-ba lta bur ljaṅ gu*) green (Tib. yellow-green) like the *priyaṅgu* plant (*priyaṅgu śyāma me tog pr yaṅ ku lta-bu ljaṅ-ser*)
sky blue (*nam mkha ltar sno ser*) (shown dark blue the night sky must be meant) sapphire-blue (*indra nī la ltar sno-ba*) blue like a flax flower (*zar ma i me-tog ltar sno-ba*) the color of *vaiḍūrya* (*bai dūrya i mdog-can*),
dark blue or black like the cloud at the end of time (*mthuṅ-nag dus-mtha i sprin-dan mtshuns-pa, dus-mtha i sprin ltar gnaṅ pa*) the color of cosmic darkness (*dus kyi mun-pa lta-bu*), black as kohl (*mig-sman ltar*) as charcoal (*sol-ba ltar*) as bees (*bun ba ltar*)

'Black as (black) bees' is applied to the hair of goddesses and can also be interpreted as 'black as the black threads in silver ore' (Btc Roe)

▷ **hair** (b).

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colors of the directions (*phyogs-mdog*) ▷ **crossed vajra.**

Comet ▷ **Ketu**

commands (*bka-bgo*) section of the **conferral rite** for a protector in which the lama fiercely orders the deity to aid the disciples in their practice Sometimes called **torma commands**. The wording usually follows the formula given in 300 This is where the list of lineage gurus is likely to be found as their authority is invoked to coerce the deity

command-transfer (*bka gtad*) a type of **conferral** rite occasionally used for protectors The content is similar to a **permission**. 393 398–400 402 411–4

compassion (*karuṇa snuṅ-rje thugs-rje*) the thought How wonderful it would be if all sentient beings were free from suffering and the cause of suffering! ▷ **immeasurables, four**

Great c° that sees no object c° without true object (*dmigs med thugs-rje (chen po)*) i e c° that does not perceive its object as truly existent. 231 316

Concentration-being (*tiṅ ḥdzin sems-dpa ~ samādhi sattva*) a seed syllable or emblem visualized at the heart of the **Gesis-being**

concentration gesture (*tin ne ḥdzin gyi phyag-rgyn*) ▷ Pl 113 14 L 183 L4 (+ nask) 241 RL 49* RL2. Also called **meditation gesture** (q v)

conceptualization (*vikalpa rtog pa*). conceptual thought

conch 1. (*śaṅkha, dun*) ▷ Pl 56 (73 L9), 119 L10 276 L3 304–6 RL (principal & attendants blowing white conch) 429 a L5 429 c L5 469 R4, 497 L9 503 I 6

II (*Śaṅkha Dun-(can)*) n of a treasure, ▷ **Śaṅkha**

Conch nose (**Śaṅkha-nāsa Dun sna*) *yakṣa* attending Vaiśravaṇa (301 outside S)

Conch-protectress (*Dun-skyoṅ-ma*) semi peaceful form of Śrī devī. 397 Cf. 300 I 246.

Condensed (*Saṅkṣipta bsDus-pa*) Vajrabhairava 75

conferral rites. the *Rin-lhan* includes (or at least indicates) the rite by which permission to perform each practice is conferred on disciples Usually the type of this rite is named **permission** (188 cases out of 304) **inspiration** (23 cases) **recitation transmission** (25 cases) **meditation-transmission** (13 cases) simple **transmission** (15 cases) **command transfer** (6 cases) **knowledge-transfer** (3 cases) or various types of empowerment (4 cases) When it is not named (27 cases) and to speak generally we use the term conferral

The Narthang Gyutsa is conferred by permissions, described in the appendix summarized briefly on p 395

Conqueror (*jina rgyal-ba*) = Buddha 'The Lord is a Conqueror because he has conquered the four Maras or conquered evil (*pāpaka dharma*) (Ścup 41* 15) ▷ **Families, Conquerors of the Five.**

Conquerors' Son (*jina-putra rgyal-sras*) Bodhisattva

consonants (*kāli vyañjana, kā-li gsal byed 'ka* etc) to the 33 consonants of the Skt alphabet is often added the compound letter *kṣa* e g in the alphabetical acrostic mantra of 11 (which omits the consonants *ña* and *ṇa*. rarely found as initials). 34 c° (53) thread of c° (181)

constellations, lunar (*nakṣatra, rgyu-skar*) the twenty-eight are enumerated in CD They appear personified in (340–2) and a number of *maṇḍalas* Dharmadhātu-vāgīśvara (500) Graha-mātṛkā (505) Kālacakra (497)

Consumer of Suffering (*sDug-bsnal bzeg-pa * mi*) Tārā 297

continents, four (*gliṅ-bźi*) ▷ Pl 94 Held as a pouring vessel (*byo-yal mdzad-can*) 410 L.

Convulser of the Three Worlds (*Trai lokyāksepa, ḥjig rten gsum kun tu-bskyod-pa*) n. of (Body) Hevajra 473

Cool Grove (*bSil ba i tshal*) ▷ **Śīta vana.**

Copper-eyed (**Tāmrākṣī Zaṅs-mig-ma Zaṅs-kyi mig-can*) (dog faced) Mōn-woman attendant or messenger of Mahākāla 377 c (3) 381) (382) 384 e, gate-keeping *mātṛkā* attendant of Mahākala (376 W gate)

Copper Isle (*Tāmra-dvīpa, Zaṅs gliṅ*). home of Kālika *HOE* 24

Copper Knife, Mahakala with (*mGon-po zaṅs-gri can*) 372 374, 375

coral (*byi-ru byu ru*) considered a kind of jewel, preferably red but can also be black or white. Used medicinally for liver fever, vein fever and fever due to poison as well as brain diseases (Rechung Rinpoche 1973 68 *Btc*) Simile for redness 336 Coral ornament on end of braid of hair (*byu ru i lan-tshar*) 358 d.

corn, ear of (*'bru i sñe-ma*) ▷ Pl103 (451 L) (with vase)

corn, winter (*dgun 'bru*). ▷ Pl103 119 L22.

corpse, (human) (*śava; (mi)-ro bum-chen bum-chen thugs bral bum ro źin-chen*) 'A corpse used in tantric rites, whole or as a flayed skin should generally be that of an enemy of the Doctrine satisfying ten grounds. one who has destroyed the Doctrine abuses the jewels steals Saṅgha property abuses the Great Vehicle, has endangered the

person of a Guru, finds fault with *sangha* brethren, hinders practice, is entirely lacking in love and compassion has no pledges and vows and has wrong views of action and result. It is taught in the Tantras that someone fulfilling these ten conditions should be liberated [illegible] (*Bhc* p 2389 *Źiń bcu tshań-ba i bstan-dgra*)

Seat 10, 71, 76 (yellow) 80 86 89–97 98/9 234, 269 292, 350 351/2/3 a 351 b–e (352 b/d/e)..353 b..355 357 (358) 360 (360 b–e) 361, 363 364, 366 b 367 368 369 370 a, 370 c, 371 373 375 376 381 (383), 393 403 455 462-4, 466/7 468, 471–3 492/3 Ground and horse corpse (377) 378 (380 a–c) 382 Of ((liberated) hindering) enemy 349..359 365, 370 a, 372, 374 384, 404 (trodden by buffalo) of object of practice 177 [two] on top of five *dākinīs* 209 All hindering foes (*dgra-bgegs thams-cad*) shown as single corpse 332

A corpse seat symbolizes Emptiness, 76

Eating, offering to mouth. 377 b, 366 394

Hand-held 377 b R1 piece of (*źin-chen-gyi tshal-pa*) (shown as whole corpse) 376 e L

Part of *mandala* base (407)

Many lying on ground normal for charnel grounds, e g 349

▷ **preta** Other types of bodies used as seats are readily confused ▷ **gods spirit**, etc

Also ▷ **human skin.**

corpse-club (*źań-dbyug*) ▷ *PTA* CHU 5 **Pl 26** 376 e R.

corslet of lacquered leather (*lce-khrab*) symbolizes the power of attaining Buddhahood see *PTA* AH 7 CD's 'buckler or shield made of rhinoceros skin is quite wrong however appealing the idea (the correct interpretation was already given by Jäschke) Worn by 301, 310 (purple)..313 330 e

▷ **leather** fortress of lacquered leather

cow, wish-granting (*khrus-dhenu dod pa i ba mo*) surrounded by herd of 328.

Cowherd (*Ba lań rźźi*) Vasudhara 328

cowrie shell (*mgron bu*) Mistress of the Charnel Ground generated from 407

crane or **heron** (*kanka*) head 376 e vehicle 221

crescent moon (*ardha-candra °-śaśāṅka °-sudhāṅśu, zla-ba phyed pa zla (ba) tshes-(pa)*) in hair or on crown 55 72, 136 a/b 474, 475–7 482–7 492/3, 495 497..501 v

crossed *vajra* (*viśva vajra viśva-kulśa sna-tshogs-rdo-rje rdo-rje rgya-gram*) implies total stability Very large ones are often visualized as part of the foundation of a *mandala* e.g 354 which typically has the hub blue and the arms the colors of the directions (E white, S yellow W red N green) ▷ **Pl 2.**

Hand-held 116 e R, 119 R11 183 R1 224 R1 262 R, 318 e R, 425 a R1, 487 R, 487 p R (+ *tarjanī*), 506 R1

In hair Heruka 55..68/9 227..461–4 470–3 475–7 492/3, other deities 474 482–7 495, 497 Crowned with after self-empowerment, as essence of the Five Families 80

Standing on 417 e

Coat of armor generated from 156.

cross-legged (*paryaṅkena skyil krun gus bźugs pa*) - sitting with right foot lowered 146–9 i *vajra paryaṅka* 152, 197 ▷ *ardha-p° padma-p° sattva-p° vajra-p°*

cross-legged posture (*źabs bsnol ba i stabs*) legs crossed near ankles with knees off the ground 376 b cf **legs interlaced**

cross-stick, demon (*bdud kyi khram-bam*) though *khram-bam* is defined in *Śīc* and *Dysg* as simply a written cross × *R* uses the term interchangeably with *khram-sin* scored magic stick ▷ **Pl 40**

One of five magic weapons of Śrī devī 377 b

Hand held 382 b R ▷ **stick, scored magic**

crouching (*tsog-pu i stabs °i dug-stańs °i tshul gyis bźugs pa*) (a) squatting with feet and knees apart 409 p, (b) standing with legs somewhat apart 230

C° *ardha-paryaṅka* posture 8 188 b c° on the right foot, with the left knee planted on the seat 432, c° in the manner of a small child 354

▷ **Postures 3**

crow (*korala kāka khwa-ta*) crow-faced *ḍākinī* (*mkha gro-ma °i gdon pa can*) (351/2/3 W) Cf **rāvan**

crown (*mukuta cod-pan dbu rgyan*). ▷ **head ornaments**

crown, jewel (*rin po-che i prog źu*) ▷ **Pl 49** Hand-held 26 RL 421–3 d R

Cruel faced (*gDoń-ghan-can*) (Mahākala) 392.

Crushing Disputants (*rGol ba joms-pa °-ma*) Tara 282

Crushing Opponents (*Phas rgol joms-pa*) Vārāhī 84

Crystal-eyed (*°Sphatikākṣī, Śel-(gyi) mig can (ma)*) (dog faced) Mon woman attendant of Maha kāla (381) (382). gate-keeping *mātṛkā* attendant of Mahākala (376 E gate)

Cāṇḍa-panthaka (*Lam phran bstan °-gtan °-brten*) Elder. 27 421–3 e

Cundā (*Tsunda*) was a popular goddess in India, where statues of forms with 4 12 or 18 arms are known (*TyA* xlvii, 131–44) The origin of the name is unclear (Conze 1967 254–5)

263 Also occurs in *Nya* in the *mandalas* of 458 497 and 500

Cundā gesture (*Cundā mudrā [lha mo tsunda] ran-gi rtsa ba i phyag-rgya*) ▷ **Pl 117** 263 RL1

Cundā-tārā (*Tsunda tā ra..Tsunda °*) 152.

curses ▷ **bundle of red curses**

D

dagger, ritual (*phur bu phur pa*) ▷ **Pl 4.** Hand-held 376 c R, 396 L2

Feet in shape of 359 in shape of from navel down 399 b

▷ *śakti* **dagger**

Dagger-footed (*Phur ..mbs*) Pañcara-mahākala 359

Dagger-wielder (*Phur debs-ma*) attendant of Four-armed Mahākala (349 NW) Skt perhaps *°Kīla-yatṛ, °Khikhiā*

dākas (*mkha gro*). a tantric *yogin* (male) D° of the Five Families Five D° (*Pañca-(kula)-d°, mKha gro (rigs)-lha*) 465 As the Sat-cakravarti-mandala (482–7) makes explicit the Five D° are the Five Tathāgatas Vajra daka being Aksobhya.

dākinī I (*mkha gro-(ma), da-ko °(ma)*) a tantric *yoginī* (female) The standard *dākinī* type (the female counterpart of the Heruka type) is like 90–97 one face two arms *ardha paryaṅka* dancing posture holding knife and skull *khaṭvāṅga* leaning on left shoulder, wrathful expression, tiger-skin loincloth etc

D° of the Four Families i.e. Vajra Ratna (Jewel) Padma (Lotus) and Karma (Action) D° 90–93 (118) 202–5 319 b–e supporting seat (210) D° of Five Families or classes Five D° (*mKha' gro (sde) lna*) i.e. the four + Buddha-d° 346–8 p b–e (366) 415–7, supporting seat (209) Five Field-guarding D° (*Zin skyon mkha' gro lna*) 418–20 Consorts of Six Monarchs 482 p–487 p

Achou D° ▷ **Karma-d°**, Guhya-d° (367) (369) Guhya-jñāna-d° 118 p 210, Jewel D° ▷ **Ratna-d°**, *Kapala bhūsanā 209, Lion-faced Jñāna-d° 234/5, Loka-d° 97 Lotus D° ▷ **Padma-d°**, Pledge D° 94 Samaya d° 94 Sarva d° 96 with Skull Ornaments 209 subjugating d° red (343 Gnosis-being) Sukhodaya-d° (367) Totality D° 96 Trashi Ts'eringma and her four sisters 418–20 Ucchusma D° 226 Universal D° ▷ **Viśva d°** World D° 97, Yuk g'u ma Sisters 338 ▷ **Buddha-d°**, **Guhya-jnana-d°**, **Jñāna-d°**, **Karma-d°**, **Padma-d°**, **Ratna-d°**, **Vajra-d°**, **Viśva d°**

Animal faced, dog-faced 166–9 lion faced 209, 234/5 pig-faced, dog-faced wolf faced and tiger faced d° (351/2/3) bird faced, vulture-faced *garuda*-faced, crow-faced and owl faced (351/2/3)

Attendant host of d° (341 p) (343) (346–8), (357/8 b), (362) (375) (394) (407) (410) twenty one (369)

Palace of the d° in Uddiyana in the W 234, 407

IL (*mKha' spyod*) the Skt for *mKha' spyod-ma* is properly *Khecarī* (P4930 title) however the Khecarī are undeniably *ḍākinīs*. Three D° (forms of Vajra-varāhī) (*mKha' spyod skor gsum*) 77–9 230 n 1 viz Indra's D° 79 84 Mantri's D° 78 Nāro's D° (Nada-khecarī) 77 87 Pure Land of the D° (*mKha' spyod dag pa'i gnas*) 77

Dakpo tradition (*Dwags-po'i lugs*) the Dakpo Kagyü (*Dwags po bka' brgyud*) tradition, founded by Marpa (1012–97) and named after Gampopa (*Dwags-po lha rje* 1079–1153) This is the main branch of the Kagyü order from which all the extant Kagyü traditions come.

Traksad Mahākāla 378

Dalai Lama (*Ta la i bla ma rGyal-ba rin po-che*). Fifth. Ngawang Lozang Gyats o (*Nag dbaṅ blo-bzaṅ rgya-mtsho* 1617–82) P 379

Seventh. Kelzang Gyats o (*bsKal bzaṅ rgya-mtsho* 1708–57) In lineage 508

damaru (*damaru, damaruka, ḍā-ma-ru, ḍa-ma-ru can te'u*) tantric hand drum, sounded with small weights attached by cords to the narrow waist when it is rotated rapidly back and forth The mantra empowering Mahākālī's *damaru* in the permission rite for 349 indicates the function of the *damaru* is to draw all *ḍākinīs* ▷ **Pl 6**

According to *Btc* (see also the Plate and Pl 6 b) the *can-te u* (denoted ' below) is a special type of *damaru* elongated and with the skins on the two faces joined together by a zig-zag tensioning thread In our MS however it is drawn just like the ordinary *damaru*

56 R2^{c} 57–61 R2 63–67 R2 70 R3 73 R7 75 R4^{c} 118 p K, 137 R1^{c} 202–5 R, 228 K5 (265 Vajranakhi R) 266 p R, 341 R3, 340 c R, 343 R3 (of *bhadra* wood) 345 R2^{c} 347 R2 349 p R, 415 7 a–c K^{c} 475 K3 492/3 R1 497 R7 497 Rudra R2 497 p R3, 501 v R2 508/9 R16^{c}

Illustrated without deity 507 Hanging from *khaṭvāṅga* 234

dam-sin (Tib) not in any dictionary lit perhaps pledge-stick, 'binding stick Shown as a long, narrow tapered stick cut off square at the wider end 358 f R 408 c R

Damstri (*mChe ba mo* She of the Fangs') *mātṛkā* attending Mahākāla (372 S)

Dancer Supreme (*Gar mkhan mchog*) ▷ **Nadakubera**

dancing posture (*nrtyon tandrol, gar-byed pa gar gyi tshul cyis gnas pa gar gyi bzugs-pa gar stabs*) the normal dancing posture consists of standing on the slightly bent left leg with the right leg sharply bent (perhaps so much that the heel is in the groin) It is often described as *ardha paryaṅka* and *ahidha* (left leg extended) 10 12 75 (2nd pair legs) 76 79 89–97 201 202–5 208 210 234 407, 466–8 493 (+p) 54 71 266 (back pair) 492

Reversed dancing posture, standing on the right leg, i.e *pratyaḍīḍha* (right leg extended) 490; (+p) 461/3 (1st pair) 462–4 471–3 494

Dancing posture with left leg extended 137 252 351 e (shown as standing *pratyālīḍha*) 165 (2nd pair) dancing in *ālīḍha* (= normal standing d°) 497 ^{b} dancing in *pratyālīḍha* (standing on outstretched left leg, right leg round partner) 461 p 465 p

***Danda-bhairava** (*dBYug pa rjes-byed*), attendant of Four armed Mahākāla (349 S gate)

Dāndaki ▷ **Yuk-g'u-ma sisters**.

Daṇḍa-mahākāla (*mGon-pa ben*) ▷ **Club Mahākāla**.

Dārika-pāda (*Dā ri-ka pa*) taught Abhayakaragupta, p 397

Dark Grove (*Mun pa'i tshal*) ▷ **Tamasā-vana**.

dart (*bhindipala bhi-dhi pa la bhi ti ba la bhi-dhi-pā-la*) ▷ Pl 20 a 508/9 R2

Datā (sByin-ma Gift') *yakṣī* attending Jambhala 316 S p, 321 S

deer ▷ **hind stag**

deer-skin (*ri-dwags-kyi pags-pa*) the characteristic garment of Avalokita. Worn covering L breast Avalokita 101 104, 113, 115/7 116, 119 (hanging from shoulders) 131 (black), 273 Maitreya (192), 247 Worn as lower garment 105 (107) 256

Defensive-fort (*bSrun-ba i mkhar*) Vajrapāṇi 156

defilements (*kleśa, ñon mons*) negative emotions, under whose influence we create actions that cause us to be reborn in *saṃsāra* They include six root defilements—ignorance attachment, aversion, pride defiled doubt and wrong view—and some 18 or 20 secondary defilements such as jealousy dissimulation, laziness and recklessness

Deludar (*Mohini, rMons byed ma*) Armor Heroine 64.

demon (*mara bdud*) follower of Mara the Evil One Whether to translate *bdud* as Māra or demon is often an arbitrary decision, so ▷ **Māra**

Black Servant-demon Yama 409 Demon Marutse 405 d.

Army of demons (377) (382). demon attendants (410) demon children (*bdud-phrug*) (393), (401), pledged protectors dressed as demons (340–2) Emanated lion headed, (377)

Country of demons 377

▷ *gyibi* **hindering demons**, ***kumbhāṇḍa***

Demon-dispelling Goddess (Mon. *Sumnus-i srbhyēs bkan tingri*) 394 n. 1.

demoness (*mārī bdud mo*) four demoness attendants of Vaiśravana (410) hundred thousand demoness attendants (398) (405 p)

Demoness Remati 398

demon fortress, nine-peaked (*bdud-mkhar rtse-dgu*)

Demoness Remati chieftainess of 398

demons king of (*bdud-rkyi rgyal-po*) = *māra-rāja*) epithet of Traksad Mahākāla 378 379 b 381 of Vaiśravana 310

Demon-king (Hero) with Skull Rosary 410 b

demons, lord of (*bdud mgon* = *māra nātha*) great 1° d°, epithet of Traksad 342 e raven-faced 1° d° attendant of Mahākāla (354 E)

demons of disease (*gñan*) standing on (153) (236) (383 preliminary)

Densa'ii (*gDan-sa mthil*) ▷ **P'akmo-trupa**.

Dependent Arising (*pratītya-samutpāda, rten-cin 'brel bar byung*) the essential dependence of things on each other whereby they are empty of independent self-existence

Desire Realm (*kāma-dhātu dod-khams*) the set of samsaric states of rebirth in which it is possible for gross defilements such as greed and hatred to manifest including the hell *preta* animal and human states and the lower *deva* states

Desire Realm, Chieftainess of the (*Dod khams gtso-mo*) ep of Śrī-devī 395 401

Desire Realm, Lady of the (*Kāmadhātu-īśvarī Dod (pal ti) khams-(kyi) dbon phyug ma*) n. of Śrī-devī 341 p, (357/8 b), 370 b, 394, (408) Known as the Smoke-clad Glorious (Goddess) 394. Attendant of Mahākāla (also *Dod-khams ma*) 370 b

destinies, six the six states of samsaric existence. gods, *asuras*, humans animals *pretas* and hell beings Beings of the six destinies (*rigs drug*) 191

Destroyer of Attachment (*Chags-pa jomd-pa ° ma*) Tārā 294

deva (*lha*) a god, a being in the highest of the six realms of samsaric existence Some live in special heavens some on Earth as mountain gods and the like Though long lived and enjoying great ease and happiness they eventually die and face rebirth in suffering states. ▷ **gods**.

deva-putra (*lha i bu*) son of the gods'—same as *deva* Not to be taken literally as gods do not procreate but are born spontaneously ™

Devaputra-māra (*Lha i bu i bdud* ™ the god Māra') ▷ **Māra**

Deva-sambhava (*De-wa sam-bha-wa*) master from Dramila (*Gro-ldan*) in South India source of 258–9, 260

devī (*lha ma*) fem of *deva* goddess ▷ **gods**

Devī I. (*Lha ma* The Goddess'). the principal wrathful protectress, almost always referred to apotropaically as Śrī-devī (*dPal ldan lha mo* or in the chap title *dPal lha mo*) the Glorious Goddess. Practiced only in I g

(a) 'Goddess used without other n or Śrī 341 p, (357 b), (358 b), 362 b 363 b 366 c, (373 NE) 380 c. *Prajñā* or attendant of Mahākāla 362 b, (373 NE), 380 c

Fierce G 344 p (alternative translation)

(b) Full listing 341 p (357/8 b) 362 b 363 b, 366 c, 370 b, 377 b, 380 c, 382 b 394–403 Army repulsing Queen 395, Conch-protectress 397, Demon-dispelling 394 n. I, Demoness Remati 398 Ekajaṭī 370 d, 402 with Iron Ritual Dagger 396, Lady of the Desire Realm (*Kāmadhātu-īśvarī*) 341 p (357/8 b) 370 b 394, Life-accomplishing 396 Nagī Remati 399 Remati 363 b (367) 382 b 395 398–402, Remati of Plagues 377 b 396 Self arisen Queen 396 Sky-clad 403 Smoke-clad 394, Svayambhū-rājñī 396 Vajra remati 382 b Vajra wild winged 401 vitality practice 396 Wearer of Smoke 394 Yaksī Remati 400

Prajñā of Mahākāla attending him on his left side of Club M° 362 b 363 b 366 c 370 d of Knife M° 370 b (373 NE) 380 c. of Six-armed M° 341 p of Triksad M° 377 b 382 b Inside belly of Mahākāla *a prajñā* (357/8 b) Attendant of Mahākāla elsewhere (367 front)

By form and color 112a black or dark blue 341 p 366 c, 370 b 380 c 382 b 395 398, 400 403, dark purple 363 b 370 d 402, white 397 112a, winged, dark purple 401 114a black or dark blue (357/8 b) 377 b 394, 396 399 Mounted on ass (357/8 b)..366 c, 370 b 377 b 394 398–400 on mule 341 p 363 b 370 d 382 b 395 396, 397 401.

Preliminary f.g for practice of Putra Brother and-sister (408)

▷ **Remati Ekajaṭī**

II Mantra n of *yaksī* attending Jambhala 316 NW p (text *Dha i bud med* – **Dhya stri*), 321 NW (*Lha-mo dpal* = *Lakṣmī-devī*)

Dhana (*Dha na*, 'Wealth') *yaksa* attending Vaiśravana 301 c.

Dhana-da. I (*Nor-sbyin* ™ Wealth giver') *yaksa* a n. of Kubera in the *Mahā bhārata* Attendant of Jambhala 316 W Hand held, in skull, 461 L8 465 L8

II (*Nor-sbyin ma*) Tārā 140

***Dhana-dātr** (*Nor ster ma*) *dākinī* 338 a

***Dhana-pālā** (*Nor-skyon-ma* Wealth-guardian) fem attendant of Vaiśravana 313 d

***Dhana-śrī** (*Nor-dpal ma*). fem treasure-owner attending Vasudhārā (326)

dhāraṇī (*gzungs* (*sniegs*)) lit. 'holding, retention' Its meaning is the retention without forgetting of the meaning of words of Dharma through its essence of special wisdom and mindfulness it has the power of performing its function, the retention of wholesome qualities (*kuśala-dharma*) and the elimination of unwholesome ones.' (*Etc*) For all practical purposes it simply means a long **mantra**

Particular *dh*° ▷ *Amoghapāśa dh*° **Long-life** *dh*° with two OMs *Mahāvajra-meru śikhara-kūṭāgāra dh*° | *Marīcī-nāma-dh*° | *Nīlāmbara dhara-vajrapāṇi kalpa nama-dh*° *Offering-cloud dh* , *Śitasna dh*° *Sukhavada-nāma-dh*° *Vajra-vidāraṇī-nāma dh*° | *Vasudhāra-nama-dh*° *Dh*° of Eleven-faced Avalokita 104 434 also 130 (in), Parna-śabarī 218 n 4 Tārā 9, 133

Dhāraṇī from the (*Dhāraṇī-sambhuta gZungs las byung-ba*) *Ārya* [Avalokita] 105 Marīcī 196 Vajra pāṇi 154 Vasudhāra 326

Dhāraṇī Pentagon (*gZungs grwa-lna*) also called the *Great Dhāraṇī Pentagon* (*gZungs-chen grwa lna*) (*Etc*) or *Five Protectresses* (*Pañca rakṣā bSrung-ba lna*) – the five texts P 177–81 / Toh 558–63

Pentagon with Pratisarā as principal, explained in 503

dharma (*chos*) an elementary constituent event what we see as the Person or Self being but a collection of myriad *dharmas* without ultimate reality The higher schools of Buddhist philosophy show that *dharmas* in turn have no ultimate existence their Suchness or true nature is to be Empty of true existence

Dharma (*chos*) 1 Second of the Three Jewels of Refuge the realizations and abandonments in the Mind of a Buddha. 2. The Doctrine of the Buddha Truth, what is right In these senses the word is sufficiently familiar in Eng to be written without italics and is capitalized as an object of Refuge (relative in case 2)

Dharma-cakra (*chos kyi 'khor-lo*) the Wheel of the Dharma symbolizing the Buddha's teachings has 8 spokes representing the eightfold Path of the *Āryas* When a Buddha teaches he is said to be turning the Wheel of the Dharma ▷ **wheel, Wheel of Dharma gesture**

Dharmacakra-mudrā ▷ **Wheel of Dharma gesture**

Dharma-dhātu (*chos kyi dbyiṅs*) ▷ **Dharma-realm.**

Dharmadhātu-vāg-īśvara (*Chos-dbyiṅs gsung (gi) dbon* (*phyug*) ™ Lord of Speech of the Realm of Truth) form of Mañjughoṣa 500

Dharmadhātv īśvarī (*Chos-kyi dbyiṅs-kyi dbon phyug ma* Mistress of the Realm of Truth) n. of Jñānaḍākinī or Vajravārāhī 482 p

Dharma-kāya (*chos-sku*) the Buddha's Omniscient Mind

Dharmakīrti-sāgara-(ḥ)ṣoṣa (*Chos-bigrags rgya mtsho (i dbyaṅs*) Dharma-proclaiming Sound of the Sea') *Tathāgata*, companion of Bhaiṣajya-guru 43

Dharmakaṣa-saṃgraha 131

Dharma-pāla (*Dharma pa-la*) 10th century *paṇḍita* in lineage 408. ▷ 408 n. 3

Dharma-proclaiming Sound of the Sea ▷ **Dharma-kirti-sāgara-ghosa**

Dharma-protector ▷ **Protector of the Doctrine**

Dharma-rāja (*Chos-rkyi rgyal (po)*) n. of Yama, or Karma yama, 404–6, attendant of Mahakala (372 5)

Dharma-realm (*dharma-dhātu chos kyi dbyiṅs*) the fact that the five aggregates form etc are Empty of inherent existence is the perfectly pure *Dharma-dhātu* (*Bte*) the Universal Law

Dharmatrāta *upāsaka* (*dGe-bsñen Dharma tra la ' ba Chos ñid*) attendant of Sixteen Elders 33 421–3 x

dharmōdaya (*chos-(kyi) byuṅ (gnas)*) reality-source usually shown as a triangular structure with one vertex in front (i.e a female triangle) dark blue with a red interior, often tapering to a point below it seen in three dimensions It is generated from Emptiness by the syllable E. itself triangular in early Indian scripts and standing for the opening words of every Buddhist scripture *Evaṃ mayā śrutam ekasmin samaye* Thus have I heard at one time ▷ PT 78

Deity seat ⟨76⟩ (white domed) ⟨78⟩ ⟨79⟩ ⟨80⟩ ⟨81⟩ (red) ⟨86⟩ (red) 137–234/5 276 310, 345 ((blue) shown red) ⟨347⟩ (green) 349 ((one red) one blue) 354, 359 362 ((dark blue) shown yellow and red) ⟨372⟩, 380 (three) 385/6/7/9 390/1/2. two stacked in hexagram ⟨77⟩ (white) three stacked to show nine vertices 383

Larger element of *maṇḍala* ⟨118⟩ ⟨227⟩ ⟨376⟩, ⟨415–7⟩ In physical preparations 206/7

Visualized during mantra recitation at heart, navel or genitals 76–78 81–3 84/5 98/9

Dhātv-īśvarī (*dByiṅs-phyug ma*, Queen of the Realm) ep of Śrī devī 395 401.

Dhṛtarāṣṭra (*Yul-'khor (bsrun* 'He whose realm is maintained) one of the Four **Great Kings** guarding the eastern quarter and ruling the *gaṇ dharvas*.

35 412, 421–3 t. Attendant of Seven Hero-Buddhas (237–45 F gate) of Vaiśravana (310 SE)

Dhūpa-tāra. ▷ **Incense Tārā**

Dhvajāgra keyūrā (*rGyal mishan rtse mo ' dpuṅ rgyan* Banner-tip armlet') Dh"a'k" (Vajra vetāli) 268. Her Mom. n *Čarbay-un čimeg* means an ornament of glued layers of paper or cloth'

'Dhyāni-buddhas' bogus term used by non Buddhists for the *rGyal ba rigs-bṛiṅ*, ▷ **Families, Conquerors of the Five**

diadem (*patta śiro-veṣṭana, dar (dpuṅs) dar gyi cod pan dbu-skra bcuṅs pa*) a fillet or headband, usually of silk worn as a badge of royalty In the case of a deity it may bear symbols such as *vajras*. E g silk 496 red silk 12 assorted silks 357/8 a, symbols of four Buddha Families 500 *vajra* d 437. formed by *nāga*-king 501

dice (with white and black spots) (*so rde u (dkar nag-(dan bcas pa)*)) ▷ PT 38. One of five magic weapons of Śrī devī 377 b, 395 401 Hand-held (367 Śrī-devī L)

***Dig-ambarī** (*Nam mkha ' gos-can (ma)*) 403

Dik pāla. ▷ **directional guardians**

Dīpa (*sGron ma* 'Lamp-goddess) 321 n. 1

Dīpaṃkara-pāda, Śrī (*Mar-me-mdzad dpal zabs*) ▷ **Atisa**

Dīpaṃkara-rakṣita in lineage 508

Dīpaṃkara-śrījñāna (*dPal Mar me-mdzad ye-śes*) ▷ **Atisa**

Dīpa-tārā ▷ **Lamp Tārā**

directional guardians (*Dik pāla, Loka-pāla*) *Phyogs-skyoṅ (ba)*) gods guarding the ten directions. They are listed in 340 2 In mantras they are called the *daśa dig-loka pala*

Among 75 lords of the pure clans attending Mahakala ⟨340–2⟩ In eight great charnel grounds ⟨349⟩ Surrounding hosts of ⟨370⟩

disasters (*upadrava, ñer tshe-(byed pa)*) 'all disasters appear in the Graha-matṛka *maṇḍala* ⟨505⟩ mantra n. Sarva-upadrava. In the 50-deity version of the *maṇḍala* it seems they count as four deities (505 n. 3). to get 66 deities 11 or 12 disasters would seem to be required depending on the number of 'all the planets

Pacifies all disasters 223

Dispeller of Misfortune ((*Phoṅs-pa sel-ba, °-ma = Āpada nāśanī*) Tārā 289

Dispeller of Sorrow (*Mya-nan sel ba ' ma*) Tara 288

divines by means of mirrors one who (*gra-phab-pa*) so defined by Goldstein and D. or one who shows hidden signs by substances and mantras (*Bte*)

dog (*sven kukkura, khyi śuṇa na*) face 1(6–9 (351/2/3 SW dog-faced *ḍākinī*). 377 a K (crystal-eyed) 377 c (381 Prajñāloka). 384 a–b Vehicle (349 Rākṣasa). 508/9 RF6 Emanated from or accompanying principal (usually black) ⟨348⟩ 357 ⟨358⟩ ⟨377 d a transformed *yātna*) ⟨381⟩ ⟨382⟩ ⟨395⟩ ⟨401⟩ ⟨408⟩

dog, wild (*phar ba*) following deity (377 d)

Dog-faced Attendants, four (*Śvānī Śunī, Śvana-na bāi*) *ḍākinīs* attendant on Hayagrīva 166–9 Mantra nn. Vajra śvana-samaya etc

Dombinī (*Yul mo* 'Low-caste woman) attendant of Four-faced Mahakāla 385 b 386 b 387 b. 388 b. 389 b 390 b 391 b 392 c Great Mother D° 385 b. Mantra n Dombhinī 385 b

dot (*klad kor*) 1 e *anusvara* 181

***dPa'-bo tshig-grub** / °*grub* (*Hero Sentence*') (unidentified) Many deity Jambhala from 316

dragon (*brug*) riding (379 male haughty Mompa) ▷ next

Dragon, Blue Turquoise (*yYu brug sñon-mo*) vehicle 303 318 420 e

Drakpa Gyelts'en (*Grags-pa rgyal-mtshan* 1147 1216) in lineage 408 n. 4 ▷ **Sakya.**

Dr'aktengpa Yönten Ts ültr im (*Brag steṅ-pa Yon tan tshul-khrims*) student of Runchen Zangpo (*BA* 354). In lineage 408.

Dramula (*Gro lāṃ*) a country in South India. ▷ **Deva-sambhava.**

Dream showing (*rMi-lam stoṅ-pa*) Tara 144 233

Drikungpa (*Bri guṅ skyob-pa 'Jig rten mgon po* 1143–1217) former abbot of Densa-t'il (▷ **P'akmo-trupa**) who established Drikung monastery (100 km NE of Lhasa at 92 0°E, 30 1°N) as the center of the Drikung Kagyu tradition, said to be an incarnation of Nāgarjuna

Praise by Way of the Twelve Deeds (*Thub-mkhan thugs ries*) 421–3 (1) n 6.

Dromda K'enpo Jinpa Gyals'o (*sGrom mde mkhan-po sbyin pa rgya-mtsho*) p 395

Dromtönpa Gyelwei Jung-ne (*Brom (ston-pa) rGyal ba ' byuṅ gnas* 1005–64) principal disciple of Atiśa he founded Reting monastery (*Rwa-sgreṅ*), center of the Ka-dam order in 1056

In lineage 369 370

drop (*bindu thig-le*) within dot of OM ⟨181⟩

Dr ·ten Dütsi tra (*Gro-steṅ bdud-rtsi grags*) abbot of Narthang for 39 years (c. 1194–1233) (*BA* 282). In lineage 370

Dr ug'u-lungpa (*Gru-gu (lun-pa)*) disciple of Potowa (*BA* 269) In lineage 369

Drukpa Kagyü (*Brug-pa bka ' brgyud*) sub-school of the Kagyüpa order founded by Lingrepa Pema Dorje (*gLiṅ ras-pa padma rdo-rje* 1128–88) and named after his monastery of Druk (*Brug* dragon—he had a vision of dragons on the site) It became very strong in Bhutan and Ladakh, to the extent that the former became known in Tibetan *Brug-yul*, the country of the Dragon [trad.

tion]' (Stein 1972. 83, Thondup Rinpoche 1987 53–54)

Associated with this school. Four-armed Mahākāla 349–53.

drum ▷ *damaru*.

Durgati-pariśodhana mandala (*Ngan-soṅ yoṅs-su sbyoṅ ba i dkyil ʿkhor*) 499

Durgati-pariśodhana-tantra (*Ngan-soṅ sbyoṅ-rgyud* 'Purification of Ill Destinies Tantra'): a Yoga Tantra (ITŪ 266) = P 116–7/Toh 483–5, ▷ Skorupski (1983) Nine Upāsaka explained in (i.e. Śākyasiṁha *maṇḍala*) 499

***dūrvā* grass** (*dur-ba*). *Cynodon dactylon* a species of grass widespread in India. Cf *Hobson-Jobson* **doob** One of the eight auspicious things. ▷ PI 102.

Bunch of, 420 e R (see 418–20 n. 3)

Smile for greenness 481

Dūtī (*Pho-ña mo*: 'Messenger') *mātṛkā* attending Mahākāla (372 E), one of four Mothers attending Mahākāla 376 c

Dvādaśa-kāra-nāma-naya-stotra ▷ *Praise by Way of the Twelve Deeds*

Dvesa rati (*Ze-sdaṅ la dga ʿmo*) 'Delight in Hatred'): mantra n. of *prajñā* of Vajra-ḍāka 465 p

dwarfish (*khaṅa* (*sku boṅ*) *bhuṅ*): refers to the squat, thickset bodily proportions of certain wrathful deities such as Mahākāla Artists use a special dwarf grid to draw them on (*PTA* Plate p)

dwarf pesture ▷ **fleshy dwarf pasture**

E

ear (of grain) (*sñe ma*) ▷ PI 104 Hand held jewel ear 207 R 328 L. Generated from ear marked with VAM 315 p

▷ **corn rice**

earrings (*kuṇḍala karṇāvataṁsa rna-cha sñan-cha sñan rgyan rna rgyan*) 507 ▷ **ornaments symbolic ornaments**

earrings gold (*gser gyi rna-ker* ° *lsker*) 20 RL, 421–3 n RL

earth-touching (gesture) (*sa-gnon* = *bhūmy ākramaṇa*): this gesture recalls the occasion when, seated on the seat of Enlightenment the Bodhisattva put to flight the army of Māra by striking the earth and calling the great goddess of the earth Sthāvara to bear witness to his innumerable acts of sacrifice (*Lalita vistara* XXI verse 88) ▷ PI 114. 14 R, 16 R, 39 R, 104 b R, 238 R, 421–3 a R, 443 R.

Eclipse ▷ **Rāhu**

Eight-line Mantra (*rKaṅ brgyad-kyi snags*): n of Skt version of the *Eight-line Praise* of Vajrayoginī 84

Eight-line Praise: 1 (*Stotra-paḍāṣṭaka, St°-aṣṭa-mantra rKaṅ pa brgyad pa*) of Mahākāla, by Nagārjuna (P 2639 2644–6/Toh. 1773 1778–80) 349

II (*rKaṅ-(pa) brgyad-kyis bstod pa*) of Vajrayoginī Skt 84 Tib 76.

Eight Perils, Protecting from the (*Asṭa-bhaya-trāṇa, Jigs-pa brgyad-skyobs*) Avalokita 121–9. 252 Tārā 121–9 n. 1, (150)

Ekacaṭi. mantra n. of Attendant attending Mahākāla 376 d.

Ekajaṭā (*Rel gcig ma*): wrathful female deity *Prajñā* of White Hayagrīva 265 p Attendant of Avalokita 105 d, 106–8 d 116 d of Tārā 149 286. Attendant of Mahākāla E° Rakṣasī (*Srin mo*) 358 g; Sister (*Srin-mo*) E° 408 d (identical, one or other n. is erroneous)

358 and 408 show she is distinct from **Ekajaṭī**, who appears in the same rites

Ekajaṭī 1 (*E-ka dze ti*): wrathful goddess, *E.g.* only 357 p, 358 p 370 d 402 405 p *Me-gcig* (sole mother) 370 d. *Prajñā* or attendant of Mahākāla (352) (354) 357/8 p 370 d *prajñā* of Karma yama 405 p Also called **Rematī** 402

Generated as 357/8 p for Putra Brother-and-sister practice (408)

II Mantra n of **Ekajaṭā** 105 d–265 p

Ekaviṁśati-stotra (*Phyag-tshal ner gcig* = *Grol ma phyag-tshal ni ṅu-rtsa gcig*): = P 77/Toh 438 136 275 *siddhas* of 275–99

elder (*sthavira gnas brtan*) a senior monk, one who has been training as a *bhikṣu* longer than oneself

Elders Sixteen (*soḍaśa sthavira gNas brtan bcu-drug*) 17–32, 421–3 For a detailed account of the sixteen and their attendants, ▷ Dagyab 1977 50–118

Homage and Offering to the Sixteen Elders (*gNas-brtan phyag-mchod or gNas bcu(!)*) (*HOE*) translated 16–38 cited 421–3

elements (*bhūta byuṅ ba*) the four (earth, water fire air) generated (in reverse order) from VAM RAM VAM LAM 70 ▷ PI 93. Five or six (with space and Gnosis) colors of 230.

elephant (*glaṅ po-che glaṅ-chen*): face or head of 12 271 (303 Jinarsabha) 334, 335 341 v 343 v 392 R.

Riding (310 King Dhṛtarāṣṭra) seated on (elephant lying down) 412, throne supported by (486°) leading by trunk with rope 338 a L, surrounded by (185), 426

Hand-held 252 R2 hand held in skull 461 R1 465 R1 leading by trunk with rope 339 a L.

Elephant trunked Gaṇapati as seat 174

elephant-skin (*gaja-carma glaṅ po-che i pags pa glaṅ (chen-(gyi)) (b)pags (pa) gṅis thun gi pags-pa*) or **elephant-hide** (° *i ko-(ba)* held stretched out behind back 475 RL2 508/9 RL0 73 RL13 ((+ *mūra* s head and blood-filled skull)) scarf one foot held 392 L2

Worn as scarf 164 171–225 234, 269 286 343, (347/8 b) 359–376 392 394 worn as loincloth 492/3

▷ **Indra s skin**

Eleven-faced One (*bCu-gcig ʿdul*) i e Avalokita. 104, 121–9 434

eliminating hunger and thirst (*lkres-skom set ba*) i.e the boon-granting gesture with a stream of nectar 104 R3 121 R3 434 K3

emanation body (*nirmāṇa-kāya sprul sku*, ° *gzugs*) 119 L17 & L21 ▷ *Nirmāṇa-kāya*

emanations (*nirmāṇa sprul pa*) Conquerors (137) ▷ **messenger, emanated**

embracing (*ʿkhyud pa*) without holding an object 52 RL1 214 RL1, (254 p R) 255 p L (shown R) 315 RL1 457 RL1 462 RL3 463 RL2, 472 RL2

emissary (*las mkhan*) according to *Mtc las mkhan* means an emissary of Yama. Dressed as 340–2 b–e 362 ▷ **agent**

empowerments four (*catur-abhiṣeka dbaṅ bži*) the full set of empowerments into a tantra of the Highest Yoga Tantra class comprising the Flask, Secret, Wisdom-knowledge and Fourth or Word Empowerments (the last three being special to

Highest Yoga Tantra) Thus the requirement for practicing the Vajra-vārāhī rite 76 is to have received the complete empowerment of Vajra varahi plus the inspiration rite for that particular practice

Emptiness (*śūnyatā*) *stoń-(pa)* (*ñid*) the Ultimate Mode of Being of all things.

end of the eon or end of time when the universe is destroyed. After an empty eon, it will then come into existence again

enemy hindering (*dgra bgegs*) alive held by noose round neck 369 heart and lungs of ▷ **heart and lungs** as seat ▷ **corpse**

Enlightenment, gesture of principal (*bodhyangi mudrā, byan chub mchoṅ gi phyag rgya*) ▷ PI 115. 104 d (195 Vairocana s g) 498 RL1 (+ *vajra*) Also made by the practitioner 195

For clear photographs of this gesture in Jap statues ▷ Rambach 1979 96–99 According to Shingon teachings, he says the raised forefinger of the L hand represents the air element, or life embraced by the five fingers of the R hand representing the five Buddha Gnoses The gesture also shows the interpenetration of *vajra* (R) and lotus (L)

ensign (*ru mishan*) (*PTA* TI 5) ▷ **trident ensign.**

entrails (*antra, rgyu ma*) ▷ F1 81 Hand held 358 g L 376 b R, 408 d L 490 R2 508/9 L7 Binding the head 405 p The long necklace of fifty heads worn by wrathful deities is also strung on entrails

Eunuch (*Ma-mi ma*). form of Traksad Mahakāla 382.

evil spirits (*dre*) subjugating 210

Exceedingly Fierce One ▷ **Caṇḍa-maharoṣaṇa**

Excellent (*Kalyāṇa, Legs-ldan*) in nn. of certain forms of Mahakala Clark s hypothesis that the Skt could be *Bhagavan* is thoroughly implausible E° Hero Greatness 362 ▷ **Kalyāṇa-daṇḍa**

Excellent Black One (*Kalyana kala Legs ldan nag po*) n of Club Mahākāla. 351 c 363 365 366 b 367 Nārayana 363, Three Brothers 365

Mān tribesmen are emanations of his Body Speech and Mind (379)

Excellent Mahakāla (*Kalyāna mahākāla Legs-ldan nag po chen (po)* ▷ *ma-ha ka-la mGon po legs-ldan*) chapter title 362–84 N of Club Mahakala 365 of Knife Mahakala 372 Three Brothers 365

explaining the Dharma (*chos- chad-(kyi phyag rgya), bśad pa i phyag rgya*) ▷ **Wheel of Dharma gesture**

extremely playful *dīdha* **posture** (*śin tu rol-pa i rgyas-brkyan gi stabs*) – normal standing *a°* (with consort) 497[C]

extremes two (*mtha gñis*) the wrong views of eternalism (*śāśvata-dṛṣṭi rtag lta*) and annihilationism (*uccheda-dṛṣṭi chad lta*) i e , any over- or underestimation of how much a self exists.

eyes (*netra spyan mig*) wrathful deities often have three round red eyes (*rakta-vartūla tri-netra, dmar źin zhon pa i spyan gsum*) in each face

Covered all over with eyes (369 Planet-demon (*gZa -bdud*))

F

facial expression almost all the expressions mentioned in deity descriptions fit into the scheme of the nine dramatic sentiments (q v) Possibly ambiguous are the straightforward physical descriptions 'smiling' 'frowning' 'open-mouthed' 'glancing sidelong'

Families (*kula rigs*) in the two higher classes of Tantras there are five Families of deities, Vairocana s Tathagata F° Aksobhya s Vajra F° Ratnasambhava s Jewel (*Ratna*) F° Amitābha s Lotus (*Padma*) F°, and Amogha-siddhi s Action (*Karma*) F° These tend to be assigned to the center east, south, west and north respectively in a *maṇḍala* though other dispositions are possible A sixth F°, Vajrasattva s may be added in the zenith, embodying primordial buddhahood in which the five differentiated aspects expressed in the five F° are merely implicit

Four F° (118) refers to the Vajra, Jewel Lotus and Action F°

For an explanation of the meaning of the four, five or six F° ▷ Lama Govinda s *Foundations of Tibetan Mysticism*

In Action and Performance Tantras there are three supermundane Families in descending order of rank Tathāgata Padma and Vajra Their Lords are Śākyamuni Amitayus and Aksobhya. In addition, there are three worldly F° of which the Wealthy F° (*nor-can gyi rigs*) is represented in our texts For more details ▷ headings of Narthang Gyatsa, LW Chap III On the likely historical progression from three to four to five to six F° ▷ Snellgrove *ITB* 189–98

In general each Buddha family is adapted to the purification of a particular poison or defilement a disciple in whom that defilement predominates should practice a deity of that Family For example one most given to anger should practice a deity of the Vajra F°

The F° to which a deity belongs is indicated by the Lord of the F° that he or she bears in miniature on the crown of the head especially after self empowerment A deity is often said to be 'sealed' (*mudrita, rgyas btab-pa*) with the Lord of the F°

Members of each F° listed. ▷ its Lord **Vairocana** etc

Families, Conquerors of the Five (*Pañca-kula-jina, rGyal-ba rigs-lna*) in the basic arrangement center Vairocana, chief of the Buddha or Tathagata Family E Aksobhya, Vajra Family, S Ratna-sambhava Jewel Family W Amitabha Lotus Family; N, Amogha-siddhi Action Family Often, however Aksobhya takes the center and Vairocana is in the east (see e g Govinda 1976 82–8)

Visualized at *cakras* with five Buddha-consorts at the consort's *cakras* (266) Coming from heart with four Buddha-consorts (263)

Crowning other deities' Cunda-devī 263, Garuda 229 Hayagrīva 165, Jambhala 318 450, Kha garbha 249 Ksiti garbha 250 Mārici 267 Nīvarana-viskambhin 251, Samanta-bhadra 248 Tārā 137 Yoṅambara 495

Crowning other deities with Aksobhya the principal Amara-vajra-devī 184 Buddha kapāla 492/3 Mahākāla 351/2/3, Vajrapāṇi 156 274.

Families, Epitome of the (*Kula-saṃgraha, Rigs bsdus*) n. of *maṇḍala* 465

Families, Six ▷ **Monarchs of the Six Families.**

Families, Three: ▷ **Lords of the Three Families**
fan (*bsil yab rlwa-(gi) ras*): ▷ PI 87 119 L16, 508/9 L16
fangs (*damstrā mche-ba*) a gaping mouth revealing terrible (*karāla, gtsugs-pa*) fangs is characteristic of wrathful deities
fat, smears of (*zag-gi za-ras*): ▷ **ornaments**
Father (*yab*): male aspect of a deity ▷ **yab-yum**
Father and his two Sons (*Yab-sras gsum*) 1 3
field guardian (*ksetra-pala, źiṅ-skyoṅ-(ba)*) guardian deoas of a country or region, a class of Dharma-protectors in charnel grounds (349) surrounding hosts (370)
▷ **Mighty Strength-sapping Field-protector**
Field-guarding Dakinīs five (*Źiṅ-skyoṅ mkha' gro ma*) ep of Trashi Ts ermgma and Sisters 418–20
fierce ▷ **wrathful**
Fierce Creator-of Delight (*gTum-mo dga'-byed-ma*) *prajña* of red Acala 266 p
Fierce One 1 Male (*gTum-po*) N. of Mahākāla 387–385 Exceedingly Fierce One ▷ **Canda-maha-rosana**. White Fierce One form of Acala 175
II Female (*gTum mo*). ▷ **Candālī**
finial (*rtse phran*) ▷ **head ornaments** (b)
fire (*me-(dpuṅ)*) ▷ PI 92, 93 c Hand held. 130 L4, 252 L1 409 p RL, ▷ **flaming hand**
Most wrathful deities and protectors are surrounded by a blazing fire of Gnosis–e g 76
Fire [at the end] of Time ▷ **Kalāgni**
fire, mountain of (*me-ri*): the ring of fire enclosing a *mandala*
fire-arrow (*agni-bāṇa: me'i mdaʼ*): ▷ PI 12. 497 R5
flag (*be-dan*) ▷ PI 74. 12 L6 (on spear, + shield), 98/9 R (three, attached to *vajra*) 128 L2, 263 R12, 323 L5, 410 b R (on long spear) 415 b L ▷ **arrow-banner banderole fan, spear-flag**
flag, gesture of a three-pointed (*be-dan rtse-gsum pa i phyag rgya*) 255 R1
flaming (hand) (*ābar ha*) outspread, emanating *garudas* 164 L3 *tarjanī* (▷ PI 92) 172 L.
flask or vase (*ghaṭa bum pa*) ▷ PI 59. 60 Usually of crystal, containing nectar (m with meditation gesture) 11 p L 30 R 33 L 49 b L 119 R19 150 L4 180 RL[m] 181 RL2[m] (embracing) 182 RL[m] 183 L4[m] 184 L3 226 RL 248 R 251 R 263 L11, 277 L5 (*ar* treasure vase[?]) 283 L2, 290 L4 302 b L 303 a L7, 303 b R, 311 L (with gold *vajra* at mouth) 338 a–c L 357/8 p RI 388 R1 388 b–e R 419 L, 421–3 bR, 421–3 x L 425 a L4, 425 b, 506 L4, of gems/jewels 300 c R, 343 L1 (inside skull), 369 L2, 451 L (showering jewels shown as treasure vase) golden 298 RL, (330 a L) (full of jewels shown as bowl) 337 RL, (386 under L(?) arm) 387 L2 (full of liquor), of liquor (*chan bum*) 390 L2, of ruby with red nectar 181 p RL2 (+ embracing). On white lotus 146 L. ▷ **treasure vase vase of plenty**
flask empowerment (*bum-dbaṅ*): manner of empowerment common to all the Tantras involving consecration with nectar from a flask ▷ **empowerments four**
Flesh-eating Mönpa (*Śa-(b)zan-gyi mon-pa*). (362)
fleshy dwarf posture (*mi u thuṅ gel ba i dug stsis*) squatting with feet and knees apart 357 355 a
flower (*puṣpa me tog*) ▷ PI 96 Calyces (*puṣpa puta °-gi phur ma* ▷ BHSD) 323 L4 (looks like single flower) garland (*°-gi phreṅ ba*) 266 p L (looks like one flower) 277 R6.
Particular flowers ▷ **bandhuka lotus nāga tree udumbara utpala**
Flower Garuḍa (*Me-tog gi khyuṅ*) (156)
Flower Tārā (*Puṣpa-tāra Me-tog sgrol ma*) (140 SE)
fluttering garments (*lhab-lhub*). of assorted silks (*dar sna tshogs-kyi [?]*) 300, 301 313 314, 343 357/8, of black silk 366 c, 382 b, 395–8, 401 lower garments variegated 8
flying (*phur-steṅs*) right leg not quite extended, as if flying' 78.
fly-whisk (*cāmara rma-yab*): ▷ PI 50. 14 b–c R, 17 L 19 L, 21 L 33 R, 119 R17 122 R2, 220 L2 233 R (or mirror) 313 b–e L 323 L8, 421–3 k under L arm, 421–3 m L, 421–3 o L 421–3 x R, 425 b R, 425 c R, 446 R2 of fresh leaves (*śiṅ lo gsar pa i sbrań yab*) 218 L2 (shown as bunch of leaves) 221 L (shown as branch)
food (*źal-zas*) offering food 331 p R, (332 E R), 418 c R.
Food-giver (*°Anna-dātṛ Zas-ster-ma*) *ḍākinī* 338 c
foot (*rkaṅ-pa źabs*) attendants holding foot of principal deity 272 b R, 334 p RL, eating hands and feet of object of practice 355 b L (severed) 508/9 L4, ▷ PI 83 c
Foot, on (*rKaṅ thaṅ ma*) form of Traksad Mahākala 381
forefinger, threatening or raised (*tarjanī sāṅgu) mdzub °* ▷ PI 120 19 R 21 R, 105 c R2, 106–8 c R2 136 b L 154/5 L 157 L 159 L 163 L, 171 L1 172 L (flaming) 178 L1 184 L2 217 L1, 219 L 224 L3 (*vajra-tarjanī* shown holding *vajra* marked object) 225 RL1 (joined) 230 L 263 L10, 268 L3 268 L4 281 L1 282 L2, 342 d L, 424 L1, 425 d–g L, 433 L (shown with noose), 440 L, 444 L, 447 RL3 (joined) 469 L4 470 L7 491 L1 peaceful 421–3 m R, 421 3 o R, severed and held in hand 508/9 L14 ▷ **noose, *vajra***
Nowhere do our texts apply the term *mudrā* (*phyag rgya*) to *tarjanī* thus suggests the expression *tarjanī mudrā* is a fabrication of Western scholars
Form, Realm of (*rūpa-dhātu gzugs-khaṁs*) a subtle divine state of samsaric existence where sense of smell sense of taste and sexual organs are absent and physical suffering, mental distress and unwholesome mental factors cannot arise
Formless Realm (*ārūpya-dhātu gzugs-med khaṁs*) the most subtle state of samsaric existence, without anything physical at all including even mental pleasure, its beings dwell in unchanging equanimity
fortress, skull (*thod (pa i) mkhar*) a feature of the *mandalas* of wrathful protectors, sometimes in addition to a palace and sometimes equated with it. Usually described as blazing or gleaming (*bar ba*).
(a) No other palace (381) (404) (407) triangular (372), (384) (of thunderbolt-iron)
(b) With palace or rhinoceros-hide fortress outside (363) square (377) (398–400) triangular (396) (397)
(c) With triangular palace inside (378), (382)
▷ **tower**
fortress of lacquered leather (*bse-mkhar*): I reject the contention of Per Kværne in his comments on ODT (p X[?]) that this interpretation of *bse-mkhar* makes no sense On the contrary it makes excellent sense Lacquered leather should be just as good for armoring a fortress against arrows as for personal armor, and one covered with it is certainly no harder to visualize than one built of skulls. Further while there is nothing in the present texts to suggest any connection of these fortresses with the *bse* demons as he would have it there is clear evidence that *bse* refers to the material Firstly *bse-mkhar* is in R one of a set of mutually exclusive types of fortress the others being *thod-mkhar* (skull fortress) and *lcags mkhar* (iron tower) Secondly the *bse mkhar* in 395 is described as purple just like the lacquered leather corslet (*bse-khrab*) in 310 On the nature of *bse-* ▷ **leather**
Purple (395) triangular with square skull fortress inside (398–400)

fortunate eon (*bhadra-kalpa bskal pa bzan-po*): an eon such as the present one during which a thousand Universal Buddhas appear and teach the Doctrine (e.g. *Mahāvastu* iii 330). So far there have come Krakucchanda, Kanakamuni, Kāśyapa and Śākya muni; the fifth will be Maitreya. 434

Four-emblem (*Catuś-chna. Phyag mtshan bźi-pa*) Vaiśravana 313.

fox (*wa*) vehicle 508/9 RV8 (two texts. *ce-spyan*, jackal)

Freedom (*moksa· thar-pa*) Liberation from *saṃsāra*

front generation (*mdun-bskyed*) section of a deity ritual in which one builds up a visualized image of a deity or an entire *maṇḍala* in front of oneself generally while identifying oneself with another deity invokes the Gnosis-being(s) into it, and performs praise offerings etc, focussed upon it. In some practices this is a preliminary stage to self-generation but there are also deities with whom it is inappropriate to identify oneself who are practiced primarily in front generation These include on the one hand Gurus such as Lama Tsongk apa and on the other all Protectors except Mahākāla and a miscellany of semi-divine figures.

Deities practiced only in front generation in the present collection include Ganapati (whose status is so equivocal he is sometimes worshipped and sometimes trampled on) Vaiśravana and the rest of the Four Great Kings the *yaksas* Aparājita Hārītī Jmarsabha Kundhali, Maṇi bhadra, Nada kubera and Vajra maradama, the *nāga* king Apalāla, the Yuk-g'u ma sisters and Tashi Ts eringma and her sisters.

Śākyamuni and the wealth deities Vasudhārā and Jambhala are often practiced in front generation but also in self generation.

A Yidam usually practiced in self-generation may be practiced in front generation occasionally Amitayus 179. Avalokita 198. Garuḍa 231 Mahā māya 54, Mārīci 195

▷ **self-generation.**

fruit (*phala, sin-ḥog śin 'bras*) ▷ Pl 96. (250 R)
(shown as lotus flower with gem) 330 d L2.
▷ *'be-ta* **fruit** *bilva* **citron leaves myrobalan** *piculа* **fruit tree wish-granting gem.**

Fulfiller of the hopes of living beings (*sKye- gro i re ba tshul bźin-du skan ba*): ep of Mahākāla 340–2.

G

Gagana-rāja (*Nam mkha i rgyal po*): Avalokita 119.

Ga Lotsawa (*rGwa lo*) I A translator who flourished in the first half of the 12th century. His disciples included **P'akmo-trupa** (1110–70 ▷ BA 532 69) and **Sachen Kūn ga Nyingpo** (1092–1158) ▷ lineages of 351 and 407 He was still alive about 1151 (BA 713–4) BA 796 indicates he lived to the age of 89

Four-armed Mahākāla in tradition of 351, combined with Ts el tradition 353 In lineage 351 352 407

II The incarnation of the above Namgyel Dorje (*rNam rgyal rdo rje* 1203–82), was also called rGwa-lo after him (BA 790)

Younger Ga in lineage 508

Gaṇapati (*Tshogs-(kyi) bdag (po)* Master of the Hosts) an elephant-headed god worshipped by both Hindus and Buddhists The hosts he is master of are those of hindering demons thus he is capable of both causing hindrances and removing them Thus ambiguity is reflected in his n. **Vināyaka** which can mean either remover (of hindrances) or leader-astray and in his treatment in Buddhist Tantra where he is sometimes worshipped as a deity (only in f g) and sometimes trampled on. Even as a deity he has the dubious distinction of being the only Buddhist deity portrayed undergoing oral sex, and that with a monkey (334)

12 271 334–6 339 b Ājñā-viruvarta 334, Ātsa tradition 335 Authority averting 334, Four-armed 335, 336, Great Red 12, Nāga-vajra 334 Red 334 White 335 339 b Yellow 271

Attendant of Lakamī (Tārā) (206 S) Fg in practice of Kundhali 339 b.

By form and color (principal face always an elephant) 1fāa red 336 white 335 339 b yellow 271 1f12a, red 12. 3f (R cat L monkey) 6a4l, [white] in fellatio with monkey-faced *prajñā* 334

As seat 161/2, 174 214 LF [225], 264 p KF, 341 343 (two), 344 (male and female) 345 347 433 (441) 491 In several of these cases he is known by the title **king of hindering demons.**

Gaṇapati Mahākāla (*Tshogs-bdag mgon-po*) a form of Mahākāla 376 Traksad Mahākāla 377 is also called Śrī-mahākāla Ganapati in an offering mantra

gandharva (*dri za*) class of celestial spirits noted for their musical talents They have healing powers but can also cause insanity They are usually depicted as part-human part bird

Seat (male and female) 330 b Attendant host of (396) King Dhrtarastra rules 35 412.

Gandharva-subdung Garuḍa (*Dri za dul-ba i khyuṅ* (156)

Gandha-tārā ▷ **Perfume Tārā.**

Gandha-vajrā (*Dri rdo rje-ma* 'Vajra Goddess of Scent) shows herself as one of Jambhala's *yaksis* 321

Ganeśa (*Tshogs-rje* 'Lord of the Hosts') ep of Ganapati 12, 334/5/6

garuḍa (*garuḍa khyuṅ (nam)-mkha ldan*). a mythical bird that eats snakes and *nagas*

Face 228 upper As hawk on fingertip to hunt for enemies and hindrances (157) on shoulders (158) Emanated as messenger 387 (358) from fingers of L3 and wings (164) from parting of hair (351/2/3 b) (354) Male haughty being riding (379) Supporting throne (487)

Garuḍa (*Khyuṅ*) deity in bird form 229–31

Gnosis 229, 230 Kadam tradition 231 Kāla cakra 229 Many-colored 229 230 tradition of the Instructions 230 tradition of the (Kālacakra) Tantra 229 Yellow 231

G° of the Five Families (*Khyuṅ rigs lna*) viz. Vajra g° Ratna (Jewel) G° Padma (Lotus) G° Karma (Action) or Khadga (Sword) G°, Buddha or Wheel G° sent out as messengers 153 visualized at *cakras* (156), at throat (230)

Other named G° (156)

G°-winged Hayagrīva 164 G°-winged Mahākāla 359 G° faced *dākinī* (351/2/3 N)

garuḍas. of five Families, as messengers 153

Gauri (*dKar-mo, Gau-ri*, 'White Lady') in Hindusim, the wife of Śiva or of Varuna, even counted among five main deities, with Surya, Viṣṇu, Śiva and Ganeśa (Jayakar 35)

Deity (f g only) Sun-and-moon G° G° Garlanded with a Thousand Suns and Moons 410

With Rudra m Maheśvara under Kālacakra's foot (497) As seat 70 R 482[N] (C Kālarātri).

Gautama (*Gau-ta-ma*): n. of Sakyamuni, 237

gayal (*ba-men*): a kind of wild ox Riding (310 demoness of E)

Gelukpa (*dGe-lugs-pa*). 'the Virtuous Tradition', school of Tibetan Buddhism deriving from Je **Tsongk'a-pa** (1357–1419) To it belong the Fourth Panchen Rinpoche author of *R* the producers of *IWS* and indeed the present translator/editor

▷ **Mahākāla, Six-armed.**

gem (*mani nor-bu*) or **precious gem** (*mani-ratnam, nor-bu rin po-che*) ▷ P166 15 cR, 116 bL 116 cR, 119 L24 124 bR 137 L2 146 R, 194 R 231 L (252 b RL (between folded palms)), 253 R1 255 R3 (+ boon-granting) 261 R (red taking it from lotus in L) 277 R4, 283 L1 (+ boon-granting), 300 d R, 302 b R 307/9 RL (between folded palms), 322 R, 330 a R, 330 b R, 334 R2, 338 a–c R, 398 b–e L, [420 d R] 497 L7 Mighty king of gems (° *dbang gi rgyal-po*) 343 R2.

In hair 474, 482–7–495 497

On lotus ▷ **lotus.** ▷ **jewel, wish-granting gem.**

Gem-holder (*Mani-dhārin, Nor-bu dzin-pa*) attendant of Avalokita 100

Gem of Unfailing Worship (*Amogha-pūjā-mani Don yod mchod pa i nor bu*) form of Avalokita 257

Gem Tārā (*Mani tārā*) (mantra n.) (252 b)

Gendün Trashi (*Lo-tsā-ba dGe dun bkra-śis*) translator quoted p 398.

generals (*sde dpon*). twenty-eight (*yaksa*) generals attend Vaiśravana, (300 inner side of outer ring)–(311 outer ring) They are also mentioned in *Suvarna prabhāsa-sūtra*

geshe (*dge-ſba i/ bśes-/gñen*) = *kalyāṇa-mitra*) 'Spiritual Friend guru at the great Gelukpa monasteries now denotes a formal degree of various grades

gesture (*mudrā phyag-rgya*) (a) Of deities **boon-granting g°** concentration g° **Cundā g° earth-touching g° Enlightenment, g° of principal flag, g° of a three-pointed g° of joy Hūmkāra g° meditation g° protection g° Refuge g° of giving, removing sentient beings from places of birth in the realms of woe, g° of spiritsubduing g° stupa g° Wheel of Dharma g°** Also hand configurations not called gestures eliminating hunger and thirst forefinger, threatening homage raised m, lotus fist, raining jewels, snapping the fingers

(b) Of practitioner **jewel g° vajrōṣṇīṣa g°**

gesture of boon granting ▷ **boon-granting**

gesture of explaining the Dharma ▷ **Wheel of Dharma gesture.**

gesture of giving Refuge: ▷ **Refuge**

gesture of joy (*dga ba i phyag rgya*) 287 RL1

Ghantā (*Dril bu ma*. Bell lady) wrathful goddess holding bells who guards the north gate of many *maṇḍalas* also called **Vajra-ghantā** and **Vajravēśī** in *Nye* Attending Dhana-da-tarā (140 N gate) attending Vaisravana (301 N gate)

Ghasmari (*Gha sme-ri*) attendant of Hevajra and Nairatma, found in the north of their *maṇḍalas* Her mantra all-purpose for these *maṇḍalas* 461–4, 466–7 470–3

***Ghatakī** (*gSod pa mo* Murderess') *mātṛka* attending Karma-yama (404)

girdle or **belt** (*mekhalā kati-bhūṣana, kati-sūtra skar-reg-rkeā rgyan og pag(s)*) 507 ▷ **ornaments symbolic ornaments**

Giver of Good (*dGe legs ster-ba ma*) Tarā 293

glomerate fig tree (*udumbara, u-dum ron-ra*) *Ficus glomerata Bodhi* tree of Buddha Kanakamuni 242 ▷ **udumbara**

Glorious (*Śri dPal-ldan*) common honorific, ▷ Śrī II

Glorious Goddess (*dPal ldan lha mo*) ▷ **Devī**

Ep of Candikā 355 of Usnīṣa vijaya 183 425

Gloriously-blazing Great Deity (*Dha-chen dpal bar*) title of Mahakala 367 377

Gnoses, five (*pañca jñāna, ye-śes lna*) ▷ 230 n. 2.

Gnosis (*jñāna, ye-śes*). blazing fire of (freq) sword of 173 R.

Gnosis, Mahākāla as an Emanation of (*Ye-śes sprul pa i mgon po*) chapter title probably equivalent to **Gnosia M°**. 340–61.

Gnosis-being (*jñāna-sattva ye-śes sems-dpa ye-śes-pa*): when the ritual visualization (**Pledge-being**) of a deity is complete, typically the actual deity already existing is invoked, either from a particular place associated with that deity or from the state of a Buddha s mind Dharmakāya referred to in this context as the state of true Nature' (*ran-bźin-gyi gnas*) Thus invoked deity is visualized at the Pledge-being s heart and called the Gnosis-being it is not necessarily visualized in deity form, e.g. 8

▷ **Concentration-being.**

Gnosis Dākini (*Jñāna-ḍākinī Ye-śes-kyi mkha gro ma*) ▷ **Jñāna-dakini**

Gnosis Garuda (*Jñāna garuḍa Ye-śes khyung*) 229 230

Gnosis Mahākāla (*Jñāna-mahākāla Ye-śes (kyi) mgon po*) n. probably applicable to any principal Mahākāla e any M° that is not a Karma m° however it has not been seen applied to a Four-faced M° or a Paṅcara-m°

Observed usage by type of M° Club M° 362 364, 366 Four-armed M° 349–53 Ganapati M° 376 Knife M° 380 455 Red M° with Trishbone Trumpet 354 Six armed M° 340–4 346–8; Traksad M° 377–379 381

S g for practice of Candika (355) of Karma mahakala (356)

goat (*ra*) Head or face (303 *Trana-vaktra*), 330 1st L, (369 *yaksa* Butcher)

Godānīya (*ba glan-spyod ghan*) the Western Continent. Home of Kanaka-bharadvaja *HOE* 28.

Goddess, The (*Devī Lha mo*) ▷ **Devī**

gods (*deva lha*) and **goddesses** (*devī lha-mo*) m Eng bsh, it is convenient to make a distinction between deities who are a proper object of Refuge for Buddhist practitioners, and mundane gods such as the Hindu gods, who are not. In Tib and Skt the same words are used for both. The mundane gods are typically shown in Buddhist Tantra being trampled on by Buddhist deities as a sign of mastery over the forces of nature they often represent however many of them have been converted to the service of the true Dharma and are portrayed favorably in Buddhist scriptures and rites notably Brahma and Indra (or Śakra) Some, such as Ganapati (Ganeśa) and Yama have a dual role sometimes trampled and sometimes honored with their own rites.

The mundane goddesses appear only as consorts of the gods, as there is little danger of confusion in using the term Goddess for female deities also

▷ *deva*

Gods used as seats or trampled beneath the feet:

One god as seat Āditya 484 Bharavа 85 Brahma 483 Ganeśa (Ganapati) 161/2 264 p, 433 (441) 491 Indra/Indu 487 Maheśvara 485 Rudra 366, Viṣṇu 486, Yama (Karma-yama) 74, 460.

God and consort Bharavа and Kālarātri (or

Gaurī 55 68/9, 77/87 (reversed) 81 227 475–7 481 482, Īśvara and Gaurī/Sītā 70. Īśvara (Maheśvara) and Umā 156 160 489. Rudra and Rudrāṇī 172, 235 310. Varuṇa and Vāruṇī 228

Two gods Ganapati and Maheśvara 174, Īśvara and Māra (Kamadeva) 72, 184 (+ all obstructors) Māra and king of *kleśa* and *pretas* 73, Sūrya and Candra 134

Two gods and one consort Māra and wife R Ganapati L 214

Two gods and their consorts. Kamadeva and Rati Rudra and Gaurī 497

Bhūrava and Kālaratri under R foot Brahma and Śakra trampled upwards into heaven with L 84.

Four gods the four Māras in the form of Brahma Viṣṇu, Maheśvara (or Mahādeva) and Indra (Śakra) 169 176 461 465 470 Brahmā, Viṣṇu, Īśvara, Kubera 323

Five gods etc Maheśvara Umā wealth-owner *nāga asura* 259 Māra Rati, Brahma Viṣṇu, Īśvara 266

Four gods under R feet four under L Brahma Indra Viṣṇu and Rudra beneath eight animals, Kumāra Gaṇeśa Candra and Sūrya beneath eight birds 508/9

Attendant host: gods (377) goddesses (396)

gods of the pure heavens (*śuddhāvāsa-devaputra gnas gtsang mna i (rigs-kyi) lha i 'khu*) two pour nectar over Usnīṣa vijayā (183 h) 425 h (concealed in clouds).

Golden Dharmas, Thirteen (*gSer-chos bcu-gsum*) 230 n 1

Golden Drop (*Suvarṇa bindu, gSer gyi thig-le*). ▷ **Lakṣmī**

Golden-eyed (Bitch) (*(Śuni) *Suvarnākṣī, (Khyi mo) gSer mig ma gSer gyi mig can*) dog faced *prajñā* of Mahākāla 384 b, his attendant or messenger 377 c (1) (381 gate keeper *mātṛkā* attending Mahakāla (376 S gate)

Golden Goose (*Nan ser*) ▷ **Ngang-ser**

gone forth (*pravrajita rab tu byung ba*) gone forth from home to the homeless life by becoming a monk.

gong, wooden (*gandi gande*) magic held between both arms 357/8

Good Name (*Sumāman mTshan legs*) *Tathāgata* 48

Gopaka (*sŏcal-byed*) Elder 31 421–31

go zu (Tib) a type of garment Black silk with pair of black snake straps 396. white silk 397 Perhaps the broad collar worn by *300 I* 251 (equivalent to our 396)

graceful (*sgeg pa*) we have translated *sgeg-pa* as "amorous when it appears to refer to the erotic sentiment graceful when it does not. However some cases are ambiguous ▷ **amorous**

graceful posture (*sgeg-pa i stabs*) apparently refers to the body being curved to one side Standing in g° p° 138

Graha-mātṛkā (*gZa -yum*) Mother of the Planets) Mahavidya 505 Vidyā rajnī 223 ▷ **disasters**

Graha-mātṛka-kalpa (*gZa -yum gyi rtog-pa*) i.e the *Graha mātṛkā rite* (*gZa yum gyi cho-ga*) in Ks (P 5012, 310 2.8–311 2.1) Lady of Knowledge based on 505

Graha-mātṛkā-nama-dhāraṇī (*gZa rnams-kyi yum zes bya-ba i gzung*) = P 339–40/Toh. 660–1 505 n 1

Granter of Boons (*mChog stsol ba ° ma = Vara-da*) Tārā 287

Great Compassion Lord of (*Mahā-kāruṇikeśvara, Thugs rje chen po i dbang phyug*) = Avalokita 273

Great Deity (*Mahā-deva Lha-chen*) ep of Mahākāla 367 376/7 379 Gloriously blazing 367 377 Splendid 376/7. Traksad 377

great gods eight (*lha chen po brgyad*) attending Mahakāla (340–2) One listing is Maheśvara Śakra Brahma, Viṣṇu Kameśvara (i.e Māra) Ganapati Bhṛngirīti and Six-faced Kumāra (*Ste*)

Great Kings Four (*Catur mahārāja rGyal po chen po bzi*) kings dwelling on the fourth terrace of Mount Meru, counted as the lowest of the six heavens of the Desire Realm (*Ak* III 160) As they are samsaric beings always f g.

35–8 411–4 421 31–34 Attending Mahakāla (340–2) (366) attending Vaiśravana (310) (fourth here called Vaiśramana) m gates of *maṇḍala* (505)

Vaiśravana alone called Great King throughout 300–13.

Greatly Compassionate (One) (*Mahā-kāruṇika Thugs rje chen po*) n. of Avalokita 101 273, 434–6. Eleven faced 434, Khasarpana 436

Greatness (*Che-btsan*) title of Mahakala 362

Great Peaceful One (*Ž bi chen-mo = Mahā śānti*). Tārā 293

Great Repulser ▷ **Mahā-pratyaṅgira Maha-pratyaṅgira**

Great Sage (*Mahā muni Thub-pa chen-po*) n. of Śākyamuni Buddha. Realization of 421–3 (1) with the Sixteen Elders 421–3 (2).

green (*harita, śyāma; ljan-khu ljan-gu*) ▷ **colors.**

gTor-ma (*bali*) ▷ **torma**

guardian (*srun-ma*) same as **Protector of the Doctrine**

guardian circle ((*b*)*srun-(ba i) khor-(lo*)) ▷ 4, 212, 508 The protective outer shell of a deity *maṇḍala* notably the *vajra* ground wall, pavilion and canopy (forming a sealed hemisphere) and the fire outside. The common guardian circle is generated as follows (508)

Out of Emptiness from YAM comes the air *maṇḍala* smoke-colored bow-like and marked with banners Above this, from RAM the fire *maṇḍala* red triangular and adorned with *vajra* ornaments to which blazing garlands adhere Above this from VAM, the water *maṇḍala* white round and marked with flasks. Above this from LAM the earth *maṇḍala* yellow square and marked with *vajras*. Upon this from HŪM comes a crossed *vajra* marked in the center with HŪM From it light rays spread downwards [making] a *vajra* ground sideways [making] a *vajra* wall, upwards [making] a *vajra* pavilion, and above the lower walls of the pavilion a *vajra* canopy All this is of the nature of blazing *vajra*, in a single piece without a break Outside it, a five-colored mass of fire like the fire of cosmic destruction spreads to the ten directions

The special guardian circle in 457 and 508 comprises a spinning, ten-spoked wheel and the ten **wrathful deities.**

Guhya-ḍākini (*gSan ba i mkha gro-ma* Secret Dākinī) attendant of Mahākāla (367) (369)

Guhya-jñāna-ḍākini (*gSan ba ye-ses kyi mkha gro-ma*, 'Secret Gnosis Dākinī') explained 118 p as 'Secret Gnosis of non-dual Bliss and Emptiness 118 p 210 *Prajñā* of Secret-practice Lokeśvara 118 p Visualized at navel of Jina-sagara Avalokita (132)

Guhyakādhipati (*gSan-(ba-(pa) i) bdag (po)* 'Lord of the Guhyakas') n. of Vajrapāṇi. frequent in 153–62, 258–9, has sometimes been translated as Vajrapani Peaceful 258 Sahaja 258/9 Wrathful 259 Deity host of blue G° a° (158)

S.g for practice of Traksad Mahākāla (381) for practice of Vaiśravana (300–13)

Hundred and Eight Names ? = P 324/Toh. 638, cited 274

Guhya-sādhana (*gSan-sgrub*) ▷ **Secret-practice**

Guhyasamāja (*gSan-'dus*) Highest Yoga Tantra Yidam. Innate G° 53

G°-akṣobhya(vajra) 53, 459 G° manjuvajra 52, 457 G°-sambhūta jambhala 315

Guhyasamāja tantra (*gSan dus*) = P 81/Toh. 442. Acala from oral tradition of 178 Yellow Jambhala from 315.

Guhyathana (*Sreg-grus*) mantra n. of a *yakṣa*, in other sources called **Ātavaka**. Attendant of Vaiśravaṇa 300 g, (311/2/3 SW), of *Vajra-māradama 330 d

Gunā pūjana-studra (*Yon tan ye-śes bzan po*) hymn 187

guṇja ▷ **Marutse**

Guru (*bla-ma* pron. Lama) Spiritual Teacher The Skt lit. means heavy hence valuable venera bla' the Tib superior

Guru mahakāla (*bLa-ma mgon-po*) mantra n. and n. in praise 344

Gyel lhak ang (*rGyal lha-khan*), the monastery of rGyal-lug-lhas in P'enyūl (*Phen-yul*) north of Lhasa. founded in 1012 (*BA* 87–93 esp 88) 408 n. 5.

Gyelts ap Ja (*rGyal-tshab rje*) or Gyelts'ap D'anna Rinchen (*rGyal-tshab dar-ma rin-chen*, 1364–1432) principal disciple of Tsongk'a-pa 1

gyin (*gyin gsol*) a type of demon or spirit, an attendant or messenger of a deity In religious dances it takes the form of a leaping skeleton holding a small drum in its hand (*Btc*) Also translated as **jinni**

Bound as servants 397

Gyin mgon (Lord of the *gyin* spirits) raven-faced attendant of Mahakala (354 N)

H

hair (*keśa mūrdha-ja kuntala, dbu skra*) (a) Peaceful deities hair consists of long, black tresses (*jata rul pa*) Generally part of it is tied up in a top knot (*jaṭā-mukuṭa* ° *jaṭa, ral-pa i thor-cag,* ° *cod pan* ° *thor-tshugs*) and part hangs down loose (*muktā gsol-ba*) Besides the main topknot, there may be other knots or braids (*cira, gtsug-phud zur-phud lan-bu*) Manjughosa in particular has five knots of hair on his head representing the five peaks of his sacred mountain of Wu-tai-shan Loose hair denotes not being bound by signs 76

(b) Wrathful deities have red hair variously described as

tawny (*babhru, piṅgala, kepila dmar-ser*)

brown (*kham-pa*),

dark brown (*khem-nag*),

yellow (*ser po*) or

pale yellow (*piṅga, khan ser*),

but the color it is painted in the MS is not noticeably correlated with these variations Usually the hair is upward-streaming (*ūrdhva gyen-du bzdzes-pa*) or twisted upward' (*gyen-du 'khyil-ba*) but sometimes—especially in the case of female consorts—it is hanging down ((*thur-du*) *phyar-ba*) In one case, Ekajaṭā (357/8 p) tawny hair is described as being in a braid (*lan-bu*) hanging down on the left.

hair petticoat (*re bte'i sem-thabs* ° *sem-bu*) a short petticoat woven of black hair, special to certain wrathful female deities such as Śrī-devī (*PTA.* DEA, 5)

(357/8b) 366 c, 377 b 382 b 394 (yellow), 395–8 401

half-standing posture (*phyed-bzhes-kyi stabs*) a kneeling posture 218, ▷ **Postures** 4

hammer (*mudgara tho-ba*). ▷ P 132. 73 R8 184 R7 263 R9–272 b L ((20-pointed))–303 a R7 497 R8 508/9 R14 (*vajra* hammer)

Hammer Bhairava (*Mudgara-bhairava Tho-ba jigs byed*) attendant of Four-armed Mahākāla (349 E gate)

hand (*lag pa*) ▷ P 163 355 b L (+ foot being eaten) 508/9 L9

***Hāra-dhara** (*Phreg-'chan ma* Ravishment-bearer') attendant of Four-armed Mahākāla (349 NE)

Hārīti (*Phreg ma*, She who takes') *yakṣī* 270

harpoon (*ka na ya ka na ya*) a throwing spear with a long line attached to the haft (*Btc*), ▷ P 124 c 508/9 R5

haughty (*gyin-ba*) ▷ **proudly**

haughty beings (*dregs pa*) seven male and seven female (379) Also described as Mon tribes people (*Mon pa*)

hawk (a) (*śyena, padeka, khra*) vehicle 508/9 L15 Iron hawk (*sgyah-śyena, lcags-kyi bya-khra*) 362, 377 d Hawks of lacquered leather, shell and iron 405 n. 3

(b) (*le u-lu*) 401 n 2.

Hawk-bearing (*Khra-thogs = Padeka-dhara*) Vajrapani 157

Hayaghoṣa (*rTa-dbyans*), *siddha* in hevaga 351 352.

Hayagriva (*rTa-mgrin*, 'Horse-necked) Yidam deity and one of the ten **wrathful deities** (W) also called Padmāntaka Usual title 'wrathful king' in mantras Vajra-krodha Mantra n. Hayagriva Usually recognizable by a horse head protruding from the top of his ordinary head or each of his ordinary heads Normally of the Lotus Family and red in color That the horse head is green, however, connects him also with the Action Family, and indeed the Armor hero of the Action Family Paramaśva is called Hayagriva in 228 and Sughota lalita a n. of Hayagriva, in the title of P 2541

163–72 265 440 Atiśa tradition 163 164 165–9 with Four Dog-faced Attendants 163–9; Garuda winged 164 Innate 163 with Iron Sword 172, Kashmir tradition of the Great *Pandita* of 170 Kvergangpa tradition 171 Lord Lotus power 440 Play of the Supreme Horse 165, 265 Sahaja 163 Sughota-lalita 165 265 White 265

Attendant of Avalokita 105 c, 106–8 c, 109–11 d, 112–4 e 273 b

By form and color (h = horse head) 1f0h2a, red 109–11 d 1f1h2a, red 112–4 e 163 170 273 b, 440 black 172, white, with consort 265 1f1h4a red 105 c 106–8 c 3f1h4a41 red 165–9 3f3h6a61, wings, red 164 3f3h6a81, red 171

Highest Yoga Tantra 171–2 265, others probably Action Tantra.

Visualized at heart of Jina sāgara Avalokita (132), green, at tip of penis of White Hayagriva (265), on crown of Kurukullā (201) Armor of Hayagrīvas covering Amitayus (181)

▷ **Paramāśva.**

Hayagrīva. mantra n. of Hayagrīva.

head (*mgo-ba*) ▷ P 185 351/2 d L1 (human), 355 L2,

490 R3 *māra's (bdud-kyi °)* (73 K13) (+ elephant skin) Brahma's, ▷ **Brahmā's head**

head ornaments (a) Peaceful *Sambhogakāya* deities normally wear a jewel crown (*(ratna)-mukuta, (rin-po-che'i cod pan dbu rgyan)* which bears either five large jewels representing the Buddhas of the Five Families or the forms of the Five Buddhas themselves and is therefore called a crown of the Five Buddhas (*pañca-buddha-mukuta sans rgyas lha'i cod pan*...etc) (*PTA* 5A)

(b) In many wrathful deities this becomes a skull crown composed of five human skulls (*pañca munda pañca kapāla pañca karotaka thod-pa lha 'mi mgo lha*) or dry human heads (*mhṣṭabdhata pañca munda, mi-mgo skam po lna*) (illustrated 507) These heads may have jewel finials (*rin po-che i rtse-phran*) (341 351–3 *PTA* HA 1) or black *vajra* finials (*rdo-rje nag po i rtse phran*) (349)

(c) In addition, deities may wear a silk fillet or **diadem** possibly bearing symbols or emblems such as a book a crescent moon, a *vajra* or a crossed *vajra* in their hair

heads, garland of human (*munda mala nara-śirah-srenī mi mgo i phren ba*) the long necklace of fifty freshly severed human heads a very common ornament of wrathful deities Symbolizes fifty pure letters of the Skt alphabet (= 16 **vowels** + 34 **consonants**) 76 ▷ **ornaments** PI 85

Hearer (*śravaka nan-thos*) ▷ *Śrāvaka*

heart, enemy s (*dgra sñin*) ▷ PI 82 409 L

heart, human (*mi sñiñ*) ▷ PI 82. 402 L (+ noose), 406 R (+ *vajra*) being eaten 35 ff L. 408 c L ▷ **skull** (c)

heart and lungs (*glo-sñiñ*) ▷ PI 82 (369 Mara heart eater L) feeding into mouth (some + noose) 378 L, 379 a L, 379 b L, 380 b L, 381 L 382 L 384 L in skull, ▷ **skull, knife and skull**

heart mantra (*hrdaya (mantra) sñiñ po(i sñags)*) this should be visualized running round the edge of the moon or sun disk on which the seed-syllable stands at the deity's heart ▷ **mantra**

Heart of Dependent Arising (*Pratītya-samutpāda hrdaye, rTen 'grel sñiñ po*) mantra ▷ p 211 Visualized (5)

Heart-nipping Mānpa (*sñiñ- bsyn-gyi man-pa*). (362)

Heart Sūtra (*Prajñāpāramitā-hrdaya-sūtra, Śes-rab sñiñ-po*) 191 n. 1

helmet (*rmog śu*) worn by 301 a, 310 (iron with gold dots), 313, 330 e

hero (*vīra śūra dpa -ba*) male tantric practitioner. In charnel grounds (349) ▷ **Armor Heroes Six.**

Hero Buddhas Seven (*Sapta-sura buddha Sems-rgyas dpa -bo bdun*) Śākyamuni and the six Universal Buddhas preceding him 237–45

Heroic (*Rab tu dpa ba – °Pravīra*) Tārā 276.

heroic lalita posture (*°vīra-lila dpa bo rol pa i ङग्स्तंस्*) sitting with right foot lowered, knee a little raised 351 3 Dagvab et al. 1983 212 3 presents the heroic posture (*dpa bo i dug stans*) similarly but with the right knee closer to the dual.

heroine (*dbrī dpa mo*) female tantric practitioner *yoginī* ▷ **Armor Heroines Six**

heron. ▷ **crane**

Hero Sentence (*dPa -bo tshig-sgrub, °-grub*) Many deity Jambhala from 316

Heruka (a) (*He ru-ka*) general term for a type of wrathful male deity of tall, slender build, standing in *ālīḍha* posture or dancing and wearing a tiger skin loincloth and bone ornaments usually in union with a consort the male counterpart of the *ḍākinī* type Includes principally Hevajra and **Sambara** Usually Śrī h°

Applied to Buddha Kapala 492, Cakra-sambara 228, 475–7 Hevajra 71, 461–4, 471–3 Mahāmāyā 54, 494 Sambara 68/9 228 475–7, Vajra vega Kālacakra 73

Armor Hero 59 Black 59 Innate 68, 71, Nine-deity the four 461–4, Sahaja 68 71

Sg for Jambhala (319) (Sambara) for Maha kala (357) (362) (372) for Mahāmāyā (54) for Six Armor Heroes (26–61 Permission rite) (as Sambara 55) for Vaiśravaṇa (312)

Crowned with H° Gauri 410 Mahākāla 373, Varāhī 89

Apparel and ornaments of H° Lokeśvara 70 Vajra-garuda-sambara 228 in aspect of H° Vajrapāṇi (84)

Gives empowerment for Arthasiddhi Vārāhī (80) Mahakala must not transgress orders of H° 373 393 Meaning of syllables 68

(b) (*Khrag thun* Blood-drinker Mon. same meaning) 490 (also Vajra-h°)

Herukā (*He ru-ka-ma*) goddess attending Lokeśvara (70)

hesitant walking posture (*gre tshom-gyi stabs ङङङ

ribboned,] noose of *utpala* root) 201 RL2 ([hook of flowers,] noose of *utpala* root), 217 R3 L2, 224 R3 L2 (*vajra* noose) 225 RL3 228 R4 L3[2] (noose is Vasuki) 256 RL1–4, 263 R10 L5 266 R2 L1 270 RL (+ mongoose L) 292 RL2 320 RL2 345 RL3 390 RL1 (hook piercing heart–noose binding neck of object of practice) 390 b–e RL, 470 RL8 474 RL3–497 RL6 497 p RL2, 497 Kamadeva [R2]L1 (text ⟨L2⟩L1) 508/9 R9 L5
(b) L with noose R 105 b LR1 106–8 b LR1, 469 L3 R2
(c) Not paired with noose 11 p R, 12 R3 119 L15, 130 R4 184 R5 289 RL ({L with noose}), 290 RL2, 296 RL1 (joined on crown) 311 R, 313 a L (+ mongoose)–313 b–e R 318 c L, 329 R, 332 L3, 333 R, 339 a R, [395 d R] [401 d R], 405 p R, 424 R3, 425 e R, 468 R2, 481 R2, 488 L3, 497 Kamadeva [L2]

Hook Garuda (*Cags-kyu'i khyuṅ*) 156)

horse (*rta*) head(s) on top of deity's own, often neighing (Hayagriva). (dark) green, one 105 c, 106–8 c 112–4 e 163 165 172, (273 b) 440 three 164, 171 black 170 blue 265 (shown white)
Head or face ⟨303 Pūrnabhadra⟩, 330 d 1st R.
Cart drawn by seven horses 267
Riding (dark) blue 301 310 (312 eight *yaksas*), 322, white (311 eight *yaksas*) color of rider 300 b–j, (313 eight *yaksas*) black 378 379 b 380 b (shown yellow) 382, black demon-horse (with white fetlocks) (*khud rta nag-po ¥rtsa-dkar*) 342 e 377 a, 409 410 b
Horse corpse seat above human corpse ⟨377⟩–378 ⟨380 a–c⟩ 382. Horse-supported throne ⟨484⟩
Hand-held in skull, 461 R2–465 R2.
Palace wall of horse skulls horse and human bodies and blood on floor curtains of horse and human skin ⟨377⟩

Horse, King Vajra (*rDo-rje rta-rgyal*) n of the Armor hero **Paramâśva** 61

horsemen eight (great) (*rta-bdag (chen-po) brgyad*)-*yaksas* attending Vaiśravana 300 b–j (311) (312), (313)

Horses Best of (*Paramasva, rTa mchog*)
▷ **Paramâśva**

Horses 'Green'/Bay (*Harītāśva, rta-jgoṅ-can*) Mārīcī with 267

horse-whip (*rta bag*) ▷ PI 77 Golden 330 e R.

Ho-shang (*Hwa-śaṅ*) Chinese monk attending the Sixteen Elders 34. According to *Bhc Ho-shang* in Chinese literally means *upādhyāya* preceptor but the name is generally applied to all Chinese Buddhist monks This one may not be a fully ordained monk—in 360 f 289 he is captioned *Hwa śaṅ Ayo-bsnen Upāsaka* Ho-shang, implying a practitioner under lay vows He may or may not be to be identified with the well known Chinese laughing Buddha' statues (Dagyab 1977 113–4)

Host-lord (*Gaṇeśa, Tshogs-rje*) ep of Ganapati 12 334/5/6

Host ruler (*Gaṇendra *Gaṇeśvara, Tshogs-dbaṅ*) ep of Ganapati 12.

hulahula an interjection of joy, found in mantras

HŪṂ a very frequent mantra syllable Whereas OṂ is raw universality HŪṂ is its realization in the depths of the human heart (Govinda 1976 72) The seed-syllable of the Enlightened Mind visualized in the heart *cakra* in most deity practices; also the seed of many deities (generally wrathful or semi-wrathful ones) and of a *vajra* or crossed *vajra*

HŪṂ Proclaiming the Sound of (*Hūṁ-sgra sgrog pa ° ma*) Tārā 280

human being (*mi*) hand-held 252 L4, impaled on stake 508/9 L11 in skull 461 R6, 465 R6
Vehicle 508/9 RF1
Emanated as messenger black m 357 (358)
Attendant men with tiger-skin accouterments and black women ⟨358⟩
Palace wall of human skulls ⟨377⟩
▷ **corpse**

human skin, (flayed) (*mi-lpags-(kyi) gyon gźi*) (*źiṅ chen gyi*) *gyaṅ gźi źiṅ lpaḡs*) one of the charnel-ground requisites ▷ **corpse, human** Worn as scarf 171 176 225 234 (+ elephant skin) 358 c, 359 366 c 373 375 376 d 377 b 379 c 382 b 384 a–h, 395–8 401 [401 b] 402, 403 405 405 p 408 a scarf held up 70 RL2 ▷ **charnel ground requisites**
As saddle-cloth 398–400 409

Hūṁkāra (*Hūṁ mdzad* The Syllable HŪṂ') form of Sambara also called **Trai-lokya-vijaya** Wrathful H° 481 Vajra-h° 481 489

Hūṁkāra gesture or gesture of the syllable HŪṂ (*hūṁ mdzad-kyi phyag rgyā*) described in *Sm* 262. the two fists are to be joined back to back with the two little fingers touching each other in the shape of a chain (*TyA* lxiv) ▷ PI 118
481 RL1 (+ *vajra* and bell) 489 RL1 Also called gesture of Victory over the Three Worlds (*Trai lokya vijaya mudrā*)

Hundred and Eight Names (*Nāma aṣṭottara-śataka mTshan brgya rtsa brgyad pa*) of Avalokita 273 of Manjuśrī 272 of Tara 9 n 4 of Vajrapani 274.

hurry in a great (*rab-tu grim zin*) in assorted frenetic dancing postures 385–92 attendants

I

ill destines (*dur gati ñan-soṅ*) the states of animals pretas and hell beings

illusion-power (*māyā sgyu ma*) deity a manifestation of 218.

illusory woman, pride of (*bud med sgyu ma'i ṅa rgyal*) 189 b

Illustrious (*Mahā bhāga dPal-chen*) Avalokita 70

immeasurables, four (*catvāry apramāṇāni tshad-med-*(*pa*) *bźi*) the four thoughts of immeasurable love, May all beings be happy! immeasurable compassion, May all be free of suffering!, immeasurable joy, May all never be separated from the supreme bliss of Liberation! and immeasurable equanimity May we all abandon attachment and aversion and see each other as equal! They are also called the four Divine States of mind (*catur brahma vihāra tshans-pa i gnas pa bźi*) Meditation on them increases the power of one s *bodhicitta* and is included as a preliminary in most rites

immediate actions, five (*mtshams med pa lṅa*) killing one s mother one s father, or an *Arhant* causing schism in the Sangha of *bhiksus* and drawing blood from a *Tathāgata* with evil intent. They are so called because their committer is said to be

reborn directly in hell without passing through the intermediate state.

Incense Garuḍa (*bDuṅ spos-kyi khyuṅ*) (156)

Incense Tāra (*Dhūpa tārā sDuṅ-pa sgrol ma*) (140 SW)

Increase (*Rab-tu rgyas-pa, Rab-rgyas ma*) Tārā of 296

Increaser-of Bliss (*°Sukha-vardhanī bDe ba rgyas byed-ma*) *prajñā* of Jambhala 319 p. of Ṭakkirāja 11 p In 319 her seed is VAṂ suggesting an equivalence with Vasudhārā

Indra (*dBaṅ po*) same as **Śakra**. Also called Puraṃdara 'Destroyer of Strongholds' 461 N
As seat 165, 461 508/9 counted as Devaputra-māra 461
Goddess Tikṣṇā or Remati daughter of 402

Indrabhūti eighth-century *siddha* King of Uḍḍiyāna. Author of P 2253–4/Toh 1545–6 79 n. 1 His Ḍākinī 79 Also appears in lineage of 352.

Indrani (*dBaṅ mo*) one of the seven *mātṛkās* (376)

India's Ḍākinī (*Indra khecarī, Indra mkha'-spyod*) Two-faced Vajra vārāhī 79 attributed to **Indrabhūti** Crushing Opponents 84

Indra's skin (*dbaṅ po i paṅs pa*) held as scarf 228 KL6 (shown as elephant-skin)

Indu (*Lha i bu Zla-ba*) (NS inconsistently *Indra*) the Moon, as a god. As seat 487 ▷ **Moon, Candra**

Infinite Life and Gnosis (*Aparimitāyur-jñāna Tshe dan ye-śes dpag-tu med pa*). n of White Amitāyus 182

Infinite Virtues (*°Aparimita-guṇa Yon tan dpag tu med pa*) n of a world, in the upwards direction, from which Amitāyus is invoked, 182.

Innate (*Sahaja, Lhan-skyes*) on the translation of *sahaja* as 'innate' ▷ *HT* 8 247 In deity names apparently implies a one-faced, two armed form.
Aksobhyavajra 53 Cakrasaṃbara 55 Guhyakādhipati 258–9 Guhyasamāja 53 Hayagrīva 163 Heruka 71 Hevajra 71 Kālacakra 72, Knife Mahākāla 368 Lord of the Guhyakas 258–9 Red Yamari 74 Reversed 88 Sambara 55 Śrī heruka 68
Innate Vajrayogini, s g as (418–20)

Innate Joy (*sahajānanda lhan-cig-skyes pa i dga'-ba*) highest of the series of Four Joys (*HT* 1 viii.30–35 x 13–18) it is supermundane, with neither object nor subject no meditator and no meditation, motionless and undifferentiated (*HT* 1 x.33–34)

Inspiration (*adhiṣṭhāna, byin-rgyas*) (*rlabs*) 1 Magical inspiring power, grace
2. One of the types of conferral rite for transmitting the right to perform a particular practice without carrying out a full empowerment The disciple generally needs to have received some empowerment of the appropriate tantric class previously The examples in *R* frequently include forms of the four empowerments its use may well be restricted to Highest Yoga Tantra Yidams 54–71 74–5 76–84 98–99 118 132, 145–9, 156 161 258–60 266
1° of symbolic empowerments 137

Intelligence-increasing (*bLo-phel*) Mahākāla 344.

Invincible. I (*Apta Ma phan*) n. of Maitreya 431
II ▷ **Aparājita**
III Invincible Lady, ▷ **Aparājitā**

Iron-eyed (*lCags-mig ma*) dog-faced female attendant of Mahākāla 384 h

Iron Head, city of the (*Thod pa lcags-kyi grva-khyer*) abode of Yama 404–6

Iron Ritual Dagger She with (*lCags-phur-ma*) 396.

Iron Sword, Hayagrīva with (*rTa mgrin lcags ral-can*) 172

Īśana (*dBaṅ ldan*) Hindu god, guardian of the NE direction. Called Bhūta in 340–2 As seat (332 E)

Īśvara (*dBaṅ phyug* Lord) Hindu deity As seat 70 LF 72 LF 156 RF 184 266 back foot [323], 461 N7 (*NS* Hari hara)
▷ **Maheśvara Mahādeveśvara**

J

Jackal (*jambuka, ce-spyan dzum-bu-ka*) face (373 Secret Karma mahākāla) 393 Emanated as messengers (349) (358), (408) follows deity (382/(377 d), led as pet (382)
▷ **fox.**

Jackal-faced Piśaca (*Śṛgāla mukha piśāca Śa za ce-spyan gdon*) form of Mahākāla 393

Jagad-darpaṇa (*Gro-ba i me lon*) (*mahāpaṇḍita*) *Kriyā samuccaya* 504–6 p 416 verse 2 ▷ *Kriyā samuccaya*

Jaguśhong (*Ejya rgod-gśoṅs*) Treasure of 301

Jalandhara-pada (*Dza-lan dhā-ri-pa*) taught Abhayākaragupta, p 397

Jalendra ep of Jambhala in mantra, ▷ 314 n. 2. 314–7 319–21, 450

Jāmāri (*Dza-ma ri*) also spelt Jamāri or Yamāri An eleventh-century logician whose huge commentary on *Pramāṇa vārttika* (P 5723/Toh. 4226) is the longest in the *Tg* Tāranātha recounts how when he was in poverty a *yogin* he sheltered gave him the practice of Vasudhārā which brought him riches (*HH* 308) He therefore wrote a hymn to Vasudhārā (P 4574/Toh. 3752), as well as a *sādhana* of Aparajita Yaksa (P 4575/Toh. 3754)

LC suggests identifying him with Javari a teacher of Pha dam pa Sans-rgyas (*BA* 869) but does not say why

Vasudhārā in tradition of 327

Jambhala (a) (*Dzambha la*) a wealth deity closely related to Vaiśravana and Kubera, but practiced in s-g as well as f g Although he can, like Vaiśravana, be called 'Protector Guarding the North' he is never styled 'Great King' his usual title is *Ārya* He also lacks Vaiśravana's strong connection with Vajrapani. He has many *sādhanas* in *Sm* (284–9 291–9) His chief attributes are the citron and the mongoose.

142, 300 b 314–21 450 Atiśa tradition 318 Black 317 from the *dPa bo tshug-grub* 316 Five deity 318 Green 321 from the *Guhyasamāja* 315 Kālacakra tradition 321 Kashmir tradition of the Great *Paṇḍita* of 317 Lotus Wrathful One 318 Many-deity 316, Red 319, 320 Sakya tradition 319 Trapa Ngönsha tradition 320 Ucusma 317 for vitality practice 319, White 318; Yellow 142, 314, 315

Attending Lakṣmī Tārā (206 N) Vaiśravana 300 b, (311/2/3 E) Yellow Tārā 142

By form and color 142a gold or yellow 142, 300 b, (312/3 E) 314 316, 450 black (206 N), 317 green 321, red 319 white (311 E), 318. 316a,

yellow 315 316n4l, red 320 On dragon 318; on horse 300 b With consort 315 316 319, 321 Wrathful 317–8, slightly wrathful 319–20.
F g 316 318–21 s g 314/5 317 450.
▷ **Vasu-deva**
(b) (*rMuṅg- dzin*) Tib. found in *Mvy* and *Kg* and *Tg* titles In praise 321
Jambhala-hridaya. mantra n. of Vasu-deva 330 b.
Jambudvipa (*Dzam bu-gliṅ*) the Southern Continent, in which we are supposed to live. *HOE* 24.
Jang ((*Gyi*) *Ljaṅ*) a Tibetan school, a branch of the Intermediate Lineage of Źi-byed, stemming from the early 12th century Jang Kadampa (*Ljaṅ bKa' gdams pa*) of Chim-yul (*Chims-yul*) (*BA* 905, 910) Mahākāla in Jang tradition 372.
Jangch'enpa Sönam-p el (*Byaṅ-chen-pa bSod nams phel*) (*BA* 1024) In lineage 378
Jasay Tarji (*Dza sag thaṅ-ji*) p 208
javelin (*mda -chen mda -bo che*) according to *Mvy*, *mda -chen* = *tomara*, 'javelin' but as both occurrences 12 R2, 323 R7, are paired with a bow in the opposite left hand and look like arrows, it may be preferable to interpret it literally as a large arrow' ▷ F I 24 b
Jaya (*rGyal-ba* 'Victory') *nāga* king, associated with **Vijaya.** In Hindu mythology Jaya and Vijaya are the gatekeepers of Visnu's palace. Worn binding hair 73–229
Jayasena (*rGyal-ba r sde*) *Vidyādhara-hell vajrayogini-sanjñā-vidhi* = P 2294/Toh. 1588 78 n.2
Je Rinpoche (*rJe rin-po-che* 'Precious Lord'): title of Tsongk a-pa. 2.
jewel (*ratna rin-po-che rin-chen*) ▷ P I 66 53 L2, 60 R1 73 L7 119 L4 119 R6 [119 R16], 123 R2 214 L2, 290 L1 300 b R, 303 b L, 320 R1, 323 R3, 346 c R, 442 L2 470 L6 484 R 484 p R (+ *tarjani*) 497 p L4, 505 R3 Heap of jewels (° *spuṅs-pa*) 31 R, mighty king of jewels (° *dbaṅ-gi rgyal-pa*) 100 R2 319 R, 319 p R. ▷ *chaṭa* gem mountain of jewels raining jewels river of jewels wish-granting gem
Jewel Dākini (*Ratna-ḍākinī*) (a) (*Ren-chen mkha gro-ma*) ▷ **Ratna-ḍākini.**
(b) (*Ratna dā ki*) attendant of Mahākāla 346 c
jewel gesture (*ratna mudrā, rin po-che i phyag-rgyā*) made by practitioner 333
Jewel Lightning (*Rin-chen glog ma*). ▷ **Ratna-vidyut**
Jewel Moon (*Ratna-candra Rin-chen zla ba*) *Tathāgata* companion of Bhaisajya-guru 46 Long n. 'Wise, Splendid King of Sound Adorned with Jewels Moon and Lotuses
jewel on top of the head (*cūḍāmani gtsug-gi nor bu*), ▷ **ornaments**
Jewels, Three (*tri ratna dkon mchog gsum*) the Buddhist objects of Refuge Buddha, Dharma Sangha. In Tibetan Buddhism they are often supplemented by the Guru a zeroth Refuge embracing all three
Jewels of Tibet, Three (*Bod kyi nor bu rnam-gsum*): 352 n.2
Jewel Tārā ▷ **Ratna-tārā**
Jinamitra (*Dzi na-mi-tra*) attendant of Mahākāla 340 c (345 W) Lord Jinamitra 340 c
Jinarsabha (*rGyal-ba khyu-mchog*, 'Bull among Conquerors') *yaksa* son of Vaiśravana. Prince Jinarsabha 324 Minister attendant on Vaiśravana (303)
Jina-sagara (*rGyal-ba rgya-mtsho*) Avalokita 132.
jinni pl **jinn** (*gyin*) type of demon, ▷ *gyin* It is convenient to use this familiar Arabic word of pronunciation quite similar to the Tib without necessarily accepting Roerich s suggestion of an etymological connection.
Bound as servants 397
Jñāna (*Dzñā-na*) probably the *siddha* jñāna who taught many *sādhanas* to sTag-luṅ Saṅs rgyas-dbon' (1251–96) which were preserved at Ri-bo-che (*BA* 1049 650–2)
In his tradition. Knife Mahākāla 373, Lion-mounted Green Vaisravana 312
Jñāna bodhi (*Dzañā na bo-dhi*) in lineage 369
Jñāna-ḍaka (*Ye-śes mkha gro* Gnosis Dāka) J° d° Vajrasattva, chief of the Six Monarchs 482
Jñāna-ḍakinī (*Ye-śes-(kyi) mkha gro-(ma)* *Ye-śes kyi da-ka ma* 'Gnosis Dākinī') 234/5 482 p 495 p 496 Lion-faced 234/5 *Prapta* of Jñāna-ḍaka Vajrasattva 482 p of Yogambara 495 p ▷ **Guhya jñāna-ḍākinī**
In lineage 508
Jñānākara-gupta (*Ye-śes byaṅ-gnas sbas-pa*) in lineage 508
Jñāna mahākāla (*Ye śes-(kyi) mgon-po*). ▷ **Gnosis Mahākāla**
Jñāna-siddhi in lineage 407
Jonangpa (*Jo naṅ pa*) a school of Tibetan Buddhism distinguished by its philosophical teaching of *gZan stong* Extraneous Emptiness derived from the Indian Mind Only school. It takes its name from the monastery of Jomonang or Jonang P'uṅts'ok liṅ, on the Tsangpo some 90 km W of Shigatse Tāranātha was its last famous adherent. Not long after his death its monasteries were confiscated by the Fifth Dalai Lama and handed over to the Gelukpas
Tāranātha indicates (I 15–16) that the principal Jonangpa teachings in the *Rinjung Gyatso* are 98, 138 314 and 326 taught by Ratna rakṣita, and 73 215 229 and 321 from the *Kalacakra* ^
Jvala-kuli (' Flame Well-born Lady') mantra n. of-Duh attendant of Mahākāla 376 c
Jyotir-manjari (*Od kyi sñe-ma* *Corn ear of Light*') the text of Abhavakara gupta s trilogy that describes the burnt-offering rites, – P 3963/ Toh 3142 P 397

K

K'acha Gönpawa (*Kha-che dgon-pa-ba* ° *pa* = Āranyaka of Kashmir). 11th-century master. In lineage 300 author 449 n.1
Ka-dam (*bKa'-gdams*): school of Tib Buddhism founded by Atiśa. After Tsongk apa s reforms it gave rise to the Gelukpa school, also called the New Kadampa.
Ka-dam tradition. Blue Acala 174 Yellow Garuḍa 231 Four Ka-dam deities (*bKa -gdams lha-bźi*) Śākyamuni 39 Avalokita 103, Tārā 133 Acala 174 ▷ **Atiśa**
Kagyü (*bKa brgyud*) 'Transmission of the Word', one of the four main schools of Tib Buddhism Its main division is into **Shangpa Kagyü** and **Dakpo Kagyü** The latter includes among other schools the Paktru and Ts elpa Kagyü and many Paktru Kagyü subschools such as the Drikung, Drukpa and Tiklung Kagyü

Kailāsa (*Ti-se*) great sacred mountain in SW Tibet, near which four great rivers of Asia have their sources. the Brahmaputra the Karnali (one of the main tributaries of the Ganges) the Sutlej and the Indus
Home of Angaja *HOE* 21 In list of places Four-faced Mahakala invoked from 385–92.

Kaka-mukha (*Byi ro; gdon-can*) ▷ **Raven-faced**

Kala (*Ka la*) (→ Kāla?) *yaksa* attending Vaisravana 301 d

Kala (*Nag po*). ▷ **Black One**

Kāla-cakra (*Dus-(kyi) khor-(lo)*... Wheel of Time). Highest Yoga Tantra Yidam on whom perhaps the most intricate of tantric systems is centered Both the deity with his arms progressively branching out into twenty-four forearms and his elaborate color scheme and the *mandala* with its 634 deities are far more complicated than any other in this collection and their description occupies 15% of *Nya* all to themselves
Generalizations about Buddhist Tantra tend to need modifying for Kalacakra. For example the system has a different color symbolism, and a set of ten *nāga* kings (see 73–229) instead of the usual eight It uses more Hindu terminology than other Buddhist Tantras, and is the only one to include goddesses called *saktis*.
For a concise introduction to the Kalacakra teachings ▷ Sopa et al (1985) For a detailed description of the empowerment now given in the West quite frequently ▷ Dalai Lama & Hopkins (1985)
72–3 497 Standard form 497 Innate K° 72 Sahaja k° 72 Vajravega 73 wrathful K° 73 Ten syllable mantra 454
K° garuda 229 Green Jambhala 113 K tradition 321 ▷ **Jonangpa**

Kalacakra-pāda (*Dus khor-ba*) in lineage 352.

Kālacakra-tantra, Śrī (*dPal Dus-kyi khor lo i rgyud*) = P4/Toh. 362. Kalacakra explained in 497 Many-colored Kalacakra garuda in the tradition of the Tantra 229

***Kāla-daṇḍā** (*Be-con nag mo*) Black-club-lady) *mātrkā* attending Mahākāla (372 W)

Kālāgni (*Dus-(kyi) me*) 'Fire of Time') the fire that destroys the universe at the end of the eon, sometimes counted as the tenth planet Disk of, as part of seat 497

***kāla-kūta** poison (*kāla-kūta, nag-po brtsegs-pa*) 'black piled on black the poison that turned Śiva's neck blue Red wind of (397)—the description of the deity s tower as *nag-po bdun brtsegs* 'black seven-storeyed may also allude to it.

Kāla-pāśa (*Dus-kyi zags pa*. 'Noose of Time) *yāma* attending Karma-yama (404)

Kāla-rātri (*Dus-mtshan (ma) °-mo*) Night of Time') goddess personifying the cosmic darkness when the universe is destroyed at the end of the eon.
Prajñā of Karma yama 406 p Attending Vajra bhairava (75) *Mātrkā* attending Karma yama (404) attending Mahākāla (372 N)
As seat (always paired with **Bhairava**) 55 RF 68–9 RF 77/87 RF 81 84, 227 RF 475 LF 476–7, 481–2

Kāla-rom-pa (*Kha-la rom-sgra*) (place) Its enigma and Sisters gave oaths to Padmasambhava there 418–20

Kāla-rūpa (*Dus-kyi gzugs-can* 'With a form of time') ep of Mahakala in praise and mantra 374
Mantra n. of Dharma-rāja Karma yama (75) 404 in Yamāri practice 510. The Skt also means Black Form

Kālī (*Nag mo* 'Black one' fem.) attendant of Karma yama (404) of Mahākāla 360 b Hundred thousand K° attending Devī (394) (396) K° Yaksī ▷ **Black Yaksī**

Kālika (*Dus-ldan*) Elder 20, 421–3 n.

***Kalpa-kama** (*rTog-dod ma*) one of the seven *mātrka* (376) mantra OM VAJRA KUTI-REMATI BHYOH.

***Kalpokta-mārīcī-sādhana** (*rTog-pa las gsum-pa i cho-ga od zer can dkar-mo i sgrub-thabs*) *Sm* 138 = P4347/Toh. 3525 195–6 n. 1.

***Kalyana-daṇḍa** (*Legs ldan ben*) n. of Club Mahakāla attending Four-armed Mahākāla 351 c

***Kalyāṇa-kala** (*Legs ldan nag po*) n. of Club Mahākala ▷ **Excellent Black One**

Kama-deva (*Dod lha*, God of Desire) n of Māra the god of love As seat 72 RF 497 KF ▷ **Māra**

Kāmadhatvīśvarī (*Dod khams dbań phyug-ma*). ▷ **Desire realm, Lady of the**

Kamkarī (from *kanka* 'crane') mantra n. of ***Pretakā** crane-headed attendant of Mahakāla, 376 e Cf **Kankali**

Kanaka bharadvaja (*Gśa ra dhwa-dza gser-can Ba-ra °*) Elder 24, 421 3 r

Kanaka-muni (*gSer thub* Golden Sage') Buddha the second of this fortunate eon. 242.

Kanaka vatsa (*gSer be u* Golden Calf) Elder 23, 421–3 q

Kangyur (*bKa gyur*) the Translated Word the Tibetan canon of scriptures held to be the Buddha s Word, in 100 or 108 large volumes

Kaṅkah (*Kanka-b*) (→ Kaṅkali, Skeleton-lady ? but cf **Kamkarī**) attendant of Mahākāla (373 N)

***kapāla** ▷ **skull**

Kapala-mālin (*Thod (pa i) °phren-(ba)-can*) 410 b

Kapah-tārā (*Kā pa h tā ra*) 151

Karāli (*gTsigs-ma*, 'Gaping') attendant of Mahakala 360 c

***Karanda-vyūha-sūtra** / *Kar°* (*Za ma-tog bkod-pa*) = P784 /Toh. 116. Karanda-vyuha, lit. Basket-array' n a n of Avalokita whose exploits the *sūtra* relates Cited 273

Karkotaka (*sTobs-(kyi) rgyu Kar-ko-ta* n. of a plant, *Momordica mixta*) *nāga* king Held 228 R6 Worn as ornament as earring 73 229 as headband 501 as sacred thread 214, 460. 481

karma (*karman Ine*). a willed action of body speech or mind and the impression or seed this leaves on one s personal continuum, which must eventually ripen and produce a result. ▷ **activity** rite

Karma-ḍākinī (a) (*Las-kyi mkha - gro-(ma)* Action Dākinī') one of Five D° 417 e also **Viśva-ḍ°** Attendant of Jambhala 31 b; of Kurukulla 205 of Vārāhi 93
(b) (*Karma-dā-ka*) attendant of Green Mahākala 342 e.

Karma-garuḍa ('Action Garuda') = Khadga-garuḍa (156). (230)

Karma-mahākāla (*Las-(kyi) mgon-(po)*) Agent Mahakala, i.e any Mahakāla who is not the principal one in the *sādhana* and is thus working for the one who is.
351 b (352 b), 353 b 356 358 c–g 366 b, 370 c (373 E N) 374/5 379 b 380 b 408 a–d. With Copper Knife 374/5 Kāka-mukha 351/2/3 b 356, Kalyāna-kala 366 b Karma-nātha Mahakāla 374 Naked 375 Raven faced 351/2/3 b 356, Raven-faced K°m° māra (373 N), Secret (373 E), Traksad Mahākala 379 b 380 b

Karma-yama (*Las-(kyi) gśin-(rje)*): a wrathful protector, same as **Yama** Also called **Dharma-rāja**, mantra n. **Kāla-rupa** Fg only
404–6 Blue 404, Blood-colored 406, Dharma-rāja 404, Red 405/6, surrounded by four Marutse 405 Attendant of Vajrabhairava (75)
As seat 74

karmically-acquired body (*rnam-smin-gyi lus* = *vipāka-kāya*) the ordinary body that one was born with, having been thrown into this rebirth through the ripening of a karma.

Kārttikeya (Son of the Pleiades'). ▷ **Six-faced One.**

Kashmir (*Kha-che*): home of Kanaka vatsa *HOE* 27

Kashmir, Great Pandita of (*Kha-che pan-chen*) Śākya śrī-bhadra 1127 1225 the last abbot of Vikramaśīla. He taught in Tibet 1204–14
Tradition of Amoghapāśa 109–11 Black Jambhala 317 Green Tārā 134, Hayagrīva 170 Knife Mahākāla 371 White Mañjughosa 185, 189; Wealth-granting Tārā 140 White Tārā 135 Yellow Tārā 141–3
Tar s list (I 15) adds to the above 68–9 88 144, 178 192

Kaśyapa (*Od srung*) Buddha the third of this fortunate eon. 243.

Kaumārī (*gZon mo-ma*). one of the seven *mātṛkās* (376)

K edrup (*mKhas-grub*) often an honorific title, 'learned and accomplished' Generally ignore in index, e g., for K'edrup Ky'ungpo ▷ **Ky'ungpo (Neljor)**

K edrup Je (*mKhas-grub rje*, 1385–1438) leading disciple of Tsongk'a-pa, noted for his prowess in the Tantras 3 In lineage 508
rGyud-sde spyi'i rnam-g'zag p 380, n. 4

Kelmālim ▷ **Kilmili.**

Ketu (*mJug-rtsi(s)* Tib Long tail) Comet one of the nine planets In Graha-matrka *mandala* (505) described as angry and smoke-colored in *nāga*-form with a coiled tail, palms folded
Astronomers Victor Clubs and Bill Napier (1982) have pointed out that some present small bodies in the Solar System (Encke's comet, the Taurid meteor stream and probably the Apollo asteroid Hephaistos) are fragments of what must a few thousand years ago have been a large and brilliant comet almost as bright as the Moon in its closest approaches to the Earth every few years Thus cometary deities are to be expected. They argue that the Greek Typhon, serpent-tailed like Ketu (see their illustration p 195) is one.

***Khadga-bhairava** (*Ral-gri jigs-byed* 'Sword Bhairava): attendant of Four-armed Mahākāla (349 N gate)

Khadga-garuḍa (Sword Garuḍa') = Action Garuḍa. (156) (230)

***khadira** tree (*khadira, seh ldeh*) *Acacia catechu* a tree with very hard durable wood Its heart-wood was used for the points of ploughshares
At foot of (152) Club of *kh*" wood 163 R, 440 R.

Khadira-vanī Tārā (*Seh-ldan nags-kyi sgrol ma* 'Tārā of the *khadira* forest') 284–6. Khadira vana or vana may well have been an actual place in India with a forest or wood of *khadira* trees and an especially venerated image of Green Tārā Ghosh (1980 67–8) identifies from inscriptional evidence a possible site now in the suburbs of Banpur near the Chilka lake in Orissa, where a large stone image apparently of this Tara survives.

Kha-garbha (*Nam mkha i sñiṅ (po)*) Bodhisattva one of the Eight Close Sons (*Nye* 6 3 85.20 *mandalas* of Aksobhya 459 and Kālacakra 437, *Kg* titles P320–7 E) Seed syllable KHAM 249 Also among six bodhisattvas of the senses ▷ **Kṣitigarbha**

Khandaroha (*Dum skyes-ma*) attendant goddess whose mantra is all purpose for 62-deity Saṃbara *mandalas* (475–7) and Six Monarchs *mandala* (482 7)

Kha-sarpana (*Kha-sarpa ni* " *ni, mKha spyod*, Arghdung) form of Avalokita 436 Five-deity 112–4, *Mind at Rest* 115/7

***khaṭvāṅga** (*kha-t'wam-pa*) staff bearing three superimposed heads on the end and three metal points above (*Bic*) Beneath the heads are a vase and crossed *vajra* from which a triple banderole is usually suspended its cord often carrying also a bell and a small *damaru* ▷ P15
(a) Leaning on left shoulder, or in armpit 70 71, 76 77 79 80 81, [82–3], 84 87 89–97 [98–9], 202 5 234 235 360 415–7 a–e (marked with emblems) 464, 467
(b) Hand held, 12 L3 54 L1 56 L3 57–61 L2, 62–67 L2 73 L3 75 L1, 137 L3 184 L7 228 L4, 254 L6 269 L2 277 R2, 466 L2 470 L4, 475 L3 (*va jra*-marked) 481 L3 490 L1 492 3 L2, 494 L1 495 p R (or L $^{N\,G}$) 496 R1–497 L3, 497 Rudra L2 508/9 R11
(c) Illustrated without deity 507
When held by a female deity, symbolizes **Method**, or the male partner 76 81
▷ **trident** *kh*"

***Khecara-rakta-vajrayoginī-sādhana** (*rDo-rje rnal-byor-ma mkha spyod ma dmar ma i sgrub-thabs*) = P 2269/Toh 1561 77 n. 2

Khecarī (*mKha -spyod ma*) title of Vajra-vārāhī ▷ *dākinī* II.

Khura (*rMig-pa*, 'Hoof) *yoṇa* attending Mahākāla (372 NW) ▷ ***Upalabdhi**

***Kīlayaṭ** or ***Kilikīlā** (*Phur- dehs-ma*, 'Dagger wielder) attendant of Four-armed Mahākāla (349 NW)

Kilimili (*Ki li mi li*) *yakṣa* attending Jambhala 316 SE Mantra OṂ KILIMILINIYE SWĀHĀ, but *Sm* 284 gives his mantra n. as Keli-mahn, which could mean He with a string of drapeses

King of Garuḍas (*mKha ldiṅ gi rgyal-po*) n of Garuḍa 231

King of Sages (*Munindra Thub-pa i) dbaṅ (po)*) n. of Śākyamuni Buddha 16 39 Image of (200) Homage to p 234 verse 1

King of Sound (*Nirghosa rāja sGra-dbyaṅs-kyi rgyal po*) same as **Jewel Moon** 46 cf 300 I 137

King of Space (*Gagana rāja, Nam mkha i rgyal-po*) Avalokita 119

King of the Śākyas (*Śākya i rgyal po*) Śākyamuni Buddha Maitreya has no topknot a *stūpa* of Enlightenment, essence of King of the Śākyas 431

Kings of Knowledge five Great (*Pañca mahā vidyā rāja* Jap *Go Dai Myō-ō*) a group of wrathful deities prominent in Japanese Shingon (Mantra) Buddhism center **Acala** E **Trailokya vijaya** W Kundali (cf **Amrta kundalin**) S **Yamantaka** N Vajra yaksa also known as **Ucchuṣma**. Though this particular grouping is not known in Indian and Tibetan Buddhism, forms of the individual deities are known. The Jap n is also translated 'Kings of Light (Sawa 1972. 149)
The term *vidyā-rāja*_ king of mantras', was originally applied to mantras and only later to deities personifying them (Przyluski 1923)
▷ **Knowledge king**

kiosk (*harmikā prasādu bre*) the square structure on top of the dome of a *stūpa* (183)

***kleśa** (*non mons*) (King of 73)

Kleśa-māra (*Non mons pa i bdud*, 'Demon of Defilements') ▷ **Māras, four**

kneeling (*mus bsugs*) ▷ **Postures 3**

knee on the ground, one (*pus-mo phyogs gcig se ta bsugs-pa*). shown seated in a loose cross legged posture R shin on seat and L resting on it 100 the reverse 102.

knife (*kartri kartrikā gri gug*) not paired with skull. ▷ P18 227 p R, 228 R2 236 R1–9 (332 W R1) 355 R1 358 c R–383 L (blood-dripping) 388 R2 389 R2 408 a R, 462 R2, 466 R2 475 R5 492–3 R2, 497 p R1 Illustrated without deity 507

knife and skull (*gri thod* etc) 1 a., knife in right hand with (blood-filled) skull in corresponding left hand With female deities the skull denotes Method the knife Wisdom, 81–83 this is consistent with 76 the knife cutting the three poisons and the skull preserving Bliss ▷ P18 9
15 e (skull full of flowers) 53 p, 62–67 RL1, 68/9 p 71 p 72 p 73 RL4 76–7 79 81–3 84,

85 86 a–c, 87 88 b 89–97 148 149 166–9 208 209 RL1 210 RL1 228 p 234, 235 258 p 265 p 286 340 b (blood & hearts) 341 RL1, 343 RL1 (skull full of nectar contains flask full of gems) 344 RL1 (+ embracing) 344 p 345 RL1 345 p 347 RL1 (+ embracing) 347 p 349 RL1 350 RL2 351 RL1 353 RL1 357/2/3b 356 (knife blazing) 357/8 359 360 a/p/b–c, 361 368 369 (flaming knife skull of brains blood, lungs and hearts, with noose) 370 a (heart in skull) 371, 372 (knife blazing) 373 (heart in skull) 374 (heart-blood in skull) 375 375 c 380 a 385 RL1 (blood & heart in skull) 385 b–e 386 RL1 (heart in skull) 386 b–e 387 RL1 (as 385) 387 b–e 391 RL1 392 RL1 392 d–e 393 (*rākṣasa* s skull), 403 442 RL1 455, 460 RL1, 461 p 462 p 465 p 467 470 p 473 p 492 p 497 RL4, 501 v RL1 508/9 RL1 509 p, 510 RL1

Knife Mahākala (*mGon po gri-gug*) form of Mahākala with two arms R brandishing a knife and L holding a skull (If the knife is held above the skull ▷ **Panjara m°**)

368–75 380 a 393–455 Black-cloaked 374, with Copper Knife 372, 374 375 Innate 368 Jackal-faced Piśāca 393 Jang tradition 372 Jñāna tradition 373 Kashmir tradition of the Great *Paṇḍita* of 371 Naked 375 Nine-deity 373 Practiced with Traksad Mahakala 380 Red 369 Seventeen deity 372 from the Southwest 369 without consort 368

Color dark red 369–373 393 others black or dark blue Cloaked 374 others uncloaked

S g 368 455, others f g S g for practice of Traksad M° 381

knife with wavy blade (*churikā chu gri*) ▷ Pl 18 [395 b R] [401 b R], 508/9 R4

knot of hair (*cīra ṭsug phud zur-phud lan bu dpun ba*) ▷ **hair** (a) and next

knots of hair, five (*pañca cīra ral-pa i zur phud lna*) Manjughoṣa 185 186, 188 272 (*or* topknot) 426 (hanging down to L) 427 Acala 173 (+ topknot).

Knowledge, Lady of (*Rig-byed ma*) I N of Kurukullā probably after *Rigs byed me* ('Make family lady') as Kurukullā is translated in *Tg* titles P 4386–91 etc taking *kuru* – make and *kullā* as from *kula* family' Probably unconnected with the title *Rig byed me* that translates *Veda mātā* 'Mother of the Vedas in the *Hundred and Eight Names of Tārā* (*IPT* 101 verse 33)

10, Gnosis-being 201–5, attendant of Lokeśvara (118) ▷ **Cave of Knowledge**

II. Equivalent to **Mahā-vidyā** in n. of Grahamātṛka 505

Knowledge-king (*Vidyā rāja Rig pa i rgyal po*) also means King of Mantras' Naga rakṣasa 236 ▷ **Kings of Knowledge**

knowledge-transfer (*rig-ṭsal*) a type of conferral rite found in *R* for 16–38 237–45, 327 K° t° empowerment (° *kyi dbaṅ bskur*) 163

kohl (*mig-sman – anjana*) eye-ointment a black pigment applied to the eyelids and eyelashes often means an ointment with magical or curative powers Sunde for blackness e g 172

Kokadatta (*Konka shyin Kotamādatta*) *sādhanas* by, 98 n 1

Konch ok Gyelts en, Gyöchen (*rGyud-chen dKon mchog rgyal-mtshan*) p 395 in lineage 508

Kraknechanda (*Khor-ba yig*) Buddha, the first of thus fortunate eon 241

Kriyā samuccaya (*Kri ya Bya-ba bsdus pa Compendium of Rites*) (*Ks*) Le P 5012/Toh 3305 by the *siddha* Jagad-darpana or Darpana *Ācārya* According to *BA* 1045 the author lived for 1200 years during which his teeth changed twenty times

Cited 482 colophon of C Three *maṇḍalas* described in 504–6

Kriya-tantra ▷ **Achinu Tantra**

krodha (*khro-ba*) ▷ **wrathful deities ten, wrathful king**

Krodha-varāhī-vajrayoginī-sādhana (*rDo-rje rnal byor ma phag-ma khros pa i sgrub-thabs*) = P 2297/Toh 1586 86 n 1

Krodhēndra (ruler of the wrathful) (mantra) 73

Kṛṣṇa-pāda (*Nag (po)*) *siddha* also known as Kṛṣṇacārin Kāṅhapa etc Heruka *sādhana* by 56–61, 62–67

Kṛṣṇa-yamārī (*gŚin-rje gśed dgra-nag*) 460 510

Kṛtānta (the Terminator) epithet of Vajrapani in mantra ~ Yama, 154 and n 8

Ksetra-pāla I (*Kse-tra pā-la*) *yaksa* attending Mahākala 340 b (345)

II (*Źiṅ-skyoṅ*) ▷ **Field-guarding Dākiṇīs Mighty, Strength-sapping Field-protector**

Ksiti-garbha (*Saṅ (i) sāṅ (po)*) Bodhisattva, one of the Eight Close Sons 250

Six Bodhisattvas of the senses eyes, KSIM → Ksiti-garbha ears JRIM → Vajrapāṇi, nose, KHAM → Kha-garbha tongue, GAM → Avalokita, brow SKAM → Nivarana-viskambhin, navel SAM → Samanta bhadra Bodhisattvas visualized 32 315 just the seed syllables 75 214, 254 395 401. 508/9, 510 (in 52 and 508/9 Nivarana viskambhin's seed is KAM not SKAM) Colors of the seeds given 508

***Ksurā-devī** (*Dha mo sPu-gri-ma* Razor-goddess') *praṣṭhā* of Black Servant-demon Yama 409 p

Kubera or **Kuvera** (*Lus nam-(po) Ku-be-ra* Mis-shapen) *yaksa* directional guardian of the northern quarter (called **Yakṣa** 340–2) In Hinduism he is the owner of eight or nine personified treasures (*nidhi*) but in Buddhism these seem to have passed to Jambhala

Attendant of Prince Nada-kubera (323 L) (shown as seat?) of Vaiśravaṇa 300 e 301 e (311/2/3 N)

K° Supreme-speech Vaiśravana also called K° Vajra-bhairava, 304–6 Maha yaksa-rāja k° ep of Vaiśravana in mantra 307–9

▷ **Dhanada**

Kukurāja 165–9 n 1.

Kulā (*Ku-le*) fem attendant of Mahakāla (349 SE) ▷ **Jvala-kuli**

Kulādhara (She Upholding the Family') mantra n. 259 p 260

Kuhka (*Rigs-ldan* Of good family') *nāga*-king Worn as ornament as armlets 214 460 481 501, as necklace 73 229 as long necklace 153.

Kumara (*gZon nu* Youth) ▷ **Six-faced**

Kumāra bhuta (*gZon nur gyur-pa*, the Youthful) n. of Mañjuśrī 186.

***Kumbha-nāsa** (*Bum sna* Pot-nose') *yakṣa* attending Vaiśravana (301 outside E)

kumbhāṇḍa (*grul-bum*) type of demon. Attendant host of (396). King Virūdhaka rules 36 413

Kundali (*Kunda-li Kunda yi*) *yaksī*. S g for practice of three Yak-g u ma sisters (338)

Kundhali (*Kunt ldha li*) (→ Kundalin?) *yakṣa* also servant (*Khol po*) K° in mantras *yakṣa* or *pāśa* K° 339

Kün-ga Nyingpo (*Kun-dga i sāṅ (po)*) – **Tāranātha.**

Kun-tu-ri ka *ṛsi* attending Mahākala (366 E)

Kūrmapāda sādhana (*Ku-rma-pa źabs kyi sgrub-pa i thabs*) – P 2267–8/Toh. 1559–60 85 n. 1

Kūrma-pādī Vārāhī 85

Kuru (*sGra mi sāṅ*) the Northern Continent. House of Bakula *HOE* 29

Kurukullā (*Ku ru-kulle*) fem. deity used for subjugation always red Forms illustrated all four-armed holding a bow and arrow (of flowers)

10 201–5 468 Fifteen-deity 468, Guhyasādhana 201–5 from *Hevajra tantra* 468 Secret-practice 201 5 in Three Red Deities 10

Attendant (two-armed) of Mahākāla (349 SW) of Tārā (206 SW)
F.g. in Lakṣmī/Tārā practice (206) At Jam bhala s heart (320)
▷ **Knowledge Lady of**

Kūṭāgāra (*Khan-brtsegs-(ma)*) Vajrapāṇi 160

Kyergangpa (*sKyer-sgaṅ-(pa) [Dharma sen ge]*) 12th-century siddha abbot of Kyergang monastery (*sKyer-sgaṅ*) a spiritual descendant of Ky ung po Neḥor, thus a member of the Shangpa Kagyu tradition (BA 737–41)
Hayagrīva in tradition of 171 Lineage guru 343

Kyishō zhapdr ung tulku Ngawang Tendzin Tr'inla (*sKyid-śod zabs-drun sprul-sku Ṅag dbaṅ bstan ḍzin phrin-las* 1639–82) author of our Narthang Gyatsa text ▷ p 379

Kyotön Mön[lam] tsul[tr'im] (*sKyo ston smon-(lam) tshul [khrims]*) abbot of Narthang for 15 years c. 1289–1304 (BA 283) In lineage 370

L

laḍḍuka (*la-ḍu*) a sweetmeat of balls of chickpea or other coarse flour with sugar and spices, fried in ghee or oil.
Bowl of in front of Gaṇapati 271 Hand-held 334 L1 336 L1.

Lady I. (*Bhagavatī, bCom ldan ḍas-ma*) title of any female deity equivalent to 'Buddha Recorded with Jñāna-ḍākinī Kurukullā, Marīcī Prajñāpāramitā Tārā, Usuṣa vijaya, Vajra varahī Viśva mātṛ
II. (*Jo-mo*) title of Tārā 438

Lakṣmī (*dPal-(mo)* 'Fortune', Prosperity) a god dess of wealth and prosperity for Buddhists as well as Hindus also called **Śrī** and **Mahālakṣmī** Mon. n *Ćṛṭu* with splendor' (266) *Ćṛṭu* with time' (325) must be an error. In 206, though evidently a practice for summoning wealth, she is identified with **Tārā** Golden Drop (*Suvarṇa-bindu g'ser gyi thig-le*) is a n. of Vishṇu, whom Lakṣmī, his wife certainly has at heart
206 321 NW. 325 Goddess of Fortune 325
*Hṛt suvarṇa-bindu-lakṣmī 206 Lakṣmī with Golden Drop at Heart 206 Mahalakṣmī 325
Attendant of Jambhala 321 NW Epithet of Vasudhārā 326

Lakṣmī the nun (*Bhikṣuṇī Lakṣmī, dGe-slon me dPal mo*) 10th century saint originator of a tradition of Avalokita practice including the fasting retreat (*smyon gnas*) of Eleven faced Thousand armed Av° still popular today (BA 1006–18 1044)
Eleven faced Avalokita in tradition of 104 Praise of Av° by (P 3561/Tsh. 2739) verse quoted, 104, cited 435, 436.

lalanā (*rkyaṅ-ma*) one of the two principal side channels of the subtle body on the left in women and on the right in men, white and of the nature of Method (Btc) (81–83)

lalita posture (*rol pa ; dug stan rol (pa'i) stabs rol-pas kuge'pa*) a term virtually interchangeable with *ardha paryaṅka* i e it usually refers to a posture of sitting with one foot lowered but can also be applied to a dancing posture (though this is less frequent than with *ardha paryaṅka*)
In 18 cases we find sitting with right foot lowered (8) sitting with R foot advanced and knee somewhat raised (1) sitting cross-legged R foot on thigh, L not visible (1), sitting with L foot lowered (6) sitting with L foot advanced and knee somewhat raised (= *rāja-līla*) (1) standing on L leg in dancing posture (1)
Standing on R leg in *lalita* posture (R leg straight, L foot slightly raised) 105 e, 106–8 e
For references and other composite usages, ▷ **Postures**. I, 2 4

Lalita-vajra (*Lā lī ta bdud rtsi*) *siddha* and *ācārya* who obtained the *Kṛṣṇa-yamārī-tantra* (P 103/Tsh. 467) from the *ḍākinīs* of Uḍḍiyāna (HBI 242–6) In lineage 508

Lama (*bla-ma*) ▷ **Guru.**

Lamp Garuḍa (*Mar-me'i khyah*) (156)

Lamp Tāra (*Dīpa tārā, Mar me sgrol ma*) (140 NW)

lanyx (*yre ba*) ▷ Btc Held (303 Sred-spoṅ)

Lasyā (*sGeg-mo*) *prajñā* of Avalokita 70 p

leather, lacquered (*bse*) according to Btc there are two main kinds of *bse* *ko-bse* (leather-*bse*) a kind of leather lacquered or varnished on the tanned outer side or *ras-bse* (cloth-*bse*) cloth built up in layers with flour paste or painted lacquered or varnished The kind of mask called *bse 'bag* is made from *ras-bse* (thus *bse bag* does in fact mean mask made of *bse* —glued strips of cloth—rather than mask of the face of a *bse*-demon as Per Kværne proposes (ODT X°-X1°)) The corslet called *bse-khrab* on the other hand is made from *ko-bse* such armor of lacquered leather has also been used in Japan. Animal hide incidentally is still the best material available for resisting stabbing (Cross 1996)
The basic meaning of *bse* covering both types, would seem to be a material built up by successive applications of a sticky substance that dries hard.
Scored leaves of lacquered leather (*bse'i lo-khrum*) ▷ **boots**
▷ **corslet of lacquered leather fortress of lacquered leather leather bird**

leather bird (*bse byaṅ*) ferocious birds of prey of the material *bse* (lacquered leather ▷ prec) who roam the Maruse charnel ground. Vehicle 405 b–e

leaves (*perna, śuṅ lo*) bunch of (° *i chun po*) 441 L2, fly-whisk of (*sbraṅ yab*) 215 L2 (with flowers and fruit) 221 L ▷ Beer 1999 218–20
Wearing scarf of 220 skirt of 218 441

legs interlaced (*beṅel ziṅ*). 334 (front pair) cf. **cross-legged posture.**

leopard (*gzig*) following deity (377 d)

leopard-skin bow-case (*gziṅ-śubs*) ▷ PI 13 382 at L side 383

Lesser Vehicle (*ḥīna-yāna theg-ḍmaṅ*) ▷ **Hīnayāna.**

Life-accomplishing (*srog-sgrub*). ▷ **vitality-practice.**

Life-cutting Mempa (*Srog-gcod-kyi mon pa*) (362)

Life-demon (*Srog bdud*) ep of Mahākāla. 382, Black 377 382, Great Black 379

Life-holding (*Tshe dzin* *Āyur-dhara*) Vaiśravaṇa 311

Life-increasing (*Tshe-phel* = *Āyur-vardhana*) Mahākāla 388.

Life-owner (*Srog bdag*) Monpa attending Mahākāla (362)

Life-stealing Monpa (*Tshe-phrog-gi mon pa*) (362)

Light of Prosperity (*bKra sis snan ba*) Tārā 290.

Lilā-vajra (*sCeg pa i rdo-rje*) in lineage 407

Limbs Seven (*yan lag bdun*) the seven-limbed accumulation of merit (*tshogs-bsags yan lag bdun pa*) a preliminary practice comprising the limbs of homage offering, confession rejoicing, urging, requesting and dedication performed before a visualized field of merit' It comes from the first twelve verses of the famous early Mahāyāna hymn *Bhadracari pranidhāna* or *The Vow of the Conduct of [Samanta]bhadra* many rites specifically call for the recitation of these verses a translation of which is included in the *Homage and Offering to the Sixteen Elders* 16–38

lion (*simha sen ge*) face 209, 234/5 330 d central 351 e (352 e) (377 three lion-headed male demons) 392 rear

Hand-held 252 R1

Vehicle 143, (310 King Vaiśramaṇa) 325 376 411 (483^{A}), (498) (499^{V}) (500^{V}) blue with orange/tawny mane 188 428 (both shown white) white 131 (orange mane) 300, 311 375 379 419 437 (482^{V})

Lion(s) supporting throne (with Māras) 214) ▷ **lion throne** In some cases a lion in Nyā becomes a lion-supported jewel throne in C [15], (482^{C}), (483^{C}) 499^{C} (shown as throne without lions) 500^{C} (ditto)

Emanated as messengers (349) following deity (377 d) led as pet white 362

Adorning left ear (357/8 b) 377 b 394.

Lion-mounted (*Sen-ldan*) Traksad (Mahākāla) 379 (° *ma*) Vaiśravaṇa 312.

Lion of Debaters (*sMra-ba i sen-ge* = *Vādi-simha*) Mañjughosa 188 428

Lion of the Śākyas (*Śākya simha* *Śākya sen ge*) form of Śākyamuni Buddha seated on a lion throne 499

Lion-seated (*Sen-ge i gdan-can*) Mahākāla 376.

lion-skin (*sen-ge i pags pa*) scarf 160

Lion's Roar (*Simha-nāda* *Sen-ge sgra*) form of Avalokita 131 437

lion throne (*sen khri*) usually the Buddha's square throne supported by eight snow lions representing the Eight Close Sons [15] (182) also the square pedestal of a *stūpa* (*PTA* CA) 133

Locana (*sPyan-ma*) same as **Buddha-locanā** 199 Visualized on crown by implication *prajñā* of Vairocana (266 p) Shows herself as one of Jambhala s *yaksīs* 321

loincloth form of lower garment (*sam-thabs*) commonly worn by wrathful and semi-wrathful deities usually of tiger-skin ▷ **clothing**

Loka-ḍākinī (*Jig-rten mkha gro-ma* World Ḍākinī') attendant of Varahi 97

Loka-nātha (*Jig rten mgon po* 'Lord of the World) n of Avalokita 110 118 273. Amoghapāśa 110, Lokendra 273 Lokeśvara 118

One- or three-deity forms of Kha-sarpana called 112–4.

Loka-pāla ▷ **directional guardians**

Lokêndra (*Jig-rten dban po* 'Ruler of the World') n. of Avalokita 273

Lokêśvara (*Jig rten dbaṅ phyug* 'Lord of the World) n. of Avalokita sometimes used in mantras.

70 103 118 434–6 Blue-throated (mantra n) 254 Mitravogin tradition 118 Secret Practice 118 Seven syllable 70

In Graha matrka *mandala* (505 W gate of 1st circle)

Similar to Jatāmukuta L^{B} 116

Longchen Rapjampa (*kLoṅ-chen rab-'byams pa*, 1308–63) 115/7 n 1

Long Life Master of (*Tshe-bdag*) Mahākāla 346–8

long-life deities (*tshe-sgrub-kyi lha*) chapter 179 184. Name of deity refers to long life Amara vajra devi 184 Amitāyus 179–182, Mahākāla 346–8 388 Tashi Ts ermgma 418–20 a White Sambara 69

Long life referred to in practice (mantra, etc.) Śākyamuni 197 Uṣnīṣa vijayā 183 262 506 White Tārā 4–7 135 438. White Vajravarāṭ 215

Long-life *dhāraṇī* with two OMs (*Tshe-gzuns Oṃ gñis ma*) mantra of Amitayus 179

Lord (*Bhagavan bCom-ldan das*) equivalent to Buddha a title applicable to any male Yidam deity Recorded with. Acala, Aksobhya, Amitāyus, Amrta-kundalin, Hayagrīva, Heruka, Heruja Mañjughosa Mañjuvajra Sambara Vajra hūṃkara, Vajra vidārana, Vighnāntaka Yamāri, Yogāmbara.

Lord of the Array of the Triple Samaya 15 (i e. Śākyamuni)

Lord of Beasts (*Paśupati Phyugs-bdag*) a title of Śiva Avalokita in garb of 105 106–8

Lord of Birds (*Dab-chags-kyi mgon-po*). n of Garuḍa 229

Lord of Dance (*Gar-dbaṅ*) same as **Lotus Lord of Dance** 58

Lord of the bTsan Demons (*bTsan mgon*) raven faced attending Red Mahakala (354 S)

Lord of the Guhyakas (*Guhyaka-dhipati gSaṅ-ba (pa) i bdag-po*) Lit Lord of the Yaksas. N of Vajrapāni, sometimes translated 'Vajrapani' Innate 258/9 Peaceful 258, Wrathful 259 Blue deity host of (158)

lords of the pure clans, seventy-five (*Pañca-saptati śuci gotra nātha gTsan-rigs kyi mgon po bdun-cu rtsa lna*) ten directional guardians eight great gods eight great *nāgas* eight great planets nine great terrifiers (*bhairava*) twenty-eight lunar constellations and four great kings Attending Mahākāla (340–2)

lords of the soil (*sa-bdag, gzi bdag*) seat (153) (236)

Offer tormas to 233

▷ **Parthiva**

Lords of the Three Families (*Rigs gsum mgon po*) Manjuśrī Lord of the Tathagata Family Avalokita of the Lotus Family Vajrapani of the Vajra Family 272–4.

lotus (*padma kamala abja padma chu-skyes*) L The lotus grows from mud but its flower is unsullied by the mud thus its primary symbolism is purity being unstained with defilements as stated in 76. ▷ P141

As part of a deity's seat far too frequent to list In this role often called a **polylotus**

Hand-held (including 'red lotus) not bearing an object 14 c L, 15 d L, 51 e [L], 53 R3 58 R1 73 L8 105 c L2 105 d R3 106–8 c L2, 106–8 d R3, 110 L3 116 a L1 (R1 opening it) 116 d R 118 L (+ embracing), 119 L2 119 L23, 122–9 L1 130 L2, 132 L2 165 L1 214 L3 223 L2 253 L1 257 L2, 263 L3 278 L3, 283 R2 293 L1 303 a L2 (+ mon goose) 315 L3 318 d R, 321 S/SW L 323 R4 348 d R, 425 b L, 434 L2 436 L 442 R3 452 R, 459 R3 460 L3, 470 L2, 485 R, 485 p R (+ *tarjani*) 505 R2 510 L3

Bearing or marked with an object: bell 88 L, book of *Perfection of Wisdom* 2 L 190 L, Buddha Amitābha 183 R2, 425 a R2 506 R2, gem 250 L 261 L (R taking gem L makes lotus fist) 325 R, skull full of flowers 131 to deity's L sword 2 R,

249 L (+ explaining the Dharma) sword and skull full of flowers (double lotus) 437 L *ngro* 88 R 282 L1
II. N for the cornice of the pedestal of a *stūpa* (183)
III The female genitals.
IV N of a treasure, ▷ **Padma**. II.
lotus, black 321 E/SE L.
lotus, blue (*nīlōtpa, pad sman, chu-skyes sman, pu*) 119 R22, 321 p L–458 L2. ▷ **utpala**
lotus, golden (*gser-gyi padma*) 254 L2.
lotus–red standard color for a lotus ▷ **lotus**
lotus, white (*puṇḍarīka, pad(ma) dkar (po)*) as *bodhi* tree of Buddha Śākyaṃ 239
Hand held not bearing an object no descrip tion 105 n L, 105 e R2 106–8 a L, 106–8 e R2, 113 L, 198 L, 199 L 273 a L, 321 N/NE L, 447 L1 (at tip of *terfeut*) 497 L8, 497 p L3 eight petaled 101 L2 102 L2 104 L2, 115/7 L, 121 L2, hundred-petaled 215 L one root and three stems 435 L2, sixteen-petaled 438 R.
Bearing an object book of *Perfectum of Wisdom* 190 R, flask 146 L gem 255 L1, full moon 251 L sun 248 L, sword 131 to deity s L
lotus yellow (*pad(ma) ser-(po)*) 119 L8 280 L, 321 W/NW L.
Lotus Bhairava (*Padma-bhairava, Padma yigs byed*) attendant of Four-armed Mahākala (349 W gate)
Lotus Ḍākinī (*Padma mkha gro-(ma)*) ▷ **Padma-ḍākinī**.
Lotus Family (*Padma kula, Padma i rigs*) second of the three Supermundane Families in Action and Performance Tantra. 434–41 omits the Chief, Amitābha, but lists Avalokita as Master Tara as Mother, Hayagrīva as wrathful male deity and Pamasabari as wrathful female deity
lotus fist (*padma i khu tshur*) 261 L holds stem of red lotus with.
Lotus Garuḍa (*Padma-garuḍa, Padma i khyuṅ*) (156) (230)
Lotus Lord of Dance (*Padma nartesvara, Padma gar (gyi) dbaṅ-(phyug)*) Armor Hero–manifestation of Amitābha 58 n for Padma-ḍaka (465 W)
lotus posture ▷ **padma-paryaṅka**
Lotus Power ("*Padma mahābudra, Padma dbon-(chen)*) n of Hayagrīva 440
Lotus Tārā ▷ **Padma-tārā**
lotus vessel (*abja-bhājana, pad-snod*) 495 L2 (C. skull)
Lotus Wrathful One (*Padma-krodha, Padma khro bo*) title of Jambhala 318
Loud Laughter charnel ground ("*Prahāsa(?)-śmaśāna, Ha ha rgod pa i dur-khrod*) NE one of the eight great charnel grounds also called *Drag-tu rgod-pa Ha-ha* is a terrifying sound or derisive laughter (*site*)
Among places Four-faced Mahākala invoked from 385–92.
Lozang Chōkyi Gyeltsʼen (*bLo-bzaṅ chos-kyi rgyal-mtshan*) ▷ Pañchen Rinpoche.
Lozang Trapa (*bLo bzaṅ grags-pa*) ordination n of Je Tsongk a-pa 1–3.
Lui-pāda (*Lū i pa*) first of the eighty four *siddhas* Taught Abhayākaragupta, p 397 Heruka *sādhana* by 56–61, 62–67
lute (*yu-mon ° mman*) ▷ PI 52 a 35 RL, 193 RL2 412 RL, [421–3 t RL]. ▷ *vīṇā*
lying a posture of the vehicles or seats of deities Lying down (*bal-stabs-su gnas-pa*) 340–2 v lying on the back (*uttāna gan skyel-du gnas-pa ° bskyel pa*) e g 461 the four Māras 489 Uma, 497 Anaṅga and Rudra.

M

Magadha country where the Buddha lived, corresponding roughly to modern Bihar
magic stirrups (*phra-men-gyi yol*) horse has 310
magic weapons, five (*sprul pa i mtshon-cha lna*) of Śrīdevī listed 377 b bag of diseases (*nad-kyi rkyal pa*), ball of thread (*mtshon-kyi gru gu*) bundle of red curses (*byad-dmar-gyi ktres-po*), white and black spotted dice (*so rde u dkar nag*), demon cross-stick (*bdud kyi khram bem*)
Mahābala (*sTobs po-che*, Great in Strength') one of the ten **Wrathful Deities** so entitled wrathful king' Labeled a wrathful deity of the Vajra Family 446
(183 g), 224, 425 g, 446. Ucchuṣma M°b° 224. Attendant of Uṣṇīṣa vijayā (183 g), 425 g.
mahābala (*stobs-can*) ▷ **among ones**
Mahā-bhāga (*dPal-chen*, Illustrious) Avalokita 70
Mahā-bhairava (*Jigs-byed chen-po* Great Terrifier) the nine (340–2)
Mahādeva ('Great God') I. (*Ma-hā-de-wa*). n. of Śiva.
As seat 165
II (*Lha-chen*) ep of Mahākāla. ▷ **Great Deity**
III. Eight. ▷ **great gods**.
Mahādevêśvara (*Lha-chen dbaṅ-phyug* Lord Great God') n. of Śiva. As seat 201 (shown many-headed)
Mahādevī (*Lha-chen ma*, 'Great Goddess) one of the seven *mātṛkās* (376)
Mahākāla I. (a) (*mGon-po*) the most important of the wrathful Protectors, and the only one also practiced in s g His cult was already part of pre-tantric Mahāyāna practice (*ITB* 150)
Principal types (▷ detailed listing for each one) **Club M°** (*mGon po ben*) (1f2a large sandal-wood club R, cloaked) 330 c 351 c, 362–7 366 b 370 c **Four-armed M°** (*mGon-po phyag-bźi-pa*) 349–53, **Four-faced M°** (*mGon po źal-bźi pa*) 385–92 **Knife M°** (*mGon-po gri-gug*) (1f2a brandished knife and skull) 368–73 380 a 393 455 **Pañjara-m°** (*Gur mgon*) (1f2a knife and skull at heart) 357–61 **Six-armed M°** (*mGon po phyag-drug-pa*) 340–8 **Traksad M°** (*mGon po treksad*) (1f2a usually cloaked and riding horse or mule) 342 e, 378–9 379 b 380 b 381–4, (2f4a) 377
Minor types Ganapati M° 376, Raven-faced Karma-m° 351/2/3 b 356, Red M° with Thigh-bone Trumpet 354
Names covering several types **Excellent** ("*Kalyāṇa Legs-ldan*) M° two-armed forms **Gnosis M°** (*jñāna-m° Ye-śes-(kyi) mgon-po*): any principal M° **Karma-m°** (*Las-(kyi) mgon (po)*) any emanated or secondary M° The horrific Śrī (*dPal-ldan*) is frequently applied and all types are also called **Vajra Mahākāla**
Other name elements accomplishment, connected with the period of 386 Activities 377–84, Anghora 366 Astrologer 367 Atīśa tradition 367 379 Black-cloaked 374, Black life-demon 377, 379 a Body 362, Brother-and-sister 357 370 a+b 377 Canonical 340–8 363 Copper Knife 372, 374,

375 Cruel Face 392 Dagger-footed 359 Dakpo tradition 378, Danda ▷ **Club M°** Dog-faced 384 Eight-deity 358 Eunuch 382 on Foot 381 Foursome 370 Fulfiller of the hopes of living beings 340–2 Ga Lotsawa tradition 351 Canapati 376 Garuda-winged 359 Gloriously blazing Great Deity 367 377 Greatness (Black) (*Che-Hsan (nag po)*) 362, Great Protector of the Doctrine 350 Green 346–8 Guru 344 Innate 368, Intelligence-increasing 344 Jackal faced Pisāca 393 Jang tradition 372, Jñāna tradition 373 Kāka mukha 351/2/3 h 356 Kalyāṇa-daṇḍa 351 c, Kalyāṇa kala 351 c 363 365 366 b 367 Kash mir tradition of Great *Paṇḍita* of 371 Life-demon 377 379 382 Life-increasing 388 Lion-mounted 379 Lion seated 376 Master of Long Life 346–8 Mighty King 343 Mighty Strength sapping Field Protector 385–92, Mind 368–70 Nāgārjuna tradition 350 360 Nakd 375 Narāyana 363 Ngok tradition 361 Nine-deity 373 Nnp tradition 364, Nyö tradition 377 practical application for 387, Qualities 376, Quick-acting 340–8 Raven faced 352 b 356 Red 345 354 369 390 Remover of All Obstacles 340–2, root M° 360 Śāntigupta tradition 349 Secret Practice 384, Seventeen deity 372 service connected with the period of 385 Soul releasing 391 Southwest from the 369 Speech 363–7, Subjugating 390 Tantra 361 Thighbone Trumpet 354 Three Brothers 365 Three-faced 344 Tiger-mounted 362 Traksad and Knife M° practiced together 380 Treasure 364 Ts el tradition 352 two traditions combined 353 Vanaratna tradition 350 Viśva-ḍāka 346–8 Wealth-guarding 344, Wealth increasing 389 White 343 388 Wish granting Gem 343 Yak faced 383 Yellow 343 389

Features with consort 344 345 346–8 349 354, 360 Face of buffalo 392 L dog 377 R, 384 elephant 392 R, jackal 393 lion 392 rear raven 351/2/3 b 356 yak 383 Color not black or blue dark purple 367 370 c 376 377 green 346–8 red 345 354, 369 375 379 381, 384, 390 393 white 343 388 yellow 344, 389 Mounted on, horse black 342 e 377–8 379 b 380 b 382 lion 375 376, 379 mule black 383 tiger 362 Wearing silk cloak and boots 330 c 342 e 351 c, 362–7 366 b 370 c 374 377–9 379 b 380 b 381–3 Winged 359

Attendant of Four-armed Mahākāla 351 c, of *Vajra ārāra-dasma 330 c.

S g 343–8 349? 354? 360 368 435 others f g only S.g as Knife M° for practice of Traksad M° 381

(b) (*Nag-po che(n-po)* Great Black One) most often, Mahākala is called in Tib *mGon-po* Lord Protector however the literal Tib translation is also used often with the honorific "glorious (*dpal-ldan*)" 340–2 345 349 350 359 360 361 365 371 372 378–80 382 392 393 Excellent 365 372, Four-faced 392, Three Brothers 365 Vajra-m° 357 359

(c) (*Maha kā-la*) 351 3 368–70 373–4 377 382, Great Deity 377 Great Hero 351–3 Life-demon 382 Attendant of Red Mahākāla (345 E)

II Mahākala Yakṣa mantra n. of Black Servant demon Yama, 409

Mahākāla Four-armed (*mGon po phyag-bźi-pa*) form of Mahākala particularly favored in the Kagyü tradition

349–53 376–7 also have four arms but do not strictly belong to this group

Great Protector of the Doctrine 350 Tradition of Ga Lotsawa 351 *mahāsiddha* Śāntigupta 349; Nagārjuna 350 Ts el 352 two (Ga and Ts el) combined 353 Vanaratna 350

Mahakala, Faun-faced (*mGon po zal bźi pa*) form of Mahakala favored in the Nyingma tradition Also called Mighty Strength-sapping Field-protector (*Źiṅ-skyon stobs-phrag dbaṅ po*) Always f g 388 also in one s belly

385 92 Cruel faced 392 for period of accomplishment 386 for period of service 385 for practical application 387 Life increasing 388 Red 390 Soul releasing 391, Subjugating 390 Wealth-increasing 389 White 388 Yellow 389

Arms six 392 others four Faces single tier (R elephant, L buffalo rear lion) 392, 2+2 387 others 3+1.

Mahakala, Sex-armed (*mGon-po phyag drug-pa*) form of Mahakala particularly favored by the Gelukpa tradition Known as Quick acting Gnosis Mahākāla (*Myur mdzad ye śes-kyi mgon po*) and Canonical Mahākāla (*mGon-bka*)

340–8 Fulfiller of the Hopes of Living Beings 340–2, Green 346–8 Guru 344, Intelligence-increasing 344, Long Life Master of 346–8 Mighty King 345 Red 345 Remover of All Obstacles 340–2 Three-faced 344 Viśva-ḍaka 346–8 White 343 Wish granting Gem 343 Yellow 344

Faces three 344, others one Consort with 344–8 without 340–3 Practice f g 340–2, f g + s g inseparable 343 others s g.

Mahakala-dhāraṇī (*Nag-po chen po i gzuṅs*) 376

Mahākāla-tantra, Śrī (*dPal Nag po chen po i rgyud*) = P 344/Toh 667 Chap 2 as the source of the first Canonical Mahākālā, the principal deity of 340–2.

Mahākālī (a) (*Nag-mo chen-mo*, Great Black One fem) *prajñā* of Pañcara mahakala 360 p M° Pledge-queen, *prajñā* of Four-armed Mahākāla 349 p

(b) (*Mahā-kā li*) attendant of Mahākāla (373 E) Mantra n of Candika 351/2/3 d, 355 Ep of Śrī-devi (Remati) in mantra 398 403

Mahā-karuṇika ▷ **Greatly Compassionate One**

Mahā-krodha (*Khro bo chen po*) Great Wrathful One) attending Seven Hero-Buddhas 244.

Mahā-laksmī (*dPal chen mo* Great Fortune) 325 Also called **Śrī**—she is Śrī-devī in an offering mantra, and has seed ŚKRM but is Maha-laksmi in the recitation mantra

S.g for practice of Gauri (410)

Maha mantrānusārim (*gSan snags rjes-dzin-ma chen mo*) same as **Mantrānusārim** (503)

Mahā-maudgalyāyana (*Mo u gal gyi bu chen po*) same as **Maudgalyāyana**.

Mahā-maya (*sGyu phrul chen mo* °*po sGyu-ma chen-mo* °*po Mahā ma-ya* Great Illusion") despite the feminine name, a male deity a form of Heruka 54 494 S g for practice of Śrī-devī (394)

Mahāmāyā-tantra (*Mahā ma-ya i rgyud*) = P 64/ Toh 425 Mahamayā explained in 494.

Mahā-māyūri (*rMa-bya chen-mo* "Great Peacock ▷ Lady") goddess, one of the Five Protectresses. Attending Praisarā 429 b, can be chief of the Pancarakṣā *mandala* (503)

Maha-mudrā (*Phyag rgya chen-po* (*sic*), "Great Seal) ep of Visva matr 215

***Mahā-nāsa** (*sNa bo che* Big-nose masc) *yaksa* attending Vaiśravana (301 outside N)

***Mahānasa** (*sNa chen-ma* Big nose fem.) one of the seven *mātṛkās* (376)

Mahapadma (*Padma*) *chen (po)* Great Lotus), *nāga*-king. Encircling spear 228 L5 Worn as ornament as anklet(s) 73 214 229 501 as necklace 460 481 In 501 is counted as one with **Padma**

Mahā-pāṇḍara vasinī (*Gos dkar mo chen mo*, the Great White robed) 261 ▷ **Pāṇḍara-vāsinī**

Mahā paṇḍita (*Pan-chen*) Great Scholar of ***paṇḍita***

Maha-prātisarā (*So-sor 'brsl ma chen mo*, Great Follower) same as **Prahsarā** 429 503

Mahā-pratyangira (*Phyir-bzlog-pa chen-po* Great Repulser masc) attendant of Nīvaraṇa-viskambhin (251)

Mahā-pratyaṅgirā (*Phyir-bzlog-(ma) chen-mo*, 'Great Repulser', fem.) n. of Amara-vajra-devī 184, ep of Sitātapatra 217

Mahā-rākṣasī (*Srin-mo chen-mo*) attendant of Four-faced Mahākāla same as **Rākṣasī** 385 d 386 d 387 d 389 d 390 d, 391 d

Mahārudra (*Drag-po chen po*) face of 253 4th tier R (in addition to **Rudra**)

Mahā-sāhasra-pramardinī or **°rohiṇī** (*sTon chen rab-joms-ma* Destroyer of Thousandfold World-systems') one of the Five Protectresses 429 c, (503)

Mahā-sattva (*sems-dpa chen po*) Great Being', standard ep of a Bodhisattva.

mahā-siddha (*grub-chen*) great adept, ▷ *siddha*

Mahā-śītavatī (*bSil-ba'i tshal chen mo*), same as **Śītavatī** (503)

Mahātma (*bdag-ñid chen-po*): honorific title 'having a noble nature', exceedingly wise', etc.

Mahā-vairocana (*rNam par snaṅ-mdzad chen-po*) Śākyasiṃha M° v° 409 Mañjughoṣa Dharma dhātu-vagīśvara as essence of M° v° 500

Mahā vajradhara (*rDo-rje- chaṅ chen po*, Great Vajra-holder) the primordial Buddha. Teacher of Tantra. p 235 The ultimate union, the state of M° v° 77 ▷ **Vajradhara.**

N of Guhyasamaja 53

Mahāvajra meru-śikhara-kūṭāgāra-dhāraṇī 160 n. 1

Mahā-vidyā (*Rig pa chen-mo* Great Mantra-lady) 505 Venerable M° v° Mother of All the Planets 505

Mahāviṣṇu (*Khyab- jug chen-po*) hindering demon (*bgegs*) visualized being destroyed (84) ▷ **Viṣṇu.**

Mahāyāna (*theg pa chen-po*) the Great Vehicle the way of a Bodhisattva.

Mahēśvara (*dBaṅ phyug chen-po* 'Great Lord') attendant of Mahākāla (349)

Hindu deity, as seat sometimes representing Mrtyu-māra 160 RF 174 259, 461C 465 470, 485 489 LF, 497 LF Also called **Rudra.** ▷ **Īśvara**

Maidservant (*Las-byed-ma, mNaṅ-gźug ma*) Vajra, Yāmī, Nāgī and Yaksī Maidservants 166-9 ▷ **Preṣakā.**

Maidservants Four (*Karmakarī: Las-byed-ma bźi*), dog-faced *ḍākinī* attendants of Hayagrīva 166-9

Maitreya (*Byams-po*) Bodhisattva who is to be the next Universal Buddha, at present residing in the Tusita Pure Land Usually titled Venerable' (*rje-btsun*) His characteristic emblem is the *nāga*-tree flower, often accompanied by a water-pot.

Another mark is a *stūpa* on his hair

14 b, 49 c 192 247 431 Nirṛti pāda tradition 192; one of Eight Close Sons 247

Attendant of Nageśvara-rāja 49 c of Vajrāsana mani 14 b.

Maitreya guru of Asaṅga sometimes identified with the deity Source of lineage 183.

Maitrī-pāda (*Mai tri-pa*) prominent Indian teacher, c 1010–c. 1097 according to *BA* 841 ff (but Tāranātha (*HBI* 305) implies he died c. 1049) Lineage guru 343

Maitrī's Dākinī (*Maitri-khecarī, Mai tri mkha -spyod*) form of Vajra varāhī due to Maitri pada 78

makara. ▷ **sea-monster**

Mamaki (*Ma-mo-ki* Mine') Goddess one of the Buddha-consorts 260 *Prajnā* of Vajra hūmkāra 489 p of Vajrapāṇi 258 p, 259 p (identified by mantra)

Shows herself as one of Jambhala's *yakṣīs* 321 Visualized at heart by implication *prajñā* of Akṣobhya (266 p)

maṇḍala (*dkyil khor*) 1 'Circle disk, esp the circle composed of a deity and his or her emanations attendants and environment When the word is used for the disk of the sun or moon it has been translated 'disk'

2. Applied to other shapes, e.g triangular *m°* square *m°*, *m°s* of the four elements.

3. A whole or collection, e g 'body *m°*', a set of deities visualized as distributed over one's body

4 An area or region: translated area

Maṅgala-guru (*Manga la gu ru* 1231–97) abbot of Taklung (*BA* 629–32) In lineage 351

Manī bhadra (*Nor-bu bzaṅ po*, Excellent Gem') *yakṣa* 322 Attendant of Jambhala 316 E, of Mahākāla (366 W), of Vaiśravana 300 d (303) (311/2/3 W) Sheep headed (303)

In mantra of Vaiśravana 300

Manī bka' 'bum 119 n. 1

Maṇi-dhara (*Nor-bu dzin-pa*, Gem-holder') attendant of Avalokita 100

Mani-tarā (mantra n.) (252 b)

Mañjughoṣa (*Jam-dpal dbyaṅs*, 'Gentle Voice') Bodhisattva famous for his Wisdom a principal protagonist in such early Mahayana *sūtras* as the *Vimalakīrti nirdeśa*, in Tantric Buddhism the main deity of Wisdom. His typical emblems are a wisdom sword and a book Also called **Mañjuśrī**, especially in mantras. Usually described as like a sixteen-year-old youth (*kumāra*), and indeed in his most standard form (186) actually titled the Youthful' (*Kumāra bhūta*) his distinctive hair style with five knots (▷ **hair** (a)) and (in Indian sources) his ornaments are also appropriate to a boy or youth (*TyA* 13)

185–9 232 426–8 500 Arapacana 186 [187], 427 Black 232, Dharmadhātu-vagīśvara 500 Gan blo-ma 187 Kashmir tradition of Great *Paṇḍita* of 185 189 Lion of Debaters 188 428 Orange 186 Śākya tradition 186, Since with intelligence of the hymn 187 White 185 189 426, Wisdom Wheel of the 189 Wrathful, ▷ **Yamāntaka**

By form and color 182a black 232 orange 186 187 188 428 white 185 189 426 (427) (shown orange) 368a golden 458 orange 52, 457 468a golden 500

Head of 75 top

Visualized at heart 2 Yama promised before him 404–6

▷ **Mañjuvajra Yamāntaka,** next.

Mañjuśrī (*Jam-dpal*) alternative n. for **Mañjughoṣa** used interchangeably Standard in offering mantras Often Ārya M° 51 d, 185–9 232, 272, 426–8

Black M° 232 M° Kumāra-bhūta 186 M° Lion of Debaters 188, M° Nāga-rāksasa 236 M° practiced with the Yonten Yeshe Zangpo hymn 187 M° the Youthful 186 One of the Eight Close Sons 272 one of the Lords of the Three Families 272 Attendant of Lokēśvara (118) of Nageśvara-rāja 51 d, in Graha-mātrkā *maṇḍala* (505–N gate of 1st circle)

Face of 508/9 top

M° the Youthful Gnosis-being for Vajra bhairava 75 508 s-g (causal Vajradhara') for Vajrabhairava 508

Wrathful M° is Yamāntaka, intro. to 508–10 s g for Karma-yana 404/5/6 M°-vamārī n. of Black Yamari 510.

Hundred and Eight Names. ▷ *Mañjuśrī-nāma-aṣṭaśataka*

Mañjuśrī-kīrti (*Jam-dpal grags-pa*) (*ācārya*) late 11th century Indian teacher With his contemporary Abhayakara, he was a disciple of Nāro-pa (d. 1040) and he taught Nyen and Ga Lotsawas (*BA* 760 795).

Commentary on *Nāma-saṅgīti* = P 3357/ Toh 2534, 500 n. 1 Dharmadhātu-vagīśvara explained in 500

Mañjuśrī-nāma-aṣṭaśataka (*Jam-dpal gyi mtshan brgya rtsa brgyad pa* 'The Hundred and Eight Names

of Mañjuśrī): = P 329/Toh. 642. Cited 272.

Manjuśrī nāma-saṅgīti (*'Jam dpal mtshan brjod*) ▷ ***Nama-saṅgīti.***

Manjuśrī vihāra-nama-sūtra (*'Jam-dpal gnas-pa źes-bya-ba'i mdo*) – P 863/Toh 196. Cited 272

Manjuvajra (*'Jam-pa'i rdo rje, 'Jam-rdor*, Gentle Vajra.) Highest Yoga Tantra form of Mañjuśhoṣa, with three faces and six arms 52, 457, 458

Guhyasamāja-m 52, 457 Vairocana-m° 458

Manohara (*Yid phrog*): Vasudhara 329

mansion (*khan-bzan*) much the same as **palace** 119 L18 ▷ **building** P148.

MANTRA (*mantra, vidyā, snags, rig pa*, etc.) a sacred formula addressed to any individual deity (MW). Mantras being so crucial to its practice, Tantra or Vajrayāna is often called Mantra or the Mantra Vehicle.

At the heart of a deity there is usually a moon or sun disk, on the center of which stands upright a single mantric syllable, the seed (*(bīja), (sīnī ga'i) sa-bon, thugs-kar sa bon*) of the deity. This is surrounded by the syllables of the **heart mantra** (*hṛdaya (mantra), sñiṅ po'i snags*). Around this again often stand the syllables of a **near-heart m°** (*upahṛdaya, ñe-(ba'i) sñiṅ-(po)*). Each Yidam deity also has a **root m°** (*mūla m., rtsa-(ba'i) snags*), which may be distinct from the heart m°. Associated with each complete *maṇḍala* is a single **all-purpose m°** (*sārva karmika m°, las (thams-cad pa'i) snags*) which is often the individual m° of one of the attendant deities.

One or other of the above will be recited a hundred thousand times or more in the practice of the deity, with appropriate visualization.

Many other types of recitation m° are also mentioned in our texts, including the following:

accomplishment m° (*sgrub-pa'i snags*): for the **accomplishment** stage of practice entered upon when the service stage has been completed.

sti-hṛdaya m° (*yaṅ sñiṅ*): the heart of the heart [m°], no doubt visualized inside the heart m°.

augmented (*spel tshig dan beas pa*) m°: the heart m° with a particular request added. The added words may be in any language, not necessarily that of the original m°.

m° of body, speech and mind (*sku-gsuṅ thugs-kyi snags*): a deity can have separate body, speech and mind m°, but that of 165 is a single m° though divided into three phrases.

dhāraṇī (*gzuṅs*): any recitation m° longer than a dozen syllables or two is likely to be so called.

fierce m° (*drag-snags*): for the fierce rites of killing, petrifying, etc.

gaṇa m°: of ritual for (*spoṅs-chog gi snags*).

general, rolled up m° (*spyi-dril-gyi snoṅs*): a single, condensed m° covering a group of deities.

melting (*thod-pa*) [m°]:

life-heart m° (*srog-sñiṅ*) 372.

name m° (*mishan snags*): m° made up of a deity's or *guru's* Sanskrit name with an opening OM and a concluding mantric word or syllable. The m° of attendants are often of this type.

pleasing (*mñes-par byed-pa*) [m°].

practical application m° (*las-sbyor gyi snags, las la sbyar ba'i snags*): for the third stage of practice following the accomplishment stage.

rite-accomplishing m° (*las-bsgrub-pa'i snags*).

rosary m° (*mālā m°, phreṅ ba'i snags*): for unburing a rosary, with the inspiring power of the deity.

service m° (*bsñen-pa'i snags*): for the **service** stage of a Yidam's practice, necessary before rites and *siddhis* can be accomplished.

special heart m° (*khyad par gyi sñiṅ po*) 351

While individual mantras have not generally been indexed here, the compilation at the end of the plates may assist the identification of deity mantras.

Mantrānusāriṇī (*gSaṅ-sṅags rjes dzin ma*, 'Conforming to Mantra') or **Mahā-m°**: one of the Five Protectresses, attending Pratisara 429-d (503).

mantra string (*snags-i phreṅ*): lit. 'mantra-rosary': a mantra visualized as a string of letters forming a continuous loop. In *nāgarī* or *dbu-can* script the heads of the letters form an almost continuous line, making the thread of the rosary.

Man-tri a kind of silk cloth yellow with red and blue spots (Roe.). Clothes of 418–20

Māra (*bDud*, 'Demon') the king of the gods of the sixth and highest heaven of the Desire Realm, also called **Kāma-deva** or **Ananga**. In the set of four Māras, he is Devaputra-mara, the god Mara. In the Sutras, he is Mara the Evil One (*Pāpīyān, Pāpmant, sDig-can*), the great tempter who tries to obstruct the Buddha's Enlightenment. His followers are called *māras* after him, here translated demons.

As seat, 72 RF, 73, 184, 214 RF (with wife Rati), 266 front RF, 497 RF ▷ **Māras, four**.

Acala's R eye gazes upward to annihilate (173).

Māra-heart-eater (*Māra hṛdaya-bhakṣa; Ma-ra sñiṅ za ma*): female attendant of Red Mahākāla (369).

Mara Marutse (*bDud-po Ma-ru rtse*): attendant of Karma yama 405 d.

Māras, four (*catur-māra, bdud bźi*): the aggregates, the defilements and Death (all personified), and the god Māra (Skandha-māra, Kleśa-m°, Mṛtyu-m°, Devaputra-m°). It is because the Buddha has conquered these four that he is called the Conqueror (*Bcap* 418 15).

Supporting throne (with lions) (14).

As seats: 176, 268, represented respectively by Brahmā, Viṣṇu, Maheśvara and Indra 461, 465, 470.

Four human heads signify conquest of 409.

Skull filled with blood of 354 L.

Māra-subduer, the Great (*bDud 'dul chen po*): i.e. Śākyamuni Buddha. Akṣobhya has gestures of 443.

Marīcī or **Mārīcī** (*Od-zer-can ma*, 'She with Light rays.') a solar deity connected with the sun-god Surya by her name, her cart drawn by pigs or horses (after Surya's seven-horse chariot, cf. 267 n. 1) and (according to *TyA* xli) by being invoked at dawn. Her characteristic emblem is a branch of an *aśoka* tree.

147, 195–6, 267, 284, 430, 502. Aśoka-kanta [196, 430]; with Bay (lit. 'Green') Horses 267, from the *Dhāraṇī* 196. Haritāśva 267, with Needle and Thread 195, of Six Vajrāsana Yidams 195–6.

Attending Tārā 147, 284.

By form and color: 1f2a gold or yellow 147, 195/6, 284, 430, 386a orange 267, yellow 502. On cart 196, 267, 430, on pig 502.

Marīcī-nama-dhāraṇī Ārya (*Phags-ma Od-zer-can źes-bya-ba'i gzuṅs*) – P 182/Toh. 564, 195–6 (*R* I 887–90).

Marīcī-tantra (*Od-zer-can-gyi rgyud*) = P 183–4/Toh. 565–6. Marīcī-devī explained in 502.

Marks, thirty-two (*dvātriṃśan-mahāpuruṣa lakṣaṇāni*; *skyes-bu chen-po'i mtshan sum-cu rtsa-gñis*): the 32 Marks of a great being—*uṣṇīṣa* on the crown of the head, etc. ▷ next. *May* 235–267.

Marks and Signs (*lakṣaṇānuvyañjana, mtshan (daṅ) dpe-(byad)*): the thirty two excellent **Marks** and eighty minor **Signs** of a Great Being—a Universal Monarch or a Buddha—such as thousand-spoked wheels on the palms and soles, the hairs of the body pointing upward, and copper-colored nails. ▷ Conze, *Large Sutra*, Appendix II.

Marutse (*Ma-ru rtse*): the four attending Karma yama 405 b–e. *Ma ru rtse* is a medicinal berry red or black with a hot taste which cures worm

diseases Skt *gaṇḍa* (*Abrus precatorius*) (*Etc* MW) M° charnel ground 405 n. 2, 3

masteries, eight (*dban phyug brgyad*) p 418

Mati-bhadra (*blo-gros bzan po*) in lineage 407

mātṛkā (*ma mo*) lit mothers we use the Skt *mātṛkā* to avoid confusion with 'Mother' for *yum* They are pre-vedic mother-goddesses of India traditionally seven in number (*sapta-mātṛkā*) degenerated into demonic figures who dwell in charnel grounds.

The seven *mātṛkā* as attendants ⟨362⟩, ⟨363/4⟩ ⟨376⟩ (named and described) ⟨379⟩ (the seven haughty Mōn-women ▷ Praise) four *m°* (named) ⟨404⟩ four gate keeper *m°* (*dvārika sgo-ma*) ⟨376⟩ eight *m°* ⟨372⟩ Many *m°* ⟨269⟩, ⟨341 p⟩ ⟨351/2⟩–⟨357/8 b⟩ ⟨362⟩–⟨375⟩ ⟨394⟩ ⟨404⟩ Gnosis *m°* ⟨396⟩; *karma-m°* ⟨396⟩ ⟨403⟩ pledged protectors dressed as *m°* ⟨340–2⟩ worldly *m°* ⟨396⟩

Gather in charnel ground 377

Maudgalyayana (*Mo u gal-gyi bu °-dgal °*) family n. of one of the two principal disciples of Śākya muni Buddha often depicted on his left [422 c] Usually called **Mahā-m°**, except by the Buddha himself (!)

Māyā-jāla tantra (*sGyu-phrul drva ba i rgyud, 'Net of Illusion Tantra'*) ~ P 102/Toh 466 Dharmadhātu vagīśvara taught in 500 Mārīci taught in 267 Cited 441 n. 2 ▷ ***Vairocana-māyā-jāla***

Medicine Goddess (*Lha-sman*) ep of 418–20 ▷ n. 7

Medicine Guru (*Bhaisajye-guru sMan-(gyi) bla*) 41 and his six brothers 40–48

Medicine-lady (*sMan mo*) ▷ **Menmo**

meditation gesture (*samāhita dhyāna-mudrā mñam (par) bźag (pa) mñam gźag gi phyag rgya bsam gtan gyi phyag-rgya*) ▷ **PI 113** (One or both hands) (a) Hand(s) empty 16 I–18 RL, 22 L 24 RL, 27 RL, 39 L, 43 L, 44 L 45 RL 46–8 L ⟨104 Amitābha RL⟩ 104 b/c/e L, 191 L1 238 L 239 L 240 I 242 L, 246 RL 277 RL1 421–3 e/i/r RL 421 3 p L 443 I–([with *vajra* standing on it]) 498 RL2.

(b) Holding an object almsbowl 41 L 179 RI 421–3 a L, 421–3 f L, book 1 L 3 L, flask 180 RL, 181 RL2, 182 RL 506 L4 *nāga* tree branch bearing water-pot 192 L.

Also called **concentration gesture** (q v)

meditation-transmission (*bsgom lun*) simple procedure for conferring permission to perform a deity visualization It serves as the full conferral rite in. 144, 151–2 179 191 210 226–232, 315–325 328 336–7 ▷ **transmission.**

Mel(gyo) Lotsawa (*Mal ḥgyo/gyo lo-tsā ba bLo gros grags pal*) translator of Tara and Sambara texts, teacher of Sach en Kun-ga Nyingpo early 12th century In lineage 408

Menlung Neck (*sMan-lun chu-dbar*) Ts'eringma and her Sisters gave oaths to Milarepa at 418–20 (▷ n 5)

Menmo (*sMan-mo* 'Medicine lady'): Trashi Ts eringma and her four Sisters are outwardly divine Menmo (*lha-sman*) 418–20 she herself is called a M° and her sisters four worldly M° (*R* II 339 2).

Meru Mount or **Sumeru** (*Ri-rab* (*lhun po*)) giant mountain at the axis of the world, its terraces and summit inhabited by gods Six great mountain walls of gold separated by lakes encircle its base, while outside them are the world ocean and the four continents and eight subcontinents where human beings can live (*Ak* III 142–7 159–63) ▷ **PI 94**

Such a world system, supported on disks of the four elements forms the basis of many *maṇḍala* visualizations 70 72, 300 301 312 313 377

Deity seated on 170, 233 leans back on 236 Deities come to top of ⟨259⟩ Black dog Mōn-women encircle ⟨377 c⟩

Hand-held 303 a L8 deity playing with like an egg (*sgeg-du rtse ba*) 410 R

Club Mahākāla invoked from secret recesses of 362/3/4, Four Great Kings from terrace of 411–14, Ganapati from peak of 336 Hārīti and children from N of 270; Yakṣa Aparājita from NE of 333

Dhāranī of Storeyed Mansion on Peak of 160 n 1.

Mt Meru of skeletons as base of fortress ⟨381⟩ ⟨407⟩ as seat ⟨355⟩

Meru Peak, Sage of (*Meru-śikhara muni Thub pa ne-ru ri sa*) form of Śākyamuni Buddha 197 The only reference to Mount Meru is in the mantra

Messenger (*Pho-ña-mo*) ▷ **Dūtī**

messenger, emanated (*sprul pa i pho-ña*) e g 75

Method (*upāya thabs*) or skilful means' The side of the Path consisting in the practice of compassion and *Bodhicitta* i e everything involving conventional truth—as opposed to the Wisdom side involving ultimate truth It includes the first five **Perfections** its realization is Great **Bliss** Method and Wisdom work together like the right and left wings of a bird (*Madhyamakāvatāra* VI 226) Method is represented in Tantra by the male partner, Wisdom by the female in fact, the male consort of a female deity is called her *upāya* (and may be represented emblematically e g by a *khaṭvāṅga* 76 81) just as the female consort of a male deity is called his *prajñā* ('Wisdom'). Besides this sexual symbolism there are also many other iconographic symbols of Method and Wisdom For example a sun seat indicates Method a moon seat Wisdom, according to 81–83 a skull indicates Method, a knife Wisdom.

Mig-dmar (*Aṅgaraka* Red eye) *yāma* attending Mahākāla (372 SE)

Mighty, Strength-sapping Field-protector (**Bala harēndra ksetrapāla Ṭ'un skyon stobs phyog dbaṅ-po*) n of Four-faced Mahākāla 385–92 Life-increasing 388 Soul releasing 391 Subjugating Mahākāla 390 Wealth-increasing 389

Mighty Ten Stacked Syllables (*sTPuṅs-yig rNam-bcu dbaṅ ldan*) 454, visualized at heart of Kālacakra ⟨72⟩

migrator or **migrating being** (*gro-ba*) sentient beings are so called because they perpetually migrate from one samsaric destiny (also *gro-ba* Skt *gati*) to another

Milarepa (*Mi-la ras-pa* 1040–1123) the most famous of Tibetan saints Ts eringma and Sisters gave oaths to 418–20

milk sea of (*o ma i rgya mtsho*) ⟨185⟩

Mind at Rest (*Semś ñid nal-gso*) book 115 n. 1 Khasarpana 115/117

mirror (*darpana me loṅ*) ▷ **PI 57** 73 L10, [188 b RL], 194 L 233 R, 497 L10 magic (*phrul gyi °*) 396 K1 418 b R

Mitra-yogin (*Mi tra (dLo-ki) ° dzra-ki*) the *siddha* Apta-mitra-gupta. Quite when he lived is unclear That he was a disciple of Lalitavajra the disciple of Tilli-pa (928–1009) suggests the 11th century That Tr op u Lotsawa who invited him to Tibet himself had a disciple born in 1208 (*EA* 677) suggests a later date

He meditated for twelve years on Khasarpana and saw Avalokita is credited with a series of miracles spent eighteen months in Tibet and wrote numerous *sādhanas* (*bA* 1030–9)

In his tradition. Sambara-avalokita 70 Secret-practice Lokēśvara 116 Seven-syllable Lokēśvara 70 (cf P 2989 *Āryāvalokiteśvara-saptākṣara sādhana*) Vajra-essence Avalokita 130, White Amitayus 182 In lineage 115/7

Śrems ñid gso ba 115/7 n. 1

Miyo Langzangma (*Mi-yo glaṅ-bzaṅ-ma* 'Immovable

Fine Ox lady (?)' sister of Trashi Ts eringma 418 c The syllable *glan* (ox) In her name is debatable ▷ 418–20 n. 1

Mohani (*rMoṅs byed ma*: Deluder') Armor Heroine, 64

Mokchokpa (*sMog lcog pa*) in lineage 343

Monarchs Six (*Saṭ-cakravarti*: *Khor lo (b)sgyur-(ba) drug*) (of Sambara) 482–7 ▷ next

Monarchs of the Six Families (*Rigs drug*: *khor los bsgyur ba*) ep of the six Armor Heroes 56–61 Their families are clear from their colors and emblems In the following table, the standard names of the Six Monarchs (1) for example in the captions to 482–7 are compared with (2) their Daka names from 465 and 482–7 (3) the alternative names used by *Nya* in 465 (4) the Armor Hero names (56–61) and (5) the names from the tales of Kukuraja s texts on their secret meanings

P 2536–41

Vajrasattva[145], Jñāna daka

Vairocana[145] Buddha daka[2] Śasvata

Akṣobhya[1] Vajra daka[1] Hevajra[1] Śrī Heruka[4] Vajra heruka[1]

Ratna-sambhava, Ratneśa[1] Ratna daka[2] Vajra surya[14] Vajra-ratna prabha[5]

Amitābha[1], Padma daka[2] Padma-nart āśvara[146]

Amogha-siddhi[1], Viśva-dāka[2] Paramaśva[14], Sughoṣa-lalita[5]

mongoose (*nakula*: *ne u le*) often treasure mongoose (*gter gyi °*)—it vomits gems if squeezed, so as an emblem of wealth deities Note the translation ichneumon (MW CD) is incorrect according to present-day usage an ichneumon being a particular species of mongoose confined to Africa and the Iberian peninsular ▷ P1 69

25 RL 38 L, 142 L, 143 L 270 L (+ ḥdose) 300 a ḥL 301 a L, 302 a L 303 a L2 (+ lotus) 312 L, 313 a L (+ hook) 314 L 315 L2 316 L 317 L 318 e L 319 L 320 RL3 321 L 322 L, 323 L3 324 L2 329 L 335 L1 339 b L1 343 v L 344 L2 377 b L1 397 L 400 L, (401 under arm) 411 L 421–3 s RL [421–3 w L], 449 L 450 L

Mon hill tribes (*Mon*) the term covers all sorts of aboriginal tribes of the wooded Himalayan hills (Stein) Dressed as children of 358 c–g 408.

monk (*bandhe* read *ban-de*) black monks with daggers following deity (358 (408) ▷ *bhikṣu rubea*

monkey (*spre u*) face 330 d 2nd L 334 L, 334 p In form of 334 b/c (the consort's attendants)

Stepping on eight monkeys (symbolizing diseases) 178

Palace wall of monkey skulls (377)

Monkeys Acala of the Eight (*Mi-gyo spre'u brgyad ma*) 178

mon kri sash (*mon kri i ga sa*) presumably a Mon artefact. Worn by 358 g 408 b

Mönpa (*Mon pa*) male Mon tribesperson. Of Body Speech and Mind (362) Others attending Mahakala, Flesh-eating etc (362)

Mon tribespeople (*°Kirāta(?) Mon (pa)*) people of hill tribes of the Himalayas Also children of the Mon tribes (*mon bu*) In 379 they are called 'haughty beings (*dregs pa*) probably implying some superhuman powers

Attending Mahakala three male two female (named) 358 c–g, 408 a–d, six male six female (latter named) (382), seven male seven female (377) (379) (females are seven *mātṛkās*) ▷ prec next

Mon women (*°Kirāṭī(?) Mon mo*) women of the Mon hill tribes ▷ prec Attending Traksad Mahakāla six Black-dog Mon women dog faced, 377 c seven Mon-women (381)

Moon (*Candra, Indu*: *Zla-ba*) I Personified. (a) One of the planets In the Graha-mātṛka *maṇḍala* (505)

(b) Hindu god as seat 154 487 ▷ **Candra**

II As a white disk ▷ PI 95

Part of a deity's seat too frequent to list,

▷ Identification Guide

Hand-held. 295 RL shining from open palm 358 d L 408 p L full moon on white lotus 251 L Full moon on crown of head 377 b 395 401

▷ **crescent moon, sun and moon**

Moon, White as the (*Zla mdaṅs (ma)* = *°Candrarajas*) Tārā 277

moon-crystal (*candra-kanta*: *chu sel*) 119 R12 122 L2.

moon seat (*zla-(ba i) gdan*) ▷ **moon II**

Mother (*yum*) in Tib , the general respectful word for mother , applied esp to a female Yidam, or the *prajñā* (female consort) of a male Yidam ▷ *mātṛkā*: *yab yum*

Mother Sole (*ma gcig*) ep of Ekajaṭī 370 d, of Remati 379 c

Mother of (All) the Planets ((*Sarva*)-*Graha mātṛkā*: *gZa* (*thams-cad-kyi yum*) 223 505 Called Vidyā rājñī, Queen of Knowledge 223 Mahavidya 505

mountain of jewels (*rin-po-che i ri-bo*) seated on (216–20) 504.

Mṛdu-kundalin ▷ **Pici-kundalin**

Mṛtyu-māra (*Chi bdag-gi bdud*, 'Demon of Death') ▷ **Māras four**

mudra (*phyag rgya*) lit seal I ▷ **gesture** 2 Female partner in tantric sexual rituals

Mukhēndra (*Zal gyi dbaṅ po*: *yaksa* attending Jambhala 316 NW

Mukuṭa-madhura bhadra mantra n of **Chöpen Drinzangma** 418–20 d

mule, small (*dre u (rtsi)*) vehicle of some forms of Śrī devī Often described as three-legged This is not meant literally but refers metaphorically to certain powers the [four] bases (or feet) of psychic power (*rdzu ʼphrul-gyi rkaṅ pa*) wings of the wind (*rlung-gi gśeg-pa*) and the skill of swiftness (*myur mgyogs-kyi rtsal*) (*Bte Dre u-rtsi ikaṅ-gsum*, *FTA* 430 436)

Riding (373 E Mahākālī) 383 (black with white fetlocks) 395 [395 b] 397 (pale yellow) 401 [401 b] 406 p three-legged 341 p 362 b (iron) 363 b 370 d 382 b (black) 396 (iron) with wings of magical wind 396 397

Muh-ding (*Mu-li-dan*) also the great sea of M° (R II 325 4) in the NE, Śrī-devī invoked from 395, 401

Mumenpa (*Mus-smon pa*) i.e 'Mu-sman phyar the Great who attended Chayülpa's funeral (*ŚA* 292) In lineage 370

Muni (*Thub-pa* 'Sage') n. of Śākyamuni Buddha Meru-śikhara m° 197 Trisamaya-vyuha-m° 15 200 Vajrāsana m° 14 With Sixteen Elders 16–38 421 3

Munīndra (*Thub-(pa i) dbaṅ (po)*) ▷ **King of Sages**

myrobalan (*harītaki*: *a-ru ra*) the yellow Myrobalan tree *Terminalia chebula*. The fruit is used for dyeing yellow and as a laxative (MW) ▷ PI 100 Plant held with boon-granting gesture 41 R

N

Nāda khecarī (*Na ro mkha' spyod-(ma)*): 77, 87
▷ **Naro's Ḍākinī**

Naḍa kubera (*Gar mkhan mchog*) *yaksa* generally held to be a son of Vaiśravana but in one case identified with him. The Tib name (and its Mon equivalent *Bāṇgēi degedū*) corresponds to "*Nataka sura* Supreme Dancer" but his name in mantras appears as *Neda-kubera*, or *Nata* or *Nada-kupera* thus he is certainly the son of Kubera known as Naḍa kubera or Naḍa-kūbara 'Reed Kubera' Fig. only

Prince N°k° 323, Vaiśravana N°k° 303

naga (*klu*) fem *nāgī* (*klu mo*): beings able to assume either serpent or human form, and depicted either fully snake human above the waist and snake below, or fully human with a crown of up to seven hooded cobra heads. Some live in water and have power over the weather and the riches of the sea (pearls coral), some live underground and guard buried treasures and mineral wealth. Their great enemy is the *garuḍa* bird other deities also trample *nāgas* or wear them as ornaments as a sign of their control over them.

Attendants, eight great *nāgas* (300) 307–9, (311) (312)–(340–2) (399) hosts of *nāgas* (303), (349) (356) hosts of *nāgīs* (396)

Deity praised for ruling 37, 375 397 414.

Devoured 229 Hand held. 228 R1 6 (+ Indra's skin), 229 RL (also trampled) three-headed 231 R (shown as three snakes)

Trampled on, used as seat (153) 163 164, 229 230 231 (236) (253)–259 (266 p)–330 414

Worn as ornaments *nāga*-king girdle (357/6 b)–394, *nāgas* of five castes 172 455 eight great *nāgas* 153 155 161/2, 214–236 308 317 320 350 360 361 440–444, 453, 460 481 ten (Kalacakra system) 73–229 ten counted as eight 501 eight encircling hand-emblems or held 228 eight worn as ornaments and used in breathing meditation 317

Nāgabodhi (*kLu i byang-chub Nā-ga bo-dhi*) Mahākāla according to *sādhana* by 360 In lineage 369

nāga **demons** (*klu i gdon*) subduing 173

nāga-**kings** (*nāga rāja, klu i rgyal-po klu i dbang-po*) those enumerated among the eight great *nagas* are **Ananta, Anavatapta Karkoṭaka Kuṭika Mahāpadma Nanda Padma** or **Sundara-padma Śankhapāla Suparṇa, Taksaka Upananda Varuṇa, Vasuki** (qq v) (For a very different list from a *sūtra* ▷ *Ak* III, 175) **Jaya** and **Vijaya** are also worn as ornaments. **Apalāla** is illustrated 230 337

Tāranatha likened to a *nāga*-king p 377 verses 1 2.

Nagarajesvara mantra n of **Nāgēśvara-rāja**, 49–51

Nāga-rākṣasa (*Na ga rakśa (sa)*) extremely wrathful deity whose upper half is *rākṣasa* and lower half snake Knowledge-king N°r° or Manjusri N°r° 236

Nagarjuna (*kLu sgrub (nāgārjuna)*): not the master of c 100 CE, but probably the *siddha* who flourished c. 800

Akṣobhya described in *Pindi-krama* (P 2661 4788) by 459 Four armed Mahakala in tradition of 350 (cf P 2644–6 *Eight line Praise of Śri maha kala*, and *sādhanas* P 2627–9 4898 & 4900) Pañcaramahākāla from instructions transmitted by 360

Eight-line Praise (P 2644/ Toh 1778 etc) 349

Nāgēśvara rāja-sādhana (P 4467/Toh. 3645) 49–51 n 1 ▷ *Pindi krama, Praise by Way of the Twelve Deeds*

At head of lineage 351 408, in lineage 352, 369

nagas, **host of**, below (49–51)

Nāgasena (*kLu i sde*) Elder. 30, 421–3 b

Nāga-subduing Garuḍa (*kLu 'dul-ba i khyung*) (156)

nāga **tree** (*nāga vrksa, klu-śiṅ*) a tree with a thin trunk and pale soft leaves and thorns used medicinally (*Etc*) It has white blossoms and its botanical n. is *Michelia champaka* (*IyA* xvi) A branch of it is the characteristic emblem of Maitreya ▷ *PI* 109

Flower 49 c R, 431 L2 (with water-pot) flower ing branch 14 b L, 192 L (meditation gesture, with water pot) 247 L (explaining gesture) garland of flowers (78 L) Flowers of five sorts in hair 77

Nāgēśvara-rāja (*kLu-dbang-(gi) rgyal-po* 'Lord King of Nagas') *Tathāgata* 49–51

Nagēsvara rāja-sādhana (*kLu i dbang phyug rgyal-po i sgrub-thabs*) = P 4467/Toh 3645 49–51 n 1

nāgī (*klu mo*) a female **naga** ▷ **Padma rudā**.

Nagi Maidservant (*Nāgī-karmakarī kLu mo las-byed ma*) dog-faced attendant of Hayagrīva 168

Nagi Remati (*kLu-ma Ke ma-ti*) 399

Narting Mōnpa (*gZer deb-kyi mon pa*) (362)

Nairatma (*bDag med ma* 'Nonexistence of a Self') this goddess personifying Selflessness, or the nonexistence of any inherently-existing Self of persons or *dharmas*, another term for Emptiness (*śūnyatā*) is blue or black the color of space and appears in her own *mandala* or as the *prajna* of Hevajra. Called interchangeably **Vajra-nairātmā** 461 p 464 p 466 467 470 p 473 p Taught in *Hevajra tantra* 467 in *Saṃpuṭa* 466 Fifteen-deity 467 Twenty-three-deity 466 Four-armed 466 others two-armed.

Naked (*gCer-bu*): Mahākāla 375

Nālanda (*Na-lendra, Na-°*) great monastery near Rajagṛha (Rājgir) in India Mahākāla and attendants invoked from 351–5 Abhayakara studied there, p 397

°Nala-śīrṣā (*Na-la rise*) *rākṣasī* with sea-monster s head her lower half a ritual dagger cf Nāḍikā Rāksasī in the *Mahā māyūrī*. Attendant of Nāgī Remati 399 b

Nāma-saṅgīti (*mTshan-brjod*) i e. *Mañjuśrī n°-s°* P 2/Toh 360 ed & tr ▷ Wayman 1985 Commentary on by *Āryaṇa* Mañjuśrī kīrti that comments on it as a Yoga-tantra = P 3357/Toh 2534, Dharmadhatu vāgīśvara explained in this 500.

Nanda (*dGa bo* Joy) *nāga* king often mentioned in the *sūtras* always associated with **Upananda** 257 b Worn as earring 153–501.

Narasimha (*Mi i seṅ ge* 'Man lion') n.°of an avatar of Visnu. A hindering demon, visualized being destroyed (84)

Nārāyana (*Srid-med-kyi bu*) n of Mahākāla 363

Naro'a Ḍākinī (*Nāda-khecarī Na ro mkhā'-spyod (ma)*) classic form of Vajrayoginī, due to the Indian teacher Nada-pāda, usually known by the Tibetan form of his name Naro-pa (956–1040 for discussion of his dates ▷ *IIT* 173) 77–87

Narthang (*sNar thaṅ*) pron. 'Nart'ang) 1 Kadampa (later Gelukpa) monastery founded in 1153 by a disciple of Dromtönpa, near Shigatse (88 8°E, 29 2°N) P 379 Abbots in lineage 379

II. Contraction of next: marginal signature of Part Two (421–56)

Narthang Gyatsa (*sNar thaṅ brgya-rtsa*) cycle of deity practices described in Part Two (421–56) ▷ p 225 pp 379–80

Nataka-vara (*Gar-mkhan mchog*) ▷ **Nada-kubera**

near-heart mantra (*upahṛdaya ne-(ba i) sñiṅ (po)*) ▷ **mantra**

Nebesky Wojkowitz, Rene de author of a compendious work on the Tibetan protective deities. *Oracles and Demons of Tibet* (*ODT*) His main source for a substantial part of the work was *R* His pp 24–35 describe our Icons 394–403 pp 38–63, Icons 340–93 pp 68–81 Icons 300–339 pp 83–7 Icons 404–10 p 178 Icons 418–20 and p 257 Icon 156

necklace the different sizes count as quite different types of ornaments They include the choker (*mgul rgyan*) ▷ **symbolic ornaments** the rather larger pendant necklace (*se-mo-do*) the long necklace (*do-śal*) and the long necklace of fifty human heads. ▷ **ornaments**

needle (*sucī khab*) ▷ P189 195R 502R3 together with thread 267 R2

Needle and Thread, with (*Khab-skud-can*) Mārīcī 195

net with nine eyes' (*dra-ba mig-dgu*) on back 382b ▷ P179

New tradition (*gSar-rnay*) Vajrapāṇi 162 ▷ 162 n. 1

Ngadak Nyangrel Nyima Özer (*mNa bdag Ñaṅ ral ḥi ma od zer*) 1136–1204) terton ▷ *NSTB* 1 753–9 Finder 401

Ngang-ser (*Naṅ gser*) n of Vaiśravaṇa s horse 330 e The bird referred to as *naṅ gser*—lit. Golden Goose —is actually a kind of duck known in Skt as *cakravāka*

Ngawang Luzang Chöden (*Ṅag dbaṅ blo bzaṅ chos-ldan*. 1642–1714) p 416 ▷ **Changkya Qutuytu**

Ngawang Tendzin Trinle (*Ṅag dbaṅ bstan ʾdzin phrin las*). ▷ p 379

Ngok (*rNog*) a family name here referring to the tradition of rNog Chos-rdor (1036–1102, *BA* 403–4), a disciple of Mar-pa, and his son rNog mDo-sde

Pañjara-mahākāla in tradition of 361

Ngön-she (*mNon-śes*, Mon. *Jong bilg tū*) ▷ **Trapa Ngön-she**

Nīla-daṇḍa (*dbYug-snon-(can)*, 'Blue Club'): one of the ten **wrathful deities** Attendant of Kha garbha 249 of Usṇīṣa-vijayā (183 f) 425 f

Nīlāmbara-dhara (*Gos snon can*) ▷ **Blue-clad**

Nīlāmbara-dhara-vajrapāṇi kalpa-nama-dhāraṇī, Ārya (*Phags-pa Log-na rdo-rje gos-snon po-can-gyi cho-ga śes-bya ba i gzuṅs- Noble Dhāraṇī called the rite of Blue-clad Vajrapāṇi*) = P 132/Toh 748 Long *dhāraṇī* 154 Blue-clad Vajrapāṇi from the *Dhāraṇī* 154.

Nirmāṇa-kāya (*sprul-sku*) Emanation body the form in which a Buddha appears to ordinary beings. N° k° Amitāyus 179

Nirṛti ▷ **Rākṣasa**.

Nirṛti pada (*Ni ri ti-pa*) Maitreya in tradition of 192. ▷ P 4469 *Śrī-ajita nātha sādhana*

Nirvāṇa (*myā ṅan-las ʾdas-pa myaṅ ʾdas*) going beyond sorrow' liberation from suffering as an Arhant Pratyekabuddha or Buddha

Non-abiding N° (*mi gnas-pa i °*) full N° abiding neither in the extreme of *saṃsāra* nor in the extreme of Peace (the [passive] N° [of an Arhant]) i.e becoming a complete and perfect Buddha (*Rāc*)

Nispanna-yogāvalī (*rDzogs-ʾphreṅ rDzogs-pa i rnal ʾbyor gyi phreṅ ba rNal ʾbyor i dzogs-pa i phreṅ ba, Garland of Complete Yoga*) (*N Nya*) = P 3962/ Toh. 3141 Skt with Eng. introduction B Bhattacharyya (1949) The text of Abhayākara gupta s *Vajrāvalī* trilogy that describes the deities Basic source of 457–503 (extracts translated) ▷ p 397 p 416 verse 1

Nispanna yogavalī and Vajrāvalī (*rDzogs phreṅ-dan rDor ʾphreṅ gñis*) ▷ *Stages of practice*

Niśumbha spelling in mantras for the *asura* Niśumbha brother of Śumbha in mantra 12 250 ▷ **Śumbha**

Nīvaraṇa-viskambhin (*sGrib-pa rnam-sel* 'Suppressing obscurations) Bodhisattva, one of the Eight Close Sons 251 Attendant of Nagēśvara-rāja 49 b Among six Bodhisattvas of the senses ▷ **Kṣitigarbha**

noose (*pāśa ʾźaṅs pa*) ▷ P127 Generally held while raising a threatening forefinger (*tarjanī*) ↓ below denotes mention of this in the text.

Not paired with hook 75 L4 105 d R2, 106–8 d R2 110 R3 116 b R, 119 R7 153 L[1] 158 L, 161/2 L2[b] 164 R2 (golden) 178 L3, 183 L1[1] 184 R2 220 L1, 244 RL (between folded palms) 257 L1 259 L[1] 264 L[1] 264 p L[1] 267 L1[1] 268 L2, 276 L4 278 L2, 281 L2 323 R6 332 L2 (332 S L2/N L2/ WR2), 342 d R (throwing) 343 L3 344 L3 347 L3, 376 c L (red) 377 c L (black, throwing it) 384 b–h L, 392 L3, 392 c L, 402 L, (+ human heart) 404 L[1] (black) 405 b–e L, 406 L[1], 425 a L1[1] 429 d–e L2, 432 L[1], [433 L[1]], 441 L1[1] 446 L2[1] 447 L2, 448 L[1] 453 L1[1] 481 R3 488 L2, 491 L3, 497 Kāmadeva L1, 501 L1[1] 503 L2 505 L2.

Demon noose (*bdud-źaṅs*) 376 L2, 377 R2 black demon noose + feeding heart and lungs into mouth 378 L, 379 b L, 380 b L, 382 L noose of entrails 171 L3 of lotus 268 L of *utpala* root (139 L) 260 L[1] precious noose (*rin po-che i °*) 23 RL 421–3 q RL tied to neck of enemy 369 L (+ skull) *vajra* noose 173 L[1] 174 L[1] 175 L[1] (ends soaring), 176 L1[1] 218 L1[1] 303 a L5, 341 L3 475 L5 506 L1[1]

Noose accompanied by hook ▷ **hook** ▷ **serpent noose**

Noose Garuḍa (*Pāśa-garuḍa ʾźaṅs pa i khyuṅ*) (156)

Nup(chen Sang-gye Yeshe) (*sNubs-(chen Saṅs-rgyas ye-śes*) *yogin* said to have lived 832–943 (*NSTB* 1 607 14) Club Mahākāla in tradition of 364

Nyen Lotsawa (*gNon*) Nyen Lotsawa Darma-tra (*gNan lo tsā-ba Dharma-grags*) late 11th century translator said to have translated the *Praise to Tārā in Twenty-one Homages*

Tārā in tradition of 6, 9 Lineage through, 206–8

Nyentön the Great (*gÑan-stoṅ chen-po*) in lineage 343

Nyingma (*rÑiṅ ma*) the Old tradition of Tibetan Buddhism as opposed to the 'New' (*gSar-ma*) traditions that arose out of the second diffusion of Buddhism in Tibet Its followers preserve their own set of tantras in early translations in addition to the canon accepted by all the Tibetan schools

Associated with Nyingma tradition Club Mahākāla 363–4, Four-faced Mahākāla 385–92 ▷ **Treasure** Many others will be found if Tār s lineages are closely studied.

Canonical and treasure teachings (*bka ma* and *gter-ma*) 363 n. 1.

Nyū (*gNos-(lo Yon-tan-grags*)) 11th century translator also known as Lo-tsa-ba gNos-ʾbyuṅ-po (*BA* 372–3 *Life of Marpa*)

Traksad Mahākāla in tradition of 377 Many of Nyo-lo s descendants also appear in the lineage

O

oath-water (*mna'-chu*), used in taking tantric pledges ▷ the standard verse quoted at 372.

object of practice (*bsgrub-bya*) the person at whom a rite (e.g. of subjugation or killing) is aimed. Trampled on 177

obscurations, two (*sgrib-gnis*), obscuration of defilements (*kleśāvaraṇa ñon mongs-pa i sgrib (pa)*) the defiled mental factors such as attachment pride and doubt that obstruct the attainment of liberation, and obscurations of knowables (*jneyāvaraṇa śes (bya i) sgrib (pa)*) such as conceptions of true existence, that obstruct the attainment of omniscience

obstacles (*log 'phren*) 234

obstructors (*bgegs*) ▷ **hindering demons.**

Obstructors, Chief of (*bGegs-kyi gtso*) ep of Guṇapāṭ 12, 334

Oḍḍiyāna ▷ **Uḍḍiyāna**

Offering-cloud Dhāraṇī (*Pūjā megha-nāma dhāraṇī mChod-sprin-gyi gzungs*) a *dhāraṇī* for multiplying offerings that occurs in many rites (usually omitted from the translated sections) OṂ NAMO BHAGAWATE VAJRA-SĀRA-PRAMARDANĀYA TATHĀGATĀYA ARHATE SAMYAK SAMBUDDHAYA TADYATHĀ OṂ VAJRE VAJRE MAHĀ VAJRE MAHA-VIDYA-VAJRE MAHĀ-TEJA VAJRE MAHĀ BODHICITTA VAJRE MAHĀ BODHI-MANDŌPASAMKRAMANE SARVA-KARMA AVARANE VIŚODHANI SWĀHĀ (Ā L161 1–2, cf *Kg* P 285/417 Toh. 538/1068). (*Om* Homage to the Lord Destroying with the Vajra Essence, the *Tathāgata* the *Arhant* the Complete and Perfect Buddha. As follows *Om* Vajra holder (*or* 'Vajra lady') V°–great V° great brilliant V°, great knowledge V° great *Bodhicitta* V° great V° who has reached the supreme point of Enlightenment cleansing all karmic obscuration *svāhā*!)

offering mantra 421–3 (1) n 3

OṂ, seed syllable forming the basis of all mantras both Hindu and Buddhist. The primordial sound of timeless reality–embodying the universe in its pure suchness and objectivity' the universal basis for all Buddhas and Bodhisattvas (Govinda 1976 70–76 82–94) In the set of syllables visualized in the *cakras* it is the seed of Enlightened Body in the crown *cakra*

ORNAMENTS the most important are the five or six **symbolic ornaments** (circlet earrings choker, bracelets and girdle and for male deities only ashes) symbolizing the Buddhas of the Five (or Six) Families. Bracelets implies armlets and anklets as well Also common are

- crown (*mukuṭa cod-pen dbu-rgyan*) ▷ **head ornaments**
- jewel on top of the head (*cūḍāmaṇi, gtsug gi nor-bu*)
- long necklace (*do-śal*) hanging down well below the waist *se-ral-kha* seems to be used synonymously with *do-sal* in *R* though *FTA* HA and *Btc* indicate it is worn over the right shoulder and under the left armpit
- necklace with pendant (*se-mo-do*)
- armlets (*keyūra dpun rgyan dpun gdub*) (507)
- anklets (*nūpura, rkan gdub zabs gdub*) (507) these may be counted in with the bracelets sometimes they bear strings of little bells (*ryer-kha i phren ba*),
- sacred thread (*yajñopavīta brahma sūtra mchod phyir thags tshaṅs-skyud*)
- sash (*ga sa gu-śal*)–actually a pair of crossed sashes going over each shoulder and under the opposite armpit and joined in the center of the chest (e g. 491 cf *Btc* and *FTA* HA 6)
- rings on the fingers (*sor gdub*)

The above may be of different materials and design depending on the deity Ornaments of gold and jewels are considered peaceful but are also worn by some wrathful deities Bone ornaments and snake ornaments are restricted to wrathful deities

When a deity is wearing bone ornaments the girdle for example becomes an apron made of a net of carved bones (*FTA* HA 7) Snake ornaments are not necessarily entirely snake but may be snakes entwined round ordinary ornaments

Some important ornaments worn only by wrathful deities must be mentioned.

- the garland or long necklace of fifty human heads (*(mi) munda mālā pañcaśan nara-śirah-śreṇī mingo (lha-bcu) i phren ba*) the heads may be 'moist' (*ārdra, rlon pa*) i e freshly severed and still dripping with blood or (more rarely) 'dry' (*śuska skam po*), i e bare skulls
- the three substances smeared on the body viz.– spots of blood (*khrag-gi thig le*) on the cheeks smears of fat (*zag gi zo ris*) on the chin or throat, and a dot of human ash (*thal chen gyi tshom-bu*) between the eyebrows e g 153

Ornaments: Six, and emblems (*rGyan-drug phyag-mtshan*) 507

outcaste (*caṇḍāla gdol pa*) Trampled on, black, (Z36) Emanated black women (349)

owl (*ulūka ug pa*) Face ▷ next Vehicle 508/9 LF2

Hand held in skull (461 $R3^{N/S}$)–(465 $R8^{N/S}$)–

Owl-faced Dākiṇī (*mKha gro-ma ug pa i gdon pa-can*) (351/2/3S)

ox, bull (*glaṅ*) vehicle 299 508/9 RF3

Hand held red in skull 461 R4 465 R4

Wild ▷ **gayal**

ox-hide (*ba glaṅ-gi pags-pa ba-laṅ-gi ku ba*) worn by 404 p skirt (357/8 b) 334

P

P'abongka Rinpoche (*Pha-bon-kha-pa Byams pa bstan dzin phrin las rgya-mtsho* 1878–1941) distinguished Gelukpa lama whose principal disciples included three of the present Dalai Lama s tutors (▷ memoir by Kilbur Rinpoche in Pabongka Rinpoche 1993 10–15)
Sādhana of Vajrabhairava by 508 ▷ pp 417–8

Pad-ti Guug (*Pad-ti-gun*) p 208

Padma I. (*Padma* Lotus) *nāga* king Encircling hook 228 R4 Worn as ornament as anklet 501 as armlet 153 as earring 73, 229 as necklace 214
▷ **Mahapadma, Sundara padma**
II (*Padma (can)* Lotus 'Lotus-owner') n of a treasure (*nidhi*) of Kubera and of the being presiding over it. Jambhala s foot rests on treasure of 315 on treasure of head of 314 321 450.

Padma-bhairava (*Padma jvas-byed*) (349 W)

***Padma-cūḍā** (*Padma gtsug phud ma.* Lotus-crest) *prajñā* of Vaiśravaṇa apparently a *nāgī* 302 b 303 b

Padma-ḍāka (*Padma mkha gro*) n. of Amitabha as one of the Five Ḍakas (465 W) as one of the Six Monarchs 485.

Padma-ḍākinī (Lotus Ḍākinī'). (a) (*Padma mkha gro ma*) in Five D° 417 d *prajñā* of Padma-ḍāka (Amitābha) 485 p of Red Mahākāla 345 p At tendant of Jambhala 318 d of Kurukulla 204, of Vārahī 92.
Ep of Guhya-jñāna-ḍākinī 210
(b) (*Padma dā ki*) attendant of Mahākala 348 d

Padma-garuḍa (*Padma i khyun* Lotus Garuḍa') (156) (230)

Padma krodha (*Padma khro-bo* Lotus Wrathful One) title of Jambhala 318.

Padma-kuṇḍali (?) (*Padma kun-dha li*) *prajñā* of White Amitayus 181 p

***Padma-mahēndra** (*Padma dbaṅ-chen*) n of Hayagriva 440

Padma-narteśvara (*Padma gar-(gyi) dbaṅ-(phyug)*; Lotus Lord of Dance') Armor Hero manifestation of Amitābha 58 n. for Padma-ḍāka (Amitābha) (465 W)

Padmântaka (*Pad-ma mthar byed*) ▷ **wrathful deities ten**

Padmântakṛt ('Lotus Slayer). ep of Hayagriva in mantra 171 172.

Padma-pāṇi (*Padma i phyag* Lotus-handed') form of Avalokita 254

padma paryanka (*padma i skyil krun*) the lotus cross-legged posture) in *IWS* legs wrapped round the sexual partner, ▷ **postures** 2 The term formerly denoted a sitting posture with the calves crossed and knees lowered (Dagyab et al. 1983 195–6 the texts drawing and Ger and Eng descriptions are hard to reconcile)

Padma-sambhava (*Padma 'byuṅ-gnas*) Indian Guru famous for establishing Buddhism in Tibet, 8th century
Ts eringma and her sisters gave oaths to 418–20 In lineage 396 408

Padma tara (*Padma sgrol ma* Lotus Tārā') (140 W) (mantra n) (254 p) (255 p variant)

Padma-vajra (*Padma ba-dzra*) In lineage 407 508

P akmo-trupa (*I Gra mgon*) *Phag-(mo) gru-(pa) (rdo-rje rgyal po)* 1110–70) disciple of Gampopa In 1158 he founded a monastery at P'akmo-tru in Yarlung now known as Densat'il (*gDan-sa-mthil* 92 0°E 29 3°N) His tradition became known as the P akmo Kagyü. Many of his disciples also founded Kagyu sub-schools. 352 n 2, in lineage 351
P akmo tradition 351.

Pakṣi (Winged One') mantra n of Garuḍa 229–30

palace (*vimāna, gzal yas khaṅ gzal med khaṅ*) the building housing a deity in the center of a *maṇḍala* usually square with gates and portals in the four cardinal directions and richly adorned In drawn *maṇḍalas* it is shown with the walls folded down flat, but it is to be visualized as three-dimensional ▷ **mansion**, Brauen 1997 69–74, PI 48

palms folded (*añjali, kṛtāñjali*, etc *thal mo sbyar ba*) ▷ PI 116 Both hands no object held. 40 RL 42 RL, 100 RL1 101 RL1 102 RL1 103 RL1 104 RL1 109–11 b RL 112–4 c RL 119 RL1, 121 RL1 130 RL1 132 RL1 254 RL1 257 b–c RL 288 RL1 (on crown) 434 RL1 435 RL1 one hand(!) 264 p 8, object held ▷ the object.

Pañca-rakṣa (*bSruṅ-ba lña*, 'Five Protectresses') [429] 503

Panchen Rinpoche (*Paṇ-chen Rin-po-che*; Precious Great Scholar (*Mahā paṇḍita*)) title of a series of incarnate lamas beginning with K edrup Je, known in the West as the Panchen Lamas and held to be incarnations of **Amitābha** With the Dalai Lama and the Ganden Tripa, the Panchen Lama is one of the three supreme heads of the Gelukpa school. Because he resided at Trashi Ihünpo monastery (*bKra-śis lhun po*) he is also called the Trashi Lama
First P° R° Lozang Chökyi Gyelts en (*bLo-bzaṅ chos-kyi rgyal mtshan* c. 1570–1662), recognized as P° R° by the Fifth Dalai Lama (extending the series of incarnations back to K edrup Je, he is alternatively counted as the Fourth P° R°) In lineage 508 Ngawang Tendzin Tr inle his student p 379 p 381 p 395
Second (or Fifth) P° R° Lozang Yeshe (*bLo-bzaṅ ye-śes* 1663–1737) in lineage 508
Fourth (or Seventh) P° R° Tenper Nyima (*bLo-bzaṅ bsTan-pa i ni ma phyogs-las rnam rgyal* 1781–1854) compiler of the *Rin lhan* the text of our Part I
The unidentified P° R° appearing as the third lama before Tāranatha in the lineage of 300 and fourth before in the lineage of 408 would have to be either K edrup Je or his successor

Pañcika (*INa(s)-rtsen*) *yaksa* attending Vaiśravaṇa 300 h, (311/2/3 NW) A worldly family of deities in Action Tantra is named after him (LW 134–5)

Pāṇḍara-vasinī or **Pandarā** (*Gos-dkar mo* 'the White robed) the consort (*prajñā*) of Amitābha 261 Left half of deity becomes after division (253) shows herself as one of Jambhala's *yaksīs* 321 visualized at throat (266 p)

paṇḍita (*paṇḍi ta*) a scholar learned man, esp one learned in the five sciences (grammar logic, medicine, arts and crafts and religious philosophy)
▷ **Kashmir, Great Paṇḍita of**

Pāṇḍu-kambala rock (*Pāṇḍu kambala-śilā, rDo-chen A mo lin-ga*) a flat, square rock under the Pari

jāta tree in the heaven of the Thirty-three, used by Śakra as a throne *Pāṇḍu-kambala* (Tib usually *A(r) mo-nag*) lit pale blanket' is the n. of the kind of ornamental stone it is made of

Genapati invoked from 12

Pañjara (*Gur*) i e the ***Vajra-pañjara-tantra***. Epitome of the Families or *Dākas* of the Five Families explained in 465

Pañjara-mahākāla (*Gur mgon*) form of Mahākāla with two arms holding knife and skull one above the other at the heart particularly favored in the Sakyapa tradition He is named after the *Vajra pañjara-tantra* ▷ 360 (not from any popularity among nomads as claimed in *ODT* though his name lit. Lord of the lent' might well appeal to them) The one with consort, 360 in s g, but all the others f g

357–61 [340 a] (see 380 n 1) Alone 361 Brother and Sister 357, Dagger-footed 359 Eight deity 358 Garuda winged 359 Nagārjuna tradition 360 Ngok tradition 361 with Consort 360 Also called Vajra mahākāla (*rDo-rje nag po chen po*) 357–60

Panthaka (*Lam-bstan* °-*gton* °-*brtan*) Elder 29, 421–3 g.

Paramāśva (*rTa mchog* Best of Horses') Armor Hero, manifestation of Amogha-siddhi 61, ep of Hayagriva 109–11 d (*R* f 519 2), 164 n of Viśvadāka 465 (*Nya* 78 5) The Armor deity is called Hayagriva m 228

parasol ▷ **umbrella**

pārijata tree (*yons 'du i śiṅ*) a tree that grows in Indra s heaven (▷ *Ak* III pp 162 3 **Pāṇḍu-kambala rock**) whose earthly counterpart is the coral tree *Erythrina indica* which bears large crimson flowers ▷ P168 **wish-granting tree**

Trunk of 303 a L8

Parna-śabarī (*lHa Mrod (ma)) lo-ma gyon ma* Leaf-clad Wild Woman Mon. *Nobčin dehelīā eke* 'Mother with a dress of leaves') 218–22 441 Black 221, Blue 220 Crane-mounted 221 Green 222 Red 219 White (221 variant) wrathful female deity of Lotus Family 441 Yellow 218

Pārthiva (*Sa bdag*) guardian of the downwards direction, attending Mahākāla (340–2)

▷ **lords of the soil**

paryaṅka (*skyil krun*) cross-legged posture e g *vajra-paryaṅka* ▷ **cross-legged, Postures** 2

Pāśī (*Zags-pa-ma* °-*mo* 'Noose-lady') a noose holding goddess often keeping a gate of a *maṇḍala*. Attending Dhana-da-tārā (140 S gate), attending Vaiśravana (301 S gate) *mātṛkā* attending Mahākāla (372 NW) ▷ **Vajra-pāśī**

Paśupati (*Phyugs bdag*, 'Lord of Beasts') a title of Śiva. Avalokita in garb of 105, 106–8

Peace ▷ ***Nirvana***

peaceful (*santa źi ba*) ▷ **tranquil** P deity ▷ Identification Guide Types I II–IIY

peacock (*mayūra, rma-byaṅ*) Seat 222 supporting throne (485)

peacock feather (*°mayūra tilaka rma bya i mdoṅs*) ▷ P155 Hand-held 429 b R Collar [395 d] [401 d] Dagger ▷ ***śakti*** **dagger** Fan (*rma bya i sgro-yab*) 222 R Umbrella (*rma-bya i gdugs*) 395 401

Pentagon (*Grwa-lha*) n. for the Five Protectresses (*Pañca rakṣā*) [429] 503

Perfecter (*Yoṅs-rdzogs byed-pa* ° *ma* = *Paripūraṇa*) Tara 299

Perfection of Wisdom (*Prajñā-pāramitā Śes rab-kyi pha-rol tu phyin pa, Śer phyin*) a class of Mahāyāna *sūtras* most of which has a been translated into English by E Conze Wisdom the sixth of the Perfections of a Bodhisattva is direct insight into ultimate nature the holding of a book of these scriptures by a deity plainly signifies possession of this insight In many cases where a book held by a deity is not named it may be assumed to be a *Perfection of Wisdom* volume

Hand held as book 263 L13 (452 L) (shown as *vajra*), 458 L1 500 L2, 504 L3 on lotus 2 L 190 RL, on *utpala* 185 L, 232 L, 426 L, 428 L

Mantra 191 n 1

▷ **book lotus lotus** white *utpala*

Perfection of Wisdom goddess ▷ **Prajñā-pāramitā**.

Perfection of Wisdom in a Hundred Thousand Ślokas (*Śata sāhasrikā-prajñā-pāramitā Śes-rab-kyi pha rol tu phyin-pa stoṅ phrag brgya-pa*) = P 730/ Toh. 8 Book of on *utpala* 185 L this must be written very small—in the Peking *Kg* the text fills fourteen volumes.

Perfections, six or ten (*pāramitā phar phyin*) the six are, in order Giving, Morality Patience Energy Concentration and Wisdom The practice of the first five is called **Method**, and results in the accumulation of merits the practice of wisdom in the accumulation of Gnosis Completion of both accumulations is necessary to Enlightenment. Sometimes four higher Perfections are added (skilful means prayer or aspiration power and gnosis) to make one for each Stage of the Bodhisattva Path

Performance Tantra (*caryā tantra spyod-rgyud*) second of the four classes of Tantras Much less common than Action Tantras Known instances in *IWS* are Eleven faced Avalokita of Laksmī 104 Bhāta-damara 501 Blue-clad Vajrapani 154

Perfume Garuḍa (*Dri-chab kyi khyuṅ* (156)

Perfume Tārā (*Gandha tārā Dri i sgron ma*) (140 NE)

perils, eight (*aṣṭa-bhaya, jigs pa brgyad*) a set of dangers facing travelers in India, from which first Avalokita then Tārā have offered protection. Both deities emanate a form to protect from each one; the Tārās however, despite their great popularity are not included in the present collection The outer perils are also interpreted as symbols of inner mental defilements (▷ *IPT* 304–6) The list is sometimes extended to sixteen perils e g in Tāranatha s *Golden Rosary* (*IPT* 178–86) ▷ Ghosh 1980 38–47 and *IPT* for details

(Avalokita) Protecting from the Eight Perils 252, Eleven faced 121–9 (Tara) Saving from the Eight Perils visualized (150) (151) (*R* 1 626 3)

Protector from the Peril of Elephants 125 Fire 122 Lions 124, *Nāgas* 127 Punishment 126, Robbers 129 Water 123 Witches 128.

permission (*anujñā rjes-gnaṅ*) a rite conferring permission to practice a particular deity It may be similar to a full empowerment but is less extensive and the disciple taking it should previously have received at least one full empowerment of the same Tantric class, and so be already bound by the relevant vows and pledges ▷ **conferral rites**

pestle, wooden (*musala, gtun-śiṅ*) (Skt *Pindī-krama* 169 a) > P190 12 L1 75 R1 (*vajra* marked) 268 R2, 491 L2 508/9 R3 (shown transparent!) Mentioned in mantra 371

pho-rgyud some kind of ornament of gold and turquoise 418–20

physical world (*snod*) lit vessel—contrasted with the essence (*bcud*) i e the living beings which it contains

Phywa-sans (prob pron. *Ch o-sang* 'Free of luck') *yāma* attending Karma-yama (404) attending Mahākāla (372 SW)

Pici-kundalin (*Jam-pa khyil ba, Dzam-pa* °, *Pi-tsi kundo li*) *yaksa* The Skt *Pici k*° comes from mantras and 311, and the seed syllable is PAM, Tucci's *Mṛdu k*° (*TPS* 576) is doubtless simply a reconstruction from *Jam po 'khyil ba*. *Sm* 284 gives his n. in a mantra as *Vicitra kundalin* but *vicitra* is not consistent with *jam po*

Attendant of Jambhala 316 SW, of Vaiśravana

300) (311/2/3 NE)

piculu fruit (*śiṅ*) *pi tsu ra* 1 *bras-bu bi tsu ra'i śiṅ gi bras bu*) perhaps the fruit of the piculu tree *Barringtonia acutangula* Alternatively the piculu *piculu* or *piculu Vangueria spinosa* ▷ PI 99 152 R (yellow inside and blue on the surface). 327 R (reddish blue) 328 R

Pica-vajra ep of Hevajra in mantra 71 461 470

pig (*varāha śūkarā phag (pa)*) face 76 L 79 L, 80 86 89 upper 148 (351/2/3 SE Pig-faced *ḍākinī*) 502 L.

Vehicle golden, 502. Drawing cart four yellow 496 seven yellow 430 (all shown grey) Surrounded by golden, 502

Visualized devouring harm-doers 196

Pig-faced Ḍākinī (*mKha' gro-ma phag-gi gdon-pa-can*) (351/2/3 SE)

Pindī-krama (*bsDus-pa* 1 *rim pa*) a *sādhana* of Aksobhya by Nāgarjuna – P 2661/Toh. 1796 revised version P 4788 *bsDus pa* 1 *rim pa* is the title of the latter Skt text in La Vallée Poussin *Pañcakrama* 1–17 Aksobhya described in 459

Pindī-kṛta sādhana (*sGrub-pa* 1 *thabs mdor byas-pa*) ▷ ***Pindī-krama***

Pindola-bharadvāja (*Bha ra dhwa-dza bsod-snoms len ba ra°*) Elder 28 421 3 f.

pippala tree (*aśvattha, a-śvaththa*). *Ficus religiosa* Bodhi tree of Buddha Śākyamuni 237

Piśāca (*Śa za*) emanation of Mahākāla Black 351 e (352 e) Jackal faced 393 Lion faced 351 e (352 e)

piśāca (*śa-za*) fem ***piśācī*** flesh-eating demons or fiends, who frequent charnel grounds. Attendant host of (341 p) (351/2) (356) (357/8 b) (362) (378) (394) In charnel grounds (349)

Piśācī kundhalī mantra n. 339

Piśaci-mahākāla mantra n of Secret Kārṇa-mahā kāla 373 The epithet *Piśacī* is applied in mantras to Parna-śabarī and others, apparently without any pejorative intent.

pīṭha (*gnas*) seat sacred site ▷ 475 n. 2

Pīṭhīśvarī (*gNas kyi dbon-phyug ma* "Lady of the Sacred Sites") n of Uḍḍayāna-tārā 137, also called **All-governing Lady**

Plagues, Remedy of (*gNan-gyi re-ma'i*) 377 b 336

planet (*graha gza'*) the eight great planets attending Mahākāla (340–2) are Sun, Moon Mars Mercury, Venus Jupiter Saturn and Rāhu (Eclipse) The nine planets in the Graha-matrka *maṇḍala* (505) are these eight with Ketu (Comet) Kālagru (the Fire at the End of Time) is sometimes added to make ten.

Hand-held 252 R4 (in *deva* aspect, representing the peril of evil spirits?), in aspect of tiger's head (367 Śrī-devī R)

Supreme great planet Rāhula (°-*mchog chen po Rā-hu la*) 301 b

Planet-demon (*°Graha-māra, gZa -bdud*) attendant of Red Mahākāla (369 behind)

plantain (*kadalī chu-śiṅ*) *Musa sapientum* a tree with no solid trunk

Heart resembles flower of, (8)

Playful Mantra-holder (*Vidyādharī ḥeḥ Rig pa dam-pa rlsen ma*) n of Maitrī's Ḍākinī Vajravārāhī 78

Play of the Supreme Horse (*Sughoṭa-lalita rTa mchog rol pa*) n of Hayagrīva 165 265

pledge (*samaya, dam tshig*) receiving a tantric empowerment imposes a discipline that must be kept purely if the practice is to succeed This comprises both vows (*saṃvara*)—the Bodhisattva vows and (in the higher classes of Tantra) the tantric vows—and pledges—some common some special to the deity's Family others still more particular ▷ (e g) YT 69–76 Beyer 406–7 Cf verses in 372 ▷ ***samaya***.

Pledge being (*samaya sattva dam tshig sems-dpa'*) the mutual visualization of a deity in a *sādhana* generated as a transformation of the practitioner's own mind usually from a seed-syllable appearing from Emptiness. Cf **Gnosis-being**.

Great P°-b° ep of Vajrasattva in mantra 13

Pledge Ḍākinī (*Samaya-ḍākinī Dam tshig mkha gro-ma*) attendant of Varāhī 94

pledged protectors (*dam-can*) worldly guardians abiding in pledges (*lit.*) Ocean of (340–2) (345) (346–8)

Pledge-lady (*Samayēśvarī*) mantra n. of Mahākālī 349 p

Pledge-queen (*Dam-tshig-gi dbon ma* = *Samayēndrānī*) Mahākālī 349 p.

poisons five (*dug-lṅa*) five defilements that rob one of the life of liberation and make one suffer (*lit.*) ▷ 230 n 2.

poisons, three (*dug gsum*) greed hate and delusion.

poison-tree (*viṣa vṛkṣa dug (gi) sdoṅ (po)*) i.e. the Upas tree (▷ *Hobson Jobson*) ▷ PI 107 377 R1 (blazing)

polylotus (*viśva padma sna tshogs padma*) or with any of the synonyms for *padma* such as *abja ambuja ambhoja kamala pankaja saroja saroruha, chu skyes mtsho-skyes*) a large lotus serving as the seat of a deity or deities The specially coined Eng word is offered as a concise literal translation that does not prejudge debate as to whether the lotus is multiple by way of having many colors many petals many layers of petals or some combination. *Bhc* s definition of the term as an eight-petaled lotus whose petals in the four cardinal directions are red the SE and NW petals yellow, the SW green and the NE black does not seem to be widely accepted. Deities' seat lotuses are usually depicted with more than eight petals and I have yet to find an example of this color scheme However there are more than a dozen mentions of an eight petaled polylotus (76 300, 313 461–2 465–71 475 492) and just one of a four petaled polylotus (89–97)

According to Beer 1999 41 the polylotus is a multicolored lotus with two rows of double petals the main petals facing upwards and the smaller lower petals facing downwards *Viśva* thus denotes a doubling as it does in *viśva vajra*

Usage of the term varies from text to text. In *R*, just some seat lotuses are called polylotuses, in K none are and in *N* and C practically all are

Polylotus the size of a cartwheel 178, red lotus transforming into polylotus 145–9

POSTURES (*dug-stsal*) The present work provides an opportunity for comparing the verbal descriptions of deities postures with their visual representation. We find that some of the postures, are in reality less well defined than the explanations in Western books on Buddhist art suggest There is considerable mismatch between the terms and the actual set of postures found in the plates several of the commonest terms refer to a range of different postures while a given observed posture can be referred to by any of several different names This is one reason why I have kept the Sanskrit terms in my translation Of course by qualifying a posture name the posture intended can be specified precisely but this is often not done

The table below is confined to those deities who both appear in the relevant plate and have their posture stated in the source text For each posture description, it categorizes the deities according to how the posture is represented visually (+p) indicates that the deity is in union with a sexual partner though the posture is unaffected it may be partially obscured

1 Ambiguous postures

Surprisingly the iconographic description of a deity quite often fails to indicate whether the deity is

sitting or standing. The usual Tib. word is *bzugs-pa*, which really means abide, be present. I have translated it as 'sit' or 'stand' when it is combined with an unambiguous posture name. Unfortunately some of the commonest posture names are ambiguous between standing and sitting.

ālīdha (*yas-brkyan yjon bskum brkyan bskum* etc.): the left leg bent more sharply then the right.
(a) standing, both feet on ground 57–61, 62–67, 73, 77/87, 81, 83, 86a, 105d, 106–8d, 184, 207, 289, 291, 376c/d, (+p) 55, 56, 68–9, 70, 72, 227–8, 319, 461/5 (2nd pair), 470 (2nd pair), 475–7, 481
(b) standing on R leg, L round partner 11p,
(c) standing on R leg, L raised 86b
(d) standing on L leg, R raised (error) 86c
(e) standing on R leg in reversed dancing posture 478–80
(f) sitting with R foot lowered 194, 430, 449
(g) sitting with R foot advanced and knee somewhat raised 332

pratyālīdha (*yas-bskum yjon-brkyan* etc.): the reverse of *ālīdha*, i.e. the right leg bent more sharply than the left.
(a) standing, both feet on ground 75 (1st pair legs), 82, 105c, 106–8c, 122–9, 136b, 153–62, 163, 165 (1st pair), 170, 172, 174, 212, 219–21, 225, 260, 282, 308, 317, 363–4, 367–8, 370c, 371–2, 374, 379 (on lion), 380–1, 384, 403, 404–6, 425d–g, 433, 440, 444, 446, 448, 453, 455, 501, 508, (+p) 11, 72p, 74, 118, 214, 259, 264, 265, 266 (front pair), 334 (back pair), 344–5, 460, 497p, 509
(b) standing on L leg, R leg round partner 68p, 69p, 319p
(c) standing on L leg in dancing posture 98, 235, 346–8b–e, 355
(d) standing on R leg in reversed dancing posture (error) 99
(e) sitting with L foot lowered 267, 323, 351c/d, 375, 428
(f) sitting with L foot advanced and knee somewhat raised 331
(g) sitting with R foot lowered (error) 502^{N}
(h) kneeling with R knee and L sole on seat 441,

ardha paryaṅka (*skyil krun phyed-pa*), lit. 'half cross-legged': one leg sharply bent;
(a) sitting with L foot lowered 299, 318c, 318e;
(b) sitting with R foot lowered 318d, 321E–NW, (+p) 495^{NS}
(c) sitting with R foot on L calf 318b
(d) sitting with both shins on the seat, crossed near the ankles (+p) 474,
(e) standing on L leg in dancing posture 466–8
(f) standing on R leg in reversed dancing posture (+p) 470 (1st pair)

lalita posture (*rol-pa i dug-stan, rol-(pa'i) stabs, rol-pas bzugs-pa*): same as *ardha paryaṅka*.
(a) sitting with R foot lowered 196, 284, 286, 329, 338a/c, 429a, 504, (+p) 316
(b) sitting with R foot advanced and knee somewhat raised 330
(c) sitting cross-legged, R foot on thigh, L not visible 245
(d) sitting with L foot lowered 272, 274, 338b, 376a, 409 (on horse), (+p) 255
(e) sitting with L foot advanced and knee somewhat raised (~ *rāja līla*) 300
(f) standing on L leg in dancing posture 271

As a rough rule of thumb a fierce deity in one of these postures is likely to be standing, a peaceful one sitting.

2. Seated postures

vajra paryaṅka (*rdo rje i skyil krun*), the *vajra* cross-legged position, the preferred posture for meditation, being very stable, with L foot on R thigh, R foot on top on L thigh, often erroneously called the lotus position, after the *padmāsana* of Hindu Yoga, which is similar but with the L leg over the R. 2, 4–7, 14–16, 39, 41, 50, 101, 103, 104b–e, 116a–e, 121, 132, 135, 179–80, 182, 183, 185–7, 189, 190–1, 192, 193, 200, 213, 215, 223, 232, 237–43, 246, 261, 276, 421–3a, 425, 426–7, 435, 438, 443, 445, 452, 469, 498, 500, 503, 505, 506, (+p) 52, 53, 88, 181, 258, 459, 482–7.

sattva paryaṅka (*sems-dpa i skyil (mo)-krun*): the cross-legged posture of resolution or courage
(a) sitting with both shins on the seat, crossed at the ankles 139–41, 249, 251, 263, 281, 294–6, 298
(b) sitting with L foot lowered 211, 250, 302, 451, (R foot straight) 424, 496 (R knee raised), 350
(c) sitting with R foot lowered 13, 248, 326, 431, 436, 439 (R knee raised), 451, 499 (R knee raised +p) 458, 488, 495
(d) sitting in *vajra paryaṅka* 279

sattva paryaṅka with right leg slightly extended (*cuṅ-zad yas-brkyan-ba i sems-dpa i skyil-krun-can*): sitting with R foot lowered 297

sattvārdha paryaṅka (*sems-dpa i phyed skyil*): sitting with L foot lowered 312,

ardha-paryaṅka with left leg extended (*zabs yjon brkyan ba i skyil krun phyed pa i stabs*): sitting with L foot lowered 144

ardha paryaṅka with right leg extended (*yas brkyan ba i phyed krun, ° gi °*): sitting with R foot lowered 134, 145

crouching *ardha paryaṅka* (*skyil-krun phyed pa bsog-pu i dug stan-can, tsog pu i phyed-krun*): sitting with knees raised, ankles crossed 8, 188b

lalita with right leg extended (and left bent) (*zabs yas brkyan (ston yjon bskum)-pa i) rol (pa i) stabs*): sitting with R foot lowered 9, 105a, 106–8a, 136a, 150, 206, 273, 314, 335, ditto with consort 321

ardha paryaṅka lalita posture (*skyil krun phyed pa i rol pa, ° rol-stabs*)
(a) sitting with L foot lowered 222
(b) sitting with legs crossed at ankles, both very slightly lowered 283

ardha-paryaṅka lalita with right leg extended (*zabs yas brkyan pa i skyil-krun phyed pa i rol pas bzugs-pa*): sitting with R foot lowered 112–4a, 115/7, 275, 285

ālīdha ardha-paryaṅka lalita (*zabs-yas brkyan-ba yjon bskum pa i skyil krun phyed pa i rol pa*): sitting with R foot lowered 133

heroic *lalita* posture (*°vira līla dpa bo rol-pa i dug stabs*): sitting with R foot lowered, knee a little raised 351–3

padma-paryaṅka (*padma'i skyil-krun*) the lotus cross-legged posture: legs wrapped round the sexual partner.
(a) Female partner of a male deity 52p, 181p
(b) Male partner of a female deity 88b

posture of royal dignity (*rāja-līla, rgyal po rol pa i stabs*): sitting with L foot lowered 188a, sitting with R foot lowered 437

posture of royal dignity with left leg extended (*zabs yjon brkyan, pa i rgyal po rol-pa i stabs*): sitting with L foot lowered 131

sitting as on a bench (*khyel bzugs-kyi tshul-can*), 233,

sitting *bhsan*-demon-style (*bhsan (kyil °-skyil)*, (on an ass) 370b, 384

cross-legged (*paryaṅkena skyil krun-gis bzugs-pa*): sitting with R foot lowered 146–9, *vajra paryaṅka* 152, 197

cross-legged posture (*zabs bsnol ba i stabs*): legs crossed near ankles with knees off the ground 376b, cf. legs interlaced

one knee on the ground (*pus mo phyogs gcig sa-la bzugs pa*): shown seated in a loose cross-legged posture, R shin on seat and L resting on it 100, the reverse 102.

3 *Crouching and kneeling postures*

crouching (posture) (*tsog-pa i stabs tsog-pa i tshul-gyis bzugs pa*)
(a) squatting with feet and knees apart 409 p
(b) standing with legs somewhat apart 230

crouching on the right foot with the left knee planted on the seat (*zabs yyon pa i pus-mo gdan-la bzugs sin yyas tsog par bzugs pa*) 432,

crouching in the manner of a small child (*bu chung gi dug stans bya ba tsog-pa i tshul*) squatting with knees apart, with consort 354

fleshy dwarf posture (*mi u lhun gyi-ba i dug stans*) squatting with feet and knees apart 357 358 a

round (*padmamandala*) posture (*zhum-po i stabs*) squatting with feet apart 216

stride-changing *ālīḍha* posture (*brkyang bskum-gyi dor stabs*) 351 b

kneeling (*pus bzugs*). 173 (title) 376 c/d,

standing posture with left knee and right sole on the seat (*zabs yyon gyi pus mo-dan/ yyas kyi mthil gdan-la bzens-stabs-kyi tshul-du bzugs pa*) 173

left knee and right sole resting on the seat (*zabs yyon pa i pus-mo i lha na dan/ yyas-pa i mthil gdan la brten-pa*) 175

half-standing posture with right heel pressed to the groin and that knee and the left sole resting on the seat (*zabs-yyas kyi rtsi pa gsan-bar gtad-cin/ de-ñid kyi pus mo-dan yyon-gyi mthil gdan-la brten-pas phyed-bzens-kyi stabs kyi gyin bag-can*) 218

4 *Standing postures*

dancing posture (*nrityan tandavī gar-byed pa gar gyi tshul gyis gnas pa gar-gyis bzugs-pa, gar stabs*)
(a) standing on the slightly bent L leg with the R leg sharply bent (perhaps so much that the heel is in the groin) 75 (2nd pair legs) 202–3 210- (+p) 266 (back pair),
(b) the reversed posture standing on the R leg 490,

dancing in *ardha-paryaṅka* (*ardha paryaṅkena nityan, skyil-krun phyed pas gar mdzad pa*)
(a) normal dancing posture on L leg 493 (+p) 492
(b) reversed dancing posture on R leg, (+p) 461/5 (1st pair) 462–4, 494
(c) shown sifting with ankles crossed (+p) 474[Nb] (NT C omit dancing)

ardha paryaṅka pratyālīḍha dancing posture (*zabs yyas brkyan-źiñ yyon bskum-pa i skyil-krun phyed pa i gar stabs*) reversed dancing posture L leg clasping partner s thigh 462–4,

ardha paryaṅka dancing posture with left leg extended (*zabs-yyon brkyans pa i skyil krun i phyed-pa i gar-stabs*) – standard dancing posture 10 12 76 79 89–97 201 208 234 407 466–8 (+p) 54 71,

ardha-paryaṅka dancing posture with right toe nails pressed against left thigh (*zabs yyon pa i brle la yyas pa i sen mo gtad pa i skyil krun phyed pa i gar stabs*) (+p) 471–3

ardha paryaṅka with left leg extended (*yyon brkyan-ba i phyed-krun can*) dancing 209

ardha-paryaṅka with tip of right foot pressed against left thigh (*vāmōrau dakṣma-caranāgram saṃsthāpyārdha paryaṅkī*: *zabs yyon pa i brlo-la yyas-pa i zabs kyi rtse mo yan dag par gtag-pa i skyil krun phyed pa*) dancing, (+p) 471–3

dancing posture with left leg extended (*zabs-yyon bskyans-pa i gar stabs*)
(a) standard dancing posture 137 232 351 e
(b) shown as standing *pratyālīḍha* 165 (2nd pair)

dancing in *pratyālīḍha* (*pratyālīḍhena nrityan yyas bskam yyon-brkyan-ba i gar gyis gnas pa*) standing on outstretched L leg, R leg round partner 461 p 465 p

dancing in *ālīḍha* (*ālīḍhena nrityan yyas-brkyan-gis gar byed-pa*) — normal standing *a*° (+p) 497[N]

extremely playful *ālīḍha* posture (*śin-tu rol-pa i yyas brkyan gi stabs*) – normal standing *a*°. (+p) 497[N]

legs interlaced (*bsnol źin*) 334 (front pair), cf. cross-legged posture

standing with feet together (*sama pāda stha, zabs gñis mnam pa i stan stabs-kyis gnas-pa zabs-gñis mñam-pa i stabs-kyis bzens pa mñam par bzens pa*)
(a) legs straight or nearly straight, heels close but not touching, feet turned outwards 104 105 b 109–11 a–c 119 120 130 151 195 226 254 256 327–8 340–2 a 360–1 376 e 434,
(b) R foot advanced as if walking 106–8 b
(c) L foot advanced as if walking 109–11 e
(d) legs astride 109–11 d,

standing in graceful posture (*sgeg pa i stabs-kyis bzens pa*) legs straight heels together, body slightly curved 138

standing on right leg in *lalita* posture (*zabs-yyas rol-pa i stabs-kyis bzens pa*) R leg straight L foot slightly raised 105 e 106–8 e

standing upright (*bzens (stabs-kyis bzugs)-pa*) standing with feet together 379 e 425 b/c,

standing *pratyālīḍha* posture (*zabs yyas-bskums (śin) yyon brkyans-(pa i) bzens (pa i) stabs*) 385–92, 442,

standing upright in *pratyālīḍha* (*zabs yyas-bskum yyon brkyan bas bzens pa*) 369–70 373

pratyālīḍha stepping posture (*yyas-bskum yyon-brkyan gom-stabs*) as normal standing *p*°*a*° 178

trampling/stepping in *ālīḍha* (*ālīḍha caranābhyām ākrāntah yyas-brkyan-gi zabs gñis-kyis mnan pa*): – normal standing *a*° (+p) 475 481 489

trampling/treading in *pratyālīḍha* (*pratyālīḍha-padābhyam ākramya p*° *ālīḍhenākrānta, yyas-bskum yyon brkyan bas mnan nas bzugs-pa*) = normal standing *p*°*a*° 501 (+p) 460,

legs straddled/astride (*zabs gñis bgrad pa('i stabs-kyis*) feet far apart,
(a) both legs bent 224, 334 p
(b) legs straight 447

stride-changing *ālīḍha* posture (*zabs brkyans bskum gyi dor-stabs*) standing on R foot in reversed dancing posture 351 b 353 b 356,

striding posture with right legs slightly bent and left slightly extended (*zabs yyas pa cun zad bskums-śin yyon pa cun zad brkyan-ba i dor stabs*) = usual standing *pratyālīḍha* 320

tortoise posture (*'Khū ma bandha rus-sbal gyi 'dug-stans*) straddled bow-legged, 85

trampling hard (*krig krig źabs-kyis gnan-pa*): standing with feet together *t*°*h*° 341

hesitant walking posture (*'gro-tshom-gyi stabs, źabs gñis gro-phro la tshom pa lta bu*) = standing with feet together 343

attitude of annihilating all the vicious (*gdug-pa-can thams-cad tshan gcod-pa i tshul*) assorted dramatic dancing postures 358 c–g. 408 a–d,

right leg kicked upward left thrown downward (*zabs yyas gyen-du bskyed cin/ yyon thur-du brdabs-pa*) 393

right leg not quite extended as if flying left leg raised (*źabs-yyas phur stans-su cun zad brkyan ba*) 78,

right leg outstretched (downward) left leg raised (*zabs yyas pa bskyan-ba yyon sten phyogs-su bskyan ba*) 84

5 *Miscellaneous*

calves clasping the Father tightly above his thighs (*byin pa gñis-kyis yab-kyi brla i sten du legs par khril ba*) 475 p 476/7 p

clasping the Father round the waist with her legs (*zabs gñis yab-kyi rked nas khril ba*) 482 p

lying on the back (*uttāna, gom rkyal-du gnas-pa bskyal-pa*) e g 461 the four Maras, 489 Uma 497 Ananga and Rudra

lying down (*ñal stabs su gnas-pa*) 340–2 v,

graceful posture (*sgeg pa i stabs*) standing in g p 138

proudly/haughty/strutting (*tmam-par*) *gyin-(tu) gyur zin gyin (shul-du)* apparently refers to the head and body forming a bow shaped curve as seen from the front (cf. 4 6, 7 with 5) stands p° (shown standing in *pratyālīḍha*) 366 b sits p° in *ardha-paryanka* 429 in *vajra paryanka* 4 6 7 in *pratyālīḍha* (shown in dancing posture) 98–9, stands p°/strutting in *pratyālīḍha* 153 317 372, straddled p° 224, haughty in attitude of annihilating all the vicious 358 c–g, 408 a–d,
in a great hurry (*rul-tu grim zin*) in assorted frenetic dancing postures 385–92 attendants
in the manner of a wrestler s throw (*gyad kyi dor stabs kyis*) *ālīḍha* °m°w°t° (like normal standing *ālīḍha* but R foot has only heel on seat) 80

The posture of any deity normally carries some symbolic meaning, if only that the two legs correspond to the union of the two truths (76) Vajrayoginī's posture, whether dancing, *pratyālīḍha* or standing *ālīḍha*, indicates non-abiding *Nirvāṇa* 76 81

Potala (*Po-ta-la*) a sacred island supposed to be off South India near Dhānya-kataka (*IPT* 94ff) a favorite abode of Bodhisattvas such as Avalokita and Tārā.
Abode of Avalokita 104, 105 106–8 121–9 Four faced Mahākāla 385–92, Tārā 9, White Jambhala 318

pot-bellied (*lambōdara tundila gzus-pa ghyaṅ-ba*) a standard characteristic of wrathful deities such as Vajrapani and Yamāri.

Pot-nose (**Kumbha-nāsa Rtun-sna*). *yaksa* attending Vaiśravana (301 outside E)

Potowa Rinch'en-sel (*Pho-ba-ba Rin-chen-gsal*, 1031–1105) Kadampa geshe with a thousand disciples abbot of Reting for three years (*RA* 266, 268–70) in lineage 369

practical application (*las-sbyor*). third stage of deity practice, when *siddhis* accomplished are used for the benefit of others, ▷ **service**
Mahākāla for 387

Praise by Way of the Twelve Deeds (*Thub- mkhas thugs rjes*) i.e *sTon pa bcom ldan ʼdas-la mdzad pa bcu-gñis-kyi sgo-nas bstod-pa* by **Drʼkungpa** the second Nāgārjuna also in Tg P 2026/Toh. 1135 (*Dvādaśa kārṇa nāma nuya-stotra mDzad pa bcu gñis-kyi tshul-la bstod pa ʼjig-rten-la*) there attrib to Nāgārjuna, ▷ Willson 1988. 236–42. Cited 421–3.

Praise in Twenty-one Homages (*Ekaviṃśatir-stotra, Phyag- tshal ñer-gcig*) ▷ ***Praise of Tārā in Twenty-one Homages***

Praise of Śrī-Mahākāla (*dPal Nag-po chen po'i bstod pa*) ▷ ***Praise with the Forty five Names***

Praise of Tārā in Twenty-one Homages (*Namaskāre-ekaviṃsati-stotra sGrol ma phyag tshal ñi-śu rtsa gcig*) = P77/Toh. 438 ▷ *IPT* 105–66
136 275 *Sādhanas* of 275–95

Praise with the Forty-five Names (*mTshan bcu bcu-rtsa lha pas bstod-pa*) or *Praise of Śrī-Mahākāla* taught by the Venerable Buddha 349 (*R* II 444–6)

prajñā (*śes-rab*) lit wisdom—the female consort of a male deity

***Prajñāloka** (*Śes rab gsal* 'Light of Wisdom') dog faced attendant of Mahākāla (381)

Prajñāloka-kṛtyā (*Śes rab gsal-byed* 'Wisdom illuminating) White Vārāhī 98–9

Prajñāntaka (*Śes-rab mthar byed*) ▷ **wrathful deities, ten**

Prajñā-pāramitā (*Śes-rab-(kyi) pha rol-(tu) phyin (ma)* *Ser-phyin-(ma)* 'Perfection of Wisdom'). goddess. Her characteristic emblem is a book of the *Perfection of Wisdom* and she usually displays the teaching gesture also. Nine *sādhanas* and a hymn in *Sm* (*Sm* 151–60)
190–1 452 White 190 Yellow 191 Attendant of Lokeśvara (118)

Prajñā-pāramitā text, ▷ ***Perfection of Wisdom.***

prāṇāyāma (*srog-rtsol*, breath control') ▷ 175 n. 2

Pratisarā ((*So)-sor bran-(ma)*. Follower) goddess one of the Five Protectresses. 146 216 429, 503 Five-deity 429 of Five Protectresses 429 503 Mahā-p° 429 503, taught in *Vajra-pañjara* 216 Attendant of Tārā 146

Pratītya samutpāda hṛdaya (*rTen ʼbrel sñiṅ po* 'The Heart of Dependent Arising') mantra given on the reverse of most images in the blockprint edition, p 211 visualized 5

pratyālīḍha (*yas-bskum ygen-brkyan* etc.) the reverse of *ālīḍha* i.e any posture in which the right leg is bent more sharply than the left. When used without additional qualification it usually means standing on both legs with the feet apart, the right leg bent and the left straight—the most common posture for wrathful male deities such as Vajrapani Hayagriva Yamantaka and Mahākāla. But it can also mean standing on the left leg in the dancing posture or with the other leg clasping the partner (who would be standing in *ālīḍha*), or (in around 10% of cases) sitting with the left foot lowered or advanced In one instance (441) it refers to a kneeling posture
Standing *pratyālīḍha* posture standing upright in p°ā°, p°ā° stepping posture, all refer to the same posture
For references ▷ **Postures 1**

Pratyeka (*raṅ rgyal*) i.e a *Pratyeka buddha*, a Hinayana *Arhant* who attains *Nirvāṇa* without needing teachings in that lifetime but lacks the complete realization of a Buddha so cannot benefit limitless sentient beings as a Buddha does.

prayer-flag (*rlun rta*) ▷ **P174** fan

precious things of royalty seven (*sapta-ratna rgyal srid rin-po che sna-bdun*) listed 311 among offerings to Vaiśravana.
The perfect wheel the jewel the
Immaculate queen the chamberlain,
The thoroughbred horse the elephant
The general who wipes out opponents

Surrounding deity 334 (chamberlain shown, with five of the secondary precious things evidently considered to be implied)
▷ Dagyab 1995 64–83 Beer 1999 160–7
secondary seven precious things

***Presakā** (*mNag gzug-ma* 'Maidservant') one of four Mothers attending Mahākāla 376 e She is crane-headed and her mantra n is Vajra śrī kamkarī

preta (*yi dwags*) departed i.e a deceased person now in the hungry ghost state of existence As a seat, equivalent to corpse
Seat 56–61 62–67 80 (also *dbugs-bral*, 'one without breath) king of *lḍeśa* and *preta* 73

princes, four (*sras bźi*) four sons of Vaiśravana mentioned (300) Prince Jinarsabha 324 Prince Nada kubera 323 Prince Rahula, supreme great planet 301 b Prince *Surya nanda (303)
Each prince is clearly stated to be an attendant of Vaiśravana visualized in front of him, thus Clark a and LC s interpretation of *sras* as an unorthodox abbreviation of *rNam thos-sras* Vaiśravana (the standard one is *rNam sras*) is untenable practically as well as linguistically

Priyangu, land of (*Pri yaṅ-ku i gliṅ*) home of Rāhula *HOE* 30

***priyangu* plant** (*priyaṅgu, me-tog pr-yaṅ ku*) Italian millet (*Panicum italicum*) and other species of the cereal pan c (*Panicum* spp) The seeds are used medicinally to treat fevers of the stomach liver and lungs (*Ph.*) Similr for greenness 488

protection gesture (*abhaya-mudrā, mi ˙jigs-pa i phyag rgyal*) ▷ PI 111 425 a L3 Also called giving Refuge, ▷ **Refuge**.

Protector of the Doctrine or **Dharma-protector** (*dharma pala chos-skyon*) a guardian abiding in vows that make him or her protect property the Doctrine the Dharma [taught by the Buddha] (*etc*) Supermundane Protectors such as Mahākāla and Śrī-devī are realized beings included among the objects of Refuge (though in the lowest rank) but there are also worldly protectors such as local *devas yaksas* etc who though endowed with some paranormal powers are mere samsaric beings under an obligation to help practitioners One may call on their aid and reward them with offerings but should not aspire to their condition.

Protectors are only obliged to help one so long as one is practicing purely if one strays they can put hindrances in one's way Therefore one should treat them with respect and ask their forgiveness for any unwitting offence

Protector of the Doctrine, Great (*bsTan-srung chen-po*), title of Mahākāla 350.

Protectresses, Five (*Pañca rakṣā bSrung-ma lna*): [425] 503

proudly/haughty/strutting (*rnam-par) gyn (ba) gyn ˙ṅn gyn ˙tshul-du*) prob with head and body forming a curve ▷ **Postures** 5

Pṛthvī (*Sa i lha*) earth-goddess Hand-held m skull 461 L1 465 L1

Pūjā-megha-dhāranī (*mChod sprin-gyi gzungs*) ▷ ***Offering-cloud Dhāranī***

Pukarālī (*Pu-ka-ra-li*) **or Sukarālī** (*Su °*) (*Pu °* occurs twice *Su °* once) attendant of Mahākāla (373 W)

Puraṃ-dara ▷ **Indra**

Pūrṇa-bhadra (*Gan-(ba) bzan-(po)*- Full of Fortune') *yaksa*. Attendant of Tārā (Lakṣmī) (206) of Vaiśravana 300 c (303) (311 S) (312/3 S), of Jambhala 316 S Yaksī Remati is daughter of 400

Pūrṇavajra (*Gen ba i rdo-rje*) *pandita* who was involved in translation work with Tāranātha and transmitted to him the practices 237–71

Puṣpa-tārā ▷ **Flower Tārā**

Putra (*Pu tra* 'Son') attendant of Mahākāla, 408 b Black P° 358 e, 408 b

P° and his Brother and Sister (*P° mnā srun gsum*) 358 e–g 408 b–d P° Brother-and-sister (*P° lcam drel*) 408—here the brother-and-sister deities are not Bhrātr and Ekajatā but Black Yaksa and Yaksī, 408 a p

Q

Queen of All Knowledge-mantras (*Sarva-vidya rājñī- Rig snags kun-gyi rgyal-mo*) ep of Mamakī 260.

Queen of Autumn (*sTon-gyi rgyal mo*) attendant of Śrī-devī 395 d 401 d Cf *300 I* 250

Queen of Knowledge (*Vidyā-rājñī Rig pa i rgyal mo*) Graha mātṛka 223 ▷ next

Queen of Mantra (*Vidyā rājñī, Rig-sngags rgyal-mo*), ep of Sitatapatrā 217 ▷ prec

Queen of Spring (*dPyal kyi rgyal mo*) attendant of Śrī-devī 395 b, 401 b Cf *300 I* 247

Queen of Summae (*dBYar-gyi rgyal mo*) attendant of Śrī-devī 395 c 401 c Cf *300 I* 249 Note *dbyar* here does *not* mean the rainy season (*varsā*), so Clark's and LC s Skt rendering *Varsā-rājñī* is misleading

Queen of the Realm (*Dhātvī Īśvarī dbYiṅs-phyug ma*) ep of Śrī-devī 395 401

Queen of Winter (*°Hemanta-rājñī dGun gyi rgyal mo*) attendant of Śrī-devī 395 e 401 e. Cf *300 I* 252.

Queens of the four seasons (*°Catur rtu rājñī Dus-bzi i rgyal mo*) crown the head of Śrī-devī 395 b–e, 401 b–e For descriptions lacking in *R* ▷ *ODT* 29–30 (though not entirely consistent with our illustrations for example our Queen of Spring is not holding a chopper (*gri gug* knife) but rather a wavy-bladed knife (*chu gri*)) As the three-month seasons do not equate to the Indian two-month or four-month seasons, it is inadvisable to attempt to translate the names into Skt.

Quick-acting (*Myur mdzad*) n. of all five Six-armed Mahākālas 340–8

R

Ra Bumseng (*Rwa 'bum seṅ*) in lineage 508.

Ra Ch ōrap (*Rwa Chos rab*) nephew of Ra Lotsawa and translator of many Kālacakra texts (*BA* 789) in lineage 508

radish (*mūlaka la-phug*) the emblem of Ganapati. ▷ PI 101 271 L2 334 R1 335 R1 336 R1 339 b R1 341 v R (with leaves) 343 v R.

Rāga-vajra (*Chags-pa rdo rje* 'Passion-vajra' perhaps – 'Passionate Penis') n. of a form of Ganapati engaged in fellatio 334 Cf P 4561 Dipaṃkara-śrī jñāna *Ārya-ganapati-rāgavajra-samaye stotra nāma*

Rāhu (*sGra gcan*) Eclipse one of the nine planets In the Graha mātṛka *mandala* (505) described as dark red, half his body resting on the Sun's chariot fierce frowning, with his two hands seemingly devouring the Moon and Sun.

As seat 253 Disk of, as part of seat, 497

Rāhula I. (*sGra-can zin*) Elder, son of Śākyamuni 26 421–3 d

II (*Rā hu la*), probably the same as the planet Rahu, Eclipse Supreme great planet prince R° (snake-bodied son of Vaiśravana) 301 b

R° as seat 201.

III. (*Rā-hu-la*) ▷ next.

Rāhula[gupta] (*Rā-hu-la*): or Rahula-gupta vajra or R°-guhya vajra Himalayan *yogin* one of the main teachers of Khyungpo Neljor (*BA* 732 Thondup Rinpoche 1987 48) and Atiśa (*BA* 242). In lineage 343 369 370 407

raining jewels (*rin po-che i char 'bebs-pa*): hand gesture 504 R2.

Raised Leg (*gNam-'žabs-ma*): Varāhī 84

rāja-līla. ▷ **royal dignity, posture of.**

Rākṣasa (*Srin po*) directional guardian of the SW. also called Nirṛti Attending Mahākāla (340–2), (349)

As seat (332 N)

Śrī-devī is R°'s wife 396.

rākṣasa (*srin-po*) fear. *rākṣasī* (*srin mo*) A demon or malevolent spirit

R° Marutse attendant of Karma yama 405 b

Face and upper body of 236, 301 b Body or form of 349 372 (*yuma-r°*) 384. Attributes of 384 b–h. In garb of (372 Planet demon) Called *karma-rākṣasas* and *rākṣasīs*: (372 *yāma* and *matrka* attendants)

Squeezed by the neck 490 L3

Seat: male and female *r°* 264, 330/1 trampling host of (253)

Attendant host of male (340–2), female (396) (402) Emanating (308) In charnel grounds (349)

Śrī-devī riding *r°* s red-nosed ass 370 b 377 b 398–400 her saddle of *r°*s pawbones 377 b spear of *rākṣasī*'s leg bone 364 L.

***rākṣasa*-bird** (*srin byā*) 405 n 3

Rākṣasī (*Srin mo*) attendant of Four-faced Mahākāla 358 d 392 d Maha raksasī id mantra n. Raksasī 385 d 386 d 387 d 389 d 390 d, 391 d

rākṣasī (*srin mo*) ▷ *rākṣasa*

R° Ekajata 358 g (but cf. 408 d. possibly error for Sister E°), R° °Nala-śrsa 399 b

Rakta yamāri (*gŠed-dmar*) 74.

Ra Lotsawa Dorje-tra (*Rwa lo-tsā-ba rDo-rje grags*) translator, contemporary with Ngok Loden Sherap (b 1059) (*BA* 325 328) Principal teacher of the Yamāntaka cycle of which he made a remarkably lucrative business (*BA* 374–80) In lineage 508.

Ral-pa tshar-ŋgu (*°Nam-pentsi-jaṭin?*, He with nine-fold locks of hair') *yāma*. Attendant of Karma-yama (404) of Mahākāla (372 NE)

Rasā (*Ro ma*: 'Taste-goddess') shows herself as one of Jamishala's *yoksis* 321

rasana (*ro-mo*) one of the two principal side channels of the subtle body on the right in women and on the left in men red and of the nature of Wisdom (*Bte*) (81–83)

rat (*byi ba*) a wealth owner or capitalist (*nor bdag*) in the form of a blue rat is the vehicle of Ganapati. 12, 271 335 (or back rest) 336

Rathika (*Śri-rta-can*) king p 397 and n. 6

Rati (*dGa ma, dGa ba mo* 'Amorous Pleasure') wife of Māra or Kāma-deva. One of Māra s three daughters is also called Rati, but translated *dGa byed me* (*Lalita-vistara*)

As seat 214 KF 266 front LF beside Kamadeva under foot of Kalacakra (497) ▷ **Candātrati**

Ratna-candra (*Rin chen zla-ba* Jewel Moon) *Tathāgata* companion of Bhaisajya-guru 46 Long n. °Ratna-candra padma-pratimandita vidyat tejorughosa raja.

Ratna-dāka (*Rin-chen mkha 'gro* Jewel Dāka') n. of Ratna-sambhava as one of the Five Dākas (465 S), as one of the Six Monarchs 484

Ratna dākinī (Jewel Dakinī') (a) (*Rin-chen mkha 'gro-ma*) 91, 203, 318 c 415 c 484 p One of Five Dākinīs 415 c. *Prajñā* of Ratna-daka or Ratnesa 484 p Attendant of Jambhala 318 c of Kurukullā 203 of Varāhī 91

(b) (*Ratna da ki*) attendant of Mahakala 346 c

Ratna-garuda (*Rin-po-che i khyun* Jewel Garuda) (156) (230)

Ratna-guru (*Ratna gu-ru* 1288–1339) abbot of Taklung (*BA* 633–4) in lineage 351

Ratnākara (*Ratna ka ra* 1300–61) abbot of Taklung (*BA* 634–5) in lineage 351

Ratna-ketu (*Rin chen tog*) n of Ratna-sambhava in set of Five Conquerors visualized at the *cakras* (266)

Ratnanātha (*Ratna nā-tha*) i e Ranch en Gön (*Rin-chen mgon* 1191 1236) Taklung T angpa s successor as abbot of Taklung (*BA* 621–7) In lineage 351

Ratna-raksita (*Ratna rakst-ta Rin-chen srung ba*) 12th–13th century *paṇḍita* In lineage 138 ▷ **Jenangpa**

Ratna-sambhava (*Rin (chen) byung (ldan)* 'Jewel-source') Buddha chief of the Ratna or Jewel Family Also called **Ratna-dāka Ratnēśa** or **Vajra-surya**

104 c 484 One of Five Dākas (465 S)– one of Six Monarchs 484 Attending Avalokita 104 c

Crowning other deities as chief of Family *devaputras* (183 h) Hayagriva 105 c, 106–8 c, jambhala 314, 316 Mahā pratisarā 503 Marici 147 Parna-śabari, Green 222 Ratna-dakini 346–8 c, 415–7 c Tārā 4 138 278–282, 289 296 469 Vaisravana 312 Vasudhara 326 451 504.

Ratna-tārā (*Rin-chen sgrol ma* Jewel Tārā) (140 S)

Ratna vajrya (*Rin-chen glog-ma*, 'Jewel Lightning') goddess visualized at navel of Acala s consort (266) corresponding male deity at Acala s navel is Ratna-ketu – Ratna-sambhava.

Ratnēśa (Jewel Lord) n. of Ratna-sambhava 484 *NS* (*NT Rin-chen 'byung ldan* - *Ratna-sambhava*)

raven (*kāka byā rog*) Vehicle (373 Vikarālī) 508/9 LF3

Face 301 b top, 351/2/3 b 356 (and attendants) (373 Karma-mahākāla mārā)

Emanated (349)

Cf **crow**

Raven-faced (*Kāka-mukha byā rog gdon can*) n. of Karma mahākāla 351/2/3 b 356

Raven faced Lord of the bTsan Demons (*mTsan mgon 'byā rog gdon can*) attendant of Mahākala (354 S)

Ra Yeshe-senge (*Rwa Ye-śes senge*) in lineage 508

razor (*ksura spu-gri*) ▷ PI19 405 b–e R, golden 356 d R, 358 g R, 408 p R, 408 d R

Razor-goddess (°*Ksura-devī Lha mo sPu gri-ma*) *prajñā* of Black Servant-demon Yama 409 p

Reality (*dharmatā, chos-ñid*) Ultimate Truth Emptiness.

realms, three (*khams gsum*). the **Desire Realm** Realm of Form and **Formless Realm**

Rech ungpa (*Ras-chun pa rDo-rje grags* 1083–1161) leading disciple of Milarepa (*BA* 436–40) In his tradition. Amitāyus 179 181 Vajraparu 156 157

recitation-transmission (*bzlas lung*) procedure for conferring permission to recite a mantra etc It forms part of many **conferral rites** and sometimes constitutes the whole rite in itself 13 133, 141–3 150–155, 197–8 246–57 261–4 267–8 322, 324 ▷ **transmission**

red (*rakta lohita dmar-po*) ▷ **colors**

red deities, three (*dmar po skor gsum*) –10–12 In the thirteen Golden Dharmas ▷ 230 n. 1

red deities, three minor (*dmar-chuṅ skor-gsum*): 206–8 ▷ 230 n. 1

red lead (*sindūra, li-khri sa dhu ra*) minium (Pb_3O_4) the principal orange pigment used in Tibetan painting some authors distinguish between *li khri* and *sa-dhu-ra*, saying the latter is darker (Jackson & Jackson 1984, 81) As a color,

normally orange (188 267) its use for red (80) is an anomaly

Red Spear (*mDun-dmar*) Vaiśravaṇa with 301

refuge gesture of giving (*skyabs-sbyin gyi phyag rgya*) ▷ PI111 104 e R, 110 R1 122–9 R1 145 R, 151 L (+ blue *utpala*) 183 L3 184 L8 197 R, 198 R 206 R, 230 R 240 R, 263 R2, 275 R 280 R 325 L 506 L3 ▷ **protection**

Refuge, taking or going for (*sarana-gamana, skyabs-gro*) relying on the Guru and the Jewels (Buddha, Dharma and Sangha) with confident faith and making request to them for protection from temporal and ultimate perils and sufferings (Bhc)

Taking Refuge in the Three Jewels is what being a Buddhist means. Thus it is included in every Buddhist rite

Remati (*Re-ma-ti* ° *ti*) n of the goddess often called Śrī devī Fig only. ▷ **Devī** Also called **Ekajaṭā** 402, **Vetalī** 379 c Possibly a variant of *Revatī*.

▷ **Revatī-śakalī**

363 b 377 b 379 c, 382 b 395–6 398–402 Demoness 398 Goddess (i e daughter of Sakra) 402 Mahākālī (mantra n.) 398 Nagī 399 of Plagues 377 b 396 Sole Mother 379 c Vajra i° 382 b, Vajra wild winged 401 Yakṣī 400

Accompanying Mahākāla often on his L as his *prajñā* (352) 363 b 367) 377 b 382 b

Remover of All Obstacles (*Bar chad kun-sel*) title of Mahākāla 340–2

Remover of Obstacles (*Bar-chad sel-ba*) Acala 173

removing sentient beings from places of birth in the realms of woe gesture of (*semis-can rnams mun gro i skye-gnas las don par mdzad pa i phyag rgya*) 50 RL. Description, 49–51 n 3

repulsive garb (*mi sdug-pa i cha-byad*) fearsome dress of *yakṣa* generals 300 b–j

requisites of glory (*dpal gyi chos*) five listed 225 eight 172 ▷ *FTA* AH for some enumerations

Resting One ▷ **Vaiśramaṇa**

Reting (*Rwa sgreng*) first Kadampa monastery (later Gelukpa) 80 km N of Lhasa (91 5° E 30 3° N) 369

Revatī-śakalī (*Nam gru śa ka-li*) *mātṛkā* attendant of Karma-yama (404) Though *Nam-gru* and *Śa-ka li* occur separately elsewhere, they can only be read as a single name here *Nam gru* is lit. sky-boat' *Śakalī* may come from *Śaka* the n. of the people we know as Scythians.

rice (*'bras*) ▷ **PI105** 330 d R3 (in bowl) ear of (° *kyi sbe-ma*) 316 p L, 326 L (+ jewel rosary), 327 L, 504 L2

Rinch'en Gōa (*Rin chen mgon*) ▷ **Ratnanātha**

Rinchen Zangpo (*Lo-chen Rin-bzan* – *Rin chen bzaṅ po* 958–1055) the great translator In lineage 131 408

rings (*sor-gdab*) ▷ **ornaments**

Rinjung (*Rin 'byun*) marginal signature of Part One (4–420) – next

Rinjung Gyatsa (*Rin-'byun brgya-mtsa* *Jewel mine hundred-odd*) short title of Taranātha's collection of deity practices, the basic source of Part One F 225 p 231 p 233

From Tāranātha, the lineage through which the whole set of practices reaches the Fourth Panchen Lama is Byams-pa bSod nams phun-tshogs Byams-pa Nag-dbaṅ lhun-grub, rJe-btsun Maṅ thos rgya mtsho rJe Byams-pa Nag-dbaṅ phun tshogs, rJe bLo-bzan Thabs mkhas rgya mtsho rJe bLo-bzan snan grags rDo-rje-chaṅ rGya mtsho mtha yas Yoṅs-dzin rdo-rje-chaṅ chen po rje-btsun bLo-bzan bstan-'dzin dpal bzaṅ po

Rin than (*Rin than* *Jewel mine expansion*) (*R'*) abbreviated title of the immediate source of Part One the Fourth Panchen Lama's *The Clear Meaning of the Jewel Mine an expansion of 'The Mine of Jewels' sādhanas of the ocean of Yidam deities* Pp 231–3

Ripen: (*Yoṅs-su smin par mdzad pa* ° *smin mdzad ma*) Tārā 291

rite 1 (*karman* (*'phrin las*) ▷ **activity**

2 (*cho-ga*) any ritual practice

river (*chu-bo*) riding (479 haughty male Mōnpa)

river of jewels (*rin po-che'i chu bo*) flowing either side of deity (411)

robe, corner of (*chos-gos-kyi grwa*) 197 L, 200 L, 243 L.

robes of a monk, the three (*tri-cīvara chos-gos rnam-gsum*) comprise the *saṃghāṭī* (*snam-sbyar*) or heavy scarf the *uttarāsaṃga* (*bla gos*) or light scarf and the *antarāsa* (*mthaṅ gos*) or lower robe Wearing 1–3 14 15 [16] [17–32] 39 41 [43–8] 50 179 197 200 237–43 246 421–3 a–s 443

rocana (*gśi-thaṃ*) a yellow concretion from the liver of a cow or elephant used medicinally

rock mountain (*brag ri*) or *vajra* **rock mountain** (*rdo rje i* °) element of a deity's surroundings generally described as dark red but shown green in our pictures 372 373 374 jewel rock 250 (also snow mountains) 304–6 359 seven-tiered 369 surrounding sea of blood 402.

Rālpei Dorje. ▷ **Changkya Qutuytu Rolpei Dorje**

Rongpa Sherap Senge (*Rong pa Śes-rab seṅge* 1251–1315) second son of the younger Ga Lotsawa (*FA* 791–2) In lineage 508

root mantra (*mūla m*° *rtsa-ba i snags*) ▷ **mantra**

rosary (*mālā, akṣa mālā, akṣa-sūtra,* (*)phren ba bgraṅ* (*'phren*) a string of beads used for counting mantras or other recitations. Usually it has 108 beads (in some traditions, 111) Though the Skt *akṣa-mālā* strictly means a rosary of *akṣa* (*Eleo carpus*) seeds this implication is lost in Tibetan Sometimes a particular material is recommended for a certain practice e g crystal for Avalokita ▷ **PI43**

104 R2 105 b L2, 105 e L1 106–8 b L2 106–8 e L1 110 K4, 109–11 e R1 112–4 d R2, 116 a R2 116 d L 119 R21 & L12 121 R2, 140 R2, 150 R2, 181 p R1 (coral) 191 L2 254 R2 255 R2, 263 R4 263 R13 275 R1 279 R2, 293 R1 335 R2 336 L2, 339 b R2, 347 R3 434 R2 445 K2, 497 p K4 498 R3 bone 385 L2 (386 L2) (+ trident) 389 R1 389 b–e R, 390 R2, 490 L4, crystal (*śel phren*) 103 R2 181 L1 435 R2, jewel 326 L (+ ear of rice) pearl 101 R2 102 R2 118 R, 119 R2 132 R2 (red) 299 L, skulls/heads 341 R2 399 R2, 410 b L *vajra* 130 R2

rosary mantra (*mālā mantra, phren ba i snags*) 499 ▷ **mantra.**

round object (*ril-ba*) 119 L7 At 293 L2, *ril-ba* stands for *ril-ba spyi-blugs* water pot'

round posture (*°parimandala bandha zhun-pa i stabs*) squatting with feet apart 216 Cf Dagyab & al. 1983 230–1 Much the same posture is also described as the fleshy dwarf posture and 'crouching (in the manner of a small child)

royal dignity, posture of (*rāja lta rgyal-po rol-pa i stabs*) generally held to be a sitting posture with one knee raised but its occurrences in *IWS* (131 188 a, 437) are not shown with raised knee it here seems to be simply another name for the posture of sitting with one foot lowered also called *lalita ardha-paryaṅka* or *sattva-paryaṅka* ▷ **postures** 2

ṛṣi (*drań srong*) seer inspired Vedic sage Brahmanical ascetic with magical powers ▷ **seer**

Rudra n. of Śiva, Rudrāṇī is his wife, Durgā.

(a) (*Drag-po*) Face 253 4th tier L As seat. 497 LR 508/9 The eleven ▷ **Trayas-triṃśa heaven** ▷ **Mahārudra**

(b) (*Ku tra ku ta*) As seat black R° 366, R° and Rudrāṇī (° *pho mo*) 172 235 310

Rudrāṇī (*Drag mo*) attendant of Avalokita (70) *prajñā* of Mahākāla 344 p ▷ **Rudra** (b)

Ruler of the Universe (*sNa tshogs dbaṅ-po* = **Viśvēśvara*) title of Amoghapāśa Avalokita 253

Ruler of the Wrathful (*Krodhēndra, Khro-bo i dbaṅ-po*) title of Vajravega Kalacakra 73 ▷ **wrathful king**

Rūpā (*gZugs ma*, 'Form goddess') shows herself as one of Jambhala s *yaksas* 321

S

saber (*śastra gri*) 300 j K, long (*śaṅ-lam-gi gri rtiṅ*) 358 e R, 408 h R.

Sachen Kün-ga Nyingpo (*Sa skya-pa chen-po – Sa chen Kun-dga snin-po* 1092–1158) In lineage 407, 408 n 4. ▷ **Sakya**

Sacred Sites, Lady of the (*Pīṭhēśvarī gNas-kyi dbaṅ phyug ma*) 137

sacred thread (*yajñopavīta brahma sūtra mchod-phyir thogs tshaṅs-skyoṅ*) a thread with which Hindu youths of the higher castes are invested on their initiation into sacred knowledge, worn over the left shoulder and under the right. *Nāga*-king worn as 214, 481 501

Ṣad-akṣari (*Yi ge drug ma*, 'Six-syllable-lady') attendant of Avalokita 102. The Mon. caption identifying her with Avalokita is plainly wrong

Ṣad aṅga (*Yan lag drug-pa*) Tārā 9, *yoga* 9 n. 1

sādhana (*sgrub-thabs*) means of realization, esp the practice of a deity to be performed regularly

Sādhana-sāgara (*sGrub-thabs rgya mtsho*) ▷ next.

Sādhana-samuccaya (*sGrub-thabs kun-las btus pa*) = P 4221–4466/Toh. 3400–3644 P 235 Author s Preface n. 1

****Sādhana-śataka sāgara*** (*sGrub-thabs brgya-rgya-ma*) p 235

saffron (*kuṅkuma- gur-gum*) the dried stigmas of the crocus flower (*Crocus sativus*) deep red in color or the yellowish orange dye made from them. Tib *gur-gum* also covers the quite different safflower (*Carthamus tinctorius*) whose petals also yield a red or yellowish orange dye (Jackson & Jackson 1984 115) Saffron is an ingredient of many Tib medicines and is said to cure liver diseases. ▷ **colors**.

Sage the (*Muni, Thub-pa*) n. of Śākyamuni Buddha Sage of the Array of the Triple Samaya 15 200. S° of Meru Peak 197 S° with the Sixteen Elders 16–38 421–3, S° of Vajrasana 14. Attending Lokēśvara (118)

Sahaja (*Lhaṅ-skyes*) ▷ **Innate**

Sahajā (*Lhaṅ-cig skyes-ma*) i.e Innate Vajravogini. e.g for Trashi Ta'eringma practice (418–20, without a long shaft possibly a dagger 171 L2 (*mdun thuṅ* shown as small spear) 263 L7 394 L1 (404 Kal pa tshar-dgu [R]) (*mdun-thuṅ*) (437 p L1) 505 L3

Sahaja Reversed (**Viparīta-sahajā Go-bzlog lhaṅ skyes (ma)*) Sahaja Sambara in union, with the practitioner identifying with Vajravogini 88

Śakalī ▷ **Revati-śakalī**

Śakra (*brGya byin*) king of the gods of the heaven of the Thirty three (*Trayas triṃśa*) second of the six in the Desire Realm on the flat top of Mount Meru, where he lives in the Vaijayanta palace in the city of Sudarśana (*Ak* III 160–3) Śakra is the usual Buddhist name but he is also called **Indra**

Guardian of E among ten directional guardians (340–2)

Trampled counted as Devaputra-mara in set of four Māras 465 470 from beneath (84 LF)

His *vajra* held by 253 among other divine weapons

Goddess Ekajaṭī or Renatī daughter of 402. ▷ **Indra**

śakti (*mis-ma*) kind of goddess, ▷ **Kālacakra** It is only in Hindu tantras that this word is used for the female consort of a male deity; in Buddhist Tantras the term is *prajñā*.

***śakti* dagger** (*śakti, śakti śag li mdun-thuṅ*). *PTA* THU 4 gives *śakti* as a stabbing or piercing weapon portrayed as a triangular bladed dagger with peacock feathers adorning the hilt *Bic* says *śag-li* is a kind of sword and *mdun thuṅ* (the translation of *śakti* in *Moy* and *Bodhi-caryāvatāra*) either a small knife worn at the waist (i.e a dagger) or a small spear. In Skt *śakti* can mean a spear lance dart pike or sword (MW) at *Bca* VII.45c, VIII.78d it may well mean 'dagger' as Batchelor translates. Beer 1999 280–4 depicts various forms of both the spear and dagger types. ▷ PI 20 b

The artist of our MS however seems to have another idea. The examples at 394 L1 and 505 L3 may represent a pike with a broad transverse blade instead of a point, not unlike the crescent pike (*zla-mdun*) shown in *PTA* NYO 6 Three L hands of 253 hold a similar implement 263 L7, on the other hand, is a small, angular object

Śākalī ▷ **Revati-śakalī**

Śakya (*Sa-skyaṅ*) tradition of Tibetan Buddhism named after the monastery founded at Sakya in 1073 by K ōn Konchok Gyelpo (*Khon dKon-mchog rgyal po*)

Arapacana Mañjughosa 186 Red Jambhala 319 Red Tārā 139 Vajrapāṇi 155 Many-colored Garuda from the Thirteen Golden Dharmas of the Śākyapas 230

Many other *sādhanas* in the *Rinjung Gyatso* were Śakya teachings. Tār. lists as Dharmas of the glorious Śākyapas Father and Son (i.e , presumably Sachen Kūn ga Nyingpo and his son Drakpa Gyelts en) 5, 6 9 10–12 14 55–67, 71 131 136–139 155 161, 173 177 180 183 184 186 190, 195–200 201–5 206–8 213 214, 216 217, 218–22 223 224 230, 232, 234–5 319, 357–9 374–5 407–10

Śākya Masters five (*Sa-skyaṅ-pa gon-ma-lṅa*) ▷ 408 n 4. In lineage 408

Śākyamuni (*Śākya thub pa* 'The Sage of the Śākyas') our Buddha 14–16 39 192 237 421–3 n 499 One of Four Kadam deities 39 Meru-śikhara muni 197, Śākya-siṃha 499 one of Seven Hero Buddhas 237 with the Sixteen Elders 16–38 421–3 Trisamaya vyuha-muni 15 Vajrasana muni 14 Uṣṇīṣa vijaya generated from *uṣṇīṣa* of 262. ▷ **Sage King of the Śākyas**.

Śākyapa the great (*Sa-skya pa chen-po*) ▷ **Sa-chen Kūn-ga Nyingpo**

Śākya Paṇḍita (Kun-ga Gyelts'en) (*Sa'i skya paṇḍita Kun-dga rgyal mtshan* 1182–1251 Mon. *Saḍen bunḍen – Sa-skya pan chen*) Red Jambhala of (Mon n) 319 In lineage 216 408 n. 4

Śākya-rakṣita (*Śākya rakṣi ta*) a teacher from Ceylon, second half of 13th century who studied and practiced in Haripuñjaya Burma and was learned in the Hevajra Cakrasaṃbara Tārabhava and Mahākāla Tantras (Tāranātha ▷ *IPT*

175–6 202–3)
Transmissions from, chapter of *R* 237–71
Śakya-simha (*Śākya seṅ ge* Lion of the Śākyas') n. of Śākyamuni Buddha Ś°s° (Maha-vairocana) 499
Śākya-śri or **Śākya-śrī bhadra** ▷ Kashmir, Great Pandita of
sāl tree (*Sāla -ala, sa-la*) *Vatica robusta* a valuable timber tree, famous as the tree under which Buddha Śākyamuni was born *Bodhi* tree of Buddha Viśvabhū (240)
samādhi (*samādhi tin-ne -dzin*). meditative concentration, keeping the mind fixed single-pointedly upon an object of meditation
(Face) abiding in s° 497a rear. Gesture of s°
▷ **concentration gesture, meditation gesture**
Samantabhadra (*Kun-tu bzaṅ (po)*) Bodhisattva One of Eight Close Sons 248 Among six Bodhisattvas of the senses ▷ Kuntigarbha
***Samanta-bhairava** (*Kun gyi jig--byed* All terrifying') *yaksa* attending *Vajra mara dama (but mantra calls him a *nāga rāja*) '332 N)
sama pada stha ▷ **standing with feet together**
***samaya** (*dam-tshig*) lit. coming together Snellgrove (*ITF* 165–6) concludes that the best Eng word is probably pledge ▷ **pledge above** and (for the more mystical meanings) *ITB* (references in index)
Triple *S°* 15 n 1 Array of the Triple *S°* 15 200
Samaya-dākinī (*Dam tshig mkha -gro-(ma)* 'Pledge Dākinī') attendant of Vārāhī 94
Samayêśvarī mantra n. of Mahākālī Pledge-queen 349 p
Sambara (*bDe-mchog*) Anuttara Yidam of the Heruka group The spelling *Sambara* is standard in *Nya* the *Vajrāvalī* and *Kg* titles though the variants *Sambara* and *Saṃvara* are common and *Sam bhara* also occurs The Tibetan translation *bDe-mchog* corresponds to *sam + vara* 'best happiness but in *Khor lo bde-mchog* (Cakra-sambara) it is interchangeable with *sdom-pa = saṃvara* restraint' ▷ p 227
Also called **Cakra-sambara Heruka**
55 68–9, 88b 227–8 475–7 Bhaya nāśanī 227 burning on Touch 227 Innate 55 Long life 69 Sahaja 55 Sita 68/9, Sixty two-deity 475–7 Vajragaruḍa 228 White 68/9 Wrathful 227 Consort (*upāya*) of Vajra-yoginī in Sahaja Reversed 88 b
Vajra humkara or Trailokya vijaya 481 is probably a wrathful form of S°
By form and color 1f2a, black 227, blue 55, 476 yellow 477 white 68/9 88b 3f6a, blue 481 4f12a black 475 6f12a wings blue 228 All with consort.
S g as S° for practice of Gaṇapati 336 Jambhala 319 Mahākāla 352, Master of the Charnel Ground 407 *Sādhana* of S° precedes practice of Tīnu 208 Crowned with Innate (Cakra)sambara Mahākāla 354 Master of the Charnel Ground 407
S°-avalokita 70 S°-vajrasattva 474 [482] Six Monarchs of S 482–7
***Sambara mūla-tantra** (*bDe-mchog rtsa rgyud*) = *Tantrarāja śrī laghu-sambara nāma* P 16/Toh. 368 Cakrasambara taught in 475 Amara vajra devī from 184
***Sambhoga kaya** (*longs-sku*) Enjoyment Body' the Body endowed with the 32 Marks and 80 Signs that a Buddha displays to *Ārya* Bodhisattvas in a Pure Land, teaching the Mahāyāna until the end of *saṃsāra*
Saṃnnaya (*Yan-dag śes*) *yaksa* mantra n Samprajana attending Vaiśravana 300 f (303) (311/2/3SE) Great *yakṣa* general 300 n 4
Samprajana (*Yan-dag śes*) mantra n of *yaksa* known in the *Suvarna-prabhāsa-sūtra* as Saṃjñāya
***Sampuṭa-tantra** (*Sam pu ta dPal Kun tu kha-sbyor-gyi rgyud*) an explanatory tantra to both the Hevajra and the Sambara Tantras (LW 252–3) prob = P 26/Toh. 381 Four *mandalas* of Seventeen-deity Hevajra explained in 470–3 Nairātmā explained in 466 peaceful Sambara-vajrasattva explained in 474, Vajrasattva described in 474.
***saṃsāra** (*khor ba*). the state of continually having to take rebirth under the control of karma and defilements Also called **becoming**
Triple *saṃsāra* the Three Realms viz the Realm of **Desire** Realm of **Form** and **Formless Realm**
Śamvara ▷ **Sambara.**
Saṅcalinī (*bsKyod-byed-ma* 'Shaker') Armor Heroine 66
Sang-gye Gompa (*Saṅs-rgyas sgom-pa [seṅ-ge-skyabs]*) abbot of Narthang for 10 years c 1243–53 (*BA* 282–3) In lineage 370
Sang-gye Lingpa (*Saṅs rgyas glin pa*) 301 n 1
Sang-gye Nyentön ch ākyi sherap (*Saṅs-rgyas gñan stoṅ chos-kyi śes-rab*) in lineage 343
Sang-gye Pelzang (*Saṅs-rgyas dpal-bzaṅ* 1257–1310) abbot of Taklung (*BA* 632 3). In lineage 351
Sang-gye Tönpa (*Saṅs-rgyas stoṅ pa*) in lineage 343.
Sang-gye Yar-jön (*Saṅs-rgyas yar byoṅ [śes rab bla ma]* 1203–72) abbot of Taklung (*BA* 627–9) In lineage 351
Saṅgha (*dge-ḥdun*): Ultimate Saṅgha, the object of Refuge, is the community of buddhas *Ārya* Bodhisattvas, and other *Ārya* beings Relative Saṅgha is the community of ordained monks and nuns to be honored as representing the actual Saṅgha Refuge
Saṅkha (*Duṅ (can)* Conch, Conch-owner) n. of a treasure (*nidhi*) of Kubera and of the being presiding over it Jambhala a foot rests on treasure of 315 on treasure of head of 314, 321 450 Shown as conch 314, 315
Śaṅkha-pāla (*Duṅ skyoṅ* Conch-guardian) *nāga*-king Held 228 L6 Worn as ornament as armlets 501 as bracelet(s) 73, 214, 229 460 481 as crown 153
Śaṅkha-pālī (*Duṅ-skyoṅ ma* 'Conch protectress) semi peaceful form of Śrī-devī 397 Cf 300f 246
Śaṅkhin (*Duṅ can*) treasure of head of 450 Cf. 314
Śānti gupta (*Źi ba sbas-pa*) *mahāsiddha* 16th century who taught Tāranāthā's three gurus (*HBI* 331 *IPT* 197–8) ▷ Datta, *Mystic Tales* 82 103, for biography
Four-armed Mahākāla in his tradition 345 Cf P 4967 *bhaṭṭāraka śrī-mahākāla-sādhana-saṃksiptopa deśa*
Santrāsinī (*sKrag-byed ma*, 'Terrifier') Armor Heroine 65
sapphire (*indranīla mdra-ni la*) blue gemstone used medicinally to cure leprosy and for extracting poison (Rechung Rinpoche 1973 68) Similie for blueness 188 b for blackness of hair 500
Sapta-mātṛka (*Ma (mo) bdun*) the seven mother goddesses ▷ *mātṛkā*
Sapta-parna Mountain ▷ **Seven-leaf Mountain**
***sarabha** (*sa ra-bha*) a fabulous beast with eight legs stronger than a lion Hand held in skull 461 R7 465 R7
Saraha 8th-century *siddha* Lineage from 137
Sarasvatī (*dByaṅs-can ma*) goddess of wisdom. Her Skt n means 'abounding in water', the n of a once great river (now dried up) of which she used to be the goddess The Tib comes from the variant n Svarasvatī which serves as her mantra n. and means 'abounding in musical notes or vowels' she is associated both with music being normally depicted playing a *vīnā* (Indian lute), and with language, being patron deity of writers and poets

8 188 b 193–4, 313 c, 316 NE p 321 NE, 442. Candra-kum-ara tradition 193, Four-armed 193 Red 194, White 8 193
Prajñā of Mañjughoṣa 186 b *Yakṣī* attendant of Jambhala 316 NE p 321 NE, of Vaiśravana 313 c
By form and color 1f2a white 8 (321 NE) red 194, 313 c blue 188 b gold 316 NE p 3f4a white 193 3f6a (red) 442
Śāriputra (*Śā riʼi bu*) principal disciple of Śākya muni Buddha depicted on his R [422 b]
Saroruha-(vajra) (*mTsho-skyes (rdo-rje)* Lake-born Vajra i.e Lotus Vajra) author of Hevajra texts in *Tg* also called **Padma vajra**, cf P 2347–54 407 n. 3
Sarva-ḍākinī (*Thams-cad mkha gro-(ma)* Totality Ḍākinī) attendant of Varāhī 96.
Sarva-durgati-parisodhana-tantra ▷ ***Durgati pari-sodhana tantra***
Sarva-māra-kṣua-kapāla-mata-ḍhara mantra n 410 b
Sarva-nivarana-viskambhin ▷ **Nīvarana-viskambhin.**
Sarvārtha siddhi-sadhana (*Don thams-cad grub-pa i sgrub-thabs*) – P 2260/Toh. 1552 60 n 1
Sarva tathagatôṣnīṣa-vijaya-nāma-dhāraṇī kalpa (*De-bzin-gśegs-pa thams-cad-kyi gtsug-tor rnam par-rgyal-maʼi gzuṅs zes-bya baʼi rtog-pa*) = P 200/ Toh. 598 506 n. 1
Sarva-vidyā mantra n. of Grahe mātṛkā Vidya-rājñī 223
Sarva-vidyā-rājñī (*Rig-sṅags kun-gyi rgyal mo*, Queen of all knowledge-mantras) ep of Mārīcī 260
Śasana dhāraṇī (*Śā sa-na*) the root mantra of Mahā-kāla, given 340–2 cited 351/2/3 357/8, 360/1
saah (*ga-da ga-čal*) ▷ **ornaments**
Śāśvata (*rTag-pa* 'Eternal) common n. for Vairocana throughout *Nya*. N for Buddha-dāka 465 (*Nya* 78 1)
Ṣaṭ-cakravartī (*Khor-lo-bsgyur ba drug*) 482 7
sattva gaze (*sems-dpa i lta-stans = sattva-dṛṣṭi*) 101
Cf the four gazes taught in *HT* I xi.1–2.
sattva-paryaṅka (*sems-dpa i skyil-(mo)-krun* the cross legged posture of resolution or courage) formerly a cross-legged posture with the right foot as in *vajra paryaṅka* but the left beneath the right leg (Dagyab et al. 1983 196–7 cf 11th-century MS paintings in Pal 1983 M1 b c e, f h) in *IWS*, the name is applied in several different sitting postures Of 30 cases called *a°p°* without qualification, 11 were the loose cross-legged posture of sitting with both shins on the seat, crossed at the ankles with the feet pointing down—a posture rarely called by any other name but 18 were the sitting posture with one heel tucked into the groin and the other foot lowered (right foot lowered 11 left 7), also known as ***ardha-paryaṅka*** or ***lalita*** the remaining one was shown in *vajra paryaṅka* though the blockprint shows a form of the classical *s°p°*
For references ▷ **postures** 2
sattvārdha-paryaṅka (*sems-dpa i phyed-skyil*) another name for the sitting posture with left foot lowered also called simply ***sattva-paryaṅka*** or ***ardha paryaṅka*** 312.
Śavara (*Śa-ba ri*) 8th–9th-century *siddha* (Josha 272) unhistorically heading lineage of 343
scorpion-hilted sword (*ral gri sdig-pa i yu-ba-can*) ▷ PI 16. 370 d R 377 b R2
Seal (*The u*) Monpa attending Mahākāla (362)
seal. the Lord of the Family (*kulesa*) visualized on the deity's crown with whom the deity is said to be sealed (*mudrita rgyas blab pa*)
sea-monster (*makara chu-srin*) ▷ **PI 71** Head 399 b. Seat 127 283 (310 King Vīrupākṣa) 5° m° ban ner (° *gyi rgyal mtshan*) 301 b R, ▷ **PI 72.**
seas, seven inner (*saptaṣṭā rol mtsho bdun*) the seas or lakes between the seven golden mountain rings surrounding Mount Meru (*Ak* III 144) Nāgī Remati cheftamess of 399
seat, hand resting on (*gdan la brten-pa*) (not holding any object) 131 L 245 L, 274 a L
secondary seven precious things (*upa sapta ratna* (*sic* 311) *rie-ba i rin-chen bdun*) appurtenances of an Emperor additional to the seven precious things often presented as offerings to deities
Listed 311 among offerings to Vaiśravana
The pleasant grove the sword the mansion,
The precious conch the heavenly clothes
The serpent skin the boots and so forth
All have magical properties Surrounding deity [334]
▷ Dagyab 1995 84–88 Beer 1999 163–8,
precious things of royalty seven
Secret Ḍākinī (*Guhya-ḍākinī gSaṅ ba i mkhaʼ gro-ma*) attendant of Mahākāla (367), (369)
Secret Gnosis Ḍākinī (*Guhya jñana ḍākinī gSeṅ ba ye-śes kyi mkhaʼ gro-ma*) ▷ **Guhya-jñāna-ḍākinī.**
Secret-practice (*Guhya-sādhana gSaṅ-sgrub*) Kuru kulla 201–5 Lokeśvara 118 Trāksad Mahākāla 384 Vaiśravana 303
seed or **seed-syllable** (*bīja sa bon*) a visualized mantric syllable from which an object or a deity is generated The seed of a deity (*Ihrd)-bīja* (*snin ga i) sa-bon Bhugs-kor sa bon*) is visualized abanding upright usually in the same color as the deity on a horizontal moon or sun disk at the deity s heart It may also represent the deity when it is inconvenient to depict or visualize the whole deity ▷ **Concentration-being**
seer (*rsi drań sroń*) ▷ **rsi** Mountain of the seers. *HOF* 22
Self-raised Queen (*Svayambhū rājñī, Raṅ byuṅ rgyal mo*) form of Śrī devī 396
self-generation (*bdag bskyes*) section of a deity ritual in which one builds up a visualized image of oneself as the deity in general surrounded by the ent re *maṇḍale* of environment and attendants invokes the Gnosis-being into it then performs such practices as self-empowerment praise offer ngs and mantra recitation focused on it The description of the deity given in this section is translated in the present work
Not all deities are practiced in self-generation.
▷ **front generation**
semen (*kunda*) a fluid circulating in the channels of the subtle body also called white *bodhicitta* or white drops (81–83)
semi wrathful (*Zi khro*) major class of deities, ▷ Identification Guide Types III, IIIY
sentient being (*sattva sems-can*) any being who has not yet attained Buddhahood Also called **migrator**
sentiments, nine dramatic (*mam-mkhyā-rgyu gar-gyi nams dgu*) they are erotic passion, heroism, disgust fury mirth terror compassion, wonder and tranquillity (*HT* II.v 26) The first three are classified as bodily the second three vocal, and the last three mental (*śāc PTA* 218) Some deities e.g 461 are imbued with all nine all should display (or arouse in the observer) at least one With many-faced deities each face may express its own sentiment.
Of the nine, only heroism and wonder fail to get an explicit mention in our descriptions of deities faces
Wrathful and amorous sentiments (*khro-chags*) 210 – fury and erotic passion.
serpent ▷ **snake**
serpent noose (*sbrul źags*) ▷ PI 28 37 R, 236 L1–9 301 b L 303 a L3, 396 R2, 414 R, 420 e L, [421–3 v L]
Servant-demon Yama, Black (*Gśin bdud gśin-rje nag po*) 409
service, period of (*bsten-dus*) first stage of deity

practice primarily involving repetition of the mantra, with the appropriate visualizations (▷ *YT* 19–35 etc—there called approximation—and LW 155 ff.) Thus is followed by the stage of **accomplishment**, in which *siddhis* are realized and then by using the activities for the benefit of others (*YT* 174–5)
Mahākāla connected with 385

Seven-leaf Mountain (*Lo-ma bdun po'i ri* = *Sapta parna parvata*) prob refers to the Saptaparna grotto on the northern slope of Mount Vaibhara (or Vaihava) near Rājagṛha, where the First Council was held according to *Mahāvastu* I 70 Home of Vanavāsin, *HOE* 23

Seven-syllable (*Yi ge bdun pa*) Lokeśvara 70

Severed head (*Chinna mundā dbU-bcad ma*) (Vajra yoginī) 81 3

Shaker (*Sancālinī bsKyod byed ma*) Armor Heroine 66

Shaking Frowning (*Khro gnon yao ba-(ma)*) Tārā 292

Shangpa Kagyu (*Sañs pa bka brgyud*) a major branch of the Kagyu order founded by Ky'ungpo Neljor, and named after the Shang valley some 180 km W of Lhasa (c 89.2°E, 29.7°N), where he built his principal monastery It no longer exists as a separate school. ▷ **Kyergangpa**

Shangtön Rinch'en Bum, Kedrup (*mKhas grub Sañs stoṅ rin-chen bum* 1234–1309) in lineage 343

sheep (*lug*) head or face (303 Manibhadra) 330 d 2nd R
Vehicle 508/9 KF7
Black sheep following deity (395), (401)
Palace wall of sheep skulls (377)

Shell-eyed (*°Śankhākṣī Dun-mig-ma Dun gi mig can-(ma)*) (dog-faced) Mon woman attendant of Mahākāla (381), 382) 384 f

shield (*phalaka phub*) ▷ PI 33 12 L6 (+ flag on spear) 73 L2, 119 R18 300 L (+ rainbow?) 497 L2 508/9 L3

Shining-like-the-Moon (*°Candra rocana Zla-(ba) ltar snaṅ byed*) Bodhisattva attending Bhaisajya-guru 40

Shining-like-the-Sun (*°Sūrya-rocana Ni (ma) ltar snaṅ-byed*) Bodhisattva attending Bhaisajya-guru 42.

shroud (*dur-khrod-kyi ras*) ▷ PI 80 508/9 L10 (one text human skin)

sickle (*dgra-zor*) ▷ PI 21 *PTA* JE, 6 354 p R, [401 c R]

siddha (*grub-pa*) realized one adept who has attained *siddhi* Practicing in charnel grounds (349)

siddhi (*dnos-grub*) attainment, achieved through Tantric practice The ordinary °ᵉ are the eight magical attainments of invisibility flying in the sky everlasting youth etc the supreme s° are transcendent, spiritual realizations all the way to Enlightenment itself

Signs, eighty (*aśīty-anuvyañjanāni dpe-byad (bzaṅ po) brgyad cu*) ▷ **Marks and Signs** *Mvy* 268–349

Sikhin (*gTsug-tor can*) Buddha 239

silk, black (*dar nag*) ▷ PI 88 (332 NR1) 392 b L

silk ribbon (*dar-dpyans*) 278 L1 They are a normal attachment to a *khatvāṅga* (351–3 L2) and can also be found on a trident 394 L2 ▷ PI 88

Silver-eyed (*°Rajatākṣī dNul mig-ma*) (dog-faced) Mon woman attending Mahākāla 377 e (2) (382)

Siṃhalī (*Siṅga glin ma* She from Ceylon) attendant of Four-faced Mahākāla mantra n Siṅgali 385 e 386 e 387 e 388 e 389 e 390 e, 391 e 392 e

Siṃha mukha-piśāca (*Sa-zar sen-ge-gdoṅ*) 351 e (352 e)

Siṃha-mukhī (*Seṅ gdoṅ ma Sen ge i gdoṅ-(pa)-can* Lion faced) form of Jñāna-ḍākinī mantra n Siṅha mukha-ḍākinī, 234/5 Blue 234 Red 235 Tē ringma and Sisters gave oaths to 418–20 Among the thirteen Golden Dharmas 230 n. 1

Siṃha nada (*Sen ge sgra*, Lion s Roar') form of Avalokita 131 437

Siṃha-nāda-nama-dhāraṇī 131

simplicity (*spros-bral*), Emptiness

Sinee with intelligence (*Gan blo-ma*), hymn to Mañjughosa 187 Mañjughoṣa known as the one practiced with 187

Siṅgala (*Siṅ-ga-la i yul*) country in East India p 397 and n 3

sins and obscurations (*sdig sgrib*) ▷ **obscurations, two.**

śirīṣa tree (*śirīṣa śirsa*) *Acacia sirissa*, *Bodhi* tree of Buddha Krakucchanda 241

Sister-and-brother (*lcam dral*) Gauri 410, ▷ **Brother-and-sister**

Sitātapatrā (*gDugs-dkar-(ma)* 'White-umbrella-Lady'), 424 Ārya-S° a° 424, Usnīsa-s° a° 217 424. Attendant of Tārā (206 NE) Also called **Aparājitā Mahā pratyaṅgirā**.

Sītā-vana (*bSil ba i tshal* Cool Grove') SE one of the eight great charnel grounds, at Rājagṛha Abode of Mahākāla 340–5 347 350–4 356 362–4 377 385–92 of Candikā 355 of Sky-clad Goddess 403 Tē ringma and Sisters gave oaths to Siṃha mukha-ḍākinī there 418–20

Śītavatī (*bSil-ba i tshal* 'Lady of the Cool Grove') one of the Five Protectresses, also **Maha-ś°** Attending Pratisara 429 e (503)

sitting as on a bench (*khyel bzugs-kyi tshul-can*) 233 *bTsan*-demon-style (*btsan-skyil, ° skyil*) (on an ass) 370 b 394
▷ **Postures** 2

Śiva (*Zi ba*) Hindu god Face of 253 lowest tier, *R*.
▷ **Īśvara Maheśvara.**

Six-faced (One) (*Sañ-mukha; gDoṅ-drug*) n. of Skanda, Kumāra or Kārttikeya the Hindu god of war Face of Wrathful S°-f° One 253 3rd tier L (shown as single blue face). S° f° Kumāra (*gZon nu °*) as seat 508/9

Six limb (*Sad aṅga Yan lag drug-pa*) Tārā 9

Six-syllable (*Sad-aksara Yi ge drug pa*) mantra. OM MANI-PADME HUM 100–2 103 104, etc Avalokita 100–2

Six-syllable-lady (*Sad-aksarī, Yi-ge drug ma*). attendant of Avalokita 102

Skanda (Attacker') ▷ **Six faced One**

Skandha-māra (*Phuṅ po i bDud* Demon of the Aggregates) ▷ **Māras, four**

skeleton(s) (*ken-rus*) Deities with form of 407 Mount Meru of 355 381 (407) skeleton dancers (° *kyi gar mkhan*) (377) Also a standard constituent of terrible palaces. Club ▷ PI 26 b

skirt commonest form of the lower garment (*sam thabs* etc) of peaceful deities ▷ **clothing**

skull (*kapāla capāla thod pa ka-pā la bandha* once *dun-chen* lit. large trumpet'): generally blood filled (*rakta-pūrṇa ° pūrita, khrag gis gaṅ-ba* or *thod-khrag*) sometimes specifically 'blood of the four Māras ▷ PI 8
Hand-held (a) In L hand with knife in corresponding R ▷ **knife and skull**
(b) Not paired with knife 12 L4, 54 R1, 57–61 L2 (+ *khatvāṅga*) 70 L3 71 L3 (73 L13) (+ elephant-skin) 74 L, 75 L2 80 L1 98/9 L 118 p L, 137 R2 160 L 164 L1 (*dun chen*) 176 L2, 177 L, 184 L5 202–5 L, 207 L, 259 p L (265 Vajra rakṣā L) 266 L2 269 L1 (shown held by handle at side) 292 L1 301 c–e L, 317 R, 323 L6 ([holding jewels?]) 331 L, 332 L1, (332 W L2) 340 e L, 342 e L 346–8b–e L, 349 p L, 351/2 d R2, 351/2 e L, 352 L1 354 L 354 p L, (357/8 b R2) 358 e L (warm blood & brains) 366 a/b/c L, 370 b/d L, 376 b L 377 b L2, 380 e L 388 L1, 391 b–e L, 392 b R, 394 R2, 395 L, [395 b–e L], 398 L, 399 L1 401 L, [401 b–e L] 404 p L 405 p L, 406 p L, 407 L, 408 b L (warm blood & brains), 463 L1, 464 L (*supra* marked)

466 L1 470 R5/L5 471 L3 472 L1 (*vajra*-marked), 473 L (*vajra*-marked), 474 L2, 475 L4 475–7 p L 478–80 L, 481 L2, 482–7 p L, 490 L2 492–3 L1 494 R1, 495 L2, 495 p L (or R^NS), 496 L2 497 Rudra L1 Misbegotten skull (*mi-thod*) full of charm blood (*thun-khrag*) 395 L. Skull complete with hair (394 attendants L)

(c) Other contents. animals 461 R1–8 465 R1–8, gods 461 L1–8, 465 L1–8 heart & blood 377 L2, human flesh 121 5 jewels 320 L1 [323 L67], 389 L1, 389 b–e L, nectar (is largely blood) 56 L2 78 L 319 p L, 341 v L, 415–7 a–e L. Full of flowers upon lotus: hand held 437 L, to L of deity 131

Illustrated without deity [507]

Beneath seat 470–73

skull, haughty (*ngyiṅ thod*) some kind of ornament 418–20

skull, piece of (*thod tshal*) ▷ PI 84 50#/9 L13 (looks like ordinary skull)

skull-club (*thod-dbyug*). ▷ PI 26 a 119 L11 404 R (*vajra* marked), 407 R ▷ also club

skull crown (*thod-skam-gyi dbu rgyan*). ▷ **head ornaments** (b)

Skull Ornaments, Venerable Lady with (*rJe btsun-ma Thod pa rgyan*) 209

Skull rosary-bearer (*Kapāla-mālā-dhara Thod-(pa'i) phreṅ (ba)-can*) Demon-king (Hero) 410 b

skulls, garland of (*uṣṇa ṣṇ-muṇḍa mālā, mi mgo skam po i phreṅ-ba*) wrathful deities occasionally wear a long necklace of fifty dry human skulls instead of one of fresh heads e.g. 461 p ▷ **ornaments**

Sky-clad (*Dri ṣ ambarā, Nam mkha'i gos-can (ma)*) form of Devī 403

śloka (Skt) a stanza of Skt verse esp in *anuṣṭubh* metre containing four *pādas* of eight syllables each by extension as a unit for measuring the length of a prose text. 32 syllables

Smoke-clad (*Dud-gsel-ma*) or **Wearer of Smoke** (*Dud pa i gsol-ba ma*) form of Śrī-devī, 394. In caption *Dud sṇi ma* (*Dhūmāṅgārī* 'Smoke-charcoal lady')

smoke-colored (*dhūmra-varṇa, dud-kha du-ba'i mdog-can*) ▷ **colors**.

snake or serpent (*sbrul*) or **poisonous snake** (*dug-sbrul*) Lower body in form of s° 236 301 b 302 b 307/9 (eight great *nāgas*)–337

Hood of s° above head seventold 50 302 b 307/9 (shown fivefold) 337 414, ninefold (236)

Hand held 252 R3. Coiled round trident to deity's R. 131 437

Gnosis being 236

Riding (379 haughty male Mönpa) Trampled on. 171

Worn as ornaments full set, many wrathful deities, colors given 341 s° of the four castes 351–3 bunch of a thousand s° 377 Girdle or belt 366 c 382 b 409 s° of the four castes 377 b Headband or diadem black s° 362 black s° and black silk 369 377 spotted white s° 384 On right ear (357/8 b), 377 b s° with bell round its neck 394

▷ *nāga* ornaments serpent noose

snake ornaments (*sbrul rgyan*) ▷ *nāga* ornaments

snapping the fingers in dancing fashion (*gar-ba i tshul-gyis se-gul tog pa*) 287 R2.

snow-cock (*gor (yug)*) Demoness Remati is daughter of 398

Sönam Lodrö, Lach'en (*bLa-chen bSod (nams) blo-(gros)*) perhaps the Nyingma teacher mentioned *BA* 202. In lineage 370

Sönam Tsemo (*bSod nams rtse-mo* 1142–82) in lineage, 408 n. 4

Songtsen Gampo (*Srong btsan sgam po*) King of Tibet, according to the chronology established by Gedün Choephel he was born in 617, ascended the throne in 629 married the Chinese princess Kong-jo in 641 and died in 650 119 n. L

Sorrowlessness (Glorious) Suprema (*Aśok°tama (śrī) Myo-ṅan med mchog (dpal)*) *Tathāgata* companion of Bhaisajya-guru 45

Soul-releasing (*Nams sgrol = Moksana*) Mahākāla 391

Soul-summoning Monpa (*bLa gugs-kyi man-pa*) (362)

Source of Attainments (*dNos grub 'byuṅ-ba ° ma*) Tārā 298

South-west (*Lho-nub*) Mahākāla from 369

Sparsa vajra (*Reg-bya rdo-rje-ma* Vajra Goddess of Touch) *prajñā* of Aksobhya 459 p Shows herself as one of Jambhala's *yaksis* 321

spear (*kunta mduṅ*) ▷ PI 24 73 R10, 184 L4, 228 L5, (357/8 b L1), 364 L (of *rākṣasī* a leg bone) 367 L 497 R10 50#/9 R7 red 300 g R 301 a R (with large flag). 303 a R9. 313 a R (+ banner) ▷ **flag trident spear**

spear, throwing (*khaṇḍapāla, 'phaṅ mduṅ*) 12 R6 263 L12

spear-flag (*mduṅ-dar*) a flag or banner attached to the tip of a spear (*Bic*) ▷ PI 24 a Trident with poppy-colored spear flag 376 R2

Speech (*vāc, gsuṅ*) a Buddha's Speech is said to have sixty qualities (*dbyaṅs-kyi yan lag drug-cu*).

Sphuṭā (*bCags-sgroṅ ma* Chain lady) a chain-holding goddess often keeping a gate of a *maṇḍala* Attending Tārā (140 W gate) attending Vaiśravana (301 W gate), *matrkā* attending Mahākāla (372 SW)

spirit (*bhūta byuṅ po*). (Mahā)bhūta Aparājita as vehicle 453 v, 501 v Hosts of (349) (370)

Spirit-subduer ▷ **Bhuta-damara**

spirit-subduing gesture (*bhūta-dāmara-mudrā 'byuṅ po dul byed-kyi phyag-rgya*) ▷ PI 119 161/2 RL1 453 RL2 501 RL2.

spring onions (*sno-rnsa*) avoid 233

sprout, jewel (*rin po-che i myu gu*) 49 b R.

squatting. ▷ **crouching postures** 3

Śramana-devī (*Lha mo śra ma na* Ascetic Goddess') a form of Tārā who gives predictions in dreams f g 233.

Śrāvaka (*ṅan thos*) Hearer a Hīnayāna Arhant who attains *Nirvāṇa* under the guidance of a teacher, also someone practicing to become such.

Śrāvaka yāna (*ṅan thos kyi theg pa*) the Vehicle or way of the Hearers

Śrī 1 (*dPal (ma)*) 'Fortune') alternative n for **Lakṣmī** or **Mahā-lakṣmī** goddess of wealth and prosperity 206 321 NW 325

II (*dPal (ldan)*) 'Glorious a common honorific prefix to deities names Names are indexed without it e.g. Śrī heruka ▷ **Heruka** Found with. Cakrasambara Heruka–Kālacakra Krodha rāja hayagrīva Mahākāla, Mahamayā Sambara Vajrabhairava, Vajrapani. Used with Ganapati even when he is being trampled on 341

Also used with place names Śrī vajrasana 362–4.

Śrī-devī I. (*Lha mo dpal*) the goddess Śrī, or Fortune, also called **Lakṣmī** a wealth deity. ▷ **Śrī 1**

II. (*dPal (ldan) lha-mo*) the Glorious Goddess, glorious Devī a wrathful protectress ▷ **Devī**

Śridhara, Brahmaṇa (*Śrīdhara ze dPal ldan*) one individual of this name was Tantra-acārya of Vikramaśīla in the last quarter of the 9th century according to Tāranatha's data (*HBI* 325–8) Another lived in the 11th century (*BA* 795 1046)

Vajra varahi in tradition of 86 Texts 86 n. 1

Śrī-paṇḍita. PI 2800 510 n 2 Possibly = Ahāsa?

Śrī-parvata (*dPal gyi ri* the Glorious Mountain) a place in South India where Nagarjuna is supposed to have spent much of his life (*HBI* 110)

Believed to be a rocky crag overhanging the River Krsna west of Dhānya kataka
Among places Mahakala invoked from 351–5

Śrī-vajra in lineage 407

śrī-vatsa (*dpal be u*) one of the eight **auspicious symbols** in the form of a diamond-shaped knot (e g *PTA* p 444 bottom left)

staff (*danda dbyug pa dbyu-gu be con*) the same word as **club** but shown as a long uniform stick. 109–11 d L (278 R5) (shown as trident) jewel staff 143 R, *vajra* staff 112–4 e L ▷ **trident staff**

staff, monk's (*khakkhara mkhar bsil, 'khar gsil*) ▷ P 145 30 L [421–3 b/c L shoulder] 421–3 h L

stag (*śa-ba*) head (303 Saṃpāya)
Riding [395 d] [401 d] ▷ hind

Stages, Ten (*daśa-bhūmi, sa bcu*), the successive steps in the career of an *Ārya* Bodhisattva, Buddhahood is attained from the Tenth Stage A transcender of the Ten Stages is thus a Buddha

Stages of practice of the rituals of the Nispanna-yogāvalī and Vajrāvalī *set out so as to be easy to practice* (*rDzogs phrenʼdaṅ rDorʼphreṅ gñis-kyi cheg phyag-len-gyi rim pa lag-tu bluṅs bde bar dgodpa*) (C) P 6236 by Kan-skya hu-thug thu Nag dbaṅ blo-bzan chos-ldan Immediate source of Part Three P 397 and n 2

Stainless Excellent Gold (*Suvarna bhadra vimala gser-bzaṅ dri med*) *Tathāgata* companion of Bhaisajya guru 47

stake (*śala gsal-śol*), man impaled on 508/9 L11

standing (*bźeṅs pa*) an explicit mention of standing usually implies the posture of standing with feet together unless words are added specifying a different posture ▷ **Postures 4**

standing with feet together (*sama pada sthā, źabs gñis mñam pa i (stan)-stabs kyis gnas-pa ; kyis bźeṅs-pa mñam par bźeṅs pa*) generally (20 cases) legs straight or nearly straight heels close but not touching feet turned outwards Twice shown with one foot advanced as if walking, once with legs astride For references ▷ **Postures 4**

stepping ▷ **trampling**

sthavira ▷ **elder**

stick, scored magic (*khram-śiṅ*) a piece of wood scored with lines for summoning evil spirits (*Blc. PTA* THU 2) One of five magic weapons of Śrī devī ▷ P 140 Tucked in waist-band 395 401 409 Hand held 341 p R, 362 b R, 363 b R, 377 L1, [395 e R] [401 e R] ▷ **cross-stick**

Storeyed Mansion (*Kūṭāgāra, Khaṅ-brtsegs (ma)*) Vajrapani 160

Stotra-visuddha-cūḍāmaṇi (*bsTod-pa rnam-deg gtsug-gi nor-bu*) = P 2561/Toh 1689 *Praise of the Twenty-one Tārās Called the Pure Head jewel* by Survagupta ▷ *IPT* 110 Cited 285

straddled/astride (*zabs-gnas bgrad pa(i stabs-kyis*): a posture with the feet far apart Legs bent 224, 334 p straight 447

Stream of Wealth ▷ **Vasudhara**

stride-changing *ālīḍha* **posture** (*zabs brkyaṅs-bskum gyi dor-stabs*) standing on the right foot in reversed dancing posture 351 b 353 b 356

striding posture with right legs slightly bent and left slightly extended (*zabs yaṅs-pa cuṅ zad bskumsteṅ yaṅ pa cuṅ zad brkyaṅ ba i dor stabs*), = standing *pratyālīḍha* 320

strong ones (*mahābala stobs-chen*) the thirty-two (300 outer edge of outer circle) (311 outer ring)

strutting (*gyaṅ zin*) ▷ **proudly Postures 5**

stūpa (*mchod rten*) a Buddhist monument of a carefully defined shape symbolic of the Buddha s Mind sometimes enshrining relics of the Buddha or another great saint ▷ P 147
Deity contained in (183) (195–6) (425) (502)
In charnel grounds 349)
S° of Enlightenment Mahābodhi S° (*byaṅ chub (chen po i) °*) hand-held 32 RL 421–3 J RL (between folded palms) in hair (247) (431) (a characteristic mark of Maitreya)
▷ ***caitya***

Subhadra (*Rab bzaṅ-ma*) *yakṣī* attending Jambhala 316 SF p 321 SF Skt after mantra.

subjugating (*vaśaṃkarana dbaṅ-(sdud)*) one of the four activities a rite for summoning or controlling another person The hooks and red light used in the visualization are also prominent in the iconography
Subjugating deities chapter 201–10. Guhyajñāna-ḍākinī 210 Kurukulla 10 201–5 (206) f g 468 Laksmī 206 Red Ganapati 336 Red Mahākāla 345 390 Red Takkirāja 11 Red Tārā 139 Red Vasudhara 207 S° Mahākāla 390 S° Tārā (206 SE) Tīma 208 Vajrayoginī with Skull Ornaments 209 S° *ḍākinī* Gnosis-being for 343
Trident to subjugate migrating beings 394 L2
▷ **summoning**

Suchness (*tathatā de-(bźin)-ñid*) Suchness Offering 56–61

Sudattā (*sbyin-bzaṅ ma* 'Excellent Gift') *yakṣī* attending Jambhala 316 W p 321 W

Sudhana-kumāra (*Nor bzaṅ gźon nu* 'Very Rich Youth') attendant of Avalokita 109–11 b 112–4 c

suffering (*duḥkha sdug-bsnal*) conditioned existence.

Sugata (*bde-(bar) gsegs-(pa)*) one who has fared well or happily —a Buddha who by relying on the Path that is happiness the Bodhisattva Vehicle has reached the result that is perfect happiness Buddhahood (*Bīc*)

Sugati-garbha (*Gro-bzaṅ (ñiṅ po)*) from the lineage for 300 (R II 181) a practice that incorporates 159, he must have been an Indian teacher active early in the 11th century His texts on Nilāmbaradhara vajrapani are found in the *Tg* P 3716–20
Vajrapani in tradition of 159

Sughoṭa lalita (*rTa mchog rol pa* 'Play of the Supreme Horse') n. of Hayagrīva 165 265 In title of P 2541/Toh. 1669 corresponds to a manifestation of Amoghasiddhi.

Suguptā (*Rab-sbas ma*) *yakṣī* attending Jambhala 316 SW p 321 SW Skt after mantra

Sukarali ▷ **Pukarali**

***Sukha-vaidhanī** (bDe-ba rgyas-byed-ma* 'Increaser-of-Bliss') *prajñā* of Jambhala 319 p of Takkirāja 11 p

Sukhāvatī (*bDe-ba-can Sa-kha wa ti*, Land of Bliss) the Pure Land of Amitābha in the West. Takkirāja invoked from 11
S° Avalokita 255

***Sukhādaya-ḍākinī** (bDe-bskyed mkha-gro* 'Bliss-generating Ḍākinī') alternative to Śrī-devī Remati in front of Mahākāla (367)

Sumati-kīrti Skt for *bLo-bzaṅ grags-pa*, the ordination n of Je Tsongk a pa 1–3

Sumbha (rajā) (*gNod-mdzes (rgyal-po)*): wrathful deity *Nyā* has *Sumbha* throughout, but this is often corrected to *Śumbha* to agree with the n. of the *asura* killed by Durga in Hindu mythology (▷ **Cāmuṇḍī**)
Initial s.g for practice of Vajrabhairava (508)
In mantra ▷ next
▷ **wrathful deities ten**

Sumbha-niśumbha (mantra) 12 250

Sumeru same as **Meru Mount**

Sumha (*Siṅ ga la i gulī*) p 398 n. 3

Summoner of Beings (*Gro-ba gugs-pa – jagadākarsana*) Tara 289

summoning (*ākarsana dgug-pa gugs pa gugs-byed*) hook 10 R2 201 R2, mantra 206 n 2 ▷ **subjugating**

Sun (*Ñi ma*) 1 Personified (a) Chief of the nine planets in center of Graha mātrkā *maṇḍala* (508)
(b) Hindu god, Aditya or Sūrya. face of 253 (5th tier L) Hand-held in skull 461 L6 465 L6.

As seat 154, 484, 508/9
(c) The twelve Ādityas ▷ **Trayas-triṁśa heaven**
II As a red disk. ▷ PI 95.
Part of a deity's seat: too frequent to list, ▷ Identification Guide. A sun seat symbolizes the fully developed light of Great Bliss 76.
In hand 248 L (+ white lotus) shining from open palm 358 c L 408 a L white 119 R24.
Shining from navel characteristic of Śrī-devī 377 b 395 (praise) 401 (praise) ▷ **sun and moon**

Sunāman (*mTshan legs* 'Good Name') *Tathāgata* companion of Bhaṁsaya-guru 48 Also called **Suparikīrtitanamadheya-śrī-rāja**

sun and moon (*ni ma*) symbolize Method and Wisdom, ▷ PI 95
On crown of head 369–376–377 384 Eyes of sun, moon and fire 375. Garlanded with a Thousand Suns and Moons (has long necklace of 999 and headband of one) 410 Shining from navel (357/8 b)
Visualized in heart tied by thread of vowels and consonants (181)

sun-crystal (*sūrya kānta, me-sel*) 119 R13–125 L2

Sundara-padma (*Padma mdzes pa*, 'Beautiful Lotus')-*nāga*-king Worn as anklets 460 48 L. Probably **Padma.**

sun seat (*ñi-ma'i gdan*) ▷ **sun II**

Suparikīrtita-namadheya-śrī rāja (*mTshan legs par yons-bsgrags dpal-gyi rgyal po* Glorious King of Well famed Name') same as **Sunāman** 48.

Suparṇa (*Dab-bzaṅ* 'Well-plumed') *nāga*-king Worn as long necklace 153

Superknowledge, King of ▷ **Abhijña-rāja**

Supplement to the Sādhana-sāgara (*sGrub thabs rgya mtsho'i khu skoṅ gi g.yuṅ*) collection of *sādhanas* compiled by Taranātha in *Tg* P 5104–77 P 236 n. 2

Supreme Dancer (*Nataka-vara, Gar mkhan mchog*) ▷ **Nada-kubera.**

Supreme-speech (*gSuṅ-mchog*) Vaiśravana 304–6

Suratā ('Lady of sexual pleasure') mantra n of Mahākālī 349 p

Sūrya (*Ñi ma*) Hindu sun-god. Face of 253 as seat 154 508/9 ▷ **Ādītya Sun.**

***Sūrya-caksua** (*Ñi-ma-mig*; 'Sun-eye') yaksa attending *Vajra-māra-dama* (532 W)

Sūryagupta (*slob-dpon Ñi ma sbas-pa*) mid-9th century Kashmiri *paṇḍita* prominent in the history of Tārā practice (▷ *IPT* 109–11 and 238–50)
Twenty-one Tārās or *sādhanas* of the *Praise of Tārā in Twenty-one Homages* in tradition of 275–99
Stotra visuddha-candamani cited 285

***Sūrya-nanda** (*Ñi ma la dga'-ba*) *yaksa* prince problably one of the four sons of Vaiśravana mentioned in 300. Prince S°n° attending Vaiśravana (303)

***Sūrya-netra** (*Ñi'(ma) ltar snaṅ-byed*) Shining like-the-Sun) Bodhisattva attending Bhaṁsaya-guru 42.

Sūtra (*mdo-(sdeg)*) 1 A Discourse of the Buddha scripture of the Sūtra *Pitaka*
2. All exoteric teachings of Buddhism, i.e. the three *Pitakas* and their commentaries as opposed to the esoteric Tantric teachings.
In Part Two Prajña pāramitā (452) is glossed as Sūtra instead of being assigned to a Family and Vajrapani (444) according to the title and caption is Sutra tradition In fact, both are presented as deities of Action Tantra like the rest, with self-generation *mantra* recitation etc 444 is actually Master of the Vajra Family and placed in this position though not labeled as such.

Suvarna-bhadra-vimala (*gSer bzaṅ dri med* Stainless Excellent Gold') *Tathāgata* companion of Bhaṁsaya-guru 47

Suvarna-bindu (*gSer-gyi thig-le*) ▷ **Lakṣmī**

Suvarna prabhāsa sūtra (*gSer 'od*) P 174–6/ Toh. 555–7 jinarsabha from 324. Cited 300 n. 4.

SVAEHĀVA mantra mantra used in many rites for purifying into Emptiness. 421–3 (1)

svaha! an exclamation frequently concluding mantras sometimes translated as hail! or all hail!

Svapna-tārā (mantra n.) 144

Svarasvatī mantra n. of **Sarasvatī**

Svayambhū-rājñī (*Rañ byuṅ rgyal mo*) 306

Swift One (*Tārā, Myur-ma*) ep. of Tārā in mantras. 4 etc

sword (*asi khadga, kṛpāṇa ral-gri*) the sword especially Manjughosa s is primarily an emblem of wisdom its function being to cut through error and delusion and reveal the truth. Thus it is generally depicted blazing with the fire of Gnosis More generally it may be used as a weapon against all hindrances to practice: Mahākāla s sword (349) is empowered with the mantra OM VAJRA KHADGA MĀRAYA MĀRAYA SARVA-VIGHNĀN HŪṀ PHAṬ *Om vajra* sword slay slay all hindering demons *hūṁ phaṭ!* (R II 455) ▷ PI 15
Hand-held (often 'blazing or flaming') 12 R5 36 KL, 52 R2 53 L3 61 R1 73 R2, 75 R2 105 d R1 106–8 d R1 119 R9 119 L9 137 R3, 164 L2 171 R3 172 R, 173 R, 174 R 175 R, 176 R1 177 R, 178 R2, 184 R3 186 R, 187 R, 189 R, 193 R1, 209 R2, 210 R2 214 R3 216 R, 232 R (236 R1–3) (alternative to knives) 244 under [R] arm. 254 R5 257 R1 263 R3–263 L9 266 R1, 268 R1 269 R1, 276 R4 278 R2, 281 R2, 282 R2 288 R2 290 R4 291 R1 292 R1, 300 e R 300 f R 303 a R4 310 R 315 R3 323 R5, 332 R3 (332 S/N R2) 334 R3 348 e K, 349 R2 350 R1–351/2/3 R2 351/2 d R1 351/2 e R (357/8 b R1) 366 c R 370 b R, 376 R1, 380 c R 385 R2, 386 R2, 387 R2 391 R2 391 b–e R, 394 R1 398 R, 399 R1 400 R 401 R, 405 R 406 p R, 413 R [421–3 u R], 424 L3 425 d K, 427 R, 428 R, 429 a R1 429 c–e R1, 432 R 433 R, 442 R2 447 R1 457 R2, 458 R1 459 L3 460 R3 470 R2, 474 R2 488 R3 491 R2 496 L3 497 R2 500 R2, 503 R5 508/9 R15, 510 R3 crystal 397 R, scorpion hilted (▷ PI 16) 370 d R, 377 b R2
On flower ▷ **lotus** *utpala*
Wisdom sword (*ses-rab ral gri*) illustrated without deity [456]
Swords visualized emerging from anus and attacking diseases 178

Sword Bhairava (*Khadga bhairava Ral gri ḥjigs-byed*) attendant of Four-armed Mahakala (349 N gate)

symbolic ornaments five (*pañca mudrā phyag rgyan lña*) the basic ornaments worn by both female and male deities–comprising:
(a) circlet (*cakra gtsug g.yu 'khor lo*) a wheel on the crown of the head symbolizing Akṣobhya and homage to the Guru and deity
(b) earrings (*kuṇḍala karṇāvataṁsa rna-cha, sñan-cha snan rgyan rna-rgyan*), Amitābha and deafness to evil words against one s Guru,
(c) necklace (*kaṇṭhīm, kaṇṭhitā hāra grīvābharaṇa mgul rgyan*) i e – a short necklace or choker symbolizing Ratna-sambhava and the recitation of mantras
(d) bracelets (*rucaka kaṅkaṇa kataka lag-gdub phyag gdub*) Vairocana and the abandonment of taking life
(e) girdle–or belt (*mekhalā kati bhūṣaṇa kati-sūtra ska-rags rked rgyan og pag(s)*), Amoghasiddhi and the service of the *mudrā*.
The correspondences above are taken from *HT*, I vi 11–12 and II vi.3–4. More simply they symbolize the first five **Perfections** 76 (b) (d) (e) illustrated without deity 507 Worn by deity, e.g 481–4.

symbolic ornaments, six (*saṅ-mudrā phyag-rgya drug*) as the five plus (f) ashes (*bhasmaṁ thal-ba*) The last is worn only by male deities

T

Takki-rāja 1 (*Dad (pa i) rgyal (po)*), one of the ten **wrathful** deities. In *Pnuit krama* his n is spelled *Tarkv rāja*

Red T° 11 Attending Samantabhadra (248)
Usnīsa vijaya (183 n) 425 e

Wrathful T° visualized at tip of light-rays when invoking Vaiśravana (300 11) (313) Mahā kala always in T° s mansion 377 (R II 672 1)

II (*Takki-rā-dza*) *yamā* attending Mahakala 342 d (345 N)

Taklung (*sTag luṅ*) monastery in the Taklung valley 60 km N of Lhasa (91 2°E, 30 2°N) founded in 1178 (or 1180) by Taklung T angpa Trashi Pel Abbots of 351

Taklung Kagyū (*sTag luṅ bka -brgyud*) ▷ next The eastern branch of the monastery of Riwoche (*Ri bo che*) founded in 1276 became more important than the mother monastery Tār (I 16–17) identifies the following as transmitted through this tradition. 89–97 118 137 139 151–2, 156–7, 168–9 176–8 179–81 210–312 315 333–5 373 378, 382–3 393 401 ▷ **Jñāna**

Taklung T'angpa Trashi Pel (*[sTag-luṅ] thaṅ pa [bKra śis dpal]* 1142 1210) founder of **Taklung** monastery and the Taklung Kagyu sub-school. In lineage 351

Takṣaka (*Jog po* Skt Cutter Carpenter) *nāga*-king Attached as flag to *khatvanga* 228 L4 Worn as ornament as anklet 73 229, as earrings 214, 460 481 as necklace 501

Tamasā-vana or Tamasa-vana (*Mun-pa i tshal* Dark Grove) one of the eight great charnel grounds, in the SW Identified by Cunningham with Sultanpur Punjab (Dey 1927) Red Mahakala invoked from 369

Tāmra-dvīpa (*Zaṅs gliṅ* 'Copper Isle) home of Kālika, *HOE* 24 and n. 7

Tāngyur (*bsTan ʼgyur*) the Translated Treatises, the collection of Tib translations of the Indian Buddhist literature other than the actual Buddha Word about twice the length of the Kangyur.

TANTRA 1 (*rgyud*) 1 A canonical scripture of the esoteric class 2. The set of practices taught in a given Tantra together with its associated Explanatory Tantra(s), commentaries and oral teachings, usually centered on a particular deity e g the T of Heruka

II (*rgyud-sde*). 1 Division of the Dharma opposed to Sutra (*mdo-sde*) the Secret Mantra (*Guhya mantra gSaṅ-sṅags*) or Vajrayāna (*rDor rje i) theg pa*) side of the Mahāyāna 2. A class or category of Tantras We shall discuss the most common such classification

The four classes of Tantras

Tantras are conventionally grouped into four main categories (*rgyud-sde bži*)

(a) Action Tantras (*Kriya tantra*) (*K*),
(b) Performance Tantras (*Carya tantra*) (C),
(c) Yoga Tantras (*Yoga tantra*) (Y)
(d) Highest Yoga Tantras (*Anuttara yoga tantra*) (*A*)

From (a) to (d) they become increasingly difficult, the vows and pledges to be kept in their practice more and more demanding Thus for the practitioner the classes are in effect a series of levels of practice From the Western historical point of view the progression also represents a sequence of development of the teachings

The assignment of a Tantra to one of these classes depends on quite subjective judgments (Tsong-ka pa 1977 162–4) and so is sometimes debatable (cf. 500) Further even if the source Tantra and its classification are known, this does not necessarily determine the class of a *sādhana* derived from it; for example Suryagupta s *sādhanas* for the 21 Tārās (257–99), though based on the *Praise in Twenty-one Homages* which comes from an Action Tantra, are Highest Yoga Tantra Internal indications are also not necessarily conclusive e.g the inclusion of forms of the four empowerments in the conferral rite implies a Highest Yoga Tantra practice but their absence means little The presence of an inner offering indicates a higher class *Y* or *A* (usually *A*) its absence suggests (but does not prove) a lower class *K* or C (usually *K*) The firmest indication is the common instruction transform the offerings the Action Tantra way or the *Anuttara* way

Based on such indications and omitting a number of doubtful cases we can tentatively classify the *sādhanas* of *IWS* as follows.

1 Action Tantra each time

Śākyamuni and similar Buddhas Bhaiṣajya guru, Nāgēśvara rāja
Maitreya Mahābala Ucchusma/Ucchusmā
many goddesses Graha mātṛkā, Mārīcī Paṇḍaśābarī, Prajñā pāramita, Sarasvatī, Usnīsa-vijaya/Usnīsa-sitatapatra Vasudhārā Bhṛkuṭī, Buddha locanā Lakṣmī, Śramanā devī, Yuk g u ma sisters, *yaksas* Aparājita Kundhali, Manibhadra, Vajra māra dama, etc *nāga*-king Apalala, the Four Great Kings.

2 Highest Yoga Tantra each time

All deities of the Heruka and *dākinī* types (Hevajra, Sambara, Kurukullā Vajra varāhī, etc),
Guhyasamāja Kālacakra Mañjuvajra Yamantaka Yogambara,
Amoghasiddhi, Ratnasambhava, Vajrasattva Takkirāja,
Amara-vajra-devī Mamakī, Tinu-devī, Vetālī,
wrathful protectors (Mahākāla Śrī-devī Karma vamī Putra Śmaśānādhipatī)

3 Variable

Acala *K* 173–5 432–3 *A* 176–8 266
Aksobhya *K* 443 *A* 459 486
Amitabha/Amitāyus. *K* 179–80, 182 *A* 181 485
Avalokita. mostly *K*, but 104 is C 70, 118, 132 are *A*
Ganapati *K* 334–6 *A* 12
Hayagrīva mostly *K*, 171–2 are *A*
Jambhala *K* 314 316–7 450 *A* 315, 319–21
Mañjughosa *K* 185–7 189 426–8, *Y* 500 *A* 188 236
Pratisara. *K* 429 503 *A* 216
Tārā mostly *K*, 137 275–95, 469 *A*
Vairocana *Y* 498–9 *A* 483
Vaisravaṇa mostly *K*? *A* 301 311
Vajrapāni *K* 155–62 211–3 444 C. 154, 501, *A* 153, 258–9 453
Vighnāntaka (Amrta-kundalin) *K* 448, *A* 214, 491

Tantra tradition (*rGyud lugs*). Many-colored Kāla cakra-garuda 229

Tārā (*sGrol ma*, 'Savioress') usually titled *Āryā* (*'Phags-ma*) Mon. *Dhar-a eke* 'Mother Tārā'

4–7 9 109–11 c, 112–4 b 133–52 275–99 436–9, 469.

Accomplisher of Bliss 295 Ascetic Goddess 233, Atīśa tradition 4 Bari tradition 5, Bestower of Supreme Powers 283 Buddha (140 N) Cintā cakra 4–7 Cintāmani 138 Consumer of Suffering 297, Crushing Disputants 282, Cundā 152, Destroyer of Attachment 294 Dhana-da 140 Dispeller of Misfortune 289 Dispeller of Sorrow 288 Dream-showing 144 Eight armed 150 Five-deity 145–9 Flower (140 SE) Gem (mantra n) (252 b), Giver of Good 293 Golden-colored 278 Granter of Boons 287, Great Peaceful One 293 Green, ▷ **Tārā, Green.** Heroic 276 Incense (140 SW) of Increase 296 Kadam deity 133 Kapāli 151 Kashmir tradition of Great *Pandita* of 134, 135 Khadira-vani 284–6 Laksmī with Golden-drop at Heart 206 Lamp (140 NW) Light of Prosperity 290, Lotus (mantra n.) (254 p) Maru (252 b), Nyen Lotsawa tradition 6 9 Padma (140 W), (mantra n.) (254 p), (255 p variant) Peaceful by Day and Wrathful by Night 136, Perfecter 299, Perfume (140 NE) Pithīvari Uddiyāna t' 137, Proclaiming the Sound of HŪM 280, Raina (140 S), Red 139 Ripener 291 Sad-anga 9 Sakya tradition 139 Saving from Eight Perils 121–9 n.7 (150) Shakaq Frowning 292; Six-limb 9 Source of Attainments 298 Śramana-devī 233 Subjugating (206 SE), Summoner of Beings 289 Suryagupta tradition 275–99 Svapna 144 Trai-lokya-vijayā 281, Twenty-one 275–99 Uddiyāna 137–Vajra (140 E), 469 Vanaratna tradition 7 Victorious 296, Victorious over the Three Worlds 281 Victorious *Usnīsa* 279 Wealth granting 140 White 4–7 135 438 White as the Moon 277, Wish-fulfilling Wheel 4–7 Wish-granting Gem 138 Wrathful 136 b Yellow 141–3 (252 b)

Attendant or *prajñā* of Avalokita 109–11 c 112 4 b (118) (252 b) (254 p)

Misc., visualized at genitals, implicitly *prajñā* of Amoghasiddha (266 p) Recite 10⁵ mantras at start of Śramanā-devī retreat 233

By form and color

Peaceful, 172a black (140 E) (140 SW) green, ▷ **Tārā, Green**, orange 295, 298 red 139 (140 W) (140 NE), 152, 294 white (140 N), (140 SE), 144 (254 p), 297, 299; ▷ **Tārā, White**

yellow 138 (140 S), (140 NW) 141–3 (252 b) 280

Peaceful, 174a green 140 red 281, 287 288 white 296, yellow 279 283

Peaceful 176a, white 293 178a red 276 yellow 290 1710c yellow 278. 3612a white 277 418a golden 469 green 150

Wrathful, 172a, black 289, white 136 b. 164a black 282, red 281 316a, blue 292 419a, red 137

Tārā, Green (*Syāma-tārā*: *sGrol-(ma) ljaṅ (khu)*) Tārās resembling the standard Green Tārā type—peaceful, 172a blue-green, K boon-granting, L *utpala*—are collected here.

9 109–11 c 112–4 b 133, 134 136 a 145 151 206 275, 285 439

Five-deity 145–9, Kadam deities, of four 133 Kāpāli 151 Kashmir tradition of Great *Pandita* of 134, Khadira vani 284–6 Laksmī with Golden-drop at Heart 206 Nyen Lotsawa tradition 9 Peaceful 136 a, Sad-anga 9 Six-limb 9 Subjugating (206 SE), Śūryagupta tradition 275

Attendant of Avalokita 109–11 c 112–4 b

Tārā, White (*Sita-tārā*: *Cintā-cakra-t' sGrol dkar*): 4–7, 135, 438 In tradition of Atīsa 4, of Bari Lotsawa 5, of the Great *Pandita* of Kashmir 135 of Nyen Lotsawa 6 of Vanaratna 7 Wish fulfilling Wheel (Cintā-cakra) 4–7

S g for Śramana-devī practice 233

Tārā-bhattārikā-namāstōttara śataka-stotra (*rJe-btsun ma 'phags-ma sgrol ma i mishan brgya rtsa brgyad pa* The Hundred and Eight Names of the Venerable *Ārya-tārā*) – P 381/Toh. 727 The Skt and an alternative Tib tr also survive ▷ *IPT* 452. 9 n. 4.

Tāranatha, Jetsūn (*rJe btsun Tā-ra-nā tha* also *sGrol (ba i) mgon (po) Kun-(dga) snīṅ (po)* 1575–1634) compiler of the *Rinpung Gyatsa* and author of some historical works (*HBI* etc) cited in this Index. He often signs himself The Wanderer (*rGyal khams-pa*) Tāranatha ▷ **Jonangpa** P 225, p 231, p 233, p 235 verse 5 & Author's Preface p 377 verses 1–3 p 378

His *Supplement to the Sādhana-sāgara* p 236 n. 2.

Lineage lama all of Part One explicitly in *K* 300 343 351 352, 369 370 407 408

tarjanī ▷ **forefinger, threatening**

Tarkvi-raja (*Dod-(pa i) rgyal-(po)*) ▷ **Takki rāja**

tassel (*dāman chun-po*): jeweled 429 a–c 1.3 ▷ P176.

Tathāgata (*de-bzin-gśegs-pa*) 'thus-arrived —one who, relying on the Path of Thusness (or Suchness i.e Ultimate Reality) (*tathatā*) not abiding in the extremes of either *saṃsāra* or *Nirvāṇa* has actually arrived at the Great Awakening (*Bōc*) Lit.— a **Buddha**.

Tathagata Family (*Tathāgata-kula De bzin-gśegs-pa i rigs*) first of the three Supermundane Families in Action and Performance Tantra Empowerment in it also admits one to rituals of the other two Families

421–33 hsts Śākyamuni as Chief (*gtso bo*) Sitātapatrā and Usnīsa-vijayā as *Usnīsa* Mañjughosa as Master (*bdag po*) Prahsara and Manci as Mothers Maitreya as Bodhisattva and Acala as wrathful male deity Mañjughosa is also called the Lord or Protector (*mgon po*) 272–4. Sarasvatī also belongs 442 n. 2

Tathāgata-kāya vāk citta-guhya-sūtra (*De-bzin gśegs pa i sku gsuṅs-thugs-kyi gsaṅ ba i mdo Sūtra of the Secrets of the Body Speech and Mind of the Tathāgatas*') ? – P 122/Toh 492. Cited 274

Tathāgata raksita Tantric Master at Vikramaśīla c 920 (*HBI* 327) *Śrī vajrabhairava-hasta-chinna viśuddha nāma* (P 2860/Toh. 2007) pp 417–8

Tattva-saṃgraha (*De ñid dus-pa*) the fundamental Yoga Tantra P 112/Toh. 479 Vajradhātu Vairocana explained in 498

tawny (*babhru pingala kapila āmar-ser*) ▷ **hair** (b)

teaching gesture ▷ **Wheel of Dharma gesture**

Tejas (*Me i lha* god of fire) hand held in skull 461 L4, 465 L4 ▷ **Agni**

Tekar Drozangma (*gTad dkar gro-bzaṅ ma* 'White sorcery Good-destiny Lady' ▷ 418–20 n. 3) sister of Trashi Is enigma mantra n. *gTad lhawa* – jagad-bhadra. 420 e

Tel-pa (*Tel-pa*) *yōma* attending Mahākāla (372 W)

Terminator (*Krtānta*) ep of Vajrapāṇi in mantra, = Yama 154 and n. 8.

terrible ▷ **wrathful**

Terrifier I (*Bhairava Jigs-byed*) ▷ **Bhairava.**

II (*Smirināṅ sKrag-byed ma*) Armor Heroine 65

tertōn (*gter-ston*) treasure-revealer discoverer of hidden texts (*gter-ma*) ▷ **Sang-gye Lingpa Trapa Ngōn-śhe.**

tetherung-chain (*lu-gu rgyud*) 392 c K

Thirteen Golden Dharmas (*gSer-chos bcu-gsum*) a collection of teachings of the Tsarpa (*tsar-pa*) tradition of the Sakya school (Deshung Rinpoche xlvii) ▷ 230 n 1

Thirty-three, heaven of the (*Trayas-triṅśa, Sum-cu rtsa gsum*) ▷ **Trayas-triṅśa heaven**

thought-construction (*rtog-pa*) – **conceptualization.**

thread (*sūtra skud pa*) ▷ **PI#9** 195 L 502 L2
Three-and a half syllable (*Yi ge phyed-dan brā pa*) Avalokita 198
Three-nose (*Tri nāsa* ◦*Na-gsum*) *yaksa* attending Vaiśravaṇa (301 outside W)
three-tiered town (*gron-khyer gsum-brisogs*) i.e. *sam sāra* composed of the three realms
Through skilful compassion (*Thabs-mkhas thugs-rjes*) ▷ *Praise by Way of the Twelve Deeds.*
thunderbolt iron (*gnam lcags*) in *R*, normally used as the n. of a material, lit. 'sky-iron'. *Bte* says it sounds when struck is of unclear (dull?) color with an oily sheen, and cannot be dented by or dinary iron. It has the power of subduing hin drances and helping against narcotics. Naturally-formed *vajras* and ritual daggers of it are sometimes found buried.
The thunderbolts that fall in a hail (377) are *gnam lcag-kyi thog*
tiara, skull (*thod-pa* ; *dbu-rgyan*) illustrated without deity [507] ▷ **head ornaments (b)**
tiger (*vyāghra stag*) emanated from right knee 33 (421 x) following deity (377 d)
Face or head (351/2/3 NE tiger faced *dākinī*) malevolent planet in aspect of tiger head held by (367 Śrī-devī)
Vehicle (349 Mahēśvara) 362, (379 male haughty Mūnpa) tigress in milk (*stag-mo gnus-ma*) 41 c
Tiger banner ▷ **banner**
Tiger-faced *Dākinī* (*mkha' 'gro-ma*) *stag-gi gdon-pa can*) (351/2/3 NE) Cf 300 I 187
Tiger-mounted (*sTag źon ma*) Mahākala 362
tiger-skin loincloth (*vyāghra-carmāmbara stag-lpags kyi śam thabs stag-gi pag-pa i śam thabs* ◦ *I smad kris*): normal dress of wrathful deities,
Accoutrements (*stag-chas brgyan-pa*) (358/408 some attendants) Coat (*stag-slog*) 358 f (looks same as loincloth) 408 c. Scarf and skirt 335
Quiver (*stag rul* ▷ **PI 13**) at right side 382 383
"Tiksna (*rNon-po* Sharp) *yaksa* attending "Vajrapāra-dama (332 S)
T'ing-g'i Zhel zangma (*mThiṅ-gi źal-bzaṅ-ma* 'Blue Beautiful-faced Lady') sister of Trashi Tsering ma, mantra n. Indranila-mukha-bhadra. 418 b
Tīra Goddess (*Lha-mo ti ra*) 208
tīrthika (*mu stegs* (*pa*)) (from *tīrtha* a shrine or place of pilgrimage) a non-Buddhist, such as a Hindu Jain or Materialist.
tongue (*jihva lpags*) the tongue of a fully wrathful deity is described as rolled up (*bsgril-ba dril ba*) or vibrating (*lalat gyur ba bskyod-pa*) because he rolls the tip upward and vibrates it against the palate to make a loud noise (cf. 369)
topknot (*yata mukuta* ◦ *gāta rel pa'i thor-cog* ◦ *cod pan* ◦ *thar tshugs*) ▷ **hair (a).**
torma (*bsh gtor ma*) an offering-cake in India flat but in Tibet tall and conical and made of a dough of roasted barley flour (*rtsam pa*). They are offered not only to deities and Protectors but to local spirits *devas, nāgas*, etc. and are often put outside so that animals birds etc. can eat them.
torma commands (*gtor ma i bka' bsgo*) another n. for the commands section of the conferral rite of a Protector. While the lama is issuing orders to the deity he holds the torma in his hand. Typical text. 300
torma empowerment (*gtor (ma i) dban (bskur)*) a component of some conferral rites in which a torma is visualized as the deity and placed on the disciple's head to confer the deity's inspiration. 153 155 157, 159–60, 165–72, 227 230 371, 393–401 405 entire conferral rite 383 415–7
Tortoise-tegged (*Kūrma pā-dī*) Vārāhī 85
tortoise posture (*Kūrma-bandha rus-sbal gyi dug-stems*) a straddled bow legged posture 85 Formerly a sitting posture cross-legged and with the knees drawn up (Dagyab et al 1983. 220–1).
Totality Dākinī (*Sarva dākinī Thams-cad mkha' 'gro-(ma)*) attendant of Vārāhī 86
Touch-turning (*Reg ishig*) T°-b° Lord T°-b° wrathful king a form of Sambara 227 *Tg* titles (P 5005 5008–9) gives the Skt for *Kuro-bo reg ishig* as *Krodha bhaya nāśani* 'Wrathful Peril-destroyer', doubtless after the mantra
tower, iron (*lcags mkhar*) seven-storeyed hexagonal (377) ▷ also **fortress**
Trai-lokyāksepa (*Jig rten gsum kun-tu bskyod-pa*, Convulser of the Three Worlds) n. and mantra n. of (Body) Hevajra 464 473
Trai lokya vijaya (*Jig rten gsum las rnam par rgyal-ba*, Victorious over the Three Worlds') L N of (Vajra)-Humkāra, and of the gesture he makes (*t°I°s° mudrā*) Wrathful Lord 481
II Ep of Amoghapāśa in mantra 105 b
Trai lokya-vijayā (*Jig rten gsum-las rnam-(par) rgyal (ba)* fem. of prec.) Tārā 281
Trai-lokya-vijaya-mudra (*Jig rten gsum las rnam-par rgyal-ba i phyag rgya*) ▷ **Hūmkāra gesture**
Training, threefold (*bslab-gsum*) ▷ p 235 n. 5.
Traksad great lord of demons (*bDud mgon chen po Traksad*) a Traksad Mahākala attending Six armed Mahākala 342 e.
Traksad Mahākāla (*mGon po traksad* ◦ *traksad*). form of Mahākāla whose heart mantra contains the word TRAKSAD (in *R*, always spelt TRAKŚAD making the Tibetan pronunciation *takshé* rather than *takché*). His iconography is variable. a typical Traksad Mahākala is black wearing a silk cloak and boots and riding a black horse and has two arms, the right holding a trident-marked club and the left feeding a heart and lungs into his mouth, but every one of these features has exceptions. However in the present collection, every Mahākala riding a horse or mule is Traksad. Always *f g*
342 e 377–9 379 b 380 b 381–4, also 410 n. 2.
Atisa tradition 379 Brother-and Sister 377 Dakpo tradition 378 Dog-faced 384 Eunuch 382 on Foot 381 Gloriously-blazing Great Deity 377 Lion-mounted 379 Nyo tradition 377 for Secret Practice 384 Tr° and Knife M°k° practiced together 380 Yak-faced 383
Arms four 377, others two Faces two 377, others one dog s 377 R. 384, yak s 383 Color dark red 379 a 381 dark purple 377, others black. Mount/posture black mule with white fetlocks 383 lion 379 *pratyālīḍha* on corpse 381 384 others black (demon) horse (with white fetlocks). Unclothed 384, others cloaked 6*
trampling/stepping/treading (*khrośah, skrāmya mnan pa gnan pa*) when combined with *ālīḍha* or *pratyālīḍha* implies a standing posture; ▷ **Postures: 4**
tranquil or peaceful (*śānta, źi-ba*) one of the nine dramatic sentiments
transmission (*lun*) before reading or reciting a text or practicing a mantra and/or visualization, a practitioner should receive its oral transmission. This may involve simply hearing it read or recited by someone who has received the transmission previously. Practices in *R* conferred just by transmission 39, 121–9 130 207 231 233 269–74 329 335 338–9 ▷ also **meditation-transmission recitation-transmission** and next
transmissions three (*lun gsum*) the core of a **permission** rite often consists of these three the transmissions of recitation (*rjes su-bzlas-pa*) inspiration (*byin gyis-brlabs-pa*) and vow (*dam-bca' ba*) (Sometimes vow precedes inspiration.)
Trapa Ngon-she (*Grwa pa mNon-śes* 1012–90). a

Nyingma tertôn who in 1038 discovered the famous medical text *rGyud-bži* and in 1081 founded Grwa thañ monastery. He is called *Grwa pa* or *Grwa-pa* after the place of his birth, Grwa or Gra, avoiding confusion with his contemporary Abhijña (*mNon śes-can*) of Bengal (*BA* 360–1) ▷ *BA* 94–97 Dargyay 1979 68 94–6 *NSTB* I 753–4.
Tradition of Red Jambhala 320 Varapāni 160

Trashi-lhünpo (*bKra-śis lhun-po*) Gelukpa monastery at Shigatse (88 9° E 29.3°N) founded in 1447 by the First Dalai Lama Gedün Drup, seat of the Panchen Lamas P 378 Colophon n 1

Trashi Te'eringma (*bKra-śis tshe-riñ (ma)*) Auspicious Long life Lady Mon. *Ōjīni nasum ārtuñayēt ske* Happy Lifetime-prolonging Mother) leader of five worldly *ḍākiṇīs* converted by Milarepa and his partners in tantric sexual practices (*Hundred Thousand Songs* chap 28–31) mantra n. Maṅgalāyur-puṇya, f g, only 419 and her Four Sisters (*Tshe-riṅ mched lña*) 418–20

Trayas-triṃśa heaven (*Sum-cu rtsa gsum (gyi) (lha)-ṇas* heaven of the Thirty-three') second heaven of the Desire Realm on the summit of Mount Meru (*Ak* III 160–3)—ruled by Indra or Śakra and thirty two Upendras (sub-Indras), i e thirty three chief gods in all made up of the eight Vasus the eleven Rudras the twelve Ādityas and the two Aśvins (*bic*).
Gaṇapati invoked from 12, Resnatī or Ekajaṭī in chieftaness of 402 Abode of Panthaka, *HOE* 33.

treading ▷ **trampling**

Treasure (*gTer ma*) or treasure teaching, ▷ 363 n. 1 Jambhala 320 Mahakāla 364 Vaśravana 301

treasure vase (*nidhāna kumbha gter-gyi bum pa*). ▷ **Pl 61** Hand held 277 L5 (according to Sūrya gupta) 333 L, [451 L] ▷ **vase of plenty**
Seat or beneath feet 142, 302, 326 334 ((+ either side)) 336 two with bases together 319 327 328 nine 325 Either side (334) (+ below) 411

tree (*ljon(-śiṅ)* (206 W red Vaiśravana L) with flowers and fruit 294 L (+ *tarjani*) Branch of heavenly tree (*lha ı śiṅ*) with fruit 220 R1 ▷ *aśoka* **tree, banyan tree** *bodhi* **tree branch glomerate fig tree** *khadira* **tree, myrobalan** *nīga* **tree** *parijāta* **tree** *pippala* **tree, poison tree** *śāl* **tree,** *śirīṣa* **tree, wish-granting tree** ▷ **Pl 107**

triangle (*gru gsum*) or **triangular area** (°-*gyi dkyil-khor*) equivalent to *dharmādhātu*–and likewise generated from E Dark blue or unspecified (351) 352–(353), (366) 377 (384) dark red (355) ▷ *dharmādhātu*.

triangular (*gru-gsum-(pa) zur gsum pa*) palace or fortress of corpses bones etc (356) shining, dark blue, t° palace (*gru-gsum mthin nag ber-be ı zal yas khaṅ*) (367) t° palace within skull fortress (378) (382) t° skull fortress (*thod mkhar gru-gsum pa*) (372) (also called a palace), (384) (of thunderbolt iron) (396). (397). t° fortress of lacquered leather with square skull fortress inside 398–400.
Red t° palace visualized at private place during recitation 80 T° sun(!) at deity s heart 356

tribes (of gods and spirits), eight ((*lha-(mu)-sruṅ sde-brgyad*) there are many lists of the eight. *Bic* quotes three (1) from the *Yamāntaka tantra* *yāmas, mātṛkās, rakṣasas yakṣas kinnaras*, lords of the soil (*sa-bdag*) *bisan* demons and *māra* demons (*bdud*) (2) *devas, nāgas yakṣas gandharvas asuras garuḍas kinnaras* and *mahoragas* (3) *yāmas, mātṛkas manos bisan* demons king spirits (*rgyal po*) *nāgas, yakṣas* and planet demons (*gza*)
366 gives another (4) E *rākṣasas* SE *mātṛkās*, S planet demons (*gza bdud*) SW red *bisan* demons (*bisan dmar*) W male jinn (*gnyan pho*) NW *smu* demons (*smu-bdud*) N female *māra* demons (*bdud mo*) NE *yāmas* For six more lists ▷ *NSTB* II 158–9
Surrounding hosts of (300) (307–9) (351/2), (356) (357/8) (363) (366) (369) (370) (377), (385–92) (400) Chiefs of trampled on 260.
Mahākāla general of 362.

trident (*treśūla rtse-gsum-(pa) tri-śu-le*) ▷ **Pl 22** Plain or ribboned 73 R3 105 d L3, 106–8 d L3–128 R2 227 p L 254 R6 257 R2, 268 L1 271 R1 290 R1 294 R 301 c R, 303 a R6 323 L2, 332 R1, 343 L2, 345 L2 347 L2 350 L1 355 R2 (357/8 b L2) 386 L2 ((+ bone rosary)), 388 L2, 391 L2 394 L2, 396 L1, 399 L2, 404 p R, 462 L1 470 R7, 471 R3, 475 R6, 490 R4 497 R3 497 Rudra R1 501 v L2 503 L3—with four-spoked wind wheel on points 227 L with human head and black flag 378 R 379 b R, 380 b R, 382 R, with poppy-colored spear-flag 376 R2 with snake and *vajra* 349 L2.
Green trident encircled by snake (▷ **Pl 23**) planted on seat to R of deity 131, 437
▷ **club club larga**

trident ensign (*ru-mtshon rtse-gsum*) same as trident. 409 R ((with four heads attached)) trident red-spear ensign, piercing heart of an enemy 342 e R.

trident *khaṭvāṅga* (*kha ṭoṅ-(ga) rtse-gsum*). al though a *khaṭvāṅga* is in any case three-pointed this expression is sometimes interpreted as a trident rather than a normal *khaṭvāṅga* (a) Lake *khaṭvāṅga* 209 L2, 210 L2 351/2/3 L2 (b) like tri dent 331 R, marked with head 384 R

trident spear (*mdun rtse-gsum (pa)*) same as trident. 171 R2, 299 R, 318 a R, 341 L2 402 R.

trident staff (*lhun gu rtse-gsum*) same as trident. 110 L1 109–11 e L2, 112–4 d L1 255 L2.

***Tri-nāsa** (*sNa gsum*) *yakṣa* attending Vaiśravana (301)

Tri-samaya-vyūha (*Dam tshig gsum bkod* array of the Triple *Samaya* or Pledge) n. of Śākyamuni Buddha Bhagavan T°s v° raja 15–200 T°s°v° bhagavan 15 T°s°v°-muni 15 T°s°ś ı the principal alone 200

Tri samaya-vyūha-rāja nāma tantra (*Dam-tshig gsum bkod pa ı rgyal po zes bya ba ı rgyud Tantra called the King of the Array of the Triple Pledge*) = P 134/Tōh. 502 An Action Tantra presenting Śākyamuni as chief of a *maṇḍala* (LW 104–5) 15 n 1

Tr'op'u Lotsawa (*Khro-phu lo-tsā ba [Byams pa dpal]*): 115/7 n 1 Tār (L15) lists as his instructions 53 70 72 86 115/7 118 130 191 193 one lineage of 300 323–4 325 327–9 and most of the transmissions from the Great *Pandita* of **Kashmir**

***Trsnā-virati** (*Sred-spoṅ* Cessation of Craving') attendant of Vaiśravana (303)

trumpet, thighbone (*rkaṅ-glin*) tantric ritual trumpet made from a pierced human thigh bone (*kemur*) Though Tucci (1980 89, 91) claims it is made from a tibia *Bic* and other sources specify a thigh bone as depicted in our 354 and *PTA*. DE 2 and as seen in the Victoria & Albert Museum specimens (Arts Council 1971 nos 245–6) ▷ **Pl 7**
Red Mahākāla with (*mGon-dmar °-can*) 354. Trumpet of a human leg bone (*mi-rkaṅ-gi glin-bu*) 354 R

truths, two (*satya-dvaya bden-(pa) gñis*) conventional and Ultimate

Tsami (*Tsa-mi [lo tsā-ba Sākya rgyas grags-pa]*) in lineage 351 352

tsampa (*rtsam-pa*) flour of roasted barley

Tsan (*Tsa-ri*) pilgrimage area around Mount Dakpa Sheln, Southern Tibet. Mahākala is now in (377)

Ts'el G ungt ang (*Tshal Gun thaṅ*) monastery about 15 km E of I hasa founded in 1175 by Zhang Rin poche and center of the Ts elpa Kagyü tradition 352.

Ts'el tradition (*Tshul lugs*) i.e. the Ts'elpa Kagyü tradition, founded by Zhang Rinpoche (1123–93) of Ts'elpa-dru (*tshal-pa-gru*) (*BA* 711–5 Tucci 1980 26 251) The lineage of Four armed Mahākāla in the Ts'el tradition 352 is claimed to have come from Indrabhūti and passed to Zhang from Ga Lotsawa (*R* II 487) Four armed Mahākāla, Ts'el and Ga traditions combined 353

Tsongk a-pa (*Tsoṅ kha pa* 1357–1419) the founder of the Gelukpa school 1–3 Homage to p 234 verse 3 May his teachings spread dedication after 420 In lineage 508

Ts'ülgyel Lama (*bLa-ma Tshul rgyal*) possibly the Nyingma lama mKhan-chen Tshul khrims rgyal mtshan (1269–1343) (*BA* 964) In lineage 370

Ts'ültr'im Rinch'en ▷ **Zhuch en Ts'ultr'im Rinch'en**.

tumo (*gtum mo*) blazing fire visualized at the navel *cakra* (79) ▷ **Candālī** *ITB* 291–4

Turquoise-eyed (*Pirojākṣī yYu mig ma yYu i mig-can-ma*) *yYu i mug can ma mo*) (dog-faced) Mon woman attendant or messenger of Mahakala 377 c (5) (381) (382) 384 c gate keeping *mātṛkā* attendant of Mahakala (376 N gate)

Tusita (*dGa ldan* Joyous) the Pure Land of the Thousand Buddhas of this eon, where Śākyamuni resided before his descent to Earth and Maitreya resides now In Mahayana it is distinguished from the heaven of the same name in the Realm of Desire

Maitreya invoked from 192

twigs (*cog-phran*) ▷ **branch**

Two faced, Great (*Zal-gñis-ma che ba*) i e. P 2259/ Toh 1551 79 n 1

Two-faced (*Żal-gñis-ma*) Varāh with a pig s face on the right 76 79 [89]

Two OM *dhāraṇī* of Long Life (*Tshe-gzuṅs Om-gñis ma*) mantra of Amitayus 179

U

Ucala (*U tsa la*) n of a charnel ground Abode of Mahakala 362–4 377–9 382

Uccārya (*U tsorya U tsārya*) Vajrapani 153

Ucchusma (*sMe-brtsegs rMe brtsegs Chol ba*) wrath ful deity styled either Wrathful (*Khro-bo*) or 'Wrathful king (*Khro-(bo i) rgyal (po)*) Mantra n *Ucuṣma maha krodha rāja*

Wrathful U° was practiced in China where a late 9th century painting of him was found at Dunhuang (Whitfield & Farrer no 62) His Chinese n the Unclean resembles the Tib 'Spotty' and he was regarded as the subduer of unclean influences (Waley 1931 74–5) the U of the *Kg* praise P 420/Toh 756 is likewise largely concerned with purifying the impure Several other Dunhuang paintings depict him as an attendant of Avalokita paired with Hayagriva (Waley no XXXV) or Kundali (Nicolas-Vandier nos 97 101 103)

The Mon n. in our MS *Mengge dabqurlysan* can be translated He who doubled the birth mark' doubtless equivalent to the Tib

In Japan, U° is identified with Vajra-yaksa one of the five **Kings of Knowledge** (*vidya rāja*) who like our 225 is shown dark green with three faces and six arms, holding a *vajra* and bell (Takasaki Sawa 1972 Figs 66 116)

The wealth deity Ucchusma-jambhala some times called simply Ucchusma does not appear to be related to this U° His n. in Tib is *Chol ba*, confused, mistaken topsy turvy' (*Mvy* 4332 P 4564–5) or in the title of P 4089 *Tshma-po* 'fat None of these translations of the name cor responds with the supposed meaning of Skt *uc chusma* fire the roaring of fire a n. of Agni (MW) *Ucusma* may well have a quite different origin However another Chinese n for him is 'Fire-headed Vajrā (Waley no XXXV Nicolas-Vandier no 101)

224–5, 447 Green 225 Mahābala 224 Smoke colored 224

Ucchusmā (*sMe-brtsegs rMe °*) Wrathful Female U°, or Ḍākinī U° 226

Ucusma jambhala. mantra n of Black Jambhala 317

Uḍḍhyana or **Oḍḍiyana** (*U rgyan O-rgyan O ḍi yan*). country in what is now northern Pakistan where King Indrabhuti ruled, centered on the Swat valley and probably stretching from Chitral to the Indus It was renowned as a land of the *ḍākinīs* where many Tantric adepts received revelations.

Uḍḍiyana-tara 137

Abode of Pṛthivīvarī Uḍḍiyāna-tarā 137, Simha mukhi 234, Śmaśāna-adhipati 407

Visualize place where one is as *vajra* land of Uḍḍiyana 76

uḍumbara (*u-dum-ba-ra*) the sacred tree *Ficus glom erata* Its flowers grow on the ends of the leaves, and as they open with difficulty and fall with ease are a simile for extreme rarity and imminent loss (*ibid*)

In hair, 70 In *ḍākinī*'s footsteps p 398 ▷ **glomerate fig**

Umā (*U-ma dbU-ma*) goddess, also called Gauri etc. Attending Mahākāla (349) With Rudra at foot of Kalacakra (497)

As seat paired with Īśvara or Mahēśvara 156 LF 160 LF 201 259 489 RF

umbrella (*chatra gduqs*) ▷ PI 53, 54 Above deity peacock umbrella 398 401 white u° 217 496 Hand-held 429 a R5 429 c R5

Visualized during recitation 327

Unfailing ▷ **Amogha-**

Union (*yuganaddha zuṅ-du yuq-pa*) Buddhahood, the state uniting perfected Method and Wisdom the realizations of Great Bliss and Emptiness or more generally the union of Method and Wisdom as cause of Buddhahood. There are many definitions ▷ *ITB* 278–88 Also the name of an advanced practice on the Completion Stage

Universal Ruler (*sNa-tshogs dbaṅ po – °Viśvēndra*): Avalokita 253

unknowing (*mi-ses pa*) same as **ignorance**

upadrava ▷ **disasters**

°Upalabdhi (*dMigs-pa* Thought Imagination Perception ?) *yāma* attending Karma yama (404) Perhaps the same as the *yāma* called *rMig pa* (*Khura* Hoof) attending Mahākāla in 372

Upananda (*Ñer-dga*, 'Near joy'). *nāga* king, always associated with **Nanda**. 257 c Worn as earring 153 501

upāsaka (*dge-bsñen*), fem **upāsikā** (*dge-bsñen ma*) a Buddhist lay person who has taken the five vows to avoid killing, stealing, sexual miscon-

duct, intoxicating liquor and lying. The word is also applied to lay practitioners who have undertaken only part of the fivefold discipline or even those who have simply taken Refuge.

Upēndra (*Ne-dbaṅ*: Sub-Indra.) ▷ **Trayas-triṃśa heaven**.

Upward-reaching (*Gos-khug-ma*): Vajrapaṇi 157.

uṣṇīṣa (*gtsug tor*): the protuberance on the crown of a Buddha's head, first of the thirty two Marks.

Uṣṇīṣa-cakravartin (*gTsug tor 'khor-los bsgyur-ba*): one of the ten **wrathful deities**. Attendant of Nīvaraṇa-viṣkambhin (251).

Uṣṇīṣa Lady Great Vajra (**Mahā vajroṣṇīṣā rDo-rje gtsug tor chen mo*): ep. of Amara-vajra-devī 184.

Uṣṇīṣas Nine (*gTsug-dgu*): n. of a *mandala* including Śākya siṃha Mahā-vairocana and eight deities whose names end in -uṣṇīṣa, seated on an eight spoked wheel. They are also described as nine *Tathāgatas* with *uṣṇīṣas* and monks' robes (*Nya* 68.4). 499.

Uṣṇīṣa-sitātapatrā (*gTsug-tor gdugs-dkar*: *Uṣṇīṣa* White-umbrella lady'). 217, 424. Also called **Aparājitā**: Ārya-sitātapatrā, **Great Repulser**.

Uṣṇīṣa vijayā (*gTsug tor rnam-(par) rgyal (ma)*: *Uṣṇīṣa* Victorious Lady'). 183, 262, 425, 506. Nine-deity 183, 425, Thirty-three-deity 506. Two-armed 262.

utpala (*utpala*: *indīvara*: *utpa-la*): the heavenly blue lotus, whose earthly counterpart is *Nymphaea caerulea*, the lotus of Ancient Egypt. Associated primarily with Tārā and Mañjughoṣa. ▷ P141.

(a) Blue or unspecified: 9 L, 51 d (L), 52 L2, 109–11 c L (opening it with it), 112–4 b L, 125 R2, 133 L, 134 f, 136 a L, 137 L1, 140 L1, 144 L, 145 L, 151 L (+ Refuge gesture), 193 L1, 206 L, (254 p L), 255 p R (shown L), 275 L, 277 L3, 285[R]L, 344 R3, 439 L, 457 L2 with book of Perfection of Wisdom 185 L, 232 L, 426 L, 428 l with other or unspecified book 186 L, 188 a/b L, 272 a L, 293 L3, 296 L2 with book and wheel 189 L with sword 188 a/b R, with water-pot [425 c L] (text *vajra*).

Wearing garland of 450.

(b) Other colors: red 139 L ((root forms nonse)), 468 L1; red, marked with book 152 L; white 4–7 L, 101 L2 (alternative to white lotus), 103 L2, 135 L; yellow 469 L1; yellow marked with jewel 141 L.

▷ **bow and arrow: neose**.

***utpala* gesture** (*utpa la i phyag-rgyn*): 150 R L1.

V

Vadālī, °ī: attendant of Marīcī (195–6).

vaiḍūrya (*bai-dūryai*): a precious stone of a deep blue color that has been identified with lapis lazuli and with the cat's-eye gem. Simile for blueness: 310. Lute of *vaiḍūrya*: 8 KL.

Vaiḍūrya Light, King of (*Vaiḍūrya prabha rāja*: *Bai dūrya od-kyi rgyal po*): n. of Medicine Guru 41.

Vairocana (Shining.): 1. Deity (*rNam (par)-snaṅ (mdzad)*: *Tathāgata*: chief of the Buddha or Tathāgata Family. 104 d, 483, 498. Among Six Monarchs, also called **Buddha-dāka** or **Śāśvata** 483. Vajra-dhātu Vairocana 498. Armor Hero 57. Attending Avalokita 104 d.

Crowning other deities as chief of Family: Acala 266, Amṛtāyus 180, 181 (but Amṛtabha after self-empowerment), Amogha pāśa 105 b, 106–8 b, Aparājita 264, Aparājita 264 p, Black Parna-śabarī 221, Buddha-ḍākinī 346 b–416, 494 p, Citra senā 492 p (Maha v°), Graha-mātṛkā Vidya-rajñī 223, Jñāna-ḍākinī 495 p, Lion-faced Jñāna-ḍākinī 234/5, Maitreya 14 b, Marīcī 502, Pratisara 146, 216, Śākyamuni 15, Śākya siṃha 499, Tārā 276, 290, 297, Uṣṇīṣa-sitātapatra 217, Uṣṇīṣa vijayā 183, 425, 506, Vajra varāhī 55 p, 475–7 p, 478–80.

S.g. for practice of Marīcī 195–6, 430. Mahā kāla invoked from heart of, in Akaruṣṭha 357. *siddhis* collected from heart 376. Mañjuvajra of nature of 458. In s.g. of Vajrabhairava becomes palace (508).

II. Teacher (*Bai-ro-tsa-na*): late 11th century (*IIA* 349). In lineage 407.

Vairocana-māyā jāla (*rNam-snaṅ sgyu-'phrul drwa ba*): prob. P102/Tsh. 466. Vairocana-mañjuvajra explained in 458. ▷ ***Māyā-jāla-tantra***.

Vairocanī (*rNam snaṅ ma*): attendant of Vajra-vārāhī 83, 86 c. Mantra n. Vajra vairocanī, found in Vajra vārāhī mantras even when not present as separate deity 76–9, 84, 85, 88.

Vaiśramaṇa (*Nai thos-pa*: Resting One'): widely used alternative n. of Vaiśravaṇa. In mantras (300–13) it is the standard form, Vaiśravaṇa not being found, the Jap. *Bishamon* and Mon. *Bisman* also derive from it.

300, 301: one of Four Great Kings attending Vaiśravaṇa (310 NE).

Vaiśravaṇa (*rNam-(thos)-sras*): Son of Viśravas. In Hindu mythology a n. of Kubera, but in texts Kubera sometimes appears as a separate individual attending Vaiśravaṇa. He is king of the northern quarter, most prominent of the Four **Great Kings**, ruling the *yakṣas*, and serves as god of wealth. As a worldly being, he is practiced in f.g. only, with s.g. as Vajrapāṇi. He usually holds a mongoose in his L hand. His variant n. **Vaiśramaṇa** is used invariably in mantras and sometimes elsewhere. Mon. calls him Vaiśramaṇa (*Bisman tugri*) as a wealth deity and Vaiśravaṇa (*Nam-thoṅsras: Vaiśravaṇa*) as one of the Four Great Kings.

As one of Four Great Kings: 38, (237–45 N gate), 411, 421–3 w. As wealth god: 300–13, 449. Black 310, with Blue Horse 301, 310, with Club 302. Four-emblem 313. Great Yellow 300. Green 312. Jñāna tradition 312. Kubera Supreme-speech 304–6. Life-holding 311. Lion-mounted 312. Nada kubera 303. Nine-deity 300, outer practice 301, Red 303, with Red Spear [313], with Red Spear and Blue Horse 301, secret practice 303. Supreme-speech 304–6. Terrible 307–9. Treasure of Jagoshong 301. Very Secret 313. White 311. Yellow green 302.

Attendant: of Jambhala 316 N, of Lakṣmī/Tārā (206 W), of *Vajra māra-dama 330 e, of Yellow Tārā 143.

By form and color: Ifs, black or dark blue 307–9, 310; gold or yellow 38–143, 300, 316 N, 411, [421–3 w]; green 302, 312, 330 e (449); red (206 W), 301, 304–6, 313, white 311, 301 8a; purple 303. Mount: dragon 303, horse 301, 310, 330 e, lion 143, 300, 311, 312, 313, 411.

F.g. of V° for practice of his associates (322/3/4). Wealth-owner in form of V° trampled by Jambhala 317. Yakṣa Aparājita holds key to treasury of 333.

vajra (*rdo-rje*). I. *sb* 1 The magical weapon of the Vedic god Indra made of metal and very hard and sharp 2 A thunderbolt 3 A tantric implement symbolizing Method, virtually always held in the right hand (male side). In ritual it is normally paired with a bell, held in the left hand ▷ P11 listing ▷ next entry 4. The male sex organ

II. *adj* 1 Having one or more *vajra*-shaped (I.3) knobs on, e g *vajra* hook, *vajra* bell. 2 Adamantine impenetrably hard or indestructible e g *vajra* wall

vajra as tantric implement (I 3 above) not paired with bell hand-held ᵇ in the lists below denotes brandished (*phyar ba gsor ba*) i.e held up ᶜ the raising of a threatening forefinger (*tarjanī*)

(a) Standard five-pointed *vajra* 12 R4 (at heart). 15 b RL (yellow between folded palms). 15 c L, 78 R (thrust downward) 80 R1 (84 R) (alternative)–98/9 Rᵇ (red, with 3 flags), 105 b R2 106–8 b R2 136 b Rᵇ, 147 R, 154/5ᵇ 157–60 Rᵇ 161/2 R2ᵇ 164 R1[b] 165 R1[b] 170 Rᵇ 171 R1[b] 176 R2ᵇ 178 R1 181 R1 (white) 214 R2 217 R1 218 R1 [b] (shown at heart) 219 R (in fist striking demons) 223 R2 224 R2, (227 R) (+ eight-spoked fire-wheel) (228 R3) (shown as axe!) 245 R 253 R2(?) (Śakra s) 259 R[b] 259 p R, 260 Rᵇ 263 R11 267 R1 274 a Rᵇ 277 R5, 278 R4 281 R1 284 R 290 R3 318 b R, 377 c Rᵇ 384 b–h R[b], 406 R (+ human heart) (425 c L) (shown as water pot on *utpala*) 425 g R 425 a/c R2, 441 R1 444 R[b] 447 R2 448 R[b] 453 R1[b] 460 R2, 463 R1 464 R[b] 466 R1[b] 469 R1 475–7 p Rᵇ ᶜ 478–80 Rᵇ ᶜ 482 p Rᵇ ᶜ 486 p R[b,c] 490 R1 491 R3 501 R1[b] 502 R2 503 R3/L1. 510 R2[b]

(b) Nine-pointed 71 Rᵇ, 153 Rᵇ, 419 Rᵇ, one-pointed 269 R2.

On lotus 88 R, 282 L1

Illustrated without deity [507]

In hair 496

As seat symbol. five-pointed (*pañca-sūcika v° ° rtse-lha-pa*) (459)

In visualization. ball of fire in shape of 356

vajra crossed ▷ crossed ***vajra***

vajra, **secret** (*gsan ba i rdo rje*) ~ ***vajra*** I 4.

vajra **and bell** *vajra* right bell left 13 KL 53 RL1, 55 RL 56 RL1 59 RL1 68/9 RL 70 RL1 72 RL1 73 RL1 129 RL2 137 RL4 156 RL[b] 184 RL1 211 RL (9-pointed) 212 RL[b] 213 RL, 225 RL2, 228 RL1, 258 RL, 276 RL1 (joined at crown), 287 RL1 (at crown) 323 RL1 459 RL1, 462 R1 L2, 470 RL1, 471 RL1 474 RL1 475 RL1 476/7 RL 481 RL1 (in *Hāmkāra mudrā*) 482 RL 486 RL, 488 RL1 495 RL1 496 R3 L1 497 RL1 500 RL4, 508/9 R13 L8 both left 118 L14 L13

Vajra bhairava (*rDo-rje jigs byed* Vajra Terrifier) n of the form of **Yamāntaka** preferred in the Gelukpa and Śakyapa traditions with 9 faces, 34 arms and 16 legs 508/9 Condensed (Saṃksipta) (418a4l) 75

Kubera V°bh° ep of Vaiśravana 304–6.

Vajra-bhṛti (*rDo-rje dzin-pa* Vajra holding'). crowns Vajra-daka (465)

Vajra Body (*sKu rdo rje*) visualized with Vajra Speech and Mind (*gSung rdo-rje Thugs rdo-rje*) at the three places (crown, throat and heart *cakras*) (315) Usually just the seeds OṂ ĀḤ HUṂ are visualized—these are the essence of Vajra Body Speech and Mind 508/9

Vajra-canda (*rDo-rje gtum po* 'Vajra Fierce One') n of Vajrapani 156/7 in mantra 259

Vajra-canda-mahārosana mantra n of Vajrapani 156 157

Vajra-candī (Vajra Fierce Female') mantra n 266 p

Vajra-catur-pīṭha tantra (*rDo rje gdan bźi i rgyud Vajra Tantra of the Four Seats*') presumably = P 67/Toh 428 Jñāna-ḍākiṇi explained in 496, Yogambara explained in 495

Vajra-daka (*rDo-rje mkha gro*) n of **Aksobhya**. 465, 486

Vajra-ḍākinī I (*rDo-rje mkha gro-ma*) ep. of the Five Dakinīs 415–7 Lion-faced Jñāna ḍākinī 234, Ucchuṣma D° 226 Vajra-varāhī 76–79 99

In set of Five Ḍākinīs 415 b *prajñā* of Vajra-daka (Aksobhya) 486 p Attendant of Avalokita (70) Jambhala 318 b Kurukullā 202 Varāhī 90

II (*rDo-rje dā-ki ma*) *prajñā* of Mahākala 347 p

Vajra Demon-subduer (*rDo-rje bdud dul*) *yaksa* 330–2

Vajra-dhara ('Vajra-holder) I. (*rDo-rje chan*) 'The Teacher of the Tantras, pervading master of all the Families what the aspect of the Body of Śākyamuni is called in the scriptures when he gives tantric teachings. **Mahā-vajradhara** (Great Vajra holder) is a synonym. (*Etc*)

His usual form, familiar from thangka paintings—blue one face two arms crossed at the heart holding *vajra* and bell—does not appear in *IWS*

N. of Vajrasattva 474

II. (*rDo-rje dzin*) attendant of Trisamaya vyūha muni 15 b.

***Vajra-dharā** (*rDo-rje dzin ma*, fem. of prec. II) attendant of Trisamaya-vyuha-muni 15 c

Vajradhara, causal (*rGyu rDo-rje dzin-pa*) an intermediate stage in self-generation as a deity Mañjuśrī the Youthful (508)

Vajradhara, result (*Bras-bu rDo-rje dzin pa*). e.g derived by transformation of an earlier causal Vajradhara e.g. Result V° Vajra maha-bhaurava 508

Vajradhara Calling with the True Voice of the Sea (**Vajradhara-sāgara-nirghoṣa rDo-rje dzin-pa rgya mtsho i dbyaṅs ñes-par sgrog-pa*) *Tathāgata* (504 W)

***Vajradhara-sāgara-nirghosa.** ▷ prec

Vajradhari (*Vajra-holder* fem.) ep of Sitātapatrā in mantra 424

Vajradhātu (*rDo-rje dbyiṅs rDor-dbyiṅs* 'Vajra Realm) n of *maṇḍala* taught in first chapter of *Tattva saṃgraha* V° dh° Vairocana 498

Vajradhatv īśvarī (*rDo rje dbyiṅs-kyi dbaṅ-phyug-ma* Mistress of the Vajra Realm) *prajñā* of Guhyasamāja 53 p Mañjuvajra 458 p Vajrasattva (459 on Aksobhya s crown) 482 p (other MS & Tib *Dharmadhātu-īśvarī*)

Vasudhara is V°ī° appearing as *yakṣī* 321 p

Vajra-dhṛk (*rDo-rje chan* 'Vajra holder') mantra n. of Aksobhya 459 465 of Guhyasamaja 53

Vajra Ekacati ▷ **Attendant.**

Vajra Essence (*Vajra-sñiṅ, rDo-rje sñiṅ-po*) Avalokita 130

Vajra Family (*Vajra-kula, rDo-rje i rigs*) third of the three Supermundane Families in Action and Performance Tantras 443–8 presents Aksobhya as Chief Vajrapani as Master (or 'Lord (*mgon po*) 272–4) Bhṛkuṭi as Mother, and Mahābala, Ucchuṣma and Vighnāntaka as wrathful male deities

In the system of five or six Families, Aksobhya s Vajra Family is much the largest, ▷ **Aksobhya**

Vajra Fierce One (*Vajra-caṇḍa rDo rje gtum-po*) n. of Vajrapāṇi 156/7.

Vajra Fulfilment (**Vajra-saṃsiddhi rDo-rje kun grub-ma*) *prajñā* of *Vajra mara dama 331 p (332 p)

Vajra-garuḍa (*rDo-rje i khyuṅ*) (156) (230)

Vajra-garuḍa Saṃbara (*bDe-mchog rdo-rje mkha ldiṅ*) 228

Vajra-ghaṇṭā (*rDo rje dril-bu ma*, Vajra Bell-lady'). same as **Ghaṇṭā** Attending Vajrasattva (474 N gate), her mantra all-purpose for that *maṇḍala*.

Vajraghaṇṭā pāda (*rDo-rje dril-bu-pa*) taught Abhayākaragupta. p 397

Vajra-heruka (*rDo-rje khrag-'thuṅ*) 490
Vajra-holder (*rDo-rje 'chaṅ*) ▷ **Vajra-dhara Vajra-dhari Vajra-dhṛk**
Vajra-hūṃkāra (*rDo-rje hūṃ mdzad*) wrathful form of Sambara also called simply **Hūṃkāra** and **Trailokya-vijaya** 481 489
***Vajra-karmakarī** (*rDo-rje las-byed ma*, 'Vajra Maid-servant') dog-faced attendant of Hayagriva 166
Vajra-kuṇḍalin (*rDo-rje khyil-ba*) his mantra all purpose for Hūṃkāra *maṇḍala* 481
Vajra-mahā-bhairava (*rDo-rje 'jigs-byed chen-po*), same as **Vajra-bhairava** 508/9
Vajra-mahākāla (*rDo rje nag-po chen-po*, *rDo-rje mahā kā-la*) frequent n of Mahākala of any type Skt, in offering or recitation mantras 340–2 345–8 349 351–3 356 362 373 379 380 381 383 Tib 357–60 379 384, (408) Four-faced 385–7
Vajra Maidservant (**Vajra karmakarī*, *rDo-rje las-byed ma*) dog-faced attendant of Hayagriva 166
***Vajra-mara-dama** (*rDo-rje bdud dul*, 'Vajra Demon-subduer') *yaksa* To reconstruct the Skt as **Vajra-māra pt* is inappropriate as *māra pt* is a title of the Buddha and thus *yaksa* practiced in Lg only is clearly not of that status. Cf *BA* 814 In captions, given the title **Zhang-lōn** (*Żaṅ blon*) a principling or dignitary 330–2.
Vajrāmṛta (*rDo-rje bdud-rtsi*, 'Vajra Nectar') 488
***Vajrāmṛta-tantra** (*rDo-rje bdud rtsi'i rgyud*, 'Vajra Nectar Tantra') – F 74/Toh 435 Four *maṇḍalas* explained in 488–91 Amrta kundalin 491 Vajra-heruka 490, Vajra-hūṃkāra 489 Vajrāmṛta 488 Crowned with book of 489–91
Vajra-nairātmā (*rDo-rje bdag med ma*): same as **Nairātmā**, 466, 467, *prajnā* of Hevajra 71 p, 461 p 464 p 470 p 473 p Two-armed 467
Vajra-nakhī (*rDo-rje sder ma*, 'Vajra-claw-lady') visualized at genitals (265 p)
Vajrāṅkuśī (*rDo-rje lcags-kyu ma*, 'Vajra Hook-lady') same as **Aṅkuśī** Attending Dhana-da tārā (140 E gate)
Vajra-pāṇi. 1 (*Phyag na rdo-rje*, *Phyag rdor Lag na rdo rje* 'Vajra in Hand') Bodhisattva frequently mentioned in the Sūtras described as a leading *yaksa* In Action Tantra, he is Lord of the Vajra Family, and his predominant attribute is Power. Also called **Guhyakādhipati** Master of the *guhya kas*, i.e. of the *yaksas*.
In a scripture 212.
153–62, (183 c) 245 258–9 274 425 c 444, 453 501 Atīśa tradition 154 Bari Lotsawa tradition 155, Bhuta-damara 161/2, 453 501 blazing 157, Blue-clad 154 155, 159 160 444, Caṇḍa maharosana 156 Canda-v° mantra n. of Vajra-vidarana 211–3 Defensive-fort 156 from *Dhāraṇī* 154 of Eight Close Sons 274, Exceedingly Fierce 156 Fierce 157 Green 274 Hawk bearing 157 Innate 258 Kutagara 160 Lord of the Guhyakas 258–9 New tradition 162 Nīlāmbara dhara 154, 155 159 160 444 (mantra n.) 156 Peaceful 245, 258, 274, Rech'ungpa tradition 156 157 Red 158 Śākya tradition 155 Slightly fierce 157 158 Spirit-subduer 161/2 453 501 Storeyed Mansion 160 Sugati-garbha tradition 159 Sūtra tradition 444, Uccarya 153 Upward-reaching 157
Attendant of Lokeśvara (118) of Uṣṇīṣa-vijayā (183 c, 425 c. In Graha matrka *maṇḍala* (505)
By form and color Peaceful 162a, green 245 274, blue (274) (425 c) white 258
Wrathful 162a blue or black 153–7 159–60, 258 444 red 158 162a blue or black 161–2 453 501
Sādhana for practice of Aparājita Yaksa (333) of Club Mahākala (367) of Ganapati (336) of Garuda (231) of Knife Mahākala (369) of Manibhadra Yaksa (322) of Nada-kubera (323) of *Nāga* king Apalāla (337) of Traksad Mahākāla (378–82) of Vaisravana (300–13) (449) of *Vajra-māra-dama Yaksa (330–2) Emanated as messenger in Vajra vārāhi practice (84) Gnosis-being for Kedrup Je (3)
Among six Bodhisattvas of the senses
▷ **Kṣitigarbha**
Invoked in mantra of Vaiśravana 307–9
Hundred and Eight Names (*gSaṅ-bdag ṅid kyi mTshan brgya-rtsa brgyad pa*) ? – F 324/Toh 638 cited 274
▷ **Vajra-vidārana**
II (*Phyag na rdo rje*) the *siddha* who heads lineage 369 must be earlier than the 11th-century Vajrapani mentioned repeatedly in *BA*
***Vajrapāṇi nāmāṣṭottara-śataka** (*gSaṅ bdag-ṅid kyi mTshan brgya rtsa brgyad-pa*) ? – F 324/Toh 638 cited 274.
***Vajra-pañjara-(tantra)** (*rDo-rje gur-(gyi rgyud)*, 'Vajra Cage Tantra') – F 11/Toh 419 *Dākas* of the Five Families explained in 465 Epitome of the Families explained in 465 Mahākala with two arms taught in 360 Pratisarā from 216 Vajra-tārā explained in 469 ▷ **Pañjara-mahākāla**
***vajra-paryaṅka** (*rdo-rje i skyil-krub*, the *vajra* cross legged position') the preferred posture for meditation, with the left foot on the right thigh and the right foot on top on the left thigh. It is a very common posture for peaceful deities Unlike other common posture names its meaning never varies and it is never combined with other posture names. In Buddhist Tantra it is never called the Lotus position which name is reserved for the posture of the sexual partner of a deity in *vajra-paryaṅka*
Symbolizes the attainment of the two Bodies of a Buddha (*Rupa-kāya* and *Dharma kāya*) 2.
For references ▷ **Postures** 2
Vajra-pāśī (*rDo-rje 'ugs pa ma*, 'Vajra Noose-lady'): same as **Pāśī** guards S gate in *maṇḍalas* of 468–74, 503
Attendant of Avalokita 116 b
Vajra-pātala (*rDo rje sa ṅo*, 'Vajra Underworld') one of the ten **wrathful deities**, guarding the downwards direction Attending Kṣitigarbha (250)
Vajra rākṣasa (*rDo-rje srin-po*) dog-faced attendant of Vajra-bhairava (75)
Vajra-ratnā (*rDo-rje rin chen-ma*, 'Vajra Jewel-lady') attendant of Avalokita 116 c
Vajra Realm, Mistress of the: ▷ **Vajradhatv-īśvarī**
Vajra remati (*rDo-rje re ma ti*) same as **Remati**. Accompanying Mahakala 382 b
***Vajra-saṃsiddhi** (*rDo rje kun grub ma*, 'Vajra Fulfilment') *prajnā* of **Vajra mara-dama** 331 p (332 p)
Vajrāsana (*rDo rje gdan*, 'Vajra Seat') Skt n. of **Bodhgayā**.
Among places Club Mahākāla invoked from 362/3/4 Karma mahākālas invoked from summit of 358 408 King of p 397 ▷ **Bodhgayā**.
Vajrāsana the Sage of (*Vajrāsana mun Thub pa rDo rje-gdan-(pa)*) form of Śākyamuni 14
Vajrāsana muni ▷ prec.
Vajrāsana-pada (*rDo-rje-gdan pa*) Indian teacher of early to mid 11th century (*BA* 88 1020–1) First historical guru in lineage 351
Vajrāsana Yidams (*rDo-rje-gdan pa i thugs-dam lha*) five 195–200 six 173, 195–200
Vajra-sara (*rDo-rje snin po*) Avalokita 180
Vajra-sattva (*rDo-rje sems-dpa*, 'Vajra Being'). Yidam deity whose hundred-syllable mantra is recited as a particularly powerful means of purification, chief of the sixth Buddha-Family the Jñāna (Gnosis) Family from which the other five Families emerge Usually white he always holds a *vajra* and a bell in his principal pair of hands like **Vajra-dhara**, with whom he is closely related and

indeed sometimes identified 474, for example is also called Vajra-dhara.

13 56, 474, 482. Armor 56 Jñāna-daka 482 Sambara v° 474, Yellow 13. Standard two-armed form 482.

Consort of Vajra-varāhī (62–7) Initial f g in practice of Jambhala (315) Mantra recited in Śrāmaṇa-devr retreat 233 Preliminary s.g in practice of Vajrabhairava (508)

Appears as Mañjuvajra 457

Crowning other deities as chief of Family Acala 433. Aksobhya 459 486 Avalokita 70 Humkāra 481 Jambhala 319 Mahākāla 350, Mañjughosa 500 Manjuvajra 458 Sambara 228. Vairocana 498 Vajra-vidarana 212/3. Viśva-mātṛ 215 497 p Yamāri 74.

Vajra-aṅkhala (*rDo rje lu-gu rgyud ma*) *prajñā* of Six-armed Hevajra 462 p 471 p A *lu-gu rgyud* is a long rope to which sheep are tied by the neck one behind another and *śṛṅkhala* likewise expresses concatenation or linking in sequence Thus the name means 'Vajra Series-lady doubtless referring to the Buddhist view of a person as a series of momentary phenomena devoid of anything permanent.

Vajra Sun ▷ next

Vajra-sūrya (*rDo rje ñi ma* 'Vajra Sun') Armor Hero, manifestation of Ratna-sambhava 60 N for Ratna-dāka 463

Vajra-tārā (*rDo-rje sgrol ma*) (140 E) 469

Vajra-vairocanī mantra n (a) of **Vairocanī** (q v) (b) of Varāhī/Vajrayoginī 85 88 n 475–7 p 478–80

Vajrāvalī (**rDor-phreṅ** *Vajra Garland*). (a) Trilogy (*Phreṅ ba skor-gsum Garland Trilogy*) by Abhaya kara-gupta = P 3961–3/Toh 3140–2, the basic source of Part Three ▷ p 225 p 397[f] Forty two *mandalas* explained in 457–503 marginal signature 457 507

(b) The first text of the trilogy *'The Vajra Garland how to do Mandalas'* (▷ Bibliography 1) P 397

Vajrāvalī maṇḍalopāyikā (*dKyil choṅ rdo-rje phreṅ ba*) = P 3961/Toh. 3140 ▷ prec (b)

Vajra-vārāhī (*rDo-rje phag-mo* Vajra Sow) leading *ḍākinī* sometimes portrayed with a pig s face or with a pig s head protruding from the side of her own a form called Two-faced Vārāhī Also called **Vajra-yoginī** and just **Vārāhī**.

55 p 62–7, 68/9 p 76–99 [209] 228 p 319 p, 463 p 472 p 475/6/7 p 478–80 482 p 510 p.

Accomplishing 80 Armor Heroine 62, Artha-siddhi 80 Black 89–97 Blue 479 Chel tradition 76, Chinna-muṇḍā 81–3 Ḍākinīs three 77–9 Indra's Ḍākinī 79 Khecari-traya 77–9 Kurma-pādī 85, Maitri's Ḍākinī 78 Nada khecarī 77/87 Nāro s Ḍākinī 77/87 Nine-deity 89–97 Nyingma tradition 99 Playful Mantra holder 78 Praṇīḍa-loka-kriyā 98/9 Raised Leg 84 Red 478 Sahaja Reversed 88 Severed Head 81–3 [Skull Ornaments Venerable Lady with 209] Śridhara tradition 86 Tortoise legged 85 Two-faced 76 79 [89] Urdhva-padī 84, Vajradhari-kelī 78 White 98/9 Wisdom illuminating 98/9 Wrathful Black 89–97, Yellow 480

Prajñā of Black Yamari 510 p Hevajra 463 p 472 p Jñāna ḍāka Vajrasattva 482 p Sambara 55 p (56–61 Permission rite) 68/9 p 228 p 475/6/7 p *Prajñā* of Sambara in s g for Jambhala practice (319) Principal deity in Permission rite for Six Armor Heroines (62–7)

By form and color principal deity 1f2a, red (62–67 principal deity) 77/87 78 478 blue 479 gold 85 orange 81 white 84, 98/9 white with male consort 88 yellow 480 1f2a, red pig faced 86 1f4a, red, pig faced 80 hon faced 209 2f2a red 76 79 black 89 3f6a red 62 *Prajñā* (colors according to description) 1f2a red (55 p) 68/9 p 475 p (476 p[L]) (482 p) blue 476 p[N], yellow (228 p) 477 p 1f4a black 472 p blue 463 p 3f6a blue 510 p

Vajravārāhī-sādhana (*rDo rje phag mo i sgrub-thabs*) = P 5129/Toh 3299 77 n. 2

Vajravārāhī-sadhana-nāma, Śrī- (*dPal rdo-rje phag-mo i sgrub-thabs*) = P 4825/Toh. 1990 86 n. 1

Vajra-varnanī (*rDo-rje tab ṅags ma* 'Vajra Praise') attendant of Vajra yogini Chinna-muṇḍā 82

Mantra n. of *Varnanī (*sNan gngs ma*) attendant of Vajra vārāhī 86 b In mantras of Vajra varāhī though not present as separate deity 76–9 84

Vajra vega (*rDo-rje śuṅs* 'Vajra Impetus') n of wrathful form of Kālacakra 73

Vajrāveśa (*rDo rje bebs-pa*) attendant in Durgatī-parisodhana *mandala* his mantra all purpose for it (499 N gate)

Vajrāveśī or °śā (*rDo rje dri bu-ma*) equivalent to **Vajra-ghaṇṭa**, guards N gate in the Vajra-dhatu and Pañca rakṣa *mandalas* (498) (503)

Vajra-vetālī (*rDo-rje ro-langs-ma*) 74 p 269, 509 p Dhvajāgra keyūra 258 *Prajñā* of Red Yamāri 74 p of Vajrabhairava 509 p Cf **Vetālī**

Vajra-vidārana (*rDo-rje rnam (par) joms-(pa)* 'Vajra Cleaver Crusher') his root and heart mantras beginning 'Homage to the Three Jewels! Homage to Fierce Vajrapāṇi the great *yakṣa* general' show he is a form of Vajrapāṇi (see also LW 128–31) 211–3 Blue 212 Blue-green 213 White 211

Vajra-vidāraṇa-nāma-dhāraṇī (*rDo-rje rnam-par joms pa źes bya ba i gzuṅs*) = P 406/Toh. 750 949 Partial text 212, cited 211, 213

Vajra-wild-winged Remati (*Re-ma-ti rdo-rje gśog-rgod ma*) 401

Vajra yaksa (*rDo-rje gnod-sbyin*) 1 Attendant of Amoghasiddhi his mantra all-purpose for Vajra dhatu *mandala* (498) Also used as all purpose for Durgati-parisodhana *mandala* (499)

II King of Knowledge ▷ **Ucchuṣma**

Vajra yogini (*rDo-rje rnal byor-ma*) alternative n. for **Vajra-vārāhī** 76 77/87 79 84–6 88–9 98–9 209 V°y° of the Severed Head (Chinna-muṇḍā) 81–3

S.g as innate V°y° for Trashi Ts eringma practice 418–20

▷ **Yogini**

Vajrīputra (*rDo-rje-mo i bu* Son of Vajrī') Elder 21, 421–3 o

vajrashisa **gesture** (*rdo rje gtsug tor-gyi phyag rgya*) made to invite Trisamaya-vyuha rāja 200

Vanaratna (*Naga ran*) *Mahāpandita* Vanaratna (1384–1468) an Indian teacher often called 'the last *Paṇḍita*', who came to Tibet in 1426 (*BA* 797–805, Chattopadhyaya 6)

In his tradition Four-armed Mahākāla 350, White Tārā 7 Tār (I 16) also lists 98 112–4 and 360 as transmitted through him.

Vana vāsin (*Nags na gnas* 'Forest dweller') Elder 19 421–3 m

vara-da-mudrā ▷ **boon-granting**

Varadī (*Ba ta-di ma*) attendant of Mahākāla 360 d.

Varāhā mukhu, °ha-mukhī attendant of Marici (195–6)

Vārāhī (*Phag-mo* Sow) same as **Vajra-vārāhī** 79 80 84, 85 89–97 98/9 148 478–80 510 p

Accomplishing 80 Artha-siddhi 80 Blue 479 Kurma padī 85 Nine-deity 89–97 Raised Leg 84 Red 478 Tortoise-legged 85 Two-faced 79 White 98/9 Wisdom illuminating 98/9 Wrathful Black 89–97 Yellow 480

Prajñā of Black Yamari 510 p Attending Four-armed Mahākāla (349 upper L) Tārā 148

S.g for practice of Red Vasudhārā (207)

Vārāhī Texts, Six (*Phag mo gzuṅ-drug*) = P 2259–64/Toh. 1551–6 ▷ *BA* 390–97 79 n. 1 80 n 1.

81–3 n 1

Vara-kata (?) ('with excellent temples'). mantra n of Ganapati 12 n. 7

Varāli, ?1 attendant of Mārīcī (195–6)

Vararuci, *Brāhmana* (*Bram-ze*) *mChog-sred*) author of rare Mahakala texts in T_K, including *Praise of Śrī-mahakāla* (P 2640/Toh. 1774) 357 n. 1 At head of Mahākāla lineage 370 also 377

Varnana (*sNan-grags-ma*; 'Famous') attendant of Vajra-vārāhi 86 b Her mantra n is **Vajra-varnani**.

Varttāli. attendant of Mārīcī 195–6 n. 1

Varuna (*Chu-lha* Vedic Alt-encompassing sky' Tib 'Water-god') *nāga*-king Worn as amulet 153

Hindu god of the waters Face of 253 2nd tier L. Directional guardian of the W (340–2) Hand-held in skull 461 L2, 465 L2. V° and Vāruni as seat 228

***Vaśa-vartinī** (*dBan-byed ma* Subjugator') goddess attending Lokeśvara (70)

vase (*bum-pa*) 1 ▷ **flask** 2. The dome of a *stūpa* (183)

vase of plenty (*bum pa bzan po*) 504 L1 ▷ **treasure vase**.

Vastra-dātr (*Gos-ster-ma*) ▷ **Clothing-giver**

Vasu (*Nor lha* Wealth') the eight, ▷ **Trayas-trimsa heaven**.

Vasu-deva (*Nor lha* 'Wealth-deity'). attendant of *Vajra mara-dama 330 b his mantra (similar to 318) and seed JAM suggest he is a form of Jambhala

Chapter title. Wealth Deities 300–39

Vasu-dhara (*Nor rgyun-ma* Stream of Wealth') wealth goddess, like her consort Jambhala practiced in both s g and f g.

207 313 b, 315 p 316 p 321 p 326–9 451 504. Captivating 329 Cowherd 328 from the *Dhāranī* 326 Jāmāri tradition 327 Manoharā 329, Nineteen-deity 504, Red 207 of shorter *Vasudhārā kalpa* 504.

Prajñā of Jambhala 315 p, 316 p, 321 p Attendant of Laksmī (Tārā) (206 NW) of Vaśravana 313 b

By form and color 1f2a, blue 321 p, gold or yellow 316 p 326, 327 328, 451, red 207, 313 b, 329 1f6a gold 504 3f6a yellow 315 p

Is Vajradhātvīśvarī in yab-yum form 321 p F g. 207, 327 328 s.g 326 329 451 504

Vasudhārā-kalpa, Shorter (*Nor rgyun ma I rtog-chun*) probably the *Rite of (reciting the dhāranī of) Vasudhārā* (*Nor rgyun ma i (gzuns bklag pa i) cho-ga*) in *Ks* (P 5012, 311 2.1–5.3) Vasudhara-devī based on 504

Vasudhārā-nāma-dhāranī, Ārya (*Phags-pa Nor gyi rgyun źes-bya-ba i gzuns*) = P 341/Toh 682 326 (R II 338–49)

Vāsuki (*Nor rgyas*) *nāga*-king, in Hindu mythology the serpent used as a rope in the churning of the milk ocean and subsequently worn as a girdle by Śiva Held as noose 228 L3 Worn as ornament as bracelet 73 229 as crown 133 as girdle 214 (°-*kyi bu*) 460 481 501 Accepts instructions of Hayagrīva (170)

Vattāli (mantra n.) attendant of Mārīcī (195–6)

Vāyu (*rLun lha*) Hindu god of the wind guardian of the NW direction

Directional guardian attending Mahākāla (340–2) Surmounting R stack of heads (253) Hand-held in skull 461 L3 465 L3

As seat (332 W)

Venerable 1 (*Ja-bo*) title of Khasarpana 115/7

II. (*Bhattārikā rje-btsun ma*) title of Tārā and other female deities frequent

Very Secret (*Atiguhya Yan gsan*) Vaśravana 313

vessel of liquor (*chan snod*) 334 L2

vessel world (*snod-kyi ¯jig rten*) 54

vest, sleeveless (*Sa- gagts*) black 429 a, leopard-skin 136 b

vetāla (*ro-lans*) Tib lit. corpse-raiser i a kind of spirit that animates dead bodies Two attending Candikā 355 b Pukarali riding on (373 W) Hosts in charnel grounds (349) dancing outside palace (377)

Vetālī (a) (*Ro-lans-ma* Corpse-raiser fem.) n. of a goddess 269 360 e Attendant of Jñāna ḍākinī (496 W) of Mahakala 360 e of Yogāmbara (495 W)

Her mantra all-purpose for Yogāmbara and Jñāna-ḍākinī *mandalas* 495/6

(b) (*Be-ta li*) attendant of Mahakala one of four Mothers mantra n. Vajra-yaksa Vetāli 376 b called Sole Mother Remati 379 c

Vicitra kundalin ▷ **Piet-kundalin**

Victorious (*Prajnā, Rab-rgyal ma*) Tārā 296.

Victorious Lady (*Vijayā rNam-par-rgyal ma*) ep of Usnisa-vijaya 183 425

Victorious over the Three Worlds (*Tri-lokya-vijaya Jig rten gsum las rnam-(par)-rgyal (ba)*) Tārā 281 Wrathful Lord 481

Victorious Usnīsa (*Usnīṣa vijayā gTsug-ter rnam (par)-rgyal (ma)*) Tārā 279

Victory over the Three Worlds, gesture of (*Jig-rten gsum las rnam-par rgyal ba i phyag rgya*) ▷ **Hūmkāra gesture**

Vidārna (*sNur joms*) ▷ **Vajra-vidārana**.

Videha (*Lus ¯phags gźi*). the Eastern Continent. Home of Pitdola-bharadvāja. HOE 32.

vidyadhara (*rig-pa ¯dzin pa*). a holder of (mantric) knowledge — "Knowledge" in the Gnosis of Great Bliss in deity mantras One apprised of the profound means to this is thus a "knowledge-holder" (*Sic*)

Grove of the *vidyādharas* (8)—practicing in eight charnel grounds (349)

Vidyadhari (*Rig ¯dzin ma* Mantra holder') *prajnā* of Vajrapani 259 p from the mantra a form of Mamaki

Vidyadhari-keli (*Rig pa ¯dzin pa rtseu ma*, Playful Mantra-holder') n. of Maitri e Dakinī Vajravārāhī 78

Vidyādhari-keli-vajrayoginy-anuyāā-vidhi (*Rig-pa ¯dzin ma rtsen ma i rdo-rje rnal ¯byor ma i rjes su gnaā ba i cho-ga*) = P 2299/Toh 1588 78 n 1

Vidya-rāja (*Rig pa i rgyal po* Knowledge-king 'King of Mantras') Naga rākssa 236 ▷ **Kings of Knowledge**

Vidya rajñī 1. Queen of Knowledge (*Rig-pa i rgyal mo*) Graha-matrkā 223

II. Queen of Mantra (*Rig sngags rgyal-lmnī*) ep of Sitātapatrā 217

▷ **Maha vidyā**, **Sarva-v°-ī**

Vighnānlaka or **Vighnāri** (*bGegs-mthar-byed* 'Slayer of Hindering Demons—once in praise *bGegs kyi dgra* Foe of Hindering Demons') one of ten **Wrathful deities** in N also called **Amṛta-kundalin**

Wrathful V° 214, 448 His mantra is all-purpose for the following *mandalas* (in some of which he is not listed as a member) Bhuta dāmara 501 Dharmadhātu vāg īśvara 500 Pañca-ḍāka 465 Vajra-hūmkara 481 Vasudhāra 504

▷ **wrathful deities, ten**

Vighna rāja (*bGegs kyi rgyal po*) ▷ **Hindering demons King of Obstructors, Chief of.**

Vijaya (*rNam (par) rgyal (ba)* Conquest') *nāga*-king, associated with **Jaya** Worn binding silk diadem 73 binding hair 229

Vijayā (*rNam (par) rgyal-ma* Victory-lady') same as **Usnīsa-vijayā** 183 425 506

Vijayā kalpa (*rNam par rgyal ma i rtog-pa*) prob the *Usnīṣa vijayā recitation rite* (*gTsug ter rnam par rgyal ma bklag pa i cho-ga*) in *Ks* (P 5012: 311.5 3–

312.2.7), cf P 200/Toh 598 Uṣnīṣa-vijaya based on 506

Vikarālī (*Bi ka ra-li*) attendant of Mahākāla (373S)

Vikaṭaika damstra bhuma (?) (Huge one with one tusk broken) mantra n. of Ganapati 12 n 8

Vikramaśīla (*Bsrik ma la śi la*) great monastery on the right bank of the Ganges founded by King Dharmapala (c 800) It has been identified with a site at Antichak, near Colgong Bihar. Abhayakara gupta was its abbot for some years P 397

Vikṛtānana (Ugly Face') ep of Yamari in mantras 74, 75 460, 508 510 of Hayagriva 265 a

vīṇā (*rgyud-mon*). Sarasvatī's stringed instrument of the lute family Its shape can vary widely (Shankar 1968 34–5) ▷ PI 52 b 8 LR (held in L hand, played with R) ▷ **lute**

Vinayaka (*t og dren* Leader-astray') n. of Gaṇeśa. As seat 508/9

Vipaśyin (*rNam gzigs* Discerning) Buddha. 238

Vipula-pārśva (*Nos yaṅs* Broad-flanked'). mountain, abode of Nāgasena, *HOE* 34

Virūḍhaka (*Phags-skyes-po*). one of the Four **Great Kings** guarding the southern quarter and ruling the *kumbhāṇḍa* demons

36 413 421–3 u Attendant of Seven Hero Buddhas (237–45 S gate) of Vaiśravana (310SW)

Virupaksa (*Mig mi-bzaṅ sPyan mi-bzaṅ*) one of the Four **Great Kings** guarding the western quarter and ruling the *nāgas*. The Skt and Tib names mean with bad or ugly eye but the Mon. *Sayin nidā-tū* (414) means with good eye

37 414 421–3 v Attendant of Seven Hero-Buddhas (237–45 W gate) of Vaiśravana (310NW)

Vīryabodhi (*Brtsa bo-dhi*) in lineage 369

visarga (*tsheg-drag*) two dots (like a colon) at the end of a syllable representing the Sanskrit voiceless aspirate H (similar to the English *h*)

visible world (*snaṅ-srid*) (174)

Viṣṇu (*Khyab- jug*) Hindu deity Face of 253 lowest tier L Seat 165 266 back foot [323] (Text (to K)) 461 465 470 486 508/9 representing Kleśa mara 465 470 ▷ **Mahāviṣṇu**

Visuddha-cudamani (*rNam-dag gtsug gi nor-bu*). the hymn P 2561/ Toh 1689 by Sūryagupta Cited 285

Viśvabhū (*Thams-cad skyob*) Buddha 240

Viśva-dāka (*sNa-tshogs mkha gro*) n of Amogha siddhi as one of the Five Dakas (465N) as one of the Six Monarchs 487 Ep of Green Mahākāla 347

Viśva-dākini (*sNa tshogs mkha gro-ma*) 'Universal Dākinī') one of Five D° 417 e (mantra n. and caption **Karma-d°**) *prajñā* of Viśva dāka (Amoghasiddhi) 487 p attendant of Varāhī 95

In Mahāmaya *maṇḍala* her mantra all-purpose for it ⟨494⟩

Viśva-mātr (*sNa tshogs yum* 'Universal Mother') *prajñā* of Kālacakra 72 p 497 p White V° m° 215

mean with bad or ugly eye but the Mon. *Sayin nidā-tū* (414) means with good eye

37 414 421–3 v Attendant of Seven Hero-Buddhas (237–45 W gate) of Vaiśravana (310NW)

Vīryabodhi (*Brtsa bo-dhi*) in lineage 369

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called Mahāmudra in praise

Viśva-sukha (*sNa-tshogs bde-ma*) erroneous names for **Citra-senā** in C (492 p (493 E)).

Viśveśvari ▷ **All-governing Lady**

vitality-practice (*srog sgrub – prāṇa-sādhana*) Jambhala for 319 Śrī-devī for 396

vowels (*svara āli dbyaṅs-(can) ā li*) for mantra purposes there are taken to be 16 Skt vowels, A Ā I Ī U Ū R̄ Ṝ Ḹ E AI O AU AM AH Wheel of v° ⟨8⟩ ⟨193⟩ thread of v° and consonants tying sun and moon ⟨181⟩ ¯12 v° ⟨53⟩

Vow of the Conduct of Bhadra (*Bhadracari-praṇidhāna bZaṅ-spyod smon-lam*) extract 16–38 (following *HOE* 39) Bhadra Conduct' means both the conduct or life of the Bodhisattva Samantabhadra and excellent conduct.

***Vrddhottara** (*rGan-byan ma*) one of the seven *matrka* (376)

vulture (*gdhra bya-rgod*). vehicle 508/9 LF1 Face ▷ next.

Vulture-laced Dākini (*mKha - gro-ma bya rgod kyi gdoṅ pa can*) (351/2/3 E)

Vultures Peak, mountain (*Gṛdhra kūṭa-parvata Bya rgod phuṅ po i ri-bo*) hill near Rajgir much frequented by the Buddha. Abode of Cudapanthaka *HOE* 31

Vulture-winged (*gśog-rgod-ma*) 401 n 1

***Vyavalokitā** (*rNam ḥtas ma* 'Looked upon') goddess attending Avalokita (70)

W

water (*chu*) ▷ PI 93 c 252 L2

water-pot (*kuṇḍikā kundī, kamaṇḍalu spyi blugs ril ba (spyi blugs) ghaṇḍhe*) ▷ PI 58 49 c L, 104 L3, 105 e L2 106–8 e L2 110 L4 108–11 e L1 112–4 d L2, 116 a L2 116 e L 119 R23 & L3 121 L3 127 L2 254 L4 255 L3, 263 L4 277 L2 279 L1 293 L2, 434 L3, 445 L2. ▷ *nāga*-tree flower *utpala*

Wealth deities (*nor-lha*) chapter 300–339 ▷ **Wealthy Family**

Wealth-giver L (*°Dhana-dātr Nor ster-ma*) *ḍākinī* 338 a.

II. ▷ **Dhana-da**

Wealth-granting (*Nor-sbyin ma – Dhana-da*) Tara 140

Wealth-guarding (*Nor-bsruṅ*) Mahākāla 344

Wealth-increasing (*Nor phel*) Mahākāla 389

wealth-owner (*nor bdag*) vehicle of Ganapati 12 (in form of blue rat) trampled on 259 317 (in form of Vaiśravana)

Wealthy Family (*Nor-can gyi rigs*) one of the worldly families of Action Tantra 449–51

wheel (*cakra ¯khor lo*) (*a*) Eight-spoked *Dharmacakra* with rim ▷ PI 35 Hand held 53 R2 57 R1 73 R9 75 R3 104 R4 105 c L1 (yellow) 105 d L1 106–8 c L1 (yellow) 106–8 d L1 119 R3 119 L20 120 L 121 R4, 123 L2 130 R3 150 R4 178 R3 184 R8 199 R (⟨with eyeball⟩) 216 L (white) 254 R4 263 L8 268 R3 276 R3 277 R3 282 R1 291 L1 303 a L4, 323 R2, 330 d R1 (golden) 346 b R, 424 R1, 434 R4 442 L3 459 R2 460 L2, 470 R4, 483 R 483 p R (+ *tarjani*) 488 R2 497 R9 498 L3 503 R2 510 L2 on crown of head 227

(*b*) Weapon eight spikes no rim, ▷ PI 34. 508/9 R12.

(*c*) Fire-wheel. eight-spoked, (on top of *vajra*,) 227 R

(*d*) Wind wheel four-spoked (shown eight spoked) on top of trident 227 L, blazing (special appearance) 405 L.

Large wheels occur in *mandalas* with the seats of deities distributed over them—not illustrated here

Wheel Garuḍa (*Khor-lo i khyuṅ*) ▷ **Buddha-garuḍa**
Wheel of Dharma gesture (*dharmacakra mudrā*: *chos kyi khor lo i phyag rgya chos khor gyi °*) or **gesture of explaining the Dharma** (*chos chad-kyi phyag rgya bśad pa i °*) ▷ PI 112. Turning the Wheel of Dharma' means teaching. ▷ *Dharma cakra* For the symbolism of the two hands ▷ 2 1 R 2 RL (+ lotuses), 3 R, 15 RL, 22 R 29 R, 46–8 R, 188 a/b RL (+ *utpalas*) 190 RL (+ white and red lotuses) 191 R1 192 R, 200 RL (L holding corner of robe) 223 RL1 237 RL 242 R 247 RL (L + branch of *nāga* tree), 249 RL (L + lotus and sword) ([both hands shown palm out]) 272 a RL (L + *utpala* and book) (273 a RL) (optional alternative) 421–3 g L 421–3 p R, 431 RL1 499 RL, 500 RL1 505 RL1
wheel of vowels (*dbyans-can-gyi 'khor-lo*): Gnosis being for Sarasvatī (or Svarasvatī, 'Vowel-owner') 8.
white (*sita śukla, śubhra, śveta, dhavala, dkar po*) ▷ **colors.**
White Crane, Land of the (*°Bak-shāra Bya-dkar-can-gyi gnas*) Yaksī Remati chieftaincies of 400
White-umbrella lady ▷ **Sitātapatra.**
wind (*rlung*): wind wheel. ▷ **wheel (d).**
Riding a black wind Le a dust storm. (379 haughty male Monpa)
Base of *maṇḍala* from YAM (381)
wings (*gzaṅ pa*) Five- or many-colored 228, 229–30 golden 231 sword (354 four raven faced lords) *vajra* 164, 228 359- of weapons 401
Winged deities Garuḍa 229–31 Garuḍa-winged Hayagrīva 164 Garuḍa-winged Pañjara-mahākala 359- Vajra-garuḍa Sambara 228 Vajra wild-winged Remati 401
Wisdom deities (*Ses-rab kyi lha*) chapter 185–94.
Wisdom illuminating White Varāhī (*Śukla-vārāhī Prajñāloka krtyā Phag-dkar ses-rab gsal byed*) 95–9
Wisdom Wheel (*Prajñā cakra, Ses-rab khor-lo*): Manjughosa of 189
Wish-fulfilling wheel (*Cintā[mani]-cakra Yid bżin khor lo*) Avalokita 120. White Tara 4–7.
Wish-granting gem (*Cintāmaṇi, Yid bżin nor-bu*) Avalokita 116 Mahākala of 343 Tara 138.
Wish-granting-gem Monarch (*Cintāmaṇi-cakravartin Yid bżin nor-bu khor los-sgyur ba*) [Avalokita] 120
wish-granting gem (*cintāmaṇi yid-bżin gyi nor-bu*): ▷ PI 67 Hand held. 120 R, 138 R 459 L2, plucked as fruit from tree 138 L.
In hair 95 68/9 72.
wish-granting tree (*dpag bsam (gyi) śiṅ*) ▷ PI 68
To deity s left 138 On top of Mount Meru 233. Branch of hand held 233 L
wolf (*urka spyaṅ ki*) lace (351/2/3 NW Wolf-faced *ḍākinī*)
Emanated as messengers turquoise female wolves (*yya i spyaṅ mo*) (402)
Wolf banner ▷ PI 73 a
wolf, iron (*lcags-spyaṅ*) text often °-*spyaṅ*) (352 Ekajaṭī L2) (354 Ekajaṭī L2) A rune-headed iron wolf is illustrated in *PTA* 266 as the mount of a *rākṣasī*
Wolf-faced Ḍākinī (*mKha' gro-ma spyaṅ-ki i gdoṅ-pa can*) (351/2/3 NW)
woman (*bud-med*): Emanated black, outcaste women (348) black women in front of deity (358) (408)
World, Lord of the ▷ **Lokeśvara Loka-nātha**
World Ḍākinī (*Loka ḍākinī, Jig-rten mkha' gro-ma*) attendant of Vārāhī 97
worldly bonds, eight (*chos bcu-gyad*) ▷ p 235 n. 3
wrathful (*krodha kruddhanam khro-bo*) major class of deities ▷ **Identification Guide** Type IV Imbued with the sentiments of fury (from the deities side) and terror (on the part of the beholder) they are also described as fierce (*raudra roṣaṇa drag po gtum-po*) or terrible' (*bhīṣaṇa ugra ugs par byed-pa drag po*)
Wrathful, Fierce One (*Khro-bo gtum-po*) = Acala, 174.
wrathful deities ten (*daśa-krodha khro-bo bcu*): a set of deities that guard the outside of many *maṇḍalas* constituting the so-called special guardian circle They are generally E Yamāntaka S Aparājita or Prajñāntaka W Hayagrīva or Padmāntaka N Amrta kundalin or Vighnāntaka intermediate directions Takkirāja Nīla-daṇḍa, Mahābala and Acala above, Uṣṇīṣa-cakravartin below Vajra-pātala or Sumbha rāja (*Nya* 1 2 3 20 21 our 508 has Vajra-pātala below and Sumbha-rāja in the center *Nya* 11 our 481 gives them different names)
wrathful king (*krodha rāja khro-(bo i) rgyal (po)*) 1 e king of wrathful deities Title of Acala 173/4, 266 Aparājita 264, Bhuta-damara 12 Condensed Vajrabhairava 75 Hayagrīva 105 c 106–8 c 163 165 171 273 b Mahābala 446 Touch-burning [Sambara] 227 Ucchusma 224/5. 447 Vajravega Kālacakra 73
S g for Pañjara mahākāla practice (357)
▷ **Wrathful deities, ten**
wrestler s throw, *ālīḍha* in the manner of a (*yas-brkyaṅs pa i gyad kyi dor-stabs-kyis*) apparently a variation of the normal standing *ālīḍha* posture with only the heel of the right foot on the seat, 80

Y

yab-yum Father and Mother', deity appearing as a couple usually but not necessarily in sexual union, ▷ 407 n-1
yak (*yaṅ*) Riding. (310 demoness of W)
yak, wild (*brom*) face 383
Yak-faced (*Brom żal-can*) Mahākāla 383
yakṣa (*gnod sbyin*): a class of semi-divine beings generally beneficent but sometimes malignant so that it is well to propitiate them with offerings–
Many are local divinities of the countryside often dwelling in sacred trees and guarding the treasure buried nearby Others live on Mount Meru, guarding the realm of the gods. They are ruled by Kubera or Vaiśravaṇa the god of wealth and guardian of the northern quarter
270 b 300 b–j 301 c–e 304–316 E–NE 320 v, 322–4, 330–2, 333 339 340 b 358 c 408 a Aparājita 333 Big nose (301) Black Y° 358 c 408 a, Butcher (369), Carendra 316 NE Conch nose (301) Kāla 358 c 408 a Kilmpuli 316 SE Kundhali 339 Maruts 405 e Mukhendra 316 NW Nada kubera 323 Pot nose (301) *Samanta bhairava (332 N) *Sūrya-caksus (332 W), *Sūrya-nanda (303) Three-nose (301), *Tīksṇa (332 S) *Trsṇa virata (303) *Vajra-mara-kroḍha 330–2 ▷ **Ājavaka, Dhana Dhana-da Guhyathana Jambhala Jnānasabha, Kala, Kṣetra pāla, Kubera, Pūrṇa-bhadra**

Mani-bhadra Pancika Pen-kundain Samjñāya.
Four male treasure-owning y° ⟨323⟩ eight y° 300 b–j 304 ⟨311/2/3⟩ 316 E–NE ⟨400⟩ eight y° as iron hawks 377 d twenty eight y° generals of Vaiśravana ⟨300⟩ ⟨311⟩ Hārīti's five hundred children (one shown) 270 b Host of y° ⟨303⟩, ⟨308⟩ ⟨324⟩ ⟨375⟩ ⟨396⟩ in charnel grounds ⟨349⟩ pledged protectors dressed as ⟨340–2⟩ ruled by King Vaiśravana 38 411
As seat male and fem y° 330 e two y° vanishing gems 320
Yaksa (*gNod-sbyin*) as a Hindu deity face of 253 3rd tier R Guardian of N equivalent to Kubera ⟨340–2⟩ Raven faced attendant of Red Mahākāla ⟨354 W⟩
Yaksa-subduing Garuḍa (*gNod sbyin dul-ba'i khyuṅ*) ⟨156
yaksī (*gnod sbyin-mo*) fem. of *yaksa* Also *yaksinī* 270 306 [413 b–e] 316 321 331 p 368 d, 400, 408 p Ārya 316 N p 321 N Bhārati 313 e Black Y° 358 d 408 p Candra kanti 316 F p 321 E Dattā 316 S p 321 S Devī 316 NW p *Dhanapāla 313 d Hārīti 270 Kālī 358 d 408 p Laksmī-devī 321 NW Sarasvatī 313 c 316 NE p 321 NE, Subhadrā 316 SE p 321 SE Sudattā 316 W p 321 W Suguptā 316 SW p 321 SW *Vajra-samsiddhi 331 p ⟨332 p⟩
▷ **Vasudhārā**
Four treasure-owning y° ⟨323⟩ eight y° attendants 306 316 321 ⟨400⟩ Host of *yaksī* attendants ⟨400⟩ of *yaksa mātṛkā* attendants ⟨325⟩
S g as Kundali for Yuk-g u-ma practice ⟨338⟩
Yakṣī Maidservant (*Yaksī-karmakarī, gNod sbyin las-byed ma*) dog-faced attendant of Hayagriva 169
Yaksī Rematī (*gNod-sbyin re ma ti*) 400
Yama (*gSin rje* "Lord of the Dead") the ruler and judge of the dead shown in the Wheel of Life governing the hells thus a wrathful protector directional guardian of the S quarter Generally buffalo faced and/or mounted on a buffalo Also called **Karma yama**
Black (Servant-demon) 409 Dharma rāja 404–6
Attendant of Mahakala ⟨340–2⟩ ⟨349⟩ ⟨373⟩ of Vajra bhairava 75)
Face 253 2nd tier R. Hand-held in skull 461 L7 465 L7
As seat for Yamārī 460
City of Y° (City of the Iron Head) ⟨404–6⟩
Red Mahākala s knife enslaves 369 Vajrapāṇi is as wrathful as Y 153 Śrī devī Rematī is Y° s sole sister (*lcam gcig*) 363
▷ **emissary**
yāma (*gSin rje*) any servant of Yama Named Maruse 405 c; Takki rāja 342 d, eight male y ⟨372⟩ ⟨404⟩
Eight great y of the south as animals (377 d) hosts 404) ⟨405⟩ pledged protectors dressed as (340–2)
Seat male and female y° 330 c
Yama-damṣtrla (*Ya ma damsh* He with Yama s tooth) *yāma* attending Karma yama (404)
Yama-dandin (*Ya ma dandi* He with Yama s club) *yāma* attending Karma yama (404)
Yama-dūta (*gSin rje i pho-ña* "Messenger of Yama) attendant of Yama Dharma rāja (404)
Yama-mahākāla mantra n of Yama attending Mahakala ⟨373⟩
Yamāntaka or Yamari (*gSin rje-gsed* "Slayer of Yama) wrathful aspect of Mañjughosa one of the ten **wrathful deities**–guarding the E.
74, 75 272 b 460 508–10 Black Yamari 460 510 Condensed (Vajra)bhairava 75 Innate Red Yamārī 74 Krsna yamārī 460 510 Mañjuśrī yamari 510 Red Yamari 74 Sahaja rakta yamari 74 Vajra bhairava 508/9 Vajra maha bhairava 508
Attending Manjuśrī 272 b
As Master of Family on crown Hārīti 270 Maha-laksmī 325 Pañjara mahakala 359 Sarasvatī 442, Śrī devī 395 401
S g for practice of Dharma raja Karma yama 404–6 of Mahakala 350 of Śrī devī 395.
Yamārī II Author ▷ **Jāmārī**
Yāma-subduing Garuḍa (*gSin rje dul ba i khyuṅ* ⟨156⟩
Yāmī Maidservant (*Yāmī karmakarī gSin rje las-byed ma*) dog-faced *ḍākinī* attending Hayagriva 167 mantra n. Yama-svana
Yāmāri (*gSin rje-ma*) Armor Heroine 63
Yamunā, River (*Chu-bo ya mu-nā*) Bhadra lives on island in, *HOE* 26
Yavati (*Ya ba ti* Averter?) *yāma*, attending Karma-yama ⟨404⟩ attending Mahakāla (372 E)
yellow (*pita ser-po*), or pale yellow (*pitaga, khum ser*): ▷ **colors hair** (b)
Yeshe-ö King (*Lha bla-ma ye-śes- od*) 408 n. 3
Yidam (Tib. *yi-dam*) tutelary deity special deity taught in the Tantras on whom one s practice may be centered Such a deity will be a Buddha or Bodhisattva
yoga (*rnal byor*) any serious religious practice aimed at developing control of the mind and body and attaining Liberation.
Yogāmbara (*rNal byor nam-mkha'*) while the Tib tr interprets the n. as Yoga-sky or [He who moves in] the space of Yoga the Skt could also be read as Clothed in Yoga 495
Yoga Tantra (*yoga-tantra rnal byor rgyud*) third of the four classes of **Tantras** While it dominates Tantric Buddhism in Japan, in Tibet it is far less common than Highest Yoga Tantra The only clear examples in *IWS* are 498–500
yogin (*rnal byor pa*) one engaged in *yoga* a serious religious practitioner not necessarily tantric or even Buddhist However in Tib Buddhism, the term is sometimes contrasted with monk to imply a lay tantric practitioner, who may well engage in tantric sexual rites forbidden to monks
yoginī (*rnal-'byor ma*) a female *yogin* Practicing in charnel grounds ⟨349⟩
Yogini (*rNal byor-ma*) = Vajra yoginī? Origin of lineage 407
Yogini Reverend (*rje-btsun rNal byor-ma*) = Vajra-yoginī P 416
Yönten Yeshe Zangpo (*Yon tan ye-śes bzaṅ-po*) hymn 187
Yorpo Jotön (*yYor-po jo-ston*) 12th century in lineage 300.
Youthful (*Kumara bhuta, gŻon nur gyur pa*) n. of Manjuśrī 186
Yuk-g u ma sisters, the three (*dbYug-gu ma sgun gsum*). 338. *dbYug gu* means lit a small staff stick or club or alternatively, a unit of time equal to 24 minutes *dbYug gu ma* is thus lit. woman with a wand but the n. is puzzling as there is no sign of a club or staff in the iconography, nor of any connection with time. Conceivably it may derive from Dandaki the n of a tribe Addressed as great *yoginīs* mantra n. *Mahā piśacinye*

Z

Zangskar Lotsawa (*Zaṅs-dkar lo-tsā-ba*) active late 11th–early 12th century (*BA* 70 80 1009) In lineage 300

Zhang-gom Ch'ö-sen (*Źaṅ-sgom chos-sen*) in lineage 343

Zhang-lön (*Źaṅ-blon*) Tib 'dignitary' (Roe) a kind of guardian (*lit.* D) Skt *rājaṃaka* (*Mvy*) 'inferior king, petty prince' (*MW*) Title of the *yakṣa* *Vajra māra-dama 330–2.

Zhangtön Ch'ökjung (*Źaṅ stoṅ chos-'byuṅ*): abbot of Narthang for 10 years (c. 1233–43) (*BA* 282). In lineage 370

Zhang Ts'elpa Rinpoche (*Źaṅ 'Tshal pa*) 352 n. 2, in lineage 352.

Zhepa Dorje (*Hasa-vajra bZad-pa rdo rje* Laughing Vajra') tantric n of Milarepa 418–20 n 6

Zhij'e (*Źi byed*) > **Jang**

Zhuch'en Ts'ültr'im Rinch'en (*Źu-chen Tshul-khrims rin-chen* 1697–1769). author of an alternative Narthang Gyatsa text, pp 279–60

Index of Sanskrit Names

Scope

This index covers the Sanskrit (or related Indic) names of deities, persons, places and texts. Many are taken directly from our sources either from *Nispanna-yogāvali* or from the Tibetan texts, where they occur in mantras or are simply used in transliteration rather than being translated into Tibetan. Others are 'reconstructed' from the Tibetan version, wherever it is plausible to suppose this could have arisen by translation from an Indian original

For most of the deities, W E Clark (1937) provided Sanskrit names, which have been extensively quoted by Lokesh Chandra and others Lokesh Chandra even put them in his *Tibetan-Sanskrit Dictionary* as if they were primary source material, but in fact many were arbitrary and speculative reconstructions from the Tibetan, made without reading the relevant *sādhana* Although Clark used *Tg* titles where available some of these in turn were reconstructions by Cordier Inevitably, study of the *sādhanas* has shown some of these earlier interpretations to be incorrect In cases where the reconstruction remains uncertain, we have sometimes preferred one different from Clark s, or listed an alternative in addition to his version.

Many name elements given in Sanskrit in this index appear only in English (or in Tibetan and English) in the text (and/or captions)—either because they were too banal to burden the text with the Sanskrit equivalent, or because their Sanskrit form is too uncertain Thus those in search of a Sanskrit equivalent not given in the text may well be able to find a suggestion here

Special abbreviations

(A)	*Anucara °rī* (Attendant)
(K)	*Kuleśa* (crowning another deity as Chief of Family etc)
(G)	*Guru* (author or transmitter of a practice)
(C)	*Cihna* ((part of) hand emblem of a deity)
tul	*tulanīyam* (cf., compare)
(n.)	*nāman* (name) an alternative name, epithet or title used outside a mantra
(P)	*Paresya devasya sādhane utpannah* (visualized in the Practice of another deity)
(Bh)	*Bhūṣana* (worn as ornament etc)
(M)	Miscellaneous mention
(m n.)	*mantra-naman* (mantra name) a name epithet or title used in that practice only in a mantra
(V)	*Vāhana āsana vā* (seat or Vehicle to another deity)
(H)	*Haste* (Handheld)
∈	(read 'in') member of set named
( )	(in headword) element not always included
[ ]	not explicit in text; e g , '[catur-bhuja]' means the deity is four-armed, but the source does not use 'Four armed' as part of the name
⟨ ⟩	deity not illustrated
{ }	in minor role, not as main deity or attendant

See also the general list of abbreviations

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Index of Tibetan Names

Scope

This index covers the Tibetan names of deities, persons, places and texts, including Tibetan transcriptions of Sanskrit names, as they appear in the captions and/or the source texts. One or two names from other sources or reconstructed from Mongolian, are also referenced.

Conventions

Many names occur in a variety of forms, with certain syllables omitted or included at will and with variant spellings. The existence of such variations is noted, but they are not generally indexed separately, rather, entries relating to a particular deity are collected under one form of the name and cross-references are provided from other forms when these are separated from the main entry by the alphabetical ordering. Letters or syllables enclosed in round brackets ( ) have been omitted by our sources in at least one occurrence of the name.

Unfortunately, time did not permit setting this index in Tibetan script, which would have entailed extensive development work and retyping. In transliteration, names must be capitalized. Of the three systems for this in common use—first letter, root letter or first pronounced letter—the second is admittedly the easiest to follow in a Tibetan-ordered list, but as it differs from the third, used in the body of the book, in only a small proportion of words, it was decided to retain the latter system here for consistency's sake and capitalize the first **pronounced** letter in each name.

Italicized headwords are the names of texts.

Authorities disagree over some details of Tibetan alphabetical ordering, the system of the *Bod rgya tshig-mdzod chen-mo* appears the most logical and is generally adopted here.

As in all the indexes, references are to **icon numbers** unless otherwise indicated.

Special abbreviations

(A) Attendant (*khur*)
(C) Crowning a deity as Chief of Family etc
(G) Guru (author or transmitter of a practice esp. one the tradition (*lugs*) is named after)
(Gl) Lineage guru (*brgyud-pa i bla-ma*)
(H) Held in another deity's Hand (*phyag-mtshan*)
(M) Miscellaneous mention
(O) worn as an Ornament etc
(P) visualized in the Practice of another deity
(V) Vehicle or seat to another deity
∈ member (*nañ tshan*) of set named
( ) (in headword) element not always included
[ ] not explicit in text, may be implied, or derived from an external source
⟨ ⟩ deity not illustrated
{ } in minor role, not as main deity or attendant

See also the general list of abbreviations

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bDud L (*lha i bu lha i rgyal po*) i.e. bDud sdig-can, or Dod lha {(V) 72 RF 73 184, 214 RF (with wife dGa' ma), 266 front RF 497 LF (M) 173} ▷ **bDud bźi**

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rDo-rje maha ka-la. 379, 384. ▷ **rDo-rje nag po chen-po**

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rDo-rje dzin ma (A) 15 c

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rDo rje i rnga 443–8 *gtso-bo* Mi 'khrug-pa *bdag-po* Phyag rdor *yum* Khro-gñer-can *khro-bo* sTobs po che rMe-bsnegs bGegs mthar-byed 274 *mgon-po* Phyag-na rdo-rje ▷ **Mi bskyod-pa**.

rDor-phreṅ marginal signature of Part Three (457–507), indicating its basic source viz the *Phreṅ ba skor-gsum* (P 3961–3/Toh. 3140–2) by Jigs-med 'byuṅ-gnas sbas-pa which comprises *rNal byor rdzogs-pa i phreṅ-ba/ dKyil-khog rdo-rje phreṅ-ba/ sByan sreg Od-kyi sñe ma* (C 183 2 6) P 497

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rDor-sems. ▷ **rDo-rje sems-dpa' Rigs-drug khor-los bsgyur-ba**

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gNam-źabs-ma Phag-mo 84.

gNas-kyi dbaṅ-phyug-ma. (U rgyan/O-rgyan sgrol ma) 137

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gNas-brtan bcu-drug. 17–32, 421–3

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gnas gtsaṅ ma'i (rigs-kyi) lha'i bu gñis (183 h), 425 h (concealed in clouds)

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rIa-bdag chen po brgyad 300 b–j (311/2/3) gnod-sbyin gter-bdag pho-bźi (323) " brgyad 300 b–j 304 (311/2/3) 316 E-NE (400) byaṅ-phyogs-kyi " chen-po brgyad-ru lcags-kyi bya-khra brgyad-du sprul nas 377 d sde-dpon ni-su rtsa brgyad po/ ner-brgyad (300) 311 'Phrog ma i bu lna brgya (one shown) 270 b " bye-bā (311) " bye-ba i tshogs (307–9) (324) " gyi tshogs (303), (375) (396) dur khrod chen po brgyad-na (349) dam-can rgya-mtsho i dmag tshogs -gyi cha-lugs-can (340–2) {(V) " nor bu skyuṅ-pa gñis 320 pho-mo 330 a (M) tshogs 38 411}

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gNod sbyin gter-bdag mo-bźa (323) " brgyad

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▷ Khro-bo bcu
rNam rgyal/rNam-par rgyal ba (*klu i rgyal po*) {(O) 73 229}
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▷ *sGyu ʼphrul dra-baʼi rgyud*
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▷ Glossary, **Kings of Knowledge five Great**

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Rigs-drug khor-los bagyur-ba. gp. of Go-cha 1 dpa-bo drug 56–61 ▷ **Khor-lo bsgyur-ba drug**
Their names. (0) as usually given when crowning mother deity as Chief of Family (shortened and full forms); (1) from captions to 482–7 (2) mKha' gro names from 465 and 482–7 (3) alternative names used by *bYa* in 465 (4) Go-cha i dpa bu names (56–61) and (5) the names from the titles of P 2536–41

rDor sems rDo-rje sems-dpa'[1145] *Ye-śes mkha' gro*[2]
rNam-snaṅ[0] = rNam-par snaṅ mdzad[45] *Saṅs-rgyas mkha gro*[2] rTag pa[4]
Mi-bskyod pa[01] rDo-rje mkha' gro[2] dGyes pa rdo-rje[3], dPal He-ru-ka[4] [rDo rje] He-ru ka[5]
Rin 'byun[11] = Rin-chen 'byuṅ ldan, Rin chen mkha gro[2] rDo-rje ṅu ma[34], rDo-rje rin-chen ṅu ma[5]
Od-dpag med[1] = 'Od dpag-tu med pa sNaṅ mtha i = sNaṅ-ba mtha yas Padma mkha gro[2] Padma gar dbaṅ[4] = Padma gar gyi dbaṅ phyug[35]
Don grub[0] = Don-yod grub pa sNa-tshogs mkha'-gro rTa-mchog[34] rTa-mchog rol-pa

Rigs-ldan (*khu i rgyal-po*) {(O) 73 153, 214 229 460 481, 501}

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Rin-chen mkha' gro = Rin-chen 'byuṅ ldan. ∈ mKha' gro rigs lṅa (465 5 ∈ Khor-lo bsgyur ba drug 484 ▷ **Rigs-drug 'khor-los bsgyur-ba**

Rin-chen mkha 'gro-ma 91 203 318 c, 415 c 484 p ∈ mKha' gro sde lṅa 415 c (A) 91 203 318 c ▷ **Ratna dā-ki**

Rin-chen glog-ma {(F) 266 p}

Rin chen mgon ▷ **Ratna nā tha.**

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Rin-po-che-dań zla-ba dań padmas rab-tu-brgyan-pa mkhas-pa gzi-byid sgra-dbyańs-kyi rgyal-po (*de-bźin gśeg-pa*). = Rin-chen zla-ba (A) 46

Rin-po-che'i khyun ⟨156⟩ ⟨230⟩

Rin 'byuṅ marginal signature of Part One (4–420), = *Rin- byuṅ brgya-rtsa* Pp 231–3

Rin-'byan/Rin-chen 'byuṅ ldan (*sans rgyas*) 104 c 484 ∈ mKha' gro rigs lṅa (465 S) ∈ Khor lo-bsgyur ba drug 484, ▷ **Rigs-drug 'khor-los bsgyur-ba.**
(A) 104 c {(C) 4 105 c, 106–8 c, 138, 147 ⟨183 b⟩ 222 278 282 289 298 312 314 316, 326, 346–8 c 415–7 c 451 469 503 504}

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Rin-tra. {(V) nag po 366 pho-mo 172, ▷ prec.}

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(A) or *yum* ⟨352⟩ 363 b ⟨367⟩ 377 b 382 b

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Index of Mongolian Names

The names in the Mongolian captions to *IWS* include many transcribed phonetically from Tibetan and Sanskrit. These transcriptions include several letters supplementary to the ordinary Mongolian alphabet.

c (ts) transcribes Sanskrit *c* *ch* and *j* and Tibetan *ts* *tsh* and *dz*, besides the *s* in *Vasudhārā* and even the *jñ* of *Jñāna*.

z is the special transcription character for Tibetan *z*, though *c* is also used for this.

Special signs for *ñ*, *n* and *anusvāra* (*m*) occur occasionally.

Tibetan *n* before a vowel is rather astonishingly transcribed as *w* (read in some contexts as *nw*; *ng* (see below) is also a possible reading).

Several standard letters also appear in variant forms in the transcriptions. The most striking is a large hook extending down to the left like the consonant *v*, often used to transcribe a Tibetan *z*. This has been transliterated as *z*. Also conspicuous is *k* or *g* written with crossed strokes, unlike the usual *k* or *g*. When the same sign is marked with two dots, its transliteration has been adjusted to *γ*. The minor eccentricities of usage denoted in the caption transcriptions by *d* and *t* are ignored in this index.

Our system of alphabetical sorting (after Sarkozi & Szerb 1995) treats *č γ ǰ ñ ö š u* as separate letters, following *c g j n o s u* respectively and puts *q* after *k*.

Users of this index should bear in mind that unavoidably, the transliterations are often quite arbitrary. Mongolian script is remarkable not only for its direction of writing but for its degree of ambiguity, and this is at its worst in transcribed Tibetan and Sanskrit names, where the guides of meaning and vowel harmony that reduce the ambiguities in ordinary Mongolian words scarcely apply.

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Zangbo 22

Pictorial Index

Robert Beer

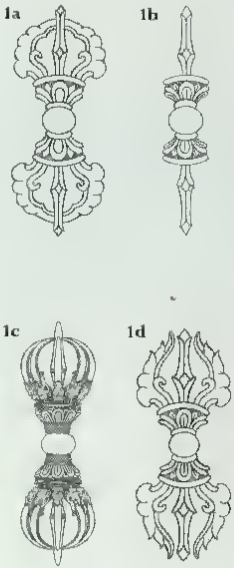
This index has two main functions. Firstly, the drawings serve to assist the recognition of hand-emblems and gestures that may be found on paintings and statues. Using the names given in the numbered headings, reference can be made to the General Index and Glossary or to the Identification Guide, either of which may then enable the deity to be identified. When the headword for the Glossary entry is not immediately obvious from the heading, or when several entries are relevant, an explicit cross-reference, or a list of cross-references separated by semicolons, is given at the end of the article.

When more than one drawing is given for a single heading, the text of the article should be examined for further details.

The other feature of this index is the explanatory articles, compiled especially for this book by the artist, discussing the functions and symbolic meanings of each emblem and often mentioning also variations that occur with particular deities. Unlike the Glossary, where related articles are scattered by the accidents of alphabetical order, here groups of related items are brought together. The articles are thus arranged in a reasonably logical order and may well be read sequentially by anyone who desires a thorough grounding in the principles of Tibetan Buddhist symbology.

Numerical cross-references within the text refer to other articles in the Pictorial Index if they are in bold type and to icon numbers otherwise.

A. MAIN RITUAL IMPLEMENTS AND WEAPONS



1. The *vajra* (*rdo-rje*)

The *vajra* or thunderbolt was originally a spiked metal weapon of the Vedic sky god, Indra. The Buddha is said to have bent the sharp prongs of this indestructible weapon together to form a peaceful scepter, symbolizing the indestructible reality of his Enlightenment. The term *vajra* means "the hard or mighty one," and its Tibetan name *rdo-rje*—"lord of stones"—is sometimes equated with diamond. As a tantric Buddhist scepter, the *vajra* is invariably held in a deity's right hand, symbolizing the male principle of Method or skilful means, and it is very often paired with the ritual bell held in the left hand, symbolizing the female principle of Wisdom or discriminating awareness. The pairing of the *vajra* and bell represents the perfect union of Method and Wisdom. The *vajra* is most often depicted with a cluster of five prongs at either end of its central lotus-topped hub (stylized representation, Fig. 1a) but single-pointed, three-pointed and nine-pointed *vajras* also occur as Vajrayana ritual implements.

The *vajra* is said to measure twelve units in length, as it eliminates the twelve links in the chain of Dependent Arising. Its rounded central hub represents *dharmatā* (*chos nid*), or the sphere of actual reality, the ultimate truth of Emptiness. On either side of the central hub are three ascending rings—symbolizing Emptiness, Signlessness and Wishlessness. Above these rings on either side are two eight-petaled lotuses. The eight upper lotus petals represent the eight great male Bodhisattvas and the eight lower petals their female counterparts. Collectively the sixteen lotus petals symbolize the sixteen kinds of Emptiness (*stūnyatā*) that are listed in the Mahayana *sūtras*. Above each of these lotuses is a further set of three rings, which collectively symbolize the six Perfections of a Bodhisattva—Giving, Morality, Patience, Energy, Concentration and Wisdom. The upper ring is capped with a flat, circular moon disk, which creates the form of a lotus throne on either side of the central hub. These two moon disks symbolize the union of absolute and relative truth. From the centers of the moon disks rise symmetrically the *vajra*'s square-sectioned central prongs, pointed spikes similar to a sword or spear-head. The single-pointed *vajra* appears in this form (Fig. 1b) with its two sharp spikes representing the central channel as the axis of Mount Meru.

The three-pointed *vajra* has two curved side prongs which unite with the central prong below its tip, and which emanate from the mouths of *makaras* or water-monsters (71) as *vajra* tongues; its three prongs symbolize the three main psychic channels or *nāḍī*, the three times (past, present and future), the three realms (below, on and above ground), the destruction of the three poisons (greed, hate and delusion), the three *kāyas* or "Bodies" of the Buddha and the three gates of body, speech and mind.

The five-pointed *vajra* has a central prong and four curved outer prongs positioned in the cardinal directions, which similarly emerge from the mouths of *makaras*. These four *makaras* symbolize the four immeasurables (compassion, love, sympathetic joy and equanimity), the four gateways to Liberation (meditations on Emptiness, Signlessness, Wishlessness and Noncomposition), the conquest of the four Maras, the four activities (calming, increasing, subjugating and destroying), the four directions, and the four purified elements of earth, water, fire and air. Collectively the five upper prongs represent the enlightened qualities of the Five Buddha Families and the lower prongs their five female consorts—symbolizing the elimination of the five poisons (greed, hate, delusion, pride and jealousy) and the five aggregates (*skandha*) of the "person." Here the four outer prongs curve inwards to unite with the central prong—signifying that the four aggregates of form, feeling, perception and volition depend upon the fifth aggregate, consciousness. Collectively the ten prongs also symbolize the ten directions, the ten Perfections and the ten stages or "grounds" (*bhūmi*) of the Bodhisattva Path.

The nine-pointed *vajra* (Fig. 1c)—with a central prong and eight directional prongs—represents the union of the Five Buddhas and the "Four Mothers" or consorts of the four cardinal Buddhas (east, south, west and north). The nine points also symbolize Vajradhara surrounded by the eight Bodhisattvas, and the nine vehicles (*yāna*) of the Buddhist Path.

The nine-pointed *vajra* is commonly depicted in Tibetan art as a five-pointed *vajra*, but with open prongs that do not unite with the central prong (Fig. 1d). A visual distinction is also made between a peaceful *vajra*

or scepter with uniting prongs and a wrathful *vajra* or indestructible weapon with open prongs. Iconographically the *vajra* as an attribute is usually depicted in a simplified form, owing to small scale, and is most often colored as a golden scepter or as a dark blue weapon made of meteorite iron.

2. The crossed *vajra* (*viśva vajra, rdo rje rgya gram*)

The crossed or 'universal' *vajra*—formed from four lotus-mounted *vajra*-heads, which emanate from its central hub to the four directions—symbolizes the principle of absolute stability. In the cosmographic description of Mount Meru a huge *viśva-vajra* supports or underlies the entire physical universe. Similarly, in the representation of the *mandala*, a vast, flat *viśva vajra* appears as the immovable support of the *mandala* palace. In many visualization practices a *viśva vajra* is either drawn or imagined underneath the practitioner's meditation seat, and bronze-cast statues of deities are commonly sealed at their base with a metal plate inscribed with a *viśva vajra*.

The hub of the *viśva vajra* is usually colored dark blue, with the four directional *vajra*-heads colored white (E), yellow (S), red (W), and green (N), corresponding to the placement and qualities of the Five Buddhas, the five elements, and so forth. Collectively the number of prongs of a *viśva vajra* may number twelve, twenty or thirty-six, depending on whether three, five or nine prongs are depicted upon each *vajra*-head. Twelve prongs symbolize the purification of the twelve links of Dependent Arising; twenty prongs the purification of the twenty deluded views; and thirty-six prongs, along with the central hub, the thirty-seven aids to Enlightenment.

3. The bell (*ghaṇṭā, dril-bu*)

The ritual hand-bell, representing the feminine principle of Wisdom, is normally held in the left Wisdom hand. It is usually paired with the male *vajra*—held in the right 'Method' hand—as the two main ritual implements symbolizing the Perfections of Wisdom or Emptiness (*ghaṇṭā*) and Method or skilful means (*vajra*). The *vajra* is a symbol of form, and the bell a symbol of Emptiness, whose intangible ring is said to proclaim the sound of Emptiness. The ritual set of a *vajra* and bell essentially represents the Yidam or tutelary deity and the deity's *maṇḍala*, with the bell symbolizing the latter from its base upwards. The open mouth or rim of the bell represents the *maṇḍala*'s disk of space. Above the rim is an embossed ring of upright *vajras* enclosed between two rows of pearls. The lower row of pearls represents the outer guardian circle of five-colored flames that surrounds the *maṇḍala*; the ring of sixteen, twenty-four or thirty-two *vajras* represents the *maṇḍala*'s *vajra* wall, and the upper row of pearls represents the thirty-two or sixty-four petals of the lotus-womb circle. Above these three rows is an undecorated area, representing the earth disk of the *maṇḍala*. Above the open earth disk area is a frieze of eight 'faces of glory' (*kīrtimukha*) with strings of pearls and jewels hanging from their ferocious mouths. The eight *kīrtimukha* faces represent the eight *makara* heads of the vast *viśva vajra* that supports the *maṇḍala* palace, and the nets of hanging jewels represent the decorations upon the palace's outer walls. Between the *kīrtimukha* faces and within the arcs of the jewel nets may appear the symbols of the eight Bodhisattvas: a *vajra*, wheel, jewel, lotus, sword and so forth. Above the *kīrtimukha* faces are two further rows of pearls enclosing a ring of *vajras*. The pearls represent the decorations upon the palace's inner walls, and the horizontal *vajra* circle the eight or sixteen Emptinesses (*śūnyatā*). On the upper shoulder of the bell's casing is an eight-petaled lotus inscribed with eight syllables. The lotus petals represent the eight male Bodhisattvas, and the syllables the eight female Bodhisattvas. At the top of the bell's casing, in an inner lotus circle from which the metal stem of the bell rises, This is the lotus-throne of the *maṇḍala*'s central deity, which in the case of the bell is the goddess Prajñā-pāramitā, the Perfection of Wisdom. Above the stem's base is a long-life vase full of nectar (▷ 60), which betokens Prajñā-pāramitā's body as the 'nectar of accomplishment'. Above the vase rises Prajñā-pāramitā's head, sealed above her jeweled tiara with a five-pointed *vajra*.

4. The ritual dagger (*kīla, phur pa*)

The triple-bladed dagger essentially symbolizes the wrathful Buddha-activity of the deity Vajrakīla. The Sanskrit term *kīla* means a spike or nail, and the common meaning of the Tibetan word *phur pa* is a tethering stake or tent peg. As a ritual dagger it is usually made of iron, although specific woods are prescribed for certain rituals. Its three-sided blade symbolizes the overcoming of the three poisons of greed, hate and delusion. The top of the blade issues from the mouth of a *makara* as a ferocious striker, and descending from the *makara*-head within the recesses of the three blades are pairs of coiling *nāga*-serpents. The *makara* symbolizes the ferocious power of the *kīla*, and the six serpents represent the six Perfections. The handle of the *kīla* is an eight-

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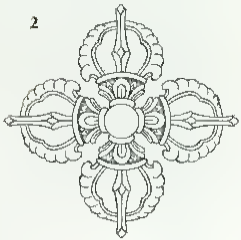

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4

5

sided shaft with knots at either end. Various symbolic interpretations are given for these components, such as the Noble Eightfold Path, the eight great charnel grounds of the eight directions, or the eight psychic channels (*nāḍī*) that emanate from the heart *cakra* and are sealed by constricting knots. The shaft and its two knots may also symbolize the three heavens of the desire gods, the form gods and the formless gods. The top of the *kīla* is usually crowned with three heads of wrathful deities, which in paintings are colored white, blue and red. The white right face is usually identified as the deity Yamāntaka, who represents the aspect of Body and the destruction of hatred; the blue central face is that of Amṛta-kuṇḍalin, who represents the aspect of Mind and the destruction of delusion, and the red left face is that of Hayagriva, who represents the aspect of Speech and the destruction of greed. The combined skull-crowns of these three heads create a circular tiara of twelve skulls, which represents the overcoming of the twelve links in the chain of Dependent Arising. Surmounting this tiara is a central topknot formed from the bound hair of the three deities. This may be crowned by a half-*vajra*, or be unadorned, serving as a flattened head for the symbolic activity of hammering the *kīla* into the effigy of a malignant spirit.

In its most complex representational form as the deity Vajrakīla, the handle of the ritual dagger takes his form with six arms and three heads, with the triple sided blade forming his dagger-shaped lower body. But in painted images, the *kīla* as a hand-held implement is usually portrayed in a simplified version of the form described above.

Some ritual daggers are crowned by a single or triple horse's head, representing the deity Hayagriva.

▷ **dagger, ritual**

5. The tantric staff or *khaṭvāṅga* (*kha-tvaṁ-ga*)

The *khaṭvāṅga*—literally, the leg (*aṅga*) of a cot-bed (*khaṭvā*)—is one of the most complex iconographic symbols of Vajrayāna Buddhism. It consists of a long, eight sided, white sandalwood shaft, which is sealed at its base with a half *vajra*, and crowned at its top with a crossed *vajra*, a golden vase, two severed heads and a dry skull, and at the summit a *vajra* or a flaming trident. From the crossed *vajra* and vase hang a long silk ribbon and usually one or two hanging threads, which bear the emblems of a sun and moon, a triple banderole, and a *damaru* and bell.

The *khaṭvāṅga* is one of the main attributes of tantric *yogins* and *yoginīs*. When carried by female deities it is usually held in the crook of the left, 'Wisdom' arm or balanced upon the left shoulder, where it symbolizes the male partner as 'Method'. As an attribute of the goddess Vajra-yoginī it represents her consort Cakra-saṁbara, and its components symbolize the sixty-two deities of Cakra-saṁbara's *maṇḍala*. A *yogini's khaṭvāṅga* is equal in length to her height, but as a hand-held implement of multiple-armed deities or seated figures the *khaṭvāṅga* is generally shown shorter for aesthetic reasons.

In its outer symbolism the *khaṭvāṅga* represents the physical universe of Mount Meru, with the crossed *vajra*, vase, red severed head, green decaying head and white skull symbolizing the element disks of earth, water, fire, air and space. The crossed *vajra* represents the earth base of Mount Meru, and its twelve visible prongs the surrounding continents and subcontinents. The vase represents Mount Meru, with its open top representing Indra's palace. The freshly severed, red head above the vase symbolizes the six heavens of the desire gods (*kāmavacara-devā*); the blue or green decaying head symbolizes the eighteen heavens of the desireless form gods (*rūpāvacara-devā*); the dry white skull symbolizes the four highest realms of the formless gods (*arūpavacara-devā*); and the crowning *vajra* symbolizes the paradise realms of the Buddhas. The flowing, white silk ribbon represents the great salt ocean; the triple banderole represents the victory banner on Mount Meru's summit; the sun and moon emblems represent these planets circling Mount Meru's summit; and the *damaru* and bell symbolize the union of Method and Wisdom.

In its inner symbolism the white, eight-sided shaft represents the purity of the Buddha's Noble Eightfold Path. The crossed *vajra*—usually depicted in half-section—represents the four purified elements, the four activities and the four gateways to Liberation (▷ 1). The small golden vase full of *amṛta* symbolizes the 'nectar of attainment'—the non-conceptual awareness that mind is identified with the Perfection of Wisdom (*prajñāpāramitā*). The billowing, white silk ribbon represents the various Buddhist teachings adapted to the needs of different disciples. The triple banderole, colored yellow, red and blue, represents the union of the three Vehicles: Hīnayāna, Mahāyāna and Vajrayāna. The hanging *damaru* and bell represent the teachings of Method and Wisdom, and the auspicious conjunction of the moon and sun signifies the realization of Method and Wisdom. The union of the *damaru*, bell and triple banderole also represents the purity of Body, Speech and Mind.

The three impaled heads represent the three *kāyas*. The *nirmāṇa-kāya* is represented by the freshly severed

head the *sambhoga-kāya* by the decaying head, and the *dharma kāya* by the dry white skull They also symbolize the three gateways to Liberation Emptiness of cause (red head) effect (green head) and phenomena (white skull) In reverse order—white red and blue or green—they denote the aspects of Body Speech and Mind, with the dry skull as the white syllable OM at the crown (Body) the decaying head as the red syllable A at the throat (Speech) and the freshly severed head as the blue syllable HUM at the heart (Mind) The half-*vajras* at the bottom and top of the *khatvāṅga* symbolize the indistinguishable perfection of the five Buddha Wisdoms and the unity of the five *kāyas* of the Highest Yoga Tantras When a trident crowns the top of the *khatvāṅga* it symbolizes the Three Jewels the Buddhas of the three times and victory over the three realms (below upon and above the earth)

On a deeper esoteric level the trident represents the union of the three main psychic channels or *nāḍī* with the flaming central prong symbolizing the ascent of the inner fire (*candāli gtum mo*) through the central channel The white eight-sided shaft symbolizes the central channel flooded with white *bodhicitta* from the melting of the drops at the crown *cakra* (white skull) and the shaft s eight sides represent the eight *nāḍī* emanating from the heart *cakra* The five ascending elements are represented by the crossed *vajra* (earth) the vase of nectar (water) the red head (fire) the green head (air) and the white skull (space) The half-*vajra* above the skull represents Wisdom as the sixth element The hanging symbols of the moon and sun conjunction represents the union of Method and Wisdom as the united energies of the lunar and solar channels entering abiding and dissolving into the central channel The pairing of the sounding *damaru* and bell represents Method and Wisdom as the union of Great Bliss and Emptiness and the billowing white silk ribbon represents the melting and descent of the white *bodhicitta* drops which flood the *yogin's* body with the experience of Innate Great Bliss

On a secret level the *khatvāṅga* represents the sixty-two-deity *maṇḍala* of Cakra-sambara with the golden vase representing Cakra sambara s palace and its contained *amṛta* the deity himself as the essence of Great Bliss (*mahā-sukha*) The crossed *vajra* represents the eight deities of the *maṇḍala* s Pledge Circle the lower blue head the sixteen blue deities of the Mind Circle the middle red head the sixteen red deities of the Speech Circle the white skull the sixteen white deities of the Body Circle and the crowning five-pronged *vajra* the four surrounding directional deities of the Circle of Great Bliss The eight-sided white sandalwood shaft symbolizes the *maṇḍala* s guardian circle of the eight great charnel grounds and the half *vajra* at the shaft s base represents the *vajra* tent guardian circle that surrounds the eight charnel grounds.

Certain deities hold special variants of the *khatvāṅga* s standard form described above For example the shaft may be of red sandalwood the hanging ornaments and silk ribbon may not be depicted or the entire *khatvāṅga* may be of bone with three white skulls ascending above the vase

▷ *khatvāṅga*

6 The hand-drum or *damaru* (*dā-ma-ru rha-chun*)

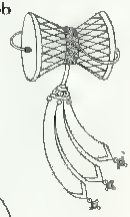
The double-sided tantric hand-drum or *damaru* is held and played in the right male or 'Method' hand by both male and female deities or tantric practitioners. Its function is to invoke all Buddhas inspiring them with supreme joy The male *damaru* proclaims the sound of Great Bliss and is frequently paired with the bell held in the left female hand which proclaims the sound of Emptiness The tantric *damaru* (Fig 6 a) is described as being fashioned from the joined craniums of an adolescent boy and girl, whose skulls sounding together sexually symbolize the union of absolute and relative *bodhicitta* The two skin drumheads of the *damaru* are most often of goatskin dyed or painted green, but on small *damarus* snakeskin or fishskin may be used. The central waist of the *damaru* is bound with an ornate band from which a long silk valanced tail hangs embellished with jewels and hanging tassels On either side of the central waist hang two threads which carry the padded or crocheted strikers that sound the beating rhythm of the *damaru* when it is rapidly rotated back and forth in the upraised right hand. The *damaru* may also be made of turned or carved wood and frequently has mantras painted on its inner surface

A variation of the *damaru* is found in the hourglass shaped Śaivite monkey drum (Tib *can te u* Fig 6 b) This wood turned drum is tensioned by a zig-zag cord threaded between the drumskins such that its pitch may be raised by squeezing upon the lattice of strings at its waist

A type of large wooden *damaru* is employed in the 'cutting' ritual—the Tibetan practice of *gcod* This drum (*gcod rha* Fig 6 c) which typically measures between twelve and sixteen inches in diameter, is said to proclaim the 'sound of impermanence' and is often decorated on its wooden sides with miniature paintings of the eight forms of Padma sambhava or of the eight

6a

6b



6c

7

8

9a

9b

great charnel grounds.

▷ *damaru*

7. The thighbone trumpet (*rkan-glin*)

The thighbone trumpet—fashioned from a human femur as a bored horn—is said to produce a sound that is pleasing to the wrathful deities but terrifying to all evil spirits. It is usually held as a left-hand, 'Wisdom' attribute of *yoginis*, *yogins* and *siddhas*, particularly those associated with the *gcod* lineage or with an affinity to the charnel grounds. It is also employed in rituals of exorcism and controlling the weather by Tibetan shamans. In the tantric tradition the left femur of a sixteen year-old brahmin girl was considered to be most effective for controlling spirits; next most effective was the right femur of a sixteen year-old male brahmin boy, followed by the femur of a murder victim, then of a person who had died from a weapon or a sudden accidental death, then of a person who had died from a virulent or contagious disease. The femur of a person who had died from old age or natural causes was considered virtually powerless for spirit subjugation. The femur of a tiger (Tib *stag glin*) was also used as a thighbone trumpet, as it was believed to embody the ferocious power of this animal.

▷ **trumpet, thighbone**

8. The skull-cup (*kapāla, thod pa, ka pe la, ban dha*)

The skull-cup, a bowl made from a human cranium, serves as an offering, eating or libation vessel for a large number of Vajrayana deities. It is commonly held in the left hand of *siddhas*, *dākinīs*, Yidams and protective deities, containing such substances as the blood, marrow, intestines, fat, brains and hearts of enemies, personified as *rudras* and *māras*. The qualities attributed to the differing sources of human bone utilized for skull-cups follow the same sequence as for the thighbone trumpet described above, with the skull of a brahmin or a victim of murder or execution being the most effective. The misbegotten skull (Tib *nal thod*) of a seven- or eight-year-old child born from an incestuous union is also considered to be extremely effective in certain tantric rituals.

The skull-cup is most often held in the left 'Wisdom' hand, frequently at the level of the heart, where it may be paired with right-hand 'Method' attributes such as the curved knife or *vajra*. The white bone of the skull—derived from the male crown of the head—represents form as the white male *bodhicitta*, and its content of warm red blood—derived from the female navel—represents Emptiness as the red female *bodhicitta*. Esoterically the skull-cup of blood represents the Mind of the deity (white skull) being filled with Great Bliss (red blood), and on a deeper level the arising of the Illusory Body (white skull) from the state of Clear Light (red blood).

For wrathful male deities, such as Mahakāla, the pairing of the curved knife and skull-cup represents the union of Method and Wisdom. For wrathful goddesses this polarity symbolism is often reversed, with the curved knife representing the Wisdom that severs all conceptualizations, and the skull-cup representing Method as the preservation of bliss (white *bodhicitta*). Certain traditions also maintain that the skull-cups held by male deities are old or dry skulls, and those held by female deities are fresh or wet skulls. The blood within the skull-cup is said to swirl in a clockwise direction for 'Father' tantra practices, and in an anticlockwise direction for 'Mother' tantra practices. The cranial fissures of a skull-cup often divide the skull into five sections, symbolizing the unified Wisdoms of the Five Buddha Families.

▷ **skull, knife and skull**

9. The curved knife (*kartri, kartari, gri gug*)

The *vajra*-sealed curved flaying knife, held in the right hands of goddesses, is known as the 'knife of the *dākinīs*'. It consists of a flat, sharpened iron blade—often with a curved hook at its outer extremity—which combines the flaying activities of cutting, scraping and pulling. Its faceted or eight-sided handle is attached to the top of the blade by either a leaf-shaped golden mount or the head of a *makara*, and the handle's top is sealed by a half-*vajra*. The *dākinīs* ferociously circle the knife in the ten directions, overcoming all negative forces, the knife being the Wisdom consciousness that severs all emotional defilements and conceptualizations. The sharp edge of the blade cuts through the two veils or obscurations (Skt *āvarana* ▷ Glossary, 'obscurations'). In the hands of female deities the curved knife thus represents Wisdom, and is usually paired with the skull-cup representing Method (Fig. 9a).

In the hands of wrathful male Yidāms and protective deities this polarity symbolism is reversed, with the knife representing Method and the skull-cup Wisdom. Here the knife could be described as a chopper, and occurs in two distinct forms, either as the hooked *dākinī*'s knife, or as a semi-circular, crescent shaped blade which may emanate flames along its edge (Fig. 9b). In the iconography of wrathful deities such as Mahakāla, the chopper is often held in the right hand

above the skull-cup in the left with both hands at the level of the heart The chopper performs the Method activity of severing the life vessels (*srog rtsa*) of enemies and hindering spirits whilst the skull cup serves as the Wisdom libation vessel for the warm blood throbbing hearts lungs intestines and marrow of these enemies or *māras*

▷ **knife, knife and skull**

10 The bow (*dhanus cepa gzu*) **and arrow** (*sara bāṇa mda'*)

The wooden or bamboo bow generally shaped like the classical Greek bow of Cupid is naturally held in the left, Wisdom hand and is usually paired with the arrow held in the right, Method hand (Fig 10 a) As symbols of Wisdom and Method their pairing symbolizes that the Wisdom of the bow projects Method or skilful means as the arrow or that the Perfection of Wisdom launches the other five Perfections—Giving, Morality Patience Energy and Concentration—which make up Method When an undrawn bow and arrow are held together in the left hand they symbolize the coincidence of Wisdom and Method or the union of Wisdom and concentration When the arrow is notched and the bowstring drawn ready for shooting (Fig 10 b) the bow may symbolize the deity s triumph over the three realms and the arrow the transfixing of false views such as superstition and conceptual thought When the arrow is aimed precisely at the heart of an enemy it may symbolize the concentrated and spontaneous activity of Wisdom and compassion directed towards the realization of the *dharma-kāya* (symbolized by the enemy's heart)

A bow of black iron is borne by the wrathful deity Eunuch Traksad Mahakāla

The Tibetan arrow has a variety of names and forms, such as the bamboo arrow (*myug mda*) the iron arrow (*lcags-mda*) the poison tipped arrow (*dug mda*) the long arrow (*mda-chen*) the magical arrow (*thun mda'*) the fire-arrow (*me i mda'*) the flower arrow (*me tog-gi mda'*) and the powerful arrow (*mda bo che*) The conventional bamboo arrow has three smoothed bamboo joints three steering feathers from a vulture or eagle, a sharp iron tip and a notched end bound with five-colored silk thread The arrow s straight shaft represents the central channel and the three smooth joints the untying of the psychic knots that constrict it The three steering-feathers represent the union of the three *kāyas* as Body Speech and Mind and triumph over the three realms poisons and times The arrowhead symbolizes Wisdom as penetrative awareness the five-colored thread the union of the Five Buddha Wisdoms and the two sides of the notch the union of absolute and relative truth.

11 The arrow-banner (*mda'-dar*)

The arrow-banner a bunch of silk ribbons tied to an arrow is used in arrow-divination (*mda -mo*) and a wide variety of Vajrayana rituals The arrow is normally planted upright in a container of grain or auspicious substances or if hand held, held vertically in the right hand head downwards Its steering feathers may be derived from the wing feathers of particular birds its shaft may be of a certain wood or color and its tip may be of a certain metal. The silk ribbons of five colors are tied on below the fight and hang down. A small silver divination mirror (*mo'i me lon*) is usually fastened to the knot Divination dice or conch shells may also be suspended from the mirror The arrow-shaft conch and mirror represent the body Speech and Mind of the deity respectively

12. The fire-arrow (*agni-bāṇa me i mda*)

The fire-arrow was originally an incendiary arrow of ancient Indian warfare but later the term was also applied to a launched missile or javelin propelled by gunpowder Kālacakra holds in one of his right hands an attribute described either as a fire-arrow or as three arrows and depicted as a flaming arrow or a trinity of arrows. When the *Kālacakra tantra* was introduced into Tibet in 1024 CE the Chinese had already been using gunpowder in guns for over a century so Kalacakra s fire-arrow may possibly be gunpowder-driven.

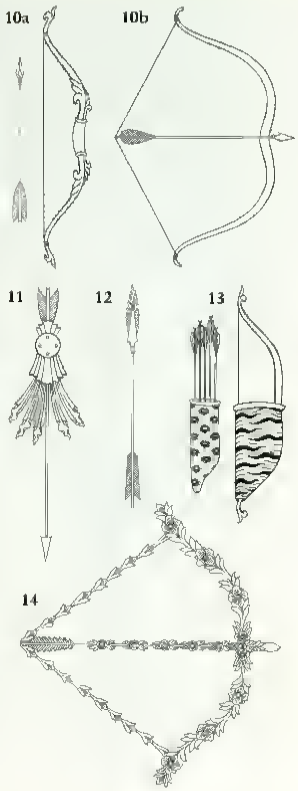
13 The leopard-skin bow-case (*gzig śubs*) **and tiger-skin quiver** (*stag ral*)

The bow is often sheathed in a leopard'-skin bow case hung across the shoulder or waist of the deity and coupled with a tiger-skin quiver of arrows The womb- or vagina shaped spots of the leopard symbolize the feminine principle of Wisdom, and the phallic-shaped stripes of the tiger symbolize the male principle of Method or skilful means Leopard and tiger skin loincloths are worn by wrathful female *ḍākinīs* and male *herukas* deities respectively

▷ **leopard-skin bow-case tiger-skin.**

14 The flower bow (*puspa-dhanus me tog-gi gźu*) **and flower arrow** (*puspa śara me-tog-gi mda'*)

The bow and arrow made of flowers were originally attributes of the Hindu god of love Kāma-deva whose



15

16

17a

17b

18

19

20a

20b

five arrows of passion were fashioned from the flowers of the white lotus, red *aśoka* mango tree, white jasmine and blue *utpala* lotus. These attributes were absorbed into Vajrayāna Buddhism as the weapons of the subjugating goddesses Kurukullā and Red Tārā. The four armed form of Kurukullā holds a drawn bow and arrow and a hook and noose made out of nectar-laden, red *utpala* flowers. These attributes characterize her activities of bewitching and enchanting through her seductive magnetism, just as bees are drawn and intoxicated by the nectar of flowers. Kāmadeva is shown, armed with his flower attributes of bow, hook, noose and five arrows, being trampled upon by the Buddhist deities Kurukullā and Kālacakra.

▷ **bow and arrow** (of flowers)

15. The sword (*asi, khaḍga, ral gri*)

The sword is primarily a symbol of Wisdom, or the discriminating awareness that cuts through the veil of ignorance and obscurations. As one of the two main emblems of the Bodhisattva of Wisdom, Mañjuśrī, the flaming sword is held aloft in his right hand and paired with the text of the *Perfection of Wisdom Sūtra* (*Prajñāpāramitā-sūtra*), which rests upon a lotus blossom held in his left hand. The emblems of a sword and book are borne by many of the human emanations of Mañjuśrī, such as Trisong Detsen, Sakya Paṇḍita, Tsongkhapa, and Longchenpa. The Wisdom sword of victory is also a right hand attribute of many Yidam and wrathful deities, where it functions as a weapon to destroy all hindering demons and enemies. The double-edged blade symbolizes the unity of absolute and relative truth, its sharp point the Perfection of Wisdom and its fiery *vajra*-flames the blazing of the wisdom-awareness fire.

16. The scorpion-hilted sword (*ral gri sdig pa'i yu ba can*)

The handle of the scorpion-hilted sword is shaped as the black body and tail of a scorpion, with its pincers forming the hilt, and the flame-tipped blade protruding as a long iron tongue from its mouth. As a wrathful weapon this sword is wielded by deities associated with pestilence or plague, such as the wrathful goddesses Ekajaṭī and, in her form as goddess of plagues, Remati. The protective warrior-deity Bektse also wields the scorpion-hilted sword, representing his destructive activities of spreading disease and pestilence upon the battlefield.

17. The scorpion (*vṛścika, sdig pa*)

The black Indian scorpion (Fig. 17a) is a potent symbol of destructive malice, its scaled body sections, armored pincers and whip-like, poisonous sting marking one of nature's most formidable and frightening aggressors. In the iconography of the various classes of spirits, the form of the scorpion is used to denote demons of plague and pestilence. Within the early Nyingma tradition of Tibetan Buddhism it was identified as a symbol of the *Vajrakīla tantra* transmissions, its poisonous red sting representing the bloodied or poisoned tip of the ritual dagger (*kīla*). In rituals of destructive activity the image of a scorpion—frequently with nine heads, eighteen pincers, and twenty-seven eyes (Fig. 17b)—is often drawn to represent the malevolent form of an evil spirit. As a left-hand attribute the black scorpion is held by several of the wrathful manifestations of Padma-sambhava.

(No Glossary entry)

18. The knife with wavy blade (*churikā, chu-gri*)

The wavy-bladed fish knife—called 'water-knife' in Tibetan—is a hand-held implement of certain wrathful deities and derives from the fisherman's knife of India, which is used to scale, gut and fillet fishes. The wave-shaped blade of this knife emanates as a tongue from a *makara* head, which adorns its *vajra*-sealed handle. The fish knife symbolizes the severing of cyclic existence (*saṃsāra*), cutting away the guts (emptiness of inherent existence), scales (phenomenal appearances), heads (cycle of birth and rebirth) and tails (karmic propensities) of sentient beings.

19. The razor (*kṣura, spu-gri*)

The razor was one of the few material possessions that an ordained Buddhist monk was permitted to carry, and was used to shave the head and facial hair. As a weapon it is wielded in the right hands of certain wrathful deities and symbolizes the 'shaving away' of defilements and evil karma. It is depicted in a similar form to the fish knife, but usually has a shorter and straighter blade.

20. The dart (*bhindipāla*) **and *śakti* dagger** (*śakti*)

The triangular iron dart with a flight of three peacock feathers (Fig. 20a) is a right hand attribute of Vajrabhairava. The three sides of its *kīla*-shaped blade symbolize the destruction of the three primary poisons of

greed, hate and delusion, and the three peacock feathers represent Vajra-bhairava's victory over the three realms. The union of the blade and feathers also symbolizes the purification of conceptualizations of subject and object.

Śrī-devī as Tsomo Remati holds in her right hand a similar weapon, the small peacock-feathered dagger known as a *śakti* (*sak ti, mdun thun*, Fig. 20b) which likewise symbolizes her triumph over the three poisons (triple blade) and the three realms (three peacock eyes).

The Sanskrit term *bhindipāla* refers to a short javelin or pointed missile, and in Vajra-bhairava's iconography is sometimes identified with the conical, peacock-feather sprinkler used in ritual (Fig. 59c).

▷ **dart**, *sakti* **dagger**

21 The sickle (*dgra zor*)

The sickle or scythe symbolizes the cutting away of all evil karmas, overturning the world above the ground in the karmic process of reaping, in contrast to the plowshare which overturns the world below the ground in the process of sowing. The sickle has a sharply-hooked iron blade and is mounted in a golden handle, often with *makara* and *vajra* embellishments.

22 The trident (*triśūla, rtse-gsum, tri-śu-la*)

The trident, literally "three teeth", is known in Sanskrit as *tri śūla*, meaning "three spikes or points". The trident may be identified as a trident ensign (*ru mtshon rtse gsum*), trident spear (*mdun rtse-gsum*), trident staff (*dbyu gu rtse-gsum*), or trident *khatvanga* (*kha twam ga rtse gsum*). The trident ensign commonly bears a flag, the trident spear and staff are identical in appearance, taking the form of a trident mounted on a long wooden shaft, which may also bear the emblems of a dry skull, yaktail pendant, or silk ribbons. The trident *khaṭvāṅga* may be depicted either as a full *khaṭvāṅga*, or in a more simplified form as a severed head or skull mounted trident.

The trident is an ancient symbol common to many cultures. As a fish spear it identified the aquatic Greek and Roman gods Poseidon and Neptune. In Hinduism the trident is a symbol of Śiva, representing his transcendence over the three qualities (*guṇa*) of nature (dynamic, pure and inert), creation, preservation and destruction, as the three gods Brahma, Viṣṇu and Śiva, and the three vibrational sounds A-U-M of the sacred syllable OM. Esoterically the three points represent the three main psychic channels, and the flaming central point represents the inner fire ascending through the central channel.

As a Buddhist weapon the trident primarily symbolizes the destruction of the three poisons, with primordial ignorance being transmuted into the wisdom-fire of the central prong. The three points also symbolize victory over the three realms, transcendence over the three times, the three *kāyas*, the unity of Body, Speech and Mind, the triumph of the Buddhas of the three times, the Mahayāna trinity of Buddha, Dharma and Saṅgha, and the Vajrayāna trinity of Guru, Yidam and Ḍākinī. Esoterically the trident's shaft represents the central channel, the two side prongs represent the unified energies of the solar and lunar channels, the dry white skull symbolizes the descent of the white *bodhicitta*, and the red yaktail pennon the ascent of the red *bodhicitta*.

23 The serpent-trident (*sbrul gyi rtse-gsum*)

The serpent-entwined trident or caduceus was originally an emblem of Śiva, as Lokeśvara, "Lord of the World", and was adopted into Mahayana Buddhism as an emblem of the Bodhisattva Avalokita in his form as Siṃha-nāda, the Lion's Roar. Esoterically the shaft of the caduceus symbolizes the central channel, and the two entwined serpents (which may be colored red and white) symbolize the coiling of the solar and lunar channels around the central channel. Siṃha-nāda's caduceus is, however, described in his *sādhana* (437) as a green trident encircled by a single white snake with blood dripping from its mouth.

▷ **trident** (with snake)

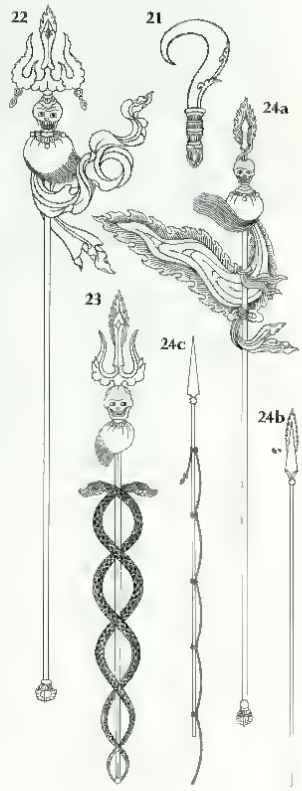
24. The spear, spear-flag, javelin and harpoon

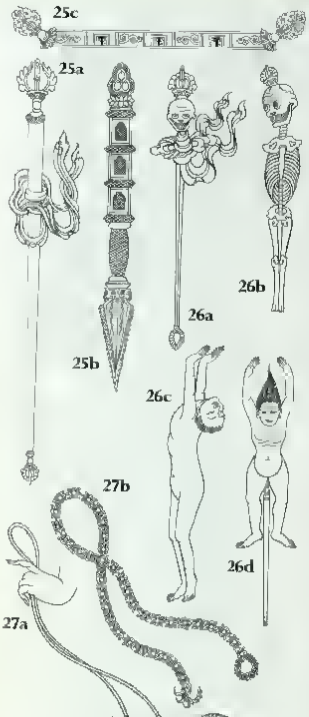
The **spear** (*kunta, mdun*), consisting of a long wooden shaft with an iron head, is a right-hand weapon of many wrathful deities and essentially symbolizes the piercing or impaling of all false notions and distorted views.

The **spear-flag** (*mdun-dar*, Fig. 24a), usually surmounted by a red yaktail pennon with a billowing triangular flag, below its head, appears as the battle-standard of Tibetan and Mongolian warfare, and is often held by the indigenous warrior-deities of these lands.

The **javelin** (*tomara, mda'-chen*, Fig. 24b) or long arrow, is a hurled or thrown spear with a short bamboo shaft.

The **harpoon** (*ka na-ga*, Fig. 24c), with a retrieval rope attached to its shaft, is a special form of spear held by Vajra-bhairava and symbolizes the penetrating of ignorance by discriminating awareness.





25 The club (*danda gada dbyug-pa be-con*)

The club as a weapon that pulverizes and crushes essentially symbolizes the annihilation of the veil of ignorance and emotional defilements created by karma. The tapering shaft of the club is usually (Fig. 25 a) of red sandalwood or acacia wood, and is sealed at its base with a small half *vajra* or jewel. A silk ribbon is often looped around the upper shaft and its top may be crowned by a jewel, half-*vajra* or trident.

Specific deities hold clubs of a large variety of forms. Some have a triangular-pointed *kila* blade on their base (Fig. 25 b), whilst others have a square wooden section with 'fortress gateways' along the shaft housing the armies of the gods and *asuras*. The transverse wooden club (Fig. 25 c) held horizontally across the forearms of Pañjara Mahākāla, has several such fortress gateways along its shaft and is sealed at either end with a large jewel encased in a golden *makara* tail mount. This transverse club is known as a magical wooden gong (*phrul gyi gandi*), and is derived from the monastic wooden gong (*gandī*) of early Indian Buddhism. This gong was constructed from a plank of white sandalwood or deodar suspended by ropes or chains within a wooden frame. It was struck to summon the Saṅgha to a religious discourse, and its sound was believed to terrify the four Māras.

26. The skull-club (*thod dbyug*) **and corpse-club** (*śin-dbyug*)

The **skull-club** (Fig. 26 a) is wielded in the right, 'Method' hands of deities such as Yama, Yamantaka and Citipati. It symbolizes the destruction or death of karma and the ultimate Emptiness of all phenomena. As a weapon it terrifies all demons and subjugates all the vicious spirits of the three realms. Its basic form is a small human skull mounted on a red sandalwood shaft which may be sealed at its crown and base with a jewel or half-*vajra* and often has a billowing, white silk ribbon knotted around its upper shaft.

A more funereal form is the skeleton-club (*keñ-rus kyi dbyug-pa* Fig. 26 b) made from the skull, vertebrae, rib-cage and pelvis of a human skeleton. The lower handle of the skeleton-club may be formed from an extension of the spinal vertebrae, or from the joined leg bones of the stylized skeleton, which invariably lacks arms.

The **corpse-club** (Fig. 26 c) made from a stiff or mummified human corpse, is wielded in the right hand by deities such as Ekajaṭī and Rematī. With it these plague-bestowing goddesses destroy the lives of enemies harmful to the Buddhist teachings, displaying their control over the various classes of spirits and demons.

Another form of the corpse-club (*ro-dbyug*) is a human corpse impaled on a wooden stake (*gsal-śiṅ*) usually through the anus (Fig. 26 d). Such horrific impalement was practiced on the ancient Indian battlefield and in the execution of hardened criminals. As a left-hand 'Wisdom' attribute of Vajra-bhairava the impaled corpse symbolizes both the Emptiness of all pheuomena and the power that the practice of this deity bestows upon the practitioner, no matter how great his accumulation of previous defilements may have been. On an inner level the penetration of the stake through the anus and towards the crown symbolizes the central channel.

27. The noose (*pāśa zags-pa*)

The rope noose or snare is normally held in the left, 'Wisdom' hand of certain deities and may be paired with the hook held in the right hand. The hand that casts the noose usually makes the threatening *tarjanī* gesture with the index finger raised and the rope coiled round it (Fig. 27 a). The two ends of the rope are commonly sealed with a small hook and ring, or a half-*vajra* and a hook or ring.

In its peaceful aspect the noose symbolizes the 'binding' of wisdom or awareness, and when coupled with the hook represents the union of mindfulness with clear understanding. In a more wrathful aspect it binds the 'life vessels' (*srog-rtsa*) of all hindering demons. Metaphorically it snares, binds and strangles the ego—symbolizing the trainings in discipline, meditation and wisdom respectively.

The nooses of specific deities are described as being of leather entrails, *utpala* flower roots, flowers (Fig. 27 b), serpents, fire or lightning, and may also be specially colored.

28. The serpent noose (*sbrul zags*)

The serpent noose is a left hand attribute of deities such as Kahula, Garuḍa, Śrī-devī, and Virūpākṣa, the red guardian king of the west. As a weapon the serpent is depicted as a coiling green or black snake, which is usually held in a closed fist with the forefinger raised in the threatening *tarjanī* gesture. Śrī devī, in her form as the Self arisen Queen, is described as wielding a black serpent noose that trails for a length of 990 fathoms and binds all enemies and vow breakers. Occasionally the serpent that forms the noose is identified as one of the great *nāga*-kings, such as Vāsuki.

29 The chain (*śṛṅkhala, lcags-sgrog*)

The iron chain or *vajra* fetters is an instrument of subjugation and often appears with the rope noose iron hook and ritual bell in a set of four attributes employed in subjugating rites As a weapon the chain is held in one of the left 'Wisdom' hands of Kalacakra. The goddess Śrī devī wears broken iron fetters around her ankles symbolizing that she has broken the twelve links in the chain of Dependent Arising and has abandoned the two extremes of *saṃsāra* and *Nirvāṇa* in her unconditional freedom

30 The hook or goad (*aṅkuśa, lcags-kyu*)

The iron elephant-goad or *vajra* hook (Fig 30a) is generally paired with the rope noose as a weapon of subjugation, and symbolizes both the hooking of negativities and the pulling or driving of all beings towards Liberation. As an attribute of the elephant driver or mahout the hook is the implement that subjugates the wild elephant —a Buddhist metaphor for the untamed human mind The iron hook is commonly wielded in the right, Method hand with the index finger raised in the threatening *tarjanī* gesture In its more wrathful depiction the hook may pierce the heart of an enemy whilst the noose binds the enemy s neck and limbs.

Subjugating deities such as Kurukullā may bear a noose and hook made of *utpala* flowers (Fig 30b)

▷ **hook.**

31. The axe (*paraśu kuṭhāriká dgra-sta sta re*)

As a right hand 'Method' weapon the axe symbolizes the severing of all negative notions and concepts from the mind it cuts through birth and death root and trunk. The Tibetan term for the axe *dgra sta* means 'enemy-axe' implying that this weapon is used to decapitate malignant demons or enemies The axe is depicted with a sharp crescent-shaped iron blade which is attached by leaf shaped embellishments or a *makara*-head to the central hub Thus hub is normally sealed with two *vajra*-heads at its top and back The tapering handle of the axe is usually of red sandalwood, and often has a white silk ribbon tied upon its upper shaft.

32. The hammer (*mudgara tho-ba*)

The iron *vajra*-hammer is a Method weapon that symbolizes the smashing of evil dispositions especially avarice covetousness and miserliness It may be paired with the ritual dagger or spike (*phur-pa*) and used to impale the hearts of evil spirits A foundry hammer of meteorite iron is wielded in his right hand by the dark blacksmith deity Damchen Dorje Lekpa who pulverizes vow-breakers with his mighty hammer and blows all evil dispositions into dust with the tiger-skin bellows held in his left hand.

33 The shield (*phalaka phub*)

The iron, wicker or rhinoceros-hide shield essentially symbolizes the protection of the Buddhist teachings As a left hand, 'Wisdom' weapon it is regularly paired with the sword held in the right 'Method' hand, representing the protection of all beings through the victorious Wisdom and accomplishments of the Buddhas.

34 The eight-spoked wheel or discus (*cakra, 'khor-lo*)

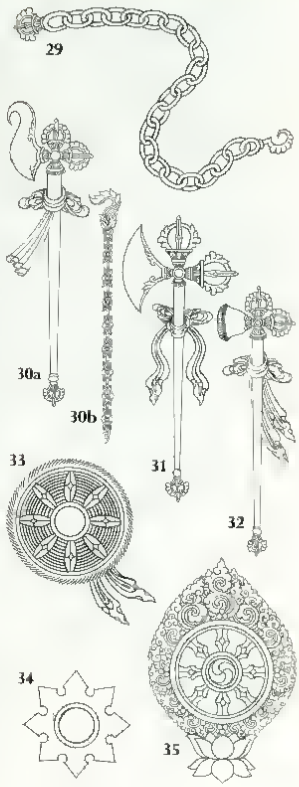
The spiked iron wheel was employed as a hurled weapon in ancient Indian warfare and appears as an attribute of the Hindu god Viṣṇu Early Buddhism adopted this symbol in eight-pointed form as the *Dharma-cakra* the emblem of the principle of absolute non-violence (*ahiṃsā*) As both a peaceful attribute and a wrathful weapon the eight pointed *cakra* symbolizes the Buddha's sovereignty throughout the eight directions and the supremacy of his teachings upon the Noble Eightfold Path

The wrathful *cakra* may also be represented as a six pointed wheel formed from the intersection of two equilateral triangles with a circular hole in its center in this form it resembles the 'throwing-star' of recent 'Kung Fu' movie fame A six or eight pointed *cakra* is also employed in the wrathful activities of spirit subjugation or destruction where the *cakra* may serve as an iron prison to restrain and disempower a malevolent spirit

▷ **wheel (b)**

35 The Wheel of the Dharma (*Dharma cakra chos-kyi 'khor lo*)

The *Dharma-cakra* is an ancient Indian emblem of the Cakravartin or universal monarch It was adopted into early Buddhism as a symbol of the Buddha s teachings upon the Eightfold Path of the *Āryas*—known as his 'Turning the Wheel of the Dharma' It consists of a central hub with three or four rotating, colored segments known as a 'whirl of joy' (*dga khyil*) eight radiating spokes enclosed within a circular rim, and an outer golden aureole embellished with jewels It may rest upon a lotus base and its four directional segments behind the eight spokes are normally colored to accord



with the four directional Buddhas of the *maṇḍala* the lower eastern segment white or blue (corresponding to Vairocana or Aksobhya) the left, southern segment yellow (Ratna-sambhava) the top western segment red (Amitābha) and the right, northern segment green (Amogha siddhi)

A golden wheel with a thousand spokes symbolizes the thousand Buddhas that are destined to appear within the eon (*kalpa*) of our universe

▷ **wheel** (a) *Dharma-cakra*

B THE FIVE MAGICAL WEAPONS OF ŚRI-DEVĪ

36

37

38a

38b

39

Five special magical weapons are borne by the Glorious Goddess Śrī-devī (*dPal ldan lha mo*) or Remati and also occur as hand held attributes of the many minor deities and spirits who occur in her various retinues Four of these magical weapons (36–39) are suspended from small serpents that adorn the saddle of her mule whilst the fifth (40) is tucked into the serpent girdle round her waist.

36 The bag of diseases (*nad-kyi rkyal pa*)

The bag of diseases was probably an early Indian weapon of germ warfare—a skin bag of contagious diseases could be catapulted into or poison the water supply of a besieged city The bag itself consists of either a flesh-colored, flayed skin or the green decaying skin of a human corpse stuffed full of the body tissue and vital organs of those who have died from the most virulent of contagious diseases such as the plague dropsy leprosy, smallpox blood fever, hepatitis cholera and dysentery It is usually depicted as a small bulbous human skin often with the boneless limbs knotted around the neck and behind the torso and with the pair of dice suspended from a serpent coiled around the corpse s neck. With this magical weapon the goddess spreads a plague of diseases upon the demonic enemies of the Buddha-dharma

37 The bundle of red curses (*byad-dmar gyi khres po*)

With the bundle of red curses Śrī-devī casts binding spells and inflicts deadly curses upon the enemies of the Buddha-dharma This magical weapon is most often depicted as a rectangular Tibetan text that has been dyed red on its paper edges and is sandwiched between a pair of red wooden book covers It may also be wrapped within a red silk cloth and bound with a red ribbon or it may be depicted in the form of a group of red scrolls.

38. The white and black spotted dice (*so-rde u dkar nag*)

A pair of divination dice (Fig 38 a) are threaded upon a serpent-rope that hangs from the front of Śrī-devī's saddle and are commonly grouped with the bag of diseases and the bundle of red curses (Fig 38 h) These dice are colored white and black with the white dice marked with black dots positioned above and the black one with white dots below With this divination device the goddess can determine the karmic outcome of any situation Often the white dice shows the highest six on its front face whilst the black dice displays the lowest one portraying the extremities of the scope of her karmic judgement and retribution Three dice are usually employed in rituals of divination giving a series of numerical prognostications between three and eighteen and sometimes three dice are depicted in Śrī-devī's iconography

▷ **dice with white and black spots**

39 The ball of thread (*mtshon gyi gru-gu*)

A ball of variegated thread, plaited or twisted as a cord of five colors hangs from a serpent-rope at the rear of Śrī devī s saddle This ball is described as embodying the essence of all wrathful weapons and magical powers or spells With this weapon Śrī devī binds all demonic enemies with invoked curses of subjugation and destruction. Traditionally various colored threads are used to protect against specific forms of affliction, and a thread of five colors to protect against evil spirits Śrī-devī s ball of thread may be depicted in a number of different ways such as a wound ball of mixed colored threads a ball with four colored quadrants or a series of concentric arcs colored in three or four spiraling sections like a whirl of joy' (*dga 'khyil*).

40. The demon cross-stick (*bdud-kyi khram bam*)

Śrī-devī's fifth magical weapon, the cross-stick of demons, is depicted as a long red sandalwood baton that is tucked into the serpent girdle at her waist. This "tally stick" or "scored magical stick" (*khrom-śiṅ*) is marked with a number of notches or inscribed crosses that are used to summon evil spirits. With this weapon Śrī devī counteracts the curses of witchcraft inflicted by malignant demons, and records the tally of punishments due to oath breakers and enemies of the Dharma. The top of this tapering red baton forms a rectangular pyramid, and the notched designs upon its shaft may be depicted as crossed or hatched designs in gold or dark red, or as mystical insignia composed of geometric or intersecting lines.

▷ **cross-stick, demon, stick, scored magic**

40

C. MISCELLANEOUS HAND-EMBLEMS

41. The lotus (*padma, kamala, pad ma, chu skyes*)

The Indian lotus, which grows from the watery mire but is unstained by it, is a major Buddhist symbol of renunciation, purity, and freedom from the faults of cyclic existence. As a hand-held attribute—often bearing within its upper petals a specific ritual object or emblem of the deity—the lotus is most frequently colored light red or pink, with eight or sixteen petals. The stem of the lotus often branches into three shoots, with a seed pod to one side, the main blossom in the center, and a small unopened bud to the other side representing the Buddhas of the past, present, and future. Lotus blossoms may also be colored white, yellow, golden, blue, and black. The edible white lotus (*puṇḍarīka, pad-ma dkar po*) is an emblem of the Buddha Śākyamuni, and a sixteen-petaled white *utpala* lotus is held by White Tārā, symbolizing the perfection of her qualities. The yellow lotus (*pad ma ser po*) and the golden lotus (*ser gyi pad ma*) are generally known as *padma* and the more common red lotus is usually identified as the *kamala*. The Sanskrit *utpala* is specifically identified as the blue or black "night lotus," but its transliterated Tibetan equivalent (*ut pa-la*) may be applied to any color of lotus.

42. The book (*pustaka, po ti, glegs-bam*)

Certain deities and historical teachers hold a religious text, most often in the left hand, representing their Wisdom qualities and transmission of knowledge. The text may be identified as the *Perfection of Wisdom Sūtra* (*Prajñā pāramita-sūtra*) supposed originally to have been a hundred thousand ślokas (3,200,000 Sanskrit syllables) long. As an emblem of the Dharma, the book also represents the Speech aspect of the Buddha.

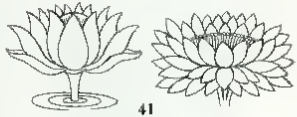
The emblems of a flaming Wisdom sword and the text of the *Prajñā-pāramitā-sūtra* are held by the Bodhisattva of Wisdom, Mañjuśrī. These emblems are also held by lineage masters, who are considered to be emanations of Mañjuśrī's Wisdom qualities. They may rest upon two lotus blossoms in the right and left hands, or be united upon a single lotus blossom with the sword ascending vertically above the book.

43. The rosary (*mālā, phreṅ-ba*)

The Buddhist rosary—as a rule, of 108 identical beads (Fig. 43a)—is usually held in the right hand of deities or lineage masters, so as to be used in reciting mantras. Alternatively, certain lineage teachers are represented with the rosary coiled around their left or right wrist. Specific kinds of beads are prescribed for the four activities of tantra: with crystal, pearl, white lotus seeds, conch shell or ivory beads used for peaceful rites; lotus seeds, *bodhi* seeds, gold, silver or bronze beads employed in rites of enrichment; red sandalwood, saffron-scented redwoods, coral and carnelian employed in magnetizing, attracting or subjugating rites; and *rudrākṣa* seeds, human or animal bone, iron or lead beads used in rites of destructive activity. Avalokita holds a rosary of white crystal, and certain wrathful deities, such as Mahākāla, hold a rosary of twenty-one small human skulls (Fig. 43b).

44. The almsbowl (*pātra, lhuṅ bzed*)

The blue-iron almsbowl is generally held in the left, "Wisdom" hand of seated Buddha forms and of the Buddha's disciples, the Sangha. This left hand is usually held in the gesture of meditation, symbolizing both renunciation and meditation upon Emptiness. The aperture of the almsbowl is usually colored white, often indicating milk or yogurt as the milk-rice meal that Śākyamuni Buddha partook of prior to his Enlightenment. Mount Meru may also be represented within the central white aperture of the almsbowl, as may



41

42

43a

43b

44

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51

three fruits or gems (representing the trinity of Buddha Dharma and Sangha) or the specific attribute of a particular Buddha Medicine Guru for example has several myrobalan fruits in his lapis-lazuli-colored almsbowl carved from the *vaiḍūrya* gemstone

45 The monk's staff (*khakkhara khar gsil*)

The mendicant's iron staff is commonly held in the right hand by monastic disciples of the Buddha and may be paired with the almsbowl held in the left hand as twin symbols of renunciation and meditation upon Emptiness Its complex form is said to embody symbolically the thirty seven aids to Enlightenment (*bodhipaksa dharma*) It has an upper frame in the shape of a trefoiled oval of three arcs enclosing a reliquary *stūpa* with a second *stūpa* forming the finial of the staff From the lower arcs of the frame hang a series of rattling metal rings with which the silent mendicant could announce his presence and scare away animals and reptiles from his path. Four iron rings are believed to symbolize the Four Noble Truths of a humble *bhikṣu* or monk, six rings symbolize the six Perfections of a Bodhisattva eight rings symbolize the Noble Eightfold Path followed by an *Arhant* and twelve rings symbolize the twelve deeds of the Buddha and his freedom from the twelve links in the chain of Dependent Arising

▷ **staff monk s.**

46 The image of the Buddha (*buddha-rūpa sans rgyas-kyi sku gzugs*)

The three aspects of the Body Speech and Mind of the Buddha—implying the purity of conduct, word and thought—are represented by an image of the Buddha or a deity a religious text and a *stūpa* respectively A small image of Amitābha Buddha (*Od dpag med*) the 'Buddha of Infinite Light' is held in the upper right hand of the victorious longevity goddess Uṣṇīṣa vijaya. The image of one or other of the Five Buddhas—Vairocana Akṣobhya Ratna sambhava Amitābha and Amogha-siddhi—crowns the heads of specific deities as the Lord of the Buddha Family to which they belong

▷ **Buddha image**

47 The *stūpa* or *caitya* (*mchod rten*)

The reliquary *stūpa* representing the Mind of the Buddha and enshrining his physical relics, is a hand-held attribute of certain deities and also characteristically crowns the head of Maitreya The *stūpa* is usually colored white or golden, and may be supported on a lotus base Symbolically the *stūpa* embodies a complex iconographic meaning, with each of its components representing a specific aspect of the Path to Enlightenment Thirteen umbrella wheels are usually represented in the *stūpa* s upper spire as a symbol of the Buddha s Enlightenment and sovereignty The image of the goddess Uṣṇīṣa vijaya may be represented within the dome aperture of the long-life *stūpa*.

▷ *stūpa caitya*

48 The celestial palace (*khaṅ-bzaṅ*)

The image of a small storeyed building (*kūṭāgāra khaṅ-brtsegs*) mansion (*khaṅ-bzaṅ*) or palace (*vimāna gźal med khaṅ*) occurs as a hand-held attribute of certain deities. This building represents either Indra s divine city at the summit of Mount Meru, or the palace that houses a particular deity at the center of a *maṇḍala*.

▷ **building, storeyed mansion palace**

49 The jeweled crown (*rin po-che i prog ʼzu*)

The jeweled crown or tiara (*mukuṭa coḍ pan dbu rgyan*) adorns the heads of most peaceful male and female deities its five jewels representing the Wisdoms of the Five Buddhas As a symbol of the enlightened Bodhisattva a jeweled crown may be depicted as an offering, and hand-held it is an attribute of the *Arhant* Rāhula (26)

▷ **crown, jewel** No drawing ▷ Plate 26

50 The fly-whisk (*cāmara rma-yab*)

A white yaktail fly-whisk was an emblem of royalty in ancient India and was employed to fan the monarch in the heat of summer and to drive away flying insects such as flies wasps and mosquitoes Early Buddhism adopted the fly-whisk or chowry' as an emblem of the Buddha s sovereignty and compassionate activity and along with the umbrella it occurs as one of the two main symbols of protection. The white yaktail is usually mounted in a golden jeweled handle and is carried by *Arhants* and celestial attendants of the Buddha

51. The incense-burner or censer (*spos-phor*)

Burning incense representing the faculty of smell, is depicted as one of the five offerings of the senses and is an attribute of the offering goddess of incense Dhūpā. Powdered juniper (*bsrsis*) is the main ingredient of Tibetan incense and it may be shown as stick incense or as a powder smouldering in an incense-burner This incense-burner usually appears as a small ornate metal pot mounted upon a tripod of three short legs and may be suspended upon a swinging chain in the manner of a Christian frankincense censer As a hand-held attribute

a hanging censer is an emblem of the *Arhant* Aṅgaja (17)

▷ **censer**

52. The lute (*pi wań*) **and** *vīṇā* (*rgyud man*)

The Central Asian or Chinese lute (*ch'in*) and the Indian *vīṇā* are often interchangeably depicted in Tibetan art depending upon whether the imagery follows a Chinese or an Indian style

The Central Asian lute (Fig. 52 a) is the attribute of the white guardian king of the east Dhṛtarāṣṭra and may also appear in the hands of celestial musicians or *gandharvas* (*dri za*). It is most often depicted in a similar form to the Afghan rabab or modern Indian sarod with a goatskin covered wooden soundbox a tapering unfretted fingerboard, and an ornate upper peg-box embellished with the carved head of a mythological creature such as a dragon, *garuḍa*, or *makara*. The lute usually has four or five strings and a small bridge and is often depicted with its top edge forming a straight line and its lower edge contoured in the traditional shape of the instrument's body

The *vīṇa* (Fig. 52 b) is the main attribute of the goddess Sarasvatī, and is also held by the offering goddess of sound, Śabdavajra and the offering goddess of music, Vīṇadhara. Sarasvatī's *vīṇā* is usually depicted in a form similar to the modern north Indian *vicitra vīṇā*, comprising a long half section of bamboo over which the playing strings course, with two calabash resonating gourds fixed at either end below. The instrument may also have a small soundbox at its bridge end and a carved head surmounting its peg-box, these are often shaped as the body and head of a swan, the vehicle of the goddess Sarasvatī

53. The umbrella or parasol (*chatra*, *gdugs*)

As a traditional Indian symbol of royalty and protection the shade of the parasol symbolizes protection from the heat of suffering, illnesses obstacles and harmful forces. In ancient India thirteen umbrellas were carried as a symbol of the king, and early Buddhism incorporated this number into the umbrella wheels that crown the Enlightenment *stūpa* of the Buddha. Iconographically a domed white silk umbrella with a highly ornate frieze of silk valances jeweled pendants yaktails peacock feathers and silk ribbons is often found above the forms of Buddhas and Bodhisattvas. In Vajrayāna Buddhism the attribute of a white umbrella was defined as the goddess 'White Umbrella', Sitātapatra (*gDugs dkar*)

▷ **umbrella**

54. The peacock-feathered umbrella (*māyūra chatra*, *rma bya i gdugs*)

The umbrella or parasol made of peacock feathers is a symbol of secular authority and is borne in religious processions such as that of the Dalai Lama, where religious authority is also represented by the white or yellow silk umbrella. A peacock-feathered parasol is displayed above the head of Śrī-devī symbolizing the perfection of her activities in protecting all sentient beings

▷ **umbrella**: peacock umbrella

55. Peacock feathers (*māyūra tilaka*, *rma-bya i mdoṅs*)

Traditionally the peacock is an enemy of poisonous creatures such as the snake and scorpion. The beautiful electric blue of its neck and train plumage represents the transmutation of this poison into the nectar of Wisdom or accomplishment. A group of three hand-held peacock feathers symbolizes the transmutation of the three primary poisons of greed, hate and delusion and a group of five symbolizes the transmutation of the five poisons of greed, hate, delusion, pride and jealousy into the Five Buddha Wisdoms. The 'eye' of the peacock feather represents Wisdom, and the radiating golden strands represent the myriad Methods or skilful means of the Buddhas. Peacock feathers also adorn the flight of the dart and *śakti* dagger (▷ 20), and the sprinkler (*bha-rgyan*) of a flask (▷ 59)

56. The conch shell (*śaṅkha*, *dun*)

The white right-spiralling conch shell is an ancient Indian attribute of the heroical gods whose mighty conch trumpets proclaimed their victory and accomplishments in war. Early Buddhism adopted the conch as a symbol of the proclamation of the Buddha's teachings, which fearlessly resounded throughout the ten directions. Iconographically the Speech of the Buddha is identified with this shell as the three conch like curving lines depicted upon his throat. The natural conch is usually found with its lipped opening to the left of its spiralling end, but the rarer right spiralling white conch shell (*dakṣināvarta-śaṅkha*, *dun-dkar yas khyil*) is considered most auspicious for ritual use. As a hand-held attribute the conch is generally held in the left hand of deities

▷ **conch**.

57 The mirror (*darpana; me-lan*)

The mirror is a perfect symbol of Emptiness or pure consciousness. It is clear, bright and shining, it reflects all of the objects of phenomenal appearance impartially and yet remains completely unaffected by the images which arise in it—revealing all phenomena to be void in essence. Iconographically the hand-held mirror is usually depicted as a white or silver disk—which may be surrounded by a golden aureole. It is often embellished with five small circles inscribed at its center and cardinal directions, symbolizing the transmutation of all appearances into the Wisdoms of the Five Buddhas. Certain deities hold a magical mirror (*'phrul-gyi me lan*) which reflects the karma of all beings throughout the three realms and times. The mirror is also employed in rituals of divination and is often depicted adorning the knot of an arrow banner (▷ 11). As an offering the mirror represents both the faculty of sight and its object: visible form.

58 The water-pot (*kundika, kamandalu, spyi-bluga, rtil-bu*)

The water-pot is employed in rituals of ablution and consecration, and symbolizes purification and the dispersation of blessings as the water of life or the nectar of immortality (*amrita, bdud rtsi*). In Indian iconography the water-pot appeared as a simple rounded clay or bronze vessel, but in Tibetan iconography it is most often depicted as a slender golden flask with a lid and a pouring spout. The water-pot is an attribute of Maitreya and the eight- and thousand-armed forms of Avalokita.

59 The flask or vase (*ghata, bum-pa*)

During the performance of many Vajrayana rituals two flasks or vases are used, known as the chief or principal flask (*gtso bum*) and the ritual or working flask (*las-kyi bum pa*). The two may be identical in appearance, but are often differentiated by Sanskrit or Tibetan syllables inscribed around their necks. The principal flask embodies the visualized *mandala* of deities within its consecrated water, and the ritual flask is used for the actual pouring of water for purification during the stages of the ritual.

The flask is usually depicted as a small, round, metal pot with a flat base of lotus design, a narrow neck and a wide upper rim (Fig. 59 a). A small pouring spout extends upwards from the head of a *makara* on the body of the flask, and a removable conical metal sprinkler (*kha-rgyan*, Fig. 59 c)—crowned with a bunch of peacock feathers—fits into the aperture of its upper rim. A colored silk ribbon is usually tied around the neck of the flask, representing one of the Five Buddha Families according to the Wisdom-activity of the ritual being performed. For general or all-purpose ritual activity a multicolored silk apron may be draped around the neck of the flask (Fig. 59 b).

The consecrated water or nectar (*amrita, bdud rtsi*) contained in the flask or vase is colored and scented with saffron and mixed with the five times five[1] or twenty-five flask substances (*bum rdzas*), consisting of five medicinal substances (representing body), five fragrant substances (Speech), five essences (Mind), five grains (Activities), and five precious substances (Qualities). The consecrated water fills two thirds of the flask symbolizing the Emanation Body (*nirmāṇa kāya*) combined with the pure visionary appearances of the Enjoyment Body (*sambhoga-kāya*), while the formless Emptiness of the Truth Body (*dharma-kāya*) is represented by the one-third of empty space above.

As a hand-held attribute the vase or flask is described and depicted with many variations. It may be made of gold, silver, copper, crystal, ruby, sapphire or other gemstones; may contain water, nectar, liquor, treasure or jewels, and may be sealed with a moon-disk, a *vajra*, a jewel, a bunch of leaves and fruit, a 'long-life tent' or a lotus.

▷ flask

60 The long-life vase (*tshe bum*)

The long-life vase is a hand-held attribute of the longevity deity Amitāyus 'Infinite Life' and also an attribute of a number of his human and divine manifestations. It is employed in longevity rituals, which are often performed to increase the lifespan of the Sangha or of a revered teacher.

The golden vase is filled to its top with the 'nectar of immortality'—consisting of pure stream water dyed with saffron and mixed with the twenty-five flask substances described above (59). The upper rim is ornamented with four leaf-shaped pendants, which hang down the side of the vase, symbolizing the four cardinal Buddhas of the *mandala* surrounding Amitabha, the Buddha of 'Infinite Light', who resides at the center. The top of the vase may be ornamented in several ways: a red jewel, symbolizing Amitābha, may crown it, or a golden aureole inscribed at its center with Amitābha's syllable HRĪḤ or a stem of fresh leaves and fruit, such as the mango, or a wish-granting tree. Padma-sambhava holds a skull-cup of nectar in his left hand, inside which floats a small golden long-life vase. The long-life vase also forms part of the *khatvāṅga*, spyi

holding the essence or nectar of the Yidam deity
▷ flask

61 The treasure vase (*nidhāna-kumbha gter gyi bum pa*)

The golden treasure vase or vase of inexhaustible treasures is mainly an attribute of wealth deities and is ritually employed for the activity of increase or enrichment. Sealed treasure vases are often placed or buried at sacred geomantic sites such as mountain passes, pilgrimage sites, springs, oceans and streams where their function is both to spread abundance to the environment and to appease the indigenous spirits who dwell in these places. The treasure vase is depicted as an ornate golden pot overflowing with jewels. A large single wish-granting gem may seal its upper rim or a group of three gems representing the Buddha, Dharma, and Saṅgha.

62 The treasure box (*nidhāna petaka, gter-sgrom*)

The treasure box or casket is a symbol of the tertöns or treasure-revealers (*gter ston*) who are usually great masters of the Nyingma tradition and incarnations of the twenty-five heart disciples of Padma-sambhava. A large number of hidden treasures (*gter ma*) were concealed by Padma-sambhava and his consort Yeshe Tsogyel in the Himalayan and Tibetan regions to be revealed at a future date by the tertöns several hundred of whom have appeared since the eleventh century. The hidden treasure usually takes the form of ritual implements and texts which are often written upon yellow paper in archaic script. The most famous hidden treasure is the *Bardo Thödol*, better known as the Tibetan Book of the Dead.

As a hand-held attribute the treasure casket is held in the left hand by certain Nyingma masters, or it may appear in a rock fissure or cave in their surrounding landscape. It is usually depicted as a wicker or gold-lidded container of a rectangular or round shape. A precious jewel usually crowns the lid.
▷ box

63 The basket (*pitaka za-ma-tog sde snod*)

A woven or decorative basket is often depicted at the side of great Indian *Panditas* and Tibetan scholars. This basket represents spiritual nourishment as the three baskets (*tri pitaka sde snod gsum*), a threefold division of Śākyamuni Buddha's teachings. The first is the Basket of Discipline (*vinaya pitaka*) which is concerned with the ethical code and vows of the ordained Saṅgha, the second is the Basket of Discourses (*sūtra pitaka*) containing the Buddha's verbal teachings upon meditation, and the third is the Basket of Higher Doctrine (*abhidharma pitaka*) which is concerned primarily with the development of Wisdom.

The great Indian scholar Dīpaṅkara, or Atīśa, who revived Buddhism in Tibet during the eleventh century, is depicted with a basket of books on one side and a golden *stūpa* on the other. Along with Atīśa's own bodily form these symbols represent the Buddha's Body (Atīśa), Speech (basket of books) and Mind (*stūpa*).
(No Glossary entry)

64. The amulet-box (*gau*)

The amulet-box is generally constructed as a small round, square or *torma*-shaped metal reliquary container for auspicious objects and substances. As an item of Tibetan jewelry it is usually worn around the neck and over the heart like a medallion, fastened by a ribbon, thong, chain or necklace to two small handles at its sides. The box is made from beaten bronze or silver with an intricate top of repoussé work depicting auspicious symbols, which are often gilded and studded with small turquoise, coral, pearl, lapis and amber jewels. The front of the box commonly has an aureole-shaped opening or window (*prabhā torana*) where a small image of a deity may be displayed. The back of the box is detachable to accommodate small sacred objects such as precious stones, printed mantras, astrological and protective charms and various relics. As a hand-held object the amulet-box is an attribute of Gaṇapati.

65 The basin (*karoṭa gzhon pa*) **and bowl** (*snod*)

Basins and bowls are often depicted as offering receptacles containing a large variety of offerings such as jewels, fruit, nectar, medicines, the eight auspicious symbols and substances, the possessions of the Cakravartin, and the offerings of the five senses. As a hand-held attribute a basin or bowl full of jewels is often held by wealth deities. Gaṇapati often holds a tray of his favorite sweetmeats (*ladduka la-du*) and the five hundred children of the *yakṣī* Hārītī hold bowls full of barley/flour balls (*rtsam pa*). The basin is usually depicted as an ornate golden vessel, often in the form of a wide bowl or shallow tray. An iron bowl (*lcags-snod per ba*), containing substances such as nectar, jewels, diseases or human blood, appears as a hand-held attribute of certain wrathful deities.
▷ basin, bowl

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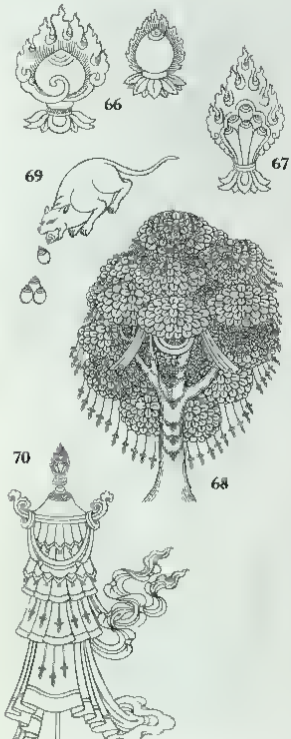


66 The jewel (*ratna rin-chen rin po-che*) **or gem** (*mani, nor bu*)

Tibetan Buddhism lists five or seven precious substances Gold silver coral and pearl make up the first four and lapis-lazuli turquoise or gemstones the fifth Crystal replaces pearl in certain listings and emerald may be found in the place of gemstones When a list of seven precious substances is given they usually follow the sequence gold silver, coral, pearl, lapis lazuli, diamonds and gemstones

Depictions of jewels abound in Tibetan art as offerings ornaments and attributes Gemstone comparisons are extremely common in deity descriptions and the five primary colors of blue, white yellow, red and green are often equated with precious stones and metals The Sanskrit and Tibetan terms for the jewel are frequently applied to great Indian *paṇḍitas* and incarnate Tibetan lamas The precious jewel or wish granting gem are terms applied to the Buddhas and their teachings the Three Jewels (*rin ratna; dkon mchog gsum*) being synonymous with the Buddha, Dharma and Saṅgha

As offerings jewels are usually depicted as round or pear-shaped objects individually colored in a deepening gradation from top to bottom They may be arranged in lines or stacked pyramids or in a combination of both. As a hand-held attribute the precious jewel may be depicted as a flame topped and pear-shaped stone or in the form of the faceted jewel described below

▷ **jewel gem.**

67 The wish-granting gem (*cintā-mani, yid-bzin nor bu*)

A wish granting gem is said to exist in both the gods and *nāga* realms As one of the seven possessions of the universal monarch (*cakravartin*) this stone is believed to fulfill all of the altruistic desires of its owner. The Buddha and his teachings are in essence the manifestation of this gem, and the prefix Cintāmani is also applied to Bodhisattvas such as Avalokita and Tārā. The wish-granting gem may be represented as a red orange green or blue pear-shaped gem, and may also rest within a lotus encompassed with an aureole of flame. It may also appear as an eight faceted jewel, drawn as three elongated club-shaped stems with a pair of jewel tips and another single tip rising above The bases of the stems often rest upon a moon-disk and lotus and are bound together at their tapering waist with a silk ribbon or golden band Although only six of the facets are actually depicted as jewel tips the other two facets are behind the cluster

68. The wish-granting tree (*kalpa vṛksa, pārijāta; dpag-bsam gyi shiṅ*)

Pārijāta the wish granting tree that in Hindu myth rose from the primal waters during the churning of the ocean is said to blossom at the summit of Mount Meru in the centermost of Indra's five paradise groves Citra ratha. It is on account of this tree that the *asuras* wage a perpetual war with the *devas* as the gods freely partake of its divine flowers and fruit whilst the jealous demigods dwell in comparative poverty at the lower level at its roots and trunk. The *pārijāta* is usually identified as the Indian coral tree (*Erythrina indica*) but is most often depicted like a magnolia or frangipani (*campaka*) tree It is described as having golden roots a silver trunk lapis lazuli branches coral leaves, pearl flowers gemstone buds, and diamond fruit. Iconographically the wish granting tree may be portrayed within a painted landscape adorned with flowers silks and hanging jewels or it may crown the top of a long-life vase The goddess Śramana-devī holds a jeweled branch of this tree in her left hand

▷ **wish-granting tree** *pārijāta* **tree**

69. The mongoose (*nakula ne u-le*)

The treasure mongoose (*gter-gyi ne u-le*)—which disgorges a shower of jewels from its open mouth—is a left hand attribute of wealth deities such as Jambhala Vaiśravana or Kubera It derives from the early Central Asian custom of using a mongoose skin as a purse or treasure bag, from which coins precious stones or cowrie-shells could be expelled through the creature's mouth The mongoose is also a traditional enemy of snakes which as *nāgas* are the guardians of treasures and wealth

70 The banner (*dhvaja rgyal-mtshan*)

The victorious banner was originally a military standard of ancient Indian warfare Buddhism adopted it as a symbol of Śākyamuni's victory over the armies of Māra whose demonic warriors bore it as an emblem This banner is said to have been placed at the summit of Mount Meru as a symbol of the Buddha's victory over the entire universe As a hand held attribute the banner is held by many deities, particularly those associated with wealth, such as Vaiśravana the great guardian king of the north. Iconographically it is represented as a cylindrical ensign mounted upon a wooden staff The top of the banner usually takes the form of a small

white parasol dome, surmounted by a precious wish-granting gem at its center and encircled by an ornate golden crest-bar at its edge from which hangs a billowing yellow or white silk scarf The cylindrical body of the banner is vertically draped with layers of multicolored silk valances and hanging jewels with a flowing silk apron and cloth ribbons at its base The upper part of the cylinder is often adorned with a frieze of tiger-skin As a symbol of the Buddha s victory over the four Māras the banner frequently adorns the four corners of a monastery or temple roof and is similarly depicted as a crowning ornament upon the outer walls of the *maṇḍala* palace

71 The sea-monster or *makara* (*chu srin*)

The sea- or water-monster known in Sanskrit as a *makara* is usually identified as a crocodile whose ferocious jaws proverbially will not release their prey until death As a symbol of strength and tenacious grip the form of the *makara* is widely represented upon weapons such as the *vajra* curved knife and ritual dagger As a symbol of the element water the head of a *makara* often adorns the corner projections of temple roofs as a rain-water gargoyle or may appear at the source of a spring as a carved waterspout Pictorially and architecturally a symmetrical pair of *makaras* are depicted—along with two *nāgas* and a crowning *garuḍa* or *kirtimukha* face—upon the upper arches of doorways, or the *toraṇa* that rises behind the throne of a Buddha or deity image Sculpted forms of the *toraṇa* are extremely common in the Newar art and architecture of Nepal

As an ancient Indian symbol the *makara* is a hybrid creature that possesses the wrathful nature of a crocodile, with the lower jaw of a crocodile the upper trunk of an elephant, the tusks and ears of a wild boar the darting eyes of a monkey the scales and flexible body of a fish and the swirling tail feathers of a peacock In Tibetan art the *makara* is depicted with two lion s forepaws a short scaled body that terminates in the tail of a fish and a long, swirling tail composed of elaborately scrolling tendrils

▷ **sea-monster**

72. The sea-monster or *makara* banner (*makara-dhvaja chu srin gyi rgyal mtshan*)

The *makara* banner was originally an Indian battle-standard and an attribute of Kama-deva, the Hindu god of love and desire In early Buddhism four *makara* banners were placed on each side of the base of the *stūpa* representing the Buddha s conquest of the four Māras As an attribute the *makara* banner is wielded in his upper right hand by the great planetary god Rāhula symbolizing his victory over the four Māras and his annihilation of the five poisons. Iconographically the *makara-dhvaja* may be depicted either as the head and flayed skin of a *makara* mounted upon a wooden pole or sword or as a silk valanced banner surmounted by a *makara* head

▷ **sea-monster** banner

73 The wolf, bull and tiger banner

As an ancient Indian battle-standard the banner was often created from the staff-mounted head and flayed skin of a ferocious animal and in Vajrayana iconography these animal banners are held by many minor deities and spirits The Buddhist banner is also said to symbolize eleven methods for overcoming defilements, and a list of eleven animal banners no doubt corresponding is found the *makara* or crocodile tiger, wolf otter goose cat, peacock frog snake scorpion and tortoise banners However the *makara* banner (72) the wolf banner (*ṛṣka-dhvaja spyan-ki i rgyal mtshan* Fig 73a) the bull banner (*vṛṣa dhvaja khyu mchog gi rgyal-mtshan* Fig 73b) and the tiger banner (*vyāghra-dhvaja stag-gi rgyal mtshan*) are represented most often in the hands of minor deities. The bull banner is an attribute of the lion mounted deity Ganapati Mahākāla (376)

▷ **wolf** Wolf banner **bull banner banner** tiger

74 The flag (*patāka, ba-dan*)

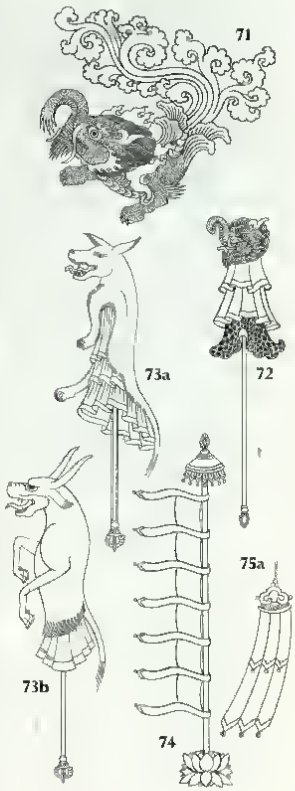
The flag is mainly an emblem of warrior or protective deities who may bear this attribute as a red or black triangular pennon upon their spears and helmets

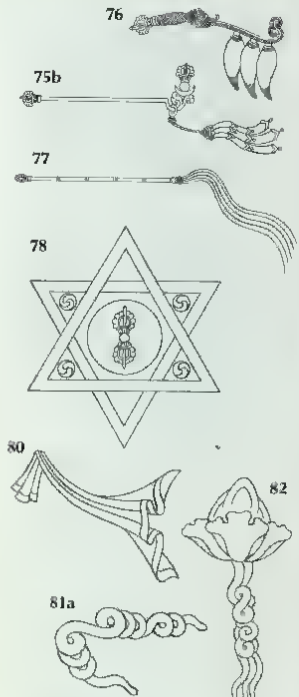
More peacefully square prayer-flags (*rlun ras rlun-rta rlun-dar*)—printed in a five-color sequence with prayers mantras deity images and auspicious symbols —are strung or raised on flagpoles at sacred places The hanging squares of printed prayer-flags are often divided by longer valances of colored silk, and the flagpole is normally topped with a small victory-banner or parasol (Fig 74)

▷ 87

75 The triple banderole (*phan rtse-gsum-pa*)

As an adornment suspended from the head of the *khaṭvāṅga* the triple banderole (Fig 75a)—consisting of three tie-shaped silk valances usually colored yellow, red and blue—symbolizes the trinities of the Three Jewels, the three Vehicles (*yāna*) the three scopes or levels of motivation for practice the Buddhas of the three times victory over the three realms and times the three Bodies (*kāya*) and the three doors of body speech and mind The *khaṭvāṅga* s three hanging





symbols of a *damaru* bell and triple banderole may also symbolize the deity's purity of Body Speech and Mind

As a hand-held attribute the triple banderole is held in one of the lower left hands of Vajra bhairava where it again symbolizes the unity of the deity's Body, Speech and Mind Vajra bhairava s triple banderole is usually depicted hanging by a jeweled tassel from a trident-staff, symbolizing his triumph over the three realms Alternatively the triple banderole with its jeweled tassel may hang from a staff that is sealed at its top with the emblems of a long-life vase and a crescent moon and sun together (cf Fig 75 b) The triple banderole may also hang as a banner from a jewel topped staff within a treasure vase or as a pendant from an emblem such as a parasol or a *damaru*, or an architectural adornment

▷ **banderole, triple**

76 The jeweled tassel (*ratna-dāman rin po-che'i chun-po*)

The jeweled tassel may be depicted as a small, jeweled triple valance, or a series of white yaktails that hang from a scrolling or *vajra*-topped shaft This implement which is used to confer blessings by touching it to the heads of disciples may appear as a hand held attribute of an *Arhant* or a celestial attendant of the Buddha.

▷ **tassel**

77 The horse-whip (*rta-lcag*)

The golden horse-whip (*gser gyi rta-lcag*) is a right hand attribute of certain horse mounted warrior deities such as Lesar of Ling The golden shaft of the whip is sealed with a jewel or half *vajra* at its base and from its tip flow a series of rope strands which diverge slightly like the emanation of a rainbow

78. The *dharmôdaya* (*chos-kyi byung gnas*)

The *dharmôdaya* or reality source represents the visualized ground from which certain deities arise and may be depicted as a downward-pointing triangle an interlocking six pointed star or a triangular *vajra* rock which is placed below the lotus throne on which a deity sits or stands In the visualized generation of certain deities the syllable E arises from Emptiness and transforms into this geometrical structure often in a three-dimensional form as an inverted triangular pyramid or tetrahedron. The *maṇḍala* palaces of certain wrathful deities are visualized in the form of the *dharmôdaya*—for example Vajra-yogini's which is visualized as a six pointed star

▷ Glossary *dharmôdaya*

79 The net (*jala, dra ba*)

The net, used to snare and entangle enemies, was one of the weapons of the sky god Indra and in Buddhism Indra s net (*Indra jāla*) is a metaphor for interdependence A net with nine eyes (*dra ba mig-dgu*) is worn on her back by the wrathful goddess Vajra-remati

(No drawing)

80 The cemetery shroud (*dur-khrod-kyi ras*)

A white cotton cemetery shroud is a left hand attribute of Vajra bhairava symbolizing his triumph over death and the destruction of the ignorance that perceives phenomena as independently self-existing Just as the shroud veils the corpse of selflessness the removal of this veil eliminates the obscurations to the realization of Emptiness

▷ **shroud**

81 Intestines or entrails (*antra rgyu-ma*)

A coiling length of human entrails (Fig 81 a) is common in wrathful imagery for example among the dismembered corpses of charnel grounds in the hanging skin friezes of wrathful assemblies of offerings (*rgyan tshogs*) and as the cord that binds the fifty or fifty one severed heads that are worn as neck garlands by wrathful deities. Entrails symbolize the realization of the insubstantiality of the inherent existence of all phenomena which symbolically accords with their activity of digesting the most varied and delicious of foodstuffs and transforming them into common excrement When intestines are depicted with fresh blood in a skull-cup they may represent the union of relative and absolute truth—or on a deeper esoteric level the arising of the Illusory Body (entrails) from the state of Clear Light (blood) As a hand held attribute symbolizing the insubstantiality of all phenomena a coiling noose of entrails (Fig 81 b) is held by several wrathful deities such as Vajra-bhairava and Red Hayagriva

▷ **entrails**

82. The heart (*snin-po*)

A human heart (*mi snin*) an enemy's heart (*dgra-snin*), the heart of Māra (*bDud-snin*) or a heart and lungs (*glo-snin*) may be held as an attribute of many wrathful deities The heart is usually held in the left Wisdom' hand of the deity and is depicted either being fed into the mouth, being held aloft or at the level of the heart, or as an object within the deity s blood-filled skull-cup The consuming of the heart and life vessels (*srog rtsa*) symbolizes the death of desire and the devouring of all demonic enemies The plucked-out heart is usually

represented like a red lotus bud, with a lower sheaf of muscular petals and a single double or triple strand of life vessels hanging below

▷ **heart, enemy's heart, human heart and lungs**

83. The severed arm (*lag pa*) **and leg** (*rkan-pa*)

Severed body parts such as vital organs sense organs, intestines and dismembered limbs are held by many of the spirits in the retinues of wrathful deities Two severed arms and a leg are held as attributes in three of the left hands of Vajra-bhairava One of these arms (Fig 83a) includes a right hand whose four outstretched fingers signify his dexterity in performing the four activities of calming, increasing, subjugating and destroying The second (Fig. 83b) is a left hand making the threatening *tarjanī* gesture (120) indicating his wrath and the terror that he instills in all demonic enemies The severed leg and foot (Fig 83c) symbolize the practitioner's rapid progress along the Path to Enlightenment

▷ **hand foot.**

84. The piece of skull (*thod-tshal*)

An attribute described as a piece of skull is held in one of Vajra bhairava s left 'Wisdom hands, and is usually depicted like a conventional skull-cup but with the peeling scalp and hair attached This fresh or moist skull (*thod rlon*) full of blood signifies that Vajra bhairava s mental continuum (scalp and hair) is filled with the nectar (blood) of great compassion

Piece of skull is also applied to the five skull ornaments on the crowns of wrathful deities these are said to be carved from pieces of human skull on which the image of a skull is painted.

▷ **skull, piece of**

85 The severed head (*mgo-bo*)

A blood-dripping human head or *māra* s head (*bdud kyi mgo-bo*) is held as an attribute by certain minor deities symbolizing the severing of all abstract and tangible conceptualizations or the decapitation of demonic enemies A rosary of eight severed heads symbolizes the death of the eight worldly bonds (▷ p 235 n. 3) The long garland of fifty or fifty one severed heads or skulls worn by wrathful deities (Fig 85) symbolizes either purification of speech as the fifty vowels and consonants of the Sanskrit alphabet or purification of mind as the elimination of the fifty-one mental factors (*caitta*)

▷ **head heads, garland of human**

86 The head of Brahmā (*brahma śras, tshans-pa i mgo-bo*)

The severed four-faced head of the Hindu god of creation, Brahmā was originally an attribute of Śiva. In Buddhist iconography it became transferred to Śaivite-related deities such as Cakra sambara Kalacakra and Vajra-bhairava It symbolizes both the severing of all conceptualizations and the development of altruism through the four immeasurables or divine abidings (*brahma-vihāra*) of compassion love sympathetic joy and equanimity The head of brahma is held by the hair and his four yellow faces are bearded and adorned with flowers across their hairlines

▷ **Brahmā's head.**

87 The fan (*bsil (y)gyab*) **and wind-cloth** (*rlun-ras*)

A fan of peacock feathers or white yaktails may be held by the gods who are depicted as attendants of the Buddha.

In more wrathful form a fan known as a wind cloth (*rlun ras*) is held in one of the left, Wisdom hands of Vajra-bhairava and is depicted either as a white or green cloth attached to a single pole or as a rectangular piece of cloth fastened to two parallel poles like a stretcher This wind-cloth, which blows away obscurations and fans the flames of Wisdom symbolizes by its changeable form the illusory nature of all phenomena.

▷ **fan** ▷ **74**

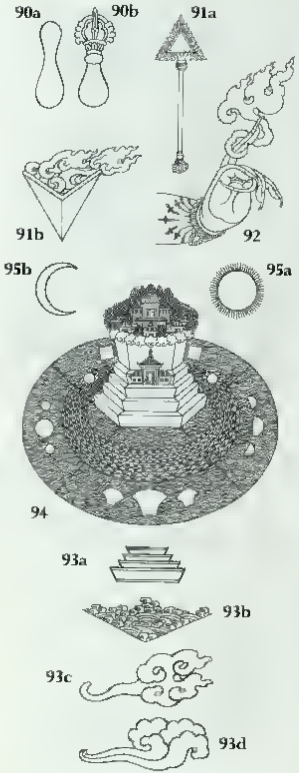
88 Black silk (*dar nag*)

Multicolored silks and silk ribbons (*dar-dpyangs*) of white blue yellow red and green are depicted as the dress and adornments of deities, and a relationship between these five colors and the Five Buddhas is often cited White silk may be employed for calming rituals yellow for increasing, red for summoning, blue for wrathful and green for all purpose activity Black silk is only employed for the most wrathful or necromantic of rituals where the absolute destruction of a hindering demon or enemy is deemed necessary As a hand-held attribute a piece of black silk is held by the *yaksa* Samanta bhairava and the goddess Candalī

▷ **silk, black**

89 The needle (*sucī, khab*) **and thread** (*sūtra skud pa*)

A needle and thread are held in the right and left hands of the goddess Mārīcī, symbolizing the union of Method and Wisdom With these attributes she sews



up the mouths and eyes of harmful spirits and binds their limbs.

▷ **needle, thread.**

90 The wooden pestle (*musala, gtun-śiṅ*)

The wooden pestle is an attribute held by Śaivite-related deities such as Vajra bhairava, Yamāri and Ganapati. It is usually bone-shaped (Fig. 90a) and symbolizes the revitalization of memory or the concentration of cognition, just as the activity of the pestle releases the fragrance of the herbs that it grinds into a paste of one taste (*eka-rasa*). The *vajra*-marked pestle (*vajra musala*, Fig. 90b) is depicted with a half *vajra* sealing the top of its handle.

▷ **pestle, wooden**

91. The brazier (*me thab*)

The iron or stone brazier is usually represented as a wrathful triangular receptacle containing a blaze of Wisdom fire. It may be mounted upon a metal shaft or have a small, rectangular fueling-door in one of its sides. On an exoteric level the brazier symbolizes the fire-rituals of the *homa* rite—and on an esoteric level the innate awareness of the Clear Light (*od gsal*).

92. Fire (*me-dpuṅ*)

The hand-held emblem of a blazing ball of Wisdom-fire (*ye-śes me-dpuṅ*) symbolizes the ultimate incineration of the five poisons of greed, hate, delusion, pride and jealousy. The fire may emanate from the left Wisdom palm of the deity or may coil around the index finger which is raised in the threatening *tarjanī* gesture.

▷ **fire, flaming hand**

93 The elements of earth, water, fire and air

The four great material elements may be represented as hand-held attributes by an impaled frog or a yellow tiered rectangular structure (earth, Fig. 93a), a curving wave (water, Fig. 93b), a tongue or ball of flame (fire, Fig. 93c) and a white cloud (air, Fig. 93d).

▷ **elements, fire; water**

94. Mount Meru (*Ri-rab*)

The tiered, tapering structure of Mount Meru and its surrounding universe may be depicted as a hand-held attribute. The great mountain rises at the center of an ocean surrounded by six or seven rings of golden mountains and lakes. Beyond these mountains is the circle of the great salt ocean, rimmed with a perimeter of iron peaks and with the four main continents and eight subcontinents appearing on its surface. The entire universe of Mount Meru may rest upon disks of the four elements of fire, water, air and space with an enormous crossed *vajra* representing the element of earth supporting them. The goddess Gauri holds Mount Meru and the four continents in her right and left hands (410).

▷ **Meru, Mount, continents, four**

95 The sun (*sūrya, ñi-ma*) **and moon** (*candra, zla-ba*)

The sun and moon, as the major luminaries of our world system, are one of the main polarity symbols in Vajrayana Buddhism. The red or golden sun (Fig. 95a) usually represents the female aspect, Wisdom, and the white moon (Fig. 95b) the male aspect, Method or compassion. Sometimes, however, the symbolism is reversed. Disks of the sun and moon are normally painted in the upper sky of a *than ka* to the left and right of the main deity, dividing the composition into Wisdom and Method sides. The sun and moon symbolize absolute and relative truth, and on an esoteric level the red and white *bodhicitta* drops that flow through the psychic channels (*nāḍī*) of the subtle body and have their origin in the navel and crown centers respectively. The two main channels that ascend along the left and right sides of the central channel are identified as solar and lunar respectively (the reverse of their identification in Hindu yoga). The solar and lunar disks upon which deities sit or stand often indicate the Wisdom or Method quality of the deity: they may be described as being of precious sun-crystal (*sūrya kānta, me-śel*) and moon-crystal (*candra-kānta, chu śel*). As attributes the disks of sun and moon may appear as earrings, head and body adornments, or hand-held objects. A blazing sun is also depicted at the navel of certain deities, and a crescent moon may be depicted at the crown.

▷ **sun II, moon II, sun and moon.**

D PLANT ATTRIBUTES

96 Flower and fruit offerings

Bowls of flowers and fruit are frequently depicted as offerings to peaceful deities or as sense offerings to represent and gratify the faculties of scent and taste. Flowers are often stylized into a form resembling a peony or chrysanthemum or depicted like daisies or colored lotus blossoms. Fruit is usually depicted more naturally and the forms of the peach, plum, mango, orange, citron, *bilva*, banana, pomegranate and coconut may be identified. In Chinese art the pomegranate, peach and citron are known as the three fruits of blessings, symbolizing happiness, longevity and wealth respectively.

> **flower, fruit.**

97 The *bilva* fruit (*bil-ba*)

The *bilva* fruit (*Aegle marmelos*) is also known as the bel, bael, Bengal quince and wood-apple—because of its thick, hard, wood-like skin. In ancient India it was sacred to many Hindu deities such as Śiva, Pārvatī, Lakṣmī, Durgā and Sūrya, and served as the main fruit offering to temple deities. Only in more recent times has the *bilva* been superseded by the coconut as the principal fruit offering. Early Buddhism adopted the *bilva* fruit as one of the eight auspicious substances and it is frequently depicted in Buddhist art, often in a group of three. It is a round, astringent fruit about the size of an orange, with a thick, reddish-brown skin and trifoliate leaves. A medicinal jam is made from the unripe pith, which is particularly effective in intestinal illnesses such as dysentery and diarrhœa.

98 The citron (*jambhara, jambīra, bīja-pūraka, bi-dza-pū ra-ka*)

The yellow citron fruit or Asian lemon is an attribute of the goddess Cundā-devī and of several of the forms of the wealth gods Vaiśravaṇa, Jambhala and Kubera. It is a symbol of prosperity and is often held in the right palm of a wealth deity making the gesture of generosity and may be paired with the jewel-disgorging mongoose held in the right hand.

99. The *piculā* fruit (*pi tsu ra i bras-bu*)

The attribute of a fruit of the *piculā* tree is held in the right hands of the goddesses Āryā Cundā, Tārā and Vasudhārā. It is described as being similar to a plum, with a yellow interior and a blue or purple skin.

100 The myrobalan fruit (*hārītakī, a-ru-ra*)

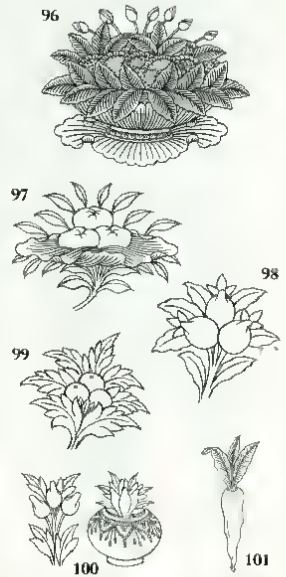
The sacred medicinal fruit of the myrobalan tree (*Terminalia chebula*) is the main attribute of the Medicine Guru Bhaiṣajya-guru (*sMan bla*) who holds a stem bearing three myrobalan fruits in his right hand and an alms-bowl containing three more myrobalan fruits in his left hand. The myrobalan or cherry-plum is an astringent fruit that resembles a prune when dried and produces a yellow dye. In both the Indian Āyurvedic and Tibetan medical systems it is highly esteemed as a preventative and curative panacea. In Tibetan it is known as the 'king of all medicines' (*sman mchog rgyal po*) and various parts of the tree—its roots, stem, branches, bark, leaves and fruit—are used to cure diseases of the bone, muscle, blood vessels, skin, viscera or vital organs, and heart respectively. Eight varieties of myrobalan fruit are listed in the Tibetan medical system, and eleven in the Indian Āyurvedic system. Each of these varieties has differing properties, tastes, qualities, colors and shapes, and the fruit may be stylistically depicted in a number of forms.

101 The radish (*mūlaka, la-phug*)

The white radish (*Raphanus sativus*) is an emblem of the elephant-headed Hindu and Buddhist deity Gaṇapati or Gaṇeśa. It is usually held in Gaṇapati's right hand, and is often topped with three long leaves. Along with a sweetmeat known as *laḍḍuka* (*la-du*), it is Gaṇapati's favorite foodstuff and symbolizes the essence of the earth element. Radish—like meat, fish, garlic and onions—is a tamasic or 'black' food that is forbidden in pure or sattvic rituals.

102. *Dūrvā* grass (*dur-ba*)

Dūrvā grass (*Cynodon dactylon*) is a common Indian grass which is also known in the western world as Bermuda grass, Bahama grass, scutch grass or devil grass (Fig. 102a). In ancient India it was a sacred plant used to bind the cow-dung bricks of the Vedic altar and early Buddhism adopted it as one of the eight auspicious substances. As a hand-held attribute



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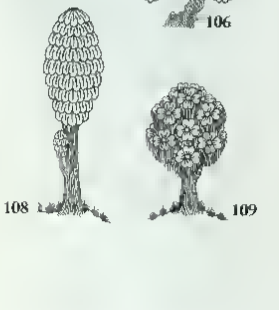

108 109

a bunch of *dūrvā* grass is carried by Tekar Drozangma, one of the four sisters of Trashi Tseringma.

In Tibetan art *dūrvā* grass is often depicted as *kuśa* grass (*Poa cynosuroides*), a brush-like grass still used in India for the household broom (Fig. 102 b). *Kuśa* is also a sacred grass used in rituals of purification. The sacred fire was kindled from a bunch of *kuśa* grass, and brahmins would sleep in a grove of *kuśa* grass when ritual purification was required. In Buddhist fire rituals *kuśa* grass may also be used to kindle the sacred *homa* fire. Its stems are used to sprinkle consecrated water and are also placed under a mattress or meditation seat to reveal auspicious dreams and to enhance concentration. Both *dūrvā* and *kuśa* grass are known by the common term of darba or durba grass.

103 The ear of corn (*'bru i sne-ma*)

An ear of corn is one of the left hand attributes of the wealth goddess Vasudhārā (*Nor rgyun ma*), who holds an ear of grain as a symbol of prosperity and abundant harvests. An ear of corn from a winter harvest (*dgun-'bru*) is held in one of the 38 secondary hands of the 1050-armed form of Avalokita, known as the 'King of Space'.

▷ **corn, ear of; *corn*, winter**

104 The ear of grain (*sñe-ma*)

A jewel ear of grain (*rin po-che i sñe-ma*) is a right hand attribute of the wealth goddess Red Vasudhārā, and a left hand attribute of yellow Vasudhāra in her form as the Cowherd.

105 The ear of rice (*bras-kyi sñe-ma*)

An ear of abundant rice may also be held as a left-hand attribute by certain forms of the wealth goddess Vasudhārā. It also occurs as a common left hand attribute of the nine Mothers, as the directional consorts of the nine manifestations of Many-deity Jambhala.

▷ **rice**

106 The *bodhi* tree or tree of Enlightenment (*byan-chub-kyi śiṅ*)

Śākyamuni Buddha attained Enlightenment under a pippala tree (*Ficus religiosa, aśvattha*), which thus became known as the *bodhi* tree or 'tree of Enlightenment'. Similarly five of the six Universal Buddhas of the epochs that preceded Śākyamuni—Vipaśyin, Viśvabhū, Krakucchanda, Kanakamuni and Kāśyapa—attained Enlightenment under their respective *bodhi* trees, the *aśoka*, *śāl*, *sirīṣa*, *udumbara* and banyan trees. Certain deities are also described as sitting under specific trees or standing with their back resting against the trunk of a certain tree. Khadira Vanī Tārā, for example, is depicted in a grove of acacia trees (*khadira seṅ ldeṅ*) and Six-armed Mahākāla stands with his back against a sandalwood tree (*candana tsan-dan*).

▷ ***bodhi* tree**

107 Divine trees and flowering branches

Certain deities hold as attributes a tree or a flowering branch. The celestial *pārijāta* or wish-fulfilling tree has already been discussed (68). Great Deity Tāksad Mahākāla (377 a) holds in one right hand the trunk of a poison tree blazing with fire. The Bodhisattva Maṇidhara (100) holds a branch of jewel twigs from which fall ears of fruit (Fig. 107) and the goddess Blue Parnaśabarī (220) holds in her first right hand a fruit-laden branch of a heavenly tree which pacifies diseases.

▷ **tree, branch, poison-tree**

108 The *aśoka* tree (*aśoka u-śwa-ka, myā-ñan med-pa i śiṅ*)

The tall and slender *aśoka* tree (*Saraca indica*) is a common Asiatic tree with long fluted leaves and a seasonal abundance of red flowers. The term *aśoka* means 'without sadness', and the tree is sacred to Kāmadeva, the Hindu god of love and desire. In Buddhism it is the *bodhi*-tree of the Universal Buddha Vipaśyin, and an emblem of the goddess Mārīcī. An *aśoka* tree or a flowering branch of the tree is held by several of the forms of Mārīcī and by several of the Twenty-one Tārās.

109 The *nāga* tree (*nāga-vṛkṣa, klu-śiṅ*)

The *campaka* or *nāga* tree (*Michelia champaka*) is a relative of the magnolia family and produces fragrant white flowers which are distilled to make perfume and incense. The tree is an emblem of the Bodhisattva Maitreya, who often holds a white flower or flowering branch of it in his left hand.

E HAND GESTURES OR *MUDRĀS* (*mudrā, phyag-rgya*)

The Sanskrit term *mudrā* literally means a seal, mark or sign and in Buddhist terminology is mainly used to refer to the hand configurations or gestures that Buddhas and deities make In early Mahayana Buddhism only a few main *mudrās* were depicted upon sculpted Buddha images and these possibly became the distinguishing gestures of the Five Buddhas—with the Enlightenment or teaching *mudrā* assigned to Vairocana, the earth touching *mudrā* to Aksobhya the boon-granting *mudrā* to Ratna-sambhava the meditation *mudrā* to Amitābha and the protection *mudrā* to Amogha-siddhi.

With the proliferation of iconic imagery in later Vajrayana Buddhism a larger number of *mudrās* became incorporated into the vast pantheon of deities. A list of thirty-six major hand gestures is sometimes given comprising twelve single-handed or uncombined (*asaṃyukta*) gestures and twenty four two handed or combined (*saṃyukta*) gestures More often a list of twelve principal deity *mudrās* is found although the number of hand gestures performed in the many Vajrayana rituals worshipping these deities is far greater

Not all hand gestures are classified as *mudrās* some —such as the raised threatening forefinger (120) or 'snapping the fingers in the mode of dance (*gar bya tshul gyis ge gol ṅoṅ po*)—are simply named by a description of a particular finger configuration The Sanskrit term *hasta*— hand —may also be used to describe a gesture particularly when the hand holds an object or ritual attribute.

In Vajrayana iconography each of the five fingers is identified with one of the Five Buddhas so a *maṇḍala* of the Five Buddhas is naturally formed when the four fingertips are grouped together around the tip of the thumb The thumb is identified as the white syllable OṂ of Vairocana, the forefinger as the blue syllable HŪṂ of Aksobhya the second finger as the yellow syllable TRAṂ of Ratna-sambhava, the third finger as the red syllable HRĪḤ of Amitābha and the little finger as the green syllable A of Amogha siddhi. In Kālacakra s iconography—which differs from other tantric systems in its placement and colors of the Five Buddhas and elements—the back of the thumb is colored in the yellow of the element earth the forefinger in the white of water the second finger in the red of fire the third finger in the black of air, and the little finger in the green of space. The three phalanges or finger-joints on the inside of each of Kālacakra s fingers are colored black, red and white from the palms outwards symbolizing the Mind (black) Speech (red) and Body (white) of the deity The fifteen phalanges on each of Kālacakra s twenty four hands produce a total of 360 finger-joints, corresponding to the 360 days of a lunar year

Described below are the main hand gestures that are commonly mentioned in deity descriptions.

▷ gesture

110 The boon-granting gesture (*varṣa-da mudrā, mchog-sbyin-gyi phyag rgya*)

The boon-granting gesture or gesture of generosity is made with the palm held outwards and downwards and all the fingers loosely outstretched or curved slightly inwards (Fig 110 a) It represents 'open-handed generosity or the granting of wishes and is invariably made with the right or 'Method' hand. Thus *mudrā* is very common amongst peaceful deities particularly those performing the auspicious activities of calming and enriching Wealth bestowing deities may hold an attribute of enrichment within a cupped right palm in *vaṇḍa-mudrā* or may perform the activities of 'raining jewels or nectar' by circling the right hand with the open palm downwards Deities such as White Tārā Sitātapatra, and Thousand-armed Avalokita are depicted with a 'Wisdom-eye in the palm of each hand (Fig. 110 b) symbolizing that the five 'Method' Perfections (*pāramitā*) of Giving, Morality Patience Energy and Concentration (represented by the five fingers) are supported by or depend upon the sixth Perfection, Wisdom (represented by the eye in the center of the palm)

110a

110b

111. The protection gesture (*abhaya mudrā mi jigs pa'i phyag rgya*) or gesture of giving refuge (*skyabs-sbyin gyi phyag rgya*)

The gesture of giving refuge also called the gesture of protection or fearlessness is usually made with the right hand, with the palm held outwards and the fingers extending upwards In appearance it is similar to the boon-granting gesture, except that the hand points upwards instead of downwards The gesture of giving refuge may also be depicted with either the

111

112

113a

113b

114

115

116

index, second or third fingertip touching the thumb to form a circle and the other three fingers extended upwards. The circle symbolizes the taking of refuge as the union of Method and Wisdom and the three extended fingers represent the taking of refuge in the Three Jewels of Buddha, Dharma and Sangha.

▷ **refuge, gesture of giving protection gesture**

112. The Wheel of Dharma gesture (*dharmacakra-mudrā, chos-kyi khor-lo i phyag rgya*)

The Wheel of Dharma gesture, or gesture of explaining the Dharma (*chos-'chad kyi phyag-rgya*), often loosely referred to as the teaching gesture, represents the *mudra* assumed by Śākyamuni Buddha when he gave his first discourse at the Deer Park in Sarnath, near Varanasi. This historical event is known as the Buddha's first Turning of the Wheel of Dharma, where he set in motion the perfect wheel of his teachings. The curators of Sarnath Museum nowadays demonstrate with the aid of a loosely knotted handkerchief how the Buddha used the configuration of the *dharmacakra mudrā* to untie the 'knot of appearances'.

The *dharmacakra mudrā* is a combined hand gesture formed with both hands positioned in front of the deity's heart, with the right hand facing palm outwards and the left palm inwards. The tips of the index fingers and thumbs of both hands usually touch each other lightly, alternatively only the joined index finger and thumb of the right hand may touch one of the left fingers. The circle formed by the index finger and thumb symbolizes the Wheel of Dharma, and the three curving extended fingers the various tenuities of the Buddhist path. The right 'Method' palm facing outwards represents the transmission of the teachings to others, and the left 'Wisdom' palm facing inwards represents the inner realization of the teachings within oneself. The gesture of teaching may also be depicted with only the right 'Method' hand held in *dharmacakra-mudrā* and the left 'Wisdom' hand resting upon the lap in the *dhyāna-mudrā* of meditation upon Emptiness.

113. The meditation gesture (*dhyāna-mudrā, mñam gźag-gi phyag-rgya*, etc.)

The gesture of meditation, or of concentration (*tib. ne-dzin gyi phyag rgya*), is performed by resting either the left hand (Fig. 113a) or both hands (Fig. 113b) in the lap with the palms facing upwards and the fingers extended. When only the left 'Wisdom' hand makes this *mudrā*, the right 'Method' hand may be represented in any *mudrā* or may hold a ritual object that is a specific emblem of the deity. When both hands rest upon the lap, the right hand is placed above the left hand, symbolizing that the Perfections of Method (right hand) depend upon, or are supported by, the Perfection of Wisdom (left hand). The *dhyāna-mudrā* is the gesture of Amitābha Buddha.

▷ **meditation gesture, concentration gesture**

114. The earth-touching gesture (*bhūmy-akramana, sa-gnon*)

The earth touching gesture is performed by the right hand reaching downwards to touch the ground with the extended fingertips. This gesture symbolizes the moment when the aspiring Buddha Śākyamuni vanquished the army of Māra beneath the *bodhi*-tree and called upon the earth goddess to bear witness to his renunciation and realization. It is the *mudrā* of Aksobhya Buddha and symbolizes resolve, power, immovability and victory.

115. The Enlightenment gesture (*bodhyangī mudrā, byan-chub mchog-gi phyag rgya*)

The *mudrā* of Enlightenment—literally, of principal Enlightenment—is the chief gesture of Vairocana Buddha. It is a combined hand gesture formed with both hands positioned in front of the heart, with the raised forefinger of the left hand encircled by the closed fist of the right hand. An alternative form of Vairocana's Enlightenment *mudrā* is made by enclosing the raised thumb of the left fist in the four fingers of the right fist, the thumb symbolizing Vairocana at the center of the *mandala*, and the four embracing fingers of the right hand the four directional Buddhas that surround him. If the positions of the hands in *bodhyangī-mudrā* are reversed, the raised right 'Method' finger symbolizes the interpenetration of the *vajra* into the 'lotus fist' of the left 'Wisdom' hand.

▷ **Enlightenment, gesture of principal**

116. Palms folded (*añjali, thal-mo sbyar ba*)

The placing together of the palms at the level of the heart is the traditional Indian gesture of salutation, respect and adoration known as *namaskāra mudrā*—and is probably the most ancient of Indian *mudrās*. In Buddhist iconography this gesture is described as 'palms folded' or 'pressed together' and is the principal gesture of several of the forms of Avalokita and his attendants. Avalokita, in his four-armed, eleven-faced and thousand-armed forms, holds a tapering wish-granting gem between his slightly cupped palms, symbolizing

his possession and granting of the jewel of the Buddha-dharma

117. The Cundā gesture (*Cundā mudrā, [Lha-mo tsunda ti] rtsa ba i phyag-rgya*)

The Cundā gesture is the characteristic *mudrā* of the female Bodhisattva Cundā. It is similar to the *añjali* of Avalokita and is formed by holding the palms of both hands together in front of the heart with the forefingers pressing upon the middle joints of the second fingers and the tips of the thumbs pressed upon the bases of the forefingers.

(No drawing.)

118. The Humkara gesture (*Hūṃ mdzad kyi phyag rgya*) **or gesture of Victory over the Three Worlds**

Humkara, the Syllable HŪṂ, is a name given to a wrathful form of the deity Sambara, also called Trailokya vijaya, 'Victorious over the Three Worlds'. Many of the semi-wrathful blue Yidam deities that emanate from the Buddha Aksobhya, such as Sambara, Heruka, Guhyasamaja, Kālacakra and Vajra humkāra, are depicted with their two principal arms crossed in Vajradhara's gesture, the *Hūṃkāra mudrā*. Vajra-dhara is the Lord of all the Buddha Families, and the primordial *Dharma kāya* form in which Śākyamuni Buddha manifests in order to reveal the Tantras.

The *Humkāra-mudrā* is a combined hand gesture formed by crossing the forearms over the heart, with the right 'Method' forearm placed in front of the left 'Wisdom' forearm. The two hands are closed into loose fists, with the second and third fingers forming circles with the thumbs and the first and fourth fingers extended into *vajra-mudrā* (*rdo-rje phyag rgya*). Often the deity holds the Method and Wisdom attributes of a *vajra* and bell in his crossed right and left hands, and thus principal gesture is often identified as *vajra hūṃkāra mudrā*.

The gesture of 'Victory over the Three Worlds' (*trailokya-vijaya-mudrā, jig-rten gsum-las rnam par rgyal ba i phyag rgya*) is identified with the *Hūṃkāra-mudrā* made by Wrathful Sambara and Vajra hūṃkāra.

A variant of the *Hūṃkāra-mudrā* may be made by crossing the forearms with the palms facing outwards (▷ Glossary: **Humkara gesture**). This is similar to the spirit subduing gesture described below.

119. The spirit-subduing gesture (*Bhūta-dāmara-mudrā, byun-po dul-byed kyi phyag rgya*)

The spirit-subduing gesture is a specific *mudrā* of the wrathful four-armed form of Vajrapāṇi, known as Bhuta-damara (*Byun-'dul*) or 'Spirit-subduer'. It is formed by crossing the right forearm over the left and linking the little fingers into the shape of a chain. Both palms face outwards, with the second and third fingers curved inwards and the index fingers slightly extended. The shape of this *mudrā* resembles the two outspread wings of Garuda, and is said to terrify and subdue all malignant spirits.

120. The threatening forefinger (*tarjanī sdig-mdzub*)

The raised or threatening forefinger is not actually classified as a *mudrā*, as it is performed with the index finger alone. As a gesture of wrath or threat the index finger is raised from the fist like a hook or a pointing finger. Many wrathful deities perform this gesture, particularly when they hold a noose or a hook in their hands. The raised index finger symbolizes the wrathful nature of Aksobhya's syllable HŪṂ, and the gesture may also be known as the 'hook' (*ankuśa, lcags kyu*). Its threatening power is perhaps most vividly expressed in the iconography of Black Hayagriva, who is described as wielding a blazing iron hook in his left hand, with a black iron scorpion poised to sting upon the tip of his raised index finger. The correspondence of the raised and curved index finger, the hook and the scorpion's tail reveals the wrathful malice replicated within this forceful gesture.

▷ **Forefinger, threatening**

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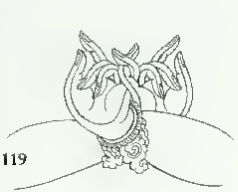

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Identification Guide

This is an index to the *Icons Worthwhile to See* arranged morphologically using information from both the textual descriptions and the paintings

The primary types

The primary classification is by the **morphological type** of the image, defined in terms of the following schema:

I **Buddha**: one face, two arms, male, wearing the robes of a monk. No ornaments. Peaceful, meditative expression with two barely open eyes. The hair is short, dark blue and curly and the crown of the head bears the characteristic protuberance (*usnisa*). All those in *IWS* are seated upright in *vajra-paryanka*.

II **Peaceful deity (Bodhisattva)**: peaceful characteristics include:
- slender build;
- peaceful expression on principal face: with eyes only just open, usually two in number, and mouth closed;
- hair black, part tied up in a topknot and part falling over the shoulders;
- lower and upper garments of silks or 'heavenly stuffs';
- jewel ornaments;
- halo round head, body-nimbus of light-rays optionally enclosed by rainbow(s) and/or the design of jeweled gold curlicues called *nor-'dzin pa-tra*;
- seat is usually lotus and moon;
- posture: usually either seated in a rigid cross-legged posture with at least one leg tightly bent, or standing with feet together.

The deity may be male, female, or both embracing.

IIY **Peaceful *yaksa***: like a peaceful deity but heavily built, with stout limbs and a big belly, and with a rather fierce expression: the mouth may be pursed and the eyes wide open and staring, though not red and bulging like those of a wrathful deity. Male *yaksas* generally wear a mustache. Those wearing armor are counted as semi-wrathful (IIIY).

III **Semi-wrathful deity**: any mixture of peaceful and wrathful characteristics, ranging from predominantly peaceful with just a hint of wrathfulness to strongly wrathful, but not fully wrathful in every point. There are also some specifically semi-wrathful characteristics:
- facial expressions in which the mouth is slightly open and/or the eyes wide open but not red and bulging;
- body nimbus of light-rays enclosed by a border of flames and/or wind;
- The postures of dancing on one leg and standing *aluha* associated with the important *dakini* (female) and *heruka* (male) sub-types respectively are typically but not exclusively semi-wrathful.

We here count a deity as semi-wrathful if it is disqualified from being of fully peaceful or fully wrathful type on at least two counts, either in the textual description or the painting, precedence being given to the text in case of discrepancy.

IIIY **Semi-wrathful *yaksa* or king**: *Yaksas* are again distinguished from ordinary semi-wrathful deities by their heavy build and sometimes also by facial characteristics. Kings are similar and may be recognized by their exceptionally bulky, rich clothes. Both kings and male *yaksas* (not mutually exclusive groups) have mustaches.

IV **Fully wrathful deity** Wrathful characteristics include
- heavy build, with thick limbs and pot-belly,
- face distorted and terrifying, with three round, bulging, red eyes, and mouth gaping with four large fangs and rolled-up tongue,
- hair tawny, yellow or brown, generally upward-streaming or else hanging down loose,
- usually wearing tiger-skin loincloth, often with a scarf of elephant or human skin, if female, may well be naked, some male protectors wear a heavy brocade cloak and boots,
- long necklace of fifty human heads, crown of five skulls, jewel or bone ornaments, often snakes as ornaments,
- instead of a halo and body-nimbus of light-rays, deity is surrounded by flames and/or wind,
- sun seat, often with corpse(s) as well,
- posture typically standing *pratyalidha*, if sitting the legs will only be loosely crossed.

Fully wrathful *yaksas* are indistinguishable from other fully wrathful deities so are classed as normal Type IV

V **Animal or composite deity** Any deity whose principal face is that of an animal or bird, or whose lower half is in the form of a snake, a bird or a dagger

VI **Human** one face, two arms, flesh-colored the face depicted with strong individual characterization. The pose and indeed the whole scene may be much less formal than in a deity image

If the degree of wrathfulness of a deity is not clearly defined, it may be necessary to check two type classes A few borderline cases (especially where the portrayal seems at odds with the description) have been listed twice under different classes

Arrangement within a type

Within each type class the deities are successively divided by **gender**, number and arrangement of **faces**, number of **arms** and **posture**, before proceeding to analysis of their individual distinguishing marks. It is important to note that the posture descriptions are based on the paintings rather than the texts and it is possible another artist would render a particular deity differently (▷ article **Postures** in the General Index) In respects other than posture, however the textual descriptions are given precedence, though the pictures have been used to provide details that the text fails to specify

The postures are ordered broadly, from the most peaceful (*vajra-paryanka*) to the most wrathful (standing *pratyalīdha*), followed by cases where the deity is riding an animal Often the direction in which the head and upper body of the deity are leaning is included as a subdivision of the posture, though not mentioned in our texts, for at least some deities this is well defined by artistic tradition and has symbolic significance In the posture sitting with R (or L) foot lowered, the knee may be slightly raised, the foot advanced a little and resting on the seat rather than 'lowered', or the opposite foot held straight rather than at the usual angle to the leg, this index does not distinguish these variants

Within each posture group, unless some other grouping principle imposes itself, the deities are generally ordered alphabetically by the principal right hand emblem or gesture, ignoring qualifying words

Note that in the descriptions below terminology has been standardized and verbal variations that correspond to no visible difference, e g 'blue'/'black' or 'golden'/'yellow', are not maintained Right and Left (R, L) are always defined from the deity's point of view and often refer to the right and left hands The order of hands has been adjusted in a few cases, consistent with the general principle of counting pairs of hands at the heart first and numbering the others from the top down.

In the case of couples (male and female deities embracing), M refers to the male deity and P to the female (*prajñā*)

Eyes are counted per face, or occasionally just for the principal face Front, right left and back faces are denoted where necessary with lower case letters f, r, l b, if faces are in more than one tier the numbers in each tier are given starting from the bottom, and colors of a tier of three are given in the order f, r, l If no color is given, the face is the same color as the body

(*)' after a deity s name indicates that it appears as an attendant so the description may be sketchier than for most principal deities and the illustration possibly of smaller scale The posture and direction of lean may be influenced by compositional considerations

Special abbreviations

b	back face (▷ above)
b o	bone ornaments
cloak	large cloak of black silk worn with a gold belt and boots of shagreen
e.s.s.	elephant skin scarf
f	front face (▷ above)
g.h.	garlands of heads, i.e. long necklace of 50 heads and crown of five skulls
g s	garland of skulls
h.b l	hair black and hanging down loose
h.b t.	hair black and partly tied up in topknot
heavy	heavily built with thick limbs
h s s	human-skin scarf
h t	hair tawny (or 'brown', 'yellow or pale yellow')
h t.l.	hair tawny, hanging down loose
h.t u.s	hair tawny and upward-streaming
ht	'heart'—hand is in breast area
l	left face (▷ above)
l.m	lotus + moon seat
l m s	lotus + moon + sun seat
l.s	lotus + sun seat
l s m.	lotus + sun + moon seat
M	male deity of a couple
P	*prajñā* i.e. female deity of a couple
r	right face (▷ above)
sl w	slightly wrathful—the principal face shows a hint of wrathfulness but the deity wears peaceful dress (silks and jewel ornaments) and has black hair in a topknot
s o	(the six or five) symbolic ornaments
t s l	tiger skin loincloth
(*)	attendant (▷ above)
( )	feature not always present
[ ]	feature found in illustration, not given explicitly in text
( )	deity not illustrated

TYPE I BUDDHA

Male, peaceful, 1 face, 2 arms, monk's robes, uṣṇīṣa on crown, vajra paryaṅka on (lion-supported jewel throne,) lotus and moon

RL meditation
- red Amitābha 246, (104)
- pink Aśokottama-śrī 45
- orange, + almsbowl Nirmāṇakāya Amitāyus 179
- golden on throne beneath *śirīṣa* tree Krakucchanda 241

R earth touching, L meditation.
- yellow Śākyamuni 14a 16 39 421–3a
- yellow on throne beneath *aśoka* tree Vipaśyin 238
- yellow L + almsbowl Śākyamuni (with Sixteen Elders) 421–3a
- blue Akṣobhya 443 104b

R boon-granting, L meditation.
- yellow Ratnasambhava 104c
- yellow on throne before white lotus Śikhin 239
- red. Dharmakīrti-sāgara-ghoṣa 43 Abhijñe-rāja 44

R boon-granting + myrobalan, L meditation + almsbowl
- blue Medicine Guru 41

R boon-granting, L holding corner of robe golden beneath banyan tree Kāśyapa 243

RL gesture of principal Enlightenment (*bodhyaṅgī mudrā*) white Vairocana 104d

R refuge L meditation:
- golden on throne beneath *śāl* tree Viśvabhū 240
- green. Amoghasiddhi 104e

R refuge, L holding corner of robe golden, on throne under *bodhi* tree. Śākyamuni, Sage of Meru Peak 197

RL teaching, golden Śākyamuni 15a 237
- beneath puppala tree (= *bodhi* tree) Śākyamuni in Seven Hero Buddhas 237
- L also holds corner of robe. Tri-samaya-vyūha Śākyamuni 200

R teaching, L meditation.
- pale yellow Suvarṇa bhadra-vimala 47
- yellow Sunaman 48
- yellow on throne by glomerate fig (*udumbara*) tree Kanakamuni 242
- orange Ratna-candra 46

Hood of seven snakes heads RL together at heart, blue with white face Nagêśvara-rāja 49–51a

TYPE II PEACEFUL DEITY

Unless otherwise stated, each deity is two-eyed wears the usual silk garments and jewel ornaments of a Bodhisattva has black hair in a topknot and rests on a lotus and moon seat

Male deity alone

Male, 1 face 2 arms vajra-paryaṅka

(*Upright*)

RL meditation + flask.
- white White Amitāyus Mātrayogin tradition 182
- red Amitāyus, Bari Lotsawa tradition 180

White R refuge (on knee) L white lotus, blue garment no ornaments. Three-and-a-half-syllable Avalokita 198

Yellow R teaching, L meditation + *nāga*-tree branch with water pot deerskin over L breast: Maitreya, Nartē pada tradition 192

Orange, R teaching, L *nāga*-tree branch, deerskin over L breast no ornaments Maitreya (247 variant) (any posture)

White, RL *vajra* + *bodhyaṅgī mudrā* on lion, lotus and moon. Two-armed Vajradhātu Vairocana (498 variant)

(*Leaning R*)

White R boon-granting, L *utpala* with book. White Mañjughoṣa 185, 426

(*Leaning L*)

R brandishing sword Mañjughoṣa.
- L book white Arapacana Mañjughoṣa 427
- L book, orange Mañjughoṣa of the hymn Since with intelligence 187
- L blue *utpala* with book orange Orange Arapacana Mañjughoṣa 186
- L *utpala* with book and wheel, white White Mañjughoṣa of Wisdom Wheel 189

Male 1 face 2 arms, legs crossed near ankles knees flat

White R flask (at knee) L white lotus with full moon, leaning R Nīvaraṇa viskambhin 251

Blue 3 eyes RL teaching + (L) lotus with sword, leaning L Kha-garbha 249

RL folded palms, attendants of Bhaisajya-guru.
- white Candra rocana(*) 40
- orange: Sūrya-rocana(*) 42

White R jewel sprout L flask Nīvaraṇa-viskambhin(*) 49–51 b

White R on knee L lotus Avalokita(*) 49–51 e

Yellow R on knee L *utpala* Manjuśrī(*) 49–51 d

Red[/orange], R *nāga* tree flower L water-pot Maitreya(*) 49–51 c

Male 1 face 2 arms, R foot lowered

(*Leaning R*)

R boon-granting L white lotus Avalokita
- white L at breast Kha-sarpaṇa Avalokita 436
- white deerskin over L shoulder
  - L at breast. Kha-sarpaṇa Avalokita 112–4 a
  - L on seat Avalokita of Eight Close Sons 273 Mind at Rest Kha-sarpaṇa Avalokita 115/117
- deerskin lower garment L at breast
  - white Amoghapāśa Avalokita 105 a
  - yellow Yellow Amoghapāśa Avalokita 106–8 a
- white [R + alms bowl?], L on seat, lotus double with skull and sword green trident with white snake to R, no ornaments on lotus white lion and moon, Siṃha-nāda Avalokita 437

Red R flask (heart) L sun and white lotus Samantabhadra 248

RL teaching
- white, deerskin over L shoulder Avalokita (273 variant)
- golden on lion throne: Śākyasiṃha Mahāvairocana 499

(*Leaning L*)

Yellow R *vajra* at heart, L bell at side Yellow Vajra sattva 13

Pale yellow *yakṣa* child, knee raised R club L bowl of dough-balls. child of Hārīti Yakṣī(*) 270 b

Male, 1 face 2 arms, L foot lowered

Yellow RL folded palms + yellow *vajra* Vajra dhara(*) 15 b

(*Leaning L*)

Yellow R fruit (at lap) L lotus with gem Kṣiti garbha 250

Orange R brandishing sword L *utpala* with book, on blue lion lotus and moon Mañjughoṣa Lion of Debaters 428

Orange RL teaching + (L) *utpala* with book Mañjughoṣa 272 a
- R + *utpala* with sword, seat lotus + moon + blue lion + lotus + sun Mañjughoṣa Lion of Debaters 188 a

Green or blue R *vajra* at heart L resting on seat Peaceful Vajrapāṇi 274 a 245 (slightly different posture)

White R *vajra* at heart L bell at side, fangs just showing White Vajra vidārana 211

(*Leaning R*)

White 3 eyes R boon-granting, L on seat green trident with white snake to R, double white lotus bearing skull full of flowers and sword to L, deerskin over L shoulder, no ornaments on red lotus white lion and moon Siṃha-nāda Avalokita 131

Male 1 face 2 arms kneeling on both knees

White, RL folded palms attendant of Avalokita Nanda(*) 257 b Upananda(*) 257 c

Male 1 face 2 arms standing with feet together

R fly whisk, attendant.
- Yellow L flowering branch of *nāga*-tree: Maitreya(*) 14 b
- White L (white) lotus Avalokita(*) 14 c, 425 b
- Blue L blue *vajra* Vajrapāṇi(*) 425 c

Yellow RL folded palms book under L arm. Sudhana kumāra(*) 109–11 b 112–4 c

White R hook, L treasure vase > Fearful *yakṣa*

Orange RL teaching, + (L) *nāga*-tree branch, no ornaments deerskin over L breast leaning R Maitreya 247

Male, 1 face, 4 arms vajra paryanka

(Upright)

White RL1 palms folded, R2 rosary L2 white lotus (*or* white *utpala*) Four-armed Avalokita 101 103 435

deerskin over L breast, red lower garment: Atiśa tradition 101

Red RL1 palms folded R2 rosary of red pearls L2 red lotus Jina-sagara Avalokita 132

White 3 eyes R sword trident, L noose lotus slightly wrathful, Amogha pujā-mani Avalokita 257

(Leaning R)

Red RL1 red lotus, R2 rosary L2 water-pot, deerskin. Wish-granting Gem Avalokita 116 a

Male 1 face 4 arms legs crossed near ankles

Yellow RL1 folded palms R2 jewel with handle L2 branch Mani-dharm(°) 100

Male 1 face 4 arms standing with feet together

Red R noose *vajra* L rosary hook Amoghapāśa(°) 105b 106–8 b

Male 1 face 8 arms standing with feet together

Red?/[white] 3 eyes, R hooks, L nooses deerskin skirt no ornaments Amoghankuśa Avalokita 256

White, R refuge boon-granting noose rosary L trident staff book, lotus water-pot white silk & tiger-skin lower garment no ornaments on hair Amoghapāśa 109–11 a

Male 1 face, 8 arms dancing on L

White R lion elephant snake planet (*deva* form) L fire, water chain human being Avalokita Protecting from the Eight Perils 252

Male 3 faces (1+1+1) 2 arms standing with feet together

White 2nd face blue & wrathful, 3rd red Amitabha face R wish-granting gem, L wheel (at heart) Wish fulfilling-wheel Avalokita 120

Male 3 faces 4 arms sitting with R foot lowered

Golden, 3 eyes RL1 teaching R2 boon-granting, L2 *nāga* tree flower with water-pot, *śikhā* in hair Maitreya 431

Male 4 faces, 8 arms vajra paryanka

White r yellow l green, b red RL1 *vajra + bodhy angi mudrā* RL2 meditation other R rosary arrow other L wheel bow on lion + lotus + moon. Vajradhātu Vairocana 498

Golden r blue l white b red RL1 teaching, other R sword arrow *vajra* other L book, bow bell, on lion throne + lotus + moon. Mañjughoṣa Dharmadhātu-vāgīśvara 500

Male 11 faces (3+2+2+2+2) 32 arms, 8 legs sitting with L feet lowered upright

White 3 eyes r faces are of *devas* Śiva etc l of Viṣṇu etc above are Amitabha (center) Vāyu (r) and Agni (l) each with half body showing, R1 gem L1 lotus other hands various weapons of gods; h.b t silks skirts jewels, snakes flowers etc on air + fire + water + earth + Mount Meru + Lm.s + fallen Rāhu + host of *nāgas asuras* and *rākṣasas*. Universal Ruler Avalokita 253

Male 11 faces, 1000 arms vajra-paryanka or standing with feet together upright

White faces 3+3+3+1+1 (white, green, red, green, red, white red, white, green wrathful black, red Amitabha). 8 principal hands RL1 palms folded other R rosary boon granting, wheel, other L white lotus water-pot, bow + arrow 992 secondary hands, boon-granting with eye in each palm deerskin over L breast. Eleven-faced Avalokita (standing) 104, (*vajra paryanka*) 121

Same but faces 2 3 green, white red, red, green, white and standing 434

White faces 1+6+3+1 ▷ *Couple*

Male, 11 faces (3+3+2+2+1) 1050 arms, standing with feet together upright

White (with red luster) faces 1 white 2 yellow 3 dark blue (wrathful) 4 purple (bared fangs) 5 Amitabha 10 principal hands similar to above plus R5 Buddha image L4 jewel 38+1002 other hands all boon granting with eye in each palm, deerskin over shoulder Avalokita King of Space 119

Couple. male deity and female partner (*prajñā*) embracing

Couple, 1 face, 2 arms vajra paryanka

RL *vajra* and bell + embracing; P naked loose hair R *tarjanī* + brandishing *vajra* L skull + embracing

M white *or* black, P red on white lion + jewel throne + lotus + sun + Bhairava and Gaurī/Kālarātri Vajrasattva as chief of Six Monarchs 482

M blue, P red or black; on elephant-throne + lotus + sun + Viṣṇu. Vajra-dāka Aksobhya 486

White RL wheel and wheel marked bell + embracing; P naked loose hair, R *tarjanī* + brandishing wheel L skull + embracing; on lion throne + lotus + moon + Brahma. Buddha-dāka Vairocana 483

Yellow, RL jewel and jewel-marked bell + embracing, P naked loose hair R *tarjanī* + brandishing jewel, L skull + embracing on horse throne + lotus + sun + Āditya Ratna-dāka Ratneśa 484

Red RL lotus and lotus-marked bell + embracing; P naked, loose hair R *tarjanī* + brandishing lotus L skull + embracing; on peacock throne + lotus + sun + Maheśvara Padma-dāka Amitabha 485

Green, RL crossed *vajra* and crossed-*vajra*-marked bell + embracing P naked loose hair, R *tarjanī* + brandishing crossed *vajra* L skull + embracing, on *garuḍa* throne + lotus + sun + moon-god Viśva-dāka Amoghasiddhi 487

White M slightly wrathful, R *vajra*, L bell (+ embracing) P R knife L skull embracing from L on lotus + moon. Peaceful Innate Guhyakādhipati 258

Couple 1 face 4 arms vajra paryanka

White P red 3 eyes, M. R1 white *vajra* L1 crystal rosary RL2 meditation + flask + embracing, P R1 coral rosary L1 bell RL2 flask + embracing Four-armed White Amitayus 181

Couple M 1 face 6 arms sitting with L foot lowered P embracing from L.

White M R gesture of three pointed flag, rosary, boon granting + gem L white lotus with gem trident staff + embracing, water-pot P similar (? 2 arms). Sukhavatī Avalokita 255

Couple 3 faces 6 arms vajra-paryanka.

Orange r blue l white RL1 embracing, other R sword arrow other L *utpala* bow P similar 2 or 3 eyes Guhyasamāja manjuvajra 52 457

Blue r white l red RL1 *vajra* & bell + embracing other R wheel, lotus, other L gem, sword P similar

on lotus + *vajra* + sun + moon, or triple sun. Aksobhya (Guhyasamāja-aksobhya-vajra) 459

on lotus + moon + sun. Innate Guhyasamāja 53

Couple 3 faces 6 arms legs crossed near ankles.

White r blue, l red, RL1 *vajra* & bell + embracing other R sword hook, other L skull noose, P similar on lotus + skull + moon Saṃbara-vajra sattva 474

Couple 3 faces, 6 arms sitting with R foot lowered

Green, r white, l red, RL1 *vajra* & bell + embracing, other R wheel sword other L noose, hook P similar Vajramṛta 488

Golden, r blue l white 3 eyes R sword + embracing, arrow boon-granting L book + embracing, blue lotus bow P similar on lion throne + lotus + moon Vairocana-mañjuvajra 458

Couple M 11 faces 1000 arms vajra-paryaṅka or standing with feet together P embracing prn L

White faces 1+6+3+1 (white, blue yellow white, red, green vermilion, black, dark red pale blue (wrathful) red Amitābha) 12 principal hands RL1 folded palms L2 golden lotus etc 988 other hands boon-granting, eye in each palm P 1 face 2 arms, R embracing, L blue *utpala* Padmapāṇi Avalokita 254

Female deity alone

Female 1 face, 2 arms vajra-paryaṅka

(*Upright*)

White R boon-granting, L triple white *utpala* White Tārā, Bari tradition 5

White, R wheel marked with eyeball, L white lotus. Buddha locana 199

(*Leaning R*)

White, R boon-granting:
- L white *utpala* 2 eyes White Tārā 135
- L white *utpala* 3 eyes + eyes in palms and soles. White Tārā 4, 6 7
- L white lotus 3 eyes White Viśvamātṛ 215

White, R crossed *vajra*, L alms-bowl Two-armed Uṣṇīṣa vijayā 262

White R lotus L book Prajñā pāramitā 452

White RL teaching + lotuses (R white, L red) with books White Prajñā-pāramitā 190

Red, R *pauta* fruit on knee L red *utpala* + book; beneath *khadira* tree. Candā Tārā 152

Yellow R refuge (on knee), L yellow lotus Tārā Proclaiming the Sound of HŪṂ 280

(*Leaning L*)

White, R white lotus with 16 petals, L boon-granting White Tārā 428

Red R taking gem from lotus, L red lotus with gem Pāṇḍara vāsinī 261

(*Attending Avalokita*)

Red with deerskin
- R crossed *vajra* L water-pot Bhṛkuṭī(*) 116 e
- R gem L bell. Vajra ratnā(*) 116 c
- R lotus L rosary Ekajaṭā(*) 116 d
- R noose L gem. Vajra pāśā(*) 116 b

Female 1 face 2 arms legs crossed near ankles.

(*Leaning R*)

Yellow R boon-granting, L yellow *utpala* with jewel Yellow Tārā 141

Red R hook (at knee), L red *utpala* noose, 3 eyes, on red moon Red Tārā 139

Orange RL golden vase Tārā Source of Attainments 293

(*Leaning L*)

Orange RL moon disk, on white lotus + sun. Tārā Accomplisher of Bliss 295

Red, R trident, L *tarjanī* + tree with flowers and fruit, possibly 3 eyes on orange lotus + sun. Tārā Destroyer of Attachment 294

(*Attendant*)

Yellow R gem, L *vajra* Vajradharā(*) 15 c

Female 1 face 2 arms sitting with R foot lowered

(*all leaning R except some attendants*)

Green, R boon granting L blue *utpala* (at heart) **Green Tārā** 9 133–134, 136 a 285 439

Green, R refuge (on knee) L *utpala* (at heart) Green Tārā, alternative form 206 275 (with 3 eyes?) 145

R boon granting, L lotus of own color (hit)
- black. Candra-kānti(*) 321 E Subhadrā(*) 321 SE
- red. Datta(*) 321 S Sugupta(*) 321 SW
- white Aryā(*) 321 N Sarasvatī(*) 321 NE
- yellow Sudattā(*) 321 W Lakṣmī-devī(*) 321 NW

Yellow, L branch of *aśoka* tree Marīcī
- R boon-granting, in cart drawn by four or seven pigs 196 430
- R *vajra*, 2 or 3 eyes. 147 284

Red, R gem (on knee) L mirror Red Sarasvatī 194

White 3 eyes R gem (on knee) L white lotus with flask. Prabhara(*) 146

Blue/white/red, R gem, L flask on *mañjuṣaka* flower + moon Three Yuk-p'i-ma Sisters 338 a–c

White RL brazier on white lotus + sun. Tārā Consumer of Suffering 297

Red, R lotus, L burner marked with gem Padma-ḍākinī(*) 318 d

Green R peacock s feather L boon-granting Mahā māyūrī(*) 429 b

Green, R raised in homage L lotus Ananta-dārika(*) 15 d

Female 1 face 2 arms sitting with L foot lowered

(*all leaning L except some attendants*)

White R boon-granting L blue *utpala* Dream-showing Tārā 144

Green, R crossed *vajra*, L mongoose Karma-ḍākinī(*) 318 e

Green, R fan of peacock feathers L bowl of medicines on lotus + sun + peacock. Green Parna-śabarī 222

Red R flask L jewel Padma-cūḍā(*) 303 b

Yellow R heap of jewels L hook Ratna-ḍākinī(*) 318 c

Blue, R *vajra* L bowl Vajra-ḍākinī(*) 318 b

Female 1 face 2 arms standing with feet together

(*Upright*)

Golden R needle L thread on lotus + sun or moon. Marīcī with Needle and Thread 195

(*Leaning R or attendant*)

Golden, R *pauta* fruit, L ear of rice or grain, upon two jewel vases with bases meeting Vasudhārā 327–8
- with *bodhi* tree and herd of cows Vasudhara the Cowherd 328

Green, L (blue) *utpala*. Tārā.
- R boon-granting Tārā(*) 112–4 b
- R boon-granting, L + refuge back rests on tree hair bound with vermilion cloth. Kāpāl-tara 151
- R opening the *utpala* Tārā(*) 109–11 c

(*Leaning L*)

Yellow, with wish-granting tree to L R giving fruit L plucking fruit Wish-granting gem Tārā 138

Female 1 face 2 arms other postures

Crouching i.e. sitting with both knees raised, **Sarasvatī**:
white R L playing *vīṇā* White Sarasvatī 8
blue R L teaching + *utpalas* with sword (R) and book (L) Sarasvatī as *prajñā* of Manju ghosa 188 b

Sitting on Mount Meru as on a bench blue R mirror *or* fly whisk (heart) L branch of wish-granting tree Śramana-devī 233

Bowing, yellow L R folded palms + gem Yellow Tārā(*) (252 b)

Round posture (half-standing, feet apart, both knees bent) white R brandishing sword L white wheel Prahsara from the *Vajra-pañjara* 216

Dancing on L, R raising own emblem, L skull at heart
white R wheel Buddha-ḍākinī(*) 346–8 b
yellow R jewel Ratna-ḍākinī(*) 346–8 c
red R lotus Padma ḍākinī(*) 346–8 d
green R sword Karma-ḍākinī(*) 346–8 e

Riding animal, layered silk and *man-tra* clothing.
white on white lion R *vajra* L flask slightly wrathful 3 eyes Trashi Ts eringma 418–20 a
blue on white-muzzled wild ass R mirror L white flag T ing g i Zhel zangma 418–20 b
yellow on tigress R food L bowl of food Miyo Langzangma 418–20 c
red, on hind, R gem, L gem box Chōpen Drinzangma 418–20 d
green, on dragon R bunch of *dūrva* grass L serpent noose Tekar Drozangma 418–20 e

Female 1 face 4 arms vajra-paryaṅka (leaning R)

Yellow R boon-granting, rosary L water-pot (in lap) club
on lotus + moon Bhṛkuṭi 445
on yellow lotus + moon Tara the Victorious Uarusa 279

Yellow R teaching, book L meditation, rosary Yellow Prajñā-pāramitā 191

Red RL1 gesture of joy on crown + *vajra* & bell R2 snapping fingers L2 branch of *aśoka* tree on red lotus + moon. Tārā Granter of Boons 287

Female 1 face 4 arms legs crossed near ankles

R2 boon granting, L2 *utpala* **Tārā**.
green, R1 rosary L1 book Wealth-granting Tārā 140
white, RL1 joined at crown + hooks *utpala* bears book, on white lotus + moon + goose Tārā of Increase 296

White RL1 folded palms R2 rosary, L2 white lotus. Sad akṣarī(*) 102

Yellow R *aśoka* branch boon-granting + gem L flask, lotus on red lotus + moon + sea monster Tārā Who Bestows Supreme Powers 283

Red R sword *vajra* L noose *tarjanī* on red lotus + sun Tārā Victorious Over the Three Worlds 281

Female 1 face 4 arms, sitting with R foot lowered (leaning R)

R brandishing sword, boon granting, L axe noose
black Mantranusāriṇī 429 d,
red Sīta-vati 429 e

Red RL1 palms folded on crown, R2 sword, L2 *aśoka* branch with red flower on red lotus + moon Tārā Dispeller of Sorrow 288

Female 1 face, 4 arms standing

Orange/golden, R homage rosary L water-pot, trident staff Bhṛkuṭi(*) 109–11 e (3 eyes) 112–4 d (other postures allowed)

On R leg, off white R club white lotus L rosary water-pot. Bhṛkuṭi(*) 105 e, 106–8 e

Female 1 face 6 arms (leaning R)

Vajra-paryaṅka white, R rosary boon-granting, club L lotus water-pot book (or *utpala* with book), on white lotus + moon Tārā the Great Peaceful One 293

Sitting with R foot lowered, golden R homage raining jewels boon granting, L book ear of rice vase of plenty Vasudhārā 504

Female, 1 face 8 arms vajra-paryaṅka (leaning R)

Yellow R *vajra* trident hook, sword L jewel hook, club flask Tārā Light of Prosperity 290

Red RL1 *vajra* & bell joined at crown, other R arrow wheel sword other L bow conch, noose on *dharmādāya* + yellow lotus + moon Tara the Heroic 276

Female, 1 face 10 arms vajra-paryaṅka (leaving R)

Yellow R rosary (ht) trident staff *vajra* arrow sword L silk ribbon (lap) bow bell lotus noose on lotus + sun Golden-colored Tārā 278

Female 3 faces 4 arms vajra paryaṅka (leaning R)

White R1 brandishing sword L1 *utpala* RL2 *vīṇā* Four-armed White Sarasvatī 193

Female, 3 faces 6 arms vajra paryaṅka

White, r blue 1 red, RL1 teaching;
other R lotus jewel, other L noose *śakti* dagger (leaning L in NW corner of *maṇḍala*) Graha matrkā Mahā-vidyā 505
other R *vajra* arrow other L lotus bow 3 eyes (leaning R) Graha matrka Vidyā rājñī 223

Female, 3 faces, 6 arms sitting with L foot lowered. (Leaning R)

White r blue, 1 red, 3 eyes R wheel, arrow hook, L *tarjanī* bow sword Sītātapatra 424

Yellow, r white, 1 wrathful, black pig s face 3 eyes R arrow *vajra* needle L bow thread flowering *aśoka* branch on golden pig + lotus + moon or sun within *stūpa* surrounded by pigs. Mārīcī from *Mārīcī tantra* 502 (shown R foot lowered)

(Leaning L)

Orange R *vajra* (ht) needle & thread, arrow, L *tarjanī* + noose (hip) *aśoka* tree bow on cart drawn by seven horses + lotus + moon. Mārīcī with 'Green' (i.e. Bay) Horses 267

Female 3 faces, 8 arms vajra-paryaṅka (leaning R)

White r yellow 1 blue 3 eyes R crossed *vajra* (ht), lotus with Amitābha, arrow boon-granting, L *tarjanī* + noose (ht) refuge, bow meditation + flask Uṣṇīṣa-vijayā (within *stūpa*) 183 425 a (on hub of 8-spoked wheel) 506

Female 3 faces, 10 arms R foot lowered (leaning R)

Yellow r black t white R umbrella (ht), sword *vajra*, arrow boon granting, L conch (ht), bow, banner jeweled tassel axe. Mahā-prahsarā 429 a, Mahā-sāhasra-pramardanī 429 c

Female 3 faces, 12 arms standing with feet together (leaning L)

White r blue 1 yellow; RL1 meditation other R garland of flowers *vajra* gem wheel *khaṭvāṅga* other L book flask bell, *utpala* water pot Tārā White as the Moon 277

Female 3 faces 26 arms, legs crossed near ankles (leaning L)

White slightly wrathful, r blue 1 yellow RL1 own gesture (ht) other R refuge sword etc other L banner lotus, etc. Cundā-devī 263

Female 4 faces 8 arms (leaning R)

Vajra-paryanka, golden, r white b blue, l red 3 eyes R *vajra* noose arrow conch, L yellow *utpala* bow, hook, *tarjanī* Vajra-tāra 469

Sitting with R foot lowered green, 3 eyes RL1 *utpala* gesture (ht) other R rosary arrow wheel other L banner bow, flask Eight armed Tāra 150

Female 4 faces 12 arms vajra paryanka (leaning R)

Yellow r white b blue, l red 3 eyes R jewel *chata* (ht) wheel, *vajra* arrow sword boon-granting, L *vajra* (hip) noose trident bow axe conch. Mahā pratisara from *Dhāranī Pentagon* 503

TYPE IIY PEACEFUL *YAKSA*

Unless otherwise stated, each deity is two-eyed and heavily built, wears the usual silk garments and jewel ornaments of a Bodhisattva and has black hair in a topknot

Peaceful male *yakṣa*

Peaceful yaksa 1 face 2 arms R foot lowered (Leaning L, knee raised)

Yellow R citron, L mongoose on [Lm] + treasure vase Yellow Jambhala(*) 142

(Leaning R)

Yellow R (boon-granting +) citron, L mongoose, necklace of blue *utpalas*
on Lm. + great treasures Yellow Jambhala Alone 314
on Lm. + treasures of heads of Śaṅkha & Padma Jambhala 450

Green R jewel club l mongoose, on Lm. Vaiśravana 449

White, R gem, L box of jewels, white silk, jewels on Lm. + male & female *gandharvas* Vasudeva(*) 330b

Peaceful yakṣa, 1 face 2 arms L foot lowered (leaning L)

Green R gem marked club, L mongoose, on Lm. + treasure vase Yellow-green Vaiśravana with a Club 302a

Red, RL blowing white conch, on lion-supported jewel throne + l m. Kubera Supreme-speech Vaiśravana 304–6 a

Peaceful yaksa 1 face, 2 arms, kneeling on both knees

Red, RL blowing white conch, [on Lm. or blue or green rug] eight *yakses* attending Kubera Supreme-speech Vaiśravana 304–6b

Peaceful yakṣa 1 face 2 arms, standing with feet together (leaning R)

White R hook, L leading an elephant by the trunk. Servant Kundhah 339a

White R hook, L treasure vase; white silk jewels on Lm Aparajita Yaksa 333

Peaceful yaksa 1 face 2 arms, riding an animal

(Horse)

Yellow, R gem L mongoose on blue, running horse Manibhadra 322

▷ also **Semi-wrathful *yaksa***

(Lion)

Yellow, R jeweled banner L mongoose on Lm. + white lion. Great Yellow Vaiśravana 300a

Yellow, R jewel marked club L mongoose on [Lm.] + lion. Yellow Vaiśravana(*) 143

White R hook L crystal flask its mouth adorned with golden *vajra* on 8-petaled white Lm.s + white lion adorned with jewels. Life-holding, White Vaiśravana 311

▷ also **Semi-wrathful *yaksa***

Peaceful yaksa 1 face 4 arms, sitting with R foot lowered (leaning R)

Golden, RL1 small box full of gems R2 gem marked club, L2 mongoose on l m. Prince Jinarsabha 324

Peaceful *yaksa* and *yakṣī* embracing

Peaceful yaksa couple 1 face 2 arms M sitting with R lowered (leaning R)

M R boon-granting + citron, L mongoose, h.b.t. silks jewels; P R boon-granting **Jambhala**.
golden, P L ear of rice on golden l m Many-deity Jambhala 316
green, P blue necklace or blue *utpalas*, P L blue lotus on Lm. + great treasures. Green Jambhala Kālacakra tradition 321

Peaceful yaksa couple 3 faces 6 arms M sitting with L slightly lowered (leaning L)

Yellow (r black l white) M. RL1 embracing, other R citron, sword other L mongoose lotus [silks] garland of blue *utpalas* jewels P similar on l m + treasures Śaṅkha & Padma Yellow Jambhala from the *Guhyasamāja* 315

Peaceful female *yaksī*

Peaceful yaksī 1 face 2 arms sitting with R foot lowered (leaning R)

Yellow R boon-granting, L ear of corn + vase emitting shower of jewels (hip) on l m Vasudhara 451

Yellow R boon-granting, L ear of rice + jewel rosary (ht) on golden vase full of gems + Lm. Vasudhārā from the *dhāranī* 326

R boon-granting L lotus ▷ **Peaceful female deity**

Red, R hook, L mongoose on Lm Captivating Vasudhārā 329

Peaceful yaksī 1 face, 2 arms sitting with L foot lowered (leaning L)

Orange R hook L mongoose + noose, on Lm. Hārīti Yaksa 270

Peaceful yaksī 1 face 2 arms, kneeling on both knees

Red RL blowing white conch [on l m or blue or green rug] eight *yaksīs* attending Kubera Supreme-speech Vaiśravana 304–6 c

Peaceful yaksī 1 face 2 arms riding a lion

Green R lotus with gem (ht) L refuge on 9 treasure vases + Lm + lion Mahalaksmī 325

TYPE III. SEMI-WRATHFUL DEITY

Deities are three-eyed (in their principal face) unless otherwise stated.

Male deity alone

Male, 1 face, 2 arms, vajra paryaṅka (leaning L)

Blue-green, sl w. R *vajra* (ht), L bell on l s. Blue-green Vajra vidarana 213

Black sl w. R brandishing sword L *utpala* with book on Lm. Black Manjughosa 232

Male 1 face 2 arms sitting with L foot lowered

White sl w. R *vajra* (ht) L bell, on Lm. White Vajra vidārana 211

Black, cloak with green border [2 eyes], R large club, L small iron bowl, h t g.h. snakes on Lm. + male & female *yāmas* should be R foot lowered Mahakala(*) 330 c

Blue heavy RL folded palms + noose sword under R arm, h.t.u.s. t.s.l. on l s Mahākrodha(*) 244

Male 1 face 2 arms sitting with legs apart

Dark blue R homage or on principal's foot, L twenty-pointed hammer [silks] g.h. Yamāntaka(*) 272 b

Male 1 face 2 arms kneeling on L knee

▷ **Wrathful deities.**

Male 1 face 4 arms

Vajra paryaṅka white sl w R sword (ht) trident, L noose (hip) lotus on Lm amid water, white *nāgas* either side Amogha puja-mani Avalokita 257

Dancing on L, black, R knife *damaru* L skull, *khatvāṅga*, h b t + crossed *vajra* & crescent moon t.s.l or elephant skin loincloth g.h. on lotus + corpse + sun. Buddha kapāla without consort 453

Standing *ālīdha* RL1 crossed at ht + personal sign & bell, R2 *damaru* L2 *khatvāṅga*, h.b.t. t s L, g h 6 s o on La. + corpse

yellow R1 wheel Armor Vajrocana 57

red, R1 lotus Armor Padma nartēśvara 58

black R1 *vajra* Armor Śrī heruka 59

orenge R1 jewel. Armor Vajra-sūrya 60

green R1 sword Armor Paramasva 61

Male 3 faces 6 arms sitting with L foot lowered

▷ **Wrathful deities.**

Male 4 faces 8 arms, dancing on R

Blue r smoke-colored l yellow b white R *vajra* (ht), entrails head, trident, L *khatvāṅga* (ht) skull, *nāksasa* (by neck), bone rosary h.b t + book t.s l. g.h. on l s. Vajra-heruka from the *Vajrāmrta tantra* 490

Male 11 faces (3+3+3+1+1) 8 arms standing with feet together

White, all f blue wrathful, all r white & all l red peaceful, [2 eyes?] RL1 (blue) palms folded other R rosary wheel hook other L red lotus bow & arrow mass of fire amid fire. Avalokita Destroying with the Vajra Essence 130

Couple: male and female deities embracing

Couple 1 face, 2 arms female as principal, vajra paryaṅka with male upāya padma paryaṅka

White, principal RL embracing + lotuses marked with *vajra* & bell Upāya R brandishing knife L skull both h.b t. naked. no ornaments on l.s.m + spotted antelope-skin. Sahaja Reversed 88

Couple, 1 face 2 arms M dancing on L P both legs clasping

Blue M R *vajra* L skull *khatvāṅga* under arm h t u.s. naked, g.h. 6 s.o. P R knife L skull on l s + corpse Innate Hevajra 71

Black, P blue M R brandishing *vajra* club L embracing + skull marked with *vajra* h t u.s + crossed *vajra* t.s.l g.h. 6 s.o. P R knife L skull, on lotus + corpse + blood filled skull + sun. Body Hevajra from *Saṃpuṭa-tantra* 473

Couple 1 face 2 arms, M dancing on R, P L leg clasping

Blue M R brandishing *vajra* L embracing + skull marked with *vajra khatvāṅga* on L shoulder, naked g.h. 6 s o P [R knife L embracing + skull?], on lotus + corpse + sun. Body Hevajra from *Hevajra-tantra* 464

Couple 1 face 2 arms, M standing ālīdha

(*P R leg clasping*)

M RL embracing + *vajra* & bell, P red, R knife L skull, naked h b l 5 s o, on La. + black Bhairava (L) & red Kālarātri (R)

M blue h b t + gem crescent moon & crossed *vajra* t s.l g.h. 6 s.o P g.s., Innate Sambara 55

M white h.b t + gem & crossed *vajra* naked, P g.h White Sambara 68

M white h.b t + gem & crossed *vajra* tiger-skin. b o P g.s White Sambara for long life practice 69

(*P pratyālīdha*)

Blue (L leg white R leg red fingers many colors) P yellow M RL embracing + *vajra* & bell h.b t. + gem & crescent moon. t.s.l., *vajra* ornaments P R knife L skull. naked h.b.l., 5 s.o on l s + white Īśvara (L) & red Kamadeva (R) Innate Kalacakra 72

(*P both legs clasping*)

M RL embracing + *vajra* & bell, h.b.t. + crossed *vajra* & crescent moon, t.s.l e.s s g h, 6 s o. P R *tarjani* + brandishing *vajra* L embracing + skull, g.s 5 s o, on l s. + Bhairava & Kālarātri.

M blue, P blue or red. Two-armed Cakra-sambara 476

M & P yellow Yellow Cakra-sambara 477

As last but M R brandishing *vajra*, L skull + *khatvāṅga*

blue. Blue Two-armed Cakra-sambara (476 variant)

yellow Yellow Two-armed Cakra-sambara (477 variant)

Blue, M R *vajra* L skull *khatvāṅga* under arm, h.t u s., naked g h 6 s o P R knife L skull on l s + corpse Innate Hevajra (71 variant)

Black dwarfish. R *vajra* + 8-spoked fire-wheel L trident with 4-spoked wind-wheel on points h b t + wheel & crossed *vajra* t.s.l e.s.s etc P R knife L trident on wheel + l.s. + Kālarātri

(R) & Bhairava (L) Wrathful Sambara burning on Touch 227

Couple 1 face, 2 arms M standing pratyālīḍha P L leg clasping

Red M R hook, L *tarjanī* + noose, h.b t silk, jewels & snakes I R hook, L embracing + flask, on red l.s Takkirāja 11

M white with red luster, P red M R rosary L embracing + lotus h.b t., b o., P [R *damaru* L skull], on l.m Secret-practice Lokeśvara 118

Couple M 1 face, 4 arms dancing

(*M dancing on L P 1 face 2 arms, both legs clasping*)

M black, P red M R knife + embracing *damaru* L skull, *khaṭvāṅga*, h.b t. + crossed *vajra* & crescent moon t.s.l or elephant-skin loincloth, g.h P R knife L embracing + skull naked, h.t u s g s. on lotus + corpse + sun. Buddha-kapāla with consort 492

(*M dancing on L P 1 face 4 arms both legs clasping*)

Black M. R1 brandishing *vajra* club L1 *vajra*-marked skull RL2 embracing h t u.s + crossed *vajra*, t s l g h 6 s.o P similar on lotus + corpse + blood-filled skull + sun. Speech Hevajra from *Sampuṭa-tantra* 472

(*M dancing on R, P 1 face 4 arms, L leg clasping*)

Blue M R1 brandishing *vajra*, L1 skull, RL2 embracing h t u.s. + crossed *vajra* naked g.h 6 s.o. P similar on lotus + corpse + sun. Speech Hevajra from *Hevajra tantra* 463

Couple, M 3 faces 6 arms

(*M sitting with R foot lowered, P 1 face 2 arms, both legs clasping*)

M black P white or black, M RL1 embracing + *vajra* & bell, other R arrow P's breast, other L skull, bow h.b.t. + gem crescent moon & crossed *vajra*, t s l, 6 s.o P R *khaṭvāṅga* L skull 5 s.o on lion + l.m Yogāmbara 495

(*M dancing on L P 3 faces 6 arms both legs clasping*)

Black, r white l red, M. RL1 embracing + *vajra* & bell, other R arrow trident, other L bow skull, h.t u.s. + crossed *vajra*, t s l g.h 6 s.o. P similar on lotus + corpse + blood filled skull + sun. Mind Hevajra from *Sampuṭa tantra* 471

(*M dancing on R P 1 face 2 arms, L leg clasping*)

Blue, r white l red, M RL1 embracing, other R *vajra* knife other L trident bell, h t u s + crossed *vajra* naked, g.h. 6 s.o., P R knife L skull g.h on lotus + corpse + sun Mind Hevajra from *Hevajra-tantra* 462

(*M standing ālīḍha P 1 face 2 arms R leg clasping*)

M blue (r white, l red) P red M RL1 embracing + *vajra* & bell, RL2 human-skin scarf, R3 *damaru*, L3 skull *khaṭvāṅga* on shoulder h t. with *udumbara* flowers P R arrow L bow. on l.s + Īśvara & Gauri. Seven-syllable Lokeśvara 70

(*M standing ālīḍha P 1 face 6 arms R leg clasping*)

M white (r black, l red) P [pink], M. RL1 embracing + *vajra* & bell, other R *damaru* Brahmā s head, other L skull of nectar *khaṭvāṅga* h.b t t.s.l., h.s s g.h 6 s.o P emblems similar on l.m (?) + corpse Armor Vajrasattva 56

(*M standing ālīḍha, P 3 faces 6 arms R leg clasping*)

Black, r white l red, M. RL1 crossed above crown in *hūṃkāra mudrā* R2 arrow L2 bow RL3 P's breasts h b t + book naked g.h P similar, h t l. on l m + Maheśvara (L) & Uma (R) Vajra hūṃ kāra from *Vajrāmeta tantra* 489

Couple 4 faces 4 arms M dancing P both legs clasping

Blue P red M. RL1 embracing + skull & *khaṭvāṅga*, R2 arrow L2 bow h.s.s P similar

M dancing on R r yellow b white l green h.t u.s 6 s.o on red l s Mahāmāya from *Mahāmāyā tantra* 494

M dancing on L r yellow b red, l green, h b t g.h 5 s o P [1 face] on lotus + pink moon. Mahamāyā 54

Couple M 4 faces 12 arms standing ālīḍha P 1 face 2 arms both legs clasping

Black (r yellow b red l green) P red, RL1 embracing + *vajra* & bell RL2 elephant-skin cloak other R *damaru* axe knife trident other L *khaṭvāṅga* skull, noose Brahmā s head h.b t + crossed *vajra* & crescent moon, t s l g.h 6 s o P R *tarjanī* + brandishing *vajra*, L embracing + skull, h.b l., naked, g.h 5 s o., on l.s. + black Bhairava (R) & red Kālarātri (L) Cakra-saṃbara from *Saṃbara-māla tantra* 475

Couple M 4 faces 24 arms standing ālīḍha P 4 faces 8 arms standing pratyālīḍha

M black (r red passionate b yellow in *samādhi*, l white tranquil R leg red L leg white) P golden (r white b blue l red) M lowest 8 arms black RL1 embracing + *vajra* & bell, next 8 red top 8 white h b t + gem crescent moon & crossed *vajra* t.s.l, *vajra* ornaments fingers many colored, on green lotus + moon + sun + Rāhu & Kālāgni disks + *devas* Kāma & Rudra with Rati & Gauri Kalacakra 497

Couple M 6 faces (5+1) 12 arms winged, standing ālīḍha P 1 face 2 arms both legs clasping

M blue (r smoke-colored red l green, smoke-colored top red *garuḍa* s face) P yellow M RL1 embracing + *vajra* & bell RL6 knife Brahmā s head t.s.l e s s g.h P RL embracing + knife & skull, on l.s + Varuṇa & Varuṇī Vajra-garuḍa Saṃbara 228

Couple M 8 faces (7+1) 16 arms 4 legs P 1 face, 2 arms

(*M standing ālīḍha + dancing on R, P R leg clasping*)

Black (r white black black, l red black black top black) P blue M RL1 embracing + *vajra* & bell RL2 embracing (lower) + sword & lotus other R arrow wheel, skull, club trident hook other L bow *khaṭvāṅga* skull jewel *tarjanī* noose h.t u s + crossed *vajra* t s l g h 6 s o P R knife L skull [h b t] on lotus + 4 Maras as *devas* + blood-filled skull + sun Heart Hevajra from *Sampuṭa tantra* 470

Black (r white black, black, l red, black black top smoke colored) M R skulls containing arumals L skulls containing *devas* h t u s + crossed *vajra* [naked], g h 6 s o., P RL embracing + knife & skull, h t u s 5 s o on lotus + 4 Maras as Brahma Viṣṇu Maheśvara & Indra + sun Heart Hevajra from *Hevajra tantra* 461, Vajra daka from *Vajra paṇjara* 465

Female deity alone

Female 1 face 2 arms sitting with one foot lowered

Black R foot lowered R knife, L skull h t.u.s t.s.l., on l.s

R on knee Ekajaṭā(*) 149

R above L at ht e s.s. Ekajaṭā(*) 286

Red either foot lowered 2 eyes R hook L fly whisk, h.b t naked, b.o l on l.m Bhārali(*)

313e Dhanapala(*) 313 d, Sarasvatī(*) 313 c, Vasudhārā(*) 313 b

White, L foot lowered R trident spear L pearl rosary h.t curly, t.s.l. on white bull + l.m. Tārā the Perfecter 299

Female 1 face 2 arms standing with feet together

Black heavy leaning L RL flask (ht), h.t l loose-hanging black silk garment no ornaments on l s Ucchusma 226

Female 1 face 2 arms standing bow-legged (tortoise posture)

Yellow R knife L skull (ht), h.b.l. naked g.b., b o on white l s. + Bhaṭrava: Tortoise-legged Vārāhī 85

Female, 1 face 2 arms dancing on L.

R brandishing knife, L skull at ht b o
red, h.b t naked, on l.m. Goddess Tīnu 208
black *khaṭvāṅga* L shoulder, h.t n.s., t.s.l. g.h. on lotus + corpse + moon. Vajra-nairātmā from *Hevajra-tantra* 467
h.t u.s t.s.l. g.h. snakes on l s + corpse:
white Vajra-ḍākinī(*) 90
yellow Ratna-ḍākinī(*) 91
red Padma ḍākinī(*) 92
green Karma ḍākinī(*) 93
R half wh te L half yellow Samaya ḍākinī(*) 94
R half yellow L half red Viśva-ḍākinī(*) 95
R half red, L half green Sarva ḍākinī(*) 96
R half green, L half white Loka-ḍākinī(*) 97
wrathful pig's face protruding from R of head, g.h b o
red *khaṭvaṅga* L shoulder h.b l (curly) naked on lotus + yellow corpse + sun Two faced Vajra vārāhī 76, 79
blue h.t.u s t s l. snakes on l s + corpse Wrathful Black Vārāhī 89

R *ḍamaru* L skull at ht *khaṭvāṅga* L shoulder naked g h b o
white
[2 eyes], *khaṭvāṅga* marked with wheel h b t. on l.m. Buddha-ḍākinī 415–17 a
[3 eyes], h.t., on l s Vajra-ḍākinī(*) 202
blue [2 eyes], *khaṭvāṅga* marked with *vajra*, h.b.t., on l.s. Vajra ḍākinī 415–7b
yellow Ratna-ḍākinī ([2 eyes], *khaṭvāṅga* marked with jewel, h.b t. on lotus + yellow moon) 415–7 c ([3 eyes] h t on l s) 203
red Padma-ḍākinī ([2 eyes] *khaṭvāṅga* marked with lotus h.b t. on l s) 415–7 d, ([3 eyes] h t on l s) 204
green Karma ḍākinī ([2 eyes], *khaṭvāṅga* marked with sword h b t on lotus + crossed *vajra*) 415–7 o, ([3 eyes], h.t., on l.s) 205

White R brandishing *vajra* with three flags L skull at ht [*khaṭvāṅga* L shoulder] [h.b t] naked g h., 5 s o , on l.s + corpse Wisdom-illuminating White Vārāhu 98 99 (according to text)

Female 1 face 2 arms dancing or standing on R

Dancing R *tarjanī* + brandishing *vajra* L skull at ht, naked g h 5 s.o. on l.s
red Red Vajra vārāhī 478
blue Blue Vajra-varāhu 479
yellow Yellow Vajra varahī 480

White R brandishing *vajra* with three flags, L skull at ht [*khaṭvāṅga* L shoulder] [h b t] naked, g.h., 5 s.o., on l.s. + corpse Wisdom illuminating White Varāhu, Nyingma tradition 99 (as shown —text dancing on li)

Standing on R leg L raised and hooked over arm, R hand thrust downward, L skull naked, no ornaments
red, R *vajra*, L + garland of *nāga* tree flowers, h.b l on l.s within *dharmādaya* Mātṛi's Ḍākinī 78
white R knife or *vajra* h.[t]l , on l s. + Bhairava & Kalarātri: Vārāhī with Raised Leg 84

Female 1 face 2 arms standing ālīḍha.

R knife (outstretched). L skull, naked g.h. b.o
red *khaṭvāṅga* L shoulder h.b.l. + *nāga* tree flowers on l.s. + red Kalarātri (R) & black Bhairava (L) Nāro s Ḍākinī 77 87
orange *khaṭvāṅga* L shoulder h.b.l on red *dharmādeye* + white l m.s + Bhairava & Kalarātri. Chinna-muṇḍa Varahī 81
yellow h.b l Varocanī* (on l s.) 83 (sharing corpse seat with principal) 86 c
blue, sharing corpse seat with principal Varnaru(*) 86b

Red, sl.w. [2 eyes] R jewel ear of grain, L skull (one above other at ht) h.t.u.s silks, jewels b o on l.s Red Vasudhara 207

Black, R brandishing hook (summoning eight planets) L hook and/or noose, [h t.u.s silks jewels] on l.s Tārā Dispeller of Misfortune 289

RL hooks
white, sl.w Aṅkuśī (301 E gate)
black, wrathful garb on sun Vajrāṅkuśī (140 E gate)

Yellow RL nooses Pāśī (sl.w) (301 S gate), (wrathful, on sun) (140 S gate)

Red RL fetters Sphoṭa (sl.w) (301 W gate), (wrathful on sun) (140 W gate)

RL bells
green, sl.w Ghaṇṭā (301 N gate)
yellow, wrathful on sun. Ghaṇṭā (140 N gate)

Female 1 face 2 arms, standing pratyālīḍha

Green, R brandishing knife L skull, h b.l., naked, g.h. 5 s o on l.s Vajra varnaru(*) 82

Blue [heavy] R brandishing flaming *vajra*, L *tarjanī* + blue *utpala* noose [h.t] t.s l blue silk scarf, snakes jewels flowers on l s.m + chiefs of the eight tribes Māmakī 260

▷ also **Wrathful deities**

Female 1 face 2 arms riding mule

White R brandishing crystal sword L mongoose, h.b t silk garments & coat, on pale yellow small mule with wings of magical wind. Conch-protector Goddess 397

Female 1 face 4 arms dancing on L

Red RL1 arrow & bow R2 hook, L2 (red) *utpala* (hup). h.t u s t.s.l g.h b o **Kurukullā**
bow & arrow are of flowers *utpala* forms noose on red l s. + corpse K° of the Three Red Deities 10
bow & arrow are of flowers *utpala* forms noose on l.s + [many-headed] Mahadeva-īśvara & Umā + black Rāhula Secret practice K° 201
on red lotus + corpse + moon. K° from *Hevajra-tantra* 468

Red RL1 knife & skull (ht) R2 brandishing sword L2 *khaṭvāṅga* h.[t]l., naked g h. b o on *ḍākinīs* of 4 Families + l.s Guhya-jñāna ḍākinī 210

Blue R *vajra* knife L skull *khaṭvāṅga* h.t u.s t.s.l, g.h. 5 b o on lotus + corpse + moon Vajra nairātmā from *Saṃpuṭa-tantra* 466

Female, 1 face 4 arms standing ālīḍha

Red R sword arrow L wheel, bow h.t.u.s., silk, jewels on red l.s. Tara the Ripener 291

RL1 knife & skull (ht), R2 *damaru* L2 *khaṭvāṅga* h t L naked g h. 5 s.o., on l.s + corpse:
blue Armor Yamī 63
white (on l.m. + corpse) Armor Mohinī 64
yellow Armor Sañcalinī 65
green Armor Santrasinī 66
smoke-colored. Armor Candrikā 67

Female 1 face 4 arms standing pratyālīḍha

Blue, rather heavy R branch of heavenly tree with fruit (ht), axe L noose (ht) fly whisk with jewel handle h t. (curly) t.s.l. scarf of leaves, jewels, b o., snakes, on l.s Blue Parna-śabarī 220

Black, heavy, R sword, wheel etc ▷ **Wrathful deities**

Female, 1 face 8 arms ālīḍha

Blue, [2 eyes] R sword (ht), noose lotus arrow L wheel (breast) club trident, bow (hip) [h.t.u.s], t.s.l. snakes jewels, on l.s.. Ekajaṭa(*) 105d 106–8d

Black, heavy, R sword, wheel etc ▷ **Wrathful deities**

Female, 1 face 8 arms ālīḍha

Blue, [2 eyes] R sword (ht), noose lotus arrow L wheel (breast) club trident, bow (hip) [h.t.u.s], t.s.l. snakes jewels, on l.s.. Ekajaṭa(*) 105d 106–8d

Female 2 faces (R a wrathful pig s)

▷ above. *1 face*

Female 3 faces 6 arms

Sitting with L foot lowered, blue (r white l red), R *khaṭvāṅga*, axe *vajra* L skull sword bell (hip) h b t + silk fillet *vajra* & five Buddhas red silk garments 5 s o 8 *nāgas* on lion + l.s. beneath white umbrella jñana-ḍākinī from *Vajra-catur pīṭha-tantra* 496

Kneeling on R knee with heel in groin yellow (r white peaceful, l red, passionate) R *vajra* (ht) axe, arrow L *tarjanī* + noose (ht) branch or fly-whisk of leaves bow h.b t. skirt of leaves red silk scarf jewels, flowers snake long necklace on mountain of jewels + l.m. Yellow Parna śabarī 218

(*pratyālīḍha*)? [shown kneeling as above], on l m + Ganapati Parna-śabarī 441

Standing *ālīḍha* red (r blue–l green) RL1 knife & skull (ht) other R Brahma's head hook other L *khaṭvāṅga* noose, h.l.t.l. naked g.h. 5 s o on l s. + corpse Armor Vajra vārāhī 62

Standing *pratyālīḍha* red (r blue l white) sl.w, [2 eyes] RL1 knife & skull (ht) other R sword lotus other L jewel wheel, h.b.t., silk, jewels, on l.m Sarasvatī 442

Standing *pratyālīḍha* blue (r white l red) R sword, hook club l skull (ht) noose Brahma s head devouring human entrails [h.t u s] t.s.l g.h., snakes on orange l.s. + corpse Shaking Frowning Tara 292

Female 4 faces (3+1) 8 arms dancing on L

▷ **Wrathful deities**

Female 8 faces (7+1), 16 arms standing ālīḍha

White (r blue red yellow l red green smoke-colored top white & peaceful) rather heavy RL1 *vajra* & bell (ht) R2 noose L2 *tarjanī* etc. [h.t.u.s], t.s.l ; g h 5 s o on l m + Māra & Īśvara Amara-vajra-devī 184

Female 1000 faces 1000 hands [1000 legs] [standing ālīḍha]

White (faces in 10 tiers various colors & expressions) 3 eyes + eyes all over body R *vajra* arrow hook etc L *tarjanī* noose bow etc white umbrella above head h b t silks jewels on l s Uṣṇīṣa sitātapatra 217

TYPE IIIY SEMI WRATHFUL *YAKSA* OR KING

Semi-wrathful male *yakṣa*

Semi wrathful yakṣa 1 face 2 arms, sitting with one foot lowered leaning R

R foot lowered black, 3 eyes, cloak, R gem *or* gem marked club L golden vase full of jewels h t u s. g.h jewel crown, all ornaments on 4-spoked wheel + l s. + male & female *rākṣasas* Vajra-mātra-dama, outer practice 330

L foot lowered, dark blue 3 eyes cloak, R brandishing trident *khaṭvāṅga* L skull h.t.u.s g h jewel crown all ornaments on 4-spoked wheel + l.s + male & female *rākṣasas*. Vajra-mātra-dama, inner practice 331

Semi wrathful yakṣa 1 face 2 arms standing pratyālīḍha

Black, 3 eyes R brandishing club with flag, L black *caṭur* (ht) h.t.u.s t.s.l silk scarf 8 *nāgas* jewel crown, on 8-spoked iron wheel + l.m Terrible Vaiśravaṇa 307–9a

Black, dwarfish, 3 eyes R skull at ht L mongoose, h.t.u.s naked sex erect 8 *nāgas* on l.m + Vaiśravaṇa black Jambhala 317

Semi wrathful yakṣa, 1 face 2 arms riding an animal

(Dragon)

White 3 eyes R brandishing trident spear, L gem-marked club h.t u s silks jewels, on l.s + Blue Turquoise Dragon White Jambhala, Atīśa tradition 318a

(Horse)

Pale yellow R storeyed building, L mongoose silks jewels armor on yellow horse Pañcika(*) 300h

Yellow R flask, L mongoose, silks jewels armor on yellow horse Pūrṇabhadra(*) 300c

R gem, L mongoose silks, jewels, armor white on white horse Manibhadra(*) 300d
yellow on yellow horse Jambhala(*) 300b

White R sabre L mongoose silks jewels armor on white horse Pīta kundalin(*) 300j

2 eyes R red spear L mongoose armor silks red spear has large flag on l.s. + dark blue horse with golden saddle & jewel ornaments Vaiśravaṇa with Red Spear and Blue Horse 301a
black on black horse Āṭavaka(*) 300g

Dark blue–2 eyes–cloak, R brandishing sword L poppy colored arrow flag on shoulder armor on dark blue *dharmādhāya* + Rudra & Rudrāṇī + *vaiḍūrya*-colored horse with golden saddle & magic stirrups Black Vaiśravaṇa with a Blue Horse 310

R sword, L mongoose silks jewels armor
yellow on yellow horse Saṃjñāya(*) 300f
black on black horse Kubera(*) 300e

Green R golden horse-whip L basin of medicines & gems armor silks jewels on [l.m.] + male & female *yakṣas* + [blue] horse Ngang-ser

Vaiśravana(*) 330 e

(Lion)

Red, 3 eyes, R tiger banner + red spear L mongoose + hook, armor silks jewels, red silk diadem, on L m + white lion Four emblem Very Secret Vaiśravana 313 a

Green 3 eyes R club with jewel garland L mongoose silks golden armor [boots] jewels on lion + moon. Lion-mounted Green Vaiśravana 312

Semi wrathful yaksa 3 faces 6 arms sitting with R foot lowered leaning R

Dark blue (r white 1 red) 3 eyes cloak, R trident (ht) club sword, L skull (hip), noose, hook h t u s g h all ornaments on l s + all hindering foes Vajra-māra-dama secret practice 332

Semi-wrathful yaksa 3 faces 6 arms 4 legs standing pratyālīḍha

Red (r white 1 blue) 2 eyes RL1 squeezing mongoose at ht, other R jewel hook, other L skull full of jewels noose [h b t], [silks] jewels 8 *nāgas* flower garland silk diadem on l s m + 2 *yaksas* vomiting gems Red Jambhala Trapa Ngönshe tradition 320

Semi wrathful yaksa, 3 faces, 16 arms, sitting with L foot lowered, leaning L

Orange (r blue 1 white) [2 eyes] R *vajra* (ht) wheel, etc, L bell (hip) trident etc. h.t u.s. t s l silks snakes jewels on l [s] Prince Nada kubera 323

Semi wrathful yaksa, 3 faces 18 arms, riding dragon

Purple, 3 eyes RL1 basin filled with gems R5 cit ron, L2 lotus + mongoose other hands mostly weapons h b t silks, golden armor snakes jewels on l [m.] + Blue Turquoise Dragon, P in front Red Nada kubera Vaiśravana 303 a

Semi-wrathful *yaksa* and *yaksī* embracing

Semi wrathful yaksa couple 1 face 2 arms M standing ālīḍha P R leg clasping

Red 3 eyes M R embracing + mighty king of jewels (ht) L mongoose h b t [long silk skirt] jewels P R [jewel], L skull, h.b l garb of goddess on red l m + 2 treasure vases feet together & mouths to R & L + sun. Red Jambhala Sakya tradition 319

Semi-wrathful female *yaksī*

Semi wrathful yaksī, 1 face, 2 arms kneeling [on L knee]

Blue R offering food to principal, L bag of diseases h.t L, white silk g.h., [on L m.] Vajra-sarvasiddhi(*) 331 p

King

Male 1 face 2 arms, elaborate armor, silk surcoats, king's crown boots, etc

White RL playing lute (*vīnā*) golden helmet Dhṛtarāṣṭra 35 421–3 t (with greenish tint, on jewel throne and elephant lying down) 412

Blue RL sword Virudhaka 36 421–3 u, on jewel throne and blue buffalo 413

Yellow R banner L mongoose Vaiśravana as one of Four Great Kings 38 421–3 w

Yellow R gem marked club L mongoose, on jewel throne and white lion. Vaiśravana as one of Four Great Kings 411

Red R *cintya* L serpent noose Virūpākṣa 37 421–3 v

Red hood of seven snakes heads R serpent noose L *cintya* on jewel throne and *nāga* (in human form) Virūpākṣa 414

TYPE IV FULLY WRATHFUL DEITY

Deities are three-eyed (in their principal face), two-legged and heavy in build unless otherwise stated

Male deity alone

Male 1 face 2 arms sitting

R foot lowered, black, cloak, R gem L golden vase ▷ **Semi-wrathful *yaksa***

L foot lowered black cloak, R large club L small iron bowl, h t g.h. **Club Mahākāla**

[2 eyes] cloak green-bordered snakes on l m + male & female *yamas* should be R foot lowered Mahākāla(*) 330 c

3 eyes on L m. + human corpse. Excellent Black One(*) 351 c

L foot lowered, red R knife, L skull full of flowers [h.t u s.], t s l., snakes on Ls Ananta-dāraka(*) 15 e

L foot lowered, dark blue cloak R trident *khaṭvāṅga* L skull ▷ **Semi-wrathful *yaksa***.

Legs apart, dark blue, R homage or on principal's foot, L twenty-pointed hammer [silks] g h. Yamāntaka(*) 272 b

Red + green horse's head on top R homage L white staff h t u.s., t s l, on Ls. Hayagrīva(*) (112–4 e variant)

Male 1 face 2 arms standing with feet together

Red dwarfish, R homage L white staff h.t u s t s L, on Ls Hayagrīva(*) (snakes no horse's head) 109–11 d (+ green horse's head on top) 112–4 e

Dark blue RL knife & skull (ht) h.t u.s t.s.l g h, 5 *nāgas* on l s. + corpse. Pañjara mahākāla Alone, Ngök tradition 361

Male 1 face 2 arms squatting

Black, dwarfish RL knife & skull (ht), + wooden gong over both arms, h.t u.s, t s l, g.h. 6 b o, snakes silk scarf & diadem, on l.s. + corpse Pañjara mahākāla 357 a, 358 a

Male 1 face 2 arms kneeling on L knee

R brandishing sword L *tarjanī* + noose (ht) h.t., silk skirt, jewels (snakes)

white hair u.s. White Acala. (on Ls) 432, (ends of noose soaring over shoulder, on white l m.s) 175

dark blue hair in topknot on l.s Kneeling Blue Acala 173

Male 1 face 2 arms dancing

Black, R club L eating a hand or foot; naked, sex erect ornaments *vetālas*(*) 355 b

Dark blue R *dam-śrī* L eating human heart; h.t tiger-skin coat, silk sash, g.h. Black Bhrātṛ(*) 358 f 408 c

Dark blue R brandishing knife, L sun shining from open palm h.t u.s. t.s.l., g.h., h.s.s., gold earrings Black Yakṣa 358 c (on l s) 408 a

Dark blue R brandishing long saber L skull h.t black silk garments *mon-kri* sash, g.h Black Putra(*) 358 e, 408 b

Male 1 face 2 arms standing ālīḍha.

Dark red R *damaru* L skull, t.s.l., b o., on sun + corpse Jmamitra(*) 340 c

Male 1 face, 2 arms, standing pratyālīḍha

(R club)

R brandishing club, L *tarjanī* (hf) h l.u.s., l.s l.. snakes (8 *nāgas*), on l.s.

blue Nīla-daṇḍa(*) 425 f

red, + green horse's head on top. Hayagrīva 440

red + green horse's head on top seat + male & female *nāgas* female Hayagrīva 163

Green + horse s head on top, R brandishing club marked with lotus, L lotus noose [h.t.u.s.], [t.s.l.], [g h] [on l.s + corpse(s)?] Green Hayagrīva (visualized in *sādhana* 265)

Dark blue cloak RL large club [h.t.u.s] g h. snakes on l s. + corpse group of 3 identical. Excellent Mahākāla the Three Brothers 365

Cloak R brandishing large club L small iron bowl, h.t.u.s., g h. snakes, on l.s + human corpse

dark blue, bowl full of diseases* in skull fortress Canonical Club Mahākāla 363 a

dark purple bowl full of nectar Club Mahākāla (Karma mahākāla) 370 c

Dark blue, cloak, R brandishing large club L skull at side; h.t.u.s copper boots g h snakes & jewels

on dark blue *dharmōdaya* + l.s + black Rudra on back. Anghora Mahākāla 366 a

on human corpse seat Excellent Black One(*) 366 b

Cloak, R brandishing large club L spear h t.u s., g.h.

dark blue, spear l s of *rākṣasī*'s leg bone snakes on l m + corpse Treasure Club Mahākāla 364

dark purple, on dark blue *dharmōdaya* + l.s + corpse Gloriously-blazing Great Deity Mahākāla Atīśa tradition 367

Dark red, cloak R brandishing large red sandalwood club marked with trident & dangling human head L feeding heart, lungs & life-channels into mouth, h.t.l. (iron, enveloping), g h. on corpse Traksad Mahākāla on Foot 381 (also on lion ▷ below)

Black, R brandishing club with flag, L black *caitya* (ht) h l u s t.s.l. silk scarf 8 *nāgas* jewel crown, on 8-spoked iron wheel + lam.. Terrible Vaiśravana 307 9 a

(R knife)

R brandishing knife, L skull at ht h t.u s g h.

dark blue dwarfish cloak, white & green vests snakes on corpse Black cloaked Mahākāla with Copper Knife 374

dark blue dwarfish t.s.l on l s + human corpse Knife Mahākāla 368 (snake/*nāga* ornaments) 371 455 (skull contains heart) 370 a (skull contains heart h.s.s. snake ornaments) 373

dark blue dwarfish, t.s.l. snakes on wheel + *dharmōdaya* + l s. + corpses Mahākāla with Copper Knife 372

dark red, dwarfish L skull containing brains, blood lungs & heart + black noose tied to enemy's neck, t.s.l diadem of black snake & black silk, on seven-tiered dark red mountain + human corpse Red Mahākāla with Knife 369

Black RL knife & skull at hl h l l. (iron, enveloping) [t.s.l] g.h.; on blue *dharmōdaya* + human corpse + horse corpse + l s. Knife Mahākāla practiced with Traksad Mahākāla 380 a

(R sword)

Dark blue, R brandishing sword, L *tarjanī* at ht h.t.u.s l s.l snakes/*nāgas*, Acala

on l.s. Acala(*) 425 d

on l.s + Ganapati. Blue Acala 433

L + noose, on l.s + Ganapati & Maheśvara Blue Acala, Kadam tradition 174

Black, + green horse s head on top R brandishing sword, L flaming *tarjanī* (outstretched), h l u.s. t.s.l, g h *nāgas* on l.s + Rudra & Rudrānī Hayagrīva with Iron Sword 172

(R *vajra*)

Dark blue R brandishing *vajra*, L bell at side h.l u s., t.s.l., snakes.

on l.s.. Blue Vajra vidāraṇa 212

on l.s. + Īśvara (R) & Umā (L) Exceedingly Fierce Defensive-fort Vajrapāṇi 156

Dark blue, R brandishing *vajra* L *tarjanī* at ht, h.t.u.s t.s.l., blue silk scarf snakes/*nāgas* on l.s Vajrapāṇi 155 157 [159], 444

on l m Blue-clad Vajrapāṇi, Sugatigarbha tradition 159

vajra 3-pointed on l.s Mahābala(*) 425 g

on l s + Sun (R) & Moon (L) (as *devas*) Blue-clad Vajrapāṇi from the *Dhāraṇī* 154

[g h] on l.s optionally + snakes Fierce Hawk-bearing Vajrapāṇi 157

R brandishing *vajra* L *tarjanī* + noose (ht) h.t u.s., t s.l silk scarf

dark blue on l.s Vighnānlaka 448

black, g h. jewels, b o *nāgas* on l m s. Uccarya Vajrapāṇi 153

red silk skirt, jewels snakes on l.m+ Slightly Fierce Red Vajrapāṇi 158

Dark red, R brandishing *vajra* + human heart, L *tarjanī* + noose [h.t l.] t s l on clouds & red lightning [+ sun] Blood colored Red Karma yama 406 a

Red, + black horse s head on top R brandishing *vajra*, L *tarjanī* + club (ht) [h.t u s] t.s l jewels b.o, snakes on Mount Meru + sun [+ corpse] Hayagrīva tradition of Great *Paṇḍita* of Kashmir 170

Dark blue, R brandishing *vajra* L skull at ht: [h.t u s] t.s.l. blue silk lion-skin scarf g h jewels, snakes on l s + Maheśvara & Umā Kuṭagāra Vajrapāṇi 160

(R other)

Green or blue, R axe L [homage] [h.t.u.s.], [t.s.l] Amṛta kundalin(*) 274 b

Red + green horse s head on top R homage L white club [h t l] [t.s.l] Hayagrīva(*) 273 b

Blue R brandishing hook L *tarjanī* (hl) h t.u.s.; t.s.l 8 *nāgas* on l s Takki rāja(*) 425 e

Dark red R noose L *tarjanī* [h l u s], [t.s.l] [b o] [on sun + corpse] *yama* Takki-rāja(*) 342 d

Black dwarfish, R skull (ht) L mongoose h t u s., naked sex erect, 8 *nāgas* on l.m + Vaiśravana. Black Jambhala 317

Male 1 face, 2 arms, riding an animal.

(Bear)

Dark blue R brandishing knife L skull with blood & heart [h t l], [t s.l.] [b o] on frantic, black bear *yaksa* Ksetra pāla(*) 340 b

(Bird)

Red R razor L noose, [h.t.l.], [naked] [ornaments] on leather bird (*bse byas*) Four Marutse(*) 405 b–e

(Dragon) ▷ **Semi-wrathful *yaksa***

(Horse)

Black cloak, R trident with black flag & dangling human head L demon noose + feeding heart & lungs into mouth h t l (iron enveloping) g.h. in black, triangular palace on human corpse + horse corpse + l.s + black horse Traksad Mahākāla 378 379b 380b

same + tiger-skin quiver to R, leopard skin bow case to L Black bow on elbow & large club in waist Eunuch Traksad Mahākāla 382a

Black, cloak, R trident red-spear ensign piercing enemy s heart L skull (ht) [h t u s], on black demon-horse with white fetlocks Traksad, great lord of demons(*) 340–42.e

Black cloak, R brandishing long spear with flag, L rosary of human heads [h.t u s], on black demon horse with white fetlocks Demon king Hero with Skull Rosary(*) 410 b

Black cloak, R black trident ensign with four fresh heads attached, L enemy s heart with two black snakes [h.t n s], snake belt magic scored stick in waist on black demon horse with b o & snake crupper + saddle + human-skin cover Black Servant-demon Yama 409 a

(Lion)

Black with red tinge R brandishing knife L skull (against thigh) [h t u s.] t s L h.s s g.h., snakes on sun + corpse + wrathful white lion Naked Mahākāla with Copper Knife 375

Dark red cloak R brandishing large red sandalwood club marked with trident & dangling human head, L feeding heart lungs & life-channels into mouth, h.t.l (iron, enveloping) g.h. on proud white lion Lion-mounted Traksad Mahākāla 379 a

(Tiger)

Black cloak, R brandishing large club L small iron bowl of blood h t u s. g.h. black snake head band on blue *dharmōdaya* + l.s + large tiger Tiger-mounted Mahākāla 362

Male 1 face 2 arms 4 legs standing pratyālīḍha and kneeling on L knee

Black, R brandishing sword, L skull at ht h.t u.s t s.l, g.h snakes on l s + corpse Four-legged Acala 177

Male 1 face, 4 arms, sitting

Dark blue, RL1 knife & skull at ht R2 brandishing sword L2 trident or trident *khaṭvāṅga*, h.t.u.s., t.s.l., g.h., snakes/*nāgas* b o **Four-armed Mahākāla**

L foot lowered, L2 trident on l.m.s. + corpse. Nāgārjuna tradition 350

R foot lowered knee raised L2 trident *khaṭvāṅga* with silk ribbons on dark blue *dharmōdaya* + l.s + corpse Ga Lotsawa tradition 351 a Ga & Ts el traditions combined 353 a

R foot lowered knee raised, dark blue RL1 heart shaped *be ta* fruit & skull at ht R2 brandishing sword, L2 trident *khaṭvāṅga* with silk ribbons h t u.s., t.s.l g.h , snakes b o , on dark blue *dharmōdaya* + blue l.s. + corpse. Four-armed Mahākāla, Ts'el tradition 352

Male 1 face 4 arms standing pratyālīḍha

Red, R white club fly whisk, L homage (ht) *tarjanī* + noose h t u.s bound with snake t.s.l. on l.s. Mahābala 446

Red, + green horse s head on top R *tarjanī*, club L yellow wheel, red lotus, [h.t u.s], t.s.l., snakes, jewels, on l.s Hayagrīva(*) 105 c 106–8 c

Dark blue RL1 spirit-subduing gesture (ht) R2 brandishing *vajra* L2 *tarjanī* + noose h t u s t s l blue scarf, 6 *nāgas* **Vajrapani Spirit-subduer**

on l m. + white spirit Aparajita. V°S° from *Bhūta-dāmara tantra* 501

on l.s. + Aparājita *Amṛtara* V°S° 453

g.h. on l.s. + Ganapati V°S° 161 162

Various colors R1 refuge L1 lotus [h.t.u s.] [t.s l] [on l s] set of eight deities. Avalokitas Protecting from the Eight Perils

white R2 fly whisk, L2 moon-crystal. Protector from the Peril of Fire 122

white R2 jewel L2 wheel Protector from the Peril of Water 123

yellow R2 gem, L2 book Protector from the Peril of Lions 124

orange R2 *utpala* L2 sun-crystal Protector from the Peril of Elephants 125

red, R2 hook, L2 noose Protector from the Peril of Purushment 126

green, R2 banner L2 water pot; on [l.s +] sea monster Protector from the Peril of *Nāgas* 127

black, R2 trident, L2 flag Protector from the Peril of Witches 128

red, R2 *vajra* L2 bell. Protector from the Peril of Robbers 129

Male 1 face, 4 arms riding an animal

(Horse)

Dark purple cloak, + wrathful dog s face protruding on R R blazing poison tree demon noose L scored magic stick, skull with heart & blood (ht) h.t.u.s., beanskin coat, diadem of black silk & black snake g h. 1000 snakes on 7–storeyed hexagonal iron tower + dark blue *dharmōdaya* + jewel throne + l.s. + human corpse & horse corpse + black demon-horse with white fetlocks Traksad Mahākāla Nyō tradition 377 a

(Lion)

Dark purple R sword, poppy-colored spear-flag, L bull banner demon-noose, [h.t.l.], t.s.l., e.s.s., g.h., jewels snakes sitting with L foot lowered on 4–spoked wheel + lion + jewel seat + l.s.m Lion seated Ganapati Mahākāla 376 a

Male 1 face 6 arms standing with feet together

Black dwarfish RL1 knife & skull at ht, other R skull rosary *damaru* other L trident spear, noose h t u s. t.s l girdle of green silk, g.h., strings of bells 6 b o on l.s + Ganapati Six-armed Mahākāla, Remover of All Obstacles 340–2 a

White R mighty king of gems (ht) knife *damaru*, L trident noose skull containing flask of gems (hip) h t u.s., t.s.l e s.s., g.h jewels, cymbals flower garlands on l.s. + Ganapati White Mahākāla of the Wish-granting Gem 343

Male 2 faces R face dog s

▷ above, *1 face*

Male, 3 faces 4 arms, 4 legs, standing pratyālīḍha (+ dancing on L)

Red (r blue 1 white) + green horse s head on top, R1 *vajra* L1 lotus RL2 bow & arrow, h t u s t.s.l. g h snakes on l m.s. + Brahmā Visnu, Indra & Mahādeva. Hayagrīva with Four Dog-faced Attendants 165

Male 3 faces 6 arms

Sitting with L foot lowered black (r white 1 red) dwarfish R axe sword, *vajra* L *tarjanī* wooden pestle, noose h t u.s. + book [t s l] g.h. 6 s.o. on l.s + Ganapati. Amṛta-kundalin from *Vajrāmṛta tantra* 491

Sitting with R foot lowered dark blue (r white 1 red) cloak. ▷ **Semi-wrathful *yaksa***

Standing with feet apart, knees bent; smoke-colored (r white 1 red) h.t.u.s.. t.s.l snakes on ls..
R crossed *vajra vajra* hook, L club noose..
tarjanī g.h. Smoke-colored Ucchusma 224
RL1 *tarjanī*..crossed at ht other R sword
vajra other L *tarjanī* + white lotus, noose
Ucchusma 447

Standing *pratyālīdha* green (r blue..1 white) RL1 *tarjanī* crossed at ht other R *vajra*, hook, other L bell, noose [h t u s], t.s.l e.s.s. h.s.s g.h [on Ls + Ganapati] Green Ucchusma 225

Standing *pratyālīdha* black (r red, l white)..R *vajra* (ht) sword, wheel L *tarjanī* (ht) axe noose [h.t.u.s.], t.s L silk g h snakes on ls. + 8 monkeys Acala of the Eight Monkeys 178

Male 3 faces, 6 arms 6 legs, winged standing pratyālīdha

Red (r white, l black) + 3 green horses heads on top R *vajra*..noose, club L skull sword flames + emanating *garudas* h t u s t s l e.s.s., g.h.. white & black makes, on Ls. + 8 *nāgas* (snake form) Garuḍa-winged Hayagriva 164

Male, 3 faces, 6 arms 8 legs, standing pratyālīdha

Red (r green, l white) + 3 green horses heads on top..R *vajra* trident spear sword L *tarjanī śakti* dagger, noose of entrails, h t u.s.. t.s.l h.s.s., e.s.s., g h. 6 b o, etc , on ls + 8 snakes Hayagriva, Kyengangpa tradition 171

Male, 4 faces (3+1), 4 arms standing pratyālīdha

Black RL1 knife & skull at ht R2 brandishing sword L2 bone rosary, h.t.u.s. t.s.l [e.s.s], sacred thread, b o snakes strings of bells on dark blue *dharmādaya* + Ls. **Four-faced Mahākāla.**
r green, l & top black, skull contains blood & heart 385
r white, l red top smoke-colored, skull contains heart; L2 + trident golden flask under L arm 386

White (r blue 1 red, top smoke-colored) RL1 flask & skull at ht, R2 knife, L2 trident h t u s. t s.l [e s s], sacred thread b o , snakes strings of bells, on l s White Four-faced Mahākāla, Life-increasing 388

Yellow (r white 1 red top smoke-colored), RL1 bone rosary & skull full of jewels (ht), R2 knife, L2 flask of gems h.t.u.s t.s.l., etc. (as above), on dark blue *dharmādaya* + Ls. Yellow Four-faced Mahākāla Wealth-increasing 389

Red (r white 1 blue top smoke-colored) R (piercing heart with) hook (ht) bone rosary L (binding neck with) noose flask, h.t.u.s t.s.l. etc (as above), on dark blue *dharmādaya* + Ls Red Four-faced Mahākāla, Subjugating 390

Blue (r white 1 red, top smoke-colored), RL1 knife & skull at ht R2 sword L2 trident, h t u.s t s.l etc (as above) on dark blue *dharmādaya* + Ls Blue Four-faced Mahākāla, Soul-releasing 391

Male 4 faces (2+2) 4 arms standing pratyālīdha

Black (r both blue 1 both green), RL1 knife & skull containing blood & heart (at ht) R2 brandishing sword..L2 golden flask, h.t.u.s t s l [e s s] sacred thread b o., snakes, strings of bells on dark blue *dharmādaya* + l.s. Four-faced Mahākāla for practical application 387

Male, 4 faces, 4 arms, 4 legs standing ālīdha + dancing

Dark blue, R sword, *vajra*..L *tarjanī* + noose (ht) skull h.t.u.s t s.l h.s.s snakes jewels b o on ls + 4 Māras Four-armed Acala 176

Male 4 faces 6 arms standing pratyālīdha

Black (r white elephant face 1 red buffalo face b blue hon face) RL1 knife & skull at ht other R club axe other 1 foot of e.s.s noose h t u s t.s.l. e.s.s., sacred thread..b o., snakes strings of bells on dark blue *dharmādaya* + 1 s. Four faced Mahākala with Cruel Face 392

Male 4 faces 26 arms standing ālīdha

Black (r red..1 white b yellow) R leg red L leg white arms & fingers many colors RL1 *vajra* & bell (ht) lower 8 arms black, next 8 red, next 8 white top pair black (R) & yellow (L) h.t.u.s [t s l], e.s.s g h *nāgas* on ls. + Māra & Īśvara(?) Vajravega Kālacakra 73

Male with *prajñā* on left, sharing seat but not embracing

Brother-and-sister couple 1 face 2 arms, M standing pratyālīdha

Red P black; M. R brandishing sword L blazing wind-wheel, [h.t.u.s.], [naked, sex erect] h.s s P R hook, L skull, h.[t l]. (enveloping), h s s head bound with entrails both on buffalo Red Karma yama 405

Couple male and female embracing

Couple 1 face 2 arms

(*M crouching feet apart both knees bent or sitting, P both legs clasping*)

Red, M. R trumpet of human leg bone L skull [h t u s] t s l.. b o..jewels snakes P R sickle L embracing + skull, on 4-petaled lotus + blue *dharmādaya* Red Mahākāla with Thighbone Trumpet 354

(*M standing with feet together P both legs clasping*)

Dark blue, dwarfish, M Rl embracing + knife & skull at ht *khaṭvāṅga* L shoulder; h t u s t.s.l g h..8 *nāgas* 5 s o , P similar naked no ornaments on ls. + human corpse Pañjara-mahākāla with Consort Nāgarjuna tradition 360

(*M standing pratyālīdha P L leg clasping*)

Red, M R club L embracing + skull h.t u s..t.s.l g.h 8 *nāgas* P similar on l s + buffalo + Karma yama Innate Red Yamari 74

Yellow M R brandishing white club, L embracing + *tarjanī* + noose [h.t u s.] t.s L g h snakes P R palm folded (!) L as M naked jewels on l s + male & female *rākṣasas* (M) & Ganapati (P) Wrathful Aparājita 264

M white with red luster + blue horse s head on top..P blue M R brandishing lotus-marked club L embracing + lotus noose [h.t u s], [t s.l], [g h]. P R knife L skull on [l s] + all obstructors (2 corpses) White Hayagriva 265

Dark blue; M. R brandishing flaming *vajra* L embracing + *tarjanī* + noose, mouth devouring snakes [h.t u.s] t s l g h. snakes..P R *vajra*.. L skull, h.t l naked snakes on l s Wrathful Guhyakadhipati (= Vajrapāṇi) 259

Couple M 1 face 4 arms P 1 face 2 arms

(*M sitting with L foot lowered, P both legs clasping*)

Black M dwarfish, RL1 embracing + knife & skull at ht R2 sword L2 *vajra*-marked trident + snake h.t.u s t.s.l. g h 6 b o snakes P R *damaru*. L embracing + skull h t l, naked, g.h no other ornaments on red & blue triangles together + Ls + corpse Four-armed Mahākāla Śāntrupta tradition 349

Couple M 1 face 6 arms P 1 face, 2 arms
(M standing pratyālīḍha P L leg clasping)

M RL1 embracing + knife & skull R2 *damaru* other L trident noose h.t u.s. t.s.l. e.s.s g.h. b o bells etc P RL embracing + knife & skull h.t l naked 5 s.o.
red M R3 hook snakes on blue *dharmōdaya* + red 1 s + Ganapati Red Mahākala Mighty King 345
M green P blue M R3 rosary P g.h. b o on green *dharmōdaya* + Ls + Ganapati Green Mahākāla, Master of Long Life 346–8

Couple M 1 face 6 arms 4 legs P 1 face 2 arms
(M standing pratyālīḍha + dancing on L, F L leg clasping)

Red M RL1 embracing + sword & noose other R hook, club other L skull *tarjanī* [h.t u.s l t.s l] [g h], P R *damaru* L garland of flowers, [h t l] [naked] on [1 s] + Māra & Rati (M, front feet) Brahmā, Viṣṇu & Īśvara (M, back feet) and Avirala-citra & *nāgas* (F) Red Acala 266

Couple M 3 faces 6 arms P 1 face 2 arms
(M standing pratyālīḍha P L leg clasping)

M yellow with red tinge (r white l red) P smoke colored M RL1 embracing + knife & skull at ht other R banner *utpala* other L mongoose, nooses h t u s t.s l. e.s.s g.h. P RL knife & skull [naked] [b o] on 1 s. + male & female Ganapatis Intelligence-increasing Yellow Mahā kāla 344

Couple 3 faces 6 arms
(M standing ālīḍha P R leg clasping)

Blue (r yellow l green) M RL1 embracing + *vajra* & bell + *trai-lokya-vijaya* or *hūṃ kāra* gesture other R hook, noose other L skull, *khaṭvāṅga* h t u s [naked], g h . 8 *nāgas* P similar on 1 s + Bhairava & Kālarātri Wrathful Hūṃkāra from *Abhidhana tantra* 481

(M standing pratyālīḍha P L leg clasping)

Black (r white l red) M RL1 embracing, other R *vajra* (black, open-ended) sword other L jewel, lotus h.t u s t s l [g h] 8 *nāgas* P similar on 1 s. + Māra & wife (R) & Ganapati (L) Wrathful Vighnantaka 214

Dark blue (r white l red) dwarfish M RL1 embracing + knife & skull other R *vajra* sword, other L wheel, lotus h t u s.. [t s l] g.h.. 8 *nāgas*, P similar on 1 s + buffalo Black Yamari, (b o buffalo pale yellow) 510 (buffalo black with b o + 1 s + Yama) 460

Female deity alone

Female 1 face 2 arms sitting

Green R feeding herself with entrails L skull, h [t l] [naked] [ornaments] Vetalī(*) 376 b

Blue RL flask (ht) h.[t.] in single braid hanging down on L, t.s.l. white silk scarf [g h] [on 1 s] Ekajaṭī(*) (L foot lowered) 357 p (R foot lowered) 358 p

[L foot lowered] dark purple R brandishing trident spear L human heart + noose; h.[t] in single braid hanging down on L, t s l h s s g.h., snakes on sea of blood + 1 s Ekajaṭā 402

Female 1 face 2 arms crouching

Ash white RL each hold mass of fire, h.[t.]l. naked, no ornaments Kṣura-devī(*) 409 p

Female 1 face 2 arms standing with feet together

Blue R brandishing knife L skull (ht) [h.t.] t s l, h s s g h., jewels Vetalī(*) 379 c

Female 1 face 2 arms wildly dancing or running

White R flask, L gem [h.t.l.], naked, no ornaments Dombinī(*) etc 388 b–c

Red R hook, L noose [h.t.l.] naked, no ornaments. Dombinī(*) etc 390 b–e

Black R brandishing knife L skull (ht) [h t l] naked [ornaments] on 1 s + corpse Kālī(*) etc 360 b–e

R brandishing knife L skull [h t.l.], naked no ornaments
black Dombinī(*) 385–7 b Rākṣasī(*) 392 d Simhalī(*) 392 e
green Candālī(*) 385–7 e
dark red Maha-rakṣasī(*) 385–7 d
dark yellow Simhalī(*) 385–7 e

Dark blue R golden razor, L entrails g.h., 'dressed as Mon child Ekajaṭā *Rākṣasī*(*) 358 g, Sister Ekajaṭā(*) 408 d

Dark blue R golden razor L moon shining from open palm, [h.t] + coral ornament on end of braid black silk garments, dressed as Mon child Black Yaksa 358 d, (+ t s l) 408 p

Yellow R bone rosary L skull full of jewels, [h.t.l.], naked no ornaments Dombinī(*) etc 389 b–e

Blue R skull l black silk, [h.t.l.] naked, no ornaments Candālī(*) 392 b

Blue R sword L skull [h.t.l] naked, no ornaments Dombinī(*) etc 391 b–e

Red, R tethering-chain, L noose [h.t.l.], naked, no ornaments Dombinī(*) 392 c

Female, 1 face 2 arms standing ālīḍha or kneeling

Blue-green, R brandishing club, L (empty) h.s.s. ornaments Attendant (bKa sdod ma)(*) 376 d

White R ritual dagger L red noose h t[l.] [naked], [ornaments] Duti(*) 376 c

Female, 1 face 2 arms standing pratyālīḍha

Black, R brandishing axe L fly whisk of leaves; h.t.u.s., t.s.l., silks jewels, on 1 s + crane Black Parna śabarī 221

White, R brandishing Mount Meru, L four continents (at ht), [h.t u s] t.s.l. white silk scarf long necklace of 999 suns & moons sun & moon + skulls binding head snakes jewels on 1 s.m.. male consort on R. Gauri Garlanded with a Thousand Suns and Moons 410 a

Blue (dark or pale) R brandishing knife L skull at ht h [t l], [t s l] h.s.s. g.h. jewels body oiled, on human corpse Sky-clad Goddess 403

R brandishing *vajra*, L *tarjanī* at ht h.t u.s. jewels
white L is smiling downwards hair + crescent moon & Amitābha, tiger-skin scarf (shown t.s.l) leopard-skin vest, green serpent sacred thread, on 1 s. Wrathful Tārā 136 b
red, dwarfish, t.s.l., b o, snakes on mountain of jewels + 1 s.m.. Red Parna śabarī 219
blue L + *utpala* noose ▷ **Semi-wrathful deities.**

Female, 1 face, 2 arms, riding an animal

(Ass)

Dark blue, R brandishing sword, L skull at ht; [h t u s] - fluttering black silk garments h.s.s hair petticoat g.h. snake girdle on (*rākṣasī*) red nosed ass Śri-devī(*) 366 c (crossing sea of blood) Kāma-dhatvīśvarī(*) 370 b (sea of blood, saddle-covering of human skin) Demoness Remati 398, (on dark blue *dharmōdaya* + human corpse & horse corpse (?) + 1 s) Devī(*) 380 c

Black, R brandishing sword, L treasure mongoose; [h t.u.s.], [silk garments] on *rākṣasas'* red nosed ass + saddle-covering of human skin. Yaksī Remati 400

(Buffalo)

[Dark red, L skull, on buffalo] Queen of Summer(*) ([R brandishing axe silk garments]) 395 c, ([R brandishing sickle, naked]) 401 c

(Camel)

[Dark blue R brandishing magic scored stick, L skull at ht on camel] Queen of Winter(*) ([naked]) 395 e ([silk garments]) 401 c

(Mule)

Dark blue R brandishing large club L skull at ht; h t u.s., black silk, h.s.s., hair petticoat, g.h. snake girdle peacock umbrella above head on ocean of blood & fat + small mule. Glorious Army repulsing Queen (dMag zor ma) 395 a

R brandishing demon's scored, magic stick/cross stick, L bag of diseases, on sea of blood (& fat) + small mule

black [h t u s] [t.s.l]. Śrī Devī, Lady of the Desire Realm(*) 340–2 p

black, [h.t.u.s.] black silk, h.s.s. hair petticoat, g.h. snake girdle net on back on black mule. Vajra remati(*) 382 b

dark purple [h.t.u s.] Śrī-devī Remati(*) 363 b

dark red [h.t] (hanging down) Devī(*) 362 b

R brandishing sword, L skull at ht, on small mule

dark purple sword scorpion hilted [h.t.u.s.], [t.s.l.] [on sea of blood] Ma-gcig Ekapati(*) 370 d

dark purple winged, mongoose under L arm, h t.u.s., black silk h.s.s hair petticoat, g.h snake girdle peacock umbrella above head on ocean of blood & fat Vajra wild winged Remati 401 a

dark red [silk coat], upon clouds and red lightning Kālarātri(*) 406 p

[Dark blue R brandishing wavy-bladed knife, L skull at ht, h.t l silk, ornaments]: Queen of Spring(*) 395 b 401 b

(Stag)

[Yellow R brandishing hook, L skull h t l collar of peacock feathers ornaments, riding spotted stag] Queen of Autumn(*) (naked) 395 d, (silk skirt) 401 d

Female 1 face 4 arms sitting with L foot lowered

Red R sword, skull L human head, bow & arrow h t u.s. naked g.h b o on l.m. + human corpse Candika(*) 351 d (352 d)

Female 1 face 4 arms standing

Ālīḍha black, R sword, 1–pointed *vajra*, L skull (ht) *khaṭvāṅga*, h t (twisting to L) t.s.l. e s.s. g h snakes on l.s + human corpse Vetāli-devī 269

Pratyālīḍha; black, R sword, wheel L *vajra*-marked lotus *tarjanī* h t u s [t s l], yellow garments; on yellow l.s. Tārā Crushing Disputants 282

Female 1 face 4 arms dancing on L

Black rather than R trident knife L licking enemy's head bow & arrow h.[t]l. [t.s.l.] g h, black snakes [b o] on sea of blood + Mount Meru + skeletons + dark red *dharmōdaya* + l s. + corpse: Candikā 355 a

Female 1 face 4 arms riding animal

(Ass)

Black, R human corpse, scorpion-hilted sword, L mongoose bag, skull (ht) corpse in mouth h.t (twisted to R) h.s.s hair petticoat snake girdle g.h. chains on feet, snake R ear lion L, on sea of blood + *rākṣasas* red nosed ass + saddle of *rākṣasa* s jaw bones Śrī-devī Remati of Plagues(*) 377 b

Black, emaciated R sword, skull L2 trident still human corpse in mouth, h.t u s (twisted to L) e.s.s., ox-hide skirt, hair petticoat snake girdle, g.h. snake R ear, lion L ear, riding white-nosed ass

L1 *śakti* dagger chains on feet, diadem of flowers & black silk. Lady of the Desire Realm, Smoke clad Goddess 394

L1 spear 6 b o, on sea of blood Śrī-devī Lady of the Desire Realm (357 b) (358 b)

Black R sword skull rosary 1 skull (ht) trident, [h t u s l, [silk cloak] on sea of blood etc + *rākṣasas* red-nosed ass + saddle-covering of human skin Four-armed *Nagī* Remati 399 a

(Mule)

Black, R magic mirror serpent noose, L trident ritual dagger h t u.s. black silk, h s.s hair petticoat, g h snake girdle on sea of blood + small iron mule with wings of magical wind + saddle + blue l.s. Goddess with Iron Ritual Dagger for vitality-practice 396

Female 4 faces (3+1) 8 arms dancing on L

Red (r black, l green, top yellow) R *damaru* skull, sword (ht) *vajra* L *utpala* gem, *khaṭvāṅga* bell h t u s t s l g h 5 s.o on *dharmōdaya* + red l s Piṭhiśvarī Uddrvāna tārā 137

Female 4 faces (3+1) 8 arms, 4 legs standing pratyālīḍha

Dark blue R sword (ht) pestle wheel arrow L trident (hp) noose, bow, *tarjanī* [h.t.u.s.] [t.s.l.] [g.h.], on [l.s.] + 4 Māras Dhvajāgra keyūra 268

Female 8 faces (7+1) 16 arms standing ālīḍha

▷ **Semi-wrathful deities**

TYPE V ANIMAL OR COMPOSITE DEITY

Deities designated 'peaceful' are two-eyed and those designated semi-wrathful or wrathful three-eyed (in their principal face) unless otherwise stated.

Bird-faced

Wrathful male 1 raven's face, 2 arms dancing on R

Dark blue, dwarfish R brandishing knife, L skull at ht h.t.u.s. (emitting *garuḍa* birds), t.s.l., g.h black snakes, on [l.s.] + human corpse Raven faced Karma mahākāla 356 351 b (352 b), 353 b

Wrathful female, 1 crane's face 2 arms standing with feet together

Red R corpse-club L piece of human corpse, [h.t.l], [naked], [ornaments] Preṣakā(*) 376 e

Bovine-faced

Wrathful male 1 yak's face, 2 arms riding mule

Black cloak, R brandishing club L knife h t l. (iron enveloping) g h tiger-skin quiver leopard-skin bow case on 3 *dharmōdayas* + human corpses + small black mule with white fetlocks Yak-faced

Traksad Mahākāla 383

Wrathful male 4 faces (3+1 principal a buffalo's) 8 arms 4 legs standing pratyālīdha + dancing on L

Black (r white 1 red, top yellow Mañjughosa s face), Rl 1 pestle & *khatvāṅga* at ht, etc [h.t.u.s.], naked sex erect g.h. b o on l s + 4 Māras Condensed Vajra bhairava 75

Wrathful male 9 faces (7+1+1 principal a buffalo s) 34 arms 16 legs standing pratyālīdha

Dark blue (r blue, red yellow 1 white smoke-colored black 2f red, top yellow Mañjuśrī's face) RL1 knife & skull (ht), etc [h.t u.s] naked sex erect, e s s behind g h snake as sacred thread b o on L.m.s + human & 7 animals (R) and 8 birds (L) Vajra-bhairava without consort 508

Wrathful male with prajña on left 1 buffalo s face 2 arms standing pratyālīdha

Dark blue M. R brandishing skull-club L *tarjanī* + black noose h.t u.s naked sex erect no ornaments P R brandishing trident L skull h.t.l. ox-hide black garment, on l s + corpse + wrathful black buffalo Blue Dharma rāja Karma-yama 404

Wrathful couple M 9 faces (7+1+1 principal a buffalo s) 34 arms 16 legs standing pratyālīdha P 1 face 2 arms L leg clasping

Dark blue M as Vajra-bhairava without consort above but RL1 + embracing P blue RL embracing + knife & skull skull garland 5 s o. Vajra bhairava with consort 509

Dog-faced

Semi wrathful female 1 dog s face 2 arms, dancing on L

[2 eyes] RL knife & skull at ht [h.t.l.] [naked], [b o.], [on l s + corpse]. Four Dog faced Attendants(*) 166–9
- pale blue Vajra Maidservant(*) 166
- dark blue Yamī Maidservant(*) 167
- white Nāgī Maidservant(*) 168
- green. Yakṣī Maidservant(*) 169

Wrathful male 1 dog s or jackal s face 2 arms

Dark red standing *pratyālīdha*, R brandishing trident *khatvāṅga* with human head L feeding heart & lungs into mouth h.t u s. t s.l h.s s [g h] black snakes spotted white snake headband on dark blue *dharmādāya* + l s + corpse Dog faced Traksad Mahākāla 384 a

Dark red R foot kicked upward L thrown downward R hand brandishing knife L skull at ht h.t u.s., t s l sash of entrails & bundles of snakes on corpse. Jackal faced Piśāca 393

Wrathful female 1 dog s face 2 arms dancing

R brandishing *vajra*, L throwing black noose h.t l b o.
- black, [2 eyes] naked six Black-dog Mon women(*) 377 c
- [dark red] [3 eyes], t.s.l., h.s.s. Golden eyed Bitch(*) etc 384 b–h

Elephant-faced

Peaceful male, 1 elephant s face 4 arms pot bellied

Ganapati

White sitting with R foot lowered, R radish, rosary, L axe mongoose h.b l. tiger-skin scarf & skirt jewels on l m + red *camasa* + blue rat Four-armed White Ganapati 335 339 b

Yellow dancing on L, R trident, axe, L bowl of gems radish, [h.b t] [silks] [jewels] on l m + rat Yellow Ganapati 271

Red, R radish (ht) axe L *laḍḍuka* rosary [h.b t], [silks], [jewels], on 8-spoked wheel + blue rat feet on treasure vase Four-armed Red Ganapati 336

Semi-wrathful male 1 elephant s face 12 arms dancing on L

Red 3 eyes 1 tusk, RL1 *vajra* & skull at ht etc h b t silk skirt jewels on red lotus + blue rat vomiting jewels Ganapati 12

Semi-wrathful male, 1 elephant s face + 2 side faces 6 arms 4 legs interlaced + standing pratyālīdha with monkey-faced prajñā straddled below

M. White, [2 eyes], r face cat's 1 monkey s R radish (ht), gem, sword L *laḍḍuka* sweetmeat (hip)-vessel of liquor axe [h.b t.], naked, jewels sacred thread of lotuses F white with reddish tint, sucking M s penis, RL holding 2 of his feet, supported by 2 monkeys on treasure vase + [l.s.]: Authority-averting Ganapati 334

Lion-faced

Semi wrathful male 1 lion s face + 4 side faces 6 arms sitting with R leg lowered

Red, [2 eyes] r faces horse s & sheep s 1 goat's & monkey's RL1 box of jewels (ht)–other R golden wheel, rice, other L fruit, bowl of medicines h.t. (curly), silks, jewels, on [L.m] + male & female *nāgas* Āṭavaka(*) 330 d

Wrathful male 1 lion s face 2 arms dancing on L.

Black, R brandishing sword, L skull at ht h t u.s black silk, g h. on [l s] + human corpse Lion faced, black *piśāca*(*) 351 e, (352 a)

Wrathful/semi wrathful female, 1 lion's face 2 arms dancing on L.

R brandishing knife, L skull at ht *khatvāṅga* in crook of arm, t s.l. g.h 5 s o on dark blue *dharmādāya* + l s
- dark blue [(face white)] *khaṭvāṅga* bears *damaru* & triple banderole h.t.l e.s.s h.s.s , seat + human corpse Blue Siṃha mukhī 234
- red, h.t u.s seat + Rudra & Rudrānī Red Siṃha mukhī 235

Wrathful/semi-wrathful female 1 lion's face 4 arms dancing on L

Red RL1 knife & skull at ht, R2 brandishing sword, L2 trident *khaṭvāṅga* h t l., [naked], b.o. on l.s.m. + *ḍākinīs* of 5 classes + jewel seat + human corpses Vajrayoginī as Venerable Lady with Skull Ornaments 209

Pig-faced

Semi wrathful female, 1 pig s face, 2 arms.

Red R knife, L skull (ht) [h.t u.s]
- sitting with R leg lowered, leaning R, t.s.l., [silks] [on l.s] Varāhī(*) 148
- standing ālīdha [naked], g.h. 5 s o on [l s] + corpse Vajra varāhī tradition of Brāhmaṇa Śridhara 86

Pale blue standing ālīdha(?) R *damaru*, L skull. Vajra-nakhī (visualized in 265)

Semi-wrathful female 1 pig s face, 4 arms, standing ālīdha

Orange dwarfish, pot bellied, R *vajra*, hook, L skull (ht), *tarjanī* + noose, *khaṭvāṅga* on shoulder h.t.u.s., naked, g.h., 5 s.o.. on 4–petaled red l.s. + corpse Ariha-siddha Varāhī 80

Sea-monster-faced

▷ **Part dagger**

Part bird

Semi-wrathful male 1 bird's face with 2 horns 2 arms wings, feathered bird's legs, straddled naked

Garuḍa

Yellow R three-headed *nāga* (snake) L gem, on l s + r snakes. Yellow Garuḍa, Ka-dam tradition 231

Yellow legs, white belly red chest and arms black face

RL long snake he is also trampling and devouring, on l m s Many-colored Kālacakra-Garuḍa Tantra tradition 229

R refuge L *tarjanī* on l s + *nāga* king (half human, half-snake) Many-colored Garuḍa in the tradition of the Instructions 230

Part dagger

Female sea monster's head, 2 arms, lower half ritual dagger

Red, [arms & body black]–[2 eyes], RL leading Remati's ass [green hair] *rākṣasī* Nala-śirsa(*) 399 b

Wrathful male 1 face, 2 arms, winged feet in form of ritual dagger

Dark blue, RL knife & skull at ht h.t u s t.s.l e s.s., h.s.s. g h. snakes b o. jewels on *dharmādhātu* + l.m s + corpse Dagger-footed Paṇjara-mahākāla 359

Part snake

Lower half snake upper half human 1 face 2 arms, with seven-fold hood of snake's heads **nāga**

Peaceful male, golden RL flask, on Lm. *Nāga*-king Apalāla 337

Peaceful female/male [white], [RL folded palms] [in water] Apalāla's wife and child 337 b

Peaceful, female red R gem L flask in water Padma cudā 302 b

Slightly wrathful male RL folded palms + gem in water

dark blue [2 eyes?] Eight great *nāgas*(*) 307 9 b

yellow Eight great *nāgas*(*) (312)

Other forms frequent as attendants, no descriptions.

Lower half snake (amid water) upper half very wrathful deity (rākṣasa) (amid fire)

Smoke-colored 10 faces (3+3+3+1 raven's face) 2 arms R sea monster banner L serpent noose eyes all over Rāhula 301 b

Black, 9 or 10 faces (3+3+3(+1)) 18 arms R knives or swords L serpent nooses Mañjuśrī Nāga-rākṣasa 236

Skeleton

Terrible skeleton form, male & female side by side, dancing on L.

White 3 eyes R brandishing skull-club L skull at ht silk skirt, jewel crown, earrings each on Ls m Master of the Charnel Ground Brother-and-sister 407

TYPE VI HUMAN

Śrāvakas

Peaceful demeanor monk's robes, bare shaven head, white or flesh-colored

[Standing with feet together, R/L almsbowl monk's staff on shoulder to either side of Śākyamuni Buddha] the Supreme Pair (*mchog 'gun*)

on R of Śākyamuni Buddha. Śāriputra(*) 421–3 b

on L of Śākyamuni Buddha. Mahāmaudgalyāyana(*) 421–3 c

Sitting, cross-legged or on chair as group or individually and accompanied by disciples: the Sixteen Elders 17 32, 421–3 d–s:

RL book. Gopaka 31 421–3 t

R book L meditation + almsbowl Pindola-bharadvāja 28 421–3 f

R book, L teaching: Panthaka 421–3 g

RL censer between folded palms under L arm fly whisk Aṅgaja 17, 421–3 k

R(L) jewel crown. Kahula 26 421–3 d

RL gold earrings. Kalika 20 421–3 n

R flask, L monk's staff: Nagasena 30, 421–3 h

RL meditation.

Cūḍa-panthaka 27, 421–3 e Kanaka bharadvāja 24 421–3 r,

with scarf of robe over top of head. Ajita 18 421–3 l

RL mongoose Bakula 25 421–3 s

RL noose Kanaka-vatsa 23 421–3 q

RL *stūpa* of Enlightenment (Mahābodhi Stupa), between folded palms Abheda 32, 421–3 j

R peaceful *tarjanī* L fly whisk Vajriputra 21 421–3 o Vanavasin 19 421–3 m

R teaching, L book Panthaka 29

R teaching, L meditation Bhadra 22 421–3 p

Seated upright in vajra-paryaṅka on (lion throne), lotus sun and moon RL teaching + lotuses with sword (R) and book (L) Je Ts ongk'a-pa 2

Sitting cross-legged (leaning forward), R teaching, L meditation + book

very calm expression Gyelts ap Je 1

slightly wrathful with large eyes K'edr up Je 3

Lamas of Gelukpa tradition

Monk's robes pointed yellow hat

Other humans

Attendants of Sixteen Elders

Layman in fluttering silk garments sitting [in chair], R fly whisk L flask, emanating tiger from R knee, Amitābha in space before him *Upāsaka* Dharma trāta 33 421–3 x

[Chinese monk white, stout, laughing, R rosary L bag? seated with ankles crossed playing with children] Ho-shang 34

About the Contributors

MARTIN WILLSON, born in England in 1946, received his Ph.D. in radioastronomy from the University of Cambridge in 1971. In 1977 he took ordination as a novice monk. He studied at Chenrezig Institute in Australia for three years under Geshe Thubten Lodan and Lama Zasep Tulku, and began to translate texts needed for their teaching program. After returning to Europe, he spent three years in Switzerland at Tharpa Choeling (now Rabten Choeling), the late Geshe Rabten's center for Western monks, and two at Nalanda Monastery in France.

Now married, he lives in Swansea, South Wales, and continues to do Buddhist translation. His other works include *The Essential Nectar*, with Geshe Rabten's teachings; *Rebirth and the Western Buddhist*, an examination of the evidence for rebirth; *In Praise of Tara*, an anthology of Indian and Tibetan texts on the goddess, and translations of numerous rites and prayers. Recently he prepared the English translation of Martin Brauen's book *The Mandala: Sacred Circle in Tibetan Buddhism*.

MARTIN BRAUEN, born in 1948, studied social and cultural anthropology and the history of religion at the University of Zurich. In 1969 and 1970 he studied Buddhism at the University of Delhi and conducted fieldwork in Tibetan monasteries in North India. His dissertation, entitled "Festivals and Ceremonies in Ladakh," was later published as a book. He has since authored, co-authored, and edited numerous books on the ethnography and religion of Bhutan, Nepal, and Tibet (in German), one of which, *The Mandala: Sacred Circle in Tibetan Buddhism*, has been translated into English and three other languages. He has produced several documentary films, one on a village in central Bhutan (called *Women's Place*) and one on the creation of the Kalachakra mandala. Since 1973 he has been the head of the Himalayan and East Asian Section of the Ethnographic Museum of the University of Zurich. And for the last twelve years he has also been working concurrently in a non-governmental organization in the area of development policy. He lives in Bern, Switzerland, with his Tibetan wife and two children.

ROBERT BEER (born 1947), a British artist, has studied and practiced Tibetan thangka painting for the last thirty years. One of the first Westerners to become actively involved in this art form, he initially studied for a period of five years in India and Nepal with several of the finest Tibetan artists living at the time. Since 1975 he has lived in England, working consistently on developing the artistic skills, vision, patience, and understanding of this highly complex subject, as well as the historical and cultural contexts within which it arises. Over the last nineteen years he has concentrated on producing an extensive series of iconographical brush drawings depicting the symbols, lineage holders, and major deities that occur in the vast spectrum of Tibetan art.

His illustrations and line drawings have appeared in a large number of books on Tibetan Buddhism, including *Tibetan Thangka Painting*, *Buddhist Masters of Enchantment*, *Tibet Guide*, and *A Handbook of Tibetan Culture*. The Pictorial Index included in this book has been abridged from his recently published work *The Encyclopedia of Tibetan Symbols and Motifs* (1999).

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